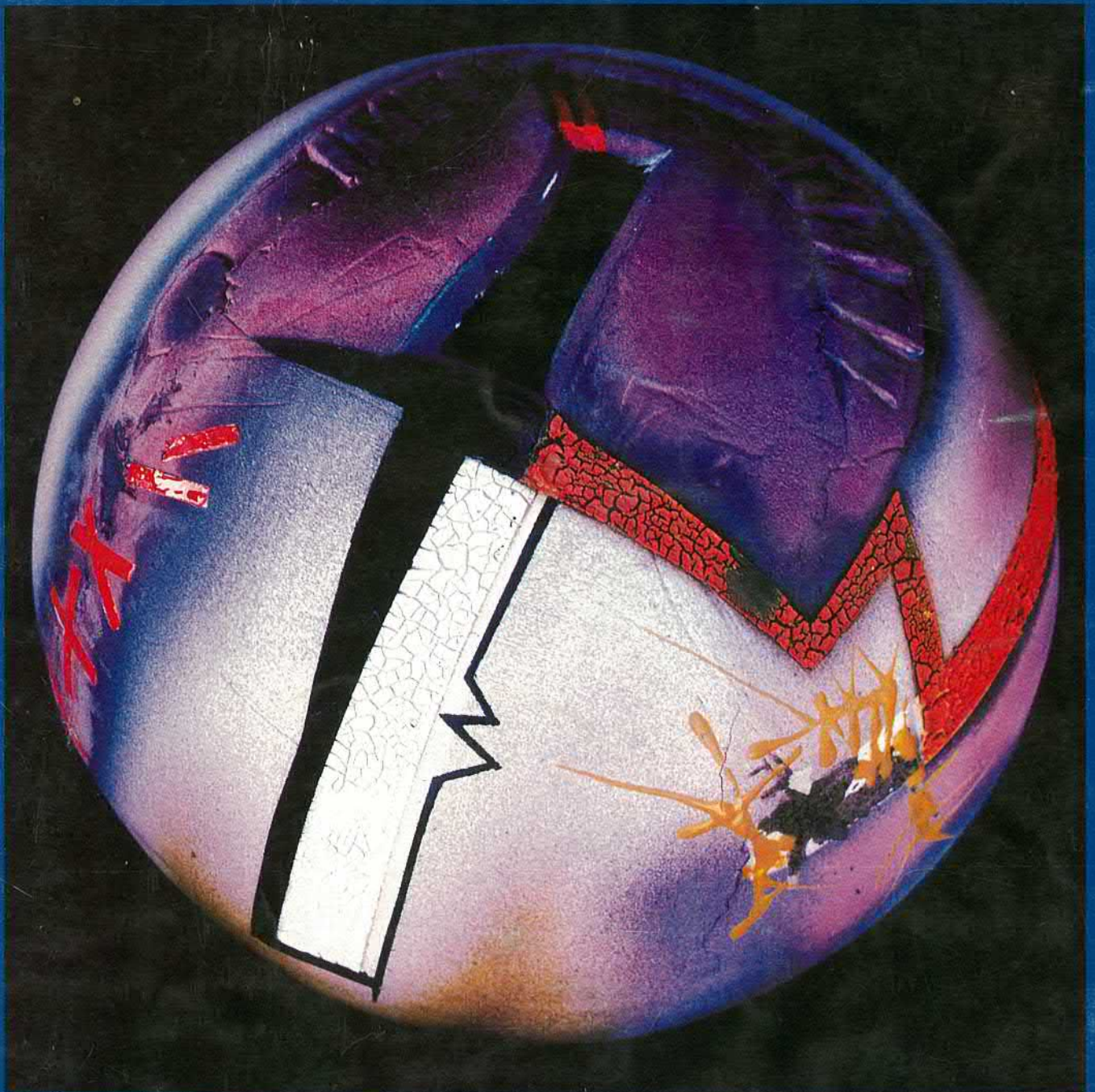


Paper

New Zealand Potter
Volume 27, Number 3, 1985



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Inside front and inside back covers: \$484

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THROUGH THE FILTER PRESS

By Katherine Sanderson, Vice-president,
New Zealand Society of Potters.

For the past year I have been on the sidelines of the pottery scene, building a kiln and working in a "proper" job for regular money and I think that if I had not been part of the NZSP executive, and also receiving the pottery magazines I subscribe to, I would not have been aware of potters, and what they do, at all.

I have not yet picked up a New Zealand magazine, i.e. *Home and Building*, *Trends*, or *Wellington City*, and found an advertisement for pottery. I'm still waiting to open up *The Dominion* and read something like "Thinking of a gift — buy a pot".

Certainly all the pottery magazines are full of advertisements for classy little galleries selling beautiful pots — aren't they preaching to the converted? I can hear exclamations of "the expense of advertising in 'the glossies'!" I'm tempted to think a campaign to advertise pottery in general is possible and no doubt necessary too. Besides hundreds of potters there are a lot of galleries who could benefit from such a campaign.

While the hard-won TV coverage of the big exhibitions, talks on the radio

by interesting potters, and articles in local papers are marvellous and free, I think we need to be reinforcing them with some strategic advertising.

The NZSP has before it the rough draft of a calendar for 1987. It is to be beautifully presented showing 12 pots, the potters and their environments. This will no doubt sell rather well in the little galleries — again to the converted, and I for one will enjoy looking at it every day of 1987.

Also being talked about is a "poster", the design for which has been circulated amongst the delegates. It shows pots in a non-traditional way (great for impact) and has a catchy phrase. This "stick" style has met with a few frightened gasps — "Not the way we usually do things — is it *crass*?" I think the poster was on the way to getting it right — and wouldn't it do more good in the glossies than in the local craft shop window?

Another area we must take stock of is the old vexed question of the *National Exhibition*. There has been a growing disquiet amongst potters for some years about the quality of the show — mostly the complaints are centred

around the exhibition design — which is usually the responsibility of the host art gallery. On the other hand there has been a growing disquiet amongst gallery directors — their complaints centre around the quality of the pots and our selection procedures.

Two NZSP executive members and two members of the Art Gallery Directors Association have been working on a proposal which we feel is to our mutual benefit. If it goes through it would iron out many of our present problems; those of overcrowding, of inferior display stands, of selection, and payment problems. It would also mean a much smaller show, a hundred pots, and at a two or three year interval. But it would be unified, perhaps with a point of view (depending on who NZSP choose to select). The work would be properly catalogued, photographed and hopefully if not all, then a representative selection of pots may tour New Zealand.

While a lot of potters may not aspire to such exacting standards as those required for a *National* — there would still be more regular shows, also of a high calibre, at a regional level (maybe four New Zealand regions). Selections from these may also travel.

All in all we are being given the chance to improve the image of pottery in general and in particular to show New Zealand's world class pots to the best advantage. Will we be brave enough to make this change?

THE WHITCOULLS AWARD For Sculpture and Drawing

A total of 190 drawings and 73 sculptures were entered for this first *Award* exhibition sponsored by *Whitcoulls*. The judges selected 50 drawings and 25 sculptures, but made only one nomination in each category as it was felt that no single work attained a standard high enough to merit the receipt of a major national award. It is therefore proposed to carry forward the balance of the award money to 1986, thus putting the top awards for next year over \$2,000.

By insisting upon a high standard from the outset, it is hoped that the *Whitcoulls Award* will become established in the long term as a premier NZ art award, renowned for its excellence.

The two awards given were:
Sculpture: Hilary Owens; New Plymouth for *Loop the Loop*, \$500 plus \$250 materials.

Drawing: Gerda Leenards, Wellington for *Empty Tower*, \$500.

"CANTERBURY '86"

The Convention and 28th National
Exhibition of the N.Z. Society of
Potters (Inc)
CHRISTCHURCH 16th to 18th May,
1986

INVITATION

The Potters of Canterbury wish to extend a sincere and warm welcome to all persons interested in CERAMICS to attend this friendly stimulating weekend. All ceramic artists and crafts persons, in fact anyone interested, active or passive is welcome. You do not need to be members of the *NZ Society of Potters* to attend. Except for the AGM and the Buffet Dinner on Sunday evening.

VENUE

The convention will be held at CHRIST'S COLLEGE, Rolleston Avenue, Christchurch.

The Gothic style buildings of this famous school are to be the home of the *NZ Society's Convention* and the centre for most of the activities that have been arranged.

The school is almost at the centre, heart of the 'cultural' area of Christchurch. Within easy walking distance are the *Botanical Gardens* and *Hagley Park*, the *Robert McDougall Art Gallery*, the *Canterbury Museum*, the *Arts Centre* (ye olde varsity buildings), the *Canterbury Society of Arts Gallery*, and straight on from this, the *Cathedral*.

EXHIBITION

The 28th National Exhibition will be presented at the *Canterbury Society of Arts*, Art Gallery, 66 Gloucester Street.

PROGRAMME

The highlight of the convention will be the two day school to be given by our Guest Potter, *Janet Mansfield* of Australia.

Janet who specialises in salt glazed ware has recently returned from an extensive tour of the U.S.A. This, together with her many years of experience and her fresh appraisal of the land of the "do your own thing" should be interesting.

On Friday afternoon *Graham Bennet* will lecture on *Design* and *Royce McGlashan* will talk about his recent visit to 'you know where'. It will be interesting to compare impressions from both Janet and Royce.

For those who get restless a *Wet Your Whistle Workshop* has been planned. We hasten to add this is a whistle making workshop!

Mrs Iwako Graham has also graciously offered to demonstrate the ancient Japanese craft approach to calligraphy and brushwork.

The organising committee has published the interim programme though the activities may be subject to change. For the programme and further details as to registrations, costs and so on contact:

THE ORGANISING COMMITTEE,
"Canterbury '86"
P.O. Box 29-208.
CHRISTCHURCH.

AIR TRAVEL

If you are contemplating air travel to the convention you will automatically be sent an *Air New Zealand* 10% discount Group Travel Authority, if you advise on registration that you will be travelling to the convention by air. It should be noted, however, that there are also *Epic*, *Thrifty*, and *Golden Age* fares available offering up to 50% discounts.

Early booking is the only way of securing such a reservation. It would be necessary to contact your nearest *Air NZ* Reservation Office as soon as possible. Remember to check on insurance against cancellation. *Mt. Cook* and other airlines also offer very good discounts.

A Merry Christmas and a Happy GST to you all — Ed.

GAS KILN OWNERS

Is your bottle running out of gas? How can you tell what amount of gas is left in your bottle?

A new British development can give you the answer. The British patent holders *Liquid Crystals Devices Ltd* have released a gas level indicator (*GLI*). It is designed to show how much gas is left in your cylinder — whatever its size. It uses liquid crystals to show outside the cylinder, what is happening on the inside — whether it is propane or butane.

LCD Ltd. are responsible for a number of breakthroughs in this revolutionary field. As a result they have featured on new technology programmes on both *BBC* and *ITV*.

The *GLI* is suitable for use indoors and out — in temperatures from 0-40°C. Commonly known as cholesteric crystals, they deteriorate quickly when ex-

Nelson Economic Impact Study

"The economic impact study proves beyond all doubt that the arts and crafts are big business in Nelson," says CRAC chairman *Glen Wiggs*. Carried out for the *Nelson Provincial Arts Council* by the *Market Research Institute* at *Massey University*, the study attracted a response rate of 77 percent.

The report showed that there are 600 full time jobs in the arts and crafts field in Nelson; that 35 percent of visual arts and crafts produced in Nelson were sold to visitors and a further 35 percent exported from the region; that more growth can be expected in the future both from artists and craftspeople already in the region (44 percent of those surveyed intended to expand their business) and from other artists moving into the region. "Like attracts like," *Glen Wiggs* said.

He said artists in the Nelson area were highly trained; almost all had had formal training. Yet the capital involved in creating another job in the arts field was only about \$7,000. *Glen* pointed out that the artists and craftspeople also created jobs for other people. They paid their chartered accountants fees of \$80,000; they required raw materials, but there were no figures in the survey to show how many people were employed in supplying those materials.

LETTER TO THE EDITOR

Sir,
Decline in Presentation of *NZ POTTER Magazine*.

Over the years the *NZ POTTER* magazine has built up a distinctive presentation and style.

However, recent issues show a marked decline in image, as advertisements become blatantly interpolated into the body of editorial space.

This presence of unrelated advertising material with aggressive art work can be very damaging to editorial layout — I am particularly conscious of pages 18 and 19 in the previous issue of *NZ POTTER*, 1985, No. 2.

While I appreciate this has been brought about by considerations related to a change to commercial ownership and the *QE II Arts Council* dropping its support (as it does not wish to be seen to be supporting a commercial enterprise), it is a great pity for the magazine to lose its style and character because of economic expediency.

Are there no alternative solutions?

To be effective in supporting the art and craft community, this publication must maintain an appropriate quality of image.

It is now painfully apparent what happens when enlightened sponsorship is withdrawn and publication is thrown back on the horns of 'commercial necessity' for survival!

Is it not possible for *QE II Arts Council* to rethink its responsibilities in this area?

ART NEW ZEALAND now receives an *Arts Council* grant, though they struggled desperately for many years without!

Steve Rumsey
Auckland

A collection of contemporary ceramics went under the hammer at a Wellington auctioneer's today . . .

REDS, REDS, COPPER REDS

By Robert Tichane (New York Glaze Institute, USA\$22)

"The aim of this book will be to enable ceramists to make good copper red glazes consistently. Although I hope that this purpose will meet with 100% success, there may be a few people who will not be able to make copper reds with the help of this book. For them the results should at least afford an understanding of why success has not been attained." Robert Tichane.

Dr Tichane has produced this book after three years of research into copper reds. It must be the single most comprehensive collection of information on this subject now available to potters.

The book starts with a thorough search of previously published literature and a presentation of the best of the classical efforts. Then comes a scientific examination of actual glaze formation, using hundreds of test glazes; and finally, a complete analysis of processes and defects in this formation. There are innumerable recipes for glazes and the effects of different firing procedures and conditions.

Much of the material is supported by writings from notable researchers such as Lauth and Dutailly, Hermann Seger, M. Scherzer, Georges Vogt, J.W. Mellor and others.

One chapter which is of particular interest describes the use of a gas-oxygen welding torch to facilitate the testing of glazes, avoiding the time and expense involved in full test firings of a kiln.

The book is illustrated with full page reproductions of woodcuts from Stanislas Julien's book *History of Chinese Porcelain*. While these add visual interest and historic value they do not support the subject of the book in a technical or practical sense. It would perhaps have been better if the admirable text had been accompanied by colour plates of the copper reds under discussion. The few black and white photographs of actual pots fall far short of what one might expect from such an otherwise comprehensive study of copper reds.

The book however, is an absolute must for anyone interested in this subject.

The author has also produced two other volumes, *Those Celadon Blues*,

(USA\$17) and *Ching-Te-Chen*, (USA\$32), the latter being a complete translation of Vogt's extensive analyses and formulations of Chinese Ching dynasty bodies, glazes and enamels. All these books are invaluable as source-books for potters, as well as students or collectors of Chinese ceramics.

They can be obtained from the publishers;
Book Department
New York State Institute for Glaze Research
511 North Hamilton Street
Painted Post
New York 14870, USA.

**STONEWARE GLAZES
 A Systematic Approach**

By Ian Currie (Bootstrap Press, Aus\$22)

Ian Currie is the author of the popular correspondence course in Stoneware Glazes offered through the *Australian Flying Arts School*. This book is the culmination of material presented in this course since 1979 and covers a systematic approach to glaze theory; techniques for efficiently preparing and handling large numbers of glazes; ready-worked data including recipes, for all glazes presented in the course.

It is a soft-cover, spirex-bound, typewriter-print manual of inestimable value to all dedicated or professional potters. I recommend it to this group primarily because the profusion of formulae, charts, graphs, diagrams and calculations would perhaps stun the hobby potter, or those with a non-mathematical mind, into reaching quickly for a book with some colour pictures to look at instead.

However, it is an excellent teaching book, compiled by a very competent teacher whose interest has been to teach by correspondence. This means it is aimed at those who are dedicated to learning about stoneware glazes, but have perhaps limited access to teachers or other potters more experienced in the field. It would be invaluable to all fulltime professional potters, and an absolute must for all libraries attached to potters' club rooms, ceramics schools or night classes.

The diagrams and charts, though daunting at first sight are very clearly explained and experiments are given with comments on results, plus further exercises for the student to undertake.

It covers base glazes with chapters on glaze theory, basic chemistry, materials, equipment and books; line blends, baseline grids and biaxial blends; glazes based on lime alkali, magnesium, zinc, barium; the workings of alumina/silica. There is a chapter on phase equilibria and eutectics, and calculations for converting formulae to recipes to Seger formulae, calcining and blending. It also covers specific glazes including chapters on: crystalline, matt, opaque, Chun-blue, decorated whiteware, high iron, Celadon, Kuan, Shino, copper, rock glazes and natural glazes from woodfiring. All chapters have references, tests and experiments.

It has no colour pictures — these should be supplied by the student, of his own pots, after successfully completing the comprehensive course through which *Stoneware Glazes* will take him. Or her.

The book can be obtained from:
Bootstrap Press
Northbranch Pottery
Maryvale
Queensland, Australia 4370
 Write first asking for cost of postage and packaging.

