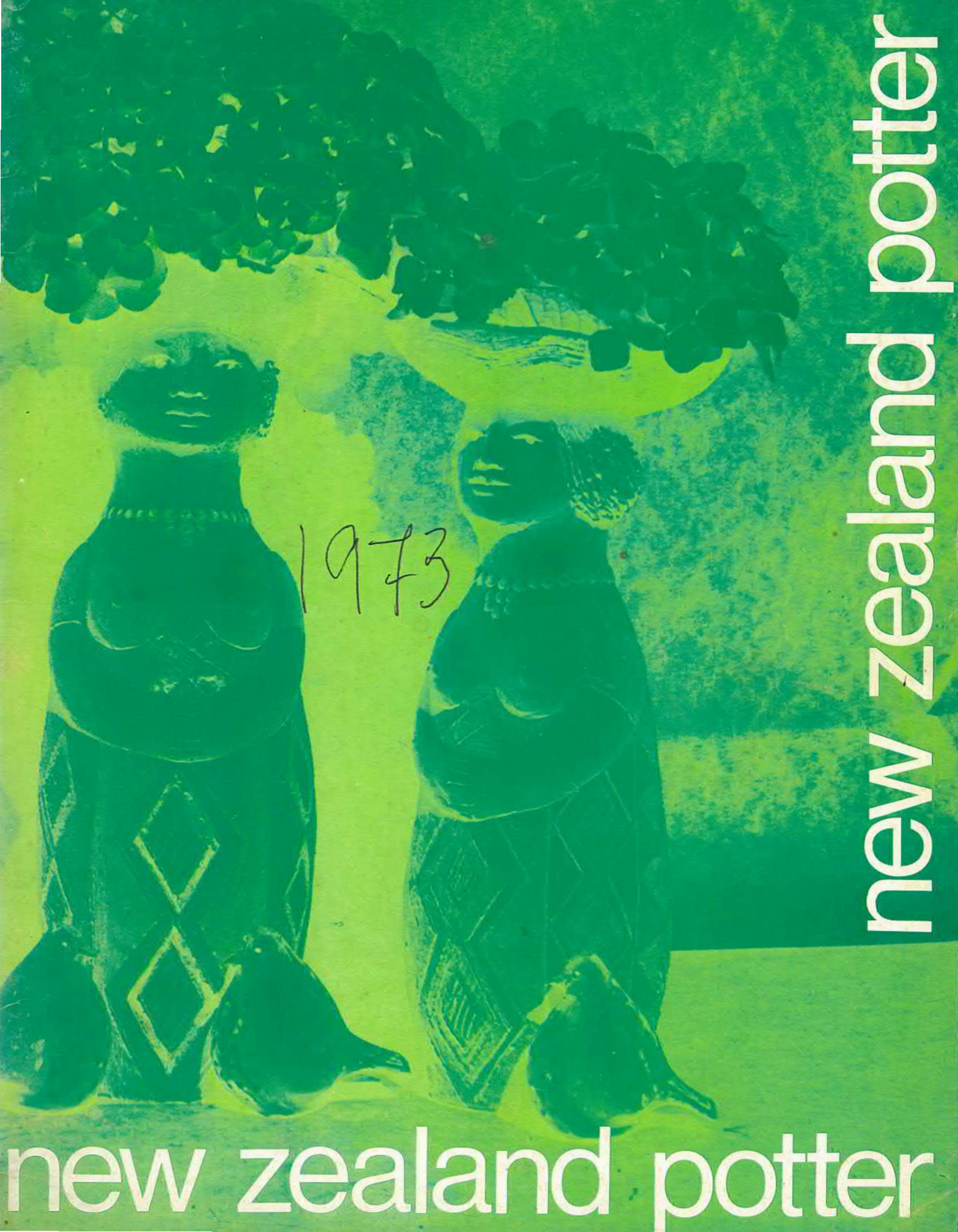

new zealand potter

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NEW ZEALAND
potter

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Editorial

The Potter has grown so fast over the past three years that it has been necessary to engage more professional staff. Four years ago an experienced editor and administrator were brought in on an honorary basis and it was hoped that the Potter would build up to a viable concern and be able to pay its own way. To some extent this has been achieved. Don Fraser will now be handling the layout and the advertising. More about advertising anon. Don brings a background of experience to the job. We hope he'll find it satisfying. It needs to be. He won't be doing it for the money.

For many years, with a break from Volume 10 to Volume 11, Juliet Peter designed the layout for the Potter. Layout is a much bigger job than would be obvious to the uninitiated. In a prestige magazine such as the Potter has become, the design quality is very important. Juliet could no longer be expected to go on spending so much time on it. The tone of this magazine with its human stories and its fun which our readers have come to appreciate has been set by the Cowans, Juliet and Roy. We will carry on in this tradition. The Potter is appreciative of the time Juliet, and others, have given so willingly for all these years without which the Potter would not have survived.

But survive it has. There is a lot of enthusiasm amongst those who put the Potter together. It now flourishes. We are in our fifteenth year—something of a record for an art publication. To celebrate our fifteenth year, as announced earlier, we will be putting out an index to be published as part of Volume 15/2 in the spring of 1973.

ARNAUD AND GAIL

By Margaret Harris

Arnaud Barraud has been potting for only two years but his work already shows a high degree of competence and artistry. Since he comes from a family of artists and craftsmen perhaps it could be said that he was born to it.

"My approach to making pots has been fairly rigid. I think a pot right through from form to decoration and glaze, and then I throw it. If a new pot is not acceptable after some months of personal use by us, I discard it.

I could be working just as happily in another medium—wood, plastic or metal but for one thing —the fire. Some day I'd like to do some work with blown glass."

Arnaud Barraud began potting in 1970 with some instruction from Adrian Cotter. He wanted to support himself while he painted. He'd briefly studied architecture and then he'd done Fine Arts at Auckland University, and had since been painting part-time. He soon realised that he had found his medium in pottery. He likes the discipline of making domestic ware.

"I enjoy repetitive throwing and usually throw for fortnightly periods splitting the day between large and small pots."

"Gail's approach is the opposite of mine. Even with her domestic ware she works from the form that develops on the wheel, and constructs beautifully integrated pots from arbitrarily thrown pieces. We work quite independently of each other."

Gail Carlsen was already a potter when she met Arnaud Barraud. She gained membership of the New Zealand Society of Potters in 1970 and examples of her work were shown in Volume 13 Spring issue of the Potter.

The Barrauds have lived for two years near Auckland. At present in a two room bach on a steep hillside. Busy West Coast Road at the top. Beautiful bush reserve at the bottom.

"Instead of planting, building, and improving the place, we built a kiln. A single chamber catenary arch kiln (vacuum cleaner and home made burners), and cleared a cramped but just adequate studio space below the house and got going.

"Our first firing was pretty funny. The back wall started to topple at red heat because I hadn't braced the kiln. We slammed a piece of iron against it and tied it to a rafter with some clothesline rope. We burnt 100 gallons of diesel in a kiln less than 30 cubic feet and ran out of diesel twice. The roof caught fire. Gail tore off to buy a hose. I threw buckets of water in the air. Finally after 24 hours, cone 10 dropped. But we later discovered that only in that one spot had the kiln reached a cone 10 heat."

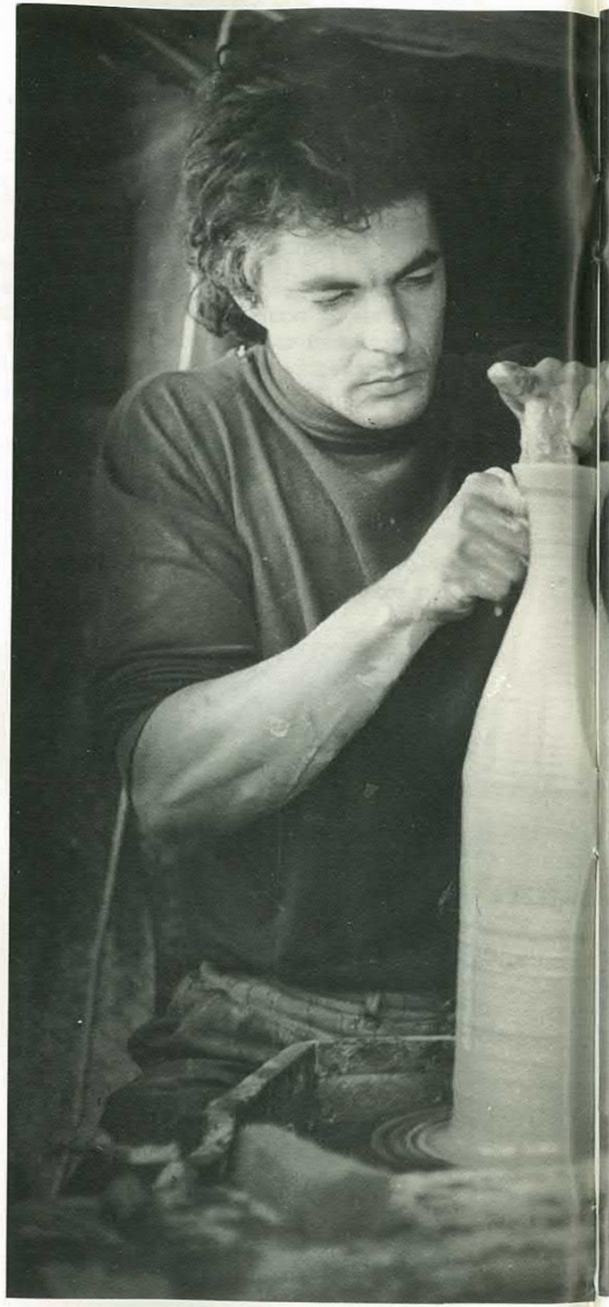
With an acre of land, day long sunshine on a north facing slope, and very understanding neighbours, the Barrauds have put aside the idea of seeking out the absolutely perfect spot nearby and have decided to build on what they've got. They have plans for development. "I hope to have studio space close on 500 cubic feet and a large two chambered kiln inside the studio by the summer."

They sell the majority of their pots through shops in Auckland and Hamilton, but are selling more and more directly from the house. Last year they had a small joint exhibition with three other potters and held an open day. They found the open day enjoyable and profitable and they would like to do it two or three times a year.

"For me the test of a good pot is whether or not is possesses that elusive quality of vitality. If the pot has it then it will continue to be as pleasurable to handle and to look at after constant use as it was when first taken from the kiln —if not more so.

In general terms the greatest problem I find personally is to design functional ware that relates with vitality to the contemporary environment. The beautiful pots in the Pre-classical section of the recent Mexican Exhibition made the field of forms that we draw from seem very narrow." □

Photos: Gordon Neary



BARRAUD

By Margaret Harris

That Arnaud Barraud should chose to be a potter is not surprising since for generations his ancestors have been artists and craftsmen. Arnaud Barraud, potter 1973, means much the same thing as does Paul Philip Barraud, clockmaker in 1800. Or Paul Crespin, silversmith in 1720.

Paul Crespin, leading Soho silversmith, had a daughter Magdalen who married Francis-Gabriel Barraud, so Crespin became an ancestor of succeeding Barrauds. And this is the way it was with the Barraud family. Through marriage with other artistic families the original talent has been revitalised. There are Barraud engravers, clockmakers, photographers and artists.

The name Barraud is French in origin. Philippe Barraud, a Huguenot, fled his native Angouleme in the wine growing region of Bordeaux in the French religious persecutions. He went to London —was naturalised in 1705 and settled in Greenwich and Soho as a merchant. Other French Huguenot families settled in Soho at the same time. By 1710 half the inhabitants of St. Anne's parish Soho were French, presumably because the area was outside the jurisdiction of the City companies so foreign craftsmen would work without interference. Soho to this day has maintained its foreign character. The Huguenot families were mostly craftsmen—engravers, silversmiths, watchmakers, and naturally they became friends and relatives.

The first Barraud craftsman of note was Philip, son of Philippe the imigrant by his second wife Frances Prevost. The Prevost family were engravers. Philip Barraud was an engraver and its possible that he learnt his craft from his in-laws. Engraving was an important craft at the time. Engravers worked closely with silversmiths and goldsmiths. Only the simplest borders were carried out by the goldsmiths themselves. The bulk of the work was handed on to the specialist engravers who often transformed their work from a simple piece to a work of art.

There is no surviving work of Philip Barraud but a beautifully engraved trade card in the British Museum and a pattern book published in 1782. The bulk of the book shows cyphers of birds, beasts and flowers, all enclosed in circular frames so it seems they were designs for the watchmaking craft.

A younger brother of Philip, Daniel, went to Virginia, U.S.A. and descendants were founders of the University of Virginia. There is a good deal about the American branch of the family preserved in their house in Williamsburg.

Then comes Francis-Gabriel Barraud the watchmaker. Not much is known about him. He lived near the Fleet Street of Dr. Johnson. He was not a member of the clockmaker's company which is surprising because he is thought to have worked for about 45 years from around 1750 to 1795. He worked in his own place for other makers, but he also made pieces in his own name. It was Francis-Gabriel who married Magdalen Crispen and thus two Huguenot families of artists and craftsmen were linked. Their son Paul Philip gave the Barraud name such repute in the horological world.

Paul Philip Barraud of Cornhill, maker of watches, chronometers and clocks joined the clockmakers company in 1796. He made a big contribution to his craft at the time when English timepiece making was at its peak. There was an enormous output from his workshop from 1796 to 1820. Something like 10,000 watches and 1000 clocks and chronometers were produced under the Barraud signature. He employed other makers working in their own premises and apprentices in his own establishment and later his own sons. He regarded the chronometers as his best work and these are most esteemed today. This workshop was the beginning of Barraud and Sons, later Barraud and Lund, clockmakers, which finally wound up only in 1929. To the last, Paul Philip's name was the firm's greatest asset.

Grandsons Frederick Philip, mathematical instrument maker, Allan Frederick, book illustrator and Philip James, photographer, add to family accomplishments.

Then comes the period of the artists, the main line from Paul Philip's eldest son William Francis who married Sophia Hull, daughter of miniaturist Thomas Hull. Sons William Barraud and Henry Barraud were the best painters and their work is in keen demand in the auction rooms today. They are both noted for their sporting pictures.

There are other professional artists, Mark Henry who did water colours and theatre sets, Herbert Barraud photographer and Francis Barraud portrait painter. Francis was able to turn his hand to a variety of work and he is most remembered for his publicity picture for the Gramophone Company which is known as His Master's Voice. The immortalised bull terrier is the family pet Nipper.

Charles Decimus (tenth son of William), was the founder of the New Zealand family. Soon after his marriage to Sarah Style in 1849 he sailed in the Pilgrim for New Zealand encouraged to emmigrate by cousin Judge Chapman. They spent four months on the voyage around Cape Horn in a cabin six by five feet. On arrival they went to the Chapman house in Karori and stayed while a house was built for them.

A good deal is known about Charles through letters to English relatives and the journals kept by his daughter Cottie. Fern Glen on The Terrace with garden stream became a show place planted with English trees and flowers. Charles died of influenza in 1897 and is buried in Bolton cemetery. There is a memorial tablet to his memory in Old St. Paul's.

During his lifetime Charles Barraud made a major contribution to the cultural life of his adopted land. He was a part-time artist with no formal training, being a qcalified chemist by profession. He set ship's chronometers in Wellington harbour, an interest perhaps inherited from grandfather Paul Philip of Cornhill.

He made long journeys throughout New Zealand recording the scene. He is regarded as an important artist of his day, especially now when there is a new appreciation of early New Zealand paintings. His main published work is a portfolio of 24 chromolithographs, 30 uncoloured lithographs and 30 woodcuts. The title is New Zealand Graphic and Descriptive with text by W. T. L. Travers.

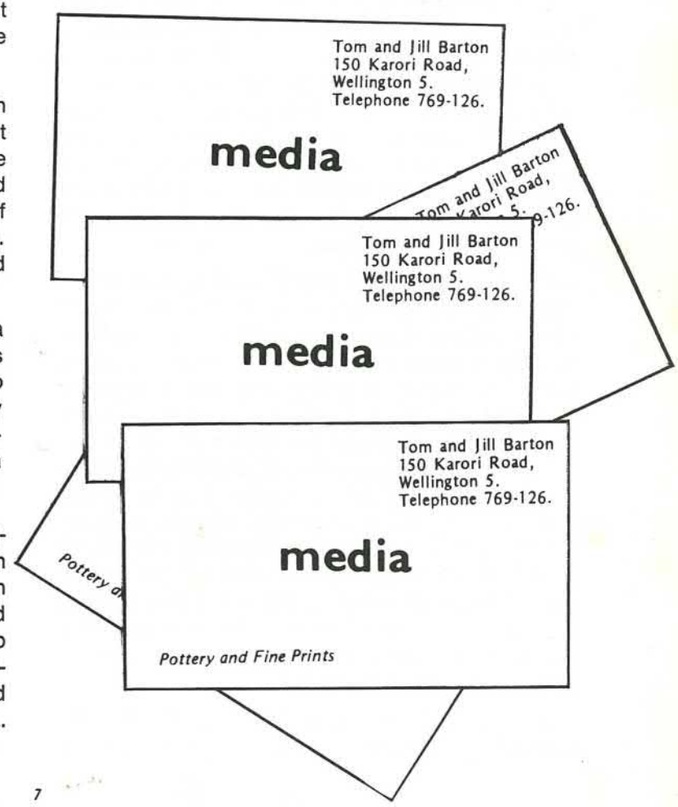
He mostly painted in watercolour, but there are some in oil. One of the most important is the baptism of the Maori chief Te Puni at the church at Otaki in the presence of the Governor Sir George Grey and Lady Grey and other notables.

