



*Firing the Barry - Some students from the Monday AM and Tuesday PM classes had a weekend-long lesson on how to fire a wood kiln. A few of the dedicated team: Peter Lange (tutor), Bruce Habershon, Janet Dalton, Bex Plowman and Yuko Takahashi*

## From the Centre

*Trien Steverlynck*

Business descended on the centre last Saturday morning. More than 20 people were busy washing dirty windows, cleaning filthy gutters, pruning overhanging branches, raking up the leaves and planting some new nikau palms. And, all of that in just a few hours. A great effort! Thank you all. Continuing the saga of kiln problems, the medium kiln is now fixed and back in business. This will ease the backlog we often have for the cone 6 firings. We are disappointed with the increase of pots (with too much glaze) stuck on shelves. This ruins not only the pot but also the shelves. And a warning: don't use iron sand wedged in clay and then a rich iron glaze on top – this is a lethal combination! Iron is a flux and will make the glaze run even more. Students of the Monday morning and Tuesday evening class are firing the large wood kiln on Sunday. This will be the first firing of the year for this kiln. Thanks Mike for donating the nitride bonded silicon carbide shelves, light but strong, which will make stacking so much easier.

Penny Ericson's workshop is continuing, the second part being held on Sunday 19th June. This has been a well attended and 'full on' hands-on workshop and

we are looking forward to seeing the results.

As the end of term 2 is a few weeks away, it is a good time to think of attending a new class. Carla Ruka will be teaching the Wednesday morning class in term 3 - 27th July till 21st September. This will be a sculpture class, using 'speed' coiling techniques for students with an interest in developing their own ideas into form. Carla's classes are always very popular so we advise to book in early by email.

In the Pool Room Gallery we've displayed a collection of teapots made by visiting artists during workshops at the centre. The variety of styles is amazing. But we don't always know the name of the maker – this is true for many of the pots in our extensive bisque collection. If anyone would be interested in helping to catalogue this wonderful resource please contact us.

- Trien

STOP PRESS: Trien went away to Wellington suddenly last week, leaving Toby to man the fort and wonder if she was ever coming back... which she did, whew. Congratulations Trien on the birth of your first grandchild, a beautiful baby girl named Lena.

## CALENDAR

*Please send calendar items to  
[suzu@dunser.com](mailto:suzu@dunser.com)*

### **Frank Checketts - New Work (p2)**

Opening Saturday 25 June 2-5pm  
Front Room Gallery, Pt Chevalier  
[www.badams.co.nz](http://www.badams.co.nz)

### **Show-Sell-Shift (p3)**

Until Saturday, 2 July  
Objectspace, Ponsonby  
[www.objectspace.org.nz](http://www.objectspace.org.nz)

### **Basic Skills session 4: Lids (p2)**

Sunday 3 July, 9:30am - 12:30pm  
ASP Centre

### **World Refugee Day - Hazel Kerr**

until Sunday 3 July  
Pool Room Gallery, ASP

### **Hands on Hawkes Bay - NZP**

**Conference 15-17 July 2016 (p6)**  
[www.nzpotters.com/Conferences/HandsOnHawkesBay\\_2016.cfm](http://www.nzpotters.com/Conferences/HandsOnHawkesBay_2016.cfm)

### **Franklin Arts Festival**

**Entries close 31 July 2016**  
[franklinartsfestival.co.nz](http://franklinartsfestival.co.nz)

### **Portage Ceramic Awards**

**Entries close 1 August 2016**  
[www.teuru.org.nz/portage](http://www.teuru.org.nz/portage)



## Centre Notices and Events

### Basic Skills Session #4: Lidded Pots with Suzy Dünser

Sunday 3 July, 9:30am - 12:30pm  
Cost: \$45



Whether you're making a sugar bowl, casserole, sauerkraut jar or teapot, the way you design the lid will affect both the aesthetics and function of your pot.

This workshop will teach you different ways of throwing lids for vessels, as well as a variety of galleries to sit them on. We will consider both aesthetic and practical aspects of lids, including knobs and handles.