Craftsmanship and Job Satisfaction

A Study of Potters

Kerr Inkson of the *Department of Management Studies, University of Auckland*, has completed a comprehensive study of 67 full-time potters, with the co-operation of NZSP. In the report he examines the craft ideal and the extent to which potters in New Zealand exemplify this ideal. The report of this research is presented in *Working Paper No. 16* available from the Department, at a cost of \$10. It is not all statistics and makes very interesting reading.

Lizard Skin Raku Glaze

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Lithium Carbonate	100
Copper Carbonate	5



Barry Brickell, right, with Graeme Storm, Coromandel, c. 1958
 Photo by Howard S. Williams

A NEW ZEALAND POTTER'S DICTIONARY

By Barry Brickell (Reed Methuen, \$24.95)

"Here it is — a reference dictionary and manual that will be at home in a clay-spattered workshop. It meets admirably the author's aim of being low-key technically yet high-key in practical matters. It contains much valuable, hard-earned, first-hand knowledge, and Barry Brickell is generous in sharing his discoveries.

"Finding out things yourself from first principles is spiritually important in all aspects of life, a belief Barry Brickell would endorse. I hope that this book will stimulate and encourage a sense of discovery in other potters." So says Len Castle in his foreword to this new book, which is subtitled *Techniques and Materials for the South Pacific*.

I find the title *Dictionary* a little of a misnomer — this is more an *Encyclopedia*, as each item listed is explained fully and many are illustrated with excellent diagrams. Usually this type of book is bought as a technical reference and as such, is kept in a bookshelf, only to be referred to when a particular query presents itself. However, Barry's wealth of knowledge and inimitable writing style make his dictionary fascinating as well as instructive reading.

I started at **A**, first listing, **Absorption**, and there I was, absorbed. It became a bedside book until I reached **Z**. "**ZOOT**. (Zuit) Smart, impeccable, stylish, designed or made to impress (i.e. for those who are impressionable)."

I learned a great deal and enjoyed the learning, but the book's usefulness has in no way been exhausted by my cover-to-cover reading. It will remain a constant source of reference. The numerous charts, tables, plans, diagrams and illustrations are first class; some of the 17 colour photos are excellent, though in a few, the pots are shown very small in their landscape surroundings — not good for the pots, but perhaps indicative of the author's interest in the geology concerned, as much as in the pots that come from it.

The nearly 300 alphabetically listed entries are fully and lucidly described and can be extended by further reading from a comprehensive bibliography. In fact the book is really a full pottery workshop manual. History, chemistry, geology and personal philosophies are included, the whole written in a style which is technically concise, but lightened by touches of humour — see **ZOOT** as quoted above — and "**CHAMOTTE**. The industrial term for **GROG**. The author suspects that the name is derived from a rather rough, granular French wine drunk by the local potters of the area."

(An aside — in the early 1960s Barry told me how he used to take loads of his pots on his boat from Coromandel, to sell in Auckland. If his boat ever foundered, he mused, the floor of the Waitemata Harbour would be littered with Bric-kell-brac. An interesting find for future archaeologists.)

In this book, Barry Brickell shares a lifetime of knowledge, experience and love of pottery; its making, the materials and the machinery. The only entry I was surprised not to see listed was **STEAM**, but that would constitute another complete book from this author. I give him 5 stars for this one.

Make Your Own Filter Press

Further to the article in the last issue of the *POTTER*, where Royce McGlashen describes the use of a filter press for making clay, we would like to refer readers back to *POTTER 23/1* of 1981. On page 26 is an excellent article by Owen Cobb giving details of how to build a small filter press suitable for a one-person pottery. Owen has used his press successfully for several years and is willing to correspond with anyone requiring further details.

Owen Cobb
 95 The Drive
 Epsom
 Phone: Auckland 607-033

According to the latest book figures there are over 14,000 people employed in the arts and cultural industries in New Zealand. There are:

2826 composers and performing artists
 1455 film makers and photographers
 3504 sculptors, painters and related artists

3010 glass formers, potters and related workers

2990 authors, journalists and writers
 In addition 15,304 people are employed providing recreational and cultural services. In fact, there are more professional arts workers in New Zealand than there are clergymen or athletes, economists or statisticians, farm managers or forestry workers.
Central Arts News.

If you intend visiting Australia . . .

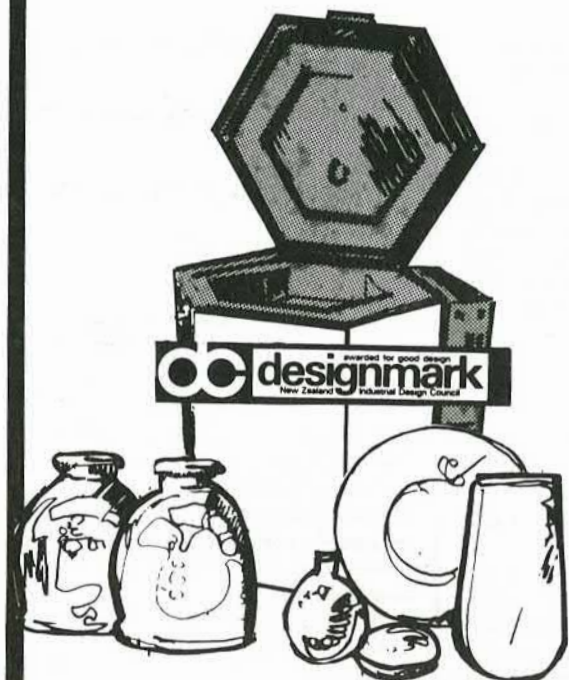
The National Gallery, Melbourne has a fabulous collection of Chinese ceramics. Write ahead and ask for permission to view their reserve collection — you will be able to handle pieces and really feel these fabulous treasures.

Adelaide Art Gallery has a superb collection of South East Asian ceramics. The Curator of Decorative Arts, **Dick Richards** has published a book on this subject.

Sydney's Museum of Applied Art and Science and the *Art Gallery of NSW* both have fine collections, though they are not always on display.

"When I appear in public, people expect me to neigh, paw the ground, chomp my teeth and toss my head — none of which is easy." *Princess Anne.*

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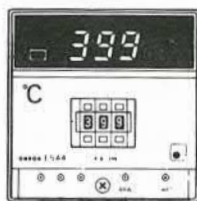
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Edith Ryan: Advisory Officer
Queen Elizabeth II Arts Council
Private Bag, Wellington
Telephone: 730-880

Raewyn Smith: Information Officer
Crafts Council of New Zealand
PO Box 498, Wellington
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THE PARK OF PEACE, RAVENNA, ITALY

By Margaret Coupe, Kaikohe.

August, 1984

In 1980 Claude Rahir of Belgium made an appeal to the *Association of International Modern Mosaicists* to create a *Park of Peace* in Ravenna, Italy, a city famous for its Byzantine mosaics and headquarters of the Association. The suggestion, approved by UNESCO, was accepted unanimously by the City Council of Ravenna who gave a large area of urban renewal land. An architect drew up plans and a Commission of Artists met in Rome to choose seven mosaicists from around the world, each to create a large mosaic for the Park, the theme being "A sign of Peace and Friendship amongst Peoples". The subject could be followed without restriction.

It was expected that the travel costs of the mosaicists would be paid by the country of origin. The work itself was to be given free, the materials to be supplied by the Association and funded by UNESCO and others, also one month's hospitality to be given to each artist. Over and above that we paid our own expenses. *QEII Arts Council* gave me valuable help towards travelling expenses.

The mosaicists were chosen on merit from Belgium, USA, Austria, France, Germany, Russia and New Zealand. Also six international artists were to give their designs for student mosaicists to execute.

The subject of my 10m x 1m mosaic is *A Nuclear-free Pacific*. It shows three grades of Pacific Islands — those already destroyed by nuclear testing, those under threat and those still uncontaminated. Whales, peaceful mammals, make their way across the mosaic towards the nuclear zone in apparent support of a yacht carrying the international sign of protest against nuclear arms testing. In front of an explosion is a warship, from which a zodiac has been launched containing four navy men carrying guns and wearing wet-suits. They have orders to intercept the Peace yacht. Three of these men are shocked at the size and proximity of an oncoming whale. A huge swell before the diving whale is symbolically pushing them out of the picture. A movement against War and a step towards Peace.

The initial cartoon drawings were laid out, but I decided that my usual bas-relief figures would be unsuitable for several reasons — time limitation, weight and difficulty of transport. With the exception of the yacht and a small group of sailors in a zodiac at the extreme end of the picture the entire mosaic was made up of small pieces of vitreous material, *tesserae* and *smalti*, half of which were manufactured by myself in New Zealand, the remainder to be bought in Italy on arrival. I used a fibreglass material for the backing.

The continual job of making the *tesserae* went ahead, kiln shelf after kiln shelf. The colours were mainly in the areas of blues-greens, from purples to pale greens, black, white and red with a touch of gold and warmer colours. Good friends helped sorting, placing, glueing and work went on, morning to night. My husband, Peter, made and sewed three large polystyrene boxes for packing the cut lengths of half-completed mosaic to be airfreighted to Italy. (The boxes and contents arrived in perfect condition.)

The day after my arrival in Ravenna I was taken to Venice to the Island of Murano where we walked along the cobbled pathway beside a canal until we came to a large locked door. We rang the bell and entered a large high-ceilinged hall luminous with sky lighting, white walls lined with mosaic pictures, mainly in traditional style, glowing in the beautiful light with the liberal use of gold and jewel colours. The office, instead of being the usual dim browns or a pastiche of raucous furnishings was, with its mosaics and glass objects, also a pleasing room.

All morning was spent in choosing colours from 10,000 samples. During this time I discovered that 1kg was the minimum of one colour that could be ordered and 100kg was common. My order needed a hurried adjustment. I continued at speed to finish before the closing at siesta hour.

The *tesserae* arrived in Ravenna, mosaic sheets were laid out on large tables in a lecture room and work commenced, continuing for some weeks until school was due to begin.

Later, the mosaic was transported to the Park. So was I — on the bar of a bicycle which criss-crossed from lane to lane in six lanes of traffic, all going the wrong way. Transfixed by the traffic I gripped the handlebars like a vice and we tipped to the ground until I relaxed my grip and off we went.

The wall was already there, a sturdy 10m of roughened concrete at the narrower end of the triangular park. Nearby other concrete constructions were awaiting their mosaicists. The immediate area had the look of all construction sites. The remainder of the Park was planted in half-grown trees.

The mosaic was cemented to the wall by an expert in historical restoration and his helper. The work had to be completed in a hurry because of his other commitments. The men set the sheets of mosaic in cement while a young woman mosaicist and myself followed behind struggling to keep up before the concrete hardened — after that there was only the hammer and chisel. Working at top speed I joined the sheets; we washed, scraped, grouted and washed again; mixed cement, hammered, washed the mosaic with acid, washed with water, scraped, completed the edges and washed again, then added a few colours — working from morning until dusk, taking time off for lunch under the trees. We were fortunately sheltered from the sun by a large corrugated iron shed which felt quite like home until the first thunderstorm filled the excavation at the foot of the mosaic with water. Thereafter we had to work teetering along boards to avoid the sticky clay.

Trucks came and went pouring concrete into Claude's (Belgian mosaicist) massive amphitheatre construction. Shouts of laughter from the workers barrowing large rocks for the mosaic. Shouts, song and greetings to visitors who often brought them gifts of a bottle of a relative's wine. Continual groups of visitors came to look at the work in progress. Explanations, and greetings to the visitors almost all of whom had not heard of nuclear testing in the Pacific. School parties came immaculately dressed, the girls in whiter-than-white cotton dresses and knee socks, the boys in button-up-

ITALY

the-back smocks in blue and white with white socks. There were cheery *buon giornos*, explanations, and a delightful action song of thanks to the mosaicists from the children.

Josette, a mosaicist from France, travelled across Italy from Corsica bringing her band of six students who worked at her warm-coloured mosaic of rock and *smalti*, then went back to France.

Edda, from Austria, and her engineer husband sat under a plastic awning among the trees, working for days at complicated engineering plans while waiting for trucks to come so their plinth could be finished.

Gerry Carter from USA stood on his platform meticulously placing his *tesserae* one by one into the cement, his wife and a student breaking up Finish plates of a particular colour he wished to use along with the Venetian *smalti*.

Autumn was approaching and although I could have gone on working at the mosaic a stop had to be made. Farewells were made to the many kind people I had met. I had received a great deal of help, consideration and kindness from friends, people at the *Accademia*, mosaicists and the hotel people. Not the least from the *New Zealand Embassy* in Rome — an invaluable support.



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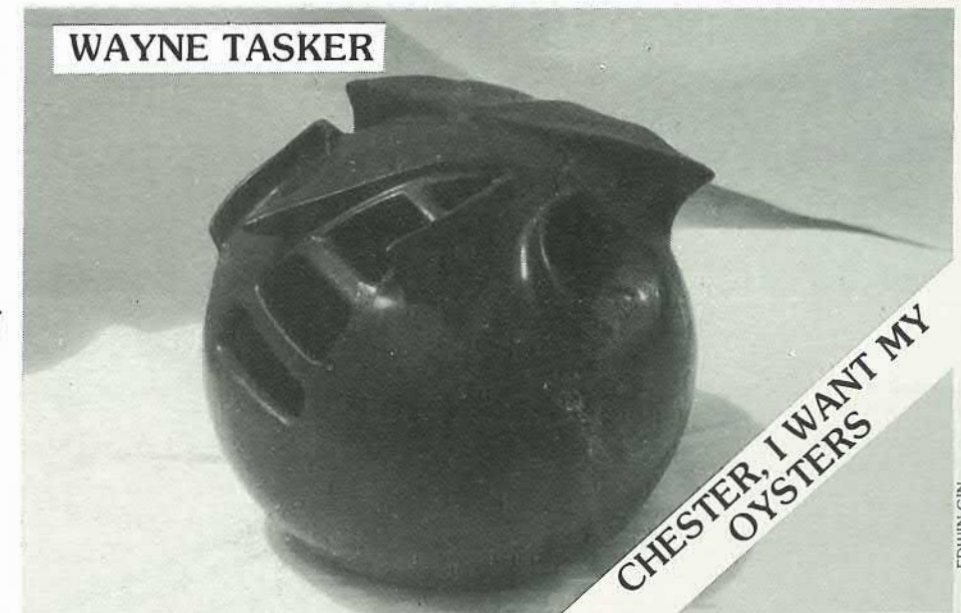
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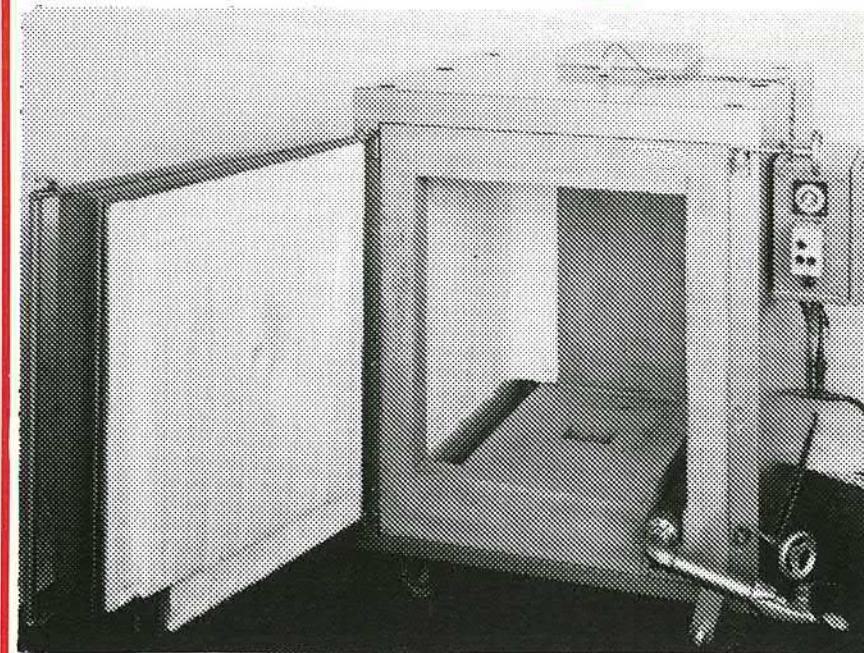


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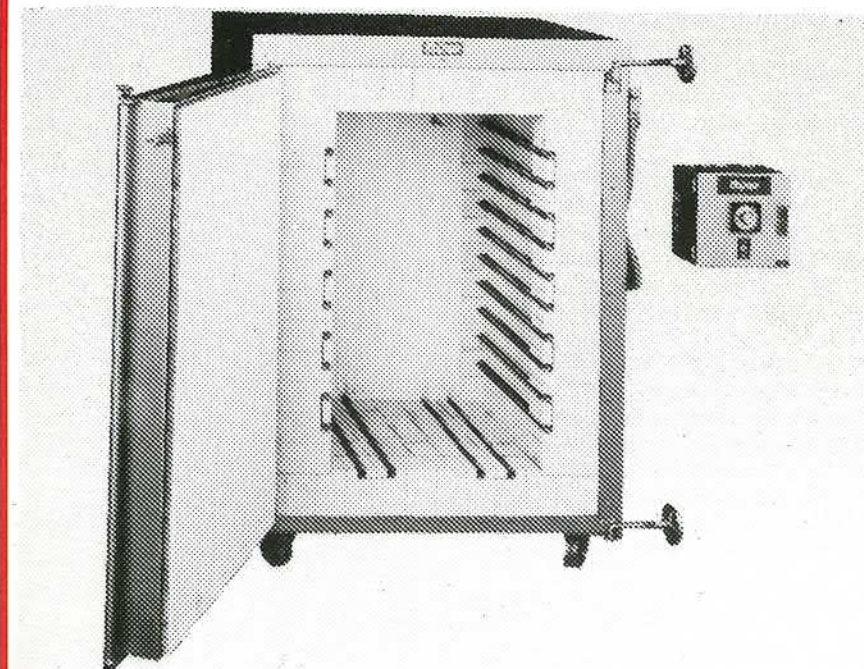
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POTTERY IN THE ANTIPODES OF NEW ZEALAND

Story and Photos

by

Santi Cabasa,
Spain.

