



*Clockwise from top left : Trien and Nadine at the opening of a Students' Exhibition; Trien mugging in 2014; Trien and Renton when they were co-Directors (at work at the Centre she moves too fast to get a photo...)*

## Farewell to Trien...

Toby Twiss

I'm sad that Trien is leaving us. When Trien told me that she wanted to leave, I felt very disappointed and sad. Why would you do this? What am I going to do without you? I developed that sinking gut feeling that you get when faced with jumping from a great height. What will happen to the ASP? Will it fall apart? I don't really know ASP without Trien being there, she knows everything about the place she's been here so long. This will be a major change for me.

When I got this job I didn't know much about the workings of the ASP. I was pretty scared. Trien made it pretty clear from the start that she had faith in me and I really thank her for that.

She was patient, she was understanding, she held my hand when I didn't know what I was doing. I'm sure she got pretty exasperated by some of my naiveté when it comes to running such a complicated organisation. Trien is very organised; she likes systems, and I have to say that the systems saved me on many occasions. Trien's systems are

very containing.

Trien is one of the kindest people I know. She always thinks the best of everybody and she always tries her hardest to please as many people as she can. Sometimes when she seems brusque it is usually because somebody needs help and she's trying to fix it along with trying to run the Centre and deal with the whole ASP. Trien, you are probably one of the generous and most supportive people I've ever met. Your warmth and affection to everybody and to me will be greatly missed around the Centre. When you told me of your plans to spend time with your family, your grandchild, your children, your husband, your mother, what could I say - you gotta do what you gotta do. I think of all the adventures and possibilities you are going to have. Super-Trien, the woman who works at the speed of light - how will I compete, I'm a mere mortal. I am going to miss you, my friend and comrade, but when I think of all the endeavours you're planning next, I'm happy.

## CALENDAR

*Please send calendar items to  
suzy@dunser.com*

### Additions

Emily Siddell, Madeleine Child,  
Philip Jarvis et al  
Opening Thursday 15 Dec 6-8pm  
Corban Estate Arts Centre  
www.ceac.org.nz

### Farewell to Trien Get-together

Friday 16 December, from 5pm  
ASP Centre

### Isobel Thom: Ilk

Until Saturday 17 December  
Malcolm Smith Gallery, Howick  
www.uxbridge.co.nz

**LAST ASP STUDIO DAY of 2016**  
Thursday 22 December 9am-5pm

**FIRST ASP STUDIO DAY of 2017**  
Monday 16 January 9am-5pm

### Portage Ceramic Awards

Until Sunday 5 February 2017  
Te Uru Gallery, Titirangi  
www.teuru.org.nz

## DON'T FORGET TO COLLECT YOUR WORK!

Trien and Toby will be firing from now until the 21st to try to clear the shelves in the kiln shed. Please come and collect your work by the 22nd. There will be a cleanout over the summer, and while some effort will be made not to toss recent work, to be safe, your pots should be taken home at the end of the year.

## A short ode to frustration

Some days it has a mind of its own –  
This ball of clay that won't be thrown  
It wobbles wildly side to side  
And takes your hands on a  
maddening ride  
But when the centering's finally done  
And a decent height's been finally won  
When the pot is shaped the way  
you thought  
And the clay's behaving as it ought  
Then it's suddenly worth the pain  
And you'll be back to throw again

Suzy Dünser

## Thoughts from a fellow ASP Director

Peter Lange

I can't quite recall the sequence of events, but I'm pretty sure Trien took over the Co-Directorship at the Teaching Centre eight years ago, after Duncan left. Renton was already there and she served her apprenticeship under him, and quickly moved to a position of equal responsibility.

Being Director of the Teaching Centre full time had become an increasingly tough job with its constant demands - from fixing the toilet to firing kilns to data entry, correspondence and designing teaching courses for the members. So much so that it became a much more sensible arrangement to share the job about 60:40 between two staff members. Trien and Toby have been the latest team and a great combination they are. So it is with a lot of sadness that we learn that Trien has resigned to spend more time with family, both older and younger, and hopefully to travel to some interesting places. All good reasons of course but still, it's going to leave a huge chasm for us to peer nervously into and then try to fill. That will take some time and a bit of luck. But then again we got lucky with Trien, so fingers crossed...

