



# AUCKLAND STUDIO POTTERS

**JANUARY / FEBRUARY 2019 NEWSLETTER**

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## ASP CENTRE HOURS

Monday to Thursday 1:00pm - 5:00pm

Friday 1:00pm - 9:00pm

Saturday 10:00am - 4:00pm

Students and Members: \$5/hr to a maximum of \$15/day.

Concession Card (purchased from the office): \$4/hour to a maximum of \$12/day. Once you've purchased your concession card, we simply stamp them, much like a coffee card, to record your studio time.

Diploma Students: Free

# CENTRE REPORT

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Welcome back to all our members and students for 2019. As many of you know, we started the year with 3 weeks of maintenance and renovation work. We had a core group of volunteers, namely Mike D, Terry, Mervyn Aitchison, David Wixey and of course the centre managers and staff beavering away/hacking/cleaning/painting/dismantling/constructing – you name it, it was dealt to! Then we had other hard working volunteers who gave generously of their time – Joelle March, Barbara Brodien, David Sullivan, Frank Checketts, Julia Watson and Jim Innes. Thank you all – the centre looks amazing!

Jo Raill has forged ahead with the ASP Shop – more about that later in the newsletter, but what a fabulous vision, and it's come together beautifully. Suzy Dunser and Peter Lange spent a good portion of their holiday rebuilding the wood kiln, which they will write about in the next newsletter. But as always, it comes down to the people of ASP who make this centre so amazing.

John Dawson is back, and comfortably ensconced in the residency studio. His Specialist Wednesday class starts next week, 'Pots with Lids'. There may be a few spots left, so please email the office if you're interested. We also welcome Aidan Raill on board as our new glaze technician (who you may also know from the Friday Night open studio).

As always, we are looking for ways to add value for our members, and this year we have a very

active committee with lots of plans and ideas for member events. First up is the 'Tool Sale in the Pool Room' which opens for members only on Thursday night 21st February 6:30 – 8pm. Please bring a small plate to share, this is going to be a social evening as well as a tool sale. We have second hand and brand new tools for sale, it would be lovely to see lots of you here. From Friday the sale will be open to the public.

**PARKING:** Well, we all know the current situation is DIRE, so we have a suggestion: When parking in the back carpark, the first car in could drive ALL the way forward, and we would be able to fit in at least 3 more cars. We will keep a register in the office, number plate and name, so we can find you easily when we need you to move. We think this will work especially if you are staying for the whole class and not in a rush, try to get here first and park up near the house.

Finally – Fridays we are CLOSING the studio until 1:30pm until further notice. The Diploma has filled up, meaning Toby will have to assist; therefore the office will be unattended until 1:30pm. Please don't come in to ASP until 1:30pm, there will be no-one here to help you!

Thanks everyone, happy reading!

Nadine, Toby and Nina.

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## MEMBERS NOTICEBOARD

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### *Eloise Worrall-Bader says...*

She is offering private tuition sessions at ASP during studio hours. Eloise is one of our new tutors, who takes the Thursday Evening Intensive Beginners class. To book a session or to get more info, email [hello@goodgirlceramics.com](mailto:hello@goodgirlceramics.com) or check out her website [www.goodgirlceramics.com](http://www.goodgirlceramics.com).

### *Dale Sutherland says...*

He is a part of a small pottery group in Kerikeri, and is looking to purchase a slab roller. He can be contacted on 021 0829 3992 or email [dale.sutherland@gmail.com](mailto:dale.sutherland@gmail.com)

