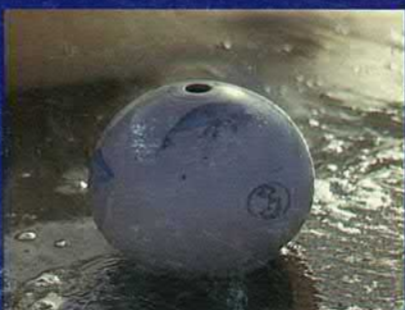
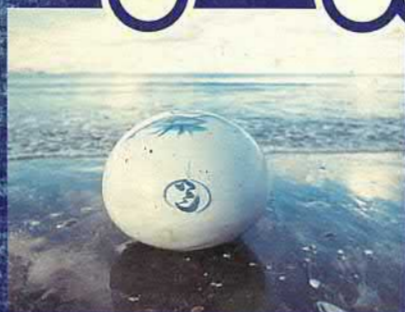




**New Zealand Potter**  
**Volume 27, Number 1, 1985**  
**Price \$5**





## FOR ALL POTTERY SUPPLIES

- CLAY
- GLAZES
- RAW MATERIALS
- TOOLS
- BRUSHES

# TALISMAN

● **STOP PRESS: H.P.**  
**Terms now available**

Manufacturers of  
 Pottery Equipment

- **Wheels**
- **Glaze sieves**
- **Pugmills**
- **Extruders**
- **Slabrollers**

**171 ARCHERS ROAD  
 TAKAPUNA 9.**

**Ph. 4180-735 or 482-883**



ISSN 0028-8608

Cover: "Whale Sphere" 40cm diameter, gas-fired stoneware by John Sweden of Centrepont Community Pottery, Albany. Photography: Phil Fogle.

Editor: Howard Williams  
 Advertising manager: John Deal  
 Design: Howard Williams  
 Correspondents: Hamilton, Sue  
 Knowles; Wellington, Anneke  
 Borren; Nelson, Julie Warren, Peter  
 Gibbs; Christchurch, David  
 Brokenshire.

A DESLANDES  
 publication, also  
 publishers of the *New  
 Zealand Journal of  
 Agriculture and the New  
 Zealand Gardener.*  
 Managing Director  
 Alex Dunnett  
 Managing editor:  
 Jim Moffat

Distribution: Direct  
 from the publisher at  
 Private Bag, Petone.  
 Telephone 687-179.

- 2 Through the Filter Press — John Crawford
- QEII Arts Council Grants
- 3 Letters to the Editor
- 4 Wellington Potters Ass. Inc. — Murray Clayton
- 6 A Bit of History — Helen Mason
- 8 Joseph Mellor — Mike Rose
- 13 Water/Clay — Howard S. Williams
- 16 Craft Lotteries, Nelson — Julie Gibbs
- 18 A.S.P. Annual Exhibition
- 19 Jochem Poensgen in NZ — Holly Sanford
- 22 The Pottery and Friends — Wayne Tasker
- 25 Books Reviewed — Howard S. Williams
- 26 Thackwood Pottery — Peter Gibbs
- 28 NatWest Award
- 30 Potters and Pots '85 — Howard S. Williams
- 32 NZSP 27th Annual Exhibition
- 34 Art Works Foundry — Howard S. Williams
- 38 The Story of Copper-red Glazes — Mile Rose
- 43 Earthenware Clay Engobes — Gerald Rowan
- 44 John Turner, Sculptor
- 45 Potters Market

The *New Zealand Potter* is published three times a year, in April, August and December. The price is \$5 per copy, or \$15 pa by subscription. Overseas subscriptions: Australia \$A20; Canada and the United States \$US24; United Kingdom £10; other \$US24.

Typeset and printed by Deslandes Ltd at Publication House, 22 Waione Street, Petone.  
 Postal address for editorial, advertising and subscriptions: New Zealand Potter, Private Bag, Petone.  
 Telephone 687-179.

### Display advertising

4-COLOUR  
 Back Cover: \$1500 (minimum three issues)  
 Full page: \$690  
 Half page: \$500

BLACK and WHITE  
 Inside front and inside back covers: \$484  
 Full page: \$440 Half page: \$269  
 Quarter page: \$163

### Potter's Market:

Display advertising: Full page: \$380 Half page: \$230 Quarter page: \$140 Eighth page: \$85  
 Classified advertisements will be charged at 50 cents per word, minimum 10 words. Cash with order.  
 Unless finished art work is supplied by the advertiser, cost of preparing such copy will be added to the above rates.



# THROUGH THE FILTER PRESS

By John Crawford, President,  
New Zealand Society of Potters

In January of this year the *New Zealand Society of Potters* held its annual convention and exhibition in Hawkes Bay where a new look executive gathered together. Sally Vinson has completed her three-year term as president and I would like to take this opportunity to thank her. Sally was totally committed to the presidency and has done an excellent job of managing the Society's affairs.

Our guest potter at the convention was Alan Peascod of Australia.

We consider ourselves fortunate to have had such an internationally acclaimed guest. Alan's energy and approach excited us all. He provided us with an opportunity to view a totally modern and unique working method that has found its inspiration in the works of *Fostat* and *Ashum* potters of Egypt.

The Society's National Exhibition was once again regionally selected and when put together made an interesting and thought provoking combination of works.

While the over all standard was high there was a great deal of discussion on future selection methods. We hope to have a decision on how our next National Exhibition is to be selected after our full executive meeting in October.

1985 will be a busy and full year for the *New Zealand Society of Potters* with several large projects under way. The production of a *Potters Directory*, is under way listing all our members, as well as the publication of a pottery leaflet and poster. It is envisaged that the leaflet will answer questions often asked by the buying public. The directory, leaflet and poster will all be graphically linked, so giving maximum impact.

Arrangements for an exhibition of New Zealand ceramics, weaving and prints to be held at the *Richmond Art Gallery*, Vancouver, Canada in August 1986, are presently being made, as well as the venue bookings for our next convention in Christchurch.

I am pleased to report that the Society's negotiations with the organising committee of the *International Ceramics Symposium* to have a New Zealand potter included as a guest have been successful. The symposium this year is to be held in the *Tennessee Technological University, USA* at the *Appalachian Centre for Crafts* from August 4th to September 1st, 1985.

The symposium involves 20 other selected potters from throughout the world who will work together exchanging ideas, techniques and philosophy with all their expenses paid for a month, after which an exhibition of works will be selected to tour throughout the USA.

Warmest congratulations go to Royce McGlashen of Nelson who was accepted to take part in the symposium. I know he will represent us well and take this opportunity to develop as a ceramic artist.

On this very pleasant note I would like to end this article. However, there is one important piece of information — you may not have noticed, but our Society's new look also extends to its address; our secretarial office is now in Nelson. The address is:

New Zealand Society of Potters  
PO Box 619  
Nelson  
New Zealand

## NEW ZEALAND SOCIETY OF POTTERS

We welcome John Crawford as our new president.

John was born in 1951 and trained for 5 years at Waimea Craft Pottery with Jack Laird. Ann, John's wife also trained at Waimea.

He established his own studio in 1974 at Hector, 30 kilometres north of Westport. More recently he has moved his studio to Ngakawau where he makes a range of domestic ware, and sculptural pieces.

John exhibits his work throughout New Zealand, e.g. New Zealand Society of Potters National Exhibitions, Auckland Studio Potters, New Zealand Academy of Fine Arts, Fletcher Brownbuilt Pottery Award. With Ann he runs a gallery in Westport where they sell a large proportion of their work.

Under John's enthusiastic direction I am sure the NZSP will continue its rapid progress.

Rick Rudd, Auckland.

## QE II ARTS COUNCIL

Christine Boswijk, Ceramicist, Nelson: \$900 purchase grant for a large scale pot.

Margaret Coupe, Mosaicist, Kaikohe: \$2,000 short-term travel/study grant to enable her to create a mosaic mural for the International Peace Park Project in Ravenna, Italy.

Sue Novell, Potter, Dunedin: \$1,500 advanced training grant to enable her to undertake advanced ceramic studies with Geoff Wilson, to be shared on the following basis: \$1,175 to Sue Novell for her firing and material expenses and \$325 to Geoff Wilson for the use of the studio.

NZ Society of Potters: \$5,778 grant previously allocated from the 1982/3 Crafts Annual Scheme budget for the costs of publishing a manual for potters on gas-fired, fibre-lined kiln construction, conditional upon all proceeds from sales of this manual being reapplied to publication of technical information for potters.

Cecilia Parkinson, Potter/Ceramic Artist, Auckland: \$2,000 short-term travel/study grant towards costs of attending the 1st World Triennial Exhibition and Symposium of Small Ceramics in Zagreb.

Moyra Elliot, Potter, Auckland: \$3,000 towards the costs of building her first kiln for the firing of her blackfired burnished ceramics.

Peter Lange, Potter, Auckland: \$5,000 towards the costs of spending six months exploring new directions in his ceramic and lighting installations.

Katherine Sanderson, Potter, Palmerston North: \$2,000 towards the cost of building a kiln.

Julia Van Helden, Potter, Wellington: \$3,000 towards the cost of extending her ceramic workshop.

Jan White, Potter, Coromandel: \$5,000 towards the costs of studying ceramics in the USA with Paul Soldner.

In 1984, fifty-four craftspeople applied for a total of \$291,504.70. There was \$60,000 available for grants. The Craft Adjudication Panel comprised Jenny Patrick, Wellington, jeweller; Margery Blackman, Dunedin weaver and Barry Brickell, Coromandel potter. They spent 4 days looking at slides and work, interviewing and visiting the applicants. They felt a real frustration at the task they faced; many deserving applicants could not be supported because of budgetary restrictions.

History shows that Christians stole the Ten Commandments from the Jews, but never really intended to keep them.

## LETTERS TO THE EDITOR

Sir,

At a recent weekend school, Alan Peascod mentioned in passing that some pit-fired pots had either collapsed, or their colour had faded some time after sale. There were some murmurs of agreement from a few of the audience, but lack of time precluded further discussion. As this was the first time I had heard of this unfortunate happening, I wondered if others knew of it — extremely detrimental to public relations for all potters, I should think.

In raku, after bisque firing to 900°C, I've tried various combinations of copper derivatives for colour, and refired. The resultant colour has often been a beautiful deep yellow at 700°C, but it rubs off. Without using glaze or frit is there any way of keeping this?

Is there someone out there who could help us all with these two problems.

Una Sharpley  
Papakura.

Sir,

Cones and 'Temperature'  
R.K. Panckhurst (N.Z. Potter 1984/2) makes a laudable plea for more exact information when publishing pottery recipe ingredients — this would benefit all and can easily be complied with.

However his next suggestion is more difficult, that "more precise terms be used when describing temperatures. .... I suggest an absolute term such as °C be used, then the potter can easily match this with the type of cone he has."

Unfortunately the situation is not that simple; there is no International Standard as regards the calibration of 'Cone Temperature Values' between 900-1300°C, and as Mr Panckhurst correctly observes "cone temperatures vary according to the type of cone used, i.e. Orton, Staffordshire, etc."

You cannot make comparison on the basis of manufacturer's published 'Cone Temperature Values'. For example: if we take the following cones: Orton 6, Segar 4a, and old Staffordshire H5 and heat them up in a kiln together at 150°C per hour, they will all go down together. They have all reacted in the same way to the same heat-work situation and we would expect them to have the same 'temperature' value — but not so!

For this heat-work situation, each manufacturer rates his cone as follows:  
Orton 6 (@ 150°C/hr.) = 1222°C  
Segar 4a (@ 150°C/hr.) = 1195°C  
Staffordshire H5 (@ 240°C/hr.) = 1180°C

It will therefore be seen that manufacturer's published 'temperature

values' cannot be used as basis of comparison between cones of one make and those of another.

When Hermann Segar invented pyrometric cones, he did not assign temperature values to them, but intended that firing maturity be specified by the number of the cone that goes down at that point (e.g. Segar 4a, in the above case). It was after Segar's death that 'temperature values' were given to cones and this led to present day confusion.

At the moment the only satisfactory way for the craft potter to specify his firing maturity using cones, is to state the make of cone and the Cone Number used (not the temperature value of the cone!). If you wish to find out what another make of cone is, in relation to the cones you are using, then the only satisfactory method is to fire (in a test kiln at your usual temperature rise) the unknown cone till it goes down along with several of your cones either side of what the manufacturer's 'temperature tables' would indicate.

The firing of a kiln is a 'heat-work' situation involving temperature and time, so when firing by meter you must specify the temperature fired to and the temperature rise per hour over the last several hundred degrees. However pyrometers and meters have their problems too, in that they only read correctly at one point in their range! If you fire consistently to one temperature/time situation, then your meter should be calibrated to this temperature. All other indicated temperatures get progressively less accurate as you depart from the calibration temperature. Your kiln manufacturer should be able to supply correction tables for other temperature values if you require them.

For the practicing potter there is no problem if he consistently uses the same make and number of cone for all firings, or uses the same meter setting and temperature rise per hour for a given kiln. The real problem arises if the potter wishes to change to another make of cone, wishes to use a glaze specified for another make of cone, or in ceramic literature where a cone number may be given without specifying the make, while a temperature value (e.g. "1250°C") has little meaning without indicating temperature rise per hour over the later stages of firing.

However, one day, in the bright and golden future (rather distant I'm afraid), there will be official ISO Cone Temperature Values for all makes of cone and then everyone will know what you mean when you say "I fire to 1250°C" — but at the moment this means absolutely nothing at all!

Steve Rumsey  
Auckland

## POTTERY AWARD PRIZE INCREASED

Prizemoney for the prestigious *Fletcher Brownbuilt Pottery Award*, now in its ninth year, has been increased to \$5000 for 1985. Last year, the winner of the annual award received \$3000.

According to Mr T.G. (Trevor) Hunt, managing director of the sponsoring company, factors influencing the decision to increase the prizemoney included devaluation and the increasing international stature of the award.

"In 1984 there was tremendous interest from overseas with more than 30 entries from five foreign countries submitted," Mr Hunt said. "We feel it is very important to foster this interest for the benefit of our New Zealand potters. We were concerned that the 20 percent devaluation might have an effect on the number and quality of overseas entries and these factors have been instrumental in deciding on the increase in prizemoney."

More than 300 entries were received for the 1984 event won by New Zealand potter Merilyn Wiseman from Albany, north of Auckland.

Entries for the 1985 event close on Friday May 17 and the award will be announced in the Auckland War Memorial Museum on Friday May 31. The award exhibition will be open to the public from June 1 to 16. The judge of the award will be announced after entries have closed. Each year an overseas judge of international standing is asked to adjudicate.

Entry forms for the 1985 Fletcher Brownbuilt Pottery Award are available from Fletcher Brownbuilt, Fletcher's Private Bag, Auckland 1, New Zealand, its eight branches, or through The Auckland Studio Potters Inc, PO Box 13-195, Onehunga, Auckland.

"All cynicism masks a failure to cope,"  
John Fowles.

We wish to apologise to Cobcraft Pottery Supplies Ltd of Christchurch for printing an incorrect advertisement for them in the N.Z. Potter No. 2, 1984. Their correct advertisement appears in this issue.

"If you're resting on your laurels, then you're wearing them in the wrong place."  
Anon.



By Murray Clayton

## wellington potters' association inc.



The Wellington Potters' Association 19-member committee decided to establish a pottery workplace so instruction classes could be offered and budding potters without studios could use the facilities at their leisure.

A subcommittee was therefore set up and charged with the task of investigation and instigation. The question of "where" was quickly resolved by the discovery of what was originally the laundry block for Wellington Hospital. After lengthy negotiations WPA sublet this building from Newtown Community Health.

Before signing the lease, an establishment budget was drawn up and an application made to the QE II Arts Council for a grant. We were thankful to receive \$2000 towards the cost of a kiln. The remainder of the funds came from the coffers of WPA, plus fundraising activities — T shirts and donated pots sold at a street stall. Working bees were the best I have ever been involved with; in fact, so many enthusiastic and willing potters turned up on every occasion, I had my time cut out finding tasks to be done.

The eventual grand opening of the rooms saw Jenny Patrick, then president of the NZ Crafts Council, and her husband Lawson open the rooms by song. Our president Jenny Shearer ceremoniously threw the first pot and great festivities were enjoyed by all. The hard effort with our goal achieved, was a very strong unifying event bringing out the best in all involved. We look back now and wonder how we managed without them.

Administratively the rooms are managed by a sub-committee and this group somehow keeps everything ship-shape and running smoothly. Without this very willing team the rooms would not be so lively.

Our assets at the rooms now stand at a 5 cu.ft electric kiln, an 8 cu.ft electric and gas injection kiln, and a drum and fibre raku kiln. Three Arum wheels, three Talisman wheels and seven assorted kick wheels. All of these facilities can be hired and used by

members of WPA. Also there are stacking chairs, exquisite scales, banding wheels, woks and so on, and display cases containing the Association's historic pots. There is also an extensive potters' library that members may borrow from. The space is adequate for all functions and activities although clay storage and pot storage is a bit of a problem.

Practically every week of the year there is some form of instructive class progressing and tutors are both local potters and those brought in from further afield.

Most of WPA's monthly meetings are held at the rooms and they have proved to be a great place to assemble pots for exhibition selection.

Every Tuesday is the official club day when an established potter is in attendance and any member can come to work, to discuss or generally be sociable together with clay as the unifying factor. These club days often have piping hot soup, french bread and wine for lunch — raku firings star also as a regular event.

The beginner potter is encouraged to buy a key and use the rooms and equipment at his or her leisure. This has been a valuable experience for many to determine whether or not they are really hooked on the pottery thing. It has been rewarding to see so many use the rooms, then stop — after a time those peoples' pots come to life from their own studios.

Every year to date the WPA has held an open day inviting all and sundry to see what it is that charges us up. Barbecued sausages, lucky dips, sales tables (guess what!), stalls, competitions for blindfold throwing, speed throwing, longest handle pulling, etc, are all fun activities. The main event, always popular, is the raku firing. The steamy, sweaty, firey team — usually enthusiastic husbands — somehow manage to survive the heat and smoke, their rewards coming from the continual *oohs* and *aahs*, not to mention the necessary liquids imbibed.



# An Alternative To Asbestos

Nomex® Gloves, Mitts, Aprons, and Blankets



**Permanently Flame Resistant  
Will not melt or drip  
Long wear life  
Comfortable to wear**

Manufactured by Raltex Division Sunbeam NZ Ltd  
PO Box 18 095 Glen Innes, Auckland.  
Phone: 580 609

For more information on these products please refer  
to NZ Potter Magazine No. 1 1984 Page 14  
Available from most major pottery supply houses  
throughout New Zealand



# A BIT OF HISTORY

by Helen Mason

Now that the *New Zealand Potter* has reached its tertiary stage of development it should be a good time for a reiteration of its early beginnings. As Editor for its first nine years I wrote after my retirement a booklet *10 Years of Pottery in New Zealand* which I published myself in 1968. I have drawn heavily on this for the following history.

## NEW ZEALAND STUDIO POTTERS



OTAGO MUSEUM  
16-30 NOVEMBER, 1957

VISUAL ARTS ASSOCIATION

## The National Exhibitions

In 1957, when Oswald Stephens and the Visual Arts Association organised the First New Zealand Studio Potters Exhibition in Dunedin, something was generated. Fifteen potters from all over New Zealand were invited to contribute. None of these potters was working full-time, and most of the pots were somewhat tentative and decorative rather than utilitarian, but the idea was implanted by this exhibition that together the New Zealand potters might have something to say.

The Exhibition was held in the Otago Museum, this being a place in which pots were understood, for in 1947 a separate Department of Ceramics had been established with a small but representative collection.

This First Exhibition was received with pleased surprise by many who thought New Zealand a cultural backwater, and it heartened Oswald Stephens enough to come to Wellington and say to Lee Thomson and me that Wellington should do something about holding the Second Exhibition or Dunedin would make it an annual event. This was something of a challenge, for there was no money and no organisation to sponsor us.

Doreen Blumhardt and Terry Barrow were called in, a committee was formed, circulars were sent out to all known potters telling of the proposal to hold the Second New Zealand Pottery Exhibition in Wellington and asking for subscriptions and pots.

It was decided that anyone could enter but that the pots would have to go before a selection committee.

Adult Education lent us a large room in which the nearly 300 pots which arrived could be set up for the selectors and we were all amazed by the variety and standard of the work, and 148 pots were accepted from 33 potters. We were confronted with the job of packing and returning unaccepted pots and of storing the accepted ones in a garage until the exhibition three weeks later.

It was determined that the exhibition should set standards in layout as well as pottery, and Geoffrey Nees, who had already designed several exhibitions, was called in. His design gave the show form and impact, and it was quite exciting to see it take shape. By this time every able-bodied person even remotely interested in pottery had been called in to help, and much energy was expended hauling concrete blocks up several flights of stairs to the old Architectural Centre Gallery on Lambton Quay, and installing a four foot concrete drain pipe as a pedestal on which to place a large salt-glazed Brickell pot to act as focal point.

A Castle pot was chosen to go on the invitation and catalogue and too late it was found that the printer had placed it upside down on the invitation. This, however, did not deter those invited on the Sunday afternoon, October 19, 1958, between 3 and 5 from storming the exhibition and for the first time we experienced that mad and heartening rush to buy which still distinguishes pottery exhibitions.

No mention was made in the press because the only art critic in Wellington (of the *Evening Post*) rather grudgingly came but on the day the review was to appear it was displaced by the description of a painting bought by the National Gallery. When taxed with this the critic said that it was the first time so much space had been given to art in his newspaper so he thought we should be rejoicing. Despite lack of publicity the public poured in and it was obvious that pottery exhibitions could pay for themselves.

## The Magazine

The magazine originated when ways and means of organising and financing the Second New Zealand Pottery Exhibition were being discussed. In return for their ten shillings towards the cost of the exhibition we promised contributors a Newsletter so that they would know what was going on. Doreen said "Why not make it a magazine?" and so Volume 1 No. 1 of *The New Zealand Potter* of August 1958 was born.

No. 2 was produced in December of that year giving a full description and criticism of the exhibition. We called ourselves the Editorial Committee. I knew something of editing because I had worked for a short time under Oliver Duff when the *New Zealand Listener* was first started in 1939.

Terry Barrow, with his knowledge of how things should be done in scientific publishing lifted the contents out of the domestic sphere; Doreen Blumhardt knew about layout and design; and Lee Thomson with her common sense and good judgment kept things in focus. The project was financially possible because Doreen, in her position as Head of the Art Department of the Wellington Teachers' College, was experienced in the new methods of printing using the multilith process which reproduces type and photographs cheaply and well.

The history of the magazine is also the history of learning how to gain control of the medium and finding out how to get the maximum from it. In this we were helped greatly by Roy and Juliet Cowan who joined the Editorial Committee with Volume 5 in 1962 when Doreen went to Japan. Their knowledge of layout and printing helped considerably in presentation, and Juliet spent many patient hours on paste-ups.

Roy Cowan's sound and practical articles on kiln building and firing helped many a potter to get started.

Terry Barrow resigned after Volume 2 when he went to England, but he had prepared for us to publish a monograph *Bernard Leach, Essays in Appreciation* which we did in 1960. This was an ambitious and worthwhile special issue, the remaining copies of which were bought by the Arts Council of Great Britain and the Leach Pottery. Another production published by us was *New Zealand Rock Glazes* by Minna Bondy, the history of an attempt to codify the possibilities inherent in our own raw materials.

## The New Zealand Society of Potters

From 1958 to 1963 the magazine held a loose organisation of friends together and acted as a clearing house for the general administration needed for the running of the annual exhibitions.

The Editorial Committee even organised and selected the first major overseas exhibition which was sent to Australia in June 1963. By this time, however, the thing was getting so big that some form of organisation had to be found if only to protect the Editorial Committee. The major problem was to decide on the form of organisation.

