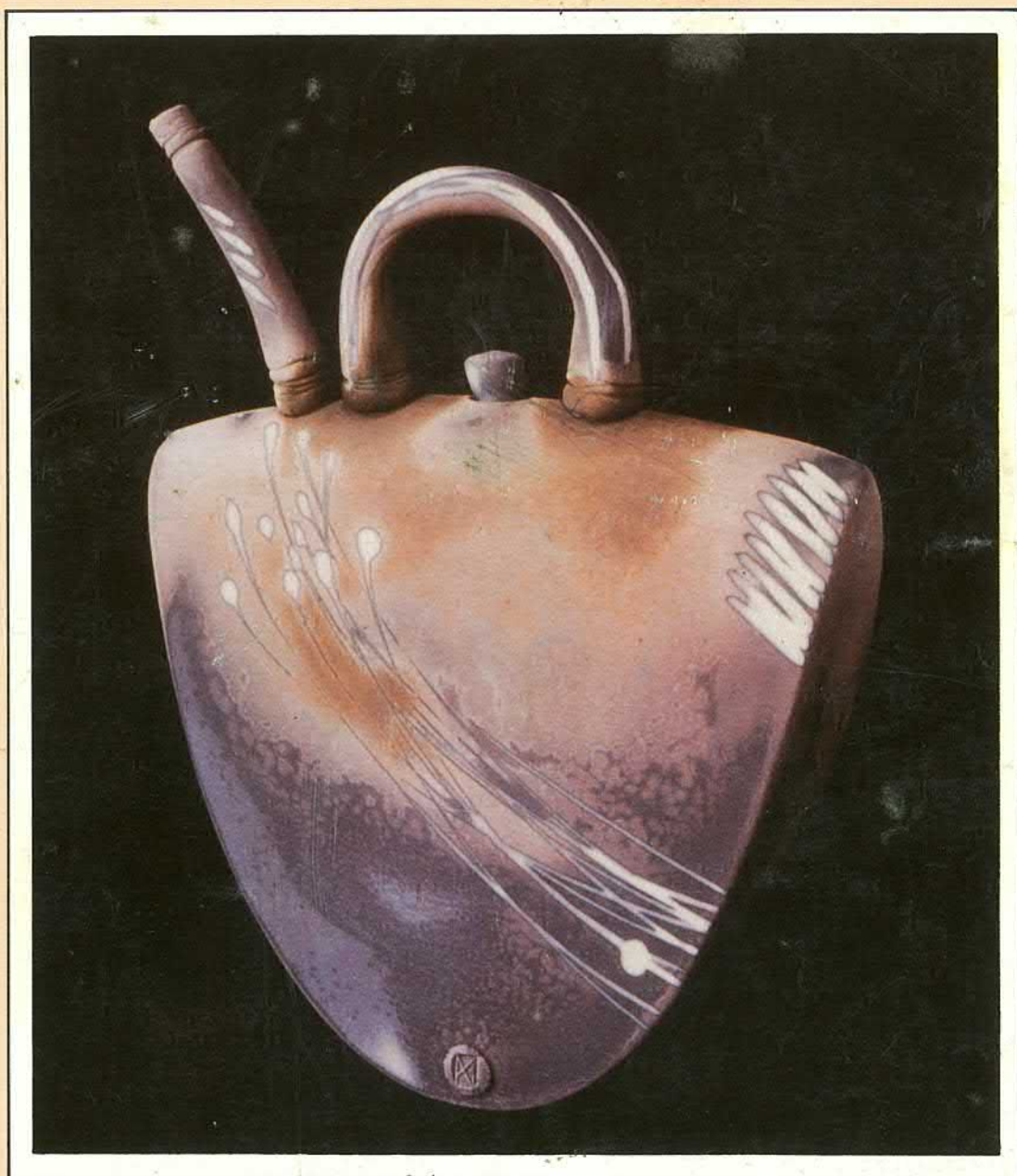


M. SMISEK^{IV}

Piper

New Zealand Potter
Volume 29, Number 2, 1987



GOOD NEWS FOR NZ POTTERS

Kevin Griffin is pleased to announce that
he has taken over the business of

McSkimming's Clay

and as owner/operator, that it will
operate under the new name . . .

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New Zealand Potter
Volume 29, Number 2, 1987

ISSN 0028-8608

Price \$5.50 includes GST

Cover: Royce McGlashen "Just Teasing" porcelain. Photo by Haru Sameshima

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Editor: Howard Williams
Design: Warren Matthews
General Manager:
Des Thompson

A Communication Associates Ltd
publication, also publishers of the
New Zealand Journal of Agriculture
and the New Zealand Gardener.

Distribution: Direct
from the publisher at
P.O. Box 2505, Christchurch.

After August 1987, from:
P.O. Box 881,
Auckland.

Typeset and produced by
Communication Associates Ltd,
210 Antigua St., Christchurch.

Printed by
Wyatt & Wilson Limited
Christchurch

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The New Zealand Potter is published three times a year, in April, August and December. The price is \$5.50 per copy, or \$16.50 (incl. GST) pa by subscription. Overseas subscriptions: Australia \$NZ25; Canada and the United States \$NZ30, United Kingdom \$NZ30; other \$NZ30.

Postal Address for Editorial: P.O. Box 147, Albany, Phone Auckland 415-9817.

Advertising: Cecilia Parkinson, P.O. Box 147, Albany, Phone Auckland 415-9373

Subscriptions: P.O. Box 881, Auckland.

Display advertising

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Back Cover: \$1650 (minimum three issues)

Full page: \$759

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Quarter page: \$179

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Classified advertisements will be charged at 55 cents per word, minimum 10 words. Cash with order. Unless finished art work is supplied by the advertiser, cost of preparing such copy will be added to the above rates.

STOP PRESS
Please Note New Addresses for
Subscriptions and Advertising
after August 1987

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

By John Crawford, President New Zealand Society of Potters

Five years' involvement with the *New Zealand Society of Potters* (two of those as president) has given me some indication of the craft politics involved. New Zealand pottery has come a long way from our self taught energetic pioneers to whom we owe a lot.

The fostering of self expression in clay is the responsibility of the society, whether that expression be investigative and totally person, or traditional. Support for the traditional has always been strong, and it is from this work the new investigative evolves.

With seven hundred members the society has set about promoting a professional approach to exhibitions, conventions and educational opportunities. We as a society are sometimes accused of bureaucratic suffocation and promoting an elite. Unfortunately the society has budget limits. In an ideal world with unlimited funds we could promote better communication and so sweep away such allegations.

However the society has a resource much greater than funds; our members. If each member committed one hour per week to work for the society and so for themselves, imagine how much could be done. Societies are very similar to bank accounts. One can only get out of them what one puts in.