# CALENDAR

**15 FEBRUARY**

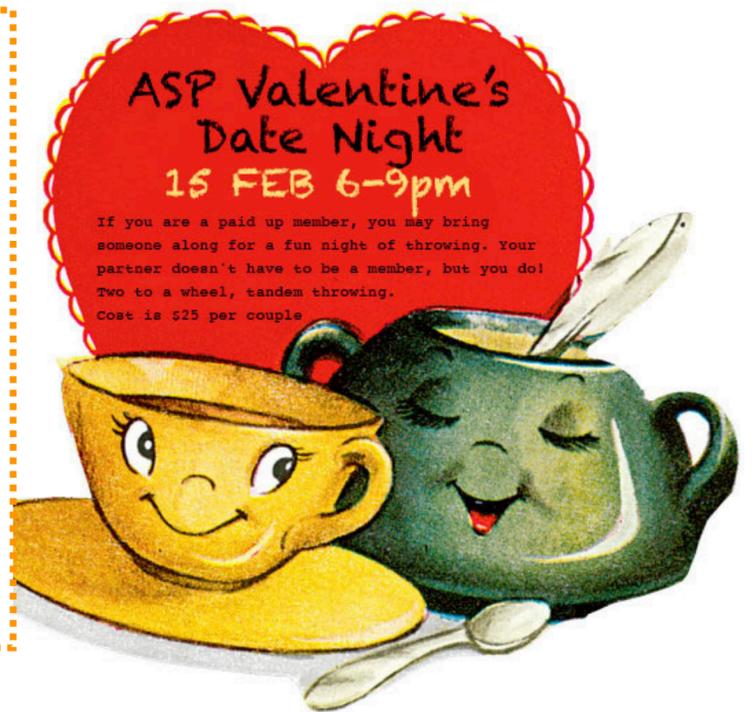
## **VALENTINE'S DATE NIGHT**

**6-9pm at ASP**

If you are a paid-up member, bring along a friend/partner/family member for a fun night of clay.

Cost is \$25 per couple for the night - there will be staff on duty to help, but mostly it's up to you to show your partner how to throw - 2 to a wheel. BYO food, drink and of course clay!

[Book here!](#)



**16 FEBRUARY - 9 MARCH**

## **TABLEU**

**Opening 3-5pm at Masterworks Gallery, 71 Upper Queen St, Auckland**

A selection of artists were asked to explore the notion of tableau - a group of objects which are arranged for picturesque or dramatic effect to create a sense of theatre. Exhibiting artists include Fran Allison, Vanessa Arthur, Areez Katki, Isaac Katzoff, Victoria McIntosh, John Parker, Richard Parker, John Roy, Christine Thacker and Raewyn Walsh.



**21 FEBRUARY**

## **TOOL SALE IN THE POOL ROOM**

**6:30-8pm at ASP**

Second hand and brand new tools/glazes/moulds/misc items will be up for sale to our members. Come along with some drinks/nibbles for a social evening and grab some bargains.



**8 MARCH**

## **ASP MOVIE NIGHT**

**6:30pm onwards at ASP**

A pottery film, a glass of wine and some delicious nibbles at the end of the week - what more could one want?! Join us at ASP for the first of our regular monthly movie nights - these will be on the first Friday of the month during term time, starting on the 8th of March at 6:30pm.

The first 'feature film' is titled "Midwest Potters: Warren MacKenzie, Jeff Oestreich and Clary Illian." These three discuss (separately) the influence of Bernard Leach on pottery and the studio potter in the United States. The second film is about Jean Nicholas Gerard, a slipware potter in France - ASP is hoping to bring him out to NZ towards the end of this year. We look forward to seeing you!

28 MARCH

**JOHN TUCKWELL TALK**

*at ASP - time to be confirmed*

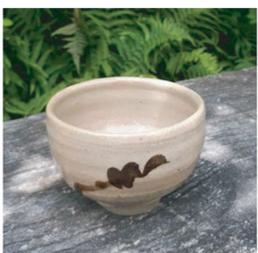
John Tuckwell is an Australian potter who will be holding a (now sold out) workshop on the 30th and 31st of March, focusing on coloured porcelain slab building. On the 28th, he will be giving a talk at the centre. Check out his [website](#) for a look at his work, and keep an eye on the weekly notices for a confirmation of the time for the talk. Not one to miss!