In 1961 the Auckland Studio Pottery put forward a proposal through the

magazine (Vol. 4 No. 2) that a National Council be formed with one representative from the Editorial Committee, and one each from all city or provincial groups who wished to nominate representatives, headquarters to be in Wellington.

There was little or no reaction to the proposal, and in December 1962 (Vol. 5 No. 2) the Editorial Committee tried again by suggesting that a Pottery Guild be formed consisting of the 58 people who had exhibited twice or more in national exhibitions, and that those 43 people who had exhibited once only could be given the opportunity of coming into the original group if their work was accepted in the Seventh Exhibition in 1963. The idea was that from then on new potters would have to apply for membership, acceptance only being given on a reasonably high standard of work.

However, the Editorial Committee was not sure enough of the desirability of the Guild type of membership to want to take the responsibility of forming such a Society. The strength of the pottery movement in this country has always been the general goodwill and friendliness that has enabled potters to pool their knowledge and resources, and to work together as a team towards a common objective such as the national exhibitions. Whether this could be retained as the potters inevitably split up into the two camps of the accepted and the unaccepted was anybody's guess.

The first meeting called to consider the matter was held in the Centre Gallery in Wellington on June 15 1963, at the same time that the pots for the Australian Tour were on display. Seventy-six people attended from all over New Zealand, the only stipulation being that they were paid subscribers to the magazine. It was obvious from the discussion that followed that the membership would have to be more restricted if an effective organisation was to be formed. A draft constitution was drawn up which was to be put before the first AGM to be held in Dunedin in October that year during the course of the Seventh Exhibition.

The Editorial Committee did not agree with many of the clauses in the draft, and said so forthrightly in Vol. 6 No. 1; nor did it approve of the attempt to make the magazine the official organ of the Society, preferring to retain its independence until it was quite sure what form the Society would take. All this discussion helped to make everyone more aware of the problems involved, and the result was that at the AGM in Dunedin a relatively quiet meeting ratified a constitution that kept control in the hands of the working potters.

Muriel Moody as president for the first two years held the whole thing together with her wisdom and discretion. Audrey Brodie acted as secretary for the first year, and then the task was taken over professionally by Noel Macken, a public accountant of Wellington.

The founding of the New Zealand Society of Potters in 1965 was a great relief.

In Vol. 7 No. 2 we observed: "This magazine, during most of the seven years of its existence, has acted as a contact point for potters and has been the means of keeping the annual exhibition together. At times we have been nearly swamped by the burden of administration, simply because there was no one else to do it. The initiative for forming the society came from us: it was the logical stage of development to safeguard the common interest. However, we have kept our independence because we believe in the flexibility that comes with freedom and the individual effort. It is with great relief that we can now get on with our function of publishing useful information, and observing, recording and commenting on potters and their pots."

When I left the magazine in 1967 it was my opinion that the society was firmly established and should take it over as its official mouthpiece. I felt that we needed some safeguard that a fair and unbiased account of what was actually going on should be presented.

However, the rest of the Editorial Committee thought otherwise, and when in 1969 they gave the magazine to Margaret Harris she proved an excellent choice, and built it up to what it is today.

Now we have a new Editor in Howard Williams, and a potter too, experienced in producing the excellent Newsletter of the NZSP. I like the sound of what he proposes to do.

Whenever I see a National Exhibition these days I am astounded at what has happened in only 27 years. Technical problems of clay supplies and firing under control; throwing, turning and general clay handling quite professional; strong and original pots, you're all so darn good at it! But to me, the best thing of all was to find, when you opened the Society up again at that Palmerston North Conference in 1981, that the old spirit of love and co-operation — the tribal smile — the looking for something real in a plastic world — was still there.

Long may it be so!

I still have a few copies left of *10 Years of Pottery in New Zealand*. Cost \$2.50 from: Helen Mason, Box 101, Tokomaru Bay, via Gisborne.



# JOSEPH MELLOR

By Mike Rose  
Chemistry Division, DSIR

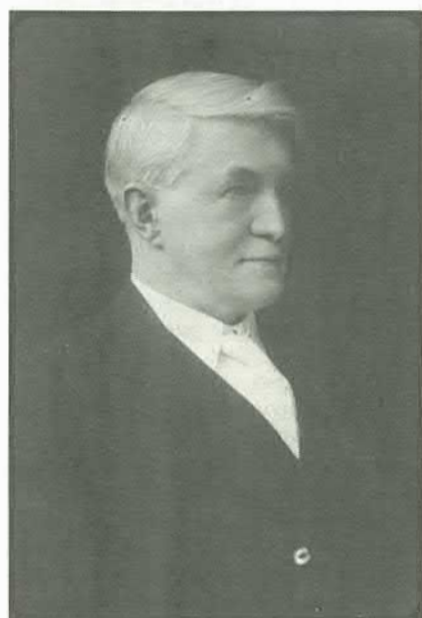
## Otago's brilliant chemist who took the British ceramics industry into the Twentieth Century

In 1894, the young Ernest Rutherford won Otago University's 1851 Exhibition Scholarship. Five years later, it was won by another brilliant scholar, named Joseph Mellor. Both men subsequently pursued their studies in England. Rutherford went on to pioneer work in nuclear science at the prestigious Cambridge University, whereas Mellor devoted his considerable talents towards injecting scientific methods into a venerable but technologically backward section of British industry. Rutherford ensured his immortality, but Mellor soon slipped from public attention.

A recent exhibition and lecture at the Dowse Art Museum, Lower Hutt reminded New Zealanders of this remarkable man, whose achievements were only made possible through the foresight of a prominent Dunedin educationalist, and who retained connections with New Zealand throughout his life (he was proud to represent New Zealand on the Governing Body of the Imperial College of Science and Technology.)

Joseph Mellor was born in 1869 in Huddersfield, England. When he was 10 years old, the family emigrated to New Zealand where his father found work in the woollen mills of Kaiapoi and later Dunedin. His working class background ruled out any thoughts of higher education and at the age of 13 he left school to take employment in boot manufacturing. In the evenings, however, he repaired to a tiny galvanised iron shed where he carried on his studies.

By the light of a kerosene lamp, and with only a hot brick wrapped in flannel to keep out the Dunedin winter cold, he would perform chemical experiments and study the books that he bought secondhand or borrowed and laboriously copied out. An early experiment was to determine whether gooseberry wine had a low enough alcohol content to be classed as a temperance beverage. Unhappily for Mellor, the dedicated Wesleyan, he found that it did not.



Joseph Mellor photo: Otago University.

The young man's remarkable efforts at self-education eventually came to the attention of G.M. Thomson, Director of the local technical school, who arranged for him to attend classes. Following matriculation in 1892, Thomson assisted his transfer to Otago University as a part-time student, and even persuaded Mellor's employers, Sargoods, to allow him time off to attend lectures. In 1898 he graduated with first class honours after sitting the examination twice—the first set of exam papers was lost in a shipwreck on the way to England for marking.

1898 was an eventful year for Mellor. He took a teaching post at Lincoln Agricultural College and with financial security assured, married Miss Emma Bakes, the organist at Mornington Church. Within a few months he resigned his teaching post and sailed from Port Chalmers to take up a research scholarship in Manchester, England.

After three years of important research in several aspects of chemistry,

a twist of fate brought Mellor into the field of study that would occupy him for the rest of his life. The New Zealand Government asked him to prepare a report on secondary education. Believing that the best way to learn is to do, he responded to an advertisement for a science master to teach in Newcastle. Mellor thought that Newcastle-on-Tyne, a large industrial town in the North of England, would suit his purposes very well. Unfortunately he discovered too late that he had applied to Newcastle-under-Lyme, a quiet market town in the Midlands. All turned out for the best, however, because Mellor was soon fascinated by the questions from his students concerning the industry in which most of their fathers were engaged—the Staffordshire Potteries.

"The Potteries" consisted of six towns that were to be federated into the city of Stoke-on-Trent a few years after Mellor's arrival. All six towns arose in a line where coalbearing rocks met the beds of clay known as the Etruria Marls. The coal was the more important, since pottery manufacture required 6 times as much coal as clay, and in any case much of the clay was brought in via the Trent and Mersey Canal, the construction of which owed much to the foresight of Josiah Wedgwood.

The first view of the Potteries when travelling from Newcastle-under-Lyme is gained from a high vantage point, and must in Mellor's day have been an appalling scene of industrial desolation. The coal-fired "bottle ovens" poured black smoke into the air until in some places it was impossible to see across the road.

Pottery manufacture was one of the unhealthiest of industries. Only a few years before Mellor's arrival, the Duchess of Sutherland (wife of a local landowner, with a strong social conscience) had pointed out that the average age of death for potters aged 20 and over, was 46½ whereas that for non-potters was 54.

Mortality rates for potters were "exceeded only by . . . costermongers, Cornish miners and inn and hotel servants." While potters succumbed to "Potter's Rot" (silicosis), their wives and daughters died from the even more insidious lead poisoning, from the handling of glazes and colours containing raw lead compounds. Paintresses were the subject of much romantic attention, partly because the lead poisoning gave them a fashionable pallid complexion, and partly because their tendency to early death appealed to the morbid Victorian sensibilities.

Mellor knew that the dangers of lead glaze had been apparent since the Middle Ages. Thanks to harrowing accounts of the clinical symptoms of lead poisoning reported by people like the Duchess of Sutherland, and Dr Arlidge of the North Staffordshire Infirmary, the Government had set up a committee to investigate the problem in 1893. Prominent government scientist Dr Thomas Thorpe had shown that it was quite possible to use lead in a safe (fritted) form and devised "Thorpe's Ratio" to facilitate the calculation of safe frit recipes.

In 1917 Mellor published his own work on the subject and suggested a simplified version of the Thorpe Ratio. The legislation to ban raw lead glazes was fought every step of the way by the factory owners and it was not until 1949 that such legislation was eventually passed.

Mellor read widely on the history of science, and knew well how the British pottery industry had frittered away the world leadership which the scientific and technological innovations of previous centuries had given it. As early as the C17th, John Dwight of Fulham had developed his stoneware with the aid of the teachings of Robert Boyle, the father of chemistry.

Mellor was instrumental in gaining credit as a scientist for Josiah Wedgwood, the great C18th potter. Wedgwood's scientific work is not well known since, as Mellor pointed out, he was very secretive and reluctant to publish. He was however elected to the Royal Society for his work on high temperature measurement, and corresponded with scientists like Joseph Priestley on matters related to the science of ceramics. Mellor is the only other ceramist to have been made a Fellow of the Royal Society.

After Wedgwood, pioneering developments in the ceramics industry tended to take place in continental Europe. In Germany, Hermann Seger became probably the first great scientist to devote himself solely to ceramics. Firms like Doultons in Lambeth were employing scientists as consultants in the development of high

temperature stoneware, but in 1885 a senior Doulton man could address his minions with the words: ". . . In pottery especially, science and practice do not always agree. A potter without science is far less likely to fail than a potter without practical experience." There was no suggestion that science and practical experience should go hand-in-hand, and be of equal value!

This attitude of suspicion and mistrust towards scientists was to exasperate Mellor on many occasions. It would lead to the situation where one tried and tested recipe for clay body or glaze would remain in use for years, since no-one understood the principles sufficiently to change it. If the only man who knew the recipe was to leave, or die, the works would be paralyzed. Mellor quoted the following example of a typical works glaze recipe:

6 buckets of Cornish Stone  
1½ buckets of Whiting  
1 6's beef pot of Barytes  
2 6's beef pots of flint  
2 6's beef pots of Wenger's frit  
¼ gallon bucket of clay shavings  
1 18's turtle pot of ground glass.

The outbreak of the First World War in 1914 revealed the extent to which many British industries had allowed Germany to overtake them. The most outrageous example was the fact that the dyes for British Army uniforms had to be imported from Germany. (Synthetic dyes had originally been discovered by an Englishman). Similar ludicrous situations existed in the ceramics industry, and the person charged with resolving them was Mellor.

Ten years previously, the pottery industry had belatedly started a school which soon became part of the North Staffordshire Technical College. Mellor was the obvious choice for lecturer in ceramics, and later Principal of the Pottery School. He was also secretary of the newly-formed Ceramic Society, and wrote much of the material that appeared in its Transactions.

With the outbreak of war, the development of substitutes for imported ceramic products became essential. These products included Segar Cones—used to measure kiln temperature—and a high temperature mortar. Mellor appreciated the irony of the situation; the mortar he was being asked to copy was itself a poor-quality imitation of a material devised by Wedgwood, and the cones named after Seger were in fact very similar to an idea that had occurred to Wedgwood in the previous century!

In wartime, a healthy steel industry is vital, and the steel industry depends on the ceramics industry to supply the refractory bricks for lining the furnaces. Mellor had been directing a modest programme of research into refractories at the North Staffordshire Technical College. This programme was rapidly upgraded by order of the government and this was in effect the first stage of the formation of the internationally respected British Ceramic Research Association.

In 1921 the British Refractories Research Association was formed, with Mellor as director. It was not until the mid 1930's that the pottery and brick industries began to collaborate on research, and by the time the pottery industry formed a research association in 1937, Mellor was seriously ill and virtually in retirement.

The British Ceramic Research Association, representing the whole ceramics industry, was formed after the Second World War. The association's library and refractories laboratory were named in Mellor's honour. The current director, Dr D.W.F. James, recently visited New Zealand. According to Dr James, many lines of research suggested by Mellor over 50 years ago are still in the association's programme.

There has never been a biography of Mellor but the impact of his personality on those that knew him has meant that numerous anecdotes survive to give us a glimpse of his personality. The fact that he needed little sleep comes as no surprise considering that he held three jobs simultaneously—principal of the College of Ceramics, secretary of the Ceramic Society and director of the Refractories Research Association. In addition he was a prolific author of text books.

One of these was his monumental "Comprehensive Treatise on Theoretical and Inorganic Chemistry". This massive work consisted of 16 volumes and took 25 years to complete. Dr James recently made the acquaintance of the lady who typed the manuscript—an achievement of which she was very proud, with some justification, since the work amounted to more than 10 million words, or more than 120 full length novels! In addition to innumerable scientific references, Mellor also quoted from a wide range of literary works, and classics from Ancient Greece onwards. His sleep requirements were apparently four hours per night, plus 15 minutes at lunchtime on the office floor.

One finds it hard to believe that Mellor had any time for recreation, but he was also a very good chess player.

Continued overleaf



## JOSEPH MELLOR

He had learned the game in Dunedin from the son of Arthur Ellis, the camping equipment manufacturer. In 1911, during a long train journey, he amused himself by playing chess with a colleague in the next compartment. A messenger went between the two players conveying information on the moves to be made, but Mellor had no chessboard or even a piece of paper. He was carrying the whole game in his head.

Mellor was very fond of children, although he and Emma had none of their own. They were always welcome in his laboratory, where he would amuse them with glass-blowing tricks and bad smells. His four sisters in New Zealand provided several nieces and nephews and he used to write them amusing letters, illustrated with cartoons. Some of these letters were collected together by friends and pub-

lished in 1934 under the title of "Uncle Joe's Nonsense". A vein of humour runs through much of Mellor's writing, even the most technical. Today's scientists, condemned to spend their working lives reading turgid, dry-as-dust technical reports, can only envy the intellectual freedom of Mellor's time.

Mellor's cartoons are of an extremely high artistic quality. In particular, the humorous menu cards which accompanied dinner on the liner taking the Ceramic Society to America were carefully preserved in the Transactions of 1929. Americans, Prohibition, seasickness, on-deck entertainment, were all ridiculed, as were his wife Emma (labelled as "the Boss") and his own penchant for Worcester sauce.

He was a first class teacher and was always careful to give students full credit in publications where he was included as co-author. Shortly before his death, he obtained the notebook of a gifted student who had been killed in the First World War and wrote a paper

on the work, thus ensuring that the student's name would not be forgotten.

After Mellor's death in 1938, some pieces from his pottery collection and other archive material, were donated by Emma to the University of Otago where selected items can be seen in a modest display. The New Zealand Institute of Chemistry instituted an annual Mellor Lecture, which in 1949 comprised a detailed account of Mellor's contribution to ceramic science, by Dr W. Vose.

Mellor's attitude to life may be summed up in the following words spoken by him in 1908:

"One can do so little with only 24 hours a day—mealtimes and bed to be deducted. With reference to the work, I need only say that in my opinion, to be in close touch with nature—whether it be nearly smothered with clay in the sliphouse; or nearly choked with soot in the flues of a frit kiln; or at work in a well fitted laboratory or study—is one thing which makes life worth living."

## WINSTONES TIES THAT BIND. WELLINGTON CITY ART GALLERY

29 June to 25 August 1985

Artists, designers and craftspeople are challenged to prepare works for *Winstone Ties that Bind*, a major selected theme exhibition sponsored by *Winstone Ltd* to be held at the *Wellington City Art Gallery* in conjunction with the *Crafts Council of New Zealand*. Works for the exhibition are due at the gallery by mid-May.

Awards to be given to the best works are the *Winstone* prizes of \$2,000 and two prizes of \$500 each. There will also be non-financial certificates of merit awarded by Swiss selector Marlies Staehelin.

The exhibition will tour New Zealand after its initial eight week period in Wellington. Artworks in any or many media will be considered as long as two or more units are bound, bolted, bracketed, tied, braided, nailed, hinged, coupled, locked, knotted or stuck together. A prospectus and entry forms are available from Wellington City Art Gallery, Box 1992, Wellington or from the Crafts Council of NZ, Box 498, Wellington.

## BANK OF NEW ZEALAND CRAFT AND ARCHITECTURE EXHIBITION

The *Craft and Architecture Exhibition* has been organised by the Birkenhead Rotary to show architects, developers and their clients a range of work from craftspeople, demonstrating the potential that is available for incorporation in the design of new buildings.

Planned to be a biennial event, this year's exhibition will be from March 30th to April 14th at the Auckland War Memorial Museum.

It is to be selected by a panel of 5 people, architects Marshall Cook, Tyl von Randow and Ron Sang, together with potter Len Castle and Kirsty Robertson from the magazine *Home and Building*. It seemed practical to involve architects at all stages as this exhibition is aimed primarily at them.

An addition this year is the *Bank of New Zealand's Craft and Architecture Award* of \$2,000 and a merit award of \$500. These will be judged by Guy Ngan and we are very grateful to the BNZ for their sponsorship. They are pleased in their turn, that this event encourages small businesses, indeed

the smallest of small businesses — the individual craftspeople and puts his talents into the repertoire of architects to enhance their work and make their buildings more pleasurable for their clients and the general public.

The *NZ Potter* congratulates all those concerned, particularly Mrs Fiona Thompson, for setting up such an important exhibition.



Peter Collis; Ian Firth's Gallery, Birkenhead. Photo: Ces Thomas.

# Personal achievement is important to us



At BNZ we recognise the importance of personal expression. That's why we encourage development of the arts.

The arts help preserve the past, enrich the present and lay down guidelines for the future. They give a wide range of people the chance to develop their talents and be recognised.

By supporting the arts we believe we are helping keep alive the spirit of individual endeavour which is an integral part of the

New Zealand character.

Realisation of goals is vital to character development, and we at BNZ hope to join individuals in planning and achieving personal goals.

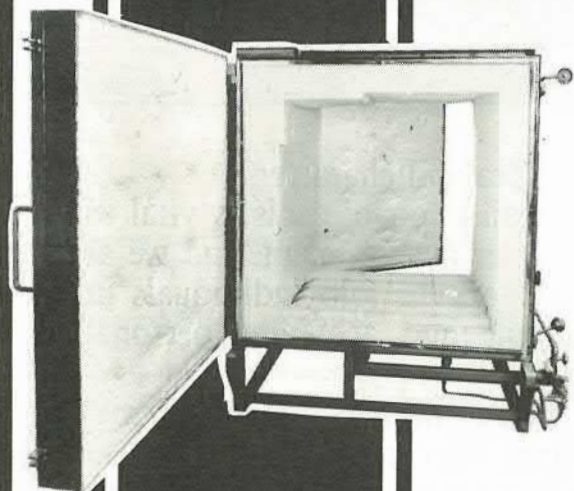
Money matters often play a significant part in reaching goals. At BNZ, we can help you manage your finances more easily. Remember, our business interest is to better equip the individual to meet future challenges.



## Bank of New Zealand



# Experience the best



**Kilns from  
Furnace Engineering Ltd  
& Ceramic Supply Co.**

10 Ward Street, New Lynn P.O. Box 15293, Auckland 7, New Zealand.  
Phone 873-604, 875-081.

## WATER/CLAY

Wellington City Art Gallery

By Howard S. Williams

Friday 21st of September, 1984 saw the public presentation of a new direction in the arts — an experiment conceived by Anne Philbin, director of the Wellington City Art Gallery — an experiment combining two dissimilar disciplines; pottery and watercolour painting; a sharing of creative talents between members of the Wellington Potters Association and the Wellington Society of Watercolour Artists.

Vivian Manthel, guest curator for *Water/Clay*, began the project by selecting 14 potters and 14 watercolourists who were then paired "according to a preference for each other's work or a perceived mutual affinity".

The exhibition co-ordinator, Mary Jessup, explained in the catalogue foreword: "The *Water/Clay* exhibition challenged artists to bring opposites together. Those who met as strangers had to find a basic approach to the work they were to produce, to develop a theme of significance for them both to understand each other's point of view. They needed to gain knowledge and understanding of each other's material — the painters facing the unpredictable component in the potter's craft, and the potters the constraints of watercolour painting.

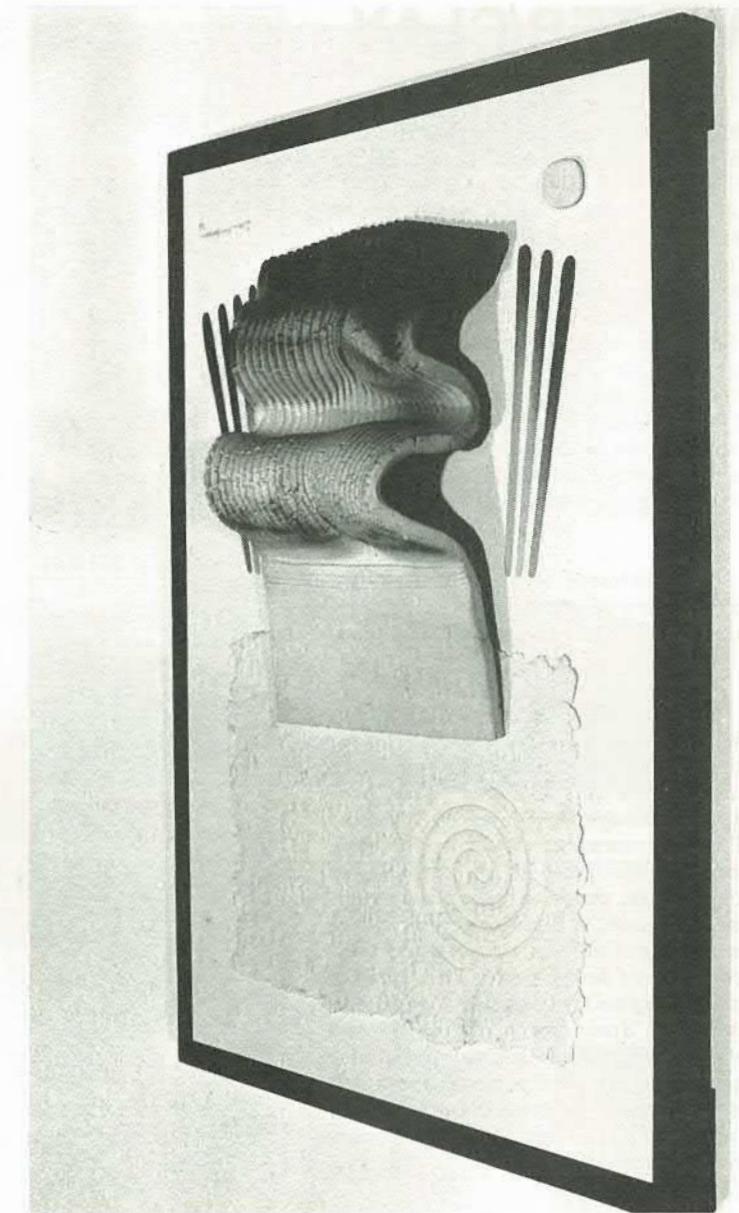
Many technical problems had to be grappled with and solved, but the challenge delighted the artists as new ideas arose from the difficulties, sometimes requiring a complete change of direction and opening up endless possibilities. Painters abandoned the flat surface, potters attained paper-like qualities in their ceramics.

