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Hume*

Piper

New Zealand Potter
Volume 28, Number 3, 1986



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Cover: Work by the late James Greig. See page 2.

CONTENTS

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- | | |
|----|--|
| 2 | Through the Filter Press,
James Greig, Master Potter — Howard S. Williams |
| 3 | "Wanganui '87" |
| 4 | Furnace Engineering; Ceramic Videos |
| 5 | Suzanne Clifford; Craft Tour; Norseware Art Award |
| 6 | Book Reviews — Howard S. Williams |
| 8 | Winter Dialogues at Pots of Ponsonby |
| 11 | April Pearson — Evelyn Kelly |
| 12 | "Going, Going, Gone" — Graeme Storm |
| 14 | Raku |
| 16 | Ray Rogers |
| 18 | Harry Davis — Helen Mason |
| 20 | Harry Davis — Stan Jenkins |
| 21 | Black and White at 12 Potters |
| 22 | Oil-Fed Gas Producers — Phillip Robinson |
| 25 | Comments on above — Barry Brickell |
| 26 | Noel Pyecroft, Brickmaker — Leo King |
| 29 | Auckland Studio Potters 25th Jubilee Exhibition |
| 30 | First National Australian Ceramics Symposium —
John Crawford |
| 32 | Philips Glass Award — Sam Halstead |
| 35 | Nelson Potters Association Annual Exhibition |
| 36 | Nicky Jolly — Howard S. Williams |
| 37 | Steve Fullmer — Doreen Blumhardt, CBE |
| 38 | "You're a What?" — Geoff Ireland;
Rick Rudd at Albany Village Pottery |
| 39 | Philip Luxton at New Vision Ceramics |
| 40 | Potters Market |

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whoops!
In NZ Potter '86/2 on page 20, the two
photo captions Evelyn Kelly and
Katherine Sanderson were inadvertently
transposed. Our apologies.

THROUGH THE FILTER PRESS THROUGH THE FILTER PRESS THROUGH THE FILTER PRESS

By Howard S. Williams
With extracts from Greg Fahey, Artist's Administration, Wellington.

James Greig

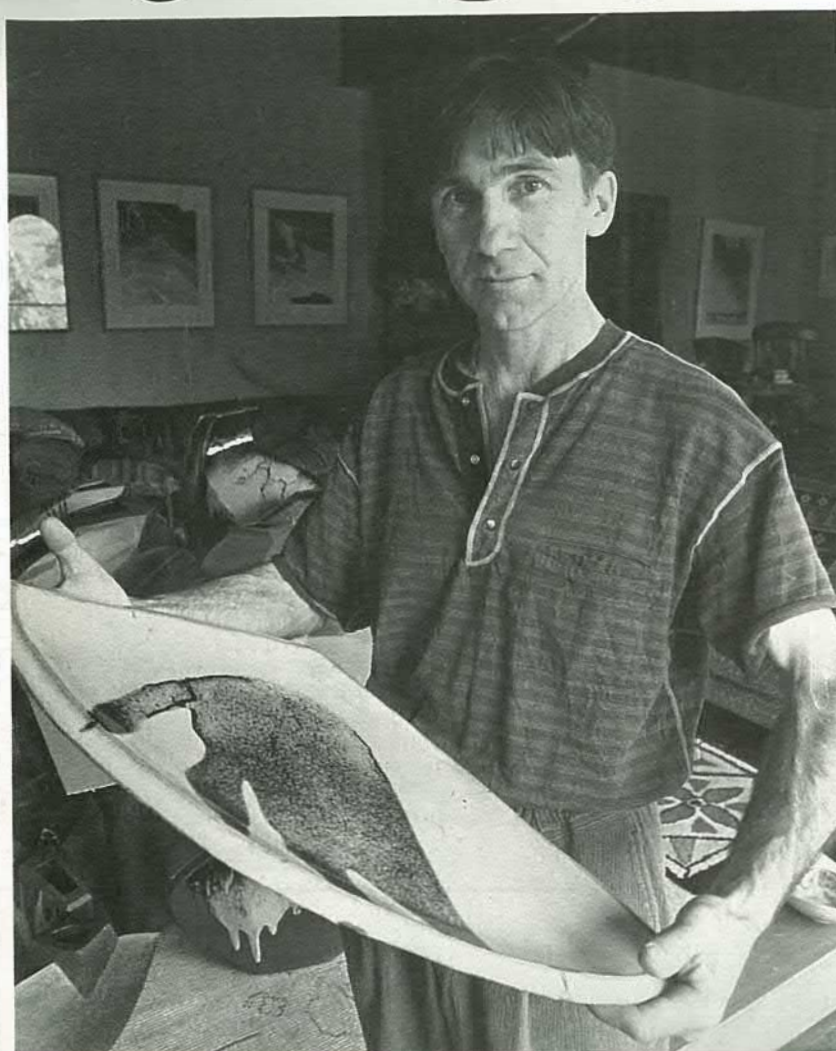


Photo by M. Warman.

MASTER POTTER

James Greig died on 25 September 1986 in Japan, just prior to the opening of his major exhibition in Kyoto. Jim Greig was born on March 20, 1936, in Stratford, New Zealand. He studied architecture at Auckland University, but was introduced to pottery in 1959 by Len Castle. From then on pottery became his major interest in life, although he also was well known as an expert hot air balloonist. Over the years Jim held many solo exhibitions of his work around the world and pieces are now in public

collections such as: UN Headquarters, New York; Victoria and Albert Museum, London; Royal Museum, Brussels; Imperial Palace, Tokyo; Thai Royal Palace, Bangkok; United States Department of State; Glasgow Royal Museum; Ministry of Culture, Seoul; Australian Foreign Ministry; Asian and Pacific Council; Kyoto City Government and others including NZ Government Embassy collections in London, Tokyo, Paris, Seoul, Washington, Djakarta, Athens, Rome, Peking, Bonn, Bangkok.

He is represented in over 15 major museums and art galleries in New Zealand, plus private collections in most countries. His work was included in *Craft New Zealand*, a European Touring Collection and he has a ceramic mural in the Auckland Head Office of the Phoenix Assurance Company.

Jim married Rhondda Gillies in 1962, about the time he set up as a full time potter at Maungakarama, near Whangarei. He became Resident Potter in charge of the Art and Design Centre Pottery Studio at Massey University from 1964-67, during which time he conducted courses, seminars and summer schools throughout NZ.

The Greig family shifted to the Wairarapa in 1968, to the present studio at Matarawa. Jim was awarded a QEII Arts Council Special Project Award in 1972 and a Travel Award in 1977, when he studied crafts and visited potters in Japan, Korea, Thailand, Mexico, Nepal, New Mexico and USA. In 1978 he attended the International Conference on Strategies for Rural Development in New Delhi, India. He was a founding member and first chairman of the South Wairarapa Community Arts Council.

A second QEII Special Project Grant was awarded to him in 1979 and in 1982 he became a Japan Foundation Fellow. More recently Jim was appointed as a New Zealand Cultural Ambassador.

Jim Greig held two exhibitions at the Akasa Green Gallery in Tokyo, the first foreign potter to do so, showing the credibility he had attained in Japan. No exhibition can be held in such an important venue in Japan without a message of approval from a recognised authority — for his February 1985 exhibition Jim had the support of Mitsuhiro Hasebe, the Chief Curator of Crafts at the National Museum of Modern Art in Tokyo, and the Prime Minister of New Zealand, David Lange.

For this exhibition Jim submitted 75 pieces made at Matarawa and fired in his LPG kiln. They were distinctive for their abstract, sculptural qualities, reflecting metamorphosis and nature's growth as a major theme. While this is unusual in terms of traditional Japanese pottery values, there has always been a strong relationship between Jim's philosophy and that of the Japanese pottery masters.

It was to study this philosophy that Jim went to Japan on his Arts Council grants — in 1982 to study the life and work of Kawai Kanjiro, a National Living Treasure who was involved in revitalising the Japanese pottery movement this century. Jim spent several months living with Kawai's family, giving him a first-hand opportunity to develop an understanding of the Japanese people and to build close personal relationships with eminent potters and leading art authorities. This led to his invitations to exhibit at the Akasaka Green Gallery and

to being selected as the only foreign potter to exhibit in *Tachibana-Ten*, a national touring exhibition representing the 100 best potters in Japan.

One of Jim's most significant findings in his dealings with Japan over the years was the importance of art and culture in general trading relationships with Japanese businesses.

"The major Japanese companies are very closely involved in supporting cultural events and they expect other companies to have similar values. If business people want to develop closer trade relationships with Japanese companies, they must demonstrate they have the cultural dimensions. An association with an artist helps them gain the respect of the Japanese company and public relations that money cannot buy."

Jim's major sponsor for his 1982 exhibition was Borthwicks (NZ) Limited who stood to gain considerable benefit for showing their interest in art and culture. The company is a major exporter to Japan and having supported his first exhibition in Tokyo, they were convinced of this arts-business relationship in developing their market.

Jim Greig was aware of a wider commitment, beyond his personal progress to enhance NZ's image through his work. He had strong feelings for art as a universal language and a vital force for peaceful international communication.

"Through art one searches one's deepest, inmost self, at the same time communicating with fellow human being. It is both personal and universal."

Jim Greig certainly deserved his being recognised as a Cultural Ambassador for NZ, not only for his highly regarded artistic talents, but for his application of his philosophy of business-helps-art-helps-business.

We are all aware of the tremendous boost given to pottery in the last 10 years by the sponsorship of Fletcher Brownbuilt through their Award. One cannot calculate the value of the PR this must have afforded the company, as well as NZ potters, on an international scale. It is therefore with sadness that we hear of the partial (and threatened total) withdrawal of Fletcher Brownbuilt's sponsorship, negating all that important *mana* that has accrued to both the company and our potters through the enlightened efforts of Trevor Hunt and his team. We trust that the retrograde step being taken by the new management will be reconsidered before too much is lost. Business, and the arts, need more of this type of co-operative promotion, not less.

It is also with great sadness that we realise our country's loss, in the untimely death of such a notable clay artist as James Greig. On a personal level, we extend our sympathy to his wife Rhondda and their family.

In New Zealand his work has also been exhibited widely, most recently at the

Wellington City Art Gallery during the International Arts Festival last March.

This installation comprised a group of 7 large sculptural pieces which together made one statement, each piece interacting visually with the others. There were also several individual pieces which showed other aspects of his work.

"Wanganui '87"

The Conference and 29th National Exhibition of the NZ Society of Potters (Inc)
WANGANUI, 15th to 17th May, 1987

Wanganui is to host the next NZ Society of Potters conference during 15-16-17 May 1987. Most of the activities will centre on the Wanganui Regional Community College. There will be a sponsored competition, slide showings, socials and discussions — also jet boat and steamer trips on the Wanganui River.

Special guest is Michael Keighery of Sydney, Australia, an artist who works in both clay and glass. As well as demonstrating his work and showing slides, Michael will be guest artist at the NZSP National Exhibition held in the Sarjeant Gallery.

Other special demonstrators will be glass-blower Tony Keupfer and potters Steve Fullmer and George Kojis.

The conference is to be limited to 250 people — first come, first served.

Registration forms will be sent out with the NZSP newsletter; to NZSP delegates in each region; to local pottery groups and glass co-operatives where known. Registrants do not have to be members of the NZSP.

For further information contact:
NZSP Conference '87
P.O. Box 7035
Wanganui

SHRINKAGE RULER

This is a guide to matching the dimensions of your fired pots, when next you want to repeat them.

Press a raised markings plastic ruler into a prepared 'ruler' of your normal throwing consistency clay and fire with your pots.

If you then measure your fired pots with this fired clay ruler, say it's 10cm, then throw your next pots to 10cm on the original plastic ruler. Mark the fired shrunk ruler as such, so you will not mistake it for a normal length ruler.

VAT — GB : GST — NZ

Gobbledegook? No.
Gobbledecash!

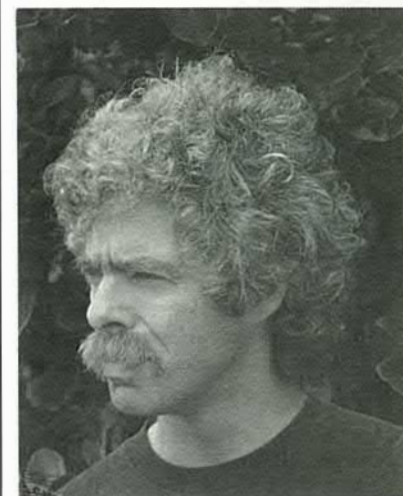
In the last issue of the *Potter* I gave a quote from our Minister for the Arts, Peter Tapsell, where he estimated that last year the government spent perhaps USA\$4 per person on the arts in New Zealand, compared to USA\$10 spent by the UK government on the arts in Britain.

Now I have found another interesting set of figures quoted in the *Daily Telegraph*, 2 June 1986, where VAT (Value Added Tax) is reported on by the National Campaign for the Arts, UK.

"The arts will pay about £140 million to the government in VAT this year, £5 million more than the government gives to the Arts Council ..."

If their 15% VAT takes more than their \$10 per person grant gives, what does our 10% GST do to our \$4 grant?

GUACOMOLE



In the *Potter* 86/1 we published a list of Bob Shay's glaze recipes. Here is his prizewinning recipe for Guacomole — to be eaten, not fired.

3 or 4 large, over-ripe avacados, mashed
½ cup of sour cream
½ cup of cream cheese
1 very large onion, diced
3 tomatoes, diced
Small jar of very hot salsa
Black pepper, salt, coriander
Tabasco sauce and lemon juice
Combine everything except the tomatoes; add the spices to taste; then add the tomatoes (do not use a blender) and you've got it. Real tasty and real simple, just like making art when it goes right.

Photo of Bob Shay
by Howard Williams

Furnace Engineering (1986) Ltd is Alive and Well

Furnace Engineering, well-known to potters for many years as a manufacturer of kilns and supplier of ancillary services, went into receivership around the end of last year. The company was purchased and revived in August this year by its new directors, Roy and Pauline Johnson and Henk and Johanna de Jong who want to firmly establish the company's name again after the 8 month receivership situation. One of their major tasks is replenishing the parts department.

Production changes will be few, but the service department will be much more active under the new owners. "We acknowledge that kilns are the potters' livelihood and we'll be addressing the parts and service areas with a view to minimising downtime," Mr Johnson said. (If your kiln goes on the blink, they'll come and fix it real quick — Ed).

Roy Johnson is now responsible for management and administration of Furnace Engineering (1986) Ltd. Prior to this he was employed as chief executive of Carlton Cranes for 9 years. He has various engineering and management qualifications and is greatly interested in management and marketing techniques.

Henk de Jong is a highly qualified engineer who has worked in a variety of industries both in NZ and Holland. Henk will be manufacturing the kilns and dealing with customers re after sales service. For 3 months he will work with John Oortgeisen, the company's previous owner. This consultancy period will ensure that Henk and Roy are fully versed in the expertise required for the high quality production of kilns and furnaces.

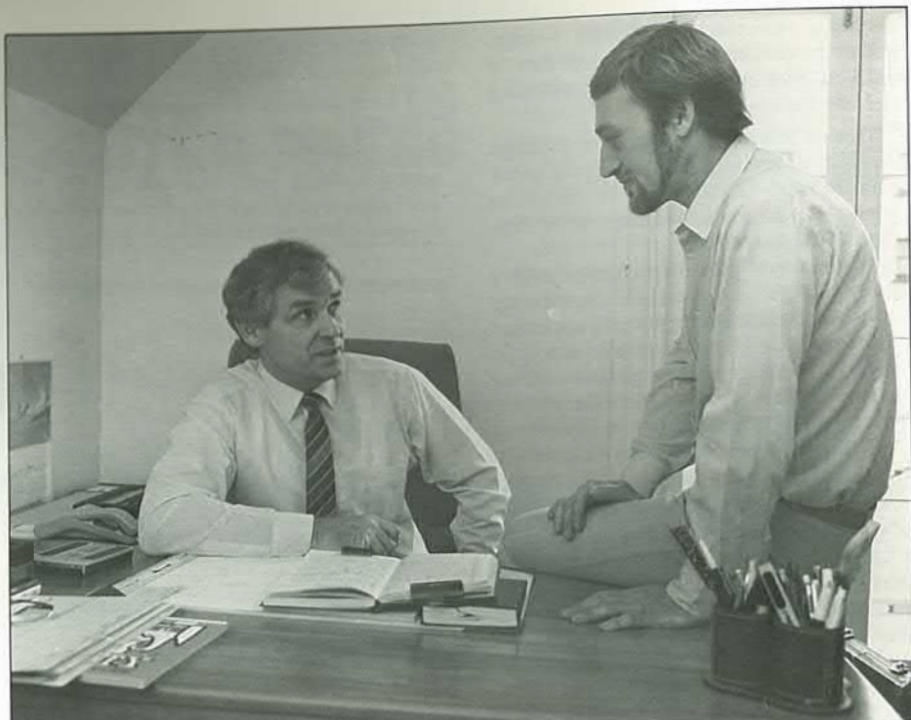
The two women shareholders will not be taking an active part in the business at this stage, but Rosemary Barnes will be full-time working at the Ward Street, Auckland premises. She has been with Furnace Engineering for 18 months as a receptionist and is very capable of dealing with enquiries from hobbyists, studio potters and industrialist clients.

