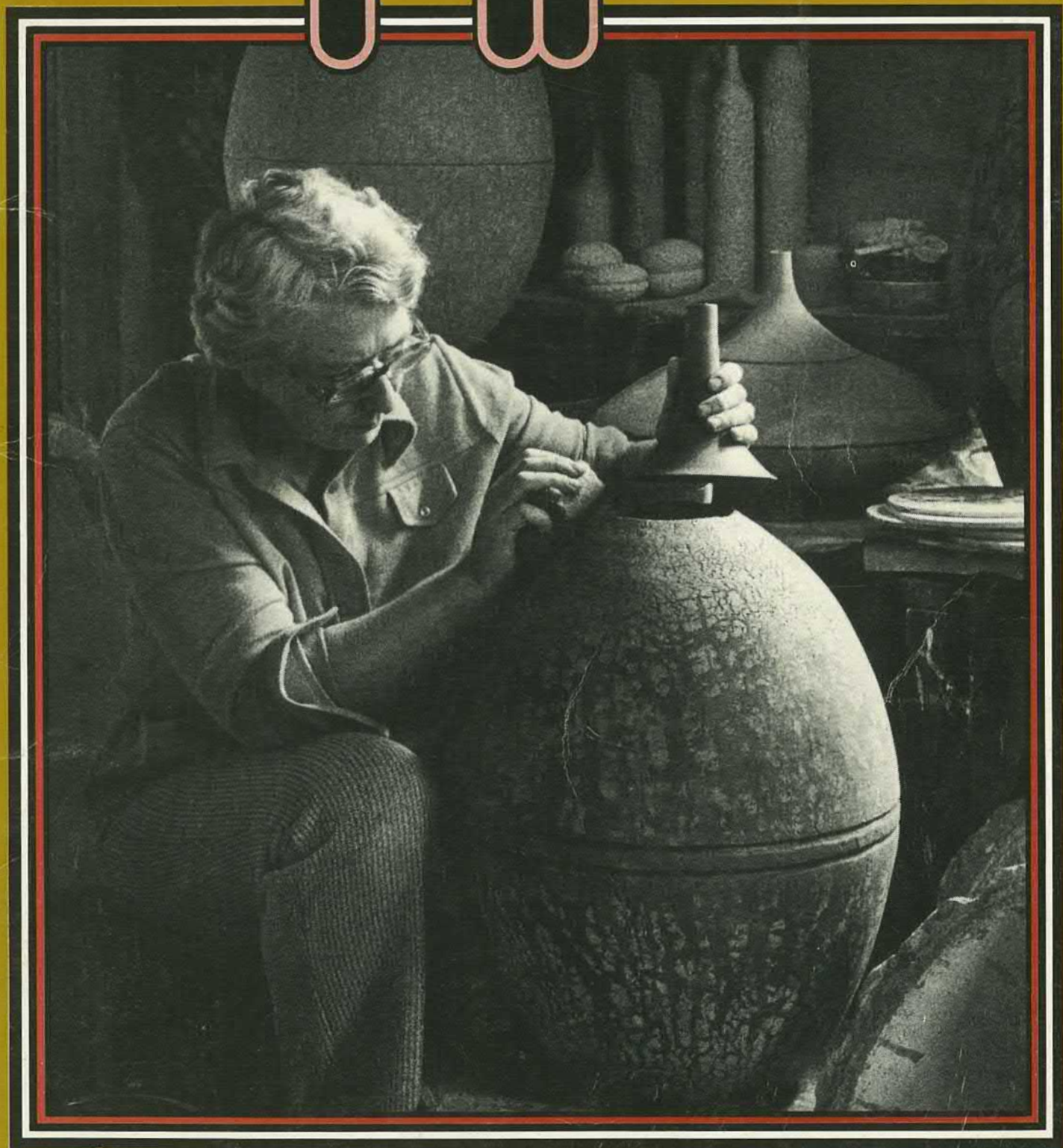


new zealand potter vol 21/1 autumn 1979

Potter





INTRODUCTION

The half bisqued potter sits,
mishima jeans,
playing it outside the rule,
mistakenly brilliantly burnished and fluxed,
with crystalline crackle and pool,
a thermocouple stuck in his ear and the clock reading
twelve hundred and dropping. An underfired test mug
full of "leftbehindahalfabottle" wine — 1979,
cone ten singe
on a burnt back fringe,
with bright squares in his spy-eyes.
Cannot remember when or more particularly why,
this cycle began —

FROM WIN TO WICKET DOWN

Clay matted "insulation" beard
shiny headed stoneware ears,
silica jokes —
cylinder coaxing,
the light up day draws near.
Stacking slacking bendy bum
in the doorway of the arches,
passing, knocking, start the blocking
at last the time has come — tomorrow.
Sleepy early never works
social knockers dropping by,
talked till ever,
sheets at 3, lighting up at 5.

Hazy morning slow but hotter,
easing through the smokey stacks,
carbon fingers checking spies —
carbon face with carbon eyes,
columns, into cleaner skies.
Legs up high on unsprung dust sacks,
singed off sweat rag face,
as heat moves into all around —
it starts to feel and taste.
White hot orgasmic cone down time
the kiln and you are soaking
holding fuel flow, now cut its throat,
and start off, your wine fed hoping,
for the gut glazed matts
and painted shines
shino, I know its waiting time.

Handle me, 200, hot scratch open
gloves on clawing eager prizers,
door to "step across dog" floor
heatwave rushes, shrunken tops,
13 less in sizes.
Pass me more
cannot believe the changes in this load
have to live, take this paint,
put a sign out on the road.

John Green/Potters Green
Paremoremo

Cover, Margaret Milne at work in Auckland
photo: Steve Rumsey

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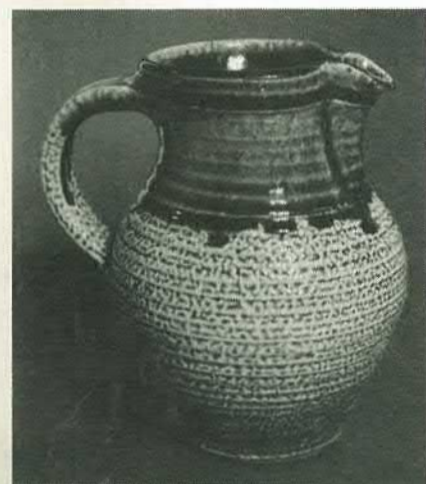
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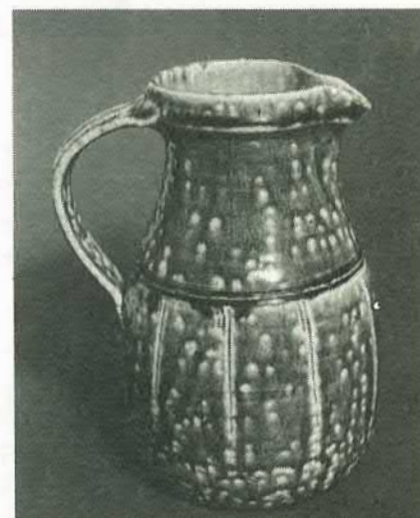
21st National Exhibition NZ Society of Potters



Waikato Art Museum



Left: jug, salt glaze
stoneware
Jan Bell



Right: pitcher, salt glaze
Greg Barron



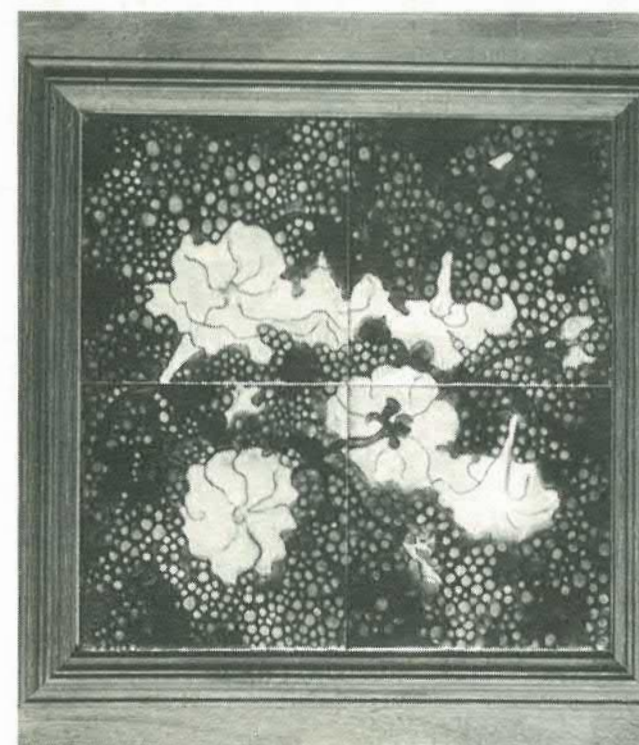
Right: bowl, salt glaze
Mirek Smisek



Right: teapot, salt glaze
Renton Murray



Left: crock, salt glaze
stoneware
Peter Gibbs



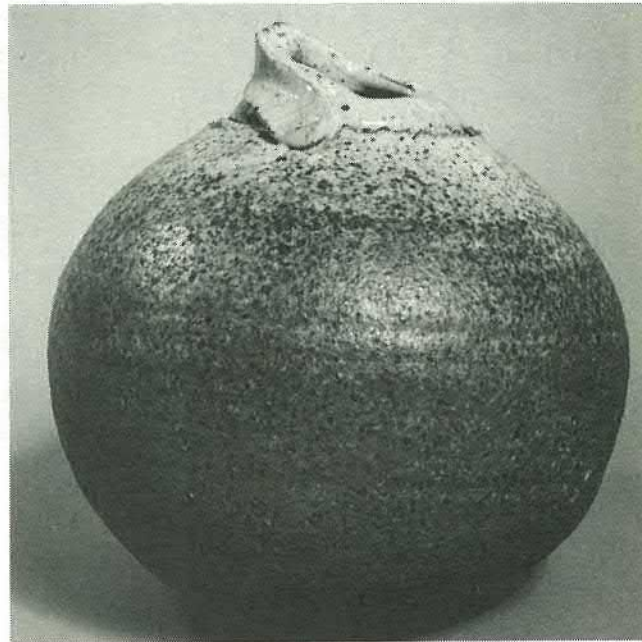
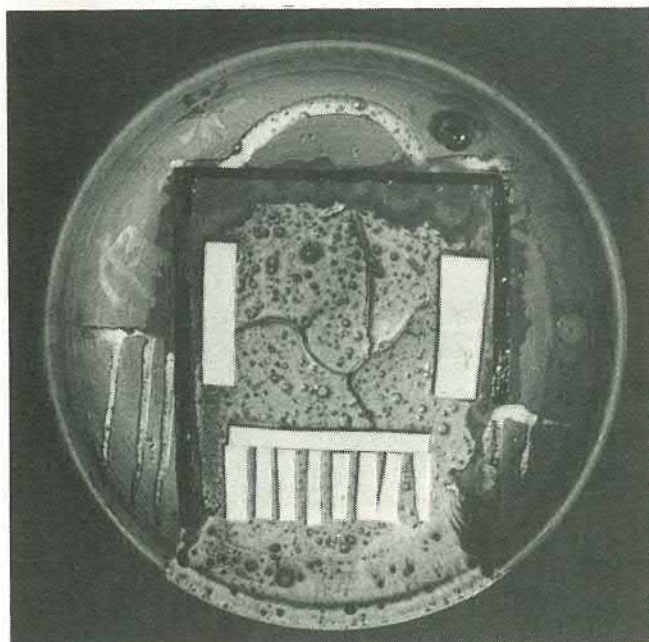
Top left: grass pot, stoneware
Frank Holmes

Centre left: stoneware cylinders
Anne McCartney

Bottom left: Petunias, earthenware tiles
Gennie De Lange

Top right: stoneware teaset
Ian Firth

Centre right: porcelain lidded box,
incised slip decoration
Graeme Storm



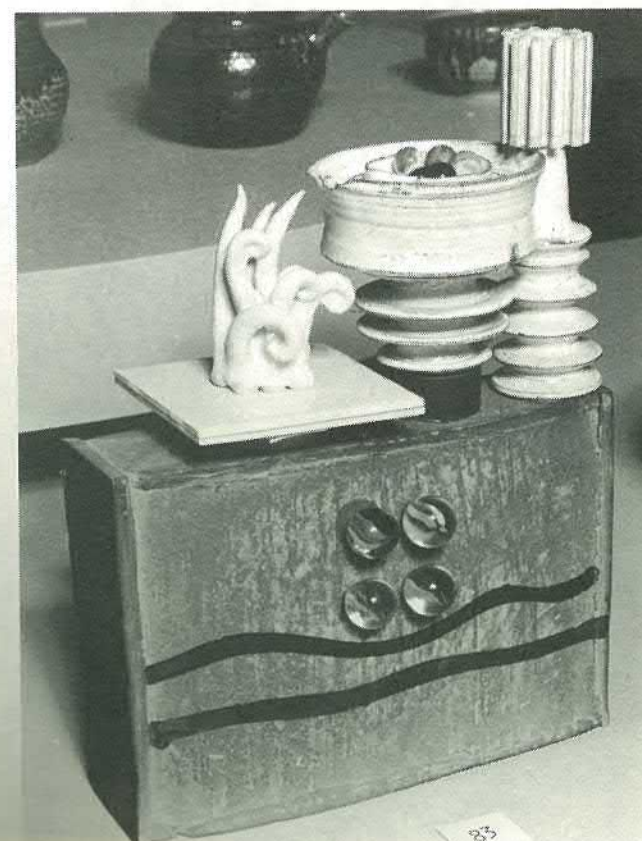
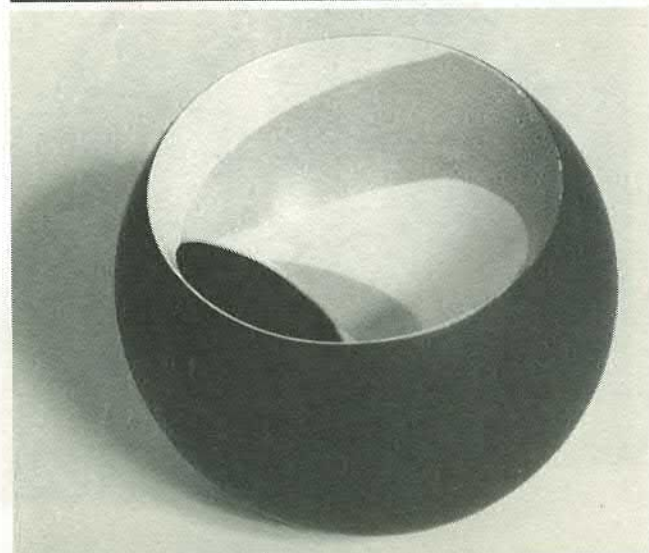
Top left: platter, house with a glass dome,
stoneware and epoxy resin
Brian Gartside

Top right: sphere, stoneware
Anne McCartney

Centre left: Vortex I high fired earthenware
Leo King

Below right: ceramic assemblage – North Shore
landscape, stoneware, porcelain,
epoxy resin
Brian Gartside

Below left: dish, Shino type glaze
Kevin Gaskill

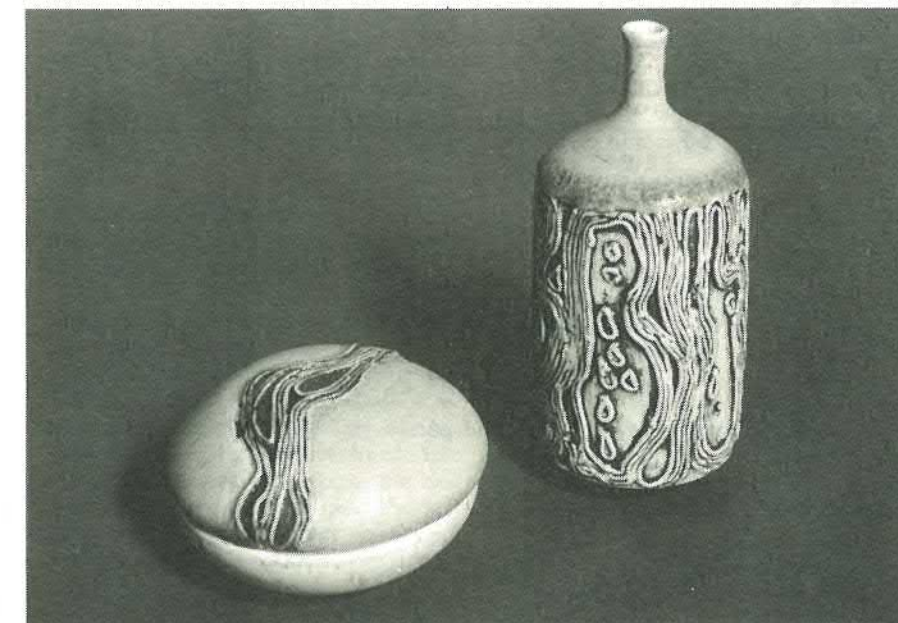
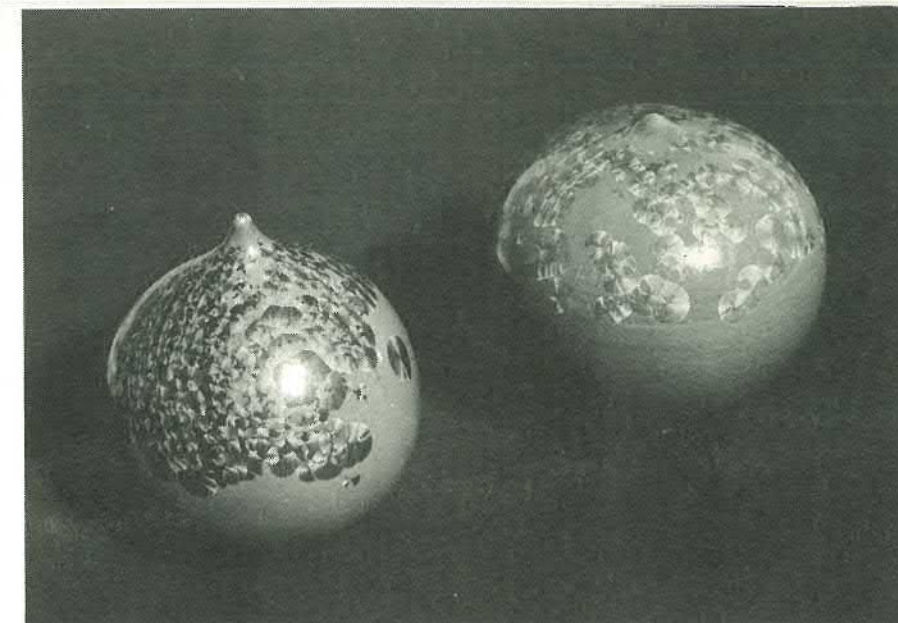


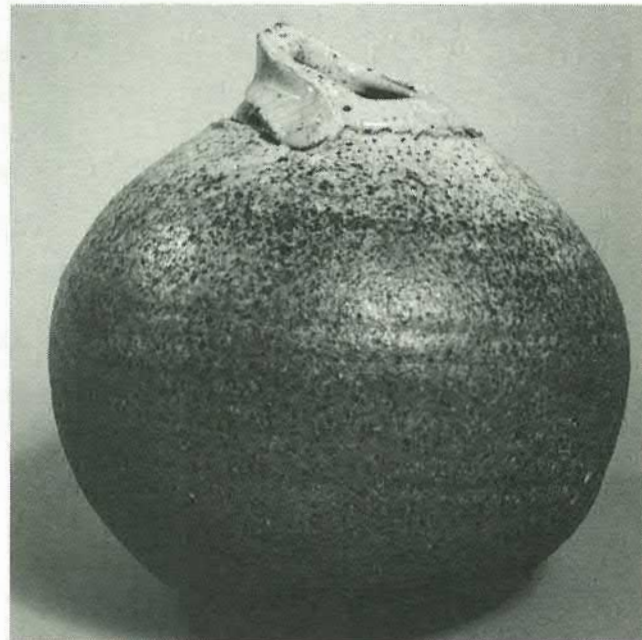
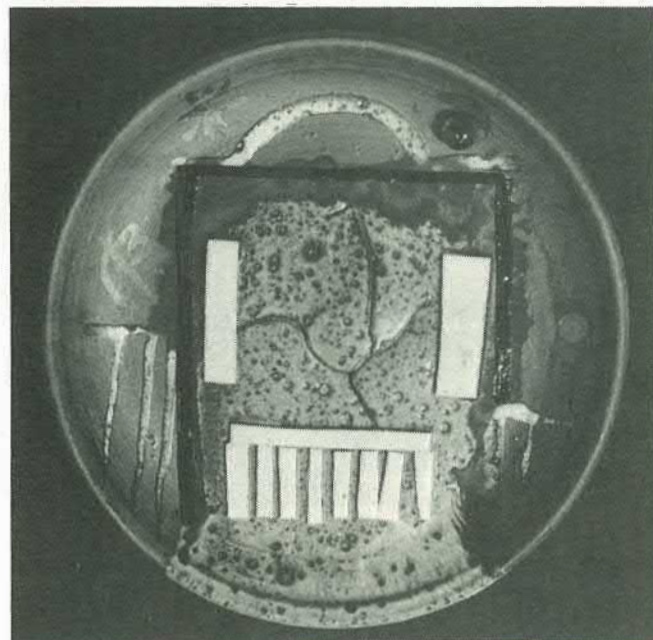
Right: two spheres, crystalline
on porcelain
Anneke Borren