The experience has been an exciting and enlivening one for the artists, aiding and enriching their growth and development and stretching their capabilities. It has helped break new ground and been a spur to their ingenuity. Those who had never before worked alongside someone else, were surprised to find how rewarding it was. The result has brought a distinctive quality to the works and a breakthrough in the arts for Wellington."

It was interesting to see in the exhibition the different degrees of combination entered into by the pairs of artists. In several cases the work was a complete unity, making it difficult to see which part had been done by the potter, and which by the painter.

Ideas, materials, skills and disparate techniques dissolved together to produce works of a new character embodying the essence of each artist, yet extending them into new areas by common consent and mutual stimulation. Several pairs of the artists have been so excited by this experience that they intend to continue working together, sharing and developing their ideas.

At this level of total integration, Jo Munro, potter, and Susan Anderson, painter, produced dramatic wall panels where sheets of porcelain took on the texture of paper; water colour brushed onto wet paper echoed the quality of pit-fired flame markings. Colours and textures flowed so naturally together one had to touch the surfaces to find which was paper and which was clay.



'Panel II'. Jo Munro and Susan Anderson.

Patti Meads, potter and Vivian Manthel, painter, combined on five pieces as wall hangings called *Collaborations*. Landscapes appeared with painted skies behind hills of softly folded smoked porcelain. Crackled earthenware trees grew through a foliage of torn paper collage. Draped and wet-moulded paper was subtly gilded giving its water-coloured surface the same sheen as the drape-moulded and smoked porcelain. Graphic lines on paper melted into lines scribed in clay. Again, these two artists have begun exploring new directions in their work as a direct result of their pooling ideas for this exhibition. "We love what paper and clay do together, the effects of smoke glaze can go into the paintings. It's satisfying to work as a team."

continued overleaf



# WATER/CLAY

Gloria Young, potter and Rosemary Mortimer, painter, together built a floor to ceiling installation, *Tears for Fears* showing a concern for the loss of our past heritage and a worry for the future. A full size door frame charred from a demolition fire was barricaded with corrugated iron sheets made of clay. Curtains of porcelain lace draped the "stained-glass" windows — montages of photos and paintings showing destroyed old New Zealand houses. The "Future" was nailed across the front, in the form of an ANZUS poster emblazoned with red phallic missiles, streaming tears of red silk.

At a different level of integration, other pairs of artists worked on separate pieces, but to a common theme.

Wendy Masters, potter and Tui McLaughlan, painter both had "independent ideas but no problems striking a theme for this show". They produced *Through the Workshop Window*. Two real casement windows, the view through the glass being collages of city-scapes, parks and people through trees. Inside, a table covered with a multitude of objects; brushes and pencils, vase of flowers, pots and tubes of paint, opened books with exquisite botanical drawings, a cup of tea and even a plate with biscuits, cheese and garlic sausage — all perfectly modelled in clay. Two porcelain cut-out cats curled together on a chair. Super-realism transcended. Could one say, "Trend-ascended"?

Maureen Hunter, potter and Adrienne Rewi, painter combined in *Down to Earth*. Raku "planets" hung from the ceiling, rich in deep purple/reds and electric blues. Boulders and land forms in earthier tones, others in delicate flame pinks and white. The landscape paintings carried the same colour progression and graphic contours, then in a startling cross-over, some of the clay forms were copied faithfully in colour and texture, but were painted papier-mâché.

*Perceptions of Light and Movement* was the perfect title given by potter Jean McKinnon and painter Elizabeth Kay to their hangings and floatings-in-space of multicoloured, translucent sheets of porcelain and paper. The effect was ethereal, both artists using their materials to show light transmitted and filtered through fine planes of colour.



'Tiles and Tamarillos - The Joy of Colour'. Shona McFarlane.

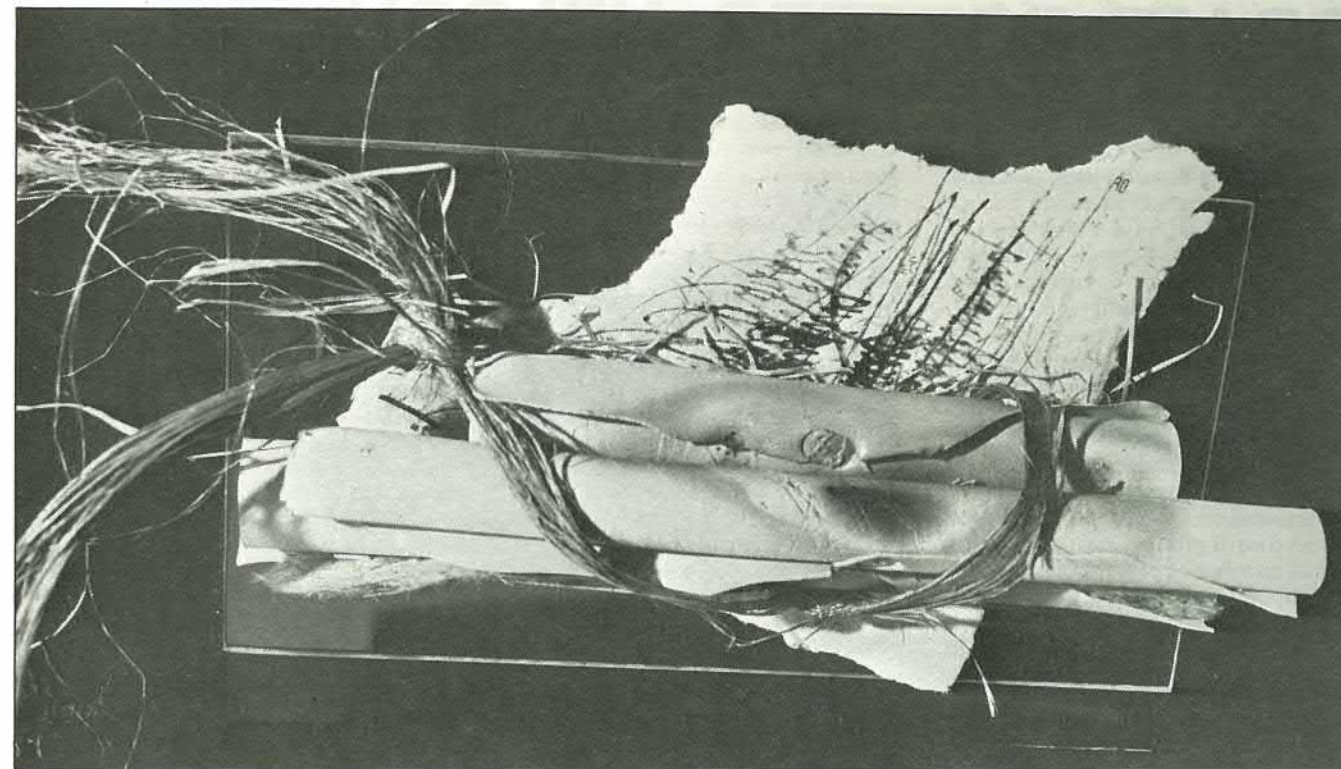


'Tiles and Tamarillos - The Joy of Colour'. Neville Porteous.

Photos: Wellington City Art Gallery.

Anneke Borren, potter, produced a series of pots and her totem poles, all based on bamboo — black oxide decoration on black glaze, tall elegant handles made from black bamboo. Her paired painter, Malcolm Warr provided a background of five large watercolours, strong black and white patterns of bamboo forests, stems and branches interlaced with the patterns of light through leaves. A very strong visual statement from both, whether taken as a single unit, or as individual pieces working to a common theme and colour. "We both like the high level of control in each other's work and the strong formal shapes."

Shona McFarlane, painter provided two of her excellent still life watercolours showing many objects on a table, including as a highlight, bowls of tamarillos. Her paired potter, Neville Porteous, picked these out and amplified them. A classic white bowl filled with ceramic tamarillos, brilliant red, set on a tiled square to match. A deep blue bowl filled with yellow tamarillos, and yet another bowl, glossy black filled with tamarillos in gold lustre, set on tiles of gold and black. A professionally executed and visually stunning compliment to the paintings.

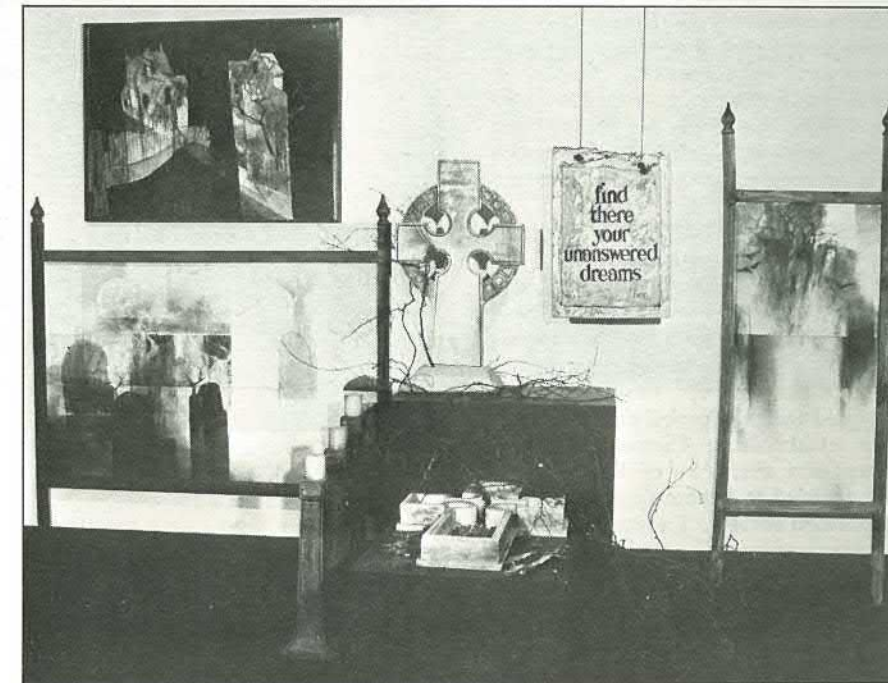


'Fragments - Clay Fragments, Thought Fragments'. Debbie Pointon and Philip Markham.

Debbie Pointon, potter and Philip Markham, painter: "Our work together has to do with words, with secrets, things people cover up from public view that invite curiosity." Aptly called *Fragments - Clay Fragments, Thought Fragments* these pieces also showed total integration of the artists' ideas and skills. Wall pieces were built up in fragmented layers of paper, silk, porcelain and perspex. Thoughts were penned (or brushed, or etched) across these surfaces, repeated and overlaid until they merged into clouds, the elongated graphic tails forming drifts of rain. Other composite pieces were rolled into scrolls and bound with fibre — ancient parchments concealing fragments of thoughts waiting to be unravelled. Explorations into new ideas for both these artists.

Jean Hastedt, potter, built ceramic pieces for a stage-set graveyard; headstone, mossy runic cross and cruciform grave vase littered with twigs and dead leaves. The stage backdrop was provided by three atmospheric water-colours by Cherie McLachlan; scudding clouds and a moon caught in the graveyard trees. A haunted house, bats wheeling. Atmosphere and colour well integrated.

Other ideas in the exhibition also showed close dialogue between the pairs of artists, though in some cases competent pots and competent paintings did not interrelate other than through common titles — the sharing



'Unanswered Dreams'. Jean Hastedt and Cherie McLachlan.

of the experience between two different artists did not alter, or develop the work of either.

The excitement generated by this exhibition came from those who really rode in tandem. Each keeping true to himself, but both extending their skills as the cross-fertilization drew them into trying out new concepts. Newness, without being seen as merely for newness' sake — that's a fine line on which to balance, yet many of the exhibitors here drew that line with confidence.

*Water/Clay* was a successful innovation from the Wellington City Art Gallery, and all involved must be congratulated on making it work so well. A pity it could not have been toured to other cities to show what Wellington is currently doing. Could I say a fresh breath has been drawn — and potted?



# CRAFT POTTERS, NELSON

By Julie Gibbs

The first pottery group in Nelson was set up 20 years ago at an orchard on the Waimea Plains. Mirek Smisek taught here for a few years until he left the district, and for the next 10 years there was no formal group. During this time a small number of professional potters were operating, and evening classes were held at Waimea College. Bob Heatherbell (now vice-president of the NZSP) attended these classes, being tutored by Howard Macmillan, and was inspired to start building a kiln based on a Roy Cowan design. At about the same time, John Crawford (now president of the NZSP) was also tutoring at Waimea College, and as a result of discussions with him, three of his students placed an advertisement in the local paper seeking people interested in forming a pottery group. In response to this 17 people got together at the home of Ngaire Hands for the first meeting of what was to become *Craft Potters*.

After an early visit to Bob Heatherbell's property, Zenith Orchard, it was decided that the large shed and kiln already started, lent itself as a base for *Craft Potters*, and so a Waimea Plains orchard once again became the venue for a pottery group. Early meetings grappled with the problems associated with establishing themselves as a group, and after a lot of discussion it was decided to become a formally incorporated society. They were helped by members who had previously belonged to an Otago Potters group, a constitution was drawn up, and problems sorted out as they arose. *Craft Potters'* aim was to promote, teach, and encourage pottery.

Over the next few years the membership mushroomed — 40 people after six months, 100 after two years, and after going as high as 140 membership was temporarily closed because of the pressure of catering for so many enthusiastic novice potters. Membership was drawn from a wide cross-section of the community, and the strength of *Craft Potters* over the years owes much to the support given by people of varying occupations. There has always been a strong social side to the group, along with lecture even-



Exhibition at Craft Potters.

ings, field trips, and group meetings, with tuition being a priority. The classes are an extension of the Waimea College system and many Nelson potters have taught there. Besides several weekly classes, potters are regularly brought in from Nelson, and around New Zealand for workshops. The number of potters who have started potting through the classes and gone on to become competent potters is high.

*Craft Potters* exhibitions have become well known annual affairs. They have always been unselected and seen as a showplace of pots currently being made in Nelson, with up to 800 pots being exhibited. The first exhibition consisted of an international collection of loaned pots, as well as pots made by members.

1975 saw the first of the exhibitions with an invited guest potter, and local invited potters, as well as *Craft Potters* members, and this is the form the exhibition still takes. Len Castle was the first invited guest, and this exhibition proved to be highly successful, with half the pots selling on the opening night, and an enormous amount of interest shown by the public.

The membership at that time was drawn from all over the district, but after about three years *Community Potters*, based in Nelson city, and the *Motueka Pottery Workshop* set themselves up. In 1979 the *Nelson Potters Association* was formed because Nelson was growing fast as a pottery centre, and the workshop groups had no voice nationally. This Association was able to act as a co-ordinating

political group catering for the many potters who were now established in the region, and worked closely with the existing hobby groups.

The diesel kiln was finished, and has recently had its 600th firing with only the main chamber being partly rebuilt during that time. A number of electric kilns have been added over the years, but more recently members have purchased their own kilns resulting in less use of the group's kilns.

A year or so after starting out, a gallery was opened at Zenith, selling members' pots, and the revenue made through commission has been a major source of funds for the group.

The 10th exhibition was to be the last held in the old premises and was a retrospective exhibition with founda-

tion members and potters who had been associated with the group being invited to take part in a special display, as well as the usual exhibitors.

The long-term goal of the group has always been to own its own premises. When the orchard was sold they were able to retain their lease with the new owners, but the need to have their own building became stronger and they set about finding suitable land. This was to present them with many problems but eventually a site was found and a new workshop built. The group had been fundraising for a long time and were helped out with a grant from the Lotteries Board. The faithful old diesel kiln is to be dismantled and rebuilt on the new premises.

The chairman of the Waimea County

Council, Mr Gwyn Thurlow, officially opened the building and made a donation towards landscaping the grounds. The buildings was opened to coincide with the 11th annual exhibition, and Peter Rulé of the Central Regional Arts Council in his opening speech spoke of the group's strength and success over the years, and presented them with the Lotteries Board cheque.

*Craft Potters* has always managed to keep its strength and energy high, and it is to its credit that most of the people who have gone through the group have retained an interest in it. The new workshop should give the group a new impetus to continue its valuable and valued role in the continuing development of pottery in Nelson.



Bob Heatherbell.

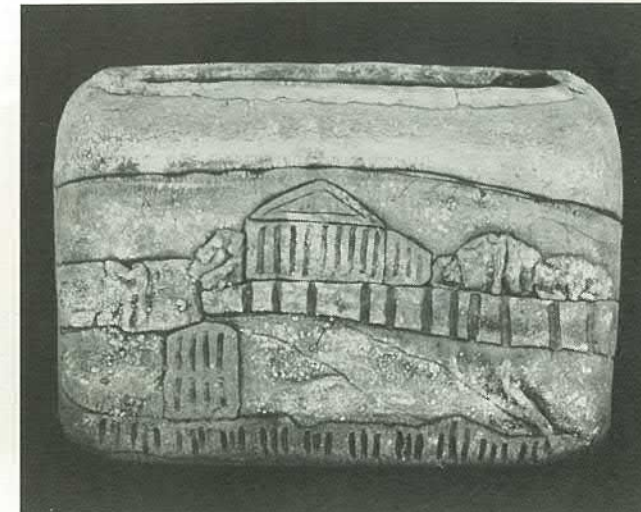
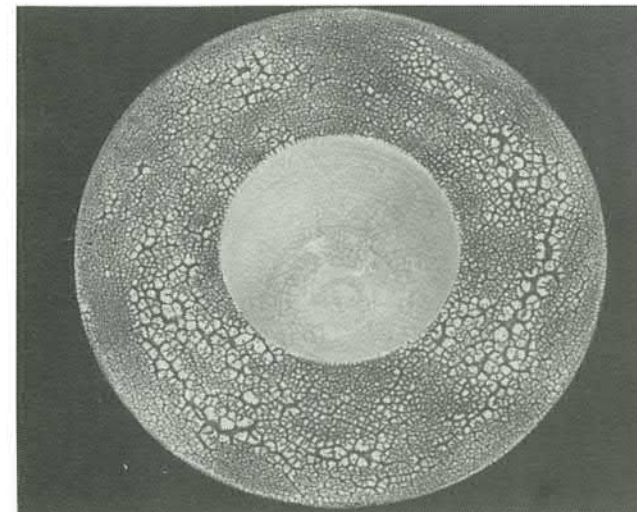


Jack Laird, guest exhibitor.

Photos: Lynne Griffith.

David Griffith.

Carol Crombie.

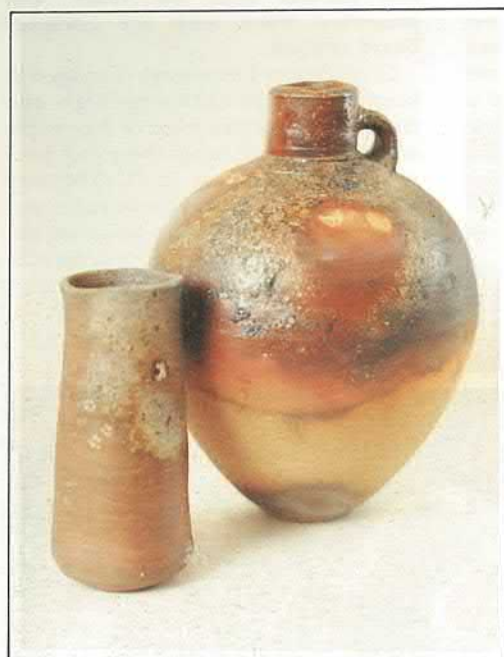




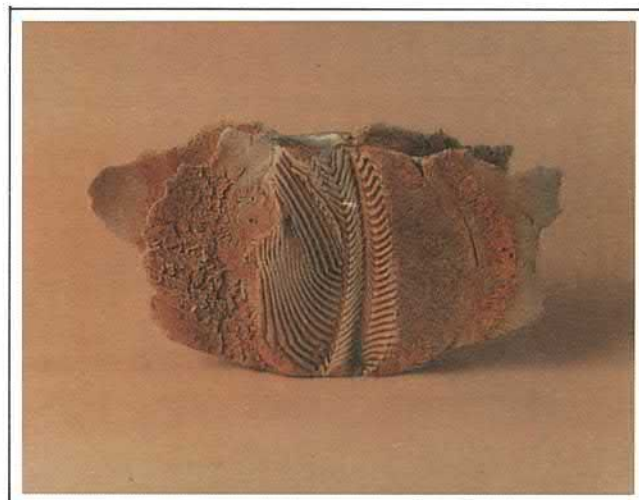
# AUCKLAND SOCIETY OF POTTERS ANNUAL EXHIBITION 1984

Photos: Howard S. Williams

Auckland War Memorial Museum



Woodfired pots by Chester Nealie, South Kaipara Heads.



Porcelain winged form by Doris Dutch, Henderson.



Low-fired enamelled pot by Brian Gartside, Ramarama.

Body Language Jugs. Stoneware by John Crawford, Westport.



Porcelain bowl by Ainsley Mason, Kare Kare.



# JOCHEM POENSGEN IN NZ

## GLASS AND NATURE

By Holly Sanford, Devonport.

Twenty minutes from downtown Auckland found us descending through a forest-primeval into a lush, peaceful valley with only the sound of cicadas and the whisper of tree fronds in the breeze accompanying us down the long drive. *The Valley*, Albany was our destination, an educational retreat tastefully created and operated by two couples, Kate Helyer and Lloyd Williams and Marie and John Williams. The occasion; a ten day workshop with Jochem Poensgen, a leading flat-glass artist from West Germany. The following is my account — I was workshop co-ordinator — of a most pleasurable and productive workshop which took place in a magical valley.

There were 15 participants from all over New Zealand here, and one from Winmalee, Australia; professionals working actively in glass. They have come to meet and study with Jochem Poensgen in his impressive capacity as architectural stained glass artist. He is an interesting and versatile man.

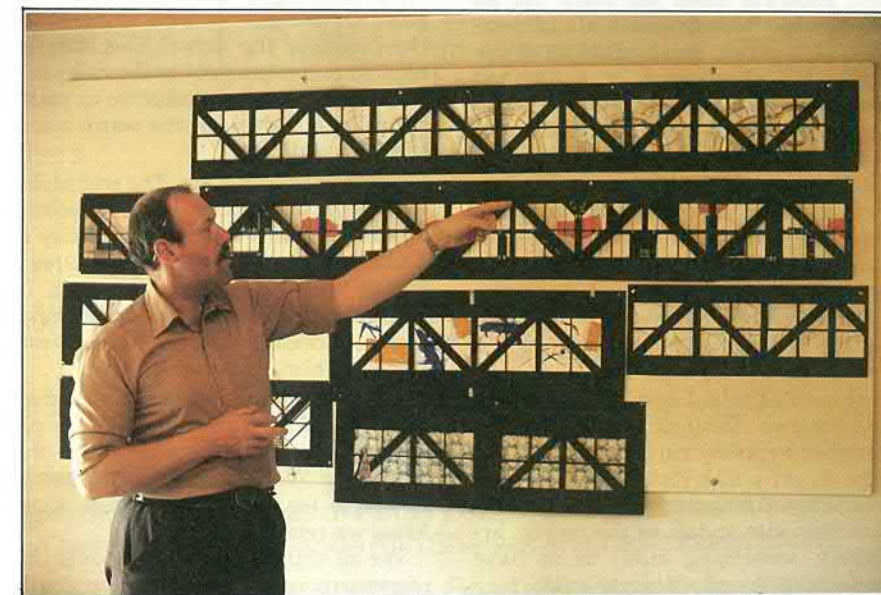
Jochem was born in Dusseldorf, West Germany in 1931. A self-taught artist, for the last decade he has been designing stained glass windows for churches in Germany, Switzerland, Great Britain and Sweden and is also involved in the concepts for whole interiors, integrating light and forms with function and architecture.

