

*Smusick  
Hmsouk*

# Potter

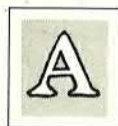
**New Zealand Potter  
Volume 28, Number 2, 1986**



**10th Anniversary  
Fletcher Brownbuilt  
Pottery Award**

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# THROUGH THE FILTER PRESS

By Peter Gibbs,  
Nelson

Exhibitions have always formed an important part of a potter's calendar. Over the years their character has changed considerably. Back in the early 1970s, when interest in pottery was still just a half-formed notion in my head, I accidentally wandered into an exhibition of Warren Tippett at *New Vision*, in Auckland. I was absolutely flabbergasted by the accomplishment and skill which enabled this person to do those things with clay and I remember that feeling to this day. One factor which contributed much to my reaction was that the whole show was the output of one person. Themes had been developed, techniques explored, lines of thought followed through.

Since that day I have seen far more impressive collections of pots, been to more exciting occasions, and witnessed the development of unbelievable techniques, but I have never since had

that impression of breadth of achievement from one person.

It's true that I live in a small centre, and one-person shows by talented potters are just not economically viable here, or for some other reason they don't appear. It's true that I've seen some amazing group shows both here and elsewhere in New Zealand. But what has happened to the one-person show as an in-depth study of an individual potter's work? Maybe it's to do with the economics of it — pottery galleries have to make a living too.

Also, exhibitions are invaluable promotional tools at a time when advertising skills are being accepted as another facet to add to that jack-of-all-trades bag of potters' tricks, and raw achievement doesn't always mix well with good sales or good image making.

Our public galleries need to take some responsibility for curating and fostering exhibitions which are a statement of the achievements of our leading ceramic artists. The *QEII Arts Council* already shoulders its share of the responsibility by awarding grants for prominent potters to work towards significant exhibitions. The signs are there in Australia, where at least one prominent annual national show has gone from the open entry, one-pot-each affair we are familiar with, to an invited exhibition of only a few participants. Not that I'm suggesting our *Fletcher Brownbuilt* needs a facelift. I still love the excitement and razmatazz of this type of event. But in addition, I yearn for the sober and serious study of a body of individual work.

The first steps are already being taken. The *NZSP* is initiating a programme where selectors for the National Exhibition and other shows will return to that task over a period of years, bringing familiarity and a degree of scholarship.

The *Art Gallery Directors Association* is accepting links with the *NZSP* to get a regular programme of travelling exhibitions of ceramics, in the same way as we have other art shows travelling around the various public galleries.

In a way it's a further maturing in our attitudes regarding excellence amongst our peers. Pre-1981, the *NZSP* selected members on the basis of a degree of excellence, but then told everyone else that they couldn't belong. This elitism has gone, thank goodness, but it's been replaced by a determination for us all to be equal, which caused another set of problems. For example, the uneven quality of regionally selected exhibitions.

Through all the settling-in period of the egalitarian style of *NZSP*, the desire to recognise excellence has never gone away, we've just got a little unsure of how to deal with it.

I for one am looking forward to the next phase.

**NB:** Peter Gibbs is publishing an independent newsletter called *Nelson Crafts*. "Six times a year at \$1.00 each and full of real comment — as opposed to blah."

For subscriptions send to **Nelson Crafts, RD 1, Brightwater, Nelson**

## The Editor Typetalks ...

The *New Zealand Potter* is now published by Communication Associates Limited of Christchurch.

We sincerely regret the lateness of recent issues of the *New Zealand Potter*. Additionally, some annoying copy errors and omissions were evident in that edition. As a result of these two unfortunate incidents we extend to our advertisers, readers and contributors who may have been inconvenienced or embarrassed, our unreserved apology.

An apology must also be made to the *Villas Gallery* of Wellington. Contrary to information given to me, the works made by **Bob Shay** whilst in NZ were not

returned to the States for an exhibition. The *Villas Gallery* acted as his agent and were responsible for the sale of his works made here as well as those that came from the States. They have been placing these in local public and private collections.

Congratulations to **Len Castle** for his becoming a *CBE*. Len said he is very pleased that at last pottery is being recognised and (jokingly) added that his citation reads "... for 39 years of continual efforts to reach cone 10."

Pottery is being recognised — quotes I have clipped from ...

*The Listener*: "NZ is a country of potters and home-improvers ..."

*Brian Priestley* in *Wellington City* magazine: "If you wear a smock and do a bit of pottery and have a disastrous marriage, then on the whole you can do no wrong in the eyes of the *Listener*."

*NZ Herald*: "We compared lists and swapped information; I knew that Whatshisname was prospering in Darwin and Howsyourfather was potting up north ..."

If you watch the *Bill Cosby Show* on TV — Claire Huxtable and her daughter Denise come home one evening from a pottery class. Mom's pot is a disaster, but Denise centered her's nicely.

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



No, but listen, pottery *really is* being recognised. In a contemporary ceramics sale last December in *Christies*, London, a **Hans Coper** vase fetched £10,260, a **Lucie Rie** porcelain bowl sold for £7,020 and an **Elizabeth Fritsch** spout pot made £3,672.

And how's *this* for a quote? It comes from the *Auckland Star*, November 18, 1985, under the heading *No threat to arts*. "The arts in New Zealand won't be worse off because of the introduction of the goods and services tax, says Trade and Industry Under Secretary **Peter Neilson** ... Potters, for example, would benefit because the introduction of *GST* meant the removal of sales tax on pottery."

Where was he in 1979 when we agonised nationally for 5½ months until we were successful in having potters *exempted* from sales tax?

In recent budget proposals, the Reagan administration has asked for an increase in the budget for military bands to US\$154.2 million while decreasing the budget for the entire National Endowment for the Arts to US\$144.2 million.

*The Crafts Report, Seattle.*

The Minister for the Arts, **Peter Tapsell**, calculated that last year the government spent perhaps US\$4 per person on the arts in New Zealand. This compares with (US\$) England \$10, USA \$13, Germany \$27, Holland \$29, France and Canada \$32, Sweden \$35. "I don't say we can catch up to Sweden in a hurry, but I intend that in the next financial year our record should be at least as good as it was this year." *Central Arts News*. No comment. *Ed.*

"The primary — if not the only purpose of education is to enable one to determine when someone else is talking rot." *Harold McMillan.*

A wood fired kiln is presently under construction, at the *Riverlea Arts Centre*, by a predominantly female worker. *Waikato Weekender.*

Overheard clay manufacturer: "A kiln is a machine used by potters to ruin good clay."

Quote from a potter's c.v. "I have spent 3 years of intensive woodfiring with a bent toward exposed body and flashing."

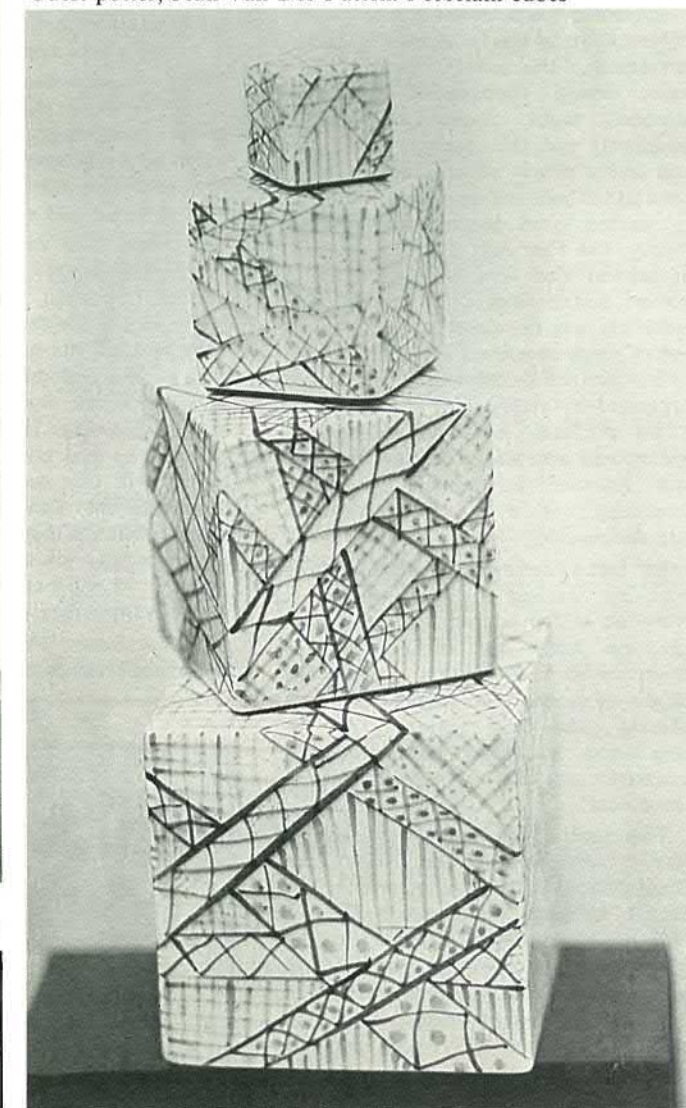
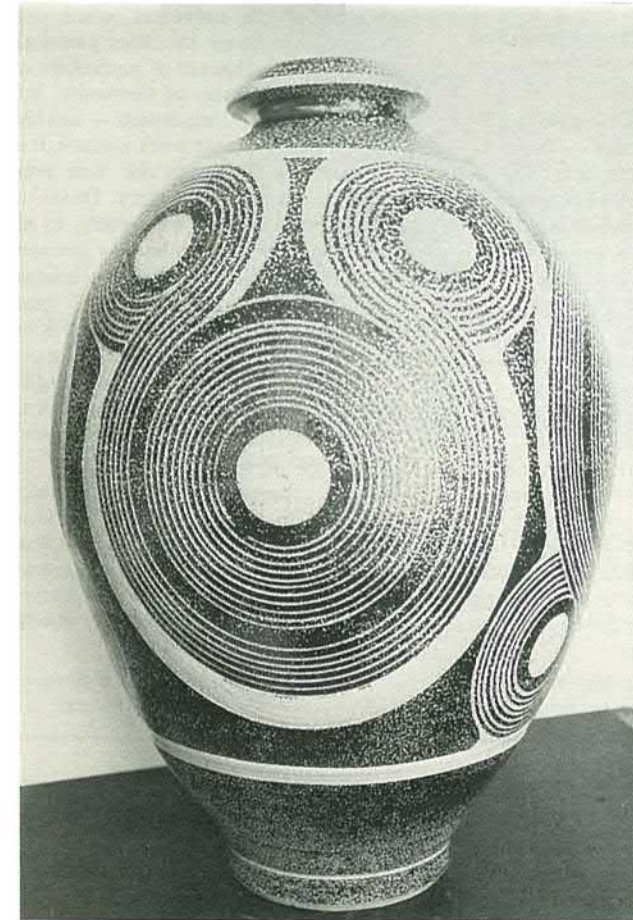
"Nostalgia isn't what it used to be." *Anon.*

## WELLINGTON POTTERS ASSOCIATION ANNUAL EXHIBITION — TURNBULL HOUSE

Photos by Gulielma Dowrick

◀ Roy Cowan. Salt glazed stoneware

Guest potter, Jean Van Der Putten. Porcelain cubes



**Ann Matheson** of Auckland is planning another of her guided tours in 1987, to see crafts in Japan and possibly Korea, using local public transport to keep down the costs. See the next issue of the *POTTER* for details.

## LETTER TO THE EDITOR

Sir,

Harry Davis's article in the last *Potter* prompts me to express concerns about the direction of NZ pottery that I have felt for some time. There is, as he points out, a fine arts bandwagon — and New Zealand has, albeit belatedly, jumped on it.

In general I would agree with the main thrust of his article, though in some ways it does not mesh with the New Zealand experience. It is possible that this is because the text was originally prepared as an address to the *Craftsmen Potters Association* of Britain, where the situation is more accurately as described. The development of craft pottery in New Zealand was never of course the preserve of 'gentlemen'; certainly has no overtones of class; nor have our potters ever had any fear of machines, or philosophical objection to them.

On the contrary, the New Zealand 'number eight wire' mentality led to a rush of inventive do-it-yourself machinery, as past issues of the *Potter* will testify.

Moreover the development of pottery in New Zealand was far more a 'folkcraft' movement, if that is not too pretentious a term. Many thousands of people attended night classes and gained familiarity with the concepts of pottery, and today nearly all practising potters have either been self-taught, apprenticed or started from practice rather than theory. The Fine Arts departments have in general had very little to do with potters, and the finding and processing of materials was far closer to the 'pioneer potter' ideas expressed by Cardew, then to the takeover by ceramic supply houses suggested by Harry. For these reasons hand-crafted pottery gained a widespread acceptance in New Zealand and spawned a number of potters seemingly out of all proportion to population size.

In fact, a hand-made pottery mug probably reached the table of almost everyone in the country, an incredible situation when one realises that in countries such as Britain, despite the efforts of people like Leach or Staite-Murray, the vast majority of the population was, and still is, largely unaware of any so-called 'pottery movement'.

This state of affairs in New Zealand was a very healthy one. With little exaggeration, pottery was of, and for, the people, although the situation was not one of 'unknown craftsmen' in the traditional sense. We do not, in 20th century New Zealand live in the kind of unchanging peasant society in which such craftspeople flourished, and we cannot therefore expect such an effacement of the individual as exists

when artisans do not question their role, or have little choice in the work they perform. There is, however, one parallel with the *Yanagi* ideal: in making everyday usable ware repetitively, there is some hope that a selfconscious aesthetic may be replaced by the unselfconscious rhythm of repetitive work with familiar forms and traditional techniques, with results that retain the mark of the individual, yet are 'classic' in their universal character and have intimate connection with people's everyday lives. Moreover, a large and healthy population of craftspeople provides a real alternative to the machine-made article, and one available to everyone.

In recent years this has changed considerably, as New Zealand itself has changed from an egalitarian society to one with an increasing gulf between rich and poor. The aim of many potters now is towards sophistication — what Barry Brickell calls *zuit* (or is it *zool?*) pots. This is the exhibitionist approach, where the piece is seen as an object beckoning attention, often through some special technique, in a race to be noticed or perhaps to win the prize. In thus attempting to give the pot a special status, to consciously make an individual aesthetic statement, we have the essence of the 'fine arts' approach.

This situation has been encouraged by shops, galleries, the media — and by potters themselves. I often hear "that is what the public wants", but I suspect the argument is circular: the public is gullible enough to be told what it wants.

In time this can only lead to a disintegration of the New Zealand pottery tradition, with considerable consequences for the potters themselves. New Zealand has had a public aware of craft pottery and above all, using it, but if present trends continue, pottery will become like other 'fine arts', the preserve of galleries and collectors; the general public will lose touch and the prices demanded for such 'fine art' items will put them out of their reach. Instead of a large number of craftspeople making pottery, we will have far fewer 'ceramic artists' supplying galleries.

Where fewer, though higher priced pieces are being made, few potters will be

able to survive economically and will need to supplement incomes, probably by teaching. This in turn leads to pottery becoming 'ceramic art' as practised within colleges and universities, where teachers teach students, who in turn become teachers — the whole cycle touching the general public not at all. A corollary to all this is that with many potters abandoning domestic ware in search of gallery mana, the gap is filled in craft shops by inferior work, so the public is even worse served. As these pieces are often made by part-time potters not dependent on them for a living, the prices are low, which once again encourages the full-time potter to move away from domestic ware to the lure of the exhibition circuit.

The idea of the potter making a living from a craft actually serving people's needs then disappears — this is a situation I fear we could be heading for in New Zealand.

To illustrate this argument one could look at the group of pots pictured in the last *Potter* from the *Auckland Studio Potters'* exhibition. Only one potter displays what I term 'classic' pottery — partaking of the universal, while still remaining individual; the other pieces all illustrate the emergence of perfection of technique or a display of virtuosity, but in my eyes, a loss of wholeness — not the stuff of which a lasting work is made. It is very much in line with the 'fine arts' approach decried by Harry Davis, a process which all too frequently, in all arts, leads to ephemera and to fashion. Too often the achievement of technique is not worked through until that achievement is transcended: until it is no longer a question of technique crying out for attention, but of technique subservient to the whole. (This applies as much to functional ware as to decorative or sculptural pieces.)

Finally, there are two questions I would like to pose. Has New Zealand pottery, in chasing immediate effect, lost a wholeness it once had? Secondly, are we moving from a broadly-based pottery tradition towards a closed society of self-conscious artists?

Mike Spenser  
Taranaki

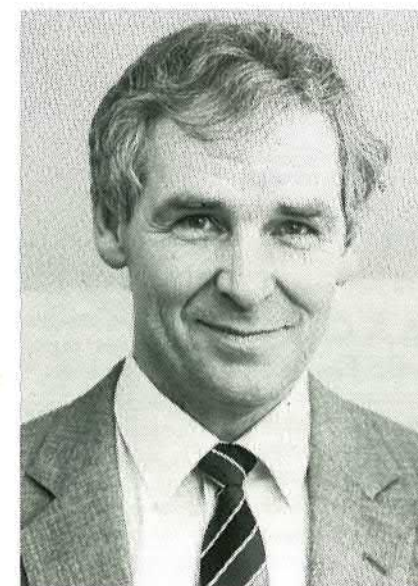
### HARRY DAVIS

It is with deep regret that we note the passing of one of the international pottery world's most respected figures. Potter, writer, philosopher, intermediate technologist, teacher — a talented craftsman with high ideals who strove always for the betterment of his fellow people.