Centre: trinket box and
twig vase, porcelain
Margaret Radford

Below: stoneware serving dishes
Peter Stichbury

Photographs:
Kees Sprengers,
Waikato Art Museum





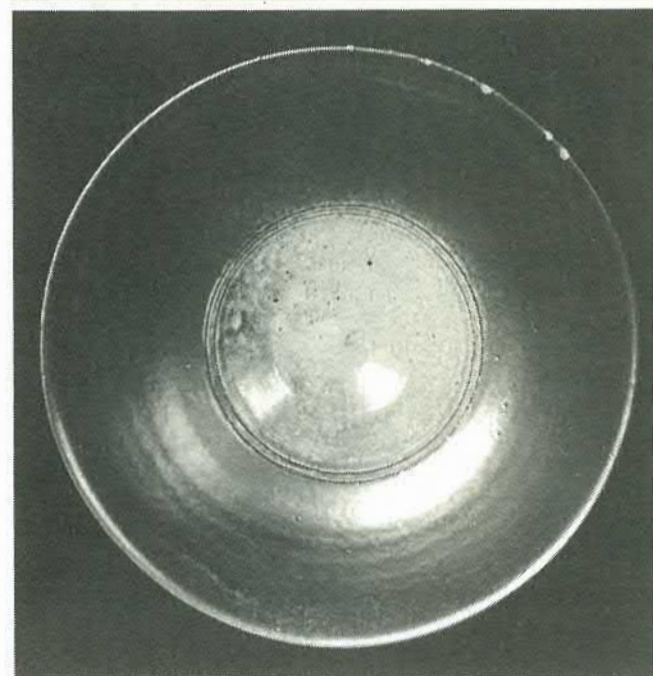
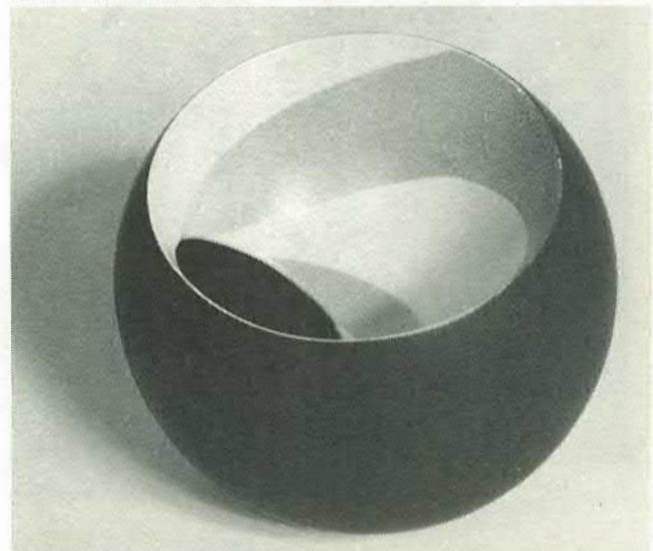
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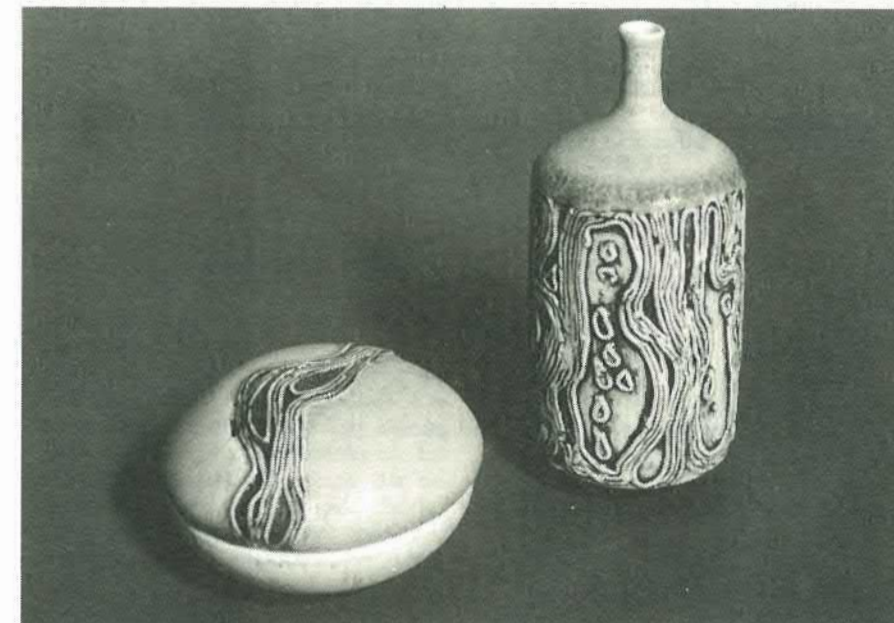
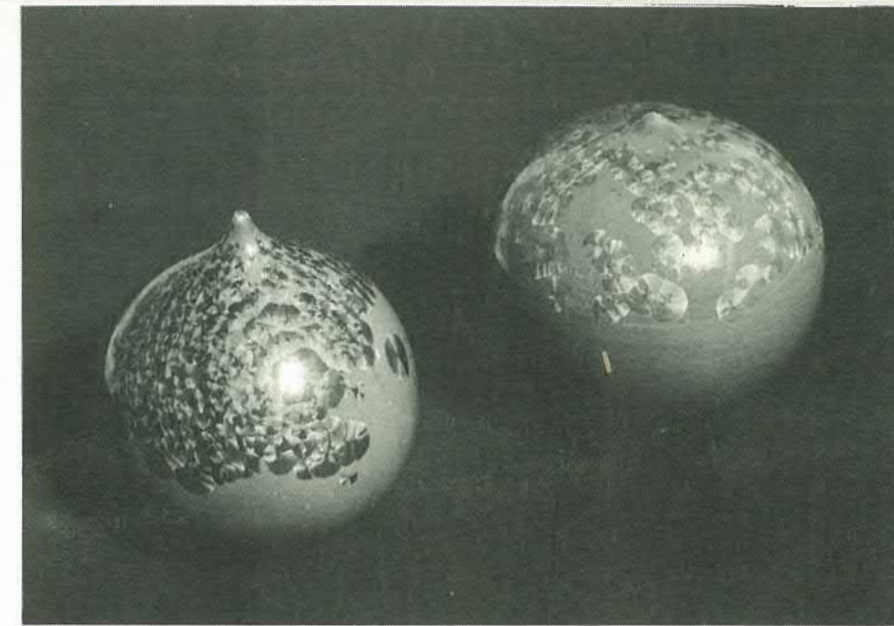


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Kees Sprengers,
Waikato Art Museum



Accounting without tears

Some people say that there is no accounting for potters, or other people involved in the crafts for that matter. Maybe they are right, but with the Tax man lurking in the wings, we cannot afford to ignore the fact that, sooner or later, the bogey of accounting has to be faced. As a potter as well as a chartered accountant with years of experience in dealing with accounting for small businesses, I am probably able to see both sides of the problem better than most people, and can perhaps dispel a few of the worries which beset potters when it comes to preparing figures for their annual accounts and taxation returns.

The biggest headaches seem to be to be 'how to keep adequate records' and 'stocktaking'!!! The first one is easily coped with — just bank everything you receive and pay all your bills by cheque. A bank account is the best record from which your annual accounts can be prepared — but don't forget to keep your cheque butts and details of

cheques paid and bankings made or it will cost you money and time to get information from the bank. Don't on any account pay bills from the cash you receive. At the end of 6 months or so it is usually impossible to remember what you have paid and you could prejudice yourself when it comes to working out your expenses for the year. Some people think that it is a good idea not to bank all the money received, or even show it in their records at all but if this is done in a big way it is very obvious from your annual figures that you appear to have been living on less than the proverbial smell of an oily rag and those tax people are not fools

Stocktaking:

As far as stocktaking is concerned, it is always a bit of a hassle, but it is not necessary to weigh up every gramme of manganese oxide as long as you are pretty close to the total cost of materials in stock at the end of your financial year.

Ngaere Adams. A.C.A.

Tax Law states:

'that the value of trading stock of any taxpayer as at the end of any income year shall be, at the option of the taxpayer, its cost price, its market selling value, or the price at which it can be replaced.'

This allows a certain amount of latitude. Finished pots should generally be included at cost, but I would suggest that any unfinished pots be left out of stocktaking on the principle that there is many a slip twist the cup and the lip. However, if you have a kiln full of pots ready to fire, you could, if you want to, include these in your stock on hand at cost of materials only. If I explain how stock on hand at your balance date can affect your taxable profit for the past year and also for the following year, it might help you to understand how important it is to take stock carefully.

The following are two very simple examples to show how different stock-taking figures can affect your profit for the year:

	Example 1.		Example 2.
	\$		\$
FIRST YEAR:			
Sales for year	6000		6000
Less Cost of Sales:			
Stock at beginning of year (materials and pots)	1000	1000	
Plus Purchases of materials	500	500	
	1500	1500	
Less Stock at end of year (materials and pots)	800	300	
Cost of Sales	700		1200
Gross Profit on Sales for Year	\$5300		\$4800
SECOND YEAR:			
Sales for year	6000		6000
Less Cost of Sales:			
Stock at beginning of year (materials and pots)	800	300	
Plus Purchase of materials	500	500	
	1300	800	
Less Stock at end of year (materials and pots)	700	700	
Cost of Sales	600		100
Gross Profit on Sales for year	\$5400		\$5900

The total Gross Profit for the two years is the same i.e. \$10,700, but assuming that your expenses were the same in the two examples, the second example (because of income fluctuations) would result in your having to find several hundred dollars more to pay your tax in the second year than you would have to in the first example. The only difference between

the two sets of figures is in the stock at the end of the first year which is carried forward to the beginning of the second year in each case i.e. \$800 in the first example and \$300 in the second example.

The stock figure shown at the end of the 1st year will become the stock on hand at the beginning of the 2nd year, so that if your stock figure is too low at

the end of one year it will make your profit higher the next and vice versa. As you can see, stocktaking is a very important exercise and can have a significant effect on the tax you have to pay, both this year and next year.

In the long run the figures even themselves out over the years but inaccurate or fluctuating stock figures could put you into a different tax bracket

ket in one year and result in your paying a lot more tax in that year.

If, for example, at the end of your financial year, you had just had a firing and had a kiln load of fired pots on hand waiting to be sold, the sale of those pots early in the coming financial year could result in your showing a high sales figure for the second year and a low sales figure for the previous year. In such a case, it might be better to bring those pots into your stock figure at selling price (instead of cost price) to even up the income for the two years. This is the sort of matter which should be sorted out with your accountant, but it helps considerably if you know what it is all about and how to help yourself to save tax.

Expenses allowable for tax purposes:

I won't give a list of these, but any expenses which are directly or indirectly attributable to your potting business are usually deductible — don't forget travelling expenses both in N.Z. and overseas, also some of your household expenses such as power and

depreciation on your house — a proportion of these are allowable if you use your house as an office. There is a very good booklet available from the Queen Elizabeth II Arts Council called 'Tax Guide for Artists', which gives a lot of information about what expenses are deductible for tax purposes. At a cost of \$2.50, it is a good investment and very reliable, but it is still a good idea to employ a chartered accountant to prepare your annual accounts and tax returns. He or she is experienced in the job just as you are experienced at potting, and it is worth the fee charged just to have the worry off your mind and to know that it is done properly. If you happen to have any hassles with the Tax Department, you know that you have someone else who will take care of it for you and help you to present a good case. If you try to do it yourself, you could finish up paying more tax than you need to because you don't know the law.

When do I start paying Tax?

A question often asked, by potters at

the beginning of their careers, is 'at what stage should I start putting in a tax return?' I have tried to find this out from the Inland Revenue Department but the answers have been rather vague. The main thing to consider is intention. If you make pots with the intention of selling them, then you are no longer a hobby potter and should consider yourself in business. There is no profit figure beyond which you are expected to put in a tax return, but the Tax Department will still look at your first set of accounts and tax return and then decide whether it is a hobby or a business at that stage.

These notes are, of necessity, only brief, but I hope that they will help potters to understand those mysterious things which go on at accounting time. Accounting, like potting, takes years to learn but you can help a lot (and keep the cost of accounting low) by understanding what is required and why.

Book review

Glazes for Australian Potters
Cassell Janet DeBoos
Price \$8.50

This volume contains 154 glaze formulae — enough to keep the addicted glaze recipe tester busy for quite a while — with interesting and useful results. Different sources of glaze materials can make many overseas formulae useless so a series of 12 tests from the stoneware range were made up from materials purchased in New Zealand.

Steeley Potash Feldspar, Australian Ball Clay C, white ground Silica, NZ Kaolin and NZ Dolomite etc were used. All of these tests fused perfectly giving results close to those described in the text, in fact they were the most promising series of new glaze tests I have fired for some time.

The frits and base glazes included in the lower temperature ranges are from the Australian 'Ferro' range and seem to be all alkali or borax based. I have not yet been able to locate a supplier in New Zealand.*

If potters use this volume with half the care that has been taken in its compilation they should be well rewarded — but don't forget, firing ranges are listed in Orton cones.

Gwyn Ace

* Each book will have an insert relating Australian frit numbers to New Zealand equivalents. — Editor

Books

Two fine books that potters would be pleased to own have been sent for review. They are *The Art of Bernard Leach* edited by Carol Hogben published by Faber and Faber, and *Michael Cardew* by Gareth Clark from Oxford University Press.

Based on the retrospective exhibition held at the Victoria and Albert Museum in honour of the artist's 90th birthday, *The Art of Bernard Leach* is a total assessment. Extracts from his writings show the development of his thinking, and the full page illustrations are so superb one would want to have the book on the shelf open.

Michael Cardew, by Gareth Clark, Faber and Faber, an intimate account of a potter who has captured the spirit of country craft, has much to teach us. This is the first book solely devoted to his life and work and again the illustrations type and binding are of the highest quality.

Bernard Leach, Beyond East and West, Faber and Faber is less successful as a book. For an autobiography there are too many gaps and for the reader unfamiliar with Leach's work and thought, too much is presumed. Its as if the birthday anniversary were taken as a reason to produce something for publication from Bernard Leach — and Memoirs, Portraits, Essays is what it is. Potters will want to read them though.

Bernard Leach
1887 — 1979

we join all potters in
gratitude for the long
and wonderful life of
Bernard Leach.

Publications

Pottery in Australia, twice yearly. \$7 from 48 Burton Street, Darlinghurst NSW 2010. Technical articles on glazing particularly celadons in the latest issue.

Ceramic Review, six issues £6 from 17a Newburgh St, London. Brilliant account of the British Craftsmen Potters Association visit to China in a recent issue.

Williams Pottery Workbook A revised enlarged edition of Howard Williams book has an additional chapter on slip casting. Beaux Arts paperback NZ \$9.95.

Glaze Recipes A new and enlarged edition of the Ceramic Review book of glaze recipes with over two hundred tried and tested recipes is attractively presented in paperback at £1.75 from Ceramic Review Books 17a Newburgh Street, London. Ask for a Ceramic Review book list offering good titles at reduced costs.

Potter back numbers

Vol 19/1 Plans for pugmill, clay blender
porcelain article

Vol 19/2 Making porcelain bodies,
background to potting in New
Zealand.

Vol 20/2 Kiln for fast firing, kiln for salt
glaze.

Thoughts about natural gas

by Ngaere Adams

I didn't want to fire with gas dammit! I was quite happy with my dirty, inefficient drip feed diesel firings and liked my glazes the way they were. However, the building of a new house next door right in the path of the smut laden prevailing wind forced my hand. They didn't like my smuts on their swimming pool and new car. As we already had the pipes in to the house, natural gas seemed a sensible alternative, and as I don't like the noise of vacuum cleaners or blowers, atmospheric burners were the choice. After a year of firing in this way, I wouldn't want to change.

I have found that:

- 1 It is possible, by drastically cutting down both on primary and secondary air, to reduce just as satisfactorily with natural gas as I used to do with drip feed diesel. (I even have soot at the spyholes.) This is probably not as efficient as the experts say the firings should be, but the glazes are almost indistinguishable from those fired with drip feed — especially ash glazes and tenmoku and are not harsh as I thought they might be.
- 2 The firing can be just as exciting for those of us who are pyromaniacs and certainly not as tame as I expected it to be.

- 3 If you oxidise or do not reduce heavily you can have a firing which is as 'safe' as electricity, and you need hardly be aware that it is a flame that you are handling.
- 4 The firings can be oxidising or reducing whichever you choose.
- 5 Natural gas is much cleaner than other fuels with the exception of electricity.
- 6 It is very easy to control at all stages of the firing.
- 7 With atmospheric burners, such as the ones I use, no blowers or vacuum cleaners are required and the only sound is a small amount of burner noise — like a large bunsen burner.
- 8 My burners are removable and can be stored away after each firing away from the weather if your kiln is outside. (However, make sure that they are covered or you may discover, as I did, that a mason wasp had made a nest in the pipe just inside the jet!)
- 9 I can change the burners to my second chamber in a few minutes as soon as I have finished firing the first chamber if I want to bring the second chamber up to terra cotta or glost temperature, without any

delay in the firing cycle and the operation is quite safe.

- 10 There is none of the hassle of getting in supplies of oil — the gas is always on tap and the quantity used is easily recorded from the meter.
- 11 Cost seems to be comparable with diesel and certainly cheaper than my old inefficient drip feed system.
- 12 For atmospheric burners you need at least 8 ounces of gas pressure (approx 14 inches water gauge) otherwise you will probably need a blower and a different type of burner. This means that you need to be on a fairly new gas main as some of the old ones won't stand this pressure.
- 13 I still enjoy my firings.

Ngaere Adams' workshop is enclosed by the trees and vegetation of their nursery in the heart of New Plymouth. She has been treasurer and president of New Plymouth Potters during which time the long lease of the Old Vicarage was secured as a gallery and the workshop was built. The old vicarage itself was restored by the Historic Places Trust. Ngaere has been potting for nine years as a spare time hobby. "I started at weekly night classes and have attended numerous schools organised by New Plymouth potters and others, and Massey extension summer schools." She gave up accounting one year ago to take up potting full time.



Slab Rollers

Frank Sharpley



Potters may be interested in details of our slab roller purchased some years ago in the United States. The roller is a Brent, 22 inches wide with a large steel roller driven by heavy steel wires underneath the clay table. The table allows a full width slab, five feet long and 1/4 inch thick to be rolled with ease from 25 to 30 pounds of clay. The construction is such that none of the clay gets squeezed out laterally into the functional parts of the roller.

From our experience any brand of slab roller that will meet these requirements should be suitable. The American "Studio Potter" volume 5 number 2 gives excellent advice on the choice of makes in one of their very useful consumer guides.

You will need to keep the machine busy to justify the cost. A group would have a better chance of doing this than one hobby potter. As well, you need to be sure of having enough room to set up and operate the roller. There is little information available in the literature on techniques of operating slab-rollers so much has to be learned from experience.