17 MARCH - 8 APRIL

**Calling all ceramicists & potters to rise to the challenge...** turn over for details



The popularization of the early morning tea bowl Awards and Exhibition



The "Society of the Popularization of the Early Morning Tea Bowl" presents a Competition & Exhibition hosted by [gallery on blueskin](#)



We invite tea bowl submissions in 2 categories.....

- 1. Traditional
- 2. Originality

A prize of \$150.00 cash will be awarded in each category and honorable mentions will be given. All finalists will be chosen to be part of the Exhibition opening on 17 March which continues through to 8 April 2019.



\* Contributors may submit more than one piece of work but please be sure to clearly mark which category the piece is for.

\* If contributors wish for their pieces to be 'for sale' then please also include prices. The gallery commission is 40%

\* Contributors names, phone numbers and email are required.

\* Tea bowl submissions will need to arrive at the gallery (1 Harvey St, Waitati 9085) no later than 5pm on Thursday 14 March. Finalists will be advised on Friday 15 March.



Please note.....

The independent judge will be retired gallery owner and long time collector, Marshall Seifert.

**"Consideration of weight will be strongly considered in the judging"** Please contact Louise (0276956211) at the gallery with any further questions.... and yes please submit your work.



13 APRIL

**KAMA-YAKI (KILN FIRED) CERAMIC GROUP EXHIBITION**

*at Estuary Arts Centre - time to be confirmed*

Estuary Arts invite you to register your interest in being part of their upcoming "Kama-Yaki" exhibition, open to potters who are inspired by Japanese pottery traditions. The intention is to showcase a range of high quality, distinctly Japanese inspired ceramics alongside the travelling "The Spirit of Budō: The History of Japan's Martial Arts in April 2019. [Register here!](#)



# WARREN MACKENZIE 1924 - 2018: A Personal Tribute

by Renton Murray

Amongst all the biscuit pots in the lunch room shelves at the ASP are 3 or 4 made by Warren when he visited NZ many years ago.

I wasn't at the Demo weekend. But as luck would have it I was in fact at his studio and house for a dinner with other potters from Minnesota. Guillermo Cuellar, his student, assistant and friend was hosting a small gathering of potters in his absence.

Warren was an extremely prolific potter and an excellent teacher, he had such a huge influence on the Pottery movement in the US that the term Mingei-Sota was given to the group that formed around him. This all followed on from his early training years with Bernard Leach at the St Ives Pottery in England which led to his teaching at the University in Minnesota. The list of students in those early years is impressive, such well known names. Most of these potters fired with wood and sold their pots cheaply. They also mostly believed it was not necessary to sign their work. A belief that the pot was either good or bad should not rely on 'who made it'.

Two of his students have also done workshop weekends at the ASP. Jeff Oestreich and Linda Christianson, and their work also clearly shows his teaching.