Trien has managed this wide-ranging job with enthusiasm and the energy of the rubber bands I used to wind up under the desk when I was a kid. I had to trot behind her with the trolley at the supermarket once, buying stuff for the BCDO. What an experience. Other shoppers might as well have been store dummies such as the relative velocity



*Before the Phoenix (mid 1990s): Trien, Peter, and Aylex firing a small salt kiln while Lawrie looks on (photo: ASP50yearsold.blogspot.com)*

from time to time so that we can still have access to her experience and wisdom (and so she can finally make some pots again), but first she deserves a holiday. I wish her all the best and a good rest. But I'm not sure the words 'Trien' and 'rest' go together in one sentence.

between us and them. And she has that same zing around the kilns - but having said that, her handling of pots and firing of kilns is perfectly well controlled and the utmost care is taken of all work and all firings. She is a master firer actually and some of her gas firings have been the best ever. That's one of her shoes that's going to be hard to fill. The rest of them won't be easy either - between Toby and her they handle the accounts, dishes, enrolments, enquiries, tutors' needs, kilns, committee meetings and so many other tasks. That's probably about half of the list.

I held the job for a few years, firstly by myself and then with Duncan, and it certainly has potential for burnout. Trien has had to withstand extra pressure recently with a huge increase in people wanting to take classes. We have increased the class sizes and still the callers are in tears on the phone. So you have to be a counselor as well. Trien has done all of these things so well. I haven't even mentioned the Fire and Clay Exhibition or the Big Clay Day Out; she's responsible for organising both of those and she does a good part of that in her spare time. We owe her a huge Thank You and a decent break. I hope she is still able to be around

from time to time so that we can still have access to her experience and wisdom (and so she can finally make some pots again), but first she deserves a holiday. I wish her all the best and a good rest. But I'm not sure the words 'Trien' and 'rest' go together in one sentence.

## A word of thanks

Suzy Dünser

My ascendance to the ASP Presidency was pretty steep: I had been on the Committee only a year when Peter Lange, who wanted to step down as President, agreed to stay on for one more year on the condition that someone took on the Vice Presidency with the intention of then becoming President. Ten minutes later I found myself Vice President for 2011. I managed to beg an extra year of being VP before taking on the Presidency itself, but I still felt daunted at the prospect of stepping into Peter's shoes. I pictured myself giving the speech at Fire and Clay and people whispering to each other, "Who is that?" More importantly, I worried that I didn't know enough to be taking on the role, even with the extra year.

As it turned out, by the time I became President, I felt much more prepared - and this was due in a large part to Trien's support during the years I was VP. She made sure I was included in relevant conversations she had with Peter, "consulted" with me on issues she could have handled perfectly well herself, and in general made sure I had a good overview of how things worked around the Centre.

Trien set a high standard for doing things at the ASP, and this has inspired me, as well as others, to also try to do things in an exemplary manner. This is true for me as a tutor as well as

a member of the Committee. Here I have to offer an apology, as well as thanks: Trien and Toby have overseen a significant change in the way enrolment in the classes has to be handled, due to the numbers of people wanting to take classes now outstripping our ability to accommodate them. I'm afraid I was a pain sometimes in my enthusiasm to keep some of my students who hadn't signed up in time... so I'm sorry for that Trien, and thank you for your patience.

You don't ever replace a person - you fill their position. The time and effort Trien has put into her role go way beyond the job description, and I've always been aware of this. It's hard to imagine how an organisation will cope when someone so competent and enthusiastic decides it's time to move on, but having been in the position myself of being under pressure to stay somewhere when I was ready to leave (not the ASP!), it's important to me that we support Trien now, in recognition of how much she has given us over the years. She's leaving the Centre in good shape, and in good hands with Toby as our new senior Director. Although I'm sad that she won't be around for awhile, it will be great to welcome Trien back to the ASP after her trip next year - as an ordinary member, with the time and breathing room to finally pot again!

# The Big Clay Day Out

## A great end to a strong year for the ASP

Trien Steverlynck (photos by Michelle Bow)

BCDO 2016

2016 is coming to an end and with it another exciting and wonderful year at ASP has almost gone. 2016 was the year of 'Let's give pottery a go'!

The *Fire and Clay* exhibition at the Pah Homestead finished last Sunday. The show, selected by Anna Miles, received many complimentary comments from the public. Virginia Henderson's piece, *Autumn, come she will* won the most popular vote closely (by 1 vote) followed by Anne Hudson's work, *Celestial Vessel*.