The workshop size is held to a maximum of 6 people. Contact the office to register, and if you would like, bring images with you on the day of lidded pots that inspire you.

### Clay for Kids handbuilding with Julia Watson

4 mornings from 9.30am till 12.30pm  
Monday 18 July-Thursday 21 July 2016  
Cost: \$130

Have fun, learn a new skill and complete a project you can be proud of.

This class caters for children 7 years and over. Julia Watson, the tutor, has extensive teaching experience, and has led these popular workshops at the ASP for several years now.

What children have said: "I learned a lot of helpful techniques so I could create a sculpture that I am very proud of. I would recommend this to others and would definitely do it again" - Amy, age 14

"I liked it because we did most of it by ourselves and I liked the teacher. I learned a lot from that class so when I am older I can make a sculpture of my own." - Sarah, age 8



## Social Media Update

Jo Galvin

The newsletter archive is now available on the website. They're loading a bit slowly at the moment, but that should improve shortly.

The ASP has a YouTube channel [www.youtube.com/channel/UC-V26KIU30th1NgapRJKMNA](http://www.youtube.com/channel/UC-V26KIU30th1NgapRJKMNA) - so far we've got one video up, of Suzy Dünser showing how to throw a cylinder. If you have videos you've taken that you think would be interesting for ASP members (and other potters), please get in touch to let me know - [contactaspsocialmedia@gmail.com](mailto:contactaspsocialmedia@gmail.com)

I'm currently working on a social media how-to blog - that should be ready for next month, so the link will be in the next newsletter.

## CLASSIFIED

### GICNZ Seeks Potters for Fundraiser

Gastro-Intestinal Cancer Institute works across NZ supporting the many people with GI cancers. Our role is to increase awareness and to fund vital clinical research to improve outcomes and survival rates. On November 3rd we are having our GastroFest and hope to raise \$100K for the cause. We would like to have platters and gravy jugs made by NZ artists on each of the 30 tables (two platters and 3 jugs per table) that we can profile and silent auction. If you may be able to help and would like more information, please contact me on 027 273 7033 or at [rdavy@gicinz.org.nz](mailto:rdavy@gicinz.org.nz)

Thank you very much,  
Ruth Davy, Executive Officer

## Exhibition of New Work by Frank Checketts

Opening 2-5pm  
Saturday 25th June

Exhibition runs  
Wed-Sun 10am to 5pm  
till  
Sunday 3rd July

300 Point Chevalier Rd, Point Chevalier Auckland.  
[badams.co.nz](http://badams.co.nz) [info@badams.co.nz](mailto:info@badams.co.nz)





## Diploma Corner

*Joelle March*

Doing the Diploma part time is fantastic, while learning and being pushed outside my comfort zone I can still work and pay the bills! I'm absolutely loving it!

We are currently under the instruction of Brendan Adams, who's been potting full time since 1987. Brendan is teaching us mouldmaking and sculpture. Idea conceptualisation and development are a major part of this module.

This is a new part of pottery for me, much more thinking than I am used to. I'm walking the dog, while thinking about pottery, I'm making dinner, while thinking about pottery, and I'm even thinking about it in my sleep. Oy vey! Lots of thinking. I am enjoying it, as are the other class members.

Our first project saw us learning to make a simple two- or three-piece slipcast mould from a found object. Then we had to use the cast form(s) and slab building to create a sculpture that examined the theme of "containment". Found objects ranged from a caster wheel to a pig's trotter. These are still works in progress; I can't wait to see them finished.

We've just been given our second assignment. We need to make two distinct pieces of work using two different forming techniques using the concept of two contradictory elements working together to make a whole. What? Feel free to re-read that sentence again. Yup, that means even more thinking!

We will soon be presenting our ideas using drawing and maquette making. Maquettes are a 'small preliminary clay sketch' of the idea you have. It's about the form and the idea and will assist us in bringing the finished piece to fruition. Stay tuned - there'll be photos in the next newsletter.

This module with Brendan has been both technical and thought based. So far we've all learnt some new great skills and made our brains very tired.