Charles Decimus Barraud was a founder and first president of the New Zealand Academy of Fine Arts.

Sons Edward Noel and Francis were both amateur painters and their work is in art galleries around the country. John Barraud son of Arnaud the first and father of Arnaud the second, was a well known Wellington photographer before his retirement to Nelson. And so the New Zealand branch of the family keeps up the artistic tradition. □

The information for this article has come mainly from "Barraud, the Story of a Family" by E. M. Barraud, published by the Research Publishing Company. The book is fascinating reading for anyone interested in geneology or reconstructing a family tree.

editor



HARRY DAVIS

Repaying our debt to man's culture

I have been a potter all my working life and this has taken me to many parts of the world. I have worked in Africa and South America as well as England and in the last ten years I have worked in New Zealand. Since 1946 my wife and I have worked as potters in partnership together.

Since 1966 I have been involved in a series of lecture tours which have meant a lot more travelling—mostly in the Anglo Saxon world, and mainly on the North American continent. It was in these last six years that I have come to understand what words like affluence and conspicuous consumption really mean.

As a potter one is necessarily concerned with creative attitudes and the human context in which these can be expected to find expression. This implies that one is concerned with broad human needs, and therefore with social conditions in general. My childhood was already something of a cosmopolitan experience because, my father being English and my mother Swiss, I was brought up bi-national and bi-lingual. This was a beginning which, after much travelling, gave me the feeling of belonging to the human family as a whole and softened what national and racial loyalties and prejudices I had inherited.

This was the sort of background against which I have worked for many years as a potter. To be a potter, however modestly creative, in an age such as ours inevitably raises a big question about where our society is going, and one is appalled at its indifference to human and creative values in its frantic preoccupation with material goods. Our society accepts a definition of efficiency which excludes non-material qualitative factors related to the working life of those who produce all those material goods. It is also indifferent to the quality of the impact these goods make on the private lives of those who have to live with them, and the working-out of both these attitudes, is an alarming spectacle for anyone concerned with creative aspects of living and working.

Such an outlook is bound to lead one to make comparisons between the capacity for creative expression displayed in cultures much less advanced materially than ours—and the loss of this capacity which is such a conspicuous feature of our culture. Such comparisons bring one inevitably to the conclusion that in our frenzy of compulsive acquisition and consumption a great loss has been, and is still being sustained. "The Acquisitive Society", to use Tawney's phrase, has developed from the economic and social concept which made possible the sacrifice of any and every human creative function in the interests of bulk manufacture and profit. This, as we are now seeing, has reached the point where the life supporting environment of our planet is menaced and in danger of being sacrificed as well to this same end.

Some of the arts—the so called fine arts, one came to realise, became separated from the rest quite early in the piece because of their usefulness as an enhancement of the setting from which an elite could control this acquisitive machine. This came to be seen as a virtue called Art patronage. The rest of all the arts soon lost their dignity and freedom to function creatively as the concern with pure manufacture replaced the more creative attitudes. Some races and many cultures also lost their dignity, and many peoples lost their freedom and self respect while being ruthlessly exploited to provide manpower and raw material for the growth and development of what we now know as the affluent West.

One is not denying that there is a positive side to all this, nor that much has been gained which mankind needs, but the concepts of growth and expansion and consumption are in my opinion utterly out of control.

Fortunately there is now a growing body of economic and scientific thinkers who see that an infinitely expanding economy in a situation of finite resources adds up in the end to pure lunacy. Nevertheless the affluent West continues to be the recipient of the greater part of the world's resources, and this is something which just cannot go on.

A small fraction of mankind in the affluent West disposes of 60 percent of the world's resources. It distributes this wealth among its citizens with almost criminal disregard for fair shares and fair play. It indulges in waste and pollution on a profligate scale which, in my opinion, is entirely criminal. Yet the great mass of mankind, in what we sometimes call the Third World, has to make do with a minute fraction of resources and the majority of its citizens grind on in pathetic poverty.

There is no disputing the fact that many now under-privileged peoples have contributed highly important aspects of their culture to ours, and that they have been mercilessly exploited instead of thanked for this. Their present under-privileged and under-developed state is just an extension of that exploitation. The astonishing range of foodcrops which we enjoy thanks to the long tradition of plant breeding developed by the Andean peoples for instance, is an example of this.

Australian writer Allen Moorhead, in his book called "The Fatal Impact" has ably drawn attention to the destructive influence of the less material aspects of cultures we have come to dominate in the last few centuries.

I have already alluded to the way our frenzied consumer society is menacing the environment, not only for ourselves, but for all mankind. Yet we are but a minority group and mostly indifferent to the poverty of the rest of the human family, and even when we do admit that something needs to be done about this we rarely face the fact that if an attempt were made to bring the rest of mankind (population explosions apart) up to the extravagant level of consumption in which we indulge, the environment of this planet would have a very short life indeed.

It follows from this that we urgently need two things.

1. A switch in our socio-philosophic thinking which will change our selfish attitudes to consumption for the sake of consumption and,
2. The emergence of a genius in economics which will show us a way to keep the wheels of our economy working without this compulsive fetish which drives us to consume more than our fair share of what is available.

Ours is called a consumer economy with good reason, because without this greedy consumption, and the advertisers' conspiracy to persuade us to consume ever more, it simply will not work. And worse still it has to be us—the affluent—who must consume, because only those with the money, according to our rules and our moral values, have the right to consume.

Action at a personal level

This is the kind of thinking that has led to my wife and myself getting involved in a project in Peru aimed at deflecting a little of the affluence to where the need is greater than ours. It has also led us to the rather naive belief that such a project might discharge in some minute way the debt which our culture owes to those living, the remains of whose cultures have been so cruelly maimed by contact with ours. Our aim is to set up a ceramic workshop which will fall into a category between that of simple potter and mass producing industry.

This project is based on the idea of introducing an economic activity with creative overtones into a comparatively remote area where life is simple and dignified, but scarcely changed economically since the 17th century. Such intrusions into simpler societies with cultural traditions of their own, are often criticised on the grounds that this is culturally destructive of what remains of those traditions. It is forgotten in such exchanges that those traditions are already under heavy bombardment by what are mostly totally philistine western influences, and that those traditions are being replaced by others based on current consumer economy values.

I have heard such critical observations with regard to the work of Michael Cardew, who did similar work in Nigeria, but I feel that this is effectively countered by the argument that indigenous cultures in places like that, are in any case being submerged by sordid material elements in modern western culture. Such indigenous remnants of ancient cultures are very delicate and highly vulnerable. They need the respect of sensitive people in our culture who can cushion their impact with twentieth century values and perhaps present, for once, some of the more human and sensitive aspects of western culture to soften the blow. That is why I have been doing a lecture tour of Australia including all states under the auspices of the Potters Society of Australia with the support of the Australian Council for the Arts, in order to accumulate enough funds to launch a project in the Andes. I did a similar tour in the U.S.A. and Canada last year with the same purpose in mind, and I was then also able to revisit Peru on my way back to New Zealand to make a feasibility study on the spot.

Our modern ways are so extravagent and so wasteful and we take it all so unashamedly for granted, that it is difficult for most people to grasp just how deprived some people in the so called

under-developed countries really are. When one comes upon statistics, as I did recently, in which the availability of steel in Peru is compared with that prevailing in Britain, one begins to understand the significance of the fact that an old woman will sit in a market hoping—and not in vain—that someone will come along and buy some two dozen bent and rusty nails which she is offering for sale. I actually saw this one day in La Paz market in Bolivia. In these statistics Peru was quoted as having 20 kilos of steel per capita per year, while Britain is able to dispose of 650 kilos per capita per year. The figures for the U.S.A. or even for Australia would doubtless be even higher.

As a potter, I have for many years been very concerned to discover ways and means whereby a craftsman's need for adequate equipment capable of giving him economic and creative freedom can be met. His access to funds is always limited. When funds are available they are generally offered with strings attached which deny him that element of creative freedom which he needs. This is a dilema which the artist and the craftsman—or maybe I should say the artist-craftsman—dissatisfied as he is with the materialist streak so dominant in our society, shares with the peoples of developing countries. I believe that the need for instruction, for funds, and for equipment without conditions or strings—given that is, not as an investment, nor as a loan—but as a gift or payment which the privileged in fact **owe** to the under-privileged is very great indeed.

And what is perhaps an even greater need is that such a debt be discharged by sympathetic and understanding persons able to do so in a manner and a spirit which does not underline the appalling gap of material privilege which separates the representatives of the two cultures concerned. And above all the notion of hand-outs and condescension must be avoided like the plague. □

This talk was originally broadcast in the Guest of Honour programme of the Australian Broadcasting Commission.

MAY DAVIS

The project in Peru

In 1970 Harry and I went to Peru for a holiday as I have for a very long time had a great desire to see Machu-Picchu. We were fascinated by central Peru and the Andean Indians. We were fortunate in making friends with the Mayer family in Huancayo, and through them were able to visit potters and weavers in their homes. The weaving is at a very high standard technically and aesthetically, but pottery though lively and attractive, is fairly primitive albeit adequate for the needs of a simple people. They use no wheel—as we know it—shaping the pots on a saucer-shaped stone which is rotated by hand—and no glaze. Coloured slips are used for decoration. The idea was born that perhaps we could help start a village pottery, and after three years of gestation and planning this is coming to pass.

We intend starting with our own funds, raised mainly by Harry's lecture tours, and we hope individuals and charitable organisations will help later if the need arises. The Society of Friends has already contributed and CORSO and OXFAM have been helpful in official ways.

A lecture tour in the United States and Britain in 1971 gave us the chance to revisit Peru on our way back. We discovered many small waterwheels, some idle, and we collected a range of materials for testing. These, both clays and rocks for glazes, have yielded an impressive range of high quality products.

At home, for several months Harry was busy making machines to take with us. Two wheels, a vacuum pug, blunger parts, press, ball mills, blower. He also reconditioned a Pelton wheel for water power. He deliberately refrained from using modern aids available in Nelson, and has made these items by older methods. Methods which will have to be used in Peru.

We have talked of community activity, with raw materials processed and pots fired in a central workshop, but made in the homes of the people. We don't want to disrupt or disturb the existing potters, whose work has a valid place now, although it may be doomed along with the way of life to which it belongs.

Peru has one of the biggest populations in the world, and very little is being done for the rural economy. The result is a steady drift to the capital, Lima, where one million live in slum conditions in the desert outside the city. These people leave behind their traditions and skills, their dress, their crafts, their songs and festivals. All the cultural aspects of their lives which bound them to their Inca forefathers. They become factory hands, wear Western clothes and consume industrial products. It is an eternal tragedy that the developed countries do not know how to put food into the mouths of these people except by assimilating them nto our own industrialised system with its exploitation of mankind and the world of nature.

Although Harry has been in Lima for several months he has done nothing except try and cut through the masses of red-tape. There have to be visas, and permits, and legal agreements, and feasability studies. Everything moves at a Latin-American crawl. However when I arrive we really expect to be able to go off together to seek out a suitable village in which to start. Everything is going to hang on finding the right type of person to train. We know that one often has to battle with alcoholism, drug taking and malnutrition, and with a low I.Q. resulting from a protein deficient diet in childhood.

We intend to return to New Zealand when we can hand the workshop over to the local people, but we do not expect this to take less than three years, probably much more. In the meantime Crewenna Pottery is locked up, our house is let. But we shall be back one day. □

IRENE SPILLER

One form leads to another

"Ned Kelly" developed from this form.

"Ned Kelly" 17" tall.

Irene Spiller makes two distinctly different types of pot. Hand built textured stoneware, often more decorative than functional, and finely thrown pieces, mainly bowls and cut bottles.

Recently after a good deal of experiment she has developed a porcelain body to suit her firing range, and two small bowls in this medium exhibited at the last New Zealand Society of Potters' Exhibition were bought by the Robert McDougal Art Gallery of Christchurch.

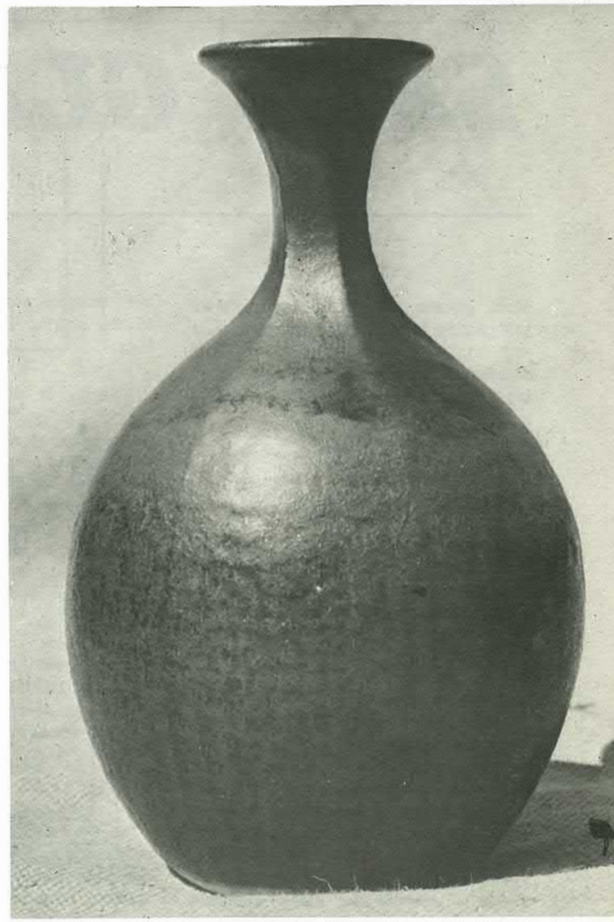
Irene Spiller is another to have come to pottery through a fine arts training. At Canterbury College School of Art her full-time course included design, landscape, still life painting, life drawing and painting. With this formal art training and subsequent work as a commercial artist behind her she had a good foundation to built on. She began working in clay in 1965 and spent a year with Michael Trumic in his studio learning the finer points on making domestic ware. She says his meticulous training has been a great help to her development as a potter.

When she started working entirely alone she found that forms and textures interested her more than making solely domestic ware so she gradually moved into this field. "My choice of form and shape is influenced mainly by simple geometric forms." She fires to cone 9 in an electric kiln and uses mostly ash glazes. She prefers the qualities they can produce in the oxidising atmosphere. She is very critical of her work and destroys everything that doesn't come up to standard.

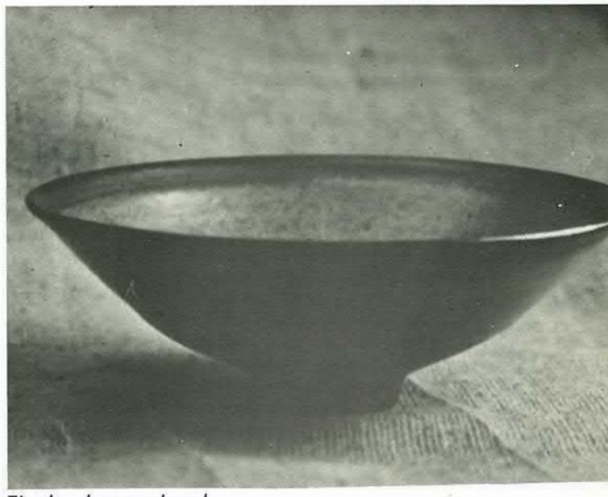
Irene Spiller exhibits with the New Zealand Society of Potters, the Academy of Fine Arts, the World Craft Council and has had a four man show in Christchurch with Fredrika Ernsten, Denise Welsford and Michael Trumic.

Irene Spiller has done a good deal of portrait painting in the past and has always been associated with the art world in Christchurch. She is a busy sort of person. She says "I work with clay not because I'm looking for something to do but because some devil drives me".

"I enjoy the freedom of expression in clay and find the opportunity it provides of creating an art form very satisfying. Not being tied to standard or orthodox forms gives me the chance to express myself freely, and the creation of one form frequently leads to another." □



Cut Bottle.



Finely thrown bowl.

SALT GLAZING

ROY COWAN

Most potters know the elements of salt glazing methods. The kiln is packed with unglazed or part glazed pots, raw or biscuited, and is fired to the maturing point of the clay. Coarse, dampened industrial salt is then introduced in small batches and gasifies in heat which must exceed 1120°C.

The salt, Sodium Chloride, NaCl, reforms with the water, H^2O, as Sodium Oxide, Na2O, and Hydrogen Chloride, HC1. The Sodium Chloride combines with alumino-silicates present in the clay to form a sodium-alumino silicate glass, and the Hydrogen Chloride escapes as a gas. The glaze film builds up as successive saltings continue, until the potter determines by inspection of drawn samples or by noting the degree of glaze texture on the ware, the attainment of a satisfactory result. Industrial saltings are usually controlled by the application of a given weight of salt per ton of products.

The process has been used since the 17th century for utility domestic wares, and latterly for the glazing of pipes and fittings for water-borne drainage, but this is now declining in favour of dipped or sprayed glaze. Perhaps the process will survive in the hands of those potters whose style favours the simple decorative methods salting allows, and the simple and generously proportioned forms which are best suited to displaying the strongly textured glazed surface, which is produced by much heavier salting than that of industry.

Salt glazing is probably no longer acceptable in urban areas in view of the concern about air pollution. In any concentration the gas discharge is a respiratory irritant, and the displacement of the normal draft air may, in coal or oil fired kilns, set off an emission of carbon black and reduced sulphur compounds. In damp conditions films of hydrochloric and sulphuric acid develop, shortening the life of paint and metal work on buildings. Open country or coastal sites are best, with consideration of prevailing winds in the placing of the kiln near buildings.