The team will continue to produce both gas and electric kilns up to 30cu.ft. in size, though they have made one of 100cu.ft. for a Wanganui company to fire toilet bowls!

Please take note that we have moved to:

**6 Holmes Rd.
MANUREWA**
and our new postal address is now:
**Private Bag,
MANUREWA**
Telephone (09) 267 2662 or (09) 267 2661

Information and photograph supplied by
Trubshoe Promotions, Ponsonby



Roy Johnson, left, and Henk de Jong discuss plans for Furnace Engineering (1986) Ltd

CERAMIC TECHNIQUES ON VIDEO

The largest manufacturer and supplier to the Australian pottery market has produced a series of innovative audio visual tapes which demonstrate ceramic techniques in the classroom.

The videos were developed by Walker Ceramics for use in the classroom and by pottery groups and individuals.

A visual step-by-step information series on ceramic techniques, the videos are already in use in hundreds of schools throughout Australia. The demonstrations are by the distinguished Melbourne potter, Greg Daly.

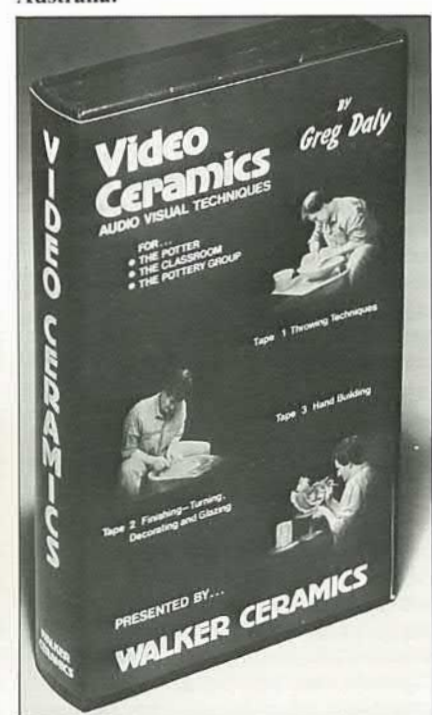
In the first video, Daly discusses the basic properties of clay and the methods of preparing the clay body for the wheel to avoid problems in throwing and shaping.

The body position, the arm and hand positioning and movements and the correct mental approach are all fully covered, and the progressive development of different shapes from the basic cylinder are illustrated.

The second video includes demonstration of hand tool positions for turning, and step-by-step instructions for finishing the pots using selected decoration techniques.

The third video demonstrates hand building techniques and explains the shaping of clay as a plastic material. The use of different clay bodies is fully illustrated and precise slab built pieces are developed and finished.

Each tape has a running time of approximately 40 minutes and is accompanied by a text book. The videos are available in P.A.L. and N.T.S.C. 1/2" V.H.S. and BETA. Further enquiries: Walker Ceramics, Boronia Road, Wantirna, Victoria 3152, Australia.



suzanne clifford

Congratulations must go to Suzanne Clifford of Dunedin for her success in being selected as an exhibitor in the first Porcelain Triennial Exhibition in Nyon, Switzerland earlier this year.

The judges were Jo-Anne Caron, a Belgian ceramist, Edouard Chapallaz, a Swiss ceramist, Marie-Therese Coullery, conservator of the Ariana Museum in Geneva and Charles Goerg, conservator-

in-chief of the fine arts department of the Arts and History Museum in Geneva. They examined 138 files of work from 25 countries, finally selecting 16 for the Porcelain Triennial Exhibition in Nyon Castle.

It is interesting that of these 16 successful entrants, 4 were from Rumania. France and Switzerland had 2 each and there was one from each of Germany, Hungary, USA, Canada, Holland, Czechoslovakia, UK and New Zealand. Not only was Suzanne chosen to exhibit — she was also the youngest and the only one from the Southern Hemisphere.



CRAFTSPEOPLE'S TOUR OF BRITAIN

The opportunity to visit some of Britain's top craftspeople is to be repeated late August 1987. Fiona Thompson conducted her first tour there last year with great success, but this next one promises to be even better. It will be for about 5 weeks with optional extra time arranged for those who wish to stay longer.

The visits are being co-ordinated with the help of the British Designer Craftsmen Society and include possible weekend workshops, as well as visits to Colleges and Polytechnics, craft galleries, historic collections and of course studios of well known craftspeople of various disciplines.

The list of potters whose studios will be open to this tour includes such notables as: Kenneth Clark, Colin Pearson, Bryan Newman, John, David and Janet Leach, John Pollex, Geoffrey Swindell, Michael Casson, Robin Welch, Gordon Cook, Marianne Straub, Peter Lane ... plus many other top people in other craft disciplines.

In order to gain the maximum value from this experience, the tour party will be limited to a small number of participants. Be in early by contacting: Fiona Thompson, 14 Waitati Place, Avondale, Auckland 7. Ph: 884 855



NORSEWEAR ART AWARD

A national art award to be known as the Norsewear Art Award is being offered in conjunction with next year's Central Hawke's Bay arts festival.

The award, for \$3000 is being divided evenly between pottery, wool and painting and is being organised in association with the Central and Southern Hawke's Bay Community Arts Council.

It is expected that the award will become an annual event. Entry forms are available and entry fees are \$5 per person with no more than two items being submitted by one person.

All work will be selected and then judged.

The nine day arts festival being held in Waipukurau runs from March 28 — April 5, 1987, with the theme of WETA. (We Encourage The Arts).

The award items will form a major exhibition for the festival which has as one of its aims, the need to bring in new ideas from outside to strengthen the arts in the area.

It is hoped that the award exhibition will go a long way towards achieving this aim.

Interested people wishing to order an entry form can write to

The Convenor,
Norsewear Art Award,
Box 373,
Waipukurau.

BOOKS

Reviewed
by
Howard S. Williams

The Support Yourself Series POTTERY

By Janet Mansfield
(Fontana/Collins)

Also in this Series; *Jewellery* by Robin Stubbs and *Spinning and Weaving* by Mary Beeston.

Here is a compact and very easily read book which at first looks like a manual to assist beginners to earn their living being potters. It is. But let not the fulltime established potter dismiss it because he or she has 'been there, done that and knows it all'. Janet has packed a wealth of information into her writing, making it gainful reading for all potters, teachers of pottery and sellers of pots — or many other crafts for that matter.

Much of this book has come from her own experience, but there are many examples given from interviews with other successful potters — how they do things, and why. It is Australian orientated, though 99% is applicable to NZ conditions.

It starts with the assumption that the reader has the talent and has learnt the skills to make saleable pots, then *Being Yourself, Getting Started and Adjusting Your Environment* discuss what lifestyle the potter wants, where one should live and work and how to organise a pottery workplace. Plans show how various potters have designed their studios to maximise efficiency, commensurate with their individual working-environment needs.

Managing Your Time should be read by all craftspeople — "... there is considerable self-discipline involved, working as a self-employed potter. There are many diversions that seem like a good idea at the moment ... time can quickly evaporate. Friends tend to think they can drop in any time and families tend to believe 'you are not really working anyhow'".

The 'Top Twenty Time Traps' list includes: Telephone interruptions, Crisis — the exhibition deadline is closer than you thought, Visitors, Going to too many meetings, Inability to say 'no', Too much paper work, Not finishing one job before ...

Attracting Your Followers deals with PR, projecting your image, marketing yourself; business cards, folios, exhibitions, the media.

Budgeting and Money Matters is an excellent chapter including Expenditure, Keeping Records, Income Tax, Insurance, Loans, Legalities; then Selling and Pricing — Wholesale, Retail, Consignment, Exhibitions, Agents, Open Days, Mail Order, Co-Operatives. How to and how not — to whom and to who not. It's all there, and if it sounds like a dreary commercial exercise, it isn't. Janet's writing is infused with a genuine craftsman's love for her craft. She tells how you can make a living from doing what you love.

The Learning Process deals with courses and apprenticeships, grants, conferences, books and journals, and craft organisations. The final chapter must be read, *Coping with Success*. I like it.

The only thing I didn't like is that in the comprehensive *Appendix*, the address given for the *NZ Potter* is 3 years out of date ...

POTTERS BEWARE

By Rosemary Perry

(Christchurch
Laserprinting Co. \$5.50)

Reviewed by
David Brokenshire

This booklet should be read by all who work in clay. It should be available in all libraries and schools. Within just 15 pages most of the health hazards to potters due to kilns, making, and the chemicals involved are concisely dealt with. Materials commonly used by potters are tabulated, together with their effects on the skin, by inhalation and by ingestion. This research by Rosemary Perry is timely. It makes horrific yet essential reading for all potters.

Available from Canterbury
Potters Association,
P.O. Box 2193,
Christchurch

HANDMADE POTTER'S TOOLS

By Philip Whitford
and Gordon Wong

(Kodansha International.
NZ Distributors, Methuen)

I have not yet received a review copy of this book, but as it sounds most interesting from its jacket blurb, I shall quote direct from that.

"This is a long overdue book. Western potters continue to take for granted that tools are things to be bought, not made. Even with exposure to living ceramic traditions — for example Japan's — in which potters as a matter of course make their own tools, Western potters continue to depend almost exclusively upon commercial tool makers.

The authors maintain that something essential is missing in the final product when potters do not make their own tools. They draw on several years of studio experience and a wide range of reference and research sources to define what is lacking. The problem may be as simple as having to make do with the wrong tool, or as subtle as a lack of vitality in the finished pot. The authors describe the production of over two dozen potter's tools and give detailed directions for their use. The 208 sketches and 239 photographs illustrate fully how each tool is to be made and used.

The book's focus is on proven practicality. The authors have taken pains to draw upon a wide variety of ceramic traditions, but many of the tools presented here have come from Oriental sources, simply because these cultures provide the best surviving examples.

Unlike many theoretical books, here the authors challenge their own basic premise with a comparative test of pots made with store-bought, and handmade tools and invite the working potter to do the same.

In the mid-eighties the word 'handmade' has lost much of its substance. This book brings a refreshing re-evaluation of what handwork is about, and what true commitment to the potter's craft involves."

Some of the 22 chapters — Sources of Materials, Tools to Make Tools With, Ribs, Wooden Knives, Dragonflies and other Pot Gauges, Trimming Tools, Combs and Combing, Fluting, Stamps and Roulettes, Jumping Iron, Paddles, Brushes, Slip and Glaze Trailers — a very comprehensive list.

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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.

Fletcher Brownbuilt
Cain Road, Penrose
AUCKLAND Ph (09)595-019

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.).

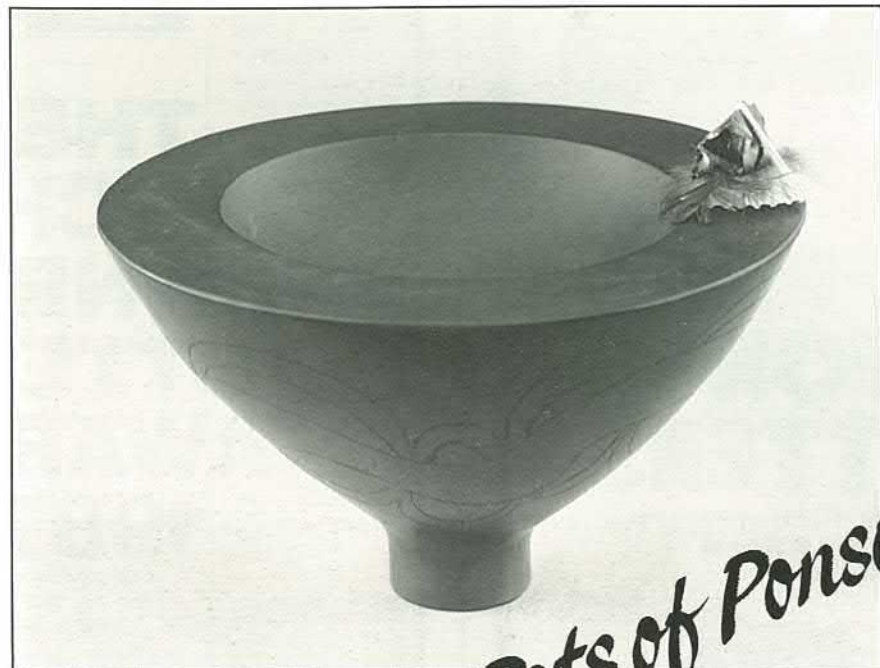
★ The Work

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.

"Winter Dialogues"



Chris Mules

at Pots of Ponsonby

This year *Pots of Ponsonby* has held an innovative series of four winter exhibitions. These 'dialogues' combined the talents of one of the 'Pots' members with those of a craftsperson of another discipline, to produce a series of mixed media exhibitions.

Pottery and Prints — Chris Mules and Roger Mortimer

This first exhibition included Chris's large double-skinned ceremonial bowls, shallow dishes almost floating on small triangular feet, hollow formed triangles and fragile bowls on tripods. All these pieces were hand-built and burnished blackware with incised linear decoration reminiscent of African work. To each was attached the symbols of earth, sky and sea in the form of a pebble, a feather, and a sea-shell.

Roger's prints also made extensive use of symbols, such as arrows, impressed leaves and twigs, fish skeletons. The colours were vibrant and strong. The symbolic imagery that both these artists use combined effectively, creating an overall impression of mystery and timelessness.

Pottery and Photographs — Helen Pollock and Bernard Schofield

The second exhibition displayed the

muted colours of the pit-fired work of Helen Pollock with the black and white photographs of Bernard Schofield. Helen's strong, menacing masks and hands combined with ritual bowls, produced an effect of sacrifice and ancient demons. The pit-firing technique enhanced the well-crafted and burnished sculptural forms.



Robin Paul and Helen Schamroth

In contrast, Bernard's photographs were all taken at Piha and demonstrated the dramatic effects of sun and shade on sea, sand and bush. The quiet strength and beauty of Bernard's photographs provided an interesting foil for Helen's work.

Pottery and Fibre — Robin Paul and Helen Schamroth

In this exhibition for the first time in the series the two artists worked together on each piece. The theme was to represent the fragile beauty of natural objects endangered in our nuclear world.

A good example of this was the *Moon Jellyfish* — with tiny curled tentacles of silver wire floating over a delicate cup of translucent porcelain. In contrast to this was the strong beauty of *Flight* — a hanging wallpiece incorporating porcelain, feathers, and silk threads, mounted on perspex. There were also tiny treasures of porcelain toadstools, nests with feathers, flower forms and seed pods. Creating this exhibition was a learning experience for both Robin and Helen in applying the disciplines of each other's craft.

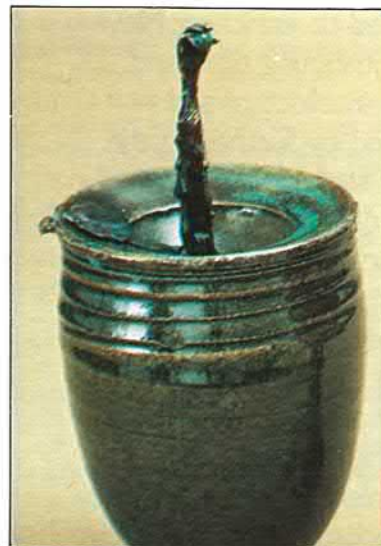
Helen and Robin subsequently won third prize in the annual *Wardenburg* Wall Hanging Exhibition in Tauranga, with another large piece entitled *Hot Springs*.

Pottery & Jewellery — Christine Purdom and Ken Scott

Ken Scott is an established jeweller who is now working with cast bronze. His ideas were combined with Christine's carved porcelain spheres and raku 'eggs' to create an exhibition of small individual pieces. Ken also exhibited a few of his own cast bronze animal sculptures.

Both artists took pains to understand each other's work, and a few pieces incorporated bronze castings by Christine using her newly learned skills. Two of the exhibits had a definite *Art Deco* influence, using silicon bronze in long curls and tendrils wrapped around the celadon glazed bowl and incorporating small round amethysts.

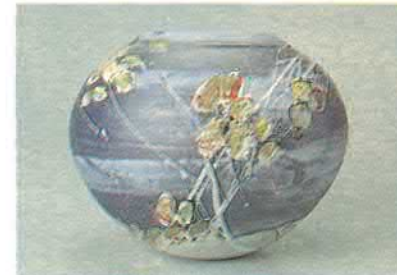
There has been a great deal of interest shown in this series of exhibitions, and the artists concerned have obviously enjoyed the challenge of working together in this way.



Christine Purdom and Ken Scott



Helen Pollock



ART FORMS THAT WORK BEST TOGETHER.

Signed and numbered original prints.

Creative pottery.

That's why we exhibit them side by side.

Above left:

original serigraph by Malcolm Warr. Unframed price \$NZ330.00 (incl GST). Can be rolled and tubed for transportation. Exhibits by far the largest range of original New Zealand prints.