Harry Davis died in Nelson early this July. We extend our sympathies to his wife May Davis, his family and to all those whose lives were enriched by his.

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## BOOKS

Reviewed  
by  
Howard S. Williams

### MARY WONDRAUSCH ON SLIPWARE

(A & C Black, \$44.95  
incl. GST)

Apart from in museums, we see almost no traditional European slipware in this country, but many of our potters were given a fascinating insight into this form of ceramics by John Pollex when he was a guest of the NZSP at *Ceramics '81* in Palmerston North. He briefly appears in this book, as does Johnathan Snell, also a recent visitor to this country. After reading the first chapter, I was hooked, as I am sure most potters will be — our museums will wonder what has caused a sudden upsurge in interest in their examples of this type of pottery.

Mary subtitles her book *A Potter's Approach* and her writing is precisely this — no dry academic treatise on the subject, but a warm, enthusiastic and detailed account of what traditional slipware was, and is, and how to do it. She is very knowledgeable on its history, experienced in its practice and she shares all this in a personal and very readable way.

*Part I, The Practice* describes what slipware is; how, why and where it came into being; how Mary started making it "completely against the pottery mainstream" and how it is made, with full and clear instructions on clays, slips, glazes, decorating techniques and firing procedures. Of benefit to all potters; especially her description of how she invented and then made her own slip-trailers from sections of bicycle inner-tubes, paperclips, corks and disembowelled ballpoint pens. She gives excellent tips on what to do, and what not — advice of value to potters whether or not they intend making slipware.

Being concerned mainly with a decorating technique, Mary explores this in detail, technically accurate yet entertainingly written — on preparing a decorating slip or engobe: "When you have the time, someone to talk to, or a good programme on the radio, start brushing it through a 100-mesh sieve. Try and get a friend to do it again the next day through the 120-mesh sieve. (This is a boring job.)"

Many recipes are given and the illustrations are excellent. Trailing, inlay, sprigging, feathering, combing,

marbling, slip-painting, impressing and sgraffito are all covered, as are glazing, kilns and firing.

*Part II, The Heritage* is a fascinating history of slipware, by people, by county, by country, by style, with an interesting chapter on the demise of the rural potteries. It includes present day studio slipware — the *Conclusion* on page 105 should be read by all potters. Several pages are devoted to examples of messages traditionally written on slip-trailed pots:

"Blessed are the drowsy for they shall soon drop off."

"Snore and you sleep alone."

"If you're down in the mouth, think of Jonah:

He came up alright."

*Part III* covers *Business Affairs*, a hard-headed look at commissions, marketing and pricing — again valuable reading for all potters. The book is well rounded off with a glossary, a most comprehensive bibliography and a list of museums having slipware collections in 7 European countries and the USA.

A book worth reading, worth owning.

### CERAMIC FAULTS and their remedies

By Harry Fraser (A & C  
Black, \$39.95 incl. GST)

Another book I can thoroughly recommend. Excellent for those in the ceramic industry as well as studio potters, and a must for all those teaching pottery.

It covers every fault I have come across in my 26 years of making pottery, plus some extras. Have you ever heard of *Morting*, *Snags*, *Frizzling*, the *Zeta potential* or the *Griffith Flaw Theory*? No, but you have heard of — and encountered — dunting, bloating, pinholing, 'S' cracks, crawling, crazing, and chattering.

All these faults and dozens more are described and explained and their remedies given in a very detailed manner.

Main chapters cover faults arising in clay or biscuit ware, in slip-cast ware, in glazing and glazed ware, and those arising after decorating. They deal with faults arising in the chemical makeup of bodies and glazes; faults due to bad handling or wrong manufacturing techniques; faults in firing procedures. Problems are isolated, their probable causes discussed and solutions given to overcome them — or to use them to good effect.

Photographs, diagrams and charts are excellent, giving plenty of meat for the professional potter, but the writing is such that even beginners will gain valuable information. Any potter

reading this book will greatly enhance their knowledge of clay and how it behaves, as well as what to do if it doesn't.

Four appendices concern ceramic materials and their safety, glaze solubility and metal release, technical data charts and — not so useful because some are already out of date — addresses of suppliers of goods and services.

My recommendation is that you buy this book, and use it. Your knowledge will increase, your frustrations lessen and your pots should gain a higher degree of technical competence.

### The Traditional Pottery of PAPUA NEW GUINEA

By Patricia May and  
Margaret Tuckson

(Bay Books, Sydney  
\$100-and-something)

Wow — what a feast! Those of you who met Margaret Tuckson during her recent tour of NZ and saw her slides will know what I mean. It is magnificent. Lavishly illustrated with hundreds of photos (two by John Parker) in large format and beautiful colour; printed in extra-large clear type; designed and laid out so every page gives visual pleasure — it is a collector's item.

Before I eulogise too much about the appearance of this book, let me add that it is not just a coffee-table spectacular. It is, as its jacket blurb says, "*The most comprehensive and authoritative survey of the traditional pottery of Papua New Guinea ever produced*".

Patricia May is a lecturer in the history of art at the *Australian National University* in Canberra; Margaret Tuckson is a potter, teacher of pottery, a member of the *Potters Society of Australia*, a council member of the *Anthropological Society of NSW* and an associate of the *Australian Museum*, Sydney.

Eight years of fieldwork went into the preparation of this book, which includes not only the authors' personal observations, but a selection of photographs and documentation from private and museum collections throughout the world. It offers technically researched accounts of clay formulation and preparation, pottery making and firing techniques; the functions of the pottery and various approaches to decoration. It deals with local legends about the origins of the craft, and adds to the record of the country's history and culture, in its documentation of pottery exchange routes and pottery's cultural importance. It is a study of the people as seen through

the culture of its pottery making and usage.

The country is split into areas delineated by differing languages or customs, by differing techniques of pot making, by differing styles of decoration, and by sex — men and women play separate and distinct roles in different areas. It is not just a survey of the pottery; it is a fascinating anthropological documentation of the country's people. Interesting and informative in both words and pictures, this book is one of those very special additions not only to one's bookcase (or coffee-table) but also to one's knowledge and to one's soul. The price might be high, but so is its value.

### STONEWARE GLAZES A Systematic Approach

By Ian Currie  
(Bootstrap Press)

You may have read my review of this excellent book in *NZ POTTER '85/3*. Since then a second, improved edition has been published. It incorporates a *Guide* to assist the reader to use the book more easily and the addition of a list of UK and USA feldspars and kaolins suitable for use in the base glaze exercises.

The book's format has also been completely revised to cut down on its weight for posting and to ensure high quality of typesetting and binding. Otherwise the material remains the same — an excellent full course in the theory and practice of formulating and using stoneware glazes of many kinds. A brilliant teaching, or self-teaching manual, it was originally designed as a correspondence course for the *Australian Flying Arts School*.

The prices are now: Soft cover, Aus\$29. Hard cover, Aus\$36. These include S.A.L. postage paid to New Zealand. Obtainable from:

Bootstrap Press  
Northbranch Pottery  
Maryvale  
Queensland 4370  
Australia

### SALZBRAND— KERAMIK '86

*Salt-glaze Ceramics '86* is a documentation of the second international salt glaze competition exhibition held in Koblenz, Germany. It has a German and English text and includes 200 four-colour and duplex

photographs of the pots in the exhibition. It is hard-bound and individually sealed in clear plastic. The price is \$30 (presumably USA\$) plus postage. If the first exhibition catalogue was anything to go by, this one will be a stunner. It includes some entries from NZ salt glaze potters. To order, write to:

Frau Schmitz  
Handwerkskammer Koblenz  
Friedrich-Ebert-Ring 33  
Koblenz 5400  
Germany

### QEII ARTS COUNCIL GRANTS 1985/6

Len Castle. \$5,000 towards the costs of building a woodfired kiln, and to produce work for an exhibition and research and experimental work with clays, glazes and firing techniques.

Brian Gartside. \$5,000 towards the costs of pursuing in greater depth the expressive and art content of ceramic work.

Renton and Rosemary Murray. \$5,500 towards the costs of building a new wood fired/waste oil salt glaze kiln.

Lawrence Ewing. \$1,000 towards the costs of purchasing a de-airing pugmill.

Steve Fullmer. \$3,000 towards the costs of relocating a workshop studio, major creative development and a major exhibition in 1986.

Dean Oxborough. \$4,000 to work as a full-time potter and explore low-firing terracotta and decorative processes.

Gita Berzins. \$2,000 towards the costs of purchasing a pugmill.

Darryl Robertson. \$1,500 towards the costs of building a salt glaze kiln.

Terrence Williams. \$2,500 towards the costs of building a salt glaze kiln together with shed and ancillary equipment.

Leo King. \$4,000 towards the costs of visiting ceramic centres and ceramists in Italy and USA.

Barbara Hammond. \$3,000 to undertake study and research with master potter Roger King over a 12 week period.

Hawkes Bay Potters Association. \$750 towards legal fees for a survey of the District Scheme Review. Objection to *Waipukurau District Council District Scheme Urban Section Review*.

"Whispering in public means you speak in a low vice." *Grapevine magazine*.

### AIR NZ — ARTS COUNCIL

The *Air NZ — Arts Council Travel Grants* for 1986 were awarded to potter Barry Brickell, composer Jack Body, dance teacher Anne Rowse and artistic director Rangimoana Taylor.

### DFC CRAFT LOANS

Murray Clayton. \$9,400 to complete pottery workshop facilities.

Peter Collis. \$13,000 to build an access pottery workshop.

### INDEX OF NEW ZEALAND CRAFTWORKERS

The *Crafts Council of New Zealand* plans to put together an index of New Zealand craftworkers which is intended to include every craft in the country, whatever its rarity. The purpose of the index is:

- to promote the work of individual craftworkers and to promote New Zealand craft nationally and internationally.
- to assist communication between people wishing to buy or commission craftwork and craft artists
- to provide a resource and a more representative, up-to-date slide library of New Zealand craftspeople.

Each entry in the index will include slides of recent work, current address and telephone number, details of speciality area, curriculum vitae etcetera. The information contained in the index will be published in *New Zealand Crafts* and the *Crafts Council* plans to produce an illustrated catalogue.

All professional craftworkers living in New Zealand will be eligible for registration, but applicants will be assessed by a panel — for the initial selection the *Crafts Council* is proposing separate panels for each medium. The Council has approached the various craft organisations and guilds, asking for nominations to the panels, but says individuals are welcome to make independent nominations.

Selection for the *Craftworkers Index* will take place later in the year.

Information on the guidelines for applications and application forms will be available from:

The Information Officer  
Crafts Council of New Zealand  
PO Box 498  
Wellington.

# KILNS AND SUPPLIES FOR POTTERS



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Applications from those craft people who have a proven experience and production/exhibiting record are now being considered for equipment and workshop development.

Information and application forms available from:  
Edith Ryan: Advisory Officer  
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Private Bag, Wellington  
Telephone: 730-880

Raewyn Smith: Information Officer  
Crafts Council of New Zealand  
PO Box 498, Wellington  
Telephone: 727-018

## THE SWAMP GROUP HAMILTON

New Vision Ceramics  
Gallery, Auckland

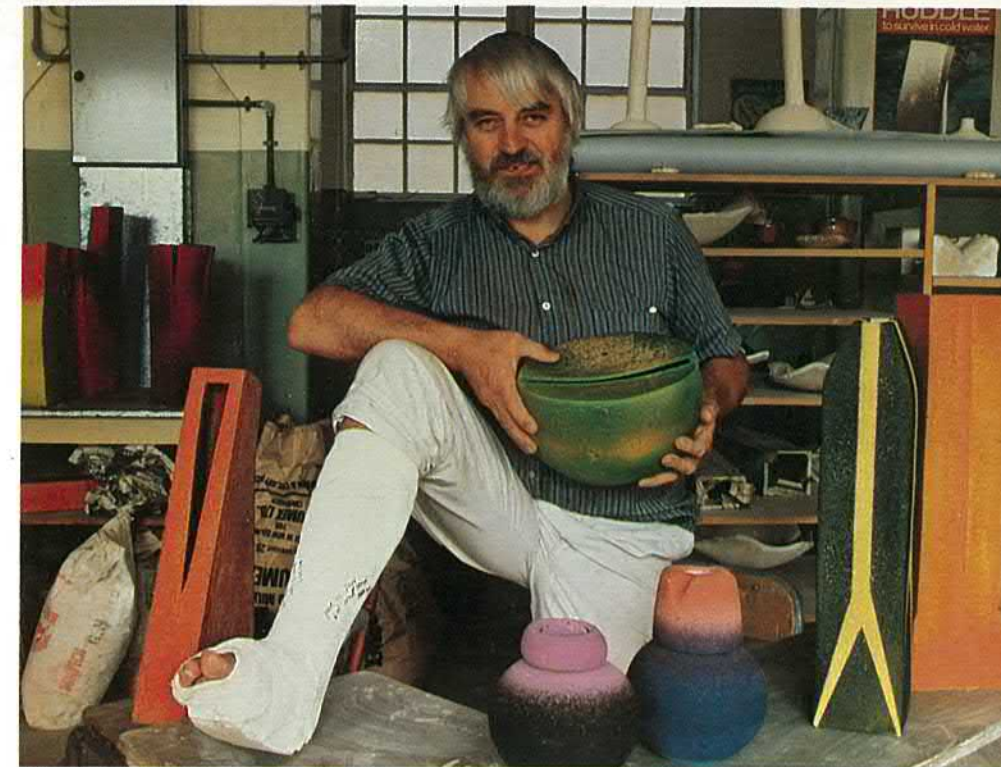
The Swamp Group, named after the Swamp of Waikato, is a recently formed group of five Hamilton potters who had their first joint exhibition in Auckland at the *New Vision Ceramics Gallery*.

Formed by Don Thornley, the group includes Sue Catley, Eve Gardiner, Gary Nevin and Tony Sly. They do not necessarily work together and their styles have nothing in common, but forming the group has given them the stimulus of commitment to each other for exhibition purposes.

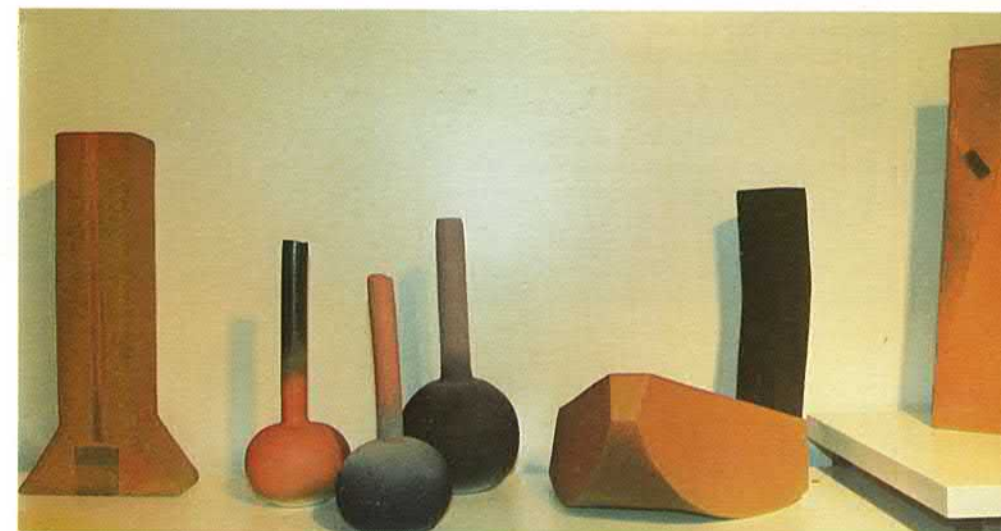
Don, the most experienced potter of the group is the ceramics tutor at the *Waikato Technical Institute* and the *NZSP* delegate for the Waikato, Bay of Plenty and Coromandel. Six weeks prior to the exhibition he was building a wood fired kiln with some of his students at the *Riverlea Art Centre* in Hamilton, when an eight foot length of heavy channel iron leaning against the kiln slipped and fell across his foot, breaking two bones. With the help of his students he managed to complete glazing and firing his pots for the exhibition.