Though it might seem a simpler method, in practice studio salt glazing has plenty of elaborations of its own, and while some biscuiting may be elimnated and fewer dipping glaze batches are needed, there is greater hazard in firing and the erosion rate of plant is much faster, so that salting is not a cheap or easy process,—it's a matter of adventure plus aesthetics.

The notes that follow have been compiled with aid of a questionnaire prepared by Una Sharpley and completed by her, Barry Brickell, and Adrian van der Putten.

Clay

As the reaction requires a minimum temperature around 1120°C a lower limit for clay types is set. The gas-forming reaction absorbs heat energy and the resultant fluctuations may cause difficulty in small kilns. A thin film only is developed in earthenware saltings, while potters are usually after the textured glaze and other effects more easily achieved at stoneware temperatures, where there is also a margin of heat energy. Experience with kilns capable of sustaining high stoneware temperatures throughout salting suggest that the rate of deposition and enrichment of textures is very responsive to temperature.

The type of clay markedly affects the result. In glaze formation some clay is dissolved taking with it iron. At thin glazings an iron-saturated red or brown glaze appears, turning to a celadon in thicker coatings, and according to the way the firing has been controlled, ranging from pale straw coloured or blue-green for low-iron clays to dull greens or brown for high-iron clays. Choice favours the low-iron clay as the glaze colour can easily be controlled by oxide washes.

According to the clay composition, the glaze may vary from 1.0 Na^2O, 0.5 $A1^2O^3$, 2.8 SiO^2 to 1.0 $Na^2O.A1^2O^3$, 5.5 SiO^2 as the alumina-silica ratio of the clay varies. Difficulties arise if the alumina ratio is very high—the glaze forms less readily and has low viscosity. The glaze body interface may be weakly bonded and glaze may recede from patches. A body with higher silica content avoids these faults. However, some clays containing silica which is not melted into a glass during firing will form the high-concentration silica variant, Cristobalite, and the ware becomes tender on cooling, may even shatter. In milder cases glazes chip readily from rims.

The group of clays derived from weathering of greywacke, containing from 16% to 20% $A1^2O^3$ and about 65% SiO^2 form good salt glazing stock, but they are usually low firing through the presence of fluxes. When they have been subject to acid leaching as seat earths and the iron content has been reduced their firing point is raised and the glazing properties are retained.

Three blends in use are:

MacPherson's XXX mixed with Hume clay.

Crum stoneware, optionally with river sand, sandstone, or medium grog.

Terra-cotta clay plus Huntly fireclay plus Feldspar.

Kiln

The least recommended capacity is 27-30 cubic feet. Larger sizes have greater stability during salting. Oil firing methods include drip feed and horizontal and vertical jet burners. Coal is favoured, providing a hot bed for the salting.

A problem with drip fed kilns is that the firemouth is a relatively cool zone not entirely suited to the introduction

of salt. One solution is the provision of salting ports above in the heated zone. This is also the solution for vertical jets, a ledge being provided just inside the port to receive the charge of salt. Protective clothing and eye-shields are worn.

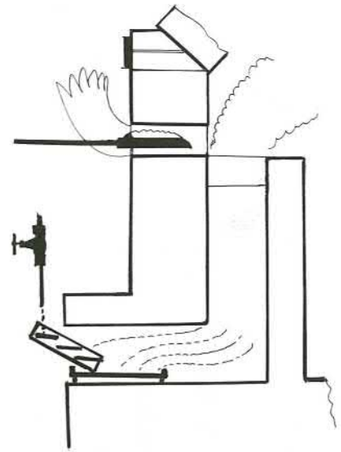


Fig. 1. Salting level for drip feed and vertical jets.

Horizontal jets provide an ideal hot zone. The combination of great heat and salting results in rapid wear of brickwork, but repair problems may be reduced by the use of loose screens of fire brick and a relieving arch in the kiln wall so that the firemouth roof can be removed and replaced without disturbing the wall.

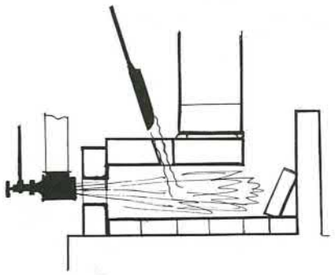


Fig. 2. Horizontal jet, with loose firemouth lining and double arch.

The construction for solid fuel firing is shown. Coal is used, but in one example firing begins on oil, and then wood is introduced to provide a salting bed, and, as it happens, a change in the chemistry of firing. Coals and oil have a high percentage of carbon, some hydrogen and a little or no water content. Wood has a lower carbon content, some hydrogen and significant oxygen and water (even when dry), properties rendering it well suited to be the heat source during salting .

Fig. 3 Solid fuel firemouth.

The performance of kilns is governed by the rate at which they will pass air, and tables have been published showing dimensions for ports and chimneys for differing kiln sizes. In general, a kiln which has insufficient draft will rise normally, but will stick at some intermediate temperature. A kiln having excessive displacement will go higher but will cause firing difficulties and poor quality in the fired ware. So there is a correct mean.

Unfortunately, the dimensions which are right for the firing to salting heat are not right thereafter, as the salt produces a large increase in gas volume. As the kiln aspiration rate remains constant, the increase is secured at the expense of combustion air, the heat application falls when it should be higher, and there is usually a smoke cloud from insufficiently burnt fuel.

The remedy is to provide at least 50% additional displacement capacity in the ports and stack in such a way that it can be turned on for salting.

A question often asked concerns the effect of salting upon biscuit ware in a second chamber. This ware should be well below the temperature at which the body will receive glaze, but the problem lies in the extended time at which the glazing chamber may be held at full heat, and in the marked lengthening of flame which occurs when salting, so biscuit may be over fired on time or flashed. It is therefore advisable to provide a by-pass flue, which can also be the cut-in capacity mentioned above.

A second question relates to suitable types of bricks. Like the clay, the bricks respond to the glaze according to composition. In the first firing, a new kiln will take much of the gas glaze at the expense of the contents, but once a coating is established conditions are stabilised. In succeeding firings the coating thickens and ultimately drips or glass flows become a problem. The depth of fusion of the firebrick increases, most rapidly in hot zones, and fragments are detached by the penetration of the fluxing process along cracks. The kiln is, in fact, expended much more rapidly than a conventional kiln, but the process will be accelerated if the firings are run too close to the service limit of the bricks.

In the high-duty range, silica type bricks are unsuited for use in intermittent kilns, and super-alumina bricks, especially those fortified with refractory

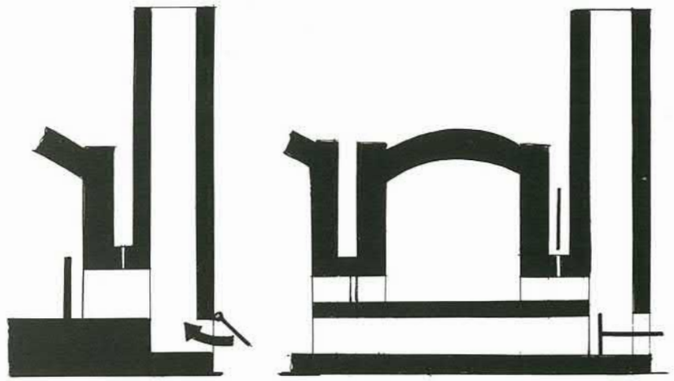


Fig. 4 Left, draft control door on stack. The low wall in the chamber is placed to stop heat loss by radiation. Right, biscuit chamber by-pass arrangements. Steel damper plates can be used on the outlet side, but a refractory slab will be needed on the inlet port.

minerals such as Kyanite, are apt to take glaze and then reject it in sheets. The decision then is for the medium duty firebrick at 30% alumina, that is, standard fireclay from seat-earths.

Shelves

Silicon carbide shelves withstand the conditions best. The SiC crystal will actually "burn" in hot oxydising conditions, but the residue is an extremely stable silica-iron glass which protects the next layer of crystals. Glaze penetration is limited by the rapid dilution of the fluxes in silica and the absence of alumina.

Some makes are provided with an aluminous layer bonded to the surface, strengthening the resistance to glaze. All shelves should be prepared with a thin coating of alumina in china clay on the lower surface, and granular alumina on top. If stilts are used they should also be SiC, but the firebrick-cantilever system provides stability at low cost.

White high-alumina shelves are subject to the formation of a series of compounds if active fluxes are supplied, and soon soften in salt conditions.

Preparation of ware

As mentioned the ware may be raw or biscuited, but experience shows that losses are fewer when biscuiting and full firing stages are separated, and biscuit permits a greater range of decorative practices.

Fig. 5 Brushed oxide wash.

As the glaze is itself a decoration, design principles favour plain forms such as crocks. Then, the glaze can be tinted by application of a wash or spray of manganese, cobalt, or cobalt-iron to the biscuit. The wash may be applied in a pattern by brush, but the pattern should be broad, and of decisive profile. The oxide can be applied in a clay slip which is partially cut away. Draw trials of oxide or slip-oxide coatings should be prepared, as the depth of glaze will often determine whether the pot looks rich or merely raw.

Fig. 6 Control of engraved work.

Engraving should likewise be decisive, simple and deep, and organised with defined areas or shapes on the surface, which will contrast with plain surfaces, the relation of figured to plain areas being taken into account. The principles can be studied in Maori carved panels.

Fig. 7 Embossed ornament.

Embossing dies are well used by our leading salt glazers, in simple friezes or as single units, sometimes on an added boss of clay. Of all the pottery decorating processes, preparation for salt glazing needs most a deliberate approach to design—the element of wildness will come.

Pre-glazing

Gas glazing is ineffective within enclosed forms and when purpose demands, the usual stoneware glazes should be used, subject to realisation that the period at full temperature is extended. Trials should be made of glazes placed on exposed surfaces, as many glazes which appear stiff or dry when red, such as clay matte or saturated iron glazes, will become very fluid with extra sodium. The most stable glaze, capable of accepting added flux without suddenly changing behaviour, is a stiffened version of the standard limestone glaze, close to porcelain composition.

Cornish stone	4	or;	Cornish stone	4
Flint	3		Flint	4
Wollastonite	3		Calcite	2
China clay	1		China clay	1

An alumina wash is employed when lids are fitted for firing.

Salt

Coarse industrial salt is used, dampened, served in trowel lots, about 1 lb. at a time. Industrial saltings amount to between 1½ oz. to 3 oz. per cubic foot, but the studio potter should have supplies to cover from 8 oz. to 1 lb. per cubic foot before firing. Amongst the fluxing agents, soda, potash, lime, zinc, lead, boron, calcium etc., sodium produces a glass of relatively high thermal expansion and contraction, and in some cases crazing, which by the way reduces the mechanical strength of the pot, may be a disadvantage. The addition or 5% Boric Acid, $H^3B\ O^3$, or of Borax, $Na^20.\ 2B^20^3.\ JO\ H^2O$, to the salt batch represents the most that can be done to the glass composition, and further adjustment towards a glaze fit must come from the body—N.Z. has many clays which produce compressed glazes.

Finishing

The use of draw trials has been repeatedly suggested in this article. their use is also suggested for "ordinary" stoneware potters, and they may be greatly surprised to see some of their glazes in rapid-cooled condition. If the kiln is well sealed it stays relatively long above the setting point of the glazes, with a hot, oxydising atmosphere, and some glazes will pass from cool celadon to warm iron shades. There is also a period between 900° and 800°C when crystals grow, notably in iron-rich glazes.

If the kiln is drawn down to 800°C rapidly, the array of reduction colours is preserved. The finishing procedure is—continue on burners until all salt vapour clears, then leave ports and stack open until 800°C is reached, when the kiln should be closed off. In the absence of a hand pyrometer, a light source fitted with a colour temperature screen, as used by star observers, provides a standard.

Finally, some observations from the salt workers:

Adrian van der Putten—

"Coal. Ideal fuel for salt glazing: more time consuming and laborious than diesel, but end results can be rewarding. Coal ash, if released in sufficient quantities, will combine with the salt glaze and form rich red spotting on the otherwise green glaze.'

And why do they like salt glazing?

Barry Brickell—

"Useful for very large pieces as glaze "comes on" without dipping. Also characteristic richness.'

Adrian van der Putten—

"Results different each firing. From good to depressing rubbish.'

Una Sharpley—

"The results so far have been unpredictable and exciting. Adds another dimension to my work.'

Revolution Unrolled

By Juliet Peter

In his article Roll on Revolution Paul Melsor reminds me of that ancient Hebrew prophet who said "all is vanity, and vanity of vanities—there is no health in us."

Well, perhaps human enterprises need mental stock-takings of this drastic sort from time to time if the rut is to be avoided. But we should be careful that we do not throw out the baby with the bath water. And that I believe is what Paul has done.

He sees no good, anywhere, in the pottery movement as it stands today. Yet in our turbulent and uncertain world the potters stand for something stable, committed, and connected with the earth. This alone would justify the movement. The more potters the better. They have a contribution to make towards awareness of environment. This spills over to involve the people who buy their pots, and wonder about the potters' way of life, hard and messy as it may seem by office desk standards.

To go back to the beginnings. Potters, starting from scratch can never do "exactly what they want' to quote Paul. They are limited to doing exactly what their knowledge, or lack of it, will permit, barring lucky accidents. This was the position of the first generation of potters. Success, represented by the well made, well glazed and fired pot was hard won when it happened.

Those who came up through the knocks and buffets of experience are, on the whole, less likely to be 'arrogant' than the later comers, who are in a position to stand on the shoulders of the original potters in the matter of technology. With this starting advantage, succeeding generations of potters should have much to contribute. Yet, in "Roll on Revolution" we have an overloaded tirade, directed it seems at everybody who has done anything, irrespective of age, intention or situation.

So what is the core of the trouble? That the pottery movement in N.Z. is in a BAD WAY—old, tired, entrenched, conforming, stagnating? The adjectives become boring in the end. In actual fact the current is moving on all the time, like a broad river changing the scenery as it goes. Even if it wished the pottery movement could not stay still in any set position. To be honest towards purpose, change and development must be spontaneous and related to the circumstances of the time. This was the climate of the early potters and it arose naturally from the conditions. Today potters have quite different problems, which they will respond to in as many different ways as there are individuals in the movement.

The charge that potters have deliberately educated public taste towards bigotry is really ludicrous. If only it was so easy to influence public taste! Let's face it—the Anglo Saxon races are not noted for a natural sensitivity towards the visual arts. We may as well come to terms with the brute fact that it is improbable that we will ever have more than a dedicated minority "who really know about pots." Such aesthetic appreciation is rare and specialised. Perhaps Paul could turn his attention towards beating up the proprietors of gift shops and little galleries. But it would not do much good.

The Society of Potters in staging its annual exhibitions has done what it could, but can't win. Weight of numbers makes hard selection essential. While selecting teams are chosen afresh each year to avoid set points of view, it is inevitable that many potters are going to feel that they have been done wrong. Certainly the Society, (or its selectors) must impose a standard. Anybody who has viewed an unselected exhibition knows what this means. Potters would be the first to complain, and those who feel that their egos sustain damage by showing in large amorphous groups quickly take to the dealer galleries or the small group exhibitions. No need to name them. In response to a tendency to recall the good old days when clay and pots were made with feeling (sometimes with little else), the Society of Potters could well consider mounting an exhibition of early pots, not just the cream but an honest cross section. We might all be surprised, one way or the other.

The bogey of Stoke-on-Trent or its equivalent, is raised. Is it really so naughty to make pots in sets? If every pot tried to be different how self-conscious they would become. To my mind the rhythm of the potters wheel almost naturally indicates the making of sets. A love of rhythm and repetition is common to most of us. We respond to it in music and in the visual arts. A set of goblets, or plates, please us because they are all of a kind. The unique pots have their place. So do sets. We can do without RULES on this question.

Now to Master Potters. Very dirty words, these. But there is some confusion about the origin of the term. Is Master Potter a degree, conferred in secret by some anonymous 'they'? Can it be that some potters are more unequal than others? Does it mean a Lodge of Ceramic Brethren, coniving together for their own selfish ends? Or is it a visitation, liable to happen to anybody too diligent at their craft? It gives me some delight to note that the gender indicates the affliction is confined to males only. So, gentlemen, take care—the next victim could be YOU!

Other replies to Paul Melser's decline and fall prophesies.

Dear Paul Melser,

There is no anger or malice in this, but 'crap'.

kind regards
Warwick Davy
The Red Barn
Main Road
Keri Keri
Bay of Islands.

Dear Madam,

Paul's article we thought excellent. Refreshing, echoing many points we have thought of for some time, but not for us as comparative newcomers to say.

AVJL.

Dear Madam,

There are valid comments made but they are lost in too many words which don't say what specifically he dislikes. Anyone can join that bandwagon and in fact be pushing different causes.

DCP.

The Editor, N.Z. Potter

Dear Madam,

I was very interested in the article "Roll on Revolution" by Paul Melser in Vol. 14/2.

It is my opinion that the remarks made could also apply to the number of Australian "master" potters and unfortunately the position seems to be that potters whose work does not conform to the established concept are not acceptable.

Perhaps if we look at the old craftsmen's guilds of England we could learn a lot. A lad was apprenticed to a "master" to learn all the basic accepted practices of the craft. He then became a journeyman which in fact meant exactly that. He journeyed from master to master learning different methods and ways. Only after that was he permitted to join the guild and become a master. A master was expected to produce a wide range of articles of an individual nature and his journeyman would produce all the everyday articles in his design.

The trend today is for a lot of journeymen potters and few "master" potters.

Perhaps an answer to the present position is for every potter to have some pupils part-time. After being taught the basic requirements the students would start collecting their own clays, glaze materials and so on and design their own pots. Such a scheme would certainly create problems for the potters but they would gain from the range of ideas introduced by the students.