The BCDO was a great success this year. Wow what an amazing day that was. The beautiful sunny weather certainly played a part but it is mainly due to the hard work by members and staff that put in their time to transform the place in a market place and then sell pots, tickets, run the activities, mind exhibitions, serve the food and drinks to clean it all up for next day's class. A huge thank you to all for your huge effort! Also thank you to the participants of the popular Pottery Olympics for entertaining the crowds. All the effort was worth it. More money was spent on buying pots and having a go at throwing, painting and raku-firing a pot than any year before. All the food stalls sold out before the end of the day. We expect to make a net profit of more than \$14,000 - that's \$4000 more than the previous year.

As we are in the last few weeks before Christmas and classes are finishing can we please ask everyone to: take their work home, clean their work area, settle your firing accounts, bring back the library books and take home any of your personal belonging you left behind.

The centre will be closed from the 22nd December and reopen on the 16th January.

And for me it is good bye (as a staff member). Thanks ASP and all of you for the wonderful and exciting time I had. Enjoy the festive season and have all a safe and relaxing holiday.

Some figures:

- \$40,000 was spent at the BCDO on the day
- \$33,930 in sales of pots; includes pots sold in the studio (\$30,830), in the Diploma tent (\$1482), second hand goods (\$989), silent auction. Last year's total was \$26,905 (with \$22,888 worth of pots sold in the studio). The Nett income from the sales is \$10,580 and the silent auction made \$730 Gross.
- \$6371 in tickets were sold for activities and food and raffle We expect to make a total profit of almost \$14,935 (incl GST); this compares with \$10,730 (incl GST) last year.



## The Portage

An excerpt and photo from the article by Moyra Elliott on her blog, *Cone Ten and Descending* - for the full article and more photos please visit:

[conetenanddescending.wordpress.com](http://conetenanddescending.wordpress.com)

The Portage was judged this year by Janet de Boos, probably well-known to most of you as former head of ceramics at Canberra and author of books on Glazes for Australian Potters. She has, over time, experienced generous cross-Tasman contact with New Zealand and its ceramics community formerly, via two-way travelers, and she was jurist for the Waiclay national event a few years ago. Janet spoke well at the opening event mentioning, as many have in the past, that absent was a good assortment of functional pots, with which she linked New Zealand's long association. Further, she remarked upon the absence of anything risky or experimental where video representation of performance or time-based works are not unusual off-shore. However we did have some camera work included last year - which I think was the first time. Maybe that will grow. She remarked upon the ample presence, in entries, of what has been labelled 'sloppy clay', a recent, mainly north American, movement that rejects,

among other things, much adherence to the 'craft' aspect of clay practice plus an enthusiastic (sometimes over-vigorous) use of evidence of hand working. DeBoos links this with the West Coast Funk work from the 1960s and the current interest by artists with background in fine arts rather than ceramics who co-opt clay for its expressive potential displaying, to my eye, little or no interest in ceramics' histories or traditions - some aspects of which could well, very often, strengthen the expression. However, West Coast Funk was absolutely an outgrowth of ceramic cultures and traditions but with an eye on the socio-political events of the day (plus that rarity for USA clay at the time - irony!) when one thinks about the work of initiators like Robert Arneson and Howard Kottler. With DeBoos I enjoy the best of this new style (sometimes because it challenges those long-held customs) but, like her, hold no regard for a simple re-iteration of what is currently hot off-shore (and there is a bit of that around). Anyway, she invited very little into this show despite there being names that are new. She gave the Premier Award to a work entitled, "Clinch

VI", by Caroline Earley, American born and educated, former lecturer at Nelson Polytechnic and currently Assistant Professor at Boise State University in Indiana, USA. Caroline returns to NZ with her partner most summers and more, if possible, and has entered competitions or exhibited here and in Australia and undertaken residencies in ANU Canberra as well as in the USA. (One as prize from the Waiclay event of 2008). The work is an apparently simple slip-cast, two-pronged double form with an apparently simple, featureless, milky white glaze coating. However, if you look carefully and think about it - the making would, since the two sections cannot be separated whole, be complicated and intricate. Conceptually it's the work's title that engages as much as does the making as a clinch is far more than any friendly hug and on a piece that carries intimations of the inchoately corporeal as this does, the work becomes slyly erogenous. Not a commonly found demeanor in Kiwi ceramics. It intrigued the judge enough to receive the top award.



CLINCH VI, Caroline Earley

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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  
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Editor: Suzy Dünser, 09 817 2364  
Please send copy or photographs to  
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