Exhibition photos  
by Elizabeth Woodfield

Eve Gardiner. *Sculptural forms*



Don Thornley, plastered, with his pots. Photo courtesy Hamilton Press



Don Thornley. *Pots and sculptural forms*

Gary Nevin. *Low fired teapots with non-ceramic additions*



# RELIGIOUS ART FROM COROMANDEL

Auckland Central Methodist Mission

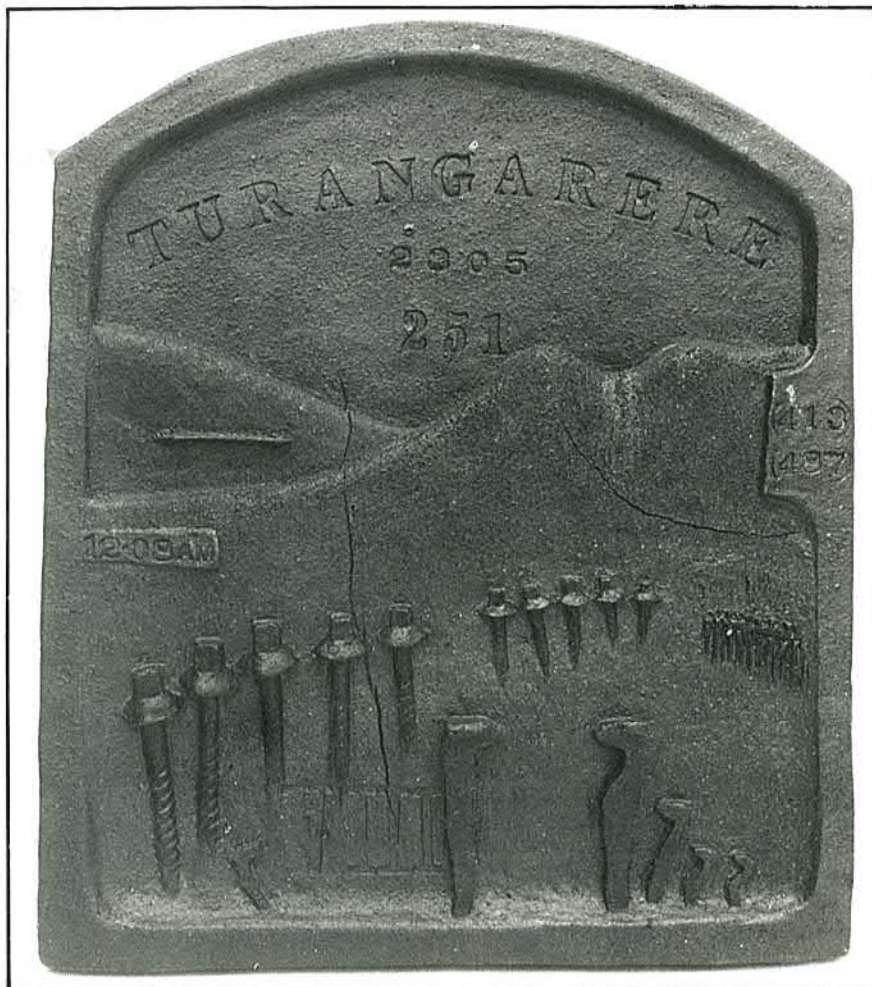
During a stay in Coromandel last year, Fr. Eugene O'Sullivan, O.P. became interested in the work of 5 people living there and felt it should become more widely known in the context of religious faith. His vision culminated in the presentation of this exhibition, in co-operation with the Rev Bruce Gordon who offered a most satisfying venue, and Professor Bartlett with the *Auckland School of Architecture* and others, who have the skills to mount and display the work.

Some lunch hour recitals of music and singing of morning and evening psalms on the basis of the *Taize* practice, were also conducted.

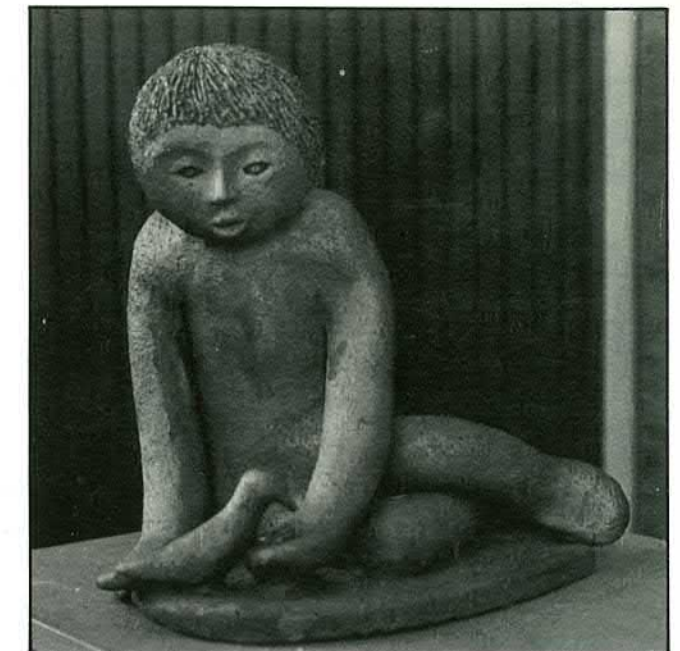
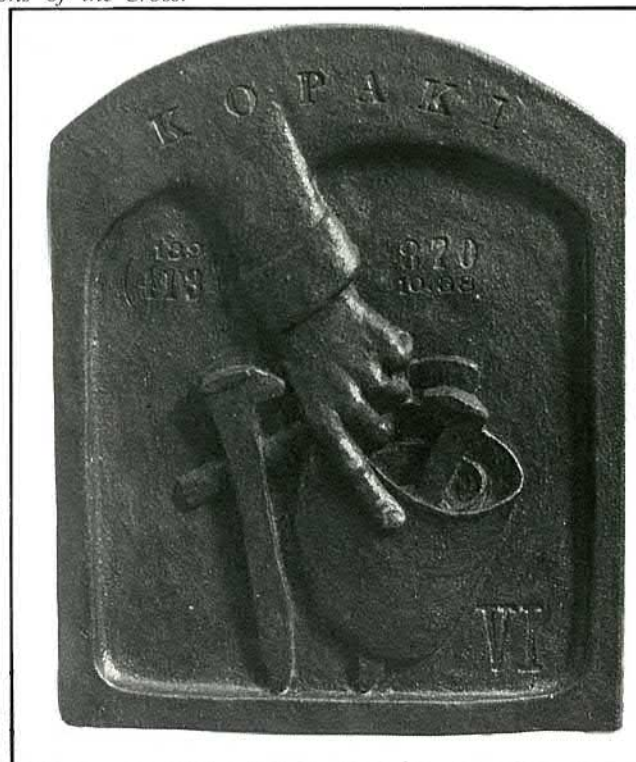
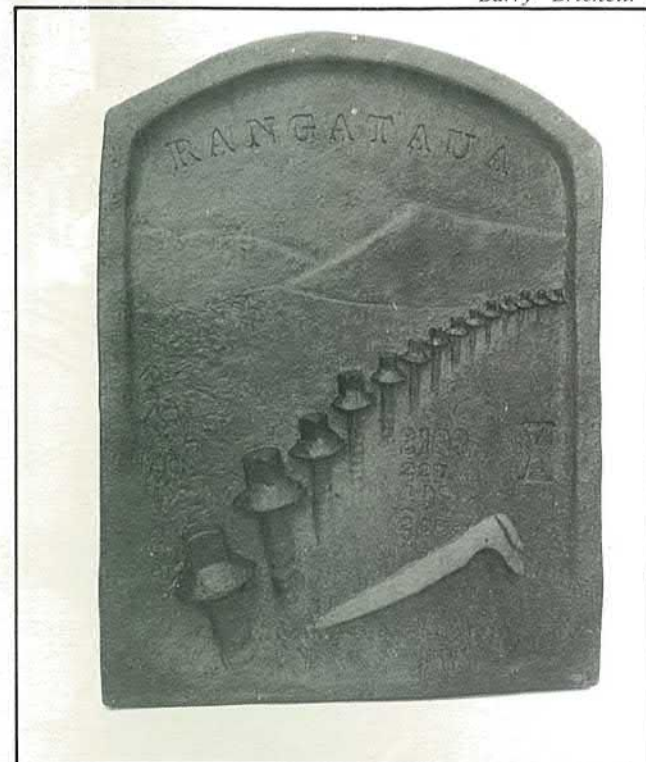
The artists involved were: Deirdre Airey, Barry Brickell, Tom and Wailin Elliott and Father Nicholas of the *Serbian Orthodox Monastery* in Coromandel.

All five have a different outlook on the idea of 'religious art' from what has been the form of expression in Western Christianity over the past six or so centuries. They do not fit easily into the distinction that has grown up between 'art' and 'craft', and their individual approach to religion is widely different.

Father Nicholas is an icon painter, one of few in the Southern Hemisphere. His work is his form of vocation or ministry within his church. Icons are holy and a part of the liturgy or prayer of the Church, in a way not practised in the West. That he was happy about



Barry Brickell. Stations of the Cross.



Wailin Elliott

exhibiting with the others is probably the best way of expressing the underlying spirit in which each approached his or her work. Only one of them, Deirdre Airey, who is Roman Catholic, has any specific church allegiance.

Tom Elliot is a long-standing craftsman in Kauri woodcarving.

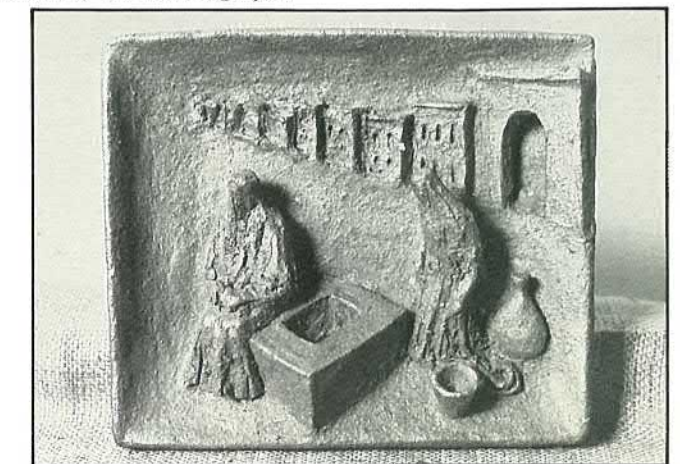
Tom's wife Wailin, and Barry Brickell are potters with a long association. They are both particularly interested in the potential of woodfired terra cotta clay, as shown in this exhibition, which involves techniques that Barry has developed and is continuing to explore. About 10 years ago they were joined by Deirdre Airey, who with a different approach, is finding in this medium a new kind of offering for religious expression.

They all see their work in terms of the nature of a building itself, rather than just decoration, and were gratefully in accord with Fr. Eugene's conceptions and in their association with the architects.

Photos by Gil Hanly



Deirdre Airey. Meditations on Luke's gospels



# GLASS AND CERAMICS

## The Project — Adrian Pickering, Hamilton

In the Middle Ages, Art and Architecture were inseparable; sculptured walls, columns, arches and stained glass windows; decoration integral with the fabric of construction. The architect-builder-artist created an illusion of other worlds while building in this world; a spiritual atmosphere created by moulding space with stone and glass.

Today, we can apply art works to our buildings or use our buildings to house or display individual works such as relatively small-scale easel paintings, rugs, free standing pots and sculptures. We can also make room for larger pieces which begin to contribute to the architectural qualities, or we can design for integral works which become part of the fabric. The complete integration of the work of Artist-Architect as one creative force is rare today.



Holly Sanford designing her window



Paul Johnson shovelling clay into the ribbon blender

In the *Hamilton City Council Administration Buildings* we have spaces and walls for the display of autonomous works and we have in the main foyer, two works which add very significantly to the architectural qualities of the space. The stained glass work by **Holly Sanford** is part of the fabric enclosing the space; the clay work by **Paul Johnson** is attached to one marble-clad flanking wall.

Both were designed after the space was designed, but each was commissioned to be specifically created for that space and to contribute to it architecturally, as well as acknowledging the presence of the other. They were both designed and installed during the course of the building construction.

The *Hamilton City Council* was able to include these works because of generous donations by two of the city's service organisations; *The Purple Patch*, a multi-craft co-operative that puts its profits from sales into causes it considers worthy, and the *Hamilton Jaycees*. *The Purple Patch* sponsored the glass work, the *Jaycees* the clay work. It is obvious to any observer that both donations must have been very generous, but each artist also stretched their available fee to its limit and then beyond.

**HAMILTON CITY COUNCIL  
ADMINISTRATION BUILDING**  
Architects — de Lisle, Fraser, Smith and Pickering

Photographs of the installed works by Lindberg Photography Ltd., Hamilton  
Photographs of the works in progress by the artists.

The artists were chosen by way of a competition limited to 6 stained glass and 5 ceramic. All artists were given a graphic description of the space and were invited to visit it during construction, see the materials being used, take photographs and discuss intentions. Each artist submitting a scheme was paid a nominal design fee.



Holly Sanford's stained glass window



Paul Johnson's ceramic mural

The decision on who should be commissioned was made by a panel consisting of the Mayor of Hamilton Ross Jansen, a staff member of the city council art museum, and myself together with a representative of the *Purple Patch* for the glass decision, and a member of the *Jaycees* for the ceramic decision. Formal agreements were then drawn up and signed by the artists and the city council.

Throughout the detail design and construction phase we kept in contact and discussed development of the design work, construction methods and installation details. I wanted assurance that regardless of the artistic merit of each (which was beyond question) the installation was structurally sound, cleanly and concisely detailed with no unattended ragged edges.

The final installation is immaculate, being part of the construction of each work and fully compatible with the architectural detailing. The works fit the surfaces they are attached to, they reach out and enhance the whole space, they relate to each other without aping each other, and they draw the visitor into the space and unfold with the movement. Both can be explored moving up or down the stairs or statically from ground floor, first floor or half landing. These two public works of art give the foyer an exuberance that affects everyone who uses it.



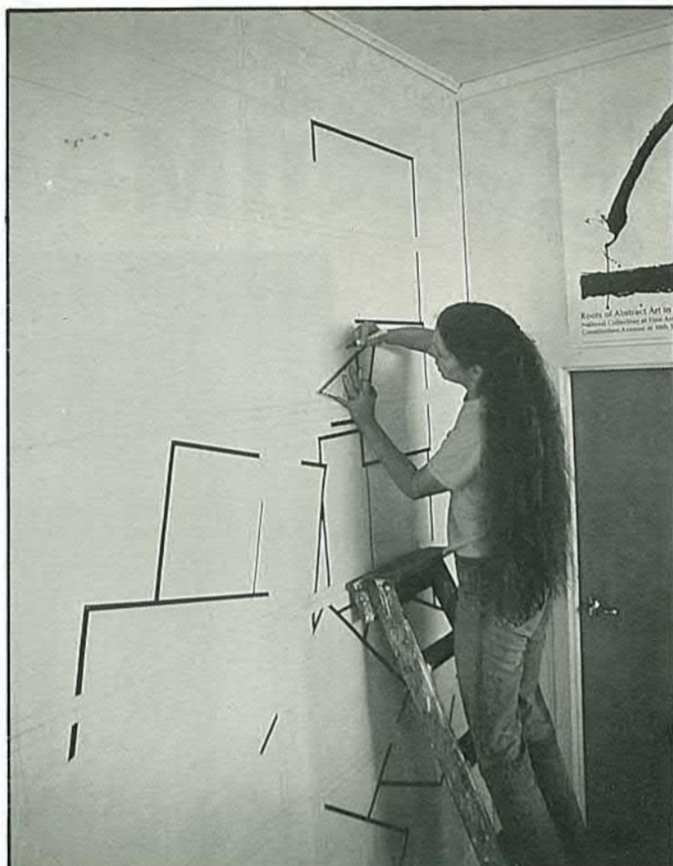
## The Window — Holly Sanford, Devonport

It began as a competition; six people were invited to submit designs for a stained glass window two storeys high, in the foyer of the new *Hamilton City Council Chambers*. No one dares hope too hard to win with such odds, so it was with sweet surprise that I received the news of the committee's decision in my favour.

That was in May 1984. Over the next many months the design was perfected, glass imported, then cut and leaded into more than 150 separate panels which would comprise the window.

Two other people worked with me on this project, and nearly a year later the window, in its many segments, was safely transported from my Devonport studio and successfully installed on site.

It was interesting later, to see a display of all the submitted designs. None seemed to have common denominators. All designers saw different solutions, each approaching from surprisingly different directions. I chose the path of drama and impact.



Holly Sanford drawing the cartoon for the glass design



Mark Davidson leading up the glass

The entrance to the city council chambers is large, open and neutral, with a free-standing stairway centrally located, leading to the first floor. It is an area of occasion and movement. My intention was to draw people in, through and up, so in order to set the mood, I designed the window to reflect the activity of the space, leaving its interpretation to the viewers.

There were other considerations. There was the view from the upstairs versus downstairs; the quality of light needed in that space; areas behind the window to either screen or reveal.

At that time, a ceramic sculpture was also being chosen through competition, which would be fixed to an adjacent wall. I of course had to consider the relationship between my window and the to-be sculpture, even not knowing what it would be like. This required from me a design that would create a neutral space between the two works.

I enjoyed the project very much. There was good rapport between architect, client and artist the whole way through. The real success of the job requires the test of time, however. If the window can invite and intrigue for years to come, I will feel it has accomplished what I had intended.

*Holly Sanford won the merit award in this year's Philips Studio Glass Award Exhibition.*

## The Wall — Paul Johnson, Wanganui

Despite the cobwebs and politics woven by city councillors, architects and artists, the architectural practice of *de Lisle, Fraser, Smith and Pickering* deserves acknowledgement for rare professionalism in organising these commissions. The competition for the glass and ceramic artworks was not a free-for-all, but offered to a few practitioners with track records. Also the gesture of \$100 towards design costs (\$200 for the glass artists) is significant. That "artists are accustomed to prepare designs for nothing" is no longer true. Good artists won't do it for nothing (they do it for next to nothing) and it is both immoral and unprofessional to expect them to do so.

"Doing it" of course means exploring the brief in detail; analysing the plans, visiting the site, photographing it to fill later memory lapses, identifying the architect's aesthetic intention and the client's expectations, checking the interior colours, surfaces, lighting details and nudging the budget for signs of expansion.

For some, these considerations can actually make the task of designing easier. They are not seen as limitations, but as a key to design solutions. There is nothing so difficult as working without points of reference. Even my self-indulgent sculptural work has strict reference to emotional states and social issues which demand a specific vocabulary of forms and surfaces. Yet, with all these external considerations, it is important that the materials and imagery connect with one's previous and current art practice; that the solution be part of an evolutionary process that is greater than this one project.