It is evident from the number of holidaying New Zealand students through our studio that in both countries there is a great demand for part-time instruction.

Potters should remember that their present position has been brought about by the public's disenchantment with articles produced by the Machine Age and make every endeavour not to become production potters themselves but makers of individual pots.

Over the past few years the ceramics industry has been producing everyday ware resembling handcrafted pottery. Perhaps the time has come for studio potters to revalue their concepts. If they are production potters, repeating the same patterns, they may not be able to compete with the new hand-crafted-look ware produced more cheaply by industry. And they are moving away from the original concept of a studio potter making exclusive and individual pots.

A. Rolley
Caloundra Pottery
Caloundra
Queensland, Australia

AUSTRALIAN POTTERY

Authors: Kenneth Hood and Wanda Garnsey
Photographs: Douglas Thompson
Publisher. MacMillan
Australian Price: $11.95.

This magnificently illustrated book by Kenneth Hood, Senior Curator at the National Gallery of Victoria, and Wanda Garnsey, Editor of the Australian Pottery Society's magazine leaves me profoundly uneasy.

In recent years there have been a spate of pottery books, some poorly produced, some exceedingly glossy, as this one is. Publishers are obviously cashing in on a market.

In Vol. 14/2 issue Paul Melser delivered himself of a rave, most of which I disagree with in detail, but have some sympathy with in general. This book, and my reaction to it, are not connected with the Melser diatribe. If a pottery movement in Australia can really justify the selection of twenty potters, and magnificently illustrate their work with sixty two colour plates eighty-eight black and white photographs of excellent quality, and if sufficient people are prepared to buy the book because the potters and their work are important, then indeed Australian Pottery must be of a maturity and quality which is outstanding, or the critical commentary must offer unusual insights. Unfortunately, seductive as Douglas Thompson's magnificent photographs are, I cannot bring myself to believe the book justifies itself.

Of the twenty potters represented, eleven are teachers, four others appear not to be dependent on pottery as their main source of income, and five appear to be full-time potters as we understand the term in New Zealand. This may be misleading, as lecturers in Australian tertiary education carry usually about half the comparable teaching load of their N.Z. colleagues, and are expected to be practicing artists. But this too has its dangers, for those caught in the art establishment are under pressure to be original at any cost: as in America where it is increasingly the in-thing to be a ceramist (whatever this might be) rather than a potter, so some of the creations suggest the blight is not unknown in Australia.

The text I find regrettable. Some biographical details, some generalised comments seldom precise or addressed to a particular pot illustrated, some incomplete technical notes, give the reader enough to use if he wishes to create a knowledgeable impression. But generally, the text lacks depth.

Of the potters' work illustrated, I am impressed by the two of Les Blakeboroughs', but not particularly impressed by the unhappy proportions and self-conscious decoration of at least two others. Some of Joan Campbell's raku work, particularly two with free rhythmic brush strokes echoing the basic form of the pot impress, and there is something endearing about any potter who makes big raku pots, removes the kiln with a chain block, and then swathes herself in asbestos so that she can pick up the pot, not with tongs, but with her own arms. Ivan Englund's relaxed control of glazing is interesting, but some of the forms illustrated show loss of formal control and others are self-consciously "diffffferent"! have seen other work of his I prefer. Patricia Englund's copper glazes show great technical control, but with others of her pots the models are too obvious: all of us are influenced, but virtual copies are inexcusable. Wanda Garnsey's final group of decanters are a relief after the contrivance of her other illustrated pots. Marea Gazzard's pots photograph magnificently and show firmer form and more subtle surface textures than those we saw her exhibit as guest at the 1969 N.Z. show. H. R. Hughan's work provides a further oasis of sensitivity, craftmanship, and certainty. Col Levy's wilful work excites the eye, although in one group of pots the distortions finally overcome the form and the pots collapse into muddle, but in others the tension created by distortion of form generates a considerable force. Milton Moon illustrates the problem of what happens to the far-out when it becomes repetitive and loses its shock, although one of the coloured illustrations retains the force remembered from his earlier work. The first two of Reg. Preston's pots impress in their sureness of form and Bernard Sahm's cool humanist figures paradoxically are more forceful by their restraint. Some of those I have not mentioned have one or two pots which appeal; some have none.

Gazzard, Hughan, Levy, Sahm and Blakeborough stand out. But overall the impression is of over intellectualised pots, of self-conscious pots in which techniques become an end in themselves; pots in which the articulation of shape, tactile quality, colour and decoration seldom grow organically from the interaction of material, fire, and human sensitivity and feeling, but too often from cerebral rather than sensory perceptions. In short, pots which show the competence without virility which marks so many of our own New Zealand pots; the sort of pot at which I think Paul Melser's rave is directed.

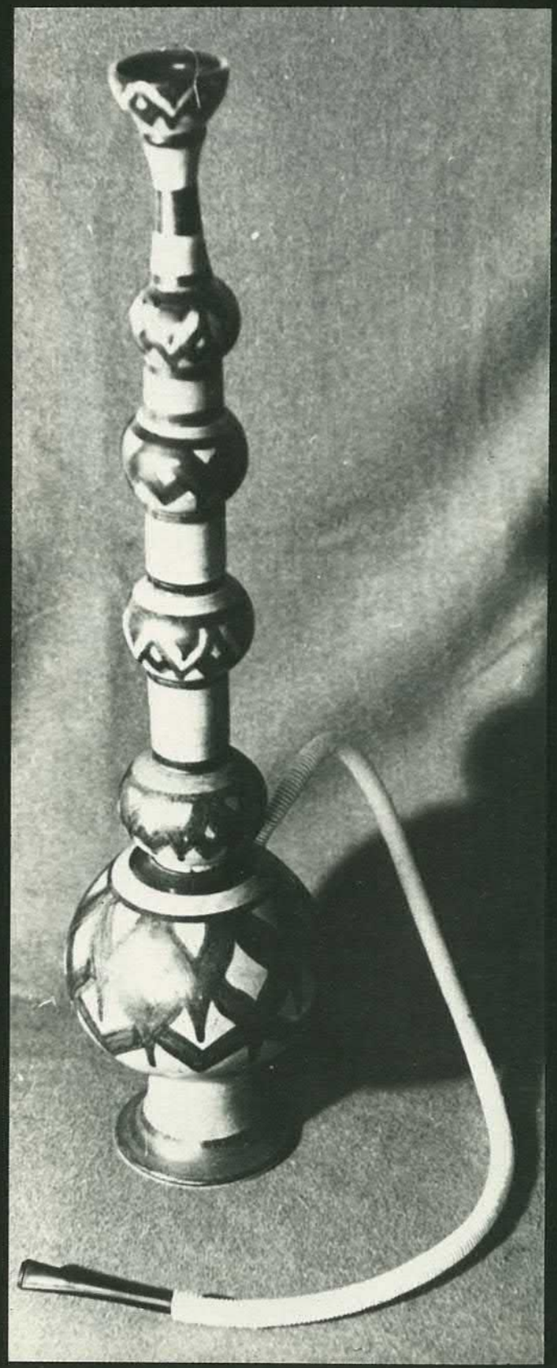
The book is so well produced your library will certainly buy it. Have a close look before you decide the pictures do or do not merit personal purchase. If you are a copyist, beware of copying copies of copies.

Reviewed by Toby Eastbrook-Smith

FOR THE FUN OF IT

An interesting tributary of the mainstream of New Zealand pottery. On this page a hooker and a decorated earthenware plate by Anneka Borren. And a group of figures by Bronwynne Cornish. On the cover Ann Verdcourt's Women of Crete and birds.

photos: Robin Ormerod and John Lawrence

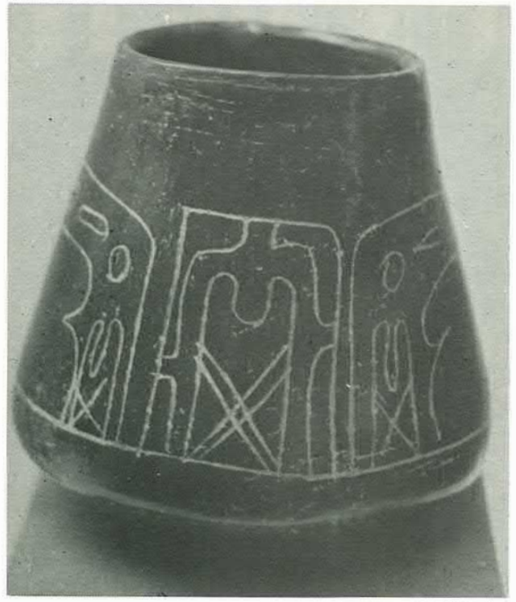


Portrait of Mexico

This exhibition, which toured New Zealand during 1972 provided potters with an opportunity for a confrontation with works of amazing competence and vitality. The art on display represented a time span beginning at 1500 B.C. and continuing into the present century.

The imaginative imagery and direct handling of clay should have provided a valuable lesson to those able to receive it. Potters today are deprived of that sense of purpose which has given such vigour to the art of primitive peoples. That is part of the price we pay for our civilisation.

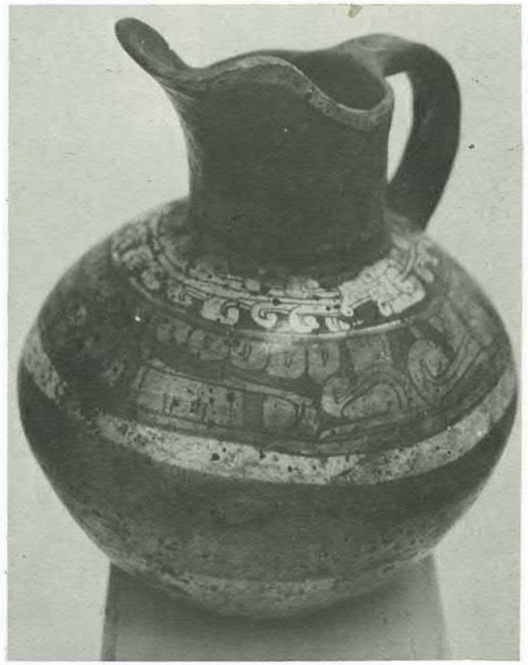
While the exhibition was in Wellington the POTTER got permission to take photos, which we now publish accompanied by captions from the official catalogue.



Below left, Amphora—in the shape of a sitting dog. Ochre terra-cotta with red polished paint. 31 x 27 cms.

Top left, Vase—symbolic motives. Black polished terra-cotta. Height 16, diameter 16.5 cms.

Jug—polychrome decoration. Terra-cotta. 22 x 19 cms.

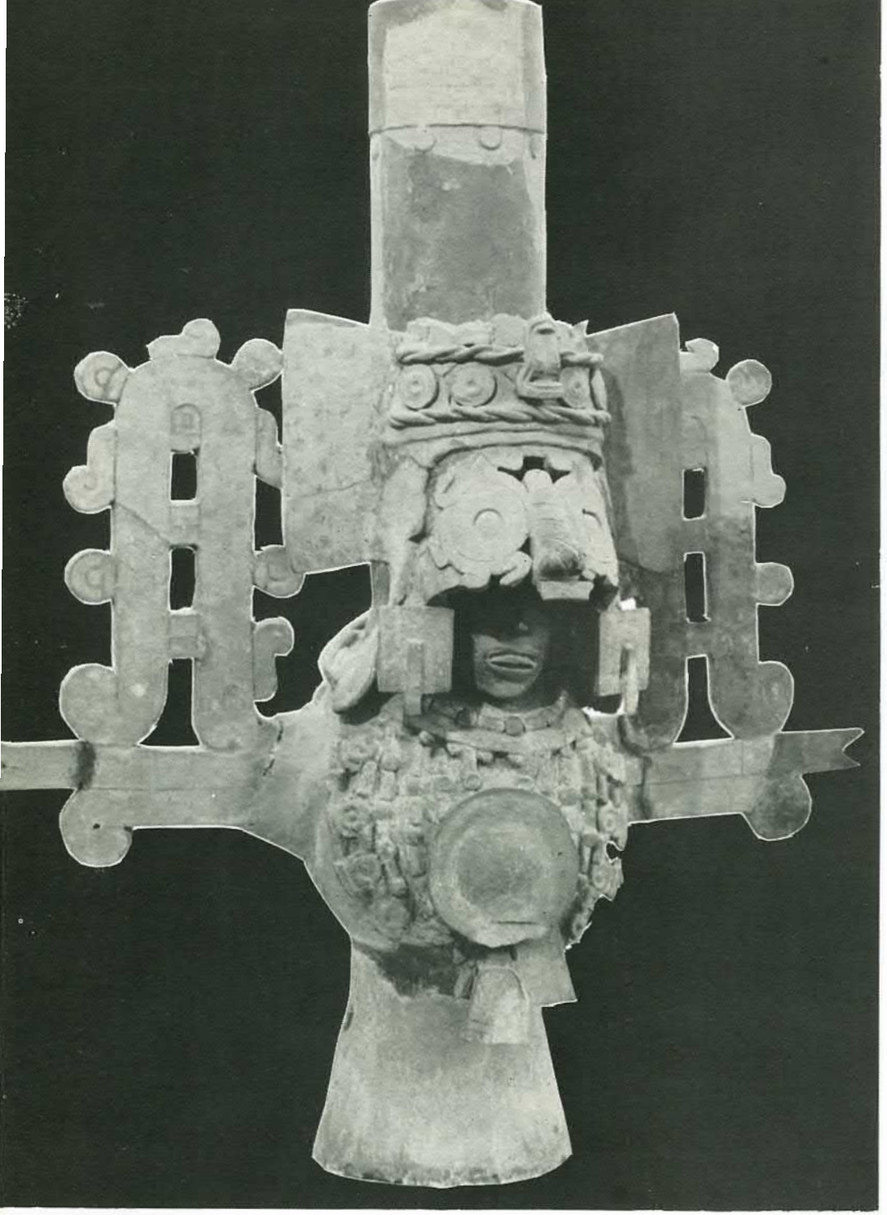


Top left, Urn—representing a sitting person. Terra-cotta, traces of yellow and red. 34 x 24 cms.

Bottom left, Figurine representing the god "Gordo". Terra-cotta, traces of white, black and yellow. 18 x 13 cms.

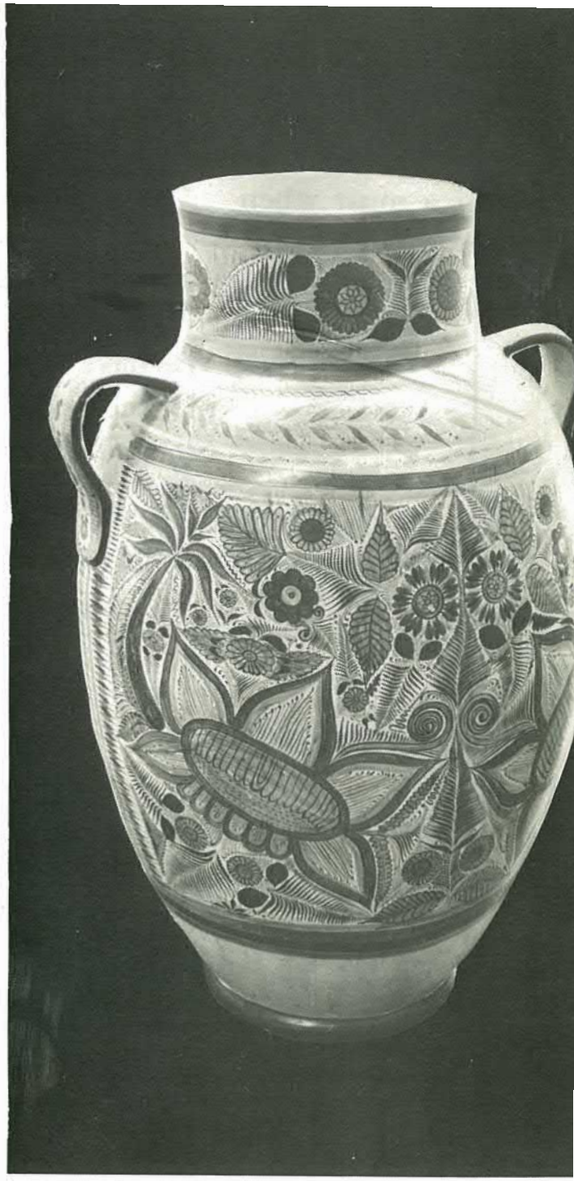
Below, Censer—of cylindrical shape representing "Tlaloc", god of rain. Brown terra-cotta, 89 x 40 cms.

Photos: Robin Ormerod



Large ceremonial brazier. Tubular form, represents a person with the mask of Tlaloc, the god of rain, with snakes on the forehead. The nose, the mouth are round, symbolising rain clouds, the hair put up at the back of the head and a diadem of turquoises. Breast plate of tubular jade beads and a solar disc of gold with two pendants. At the sides two small wings with snake motifs, the sign of water. The brazier for the burning of copal was equipped with a tubular lid that let the incense smoke escape.

Red Terracotta with traces of red, blue and yellow paint, 120 x 80 cms.



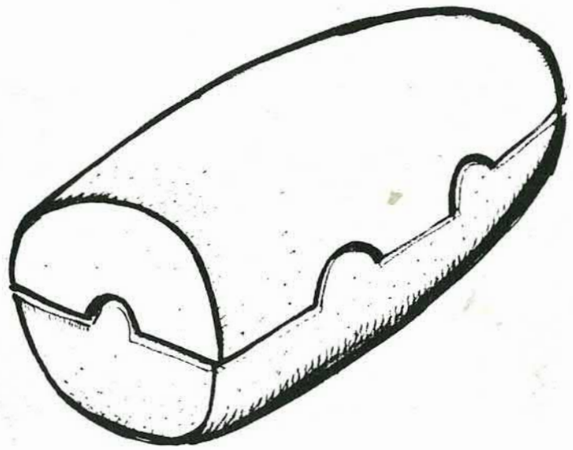
Photos: Robin Ormerod

Portrait of Mexico

Polychrome terra-cotta and glazed work from more recent perioa

How to make a chicken in a brick

explained by Audrey Brodie



Cooking in a closed terra cotta container is again becoming popular. Like tile drains and steam heating it all began with the Romans. It's heyday in the British Isles is probably in medieval times, since when it has been out of fashion—until its current revival.