Some of his autonomous works are in collections at the Augustiner-museum, Freiburg, the Victoria and Albert Museum, London, the Hessisches Landesmuseum and others. As well, he is respected for his illustrations, collages and etchings and somehow finds time in his schedule for a flow of articles to various books and magazines such as *Neues Glas/New Glass* and *Stained Glass*. He has given workshops in the USA, Canada, Britain, Germany and recently Australia and New Zealand. He has the reputation for being an excellent teacher. This reputation is confirmed from the first day of this workshop.



'The Valley', Albany. Photo: Holly Sanford.

'Critique', Alan Skates, Wellington. Photo: Holly Sanford.



continued overleaf



## JOCHEM POENSGEN IN NZ



Jochem Poensgen at the workshop.

Photo: Robert Middlestead.

It is these talents mixed with his interest in people that make him able to create an atmosphere of enthusiasm and goodwill from the start. As an ice-breaker he introduces visual puzzles; fit a given, existing window design — a photograph of a finished work without scale or context — into a conjectural architectural position of your choice. Tail wags the dog. "Jochem, what's your game?" Participants relax and play with imaginative and fun solutions. Open discussion. Comparisons later with the true situations. Good Humour. Good start.

Then, to inspire window designs, collage. Two hypothetical projects are presented by Jochem. The room, except for a recorded Bob Dylan is quiet and intense. Designs are under way. Another hypothetical commission will take us on a site visit tomorrow to a bustling Auckland waterfront construction site to talk to the project architect, something many of us have never had the opportunity to do.

Every other day, there are critiques. Work is tacked on the walls and each person shares his or her aspirations

and insecurities. Carefully thought out and constructive comments come from Jochem. He has an innate ability to entice people out of themselves to discuss their own work more openly.

Days and nights pick up speed and momentum. Slide shows in the evenings. Jochem, showing how he designs, where he gets his ideas, how he allows himself the freedom of expression here, but restrains himself to the architectural surroundings there. Shares his thoughts, very personal, very generous.

Student slides from past workshops. Participants' work. Jochem's colleagues — Schaffrath, Meistermann, Klos, Buschulte. Architecture in Germany. Can stained glass save bad architecture? Does good architecture need stained glass?

Projects progress. Collages take on more obvious glass qualities on ever-increasing layers of tracing paper. Discussions occur about etching or fusing or glass types as solutions for how to achieve certain effects. Some people begin to work on real projects, actual commissions they brought with them.

Jochem enlarges a design to show his approach to detail at full scale. Works quickly with charcoal, shading and filling areas, thrilling us with the unexpected opportunity to see him at work.

Throughout these days there are wonderful imaginative meals made from fresh ingredients, cooked and served by the most hospitable and gentle of hosts. There's the smell of homemade biscuits before morning tea, the invigorating plunges into the cool blue water of the pool during hot, still afternoons. Who can resist the walks through acres of bush and pasture, the friendly horse and the smelly goat? Or the glow-worms at night on the banks of the drive? The stars as seen from the spa pool in the company of tired friends are conducive to yarn-spinning and dreams, the warm water bubbles around us.

This is a special time. The end of the workshop draws near and a celebration of Jochem's honorary birthday is declared for the last evening. Dress; casual, with hat made or salvaged. In splendid array, we dance and make merry. Jochem wears his Magic Vest. We toast him from our hearts.

Last day consists of critiques and an overview of everyone's work. People add to that their feelings about the workshop. Very positive and already nostalgic for the previous ten days. Must we return to reality?

We all slip away gradually over the afternoon, warmly saying our good-byes. The valley returns slowly to its initial peace until finally, just the sound of cicadas. . .

## EXHIBITION CALENDAR

### Pots of Ponsonby, Auckland

April 28-May 4. Window display by Gill Pragert.

May 5-11. Window display of smoked and raku pots.

May 19-25. Window display by Tony Bacon.

June 2-15. Exhibition by past winners of the Fletcher Brownbuilt Award.

June 16-23. Window display, 'Soup Plus'.

June 23-29. Window display by Jane Pepper.

July 14-20. Window display by Roger Paul.

July 21-27. Window display, 'Containers'.

### Albany Village Pottery, Auckland.

April 28-May 8. Exhibition by Ann Ambler.

June 23-July 3. Exhibition by Rosemarie and Roger Brittain.

August. Exhibition of Fantasy by John Green.

### Auckland War Memorial Museum

March 30-April 14. Craft for Architectural Spaces.

May 11-26. Philips Studio Glass Award '85.

June 1-16. Fletcher Brownbuilt Pottery Award.

June 22-July 14. Skyline Sculpture. Chimney pots from Auckland's past.

### Wellington City Art Gallery

June 29-August 25. Winstones Ties That Bind.

### Pottery and Friends, Christchurch

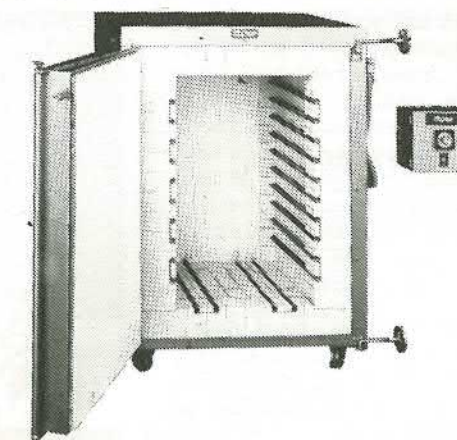
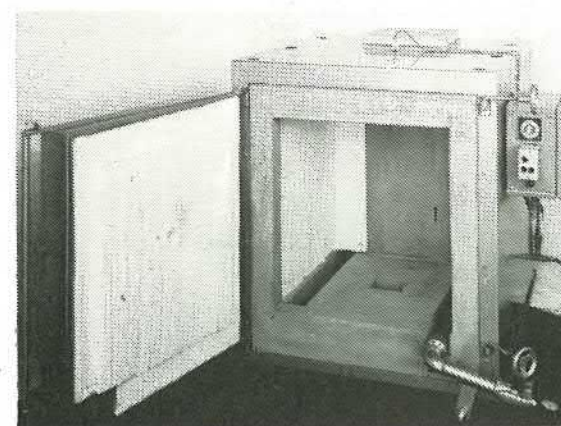
April 23-May 3. Cecilia Parkinson, John Parker.

June 3-14. Brian Gartside, Gillian Pragert.

July 11-24. Sally Vinson, Beverley Luxton.

Editorial copy for *The New Zealand Potter* 1985 Issue No. 2 must be in the hands of the Editor, PO Box 79, Albany, by May 30.

## W.D. MCGREGOR LIMITED



### BTU-TIFULLY EFFICIENT

That's how you sum up the new range of McGregor LPG Gas Fired Pottery Kilns.

Sizes range from 6 cubic foot upwards. All are designed to operate at 1350°C. McGregor Gas Fired Kilns are the only true downdraft kilns available to New Zealand potters and have been given full approval by both local and overseas experts in this field.

### Other features include:

- \* Excellent temperature uniformity
- \* Uniform reduction easily obtainable
- \* Flame safety equipment as standards
- \* Brick portal, base and flue
- \* Stackbonded fibre insulation
- \* Slide damper
- \* Economic performance
- \* Twelve month guarantee

### Optional extras include:

- \* Electronic temperature controllers
- \* Kiln programmers
- \* Metal flue extensions

**McGregors' expertise is at your service should you require a kiln of special size or specification**

**"START WITH QUALITY TO END WITH QUALITY"**



New Zealand's foremost supplier of Gas and Electric Kilns  
Manufacturers of: Replacement elements for all types of Pottery Kilns, using Kanthal A1 wire.  
Suppliers of: Kiln shelves, Silicon Carbide and Sillimanite Kiln Shelves and castellated props.

**W.D. MCGREGOR LIMITED**

118 Stoddard Road, Mt Roskill, Auckland 4  
Phone 699-619. Telex NZ60192 WDMG



# THE POTTERY AND FRIENDS, CHRISTCHURCH

By Wayne Tasker

Christchurch as a city is a good place to live. It is the home of large parks, early colonial architecture, the Avon River and gardens planned carefully on quarter acre sections.

Canterbury Province generally is a unique place — vast alluvial plains, mountains, harbours, beaches and peninsulars all woven together by large rivers with romantic names like Waimakariri.

The province is also home to a thriving cottage industry — studio pottery.

Throughout Canterbury in small rural townships or larger urban centres there are individuals or groups of people who have banded together into clubs or co-operatives to pursue their craft. The one thing these people have in common is their love of clay and the excitement they get from the various stages needed to complete a vessel. Hamada once said something to the effect of: "Don't search and struggle with clay — it's born deep within you; if it's there — it's there." Many people in Canterbury have found that "it is there" and the strengths of their convictions can be found in the quality of much of their work and the success of the various clubs in the Province.

In August 1982 a piece of prime Christchurch real estate became vacant in the city's new mall. Roads had been closed and walkways established. The face of the city was changing. The commercial area was moving slowly across to the new mall. Could a co-operative pottery shop exist in such surroundings? Here was a challenge too hard to resist and so with \$15 in a battered cheque book, my job was now to establish a viable business.

A list of top Canterbury potters was drawn up and the phone started ringing out to city and rural homes. Slowly the team came together. It was an exciting period, bringing together these people, some well known locally, some already nationally established, to talk with them about the vision that lay ahead.

As I met them and saw their work, something warm inside me was saying the risk was become more calculated.



Lawrence Ewing and Karina Tasker discuss a piece of work by Gita Berzins.



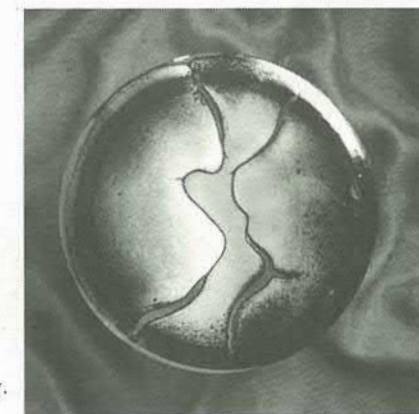
Porcelain Sea Cradle by David Brokenshire.



Anagama fired bottle by Sally Connolly.



Low fired carved bottles by Wayne Tasker.



Platter by Lawrence Ewing.

Alcove displays show each potter's work individually.



These people were all good sorts. Some serious, some humorous, but I realised that in a pottery shop personality differences were vital because they translated into the differences of individual pots. Flamboyant people make flamboyant pots, intellectuals make intellectual pots, explorers try different techniques, gamblers chance their arm and conservatives play safe. That is the magic of people and their pots and in *The Pottery and Friends* we established a team with a wide range of personalities and styles. We consciously try to promote the art side of clay with excellence as our standard.

Two years later the original team is still together except for Raewyn Atkinson who is now potting up North and the shop has become well and truly established. There have been hard times, like finding money to build the gallery and repay loans but slowly we have done it. *The Pottery and Friends* has two distinct areas, the retail shop and the unique gallery. All have been put together very carefully. As one regular customer put it: "A nice blend of upmarket elegance with the feel of home". There is a conscious effort to display a potter's work in one place instead of jumbling the pots of many artists together. Individual alcoves are used and rotated among the potters, and the front window is our silent salesman which creates the shop's image and is an excellent place to show new works. Gift cards, relaxing music, good lighting, a distinctive logo, some permanent displays like the fireplaces and paintings, and the always hot coffee make our customers feel at home.

The gallery is unusual and is a nice contrast from the shop. It has a good earthy charm — brick walls, rough cut pine and plants. We quite often lose people out there for long periods as they chat together amongst the plants and ferns. The gallery has been important as it has given us a chance to display the works of potters from other parts of the country in exhibitions. Our last show with a raku theme featured three *Pottery and Friends* artists with Rick Rudd as Guest Exhibitor, and we are currently drawing up this year's list of exhibitions for which invitations will be offered soon. We will introduce the works of a selection of New Zealand's top potters to add to the variety of our regular team.

*The Pottery and Friends* has become a good ambassador for New Zealand pottery in Christchurch and our team members are regularly in the shop to welcome our many visitors. If you are in Christchurch, call in and introduce yourself. Enjoy our pots and our coffee. If you are travelling through Canterbury don't forget to visit our smaller towns — there is a lot happening with clay in many of them.



# THACKWOOD POTTERY & GALLERY

on  
Highway 6  
Wakapuaka  
Nelson. Ph 520-978

Open Tues — Sun  
10am — 5pm



display the work  
of potters  
Ross Richards  
Carol Crombie  
David Wilson  
Dianne Hutchison  
Ian Hutchison  
Adrienne Richards

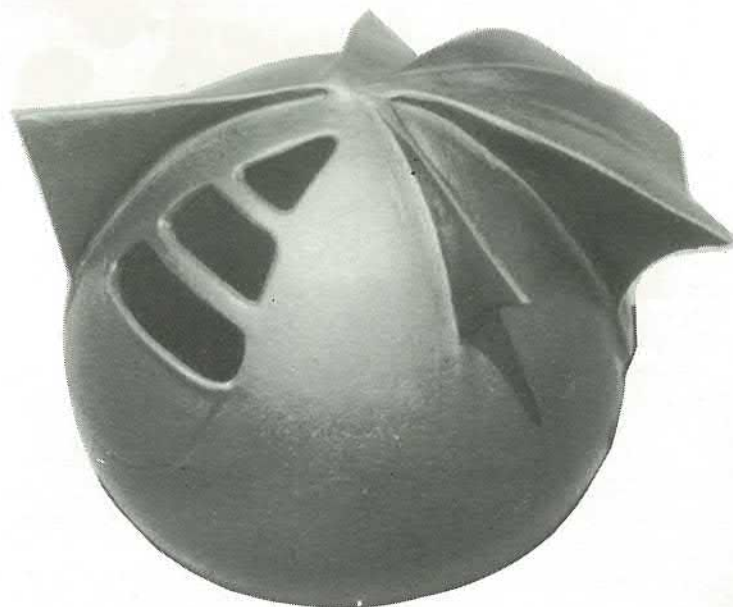
## THE POTTERY AND FRIENDS

114 Cashel Street, Christchurch, New Zealand. Telephone 793-035

### Flight

Lots of friends  
On a Northern flight  
Names  
Now familiar faces  
Faces giving new ideas  
To cylinders lost  
in the space of time  
Centuries of clay in a  
familiar form  
Planets and clay  
Clay and space  
Lots of space to move  
Better try

Wayne Tasker



Photograph Edwin Gin

The Canterbury Shop

## BOOKS

Reviewed by Howard S. Williams

### DECORAZIONE CERAMICA

By Nino Caruso (Hoepli, L.45,000)

*The New Zealand Potter* has just received this book from Italy for review, unfortunately without a local agent or price though as an indication, at the time of writing the Italian price of L.45.000 translates as NZ\$47.00. Translation is another problem, as the text is in Italian; no indication of whether an English version is being published.

A pity because the lavish use of excellent photos, both black and white and colour, and drawings stimulate one's curiosity — what does the text have to say about the pictures?

Nino Caruso is one of Italy's most famous ceramic artists, known particularly for his immense installations, walls and free standing structures built up from modular units cast and extruded in factories such as *Ceramica Marazzi*. Pictures show stunning examples of these, in particular the well known curved wall in the church, *Chiesa Evangelica di Savona*.

Nino has written two other books for the same publishers, *Ceramica Raku* and *Ceramica Viva*.

*Ceramic Decoration* (at least I can translate the title!) covers it would seem, all possible methods and processes of decorating on pottery. It has working photos and recipes and illustrates examples from the year dot to 1984. The examples also come from many countries and cultures, including Australia though I have not found a Kiwi name anywhere. It also covers pots ancient and modern, mosaics, tiles, sculpture and architectural ceramics. A beautiful book even though I can't read it. The publisher is *Ulrico Hoepli Editore, 20121 Milano via Hoepli 5. Italy*.

### THE GAS KILN BOOK

By Chris Cockell (NZ Society of Potters \$7.50 + 50c postage)

This 90 page book with a brilliant cover designed by John Parker, photo by Ces Thomas, was compiled by Chris Cockell partly from notes of the Gas Kiln Seminar held by the NZSP at the Con-

ference in New Plymouth, 1983. The publication of the book was supported by a *QEII Arts Council* grant, on the condition that all proceeds from its sale be reapplied to publication of technical information for potters.

In the *Introduction* Chris writes, "The purpose of this book is to try and establish the basics to building a kiln insulated with ceramic fibre and firing with Natural or Liquid Petroleum Gases." He does not set out to give preference to one ceramic fibre over another, leaving this to the reader to decide after having absorbed all the technical data supplied.

Unfortunately this data is taken directly from brochures supplied by the houses selling the various fibres. Typically sales orientated, these would have one believe that each product is the best available, according to its specifications. The reader learns much about ceramic fibre, but may still be unsure as to which product would best suit his own needs.

Some data is confusing — some is directly contradictory. For example, on page 55, quote,

"One characteristic of ceramic fibre is that it reverts to mullite, a more hazardous substance, upon repeated heating and cooling. . ." Two paragraphs later, quote;

"The question that does not appear to have been answered yet is whether ceramic fibre changes its structure after firing. . ."

The loose conversational style of writing does the book a disservice — a technical manual must be crisp and concise in all aspects. Dimensions should be quoted in inches and/or centimetres, not randomly mixed. I feel the book could have been shortened considerably and its message made much more clear by tight post-writing editing. These niggles aside, *The Gas Kiln Book* contains much useful information supported by excellent diagrams. It covers kiln design and construction; ceramic fibres, their attributes and how to use them; burner systems; liquid petroleum gas; a raku kiln, and kiln atmosphere. The section on the raku kiln is especially good — a very sensible design using minimal materials, which any competent home handyperson could build and operate.

The section on kiln atmosphere would be valuable reading to those wishing to improve their firing techniques.

Overall the book should be considered as essential reading for all potters — I would like to see a tighter second edition. It can be obtained by sending \$7.50 plus 50c for post and packing to **Chris Cockell, 6 Raroa Terrace, Oratia, Auckland 8**. Buying it also helps the NZSP funds for future publications.



# THACKWOOD POTTERY, NELSON

By Peter Gibbs

Thackwood Pottery in August 1984 looks a bit like a think big construction site. The newest building is just getting a paint job and next door, a steel frame is slowly filling up with bricks. Beside that a blue plastic cover conceals half a bottle kiln. Through the gate things look a bit more settled. The newly painted showroom/gallery is full of pots and the old Dutch oven kiln looks like it's been there a while. Next to that the workshop occupied by Ross Richards seems to be about 50 years old, which it probably is. Shortly, however, progress will install yet another building so Ross and co-worker Carol Crombie can work without knocking elbows.

Ross and Adrienne Richards moved to Thackwood in 1979, their third home since Ross began potting for a living in 1974. In addition they'd spent a year in Dunedin in 1978 when Ross taught pottery at the Otago Polytech. In 1981, they were joined for a firing cycle by Carol Crombie. Carol's introduction to pottery began 20 years ago in Otago when next door neighbour Beryl Jowett introduced her to clay. Eight years later she moved to Nelson and eventually became involved in *Craft Pottery*. However, she found most of her pottery was fitted in around house and family. The short spell with Ross was a real chance to devote more continuous time to pots, and it worked so well she's just never left. The following year, Carol's small kiln was added to Ross's chimney, and is sometimes used for salting, although both potters still use the large kiln for stoneware firings.

To cope with increased production, and to provide a more appealing area for visitors, a showroom/gallery was built late in 1982. This is operated as a separate business by Adrienne Richards.

A little international flavour was added in November 1983 when Irish potter Dave Wilson joined the team. Dave spent 18 months in advertising followed by two years at Art College, including half-a-day a week of pottery. A summer job on the Isle of Skye with a potter stretched to 18 months and was followed by 2½ years as a production thrower in North Wales. Another 2½ years in his own pottery, then travel through America finally led Dave to Auckland. His first step was six weeks with Jeff Scholes, but a phone call to Royce McGlashen in Nelson initiated



From left, Ross Richards, Ian Hutchinson, Diane Hutchinson, Dave Wilson, Carol Crombie.

yet another 2½-year spell as a production potter. When the opportunity to work for himself in the grounds of Thackwood was presented, Dave responded by building a small workshop beside the gallery.

In August 1984, this building was expanded threefold to accommodate West Coast potters, Ian and Diane Hutchinson. Ian and Diane are self-taught potters who have worked in isolated areas since starting with clay seven years ago. From Canvastown, then Whangamoa, where they lost their workshop in a fire, to Westport, where they worked with John Sepie before setting up their own workshop with a rimu-fired Bourry Box kiln. Finally, the lure of the bright lights brought them to Nelson and Thackwood. Their Westport kiln is being rebuilt beside the workshop. But it's not alone.

Yet another occasional Thackwood inmate is Christine Boswijk. Christine works in Nelson, and amongst her other work makes large-scale, coiled

pots up to a metre or more in height and diameter. Because of problems with space and local by-laws, Christine is building a large updraft bottle kiln at Thackwood to handle these gigantic pots.

The co-ordination of the various activities at Thackwood is consensus management at its best. Each person is aware of the problems that can arise when people are in daily close contact, so the layout ensures a bit of private space for everyone. At the same time, there is considerable stimulation and discussion going on all the time.

The work of all the Thackwood potters springs initially from their experience with domestic ware, and from this common root, many divergent threads are emerging. Most spectacular is the pit-fired work Ross is doing. Using a porcelain slip on stoneware clays, with a variety of oxides and sulphates, his work in this area is incredibly subtle and sensuous. Adrienne increasingly uses the pit for firing masks and wall plaques.

Much quieter experimentation with ash is one of Carol's preoccupations. Some of her most beautiful glazes have been with carefully prepared cow dung ash, as well as ash from wood and straw.

Extending domestic ware with lightly salted porcelain, Ian and Diane provide yet another aspect within the gallery.

Ross and Adrienne hope to stop development on the pottery once the new workshop is in place. Changes in the last two years have been pretty radical, and they're looking forward to settling into a routine of production for a while. In the meantime they're just going to work on their seven-bedroom house for a bit. Seems like a new bathroom is a good place to start.

Photos: Lynne Griffith.



Thackwood Pottery.



Ross Richards and Carol Crombie.



## NEWS FLASH

Tony Phipps of County Coins, 2 Bowen Street, Wellington, phone 736660 has and is importing ancient Roman, Greek and Middle East ceramics and ancient glass, all well authenticated. Prices range from \$50 to \$5000. If you are looking for a particular type of antique pot, communication with Tony could be entered into.