A good way of getting to know and understand the arts and traditions of Spain is to include, along with tours to well-known monuments, visits to local potteries. In the 14 years that I have been visiting these potteries I have got a great deal of satisfaction, as well as new friendships and a greater understanding of pottery, one of the oldest arts in the world.

Spain, as the last remaining base in Europe of *Ceramica Popular* is the ideal country for this, because of the large number of potteries, and because of the climate, which is sunny in many areas virtually the whole year round. This is especially so in the south and east, which allows one to go at any time of the year with a good chance of finding the potter working.

By the term *Ceramica Popular* we understand the creation of vessels, the purpose of which is to serve a specific function and to supply the needs of rural life.

This pottery varies greatly in shape and decoration due to the influence of the people who settled in the Iberian peninsula. The Celts settled in the west around the 6th century BC; the Iberian people at about the same time settled in the centre and south-east; the Phoenicians and Greeks with their trading influenced the Iberian culture; the Romans in the 2nd to 5th century AD; the Visigoths until the 6th century AD and finally the Moorish from 756 AD to 1492. These last created the Hispano-Moorish style of pottery which thrived from the 13th century to the 19th. It is still possible to find potteries and kilns operating just as they were 2000 years ago.

Ceramica Popular is an art which requires a lengthy apprenticeship before mastering the shapes, as well as an eye for aesthetics. In many cases the art has been transmitted from parents to children, generation after generation. There is almost always a long family history behind each potter.

Many potters alternate this job with farm work suited to the region, and this means their working days are long and hard. In spite of this they are invariably approachable and willing to discuss their work with visitors. They will often invite you to try your hand at the wheel if they know that you are yourself a potter. Some do all stages of the pottery-making process themselves, from digging clay to selling the finished pots.

In Spain it is still possible to come across some of the ancient sources of distribution and sale of *Ceramica Popular*, such as the open-air markets and the fairs which are held once a week — the days varying from village to village to allow for salespeople to move around. It may also be sold by travelling salesmen who carry it on donkeys, moving around the villages, cities and beaches of the whole country. Shops and roadside stalls also show work from neighbouring potteries.

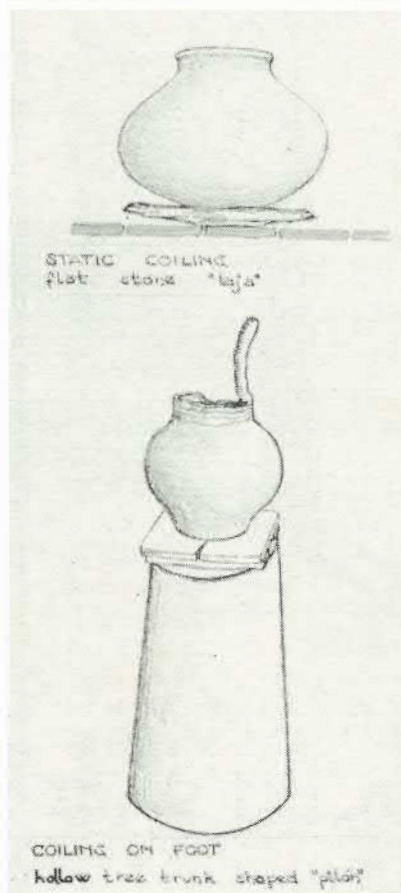
On the 29th of June each year the important pottery fair, *Feria de san Pedro*, is held in Zamora when potters from many surrounding districts congregate to sell their ware.

In general, the potteries are small family businesses which work to supply the needs of the local villages and rural markets. They are usually somewhat distant from the village center (because of smoke from the kiln), in streets or districts whose names often reflect the trade — *Barri de les Alfarerías* of Miravet (Tarragona); *Calle de los Alfareros* of Ubeda (Jaen), and so on.

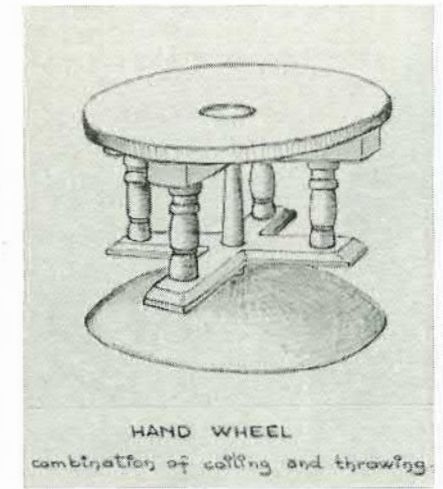
The most widespread techniques are:

Static coiling. The potter, seated or kneeling, hand-coils the pot without changing position. For this, the potter sometimes uses a flat stone which he rotates on another stone or the floor, to form the pot.

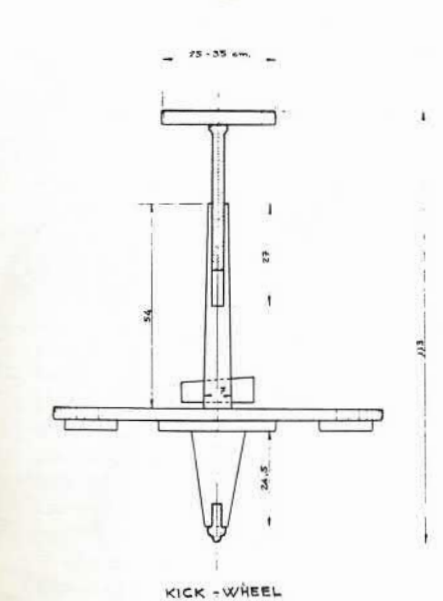
Coiling on base. The potter moves around the pot. The *pilon* is used. This is a conical shape like a hollow tree trunk, which lifts the work to hand-height, so the potter may move around it to form the walls of the pot with coils.



The hand wheel. The potter works standing, kneeling or sitting. The wheel has a fixed shaft usually inserted in a stone, above which turns a wooden wheel of about 40 cm diameter which has 4 legs joined to a cross close to the stone base. You can see this technique at:



The kick-wheel with wide fly-wheel. This is the most common. It has an upper wheel of 25 to 35 cm diameter, and a lower wooden fly-wheel of 90 to 110 cm. The two wheels are joined by a metal shaft which turns on a lower bearing. The potter remains seated and turns the fly-wheel with the sole of his foot.



Many tools made of local materials are used in different stages of the work: Anvils of wood or clay; paddles and scrapers; combs, punches, engravers for incised decoration; chamois to smooth the outside and stones for polishing; brushes, funnels and sponges for painted decoration; throwing tools, half canes, thread, wire and nails.

Apart from utensils for domestic use, common in almost all areas, there are also such unusual pots as: Incense burners from the Canary Islands; whistles, known as *pitos* from Andujar, *siurells* from the Balearic Islands. Trap jars (puzzle jugs) come from Jimenez de Jamuz (Leon) and filigree barrels from Alba de Tormes (Salamanca). Miniature toy boxes from Albox (Almeria), and bread ovens from Pereruela (Zamora). *Grilleras*, clay cages for holding crickets, and horns, *caracolas*, come from Villafranca de los Caballeros (Toledo).

All these differences in cultural influence, techniques and kilns result in final products which vary widely in shape and colour, going from the delicate white Moorish pots of Vera (Almeria) or Agost (Alicante) to the primitive dark pots of Faro and Llamas de Mouro (Oviedo).

A pottery is one of the most richly fascinating places of this traditional art. Time seems to have stopped when one enters an old workshop, especially if the work on the wheel or its preparations are in progress, or if the firing of a kiln has begun. Pots of red terracotta with decorations of brightly coloured glazes — blue, green, yellow, white — are a feast for the eyes and provide colourful inspiration for the visitor. Everything in these ancient workshops is full of tradition, from the adjacent buildings, the courtyards decorated with bright geraniums in pots, kiln, settling tanks and the store places for materials, to the clay which will be transformed into pots by the hands of the craftsman.

Any corner can surprise, and attract our admiration; clay dried out and cracked by the sun, in the settling tanks; the unusual stacks of firewood; the pans of different glazes, slips and pigments; the piles of fired pots waiting to be sold; the whitewashed walls and the cleanliness which abounds despite the dusty nature of the materials.

However, there are two places which for me are the centres of attention: the workshop and the kiln.

The workshop. Here the potter carries out the major work of the pottery — jobs which in the main have been done in the same way for centuries. The first task is that of gathering the clay. This is found in its natural state on many sites in Spain and is taken from a place known usually as *barrero* or *terral*. Some potters collect it from their own properties and others pay to have it dug elsewhere and transported to the pottery.

Once there, it is deposited on the floor and pulverised, with a grinding stone pulled by a donkey or by machine. Then it is put into settling

tanks and water added till it becomes a paste, which is liquified by beating it with large sticks. This liquid is passed from one settling tank to another larger one (previously lined with ash so the clay does not stick to it), through some holes with a sieve to filter out any impurities. It is kept there until the water evaporates naturally in 5 to 6 days. During this process some cuts are made with wire to facilitate evaporation and to divide the bulk clay into easily transportable pieces. Next it is taken to the workshop where kneading is done by hand on a stone *payato*, or by foot on the floor.

In some potteries, before this kneading process and in order that the clay reaches the ideal state of plasticity, it is stuck, in the form of round loaves like bread, to the wall of the workshop — the wall absorbs excess water. This can be seen in Naval (Huesca). After kneading, equal-sized portions of the prepared clay are made into spherical or conical forms, depending on the form of pot to be made. Then the potter throws the pots, reflecting in each one his/her skill and good taste. Series of pots are necessary if a good level of productivity at a saleable price is to be maintained. This is another characteristic of *Ceramica Popular*. Normally the potter will throw the same type of pot throughout the day — this way the work is more comfortable and better organised — although this depends on the demand. After throwing comes the finer work of finishing; trimming, scraping, smoothing, polishing, burnishing; adding filling-holes and spouts, making and putting on handles; decorating, adding slips and glazes.

All the pots undergo drying before firing, the potter setting them out on planks, first in the shade and later in the sun.

The kiln. Finally there is the firing. Now the full attention of the pottery is focussed on the kiln and for a while all other work comes to a halt.

The job of loading the kiln is very important, as much for the distribution of the weight of the work (to avoid deformations and collapses), as for achieving the optimum placing of each pot to prevent the fire striking it directly, or affecting it more in one place than another. For this reason it is invariably the potter him/herself who is in charge of stacking the different levels; to distribute the weight of the work, and to put in separators in order to prevent glaze sticking the pots together. To see a full kiln is to contemplate a masterful balancing act. It can take one or two days depending on the size of the kiln, but it is done thoughtfully, without haste and usually with one or more helpers.



Plates for cooking Spanish omelette. Tin and lead sulphate glaze with cobalt oxide decoration. Talavera de al Reina (Toledo)



Agustin Padilla's son coiling a large wine container. Villarrobledo (Albacete).

The "Maestro", Jose Tur Garces from Vall d'Uxo (Castellon).



Water container "cantarilla" with filter to avoid dust when using it outdoors. Made by Benita Navas.

Ready to unload Agustin Padilla's kiln



The most popular and widespread types of kiln in Spain are as follows:

Open fires. Without any form of wall or protection. The pots are set out on a bed of firewood in the open air, either directly on the ground or in a shallow hole. They are covered with more wood, straw and moss and the fire started. The pots are fired for 3 to 4 hours.

Covered kiln. With a single chamber. Pots are put in and covered with firewood. During the firing more wood is added through the opening which is partially covered — drawing of the fire occurs through the upper part of the opening. The vaulted ceiling does not have holes for a flue. The pots are fired for 5 to 7 hours. This type of kiln is used in La Atalaya de Santa Brigida (Gran Canaria), La Victoria de Acentejo (Tenerife) and Chipude (La Gomera).

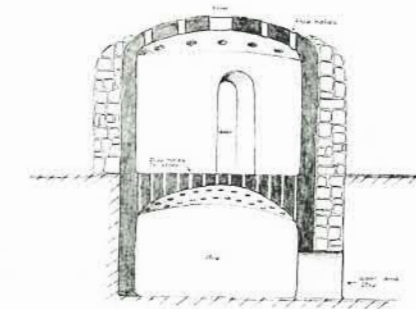
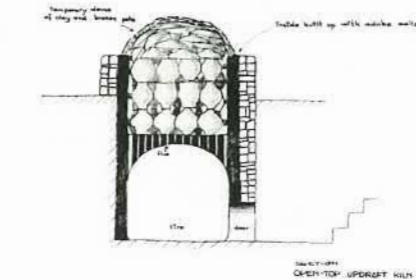
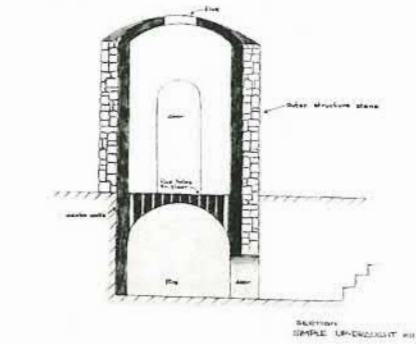
Uncovered kiln. It also has just one chamber. The fire is below the uncovered chamber where the pots are fired. They are covered with bits of broken pot and clay to retain heat during the firing. The kiln is loaded through the upper part, stacking the pots until it is full. They are fired between 8 and 14 hours. You can find these kilns at Moveros (Zamora), Naval (Huesca) and Ninodaguia (Orense).

Iberian kiln. This has a chamber covered by a vault. Drawing of the fire is done through a central flue hole. Access to the chamber is through a door which is covered up during firing. Pots are fired for 15 to 30 hours. This kiln type can be seen at Villarrobledo (Albacete), Totatan (Murcia), Ubeda (Jaen), Calanda (Teruel) and Colmenar de Oreja (Madrid).

Hispano-Moorish kiln. The chamber is covered by a spherical vault with a large central opening, *bravera*, and 8 or 9 smaller openings, *micos*, scattered about the whole surface. These are left open, or closed to direct the heat to particular areas — an advantage to those potteries which work with glazed pots. Firing takes between 10 and 30 hours. There are many examples of this kiln including: Albox (Almeria), Jimenez de Jamuz (Leon), Guadix (Granada), Bailen (Jaen) and Segorve (Castellon).

There is a variety of the Hispano-Moorish kiln with multiple chambers and a larger capacity at Ciutat de Mallorca and Agost (Alicante), where the firings sometimes last as much as 80 hours.

The type of fuel used also varies. Potteries may use grass, brush, reeds, almond shells and resinous firewoods to achieve a good flame and the required heat in the shortest space of time. Mostly, top temperatures will be about 1,000°C.



Here the potter proves all the talents learnt from his/her ancestors, and personal experience acquired in previous firings. He/she generally follows the firing *by eye*, sometimes using the aid of samples which are put in strategic places where they are accessible for withdrawing and checking. Once the firing is finished, all openings in the kiln are closed off and cooling allowed to occur gradually over approximately 2 days.

The feeling of satisfaction which the Spanish potter gets at the moment of removing the covering of bricks and clay at the door of the chamber will easily be shared by any potter whose visit coincides with this stage in the creation of this traditional form of pottery, bearing in mind that industrialisation is changing the nature of the art.

I am sure the friendliness and willingness to talk about their work, which New Zealand potters have demonstrated to me, would be reciprocated by Spanish potters.

Santi Cabasa has been travelling in New Zealand this year and is writing articles on potters he has visited. These will be published in Spain on his return.

RECOMMENDED READING

J. Llorens Artigas y Corredor Mateos. CERAMICA POPULAR ESPANOLA. 1974 Blume. In English and Spanish. Well illustrated in colour and black and white, with names and addresses of Spanish potters.

Emili Sempere. RUTAS DE LOS ALFARES DE ESPANA Y PORTUGAL. 1980 Barcelona. In Spanish. A thorough work in which the writer gives a large amount of information about each pottery with names, addresses and production.

Natacha Sesena. BARROS Y LOZAS DE ESPANA. 1976 Editorial Prensa Espanola. In Spanish. A general study of the production in different regions of Spain.

Vossen Rudiger, Natacha Sesena and Kopke. GUIA DE LOS ALFARES DE ESPANA. 1975 Editora Nacional. In Spanish. Little text and a good guide to names, addresses and production of potteries.