The full time students are also being taught by Frank Checketts



*Pauline Mc Coy and Philippa Brooks slipcasting  
- photo Joelle March*

who is currently the artist in residence at ASP. Lisa gave some thoughts about what she's learnt: Hand building with curves - various types of texturing - glaze testing and the value of testing before application - the right order in which to do things to create the best outcome... "But mostly, the unbridled joy in experimentation and throwing clay on the floor."

## Show\_Sell\_Shift

*Suzy Dünser*

This month Objectspace have put on a show of work that tends more towards multiples than unique individual works, and that is for sale. The goal of the show was to raise money for a move to larger premises, and to raise awareness of handmade objects designed for use as well as admiration.

The ASP was approached to participate with a collection of bowls. The original idea was for individual potters to submit work, but all priced the same, which seemed problematic. After some discussion we ended up making an "ASP bowl" - with contributing effort from 6 potters, the "ASP Indoor Bowls Team": John Parker, Peter Lange, Frank Checketts, Suzy Dünser, Richard Naylor, and Margaret Bray. This was mostly



*John Parker, Suzy Dünser, and Frank Checketts throwing bowls -  
photo Margaret Bray*

fun, although difficult to coordinate in the tight time frame. Many thanks to Peter, as well as to Trien and Toby, for getting all the bowls fired in time.

In the end we decided a group effort wasn't something to repeat in this context - people at the opening were trying to figure out who had "mostly" made each bowl, and would probably rather have had one made completely by one person. Names do matter...

Despite this, participating in the event has been good publicity for the ASP, and we were also glad to be able to contribute to Objectspace's fundraising effort. And the bowls are selling well - they look good and are a useful size, reasonably large. We may get some back at the end of the show, so keep your eye out for these as they will be on sale from next month through the office.



*Show\_Sell\_Shift opening evening - photo Michelle Bow*

## Anneke Borren - Ceramiste

Words and images - Howard Williams

While on my big OE in London, my work in ceramics was moulded by Kenneth Clark, a Kiwi expatriate, from whom I learned studio pottery production in a northern European culture sense, and also, importantly, how to specialise in photographing it.

Just before returning home, I happened upon an article in the New Zealand Potter Vol 12, No 2, 1970 by its editor Margaret Harris, about Anneke Borren and her hand-thrown pottery, which had no connection with the Leach/Hamada approach, then so strong in NZ studio pottery. Quote: "The work of this young Dutch-born potter is very different from what we have seen before. She places aesthetic pleasure before usefulness. 'I make things to be handled and looked at. I intend them to be bought because they are beautiful. A use may be found later'." In 1967 she had actually turned down an apprenticeship with Bernard Leach, because her European aesthetics were in direct contrast to his philosophy and work. Here, her superb skill in throwing and decorating was seen as an important part of the change in New Zealand's thinking about pottery at that time. Through the following 45 years I have followed Anneke Borren's New Zealand career in clay. Introduced to clay at the age of twelve at evening classes in Holland, Anneke soon announced this was what she wanted to do for the rest of her life - and she obviously has. She

*Horse bowl, earthenware, made in Holland, 1967*



emigrated from the Netherlands to New Zealand with her parents and their family in 1963. After taking a Fine Arts course in Christchurch, she returned to Holland in 1967 where she studied in several northern European ceramic institutes, including Delft. She permanently established her studio, Chez Moi Ceramics, in Paraparaumu in 1969, while between 1977 and 1981 she toured and studied in the USA, Central and South America, southern Europe and the UK.