The clay has to be one that responds to rolling and some good throwing clays do not survive firing after being used in the roller. We have had fine results from Podmore's porcelain and from McPherson's Sandy XXX.

Visitors from Kyoto

Notable Japanese potters Professor Kondo and Mr Miyashita came to New Zealand through an arrangement between the Arts Council and Mitsui of Japan to give schools throughout the country. Their work, exhibited here a few years back, is highly sophisticated. Some of the techniques they demonstrated were new to our potters.

Competitions

An international concourse of ceramic art takes place in Faenza, Italy each summer. Entries must be received by April and since forms arrive by slow sea mail in March, air freight is the only way they would get there in time. New Zealand potters have had work selected for the Faenza exhibition. For particulars write to the Secretary, NZ Society of Potters, Box 881 Auckland.

And here at home there is the Fletcher Brownbuilt Award in May, Scamper Award in August.

Tauranga Potters Group

There are fifty members in our group. We meet monthly and endeavour to run two weekend schools a year. We hold an annual exhibition, the most recent selected by Toby Easterbrook Smith with Peter Stichbury as guest exhibitor, and participate in a combined exhibition with other groups. Space is limited but we have built a small workshop for our one wheel and two cubic foot electric kiln. Visiting potters are welcome. The public relations office in the Strand has a list of addresses and phone numbers of members.

Jill Hay

Are you a Craftsperson?

The Crafts Council of N.Z. is compiling a register of craftspeople and catalogues of craft shops and supplies. If you have information useful to our research, write to: Crafts Council of N.Z., P.O. Box 11-233, Wellington.

Electric kiln survey

I wish to do an electric kiln survey with the view of improving the service, so I need to be given information from potters using the kilns. I would need to know the make, manufacturer, agent, whether it's a top or front loader, the ultimate firing temperature, the actual temperature used, whether pyrometer and/or cones are used, life of the elements evenness of heating, where elements burn out, condition of bricks, the after sales service and any problems you may have encountered.

If you have your own kiln or use a group or school kiln, all the information you can give will be helpful. Please write to Una Sharpley, R.D.1, Papakura.

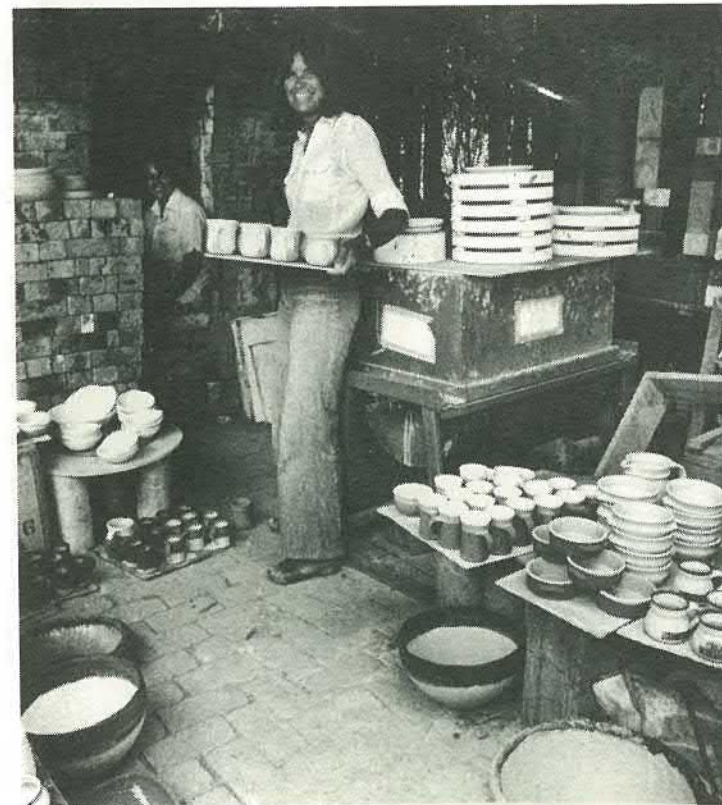
NZ Potters Directory

Don't miss, almost sold out.
\$3.00 NZ, \$3.50 Aust. Box 12-162
Wellington North.



photos: Steve Rumsey

Cecelia and Eve pack the kiln



MARGARET'S PLACE

Margaret Milne's group of potters works daily in a collage workshop in a bush setting in the heart of residential Auckland. The group is unique. Started by Margaret purely as a teaching group, they were pupils and needed her. Now the character of the group has changed and Margaret says she needs them. For most members however Margaret is pivotal.

"We have the necessary equipment for our general use. Not nearly enough space, but room for a stove, a fridge and two fat cats. There is a 50 cubic ft oil fired kiln, (down draught), another of 24 cubic ft capacity, 2 electric wheels and one kickwheel and a clay mixer."

Margaret's place is in a peaceful bushland area in the middle of Auckland suburbs, a resort for sundry wild-life and potters. For forty people it has made working as a potter in town possible.

The old cottage was first spotted through a telescope by Leon Cohen. With his support and the help of Jim Dryden, the owner, who also generously contributed building material, it was transformed from a vandalised state into a workshop.

The purpose of the pottery has modified as it has evolved over ten years. Privately leased, it began as a shared pottery by Margaret Milne and Grant Hudson, with teaching on two days to pay the rent. After Grant left for Greymouth and students advanced to potting full-time, they were free to come and go on Mondays and Tuesdays leaving the rest of the week free for Margaret to work. So far she has taken only one apprentice, Tomiko Hatta, who achieved membership of the New Zealand Society of Potters after two years and now lives in Australia.

The people involved now are members of a group and no longer pupils, and the experience which was once taught, is shared through the various activities of clay mixing, glazing and firing. The group members meet for lunch once a month to give some regular contact to those who have moved away and no longer use the pottery for firing. New members are assimilated into the group, usually on Margaret's intuition, but with approval of everyone.

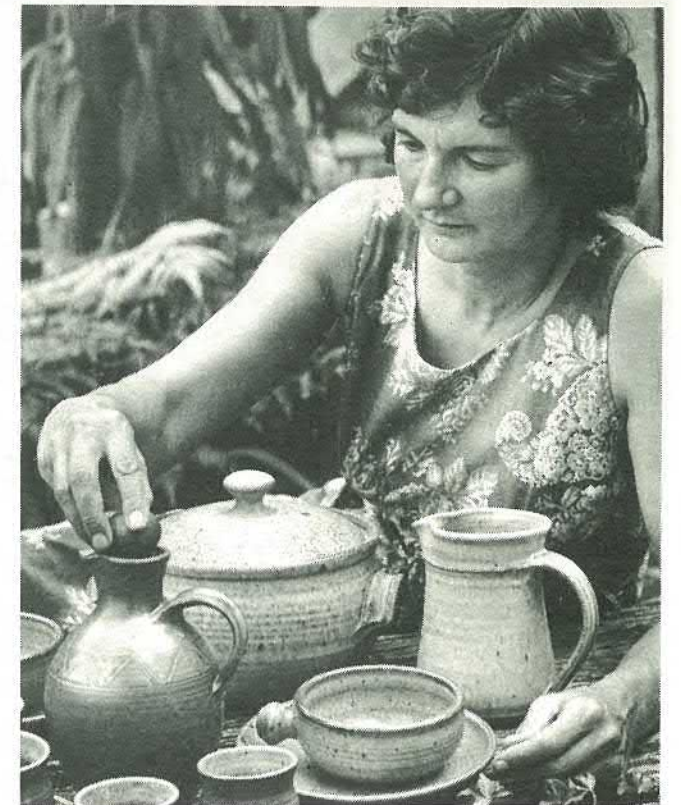
While no formal criticism is given, the nature of the friendships involved in belonging, allow for a sympathetic environment where learning, criticism, stimulation, caring and sheer hard work interact in a unique way.

The group does not hold exhibitions or have a sales outlet but most belong to the 12 Potters Co-operative and sell through the shop in Mt Albert Road.

The pottery has allowed many people access to a full-time potter in a workshop to share the enthusiasm, pitfalls and heartbreak that being a potter is all about. More practically, it has allowed urban potters in a built-up area to operate an oil fired kiln and build up capital to become self sufficient and eventually set up a workshop on their own.

John Parker

Right: Gill Carruthers



Julia

We've all gone through a time when our pots have had a look of Margaret's, but with experience, our own individual styles surface. I now have my own workshop and gas kiln at home, but retain close ties with Margaret and the group.

Ruth

I value the co-operative and the communal side. The helping one another with maintenance, and the building and repairing of kilns, pumping oil, mixing clay and glazes — all that hard physical work, but at the same time making and firing my own pots. I've now moved away from town and oil firing. I have a prototype fibre kiln built by Arie Van Dyk, where the finished ware and shelves are stationary, the reverse of a conventional trolley kiln.

Sally

I don't mind making many many coffee mugs. I enjoy seeing them all in rows. I like throwing bowls and large oven dishes. I hate firing with oil and love turning.

Karen

When I came to New Zealand from the United States so much seemed foreign that getting involved with a diverse group of potters put me back in

familiar surroundings. Being the least skilled of the group I appreciate being an equal in whatever capacity I am able.

Biddy Cecilia Helen

We came into the group from the Auckland Studio Potters Centre and working beside more experienced potters has directly involved us with the whole process of making and taking responsibility for firing our own and other members pots.

Eve

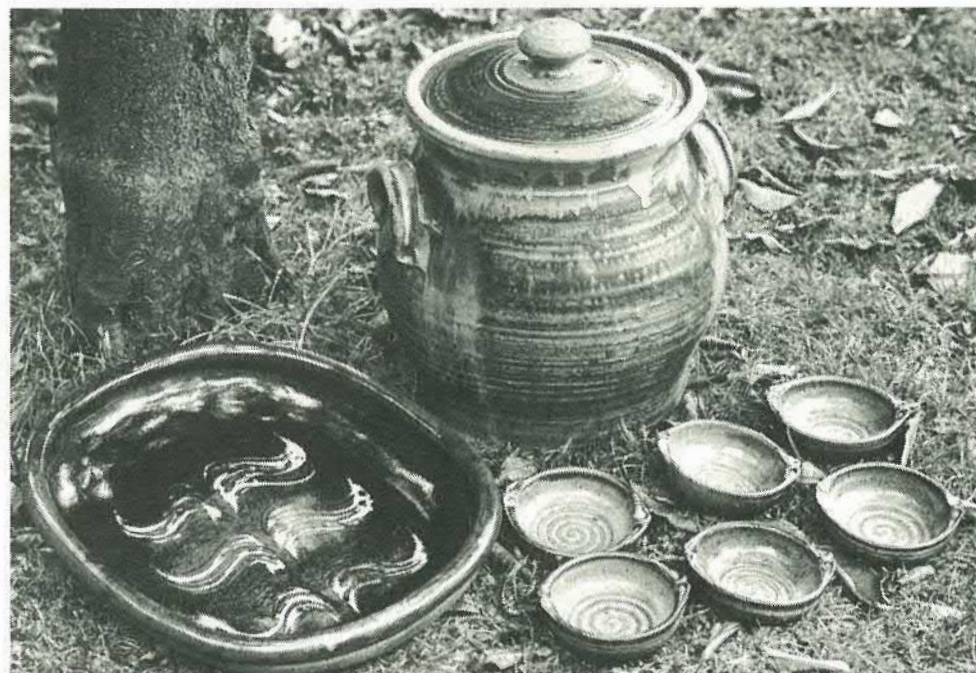
Because my present circumstances allow me to produce so little, being a member of the group maintains my enthusiasm and wish to translate my ideas into clay to a greater extent in the future.

Kate

I'm an Australian who moved from Tauranga to join the Auckland Studio Potters Centre classes. One of my tutors was Margaret who offered me the chance of joining the group. Of course I accepted.

Gill

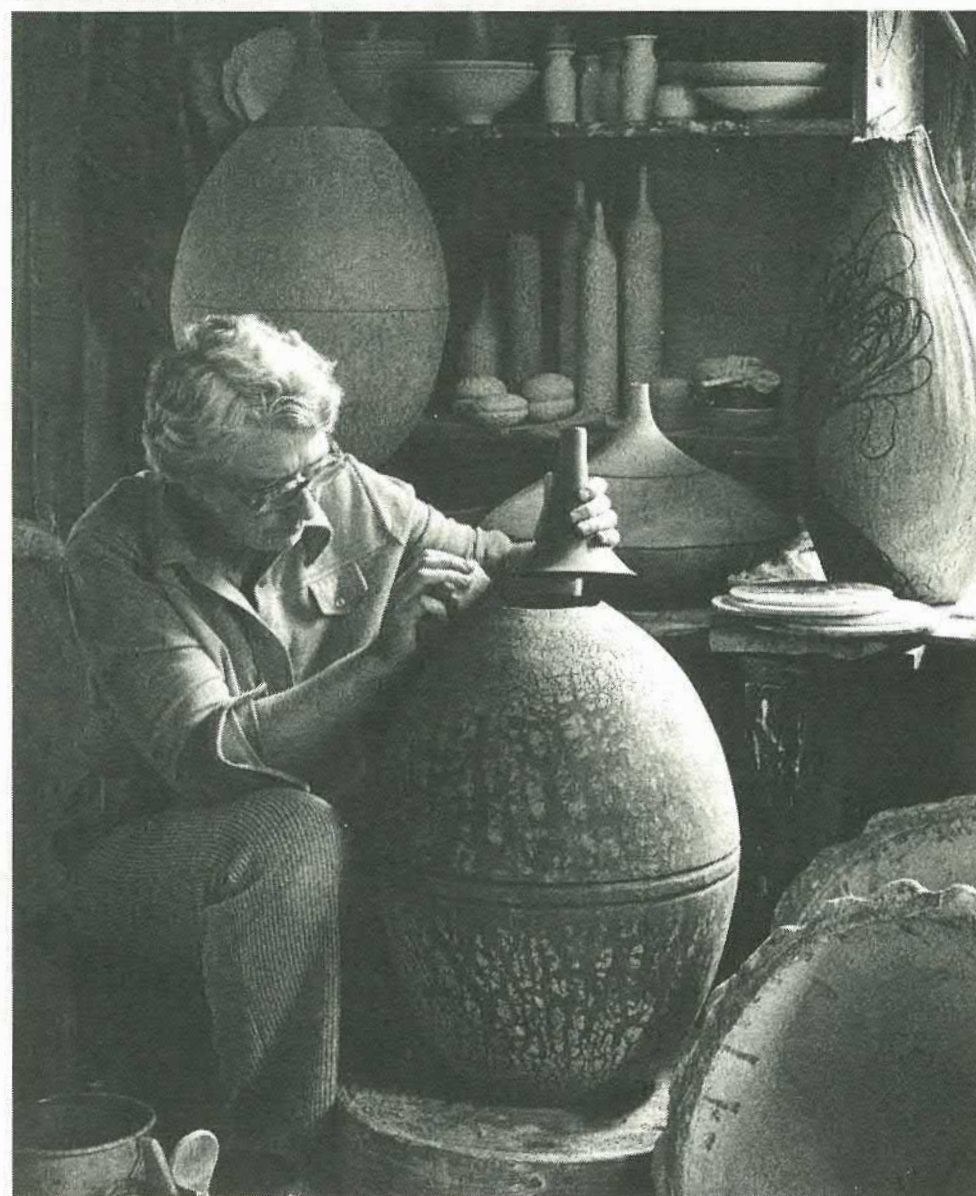
I've been at the pottery from its beginning and could write a book about life and happenings there. Hard work, clay, diesel, many many firings, but most of all laughter.



Top right:
pots by Julia Colman

Bottom right:
Margaret Milne

Opposite:
Helen, Cecilia
and Kate unpack
a bisque firing.
Sally and Ruth
in the workshop





Daniel Rhodes (born 1911, USA) Ceramic Sculptor, Author, University Teacher, gave the benefit of his experience to potters in workshops throughout New Zealand in October.

DANIEL RHODES

His visit — What came across

Doreen Blumhardt studio potter who makes large ceramic forms.

"Forget yourself if you want to make something that is really you", said Daniel Rhodes, when I attended his demonstrations in Mexico at the World Crafts Council Conference in 1976. There were many more words of wisdom dropped by Daniel while he demonstrated his sophisticated techniques here in New Zealand. He told us that many potters were drugged by techniques, and emphasised that the most important thing for artists was to bring ideas to actuality, and not to categorize ourselves or others, and not to work for an ulterior motive like a competition or an exhibition. Our motives should never be to astound our fellow craftsmen. The beauty of folk craft always comes from the flowering of a culture, not from people working out their ego.

He told us to keep working on our

own problem, and to let our work develop in a natural way, not to torture ourselves with questions of what we ought to be doing. Nothing characteristic of a country can be consciously achieved he suggested — indigenous things grow out of our own efforts in doing our own thing.

He stressed that it was good occasionally to relax the idea that all has to come out well, and how important it is to work in a groping process, so that the unknown which is always there may give room for uncertainty and surprise.

I enjoyed Daniel Rhodes visit immensely. I liked his slow deliberate tempo, his ability to teach, his sensitive aesthetic appreciation, and his dedication to a task. Meeting the author of those splendid books, that have taught us all so much, meant a great deal to New Zealand potters and we are much the richer for his visit.

Henrietta Hume, artist and potter, who attended a lecture given by Daniel Rhodes in Hamilton and a workshop in Wellington.

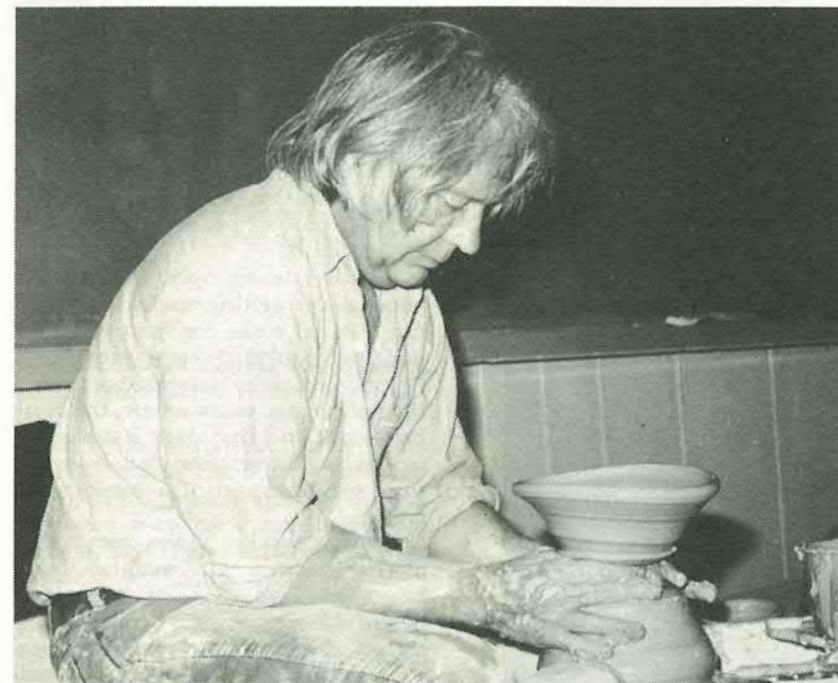
In his short visit to New Zealand, Daniel Rhodes missed nothing of the mass of pottery being churned out here — mugs, jugs, casseroles, at the rate of 50 to 100 a day, taken quickly to the market for sale regardless of standard. He kindly suggested that we slow down production. Relax, he says, for only in this way can work improve and the spirit of the potter be released. This was the message for New Zealand potters that came over strongly to me.

Many folk came to learn something of new glazing techniques and they were not disappointed, although Daniel Rhodes himself has reduced the use of glaze in recent work. Oxides, charcoal, woodash and other dry materials replace the need for glaze on his sculptural forms.