Art ideas usually precede the technical perambulations needed to realise them. However, designs on this scale need to be resolved with constant awareness of logistical realities; manageable modules — in this case 300mm<sup>2</sup>, a unit derived from the slate floor and marble wall; weight limitations — tiles protruding 200mm weighted 9kg; solid centres for each tile to accommodate brass pins connecting the tile through marble and plaster to the concrete (specified by the architect for earthquake-proofing); sight lines from foyer, stairs and upper floor defined the areas of wall to be considered — the number of square metres of clay (anguished compromise, size versus budget).

Ideas of evolution, stasis, tension and decay seem inherent in clay — and are frequently denied in the potter's relentless search for quality control. It seemed a good idea to express these realities with evocations of landscapes

emerging, breaking and flattening, which seemed to parallel the city council's task of providing structure and controls in the face of civil and social conflict. The stressed and broken grid can also be read as city streets imposed on geological disarray. The counterplay of red and white clays evolved in the last act of designing, with a finale of dirty-green, yellow-ochre and burnt sienna smudges to increase surface interest and strengthen the organic references. After that it was just donkey work.

Friends are worth talking about. In preparing the design for the competition, David Clegg, the glass artist worked me through some design weaknesses that improved the finished work no end. Also the production of a work of this scale was a worry to me until Barry Brickell made the generous offer of his clay and facilities at Driving Creek, Coromandel. Being Canadian-trained in electric kiln and low-temperature glazes, this was a challenge and a gift.

So I shovelled a tonne of clay into a railway wagon and rolled it down through the blackwoods and kanuka, across the number 1 viaduct to the shunting yards, collected trailer loads of

sawdust from a nearby sawmill, carried buckets of clean white sand from a local river, and from Barry's own quarry, rock which was crushed in a steam-powered thing with enormous steel rollers. All that, plus some *Hyde* ball clay was mixed endlessly in a ribbon-blender (with a four-speed plus reverse gear box). Hand wedging that lot — a thousand kilograms — did good things for my city body.

The wood for the kiln came thundering down the steel rails at a fearful speed, metre length logs to be split by a seven-ton hydraulic ram. Firing used the best part of a cord of wood — that's heaps. Every precious tile, 132 of them, stacked on edge in one kiln load were nursed through a 22 hour firing. Barry woke me once in the early hours, discreetly, by adding wood that crackled fiercely as it ignited. Humbled, I continued stoking, walked about and wet my insides and outsides throughout the remainder of that fiery vigil. The ash and flame left their mark.

The clay, shaped by hand, fixed and flashed by fire, pinned and epoxied to the marble wall, now bears witness to a point in time — a place in my personal history.



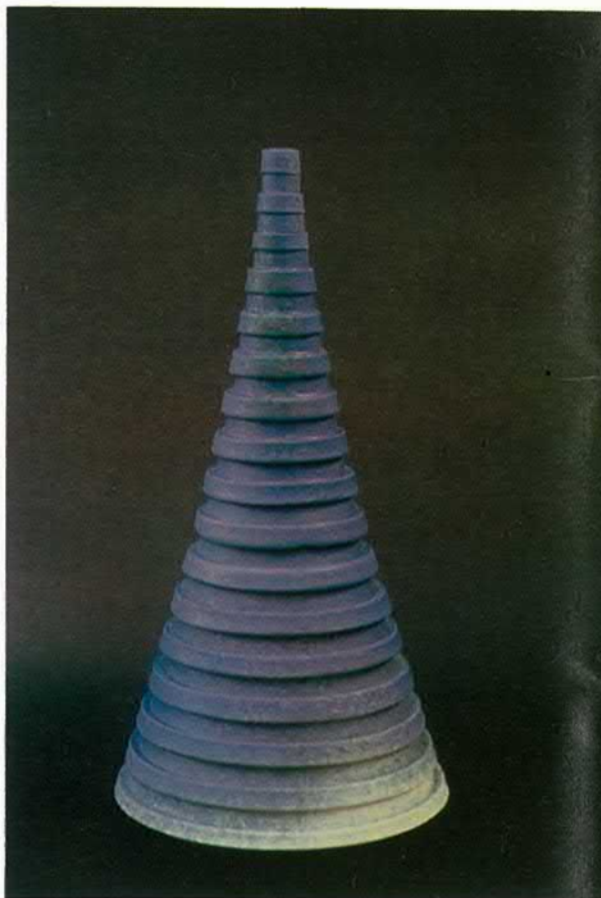
# Fletcher Brownbuilt

New Zealand Potter is grateful for a generous grant from  
Fletcher Brownbuilt towards publication costs.

# NZ EXPORTS

Left: **Penny Evans**, Auckland. Pots sent to the *Work From Down Under* exhibition at the *Olive Hyde Gallery*, Fremont, California. Gas fired raku, copper matt reduced in sawdust. Tallest 35cm. Photo by *Matthew Evans*.

Prime Minister David Lange recently presented one of Penny's pots to the Prime Minister of Thailand, and another was presented to the Mayor of Fukuoka, Auckland's sister city in Japan.



# CABLE PRICE TOYOTA AWARD EXHIBITION

## The Suter Art Gallery, Nelson

The winner of the \$1,000 *Cable Price Toyota Award* for 1986 was furniture maker Manfred Frank.

Photos by *Lynne Griffith*

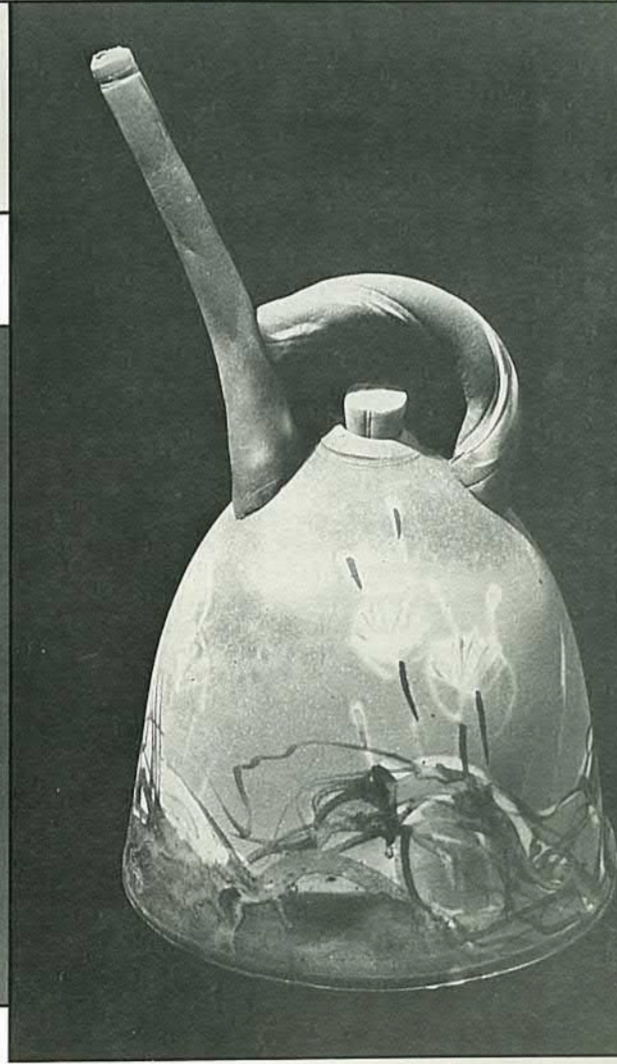


△ Stoneware platter by *Roger Hayward*. \$200 merit award

▽ Raku platter by *Carol Crombie*. Commended

Teaset by *Meg Latham* ◁

Porcelain teapot form by *Royce McGlashen* ▷



# FAENZA 1986

Two of our potters were successful entrants to this year's *Faenza Ceramics Exhibition*, Italy.

Above: **Cecilia Parkinson**, Auckland. Barium blue procelain, electric fired. 20cm high. Photo by *Cecilia Parkinson*.

Left: **Patti Meads**, Wellington. Porcelain box, 9cm diam. Burnished, electric fired to 1060°C. Gold and platinum lustred, then fired to 750°C. Sawdust smoked with aluminium filings. Photo by *Michael Overend*, *Spectrum Photographers*.



# CANTERBURY '86

DIDN'T THEY DO WELL

By Jim Pollard,  
Christchurch

Photos by Howard S. Williams

Even in the cold light of Wednesday morning it has been a good conference. From registration with a complimentary bowl and chopsticks on Friday afternoon, to the fuming gas kiln seminar on Monday, 250 potters from all over the country converged on *Christ's College*, Christchurch to enjoy themselves and talk, and talk, and talk.

Graham Bennett led the sessions with a rundown on the teaching of design. He didn't try to teach design in an hour but concentrated on the ways in which it can be taught, and emphasised the essentials of thinking, seeing and drawing. "Intellectualising about design can give you security." "Knowledge and experience of the fundamentals of design liberates you from indecision." "Failure to draw is the biggest problem in craft design in New Zealand." Some of the art school trained potters complained it was old hat, but he wasn't talking to them.

John Tullett added a more personal slant by asking us to consider why we make it and why they buy it and softened Graham's austere demand for drawing by suggesting there's more than one way of drawing. "Drawing is a link between thoughts and dimensional objects, but you don't have to draw with a pencil, you can do it with a camera, or a collage." His examples of laterally thought ways of achieving cohesion demonstrated the benefits likely to result from a design based craft programme.

Royce McGlashan talked of his month at the *Appalachian Centre for Craft* in Tennessee. Eighteen ceramic artists (you may not like the label, but it's spreading) from around the world, each given ceramic assistants who'd paid to be there to do the donkey work. It was another insight into the world Bob Shay revealed earlier this year. When heaps of money is available, the potter, relieved from the need to make something that sells well in order to stay alive, becomes a ceramic artist, and exploits the medium in wonderful and exciting ways.

Royce is still a potter because of his highly disciplined traditional training, but is that the only route to ceramic art? We moan at the rejection of pottery by the NZ art schools, but would we really approve of the graduates they would inevitably produce, creating works of art commanding high prices, but incapable of making teapots that work? (Hopefully, Royce will take a quick course in

photography before he goes again.)

The ethnic dinner was an enjoyable shambles and we realised for the first time that mashed spuds and Brussels sprouts are genuine NZ ethnic foods. Tongues loosened by wine consumed during the long wait began to wag, and the conference settled down to do its proper job — getting potters together to talk to each other. The ethnic music was all too genuine, but served its purpose by wagging the tongues louder — have you noticed how what you say sounds more important when you and everyone else is shouting?

Janet Mansfield's slide lecture was good for those who could stand three hours watching slides of Australian pots, linked together by a commentary which couldn't be heard beyond the first row because of the appalling acoustics in the hall.

Jane Vesty was a real mean lady and opened many eyes to the cold blooded world of marketing. Not everyone wants to enter that world, but if you're sick of working away for less than a pittance and are proud of the work you're doing, there are ways of getting the world to come to your doorstep. She concentrated on getting the media to work for us for nothing, and gave literally dozens of sound practical tips. If you can talk the *Craft Council* into getting Jane Vesty to talk in your area you'll be truly rewarded. The *Craft Council* had a real presence right through the conference and contributed much to its undoubted success.

Australian guest Janet Mansfield demonstrating.



Then Janet Mansfield began to throw, and with the aid of the sound system we could hear her in the second row. But it was grand to watch her throw big pots. This reporter didn't get to Iwako Graham (he didn't want to lose his seat in the second row), but the reports were good from all who did.



Tui Porter with flute, and Fiona Frederic in the whistle workshop

The whistle workshop was a highlight, and all credit to the *Halswell Potters* who organised and tutored. Cutting that slot is such a critically mysterious happening that it was great to be able to do it again and again under expert eyes until it went *wheweee!* (And then don't touch it ever again!)

Then the exhibition, opened by Margaret Austin. This was an exciting night. Over a hundred exhibits, superbly displayed, lit up the *CSA* gallery in one of its most spectacular exhibitions for many years. Some notable names were missing, but if the selectors keep mum we'll never know if it was just because they didn't submit. Ruthless selection, ignoring the potter and looking only at the work, and rejecting two thirds of the submissions, did our potters a service by enabling them to present the cutting edge of NZ pottery. Or did it? There's the rub; was it ceramic art or was it pottery? If an exhibition concentrates on the cutting edge, what of the great foundation wedge of disciplined training in domestic ware without which the cutting edge might have no strength? It seems a near impossible task to provide selectors with a brief which will enable both to be represented, and at the same time avoid an exhibition with two categories. For that could accelerate a cleavage that may already be inevitable.

New Zealand Potter Vol. 28 No. 2, 1986

More slides on Sunday morning for the strong of eye, and then to an AGM which got enjoyably bogged down in a pair of self-opposing motions (on joint membership) that arrived too late anyway to matter until next AGM.

It was a good AGM for the council though. Since nobody could hear anything that anyone else was saying, and the membership was still in a good mood from the exhibition, everything got agreed to. Best part of the AGM was the hastily convened discussion on issues afterwards, this time in a room where people could hear each other. But a whole day could have been spent on the issue which really concerns NZ potters — the role of the disciplined craft training which production of good domestic ware entails. Hopefully, more time will be formally set aside at the next conference for an extended discussion of this crucial issue.



Janet Mansfield finished off her pots — unfortunately they were designed to dry overnight in a Sydney rather than a Christchurch climate — and then on to more slides. This slide session, mostly on the last *Fletcher Brownbuilt*, with Janet, Howard Williams and Peter Gibbs to talk about the pictures, actually worked. The acoustics were bearable and the three commentators clicked into a friendly banter with many of the potters who had made the pots shown. Future conference organisers should note this successful format. A small number of high quality slides, and commentators with something to say, and a pithy way of saying it.

The Dinner did its job and got everyone together again to talk. This time Malcolm MacNeill provided the continuo and we were able to shout happily for another four hours.

New Zealand Potter Vol. 28 No. 2, 1986



Iwako Graham demonstrates calligraphy to Anneke Borren



Lunchtime at Canterbury '86



Janet Mansfield explained her method of salt glazing where she uses about 2 pounds of salt whilst reducing at cone 9. The kiln takes a further 1½ hours to reach cone 10. The lustrous milky quality is obtained by the addition of stannous and ferric chloride to the firebox ashes at the end of the firing. ▶



Testing—testing—testing Patti Meads



Evelyn Kelly



Katherine Sanderson

Next day, Rex Sellar's gas kiln seminar. The first three hours were handicapped by fumes as all the detritus burned out from the two kilns Rex was commissioning, but after that the air cleared and the *Canterbury Potters'* rooms were warmer than they've been for years. The advantages of a kiln manufacturer with a very wide personal experience of potting, soon became apparent. His technical presentation may have been a bit frightening for those not initiated into gas kiln mysteries, but the subsequent long discussions of particular problems and how to solve them were invaluable for gas kiln owners. Rex was forthright about danger and safety and gave blow by blow-up descriptions of the very few accidents that have occurred in NZ and the incompetence that led to them. His enthusiasm for gas kiln firing was infectious and most of those who had been frightened off by the technicalities at the beginning were converted by the end.

Throughout the conference, home-made comestibles were on hand every two hours and were really appreciated by seasoned conference goers. Good cooking seems to go hand in hand with good potting, so the teas and lunches must have been made by excellent potters.

But best of all was the conversation, all the way from the meetings of the organising committee to the opening of the gas kilns on Tuesday. Here are some 'overheards'.

"D's son will clean the toilets on Friday and Saturday and continuously if we haven't washed all the plastic cups properly."

"Nobody can find C.H anywhere and we've given up trying."

"If we can't get bouncers for the door on

Veda Milligan instructs Patti Meads



opening night why not ask H., she's got a couple of big ones."

"Would you believe 13 of them sent no money and no entry form, and a quarter of them put the postal form inside a pot?"

"He asked if he'd rejected any of my pots so I said I hadn't given him the satisfaction."

"Why's she doing that to Malcolm MacNeill?" "I think she wants to take him home."

"It would have been a lot better with only two million slides instead of four million."

"What's her painting doing up on the wall there with all the headmasters and bishops?" "I think it was for services to the Upper Sixth in 1892."

"It's all very well to say that not much domestic ware was submitted, but

nobody did because they knew it wouldn't get accepted anyway."

"Many a potter has passed through his hands, one way or another."

"We want to see potters, not slides."

"There'll always be a demand for good domestic ware in New Zealand."

"The demand is drying up as the duty comes off imported domestic ware."

"I think potters have a duty to keep their prices low in order to educate the public."

"If you can't put anything in it, it's art, and you can charge three times as much for it."

"If you want them to put your pot in the paper, photograph it with a dog or a child and it'll go on the front page."

"I never want to see another slide."

"Ever."