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JO MUNRO

By Daphne Hendrie,
Wellington

Photos: Julie Obren.

Nestled in the heart of the Akatarawa Valley some 50 kms from Wellington and surrounded by 40 acres of land is the home of Jo Munro - renowned for her pottery spheres, gourd forms and delightful birds.

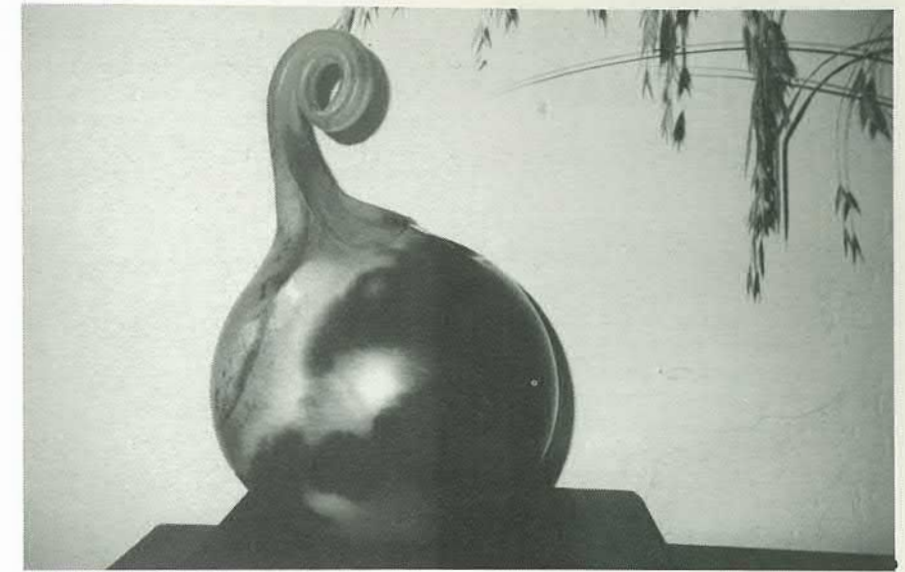
Jo was born in England and came to New Zealand in 1956. Initially when her children were small she earned enough from weaving to pay for her first pottery workshop which was made from rammed earth. With her husband Bob she began making functional stoneware, mostly containers for florists. Jo threw vessels and Bob glazed and fired.

About 4 years ago Jo started making gourds - "to me they symbolise fertility and fulfillment, something to do with the joyful richness I want to express in clay, of my oneness with the land."

Jo's pots are partly handbuilt, partly thrown. When leatherhard they are burnished with a polished stone. The pots are fired in saggars with combustible materials such as sawdust, leaves, hay and shopped straw, and with copper carbonate. The gas kiln fires them to 1,000°C - any higher than this would spoil the burnishing. Jo prefers a long slow firing of up to eleven hours with a constant watch being kept.

This year *Wintones* resolved to commence a *Ceramic Collection* of works purchased exclusively from the annual exhibitions of the *NZ Society of Potters*. The work selected will form a permanent historical record for society members and be exhibited at forthcoming annual conventions. From this year's convention at Hawkes Bay one of Jo's spheres was selected by Alan Peascod for this collection.

Now and then Jo takes time out from making a living to draw and paint. Her paintings very much reflect her pots in form and colour. Then its back to work again to pay the bills. This calls for a lot of discipline working six days a week, and sometimes Jo feels as if she has taken some sort of religious vow, but as she says, "I wouldn't have it any other way".



THIRTY YEARS A JOURNEYMAN POTTER

By Sally Vinson, Auckland

Of all the dictionary meanings of the word *journeyman*, the one I like the best describes the term as "a mechanic who has completed his apprenticeship, but is not yet a master". Exactly how I feel! After 30 years as a potter I am still unsure of myself and learning all the time, but I feel that my mechanical and technical skills have improved to the point that I'm no longer totally frustrated by my ideas.

Also, I feel that I've come to terms with those hazardous and fragile things called *concepts*. Well, at the moment anyway! I've discovered how to deal with the seductions which abound persuading me to try to work outside my range of capabilities. I've found my parameters — in terms of what I can do well — pots for the home, in the kitchen and on the table. Try me on something outside that area of work and I fail, becoming frustrated in the process.

In the past I have repeatedly made the effort to rise to the occasion and produce work to fit the bill of the one-off category. It never really comes off; disappointing to say the least.

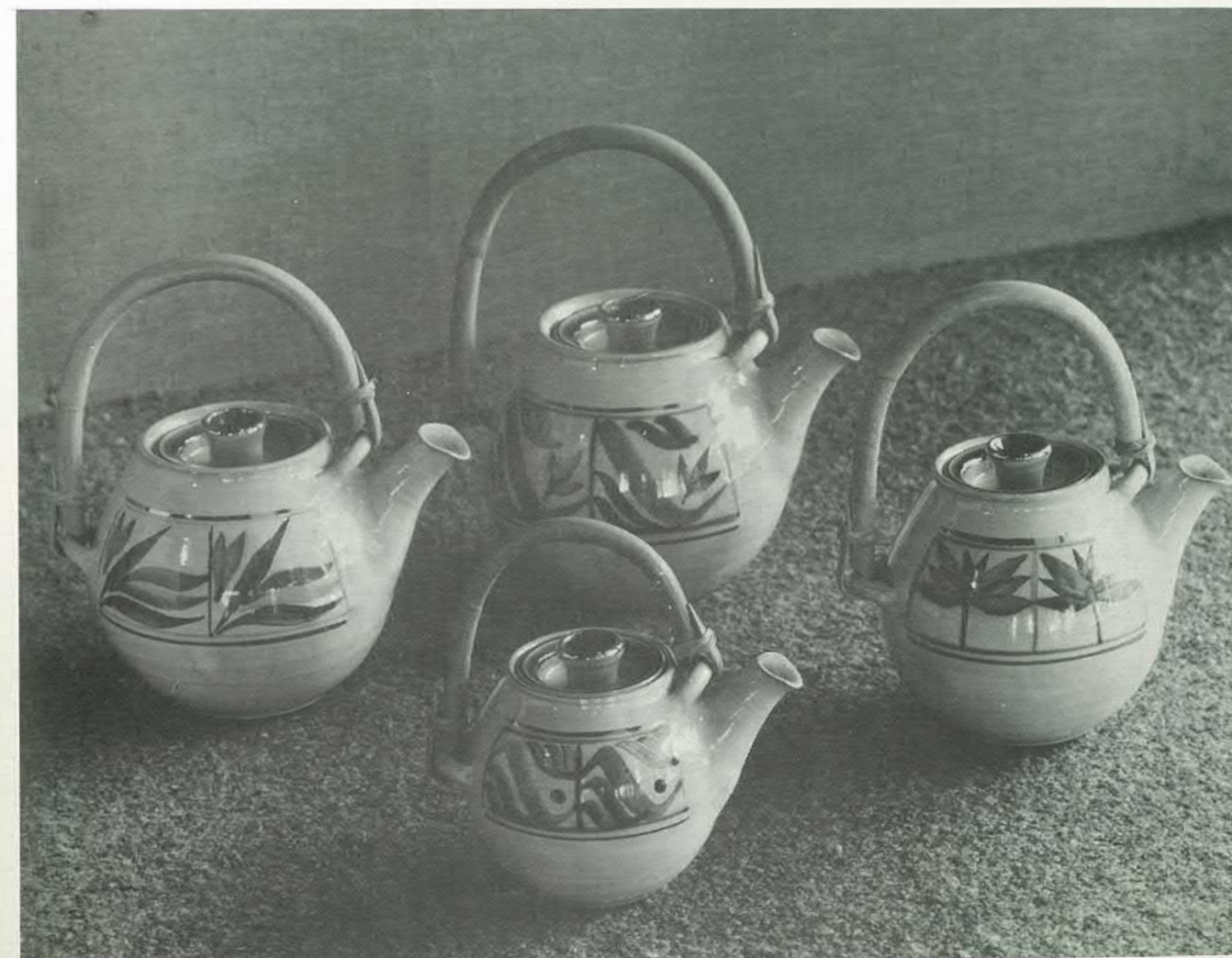
So for this exhibition, appropriately held in my home town, I decided — no more compromises. I would celebrate 30 years of potting by showing, hopefully, some of my best work.

It was, in the end, a very enjoyable experience. And as a journeyman potter, I feel I can perhaps look forward to another 30 years of work, on the strength of the time already invested in my apprenticeship. Somehow, I don't even mind if I never become a master.

Compendium Gallery,
Devonport

Photos: Georg Kohlap

Planters are Terracotta; pots are Majolica, or black glazed, some with gilding.



By Chloe King,
Havelock North

Saturday afternoon. He's here! This is the *Biggie* — the one we've all come for. Voulkos lurches through the swing doors, with some other clown and his banjo. The performance begins.

As the afternoon slipped by, I could not escape the growing dismay and boiling anger that formed an almost tangible barrier between *Them* and *Us*. From a high perch against the back wall I watched the *legend* sway and reel and wrestle with the too-hard clay, while 'Willie Nelson' clowned and strummed and got on everyone's nerves.

What is this? Are they just Yank bullshit artists after all? How sad — he used to be the greatest — the Picasso of clay — isn't it awful that he's come to this!

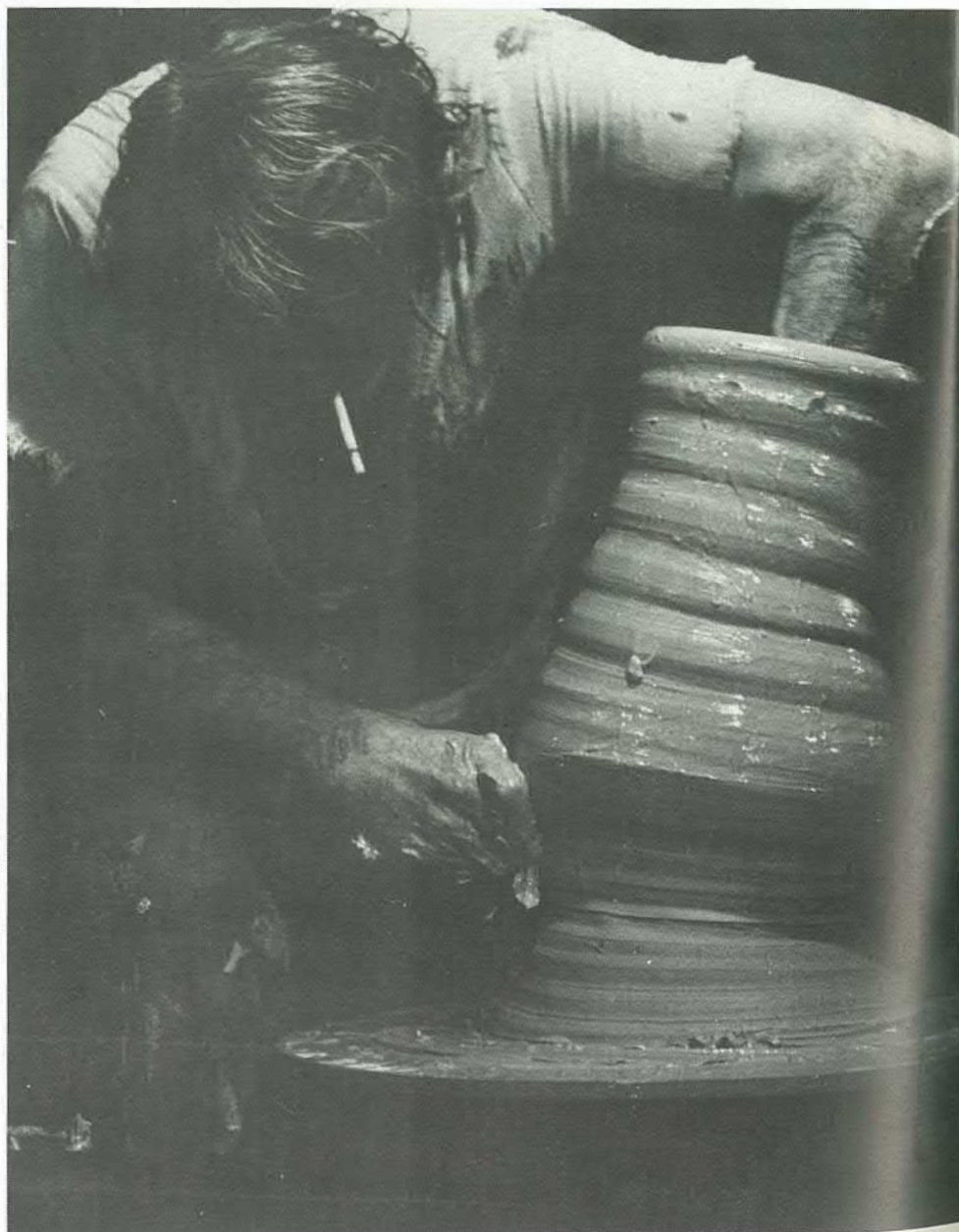
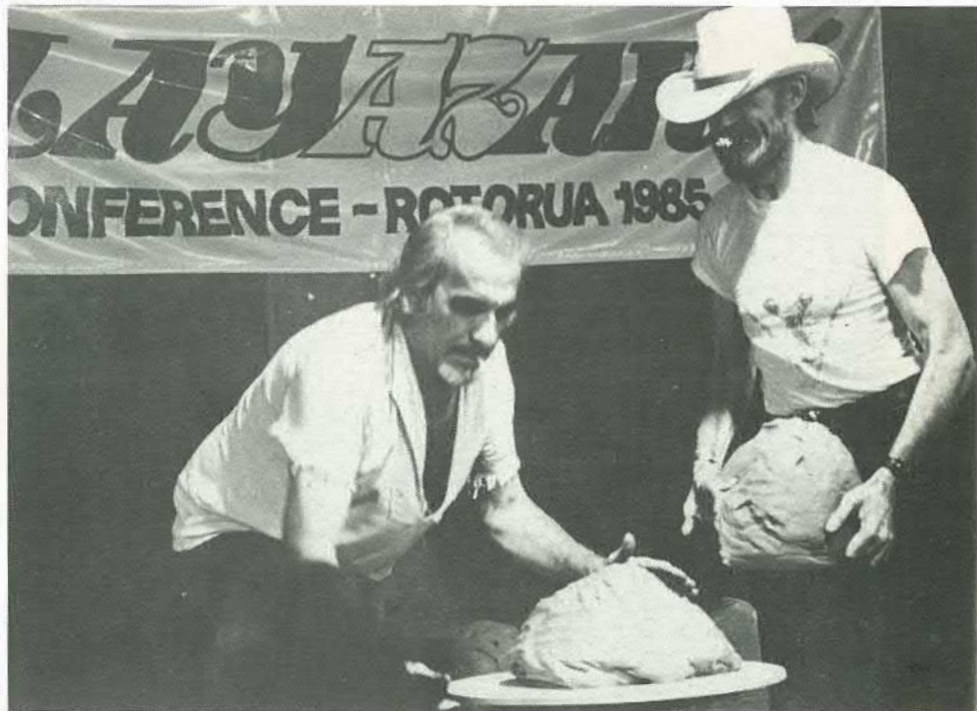
I did some fancy footwork and got a seat in the second row — not difficult — disillusioned Kiwis were leaving in droves. I watched his face as the sweat streamed off him and some questions sat heavy on my mind. Why struggle so hard? Why set yourself against 100lbs of clay? Hell man, you're over 60 — no spring chicken — besides, didn't I hear with my own ears *Reitz's* quip, "If it hurts, don't do it!"

Closer now, concentrate, concentrate, and slowly the babble around me becomes just a babble. I focus hard on the titanic struggle in front of me and comprehension dances ellusively in sight, but just beyond my reach. I am aware of the clown with the banjo and his songs — what's his name? *Leedy* — there, on his tee-shirt, *Jim Leedy*. Yes — I think his songs are great. Then it is over and they clown around some more and swagger off through the swing doors.

Sunday. The massive shapes are torn off their bats and dumped on top of each other. *Leedy* reckons "they're leaning a little to the right", but the gigantic stack is undeniably *Voulkos*. It splits and teeters towards collapse and they're both working on it. *Voulkos* is gouging off great fistfulls of clay. A pause for more flashy clowning and then he fingers *Hi Folkz* on the face of the stack.

We never saw it finished, but now I've flipped through 3 years of *Ceramics Monthlys* to find all I can on *Voulkos*. And I believe the piece he was working on in Rotorua was as great in every sense as any of those depicted in my glossies. I think I have some deceptively simple answers to the questions I struggled with.

I further believe that far from being burnt out, the *legend* is well and growing still. Whether *Voulkos* likes it or believes in it or not. He cannot escape.