Above right:

original pottery by Beverley Luxton. Left \$NZ59.40 Right \$NZ51.70. (incl GST)

Below right:

original pottery by Royce McGlashen \$NZ264.00 (incl GST)

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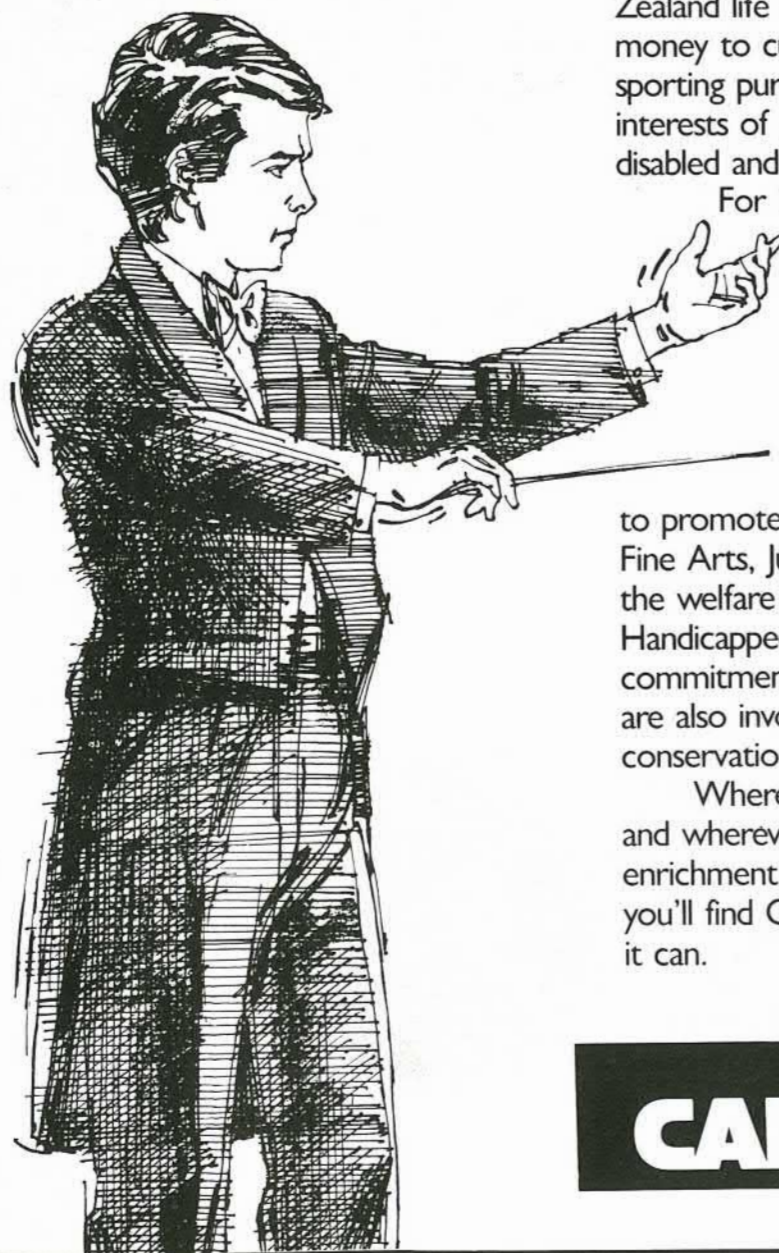
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CALTEX



APRIL PEARSON

By Evelyn Kelly, Wanganui

April Pearson was presented as one of the Crafts Council's 'New Faces' with a display of sgraffito pots described by Bob Bassant in *NZ Crafts* magazine as "fine work of great presence".

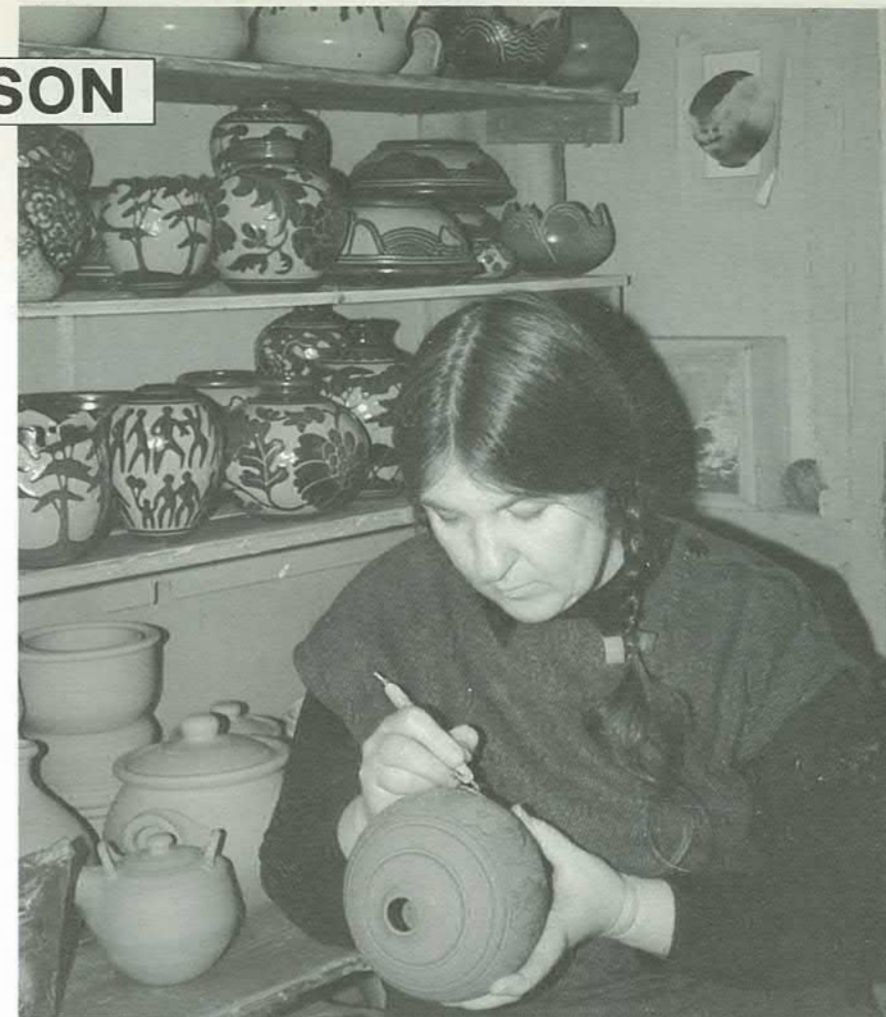
Born in England in 1944, April came to NZ when she was eleven and has lived in Wanganui since 1968.

Although interested in clay for many years, it is only in the last 3-4 years that she has become seriously involved. Two years ago she started experimenting with sgraffito slipware.

She says "There is a long way to go in exploring its inherent qualities. The practical difficulties within the process are extensive; the pot must be handled many times, and many decisions made about it along the way. This does not dull spontaneity — quite the contrary, as the subtleties of each pot reveal themselves as new surprises in old acquaintances".

April's designs are influenced by what she sees around her: her landscape pots by the plunging terrain of the Wanganui region; the trees she sees from her kitchen window etched on the skyline, appear on her tree pots; her dancing figures reflect her interest in people, her warm friendliness and sense of fun. She says "I prefer to use rounded pots — no corners — it gives flow to the work. Perhaps this is why I enjoy making broad-shouldered pots reminiscent of those made in the old Korean celadon tradition, or of the Tz'u Chou ware made during the Chinese Sung dynasty".

April uses *Winclay No 18* with added grog. The slip is made from body clay



sieved twice through 80 and 120 mesh. Before carving the pattern, the design is blocked out using a rounded modelling tool to ensure no scratching of the surface.

"I usually glaze my pots — many slipware potters do not. It certainly adds complications, especially if I use an

opaque glaze, as any unevenness in application or firing is obvious over the slipped areas. The effect when everything works correctly, however, is what I'm most satisfied with, so I persevere."

It will be interesting to see what the future holds for this very competent potter, one of 1986's New Faces.

Photos by Ken Pearson



GOING, GOING, GONE!

By Graeme Storm,
Auckland

Photos by Graeme Storm

Sotheby's, Christies, Phillips and Bonhams. The big four of the London Fine Arts Auctioneers. If you are interested in ceramics or silver, books or bokharas, watches or wine, armour or antiquities — or merely human nature — then don't miss visiting these repositories of all this and more, when you are next in London. For 27 years they have been for me, a source of excitement, adventure and knowledge.

Where else are you invited to handle pieces destined to spend the rest of their days in museum cases, or to disappear from public sight for generations in some wealthy private collection? It is all there for the asking.

The people who staff these Houses are far from precious about their work. They are courteous and helpful and, if you manage to get to the experts behind the scenes — very knowledgeable. After all, their business is to 'sell the goods'. And who knows, but these days your jean pockets might conceal just as fat a bankroll as that gent with the rolled umbrella! So do not worry that you might look out of place or don't happen to be wearing your diamonds that day. Just bear in mind that you are looking at second-hand goods and somehow every-

thing returns to its proper perspective. It is not your fault that Bernard Berenson happened to be the former owner is it? Just don't drop it!

Another myth is that everything that goes under the hammer at a large auction

house is sold at some fantastic price. Not so. The really high prices are a lot rarer than you might believe. I have even bid myself on occasions. In fact back in the late 1950s I naively thought that my £10 would buy a particularly fine English medieval pitcher I had seen and coveted. To my chagrin £10 was about where the bidding commenced and I was soon left far behind. The successful bidder was an elegant (and to me, mysterious) woman in black, who left the saleroom directly after she had secured the pot for £25. I must have been young and fearless, because I followed her down the stairs, out into Bond Street and accosted her on the sidewalk. Fortunately for me she didn't call a policeman. She had a wonderful smile and didn't mind at all my



English slipware, 17th century
Posset cup, 16cm diam. Cockerel plate,
18cm diam. Cradle 24cm

Chinese, Early Ming wine-cup. 9 x 6cm

questioning her about why she had bought the piece. You do meet some very interesting people in and around salerooms!

When something extremely rare or special is being sold, it is a thrill to listen to the auctioneer's quiet unhurried voice and realise that those bids are going up not only in thousands — but in pounds too! At moments like that, the currency board at the front of the room which constantly gives the price in £Sterling, Yen, \$U.S. and Deutschmark, almost goes berserk! The fact that telephone bids from around the world are being taken simultaneously adds even more to the drama. The audience move their heads from the rostrum to the bidder in the room, to the telephones on the wall and back again, in sequence. It is quite amusing. For all the world like spectators watching a tennis match.

The beauty of the top salerooms is their ability to attract the best. If it is up for sale, then it will probably surface at one or other of the big houses. An excellent system of dividing the sale's commission between seller and buyer

assists the heavy flow of traffic through the auction rooms. The vendor is charged a 10% commission and the buyer pays a similar premium on top of the hammer price. It certainly encourages people to bring in their works for sale when they know they are not going to lose 20% of the value to the rooms.

There are usually three or four specialist sales per day at each place. The viewing rooms, of which there are a number, can look like treasure houses on occasion. They may be festooned with jewels. Perhaps stringed instruments — a room full of these, their fine wood aglo in the dim light looks absolutely superb — with people trying them out for sound quality. It was at such a sale at Sotheby's that I caressed my first *Stradivarius*. On another day I found the main saleroom transformed into a mosque full of Islamic treasures. Carpets all over the floors and walls. Silver and metalwork on the tables. Cases of gloriously lusted ceramics. Recently I spent a wonderful hour or so in a room full of early Russian ikons. The day before that, the delights of Victorian dolls and toys. If *Rolls Royces* are your thing — they sell them too. The variety is endless.

The Rooms at both Bond Street (Sotheby's) and King Street (Christies) are a veritable warren. It is quite easy to get lost until you become familiar. To visit behind the scenes of these salerooms is yet another treat. It can be managed by cultivating an Expert in one of the Departments in which you have some knowledge.

Sadly, these days the salerooms have had to become more security conscious. So in order to visit behind the scenes now, combination locks must be triggered or steel grilles opened by the insertion of code cards. Here the goodies for forthcoming sales are stacked floor to ceiling awaiting classification and cataloguing. It is rather like being in Alladin's Cave. Tang horses, camels and court figures, whose quality make most major museum collections pall are due to come up this year. Exquisite porcelains from the Ming and Yuan Dynasties and some glorious examples of Song Celadons — from the delicate pale eggshell colours of Yingking, through the singing greens of Longquan, to the deep olives of the northern glazes.

Catalogues these days are beautifully produced books. Glossy covered and well illustrated in both colour and black and white, they can be costly — averaging \$30 - \$40. They can go much higher for a special sale. But you can peruse them for free at the counter or use the viewing room copy which is usually chained to the wall in a convenient position. They contain plenty of information on the objects; a provenance if there is one and an estimate of the price expected. These estimates are generally a good guide. Occasionally they are too high, but sometimes they are left far behind when



△ Persian tile, early 19th century. 17 x 25cm

◁ Chinese, Song Dynasty. Ht 24cm



two or more tenacious bidders lock horns. In two separate sales this year I watched early English slipware plates 18-19cms in diameter and estimated to go for £4-6000, fetch £16,000 in just such conditions. Somebody was out there hunting — with price no object!

Two other excellent places in which to see and handle superb old ceramics in London, are the dealer galleries of *Bluetts* (Davies St, off Oxford St) and *Spinks* (next door to *Christies*, King St). There are many others of course, but these two are particularly good. This year I was able to examine some fine Han and Tang wares, a glorious large Ming dynasty blue and white dish, several good examples of Jomon ware and numerous pieces from the so called *Nanking Cargo*.

GOING, GOING, GONE!

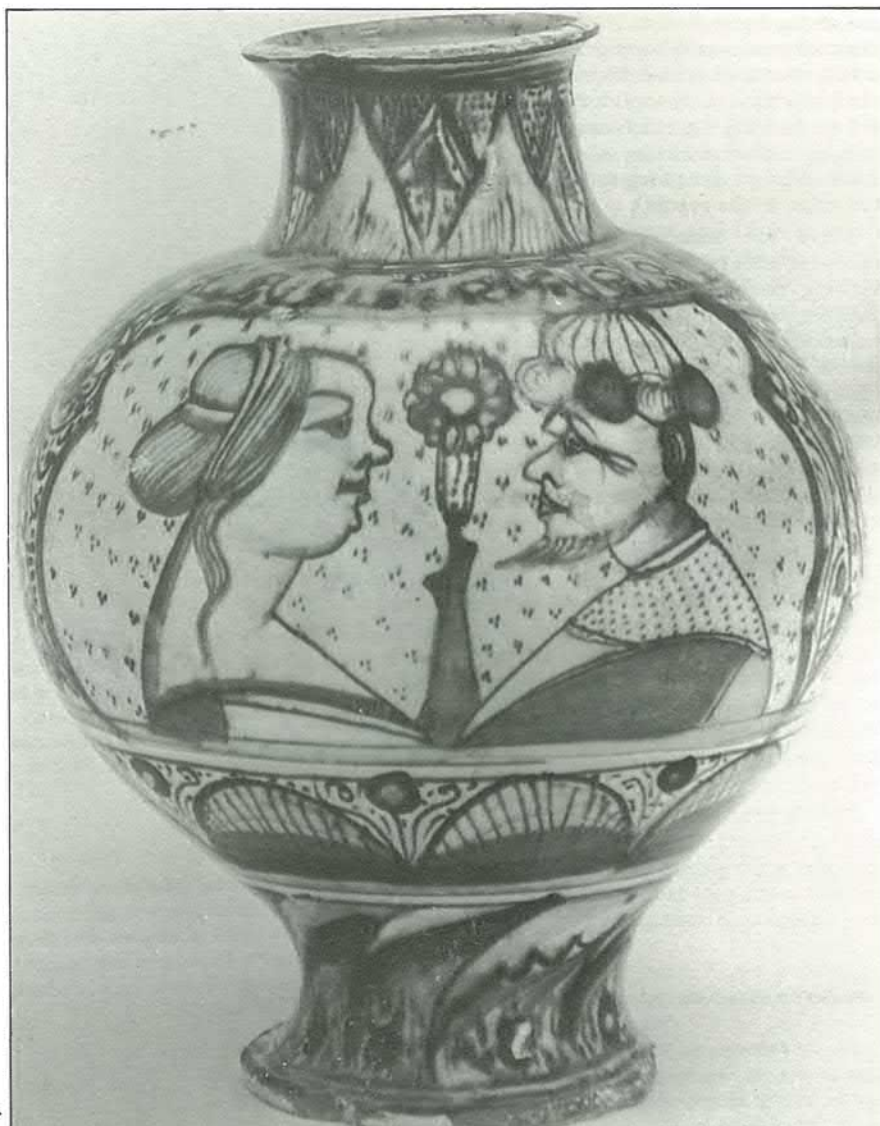
These were from amongst the 150,000 pieces of porcelain (and some Bellarmine, it being a Dutch vessel) salvaged from the East Indiaman *Geldermalsen* which foundered en route to Holland with a cargo of gold and export porcelain from China in 1751. The wares, which had been packed in low grade tea, were for the most part in mint condition. The finding and salvaging of them by Capt. Michael Hatcher is an exciting story in itself.

The *Nanking Cargo* — a mere 235 years late in arriving — was auctioned appropriately enough in Amsterdam earlier this year at *Christies* rooms. There were three large sales. Some sample prices for your very own brand spanking new Ming Wares — a 144 plate dinner set £219,459 : a large fish plate £31,351 : a butter dish £10,032 : a chamber pot £2,508 : a gold ingot £53,297. Total realised from the sale £10,100,789. Capt. Hatcher hints that he is sitting on another such wreck!

So if you want to come to grips — literally — with some fine old works of art while in London, instead of just peering at them in a museum case — visit the salerooms.

They can be places of drama, romance, avarice and humour. And it needn't cost you a penny — unless you weaken!