Method: The chicken brick or "romatoph" starts as a cylinder about eight inches in diameter on the wheel, closed with a blunt point at about 12 inches high. After drying a little, one side is flattened to allow the brick to lie firmly and then it is cut with a wire from original top to base to give two halves separated by a wavy line that keeps the pieces together in use.

Drying needs extra care to prevent differential warping and spoiling the ultimate seal between the two pieces. The brick is fired and used unglazed.

Ingredients: The cooking method seals in the flavour instead of allowing it to go up the chimney. If you want to improve perfection, the meat can be wrapped as well, in cooking film or foil. It's a method that produces a wonderful chicken dish—juicy and tender when served hot. Set in a firm jelly of its own if allowed to cool. In this state its admirable for picnics.

The method works equally well for normally dry fish such as trout or kahawai. Whatever the meat, season well with herbs.

First seen locally about the middle of last year, the idea is catching on with potters. At the Wellington Settlement you can see Ian McClymont's rather sophisticated version with a handle to lift the top. Remember the top half is not a lid—the chicken in the upper part of the brick cooks in the herb-flavoured steam of its own rendering.

For best results the brick should be soaked in water for a few minutes before filling and putting in the oven.

Gennie de Lange
CERAMIC TILES

Decorated ceramic tiles in bright colours for various household applications are readily available and often used in Europe. Gennie de Lange of Christchurch, a New Zealander with European experience, is making them here.

Gennie de Lange has had a solid background of training for her work. She had two years at the Wellington Polytechnic studying illustration and industrial design. Then she went on study tour of Scandanavia where the colour and humour of Finnish design made a lasting impression. Afterwards she spent an intensive year at the Hammersmith School of Ceramics in London mastering the techniques of working with ceramics and developing the necessary craftmanship to become a potter. Two years working at the Chelsea Pottery enabled her to learn the glazing techniques for which the studio is well known.

She had designs of her own accepted by Libertys of London, Nieman-Marcus of Houston and Dallas, and examples of her work were exhibited at a British Trade Fair in New York.

She returned to New Zealand via Mexico a year or two ago where the exuberant vitality of the folk art made an instant impact.

At present her training is finding an outlet in decorating ceramic tiles for use as wall plaques, cheeseboards and table tops or just as tiles. Birds and flowers—particularly alpine species are favourite themes. "I grew up in a family of keen gardeners."

With a doctor husband and two young daughters to look after, Gennie de Lange regards her current work more as a hobby to keep her hand in, with a minimum demand on materials, time and space. She works in her wash house on Tuesdays and in the evenings when her children are asleep. When her daughters are older she intends going back to potting.

She has exhibited with the New Zealand Society of Potters and had a one man exhibition of 78 pieces at the Christchurch Bank of New Zealand Building. □

Above: Wall hanging.

Below: Tiles in use in the family bathroom, and featuring daughter Stephanie.

Photos: Euan Sarginson

The Pollutionist's guide to the atmosphere

Where to look for it
How to recognise it
What to do when you find it
by Roy Cowan

To a height of about fifteen miles the atmosphere comprises a major fraction of nitrogen, a minor fraction of oxygen and a very small part of carbon dioxide.

Natural gas has carbon as the main constituent, with minor hydrogen, as have coals and oil, but the latter have a small sulphur content as well. Wood has large carbon and oxygen fractions, plus combined water, and hydrogen.

In complete combustion, the nitrogen is unchanged, but absorbs much of the evolved heat. The oxygen is fully absorbed, combining with carbon to form carbon dioxide, CO^2, with hydrogen to form water, H^2O, and with sulphur to form sulphur dioxide, SO^2.

In reducing firing, oxygen is in short supply and part of the carbon will emerge as carbon monoxide or free carbon, and part of the hydrogen and sulphur merge as a strong-smelling gas, all being specified air pollutants in the terms of the Clean Air Act.

Oil ignites at 240°C but to sustain combustion to completion, the temperature must remain above about 500°C, and where, as in small kilns, car and some jet engines, the burning gases reach cooler conditions too soon, the compounds associated with reduction appear.

Provided the air and fuel train in the kiln has been correctly proportioned and mixed, and is held above the minimum until combustion is complete, the kiln should emit a clear and odourless shimmer of gas. Good mixing is not easily obtained with coal or drip fed oil. Small kilns or those with short firing trains such as single chamber kilns are more difficult to fire cleanly than are large kilns. In large multi-chamber kilns reducing conditions may be sustained in the first chamber with the outflow oxydised in further chambers or a suitably designed chimney.

The Clean Air Act came into operation on April 1st 1973. It establishes certain standards for gas emissions, which the potter should be able to meet without difficulty, provided the kiln is well designed and fitted with burners that establish reasonable mixture control. Expensive industrial burners that provide a high degree of mixing at the nozzle are unnecessary.

At this stage the potter is unlikely to be clapped in the Bastille if he sends up a puff of smoke. Local bodies are obliged to take part of the responsibility for administering the Act, through by-laws which they must complete in 1973. By April 1st, 1974, they must have a system of licensing 'scheduled processes'.

The definition covers all kilns operating at a heat release rate of more than 100 kilowatts, equivalent to two gallons of oil, 280 cubic feet of natural gas, 25 lb. of coal, or 44 lb. of wood, per hour. That is all kilns above a glost chamber capacity of more than 16 cubic feet, and without regard to whether the operation is for amateur, educational or professional ends.

The Act works through defined degree of smoke density. 'Light smoke' is a thin haze, 'medium smoke', denser but with visibility of distant objects through the smoke, and beyond that is 'dense smoke' which is prohibited after March 31st, 1975. The Act does provide for the establishment of a Council which may hear representations from those affected, and a number of clauses provide for remissions.

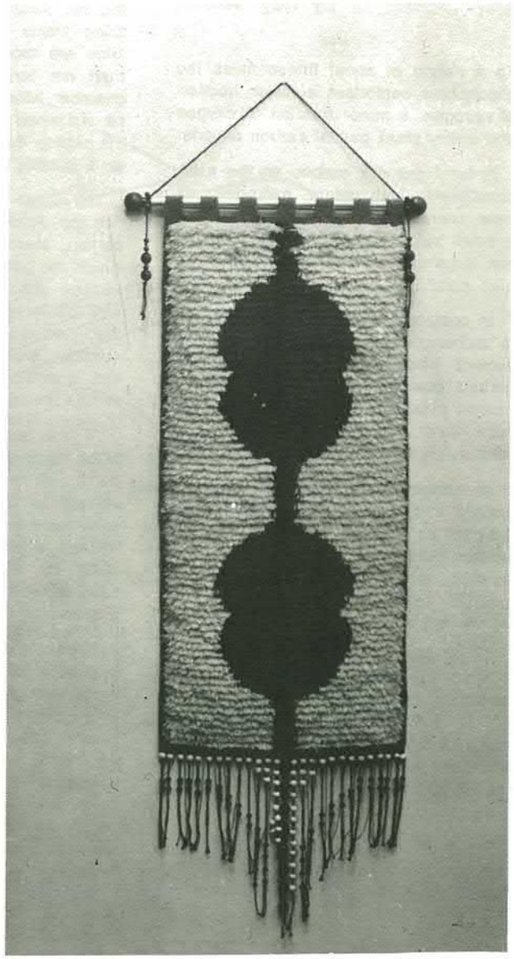
All kilns will be required to keep within the 'medium smoke' limit. However, some areas with pollution problems may be declared Clean Air Zones and here emission must be clearer than 'light smoke' standard. Posible zones might include part of Auckland city, Hamilton, Hutt Valley, and Christchurch.

While potters should generally be able to meet the requirements, or be able in certain cases to obtain dispensation, a secondary problem may arise out of the licensing of kilns, that of conflict over Town Planning zoning requirements. A few years ago potters had to resist moves to have themselves put in the category of "manufacturer-wholesalers for revenue purposes", and it might become necessary to appeal against rigid zoning practices and moves to banish them to industrial areas. Potters need not be apologetic about their presence in residential areas, and the existence of small workshops in which the arts and crafts are being practised, with their usual entourage of learners, interested children and so on should be seen as contributions to the quality of life and as counters to the shortcomings of life in the "dormitory suburb".

THE WEAVERS

By Dorothea Turner

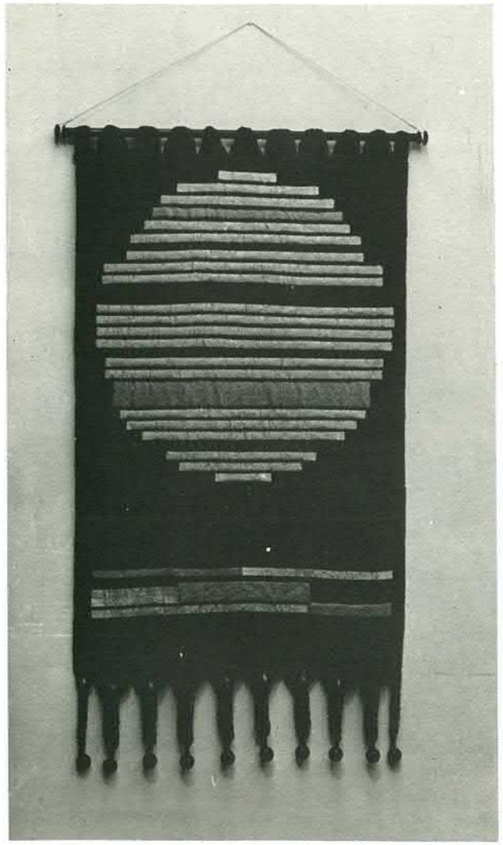
Weaving came prominently into the local scene a few years later than pottery did, and is still struggling with problems of supplies and equipment, craft standards and judging practice, public recognition and national federation, which potters have already disposed of. Weavers profited greatly from coming in alongside a more established craft. The early World Crafts Council exhibitions in New Zealand, which were sustained by the abundance of pottery, gave emerging weavers shelter for their first creditable pieces; as soon as weaving clubs formed in Wellington they were invited to exhibit annually with the Wellington Potters, and the partnership is dissolving now only for the happy reason that everyone has too much work to submit. From the potters, too, the weavers yearned how to run exhibitions, a craft in itself; to join one of these committees was like being thrown onto a fast-moving train, but after a few trips we found we could drive the train ourselves. Most vauably, though, it gave us a close-up of judging practice, of standards firmly applied and accepted, and of exhibitions which looked good as a whole; this fortified the moral courage which weavers needed in the 1960's to lift some of their own exhibitions out of the kindly, villagy, nothing-rejected display-of-work miasma which haunted our craft, and which may overtake it at any time (so our English friends warn us) if the guilds fail to provide an acceptable atmosphere for their leading artist-craftsmen.



Wall hanging by Judy Patience exhibited in Christchurch for the arts festival.

But there are limits to the help one craft can give another, and weaving practice itself has had to develop in a vacuum. It had, for instance, no colonial roots in New Zealand. Even those of our ancestors who were professional weavers could find no place for the craft in the pioneer economy. New Zealand's role was to be Britain's farm, and consumer of what the Industrial Revolution's mills produced; it was a different pattern from that of the North American colonies, settled in the days when handweaving was still a necessity. In some ways this was a disadvantage to us; we had no equipment, no grammatical know-how. Weavers without teachers have had to begin work on looms often made by men who didn't understand weaving either. Import licences for standard looms have been refused; ordinary weaving yarns have been rendered almost unprocurable by import regulations designed to protect the local rope and twine industry; the excellent local woollen mills have given in only in the last couple of years to the weavers' long siege, and now permit organised corporate buying.

All this has thrown our weavers back onto the raw fleece and what their spinning wheels or their fingers could do with it. A coarse structural unit, rough texture and abundant woolliness are now a characteristic of New Zealand weaving, and anyone who can mate this with originality of form and design is right in the modern idiom.



Another wall hanging shown at the Christchurch arts festival. This one by Kathleen Low.

There is another sense, too, in which New Zealand weaving is purely contemporary: where the social revolution is complete, the peasant crafts return as leisure occupations of choice. Ours is a classless society which has never known weaving as a necessity; sundry attempts to see it as a "cottage industry" inevitably fail. Weaving gives a poorer financial return than pottery does for comparable hours worked, and weavers who badly need money, go out and earn it in other occupations. Because it is a purely elective craft, producing individual rather than repetitive work, New Zealand weaving is probably more soundly based for the future than the craft is in Hungary or Thailand, for instance—countries where immense inherited techniques persist, but have yet to prove that they can survive the major social and economic changes these countries have still to travel through.

Because weaving has its own techniques and language of expression, certain aspects of design are also peculiar to it, there being a limit to what design can teach except though a specific medium. The interaction of colour, is very different on a loom from what it is in paint, or in embroidery, for that matter. The very unit, the notation as it were, by which the loom works, is also entirely different from that of other art forms. In the great early period of tapestry, when the loom was a familiar household instrument, this was well understood. The loom is graphic and versatile, and could, if so misguided, sweat our reproductions of Las Meninas, the Guernica panels, or the painting of some artist friend. Looms resemble the piano, which can transcribe almost anything put up in front of it but which gives enduring pleasure only when written for by composers who have laboured to understond its true nature. No instrument should be asked to strain in unnatural directions, nor be admired for fireworks which are in fact only babyish tricks. New Zealand weaving has suffered in this way at the hands of artists and critics: weird propositions have been put to weavers, and exhibitions have been assembled and pronounced upon by people quite ignorant of the medium.

It is true that weavers need to know more about design, but how many in New Zealand can teach them on the above terms? For the Canterbury School of Fine Arts to drop weaving from its course a few years back was a sad blunder; we were just coming into full need of such a national focus. Artists could immensely help weavers at this stage by a little respectful application to loom techniques. The winning of this respect for the organic individuality of weaving may be the achievement of the 1970's.

Weaving began in a small but significant way in the 1930's in New Zealand, when a few spinners who were experimenting with plant dyes carried forward the results into their looms. Nelson, Wel-

lington, Napier and Auckland were focal points, with good liaison. Among the men and women concerned were many distinguished naturalists, whose life style was a search for unpretentiousness and a bond with a treasured rather than a plundered environment. The war swept them into utility spinning, and for a while afterwards there was a tired lull, but the rennnaissance of the 1960's recruited many more such people; and though a movement so popular as weaving has become must inevitably lose some of its special character, the most significant work now emerging descends directly from the pioneers of the 1930's, and is as endemic and individual in expression as the achievements of the other arts.

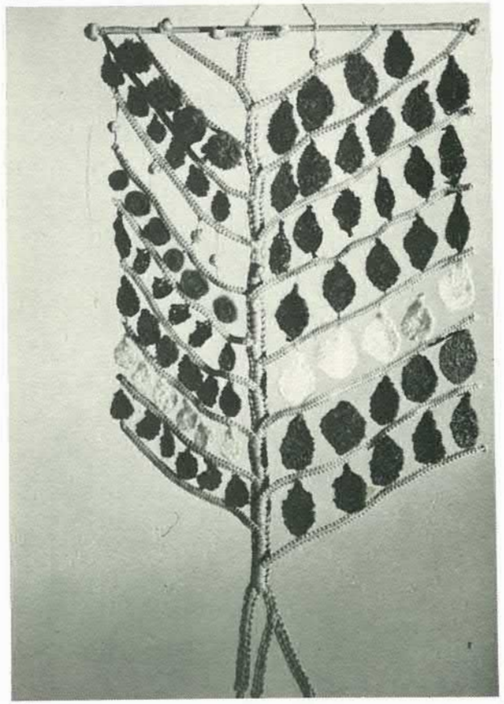
Into the doldrums of the 1950's came Ilse von Randow, a refugee from China where she had been in charge of a design room for the mills of Asia, a highly educated German, with art training. Settling in Auckland, she gathered up lists of scattered weavers and helped restore liaison by founding the Auckland Handweavers' Guild (which had for the ensuing years a national membership); she worked to organise supplies, and she taught. A decade later, her weaving skills would have found more use and appreciation. When she moved to England in the late '60's, her only public commission here had been the pair of noble wool curtains which Eric Westbrook commissioned in the mid '50's for the Auckland Art Gallery.

The 1960's became the structural years: we formed clubs throughout the country, tried to learn and were forced to teach (one lesson ahead of the pupils), and had to spend far too much time knocking on closed doors for supplies, equipment and recognition. By 1970 we had at last our N.Z. Spinning, Weaving and Woolcrafts Society, a federation of all clubs, and were holding large conferences which combined exhibtions, competitions and business meetings in various centres.

At Arts Conference 70 little battle-cries were heard in the form of remits urging that weaving be recognised as an art, that weaving be bought for embassies, and so forth. The Conference raised its eyebrows and passed the remits.

In 1971 the Reserve Bank of New Zealand sponsored a competition run by the Society to select floor-rugs, wall-hangings and place mats for its new buildings. The exhibition of these held in the N.Z. Academy of Fine Arts, was the first all weaving exhibition to be shown there.