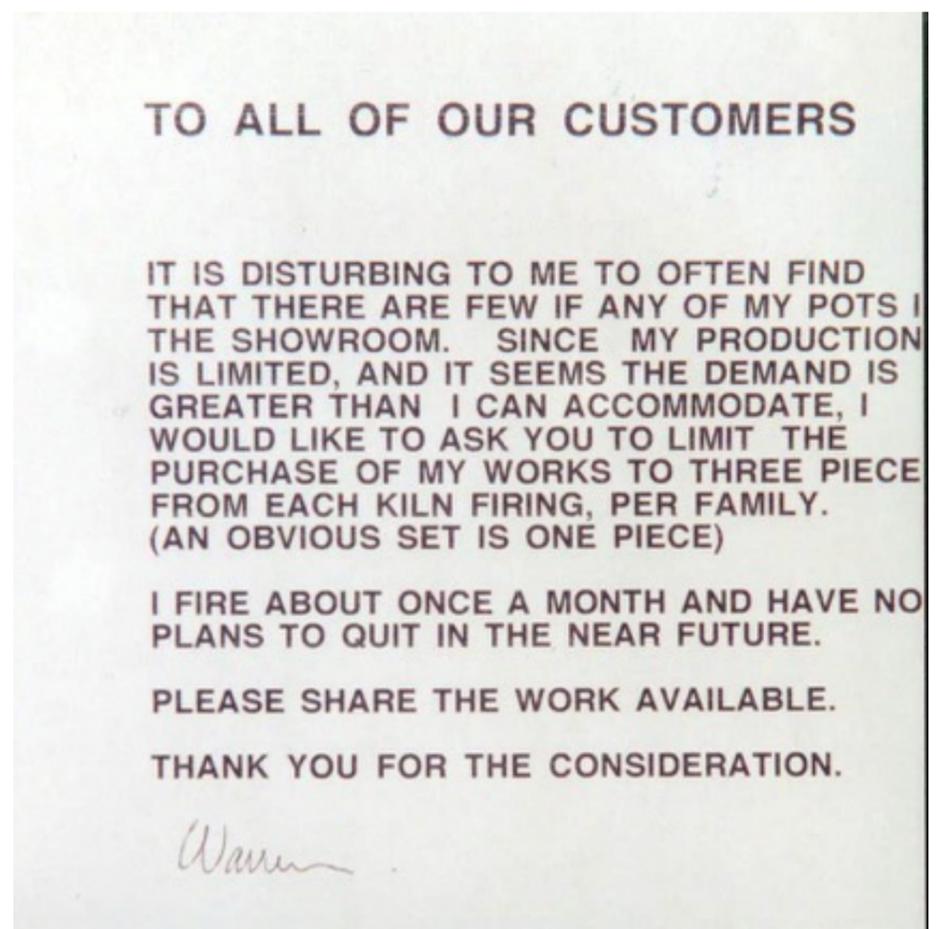


Warren and Guillermo in his studio

I visited Warren a few more times when he was at his home in Stillwater near Taylor's Falls in

Minnesota. He was always working on his trusty Leach kick wheels, surrounded by trimmings. He believed a damp clay floor was healthier than sweeping a dusty concrete one. Certainly lasting until 94 and making almost up to the very end seems to have done him well.

The showroom ran on an honesty system - choose, wrap and pay all by yourself. You were only allowed two pots per person, he let me buy three as I had come such a long way. Sadly this system of selling failed at times and people were greedy or dishonest and often putting their purchases straight onto Ebay at huge prices. Latterly all his pots were sold from the Northern Clay Centre in Minneapolis.



Notice in Warren's showroom

As I look for more about Warren I realise you are better off doing that yourself. His early start with his wife Alix at St Ives in England with Bernard Leach and the many letters between them are published in a book on the ASP Library shelves. It is a good read.

# TOOL CARE

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by Catherine Spence

I have heard myself described as the woman with more tools than sense, and more positively “oh, you need one of those? – ask Catherine, she probably has one you can borrow” and I often do.

My tool collection has nothing to do with being a potter, it is much more to do with being a hoarder. But I do love pottery tools!

Whilst having lots of tools is nice (though I do at times find it a challenge to locate the one I need when I need it – a sure sign of having too many), you probably only need about ten tools that are ‘essential’ to you and the work you do. That means that a few tools get quite a work out, whilst others perhaps less so.

So looking after those ten is pretty important. It maximises their life/use span. Clay is naturally an abrasive material, so whilst a fine particle clay may actually sharpen your tools, a heavy grogged clay will dull the edges and require occasional sharpening. But how often...?

Well, frequency depends on how much a tool is used and what it is made of.

Most clay tools are made from either mild steel (very common), high-carbon steel (common), stainless steel or high-tech tungsten carbide (less common). The best ‘bang-for-buck’ tools are reported to be high carbon steel, but I suspect our mass produced tools are out of China and are probably mild steel; but they work pretty well on the whole. These tools hold an edge and are relatively easy to sharpen.