New Zealand pottery is at a cross roads. We are ready to present ourselves as a solid significant force within the international scene. We have the talent and energy, but we also have the ability to believe in ourselves and work toward a caring, supportive craft community. I know that is the object of the society and its council.

Today is your chance to break down the barriers to opportunity. Contact your delegate today.

The Editor Typetalks

The ownership of the *NZ POTTER* has just changed again. Your editor has bought the publishing rights with the generous financial backing of a group of people intimately concerned with the world of pottery. Thanks to them, our magazine is now back in the hands of potters. Buy our next December issue for full details.

Jug Competition

Congratulations to **Patti Meads**, Wellington, for showing the winning piece in the Jug Competition sponsored by *Coastal Ceramics* at Wanganui '87 Conference.

NZSP Catalogue

The catalogue of the *NZSP* 29th Annual Exhibition at the *Sarjeant Gallery*, Wanganui, was the best so far produced for the society. It was designed by **Neil Pardington** and **Rick Rudd**, Neil also taking the photographs. Each potter has a whole page, including a large photo and a short biographical note.

Even for those who were not able to visit the exhibition, this catalogue is an excellent record of 37 of our potters and the visiting Australian guest **Michael Keighery**. It is to be hoped that future years will see catalogues produced to the same high standard. Colour next time? This catalogue is for sale at \$7 plus \$1 postage, from:

**The Sarjeant Gallery
Box 637
Wanganui.**

National Ceramics, Wellington '88

The *NZSP* conference and annual exhibition for 1988 is to be held on May 13-15 at the *Brierley Art Centre*, Wellington College. The special guests will be **Susan** and **Steven Kemenyffy** from USA. Susan is an art gallery director and printmaker; Steven a professor of ceramics at *Edinboro University*. They both work daily in their own studios, and also together, with Steven building 3-dimensional forms, Susan designing and drawing the surface images and finally a collaboration for the glazing and firing. A dramatic approach to raku sculpture and wall panels on a large scale.

The programme will include sessions on glaze technology and a variety of decorating techniques by experts from the region, as well as the usual social events. *National Ceramics '88* will be hosted by the *Wellington Potters Association*.

GOOD NEWS

The Minister for the Arts, **Peter Tapsell** has announced that funding for *QE II Arts Council* has been increased by more than \$2 million this year, making the total \$12.6 million as against last year's \$10.2 million.

ARTISTS AND CRAFTSPEOPLE WANTED

The *Commonwealth Foundation* and *Commonwealth Institute* will award fellowships worth up to \$17,000 each this year to five artists or craftspeople aged less than 35.

The fellowships, open to people from Commonwealth countries, are tenable for up to 9 months and cover return air fares, accommodation and subsistence, and the cost of mounting an exhibition of the resulting work.

The fellowships' first year, 1986, saw an Australian ceramic artist working in Baroda, India; a Singapore painter at the *Sydney College of Art*; a Trinidad textile artist at the *Institute of Handloom Technology* in India; a painter from Antigua at *Middlesex Polytechnic*, London.

The award scheme aims to encourage excellence in arts and crafts and to foster cultural co-operation. It also aims to open up opportunities for younger artists to work with more established artists.

The *Commonwealth Institute* wants to hear from artists willing to share their studios and work with award winners.

The deadline for completed entries is October 1. Further information and application guidelines are available from:

**The Arts Department
Commonwealth Institute
Kensington High Street
London, W8 6NQ
England**

"Kiwifruits", London.

Lyn and **Keith Milne** run the successful *Kiwifruits* shop in London's Covent Garden, specializing in New Zealand crafts — see *POTTER* 85/2. Now, after a four-year battle they have won the right to sell New Zealand wines — by mail order.

Unable to obtain a licence to sell wine on the premises they eventually hit upon this idea where customers are able to fill out a form in the shop to order the wine and so comply with their licence. The mail order wines are supplied by *Fine Wines of New Zealand*, a British company set up two years ago to import quality wines from NZ family-run vineyards. Good reduced reds in the pot-shop?

INDEX OF NEW ZEALAND CRAFTWORKERS

Craftspeople are invited to apply for selection for inclusion in the Index of New Zealand Craftworkers.

The aims of the Index are:

- to promote the highest quality craft nationally and internationally
- to provide a resource for gallery directors, craft shop managers, exhibition organisers, government departments, architects, educators

Entries close 11 September 1987.

Selection (1) 24 and 25 September 1987.

Entries close 19 February 1988.

Selection (2) 3 and 4 March 1988.

Guidelines for application and application forms are available from:

**The Information Officer,
Crafts Council of New Zealand
P.O. Box 498,
Wellington.**

WORLD CRAFTS COUNCIL INTERNATIONAL CONFERENCE

**Sydney, Australia,
8 - 13 May 1988**

Under the auspices of the **World Crafts Council, CRAFTS COUNCIL OF AUSTRALIA** invites professional crafts people, educators, administrators, curators and writers to Sydney for an International Conference at the *Powerhouse Museum*, Sydney. The fee for registration will be \$A300.

Conference subject areas include;

- Contemporary Critical and Philosophical Issues related to;
- Crafts people in industrial cultures
- The international influence of, and on, indigenous cultures

The effects of economic necessity on crafts people in developing countries

- Tradition and change in response to international influence
- Role of the individual crafts person in formulating contemporary theoretical rationales
- Alternatives to individual practice
- Models of craft practice in developing countries
- Public patronage; strategies of public and private sector support
- Design, industry and technology, as seen in Europe, Asia, Africa, North and Latin America.

Leading international speakers will deliver keynote addresses and lead panel and workshop sessions.

The Conference will conclude with the **World Crafts Council** General Assembly Meeting and will

incorporate Regional Assemblies of the Asian, African, European, North and Latin American Zones.

Slide presentations and special interest meetings, e.g. for critics, writers, exhibition and information/communication handlers, arts administrators, curators and makers.

Short discussion papers will consider the themes set out above. Offers of such papers should be directed to **Jane Burns** by 31 October 1987 — address below.

Events around this conference; National Potters Conference, Sydney, 15 - 20 May 1988

International Ceramics Academy, Sydney, 11 - 13 May 1988

International Craft Symposium, Canberra, 25 April - 8 May 1988

International Tapestry Symposium, Melbourne, 19 - 24 May 1988

National and International Craft Expo, Sydney, 10 - 15 May 1988

Plus national and international exhibitions throughout Australia. For further information write to;

**World Crafts Council Conference
c/o Crafts Council of Australia,
100 George Street, Sydney, NSW 2000,
Australia.**

ORLANDI CONTEST GENEVA

Mr Andrew Orlandi, a ceramics manufacturer in Geneva, Switzerland is sponsoring a ceramic tile design (for walls and floors) contest for January 1988. There are to be 7 prizes, the first of which will be SFR 12,000. The winning designs will be put into production by the *Orlandi Factory* and an exhibition of the designs held in March.