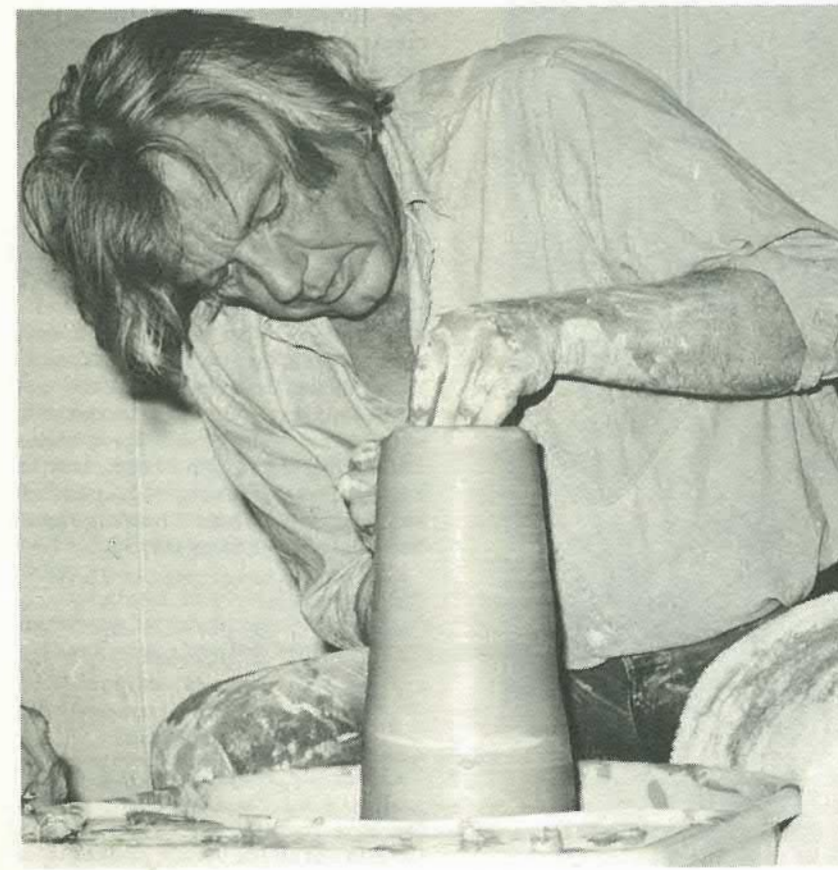
Again he encourages potters to relax, to do something a little unpredictable. Take advantage of a break to think, don't strive too much for effort. There is broad acceptance of what comes from the kiln. Failure is only obvious to the person who makes the piece and has not achieved his intention. Always

have some glaze experiment going because it's dull opening the kiln each time and having every pot predictable or perfect. Fire a piece three or four times if necessary.

Some materials can be used directly, for example wood ash, low temperature cones, or a surprise suggestion, a



Throwing off a hump as an exercise in relaxation, for freeing up one's work before throwing with an intention to produce.



slice of apple or banana laid on the glazed surface.

Like a good teacher Daniel Rhodes provided the information and left us to take what we need for our work, now — or sometime later.

Sally Vinson, British trained potter, producer of domestic and functional ware, went to the lecture in Auckland where Daniel Rhodes showed slides illustrating tendencies and trends in USA ceramics, including his own recent work.

For twenty years I have admired Daniel Rhodes from afar as a provider of excellent up-to-date technical information for the potter. He has become a legend to students and teachers of my generation, and his book "Clay and Glazes for the Potter", published twenty-one years ago, was a keen rival in most circles in Britain to Leach's "The Potter's Book".

His visit to New Zealand in October prompted the clay in my veins to run a little faster, and so I went keenly to the museum to hear the man and all that he had to show us.

I came away feeling very sad. What I had seen was for me an indication of the decadence of what should be an honest art/craft form. American ceramics it seems, is in the state of what art historians describe as the "overbloom" and is indicative of the American greedy and self-indulgent way of life that can support novelty.

Please don't let's be impressed by all this junk work; it's too like their junk food, and we've already accepted in New Zealand a plethora of this.

Let us maintain our integrity as potters, respecting the clay, the fire, each other, and most of all not try to kid our customers.

International communication through travelling and the printed word is supposedly healthy for the inspiration. It can also serve to confuse a heritage, something that we here are still endeavouring to establish. American ceramics with many international backgrounds has been a hotch-potch of many influences since the fifties. Its influence has been rejected by many British potters, but, judging by our other lately-come visitor, Joan Campbell and her work, it has made an entry into Australia. The Australians seem, anyway, to have a knack of accepting more things American than we do.

It's up to us, then, to consider whether or not we want to be part of the great American ceramic dream.

Hilary Stirling, British potter, who for two years has been working with a New Zealand studio potter.

Can we say that we must reject all this stuff from America. That would be censoring New Zealand potters. By showing us this work Daniel Rhodes was letting us see the ceramic innovators who provide the *cutting edge* (his words), i.e. the artists who are stretching, probing, tearing, moving sometimes unsafely towards new things in the world. Potters have got to decide what they believe in — not a shallow accepting of all things new, but not rejecting of different approaches either. Ideas from the fringe can make new life.



Demonstrating glazing experiments with glaze on glaze, glaze ingredients on glaze and biscuit, and showing what can be done with apple slices and banana skins.

Stan Jenkins took the photos and recorded from Daniel Rhodes in Hamilton.

"Work so that not all of your results are pre-ordained; leave the door open for new things to happen (referring mainly to glazing).

Not many people create startlingly original things... most of us just keep on doing our own things.

Do not try to centre in a hurry — be sympathetic with irregularities — as soon as you get mad with it the clay wins.

If you can step back and allow things to happen which are not planned, then more of the artist 'you' shows up in the finished work."

Margaret Harris, Editor NZ Potter, who recorded at the demonstration at Wellington Teachers College when Daniel Rhodes talked about reinforcing clay bodies with fibre.

"Because clay lacks tensile strength the kinds of shapes that can be made are limited. We tend to compress rather than extend the material as a consequence. The idea of improving cohesive strength by adding vegetable fibres and sand is not new. Pre-Columbian American pots have voids which show this process was used and adding straw to adobe bricks follows the principle.

I started using open weave cloth which saved getting cracks in the drying. I could make convoluted shapes and sculptural forms previously beyond my reach. Natural fibres unfortunately leave voids where the cloth burns out and that does leave weaknesses, so I overcame that by using fibre glass instead of a combustible material.

Reinforcing clay bodies does not replace orthodox making methods, but it has specialised uses for big pieces where the area of stress can be reinforced. It is useful for rectilinear pots with straight sides which are so susceptible to stress collecting at the weakest point — usually at the corners.

The process does not strengthen the clay during the firing. However most cracks occur in the drying, not the firing process.

There are two ways of handling the fibre:

A. It can be added as hairs or strands and wedged into the clay body. Fibre-glass strands can be bought, 1oz is enough for 4 or 5 lbs of clay, so that is under 1% reinforcing. But the amount is not critical. Fibre glass strands do not need to hurt the hands.

B. Cloth can be impregnated with slip to get sheets of pliable ceramic material as used by plasterers and mould-makers. The best material is open weave fibre glass drapery material. Deflocculated slip is necessary for this process, to make it, look up casting slip in a good book. Shrinkage must not be different from the clay.

[The slip recipe used in Christchurch was:

By weight 100 pts HGB clay
35 pts water
3 pts calgon (a sodium compound water softener)]

Cover the bench with dry clay or grog to keep the clay from sticking. Immerse the material in the slip and smooth out on the bench, and continue

to build up layers to the thickness required for a clay slab that is more resilient than normal".

Daniel Rhodes deliberately chose to show work from the USA that was different from the mainstream of straightforward work being made in New Zealand, which is undoubtedly pottery. There are many excellent potters in the U.S.A. — mainly east of the Rockies — producing domestic ware. Daniel Rhodes now lives in California where the atmosphere favours experiment. His own sculptural constructions designed for the edge of the garden, are a response to his environment. He does not suggest that New Zealand should jump on a ceramic junk wagon.

Raeburn Laird who collected the materials for the Wellington workshop.

The first list of materials arrived from Daniel Rhodes. The second from the Potters Society of Australia. And a third and even more comprehensive list from Daniel Rhodes. Three lists for a two day workshop?

As I gathered together the materials I became curious. Like others, I possess the books "Clay and Glazes", also "Kilns", and I thought I knew what to expect. He would talk of technicalities I probably would not fully comprehend but this was a once in a lifetime experience for me. But those lists!

40lbs dry pulverised clay... mmh
Burlap... I suppose he means hessian
Cheesecloth, glass fibre
Tools — paddles small and large 2" x 4" x 2ft and 2" x 4" x 4ft
Calgon water softener
Feldspar, charcoal, ash etc...
straightforward enough
Tinsnips... technical? I wonder.

I collected quite a formidable amount of material and tools. Could all these be used in two days? But in a deceptively slow way Daniel Rhodes demolished them. In a quiet manner with no sense of rush, but with humour, many techniques were described, pots and a large sculptural construction were made and glazed. At the end, there were only two items left untouched.

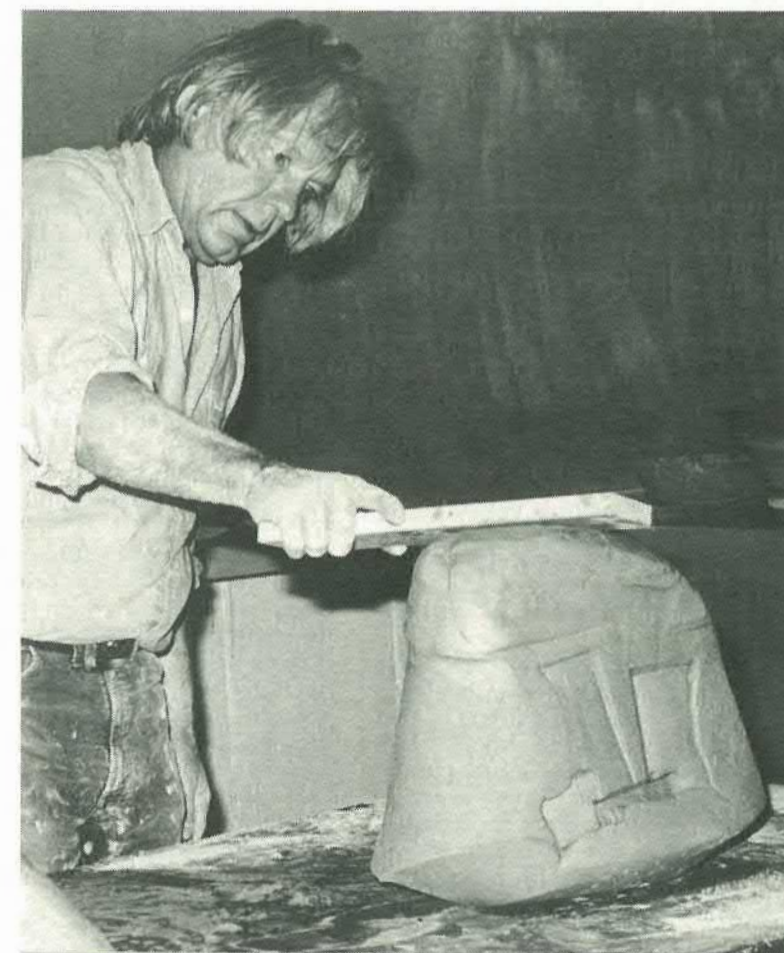
Throughout, he provided a stimulating stream of practical information.

Thank you, Daniel Rhodes.

Modelling a slab made up of several layers of hessian dipped into deflocculated clay. Below: This block was rolled, beaten, cut in half, hollowed out and rejoined with deflocculated slip, allowing for a form impossible with a hollow shape.



Photographs: Stan Jenkins



Travelling in South America with Anneke Borren

It's not easy to summarise the thoughts and experiences of ten very full months on the move. Owen and I were looking at the ceramics of each area and also the jade, the stone and the bone work. We were interested in the archaeology as we tried to understand how the present relates to the past in the progression and degeneration of cultures and how much art and craft awareness affects the distinctly separate layers of society in these countries.

I will take you along the paths we travelled and try to share out ideas discovered the way I remember them, concentrating on ceramics.

We start on the continent of South America — in Colombia, travelling rough with packs, tent and sleeping bags, and using buses, boats, canoes, with the occasional hitch. We eat in markets or roadside restaurants. The pattern becomes: find the village plaza, hunt out the archaeological sites, the local museum, the market, the zoo, the botanical gardens, the park, the bus station (for the cheapest hotels). Remember you are a "gringo" — a foreigner. You learn that Latin Americans have two faces, one for locals, and one for gringos, which is mixed with an element of contempt sometimes hard to take. In the remoter country areas, however, the old law of hospitality to strangers is maintained.

Each country in South America is quite distinctive, but all have separate layers of society struggling for recognition where human lives are little valued and the rights of the individual are buried by the thrust of the survival of the fittest, or the richest. Against this background we move, experiencing delights and sometimes frustration.

Colombia we find is as rich in pre-Colombian relics and as sophisticated in parts as more widely known Peru. But keep in mind that our interest lies as much in the everyday utensils as in the richly ornamented and courtly objects.

The gold museum in Bogota is a must for a visitor. Superbly displayed are ceramic items and artifacts in gold and its alloys from ten different regions. Objects from the Tairona culture in the mountainous Sierra Nevada de Santa Martha in the north bordering on the Caribbean Sea date from 800 — 1500 A.D. We admire the huge funerary pots with faces, with clay ocharinos in the form of stylised figures in the traditional costumes dressed elaborately

with ornate headdresses, ear-plugs, quartz and carnelian beads and gold necklaces depicting frogs, birds or jaguars. These are superb forms with scratched on details, low fired, still in the carbonised stages and burnished with a serpentine or smoothly rounded pebble held in the hand. (Illustr. 1 & 2). There are also zoomorphic shapes used for ceremonial offerings, and alongside, the simple handformed cooking dishes fired with wood in plastered adobe kilns resembling rounded ant-hills. We discover many village potteries firing coal braziers, platters, water-jugs in exactly the same way. They are making too, bricks and roof tiles using the clay dug from around them, leaving themselves on an ever-growing pedestal of ground.

We go on to the San Augustin archaeological region in the south of Colombia with its finely monolithic human forms in basalt, and lava stones guarding the grave stones of a little known civilisation. In the tombs we find clay forms in the shape of three legged bowls and pots with precise geometric incisions.

What a contrast all this is to the crude copies and false artifacts in the craft shops and markets in the villages and towns. The modern tourist junk for sale is mostly poor, low fired, painted with housepaint in garish colours and then varnished. No, better to go back to the past and dream about the makers of the flat Quimbaya figurines found in Central Colombia near Armenia. The figures have moulded features on rectangular shapes which sit on their flattened haunches. Decoration requires a mere few lines or some areas of black slip. Moulded and incised rollers for body decoration are patterned with stylised birds and monkeys, and there are their spindle whorls. (Illus. 3, 4 & 5).

We come across few studio potters as we know them in New Zealand, but Dona Luz Valencia, whom we meet in the charming old town of Popayan, is making wheel thrown pots and experimenting with glazes made from seventeen volcanic type soils found in the area and is obtaining some subtle colours.

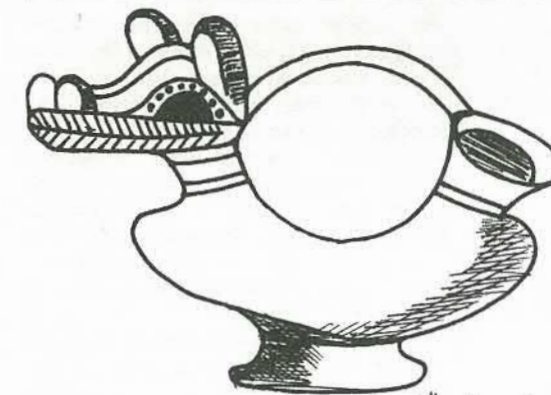
We go on to Ecuador, around Quito mainly, and discover even older Pacific coast cultures such as the Valdivia who were jungle dwellers. We are fascinated by the female figurines, nearly all ceremoniously broken and buried with the dead, made from hand

kneaded pieces of clay with hair and features simply outlined and pushed in by thumbnail.

The antiquities laws here are not as stringent as in the other countries. Each month an inspection is made of antique dealers, second hand craft shops; the pieces for sale are sorted out into those only to be sold within Ecuador and those which may be offered to foreigners. Beware of the many copies and fakes offered for sale. The business has reached such a level that even museum experts are unable to state absolute authenticity of a piece. The Central Bank of Quito has a splendid display of pre-Colombian artifacts which impress us greatly. We also visit several magnificent private collections where we have the chance to handle the pieces; we stay an extra week because Owen is offered an opportunity to exhibit his work (ivory carvings, Potter, Vol 19/2) at La Galeria, one of the main exhibition galleries run by Olga Fisch and her niece Gogo. Later, in Lima he has another chance to exhibit at Miguel Gayo's gallery.

Modern pottery here comes mostly from Cuenca, where in small concerns the traditional Spanish tinware has become simplified and different bird and flower patterns a regional trademark. It has its charms. On the coast the traditional cooking ware and dishes are still being turned out by hand on a wooden board while sitting crosslegged on the floor. One could watch those sweaty fingers working for hours. Alas, plastic and cheap alloys are taking over the function of these suitable utensils. The pots we consider to be most lively in Ecuador are made by various Indian tribes of the Oriente (Amazonia) who bring small quantities into Quito to sell.

We pass into Peru for our first contact with the famous desert cultures. In Lambayeque we visit the Bruning Museum and in Lima the noted Larca Herrera Gold Museum and the Amano Collection. They are all stacked like warehouses with pots from the Mochica, Chimú, Nazca and Inca. Breathtaking and overwhelming they are. The sculptural Ohica pots, made in two part moulds, vary only in the treatment of added on pieces: the Nazca of thin handbuilt rounded forms and dishes with as many as seven different coloured natural slips gathered from the foothills and right on into the heart of the Andes mountain regions.



Illustr. 1



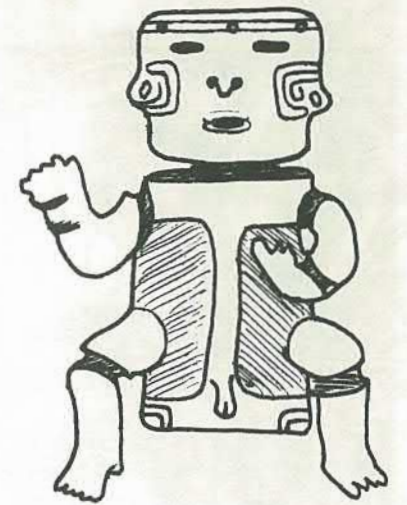
Illustr. 2



Illustr. 4



Illustr. 5



Illustr. 3



Illustr. 6

The makers of these pots have design at their fingertips. The decoration is so alive that it looks as if the humming bird could fly right off the pot into a fuschia bush to "de-honey" the flowers. (Illustr. 6)

We leave Lima for Pucallpa and Amazonia and become intrigued by the pots the Shipibo Indians are making, still in the traditional manner on a board, smoothing the clay with shaped bits of wood and fired clay until it is more finely drawn out than porcelain.

There are bowls made of finely stretched clay, zoomorphic pots in lizard and bird shapes and composite pots decorated first with iron slip and calcium white fired, then with vegetable dye patterned with a fine linear design by brush, before firing. The pots are piled for firing under dried grasses and branches and allowed to dry in the cinders. Finally they are coated with resin. The pottery is exciting because here is contemporary work linked to past Amazonian designs.

Then we embark on a journey the entire 4,700 km length of the Amazon River taking four and a half weeks for the journey on six separate little trading boats. We slide down slippery muddy banks to the boat and bargain with the captain for a fare. We note that the imagery used on the Shipibo pots varies as the tribes change. In Brazil, in Benjamin Constant, Manaus Santarem and Belem the pots are heavier, thickly built with a distinctive feel about

them. Decoration is incised and moulded and patterned with richly flowing brush lines in white, red or black. They are impressive. We miss seeing a private collection in Santarem just by not knowing about it. The lack of reference about ceramics in these areas is a constant frustration.