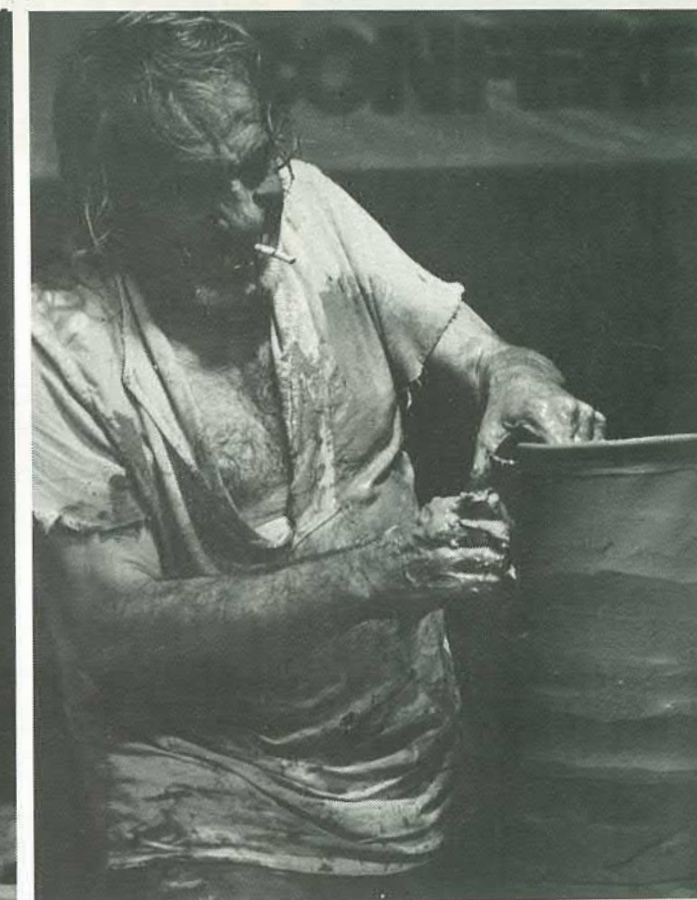
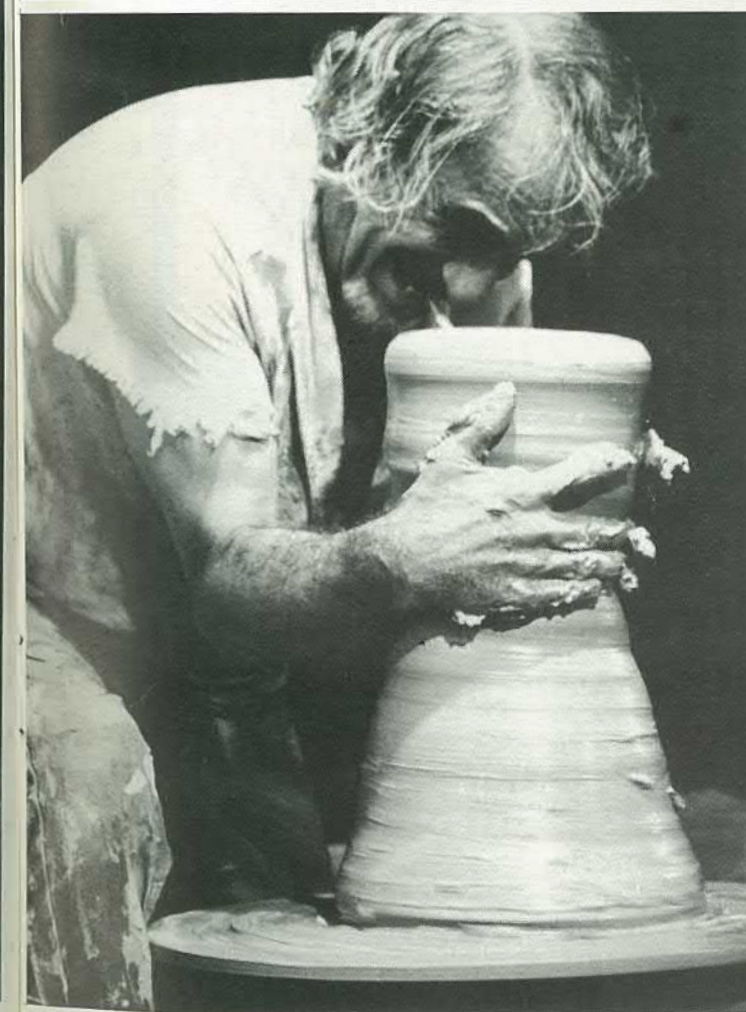
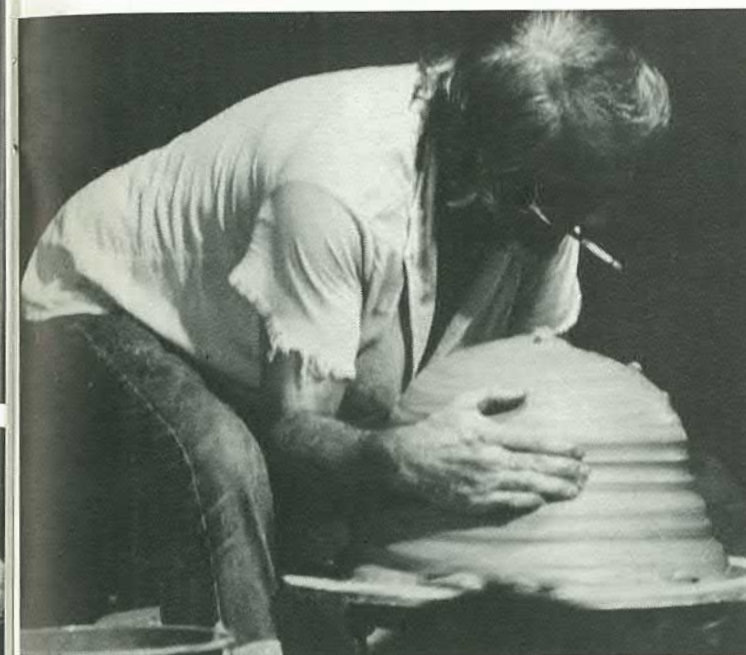


CLAYAZART

Conference — Rotorua — 1985

Sponsored by the Northern
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Peter Voulkos and Jim Leedy



PETER VOULKOS ►



Barry Brickell's first experience at throwing a flame.

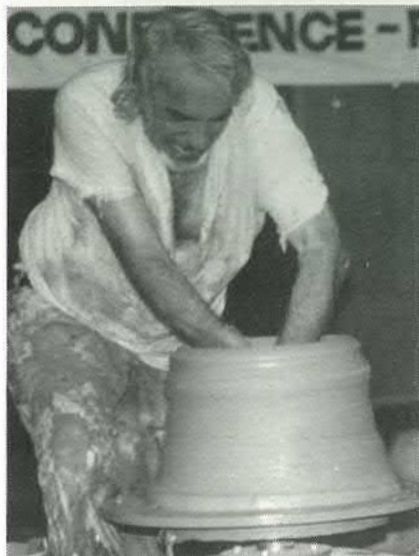


Bruce Howdle (USA), thrown sheep
Seedpod pot - Barry Brickell
Bowl - Peter Voukos



Jim Leedy

Peter Voukos



CLAYAZART

Photos: Elizabeth Woodfield.

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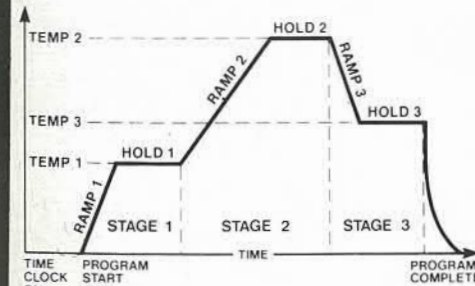
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An exhibition of painting, drawing, sculpture, prints and photography. A selection of work will tour to Auckland and Christchurch at the close of the Wellington season.

Receiving day for work: Tuesday 28 January 1986
Exhibition season: 23 February—16 March 1986

POTS : SCULPTURE : PRINTS BNZ ART AWARD 1986

An exhibition of pottery, sculpture, prints and photography.

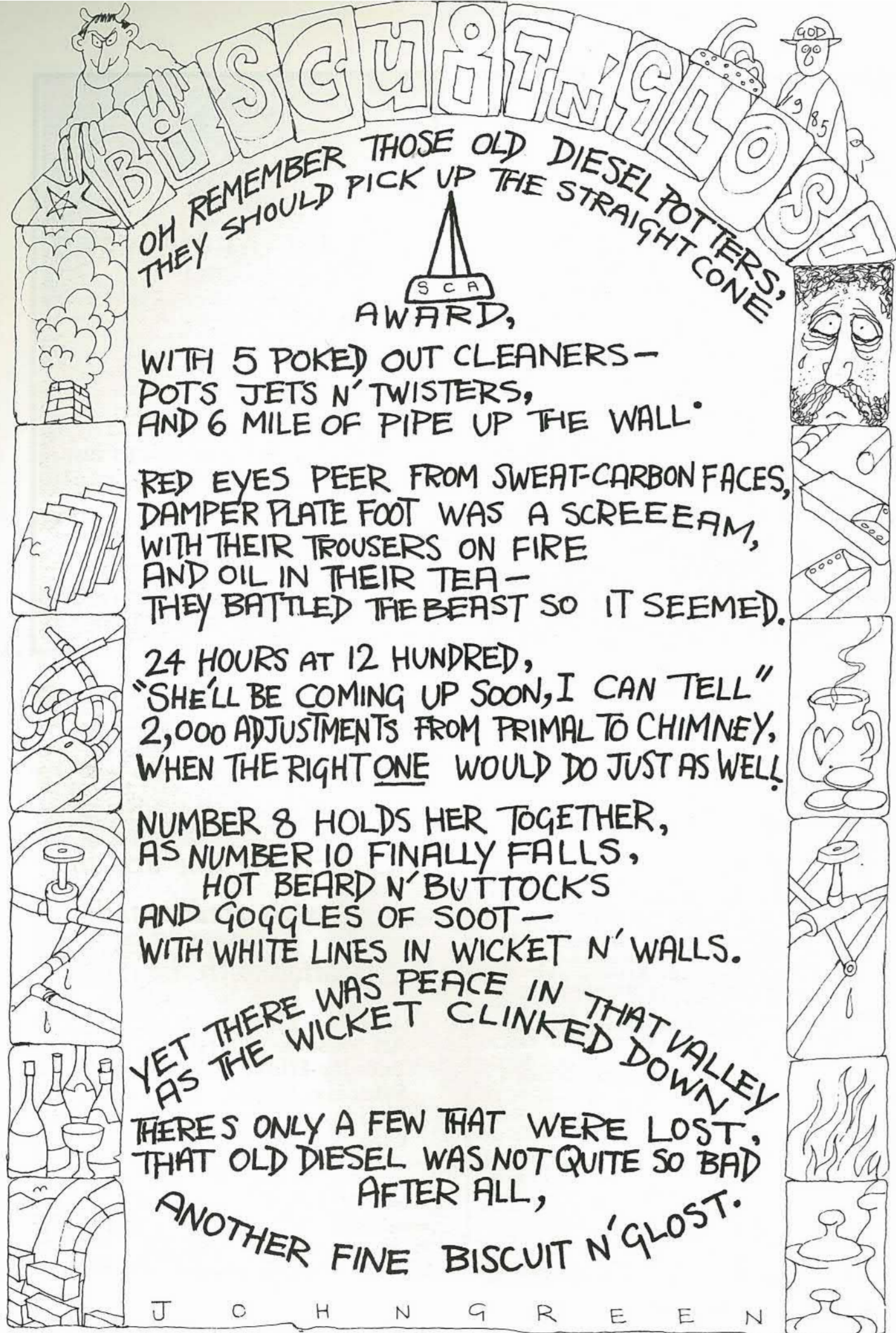
Receiving day for work: Tuesday 18 March 1986
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collects the fine arts in
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Closed every Monday.



OH REMEMBER THOSE OLD DIESEL POTTERS,
THEY SHOULD PICK UP THE STRAIGHT CONE

AWARD,

WITH 5 POKED OUT CLEANERS -
POTS JETS N' TWISTERS,
AND 6 MILE OF PIPE UP THE WALL.

RED EYES PEER FROM SWEAT-CARBON FACES,
DAMPER PLATE FOOT WAS A SCREEEAM,
WITH THEIR TROUSERS ON FIRE
AND OIL IN THEIR TEA -
THEY BATTLED THE BEAST SO IT SEEMED.

24 HOURS AT 12 HUNDRED,
"SHE'LL BE COMING UP SOON, I CAN TELL"
2,000 ADJUSTMENTS FROM PRIMAL TO CHIMNEY,
WHEN THE RIGHT ONE WOULD DO JUST AS WELL.

NUMBER 8 HOLDS HER TOGETHER,
AS NUMBER 10 FINALLY FALLS,
HOT BEARD N' BUTTOCK'S
AND GOGGLES OF SOOT -
WITH WHITE LINES IN WICKET N' WALLS.

YET THERE WAS PEACE IN THAT VALLEY
AS THE WICKET CLINKED DOWN

THERE'S ONLY A FEW THAT WERE LOST,
THAT OLD DIESEL WAS NOT QUITE SO BAD
AFTER ALL,

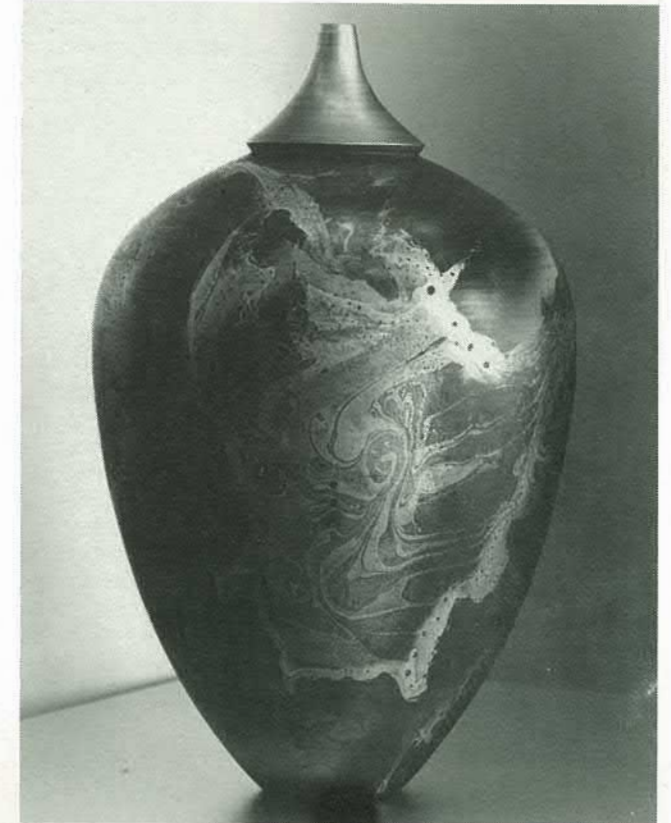
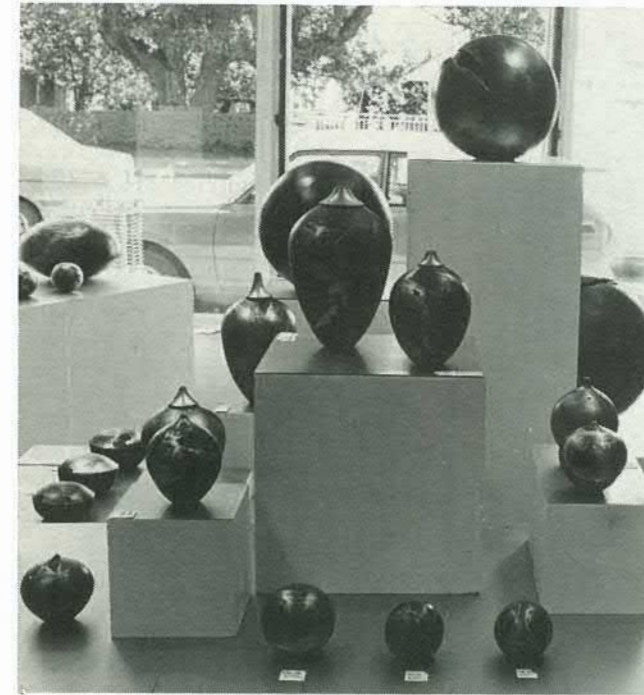
ANOTHER FINE BISCUIT N' GLOST.

J O H N G R E E N

NEW DIRECTIONS

Photos: Haru Sameshima

PATTI MEADS, WELLINGTON
AT 12 POTTERS, REMUERA



NEW ZEALAND POTTER No. 3, 1985

THE MAKING OF POTS

By E.V. Sale

From the *Country Diary* — reproduced with the kind permission of the *New Zealand Herald*.

In the strongly leached soils of our ancient countryside, the clays come in a variety of colours — white, red, orange, yellow, grey, black. They have proved irresistible to a couple of potters and painters here on holiday.

I was invited along yesterday to the uncovering of a front-garden firing of several small pieces of pottery made from the various clays; and felt a familiar humility at one of the oldest craft forms of humankind.

It was an art and craft that the Maori did not bring with them to New Zealand. The Polynesians had 'lost' pottery in the course of their migrations across the Pacific.

I was told a year or two ago how, on an island where the Polynesian wave halted for a time before flooding out again in the final migrations, the place was found where their knowledge of pottery died.

In successive layers, as the discoverers dug down, was found the evidence of the continuing story of change. Right at the bottom, in the layers of rubbish of the first people to come to the village site, there were pieces of the old — even then primitive — pottery already identified further back along the migration trail. Layer by layer above, the evidence and quality of pottery gradually diminished until all traces finally disappeared.