Italian Majolica, Faenza, 1480. Ht 31cm >



Tips for the Enthusiast

From Jeff Mincham. Always low-bisque your raku. Brick dust or grog additions to the clay make it dry and short. To keep it more plastic use 20% volcanic basalt instead. This is a material which has already been naturally fired, so it has been through the crystobalite *Alpha/Beta* quartz conversion, but retains a similar particle size to the clay. Too great a range in particle size, as occurs with the use of grog, can lead to cracking of the body.



From Canterbury Potters Association. The above Japanese ideograph freely translates as *Enjoyment*. *Chojiro* was the first potter to put pots in, and take them out of a red-hot kiln, in 1580. The ideograph was engraved on a gold seal and presented to *Chojiro* by the ruler *Hideyoshi* in 1598 and from then on *Raku* became his family title.

"When the pots are ripe in the kiln, they should look like toffee apples." **Lisbeth.**
 "Reserve some kiln shelves just for raku — they'll never be the same again." **Rex**
 "Don't put the glaze on too thick — it runs badly." **Lisbeth.**
 "Put the glaze on as thick as you can — it runs beautifully." **Nicholas.**
 "If you drop your pot just as you've lifted it from the water, everybody will feel sorry for you and won't realise it was a disaster anyway." **Gaynor.**
 "If you want to get a good metallic copper you need to get your pot from the kiln to the sawdust in zero time — you're depending on the heat in the pot to set up a reduction atmosphere." **Lisbeth.**
 "If you leave me to take your pot from the kiln, it wasn't my fault it was full of glaze on the bottom and cracked through the sides." **Jim.**
 "If you press some tiny pieces of coloured glass into the clay, the temperature's just right to melt them in, but not melt them out — they look like jewels." **Ria.**
 "It's good fun and they look nice — but they're useless as pots." **Marie.**

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Ray Rogers

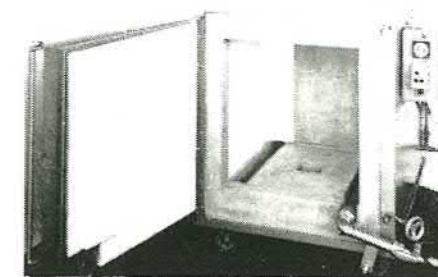
Auckland Visitors' Bureau

Ray Rogers returned home for a few months this year from Australia and his visit culminated in a showing of his latest pit fired pots at the Auckland Visitors Bureau in Aotea Square. This August exhibition was the first ever held at the Bureau which proved an excellent venue for the showing of these large multi-coloured works. Appropriately, on the opening day one piece was offered by auction, with the proceeds going towards the Aotea Centre project — a gesture towards the Mayor, Dame Cath Tizard and the rate-payers of Auckland. As the winner of the 1983 Fletcher Brownbuilt Award — and twice a merit winner — Ray has been very successful with his development of the technique of pit firing. He has now returned to Australia to continue working, teaching and exhibiting there, though he promises to keep his NZ friends apprised of his progress.

Photos by Ces Thomas



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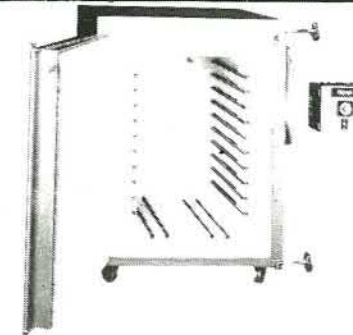


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Harry Davis

by Helen Mason,
Tokomaru Bay

I was making plates today and thinking of that master platemaker, **Harry Davis**. What a craftsman, and what an idealist! Dear Harry, always needing a mountain to climb.

In 1962 while visiting England I happened to be staying with Katherine Pleydell-Bouveries when she said to me "Harry Davis is emigrating to New Zealand soon with his wife and family, please look after him, he's precious." Actually, for some months I had been receiving, as editor of *New Zealand Potter*, lists of very searching questions about our geological and sociological potential from Harry and May. They were experienced in facing pioneer situations in Africa and South America, and rather relished the idea of the difficulties they were likely to encounter here.

In August 1962 they arrived in Wellington with their four children, apprentice potter Stephen Carter, fifteen tons of luggage, and very strong ideas about good craftsmanship and no arty-crafty nonsense. The Wellington potters, somewhat overawed by such stern devotion to principle, made them welcome, and helped them on their way to the Nelson province, which geologically and climatically was obviously the best part in which to settle.

By August 1964 it was reported in *New Zealand Potter* "The bulk of the hard work of re-establishing the pottery at Wakapuaka, Nelson, has been achieved, and *Crewenna* pots are appearing in our craft shops. The few samples so far seen of the translucent porcelain being evolved from local materials set a new standard of excellence in the rapidly expanding pottery movement in this country."

After reading a copy of our magazine before arrival Harry Davis wrote "This to be frank I confess I find a little alarming! It suggests to me that the pattern of activity among New Zealand non-industrial potters is following very closely that of the UK equivalent. I may be mistaken in this but in fairness I should explain that for a long time it has been our aim to find a modern and adequately efficient equivalent of the pre-industrial country pottery, which managed to make sound and fine wares for the daily needs of its day, without the elements of fine art preciousness and personality cult which is such a conspicuous feature of the studio pottery movement. I should add that the title *studio potter* always gives me a very chill feeling."

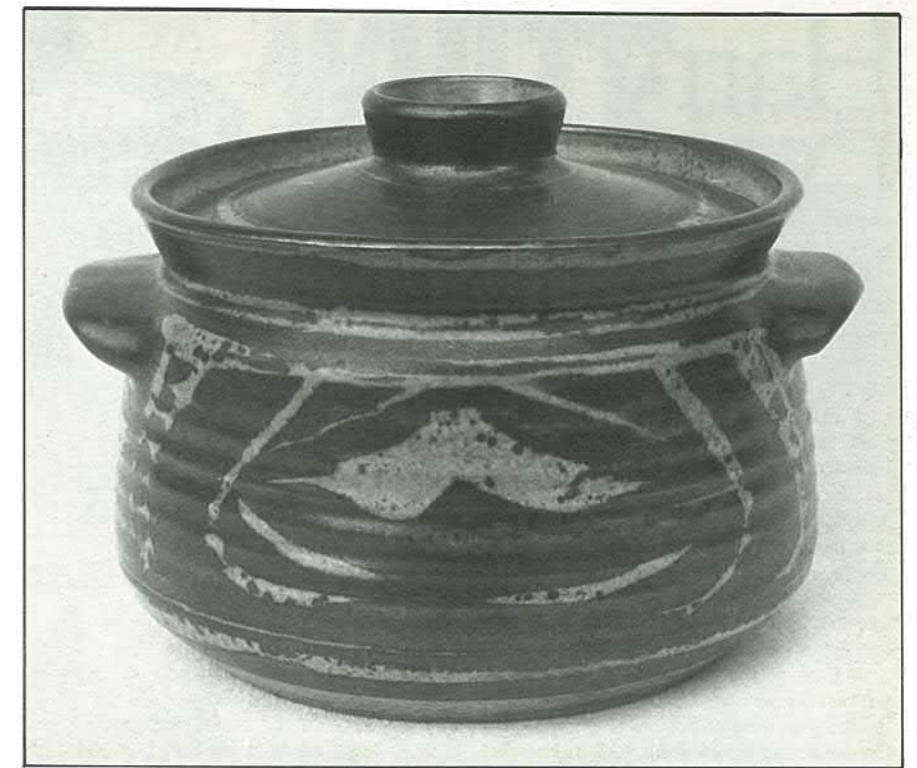


Such a strong statement of opinion, backed up by the production of very fine pots, was worthy of consideration. In many ways the advent of the Davises, at such a point in our development, made the more thoughtful of our potters realise just how much was involved in such a way of life. Here were potters of stature who had lived by what they believed for many years, and who proclaimed their beliefs by the goodness of their pots. As time went on and the Davises settled down here, they too began to see that what they had feared was arty-craftyness was in fact a stage in the development of a climate in which potters could live. Because of the education potters themselves had given the public through their exhibitions and general enthusiasm, the Davises' own work was understood and appreciated.

In 1963 May Davis said "There seems to be a general idea, particularly in England, but also here, that New Zealand because of its remoteness and isolation is 'provincial' and culturally lacking, but I think this idea is very exaggerated, and that there is a tendency to lose sight of the fact that in England the arts flourish mainly in London and the big cities rather than over the whole country ... No doubt one can compare London with Auckland or Wellington to New Zealand's detriment, but I suggest that apart from the major centres the position is reversed and that the level of intelligent interest taken in music, drama and the graphic arts, to say nothing of pottery over the country as a whole, is something of which New Zealand can be proud."

By the Eighth National Exhibition in 1964, *Crewenna* pots were taking their place upon the stands and helping to carry on this work of cultural education.

In April 1967 Harry and May Davis put on their own exhibition of *Crewenna* pottery at the *New Vision Gallery* in Auckland. The pots were nearly all sold within hours of its opening and it was obvious that understanding of the



Davises and what they stood for had developed their own knowledge of what pottery was all about.

But this country could not contain such a restless soul as Harry for too long. He decided our society was too affluent and that he would now spend his energies in trying to establish a pottery and train tradesmen in the high country of Peru. I will leave others to tell this epic story.

By this time Harry and May had become my good friends, and we exchanged visits as often as possible. I would enjoy arguing for hours with Harry and his very decided views, and would listen with interest to May as she told me of the music world of Nelson, which she enjoyed, and of her life with Harry in different places. When the

Peruvian venture came up I said to Harry "When the day comes that you have to give it up and return to Nelson you are going to find it very difficult to settle down. Why don't you come up to the East Coast and spend some time with us — we are more of a Third World up here." May, that wise woman, agreed, and so it happened, that from 1979 when high blood pressure forced him into leaving the highlands of Peru, Harry came up four or five times and stayed with us. The Maoris loved him, and gathered round whenever he was working on the wheel, with their innate appreciation of a true craftsman. Baye Riddell had come home, and was at that time establishing himself as a potter, and he and Harry spent hours constructing machinery, hunting out clay samples and searching for glaze materials. At one stage Harry took home to Nelson a swag of samples, and produced a meticulous range of pots and glazes which proved most useful and are still treasured.

It is not often in a lifetime that one is privileged to have as a friend someone of the calibre of Harry Davis. His uncompromising integrity, his way of surprising with sudden flashes of humour, his deep-seated caring for the true craftsman, his unstinted outpouring of energy on a cause he felt to be just, made him indeed a very precious human being. We shall miss him.

The 'Crewenna' pots illustrated are part of a dinner set made by Harry Davis and owned by Stan and Joyce Jenkins Harry Davis, 1975



Harry Davis

By Stan Jenkins, Feilding

What was it like to work with a man of tremendous vitality and strongly held views, whose life-style and work were entirely consistent with his philosophy?

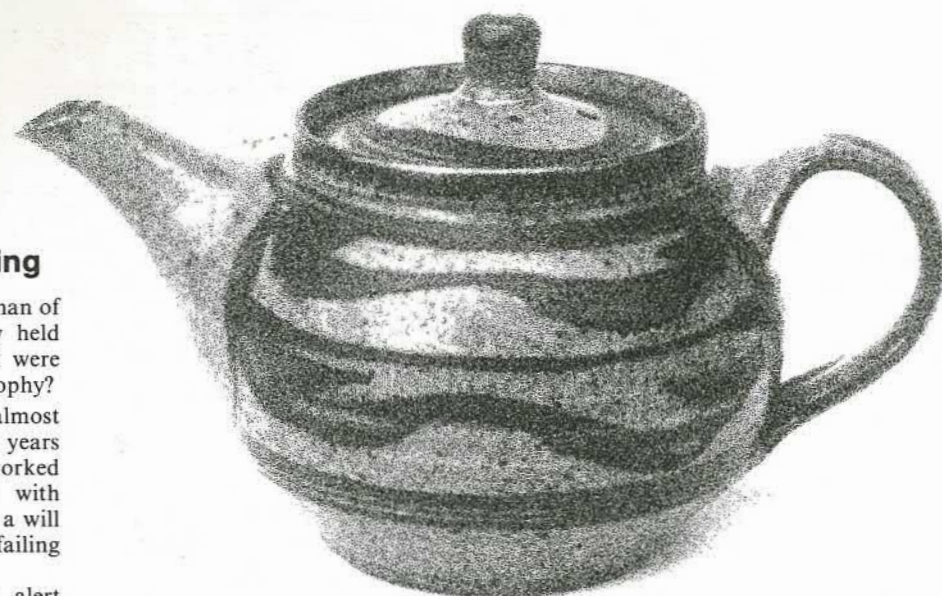
A man who had suffered an almost fatal heart attack less than two years before, yet who at the age of 75, worked on a book and made a film with undiminished intensity, driven by a will that made very few concessions to failing health.

A man who still showed an alert interest in and understanding of many matters outside his chosen field.

A man who would almost explode at any evidence of ego-tripping, woolly thinking or pretentiousness, yet who was the source of a rich fund of humour and anecdote about his early life.

A man who, in spite of being a leader in his field, felt no need to hold the floor to the exclusion of others and who could be most helpful to other potters who sought his aid.

It became my lot to work with such a man when I was asked by Paul Meyers, a Californian potter, to make a film on



Harry and May Davis. It was as demanding as I had expected, but more rewarding than I could ever have hoped for. Even though his writings and the work he undertook with May in Peru showed his concern for his craft and for people, the full force of his personality, his humanity and craftsmanship, became that much more apparent on direct contact. My only regret is that there was not a larger number of NZ potters to have had the same sort of experience; a share of his remarkably extensive knowledge of

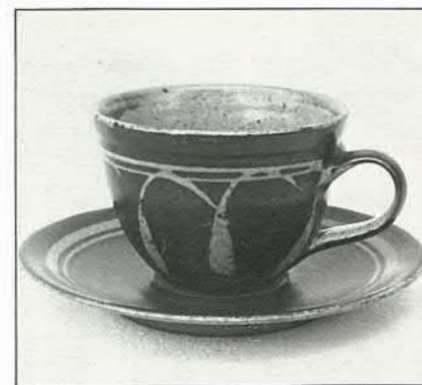
his craft, and a fuller understanding of his philosophy.

When Harry died early in July of this year, the writing for his book on an alternative technology and the shooting for the film were virtually complete. There are also plans for publication of additional auto-biographical material, and collected writings illustrated with drawings and photographs.

Harry's philosophy and its practical application came increasingly in conflict with the trends that he believed are bedevilling the craft movement in all affluent societies. (See 'Handcraft Pottery, Whence and Whither' by Harry Davis. N.Z. Potter 1986/1.)

His very articulate exposure of these tendencies is followed, in his writing as well as in the film, with the very positive solutions that he evolved to help potters who are prepared to face the problems posed by those trends.

Harry Davis had much to offer, and potters everywhere who regret his passing may be relieved to know that they will still be able, because of his final efforts, to gain something from this remarkable man.

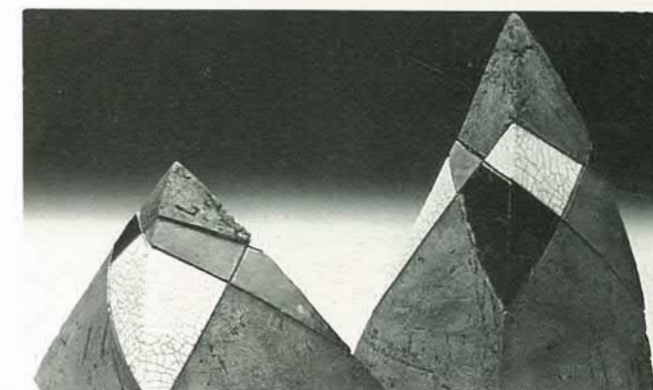


Photos by Stan Jenkins

Invited Potters Exhibition **BLACK and WHITE** at 12 Potters, Remuera

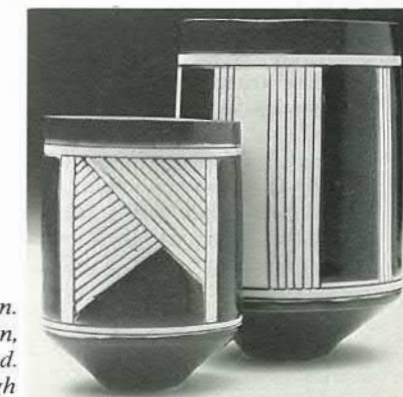


Peter Lange. Disappearing Duck, slipcast earthenware. 18cm high

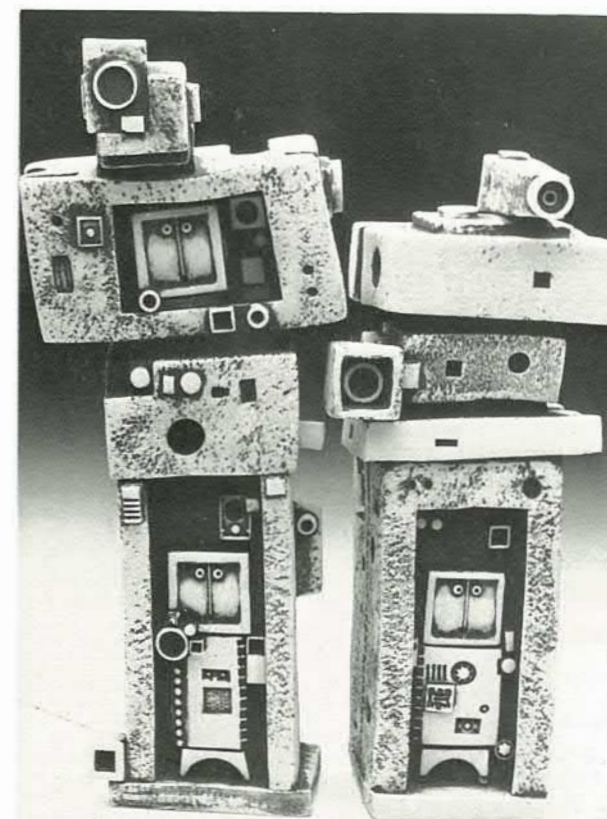


Rick Rudd. Raku boxes, black gloss and white crackle glazes. 19cm and 12cm high

Photos
by
Haru Sameshima



Beverley Luxton.
Porcelain,
black, glaze and unglazed.
12cm and 9cm high



Ted Dutch. Porcelain figures. 28cm and 24cm high

OIL-FED GAS PRODUCERS FOR POTTERY KILNS

By Phillip Robinson, Australia

The availability of waste oil such as sump oil at minimal cost has tempted many potters to seek ways of using it without expensive burner equipment. In doing so they have mostly had to put up with the generation of heavy smoke in the early stages of firing, or a largely uncontrolled rapid rise in temperature to shorten this period. Some methods involve pre-heating with wood, kerosene burners or diesel oil atomising burners.