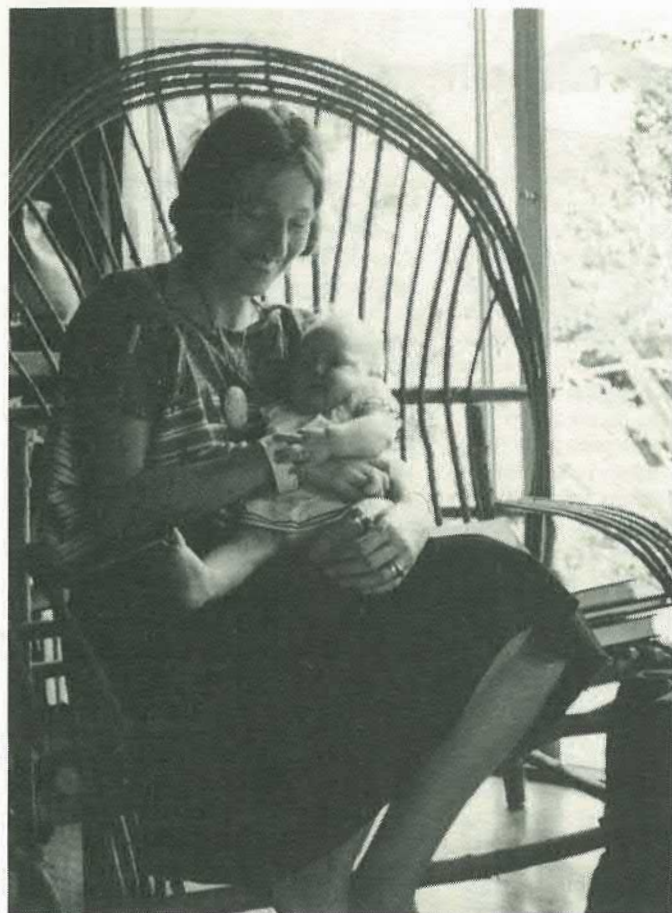
As we progress down river we come to curse Western influence and the economic programme of the Brazilian government which has resulted in total destruction of human, animal and plant-life along the river and further and further inland. The outcome has had a bad effect on the tribes who have contact with "advanced ways" because they no longer value their own crafts and traditions. Instead they turn out pitiful tourist items. So Brazil could destroy its cultural heritage making the world so much poorer.

In cities of Brasilia, Rio de Janeiro, Sao Paulo, there is little evidence of studio pottery to be seen except within the large Japanese communities where people like Shoko Susuki make beautiful ware in the Japanese style and Megumi, a Japanese/Brazilian, makes something out of confused Brazilian values by combining Japanese methods and ideals in his work. The potential in terms of raw materials is great. Ceramic folk art of the coastal areas are mostly figures portraying happenings. They are low fired and have a crude charm.

Our journey now takes us back in a

straight line through Paraguay and Northern Argentina and Chile. On the way we procure a piece of Lapis lazuli for Owen and finally greet our own Pacific Ocean again. And so into Bolivia and the real Andes altiplano which we love. We find plenty of false "Tiwanaku" sculptures and authentic pottery shards on the archaeological sites. From Lake Titicaca we go on to Cuzco where the Inca culture reached its peak. Here the history and the art and crafts of these peoples makes an overwhelming impression so that you almost lose consciousness of your own reality. We tramp the Inca trail for five days through the mountains to Machu Picchu where past building achievements are in evidence at every corner and even here we find shards at an altitude of 12,000 to 14,000 feet among magnificent alpine flowers and abundant blueberries to eat. The Inca pots in the museum surpass even the imagination.

Our route is towards the coast again to the famous "Nazca Lines", where we walk over acres of Nazca graves. The grave robbers are there digging up and dispersing evidence of a whole civilisation — mummies lie about exposed to the air and falling apart, everywhere there are huge funerary urns and scattered shards of decorated Nazca pots. Fascination and disgust curiosity and sadness, make this place an archaeologist's dream and nightmare at the same time. We are offered



pots to buy. Authentic they say. We are not sure until we come across the man who fakes them — beautifully. They are well made, of good proportion, slipped and burnished, and fired in an adobe kiln in his yard. They are perfect examples, but the potter is not aware of creating an art form. To him its a job bringing in good money of which he is proud. He is also proud of his plastic flowers and plaster heads on his formica table.

We go back to Lima and then north for ninety miles to Chancay where we find a similar scene of open graves and where we pick up "huaca pots", digging them up ourselves to find some filled with cornmaize and foodpaste; finding mummies sitting on their beds of coca leaves, and discovering black slip decorated animal fetishes — everything perfectly preserved. On that high note we complete our loop through South America.

On a more personal note – Owen and I created life during these travels, and Tahi, our daughter, was born, in September, in Santa Barbara – and with her, we'll continue our travels and studies more specifically in Europe.

January 1979.

Pottery School at Te Horo

I would like to share with readers my experience as one of ten students at Mirek Smisek's two week school in September.

Days one to five. Mirek explains that the object of the school is to learn how to make better domestic ware. Casseroles are dealt with first, followed by large bowls, soup bowls, teapots, wine goblets and beakers, cheese dishes, mugs, jugs and bottles. All these items are made over a period of five days under Mirek's guidance. Jane Beverley is also giving instruction on slab work.

Day six. Loading and bisque firing of the 150 cu ft beehive kiln.

Day seven, and Mirek suggests a salt glaze firing, so the excitement is intense as we prepare the kiln, mix the glazes, and unload the already bisqued pots.

Day eight we spend glazing pots and loading the salt kiln. The salt kiln is set alight at 4.00 p.m. Some stay up with the kiln throughout the night watching Mirek and kiln in close interaction. Mirek tells of experiences working

with people like Hamada, Kawai and Leach. On this beautiful evening we have time to view the moon through Mirek's telescope.

Day nine at about 10.00 a.m. the kiln's temperature is at 1300°C. Additional potters from surrounding districts arrive to see the salting process. After twenty saltings a test ring is drawn. All is going well. There are a further ten saltings and two test rings are drawn. Progressing well. A further twenty saltings and two test rings are drawn again. Hush, as Mirek examines the quality of the glaze. "Perfect", he says, so the dampers are closed and the kiln is shut down at about 11.30 a.m. For the rest of the day the glazing for the glost firing continues.

Day ten early, the opening of the salt kiln and the first pot is about to be drawn. "Look at that. It's beautiful", says Mirek with the first slab dish warm in the hand. Soon we are all holding warm pots, exclaiming and exulting, for the result is one hundred per cent successful. The kiln has been

kind to us all. In the afternoon with everyone back on terra firma the glazing and loading of the glost kiln continues and takes most of the next day. At 4.00 p.m. the glost kiln is fired for the third time. Evening comes and we gather around the kiln and Jane brings out her guitar and sings. The natural draught burners provide a gentle background.

Day twelve and the kiln reaches temperature at 9.30 a.m. and is closed down at 11.00 a.m., and we go off to see Mirek's collection of pots. We have a barbecue and find out that not only is Mirek a first rate craftsman, but he's a first rate gourmet as well. We finish with films and are moved by the awe inspiring pots of the historic Japanese Jomon period.

Last day, there's another good glost firing and we gather around to hear our pots discussed.

I can recommend this school. Thank you Mirek and Jane for providing an enriching experience.

K. Gaskill, Hamilton



THE FOLLOWING PAGES
CONTAIN A SELECTION
OF OBJECTS MADE IN THE
LATTER PART OF 1978.

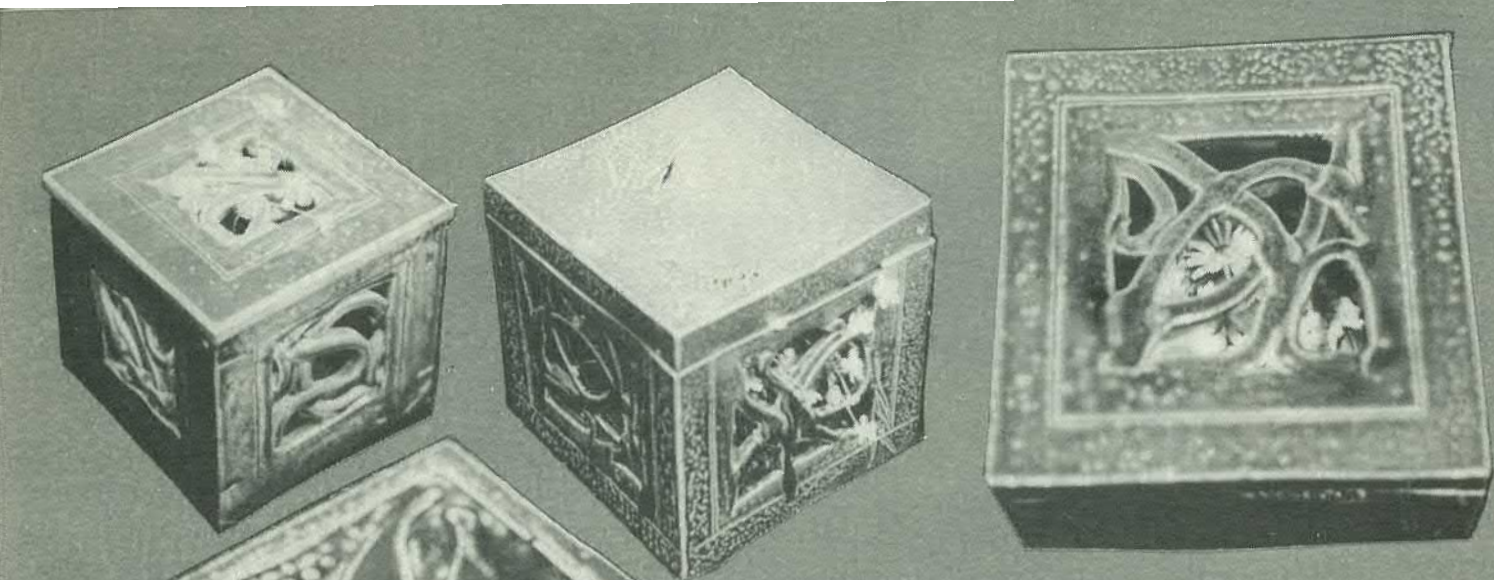
IN ADDITION TO THESE
I MAKE A LIMITED AMOUNT
OF DOMESTIC WARE &
TRY TO GET THE MOST
ENJOYMENT OUT OF
EVERYTHING I'M MAKING.

MOST OF MY POTS
ARE SOLD THROUGH THE
ALBANY VILLAGE
POTTERY (CO-OP)
IN ALBANY OR EXHIBIT-
-IONS ETC. IN THIS WAY I
LIVE WITH & HANDLE MY
WORK MUCH MORE AND
HOPEFULLY GAIN IN THE
PROCESS.

↓ THE NODSDALE THREE-
CHAMBERED WOOD
FIRED KILN BUILT BY IAN
SMAILE MYSELF IN 1977.

CHAMBER NO.1 WE
FIRE THE MORE DECORA-
TIVE GLAZES WHICH LIKE
TO ALTERNATE BETWEEN
REDUCTION & OXIDIZATION,
CHAMBER NO.2 IS
SIDE-STOKED & LIKES
HEAVIER REDUCTION GLAZES
NO.3 IS AGAIN SIDE-
STOKED THEN SALTED
HARD WORK WHEN YOU ARE IN
TO THE SECOND DAY OF FIRING
THIS KILN IS IDEAL FOR USE
BY TWO OR THREE POTTERS.





BOXES

6 SALT GLAZED STONEWARE BOXES. BUTTERCUP BOX TOP LEFT HAS SILVER BOUND LID & INSERTS IN PORCELAIN

BOXES SLIP TRAILED WITH PORCELAIN & FILLED IN WITH BLUE & TURQUOISE GLAZES IN THE MANNER OF SOME VICTORIAN & ART NOUVEAU TILES.



BOWLS

I GET A GREAT DEAL OF JOY FROM DECORATING, PARTICULARLY THE SURFACE OF BOWLS & PLATES, THERE ARE A JUMBLE OF ALL SORTS.

TWO PORCELAIN PLATES TOP ONE 43CM THE OTHER 29CM BOTH GLAZED WHITE WITH ORANGE GLAZE SLIP TRAILED OVER COBALT BRUSH WORK

BELOW SMALL PORCELAIN BOWL WHITE WITH COBALT BRUSH WORK OUT LINED IN 'KUTANI' RED (OVER GLAZE ENAMEL) & LETTUCE GREEN ENAMEL. STONEWARE BOWL, BALL CLAY ON RIM, WHITE GLAZE SLIP TRAILED WITH TURQUOISE GLAZE & ORANGE SLIP WAXED OVER TRACING & GLAZED IN MAGNESIUM BLUE. BELOW STONEWARE PLATE BONE ASH GLAZE OVER GLAZE GREEN ENAMEL.



ABOVE 2. 60CM BOWLS STONEWARE BALL CLAY SLIP ON RIMS, SLIP TRAILED WITH ORANGE SLIP & DECORATED WITH COBALT BRUSH STROKES.

FAR LEFT 4 SMALL PORCELAIN BOXES DECORATED WITH COLOURED ENAMELS.

OPALESCENT BONE ASH GLAZED PORCELAIN BOX WITH COBALT BLUE SQUARES & SILVER ENAMEL LINES.

40CM LONG PORCELAIN TRAY (SALT GLAZED) SLIP TRAILED PORCELAIN FILLED IN WITH BLUE, YELLOW & TURQUOISE GLAZES.



LARGE JARS (58CM) NO. 1, 2 & 4 GLAZED IN OPALESCENT BONE ASH OR WHITE GLAZE WITH SLIP TRAILED PATTERN (NO. 1) THEN WAX PATTERNS APPLIED. ALL EXCESS GLAZE IS THEN WASHED OFF & THE POT IS LEFT TO DRY.

THE POT IS THEN GLAZED IN BARIUM & COPPER GLAZES WHICH HAVE A WIDE RANGE OF COLOUR (ROSE PINK TO LETTUCE GREEN) THERE IS A COLOUR CHANGE WHERE THE BONE & BARIUM MEET CAUSING SOME WONDERFUL EFFECTS.

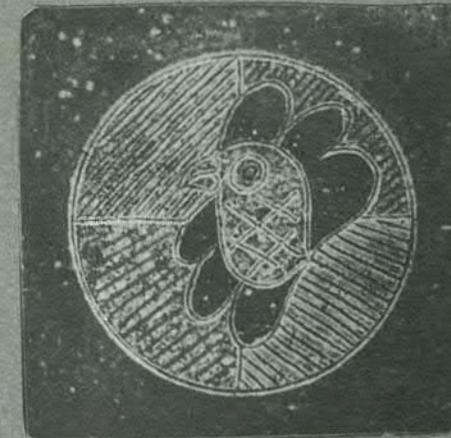
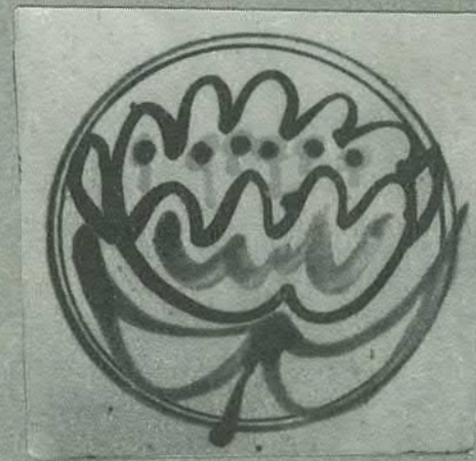
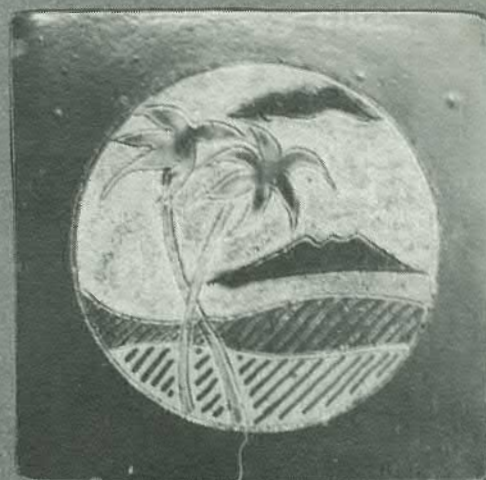


PORCELAIN TILES 24^{CM}

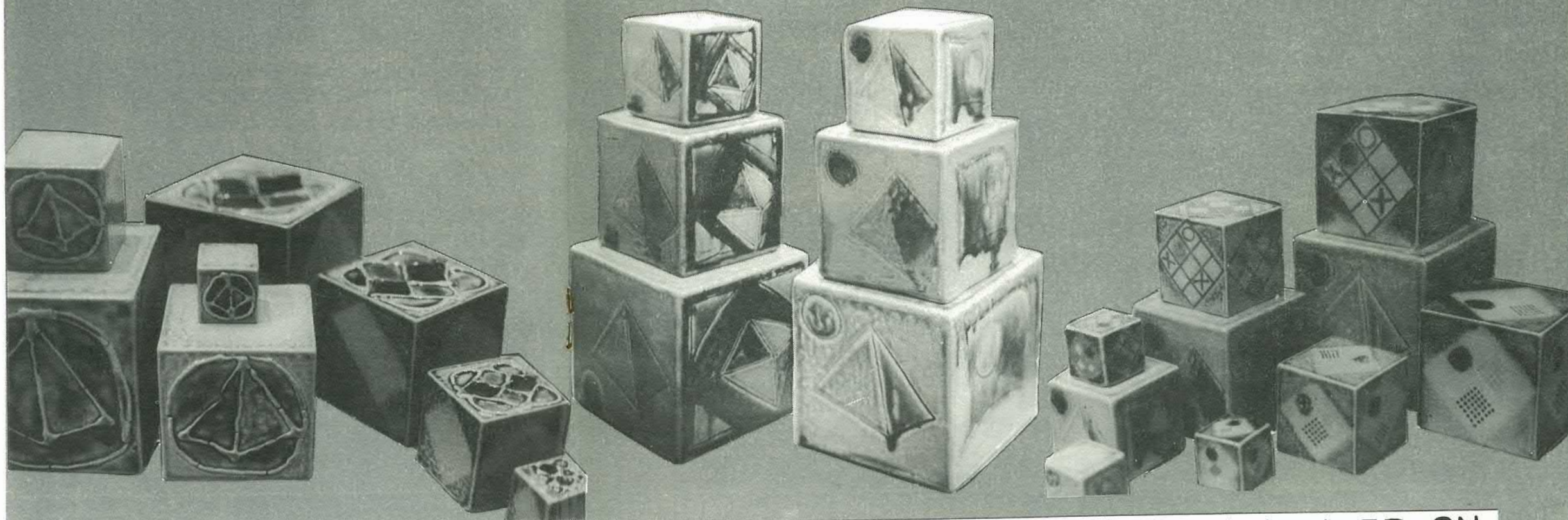
NO (1 & 4) SALT GLAZED, USING
SCRAFFITO FILLED IN WITH SLIP,
REFIRED TO 740° WITH (KUTANI)
RED ENAMEL.

NO (2 & 3) SOFT CELADON GLAZE
WITH COBALT BLUE CIRCLE, RE-
FIRED TO 740° WITH RED -
YELLOW & GREEN ENAMELS.

NO (5, 6 & 7) SALT GLAZE
SLIP TRAILED WITH PORCELAIN
SLIP FILLED IN WITH BLUE,
TURQUOISE, & YELLOW GLAZE.