There was probably less need of pottery in the islands than on the mainlands where the earlier civilisations had taken root. Gourds made good containers, especially for fluids; wrappers placed on hot stones took the place of cooking pots.

Perhaps as important a factor may have been the continual leaving behind, as migrations progressed, of kilns and finally the art of kiln-making.

I remember, when we went looking for pottery east of Madang, in Papua-New Guinea, that we talked to a woman who made the delicately patterned, extremely fragile bowls that we bought. So frail were they, that only one small bowl survived the trip home — now in a safe corner on our shelves.

The pieces were fired in the open, on a wood hearth, without even a roof

over it. The last firing, the woman told us, had been spoiled by a heavy shower of rain which fell at the critical moment. We asked her; why not put a shelter over the fire? She shrugged and looked around the scattered village: no, time, she said.

A week later we watched, with an interest stimulated by this encounter, a New Zealand potter demonstrating to a group of Papua-New Guinea craftspeople, the basis of the art which they had almost lost — how to make a simple kiln.

The kiln that was made in the front garden of our near neighbours consisted of a hole in the ground, lined around the outside with stones to keep back the soil and sand. On the earth floor a bed was made of leaves and seaweed, horse and cow dung, weeds and dried grass.

The pots, made by hand without a wheel, were nested in and lightly packed with more dried grass. The teatree sticks for the fire were stacked carefully around so that they could not fall on to the pots.

Once the fire was well alight, everything was sealed over with a mix, including more dung (it helps to make interesting patterns), and covered with several small pieces of rusted corrugated iron. The fire smoked and smouldered for a whole day.

Some of the ashes were still red when our potters pulled away the iron and delved gently down. One by one the small pieces of pottery were recovered with tongs.

Some had iridescent curves, some were smooth as dinnerware, some had unfortunately cracked and chipped — due to a failure, so the potters blamed themselves, adequately to remove every piece of grit from the gathered clay. With the cries of interest as each piece was brought out, it seemed halfway between a lucky dip and opening a treasure chest.

We have been promised another firing, to be shown how to make pottery ourselves this simple way. But I feel perhaps I am too old for it now, too old for something that belongs when the world was young.

COMMENT

By Peter Gibbs, Nelson

In 1986, the *Fletcher Brownbuilt Exhibition* celebrates its tenth birthday. On the eve of that anniversary, it's appropriate to look at where we've been during that time of development.

In 1977, pottery competitions were in their infancy. We'd seen the *Essex Emporium* in Dominion Road, Auckland offer a bronze casting of "Potter's Hands" along with the generous sum of \$150 or thereabouts. Soon after, the *Scamper Awards* at the Pakuranga Festival upped the stakes to a \$250 prize in each of two sections. It was this event that *Fletcher Brownbuilt* was up against, when its first award, for sculptural pottery, was made in 1977.

A then unknown Northlander, John Anderson, took the inaugural prize with a fine salt-glazed pot-bellied stove. From this beginning, the *Fletcher Brownbuilt* has gone on to become the undisputed champion of NZ ceramics exhibitions. What effect has it had on our work and aspirations?

Parallel with the development of the exhibition has been a change in the direction of pottery in this country. Ten years ago we were on the verge of making a break away from the little brown jug, to something we could not quite define. In general we had well defined ideas about what constituted art and what constituted craft. There was a generous feeling afoot, that although we had to stick with the folksy ideals of good sturdy understated stoneware for use in the kitchens of common folk, most of us were well educated and aware human beings who could turn our hands to a bit of something else. Indeed, it was our duty to ourselves to reserve some time for spiritual growth and creativity within our work.

At such times, we were to put domestic ware aside and make something which can only be described as sculptural. This compartmentalisation which still marks the old *art versus craft* debate, was evident in the choice of theme for that first *Fletcher Brownbuilt*.

From the beginning, the exhibition was quick to lead us into a much looser view of our potential development. Throwing aside definitions — apart from the very loose theme of *simplicity* the second time around, the organisers have just sought the most excellent pots that are being made.

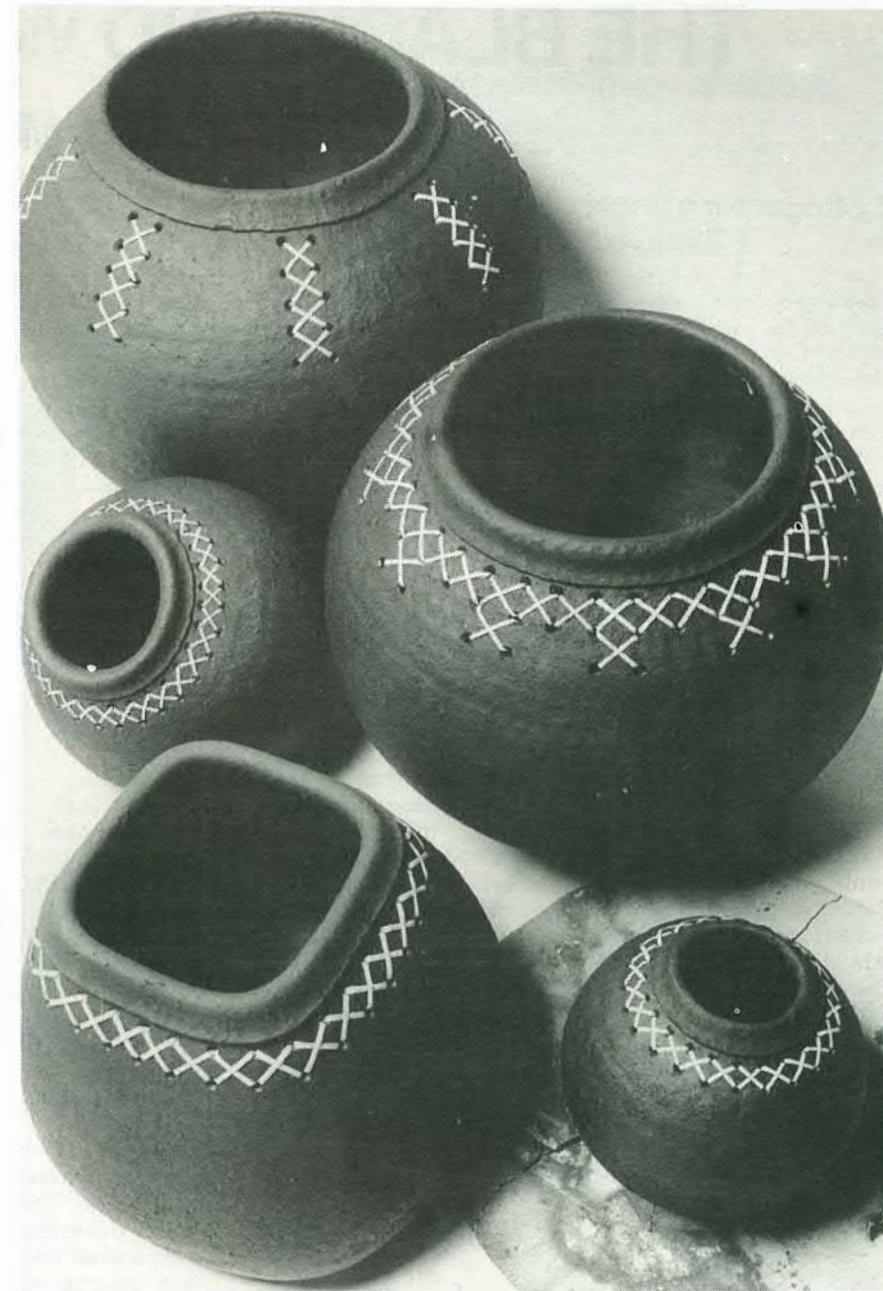
It is a simple abandonment of labels that has marked the progress of NZ pots in the last 10 years. Where once we made stoneware or earthenware —

with perhaps a touch of raku slung in for the more adventurous — and our work was quite obviously domestic ware or art, now we see every conceivable heat input, from room temperature to the extremes of hard porcelain, and every imaginable variation of form, colour, decoration, texture or technique. We have no boundaries except our imagination.

During the same period, our attitude towards the exhibition has changed. Where once this was seen to be an Auckland show, albeit an ambitious one with far reaching tentacles, general acceptance of the *Brownbuilt* as the premier national show of each year is now universal, to the extent where many make the month of June their annual holiday, just to go and have a look at it.

So, on its tenth birthday, the *Fletcher Brownbuilt* reigns supreme. NZ ceramics have benefited immeasurably by its success. Where do we go from here?

"I CAN'T" is not a *fact*, but an *idea*. It looses its hold over you when you cease to believe it and swap it for a better idea, "I CAN". Ron Rowe.



Catherine Anselmi exhibition at Pots of Ponsonby. Photo: Ces Thomas.

Life is a sexually transmitted terminal disease. Grafitti.

Comet watchers do it every 75 years.

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



THE BLACK AND WHITE SHOW

Dowse Art Museum, Lower Hutt

By Roger King, Inglewood

Thank goodness Marlise Staehelin has gone home... I suspect the *Black and White* show would never have taken place had she had any input.

All three contributors — Anneke Borren and Owen Mapp of Paraparaumu and Robyn Stewart of Auckland — use design elements that can be construed as 'indigenous'. What some people seem to be objecting to, is that the craftspeople themselves are non-Maori! "So what?" I hear you ask.

to New Zealand to judge *Winstone's Ties That Bind* exhibition in the *Wellington City Art Gallery* earlier this year, commented after her selection, "Though I am Swiss, I don't yodel". To translate that to its New Zealand context, "If you are not Maori, don't make Maori".

That assumes that these design elements are exclusive to the Maori (which incidentally isn't true; try looking at 19th century European wrought iron, or the craft symbols of Gustav Klimt just for starters), but what is more concerning is the assertion that non-Maoris should not be using design symbols because they seemingly belong to a different culture. Enough of the politics...

This exhibition challenged *Dowse Art Museum* director James Mack to great heights in exhibition design. It was stunning in its simplicity and elegance.

Robyn Stewart works in a style pretty much on her own in New Zealand. Her hand-built pots are low-fired in dung after undergoing considerable burnishing and carving, and it is the nature of the carving which sets her work apart. She uses the Maori spiral symbol in the main, either in simple combinations, or in rollicking groups which roll around the upper surfaces of the pots. I feel these more complex designs are not quite so successful yet as the more simple versions, but her increasing confidence will no doubt rectify that.

The scale of the work was important too. They ranged from small hand-sized pieces to very large 'huggable' jars.

The colour — black — is also fairly unusual here. A lustrous burnished black surface covers most of the pot, contrasting with the flat carved areas.

The blackness of these pots compares and contrasts with the work of fellow potter Anneke Borren. Where Robyn's work is rounded and full, Anneke's is more angular and upright, even jaunty in some cases. But it is very black — not in any threatening, theatrical sense, but more into the framework that forces the viewer to look hard at these pots to really see them.

This large group of work is fired to stoneware temperatures and she too achieves a remarkable two-tone effect within the range of 'black'. The patterns are brushed oxide, creating a matt texture over an almost iridescent glaze surface.

Anneke's pots are demonstrably European, despite her denials, though there are also significant Oriental and local influences appearing. The origins of black bamboo may be Oriental, but her use of this material in the handles and lugs of many of these pots was innovative and very effective. The most successful of the three design symbols she used in this show had derivations in the indigenous spiral as well — the thread of continuity between these exhibiting craftspeople is considerable.

Anneke, however, has incorporated this symbol into her own personal vocabulary with singular success. The design loops and rolls its way over the pot surface, entwining the spirals into its midst. Considerable mixing of European and Maori in these works.

This exhibition demonstrated maturity in Anneke's work. The large totemic pieces, a series she has worked on for a number of years, came to a successful culmination of strong form and ingenious use of bamboo sections (black of course) bisecting the upper reaches of these pots.

The *Double Gateway* series showed a further development in her work; a pot within a pot concept — and the complexity didn't stop there. Both the inner pot and the lid were fitted with upright bamboo handles which not only worked well together, but complemented the total pot. They were magnificent.

The threads in this show became even more evident as one worked from Anneke's pieces towards the carvings of Owen Mapp. En route were col-

laborative pieces, i.e. Anneke had made the pots and Owen had carved or turned the lids in either bone or ivory. A clever mix of black and white — *vis a vis* the show's title.

Two distinct styles emerged in this area; those with lids that were turned on a lathe, and those with lids carved in the conventional sense.

The former group utilized upright forms with even more upright lids — some up to 100mm tall, tapering like cathedral spires. Totally outside anything seen here before. Not just the combination, but the effect ... disturbing, but intriguing.

The pots with carved lids were not so unified. Both the pot and lid were decorated, but the combination of the two was not necessarily harmonious. Some of these carved lids doubled as pendants or brooches — an increasing, and laudable, phenomenon of Owen Mapp's work. On their own they were particularly successful and led to the final group in this show.

Owen Mapp is without doubt one of New Zealand's leading carvers of bone and ivory. In this exhibition he expands this range into the casting of silver pieces as well. His exhibits fit into the body-adorning or environment-enriching fields. Whereas the two potters' work was essentially in series, Owen's carvings were individual pieces. They ranged from a 75mm high cowbone beaker which lured one's eyes into following its flowing carved line, to a luscious ivory pendant entitled *Vulva Flowers*; from a group of small *netsukes* to a large whale, complete with all-seeing eye. A number of pendants were cast in solid, heavy silver — a contract not only of material and colour, but also of weight.

I responded to this work with admiration at the skills shown in his handling of the material, with awe that he had developed a life-force which flowed in these works; and to an often unsettled feeling generated by some of the images.

This exhibition showed us work by three leading craftspeople using totally different styles and materials, but often using similar imagery. We must thank not only these artists, but also James Mack of the *Dowse* who showed the foresight to assemble such a collection and skill in displaying it so successfully.

Anneke Borren
Owen Mapp
Robyn Stewart

Photos by Steve Myhre and
Helen Mitchell.



Owen Mapp. "Kappa" hiding in gourd netsuke, ivory. 5 cm high.



Anneke Borren. Bamboo-handled pot container.



Robyn Stewart. Burnished pot.

Owen Mapp. "Koru" whale bone. 14 cm x 14 cm.



Anneke Borren, pots. Owen Mapp, ivory lids.



NZ CERAMICS 1985

Nelson Potters Association
Suter Art Gallery, Nelson
Winstone Quarries Ltd

By Peter Gibbs, Nelson

NZ Ceramics 1985 was a sampling of the best the country has to offer. A hundred potters of the 120 invited sent one piece each to Nelson for this show during August. Despite its reputation as a centre for pottery, Nelson's potters have not been in the vanguard of developments for some time — a contributing factor being their isolation from the rest of the country. Exhibitions such as this are part of the strategy to bridge the gap.

However, the universe has been shrinking at an ever increasing rate and this gap has narrowed recently. This was hearteningly obvious when surveying the work of the locals in the context of the whole exhibition. In fact, the opportunity to make such a comparison was one of the reasons for having the show in the first place. It is a sad admission that Nelson has never before had an exhibition which could truly claim to be national in scope.

So, on with the pots. Some bad, mostly good, a few brilliant. At the bottom end of the scale were a few pieces which were obviously derivative, had no reference to the potters' normal work and which should have been put straight back in their packing cases and sent home. In this category was also the work of a couple of potters whose reputations had been travelling faster than their ability.

Most of the work fell into the second category. Artists whose work displays such craftsmanship as that of Rick Rudd and Leo King have not gained their skills without perseverance and dedication. Debbie Pointon's *Mai Mai* was more casual, but with the assuredness of well practised hands was the decoration on Neil Grant's vase. Neil is unique in being one of the few potters in this country to have escaped stereotyping. More predictable was the work of Barry Brickell — his 3 pieces strutted their little flashed bums across the table with typical Brickell irreverence for the occasion. Cecilia

Parkinson showed the control and assurance of technique characteristic of her small geometric sagger-fired forms. Reassuringly excellent were Barbara Hockenhull's incredibly translucent bowls; Vic Evans demonstrated resourcefulness in his decorative technique; Sally Vinson and Gloria Young showed more conventional styles, but seldom done so well, with such ease.

Amongst all this virtuosity, there had to come some genius and for each of us it will be found in a different place. I found four in this category.

The work of Chester Nealie is always capable of profound subtlety and his jar was not disappointing in this regard. The fire markings of recent years were not so visible at first glance, being replaced by a soft and luscious glaze covering most of the pot. Right near the bottom the clay took over in a quiet message of experience.

More stylistic, but no less well thought out was John Crawford's *Emotional Tangles*. Glazed in John's familiar blue glaze, but a little hotter than usual, this Picasso-ish form used brightly coloured thread in a vivid contrast.

Brian Gartside showed some conservatism in his simple spherical form, but this restrained vehicle allowed him to really let loose in an extravagant bonanza of surface texture with vibrant red, orange and yellow decoration.

Any exhibition such as this has the potential to harbour a real show stealer. As with any partisan local audience there was general delight that such a piece emerged from right within the local catchment. Steve Fullmer has always had the potential to blast out with a really great piece and this one was almost too much to believe. *Tabasco Canyon* was a gigantic flying saucer combining oranges and greens and all sorts of other unworldly hues. The form broke all the rules of good form and you couldn't eat your soup out of it, but it was great — and so was the exhibition.