The designs, on size A3 paper must be submitted by 15 January 1988 to:

**Espace Orlandi
Rue Pre-de-la-Fontaine 9
1217 Meyrin 1
Switzerland**

For full details of this contest, send \$1 and a stamped self-addressed envelope to:

**Howard S. Williams
P.O. Box 147
Albany**

ANOTHER AWARD

Provincial Transport Ltd are offering a 1st prize of \$325 for an original, free-standing crafted work which must be portable, maximum 1m high by 45cm wide. For further information contact:

**Mrs Athalie Davey
Secretary, Paeroa Festival of Arts
Box 226
Paeroa**

ERRATUM

Several, in fact. Our last issue was plagued with a rash of errors, some of them your editor's, but I shall apologise for them all, regardless.

Page 10: the *Department of Foreign Affairs* should be correctly the **Ministry of Foreign Affairs**.

Page 11; though it looks like paddle and anvil, the Kwali woman is building this pot by coiling and stretching. Decoration on the pot in the top photo was done by impressing twisted string.

Page 15: *Master Works* has turned Auckland upside down! No — look closely, the photo of their gallery has been inserted inverted.

Page 20; a similar fate for **Giovanna Ponti's** mural. Please view it correctly by turning the magazine upside down!

Page 33; Three of the photos were taken by your editor, the bottom right one was by **Peter Oxborough**.

Page 37; the top right photo should have been captioned *Casseroles, unglazed, flame flashed. 16 and 22cm diam. Mike Spencer*. And the top left photo is obviously teapots, not oil bottle. 14 and 16cm high. *Lynn Spencer*.

LETTERS TO THE EDITOR

Dear Editor,

I have read the tribute to **Jim Greig** in the *POTTER* volume 28, no. 3, and thank you for it. However, there are one or two mistakes which I think should be corrected for historical accuracy, especially as the article has already been reproduced elsewhere — namely *Tsdoi* 1987, the *Journal of the New Zealand-Japan Society* of Auckland.

When Jim went to Japan in 1982-3 to study **Kawai Kanjiro's** work it was on the *Japan Foundation Fellowship* awarded from Japan — not an arts council grant from New Zealand. Jim had received generous assistance from the *QE II Arts Council*, but not on this occasion. During this year in Japan he lived in his own apartment two or three blocks away from the Kawai family — not with them.

You rightly mention Jim's understanding the importance of art and culture in the general trading relationships with Japan. The sponsorship that Jim sought and received up to the time of his death was very important in what he was able to achieve. I would like to mention in addition to *Borthwicks*, the *New Zealand Embassy* in Japan, *Japan Lines Container Agency* who always assisted Jim with the passage of his art works via the *Godwit*, and *Air New Zealand* who

assisted in 1986 with what turned out to be the last, but most major exhibition. Although with his death Jim was unable to fulfill all his obligations to *Air New Zealand*, they acted with prompt efficiency and great compassion to myself and family at this time. I hope when the full story of Jim's life and death is told, they will feel gratified by the association.

I would like to end with a personal observation. Apart from the vision Jim had for the development of his own work, he was continually stimulated by the realistic opportunities art offered to unite people of different cultures. Although he did not live within the Kawai household when he studied Kawai Kanjiro's work, he had close and constant contact with them and a firm bond was established. The strength of this was attested when he died in Kyoto. With **Mr Itoh** Jim's dealer, the Kawai family organised the cremation service and paid their own poignant tribute and honour by allowing Kawai Kanjiro's censer to be used for the ritual burning of incense at the ceremony. Over Jim's dead body were the two cultures linked through art.

Rhondda Greig
Carterton

Editor's note: A memorial exhibition for Jim Greig is being held in Tokyo, 11 - 27 September in the Art Space, Ginza. It is being curated by **Mr Masaomi Unagami**, a well-known art dealer. **Rhondda Greig** will be attending the opening.

Dear Editor,

I have one word for you sir — Giraffe. There was not one in the 1987 Fletcher Challenge Giraffe Awards. What a neck, sir. Did you notice any? I for one, sir, did not notice any at all. What next indeed. The way things are heading Mr Editor, there will only be twin vases and dollymighttramykins in this event. No wonder the world is in a sad state and the price of fish so high. Gor-blimey Sir.

Philip Neckpuller
Giraffe Maker
Auckland

"Being over the hill does not mean that you are old; you are old when you decide not to try climbing the next hill." Anon.

"As fleeting as the clouds are publicity, fame and limelight, but the good pot will endure through the centuries because of its integrity, its sound and pure purpose, its original beauty, and especially because it is the indivisible, incorruptible and complete expression of a human being." Marguerite Wildenhain, USA.

NEW ZEALAND SOCIETY OF POTTERS

INSURANCE SCHEME

By Stephen Western, Auckland.

In New Zealand we are blessed with many very clever and ingenious people — including potters. Not only are they very clever in their wares, but they have taken the liberty of forming a society to pool their resources, and in so doing, have been able to do things with the strength of a large group of people. This to the benefit of all in an individual manner.

The New Zealand Society of Potters has an **Insurance Scheme**. This scheme has been operating for some years, being originally put together by an Insurance Broker in Hastings. Unfortunately, due to some mishandling, the scheme nearly floundered when the Broker moved overseas in a hurry. Westley Insurances Limited were given the job of recovering the scheme and rewriting it with a new Underwriter. This task being completed, members are joining at a rate most appreciated by all concerned. The society benefits not only as a group who can exchange ideas, but on a financial basis too, as a small commission is returned to the society. This, in turn, benefits their administration.

The Scheme has been set up around a particular occupation. The Broker's administration and the known risk background of potters in general, has enabled the Broker to present a case to various Underwriters to enable the Scheme to be set up. The result of this effort is a savings in premium paid by the Society's members for their insurance and with one Underwriter underwriting the Scheme.

To belong to this Scheme you must first be a member of the *N.Z. Society of Potters Incorporated*. Their Secretary is **Bronwyn Monopoli** of Box 3345, Richmond, Nelson.

The Scheme consists of a Business Plan Section which insures on a Material Damage basis. It is rated on a base sum assured of \$20,000 per unit. Any increase in Sum Assured above this amount is calculated on a specified rate as explained in the Scheme's booklet.

In this section, cover can be on any buildings especially used for pottery, such as studios, shops or workshops. Plant and Stock is covered for the same sum assured. Fire, Burglary, Goods in

Transit, Money, Fusion and \$500,000 Public Liability are all automatically included. The Public Liability cover may prevent problems arising, for example, if in the course of your business you accidentally burn your dwelling down, your dwelling insurer may pay out the claim and then sue your business for causing the loss.