As a retired ceramic engineer who wished to make stoneware without spending too much, I was also intrigued with the possibilities of sump oil, available in our small country town at \$2 per 200 litre drum, or in some cases, at no cost. A neighbouring potter, Ian Bathgate was also interested.

Some time earlier, after I had built a 100cu.ft catenary arch kiln, I had gone through the usual difficulties with sump oil. First, I pre-heated with wood, then changed to low-pressure air atomising burners. This worked all right, but the change-over to oil was very traumatic, as it involved shovelling out large quantities of red-hot embers, then putting burner blocks in place and starting up on sump oil. The kiln temperature went down rapidly whilst mine rose in proportion.

I then tried pot burners for pre-heating, using information from an article in the *NZ Potter*, where it stated that it was necessary to start up on kerosene before changing to diesel. I wished to use sump oil and so experimented directly with it.

I found that an oil-soaked rag on top of a small mound of nut-sized pieces of insulating refractory brick in the bottom of the pot burner, in conjunction with carefully regulated oil and air supply, would result in excellent steady combustion of sump oil. A luminous flame up to a metre high was sustained, at feed rates up to 13 litres per hour. There was little, or no smoke from the stack.

The 100cu.ft kiln was heated to 700°C, at which stage the air atomising burners had to be brought in since the pot burners were becoming choked with carbon from the cracking of the fuel and the impurities in it. This change-over was again a tiresome inconvenience and I felt that there must be a better way.

At this stage my creaking memory recalled that shortly after World War II, when I was operating a small plant making technical ceramics in Sydney, we had a prolonged gas strike — and a fired kiln. To avoid going out of business

we were forced to find means of firing it and made a small gas generator, based on an illustration of an American unit called a *Vapofier* as advertised in *Ceramic Age*. As this was about 35 years previously, I could not recall the details, but it involved directing a flame downwards onto a pool of oil in a sealed metal tank, thereby raising the temperature to a point where partial combustion took place. A producer, yielding a low pressure gas supply.

After the unit was started with an auxiliary flame, part of the gas produced was fed back to replace this flame and the process became self-sustaining. The little unit we made worked well on diesel fuel, firing a 2cu.ft kiln to 1350°C.

I next happened upon a description of a method of using waste oil to fire a metal-melting crucible furnace. This went a lot further back in time to the turn of the century and was part of an article in *Metal Working*, a manual printed in 1904. In essence it was a simple form of the *Vapofier* and, I thought, just the thing for my purpose.

In this system (Figure 1) a metal

container, thinly lined with refractory (say 25mm) has an air supply pipe entering horizontally from one side, about 23cm from the bottom. This pipe extends almost to an outlet on the opposite side. The outlet, which is slightly larger in diameter than the incoming pipe, is fitting with a refractory-lined tube which feeds the gas produced, into the kiln. Oil is dripped onto the top surface of the air supply pipe and runs down to the underside, where a slot emits an air blast, atomising the oil as it dribbles off. The excess forms a pool on the floor of the container.

To start the generator, the usual oil-soaked rag is lit on the bottom, and the oil and air supply regulated to get a steady flame going. When this is so, the top of the generator is gradually sealed with a cover, taking care that the flame is not extinguished by too much oil or air.

In a few minutes, after the temperature is right, a healthy roar starts up and a clear gas flame emerges from the outlet. The character of the flame depends on the amount of air coming from the open end of the air supply pipe, which acts as

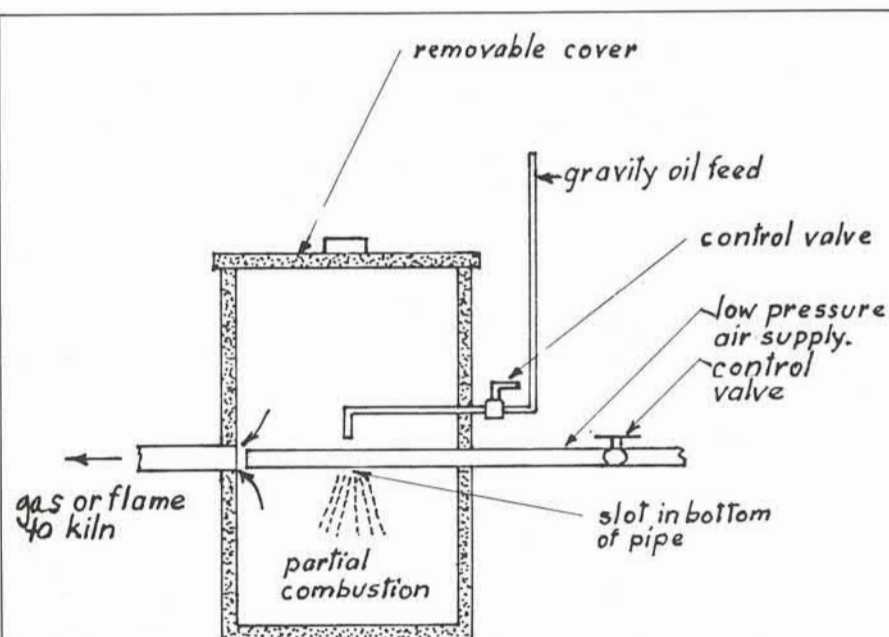


FIG. 1
PRINCIPLE OF EARLY OIL GASIFIER

an injector, inducing the gas produced by vaporisation, cracking and partial combustion of the oil.

Although the illustration of this apparatus did not make it clear, it was quite evident that close control of the air supply, both for primary combustion and for the emerging gas, was necessary and this was fitted to the first crude unit I built, as shown in Figure 2.

A mushroom-shaped plug which was moved back and forth on the end of a rod, controlled the air/gas mix, and the primary atomising air was adjusted by a vane attached to this rod, which closed the atomising air slot as the rod was rotated.

This unit was made from a small oil drum lined with a 25mm thick layer of grogged fire clay held in place with wire mesh as in concrete boat construction. After very little experimenting to get the correct air settings, it worked well and I used it to pre-heat my kiln on one of the two combustion chambers.

It was noticeable that the generator was not operating merely as a remote

combustion chamber itself, as the temperature in it was quite low — flame was not visible and the surface of the drum never reached red heat although the lining was quite thin.

In use, some improvements suggested themselves — better sealing of the cover, since inward air leaks caused small pulsating effects as slight explosions occurred; an oil level indicator to ensure that enough, but not too much oil was fed in; a temperature indicator to maintain optimum operating conditions in the chamber.

As this model appeared so promising, I decided to make an improved version to supply a pre-heating gas flame in each combustion chamber of my kiln, below the atomising burner ports, in such a way that the arrangement did not have to be dismantled when the oil burners were lit up. The new model and its application to the kiln are shown in Figures 3 and 4 respectively.

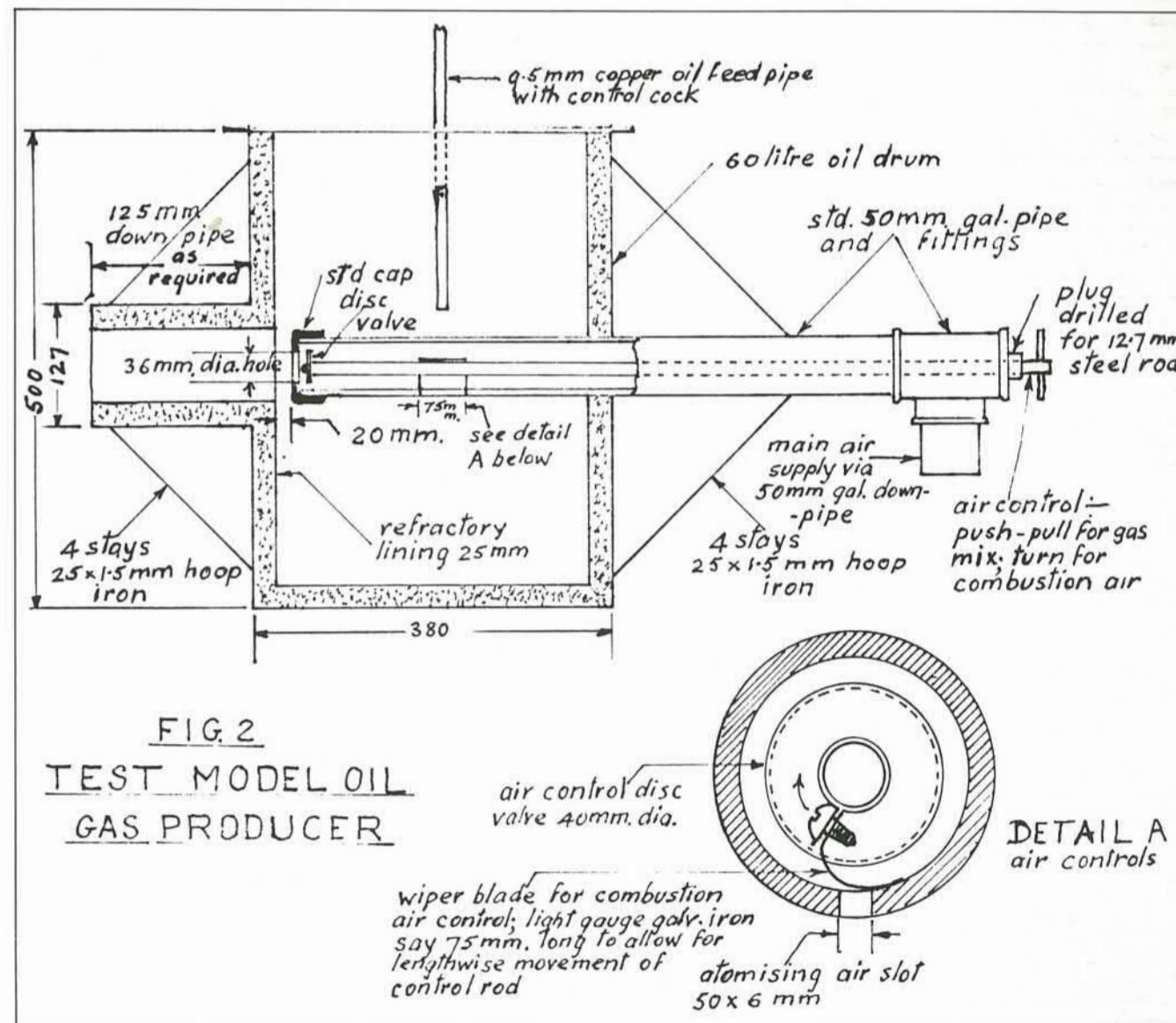
In the meantime, Ian Bathgate was using the first model to pre-heat his kiln, in spite of the intimidating noises coming

from it when it really got going.

My advanced model, due to entirely different air controls, took a little time to get going smoothly, but after teething troubles worked excellently. Unfortunately it was only used once, to fire the 100cu.ft kiln to about 1100°C. I had not had time to fit a temperature indicator to it and the temperature in the chamber rose too high — the air/gas mixture was set too lean, causing ignition at the outlet from the chamber, instead of at the burners. This in turn caused buckling of the chamber at the manifold attachment, and flame leaks.

Following this firing we had to move from our country property into town where such exciting activities were not permitted. However, I am convinced that the system described has much to offer any potter who has waste oil available and has the workshop skills, and interest in building his own unit.

My ultimate intention was to utilise the gas generator for complete firings, not merely for preheating. I am quite confident this could be done.



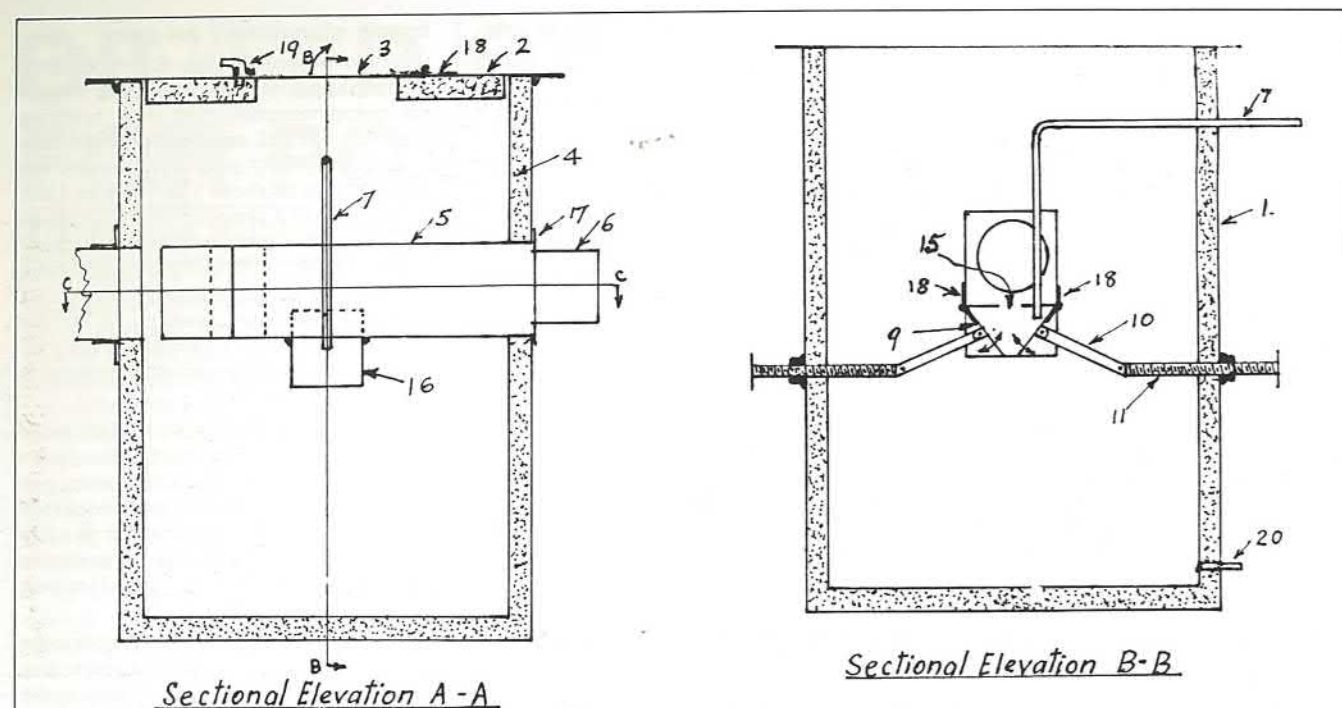
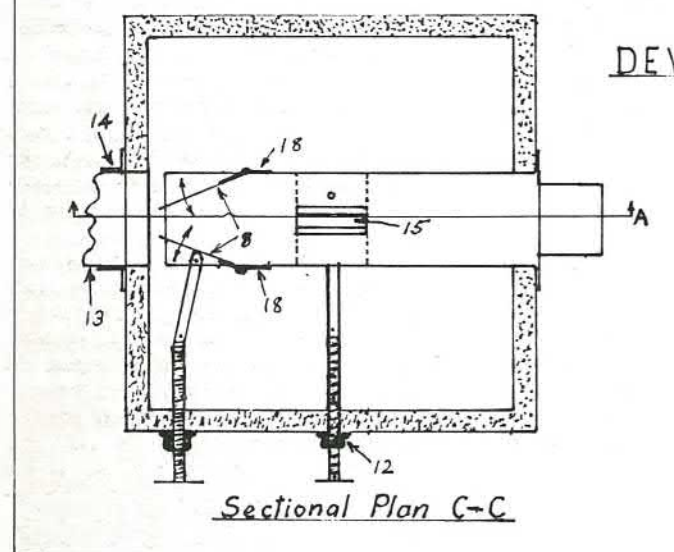