If you’ve ever had the fortune to be in a class where Jinho Jeong is the tutor you will appreciate the necessity of good tool maintenance. Jinho makes his own tools and gifts a set of these to all his students. His work requires consistent high precision and thus all his tools are made from high carbon steel and he keeps them sharp!

Of course, the drawback to steel (high or mild carbon) is that it rusts. Regular wiping your tools

post cleaning with paste wax or machine oil can make them more resistant to rusting, but this is a diligence that for me works maybe twice a year...if that.

Having said that, clay trimming tools (the solid shaped ones, not the loop tools) are often made from stainless steel, so whilst the grade of steel is higher and they are less prone to rust, they will still rust, just more slowly.

## Tool sharpening

Essentially you want to aim to sharpen a tool at the same angle it was manufactured to and usually the outside edge only.

The tools recommended to use for sharpening are a fine chainsaw file, a rotary tool (like a Dremel), a small sharpening stone, a fine diamond round or oval hand file and 320 grit wet-dry sand paper. All of these items are available at your local Bunnings or Mitre10.

You don’t need to go and buy all of these items – just use what you have available. A file, a stone and the wet-dry sandpaper will suffice I find, it just depends on how particular you want to be. You might feel it is not worth the bother and buying replacements is your thing – it is up to you.

Back to the sharpening: once you have the angle you want, simply move across the full length of the tool edge/blade in a back and forth motion applying even pressure. Doing this well may create tiny burrs on the other side of the edge/blade, (and can be a sign that the edge is now nice and sharp); don’t be tempted to file these off, simply sand paper them off with the wet-dry sandpaper.

As you sharpen, especially if using a rotary tool, try to use a light, even touch. If you don’t, you risk gouging the tool edge and the last thing you want is a divot from focusing on one spot for too long.

Like anything, the more you do it the better you get at it.

Last bits; your tools are what help you create the pieces you want to make, so good care makes good sense. Don't leave tools covered in clay at the end of a spell of working, and don't leave tools in pools (buckets/sinks) of water; including your wood tools (they will simply go mouldy and rot). Rinse your tools clean, dry them out and give them a

light wipe down with a liquid beeswax or machine oil.

Speaking of tools – if you need to replenish or gather more tools, “ASP Tool Sale” night is just around the corner! And there will be more than just turning and throwing tools – so don't miss it!

## ASP SHOP

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Congratulations and a huge thanks to Jo Raill, with the support of the committee, for getting the ASP Shop up and running! It looks fantastic and we can't wait to start promoting it properly.

This term the selling spaces have been offered to all the volunteers and centre staff who helped with the renovations - a small gesture of thanks from the ASP.

From Term 2, the bookings will be open to any member wanting to sell their work. The charge will be \$25 per term per cubby, and no commission on your work. Each term we will offer the spaces to a new set of members, so we can keep the pots

rotating. We will put the booking forms online – watch this space, its first come first served. There are 26 cubbies available to rent.

### NAME OUR SHOP! Competition

We are looking for some creative suggestions for names for the shop. So far we've got 'ASP Pot Shop', 'Hands in Clay', and 'Pool Room Shop.' Please email your suggested names in to us by Friday the 22nd to the office [asp@ceramics.co.nz](mailto:asp@ceramics.co.nz), and we will run a poll to decide the winning name. The member whose name is chosen will get a free cubby space for term 2!



# THE ASP COLLECTION: Jeff Oestreich

by Jill Duncalfe



Within our bisqueware collection, there are a number of pieces by Jeff Oestreich, who led workshops at the ASP in 1992 and 1994. Some members were lucky enough to do a 5 day workshop with him.