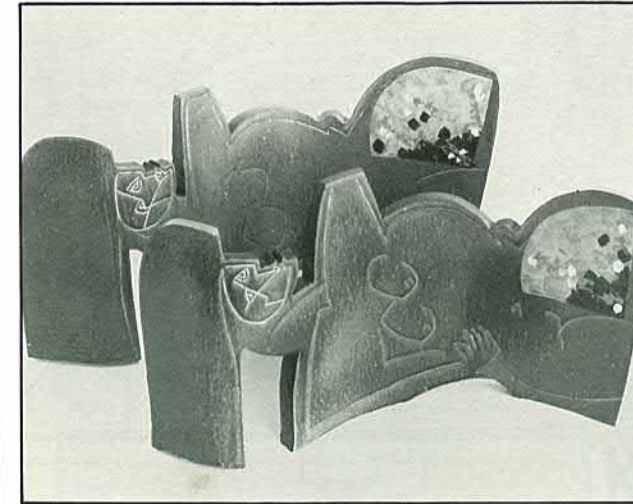
# NZSP 28TH EXHIBITION

## Canterbury Society of Arts Gallery, Christchurch

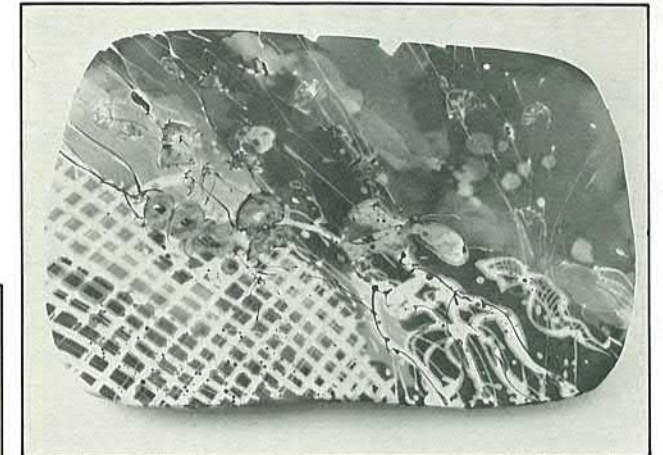
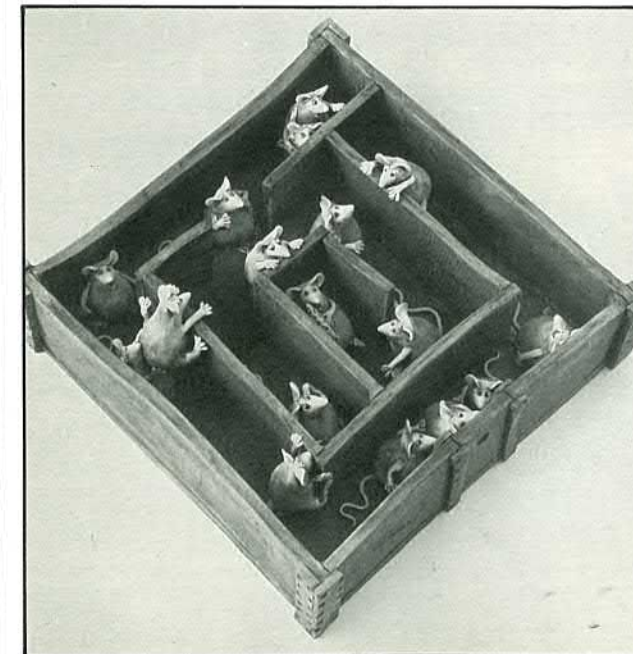
Photos by Lloyd Park, Christchurch

This year's Winstones Award pot, chosen by Janet Mansfield.

"Amazons at Rest" by John Crawford.  
Stoneware with low fired enamels

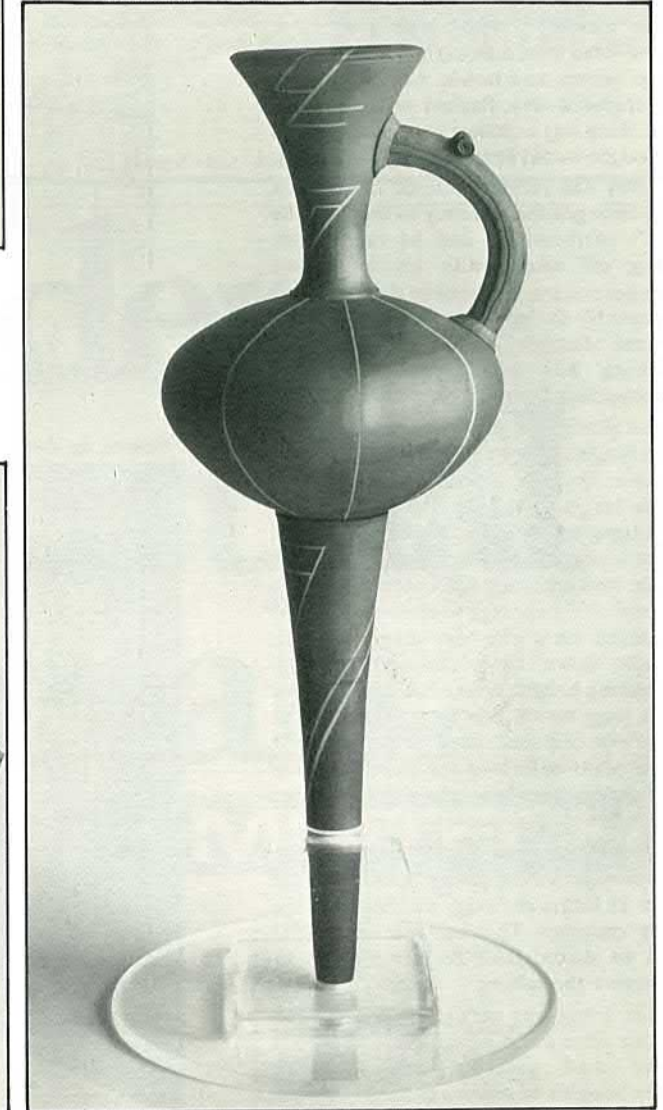


Jenny Miller. Stoneware "Intelligence Test"



Royce McGlashen. Porcelain platter "Poppyfields"

Ian Hutchison. Stoneware "Desert Vessel"



# TOBY AND BRIDGET STAFFORD, KAITAIA

By Neil Gardiner,  
Auckland

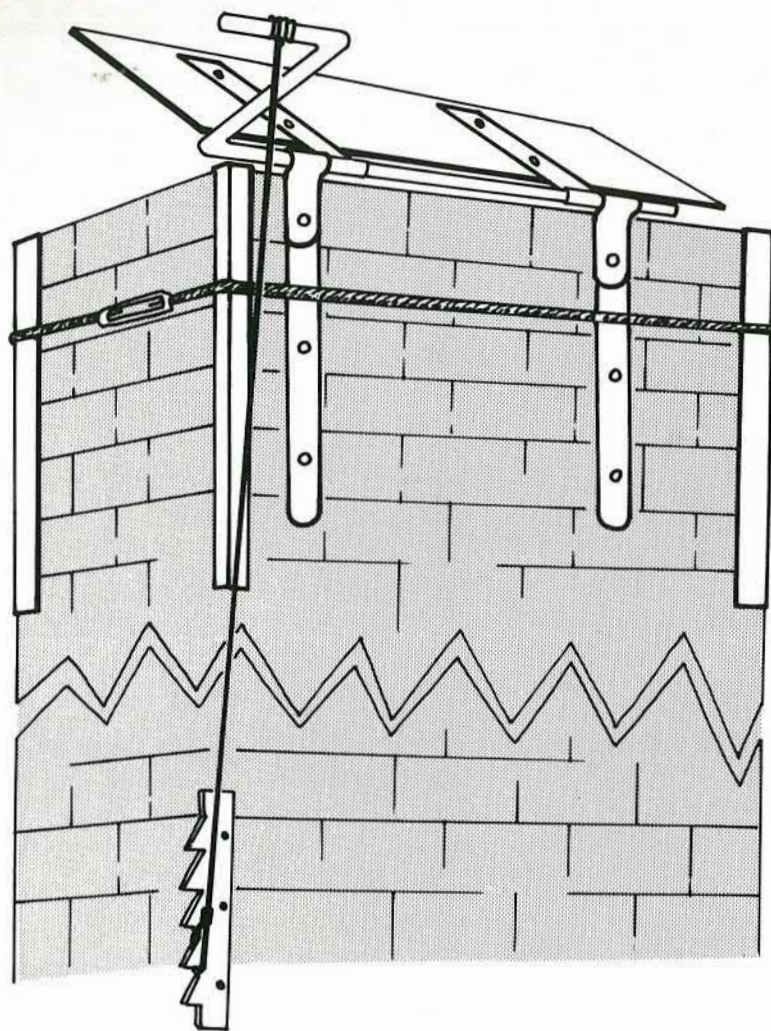
Toby and Bridget Stafford of Fern Flat, Kaitaia operate a two chamber Dutch Oven kiln, the second chamber of which is used for salting. A New Year holiday with the Staffords gave me the chance to fire with wood again after 3 years of firing with gas. Previously I had spent another 3 years with a 90 cu ft wood-fired kiln, making mainly planters, large vessels and bowls, with the accent on unglazed clay, flashed with the wood fire. Here was a chance to try some forms I thought would benefit from salt glazing.

Toby had recently altered the firebox and enlarged the chimney to improve the kiln's performance and he capped the thing off nicely with an innovative damper system. His need to close the flow repeatedly during salting led to the swing system damper at the chimney top, utilising bits and pieces found on surrounding farms.

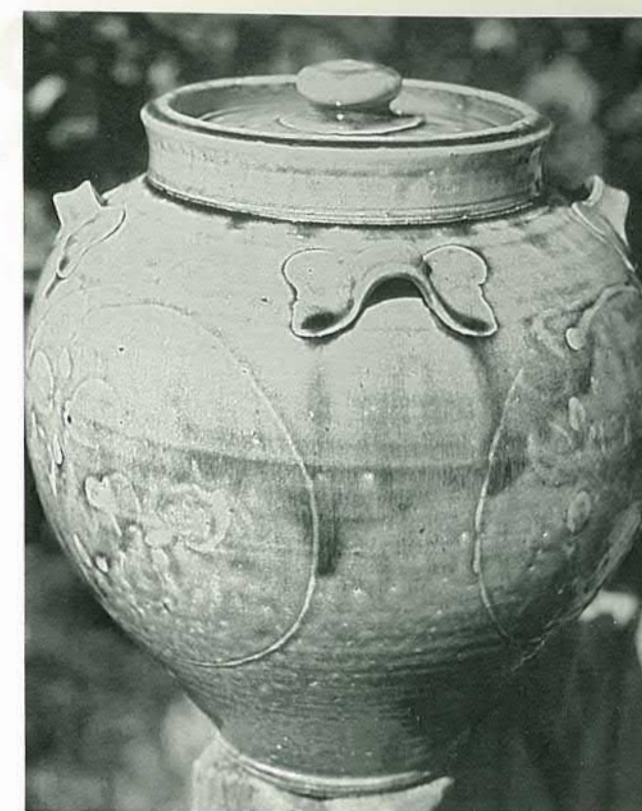
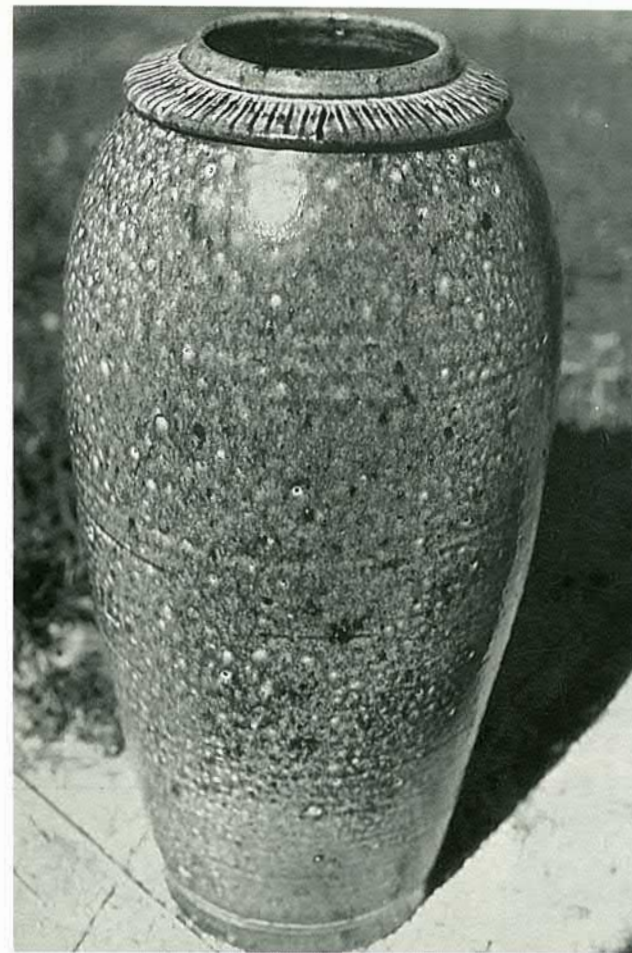
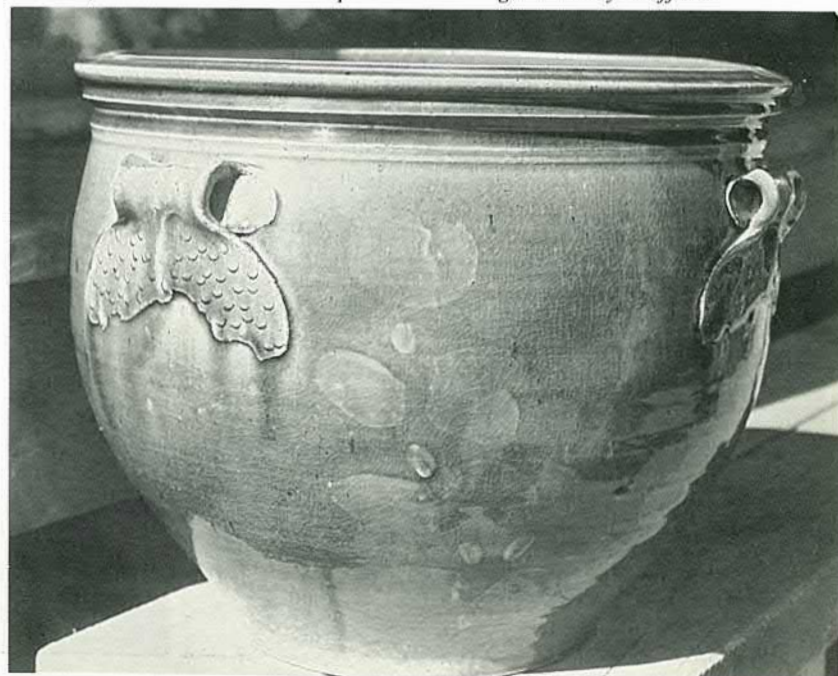
An aluminium sheet was bolted to two gate hinges, which swung on an old crank handle, in turn threaded through two more hinges dyna-bolted to the chimney. The top several courses of chimney bricks were strapped with corner supports of angle iron encircled with wire rope and a turnbuckle. Leverage to open the damper is gained via a wire rope from the crank handle down to a convenient hand-operating height, where the wire finishes in a loop which can be simply hooked onto one of a succession of ratchet teeth on a plate bolted to the chimney. This affords a number of given damper settings.

The adjustments worked well with the chimney providing plenty of draught and after 18 hours of firing, we moved to the back chamber. This had reached 850°C and we stoked for a further 5 hours to complete the salting.

The firing was very enjoyable and the results were some lovely glowing wood-fired and salted pots — with afterthoughts of ways to enhance the salting characteristic next time.



Planter, ht 40cms. Porcelain slip under cobalt glaze. Toby Stafford



Storage jar, ht 25cm. Porcelain slip under salted Ame glaze. Toby Stafford

◁ Salt glazed vase, 40cm. Neil Gardiner

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# POTS AND PALACES

## Ceramics in Minoan Crete

By Leo King, Auckland

Situated roughly at the centre of the ancient world, Crete has been influenced over the course of its long history by many other cultures. It has been the centre of an impressive civilisation, a naval power of some importance, a strong and peaceful nation during the Bronze Age and later an isolated and insignificant province. In most recent years it has been invaded by many nations.

This island, 280km in length and 57km at its widest point, was the object of our visit in May. We went admittedly for sun, wine and food, but mainly to look at the palaces and treasures in clay and other materials which form some of the records of our human history and achievement.

As early as 4,500BC handmade pottery vases were in use and baked bricks formed part of the more permanent buildings. Bronze, probably introduced from Africa or Asia Minor, began to be used around 2,600BC.

Three mountain ranges traverse the length of the island and contain some peaks which are almost permanently snow capped. The valleys contain rich forests of cypress, fir and cedar and on the eastern beaches are forests of palm. Many valleys are intensively cultivated for vegetables, and olive trees are everywhere.

Situated at the head of these valleys, which have commanding views and access to the sea, Minoan palaces such as Knossos and Phaistos required no fortified walls or enclosures and consequently were more closely associated with the surrounding countryside.

The archaeologist Sir Arthur Evans labelled the civilisation which existed in Crete between 2,600BC and 1,150BC, *Minoan*, and further he subdivided it into 3 parts, early, middle and late. This, as well as some other aspects of Evans' work has been the subject of much criticism.

We were able to visit the sites of the Cretan palaces of Phaistos, Malia and Gournia which were very impressive. Most of the important treasures from these and other sites are held in the museum at Heraklion and include brilliant frescoes such as that depicting bull sports from Knossos, gold



Vestibule on the western side of the central court. Palace of Malia.

ornaments, bronze and stone cult vessels, and a wide range of ceramic artefacts.

It was, however, in the smaller museum at Agios Nicholas that I found a collection of ceramic items covering the 3 periods (Evans) of Minoan history. It included cups, ewers, beak-spouted jugs, amphorae, cult objects such as images of gods, figurines, funerary chests, hip baths, large *pithoi* for storing grain, oil or wine and examples of *Linear B Script*, a very early form of information recording.

It was easy to observe the development of skills over this 1,500 year period, which no doubt resulted from changing social requirements and external influences. It seemed to me that the most significant improvement was in the area of decoration.