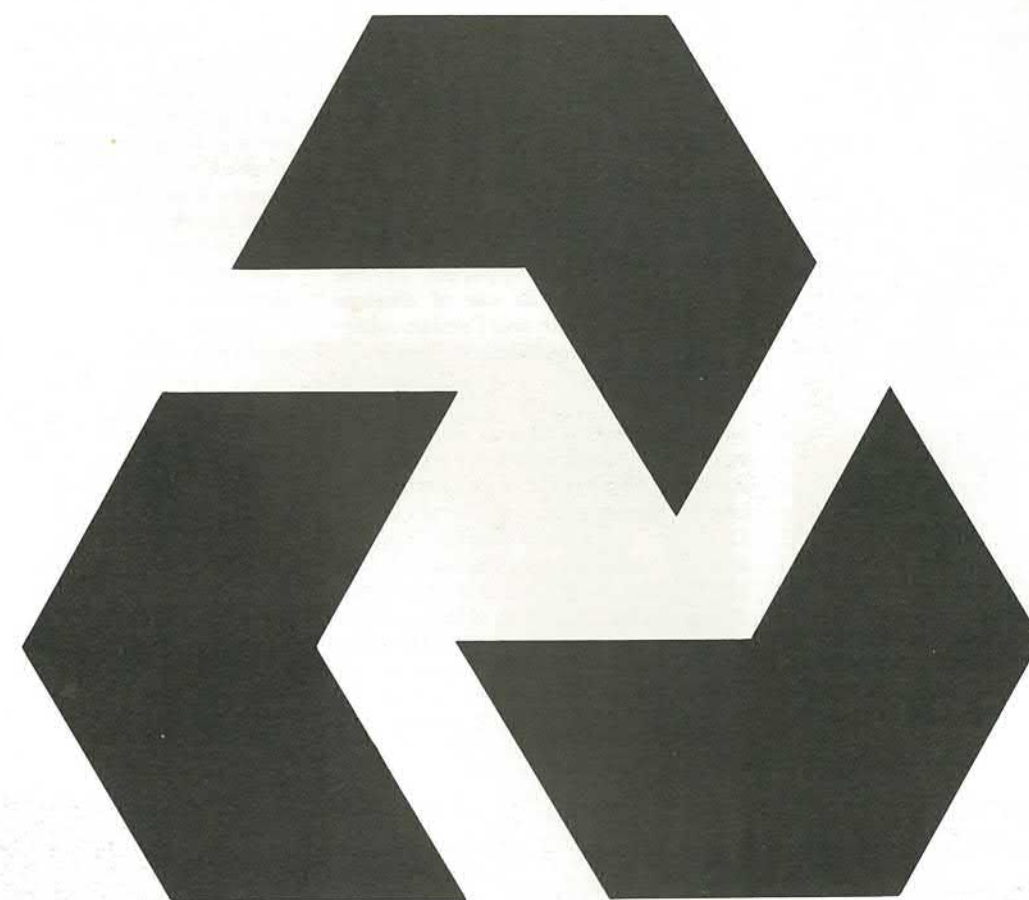
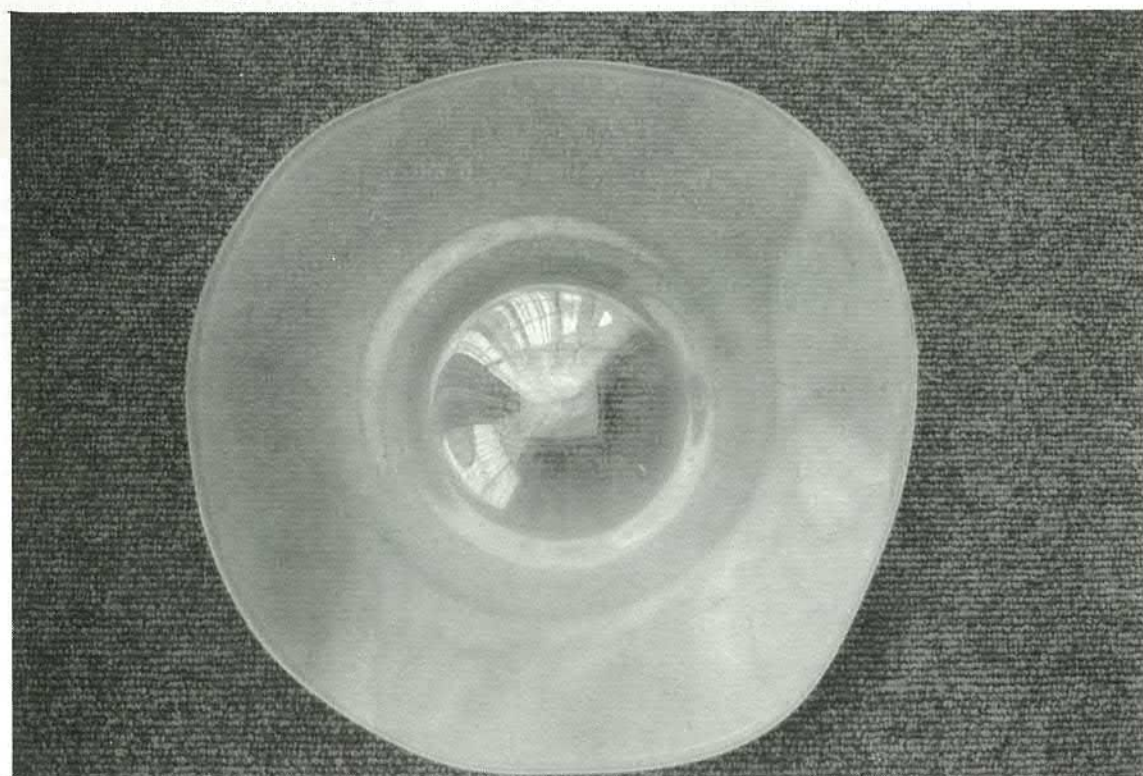
# WINNERS OF THE NATWEST CRAFT AWARD, 1984.

New Zealand Academy of Fine Arts, Wellington.



*Bamboo pots by Anneke Borren, Paraparaumu. Photo: Howard S Williams.*

*Blown glass plate by Mel Simpson, Auckland. Photo: NZ Academy of Fine Arts.*



**NatWest**  
Financiers & Merchant Bankers



# POTTERS AND POTS '85

By Howard S. Williams, Auckland



Alan Peascod, Canberra, Australia

Tucked away in the school's quadrangle, the trade displays were not well frequented, probably because the pottery supply houses are now well known to us all. These trade stands may in future only be organised for major Society gatherings.

Alan Peascod's slide shows and demonstrations were however, well attended even on the morning after the Ball! Alan's slides of his time potting and teaching in Egypt, Iran and Turkey were fascinating and instructive. They showed a great deal about the Middle Eastern influences apparent in the forms he makes, his use of alkaline glazes and the Arab and Persian calligraphy in his decoration.

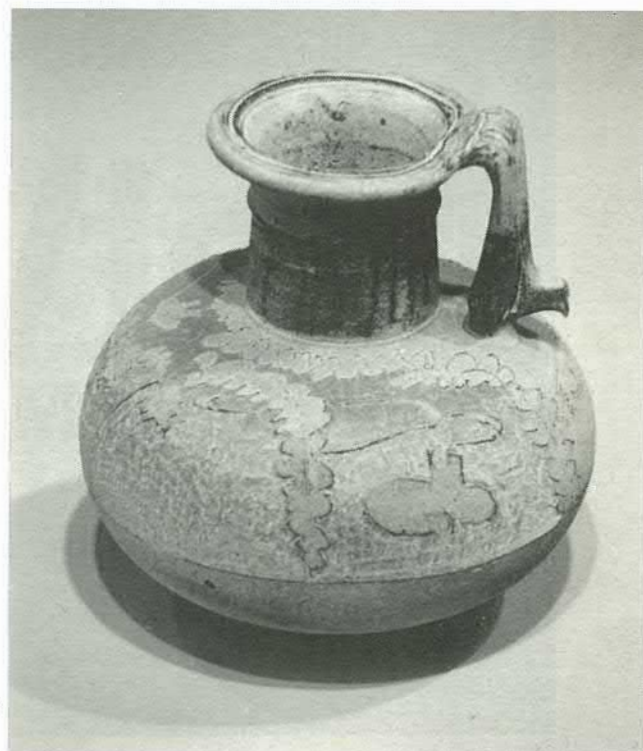
He demonstrated his throwing, joining and fast-blast drying with a near half metre flame from a gas burner. Finished forms are repeatedly dipped in different slips building a layer sometimes up to 2 cms thick. Designs are then deftly incised through these layers. The forced drying crackles these slips and even pings flakes of clay off, much to the surprise of observers in the front row. His pots, often multi-fired finish up with an antique looking surface, a timeless quality. At times he acid etches, post firing, for added colour revealing and for texture.

Alan's approach to ceramics has always been controversial — he continually challenges the *Rules*, going against the thou-shalt-do to see what happens when he doesn't. He verbally minimised the value of pottery books and magazines — I looked the other way, figuratively speaking. He uses glaze recipes by disobeying their instructions, he pushes his processes and materials beyond their limits to find out their possibilities. He was reluctant to give accurate information, preferring that people experiment for themselves. Those attendant potters with notebooks ready for a new collection of recipes must have gone home with their heads full of ideas, but few definitive tables.

Alan has a great respect for history and in his extensive travelling he always has an eye on the past; he prefers the richness of ancient pots to the slickness of many contemporary ones.

This certainly showed in the collection of his pots at the *Hawkes Bay Art Gallery and Museum* in Napier, where the Society's 27th National Exhibition was opened on the Saturday evening.

Dry glazes in rich deep purple and blue, dry antique whites and exotic silver lustre on glossy black. They were the show-stealers of the exhibition. Alan's own choice of the best New Zealand pot in the display was a beautiful orange saggar-fired sphere by Jo Munro from Akatarawa.



photos:  
Howard S. Williams

NEW ZEALAND POTTER No. 1, 1985



NEW ZEALAND POTTER No. 1, 1985

Fascinating though the Peascod pots were, I find myself in agreement with Peter Lange when he wrote in the ASP newsletter, "This obsession with Middle Eastern culture is no different from a lot of NZ potters' obsession with Japanese tradition. I find both a bit irritating and inappropriate when taken to exclusive lengths."

In the exhibition personal creativity and fine craftsmanship were shown by people like Anneke Borren from Paraparaumu with her group of black-on-black bamboo handled pots; Wendy Masters from Kapiti with her Hillside boxes — tiny houses built on steep slopes; Rosemary Thompson, Christchurch with her lusted and sawdust-fired birds; Rick Rudd, Auckland with his black raku forms, and the aforementioned Jo Munro.

Stan Jenkins showed his latest two films, *Mirek Smisek, Potter* and *Len Castle, Potter*. These follow the first of the series, *Peter Stichbury, Potter*. They were very well received.

The AGM of the Society was a very quiet and short affair with the presidency being handed over to John Crawford from Westport, by Sally Vinson from Devonport, after her three years' excellent work steering the ship. Sally can now devote more time to her own pottery and to steering her husband John's ship out on the Waitemata. At least with our David at the country's helm, Sally and John won't have to steer again on our harbour, in order to protest the visit of another Morally Indefensible.

Thanks Sally for your energies expended for our benefit. Thanks Hawkes Bay potters for an excellent Potters and Pots '85.



31

Perfect weather and a perfect setting — *Hereworth School* in Havelock North — set the scene for the Conference and the AGM of the *New Zealand Society of Potters*.

170 registrants gathered on the first evening to greet the guest potter from Australia, Alan Peascod, his wife and their son, with a traditional Maori song and *Haka* welcome. The warriors and wahines performed well, as did Peascod-very-junior who much to the crowd's delight wandered between the dancing feet, gathering the ceremonial *taiahas* together as if playing with giant pick-up-sticks.

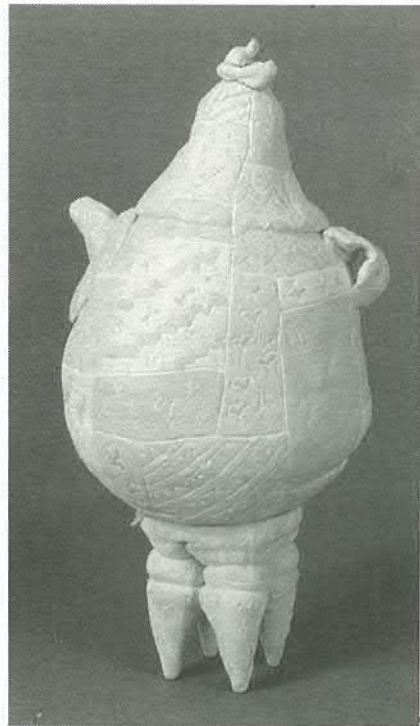
The informality and warmth of this opening spit-roast and concert evening continued through the weekend.

The Ball at the *Napier War Memorial Hall* gave much enjoyment though somewhat too little food and wine for those at the end of the dinner queue; the final night's *Hangi* rounded off the weekend nicely; the school swimming pool was in constant use.



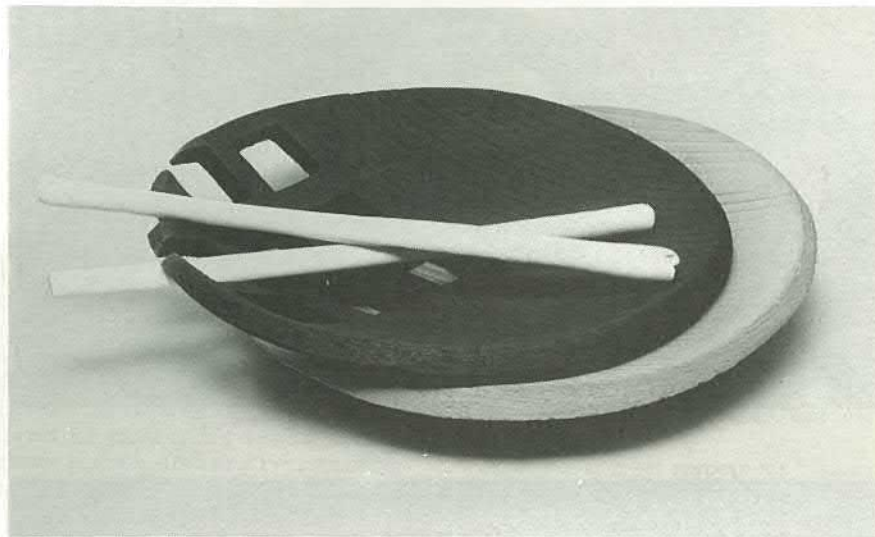
## The NZ Society of Potters 27th Annual Exhibition

Photos: Hawkes Bay Art Gallery and Museum, Napier.



Penny Walker, Christchurch.

Rustie Richie, Stratford.

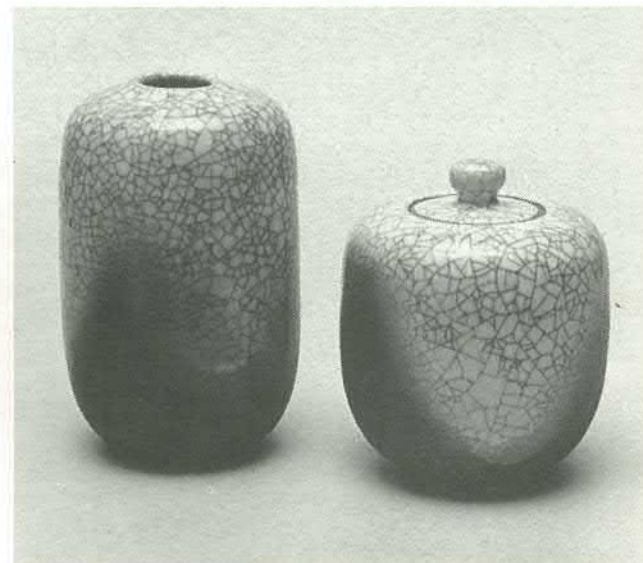


Paul Patcher, Palmerston North.

Beverley Luxton, Howick.



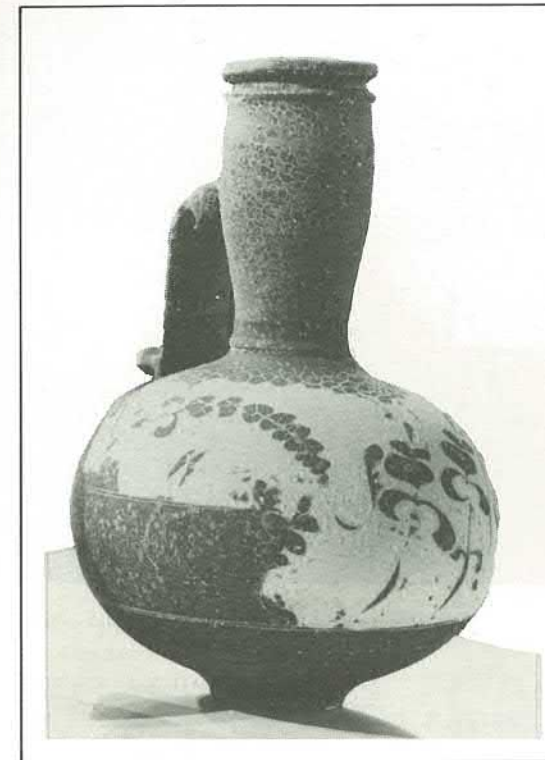
Robyn Hetherington, Christchurch.



NEW ZEALAND POTTER No. 1, 1985

## Hawkes Bay Art Gallery and Museum, Napier

Photos: Stan Jenkins

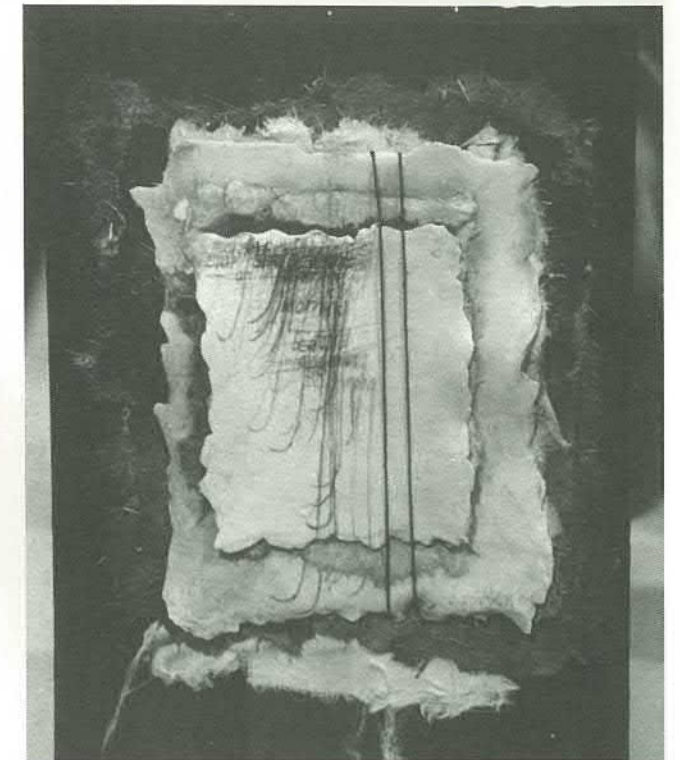


Alan Peascod, Guest Exhibitor, Canberra, Australia.

Helen Mason, Tokomaru Bay.

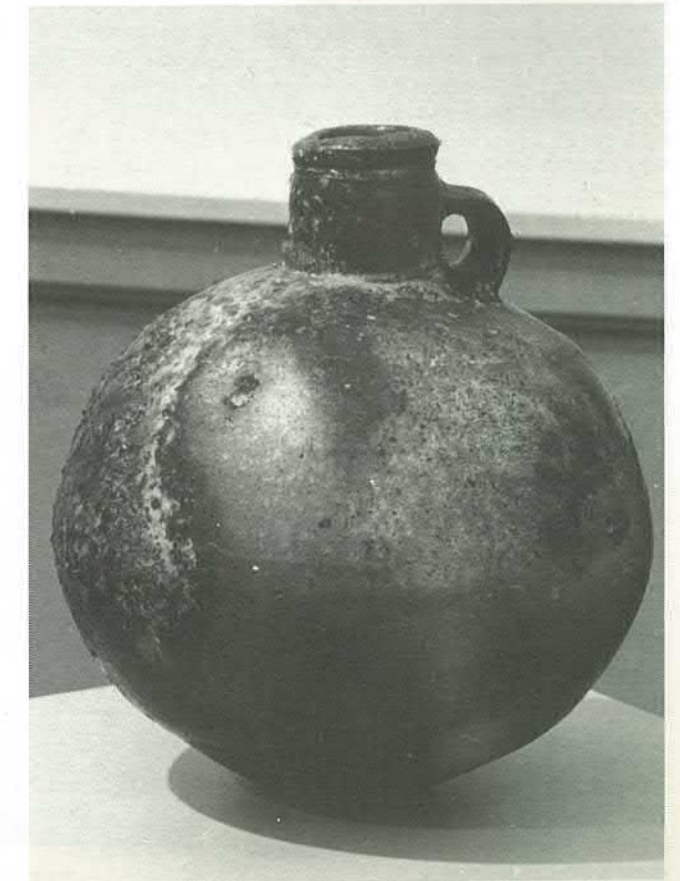


NEW ZEALAND POTTER No. 1, 1985



Debbie Pointon, Raumati.

Chester Nealie, South Kaipara Heads.





# ART WORKS FOUNDRY SUMMER SCHOOL AT SANDY BAY



Photos: Howard S. Williams

By Howard S. Williams, Auckland.

**Dave Reid.** A Big man in every sense of the word. Physically big, but with a big heart. Big on ideas, on enthusiasm, in action, with energy, with sharing knowledge and skills. Big in the world of Bronze Casting. He is the big man — I'd call him the *guru* if that term was not slightly out of date — behind the recent upsurge of interest in the craft of lost wax ceramic shell casting of bronze for sculpture.

Dave was in the middle of doing a BSc when, needing money to see him through his next year, he took temporary work in a steel foundry in Dunedin. As many potters are with clay, Dave was immediately 'hooked' on the thrills (and spills?) of the processes of casting — his temporary job lasted 2½ years.

Nobody would let him into the technical secrets — in those days they were closely guarded, so he set out to teach himself by watching, asking sideways questions, reading and experimenting whenever possible. After a couple of years of overseas travel, seeking and questioning, he returned home to set up a foundry in his parents' back yard.

This was followed by a year and a half at Bethells Beach where he lived and worked alongside potter Jeff Scholes, casting bronzes of his own and those of others. This developed into his becoming a sculptors' technician for the next six years, with little time for his own work.



Dave Reid

Sculptor Greer Twiss visited Bethells and seeing Dave needed more and better equipment, helped him in successfully applying for a QE II equipment grant. These two, then joined by Marte Szirmy formed the *Art Foundry Trust*. Soon Dave was offered the use of the then inactive foundry at the *Elam School of Art*, in exchange for some teaching work.

At this time he met combustion engineer Mike Sloane who was engaged in designing boilers. Mike left his job and joined Dave in setting up *Art Works*, Fine Art and Precision Founders, in Auckland's Parnell, offering complete foundry casting services to artists and sculptors. Parts of the building were sublet to friends to build up a larger workshop atmosphere; people working in different disciplines sharing workspace, ideas and information, process skills.

Dave believes good craftspeople can help each other greatly in their different disciplines, "The skills may differ, but the chemistry is very similar, as are the creative energies and the satisfactions involved in working with clay, glass or bronze. You can expand into all of these. You know you can do it. It's just a matter of turning your head slightly — and doing it."

Dave has had another QE II grant, this time for travel; USA, Europe, Greece, Egypt, India, Nepal and Hong Kong, visiting foundries and studying ancient and modern bronzes.

*Art Works* has a great many people bringing in wax sculptures to be cast into bronze, the process of which is a complete mystery to most. Dave wanted to demystify this process, so at least the clients knew how their pieces were cast, even if they did not eventually do it themselves. The annual casting workshops were born.

Dave Reid has now left *Art Works* though he remains in close contact with them, and runs these casting workshops every summer at Sandy Bay on the tip of the Coromandel Peninsula. He also travels around the world taking similar courses in many countries and has been instrumental in setting up other permanent foundry services like *Art Works*. He is also collecting material to write a book on lost wax, ceramic shell casting of bronze for the home/studio sculptor. A big man who is having a big influence in the reawakening of this age-old craft.