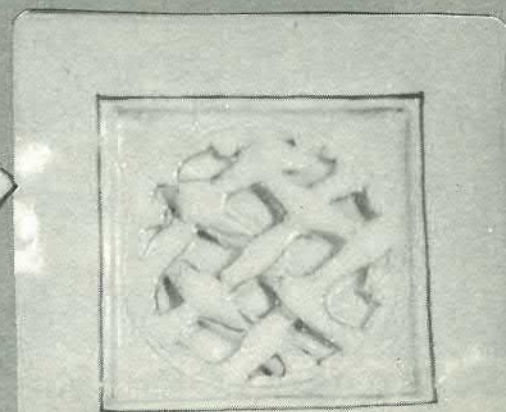
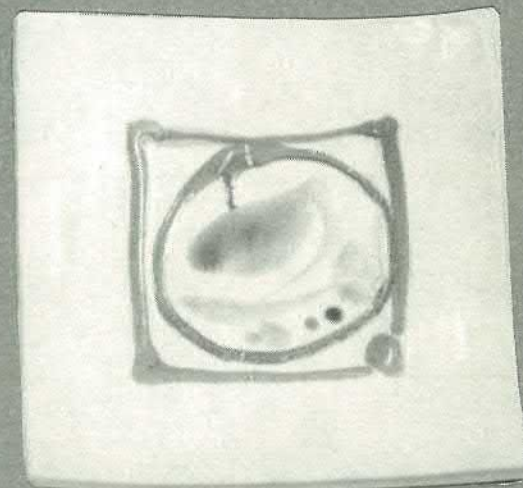
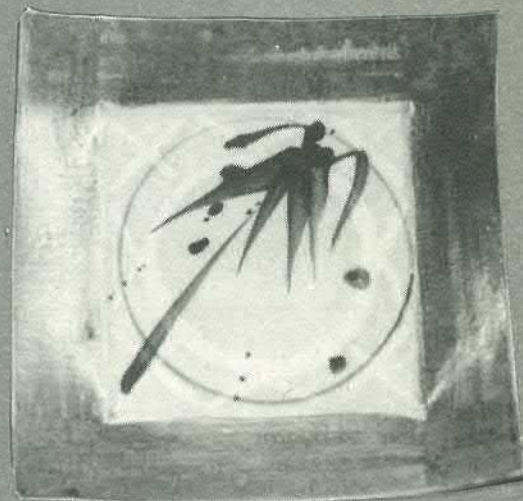
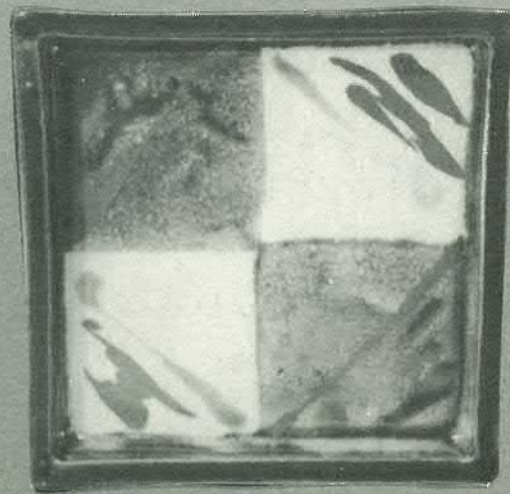
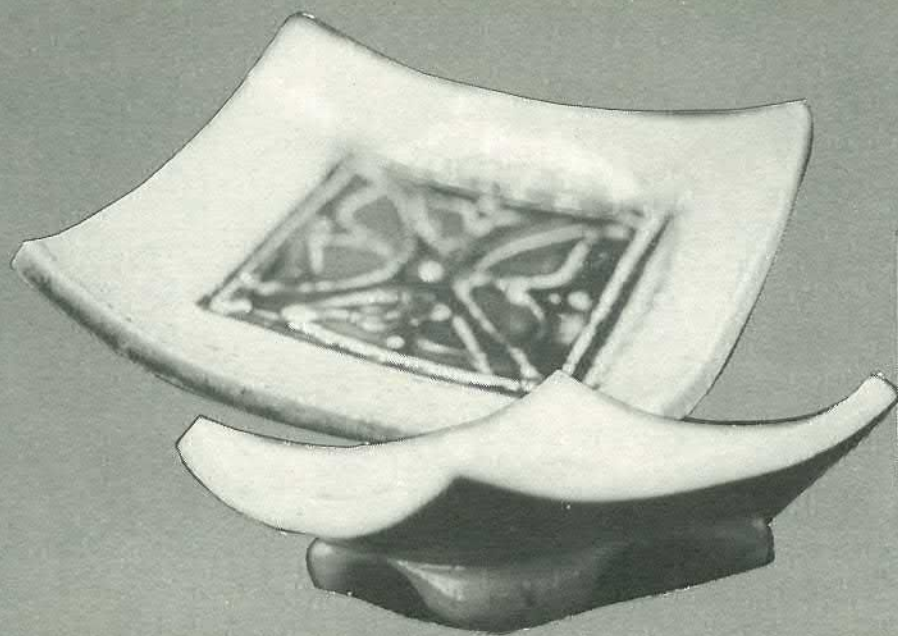
SALT GLAZED CUBES (16^{CM})
BUILT FROM STONWARE
SLABS ROLLED & PATTERNED IN
A SLAB ROLLER, LOWER
CUBE HAS 4 CORNERS BOUND IN
SILVER



SETS OF STACKING CUBES - SLIP CAST OR PRESS MOULDED - SALT GLAZED ON
PORCELAIN WITH THE ADDITION HERE & THERE OF COLOURED & SILVER ENAMELS



PLATES & TILES IN THE SUN AWAITING SELECTION



◀ SQUARED PORCELAIN
PLATE SLAB BUILT WITH
ADDED FEET, GLAZED IN
WHITE & DARK CELADON
WITH OVERGLAZE ENAMELS.
FOUR DRAPE MOULDED
PLATTERS IN PORCELAIN
WITH COIL FEET ADDED.
... THE THREE PLATES
OPPOSITE IN STONEWARE
GLAZES.

THE ONE ON THE
FAR LEFT IS SALTGLAZED.

COMBED JARS
THESE ARE IN BOTH
PORCELAIN & SOME
STONEWARE CLAYS,
SALTED OVER USING A
VARIETY OF GLAZES &
SLIPS.

SALTING BRINGS FORWARD
THE TEXTURES IN A GREAT
VARIETY OF WAYS ON THESE.

COMBING & FLUTING IS
APPLIED ON THE CYLINDER
THEN THE POT IS EXPANDED
FROM THE INSIDE & THE
NECK & BASE ARE FINISHED
LAST.



PHOTOS. BY IAN SMAIL & MIKE ARMSTRONG

MANY THANKS TO THOSE KIND PEOPLE WHO LET ME
BORROW BACK WORKS TO PHOTOGRAPH & TO THE NZ POTTER
FOR LETTING ME INDULGE MYSELF ON SO MANY PAGES. *Wendy*

Barry Brickell remembers early days again

It was not until some five or six years had elapsed that my ambition to become a full-time potter was realised. Some important events were to take place first. One was a visit to Nelson by Len Castle, Terry Barrow and myself in January 1955. We hired a van and our camping safari included a visit to Mirek Smisek who was then managing a brickworks in Nelson.

The previous year had been my first year at varsity when I studied geology. This subject gripped my potter's imagination. Our lecturer, E. J. Searle was enthusiastic in his subject and I practically lived in the laboratory and library of the geology department and read every paper I could find on the rocks and clays of New Zealand. I soon learned of the existence of Nelson granite. There is no true granite in the North Island so this factor, together with curiosity over Mirek's pioneering efforts into potting, gave us ample reason to investigate Nelson.

Len was then a science teacher at Mt Albert Boys High School. Terry was ethnologist at the Dominion Museum, working on his masters degree. Thus with our heads filled with visions of the ultimate potter's mecca, we were as formidable a triumvirate as could ever descend on Mirek and the weathered granite bastions of North West Nelson.

Mirek's studio, then a small room under the house, contained an immense kick-wheel. In his spare time he made large floridly decorated earthenware vases which to my mind had a distinctly continental flavour. I think there was an electric kiln. The brickworks kilns were coal fired, burning

the then traditional bituminous coking coal from the West Coast and used for salt glazing up to stoneware temperatures. From time to time Mirek would make a pot from local clay and place it in this kiln just for fun. It was these casual experiments which set my imagination on fire. Here was something with real meaning. A plastic clay from Ngatimoti, a terra cotta red from Moutere. I can still recall my reaction to the animation of the coal flame and salt flashings.

I remember Mirek questioning how to build a small simple kiln which would be capable of reaching stoneware temperatures. Here was my opportunity to describe the sump-oil fired drip feed models which we had evolved in Auckland, based on Neil Robertson's burners, and later on a simple swinging louvre three plate type. I made some sketches for Mirek of a simple down draught chamber. It was Mirek's own modification of this kiln which stood him in good stead for years to come as the country's first full-time stoneware potter. A year later (1957), Mirek resigned from the brickworks. His small down draught kiln ran on diesel and the drip feed burners had simple fixed louvres.

It was another five years before I took the plunge into full-time potting. Meanwhile there was Mirek firing twice weekly and maintaining a steady output of salt glazed domestic ware from the local clays. The ware was slip decorated in cobalt blue, manganese brown and iron yellow with quite a lot of sgraffito decoration as well as the salt glaze texture. The wine sets,

teapots, coffee sets and fruit bowls were particularly memorable and sold steadily at a local shop in Nelson. Mirek had by then bought a property on the frosty flats near the airport. From time to time I would stay with him and we enjoyed a brisk bicycle ride before starting the days potting. He became one of the first customers of Ian McPherson of Mapua who had started up as a supplier of prepared stoneware clays. In Mirek's first days of full-time potting he was preparing his own stoneware body using an old 50 gallon ball-mill as a blunger and drying slip in countless plaster moulds.

I must mention the granites of Kai-teretere beach which we encountered later in our safari. I was astonished and delighted by the big pink phenocrysts (super-sized crystals) of feldspar, which protruded from the semi-decomposed finer grained granite of the cliffs. One could pick feldspars like plums and the beach was scattered with the pearly crystals too. The decomposed granite is itself the basis of a rich coarse textured type of stoneware.

We also visited Catherine Phillips (now Blowes) in her warm and homely colonial cottage deep in the Tadmor valley. She was working on vegetable dyes on homespun wools and this was my first encounter with a spinner. Her craftwork was rich and warm and she was full of enthusiasm.

Here was a memorable timeless world — of oiled wood, iron kettle, arch brick fireplace, simple pots, warm rugs and the friendly peace of the country way of life. I realised that this environment must be my goal.

Together at Driving Creek

Barry Brickell's annual potters' Doo 1979 was a great success. The weather was perfect with hot sunny days and moonlit nights conducive to camping. The atmosphere was warm and friendly. Neighbours had the mighty traction engine operating — an amazing sight on the Coromandel road with a load of children riding behind. Barry cut wood with the traction engine and had a steam pug mill going.

Most people went to the beach or river by day and congregated later at the snake pit for meals and conversa-

tion. Sally Vinson organised a pot rave one evening and also a raku firing. John Anderson designed and built a wood fired tunnel kiln of about 30ft in length to fire earthenware tiles from clay dug from the side of the railway line. This was pugged by keen small feet and some not so small. The firing of the kiln was an all night affair with John and Herb Kingi stoking, and others in bursts of enthusiasm. The raku followed with pots that were bisqued in this kiln.

The pottery was open for all to see and question Barry or Lorraine on technicalities relating to potmaking.

Driving Creek Pottery is blooming. The vegetable garden is large and productive, the potted plants around the railway yards are green and strong creating a feeling of richness and harmony.

Ann Ambler

Ann Ambler points out that we incorrectly misspelt the name of her pottery (Potter Vol 20/2). It is *Waybe*, pronounced as we said.

editor

A CLIMBING KILN

John & Ley Macassey
Eleuthera Potteries, RD Whitianga

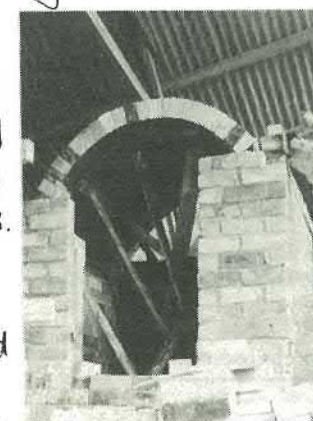
It was after a particularly dismal firing in the old drip-feed diesel kiln, which not only filled the valley with smoke, but also presented us with a most dreary collection of nasty pots, that we finally decided to build our wood-fired kiln. We had seen and studied several regular wood kilns in operation, but the beautiful simplicity and efficiency of using the basic "heat rises" principle to fire several chambers drew us to the climbing kiln concept.

The eventual design was based on the diagrams of the Kyoto School Kiln shown in Rhodes' Kiln book, with a Kiwi-Dutch oven substituted for the Oriental-type fire-box. Since the hillside was solid and stable well-drained clay, we excavated the site to approximate a climb of 1 in 3.5 and built the three equal sized chambers straight onto the ground. The dimensions approximately: Brick grate: (length 125 cm width 74 cm Chambers: Height 181 cm, width 114 cm, length 126 cm Bag wall: (H44 bricks) 69 cm.

Flues: 5 totalling 1580 sq. cm per chamber.

The method of construction was pretty much the same as for any other kiln, save for the arch formula which seemed to have everybody stumped. After consulting several potters, an engineer and a couple of architects about uneven wall heights, we tried tipping a regular arch on its side, but it quickly popped all the bricks out of the side of itself. Finally in desperation we suspended a chain between 2 of the walls traced the curve, reversed it, built it and finished up with 3 perfectly stable catenary curves. They're beautiful arches, and they work. The kiln works too. The first firing was a celebration: lots of people, food and booze; the wind howled, the heavens opened and we spent 20 hours wading in mud to our ankles. At 3 a.m. and 1300 the wine flowed freely and the survivors danced in the rain. The pots were great.

The arches were formed simultaneously on 3 sheets of hardboard with battens nailed to the backs. These were sprung into shape between each top header course and supported underneath by pine slat stays which were slid out after the bricks were laid thus releasing the hardboard which was then removed and used to line the kitchen.



That was a year and a half ago. During that time the kiln has worked consistently well. Firings usually run about 16 hours & use around a cord of wood; any mixture to 1100, then pine or macrocarpa. The 2nd chamber is used for terra-cotta but can also be side-stoked for glaze.

Working with the climbing kiln has widened and extended our whole concept of potting, added richness & depth to our glazes (especially shinos) and given us great joy. To anyone who wants to share the experience we'll be happy to offer any further information.

Clark and Crum modelling clays

Steve Rumsey

The Ceramco purchase of Crum Brick, Tile & Pottery Co. Ltd. and the recent disappearance of "Crum Modelling Clay" from the market appeared to end a chapter in the history of craft pottery in the Auckland area.

However, after some trials and tribulations it is now back on the market in both plastic and powder form.

In the meantime other developments had taken place:

On the opposite bank of the Whau River, Clarks Potteries Ltd. after 50 years, are still very much in business manufacturing pipes and fittings from a clay similar to Crum's. This clay is

being marketed as "Clarks Modelling Clay" through normal craft pottery suppliers.

Clark clay is not a direct replacement for Crum, although it can be adapted quite readily to your present Crum body recipe. Compared with Crum, the Clark clay is shorter, tougher, has a higher iron content and a lower vitrification point. However, an addition of AF30 fire clay gives it properties similar to Crum, as regards plasticity and fired shrinkage, but it is rather more vitreous, particularly when fired under reduction.

As a starting point, the following proportions are suggested:

(a) 65 parts Clark (dry) + 35 parts AF30 (dry) = 100 parts Crum (dry)

Both Clark and Crum Modelling clays have about the same water content as follows:

(b) 4 parts plastic Modelling clay = 3 parts air dry (approx.)

Using this information you can convert your present Crum based body to Clark Modelling Clay. For example the Rex Head high temperature stoneware body recipe is modified as follows:

Components	Rex Head's Plastic CRUM Recipe	Step I CRUM Equivalent dry	Step II CRUM DRY to Equivalent Properties of AF 30 + CLARK Dry See (a) above	Step III TOTAL AF 30 Dry CLARK to Equivalent plastic	Step IV SR 140c CLARK Plastic Recipe
N.Z. Ball Clay	112	—	—	—	112
N.Z. Feldspar	50	—	—	—	50
Fine grog	28	—	—	—	28
AF 30	200	—	$210 \times \frac{35}{100} = 73.5$	$200 + 73.5$	273.5
CRUM PLASTIC	280	$280 \times \frac{3}{4} = 210$	CLARK DRY	—	—
CLARK PLASTIC	—	—	$210 \times \frac{65}{100} = 136.5$	$136.5 \times \frac{4}{3}$	182

Step I: Convert Crum Plastic to equivalent Crum Dry by multiplying by $\frac{3}{4}$.

Step II: Convert Crum Dry into equivalent proportions of AF 30 and Clark Dry [see suggested proportions "(a)" above Table].

Step III: Total AF 30. Convert Clark Dry to equivalent plastic by multiplying by $\frac{4}{3}$.

Step IV: Enter AF 30 total and Clark Plastic in final recipe.

Fired to Orton Cone 10 with fairly heavy reduction, terminated with half an hour oxidation, these two bodies performed as follows:

	Rex Head CRUM	(SR-140C Rex Head CLARK
Shrinkage (Plastic to Fired)	11.75%	11.90%
Water Absorption ("porosity")	31.51%	2.28%

Another body (derived from Peter Stichbury's 4:3:2:1 dry recipe) has proven satisfactory under test:

	SR — 140A
AF 30 Fire Clay	50
Clark Modelling (plastic)	25
Steetley's Ball Clay H	20
Steetley's Potash Feldspar	10
Fine Grog (Kamo Green)	4.5
Add Yellow Ochre	1
Water of Plasticity	29% of Dry ingredients only

This body, fired as above, produced a rich, dark body with an attractive burnt orange/gray mottle. It has a plastic to fired shrinkage of 13% and water absorption of 0.75% at Orton Cone 10.

The plasticity of these bodies may be controlled by reciprocally varying the proportions of AF 30 to Clark Modelling Clay, e.g. for a shorter body than SR-140A above, reduce AF 30 to 45 units and increase Clark plastic Modelling Clay to 30 units. The fired properties are little changed.

Clarks Modelling Clay is produced by:

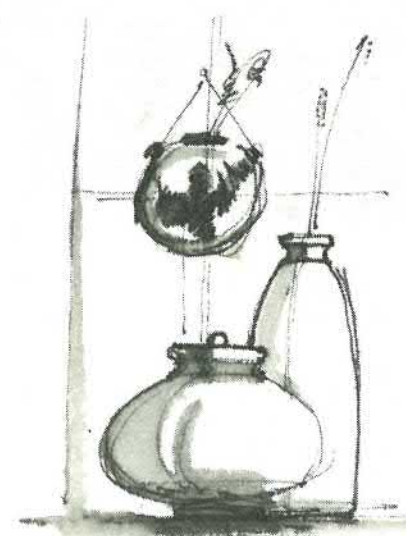
Clarks Potteries Ltd
40 Taylor Street
Avondale
Auckland, 7

Design Guidelines For Beginners

Design is a form of communication in itself so it is difficult to put into words. However, for those who feel lost as to how to develop an awareness of design, here are a few basic starting points.

The main objective is to cultivate your ability to *see* and not just look — create an insatiable appetite for visual experience, get a pencil, pen, crayon and some paper and draw. You are not attempting to make a picture worthy of framing for your favourite aunt, but as a means to an end — to make you *see* what you are looking at.

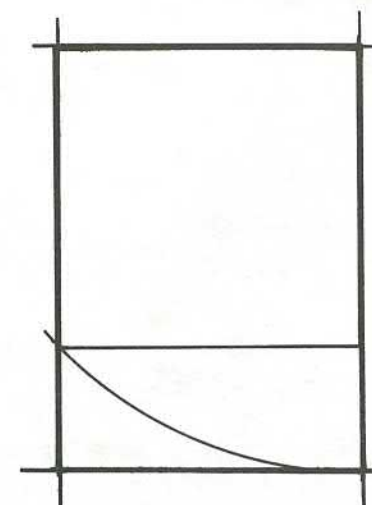
Drawing will sharpen your observation and open up a new world to you. So if you think your drawing is bad, don't be discouraged, it is all worthwhile.



Alternatively, taking photographs can be very rewarding, or simply take more time to stand and stare.

Go to nature, a source of endless material. Here are just a few of the things you can explore. Study trees and plants; notice the way leaves grow from stems, they don't just look stuck on (you can relate this to handles); follow the graceful curves of branches their intermingling patterns against the light; compare leaves and study their shapes, pattern and structure. Pick up shells, eggs, flower and fruit buds and pips. These will all stimulate you in appreciating form as well as pattern, colour and texture.

Pebbles and stones contain great subtleties when you are faced with drawing them. Pick them up and feel. You can learn so much about the importance of touch to the whole experience of form.



Sense of movement is another aspect. Look at the dynamic patterns in water, the flowing shapes of hills, drifting clouds and the effect of wind over land.

One can heighten the appreciation of a subject by contrasts e.g. in nature we can see the vividness of complementary pairs in still and moving water, in wet on dry and dry on wet.

Visit your art galleries. Extend your search into man-made objects too. Buildings offer great opportunity to develop an awareness of design — look at patterns and textures of old and new brickwork, old chimneys, peeling paintwork. Shapes and patterns between buildings. Discover for yourself.