With regard to the form of vessels having a ritual or domestic function, I found surprisingly little change over the total period although the fabricating skills showed some refinement. There was a marked difference in the modelling of figurines — many of those from the early Minoan period were the result of simple pinching and smoothing, whereas those of the late period presented detailed relief resulting from the increased use of tools. One series of fertility cult symbols about 15cms high which showed a woman with a child at her breast, bore a remarkable resemblance to later images

of the Virgin and Child.

The surface decoration of the pots showed a most noticeable change between the early and late periods although the decorating medium remained the same. On a clay body, wood-fired to a buff or light red, the decorator used manganese purple black or iron yellow red.

The early designs consist mostly of linear elements; thin and thick lines which rise vertically up the vessel to emphasise its fullness of form and others which traverse laterally or diagonally to highlight its contractions. Later the designs became more figurative and contained images of marine life — sea creatures interspersed with curvilinear elements.

There was also a difference in the richness of decoration depending upon the use to which the vessel was to be put. Those for ritual purposes or for use in palaces were more imaginative and complex.

The later period showed the beginnings of Oriental and Mediterranean influences where the repetition of squares, triangles and rhomboids used in conjunction with linear elements, produced very effective geometric designs.

Perhaps one of the most interesting and unusual of the Cretan discoveries is



*Pithoi*, 1.5m diam. showing relief patterns. On the site of excavation of a magazine at the palace of Phaistos. A concrete cover has been constructed for protection.

the *Kameres* style of vase, so called because the original examples were discovered in a cave in the mountain ranges close to Phaistos. Certain of the forms are described as 'egg shell' as the walls are less than one millimetre thick, but it is the colouring which is most impressive. On a black ground, very free designs of spirals, rosettes and stylised floral shapes are executed in white and reds which range from maroon to orange. Red colouring is common in Crete and many of the columns which are a feature of Minoan palace architecture are emphasised in this way. Red is used as a background colour for frescoes and was possibly obtained from naturally occurring sources on the island.

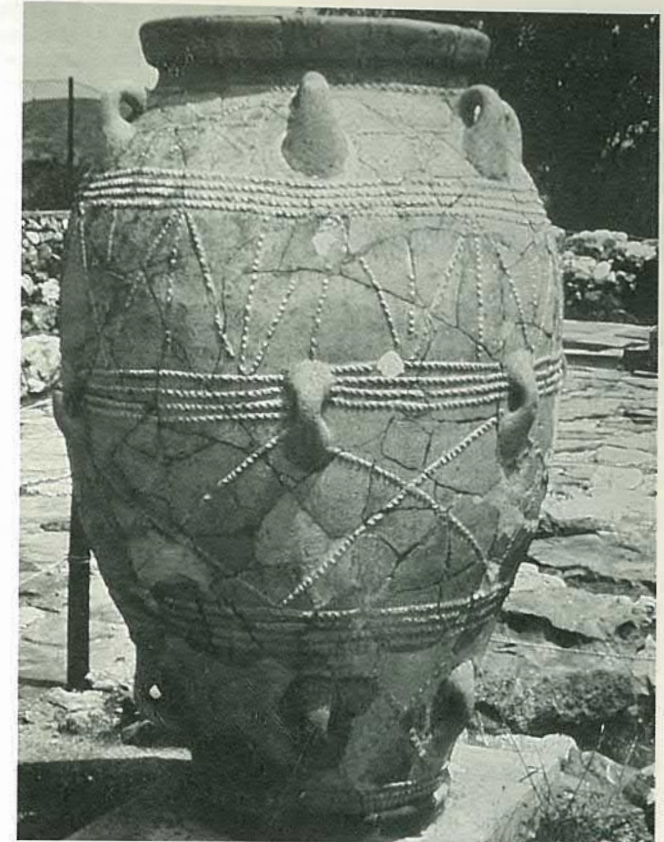
The use of relief seems to be more in evidence on the large storage vessels, *pithoi*, which stand about 2 metres high and have a diameter in excess of one metre. These are decorated with medallions and undulating bands of impressed clay, or imitations of rope or cords. Handles feature strongly and doubtless had a practical application, as even when empty, these vessels must weight a good many kilos. The handles are placed so that they form an integral part of the overall design.

Finally, I must mention *Vasiliki* flame ware, originally discovered on a site of that name close to Phaistos and which belongs to the early Minoan period. This ware is very smooth and displays random black patches which show a striking similarity to our pit-fired work.

The ceramic artifacts, sometimes available to be seen on site at the excavated remains of the magnificent palaces, contributed to an exciting, but in the context of our present technological aspirations, levelling experience.

Photos by Leo King

Leo King is at present in Europe studying ceramics, with the assistance of a QEII travel grant.



A *Pithos* or storage vessel for grain, wine or oil, at the northern entrance court of the palace of Malia

## A TALE OF MARMALADE

February. Made two miniature crocks from a sample of stoneware clay. Glazed with a reliable recipe at 1,280°C. Nice looking result, clear glaze over a speckled grey body. Filled the crocks with water to test. By morning, the faintest mist of dampness underneath. Unacceptable.

The scientific member of the family said "You could use them for marmalade — that's a gel."

September. Filled the little crocks with marmalade. No dampness appeared underneath.

December. Ants covering the two crocks like a living garment, though the seals were still intact. The rest of the marmalade still perfect in its glass jars. Emptied the crocks and washed them in boiling water and detergent.

By mornign, ants all over them, inside and out, and they felt sticky. Second washing didn't help much — the gel must have permeated the whole body.

Finally cleaned them in a biscuit firing and will use them for dried arrangements. Don't much like dried arrangements.

I regularly use pottery jars for jam and it keeps indefinitely, but obviously an underfired body just will not do.

By Mirabel Hawthorn, Mangonui

# FIRING — FAST OR SLOW?

By Owen Rye,  
Gippsland Institute of Advanced Education,  
Australia

Extracts from a paper presented at  
the Fourth Ceramic Conference in  
Melbourne, 1985.

"Fast firing" is a relative concept. A 12 hour firing to one potter is infuriatingly slow, to another, ridiculously fast. So what is normal within the traditions of potters?

Archaeological evidence suggests that firing clay began somewhere between 12 and 20 thousand years ago, with the first kilns coming into use in Mesopotamia some 6 to 7 thousand years ago. We have no way of knowing how fast early firings were conducted, but evidence suggests that the firing temperatures in these early kilns were around 1,000°C.

In the Middle East, kilns are still in use which are probably very similar to these early kilns. Smaller kilns of about one cubic metre capacity, in general are fired over 12 to 24 hours and cool over a similar period. Larger kilns take considerably longer to fire. Present day kilns in Cairo are about 15 metres long and 6 wide, hold between 5 — 10 thousand unglazed pots and take about 5 days to fire and cool, with a maximum temperature of 1,000°C. A considerable portion of the time is taken up with water-smoking, holding the kiln at low temperatures to remove all water from the clay before beginning the firing proper.

Palestinian potters in Jabba village fire slightly smaller kilns stacked with unglazed pots to about 800°C over a period of 7 to 10 days. Again much of this time, 2 — 3 days, is taken up in water-smoking and 2 — 3 days in cooling. At nearby Hebron potters who earlier this century used similar kilns have begun using smaller kilns (about one cubic metre setting volume) and by also changing body composition and the type of fuel, have cut firing time down to a total cycle of 24 hours cold to cold, with maximum temperature around 1,050°C.

Asian potters have used kilns and firing techniques which necessitated long slow firings, for some 2,000 years. The *Anagama* style kilns and their later developments have been the subject of

considerable attention by Western potters over the past 15 years. Japanese kilns in the regions of Bizen, Shigaraki and Iga, are fired over periods of up to 7 days. In Bizen the slow firing was aimed at decreasing warping and cracking with the unsuitable clay used. Undoubtedly the long firings were also partly aimed at achieving an even temperature distribution in essentially very uneven firing kilns.

Among potters with long traditions, the opposite extreme in firing is best seen in Papua New Guinea. On Mailu Island, off the South coast of Papua, potters make cooking pots by coiling, producing up to 3 pots per day. These pots are dried thoroughly, then prepared for firing by preheating both inside and outside using a flaming torch of twigs held in the hand. Each pot is then fired individually in an open fire to a maximum temperature of 950°C. From the time the fire is lit, to the time the pot is removed from the flames takes 15 minutes. In our terms this corresponds to a 15 minute bisque firing. The longest open firing in New Guinea, where kilns have never been used takes about one hour.

## Studio Potters

Twenty years ago in Australia 18 to 24 hour stoneware firings with wood or oil were not unusual. Saggars were commonly used to protect work from combustion products, especially of solid fuels in slow firings. The introduction of LPG and insulating bricks cut these times slightly, but 10 to 15 years ago, 12 to 18 hour firings were still in vogue. Only raku was fired quickly and then only after being bisque fired in a 12 hour firing.

The last decade has seen very considerable changes in thinking about firing. Fibre lined kilns were introduced and could reach stoneware temperature in 3 to 4 hours if pushed. A 6 to 8 hour firing in an insulating brick kiln became, and still is common. Coincidentally to the general discussion of economies in firing which followed the late 1970s oil crises — or possibly as a reactionary result — we have seen an upsurge of so-called primitive firing techniques such as

blackfiring and pitfiring. Woodfiring has also had something of a revival.

## Industrial Fast Firing

The economic recession of the past 5 to 6 years has brought about considerable development of fast firing technology as a means of achieving economies of production. Large amounts of capital have allowed experimentation which is not possible for the individual potter. The leading edge in fast firing practice is firmly established in Europe, especially in Germany.

Industrial kilns now in use include: Tunnel kilns for firing domestic ware, Z-block fibre lining, 30% perforated cordierite shelves. Firing cycle to 1,015°C in 4 hours cold to cold. (1.3 hours preheat, 0.9 hours firing, 1.8 hours cooling.)

Periodic kilns firing hard porcelain. Poland. Bisque firing to 900°C in 1.5 hours, glaze firing to 1,380°C in 2 hours.

Faster firing times can be achieved with tiles than dinnerware. These are often fired in tunnel kilns or roller hearth kilns where the tiles pass through the kiln on a layer of ceramic rollers, thus eliminating shelves completely. Firing times can be as short as an hour from cold to cold, or even 35 minutes for a glaze firing of wall tiles taken to 1,050°C.

This industrial technology as such is irrelevant to studio potters, as such kilns can cost up to half a million dollars and require a very large and constant throughput of ware to be economical. However, experimentation with fast firing in industry has shown the order of firing times which ceramic materials can take, and has clarified many of the considerations involved in fast firing rates. For example: **Temperature Distribution.** Fast firing raises potential problems with uneven temperature distribution in a kiln — and for many potters who do reduction firing, of uneven reduction. Many commercial fibre kilns sold in Australia are extremely poor in this respect — despite the high quality of their advertising — especially those which have only one burner. In order to achieve even firing the rate must

be slowed to the point where there is no longer any fast firing advantage.

Decreasing the height of the kiln chamber can help if burners are at the bottom. The cube as ideal shape emerged from experience with insulating brick and is not necessarily true for fibre linings. For larger kilns a second layer of burners halfway up the kiln has been used in industry. Many very small burners are likely to produce more even fast-firing than few large burners. In general potters in USA are much more likely to use multiple burners — up to 10 per kiln — than in Australia.

**Kiln Furniture.** The kiln structure itself is no longer an obstacle to fast firing, because of the low thermal mass of fibre, but kiln furniture is still a problem. Thin silicon carbide shelves could be one answer, but they are too expensive and unsuitable for oxidation at high temperatures. Cordierite shelves have been developed in Europe, in a range suitable for temperatures from 1,200°C to 1,380°C. These shelves have low expansion and high porosity, though they bend rapidly if fired above their temperature limit. Their behaviour in reducing conditions has not been stated. The material can be slip cast, allowing thin section setters.

Multicorit shelves are another recent development — these are perforated with a series of holes, so are not really suitable for setting ware on powdered silica or alumina. I have no experience of their behaviour in reducing conditions.

Another approach open to studio potters is developing work which can be stacked and fired without shelves. This may require some thought about bodies and glazes and is unsuitable for many traditional forms.

**Body Composition.** To produce fast-fired bodies comparable in properties to slow-fired bodies requires either: the maximum firing temperature be increased to allow the same reactions to occur in a shorter time, or the body composition be changed by including more reactive fluxes. For instance, an industrial porcelain normally fired to 1,380°C over 24 hours, was fired to the same temperature in 2 hours; translucency and other properties were inferior in the fast-fired ware. The addition of 2% wollastonite (calcium silicate) to the body produced a fast-fired body comparable to the original slow-fired ware.

**Glazes.** The statement that fast-fired — and especially fast-cooled — traditional glazes are no different than when slow-fired, often reflects an insensitivity to glaze quality rather than a reality.

Rather than attempt to modify glaze composition to duplicate traditional glaze results, it may be more profitable to develop new glazes more suited to fast-firing. For example, in Australia Alan Peascod and Graham Oldroyd have developed glazes which allow work to be fired without shelves and which benefit from the stacking in the kiln.

Considering the current trend towards the use of colour in studio ceramics, the most promising direction for functional objects may be to work at lower temperatures using fritted glazes, for fast-firing. Some of the changes in glazes used by studio potters over the past 20 years may be attributed to faster firing, for instance the much more widespread use of fluxes such as barium carbonate and lithium minerals which produce strong colour responses in fast-firing.

**Forms.** Faster firing requires thin-walled work with no changes in thickness. It is no accident that the cooking pots fired raw to 950°C in 15 minutes by the Mailu potters of PNG are thin walled and formed by coiling rather than paddle and anvil, which would compress the clay more. Slip casting is an ideal forming technique for modern fast-fired ware and materials such as bone china are very suitable. In experiments in England, bone china has been fired cold to cold in 7 minutes in a "hover" kiln, the ware being supported on a stream of heated compressed air. In order to produce a properly matured body the maximum temperature needed a considerable increase — to 1,450°C. The thin-walled forms survived this firing speed well.

**Fast Wood Firing.** In 1984 students at *Canberra School of Art* built a fast-firing wood kiln to my specifications. This kiln was based on the *Olsen* fast-fire design, extensively modified. I started with the assumption that the fireboxes, flues and chimney must be kept in constant proportion with each other; within these limits a larger chamber causes slower firing — a smaller chamber allows faster firing. The kiln was lined with R126 insulation bricks and clad on the exterior with vermiculite concrete insulation. Fireboxes and flues were enlarged about 20% and the chimney more than this, to allow for the fact that Canberra is some 2,000 feet above sea level.

In use this kiln could be fired very quickly. In the first firing it went from 1,000°C to cone 10 down in 20 minutes using dry radiata pine fuel.

Experience suggested it could be fired from cold to cone 10 in about 2 hours with skilled management. The results were predictably dead, very similar in surface to gas-fired ware with no evidence of flashing or ash deposit, but of course extremely economical in fuel.

Flashing and ash deposit could be produced in this kiln. Experiments showed that these effects occurred mainly above cone 8. A suitable firing schedule involves firing as fast as practical to the commencement of reduction, fast firing to cone 8, then taking 3 to 4 hours from cone 8 beginning, to cone 10 down. Flashing and ash deposit produced by this technique in a 6 — 7 hour firing is comparable to results produced in 18 — 24 hour firing in other wood kilns.

**How fast is fast?** The work of the Mailu potters shows the possibility of 15 minute bisque firings, with no kiln.

In terms of kiln technology the most rapid firing used now is in the *raku* technique where glazes are fired onto bisqued ware in times around 10 to 15 minutes.

An alternative technique is also being experimented with, which involves glazing bisqued ware and firing the glaze on with an oxy torch. Given a suitable clay body and techniques, glaze firing is "instant" and complete control over oxidation and reduction is possible by varying the controls on the torch. This type of firing allows an instant connection between action and result, much like painting, and opens up possibilities of surface treatment not available through any of the traditional methods.

In conclusion, there is almost no limit to firing in terms of time; the limits are those of materials and techniques.

## EXHIBITION CALENDAR

- Auckland City Art Gallery**  
August 30 - October 12. Terracotta Warriors and Horses from Xian, China.
- Auckland War Memorial Museum**  
October 18 - 28. Auckland Studio Potters Annual Exhibition.
- Albany Village Pottery**  
September 6 - 17. Rick Rudd, raku.
- Pots of Ponsonby**  
October 6-18. Phil Tchernogovski  
October 25-November 8. "Take Five", members' exhibition for the co-operative's 5th birthday.  
November 17 - 29. Caroll Swan.
- 12 Potters, Remuera**  
September 14 - 18. Philip Luxton, outdoor sculpture and garden pots by members.
- Compendium Gallery, Devonport**  
September/October. Pots For Plants.
- Gallery 242, Hastings**  
October 27 - November 7. David Brokenshire, porcelain.
- The Villas Gallery, Kelburn**  
September 28 - October 10. Brian Gartside, potter and John Edgar, carver.  
November 16. Christmas Treasures.
- Wellington Potters Shop**  
September 13 - 21. Steve Fullmer, Special Exhibition.
- NZ Academy of Fine Arts, Wellington**  
October 5 - 19. Natwest Art Award, "Beyond Craft" 1986.

# NZ TRADE EXPO IN HAWAII

## Exhibiting Potter —

### Mrs Gay, Whakatane

**Tena Ra Koutou Katoa — Greetings to you all, from Maude Momo Gay in Awatapu, Whakatane.**

Mrs Momo Gay is a member of the Uruwera Tribe of the *Tuhoe* — the 'Children of the Mist'. She attended Opotiki College, trained in general nursing at Whakatane Public Hospital, worked as a community nurse at Opotiki Hospital, took a midwifery course and completed special nursing courses at Auckland's Middlemore Hospital. She also worked for 4½ years as a telephone operator at the Whakatane Post Office.