FIG. 3.
DEVELOPMENTAL OIL-GAS PRODUCER



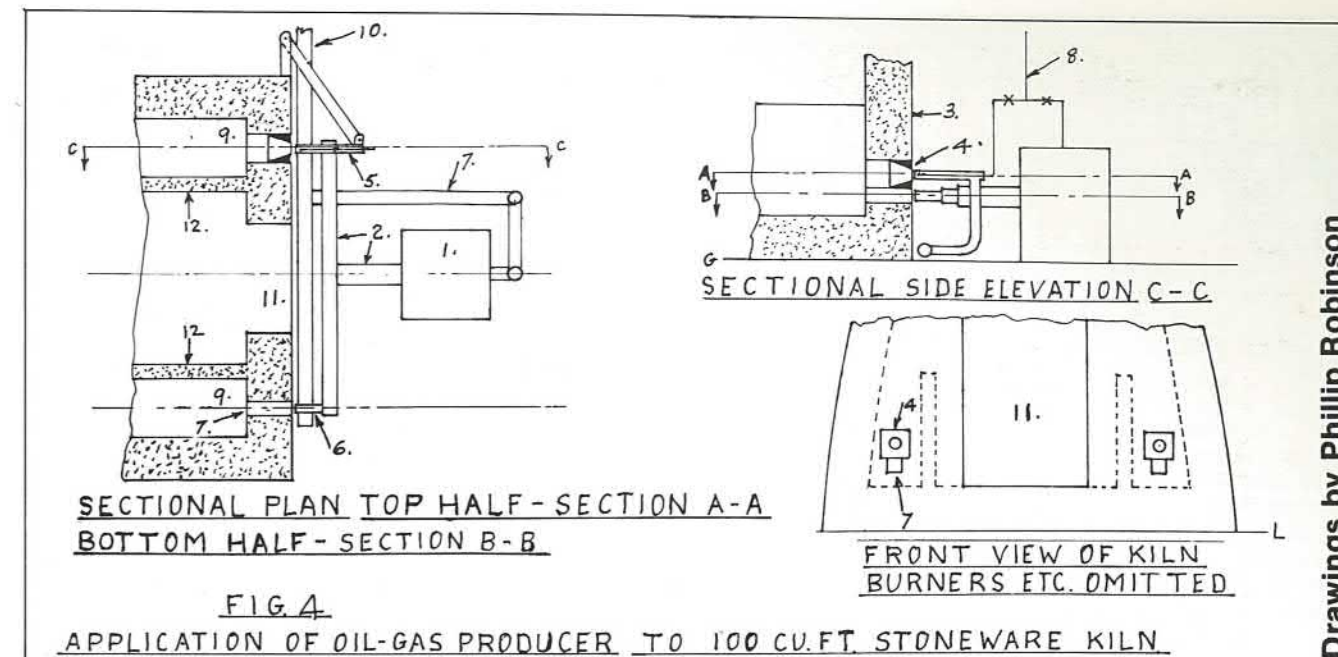
Explanatory notes for Figure 4

- 1 Gas producer
- 2 Manifold; 75 x 75mm square steel tube 3mm thick.
- 3 Front wall of kiln
- 4 Oil burner port
- 5 Oil burner on swinging arm
- 6 Gas burner on manifold (50mm galv water pipe)
- 7 Gas burner port (75 x 75mm)
- 8 Oil supply from overhead tank for burners and generator
- 9 Combustion chambers (30cm wide)
- 10 Air supply pipe; 75mm galv down pipe
- 11 Kiln door; 57cm wide
- 12 Bag walls; 60cm high GL Ground level

Explanatory notes for Figure 3

- 1 3mm steel shell, 450 x 450 x 600mm approx.
- 2 3mm steel cover plate, bolted on at 75mm centres; sealing material under
- 3 Hinged inspection plate; 150mm square opening with screw-handle fastening
- 4 25mm thick grogged fireclay lining on chicken wire support
- 5 Air supply, 100 x 100 x 3mm square steel tube
- 6 75mm diam spigot welded onto flange, for air connection
- 7 9mm copper tube for oil supply from overhead tank; valve not shown
- 8 Screw-adjusted hinged air-flaps for controlling air/gas output mix
- 9 Ditto for controlling primary combustion air supply
- 10 Typical pivoted link for moving flaps, 8 and 9
- 11 Typical 12.7mm diam screwed rod for adjusting flap position
- 12 Welded-on nut for 11
- 13 Manifold for distributing gas to burners; See Fig 4
- 14 25 x 3mm angle for attaching manifold
- 15 75 x 25mm slot in bottom of primary air supply tube
- 16 Plates welded on bottom of air supply tube to confine air between flaps
- 17 Flange welded on air supply tube for joining to shell
- 18 Butt hinges
- 19 Inspection cover handle and screw fastening
- 20 Oil level indicator; 25mm above bottom, with stop-cock (not shown)

Air supply. 220cu.ft per minute blower at 12ins water gauge, with outlet control and U tube on supply line. This air supply also serves the atomising oil burners. Air controls in generator could be completely closed, or opened to excess requirements by means of the screw adjustment. Although it would be desirable to have them exterior to the generator, it was decided to make them in the form shown to get information for further developments. I'm sure a better arrangement could be found.



Barry Brickell, Coromandel, comments on oil-fed gas producer for pottery kilns

The potential of waste sump oil for firing pottery kilns should be considerable, it being very cheap and readily available even in remote areas, but unfortunately very little experimental work has been done on how to get it to burn cleanly without smoke and without clogging the burners.

Before commenting specifically on Mr Robinson's work, it should be mentioned in the early days of NZ stoneware, those studio potters who experimented with old sump oil had a great advantage over those of today. In those days, the oil did not contain the chemicals and detergents that are added to it now, especially oil from suburban garages which serviced petrol-engined cars. This meant that it would settle in containers to a nice clear, clean oil which could be dipped off and put into the kiln burner tank. Modern oil, especially from diesel engines, contains detergents, chemicals and additives which prevent it from settling clear. The fine, colloidal particles of carbon and other (non combustible) materials are almost impossible to filter out and cause a hard coke-like crust or deposit to form over the burning oil surface or the plates on which it drips. Thus the burner will eventually clog up unless the material is constantly chipped away. Also, the cleanest of oil requires some sort of forced draught to make it burn without smoke; in my early days my natural draught sump oil burners would only burn cleanly after the kiln heated beyond about 800 to 1,000°C. Before this stage, we all lived with black smoke and smuts.

Mr Robinson's idea of pre-heating a kiln to about this point, using *gasified* sump oil, and then starting the pressure-atomising burners to take the kiln to its full temperature on sump oil, is most commendable; the only snag that I can

foresee perhaps being the effect that the oil additives might have on the glazes, bodies and kiln furniture. The other alternative of firing up to full heat on gasified sump oil (which he has not yet done) should eliminate this problem.

Most potters do not seem to be very experimental with new firing techniques, but the development of sump oil burners must be, and indeed is, a challenge to kiwi ingenuity.

1. Mr Robinson's oil gasifier uses a refractory-lined drum as shown in his diagrams. If this is kept small, there is little risk of an explosion inside it. Perhaps the waste space in the top half of his drum could be reduced to lessen the volume of explodable gases, by using a shallower drum with the apparatus closer to the top.

2. Some provision would have to be made for de-crusting or cleaning the inside of the gasifier, as solids from the oil would gradually accumulate wherever the oil evaporation takes place.

3. In case of excessive oil accumulation in the base of the gasifier, a cleanable oil overflow pipe should be fitted, emptying into a not-too-big container with covered top, such as a gallon tin with screw cap hole. Hot oil could then be trapped without a fire risk.

4. Devices for regulating the air and oil flow inside the gasifier should be made as rugged and simple as possible. Thus the details in *Figure 2* should be preferred. The heat and movement is liable to jam up or distort anything delicate in the drum.

5. It is inevitable that the gasifier and its burner jet will make a certain amount of noise, a roaring sound when it is working. At least this is better than black smoke.

6. A suggested refinement to help

overcome the problems of carbon or solid matter build-up inside the gasifier drum, would be to arrange several oil inlets at different places inside, with a separate evaporation plate for each. The oil could then be switched over from one evaporator to another inside the drum, while the coke matter is dislodged with a poker through a small hole in the side or top.

7. Regarding explosion risks; while an explosion in the gasifier drum itself would be harmless enough (just a "puff"), one inside the kiln chamber could be quite nasty. With a comparatively crude oil gasifier such as the type we are discussing, it is quite possible for the flame to suddenly go out, and thus raw oil vapour be blown into the kiln. A mere spark or hot brick could then suddenly ignite it with a resulting explosion. The flame inside the gasifier drum could be extinguished, simply by too much or not enough air. So as a safety precaution, it would be essential to have a small gas burner flame continuously burning just beyond the gas outlet into the firebox, in the manner of a pilot light. This could be safely removed after the kiln has reached about a good red heat.

I am sure that given a little time and ingenuity, a safe, reliable, quiet, very controllable and powerful oil-gasifier-burner could be designed for pottery kilns. I would suggest that an *LPG* gas burner be used to initially heat the gasifier to get it started and that some spare heat from the kiln firebox be induced to flow around it at a later stage of the firing.

Mr Robinson's design, using a partial combustion arrangement is a good basis for experiments, but an *external* heating system should improve the gas quality as well as overcome the problems mentioned above.

NOEL PYECROFT brickmaker

By Leo King, Auckland

Brickmaking has been in Noel's family for over 4 generations and is an industry which was far more common in the past than it is today.

Noel lives and works on Hayling Island, close to Portsmouth on the south coast of England and joined to the mainland by a bridge. He is a builder and has a fund of other skills to which he can turn his hand. With the help of his two sons he makes and fires bricks once every 2 years, using a traditional method which has provided the bricks from which most of the houses in the old city of Portsmouth have been built.

It was often a practice in the past, where a number of houses were to be built — the rows and rows of 'semi-detached' are a good example — for the bricks to be made on site thereby obviating transport problems.

However, Noel makes his bricks today on his own 40 acres of land on the eastern side of Hayling Island, within a few hundred metres of the sea. In Roman England his land bordered the sea which has now receded as the result of natural environmental changes and human intervention.

The evidence of human occupation is there for the looking. On heaps of

weathering clay it is easy to find shards of Samian ware and early British pottery. Noel has also found what appear to have been salt pans; constructions lying about 3 metres apart and orientated to the south-west, providing access to sea water and to sun, and constituting further examples of Roman engineering.

The materials used for the bricks and described as 'brickearth' is dug from his land to a depth of about 1.5 metres using a bulldozer. In past years Noel has dug by hand to about 75cm which was the limit set by the water table. Other material, bought or acquired from other brick-making concerns and dumped on Noel's land over the last 20 years, is mixed with the locally dug material as and when required.

In the dry state the material has a light sandy texture and is described as being 'strong' or 'mild' according to the amount of sand present. It weathers in heaps whose height is graded from a maximum of about 1.5 metres. That which is selected for brickmaking is prepared by digging over to a depth of 15cm with a clay hoe to remove stones and shards. No mechanical screening is used and the job is often undertaken by Noel's youngest son for pocket money.



Partially dismantled fired clamp

The other component of the brick is described as 'scavenge ash' and is obtained from many local sources. It is unburnt fine coal, ash and clinker which is the residue of fire grates such as those of the steam wagons of the local steam railway, *The Watercress Line*, or from army camps of the First World War which existed in the area. This material, much of which has been lying on the property for a long time contains a proportion of carbonaceous matter such as leaves, tree roots and other vegetable matter which has rotted down over a period of up to 60 years.

Depending on its 'strength' assessed by Noel, the scavenge ash is added to the clay in the ratio of 1:4 or 5 having been mechanically screened. The power for this operation is provided by an all-purpose diesel engine which, through a hand-built intermediate gearbox, also drives the pug/extrusion machine and the winch. The latter is used to haul a skip full of material, clay or ash, loaded by hand from the graded heaps, up to the pug mill. The skip, made from an old drum is mounted on a trolley (built in 1871) which runs on a portable narrow gauge track which is moved progressively across the heaps.

The clay extruded from the mill is formed into bricks in wooden moulds dusted with sand to prevent sticking. Removed from the mould, the bricks are transferred to the drying field. Here they are stacked, the outer ones being 'skintled' — turned at an angle to assist uniformity of drying — and covered with gabled wooden roofs which afford weather protection. Prefabricated wooden shuttering called 'lewes' (it might be interesting to speculate on the origin of this word) are used to cover the sides of the stacks and control the rate of drying. The bricks are only turned once.

A considerable amount of plant has been built up over a number of years and although this is mostly labour intensive it represents, in combination with the large stocks of raw material, a considerable investment.

After drying, the bricks are used to build a 'clamp' in which they are 'burned' or fired. Starting from a saucer shaped base, Noel builds a rectangular wall about 10 by 6 metres and about 2 bricks high using 'burnovers', partially fired bricks from previous firings. The volume enclosed by this wall is filled with the same scavenge ash as that included in the brick mix and which has been dried, but not screened. Upon this the green bricks are stacked in very close proximity, forming a solid volume up to about 3 metres in height. The direction of the successive courses is varied and sometimes a light dusting of scavenge ash separates them.

A clamp of this size would contain about 100,000 bricks. This method of burning bricks seems to have first appeared in Belgium about 200 years ago and has been used to fire up to 3 million

bricks at a time.

The base wall, already laid, is continued upwards during the building of the clamp, with more burnovers to form a case around the unburned bricks. It is also continued over the top.

Ignition of the combustible material in the base of the clamp is effected by the introduction of a small torch of kindling wood into one of the 3 or 4 fire holes (about 15 by 7cm) which were left in the base wall during its construction.

Burning generally takes about 7 weeks and during this time little attention is paid to it except to move the sheets of corrugated iron which have been placed around the sides for weather protection. This is sometimes used as a simple control over the effects of strong wind which may occur during the burning. The top of the clamp is also protected with corrugated iron.

Assisted by the burning of the combustible material within the body of the bricks, temperatures in the clamp rise to between 900 and 1100°C in a strongly reduced atmosphere.

Because of the time duration, nature of the burn and the variability of temperature gradients within the clamp, the quality of bricks produced is not uniform; fully fired hard bricks occurring mostly in the centre and towards the base, and lower fired softer bricks at the top and along the sides. There are also a number of breakages.

The considerable reduction in the volume of the scavenge ash in the base of



Rear view of the clamp showing fire holes close to the bottom corner

the clamp, due to combustion during the burn, causes some movement to take place as fired bricks drop down into the space previously occupied by the ash. This, together with shrinkage causes the sides of the clamp to move inwards, especially at the top. This inward leaning is guaranteed by the prerequisite of building on a saucer shaped base.

Noel prefers to sell the whole clamp, but if this is not possible it is dismantled

progressively according to demand. All fully fired bricks, which have a soft dark red colour, are in great demand for buildings, while burnovers are either used for other less demanding requirements or retained for casing the next burn.

The knowledge and skill of Noel Pyecroft and his family make an unassuming contribution to the retention of our traditional human crafts.



Leo King, left, with Noel Pyecroft at the clamp. The case of burnovers is easily visible

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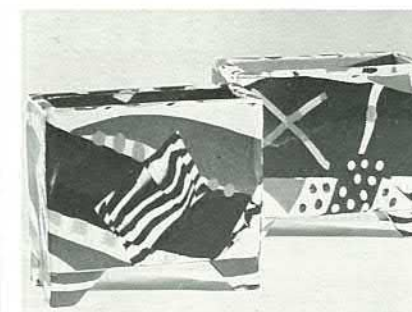
☆ 25TH JUBILEE EXHIBITION ☆
Auckland War Memorial Museum

Selectors: Ann Ambler, President ASP
and artist Carole Shephard

Photos of pots by Ces Thomas



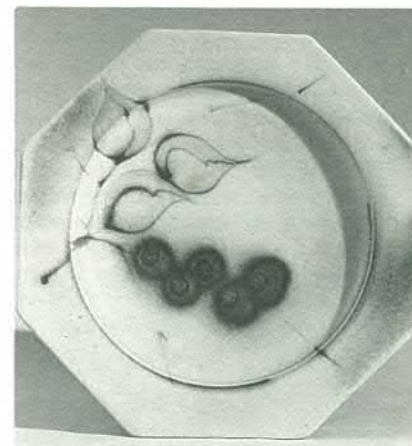
Guest potter: Warren Tippet
now working in Australia



Jeannie Van der Putten: Inlaid vases



Moyra Elliott: Slip painted terracotta



Peter Collis: 'Cherries' stoneware



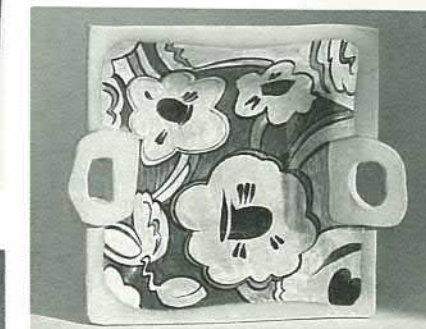
Scott Hockenhull: Earthenware



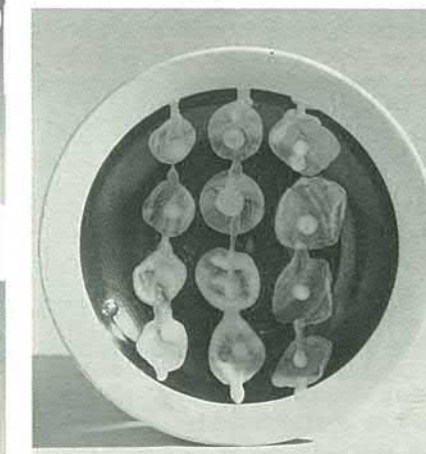
Greg Barron: Stoneware,
woodfired and salted



Dugald Page: 'Day After'



Sally Vinson: Slip decorated
earthenware



Brian Gartside: 'Tower', multiple
fired stoneware

THE FIRST NATIONAL AUSTRALIAN CERAMICS SYMPOSIUM. APRIL/MAY 1986

The New Zealand View

By John Crawford, Westport

Ceramic symposia are common in Europe and North America, but are a new phenomenon to this part of the world. The object of this symposium was to gather potters from throughout Australia, along with one New Zealand and one American guest, to work towards an exhibition within a limited time scale of three weeks.