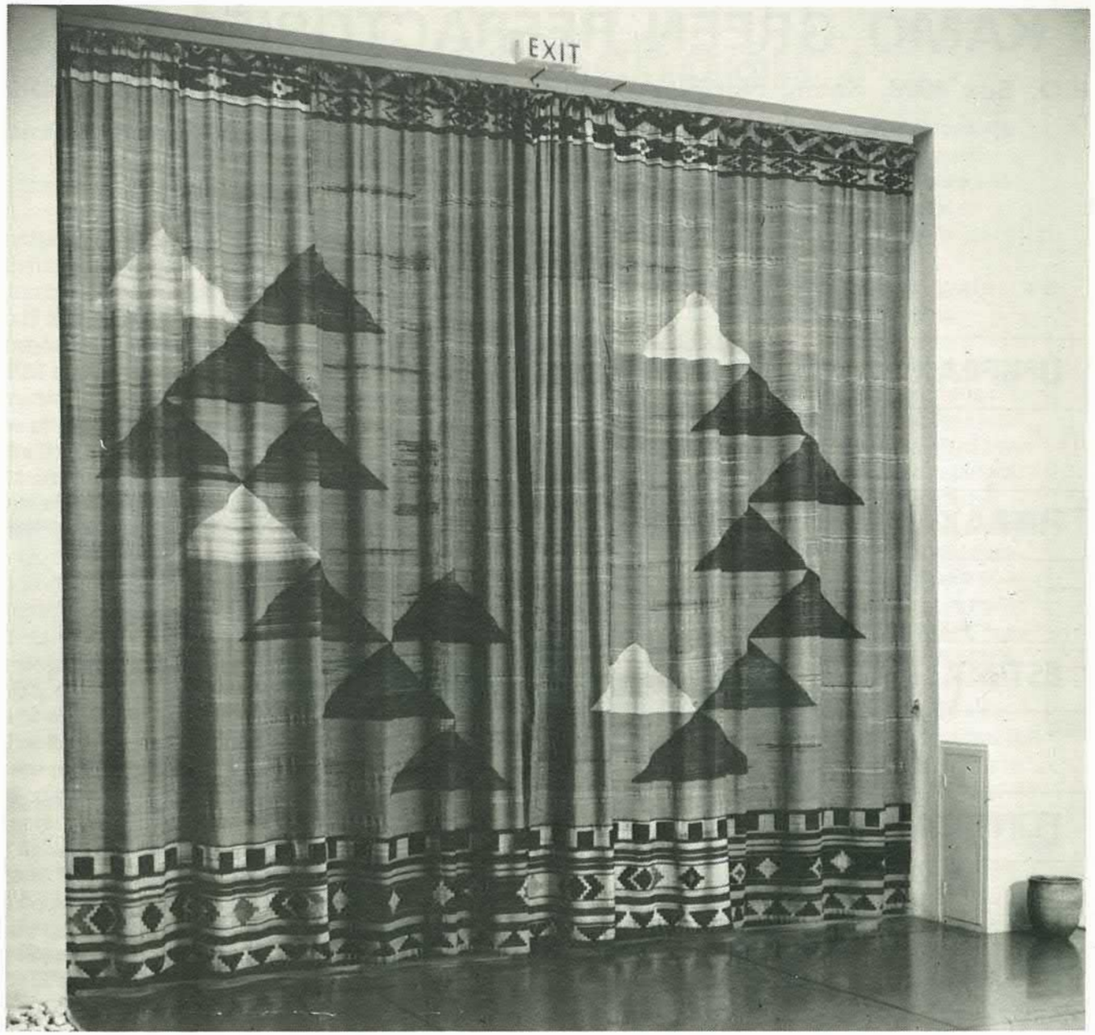
In 1972 the Wool Board offered support at last; it helped materially behind the scenes when we established a Quality Mark, a label which our members may affix to their work when they have been approved by our specialist standing committee in Christchurch; and it offered a well-designed trophy, plus a money prize, for the best article submitted to our Society's annual exhibition. Messrs. Merck, Sharp and Dohme, spon sors cloth, garments and rugs.



This wall hanging by Joan Calvert is an example of a piece not made on a loom.

Gemini Investments Ltd. sponsored a national competition for a wall-hanging for Ramada Inn, Queenstown, and for this weavers were given a very desirable briefing in the form of the architect's sketch of the place the hanging would occupy; the entries made a distinguished display at Palmerston North, where the competition was organised by local weavers. And the Q.E. II made its first grant, a handsome one, in the form of subsidy for the visit of the eminent English weaver, Mary Barker, who held eight seminars throughout the country.

1973 has opened brilliantly with a national exhibition in the Robert McDougall Art Gallery, organised by the Canterbury Guild as part of the Christchurch Festival. Well chosen, and hung with understanding in an ideal setting, this show has been an eye-opener to the public, and for the weavers themselves a living embodiment of what they have imagined must now be possible. The event was notable also for being the first occasion to which a Government department sent emissaries to purchase exhibits.



The curtain commissioned from Ilse von Randow by the Auckland Art Gallery.

We will be having photos of outstanding weaving from time to time in the Potter, and we will be following the development of the craft.

editor

Very Summer Schools

Reflections on a potter's do

Contrary to most people's suppositions this "do" had nothing to do with schools or the teaching of pottery. It was conceived as an informal gathering, a holiday, koerero, as I had come by a suitable piece of land with a barn and because this is a holiday district. The only attempt to organise was to assemble at our local wharf at 9.30 a.m. one morning for an all day launch excursion around the beautiful sub tropic isles off Coromandel west coast.

We had previously dumped a truckload of old bricks at the barn, and sawn up lots of dry manuka firewood in case the raku campaign was to be conducted. Indeed it was. Les Dawson, our raku kiln consultant, had arrived a day or two earlier to build a kiln.

I think the raku provided the basic entertainment, especially in the cool of the evenings after people had explored the bush tracks, done over the town, or slept off their year's city frustrations in the mid January sun.

The kilns went with gusto and I enjoyed myself meddling with Les's original design and coming up with a sort of two chambered monster with red hot stack. The chief value of the do was its informality, and the fact that potters large and small, fat and thin, green or red could rave away, in groups or not, and sort all things. Pottery was the topic in most cases, but I have come to the realisation that this serious subject is subordinate to the ultimate topic of any gathering—peopillics. Perhaps it is *how* people approach their pottery making, or each other, that is more important than potting itself.

I hope that by providing the seeding ground I can help to reintroduce a permanent pioneering spirit to pottery making for the years to come. Next mid January the theme will continue. We will have to offer unlimited camping space, town supply running water and above all time for holy peopillic communion. The very idea of lectures and teaching is abandoned. Pedistals are toppled and righteousness is ball-milled into submission.

I would welcome any ideas by letter, as to how we can make the next do a success and destroy "the tired old image of New Zealand pottery."

Barry Brickell

Potters camp-out at Bottle Bay—Papakura

Sixteen students, each with a background of at least two years work with clay, paid $40 for eight days of intensive work. The ages ranged from 22 to 66 and experience also varied widely.

The work was run on the "bullring system" with three tutors, the three groups changing every 2½ hours.

One tutor took wheel-work, throwing cylinders of different weights with various rims and galleries, and with lids to fit. Another tutor dealt with glazes and tests, (test tiles had been made and bisqued before the school started). The third tutor deal with kiln-building, firing systems and raku work. With about five students to each tutor, each learner had personal help.

After four days of this, a day was spent in discussion of the glaze tests just fired in the student-built 3½ cu ft updraft kiln. These tests, 200 of them, were one of the highlights of the course. Pots were then glazed ready for firing next day in the Auckland Studio Potters kiln complex at Carrick Oliver's farm. Here both salt and stoneware kilns were fired and pupils saw Carrick's large trolley-loading catenary kiln.

While the kilns cooled, next day, one group spent time in the city visiting several galleries and in the Potters Room at the Auckland Museum, listening for a most informative hour to Trevor Bayliss. Another group spent the day in extra tuition in throwing and kiln-building.

On the last day, the only wet one during the course, the kilns were opened, pots and glazes discussed, the raku kiln fired again and the pottery cleaned. We finished the course with a wonderful evening of slides and films at Peter Stichbury's.

The course had the use of five electric wheels and two-kick-wheels in the 100 square-foot pottery. The students brought their own tents and caravans and used the kitchen and bathroom facilities at the pottery. The wheels were always available, and were seldom still, except during the films and slides shown on several evenings. It was pleasant after the very hot days to watch these, drink ginger-beer and eat plums just conveniently ripe.

We wish to thank Smith and Smith Ltd., CCG Industries, Seaboard Joinery and Mr Breedveld of Eastern Beach for the use of equipment.

Mary Burr, Una and Frank Sharpley

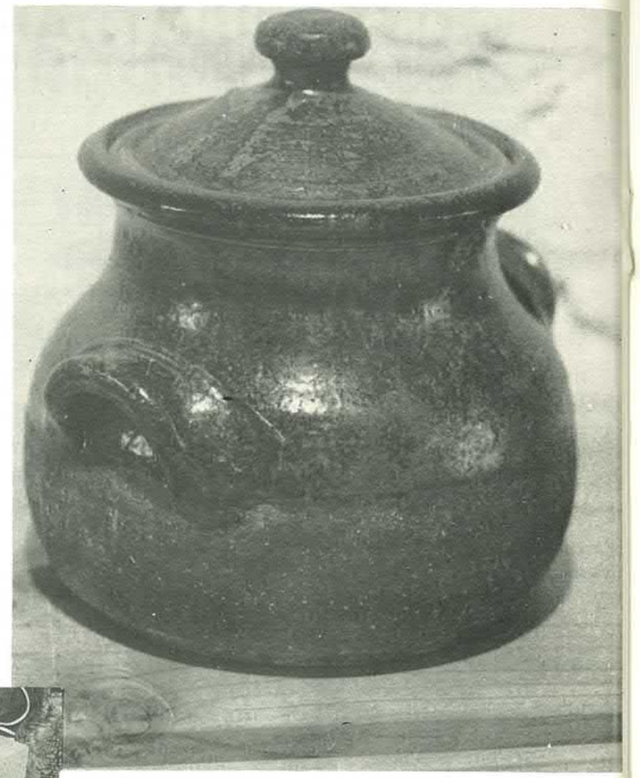
EXHIBITIONS

THE ESSEX EMPORIUM AWARD

Essex Emporium set out to achieve two things with it's annual award competition. Firstly to reward one potter for making an excellent domestic, stoneware pottery article of specific classification. Secondly, to encourage other potters to make a better pot.

In this, the first competition was a resounding success. The subject was a casserole and the winning one by ANDREW van der PUTTEN.

The award proper was a bronze sculpture of "Potters Hands" specially commissioned from Auckland sculptor GRAEME BRETT. To this was added $150.00 in cash. The subject for the 1973 award was a seven piece wine set.



The POTTER takes a look at some of the exhibitions which have appeared, and disappeared, since our last issue came out. Again it is suggested that readers should exercise their own critical faculties when assessing the work. The POTTER believes in publishing a cross section of what is being currently produced rather than attempt to impose selective views.

THAMES

In Thames local potter Robin Rutherford, exhibited with printmaker Suson Poff. About 120 people from a wide area attended the opening at Edmonds Harmony House Gallery in Thames and this was considered something of a milestone for the district. There were 62 pieces of pottery on display.

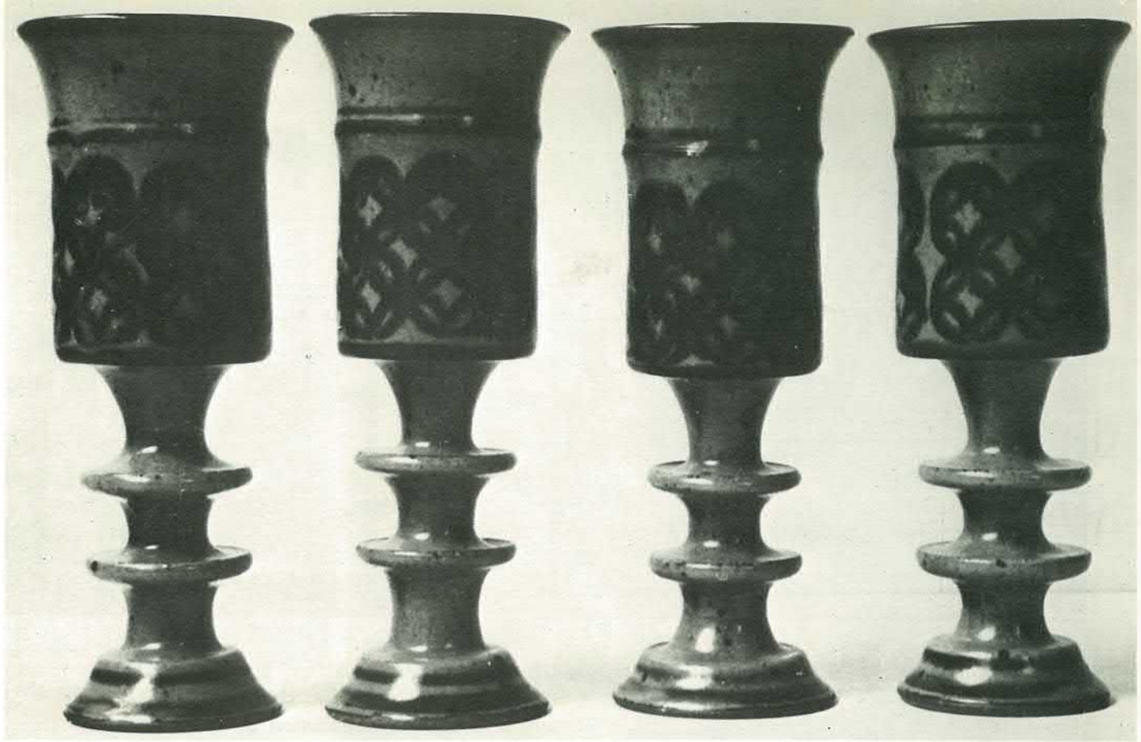
OTAGO POTTERS GROUP ANNUAL EXHIBITION

The group's annual exhibition opened in the Museum Foyer with a large gathering of group members and interested friends.

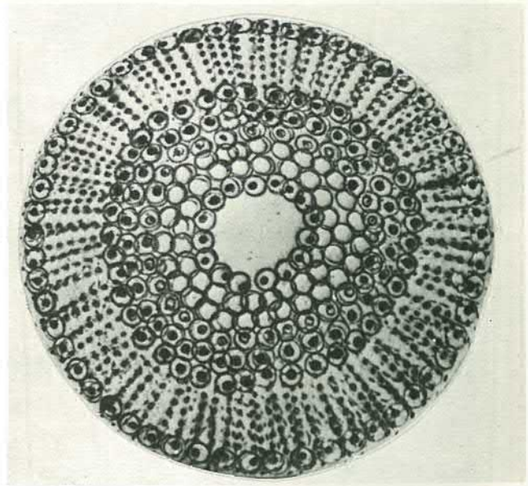
Everyone was instantly struck by the artistic layout designed by Ian Gray-Smith which featured wool from the fleece onwards. Display shelves rested on wool bales.

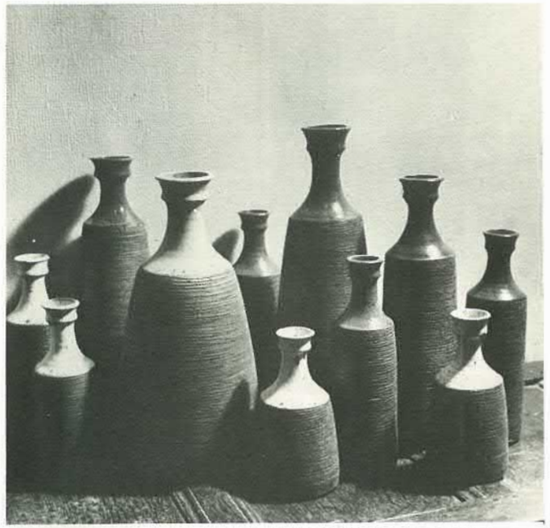
We had five guest potters this year: Doris Dutch, Graeme Storm, Hazel McCaughern, Brian Gartside and Rosemary Perry.

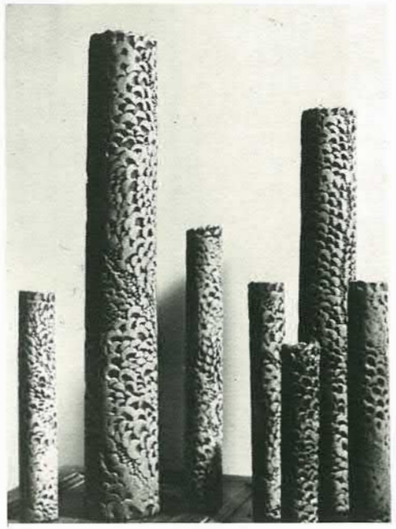
Lila Coker



In April a travelling exhibition of New Zealand crafts was dispatched to the Asian and Pacific Folk Arts Festival in Korea. Later it will go to Japan, American west coast and South America.
Representing both traditional and contemporary crafts, selection was in the hands of the Queen Elizabeth II Arts Council. From the small but choice pottery section we show four of a set of goblets by Arnaud Barraud, and the top of a trinket box by Len Castle.





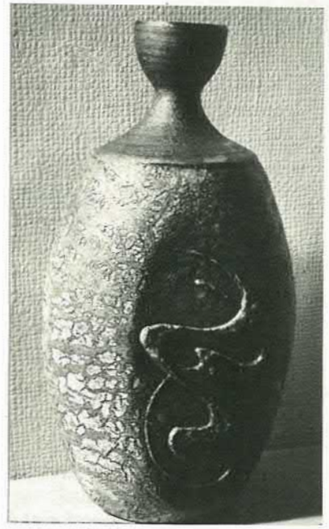


MARGARET MILNE
Some recent work of Margaret Milne. Late last year she held a most successful exhibition at New Vision Gallery in Auckland.