Her introduction to pottery began in 1981 when she attended pottery classes at the Whakatane school, where she found all her disciplines and skills came together in a most inspiring and meaningful way. Within 2 years she realised she wanted to develop her pottery in a deeper and more individual way so she set up her own studio with a *Leach* kick wheel and a 7.5 cu ft gas kiln. She worked through earthenware and then stoneware clays trying to find one which suited all her needs. Now her *Mother of Earth* as she respectfully calls it, is low firing stoneware *GEF*.

Mrs Gay describes herself as "a dedicated mother and wife, sharing my life and work with my husband and three sons. I enjoy clean living, gardening, painting, music, sports and interaction with other craftspeople."

"Although pottery was not known to my Maori people in the past, it's still not too late to introduce this craft work to them. It's very creative and most appealing, especially using Maori designs in a modern style — genuine and traditional, yet new. I do basic Maori designs using the fern frond which is simple to the eye.

"For the past 4 years I have been doing wheel-work, slab-making and mould work, all varieties including raku firing. It gives me great privilege to be able to manifest great varieties of pottery work. Since I've committed myself to the Maori Art within pottery, I now specialise and produce main items such as wheel-

thrown domestic ware, vases, planters and sea-egg shaped pieces, all using individual patterns to individual forms.

"During my childhood ages, I was totally surrounded by beautiful massive green living ferns, wild bush in the heart of the Uruweras, influenced by it all, and still at present. A very special delicate leafy fern plant which captured my heart was the bush asparagus, *Pikopiko*, well known to the Maori people. I believe in honesty with respect to our native greens, it's part of my heritage and to the nation of both worlds.

"I first introduced my new work at the 1985 Mid-Winter Art and Craft Exhibition at Whakatane, and was surprised to sell all pieces using the special *Piki piko* design. It was a most gratifying experience, taking part in all aspects of sharing and exhibiting work, to show the public Maori Art in pottery can be done."

Mrs Gay has exhibited every year since then in Whakatane, is a committee member of the *Whakatane Arts Society* and a member of the *Whakatane Arts Council*.

Her pottery is decorated by brushing red iron oxide onto the still wet pot, then when it is almost leather-hard, carefully carving out the designs from the oxide, using handmade tools. She bisque fires to 950°C; glazes, using her own developed recipes, by pouring and spraying for a fine surface finish, then glazes fires between cones 7 and 9. Finished colours are "boney and green".

This year Mrs Gay has become involved with the Maori Tourism Industry. A conference was held of 16 delegates and 80 people from tribal areas all over New Zealand, to discuss the future of Maori development in tourism. The chairman was a former Maori Anglican Archbishop from Te Puke, the Right Reverend Bennett, who emphasised the need for Maori people who enter tourism, to understand their markets, to maintain autonomy in promoting Maori interests and to co-ordinate their work with that of the *NZ Tourist Federation* and the *Tourism and Publicity Department*. A Task Force was set up under the care of the *Department of Maori Affairs*.



Mrs Momo Gay with Howard Morrison

This Task Force has been involved in the setting up of the *NZ Trade Expo* held during July in Honolulu, Hawaii, using the services of a private export company *Joe Brown Enterprises Ltd*, and the promotional expertise of well known Maori entertainer Howard Morrison. The Expo included people from the entertainment world, hotel industry, weavers, bone carvers, potters, painters and vegetable growers.

Mrs Gay was asked to send 300 pieces of her pottery and then was "delighted and honoured" to be selected to go to Hawaii for 10 days, as a member of the *Maori Affairs Tourism Association*.



Mrs Momo Gay with examples of her work

Photos courtesy Whakatane Beacon

## JAN KNIGHT — NEW PLYMOUTH

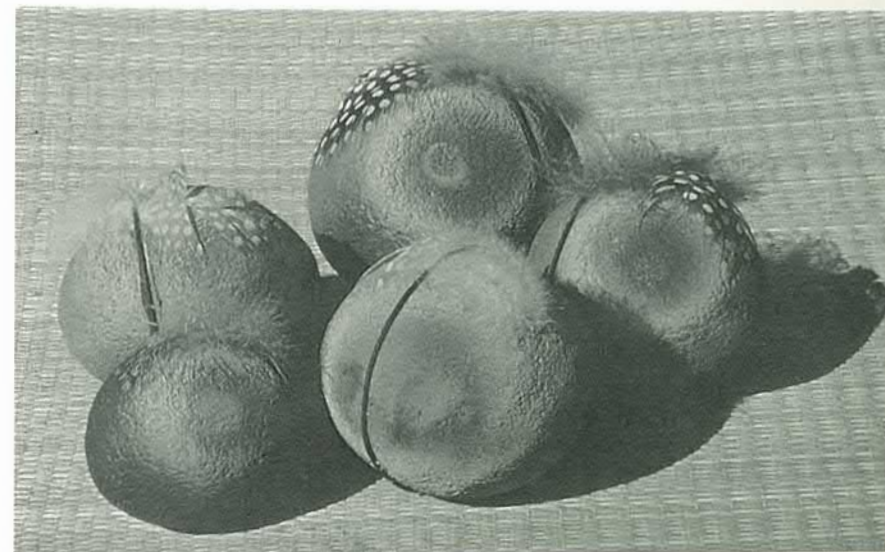
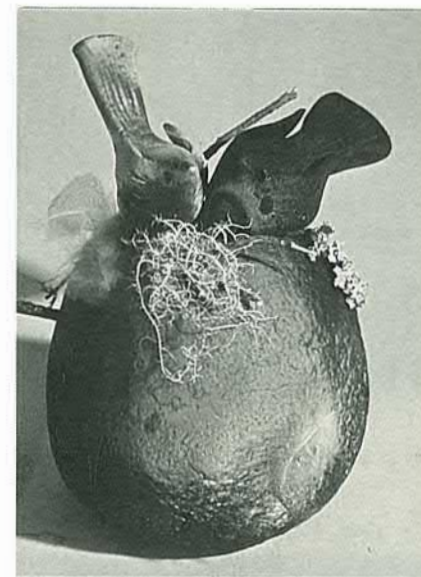
Jan Knight started potting with Sue Judd at night classes in Hamilton five years ago. She developed an early interest in raku, but kept it as a sideline to her handbuilt stoneware and porcelain with which she began a fulltime potting career a year later.

When she moved to New Plymouth in 1984 she was asked to join the *Potters Gallery Co-operative* and there met a fellow raku enthusiast, Gaye Atkinson. A firing partnership developed and a period of experimentation with various glazes, oxide and slip combinations and reduction methods ensued.

With each successful glaze result, Jan found herself pursuing a subtly different line of thought. The current series of form and surface decoration has evolved as a natural progression of her pit fired pots from last year and her fascination with the effects of controlled reduction.

In these pots there is the suggestion of flame and smoke interaction as in pit firing, but with raku Jan finds she can be much more in control. Firings are not without failure, but the immediacy of raku means that the resolution of a problem, or discarding of an idea can be made within a short span of time.

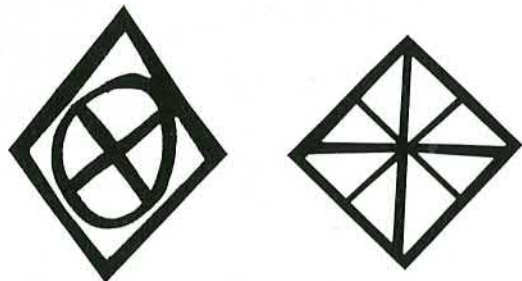
Jan feels comfortable with the handbuilt lidded stones, trinket boxes, birds and ornamental teapot forms that she has evolved in the past year. They are compatible with the subtle, smokey response she sought from pit firing and has now attained with raku.





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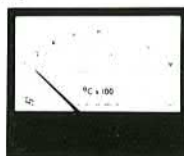
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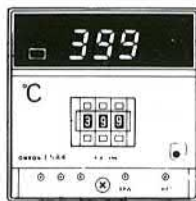
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**PETER JOHNSON —  
 RIVERTON**

Photos show recent work by Peter Johnson from a solo exhibition at the *Manor Gallery*, Invercargill and when he was a featured member with the *Southland Art Society*. His pots are mainly raw glazed and once-fired in a wood kiln to stoneware.



Ring-box. Gray glaze with chrome and umber decoration



Teapots, celadon left, and shino glaze

◁ Jars and candle-holders, 40-50cm high.  
 Celadon, ash glaze with dry chrome,  
 cobalt and umber  
 ▽ Detail of candle-holders



Pensive Pucker



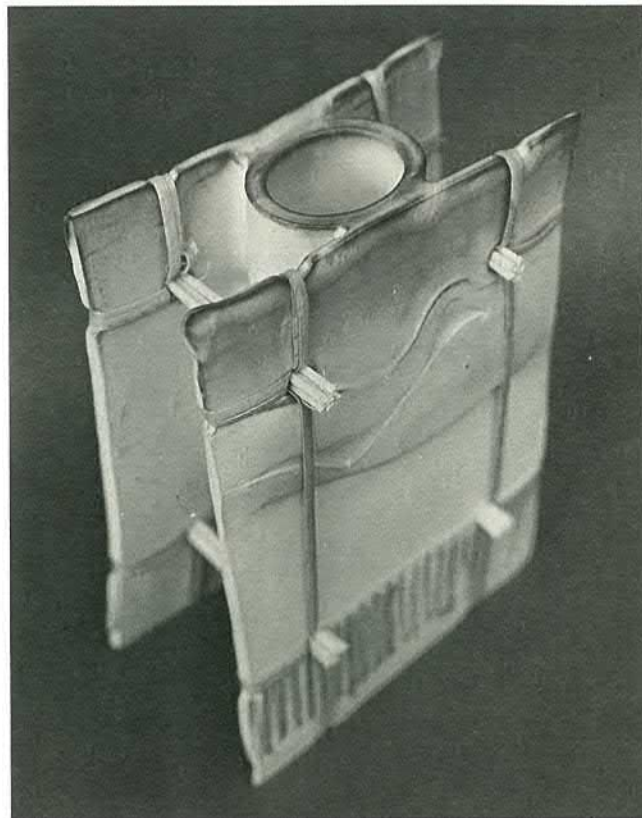
# PACIFIC LINK — THE NZ PERSPECTIVE

An Exhibition of NZ Ceramics, Weaving and Prints.

Sponsored by:  
 Department of Foreign Affairs  
 Fletcher Brownbuilt  
 Air New Zealand  
 Crown Forest Industries, Canada

This exhibition, *Pacific Link*, NZ's only presence at EXPO '86 in Vancouver, Canada has been organised by the NZ Society of Potters, and opens at the Richmond Art Gallery, Vancouver on August 8th. In all, 80 pieces will be on show; 20 weavings selected by the NZ Spinners, Weavers and Woolcrafts Society, 20 prints put together by Portfolio Gallery of Auckland, and 40 ceramic pieces.

The ceramic work was selected by the past president of the NZ Society of Potters, Sally Vinson, who also chose the potter sponsored by Crown Forest to travel to Canada and attend the exhibition opening as NZ's representative. Meg Latham of Wakefield, near Nelson was chosen from of the country's top potters to make the trip. She will spend almost a month in Canada.



Meg Latham. Electric fired white stoneware with airbrushed overglaze stains. 200mm high.

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# Now Winstone Potters Clays have improved plasticity.

# 10TH FLETCHER BROWNBUILT POTTERY AWARD 1986

Judge: Jeff Mincham of Australia, who was the 1985 winner

In conjunction with the Auckland Studio Potters Auckland War Memorial Musum

From left: The judge Jeff Mincham, who was also last year's winner; this year's winner Steve Fullmer from Nelson; the managing director of *Fletcher Brownbuilt*, Trevor Hunt; with Steve's winning pot, *Sapodilla Canyon*, (See front cover photo)

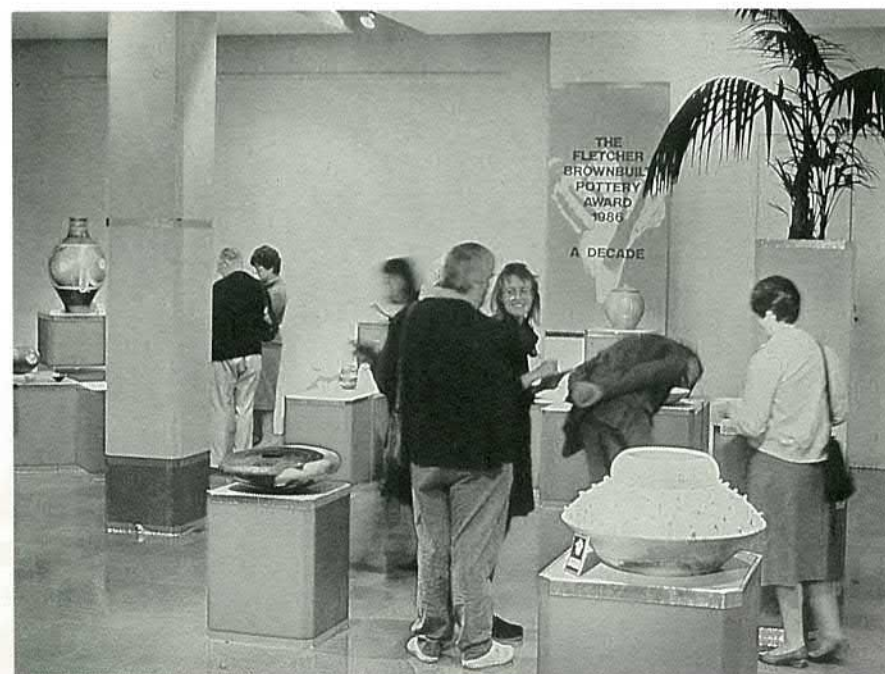
Photo courtesy Bretts DCA Ltd., Public Relations Consultants, Parnell.

Trevor Hunt retires this year as managing director of *Fletcher Brownbuilt*. He was the instigator of this Award and has taken a very personal interest in its development over its ten years, and in the *Auckland Studio Potters' Centre* in Onehunga. The Centre benefits not only from the publicity surrounding this major annual pottery event, but it also receives all monies from the sale of works sold at the exhibition.

The NZ POTTER wishes to thank *Fletcher Brownbuilt* staff for their work in organising this Award, the *Auckland Studio Potters*, for setting up and running the Exhibition, the *Auckland War Memorial Museum* for supplying the excellent venue and facilities — and especially Trevor Hunt for his 10 years as patron to potters. We wish Trevor a long and fulfilling retirement.

The Award winning pot *Sapodilla Canyon* by Steve Fullmer of Nelson is our front cover photo, taken by Ces Thomas.

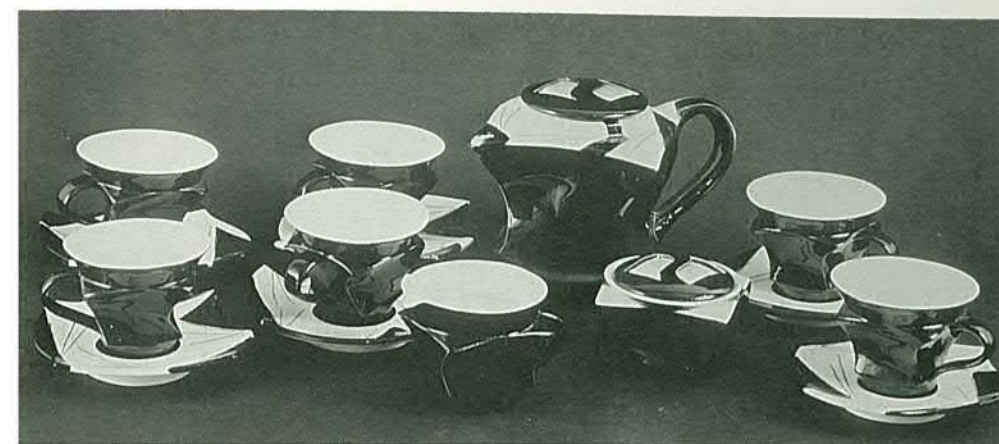
Rick Rudd of Wanganui has set something of a record, in having a piece accepted every year for the 10 years of the *Fletcher Brownbuilt Exhibition*. He was the Award winner in 1978 and has no less than 4 Merits to his credit.