To help prevent problems such as this arising, the Domestic House and Contents covers are also offered. Members receive a discounted rate when both the Dwelling and Contents are insured together within the Scheme. The fact that a Potter's business may be operating in the Dwelling area of a member's property is understood and is a consideration made by the Underwriter.

Loss of Profits insurance at a very competitive rate is also offered within the Scheme. Members may elect to include this cover in their insurance if they so wish. The indemnity period is for a twelve months period.

Accident and Illness Insurance rates have also been discounted. Members may again decide whether or not to include this cover. Capital Sum payouts may be included in the benefits of cover, with a disablement period of up to 104 weeks with either Accident or Illness claims.

For details and examples of cover in the *Society Of Potters Insurance Scheme* we suggest you write or telephone **Westley Insurances Limited, P.O. Box 33-655, Takapuna, Auckland 9. Telephone 491-283.**

Stephen Western is the Broker managing the Scheme and he is only too happy to discuss cover. It would be of interest to note that as Brokers, *Westley Insurance* are able to offer a broad range of products such as Personal Superannuation, Life Insurance, Pleasure Craft Insurance, Travel Insurance, Short Term Investments, Financing etc. One does not have to be a Potter to benefit from the services of a Broker. When times get tougher, the Broker's business increases. He is the one people turn to, to help cut costs and improve the risk. Monthly premium payments of Commercial or Domestic Insurance is available and the Broker's services are paid for by the Underwriter. Remember, the benefits are for you.



NZ ACADEMY OF FINE ARTS
National Museum Building,
Buckle Street, Wellington.

BEYOND CRAFT

Natwest Art Award

Exhibition of craft, sculpture, and small pictures of superior quality and innovative design by New Zealand artists.

Two \$2000 awards will be presented by the sponsor, National Westminster Group.

Receiving, September 7 and 8
Exhibitors' reception and award presentation, October 2, 5pm to 7 pm
Members' day, October 3
Exhibition Season, October 4 to 18, 11am to 4.30pm

NEW VISION CERAMIC ARTS

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45 QUEEN ST, AUCKLAND.
NEW ZEALAND. PH: 34-149

EXHIBITIONS

13-26 September
BARRY BALL

11-25 October
IAN & DIANNE HUTCHISON

8-22 November
PAUL & FRAN DIBBLE

6-20 December
CHRISTMAS EXHIBITION

EXHIBITION CALENDAR

Albany Village Pottery

August 2 - 31. Anita Thompson, raku masks and pots
September 6 - 20. Ann Ambler
October 18 - November 1. John Crawford

Artisan Centre, Newmarket

August 24 — September 5. "Bottles". Hot glass by Rob Hooper
November 4 — 14. New raku work by Pamela Webster

Auckland War Memorial Museum

August 28 - September 13. winstone Craft Biennale '87.
October 14 — November 8. Auckland Studio Potters 23rd Annual Exhibition

Compendium Gallery, Devonport

August 31 — September 12. "Pots for Plants". Work from all over NZ
September 28 — October 10. National Invitational Exhibition of Wood; turned, carved and furniture
November 2 — 14. "Off the Wall". Fabric Art by Penelope Read
November 16 — 28. National Invitational Exhibition of Jewellery

Pots of Ponsonby, Auckland

August 17 - 29. Winter Dialogue III, artist Gretchen Albrecht's painting on earthenware plates by potter Pat Baskett
August 31 — September 12. Pit-fired forms by Helen Pollock
September 28 — October 10. New works in porcelain and earthenware by Andrea Barrett.

Combined Arts Waipukurau Inc

September 16 — 19. Annual Exhibition in the Civic Theatre, Waipukurau

Clayshapes, Wellington

September 5 — 18. Pottery by Mirek Smisek
September 19 — October 2. Hot glass by Tony Kuepfer
October 3 — 16. Margery Smith and Sheila Brown
October 17 — 30. Pottery by Jo Munro
October 31 — November 13. Sculpture by Muriel Moody
November 14 — 27. Terracotta by Co-operative Members

Crafts Council Gallery, Wellington

September 8 — 26. Silver and Silk
November 10 — 28. "Showcase". Top quality display work for NZ's overseas posts and public buildings.
September, Jeannie van der Putten, ceramics
October, Suzy Pennington, fibre
December, Andrea Barrett, ceramics

The Villas Gallery, Kelburn

August 23 — September 4. Yvonne Sloane, weaving and Phillip Luxton, ceramics
September 6 — 18. Daniel Clasby Workshops, Jewellery
September 20 — October 2. Carol Ann Bauer, Embroidery and Jenny Patrick, Jewellery
October 4 — 16. Orchid Planters
October 18 — 30. Dunedin School of Ceramics
November 1 — 13. Rick Rudd, Sculpture
November 15 — 24. Christmas Exhibition
NB: Villas Gallery Hours, Tuesday to Friday, 10.30 — 4.30 Saturday, 10 — 12.30

PENNY EVANS RAKU JULIE COLLIS FIBRE

Winter Dialogue I At Pots of Ponsonby

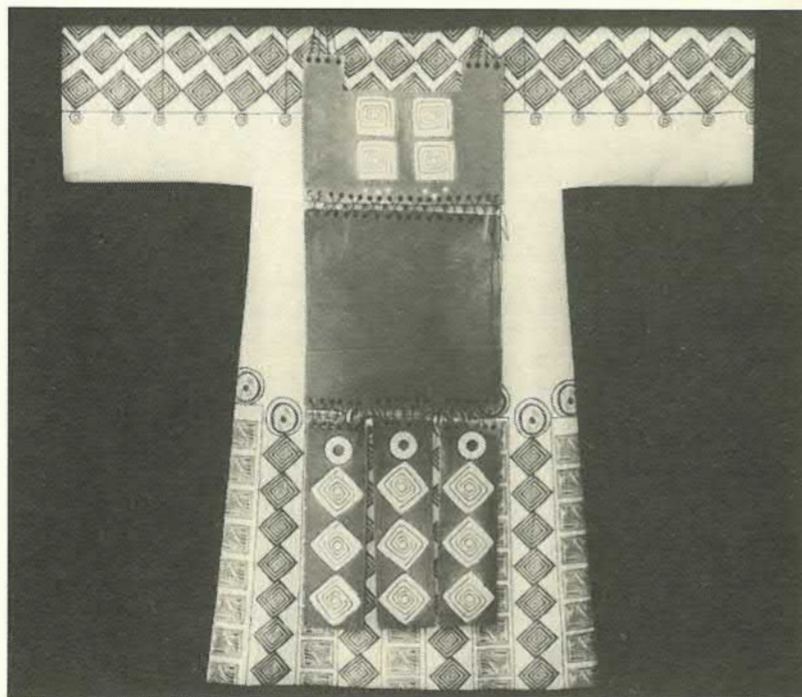
"Armour Drama": Polished chintz with raku, copper lustre, beaten copper and bamboo. 1.6m h.