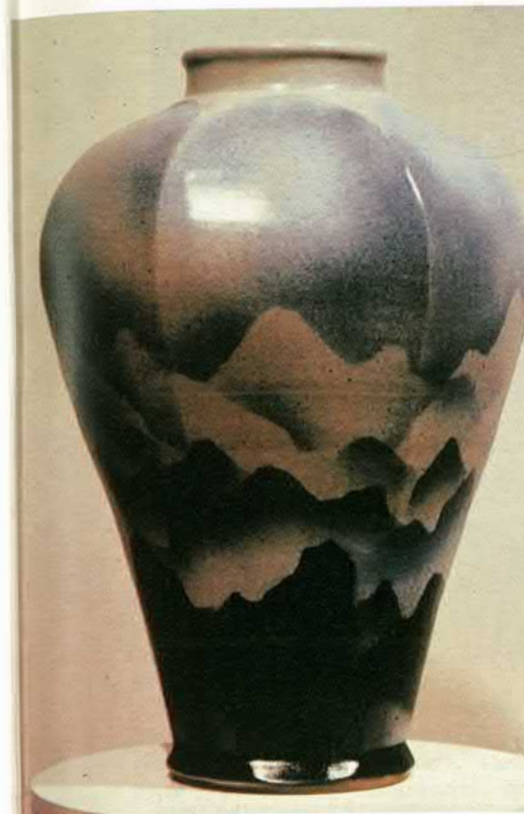
Photos by Lynne Griffith



Untitled, Meg Latham, Wakefield
"Emotional Tangles" John Crawford, Westport



"Raku No. 852" Rick Rudd, Wanganui



"Vase" Bob Heatherbell, Nelson
"Box Construction" Debbie Pointon, Wellington



NEW ZEALAND POTTER No. 3, 1985



"Porcelain Bowls" Barbara Hockenhull, Waybe



"Tabasco Canyon" Steve Fullmer, Nelson



"Porcelain Ring Box" Evelyn Kelly, Wanganui

FIRE & FORM POTTERS CO-OPERATIVE

Perhaps the only pottery co-operative in New Zealand to operate in a large multi-million dollar shopping complex, *Fire & Form Potters Co-operative* has been successfully in business at Chartwell Square, Hamilton since November, 1984.

Early in 1984, **Val Noonan** and **Sue Knowles** extended invitations to Waikato potters to form a selling co-operative. Potters asked were those who exhibited regularly, whose work was of a high standard and who would provide a diverse variety of styles in the shop.

At the first meeting of the interested potters, ideas for a possible location in Hamilton were sought. Key money in the central city area was extremely high and would have put the cost of opening the shop above what co-operative members were prepared to pay.

In our search, *Chartwell Square* management were approached. *Chartwell Square* is a shopping complex of some 70 shops under one roof, situated on the outskirts of Hamilton. It has all conveniences of shopping in the central city, plus ample parking right outside the door.

At that time they had 7,000 sq. ft. of floor space which had been put aside for future development. We were offered this space at a minimal rental for a two week inaugural exhibition, which allowed for testing the response of the public and provided a chance to discover how we worked together. Also we suspect, an opportunity for *Chartwell* management to assess us, as both they and the solicitor seemed to find co-operative selling, in their situation, something of a novelty.

The exhibition was extremely successful and led us to apply for one of 5 new shops at that time under construction in the complex. In competition with 80 applicants, we were fortunate to gain a lease. As construction was in the early stages we were able to design the shop layout to best suit our needs.

We drew up a full budget including all costs of setting up, taking into account solicitor's fees, accountant's fees, advertising for opening, all shop fittings and the first month's rent to give us a start. A contribution of \$1,000 each seemed realistic and we aimed to



work within this figure. In fact, due to a profit from the inaugural exhibition, working bees to build our own display cubes, scavenging demolition timber to partition a storeroom, lots of free help and advice from spouses and interested friends, \$800 each was all that was required.

We discussed the shop interior with a shop design consultant before making any major decisions. The colour scheme is based on different tonings of grey, with glass shelving, white display cubes and spot lighting. Two of the walls are totally of glass which allows for excellent visibility into the shop from within the mall. People walking up the ramp from the bottom floor of the mall, look directly at our glass shelved, glass wall and through into the shop.

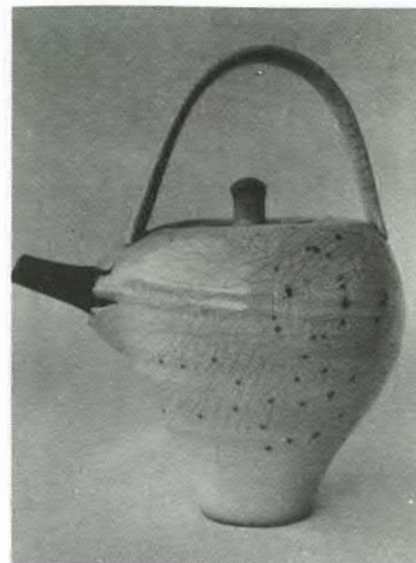
We feel the time and money put into designing the interior to create an uncluttered up-market look has been well worthwhile and allows us to display work in an exhibition type setting.

In an early meeting, the group adopted the ground rules of another well established co-operative. One of these rules called for 100% consensus by the members before action was taken. This proved to be an absolute curse when attempting to get consensus from 11 people on shop fittings and logo design! But the consensus rule seems to be working; we still have all our original members. They are **Joan Lamberton**, **Verna Beech**, **Tricia Hansen**, **Lynda Harris**, **Judy Klein**, **Raewyn Atkinson**, **Sue Knowles**, **Val McArthur**, **Val Noonan** and **Warren and Katy Fransham**.

Because of the complex nature of the



Warren and Katy Fransham



Sue Knowles

lease agreement and the requirement for guarantors, we consulted a solicitor about drawing up an agreement between the co-operative members. We found the *Craft Council* booklet on forming a co-operative of great assistance and are now legally a "Limited Liability Co-operative Trading Society".

The rental situation is quite different from that of other co-ops. A base rent is charged, but if turnover exceeds a certain figure, rent becomes 6% of turnover. As well there are *Chartwell Square* operating expenses to contribute to and a merchants levy, which covers such things as the free buses provided to and from the city centre and extensive advertising.

Foot traffic past our shop is high and being a mall, weather does not deter shoppers. We are situated opposite *Woolworths*, so customers queuing at the counters have enough time to gaze into our shop and hopefully have their attention caught by an interesting pot or two.

The present 11 members provide a diverse range of work in clay; thrown and handbuilt; earthenware, stoneware, porcelain; functional and sculptural; electric, gas, wood and pit fired.

As well as perhaps featuring a particular clay or method of firing to broaden public knowledge, we organize exhibitions featuring other crafts of a high standard. We first look locally for talented craftspeople, as we feel there are a number of them in the Waikato. We also have invited artists outside Hamilton to exhibit with us. So far the exhibitions have fulfilled our aims, attracted publicity and favourable comments and helped establish our Gallery with the public.

Among our guests have been **Rob Hooper** from Auckland, who exhibited his soft blown glass forms. **Andrew** and **Jeanie Van Der Putten**, also of Auckland with their complimentary clay work in bright and soft colours. **Frank Adeane** of Tauranga, who carves bone with sensitivity to his material.

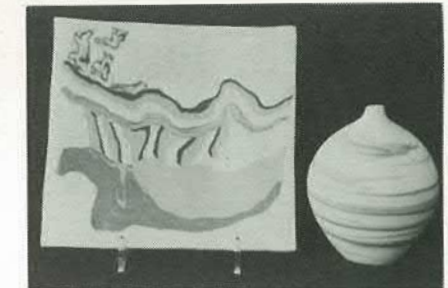
Local exhibitors have included **Derek Kerwood**, who turns and carves wood into unusual forms, and **Joan Easton**, who creates animal characters in fabric, with exquisite detail.

Future exhibitions will include carved gourds, by **Geoff Fairburn** of Hamilton, glass panels by **Gabrielle Martin** of *Northland Crafts Trust* and fibre art by **Judy Rae** of Hamilton.

Meeting these craftspeople and customers attracted to the shop has been a valuable and broadening experience for our members. The co-operative is providing this direct selling to the public, in a setting which has been created to suit each and all of us.



Judy Klein



Tricia Hansen



Val McArthur



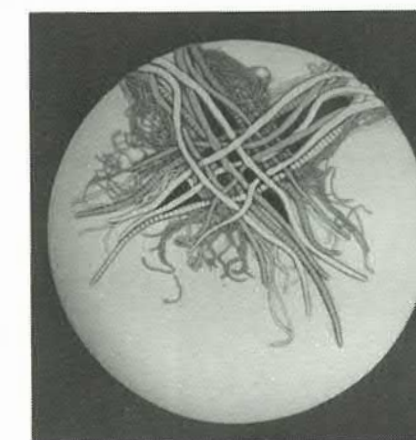
Raewyn Atkinson



Lynda Harris



Verna Beech



Val Noonan



Joan Lamberton

This article was written and the photographs taken by various members of the co-op.

INTUITION AS A DESIGN ELEMENT

By Brian Gartside, Ramarama

"Orbs" 400mm diam. Fired several times at different temperatures. Displaying various slips, glazes and pigments which have been applied and altered by many methods.

Photo lower left by Arne Loot. Text, pots and other photos by Brian Gartside.

● It was midday, in 1980, sitting on an Alicetown kerbside and eating hot runny meat pies out of paper bags. George was saying,

"As you travel on life's path, no matter where you roam, keep your eye upon the doughnut and not upon the hole".

Hot gravy burning my teeth and gums; my mind distracted by the sound of trucks and buses, Japanese cars; chattering office girls and slow shoppers moving by, I thought,

"What's so wrong with looking at the hole?" (Or did he mean whole?) To this day I do not understand the significance of this message. Others who hear it, laugh heartily as if they *know*. I've heard them and it makes me wonder.

● I was born with the idea (or maybe I was taught) that *design* is divided into *elements* and *principles*. The elements are **Shape, Line, Colour, Tone, Texture**.

A book I read said that **Space** and **Motion** were elements too and that seems sensible. The principles of design were the ways in which you can 'play' with and manipulate the bits and pieces I've just listed.

Harmony seemed to be the most important principle to be understood and tamed, making things comfortable to look at and so on; not to offend! (You may have noticed I lapsed into the past tense while thinking of design principles — it must be an intuitional slip!)

Other principles were **Contrast, Rhythm, Repetition** — and more I have forgotten. Oh! and **Balance**. (Very very important, how could I forget that?)

● Not only is *design* important, I was told (or did I tell myself), but it is very closely linked with *art*. In fact, if you don't look too closely you can't really tell the difference. I really want to be an *artist* so it seems that I have to have *design* too.

Voices off-stage... "What craftspeople need is more sense of design."

"Design sense is really lacking."

"Why aren't there more workshops in design?"

"Let's invite an overseas expert."

"What NZ needs is ..."

● Have you ever noticed how often people say, "What NZ needs is ..." Let's just try to imagine that NZ already has all it needs. All it needs is already in existence — all you have to do is listen. (A nice little digression, eh?)

● Back to the monster — it begins to expand; there is landscape design, design for living, pictorial design, statistical design, architectural, interior, graphic and industrial. There is decorative design and of course, exhibition design. And then it becomes a verb as well as a noun. The other day in my local library, the computer pencil insisted on 'erroring'.

"What?" I said.

She said, "It's *Erroring!*" and a new noun-verb entered my world.

So over the years I have collected quite a complex idea of *design*. When it was just shape line colour tone texture, it seemed to be easy and I certainly felt I was good at it. However, someone said,

"If complexity doesn't beat you, then paradox will."

● It was Michael who started me thinking.

"All those bits and parts", he said, "it's just a model, remember, it's just a model."

"Mmmm." I said. (I'm very slow at times.)

"It's not the *real* thing, Brian." he said.

● And when you come to think of it, he's right. All these categories, names, lists; all that analysis, all that splitting things into sections, are only describing things. It's actually all mixed in together and all happening at once.

● **Design, Art, Craft, Administration, Writing, Eating, Drinking, Breathing, Awakening** — these are all descriptions, models, *not* what is actually happening. At times things also appear not to happen in sequences, but all jumbled together and at the same time.

● These are photographs of what I make. Is it any wonder that they are confusing? — colourful though — and if you look closely they contain just about everything.

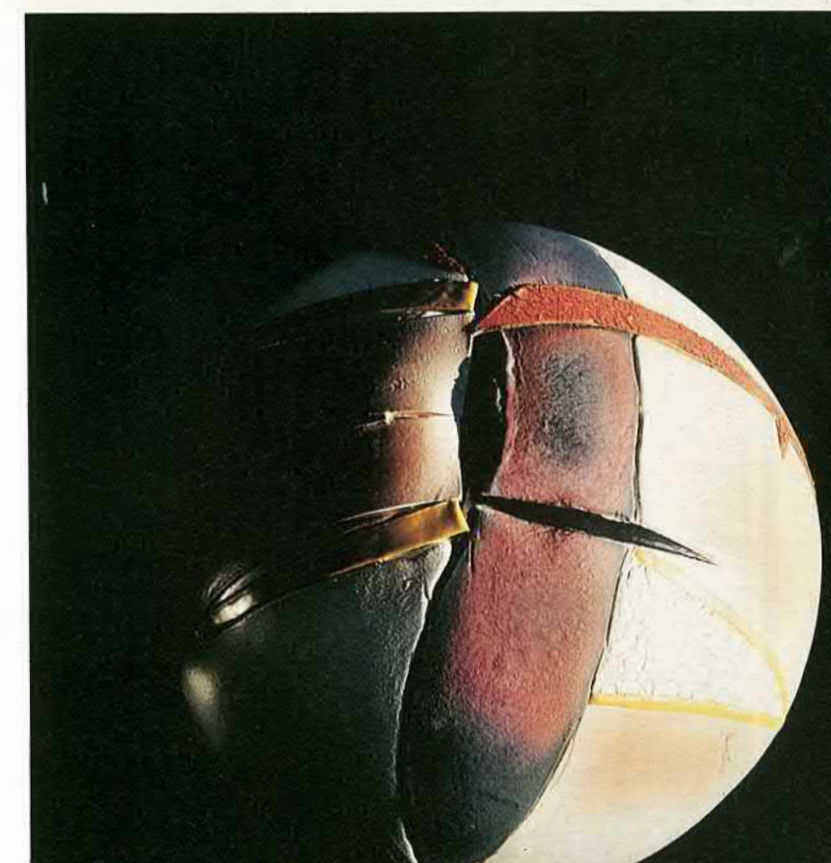
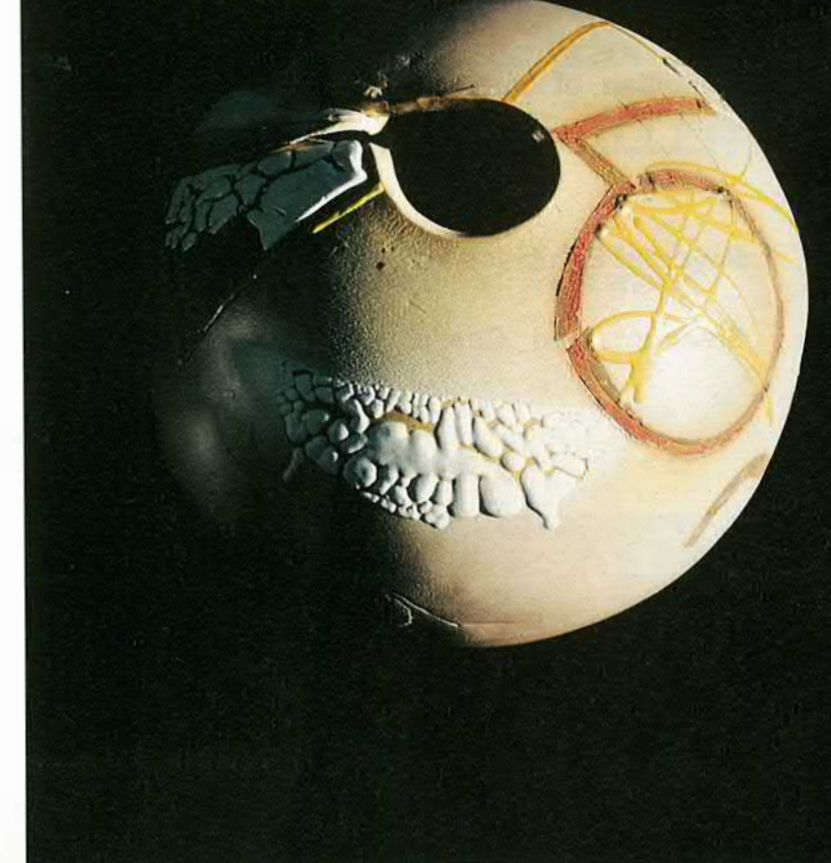
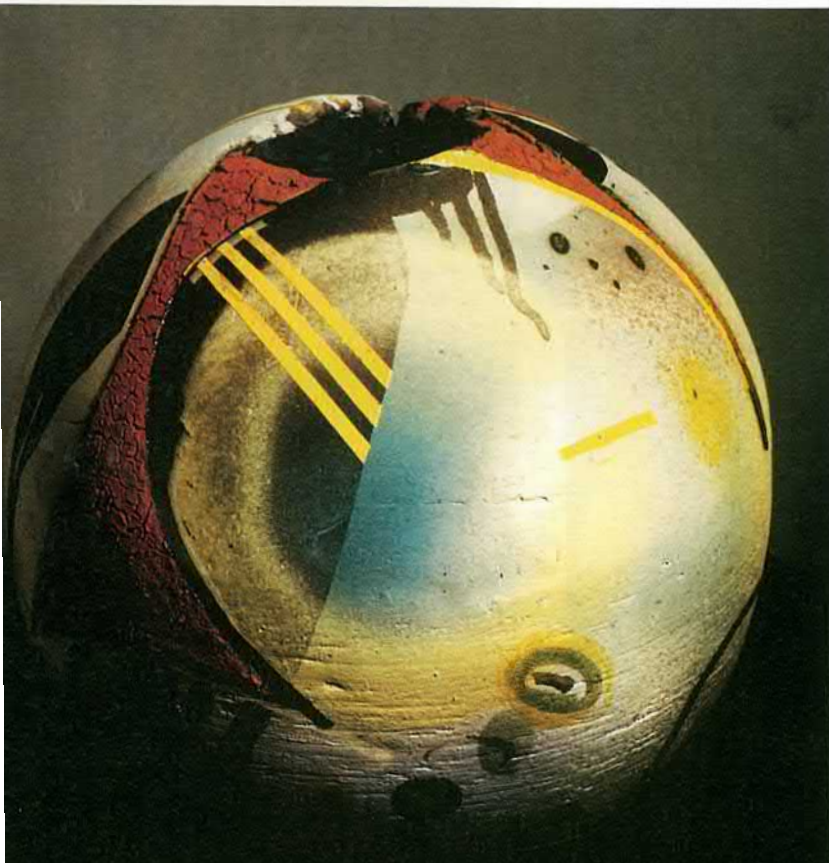
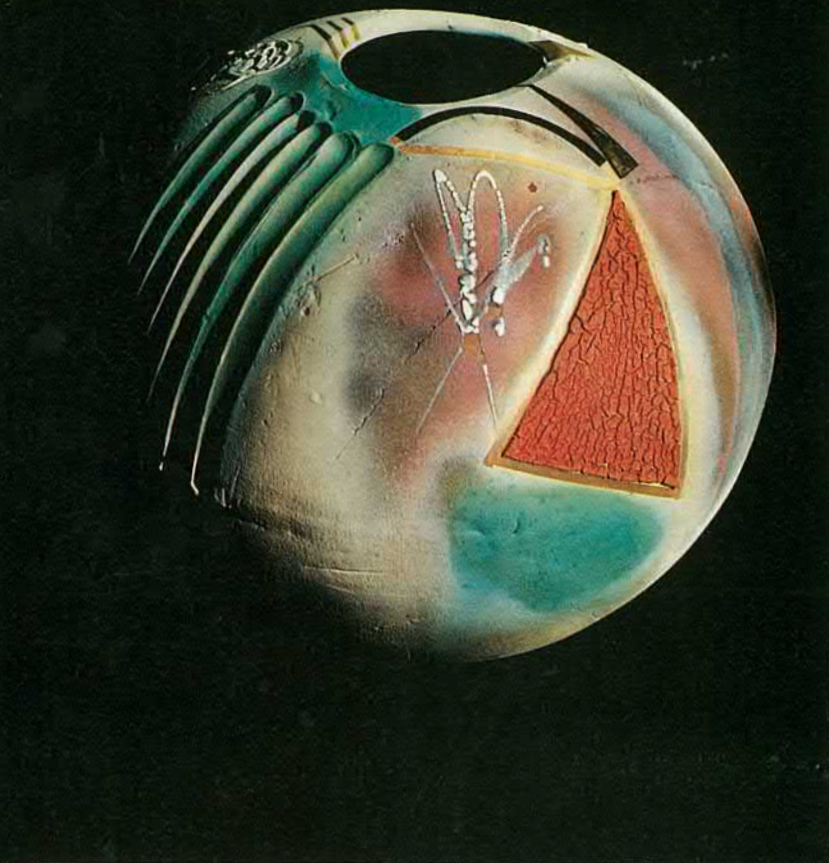
"Why not the doughnut *and* the hole?"