Anneke is a committed specialist in her work, with one of her latest commissions being from The Dutch Connection Trust for part of a permanent exhibition in Foxton about NZ's Dutch people. This commission translates the iconic image of a serious incident where Abel Tasman was challenged by local iwi in Golden Bay in 1642, into a hand-painted Delft blue-on-white, magnificent 4x6metre, tile mural. This is currently stored, waiting for the building to be completed. Anneke is a member of Wellington Potters Association and a Life Member of New Zealand Potters Inc, for which she served a term as President. Through our friendship I have photographed her personal collection of her "firsts" - the first of each idea - over the years, right up to now, 2016: a quite astounding collection housed in vitrines at her Chez Moi Ceramics studio. Right now, a 50 year retrospective exhibition, a "time-line" of work chosen from this collection, is showing at Rick Rudd's newly opened Quartz Museum of

*Bamboo handled pot, stoneware, New Zealand, 1985*



Studio Ceramics in Whanganui. Titled New Zealand Delft it's well worth visiting, or viewing on Anneke's website. It covers her creative and productive progression over the 50 years as her skills developed from her formative Dutch styles to her now very contemporary ceramic practice. These include decorated tiles, small sculptures and many types of tableware and decorative pottery. She uses New Zealand clays and has developed her own glazes for electric firing, from hand-modelled and decorated terracotta through thrown and turned vessels in earthenware, stoneware and porcelain, to now superb anagama-fired pots with wooden lids turned by Denis Newton.

This current exhibition is a "time-line" of her 50 years with clay and she has published a booklet to celebrate this, using my photos - also a "time-line" for me as the technical scene has changed drastically from film to digital, requiring serious work to accommodate both types of photographic records.

Anneke is also a very accomplished sculptor, her carving particularly using 1-tonne blocks of Oamaru stone - but that's another story!

*Anagama pot with wooden lid turned by Denis Newton.  
New Zealand, 2013*





## Chester Nealie Demonstration

Words and images - Margaret Bray

To coincide with the launch of his new book, *Etched in Fire*, Chester Nealie had a day of demonstrating at ASP, and a slide show. Chester shared many techniques, recipes and ideas that he uses in his work, which has that 'just so casual' feeling - bearing as he says, the warts and the scars of firing, the human attributes, such as lugs that are more of a hands-on-hips statement, and the way he enjoys 'leaving process'. Chester demonstrated the throwing of a number of forms - there was the base of a bottle form that he had thrown a day in advance, and he worked on that piece for us, firstly smoothing the outside of the pot. At home he uses a big piece of plastic that he can curve to use as a rib to smooth the surfaces of the forms he throws and says of the outside of his thrown work; "I don't want lot of heavy finger-marks on the outside, it's too complicating for the surface. There's so much happening on that surface, if I have finger runs as well, it's just all over the show; it doesn't give you any flat lines in the dribbles and runs and so I try to restrict that a bit." While he evened out the surface of the bottom of the bottle, he mused about the shape of the piece before him and imagined the direction it may take next, went on to explain that at home, he will make lots of these at once, and still not have an idea exactly what the tops are going to be: "the top can be whatever it suggests at the time, and often the clay suggests what the top's going to be anyway." He laughs.



Chester reminisced with fondness his memories of Barry Brickell - early on Barry was on section as a trainee teacher, and happened to meet up with Chester and Barry's brother Gavin in the same class, teaching them English - Chester says of himself and Gavin "oh we were disgusting, we were terrible" - the result, according to Chester, was Barry exclaiming "That's it, not bloody gonna teach anymore!" Chester went on to say of Barry: "so he took up the process he was really good at, of blackening all the washing in Devonport, with his drip kilns." Chester was delighted that Barry Brickell rang him up around a week before Barry passed away and they had a "lovely old talk, he was sort of saying his goodbyes" and that was very special to Chester. Watching and listening to this masterful artist was quite a joy and enjoyed very much by attendees. We look forward to his return in October when he is exhibiting in Auckland and attending Woodstoke.

## Japanese Pottery at the Pah Homestead

Sarah Guppy

This show is not to be missed! Each of the 35 pieces is a gem, and each a work of the utmost skill. All the artists in this exhibition are leaders of their generation and are selected from seven major kiln sites in Japan. Some of the potters make traditional work, while others are seeking to create individualist works, exploring new forms.

The Japanese Foundation organises traveling exhibitions of painting, craft, ceramics and photography all over the world. For this exhibition, they have provided a handsome free catalogue with the show that gives greater detail about technique and firing methods, with a history of the styles ranging from highly decorated to simple abstraction.