All materials, work space and equipment were provided in the excellent ceramics department of the *Canberra School of Arts*, with the mood for the symposium being set on the first night when the students from the ceramics department arranged a welcoming party. Here we got to know one another over a glass of wine and to meet the students who opted to act as assistants during the event. Then off to our home for the next 3 weeks — a group of mobile homes in a well maintained camping ground some 5 minutes drive from the school. You could if you wished have a free bicycle! I found it quite cool in Canberra with evening temperatures dropping to 4 degrees, but with clear days reaching 22 degrees most afternoons. Canberra is a modern low-rise city totally planned with areas for residing, working, shopping, all separated by long green areas, parks and lawns interconnected by very good four lane highways.

On my first morning I was woken by the screech of cockatoos and rosellas; closer observation brought into view pink gallahs and black and white jay birds.

Trying to remember 22 new names and faces was difficult on the first day, and finding your space and beginning to plan what you would do over the next 3 weeks seemed to take most of the day. We soon got to know one another spending time working, designing and talking together. The true process of communicating was underway with our mutual obsession with clay being the common bond.

Being asked to have a finished work for the *Myers* collection gave an added driving force, making it important to give of your best, though I feel this would have happened in any case.

Slide lectures open to the public, given by each participant in the evenings helped us to understand one another's work, the processes and concepts. The symposium allowed an interchange of ideas and technologies not possible in a



John Crawford.

large conference. Living and working together for a period of 3 weeks provided an opportunity for informal exchange.

Malcolm McGregor of Western Australia said "It changed our preconceptions and prejudices and showed there is value in different approaches which we had previously dismissed. There was a questioning of attitudes of the education all had been through and of more philosophical matters."

The exhibition held at the end of the symposium was one of the highlights with everybody working hard to complete their works. It was staged in the foyer of the *Canberra School of Art* gallery as the first *National Australian Ceramics Award* exhibition was in the main gallery.

In an attempt to give readers some idea of the diversity of approaches represented at the symposium, I will try to summarise each potter's work, something I know is impossible as each one deserves a full length article.

Photos by John Crawford

Liz Russell — Orange, N.S.W.

Liz worked on large sculpture up to eight feet tall. Pieces completed during the symposium included a series inspired by aboriginal death poles, reduction fired with black and orange glazes. Liz is currently holding an artist in residency in the State of Orange and is enjoying the working freedom this allows her.

Martin Halstead — Orange, N.S.W.

Martin won the under 26 section of *Faenza International Ceramics Award* during the symposium. Martin is a full-time potter producing works some of which are styled from string instruments. Large forms with matt glazes, acid etched.

Brendan Hackett — Renmark, South Australia

Brendan produced sculptural forms from wheel thrown portions cut and re-assembled.

Nori Dyer — Darwin

Nori threw small well-proportioned boxes with tall building forms on top. These had a sense of scale that produced a feeling of distance. She made a work entitled 'From Darwin to the Big Smoke' for the exhibition, that combined raku and high fired elements.

Carina Platt — Darwin

Carina's Leach style jug and bowls provided a good bench mark to measure the success of works at the symposium. Carina intends working with a wood fired kiln on her return to Darwin.

Mark Drapper — Sydney

Mark's small wheel thrown ritual bowls on stands, with handmade additions, were wood fired and placed near the fire-box to allow dramatic flame and ash effects. His work has a timeless quality almost as though they are artifacts.

Linda Drapper — Sydney

Linda worked with a square slip-cast form with hand moulded additions, to make dark spiky works of an aggressive nature that surrounded an all white oasis with blue palm trees.

Stuart Thorn — Tasmania

Trained with Alan Peascod and had been making large works lusted in black and silver. He had recently changed

to hand moulded earthenware dishes inlaid with coloured slips.

Ben Richardson — Tasmania

Wood fired wheel thrown works with rope decoration and faceted sides. Ben's work relied on simplicity of form and fire-marking for its quiet presence.

Lee Farrell — Hobart

Lee's porcelain boxes and tea-sets, brush decorated, had a quiet confidence and showed caring craftsmanship. Works you would like to own and use to enhance your everyday life in a special way.

Shelley Hilton — Queensland

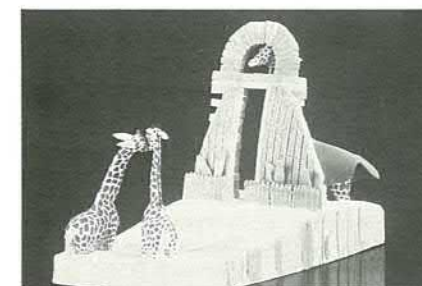
Shelley worked with large slabs of clay transforming them with textures similar to those found on a sandy beach, including footprints. The work was low fired then painted with commercial paint to provide the precise effect she required. Shelley did not feel works should have to have fired glazes. Paint gave her total control.

Alex Taylor — Queensland

Alex, although a good thrower, produced large flat press moulded plates decorated in a geometric manner and black fired.

Andrew Tainsh — South Australia

Worked with stained porcelain clays creating small-scale sculptures of giraffes changing clothes and conforming. A number of his works had a social statement from the maker inherent in them.



Andrew Tainsh. Stained porcelain

Vicki Redman — South Australia

Press moulded bowls with inscribed birds in majolica glazes and gold lustre. Slab vases on tall legs complete with ceramic flowers.

Robin Cleaver — Melbourne

Robin worked an interesting medium, that of steel and clay fired together. Steel armatures were fired to 1000°C to pre-shrink them, then a thin skin of slip-cast clay was worked over the steel; then black fired, resulting in an exciting combination of matt black colours and textures.

Alice Nickson — Melbourne

Hand built figurative sculptures of gymnasts; people in city environments.

Earthenware temperature with coloured slips, stains and glazes, once-fired.



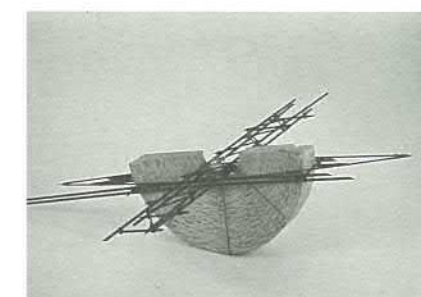
Robin Cleaver. Steel and clay sculpture

Craig Fletcher — Western Australia

Produced finely crafted sculptures of geese in porcelain with press mould and hand building techniques. The work being true to reality, with no glaze, or low fired in sawdust to give a brown-black mottled effect. Craig's excellent ability as a sculptor also allowed him to work in bronze.

Malcolm McGregor — Western Australia

Malcolm's work has been strongly influenced by his environment and involves many segments of ceramic work making one installation. He uses any building techniques he feels suits the objects he at present wishes to make, including wheel, handbuilding and press moulds. The piece produced at the symposium revolved around the rebuilding of Fremantle for the *Americas Cup*.



Malcolm McGregor. Fremantle sculpture

Cheryl Sobott — Victoria

Cheryl trained in London and lived in Africa before coming to Australia. Her work was conceived as one, but consisted of a great number of very small pieces all hand built. They were arranged into a large tableau consisting of small bound figures, cylinders, tools, discs and bowls. All were black fired and some bound with bright fabric and leather.

Sibohan Raggatt — Victoria

Sibohan worked on life sized figures produced by forming appropriately shaped tiles and then bolting these onto wooden frames. Her gangster with gun and domestic woman had an animated quality larger than life.

Jane Barrow — N.S.W.

Jane completed an official apprenticeship at Bizen, Japan. The works she produced were press moulded oval pots with inlaid fire-mark shadows supposedly produced by the foot rings of other pots. The basic shapes had wheel thrown additions and were once-fired in a bizen style kiln.



Jane Barrow. Inlaid wood fired stoneware

Edwina Kearney — Victoria

Edwina worked with bone china, casting pillows in black and white with inlaid designs. Her work was very demanding and time consuming — the result being well worth all the effort as they were extremely translucent.



Edwina Kearney. Bone china pillow

Gene Paluski — U.S.A.

Gene's work was both figurative and narrative with most pieces having a story to tell. Gene worked with a clay body very close to Egyptian paste, coloured with stains and fired to 1000°C.



Cheryl Sobott. Black fired stoneware

Alan Watt, Head of Ceramics at the *Canberra School of Art* is to be congratulated on his foresight in staging the first *National Symposium* in Australia. A special mention must be made of the ceramics students from the school who arranged day to day events and made life at the symposium so much fun.

I would like also to take this opportunity to thank *Fletcher-Brownbuilt* for their generous support in financing my trip.

The Philips Glass Award 1986

AUCKLAND WAR MEMORIAL MUSEUM



by Sam Halstead,
Albany.

Jurors;
Peter Raos,
Glassblower, Auckland
Pamela Elliot,
Director Compendium
Gallery,
Devonport
Mark Fazackerley,
Stained glass artist,
Christchurch

Selector; William Morris,
Glassblower,
Pilchuck USA

Anne Robinson with her award winning pate de verre bowl

This year's *Philips Glass Award* exhibition was a great improvement on last year's effort and although the overall standard was fairly high a few pieces stood out for having an "unexpectedness" about them.

Ann Robinson's winning *Pate de Verre* bowl was one such piece. It had a strong, familiar form but gained its effect from subtle surprises in texture, thickness, colour and radiance. The polished broad edge and the changing internal sugary texture made it a piece you had to adjust to while looking it over.

Another exhibitor whose work rose above levels generally expected of 'craft' was Garry Nash. He had three huge, solid vessels on display that featured strange

symbols and calculations floating about their surfaces. These pieces seemed to somehow stir up the subconscious and had made a strong impact on many of the people I spoke to at the show.

Beside Garry's work, some of the other expressive hot glass looked either too obscurely personal or too easily absorbed, although Peter Raos' comical and quirky totem-like figures were an exception. Other works that appealed to me were John Croucher's large bowls and Peter Viesnik's paperweights. The hot glass craftspeople are all following their own quite different directions now, which is surely a sign of the maturity of the craft in New Zealand.

The same can not yet be said for flat

glass; it is still hard to identify the work of any particular flat glass worker in a group exhibition like this. There were very few trademarks of "fingerprints" in styles on display. I suspect that stained glass craftspeople are still more concerned with exploring the medium than they are with developing an identifiable style. As most of them are architecturally oriented and need to work in response to architecture, this could be expected, but surely the freedom of autonomous flat glass provides the rare opportunity to let fly with something a bit more personal? To be fair, apart from two atrocious panels, the work was generally well done, but in a kind of expected, characterless way. There seemed to be very little depth, no real magic and no message from



Photo by Ray Foster

Award winner;
Pate de Verre Bowl by Anne Robinson

anyone anywhere.

Only 2 or 3 panels were truly glass leadlight designs and the bulk of the rest looked like sketches turned into glass. The only Merit award of the show went to Holly Sanford for her three-panelled screen. The whole piece is an exploration of the various effects that can be achieved with leaded glass and was confounding to the senses. From any one angle it took a while to work out whether you were looking at something, through something, or at the reflection of something.

I also liked the strong zippy lines of Marg Wesley's panel and although it featured some bright neon, the whole thing worked. It did not just cruise in on the tails of a strong technical effect.

Only two pieces showed any local influence, which is surprising when you reflect on how many artists claim to draw inspiration from their environment. Linley Adams produced a table-top sculpture (based on a Maori lullaby) which gave the impression of multi-layered depth both in meaning and structure. It was necessary to read her explanation in the catalogue to fully understand it and although that took away some of the mystery it did deepen the appreciation. Gabrielle Martin's very structured Polynesian panel comprised repeated painted, leaded and foiled motifs and had a nice wobbly lilt to the lines.

I will admit I went away from the show feeling good about it, but on reflection I think that two or three really strong pieces (and maybe the company and the wine?) were responsible for that impression and that after all the exhibition was good rather than great.

Merit winner;
Three panel Screen by Holly Sanford



Photo by the artist



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Photos by Bob Heatherbell



Ian Hutchison. White Stoneware



Vic Evans. Wood-fired stoneware



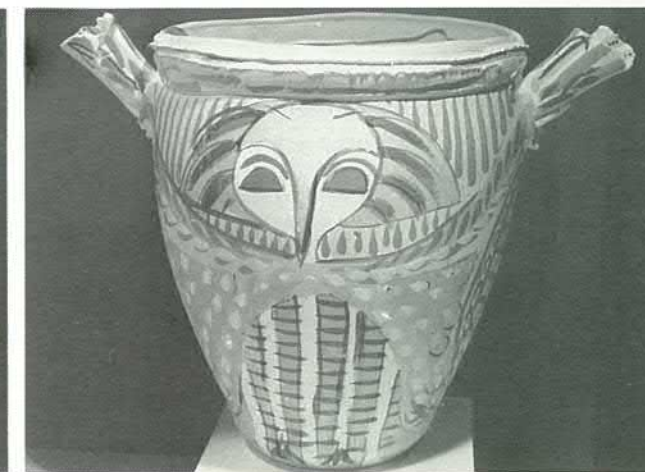
Christine Bell-Pearson. Stoneware



Bob Heatherbell. Wood-fired Shino

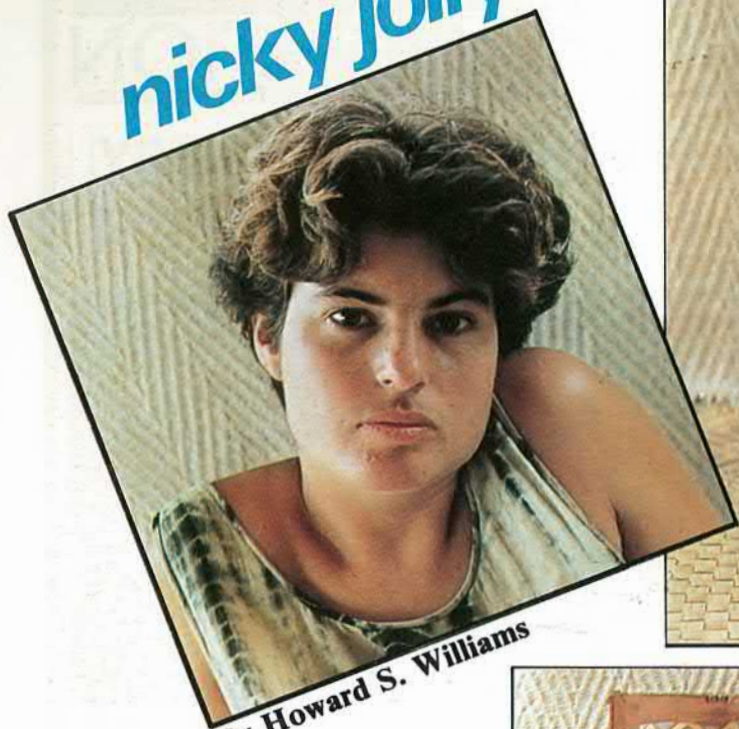


Meg Latham. Porcelain deck-chair

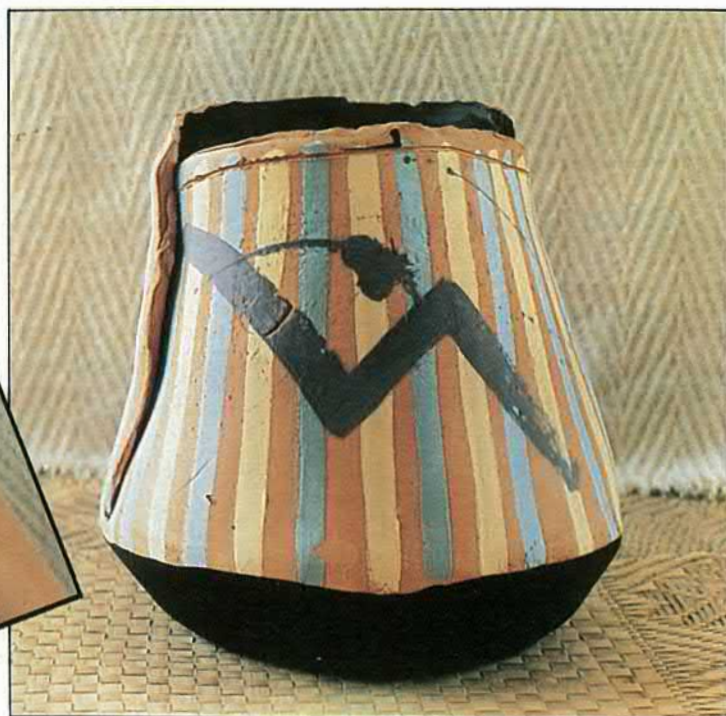


Christine Boswijk. Earthenware

nicky jolly



By Howard S. Williams



Nicky Jolly first came to grips with clay in a serious way in 1980 when she became apprenticed to Peter Lange at the *Potters' Arms* co-operative in Auckland, where after a year she became a working member of the group, making mainly domestic ware. In 1982 she received a *QEII Arts Council* grant that enabled her to work with Renton Murray for 2 months, then with Barry Brickell for 3 months.