"Both!"

"Why not everything?"

"Erroring?"

"Yes, that too!"

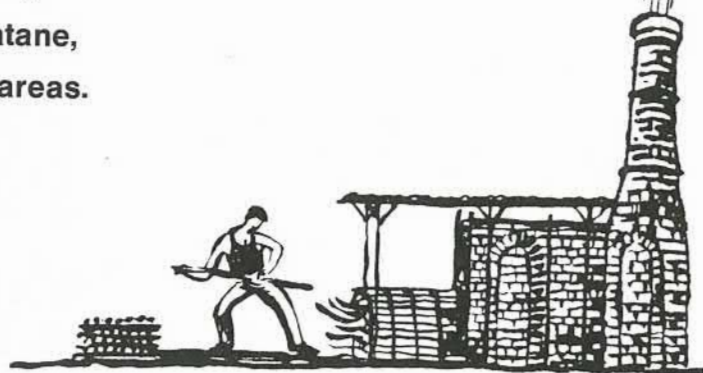


TAURANGA POTTERS' GROUP

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Ann Taylor, Ohope Beach



Wall hanging, Kerry McConnell, Tokoroa
Sculpture, Wailin Elliott, Coromandel



Barry Brickell, Coromandel

John McCassey, Tapu

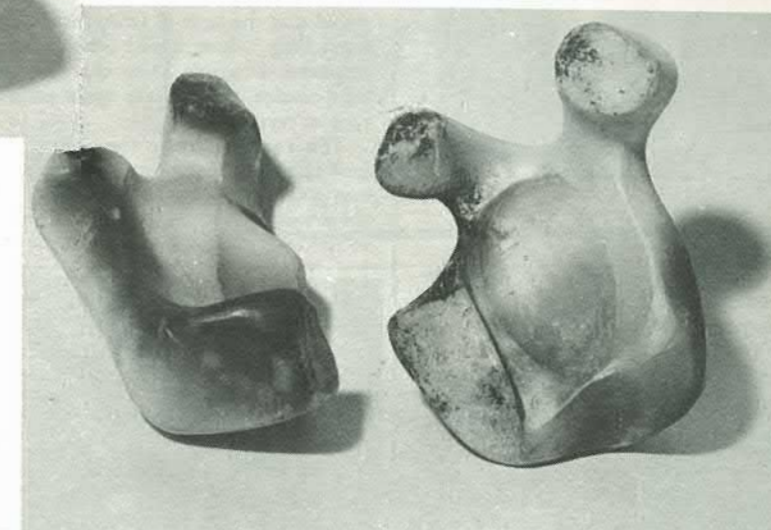


WINSTONE TIES THAT BIND WELLINGTON CITY ART GALLERY

Judge: Marlise Staehelin, Switzerland



Award Winner:
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Different Directions from one Source. Peter Collis Pottery Workshop



PENNY EVANS

A two-year exploration of the effects smoke has upon copper and iron slips has proved a positive and rewarding development in Penny's career. The move to raku came as a result of frustration at the down-turn in her domestic pot sales. A planned programme developing cylinder and bowl shapes for displaying the varied effects of smoking, gave such encouraging results that the firing technique became the more important aspect of Penny's work. She found that the time of firing, smoking and quenching, determined the kinds of responses available. Also that the bisque temperature of her ware again varied the type of results.

This work is seen as the beginning of a new phase, as Penny's mastery of the flame has given her confidence to develop new shapes which will respond in exciting ways to her own particular technique.



PETER COLLIS

Peter is owner of the workshop, and splits his time between teaching and potting. The workshop caters for up to 100 students a year, from three-hour classes to Traineeships. The Traineeships are an extension of the normal classes, and are proving very successful in both the pottery being produced, and the general atmosphere of the studio, and are establishing an ideal intermediate stage between night-school and the setting-up of a studio.

Peter's present work is concentrating on the contrast and harmony one can achieve by using black, white, matt and smooth glazes; as well as brush decoration, while still maintaining the integrity of individual pieces. He is finding that the decoration is becoming a more important part of his work, and consequently the lines and shapes of his pots are becoming simpler to accommodate this.



JOHN ROSS

John is an extremely good thrower, and has developed over the years a good eye for shape and form. His main interest in pots is in stoneware, where he uses extremely shiny glaze which is sprayed in various thicknesses and layers to heighten his pots' forms.

Although still relatively new to the craft he has been successful in gaining selection to two Fletcher Brownbuilt Award Exhibitions with pots which showed complete control of the medium he is using. He has proved over the time he was in the workshop to have a natural ability for teaching and now runs one of the classes, and is presently in the process of setting up his own studio.

CHRISTINE PURDOM

A potter of only four years experience, Christine's work shows a high degree of professional skill. A graphic training and a period with the New Zealand Farmer Magazine were the preamble to her involvement in pottery. Christine moved from pottery classes to an apprenticeship and finally to setting up her own workshop in 1984.

Her work is mainly domestic and always

decorated; the decoration being an integral part of the design, and she shows a lovely free hand in treatment of wheats and other grasses. The use of wax-resist and double glazing gives a framed effect to her brushwork and enhances the pots as a whole — especially evident in her dinner sets and trays. A search for the useful domestic pots has brought about the development of a geometric splitting of a square into five serving dishes set in a wooden tray.



DON COPE

Although a printer by profession Don shows a particular aptitude in the use of clay. His interest is in making geometric structures, which combine many angles and planes at one time. Over a period of 2½ years in the workshop Don has experimented with porcelain, stoneware and earthenware bodies in search of a clay that would stand the high degree of tension and complexity that his structures demand.

He has developed a high-talc, low-firing body which he slip casts into large sheets of clay. His pieces are then cut and assembled like three-dimensional jig-saws.

Colour was an important factor in the beginning but proved to complicate the intricate structures. Body stains, oxides and glazes were used, but with little success, however, Don is now using engobes which give him the freedom to decorate in colour, combining with glazes when needed.



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NEW ZEALAND POTTER No. 3, 1985

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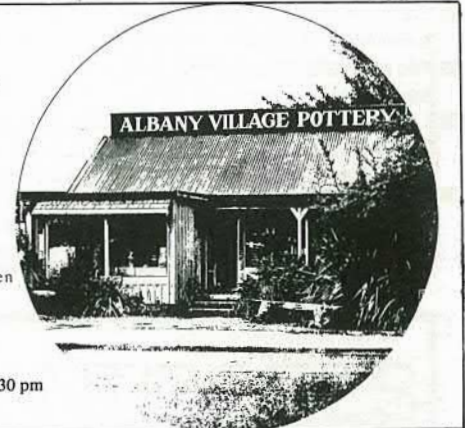
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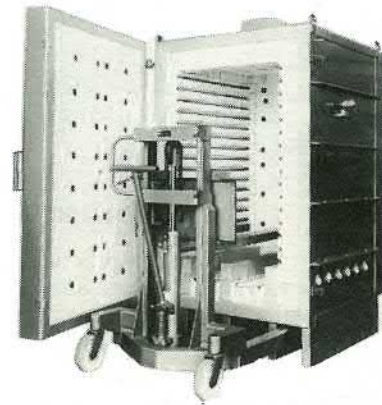
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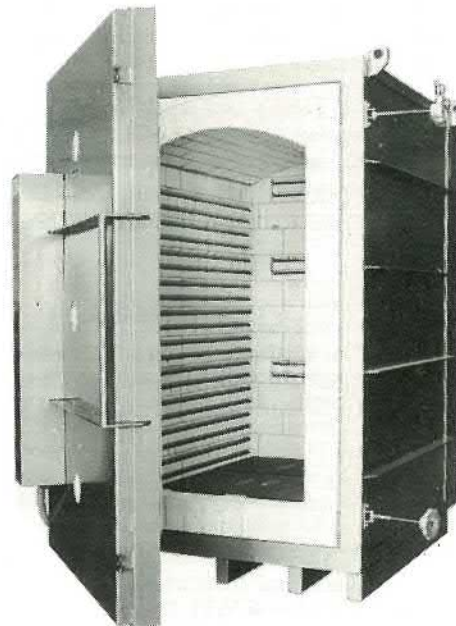
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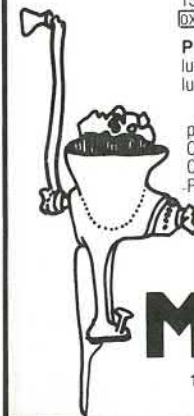
Redwood Coarse: Very plastic, good for slabs, large pots and salt glazing. Low shrinkage 5-6%, to dry 12-13% overall. Fires to cone 9-10. Grey [R]

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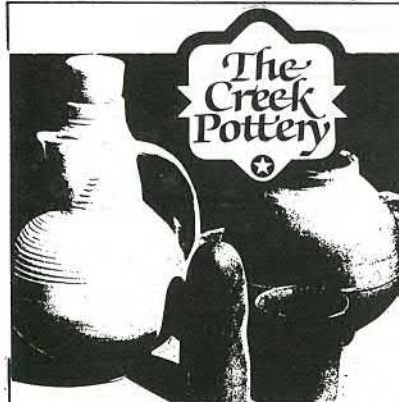
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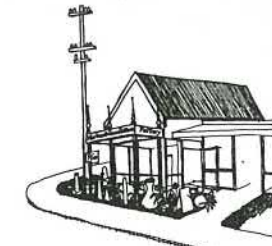
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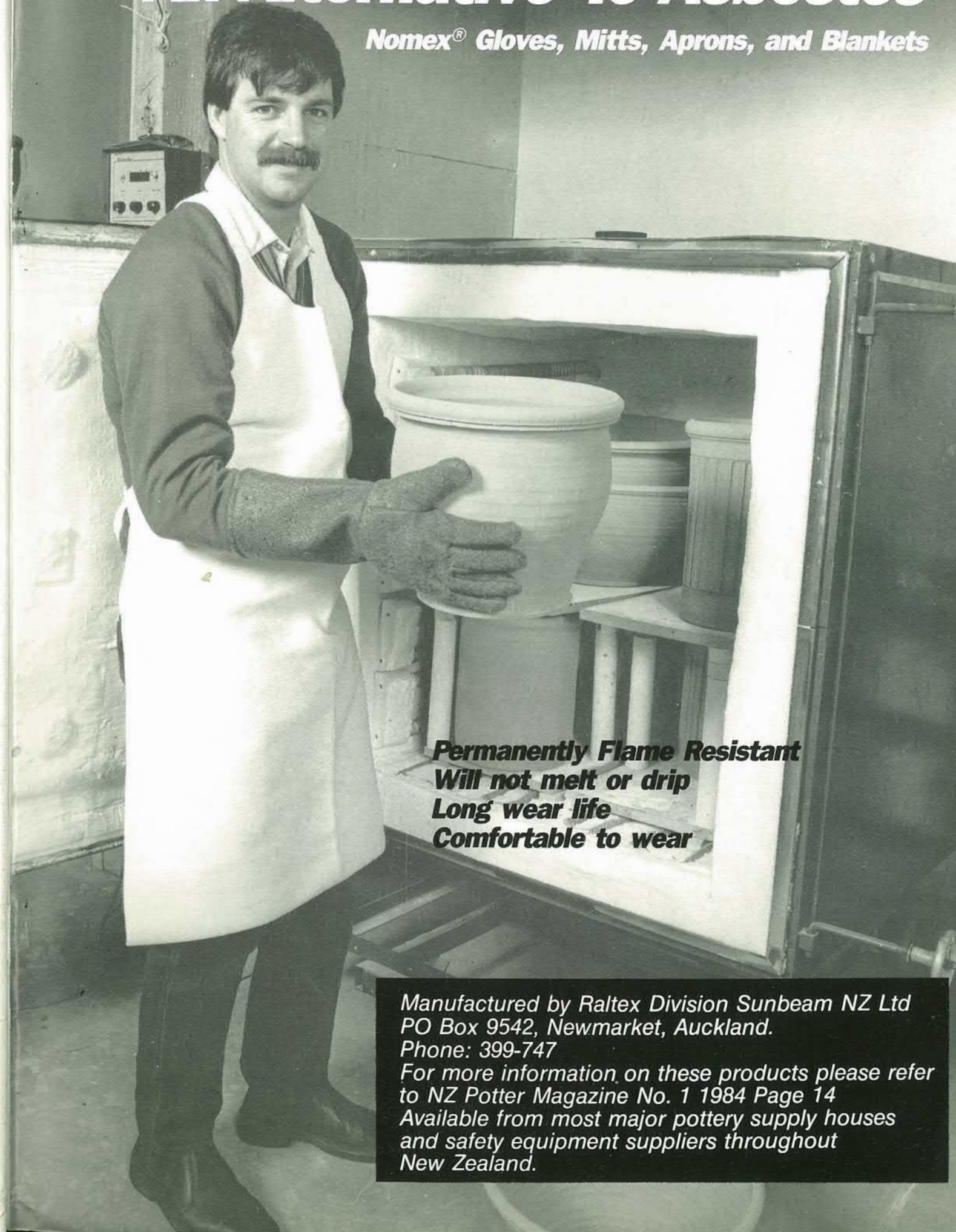
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