There are two examples of each artist's work, which I found informative. Most of the work is functional, in the form of bowls, vases, pots and vessels, using glazes I could only wonder at. I was particularly amazed by Miyanashi Atsushi's "Blue-glazed Bowl with linear flower motif", which had at



the centre of a shallow bowl a carved lotus flower seemingly floating in the heavenly Persian blu glaze. This show is a feast for clay lovers.

## Deburring Wheels

Elena Renker

This morning I looked after the Fit For Purpose exhibition and took the time to have a closer look at this wonderful show and the many beautiful pieces in it. While picking up various pots I noticed that a lot of them had quite rough edges which are not very nice to touch. This made me think that probably a lot of potters don't know


that there is a great tool that will easily smooth out those annoying rough bits. It is a deburring wheel.

I was first told about this by the Australian potter Paul Davis during a wood fire conference in Germany. Chester Nealie also swears by it, just ask him! Made by Scotch Brite, it is basically a type of nylon fibre mixed with silicon carbide and wound

tightly onto a wheel that gets attached to a standard bench grinder. Just google it to find a supplier in Auckland, they are not sold in the usual hardware stores. It is normally used to get rid of the burrs after cutting steel but it is perfect to get rid of the rough bit on pots. The great thing it is that it does not damage the glaze at all (unless you keep grinding on the same spot!) but just takes away those small bits of grog that work their way to the surface during the firing or the rough edge where the glaze has pulled away. It is also wonderful for getting rid of rough bits of ash or leftover wadding after a wood firing. I think every potter should have a deburring wheel in their tool kit!

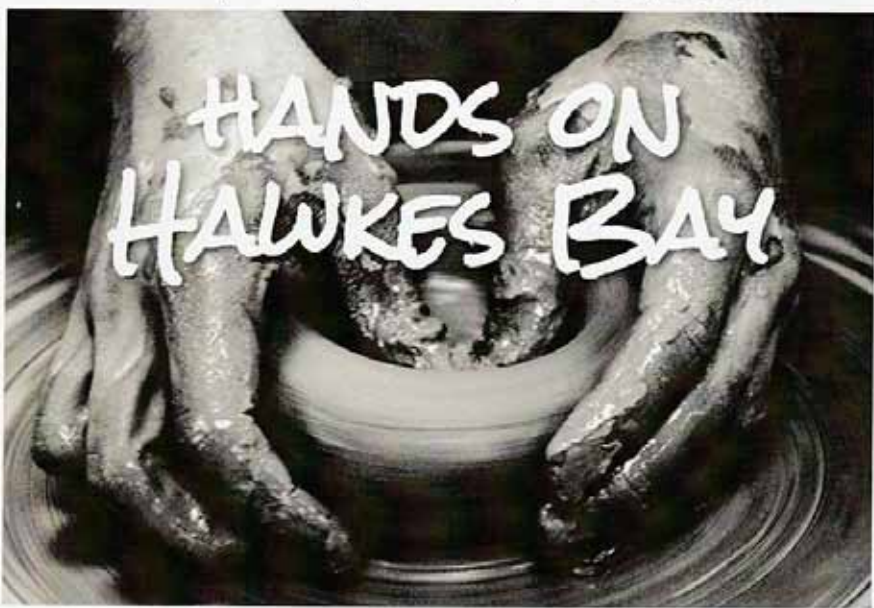


*New Zealand National*



# POTTERY CONFERENCE 2016

Friday 15 July - Sunday 17 July 2016




National Exhibition + many ceramic artists, demonstrations & presentations  
On-site 250ft<sup>3</sup> wood-firing kiln

Mike O'Donnell Baye Riddell Nanna Bayer Sophie Lankovsky  
Aaron Scythe Bruce Walford Zsolt Faludi Paul Pepworth

Optional tour of local potteries - Monday 18 July

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All enquiries to:- [handsonhb2016@gmail.com](mailto:handsonhb2016@gmail.com)



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## 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  
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