Frank Watson discusses student's wax model.



Owen Mapp making wax models for bronze bowls.

## Sandy Bay

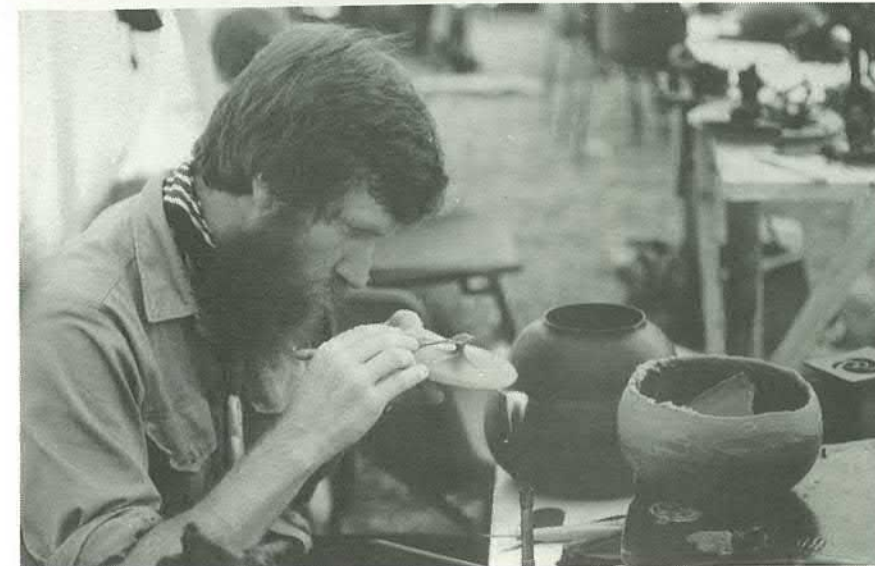
Remember the superb weather we had during the second week in January? Imagine arriving then at Sandy Bay, having driven the full eye-feasting length of the Coromandel Peninsula, turning into the *Moehau Community Farm* leaving the view of Great Barrier behind you, just there across that blue, sun-sparkled sea, and walking up the narrowing valley to the summer school site. With luck your tent and bags come on the farm's tractor and trailer.

Tents for about 50 people are grouped under trees bounded by a river just perfect for swimming, for plunging into after the nightly relax in the black-plastic-over-manuka sauna, or for keeping your drinks cool in. In the centre a marquee filled with trestle tables covered with modelling tools, hissing gas jets and wax models.

Here are some 40 people working on their sculptures. Some are professionals, most are fairly new to the craft and there is a fair sprinkling of potters who at first find wax a very difficult material to work with after clay.

Donn Salt is the resident artist and demonstrations of each step are given by Dave Reid, by Frank Watson the present manager of *Art Works*, Jim Wheeler who trained at the *Johnson Atelier of Sculpture* in the USA and is the expert on patina, and others of the 15 member *Art Works* team.

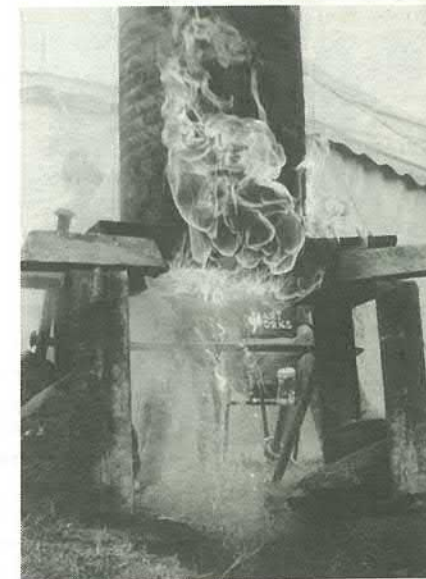
Time is given to full lecture/demonstration hours, time is given to each individual participant. Time slips by all too quickly, there is so much to learn, so much to do, so much excitement in the working with this medium, so many interesting people to talk to. And the meals are 5 star plus.



De-waxing ceramic shells.

The waxes are finished. Wax cups are attached to act as reservoirs for the molten bronze, sprues also in strategic places to vent otherwise trapped air. Now the ceramic shells or moulds can be built up over the wax, after it has been washed in alcohol/detergent. The piece is dipped in a slurry of colloidal silica, zircon flour and a wetting agent, then stuccoed with zircon sand and molochites.

Up to 5 coats are applied with periods of air drying in between, each successive coat being of a thicker and bigger particle size mix. Then the piece is put into an oil-drum furnace and the wax melted, or burnt out with a spectacular blast from a gas burner. Any cracks appearing after this in the now-fired ceramic shell can be mended with the molochite mix reinforced with strands of fibreglass — then it is on to the pouring of the bronze.



continued overleaf



## Sandy Bay

A circular furnace is built of bricks, the outside clammed with clay, the inside lined with kaowool, and a large gas burner inserted and tuned to the correct performance. Sensitive hands adjust the valves for the right amount of reduction or oxidation. The crucible is fed with ingots of bronze and then set into the furnace with a long steel carrying/pouring yoke, by two people dressed in full anti-heat gear — apron, helmet and dark visor, gauntlets and boots. This part is no Sunday School picnic game.

Rows of pre-heated ceramic shells are propped upright along a wall of river stones, cups open to the sky like a rank of fledglings waiting to be fed. The crowd gathers round — not too close, cameras at the ready. Dave dips into the molten bronze with a long pyrometer probe, studying its readout dial. Frank judges the colour of the melt with an experienced eye and retunes the roaring burner.

"Now!" The heavy glowing crucible is lifted clear from the furnace, carried quickly to the line of moulds.

"Steady!" The *Deadman* holds his end of the carrying yoke still, the *Pourer* rotates his two handles, tilting the crucible. A third man scoops the slaggy crust back off the surface of the metal, suddenly exposing the glowing red liquid. A fourth man steadies the first mould with a steel rod. A brief orgasmic gush, flashed with golden green. Orange trails and spits. A patch of grass catching a spill bursts into flame. Two seconds and the mould is filled — on to the next. Another two second burst, another pyrotechnic display — on to the next. And again. Down the line. Then the metal has cooled too much so back to the furnace with the crucible.

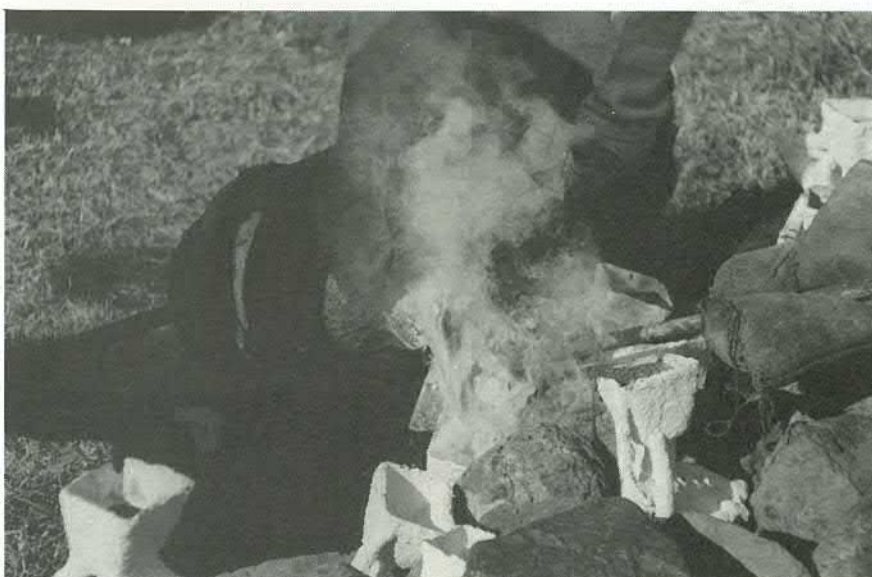
Sweating, aching carriers shed their masks and gauntlets and there is the sound of tear-tabs popping off cold cans. The cameras have stopped clicking, the cicadas are still singing, the sun's heat beats down, the bronze heat quivers up.

Soon the moulds are cool enough to handle and their owners carry them to the 'pit' and commence the task of chipping off the ceramic shell to excavate their creation, still all leggy with sprue rods. The marquee is filled with the sound of hacksaws, power grinders and polishers, ecstatic chuckles and disappointed groans.

Into the stream for a swim. Up the stream under the shadow-lace of pun-gas to indulge in a massage under the magnificent waterfall.



*Sprued and cupped waxes, some with first ceramic coat.*



*Pouring bronze.*



It was hard to leave at the end of the week, walking out of the valley, saying goodbye to newly-made friends, but carrying a notebook full of words, a camera full of photos, a head full of ideas — and my very first piece of bronze.

NEW ZEALAND POTTER No. 1, 1985

# CALL FOR ENTRIES WINSTONE TIES THAT BIND



Winstone Award for Excellence \$2000 Two Commendations of \$500

## A Selected Multi-Media Exhibition

Artists and Craftspeople are challenged to CREATE A WORK OF TWO OR MORE UNITS WHICH ARE KNOTTED, BOLTED, TETHERED, CHAINED, LACED, HINGED, OR BOUND TOGETHER.

To be selected by Swiss Artist and Designer Marlise Staehelin. The Exhibition will tour New Zealand 1985/86.

Write immediately for a Prospectus to:

Wellington City Art Gallery  
P.O. Box 1992  
65 Victoria Street  
Wellington  
OR  
Crafts Council of New Zealand  
P.O. Box 498  
Wellington

## STRONG, SMOOTH HANDLING...SUPERB GLAZE RESPONSE.

Since its introduction into New Zealand, SC80 clay has proved to be one of our most successful products.

Its strong, smooth handling coupled with superb glaze response makes it the perfect clay for smaller, highly decorated ware.

This clay is moving fast, so place your order at

your local stockist or:  
Winstone  
Potters Clay,  
P.O. Box 3,  
Nelson.

**SC80**  
WINSTONE  
QUARRIES LTD  
WST 287 OGILVY

Have you a potter as a friend? Or do you enjoy reading about New Zealand potting at its best? A subscription to New Zealand's potting magazine makes a wonderful gift.

**Potter**  
New Zealand  
Potter

NEW ZEALAND POTTER, PRIVATE BAG, PETONE.

I enclose my cheque for \$15 for 3 issues  
If this subscription is a gift, please fill in YOUR name and address here and the recipient's below.....

NAME .....

ADDRESS .....



# THE STORY OF COPPER-RED GLAZES

By Mike Rose  
Chemistry Division, DSIR

Pottery is known as our oldest technology, and dates back at least 7000 years. Science, however, is a very recent addition to the list of human activities; the word *scientist* did not even exist before the 1830s. Thus potters as a breed have traditionally distrusted their scientific brothers and sisters, and continued with the pragmatic approach of "find something that works and stick to it." The story of copper red glazes illustrates the fact that once potter and scientist could be persuaded that they were working towards the same end, a mystery dating back centuries could be solved.

One of the earliest known formulas for a ceramic glaze is inscribed on a 4000-year-old clay tablet found in Northern Iraq. Bronze Age metal workers used sand to make moulds, and would have noticed that materials such as metal oxides and borax caused hot sand to melt and form a glass. Later, in China, the effect of wood ash on kiln walls suggested another source of glaze materials. A further development may well have occurred when practitioners of alchemy, that strange combination of chemistry and mysticism, studied the properties of copper and lead compounds.

In the 17th and 18th centuries, pioneers of the new "chemistry" such as Robert Boyle and Joseph Priestly were occasionally asked to advise on ceramic matters, but it was not until the 19th century that pottery manufacture was made the subject of serious scientific investigation.

A distinguished scientist named Dr Arthur Church was engaged as consultant at the Doulton factories in Lambeth. He has been credited with the introduction into ceramics research of a technique used by geologists: thin section microscopy. This involves cementing a piece of pottery onto a microscope slide with transparent adhesive, and laboriously grinding it with carborundum grit on a glass plate. When the pottery has been ground until only a few microns thick, it becomes transparent, and a microscope can be used to identify the various

materials in it.

A contemporary of Dr Church in Germany was Hermann Seger — probably the first professional scientist to work entirely in ceramics. He was the originator of Seger Cones, the first popular version of the familiar firing cone — which measures the heat-work of a kiln by melting in a controlled way. (An idea very similar to firing cones had actually occurred to Wedgwood a century earlier, but this had not been made public.) Seger's great contribution to glaze chemistry was the Seger Formula, which made it possible to deduce the characteristics of the fired glaze from a knowledge of the chemical composition. He also worked on colours, and was the first to note that stains could be much improved by combining oxides into a form which geologists call a *spinel* (e.g. cobalt oxide was improved by combining it with alumina to form a spinel  $\text{CoO}:\text{Al}_2\text{O}_3$ ).

In the English-speaking world, the only ceramic chemist whose stature approached that of Seger was a man who grew up in New Zealand and graduated from Otago University: Joseph Mellor. Mellor was a world authority on chemical analysis, and by combining this with the microscopy technique of Dr Church, the Seger Formula and other research methods borrowed from the glass and metallurgical industries, he was able to study the scientific principles behind the glaze technologist's craft. The most intriguing of these was the origin of the bright red colour in certain copper glazes fired in reducing atmospheres (i.e. where the proportion of air to fuel is deliberately made too low, in order to change the chemical reactions taking place.)

The vivid copper red known as *sang de boeuf* or *rouge flambe* became popular during the Yuan period in 14th century China, although ruby red glass containing copper had been known since 600 BC. The glaze was known from the first to be extremely temperamental, and many mystical traditions grew up around its manufacture. It was believed that only copper ob-

tained from coins of the Sung Dynasty was effective. (This fact gave Doulton's the excuse for calling their modern version *Sung Ware*; Sung Dynasty pottery has always been held in higher regard than Yuan). The colour could not be produced with a simple reducing fire. It had to have an oxidizing stage in the cooling phase.

The story is still told of the Chinese potter trying to produce red, and always ending up with the normal copper green. Finally he could stand the disappointment no longer and leaped into his cooling but still red hot kiln — thus causing reducing conditions for the correct length of time and creating a kiln full of red pots!

Over the centuries, the secret of copper red was lost, and when rediscovered it was regarded as too unreliable for commercial manufacture. The late 19th century fascination for the Far East led several Continental factories, and small craft potters such as Bernard Moore in England, to experiment with it. The Doulton factory in Stoke-on-Trent eventually solved the problem of successful mass production, thanks to an unlikely partnership between Moore and the son of the works manager. It was probably through his close friend Moore that Mellor became interested in the theoretical background to the formation of the colour.

Seger believed that the red colour was simply due to a reduced form of copper oxide, but this explanation left many unanswered questions. Why was such a strong colour produced by a minute proportion of copper (0.1 to 0.5%) when a much larger percentage of copper was needed to make a strong copper green? Why did the firing cycle need both oxidizing and reducing stages? What was the role of the tin oxide (or the less effective iron oxide) which seemed to be essential? A complete explanation was presented in a classic paper by Mellor in 1936, dedicated to Bernard Moore. Before embarking on a review of Mellor's conclusions, however, it will be useful to consider the similar but less complex case of chrome-tin pinks.

Chromium compounds were known as the source of a useful green glaze. Copper green, like the one described on the clay tablet mentioned earlier, had the disadvantages of being transparent and very fluid, giving dark green thick areas and light green thin ones. Some designers used this effect to advantage, but more often it was a nuisance and the opaque chromium green was preferred. In the 1830s a Staffordshire colourmaker named Enoch Booth (not to be confused with the 18th century potter of the same name) discovered that if chromium was used in conjunction with tin oxide, the resulting colour was not green but pink. Since glazes of red hue are notoriously difficult to obtain, this stain became very popular both in England and on the Continent, where it was known as *carnation red* or *le pink anglais*. The French chemist Malaguti carried out an analysis (no doubt with industrial espionage in mind) and was mystified to discover not only that the strong colour was produced by a mere 0.5 percent of chromium oxide, but also that it apparently achieved this without dissolving in the glaze.

It was another 60 years before an explanation was put forward that eventually proved correct — by Petrik in Germany. Petrik pointed out that very fine particles (called *colloidal particles* by chemists) could acquire a

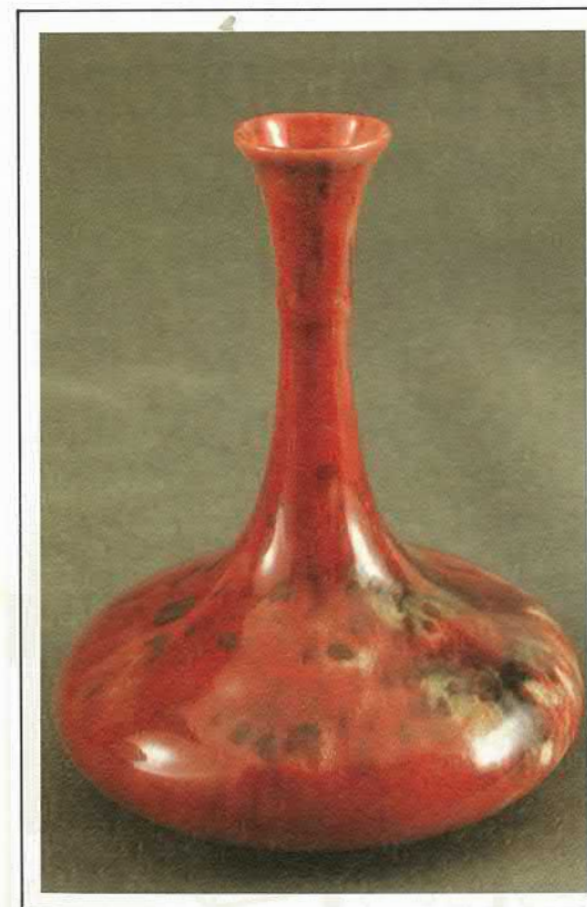
colour simply by virtue of their size rather than their chemical properties. A similar effect can be observed if a teaspoonful of milk is added to a glass of water, then a strong beam of light is shone through the glass and the glass is viewed at right angles to the beam. The colloidal particles of milk appear bluish. The colouring agent in chrome-tin pink is colloidal chromium oxide, and the tin oxide stabilizes the colloid, keeping the particles at the required size. The red colour of rubies is also due to a minute trace of colloidal chromium oxide.

There are other glaze stains which derive their colour from this mechanism. One known as *Purple of Cassius* contains colloidal particles of gold. Colloid chemists were able to show that colloidal gold could acquire any colour of the spectrum by choosing a suitable particle size. So the red colour of *rouge flambe* could be explained by a similar mechanism, but what about the need for reducing, then oxidizing kiln atmospheres? No such treatment was necessary for chrome-tin pink. The reason for this was apparent from Mellor's microscopic studies on sections through the glaze.

Mellor noted that the glaze contained layers of different colours. The layer nearest the surface was colourless. The next was yellow, then red, then blue, and the one nearest the clay

body was colourless. He concluded that the first stage in the development of the colour was the reduction of copper oxide to copper particles which are too large to be red. During the subsequent oxidizing stage, atmospheric oxygen is absorbed by the glaze, with a greater concentration near the surface. The particles of copper are attacked by the oxygen-rich glaze, and so are reduced in size, first to a size giving blue colour, then red, then yellow. Near to the surface the copper had been completely changed back to the oxide and dissolved. The concentration is so low that no green colour is seen. The tin oxide assists in reducing the copper compounds to copper, and also stabilizes the colloidal copper particles.

Mellor was well known for spicing his technical papers with humorous anecdotes, and the story used to conclude the paper on copper red glaze is worth repeating. Apparently the ancient Chinese copper red glazes would vigorously attack the clay body, producing a layer of gas bubbles at the interface. One of the papers referred to by Mellor seriously suggested that it was possible to distinguish genuine Chinese vases from modern imitations by cutting sections from them and looking for these gas bubbles! One can only echo Mellor's sentiments: "Poor vase!"

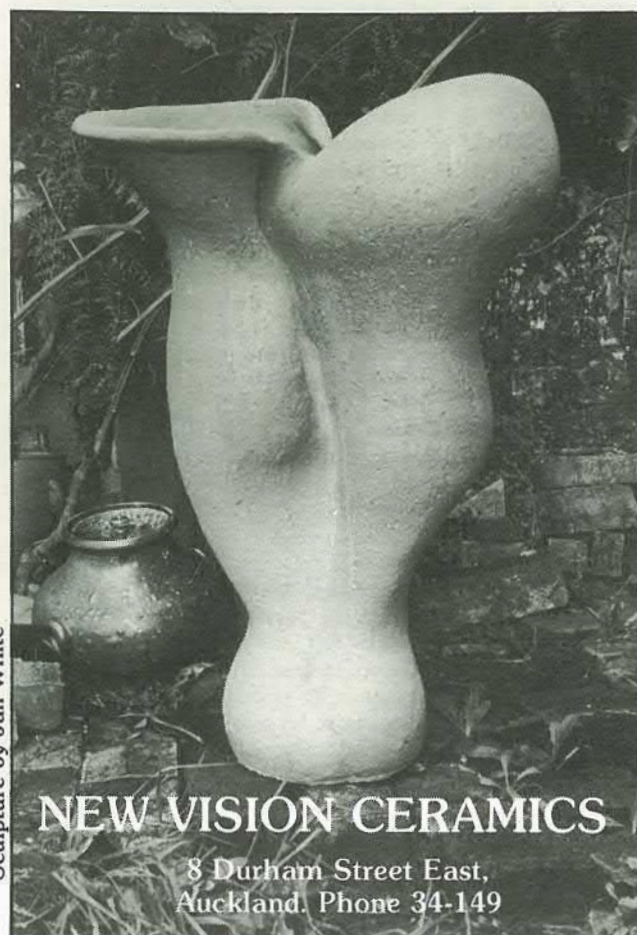


Flask, porcellaneous body.  
Reduction glaze effects, marks obscured.



Bernard Moore, Stoke-on-Trent, 1905-1915.  
Porcellaneous body with underglaze resist B.M.  
Controlled reduction effects.





## NEW VISION CERAMICS

8 Durham Street East,  
Auckland. Phone 34-149

# ENCORE

Due to recent improvements to equipment in our Nelson plant, we are pleased to announce that the ever popular HGB clay is once again available.

This pre-grogged version of GB2 is ideal for dramatic, toothy pieces and will especially hold its own in large pots.

Now available from your local stockist or: Winstone Potters Clay, P.O. Box 3, Nelson.

# HGB

**WINSTONE QUARRIES LTD**  
WST 288 OGILVY

## South Islands complete supplier...

Cobcraft means quality — a company small enough to care with a back-up service second-to-none.

Cobcraft are agents for Pottery Crafts (Wengers, Podmores and Harrison/Mayer) Winstones, McSkimmings, Utopia clay, Talisman, Cowley, and Cobcraft wheels, Kemper Tools and Acme Marl refractories.