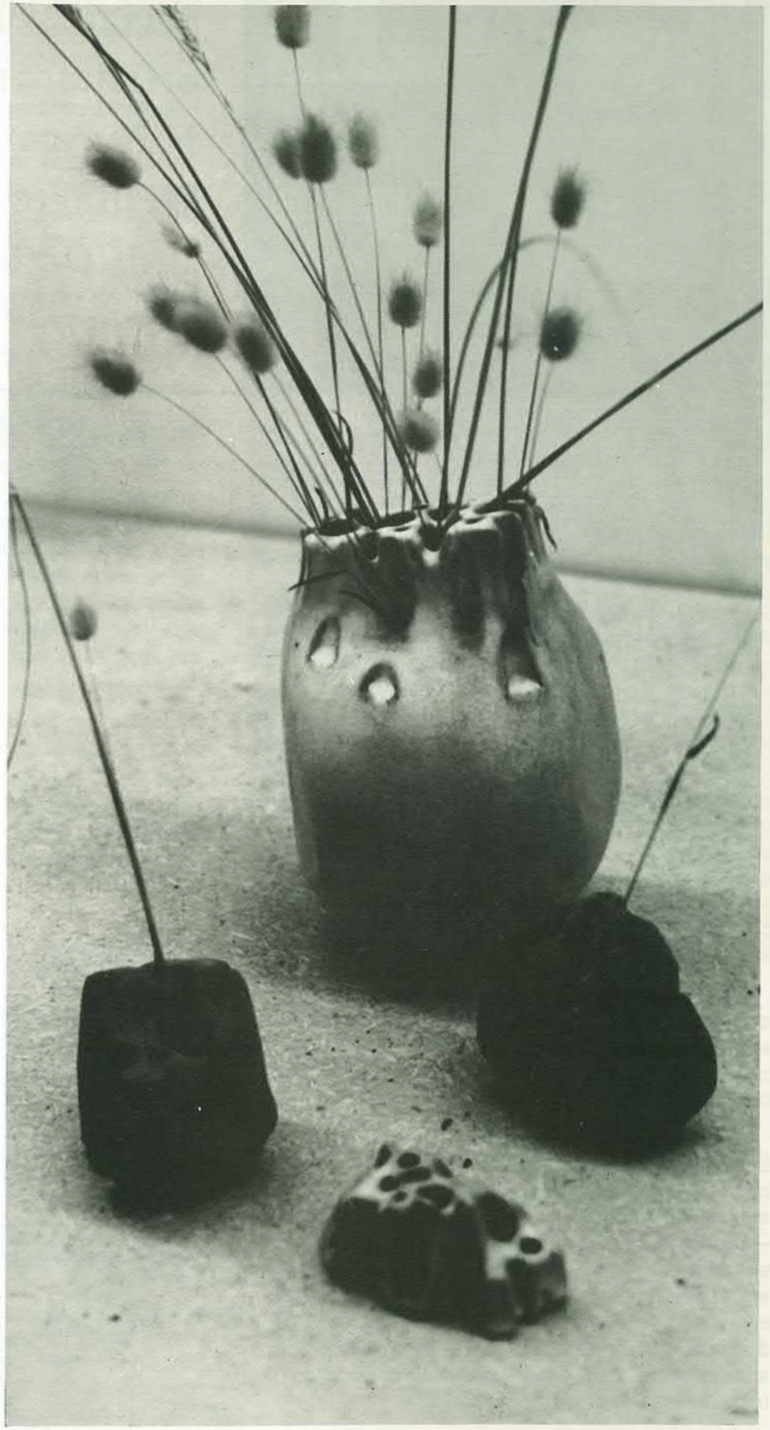
Exhibitions

FOUNTAIN, from Yvonne Rust's exhibition at Antipodes Gallery, Wellington, at the end of November last year.

Photo: Robin Ormerod



Margaret Milne



GRASS POTS, by Stephen McCarthy. From a joint exhibition with Isobel McBeath, painter, held at Rothmans Gallery, Wellington in December. Photo: Robin Ormerod

The N.Z. Society of Potters
fifteenth exhibition
private view and
official opening at the
N.Z. Academy Gallery
Wellington, on Friday
20th October at 8 p.m.

Admit one *Complimentary*

Back in 1964 the eighth national studio potters' exhibition—the last one held in Wellington—was said at the time to be the best yet held. It was of course a reflection of the vitality in the potting of the day. It was exciting. Potters were conscious of the possibilities of breaking out of the bonds of Sunday amateurism into a professional world. And although the number of professionals was slight compared with today, we were said to have emerged suddenly as one of the better pottery-making countries and we are proud of the distinction. Also, to further their knowledge of the techniques and their feeling for the art, potters were constantly making forays abroad, as also were exhibitions and individual pot shipments for the delectation of overseas collectors. At home potters were responding in a qualitative way to the phenomenal interest, perhaps brought on by all the publicity, that the New Zealand public was showing in their work.

The buildup was coming on strongly in spite of the newness of the Society of Potters which was carefully feeling its way through the pitfalls of opposing member viewpoints. Pottery was becoming a family affair with the public included.

As is to be expected within a family there was occasional notes of warning. Were potters not concentrating too much on the production of exhibition pieces of little practical use to buyers —the famous paperbag pots and similar sculptural extravagances for example? and consequently were we thinking sufficiently about turning out everyday ware that could in time become of a distinctive New Zealand kind—dinner sets, cups and saucers and other useful and goodlooking impediments for the home?

How were the strong Japanese and Leach influences to be absorbed and disposed of? And so on etc.

Today, although there are more professional potters making a living at it than before and perhaps because many of the conditions of eight years ago remain otherwise unchanged, things seem quieter, calmer and cooler. This at least was the impression given by Wellington's 15th national exhibition last October-November.

The bulk of the work was technically competent, in fact more so than in 1964, but it wasn't very exciting. Although there are more new potters at work than before, not enough of their output on exhibition had the verve which distinguishes a work of art. There are too many pieces of indifferent shape superficially decorated with current cliches; slick bellmouths which said nothing; and pieces in which adjoining textures were unconsidered to the point of jarring the beholder's sensibilities. There was in fact too much unawareness of design, of art, of genuine feeling for the material.

There were some good pots, but generally not sufficient in number to overcome the weight of the sparkless competency that comprised the greater part of the show.

The best of the bunch were: Len Castle—his trinket boxes show him at his most exquisite with sensitive decoration exactly complementing the boxes' simple shapes, but one wonders where he can go from here; Barry Brickell—simple self-assured stuff of great strength and character; Roy Cowan—apparently and regrettably exhibiting the last of the bold architecturally scaled lanterns that he is obviously so much at home with, this one being possibly his best; David Brokenshire —his Hepworth manner sculptures, particularly

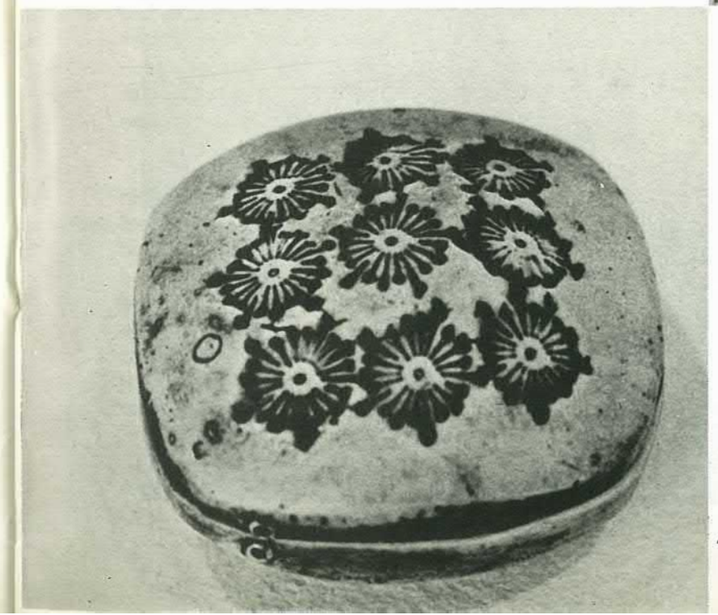
'three forms to arrange on a lawn' and his simple anchor stone analogy, but not the seamother torso anchors which are too painful to contemplate and too literal in their interpretation of the female form; the Stitchbury domestic pieces and sets; and Nola Barron's admirable two piece sculpture 'ceramic form I landscape rhythm'.

Of the younger, second generation potters, Anneke Borren stood out as her work is accustomed to, although her cylindrical lidded shapes required a greater degree of meticulousness and regularity than she could provide; Don Chambers has a knowing occupation with form, colour and texture; and Brian Gartside, Val Hercus and others are coming along nicely. It was a pity that Warren Tippett and Jeff Scholes apparently didn't enter.

The few attempts at humour didn't really come off—some conversational people pots were too saccharine in an Enid Blyton way to be amusing. And speaking of things that don't come off we can include those self-defeating bits of pottery mounetd on fabric to make wallpanels which have neither use nor ornament.

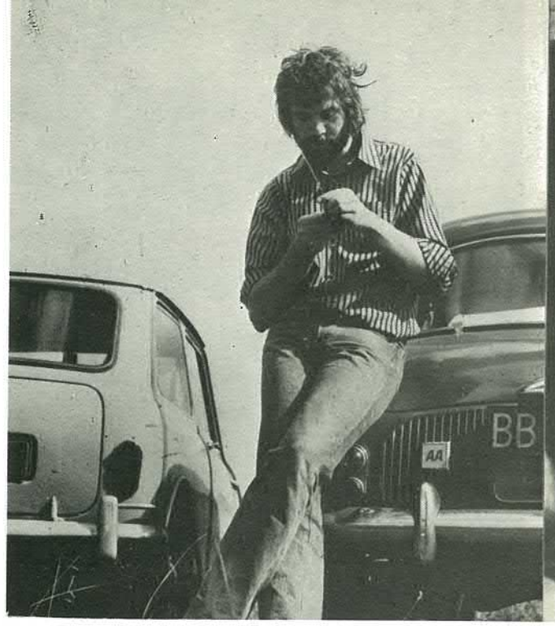
In all, the show was average with some high spots, and for the layman it contained a reassuring majority of useful and purchasable domestic ware.

Photos: Stan Jenkins



Len Castle's trinket box.

David Brokenshire's seamother torso anchor ston



Photos: Gay Stewart.

JOHN PARKER

by Margaret Harris

John Parker's pottery bears no resemblance to the characteristic New Zealand grey-brown pottery that blends into the landscape. The formality of his pieces in black, white, mauve or red belongs to a more ordered setting. Where other potters might think of a container for leaves or branches, John Parker is thinking of a bunch of violets, a bunch of grapes or a carnation.

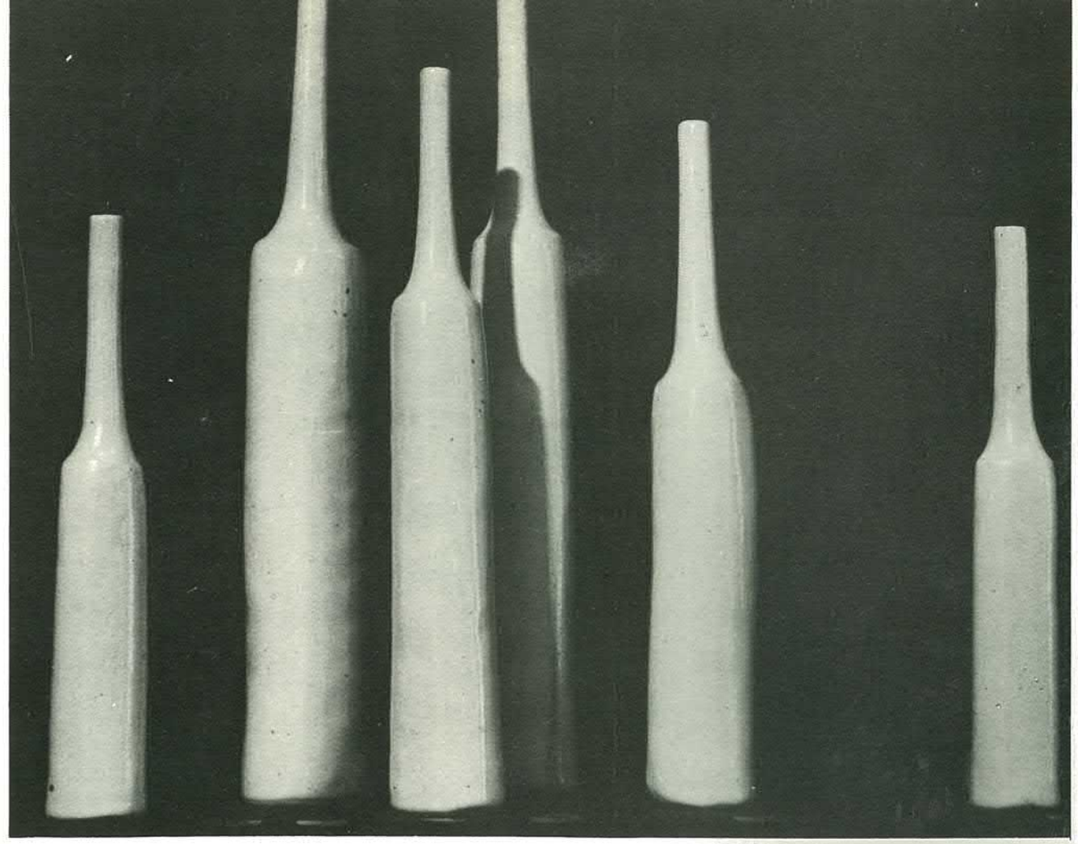
He looks to Europe as his source. He admires early Chinese ceramics but he personally no longer wants to make a celadon bowl. He has a very real interest in design. He likes colour. He likes William Morris, the Pre-Raphaelites, art nouveau and Ken Russell films. He doesn't like Mondrian and Frank Lloyd Wright.

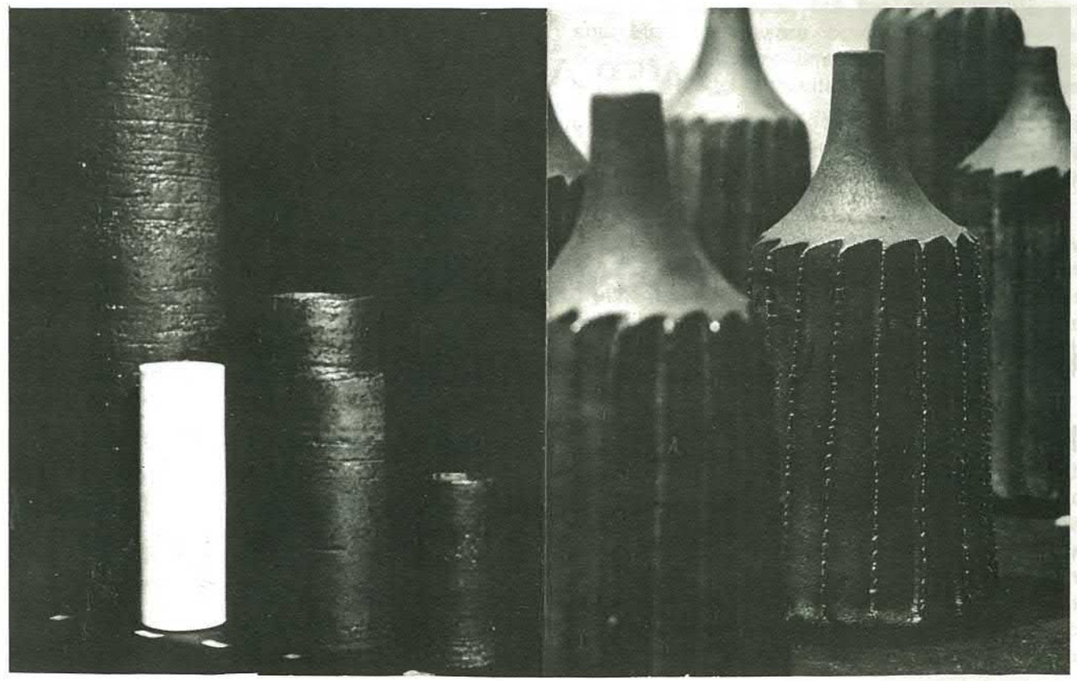
He says he quickly learnt to throw. Too quickly. "In a short time I was turning out competently made pots in eight glazes and a hundred shapes, all fired and sold as individual handcrafted pieces, but it was getting me nowhere." He was aware of his dilemma and someone suggested that he concentrate on one form. So he did. He made cylinders. He made black cylinders. Then he altered all the variables. He used different glazes. He changed the proportions and the sizes. By varying the amount and size of grog additives, he got different textures within the one form.

Then he went on to conical bottles and tall-necked handbuilt bottles. He likes working within set limits in this way. He recalls that Hans Coper depends entirely on one clay and two glazes—and yet produces great variety in his work. "In setting severe limits there is no need to become dull or boring."

John Parker started on his pottery course in Auckland in 1966 at Margaret Milne's night school class. He had embarked on a mathematics and science degree at the university but didn't have his heart in it. Instead he went to teacher's college and qualified as a teacher, which he likes. He taught six year olds. He's now working as a potter but he doesn't want to lose touch with the children. Watching him make friends with my five year old daughter, I'd say it would be a loss if he did.

Lucie Rie has had a strong influence on his





work. He discovered the book 'Art of the Modern Potter," where her work and that of Hans Coper was explained in detail. He saw what they were doing and understood the ideas behind it. He decided that this was the way he wanted to go.