Critically look at everyday objects you use. For example a mop or garden tool. Do you think they are well designed, that is, do they function efficiently and are they aesthetically pleasing? How could you improve the design?

By learning to see in this way you will cultivate the ability to understand the difference between good and bad design. But I warn you — after 30 years as a designer and more recently a potter — I've barely scratched the surface.

In this day of instant this and that and painting by numbers it is easy to get misled into thinking there is a magic formula for success. There isn't. You have to be honest and work it out for yourself — just work conscientiously at becoming a good potter which means a good designer too. Strive to put your own personality into your work. By searching the world around you what you discover must filter through to your pots.

Hence the purpose of design can be defined as the finding of solutions which are life enhancing and better our appreciation of the world around us.

From this we can develop various design principles which we should adopt and use in conjunction with the techniques of potting we have been taught.

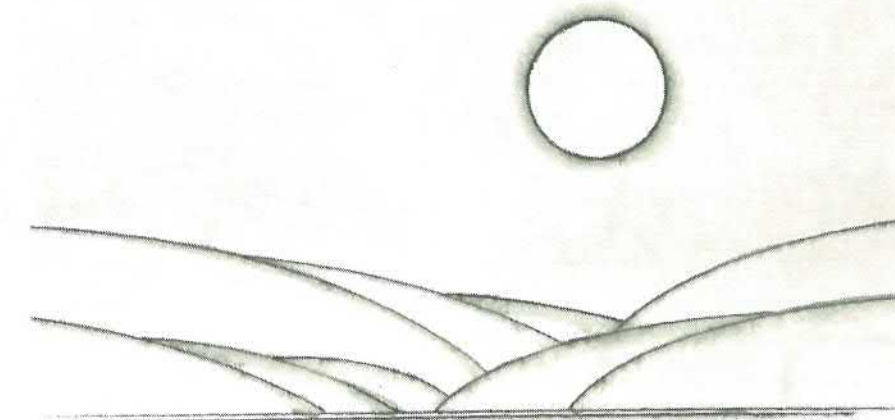
A pot has two functions — to satisfy a basic requirement and to provide an aesthetic appreciation. In order to design well one must go one step beyond the physical need and out-match it.

Below are some books I think are worth looking at and your library will have many more.

Charles Holmes

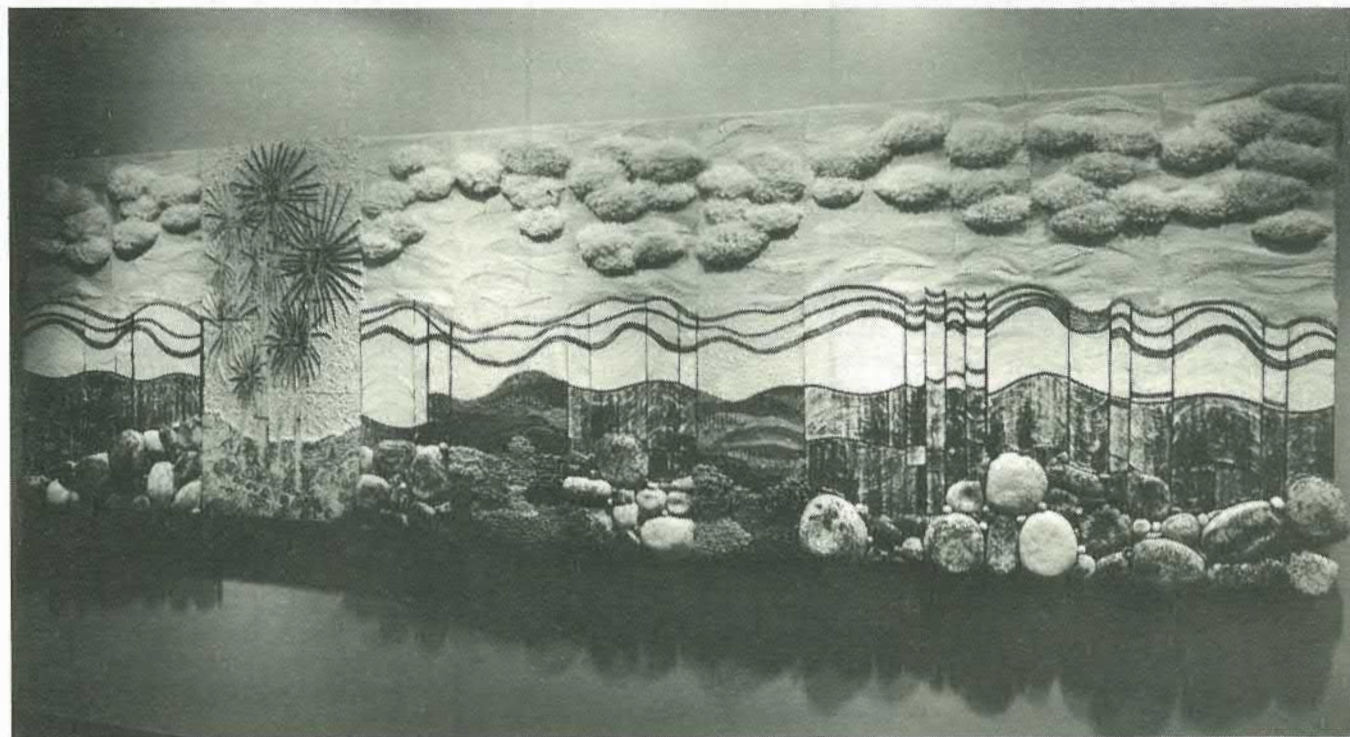
Looking and Seeing series

Civilisation.	Kenneth Clark
The Ascent of Man.	J. Bronowski
Basic Design.	M. de Sausmarez
Ways of Seeing.	John Berger



Illustrated by Ben Woolcombe

Recent Work



Aotearoa is the title of this mural depicting the New Zealand landscape. Howard Williams ceramist, and Monika Schaer weaver, combined for the commission for the boardroom of the National Mutual's new office in Shortland Street, Auckland where viewing can be arranged.

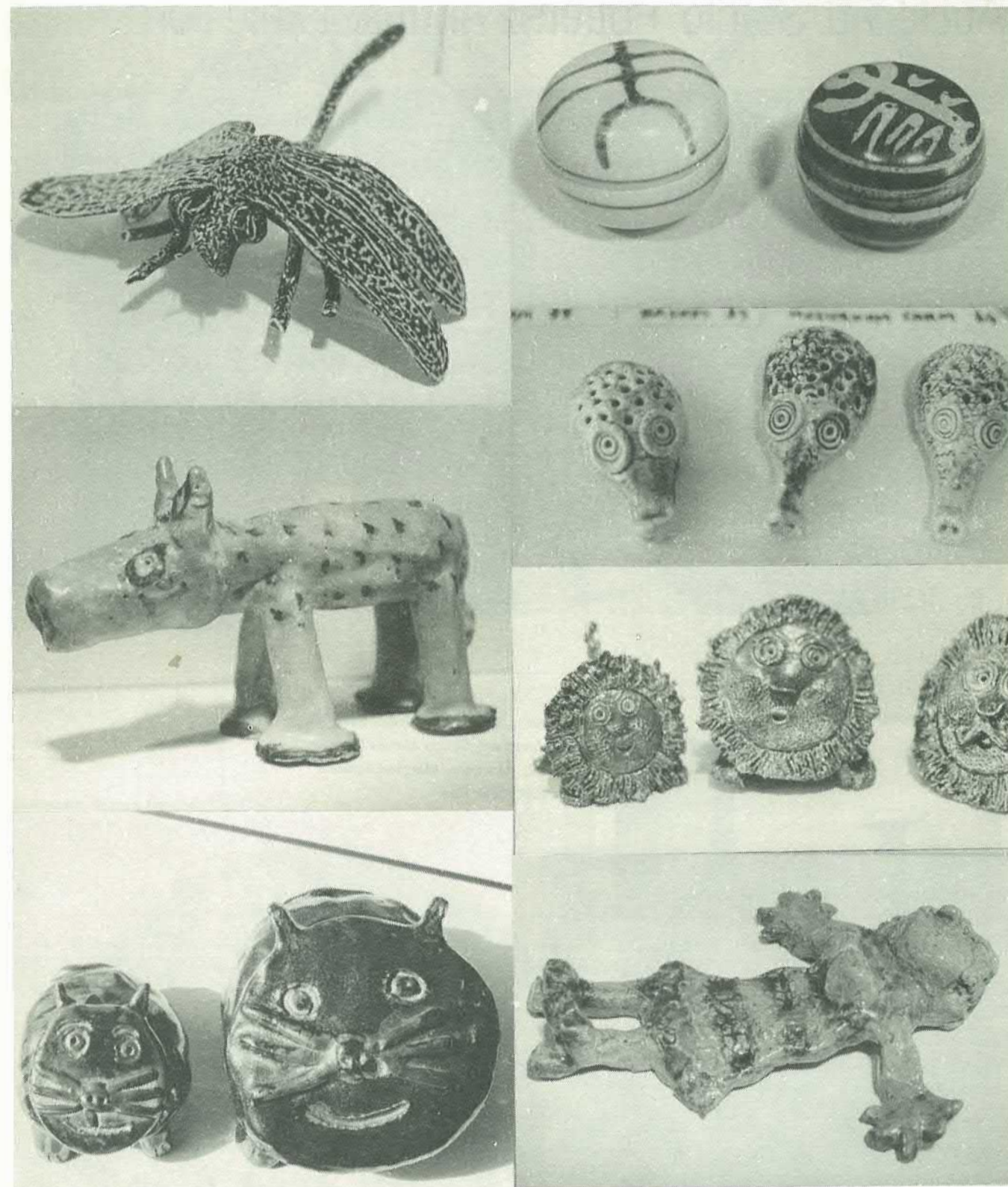
The 13' x 4' mural is made of Huntly fire-clay with 25% heavy grog, electric fired in small pieces and glued on to six particle board panels with battens screwed across the back. The woven panels are stapled over the particle board panels, draped down to tuck in behind the ceramic and oversewn in position. The weaving uses a combination of wool, linen thread, cotton and string in off-white, ivory, sage and olive greens, complementing the texture and colours of the clay which is natural fire-clay whites, and greens to black of copper oxide. The weaving provides the sky with cloud formations and two vertical panels which run down through the hill lines into looped bushes and rocks.



Ley and John Macassey, dinner sets exhibited at Topfers Gallery, Auckland.



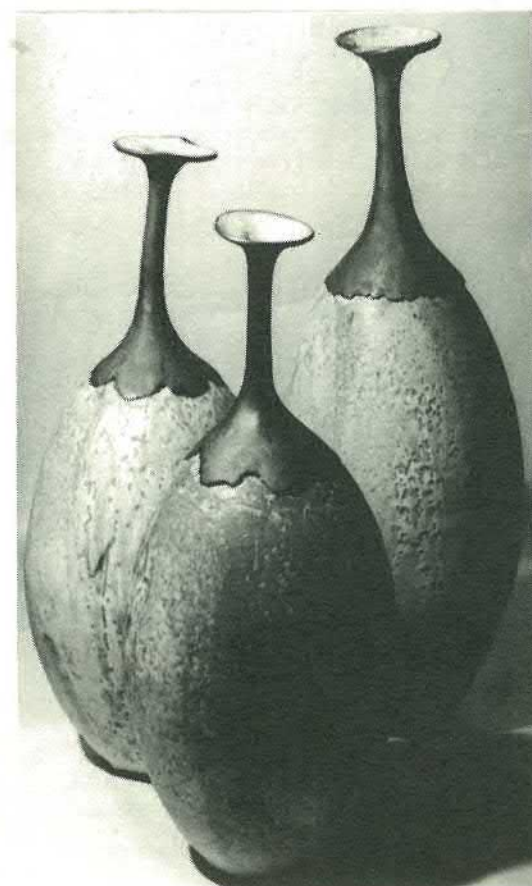
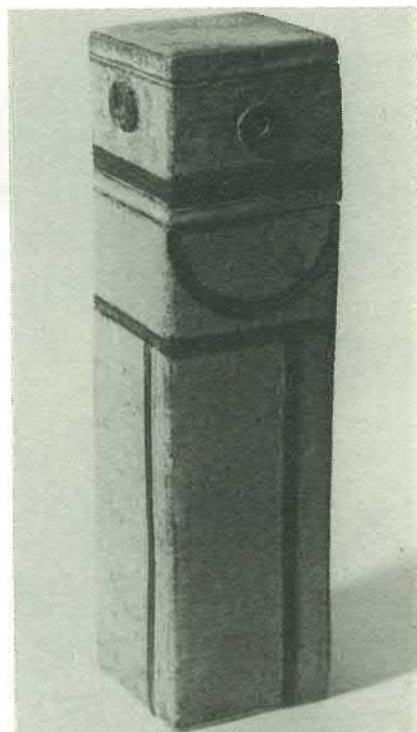
A pot from Doris Dutch's cityscape series shown at Alicat Gallery, Auckland.



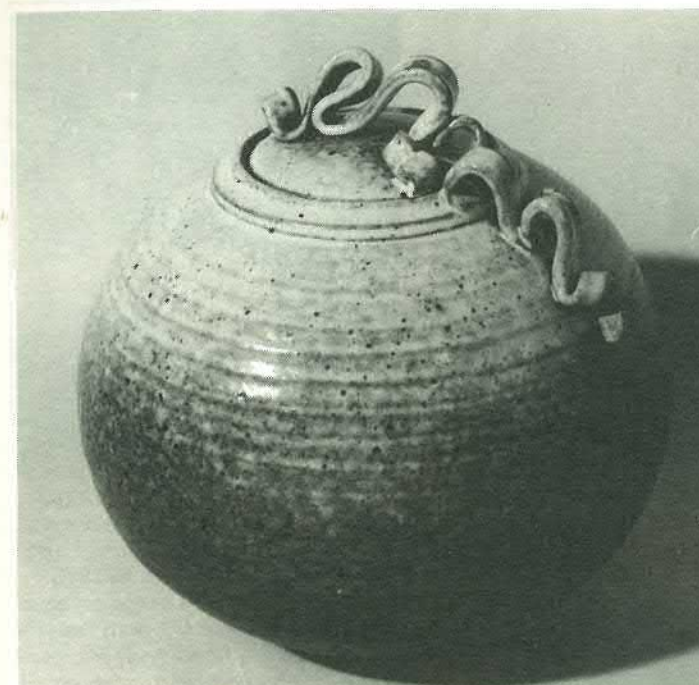
Whose workshop do they come from? The Albany village potters put together an exhibition in their gallery of their own children's work. The direct and vital children's approach is evident in this work which shows a high level of competence.

Top left: Scott Hockenhull, dragonfly. Top right: Gordon Lidgard (15 yrs) lidded boxes. Centre left: Marie Brittain (7 yrs) "Little Red Riding Horse. Centre right: Hedgehogs and 3 lions, Melissa Hockenhull. Below left: Rebecca Stichbury, "2 cats". Below right: Ruth Brittain (7 yrs) "She died with her boots on." Photos Stan Jenkins.

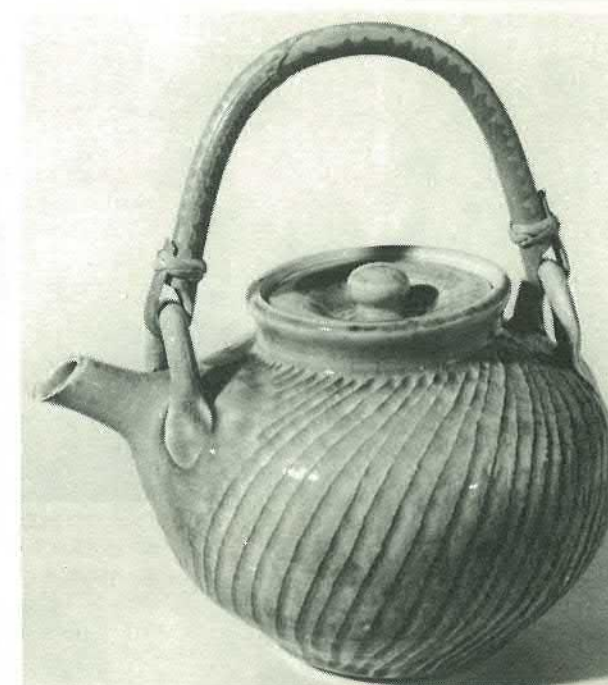
Auckland Studio Potters. Annual Exhibition



Left above: Majolica dinnerware, Sally Vinson
Right: stoneware, Glenys Marshall Inman
Below left: stoneware, Margaret Symes
Right: Rick Rudd, raku

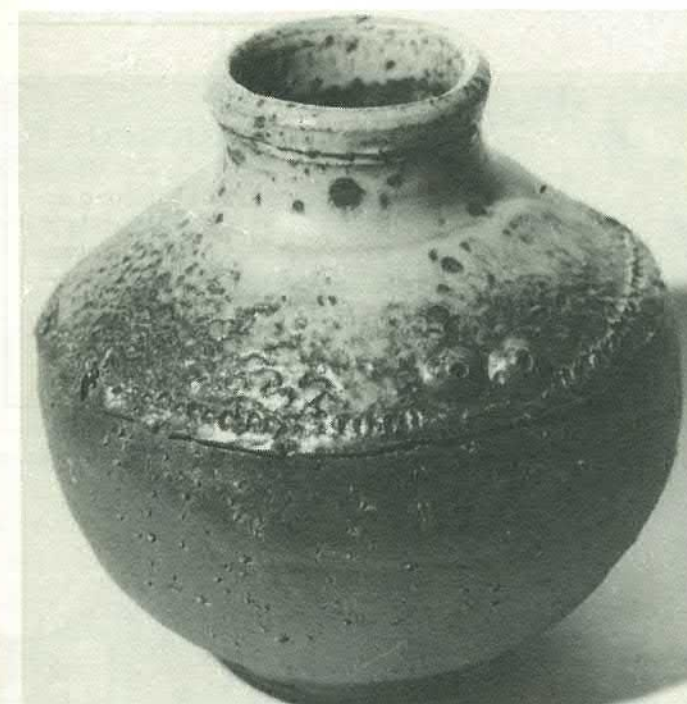


Shino type glazed stoneware, Moyra Elliot

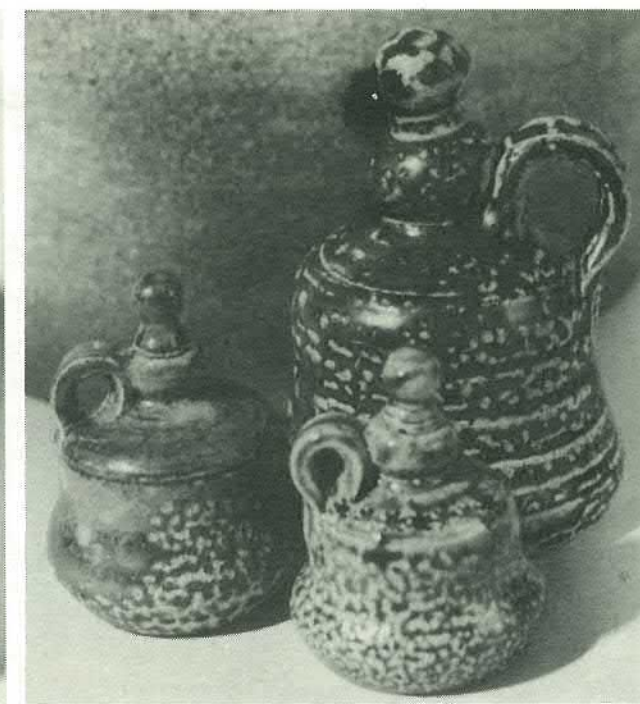


Teapot porcelain celadon glaze, Nicholas Brandon

Stoneware, Warick Lidgard



Salt glazed stoneware, Barry Hockenhull



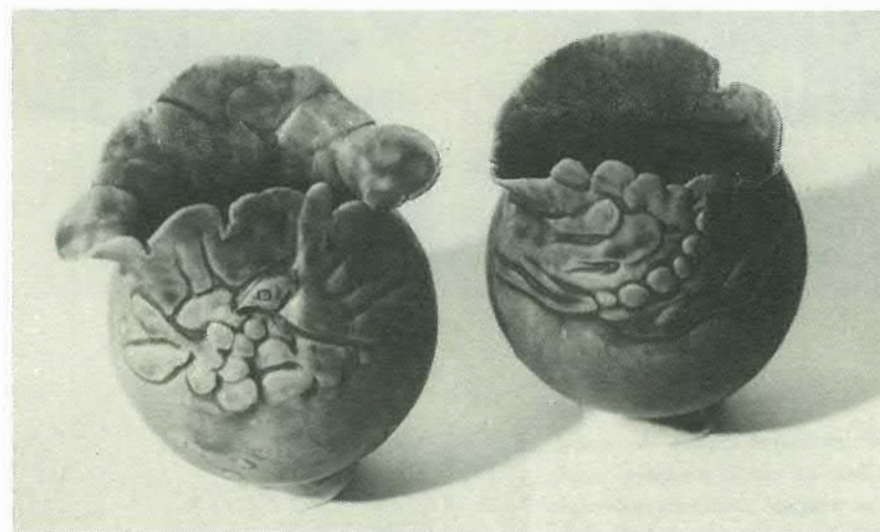


Above left: porcelain,
Beverley Luxon

Below: porcelain,
Rosemarie Brittain

Above: unglazed porcelain,
Dianne White

Photos: Howard Williams



Pauline Abbott shown at Spectrum Gallery, Paraparaumu.