"Isis": Blocked and painted Acrylic with necklet of raku, glazes and gold lustre. 2m h.

Photos by Ces Thomas



"Macedonia": White cotton with black-fired raku. 1.6m h.



MAC'S MUD COMPANY



Redwood: Very plastic, easy to throw, low shrinkage 5-6% to dry, 13-14% overall. Fires to cone 9-10. Dark grey [R]

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

Planter Body: Plastic, coarse, easy to throw, good for planters and outdoor pots. Low shrinkage 5-6%, to dry 13-14% overall. Fires to cone 9-10. Toasted brown [R] red [OX]

White Stoneware: Very plastic, good for throwing or slabwork. Shrinkage 5-6%, to dry 12-13% overall. Fires to cone 9-10. Offwhite [R] white [OX]

Porcelain: Very fine plastic throwable porcelain. Translucent. Cone 8-10. Shrinkage 5-6%, 13% overall. Translucent. White [R] [OX]

pH level of all these clays 4. All these clays are used at Cob Cottage Pottery, Brightwater.
Clay: Tonne lots \$390.00, 25kg bags \$10.40 8kg bags \$3.70
Porcelain: 25kg bag \$34.50, 8kg pack \$11.50, Tonne \$1368



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The Dowse Art Museum
collects the fine arts in materials traditionally associated with the crafts.

Art Museum hours

Monday to Friday 10am — 4pm
Saturday, Sunday and public holidays
1pm — 5pm

Lower Hutt City Centre

Wanganui Summer School of the Arts 2 - 10 January 1988

- | | |
|-------------------|-------------|
| * BLAIR | * DRUMMOND |
| * SHEPHERD | * MUNE |
| * VREEDE | * GREGG |
| * BOSWIJK | * HILL |
| * FULLMER | * MANHIRE |
| * KOJIS | * CRIBB |
| * CLEGG | * MCCARTHY |
| * KUEPFER | * SIMON |
| * HARRISON | * COLLIER |
| * VAN DE KLUNDERT | * BROADHEAD |
| * REWI | * PLUMB |
| * FREEMAN | |

Brochures available September



Wanganui Regional
Community College
Private Bag Wanganui
Telephone (064) 50-997

UP THE CREEK WITH BARRY

By Peter Lange, Auckland.

Barry Brickell's exhibition at the Albany Village Pottery promised much, and as usual, he delivered ... just how he delivered is a story worth embellishing.

Barry lives, as we all know, in Coromandel by the sea, with no car, but with a boat. This arrangement is fortunate for two reasons: first Barry is safer on the sea, and second, the Albany Village is also on the sea. This may come as a surprise to you landlubbers, unused to marine charts and compasses (I've never seen the point of a compass myself), with eyes only for the rear of the car in front of you. The geographical fact is that the upper reaches of the Waitemata reach right up to the back door of the pottery shop.

So with Columbian foresight, a course was plotted, the pots were loaded, the provisions (mostly red) were stowed, all the bits of rope and string were tucked in, and Barry was under way.

At the point I signed on, Marsden Wharf, Barry had been at sea for two days and nights, following a meandering route via Waiheke to explore a manganese outcrop, and a small midnight diversion around the inner harbour which included a less than sober and less than fully clothed swim; the sort of activity that once before alerted the locals and ended with an important international terrorist plot being uncovered — if the harbour police had investigated they would have been confused by this cargo — the 1.5m tall terracotta dog would have had them reaching for their notebooks.

At 11am on the last day of the expedition, we cast off all the bits of rope again and pointed the front towards the harbour bridge. The diesel engine was sounding erratic even to my non-nautical ear, and Barry confirmed the problem, but did not seem at all bothered — of much more importance was the first "small one" of the day. This small one had to be postponed when the rudder, which had been rudding perfectly all the way from Coromandel came adrift from its cable, and Barry steered us acrobatically with two of his impressive toes gripping the makeshift teatree stick while his hands reached forward to the throttle. We even came alongside the diesel bowser like this, and after two or three passes, we left the pump attendant shaking his head and counting the incorrect money



Barry Brickell arrives in Albany from Coromandel, delivering pots for his exhibition. Pencil sketch by Alistair Airey (Kim).

Photos by Howard S. Williams.

"Rickysticks" Terracotta dog.



we'd given him. Back for four or five more passes while money again changed hands at 10 knots. I bet KZ7 didn't have such problems getting their diesel.

Finally, the rudder fixed, with (truly) a piece of no. 8 wire, we chugged up harbour towards Paremoremo wharf, for the rendezvous with Howard Williams and Marilyn Wiseman. The upper harbour, all new territory to me, is fascinating. You see the other half of where the other half lives — designer houses perched on cliffs in unexpected and precarious and expensive places. Valuable land owned, and underused, by the Defence department — great places for public reserves.

Howard and Marilyn were right on time, and a shipboard meal of a Broadway pie washed down with lashings of lukewarm tea put us in the mood for planning what was to be the most treacherous part of the voyage — the navigation of Lucas Creek. Not much information is recorded about this waterway — hardened sailors seldom talk of it, history does not record the ships that have run aground here. But, with Barry obviously in control, and the Australian red to back him up, we sailed on the tide, first towards the Albany Three Guys and even further.

Our first grounding, on a lonely stretch of river, set us back a little. The lurch was almost enough to catapult the forward hand into the mud, but the cargo was safe, and after all, that's why we were there. Our second grounding was more serious than the first and needed skillful levering to get the boat well and truly stuck. Two of the hands abandoned ship at this stage; your editor and your narrator together manned the dinghy, one sounding the depths with a bit of stick (the same one Barry had used for the rudder) and the other rowing strenuously with the 5 tonne, fully laden, mother ship in tow. We moved slowly at first, but soon reached 1 kph, and our final leg was completed in triumph. All that remained was to toast the captain, and the captain very kindly toasted the crew, so, not to appear rude, the crew toasted the captain again and so on, until the ship and her crew sank slowly into the mud on a bit of a lean.

So if it is time for your group or gallery to have a show by Brickell, find your nearest waterway, send Barry the latitude and longitude and a bit of stick and, knowing that all the little bits of sea join up eventually, be sure he will make it — the show must go on and if it is possible to bring the work by ship, then that's what must be done.



Barry offers a bite of pie to his terracotta dog, while Marilyn Wiseman and Peter Lange enjoy the view



Terracotta Temple Dogs



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NEIL GARDINER

At Down to Earth Gallery, Gisborne.

Neil started potting in Gisborne using first an electric kiln, then oil kilns before building his own 100 cu.ft. woodfired kiln which he fired 30 times over a three-year period. He built up a good and loyal clientele who enjoyed his strong and innovative pots.