With this background of good pottery training she decided to change directions in her work and spent the next year at the *Otago Polytechnic's* ceramics course, specialising in sculptural raku. In 1984 she worked part-time for *Western Potters Supplies*, spending the rest of the time working as a member of the pottery co-operative in Hamilton, *Earthworks*.

The next year Nicky returned to Auckland to work again at the *Potters' Arms* while supplementing her income as a part-time waitress. Here she further developed her interest in sculptural pieces with low fired colours, including some recipes from visiting American artist, Bob Shay.



Photos courtesy NZ Crafts Council

Nicky particularly enjoys experimenting with clay, allowing it to respond in its own way — her forms are made quickly and then reworked at the leather hard stage. Finishing can include oxides and glazes, or paint, leather, fabric and other materials. Her new work has been exhibited several times including a major show at *New Vision Ceramics*.

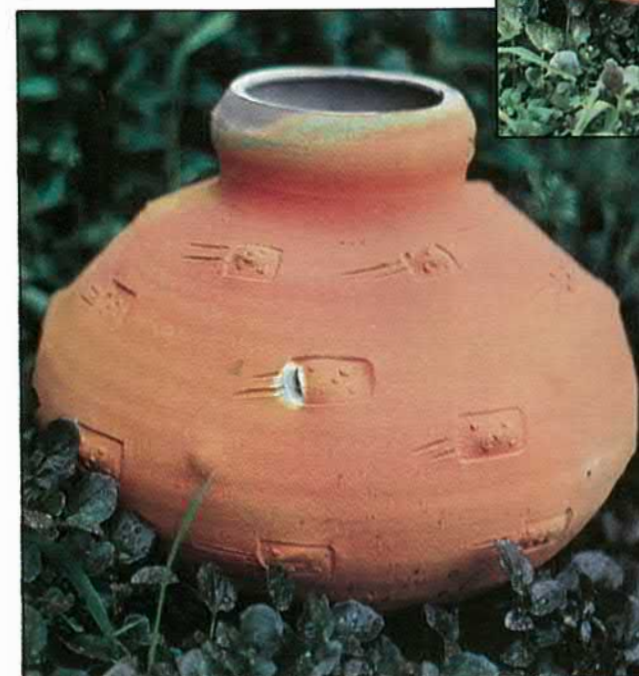
This year Nicky decided to further her knowledge with travel and is spending several months in Australia, before hopefully studying pottery in Papua New Guinea with the help of potter/author Margaret Tuckson, in 1987.

STEVE FULLMER

By Doreen Blumhardt, CBE, Wellington

Glowing sunshine was the visual impact when viewing Steve Fullmer's exhibition at the *Potters' Shop*. The pots were literally vibrant with colours ranging from bright yellows and greens streaked with black texture, through orange to a deep rusty red. The matt dry surfaces seemed to make the colours even more intense.

On the whole the forms were simple thrown shapes, sometimes joined together, with surface decoration of fine



lines scratched into the clay. Over the years I have seen many pots in many countries, but cannot recall seeing colours like these more sensitively treated.

The scratches, holes and bulges in the clay seemed to have come from influences of 'primitive' potters of New Guinea, South America or Africa, but Steve had used these devices in his own special way. Quite striking were a group of *Walking Mudfish*, each ingeniously devised from a large thin slab of clay which formed the body of the fish, with elephantine supports clasping it as though with hands.

Steve Fullmer, originally from California, has been in New Zealand since 1973 and is making an impact here with his colourful approach to clay. As this year's winner of the *Fletcher Brownbuilt Pottery Award*, he has proved himself as an outstanding artist-craftsman.



at the Potters' Shop,
Wellington



YOU'RE A WHAT?

By Geoff Ireland Canada

This article was originally published in the newsletter of the Manitoba Crafts Council, when Geoff Ireland was the editor.

"I'm a craftsman. I make things by hand."

"Oh, uh, that's interesting. So, how about that big game Sunday, eh?"

How many of us have had some version of this conversation? I particularly enjoy it when I'm wearing a three-piece suit and talking to some lawyer or captain of industry on an airplane. Then I increase the poor guy's confusion by talking about quartz inversion or thermal expansion coefficient, or something.

"Ah, so you're in R & D or the aerospace industry? Who do you work for? Come on! You sit in a basement and play with mud? Stewardess! Another Scotch here please! Excuse me, I'd like to get a nap in before landing."

It's strange that we who invented industry and have been responsible every step of the way for its progress, are now being ignored by it. We don't get no respect! Not to worry, the pendulum will swing our way again!

Twenty-thousand years ago, the only able-bodied man in the tribe who didn't have to hunt was the guy who made the spearpoints and knives to ensure the hunt's success. This guy, the original craftsman, got respect. He founded dynasties of toolmakers and enjoyed great status. Meaning, of course that he was among the last to starve in the lean years.

The Stone Age, the Iron Age, the Bronze Age — whole eras of human progress are referred to by the products of their craftspeople! Moving right along with history, what's the first thing anybody thinks of when they hear the words Ming or Sung Dynasty? Vases! Pottery! Craft! Culture! How about the Renaissance? Yes folks, prior to the current technological age, the history and fortunes of the human species were known by artifacts, the products of artists and craftspeople.

So what happened? Oh world, why hast thou forsaken us? Well, I'll tell you — we did it to ourselves.

Remember "The Industrial Revolution"? That was when some fool craftsman invented "mass production". And we became part of that "mass" doing the producing, and people no longer had to fork over a chicken or a bushel of wheat to Fred the Blacksmith for a plowshare, or Pete the Potter for a pot to

pee in. What we went and did was invent "the middleman", and very soon the public came to associate our products with the purveyor of same, and we came to associate the public with the same guy. The personal contact was lost, and with it, our high social standing. People no longer felt they couldn't do without the person who wove the cloth; they learned how to depend on the person who sold it to them.

So, while progress has marched on, and never without the aid of the artisan, the artisan has been forgotten, as the breadth of the buffer between craftmaker and craft user has increased.

Another factor, of course, has been the splintering of the craft community along the way. Some craftspeople, such as carpenters, masons and plumbers now call themselves "tradesmen" and sneer at the rest of us. Others: machinists, TV repairmen, pipefitters and the like, call themselves "technicians". And then, of course, there are architects, engineers and their ilk, who archly refer to themselves as "professionals".

Next time you're at a cocktail party and some architect asks what you do for a living, say: "Oh, I'm a craftsman, like you". Then proceed to explain yourself, and count the number of raised eyebrows in the room. Such architects might even refer to themselves as "craftsmen" when they're trying to impress someone with their dedication or integrity, but to be equated with a mere wood-turner ...?

The point is, we should be proud, and I think most of us are, to call ourselves craftspeople, but we still "don't get no respect". Therefore we must all make an effort to instill that respect for our ethic, our integrity, our products and the feeling that produces them.

What this means is that we have to be professional. We have to either perform the functions of the middleman who sees to business, promotion, marketing and quality control, or ensure that the middleman we use takes care of these things professionally. We have to make certain that everything we sell makes the statement that it took talent, skill, and dedication to make, and that no machine could produce something so good.

People thought we were special once, now they just think we're odd. We're still here and we're still special, we just have to remind the people again.

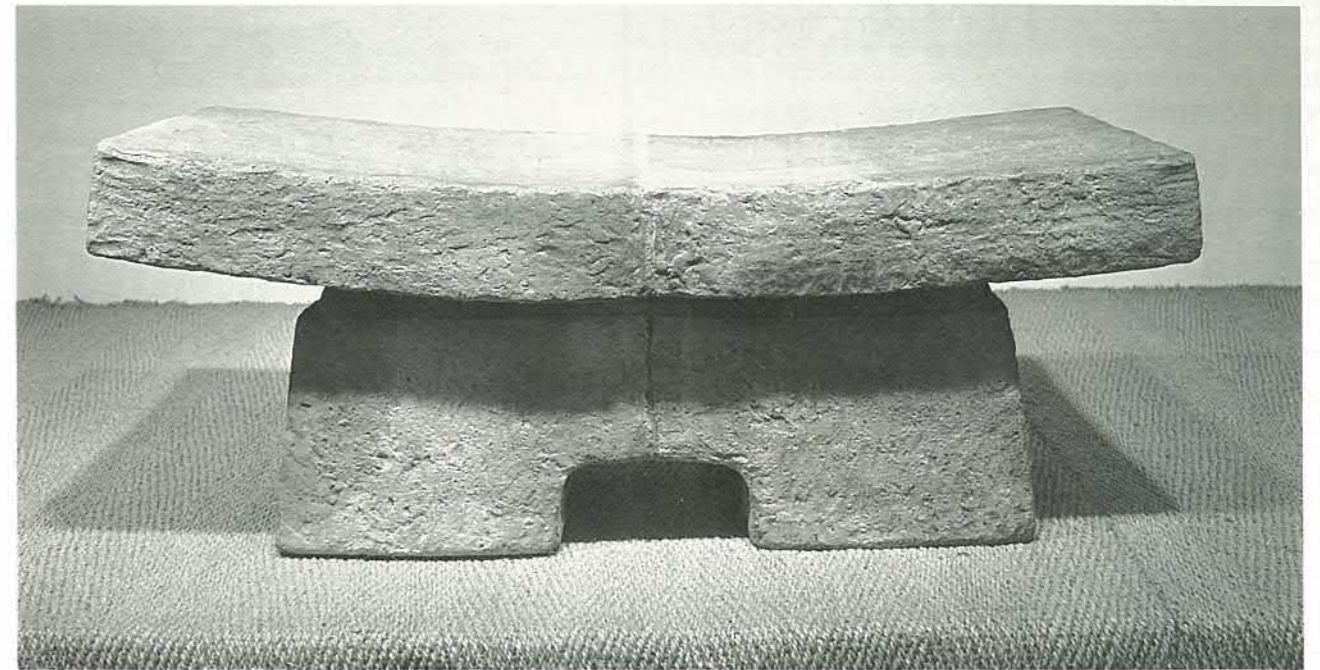
RICK RUDD Albany Village Pottery

Standing male torso from Rick Rudd's recent exhibition *Not Only Raku*, at Albany Village Pottery. This ceramic sculpture stands almost as tall as Rick himself, unlike two other pieces which are now in hiding — they were sculptured torsos under 30cm high, one glazed black and the other in terracotta. Both were stolen from the gallery on the exhibition's closing day. We would naturally welcome any indication as to the whereabouts of these hot bodies.



Photo by Ces Thomas

PHILLIP LUXTON Architectural and Landscape Sculptures New Vision Ceramic Arts, Auckland



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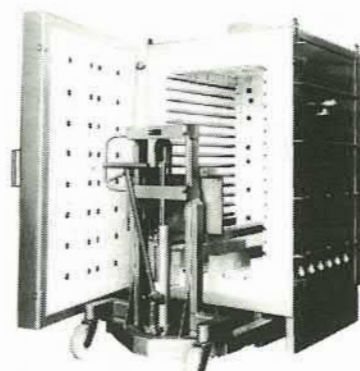
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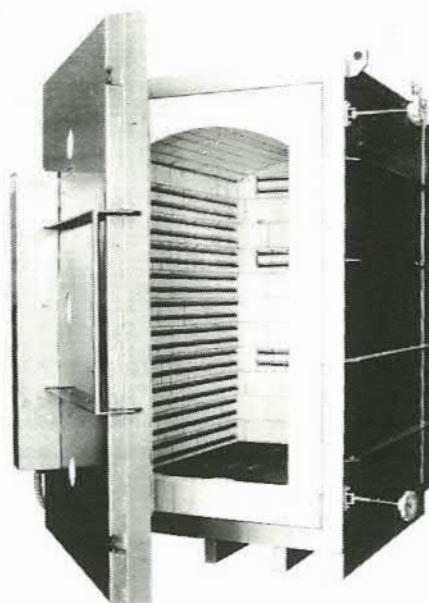
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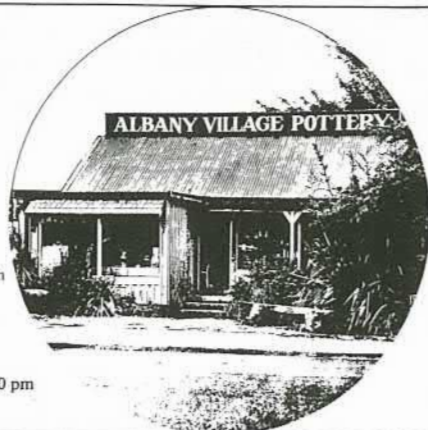
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COTTER KILNS

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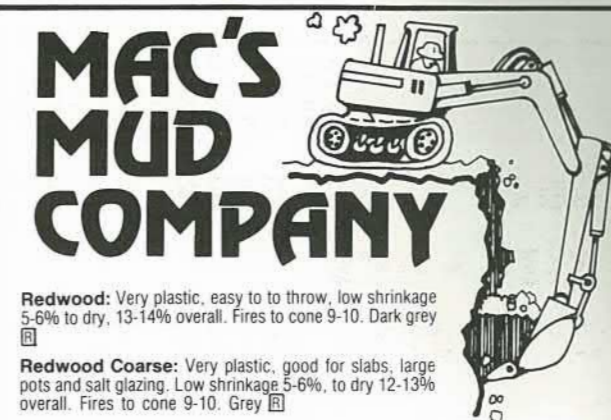
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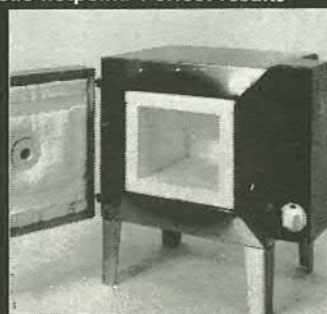
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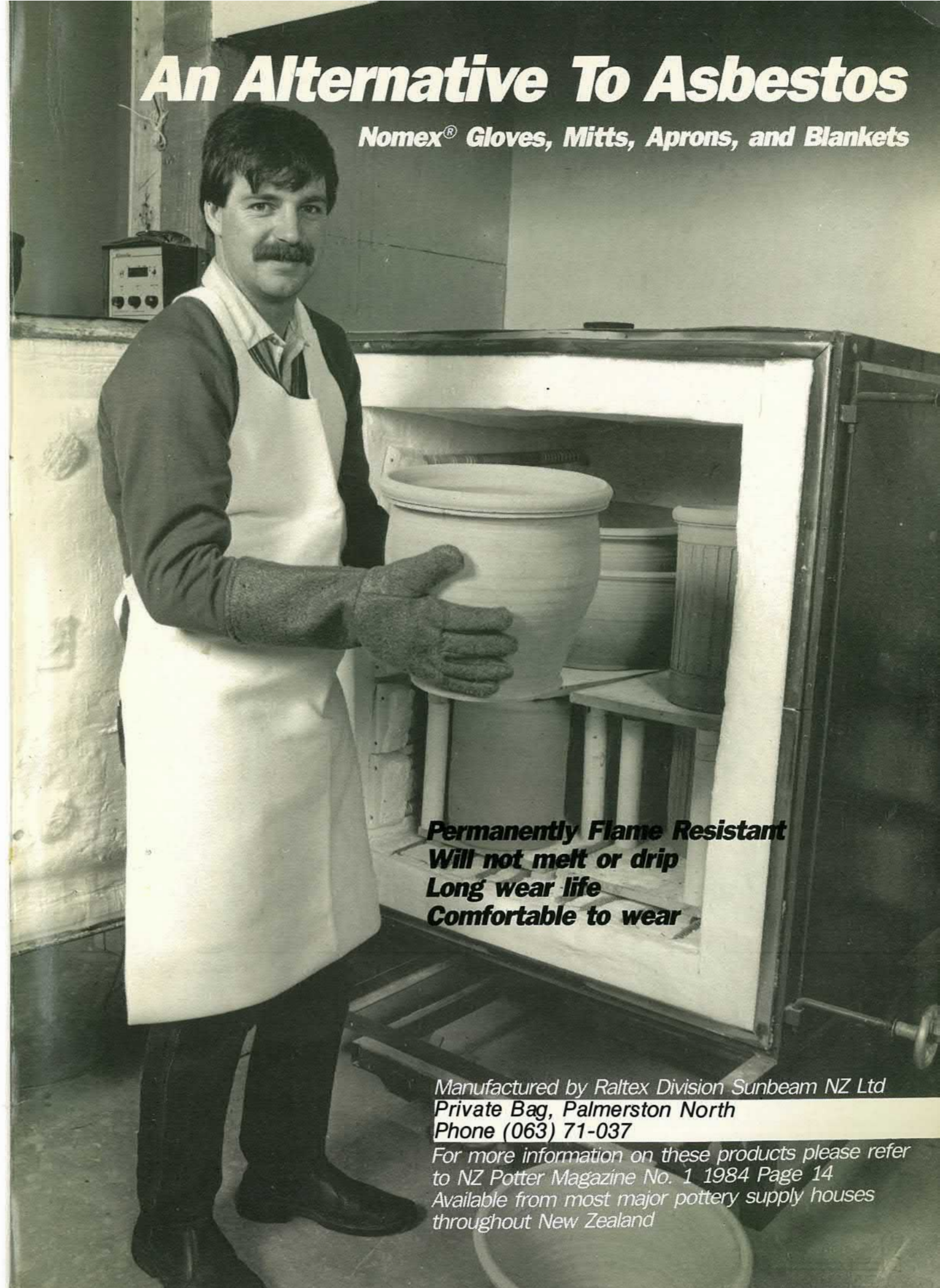
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