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History on your table

New Zealand commercial ceramics from 1954 to 1978, represented by Crown Lynn, Christchurch Brick Company, Crum Brothers, Luke Adams, McSkimmings, Milton, Temuka, Timaru and Waimea were exhibited at Otago Museum late last year. In his catalogue booklet,* Stuart Park who arranged the exhibition explains the museum's policy of buying past and current commercial products as well as craft pottery.

Raymond Ward in the Otago Daily Times has this to say about the exhibition.

"Unlike most exhibitions in the museum foyer, this one consists only of items from the museum's collection. They are therefore not for sale. Some the museum could probably not even give away.

The collection, begun haphazardly in the 1940s, now includes ware from nine industries, dominated by Crown Lynn, Milton and Temuka, but there seems to be a gap between roughly 1919 and 1940 which will no doubt eventually be filled. As ethnologist and historian, Stuart Park has focused on a set of objects of a type in everyday use, realising that like the artefacts preserved from ancient cultures they tell us a good deal about our way of life, our tastes, nostalgias customs and expertise.

It is clear that progress has been slow. Until recently the combination of artist and craftsmen hardly existed.

Ponderous products made to tasteless overseas patterns, particularly from Britain, were common. Nonetheless they made a start. Today improved techniques for quality, and designs characteristic of this country enable us to sell on world markets. WE are exporting to THEM. The battle for good design, however, is not over. Some of the recent products represented here, for all their popularity, depend far too much on decoration and not enough on form.

The first exhibit that strikes the eye is an astonishing collection of railway refreshment room crockery. A prize exhibit is a cup that weighs 500g and looks thick enough to deflect a bullet. It was made by Crum Brick and Tile Pottery Company, which before World War II had specialised in sewer pipe production, which explains a good deal."

Raymond Ward comments on some of the exhibits, many imitative of British ware, others of dubious taste. "Between these extremes, traditional in design and richly glazed, are some Luke Adams lidded crocks, preserving jars, mugs and jugs. Made with conviction they form a snug centre piece. Finally are the latest Crown Lynn and Temuka wares, uneven in quality no doubt, but recognisably indigenous."

He concludes "and so in awe past the Mighty Railways Cup and out."

* "New Zealand Commercial Ceramics" by G. S. Park, Otago Museum Dunedin, 1978 28 pp.



Luke Adams jug and glazed milk cletterers



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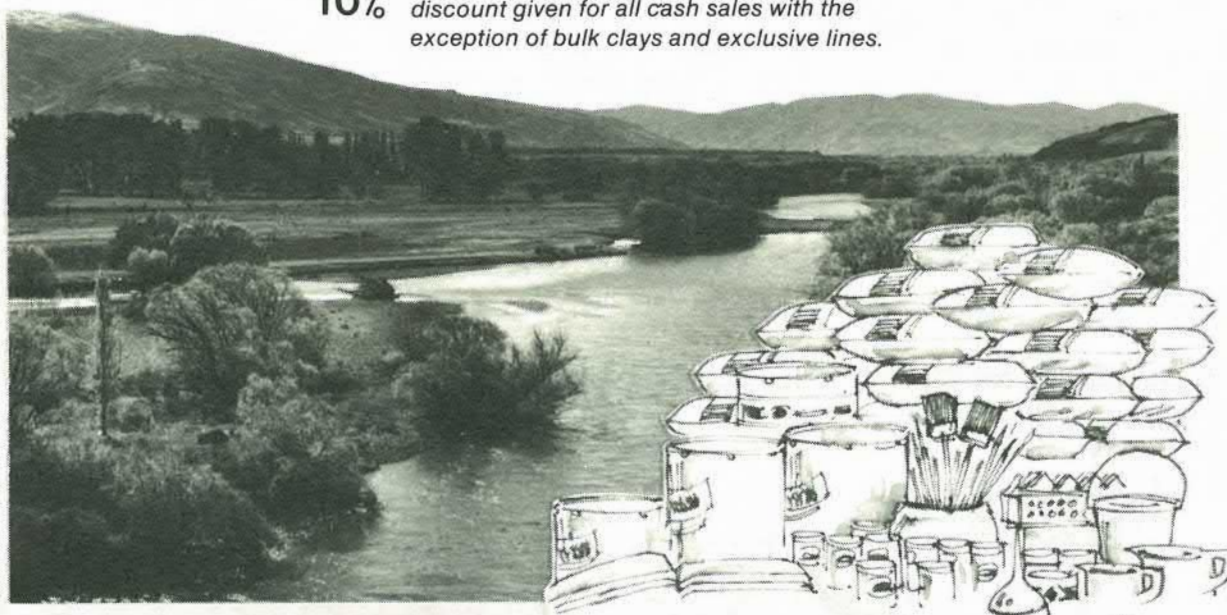
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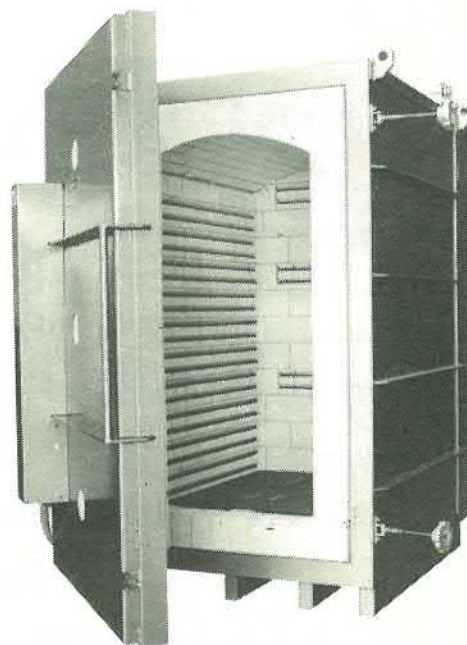
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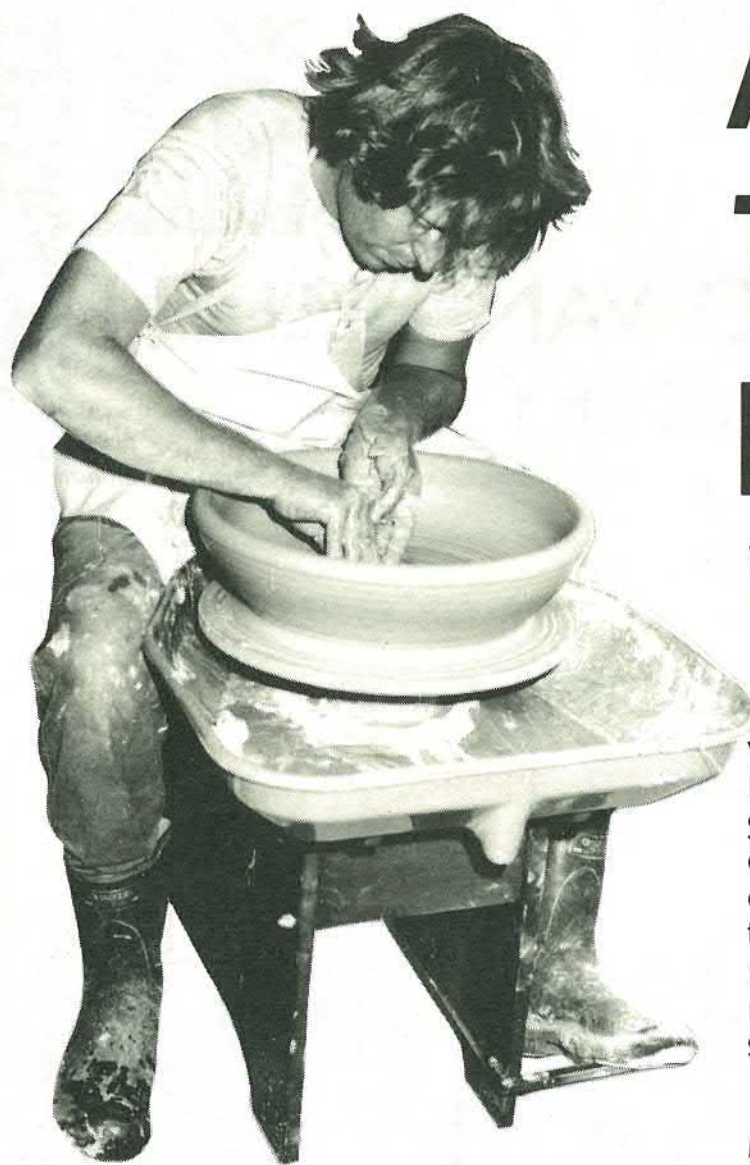
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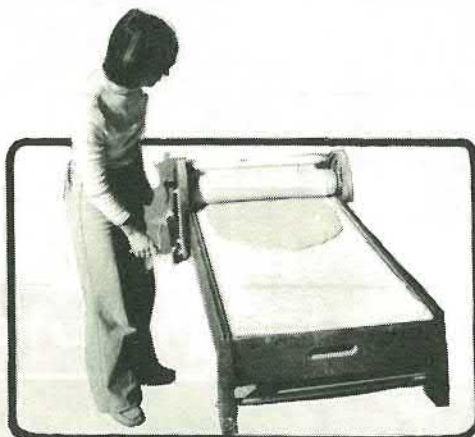


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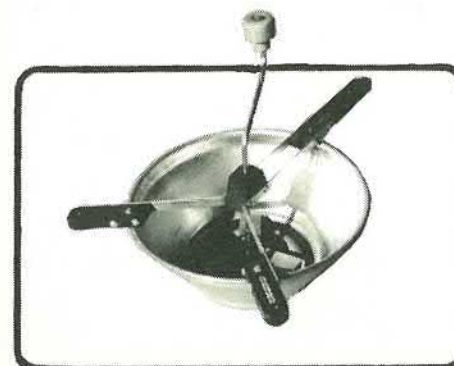
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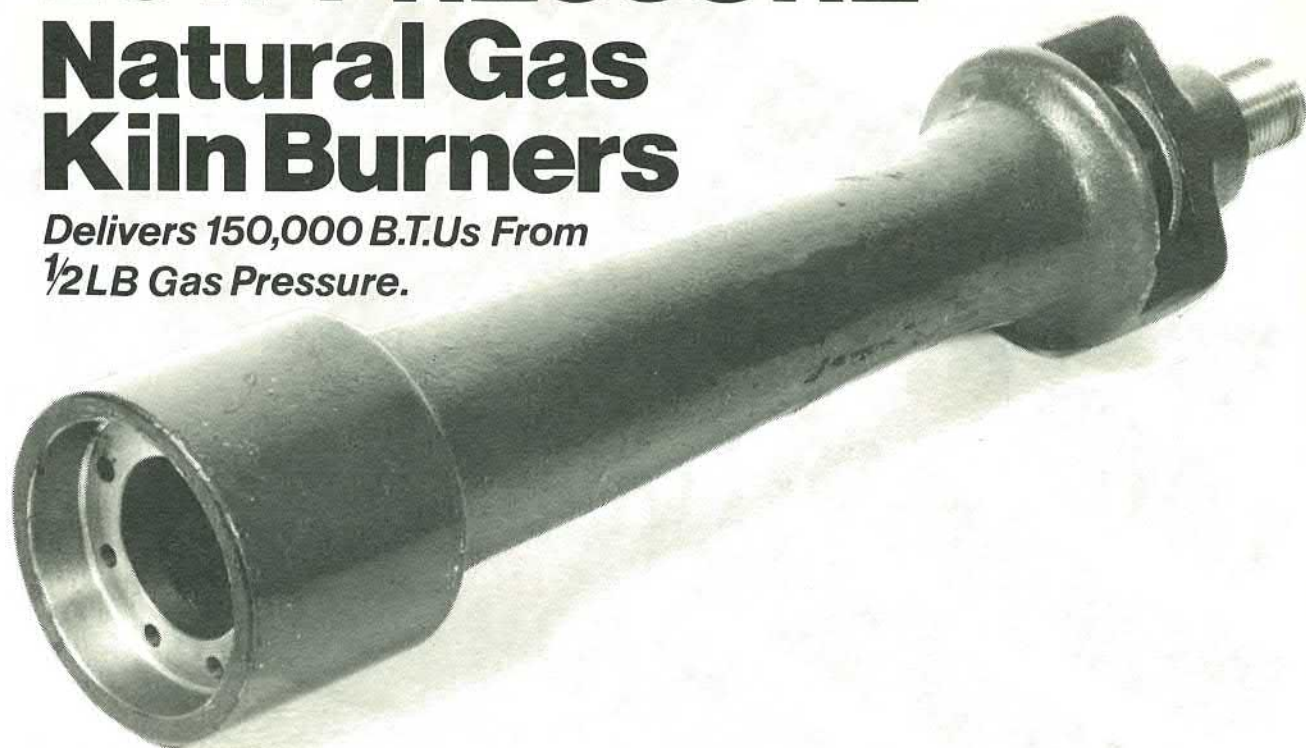
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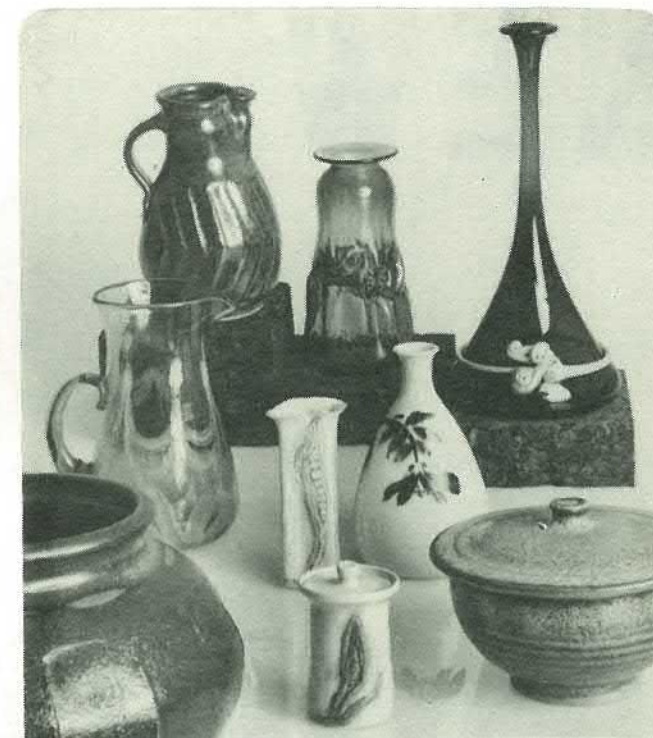
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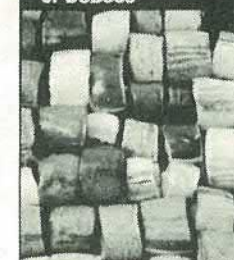
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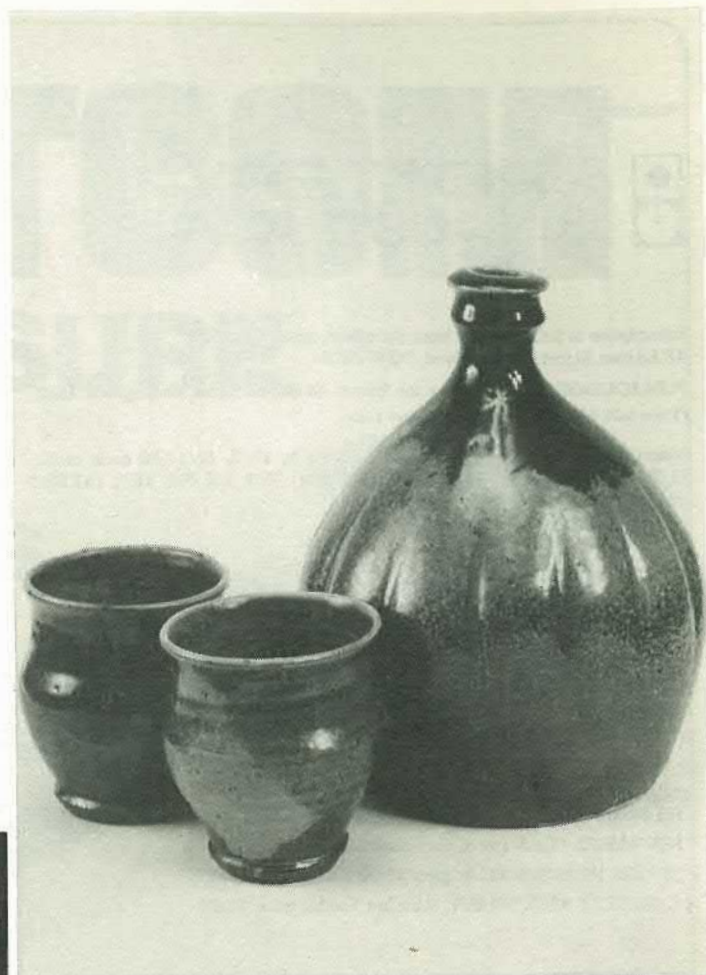
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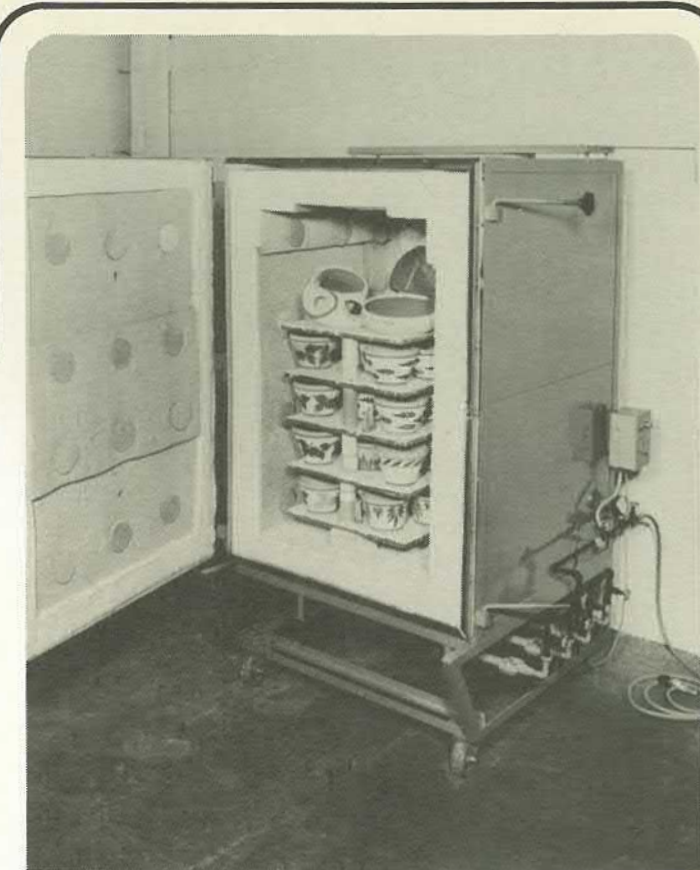
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