Now based in Auckland, Neil returned to stage a solo exhibition at the *Down to Earth Gallery*, which demonstrated how ably he has adjusted his style to suit the gas fibre kiln he now uses.

Neil had to bone up on glazing since leaving wood-firing behind him, and has arrived at a good talc white which provides a semi-matt, craze-free surface at 1265°C. Obviously useful for his domestic ware. He used this in conjunction with a grey stain which features in a motif decoration as well as in solid blocks defining the necks of vases. Green stain plays a minor role as a thin band below the grey.

Neil has continued to use a shino glaze on his stoneware planters and vases — a glaze with 'life' as he describes it. It gives him something of the wood-fired look he so enjoyed.

The third glaze featured combined a Tenmoku with titanium overglaze giving a lovely warm effect with subtle colour variations of black through bronze through blue. His technique of etching into the Tenmoku before overglazing is especially effective. Also displayed were examples of forays into a celadon used over porcelain. Neil highlighted its pooling qualities in a spiral, impressed by finger at the final throwing stage — again the lack of crazing was a notable feature.

Finally, the 'tear' forms — some pit-fired, others treated with colour before being overglazed with white. This latter treatment resulted in a muted, mottled effect, not unlike birds' eggs.

Jug. Talc white glaze with grey stain, 23cm h ▼



Neil Gardiner at his Auckland studio



Shino glaze. Water jar, 28cm h ▲

Pit-fired forms, 20cm diam ▼



Pottery Award 1987

WINNERS

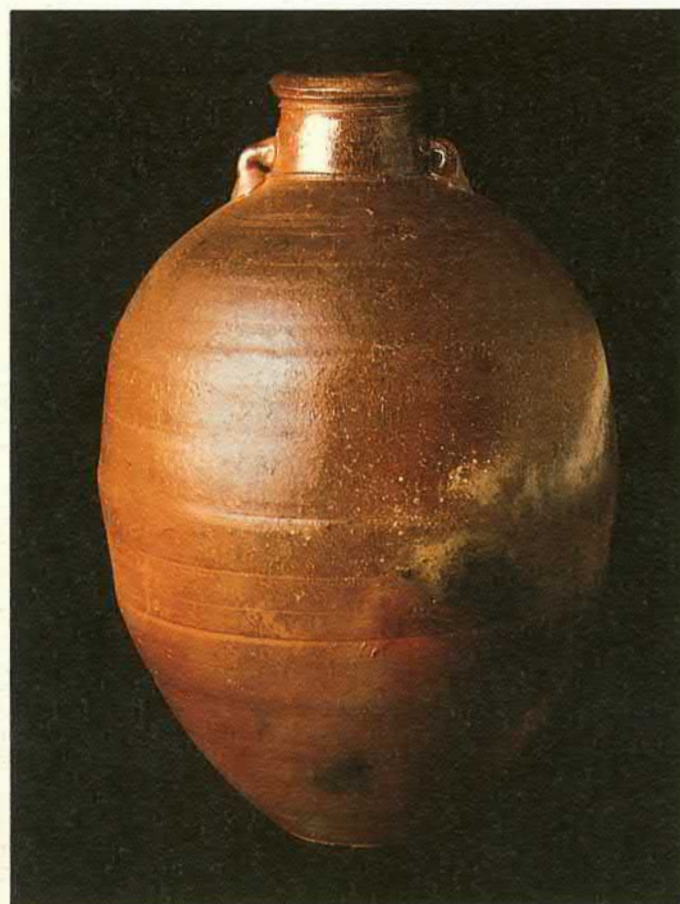
The judge John Maltby with joint prize-winners, Chester Nealie (left) and Steve Fullmer.



Photo by Rob Tucker, Brett Associates

Chester Nealie, South Kaipara Heads: Anagama wood-fired jar.

Steve Fullmer, Nelson: "Cutting a New Orbit".



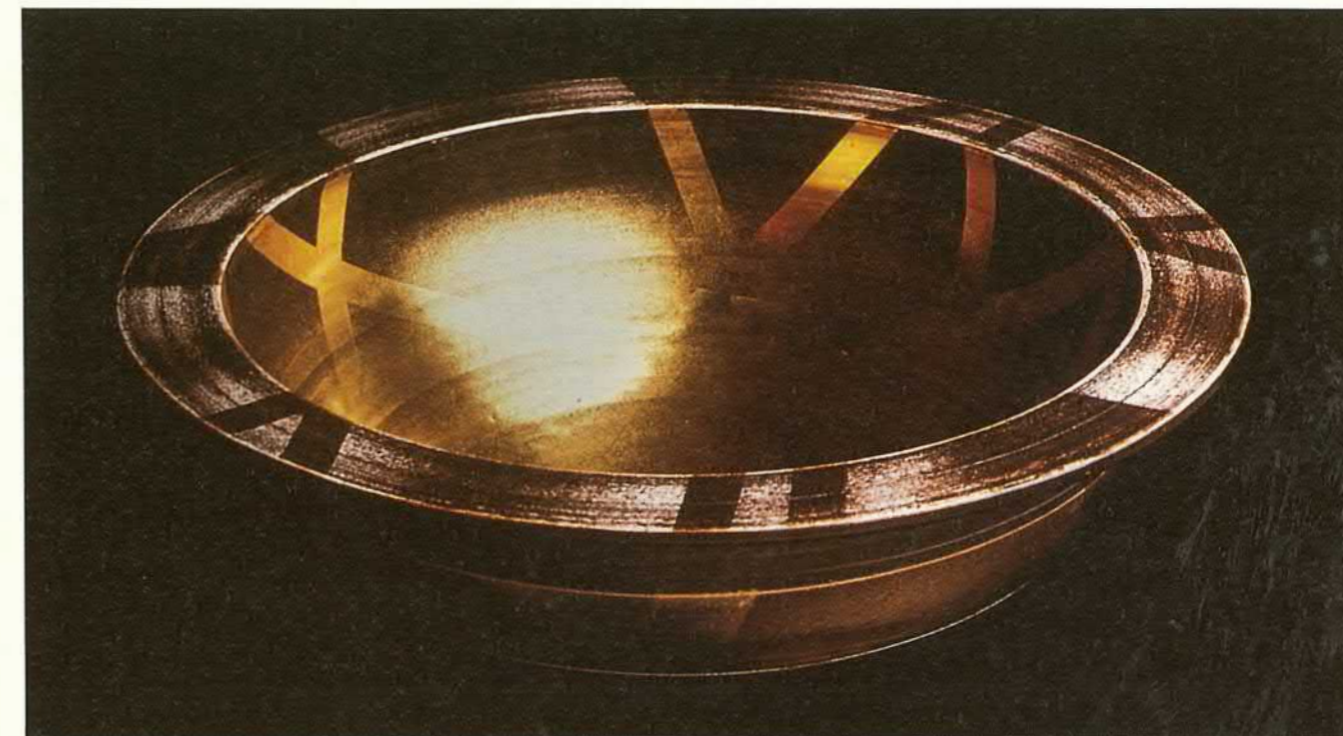
Photos by Haru Sameshima.