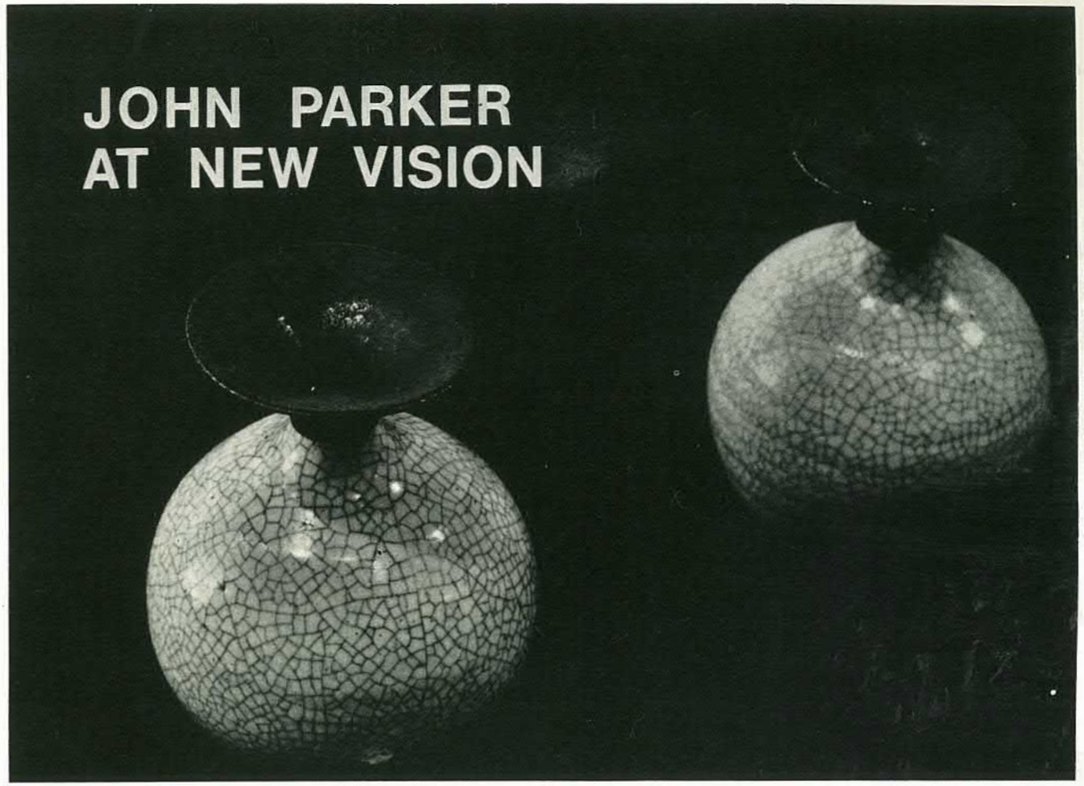
In Lucie Rie he found an unpretentious woman getting on with the job with once fired ware in an electric kiln. No mistique. No humbug. It was a revelation.

John Parker fires with oil and enjoys the drama of it, but he's thinking of changing to an electric kiln. For his kind of work he doesn't want the flash effects of reduction firing. In fact he finds accidental effects annoying. For instance when there is a junction between black and white, he wants a firm line without bleeding.

"Using an electric kiln is no easy way out. The disciplines of oxidised electric kiln firing are far more exacting than oil firing."

John Parker has left for Britain under his own steam. He's going to see Lucie Rie in London, Wagner in Bayreuth and hopefully, Ken Russell in the street.

JOHN PARKER AT NEW VISION



John Parker's first one man exhibition in February showed how he applies his appreciation of form and colour in a total way from the conception of the pot to its final display.

Jill Barton of Media Gallery in Wellington who went to Auckland for the opening of this exhibition says:

"The impact of the display was most impressive. Black wallpaper behind a forest of white pots with elongated necks. Silver paper as background to Nixon and Laird bottles. Circles of black glass for groups of one or two white bowls or bud pots. Prints by Gay Stewart were mainly black and white trees—where there was colour in the prints it was matched with pots of the same colour."

New Zealand Herald reviewer said of the pots:

"At its best John Parker's approach is disciplined, imaginative and thoroughly craftsmanlike as in his recent love-potion bottles. His tall, white bottles also are restrained and elegant.

Not all pots are made to be functional but we have come to expect that bowls should be suitable containers for food. John Parker's glowing red earthernware bowls have carefully been made with lead-free glaze, but too many of his grey and black stoneware bowls have rough-pitted surfaces which are unattractive to touch which would be totally unsuitable for containing food.

His grey glaze on No. 68, Four Bottles to Arrange, is lifeless and the pots themselves are unresolved with neck and lip insufficiently developed to carry the form."

Jill Barton disagrees with the reviewer about No. 68. She says "They formed a fascinating group reminiscent of Milford Sound and were bought by a sculptor." She also considers the grey and black bowls very suitable for fruit or nuts, or collecting stamps.

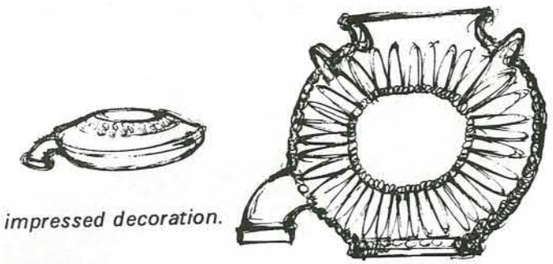
From the Herald again:

"Overall there are many more interesting, worthwhile and positive developments than dull or negative ones. The new concentric bottles have a pleasing organic quality. The small crackle bowl No. 129 is soft and beautiful. There are some handsome striped bowls especially No. 43 and Nixon and Laird pots and the fluted bottles which we have seen in earlier shows are still lively and individual."

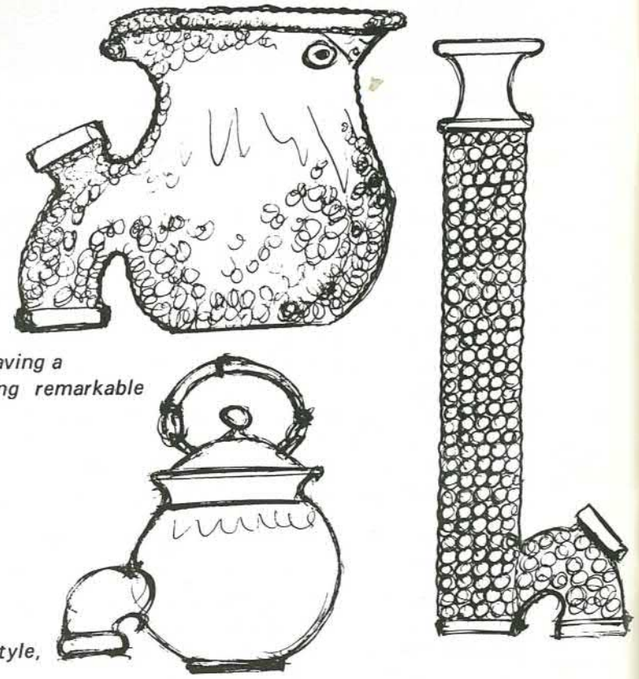
NEW OUTLET FOR STUDIO POTTERS?

The Press reports a considerable shortage of lavatory pans in New Zealand. We confidently expect that the pottery movement, now having come of age, will be invited to step into the breach and help remedy a serious situation, and in doing so, will also bring to a field noted for the uniformity of its products that touch of exclusive, individual styling and the note of distinction conferred only by the hand-crafted article. A preview of the exciting new models as they may be seen, from the hands of our most noted designers—

Inspired by the pilgrim flask. A medieval note.



Porcelain toilet box with impressed decoration.



Described by the manufacturer as having a "rich grotty body," and "affording remarkable sensationsin use." Salt-glazed.

Described as the essence of hand-crafted style, tenmoku glaze and cane-handled lid.

Considered to be "very conveniently designed for the unsually small smallest room. "Rich blue glaze.

~ Classified Ads ~

We are starting a classified ads column. Those wishing to take advantage of this advertising at a rate of 30 words for a dollar should write to the Editor.

Wairarapa: Advice sought on whereabouts of good potting clay in or around Eketahuna district.
Miss Donnelly
34 Herbett Street,
Eketahuna.

Young American seeks work

Janice Miller c/- High Mowing School, Wilton New Hampshire, U.S.A. would like to work in New Zealand pottery. She's had some experience with several potters in the States and in Puerto Rico and she wants to improve on her technical knowledge. She's interested in production potting.

Jack Laird on design research

For the past 18 months, Jack Laird, while running Waimea Pottery, has acted as design consultant to Temuka Pottery and is responsible for designing all their range of oven-table stoneware. The designs have proved successful both here and in Australia, and an appreciative board of directors has given him a grant to carry out a design research project in Europe.

With Peggy Laird, he will visit Denmark, Sweden and Finland to research in the field of craftsmen-industry co-operation, design trends, and their social implications. After a while in England visiting friends, potters and potteries, there follows a trip overland to Germany and Italy to study new ceramic technologies and techniques used in architectural ceramics.

The Lairds return in September.

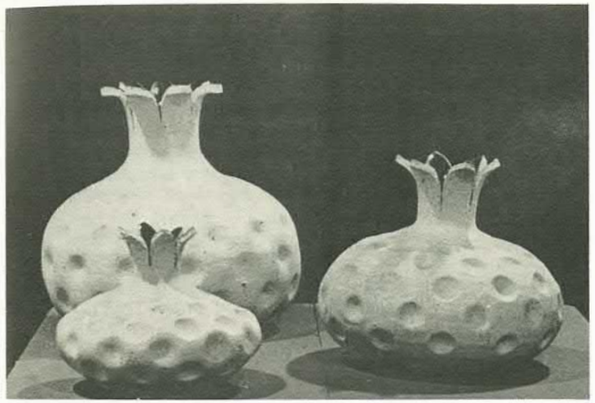
The 10th Annual Auckland Studio Potters Exhibition

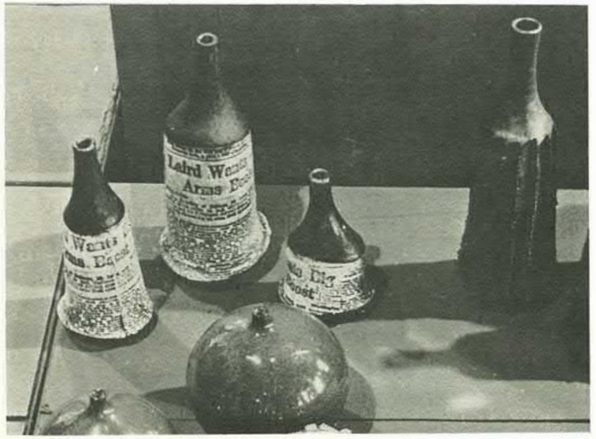
Display Manager John Parker

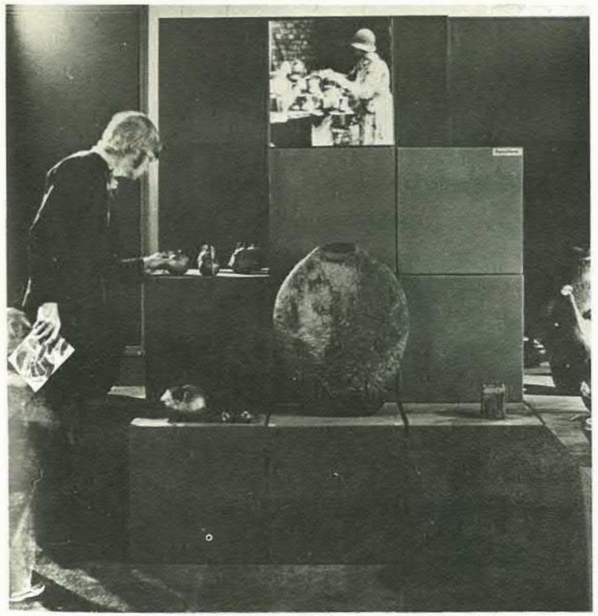
1 | 2 3 4 5

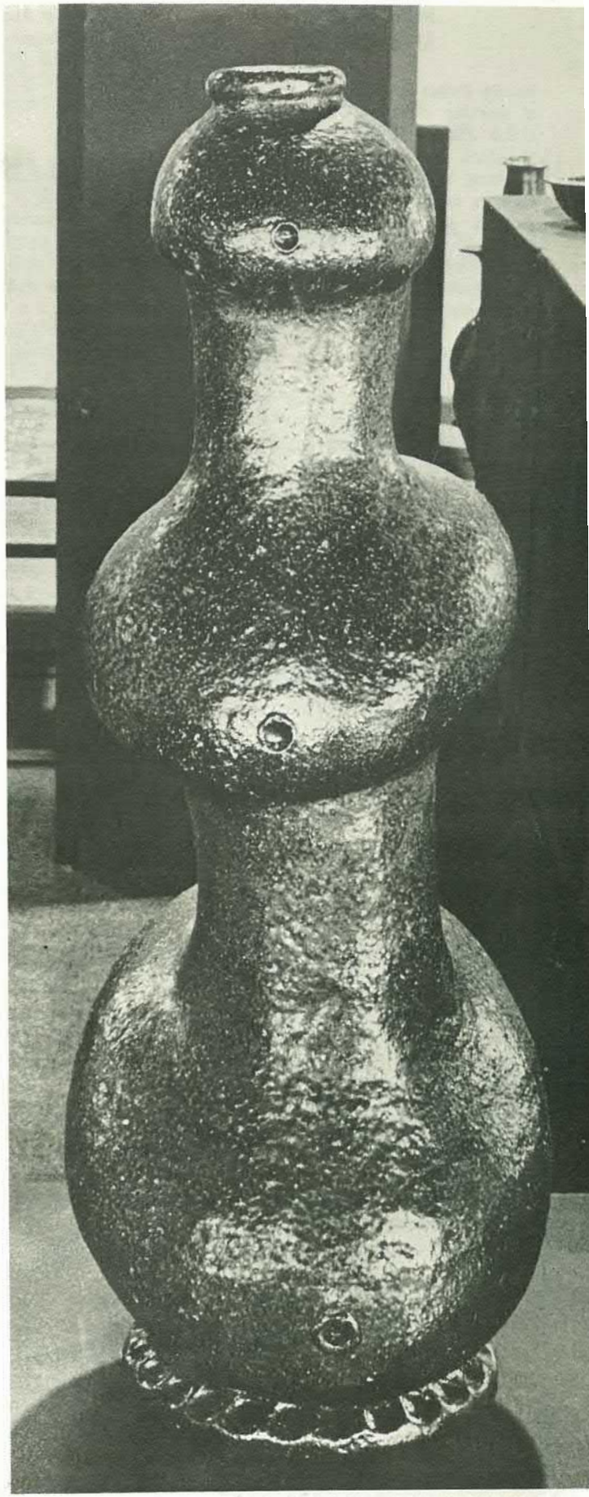
1 General view
2 Roger Brittain
3 John Parker
4 Pat Perrin
5 Barry Brickell

Photographs by: below, Gay Stewart opposite, Ngara Hanna









NEW CRAFT MAGAZINES

Studio Potter is published by a group of working potters in New Hampshire, U.S.A. Judging from volume 1, number 1, which has been sent to us, there is plenty in this magazine that "Potter" readers would find useful. Graphically it is a very good publication. There are technical articles and a recognisable affinity with the pottery scene in New Zealand. Studio Potter is published biannually by the Daniel Clark Foundation, Box 172, Warner, New Hampshire 03278., U.S.A. Subscription $US5.00 a year.

Craft put out its first issue in March this year. It will be published six times a year by Craft Magazine, Haymarket, London SW 17 472. This is a commercial magazine aimed at a wide readership—the first issue has articles on thatching, bookbinding and running a gallery. Worth getting out of the library.

Designscape the monthly magazine of the Industrial Design Council is not new. Potters wanting to know more about design in general would find the contents most worthwhile. $6.00 from the Industrial Design Council, Private Bag, Te Aro, Wellington.

Price Rise in Australia

Wanda Garnsey editor of **Pottery in Australia** tells us that due to the high cost of postage and printing, the subscription to Pottery in Australia is now A$3.00.

Dunedin group expands

With the membership up to 200 the group's accommodation problem has become acute this year and although our building fund is in a healthy state it is too soon to think seriously about buying a property.

Visiting potters will be welcomed at any time to the workshop which is above Rylock Dunedin, 896 Cumberland Street, Dunedin North, or to our monthly meetings at 8 p.m. on the second Tuesday of each month.

Technical information

We get many enquiries from new and inexperienced potters who ask if the Potter would publish some simple how to-do-it articles for learners. We have of course, published this kind of article in the past and suggest that back copies be referred to. The appearance of the index this year will give readers the reference they need.

We also get requests from experienced potters for more advanced technical articles. If readers could tell us specifically on what topic they want information we will give some consideration to providing it. We remind them that there are many books available through the National Library Service. If you've worked through a problem yourself and are prepared for others to benefit from your experience we would also be pleased to hear from you. We welcome comments from readers. We like to get word of exhibitions. And photos, but they must be good. Only first-class photos will do.

M.M.H.

Welcome the Town Hall

When something good arrives in the way of a new building its worth an ovation. Especially when there's so much mediocre stuff around. So welcome the Christchurch Town Hall.

For those who have not seen the new Town Hall, it looks as if it has always been amongst tall lime trees almost dipping into the Avon. Designed by Christchurch architects Warren and Mahoney the Town Hall buildings, auditorium, little theatre, banqueting rooms and and restaurant are the beginning of a new civic centre. Inside furnishings are red and opulent to create a splendid sense of occasion for a night out. God bless this building and who all gather in you.

M.M.H.

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