While he was at Minnesota University completing his BA, Jeff was introduced to ceramics by Warren McKenzie, whose obituary appears in this newsletter. After graduating he went to England and was apprenticed to Bernard Leach at St Ives in Cornwall for a couple of years, after which he returned to Minnesota. The influence of Leach and McKenzie gave him a respect for functionality which remained throughout his career. Although, in recent years Oestreich's work sometimes stretches and alters the boundaries of what is usually considered functional pottery. Taking an idea and struggling to make it work is a primary concern he has as a maker.

Several years ago he began adding beaked spouts to a low rounded covered form – “one person teapots”, and after making dozens, he decided to test their pouring ability to find they didn't. They were destroyed. The ones in our collection are a later model.

His work is primarily salt or soda fired . In 1991 He built his first kiln for vapour firing.

In 1991 he won the Double Award of Merit in the Fletcher Challenge Ceramics Award in Auckland. ASP was very involved in running that important

event, and flew Jeff out to NZ for the opening. Renton Murray, who had been very impressed with Jeff's work since reading about it in the American pottery magazine, was introduced to Jeff by the then president of ASP Robyn Paul, and invited him home for a meal. They got on like brothers, and began a friendship which has included at least a dozen visits from Jeff, sometimes with his partner Scot Golberg. Renton and Rosie likewise have stayed with Jeff a number of times in Minnesota.

Jeff has taught and held residencies mainly in the USA, but also internationally since 1978, including Artist in Residence at UNITEC for 3 months in 1995. He has won numerous awards, and his work is held in Public Galleries mainly in the States, but also Japan, Korea, England, Canada, Taiwan, Wales, Bermuda, and the ASP.



# FROM THE ASP LIBRARY: A Potter's Palette

by Nina Chechelashvili

Anyone who's seen my work hanging around the studio might guess that colour is sort of "my thing." I am always experimenting with new glazes and colourants, and for me one of the most enticing things about the world of ceramics is the infinite range of colours, textures and finishes you can achieve by tinkering around with a basic recipe.

Admittedly, I don't *really* know what I'm doing! So far it has largely been blind trial and error. But luckily, there is the ASP library and all its wisdom, and on the "C" shelf there is *The Potter's Palette* by Christine Constant and Steve Ogden, which is all about colour.

For anyone new to glaze mixing, or wanting to get a better idea of how oxides work in different atmospheres, this book is a real gem. The aim is to provide a guide to colouring glazes with oxides, focusing on the 8 most common ones (almost all of which can be found at ASP), as well as some commercial stains. It provides a few simple base recipes for different atmospheres and temperatures (though unfortunately no cone 6 ox.), with hundreds of high quality images of test tiles showing the results of varying additions of oxides, opacifiers and stains.

It is very tempting to skip all the text at the beginning of the book and jump straight into the smorgasbord of test tiles, but please do read the first few pages, as they explain how to navigate the book - and generally speaking, if you're new to glaze making, it'll familiarise you with some basic things to know and hopefully make the process seem less daunting.

Now, onto the fun stuff! The farthest right column of tiles in the book is the one us ASPers will want to look at most, as these fit within our reduction firing at cone 11. I did a test with Recipe C from the book, which is very simple:

50 Potash feldspar  
20 Dolomite  
20 China clay (kaolin)  
10 Bone ash

I brushed it onto a small vase (white stoneware paper clay), with an addition of 5% rutile (as per the top right tile on page 47). Here is the result:



I was pretty pleased with what came out of the kiln. A beautiful pebble-smooth finish in shades of cream - light brown, and a lovely crackle pale blue where it pools. (Not sure if the crackle is a 'defect' in this case, but it works for me!)

If you've tried out any new glazes you'd like to share in the next newsletter, please email the office - we'd love more contributors! Happy glazing :)

# ASP 2019 BIG RENOVATIONS

Once again we send a huge thank you to all our amazing members who volunteered their time to help with our big summer renovations!



As always,  
thanks to our  
suppliers!

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