The New Zealand Potter thanks Fletcher Challenge Ltd for sponsoring this page.

MERITS

See also cover photo; Royce McGlashen, Nelson: "Just Teasing" Sulphated porcelain teapot form.



Derek Smith, Tasmania: Stoneware bowl.

Bruce Martin, Hastings: "Platter for Blacksmith's Lunch" Stoneware.



Bronwynne Cornish, Auckland: "Temple of Hera" Earthenware



FLETCHER CHALLENGE Pottery Award 1987

Controversy. Controversy or controversy — even the word's pronunciation is controversial.

The very idea of awarding monetary prizes and merit certificates in a competition between works of art, is controversial. It is against the basic philosophical principles of many people, including some potters. Further controversy is provided by a judge's selection and rejection decisions — why did that get in, why was this left out? Hence the standard phrase "... decision is final and no correspondence will be entered into..." It happens all over, not only in pottery shows. Finally there is the controversy over the award winner.

How can an appointed person, no matter how respected, put a judging finger on one pot out of 300 and say "This, is it". **John Maltby** (very respected) potter from England couldn't, so he asked for two prizes instead of one and *Fletcher's*, rising to the Challenge, generously gave a second \$5,000 for the joint first prize.

Cheques and certificates were presented under the popping of electronic flash-bulbs. Canapes and champagne celebrated, or comforted, the congratulations or commiserations. Newspeople went home to work at their typewriters. Potters went back to the exhibition to discuss the merits of the Merits. The winners, cheques in pockets, glowed. Ego Idollarity, or justifiable recognition of excellence? Controversial, anyway.

There should by now be no controversy over the value of award exhibitions. As government funding for the arts stagnates, sponsorship from large commercial concerns is all the more welcome — not just because of the money involved, but because of the public interest aroused. Promotion of potters and their work is increasingly being seen as most necessary.

For the past 10 years, *Fletcher Brownbuilt* in conjunction with the *Auckland Studio Potters* have turned the *Auckland War Memorial Museum* into an internationally recognised showplace for some of our best ceramics. It has done us all, including the sponsors, an invaluable PR service. *Fletcher Challenge*, though initially hesitant, have now shown their confidence in the potters by willingly doubling this year's prize. Enlightened, they see we are worth investing in — their gain, *Fletcher*

Another Purely Personal Viewpoint

By Howard S. Williams.

Brownbuilt's loss. Their mana will increase, especially in countries like Japan where corporate sponsorship of the arts assumes god-like importance. Business supports culture.

In this year's exhibition the judge's choices were as usual, controversial. John Maltby said in his opening night speech that ultimately it comes down to a purely personal viewpoint, any other potter would have probably made different choices. I know I would have, so what follows must be read not as a criticism, but as Another Purely Personal Viewpoint.

The joint winning pots by **Steve Fullmer** and **Chester Neale** both had that indefinable quality we call "presence", always exhibited by good pots regardless of technical skill or design competence. However, for me, Chester's large anagama jar had only one successful face, the rest was a bland 1950s *Reidrubber* hot-water bottle red. More lively pots of his are shown on the front cover of the last *NZ POTTER*.

Steve Fullmer's equally large low-fired piece *Cutting a new Orbit* was free-formed with a slumped-in top, overall rather lumpen (my dictionary — mass of clay or dough' ready for moulding or baking). It was enlivened by sprayed high colour, sgraffito and trailed symbols — including a Happy Face. I still do not like the splatter effect of spray-gunned colour, particularly on low-fired raw looking clay. It is too reminiscent of showcard techniques, giving a pot the appearance of a stage-prop piece to be discarded after the show is over. However, John Maltby chose these two, both of whom have been previous *Fletcher Brownbuilt* winners, which shows an interesting continuity despite the personal viewpoints of the successive different judges.

On the other hand I was in complete agreement with John Maltby's choice of the 4 merit winners. **Royce McClashen** showed top craftsmanship combined with aesthetic sensitivity in his sulphated porcelain teapot *Just Teasing*. Magnificent in its soft grey subtle decoration, it showed skill in the handling of clay; the clean lines of the pot off-set by the sculptural quality

of plastic clay in handle and spout. It was bought by the Museum — an excellent addition to their collection.

Bronwynne Cornish came up with something completely different with her earthenware *Temple of Hera*, an almost crudely formed brick with peaked roof and pillared portico. It was decorated by fire; partly burnt and bubbled into scoria textures; iron-blebbed, split and flame-seared. Hard to know if it had been made by an unknowing child or a sophisticated artist, but it had a commanding presence. I had a difficult 10 minutes trying to explain it to a group of slightly bewildered members of the public with eventual success though they still could not quite accept it with its \$2,500 price tag. (See front cover photo.)

Bruce Martin's very simple "Platter for Blacksmith's Lunch" showed a similar sophisticated use of fire to give presence to a shallow concave disc of stoneware supported on a base of 3 welded iron spikes. This was also bought by the Museum.

Derek Smith from Tasmania received a merit for his beautifully thrown and turned stoneware bowl; large, deep and precisely cross-banded with strips of crackled gold lustre over a black body. This pot was bought by the law firm *Kensington Swan* who, being culturally aware are spending generously on art works for their new offices currently being built in downtown Auckland. They also bought a marvellous stoneware platter made by **Michael Lucas** and decorated by **Jill Totty**.

Leaving the winners and merit awards; *Fletcher Challenge* bought 2 pieces for their collection; *Passion to Burst* a matt black cridly-textured sensual sculpture by **Yoshiro Ikeda** of USA (a merit winner, 1981) and a bronzy sail-shaped sculpture *Strata No. 1* by **Tim Currey** (Coromandel). The Museum also bought *Elegy 1* a cast Blackbone China form wrapped with cloth-like strips of clay made by **Sandra Black** (West Australia), while the *Auckland Studio Potters* bought **Ross Richard's** (Nelson) *Raku Basket*, and a coil-built stoneware form from **Brett Robertson** (Australia). This last was in the form of a drum, needle-cut texture and flame-flashed down the sides while the top was exquisitely decorated by air-brush and stencil to produce an almost 3-D effect of serried ranks of cubes. I would have given it a merit.