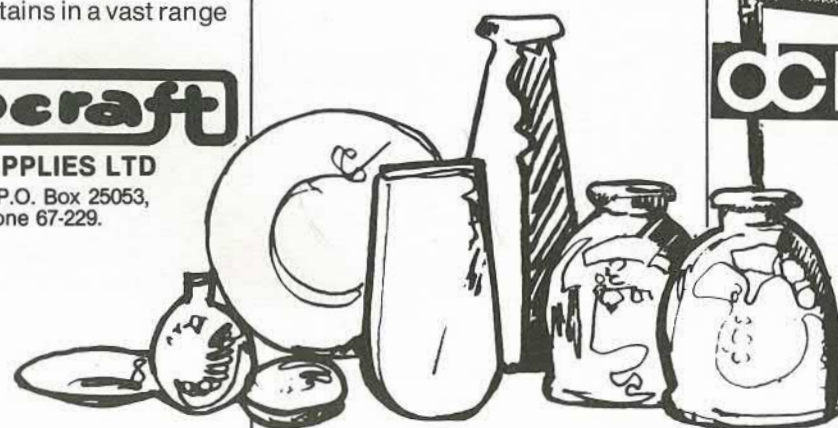
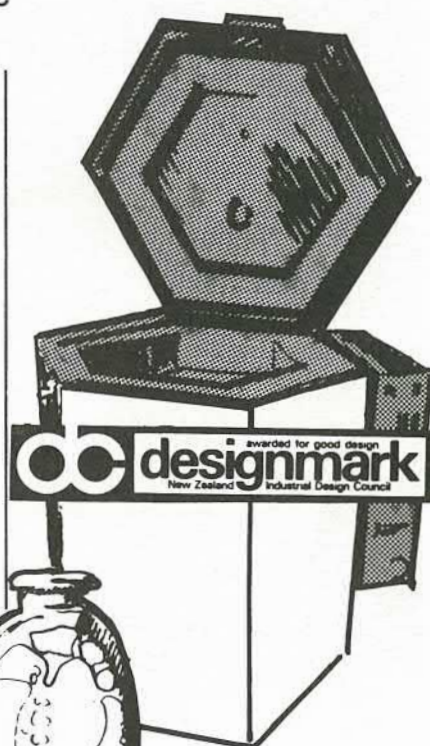
LUSTRES, GOLD and ON-GLAZE colours from Degussa. Harrison and Bell low and middle fire brush on glazes and stains in a vast range of colours.

**Cobcraft**

**POTTERS SUPPLIES LTD**  
388 Montreal St, P.O. Box 25053,  
Christchurch, Phone 67-229.

Cobcraft design and manufacture HEXAGON, OCTAGON AND DECAGON KILNS. Quality materials and workmanship. It only takes 8kw to fire a 5 cubic foot kiln to 1300°C quickly and efficiently.

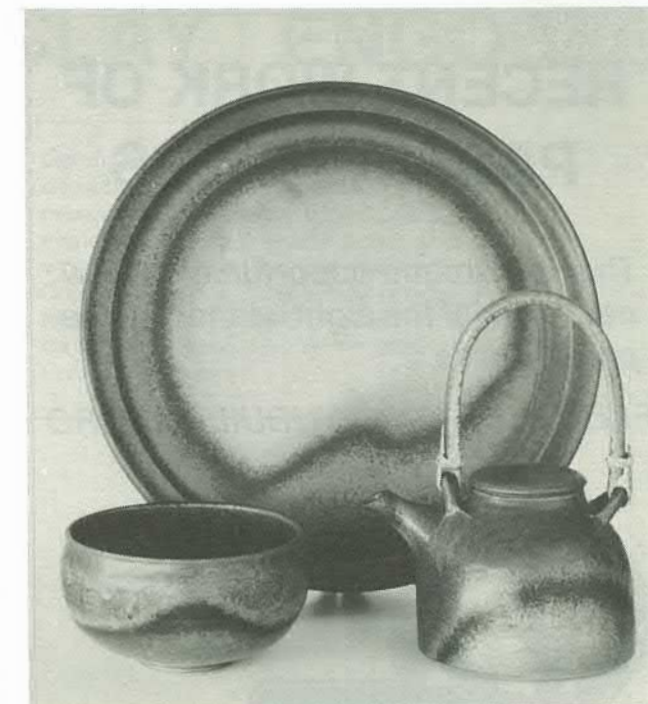
Cobcraft operate a mail order service throughout New Zealand. Write for a price list and catalogue.



Potters from Thames Society of Arts. Demonstration Raku

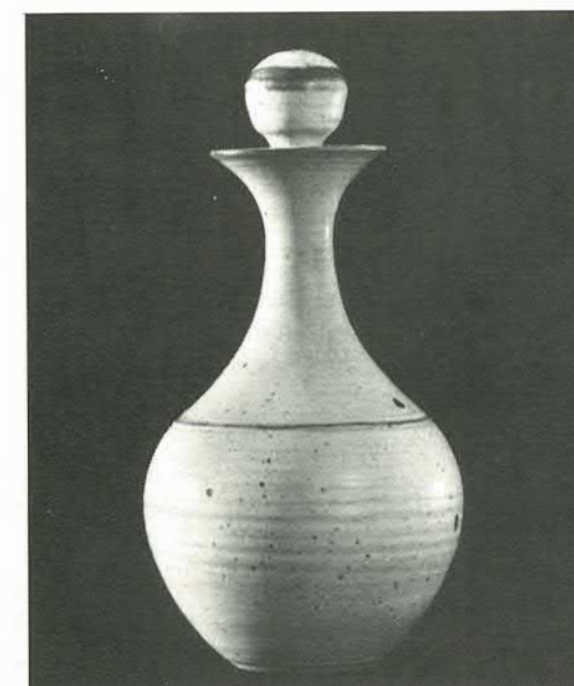


Raku by Penny Evans. Pacific Gallery. Photo: Ces Thomas.



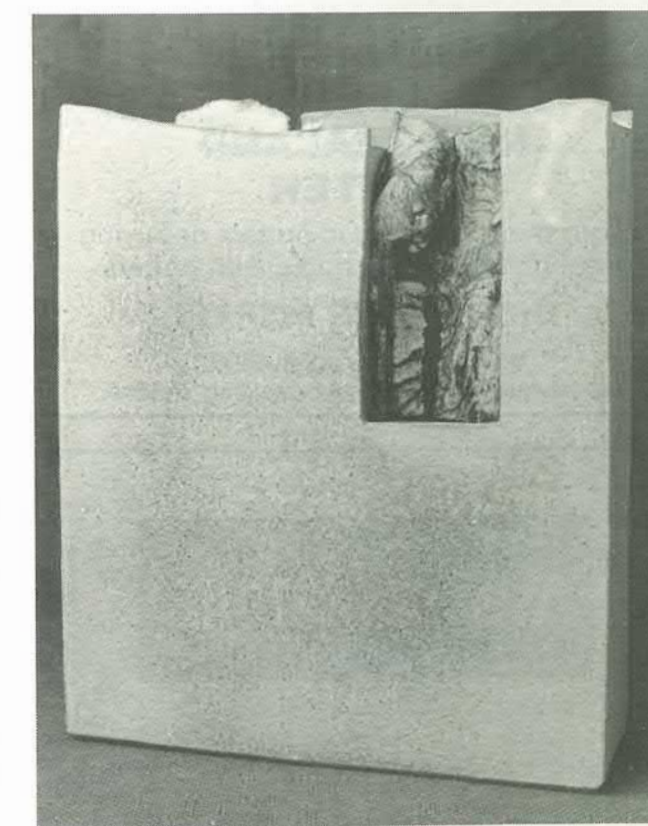
Murray Clayton at Ian Firths Gallery, Birkenhead.

Photo: Ces Thomas.



Tin glazed stoneware by Julie Palmer. Wellington Potters Shop.

Photo: Jenny Hames



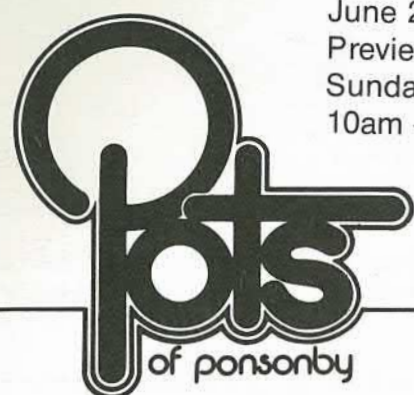
Slab pot with "found clay" insert. Keith Blight, at 12 Potters, Auckland.



## RECENT WORK OF PAST WINNERS

*This is a unique opportunity to view  
new work of the eight winners of the  
prestigious*

**FLETCHER BROWNBUILT AWARD**



June 2nd-15th  
Preview  
Sunday June 2nd  
10am — 4pm.

pottery co-operative 124 ponsonby road, auckland ph 760145

## The Potters' Market in the NEW ZEALAND POTTER

If your thing is selling to potters or buying  
from potters or swapping with potters

**THIS IS YOUR MARKET**

Write or phone JOHN DEAL  
Telephone (04) 687-179, Private Bag, Petone.



New Zealand Potter is grateful for a generous grant  
from Winstone Quarries Ltd towards publication costs.



## THE FLETCHER BROWNBUILT POTTERY AWARD 1985

### ★ Closing Date

All entries must be in the hands of the Com-  
petition organisers by 5pm Friday 17th May  
1985.

This award is being made annually to en-  
courage excellence in ceramics in New Zea-  
land by Fletcher Brownbuilt in association  
with the Auckland Studio Potters (Inc.).

### ★ The Work

This year each potter is invited to submit one  
entry for the 1985 Pottery Award. There will  
be no category or theme. Each entry will be  
judged on excellence.

### ★ The Award

The Judge will seek one outstanding winning  
entry for which an award of \$NZ5,000 cash  
will be made.

A limited number of Certificates of merit will  
be awarded at the Judge's discretion.

# EARTHENWARE CLAY ENGOBES

By Gerald Rowan

Gerald Rowan is chairman of the art  
department of Northampton Com-  
munity College, Bethlehem, Pennsyl-  
vania. He is also a studio potter and  
writes frequently for the American  
*Ceramics Monthly*. This article is from  
material which will be included in a  
forthcoming book *Making the Most of  
Ceramic Resources*.

The following earthenware clay based  
engobes were developed to be made  
from a few, simple, inexpensive  
materials. When used in combination  
with white opaque or transparent  
glazes a considerable variety of surface  
enrichment is possible. These engobes  
are designed to be fired in a reduction  
atmosphere to Orton cones 8, 9, 10  
(British cones 8a, 9, 10 or Seger cones 9,  
10). Although originally formulated  
with Ohio Red Art (Cedar Heights  
Clay Co., 50 Portsmouth Rd, Oak Hill,  
Ohio 45656) any low temperature ear-  
thenware, terra cotta, or slip clay may  
be used. For purposes of comparison  
the following is an analysis of Ohio  
Red Art clay:

Ohio Red Art 200 mesh	
SiO <sub>2</sub>	64.27
Al <sub>2</sub> O <sub>3</sub>	16.41
Fe <sub>2</sub> O <sub>3</sub>	7.04
TiO <sub>2</sub>	1.06
CaO	0.23
MgO	1.55
K <sub>2</sub> O	4.07
Na <sub>2</sub> O	0.4
P <sub>2</sub> O <sub>5</sub>	0.17
L.O.I.	4.78

### TAN ENGOBE

potash feldspar	50
calcium carbonate	20
earthenware clay	30
bentonite	4.0
titanium dioxide	15.0

### EARTHENWARE ENGOBE

earthenware clay	85
nepheline syenite	15
deep red: red-iron oxide	10.0
blue/black: cobalt oxide	2.0

### EARTHENWARE/ASH ENGOBE

earthenware clay	72
common wood ash	28
borax	5
zirconium silicate	10.0

### ENGOBE

earthenware clay	48
cornwallstone	25
silica	25
common table salt	2

### RUTILE ENGOBE

rutile	25
earthenware clay	75
borax	5

### ASH ENGOBE

common wood ash	36
yellow ochre	32
earthenware clay	32

### GLASSY EARTHENWARE ENGOBE

earthenware clay	62.5
silica	25.0
cornwallstone	12.5
zirconium silicate	10.0
borax	4.0
common table salt	2.5

### BLACK ENGOBE

earthenware clay	100
manganese dioxide	5
cobalt oxide	5
iron oxide	5
borax	5

### ENGOBE

china clay	15
earthenware clay	16
nepheline syenite	31
silica	32
borax	6
deep tan: rutile	15
green: cobalt oxide	2
rutile	30

### ENGOBE

borax	5
potash feldspar	25
earthenware clay	20
china clay	20
silica	30
green: chrome oxide	1.0-3.0
blue: cobalt oxide	0.5-1.0
tan: rutile	6.0-10.0

All of these engobes are designed to be  
applied over leatherhard or dry ware.

The above engobes work well in com-  
bination with the following three  
glazes:

### MATT GLAZE

dolomite	32
calcium carbonate	8
soda feldspar	26
china clay	26
silica	8

### TRANSPARENT GLAZE

soda feldspar	46.0
calcium carbonate	17.5
zinc oxide	2.5
china clay	11.0
silica	23.0

### SATIN SEMI MATT GLAZE

bone ash	3
talc	4
calcium carbonate	20
potash feldspar	50
china clay	23



# JOHN TURNER, SCULPTOR

## AT THE CHRISTCHURCH SOCIETY OF ARTS GALLERY

"My work has continued to explore the combination of different materials, clay, wood, bronze and epoxy in landscape forms often containing 'trace elements' of marks and evidence of past experience and activities. Some details are graphic — applied to the surface at the end of the work, like the survey notebook details on the *Reclaimed Landform*, while most are an integral part of the structure.

Mostly I use a stoneware like GB II or White Slab and add extra coarse material to suit, building the clay form using slab and modelling methods, then fire to a high bisque. The various materials/parts are assembled with epoxy — 'construction' is probably a more accurate description. Some pieces rely on a base while others are structurally complete in themselves.

Colour is a combination of body stain and after-firing staining/tinting. I see no point in restricting a sculptural idea to traditional colour-glaze practice and consequently use any suitable method to obtain the desired effect. I also grind and polish some areas after assembly to pull different materials into one form."

*'Navigator' 1983.*

*Clay and wood on acrylic base. Height 500mm.*



*'Turntumble' 1984. Clay, wood, bronze and resin. Height 330mm.*

*'Reclaimed Landform' 1984. Clay, wood and resin. Height 480mm.*



### FOR SALE

Still bulk supplies and smaller quantities of most glaze materials: Ferro Frits: Earthenware glazes: at **CENTRAL CERAMICS**, Feilding.

### BUSINESS for sale

Art and Craft retail business, pleasant location in Khandallah Village, Wellington. High standard, established reputation, very good lease, finance available. Genuine inquiries: The **NEXUS GALLERY OF KHANDALLAH**, telephone: 792795, or 727685.

### CREATIVE WORKSHOPS,

Eastbourne reluctantly offer for sale: recently relined, gas-fired, 31 cu.ft fibre kiln. Even firing and efficient but too large for our needs. \$4,000. Enquiries Jean McKinnon or Gail Sammons, 270 Muritai Road, Eastbourne.

### POTTERY CLASSES

**FROM** beginners to advanced in 12 week blocks, private tuition, studio rental on long term basis. **PETER COLLIS POTTERY WORKSHOP.** Write 31 Tizard Road, Birkenhead, Auckland, or tel: 487-020.

### WORK WANTED

**WORK** wanted at pottery. Some throwing preferred. Please ring 269335 Wellington or write 1076 Fergusson Drive, Upper Hutt.

**FEMALE** potter/teacher wishes position, New Zealand, Australia, Tasmania. C. Dawson, Abingdon School, Abingdon, Oxford, UK.

### WORK AVAILABLE

The **MANAWATU POTTERY SOCIETY** require a resident potter. Good workshop and equipment. New 12 cu.ft electric kiln. Supportive committee. Willing to take classes and maintain workshop. Immediate start. Job description available on request

from Diane Watts, RD4, Palmerston North, or tel: 85507, Palmerston North.

### GENERAL

**THE VISTA**, 42 George Street, Palmerston North. Pottery, painting and handcraft by leading NZ artists. Tel: 063/78320 Palmerston North.

### CLASSIFIED ORDER FORM

Your classified advertisement will be seen by the people you want to reach. Send your advertisement today by filling out the form below. Advertisements will be charged at 50c per word with a minimum of 10 words.

**Display rate:** \$85.00 per issue for advertisement size 1/8 page (60mm deep x 85mm wide). Other size display rates available on request.

Place my advertisement . . . . . times beginning in the . . . . . issue.

Enclosed is my cheque for \$ .....

NAME .....

ADDRESS .....

SIGNATURE .....

My advertisement is to read as follows:

.....  
.....  
.....  
.....  
.....

Please send your classified advertisement to:

Advertising Manager  
NZ Potter  
Private Bag  
Petone



## WESTERN POTTERS SUPPLIES

**AUCKLAND**  
18 Clark St, New Lynn  
Ph 876-099

**HAMILTON**  
Northway St, Te Rapa  
Ph 497-473

**DUNEDIN**  
65 Bridgeman St  
Ph 52-014



- ✓ New McSkimmings pottery clays
- ✓ Winstones pottery clays
- ✓ Colour range, pottery stains, bulk stocks
- ✓ Western Potters white earthstone clay
- ✓ Western Potters white casting slip
- ✓ Air brushes and spray systems
- ✓ Onglaze enamels — golds — lustres
- ✓ China painting materials
- ✓ Ceramic fibre kiln building materials
- ✓ Kiln furniture — shelves — props
- ✓ Books — batts — spigots — corks
- ✓ Wheels — electric kilns — machines
- ✓ Press moulds — plasters
- ✓ Monthly accounts

## Southern Ceramic Import Co.

New Zealand agents for:

## POTCLAYS LTD

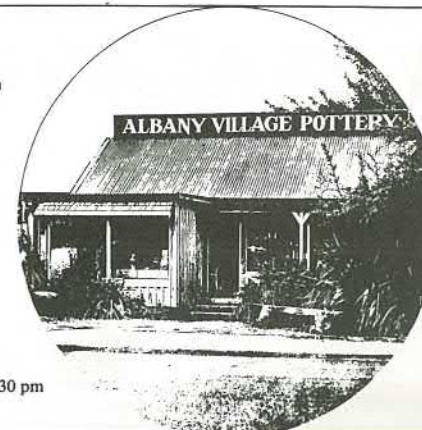
STOKE-ON-TRENT

- Clays
- Glazes
- Tools
- Kilns
- Wheels
- Kiln shelves
- Raw materials

Mail orders welcome:  
Catalogue available from:

**Mona Bush**  
No. 1 RD  
Invercargill  
Telephone (021)394-875

Ann Ambler  
John Anderson  
Mary Hardwick-Smith  
Barbara Hockenhull  
Barry Hockenhull  
Peter Lange  
Renton Murray  
Peter Oxborough  
Heather Skeates  
Robyn Stewart  
Peter Stichbury  
Margaret Symes  
Howard Williams  
Marilyn Wiseman



Ph. 4159-403

Open 7 days 9 am-5.30 pm

## the Villas gallery

*NZ's top art workers are invited to exhibit*

*Exhibitions monthly*

Only exhibition stock on sale

Hrs Mon to Thurs	10 am to 5.30 pm
Fri	10 am to 7 pm
Sat	10 am to 1 pm

The Villas at Kelburn, 87-89 Upland Road, Wellington 5  
Telephone 757-943



From  
Television  
New Zealand . . .

## THE STATE OF THE ARTS KALEIDOSCOPE

A weekly look at the New Zealand arts scene  
with **Heath Lees**  
(Professor of Music  
at Auckland University)

Friday Evenings at 8.30 on

**ONE**

## ART WORKS

**FINE ART AND PRECISION FOUNDERS**  
Single castings or edition work Full moulding service  
Lost-wax or ceramic shell process  
Bronze and other alloys  
Phone/write for further information/quotes.

P.O. Box 37-072, Parnell, Auckland,  
New Zealand.  
Telephone (09) 792-865

## The Potters' Market in the NEW ZEALAND POTTER

If your thing is selling to potters or buying  
from potters or swapping with potters

**THIS IS YOUR MARKET**

Write or phone **JOHN DEAL**  
Telephone (04) 687-179, Private Bag, Petone.

## 12th May is MOTHER'S DAY

Why not thrill her with the ideal  
gift — a year's subscription to the



**NEW ZEALAND  
Gardener**  
will delight her

for the next twelve months!

You can also give a presentation  
binder to keep the issues in  
perfect order. Simply post the  
coupon below. With the first  
issue sent, we'll include a gift  
card on your behalf.

To: New Zealand Gardener  
Subscriptions Dept., Private Bag, Petone.

I enclose my cheque for \$ . . . . .

One year's subscription (11 issues) — \$20.00

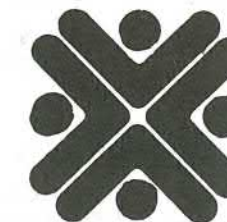
One year's subscription with binder — \$29.20

Recipient's name: . . . . . Your name: . . . . .

Address: . . . . . Address: . . . . .

## QUEEN ELIZABETH II ARTS COUNCIL OF NEW ZEALAND

PO Box 6040, Te Aro, Wellington Tel. 851 176 Telegrams ARCONZ



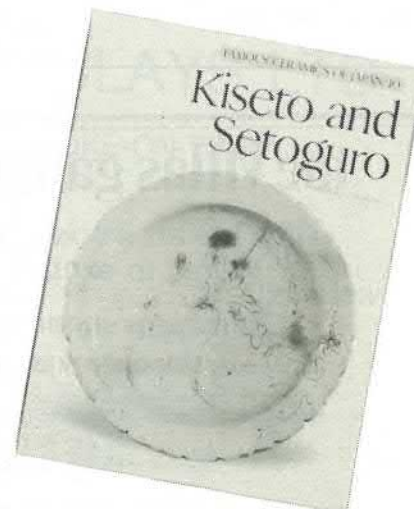
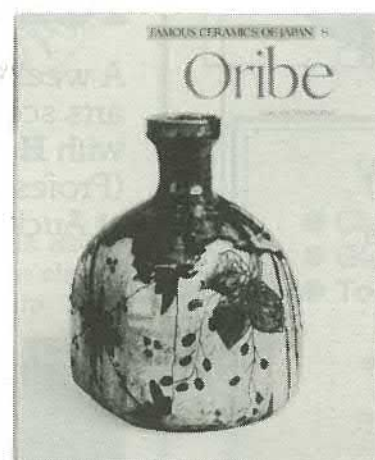
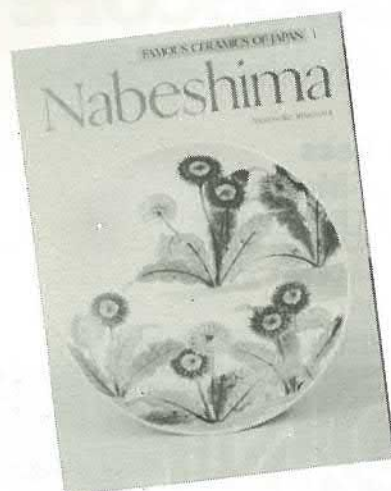
- International Promotion of New Zealand potters and their work: by supporting representation at **Faenza**; NZ Ceramics exhibition for Australia; overseas distribution of the **Potter** magazine.
- Dissemination of Information:  
by funding the **Gas Kiln Construction** manual; support for seminars with visiting tutors from within New Zealand and overseas.
- Creative Projects within New Zealand:  
**Songs of the Gulf** exhibition by Denis O'Connor.
- Training Opportunities:  
for major and short-term study grants and Advanced Workshop Training Grants.



# PITMAN NEW ZEALAND

## KODANSHA INTERNATIONAL FAMOUS CERAMICS OF JAPAN

An attractive, large format series which offers a comprehensive and visual kiln by kiln colour survey of the major wares of Japan.



### 1 NABESHIMA

Ornate enamelled porcelain which displays a technical perfection and high level of artistry not found in other Japanese ceramics.

### 2 AGANO & TAKATORI

This ware has maintained a vigor and spontaneity that continues to reflect its Korean origins.

### 3 FOLK KILNS 1

Produced on the main island of Honshu this ware draws upon the traditions of each region and displays an honest utility and diversity.

### 4 FOLK KILNS 2

Produced in the folk kilns of the islands of Kyushu, Shikoku, and Okinawa.

### 5 KAKIEMON

Noted for its bright yet subtle red enamel and the delicate balance between decorated and undecorated areas.

### 6 IMARI

Exported from Japan as early as the 17th century, known for its sumptuous colours and designs.

### 7 TOKONAME

One of the oldest wares in Japan. Distinctive, vigorous forms and subtle ash glaze effects.