# 10TH FLETCHER BROWNBUILT POTTERY AWARD 1986

## MERIT WINNERS

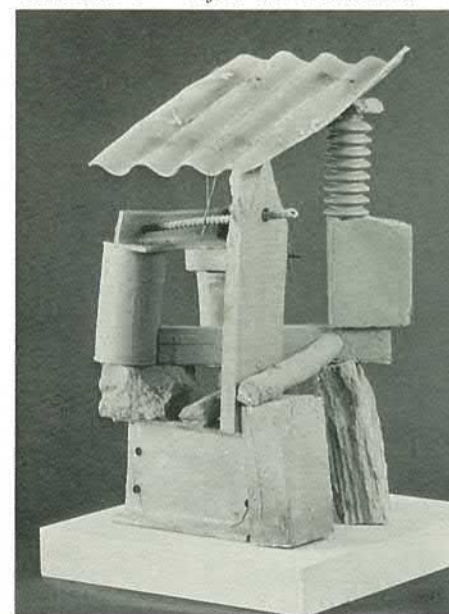
Photos by Ces Thomas



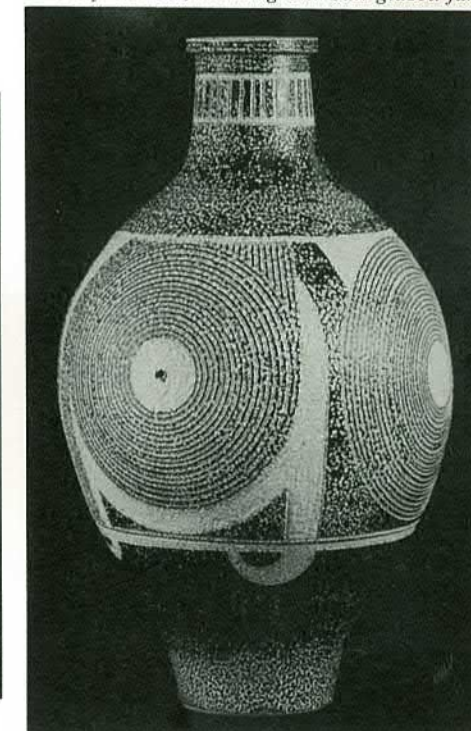
Bob Steiner, Auckland. Black and white tea set

Roy Cowan, Wellington. Salt glazed jar

Peter Lange, Auckland. Slipcast "Structure I — After the Hollowcast"



Barry Ball, Rotorua. Urn

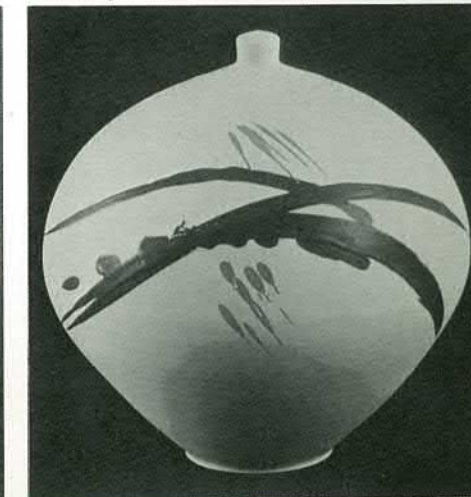
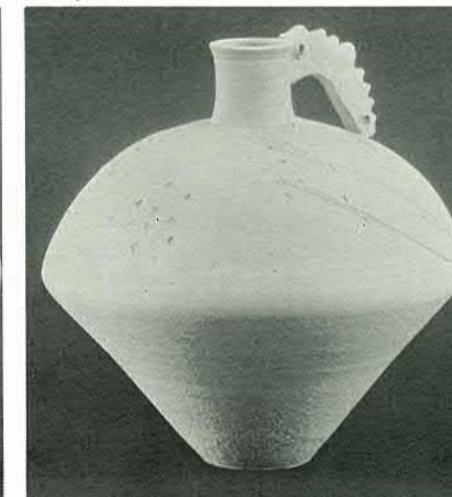


Les Blakebrough, Tasmania, Australia. Lidded jar

Dianne Hutchison, Nelson. "Fuscia Future"



Vic Evans, Nelson. Low fired vessel "Runner" series





10TH FLETCHER  
BROWN BUILT  
POTTERY AWARD  
1986

# The Fletcher Brownbuilt Pottery Award 1986



Steve Fullmer

## 10TH FLETCHER BROWN BUILT POTTERY AWARD 1986

### MERIT WINNERS

*Photos by Ces Thomas*



*Ted Secombe, Queensland, Australia. Crystalline platter*

*Bruce Martin, Hastings. Anagama fired jar*



*Carrol Swan, Auckland. Porcelain "Sweet Treats"*



*Michael Oosterbaan, Hamilton. Woodfired urn*



*Marilyn Wiseman, Albany. Woodfired box*



# 1986 BNZ ART AWARD

## NZ ACADEMY OF FINE ARTS, WELLINGTON

POTS — SCULPTURE — PRINTS — PHOTOGRAPHY

*Photos courtesy  
NZ Academy of Fine Arts and  
BNZ Wellington*

The BNZ has been a sponsor for the Art Awards since 1981. Each year the exhibition grows and the award presentations gain more prestige. This year 327 works from all over New Zealand were exhibited at the NZ Academy of Fine Arts Gallery.

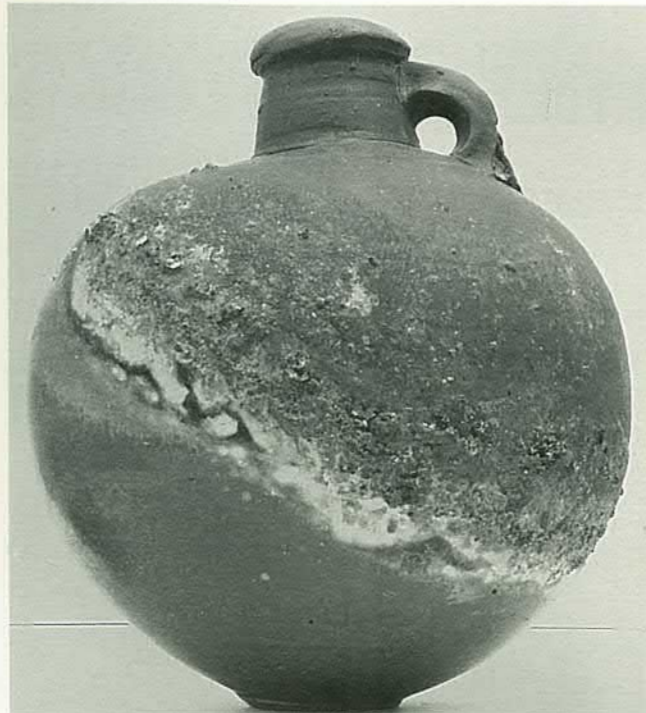
Two \$1,000 awards were presented by BNZ Group Chief Executive **Bob McCay**, to **Roy Cowan** of Wellington for his ceramics, and **Perry Davies** of Auckland for his printmaking. There were also 3 invited guest artists; **Kingsley Baird**, sculptor, **Susan Skerman**, printmaker and **Chester Nealie**, potter.

The artworks at the exhibition were on sale to the public, with the BNZ holding first option to purchase the award winning exhibits, for their own collection in the Wellington BNZ Centre.



*Roy Cowan receives his award from Bob McCay*

*Chester Nealie, guest potter*



*Roy Cowan, Award winner*



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# THE FLETCHER BROWNBUILT POTTERY AWARD 1987

★ Closing Date

All entries must be in the hands of the Competition organisers by 5pm Friday 15th May 1987.

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This award is being made annually to encourage excellence in ceramics in New Zealand by Fletcher Brownbuilt in association with the Auckland Studio Potters (Inc.).

★ The Work

This year each potter is invited to submit one entry for the 1987 Pottery Award. There will be no category or theme. Each entry will be judged on excellence.

★ The Award

The Judge will seek one outstanding winning entry for which an award of \$NZ5,000 cash will be made. A limited number of Certificates of merit will be awarded at the Judge's discretion.

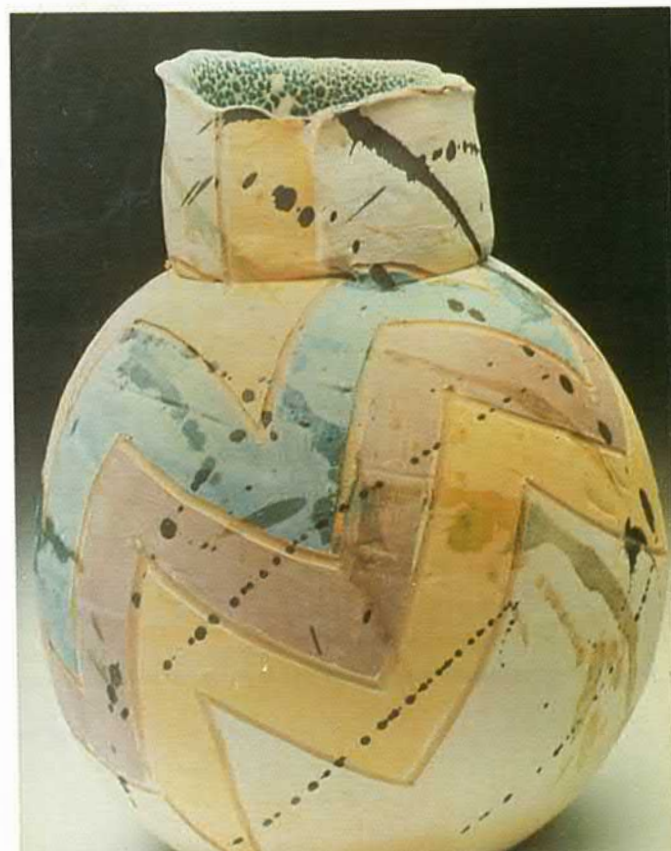
## COLOUR BOLD AND BRIGHT

12 Potters, Remuera  
Photos by H. Sameshima.



Diana Poor. Wall piece, porcelain, neriage and ceramic pencils, 14cm high.

Nicky Jolly. Low fired jar, slip and sgraffito, 27cm high.



Cecilia Parkinson. Bottle, electric fired, 14cm high.

Moyra Elliott. Slip-painted terracotta box, 30cm high.



## FINE CRAFTS COME TO CAMBRIDGE

Copy and photos by International Public Relations Ltd, Parnell

Cambridge is a terribly English town, the sort of place you go to watch cricket on the village green, see oak trees and green swards and to buy antiques. But pottery? No one ever went to Waikato to find New Zealand's top handcrafted pottery.

*Craft New Zealand* has changed all this. It found the right building, realised it was in a location where tourists travelling from Auckland to Rotorua would pass and set up a showcase for top quality crafts from all over New Zealand.

"We wanted to do something for New Zealand craftspeople," says director Barbara Sherburd. "We felt there was a need for an outlet with a different approach, where tourists as well as New Zealanders could have easy access to top craft. It's criminal that a tourist might fly into Auckland, travel straight down to Rotorua or Taupo and possibly only visit tourist attractions and souvenir shops. We wanted to offer them something unique and indigenous to New Zealand. They might buy only one piece, but it will be something of high quality and price and we want to cater for that market.

"This is a special building and we wanted to do something special with it." *Craft New Zealand's* home is a stately Gothic-style church on State Highway 1 at the Auckland end of Cambridge. It's now painted a startling pinky-red outside and dazzling white inside.

For a year before *Craft New Zealand* opened, Barbara Sherburd travelled the country seeking out craftspeople and their crafts. Pottery from Campbell Hegan, Catherine Anselmi, Don Thornley, Sue Judd, Sue Catley, Bob Steiner, Vicky Winter, Rose Wallis, Mike Oosterbaan, Tui Morse, Diana Poor, Brian Gartside, Norma Nell, Carrol Swan and Jan White was acquired. Glass from John Abbott, Mel Simpson and *Sunbeam*. Designer knitwear, moulded leatherwork, flax sculpture, carved jade and bone, wool in its many forms and fabric art.

The idea is to seek and support new artists with talent as well as supporting established artists by providing a showcase for their crafts. Barbara Sherburd describes it as an upmarket and fashionable angle to marketing craft.

*Craft New Zealand's* young staff have a fresh approach towards dealing with the public. They try to learn as much as possible about the craftsperson and the craft so they can either introduce the public to that artist's work or else update and encourage them to buy work of an artist that they recognise.

The vast interior of the church provides space to demonstrate a potter's individual expression and to highlight the sophisticated ceramics and pottery now available. Items on view are not representative of one style or one geographical area but cover a range of styles.

Not only does the craft centre have a wide variety of work; it also aims to have a range in prices so that someone with

\$20 to spend can buy a quality item just as the needs of a collector or someone wanting a substantial piece of craft can be met.

Now open 7 days a week, the centre finds its customers among families, coach tours, retired people on holiday, children and international tourists. Many of them are stopped in their tracks — literally — as they drive through Cambridge.

"We purposely didn't call it an art and craft shop, we don't intend selling paintings. We are specialists in craft," explains Barbara. "It's lovely to see how interested people are in craft. We're proud of the fact that nothing here is imported or manufactured. The standard of craft makes you very proud to be a New Zealander."



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TOP HAT gas kiln, fibre, 30 cu ft Max Murray/Jeff Bell design. 4 Australian LPG/Natural gas burners. Brick base and chimney. Steel superstructure for 10'-12' ceiling. Includes lifting hoist. Can be seen at Peter Masters' studio, Hinau Road, Waimauku, Auckland. \$8,000.

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MEDIA POTTERY SHOP, 150 Karori Road, Wellington. Hours Monday — Friday 10.00 a.m. — 5.30 pm., Saturday 10.00 a.m. — 1.00 p.m. Tom and Jill Barton, tel. 796-126.

THE POTTERS SHOP 324 Tinakori Road, Thorndon, Wellington. From 10.00 am daily, telephone 738-803.

WARKWORTH TOWN POTTERS, Baxter Street, Warkworth. Open daily from 9. Tel: (0846) 8790.

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

CLAYSHAPES. A potter's gallery, 236 Oriental Parade, tel. (04) 844-215. See the pots ... meet the potters ... at Wellington's new co-operative.

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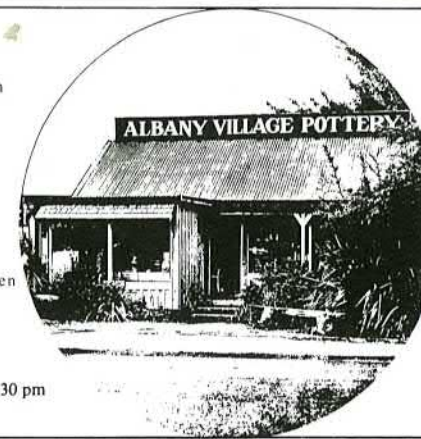


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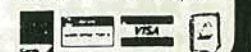


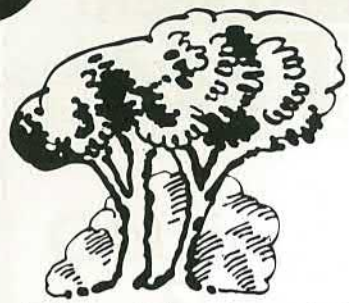
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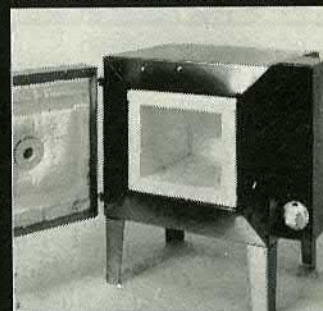
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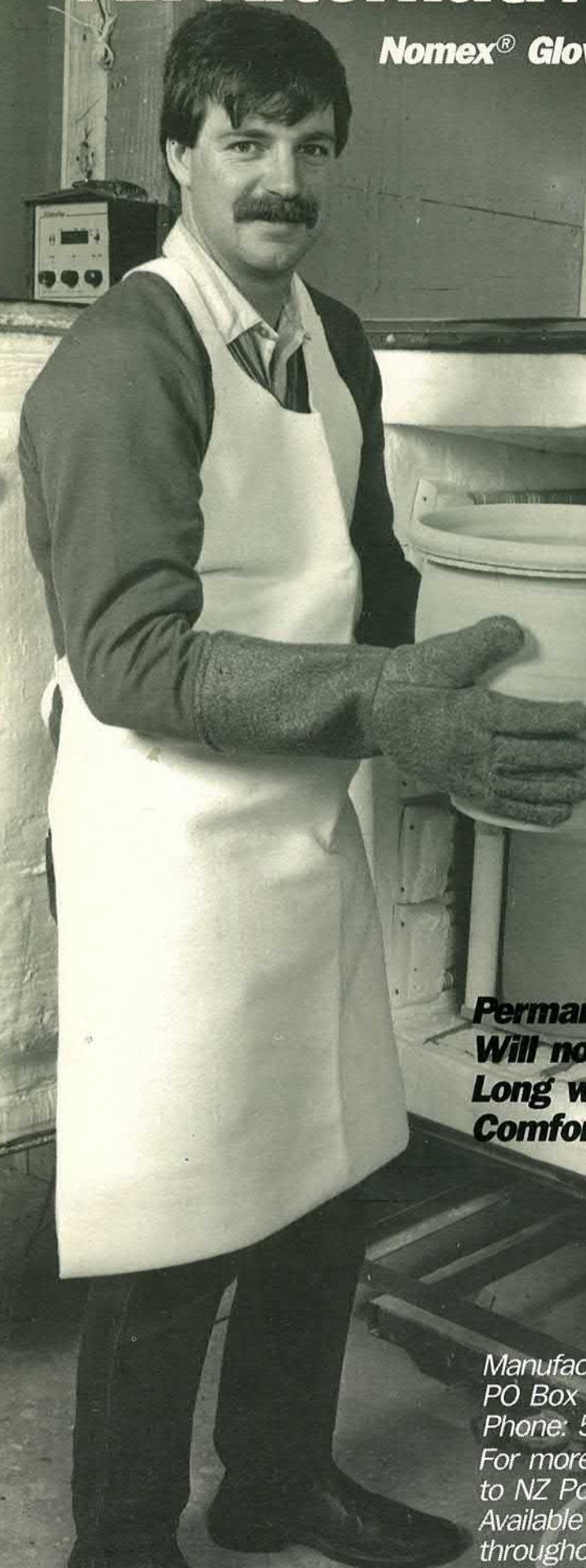
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