### 8 ORIBE

Free shapes, thick walls and distinctive green and black glazes, ceramics used in the tea ceremony.

### 9 KARATSU

Simple, subdued beauty that reveals its Korean origins.

### 10 KISETO & SETOGURO

Setoguro consists mainly of teabowls. Kisetto is mostly dishes for foods.

### 11 HAGI


Subdued colour and unadorned forms, known for its teabowls.

### 12 SHINO

Characteristics of this tea ware are examined — kilns, glazes and clay, contemporary potters and techniques.

**\$39.95 each**

**PITMAN PUBLISHING NEW ZEALAND LIMITED**  
28 FITZHERBERT STREET, PETONE.



The finest collection of hand-made New Zealand pottery from 80 of New Zealand's leading craftsmen!

25 Wellington Street, Picton, New Zealand. Phone 313 a/h 1157.

### Orewa Gallery

- ★ ORIGINAL ART
- ★ CERAMICS
- ★ ENGLISH WILLOW
- ★ HAND-WOVEN RUGS
- ★ BLOWN GLASS
- ★ WOODWARE

Quality Crafts — Last Forever

**OREWA GALLERY**  
Hillary Square Ph HBC 67-068



## The Old Dairy Factory

Pottery  
Crafts  
Sheepskins  
Souvenirs

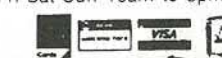


Shirley & Bert Bartlett

**OPEN 7 DAYS**

Mon-Thurs 10am to 5pm  
Fri-Sat-Sun 10am to 6pm

Station Road, Waimauku Village  
25 minutes drive from city. Opposite Muriwai turnoff. Ph. 411-8665 Auckland



**ALICAT  
GALLERY**

fine pottery

52 jervois rd  
ponsonby  
auckland n.z.  
phone 769-874



**POT  
POURRI**

FINE POTTERY  
& HANDCRAFTS

**COPPERFIELD  
PARAPARAUMU BEACH**  
TELEPHONE 70708

**OPEN: MON-TUES-THURS-FRI-SAT**



# WHICH KILN SUITS YOU ?

## Both the same size - but different designs

### PERFORMANCE

Both fire to 1300° in a fast economical three hour cycle — or as slowly as you desire, with a guaranteed evenness of 10°. Both achieve even reduction or oxidation atmospheres.

### BURNERS

Both have two burners — each with individual gas control and preset primary air supply — no other system is as simple to operate.

### INSULATION

Both are lined with 'Rigid Ceramic Fibre' — the best type of pottery kiln lining (no fluffy blanket falls on your ware) Rigid fibre is better able to take the knocks — a Rexmark exclusive. N.Z. Patent No. 19381.

### TRAINING

For both we offer full training — Set up — Stacking — Firing — Safety and maintenance. Essential for the new potter but equally valuable for experienced potters.

### WARRANTY

Both have a twelve month warranty but more important is our unmatched after sales service — we stand behind our kilns even after the warranty period.



ROBUST PRODUCTION MODEL



PORTABLE LIGHTWEIGHT MODEL

Heavy steel frame — Baked Epoxy coated with 'Breathing Panels' to disperse water vapour.

FRONT LOADER — TWO LARGE SPY HOLES —

CHOICE OF INSULATION THICKNESS:

80mm — 6 to 8 hours optimum firing cycles

100mm — 8 hours plus cycles

RMD 6.0/ 80mm — \$2195 complete

100mm — \$2245 complete

ENQUIRE FURTHER FOR OUR RANGE OF  
PRODUCTION KILNS — From 6 to 60cu.ft.

Aluminium frame with lightweight breathing panels  
Transport weight only 35kgs — fire anywhere without a flue then back into storage

TOP LOADER — ONE LARGE SPY HOLE —

INSULATION THICKNESS — 55mm

Optimum firing cycles — 4 to 6 hours

N.Z.'s LOWEST PRICED 6.0 cu.ft KILN

— \$1485 complete

Also available

N.Z.'s LOWEST PRICED 3.6 cu.ft KILN

— \$1060 complete

## REXMARK DEVELOPMENTS LTD

58 Athens Road, Onehunga, Auckland. Phone 643-311  
(Previously 663-311) anytime except Thursday and Friday

"THE GAS KILN SPECIALISTS — WORKING  
EXCLUSIVELY WITH STUDIO POTTERS"

## COTTER KILNS



These kilns are constructed from folded and compressed ceramic fibre which takes 1300°C firings repeatedly without cracking or falling off the walls. The exterior steel sheathing is ventilated to prevent corrosion and maintains cooler exterior surface during firing.

Electric elements are used in the kiln to provide flame safety on all burners and also give a gentle pre heating for bisque firings.

No previous experience is necessary to fire the kiln successfully in 6 hours from 0° to 1300°C with less than 1 cone difference in temperature throughout. Only 1 tap is used to control all burners.

10 cu. ft. kiln — \$2,500 inc. Sales Tax: 15 cu. ft. kiln — \$3,000 inc. Sales Tax: 25 cu. ft. kiln — \$3,500 inc. Sales Tax: 33 cu. ft. kiln — \$4,400 inc. Sales Tax.

### CERAMIC SERVICES

720 South Titirangi Rd, Auckland.



Pottery  
Screen Printing  
Paintings  
Leathercraft  
Basketry  
Weaving  
Jewellery

Specialising in Garden Pottery  
Pat Boyes P.O. Box 120 Phone 526

### EASTERLEY

The Cottage Craft Shop

Ocean Beach Road  
Tairua, N.Z.

## City Ceramics

154 Bealey Avenue  
CHRISTCHURCH

Supplies of all pottery clay and material.  
Agents for F.E. kilns.  
Talisman wheels and pottery equipment.

Hours: 8 am to 5 pm weekdays  
9 am to 12 noon Saturday  
Ph 791-983

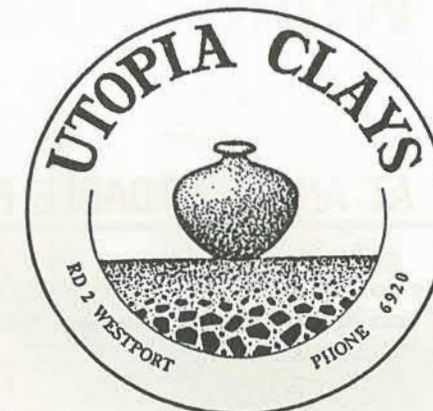
## Potters of New Zealand

We have the ideal stoneware for you. Try Chasm Creek 40 or Chasm Creek 60. Available from:

Cobcraft,  
388 Montreal St  
Christchurch

South St Gallery  
10 Nile St  
Nelson

Coastal Ceramics  
124 Rimu Rd  
Paraparaumu



## PLAN NOW FOR: WEAVING AND ARTS AND CRAFTS TOUR TO JAPAN OCTOBER 1985

Aya Kiuchi — guest of 1983 Weavers' Conference — meet her again in her own studio on the beautiful island of Hokkaido.

Ann Matheson has again come up with a new, marvellous itinerary to Japan, visiting dozens of artists engaged in many diverse crafts.

- Spinning
- Weaving
- Dyeing
- Paper making
- Woodblock prints
- Bamboo dolls
- Lacquer wares
- Pottery
- Wood Carving
- Doll making, etc.

SEE THE  
REAL  
JAPAN!

Enquiries to:

SILVER FERN HOLIDAYS LTD,  
PO Box 206, Auckland, New Zealand  
Ann Matheson, Phone: 558-586; Kiyomi Gunji, Phone: 798-764



# CONTROL YOUR FIRING!!

## through the night while you sleep..

### AND AT AN AFFORDABLE PRICE

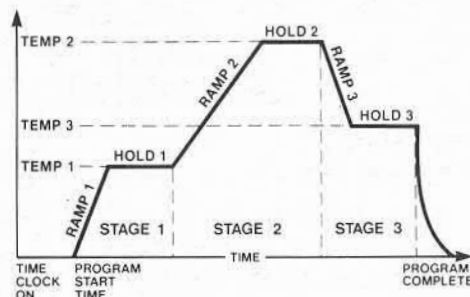
Suitable for all types of pottery (inc. crystalline glazes) and hobby ceramics, for use with Electric, Gas or Oil fired kilns.

Press the button and leave the rest to your E.M.C. KILN CONTROLLER

Easy to use and install — The EMC micro-processor based kiln programmable temperature controller allows you to precisely control your firing — and reproduce identical firing conditions time and time again.

### FEATURES

- ★ Programmed simply at the push of a button.
- ★ Alterations to programme can be performed during firing.
- ★ Elapsed "soak" displayed at the touch of a button.
- ★ Controller displays the 'stage' of firing at all times.

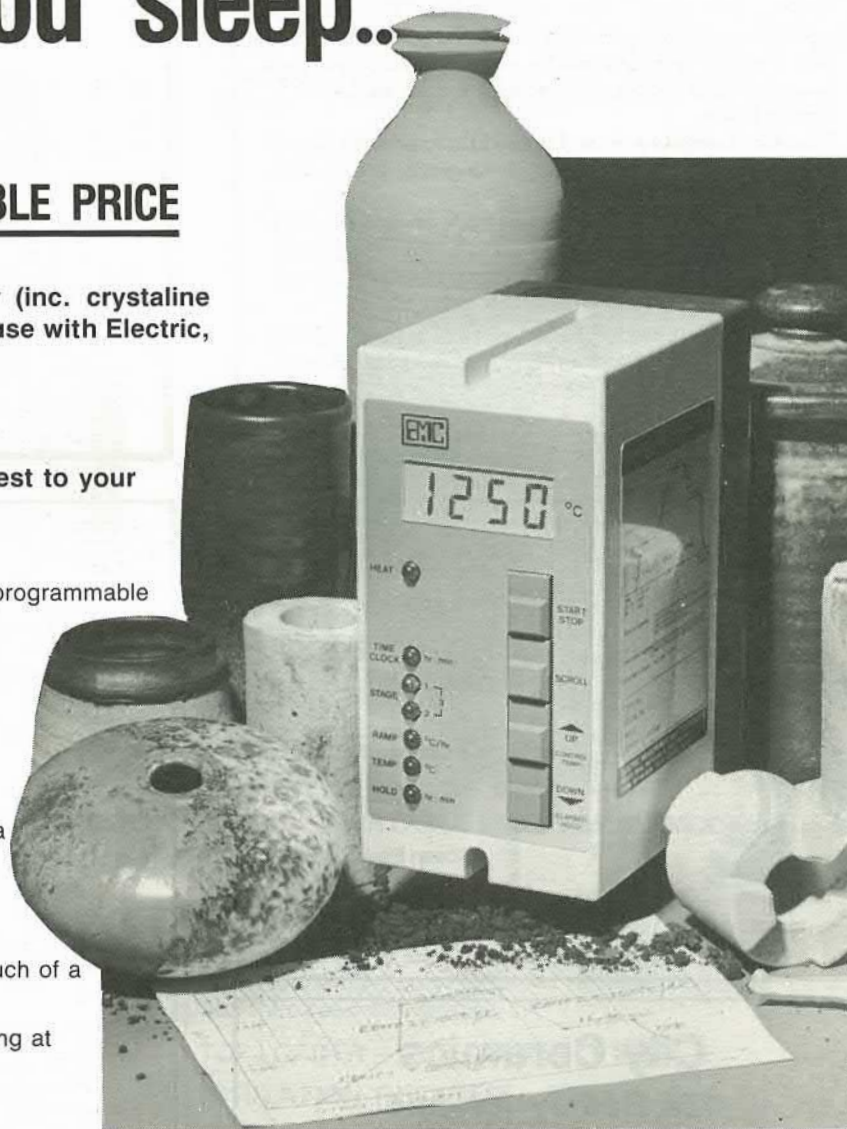


FOR FURTHER INFORMATION  
ON THE E.M.C. PROGRAMMABLE  
KILN CONTROLLERS (TYPE 480 & 481)

Contact:



ELECTRIC MEASUREMENT  
& CONTROL LTD  
P.O. BOX 31145,  
AUCKLAND.  
PHONE AK 444-9229



## The Craftware Emporium Ltd

First Floor, Old Auckland Customhouse,  
22 Customs Street, Auckland. Ph. 733-214

Displaying the finest of NZ  
craftspeople and artisans.

Exhibitions monthly.

Peter Collis  
Pottery Workshop

- Beginners to Advanced classes.
- Long term studio space and Tuition.
- Summer and weekend schools.
- Peter Collis Studio Pottery.

171 ARCHERS RD. TAKAPUNA AUCKLAND 487-020

## MACS MUD COMPANY

### REDWOOD-STONEWARE

Fine, plastic, grey when fired.  
Overall shrinkage 14 %  
\$320 per tonne. Small lots available.

### PORCELAIN

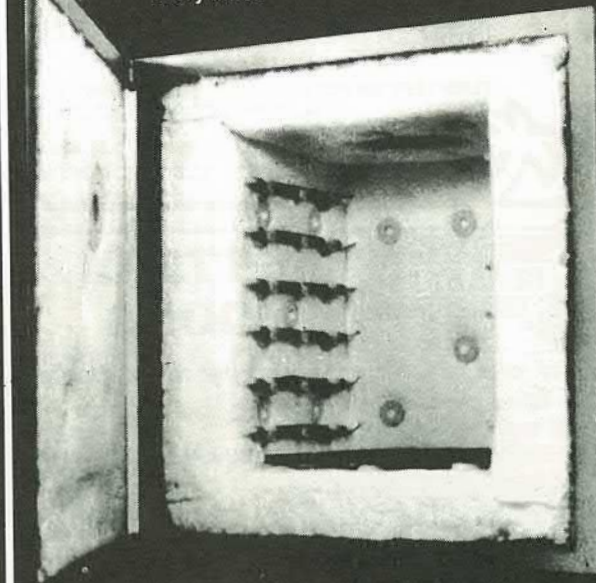
Plastic, white, translucent.  
Very throwable. Overall shrinkage 12 %  
\$26 per 25 kilos.

Royce  
McGlashen

128 ELLIS STREET, BRIGHTWATER.  
Telephone 23585

# PERFECT!

Through a specially designed system of wiring and switching the Arum Kiln protects your pottery at its most vulnerable stage to give you perfect results every time.



At last! An all-purpose  
potter's wheel that  
won't break down



designmark



arum  
PRODUCTS

Please write for information:

142 Eastern Hutt Road  
Taita  
LOWER HUTT

PO Box 30-349  
Lower Hutt  
Phone 672-688



# The Palms Gallery

WAYBY

A fine selection of  
New Zealand Crafts

TURN LEFT 500 METRES OFF STATE HIGHWAY 1  
15 km NORTH OF WARKWORTH

OPEN 7 DAYS 9.00 - 5.30 pm  
PHONE (08463) 7125 RD 6 WELLSFORD



## POTTERY BOOKS

Ask for our full list of pottery/ceramic books.  
Some titles currently in stock:

ELECTRIC KILN CERAMICS (Zakin)	\$65.50
KILNS: DESIGN, CONSTRUCTION & OPERATION (Rhodes)	\$49.95
POTTERY ON THE WHEEL (Woody)	\$24.95
HANDBUILDING CERAMIC FORMS (Woody)	\$24.95
HANDBOOK FOR AUSTRALIAN POTTERS (De Boos, Harrison & Smith)	\$59.95
THE DECORATIVE TOUCH — HOW TO DECORATE, GLAZE & FIRE YOUR POTS (Paak)	\$16.55
THE POTTER'S CHALLENGE (Leach)	\$22.95
THE POTTERY BOOK: WAY OF CLAY (Memmott)	\$19.95
STUDIO PORCELAIN (Lane)	\$86.95
HANS COPER (Birks)	Hard cover \$95.00
HANS COPER (Birks)	Soft cover \$36.95
THE JAPANESE POTTERY HANDBOOK (Simpson, Kitto & Sodeoka)	\$20.95
THE WORLD OF JAPANESE CERAMICS (Sanders & Tomimoto)	\$63.75
SHOJI HAMADA: A POTTER'S WAY & WORK (Peterson)	\$30.95
TAMBA POTTERY: THE TIMELESS ART OF A JAPANESE VILLAGE (Rhodes)	\$32.25
SHIGARAKI: POTTER'S VALLEY (Cort)	\$147.95
EARTH'N'FIRE: CONTEMPORARY JAPANESE CERAMICS (Saint-Gilles)	\$19.95
SOUTH AMERICAN FOLK POTTERY (Litto)	\$25.50

Please allow minimum \$1.80 post/packing. Mail Orders/Credit Cards welcome.

## BENNETTS BOOKSHOP (Special Interests Dept)

PO Box 138, PALMERSTON NORTH, Ph. 83009/61809.

When in Lower Hutt  
visit Penny-Farthing Gallery

We stock only  
New Zealand-made Arts and Crafts

PENNY-FARTHING

DUDLEY STREET LOWER HUTT PHONE 699-826



accent  
gallery

Exquisite  
Studio Glass,  
Porcelain  
and Stoneware by  
New Zealand artists

Ph. 5347984  
Shop 19 Howickville Howick Auckland NZ



Jan & Gerald Hope,  
R.D.3 Blenheim, N.Z.  
Telephone 685. Spring Creek.

VISIT HISTORIC TUA MARINA  
We supply wholesale to  
Craftshops and Galleries

8 miles North of Blenheim, State Highway 1 Blenheim/Picton

## buying a pottery kiln?

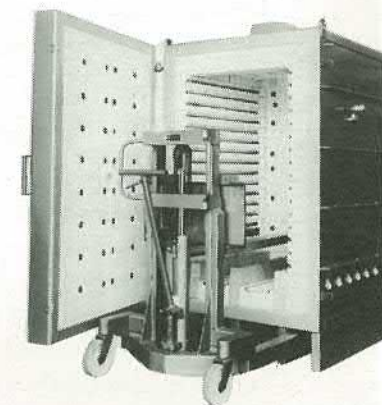
# COMPARE THESE WITH OTHERS

## FROM US YOU BUY AN ASSET NOT A LIABILITY

Ask our customers — come and consult us

### WE OFFER YOU

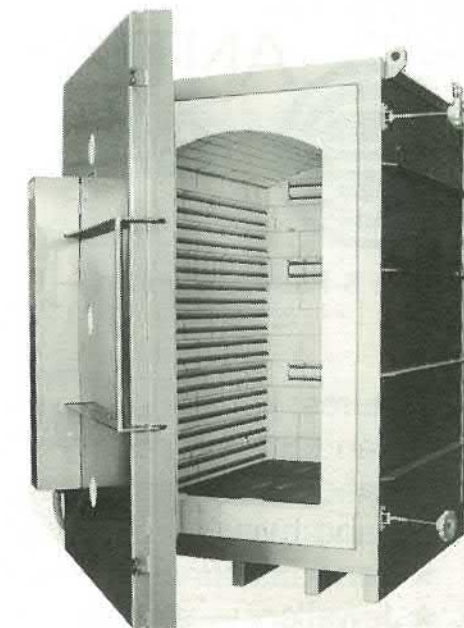
- A twelve month unconditional guarantee on materials and performance.
- Kilns are designed by qualified furnace designers.
- A New Zealand wide installation and maintenance service.
- Any type of kiln, top loading, front loading, truck, tophat, elevator and tunnel kilns, from 0.1 to 1000 m³ gas, electric and oil firing to 2000°C.
- A complete advisory service on ceramic processing.
- Kiln shelves and furniture — industrial grade E.C.E., Drost, Royal Sphinx, Koppers-Dynamidon, Annawerke.
- Electric potter's wheels, pugmills, filter presses, and other industrial clay processing machinery.
- We manufacture pyrometers and kiln programme controllers and supply all leading brands of imported controllers. Sole agents Sigma controls.
- We manufacture and design spare elements for any brand of kiln at low cost, 24 hour service.
- Low thermal mass ceramic fibre lined kiln for fast heating and cooling giving low firing costs.
- NZ Agents for Sigma Controls Japan



Fork lift  
loaded kilns



Top loading kilns  
5.1 and 3.5 cu.ft.



Front loading kiln 40 cu.ft.

**elecfurn** the electric furnace co ltd

73 Wiri Station Road, Manukau City, Auckland  
PO Box 76-162 Manukau City, Auckland, New Zealand

Telephone 263-8026  
Telex NZ60017 MORTCO

LAST FEBRUARY, MARJORIE LOWE OPENED  
A NEW GALLERY IN AUCKLAND.

DEVOTED TO DECORATIVE, UNUSUAL AND COVETABLE OBJECTS.

DIVERSIONS IS SEEKING TO PURCHASE BOTH LARGE POTS, AND  
SCULPTURAL AND EXPERIMENTAL CERAMICS.

PLEASE CALL, PHONE OR WRITE TO

## DIVERSIONS

18 KITCHENER STREET, AUCKLAND 1, BOX 46011, HERNE BAY. PH. 396-093



The best Place in  
Christchurch is  
**penny's place**



FOR porcelain, pottery of all  
types, sculptures/carvings in jade,  
wood, stone and bronze,  
weavings and other art works  
from all over New Zealand.

Canterbury Centre  
City Mall  
Phone: 798-321

Cnr Wairakei &  
Aorangi Roads  
Phone: 517-883

## Van Helden Gallery

DAYS BAY, EASTBOURNE

OPEN SEVEN DAYS A WEEK TEL. 628191

P.O. BOX 41-031 EASTBOURNE



## ANTIPODES GALLERY

Bill & Pauline Stephen — Directors

### Features:

- ★ Hand thrown pottery
- ★ Handblown glass
- ★ Hand turned woodware
- ★ Hand fashioned leatherware
- ★ Jewellery — sterling, brass, bone and copper

5000 sq ft to browse through.  
Cnr Taranaki & Dixon Streets, Wellington  
Phone 851-801



## New Zealand Craftworks

*Gifts suitable for any occasion  
Also treat yourself to something special*

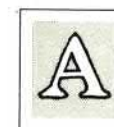


## New Zealand Craftworks

P.O. Box 68  
Te Hono  
Phone Otaki 43175

Tuesday-Sunday  
and public holidays  
10.00 am-5.00 pm

# McSkimming's Clay.



Range of first class clays available from the following  
outlets:

**C.C.G. INDUSTRIES LTD.**  
33 Crowhurst Street, Newmarket.

**COASTAL CERAMICS**  
124 Rimu Road, Paraparaumu.

**COBCRAFT POTTERY  
SUPPLIES LTD.**  
388 Montreal Street, Christchurch.

**McSKIMMING INDUSTRIES LTD.**  
322 Tuam Street, Christchurch.  
Main North Road, Waikiwi, Invercargill.

**SOUTH STREET GALLERY**  
10 Nile Street, Nelson.

**SOUTHERN CERAMIC  
IMPORT COY.**  
No. 1 R.D., Invercargill.

**STUDIO 803**  
803 Eaton Road, Hastings.

**TALISMAN POTTERY SUPPLIES**  
171 Archers Road, Takapuna.

**WESTERN POTTERS SUPPLIES**  
18 Clark Street, New Lynn, Auckland.  
Northway Street, Te Rapa, Hamilton.  
65 Bridgman Street, Dunedin.



## McSkimming Industries Limited

P.O. Box 2105, Dunedin. Telephone 883119. Telex NZ 5320.



Following extensive research on Pugmills from around the world, Winstone Potter's Clay have selected a new super-duty Pugmill to bring improved plasticity to all their clays.

The clay's plasticity has been improved as a result of a maximising of the de-airing process, which also means maximum green strength and improved crack-resistance in throwing.

But that's not all ... the new machines stainless-steel construction means no rust which minimises iron spot and bleeders in the clay, and an extra kneeding and mixing device delivers a more consistent-blended, uniform product.

Plus, their convenient new 20kg pack in a strong, single plastic bag means no more staples.



**WINSTONE QUARRIES LTD**

# **Now Winstone Potters Clays have improved plasticity.**