The rest of the exhibition probably showed a greater diversity of styles than previously, exciting and colourful — a mature collection, though from a Purely Personal Viewpoint I would probably have not included some 17 of the 125 exhibits. These were mostly in the low-fired area where the natural effects of raku, pit fire, saggar fire or burnishing did not compensate for banal form. Those who did offer excellent examples in this area of ceramics included **Robyn Stewart**, (Waiwera), **Barry Doyle** (Foxton), **Ray Hill** (Auckland), **Patti Meads** (Wellington), **Penny Evans** (Auckland), **Chris Cockell** (Oratia) and **Ray Rogers** (Australia).

Space precludes my mentioning all the exhibits I feel were special, but among these were **Dean Oxborough's** (Auckland) pair of terracotta dinghy hulls mounted on a timber base, **Marilyn Wiseman's** (Albany) wood-fired *Junk Box* and **John Neeley's** (USA) black faceted stoneware teapot. Space — and other obvious considerations — also preclude my mentioning the handful of excellent pots I was privileged to see in the judge's reject pile. Take heart all you who were not accepted this year — you were in some good company.

The problems attendant upon any selection procedure are probably insurmountable, as witness the annual attempts to resolve this in the *NZSP* national exhibitions. In the end it comes down to personal opinion so the choice of who is to judge is most important. This year John Maltby was an excellent choice and he selected a most interesting exhibition for *Fletcher Challenge*.

John Parker again proved his ability with the design of the show, using simple boxes of dark blue topped with black, highlighted by touches of bright red or turquoise. Importantly, the pots were placed at sensible heights for viewing, given plenty of space and well-lit. The cover of the catalogue was excellent, echoing the colours of the exhibition stands; inside, **Haru Sameshima's** photos were reproduced badly.

Thanks again to the members of the *Auckland Studio Potters* for putting on this important cultural event, to **Leo King** for arranging it all, to its host venue, the *Auckland War Memorial Museum* and to its sponsors, *Fletcher Challenge*.

It is to be hoped that its success has dispelled any doubts *Fletcher Challenge* had as to its value re their sponsorship and that they will continue to support this section of the arts in the future. That this type of sponsorship is essential to the arts, should not be controversial.

GISBORNE Summer Craft School

By Trudi Roe, Gisborne.

Photos by Gisborne Pottery Group

The first *Summer Craft School* for the Gisborne district, organised by the *Tairāwhiti Community College*, was held over four days in January.

The pottery option was well received, and although one tutor had to withdraw at the last moment because of a bereavement, the other tutor, **Peter Collis** from Auckland, did a great 'double act' and kept both classes going with amazing ease.

The first two days were devoted to the making of a proliferation of pots; the final two to the preparation of 'kilns' and their firing — pit, sawdust, dung and raku. A really great four days, great weather, great tutor, great pots — in the modern idiom — choice!



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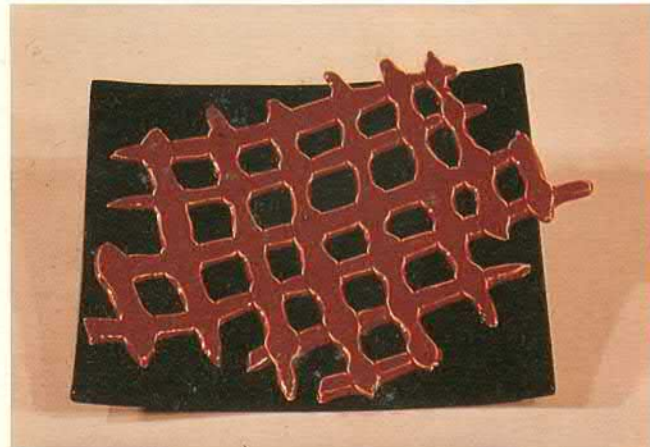
Summer '87 Exhibition Suter Gallery, Nelson.

Photos by Lynne Griffith

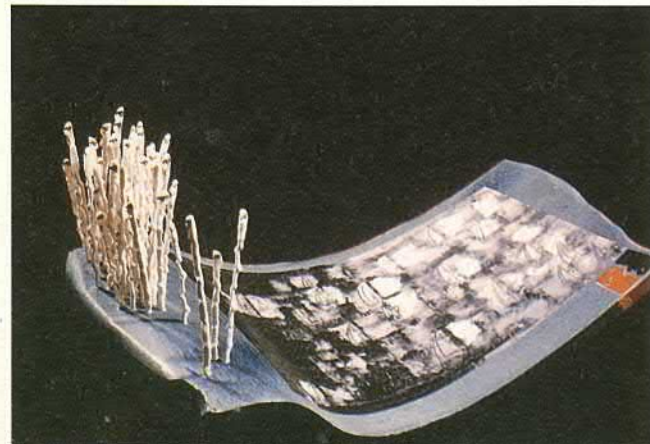
Jon Benge and Gill Gane, Teaset



David Griffith, "Red Grid"



John Crawford, "Exhibition Viewing"



Ross Richards, Decorative Raku Teapot



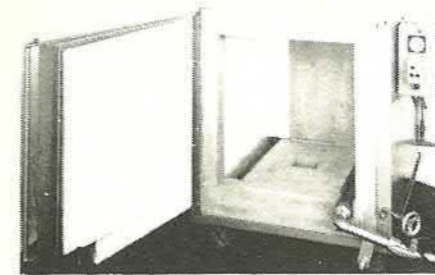
Andrew Smith, "Old Mother Reagan" and "Nancy"



Christine Bell-Pearson, Blue multi-fired stoneware jar



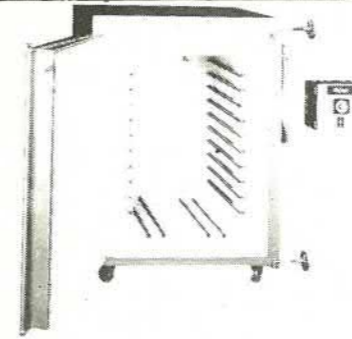
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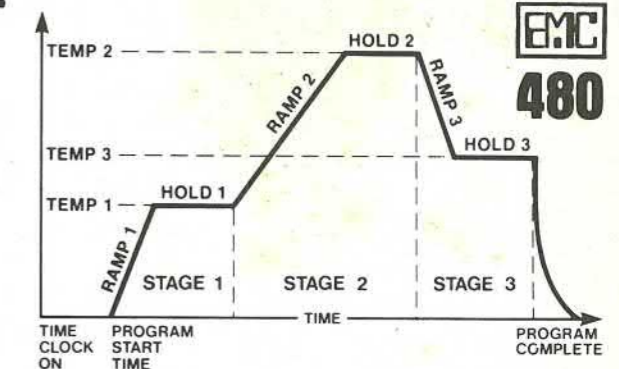
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THE RIM: THE FINISHING TOUCH

by Michael Hieber, USA.

Michael Hieber of Hamilton, Ohio, USA, has been a professional potter for 11 years, and has an MA in Ceramics from *Northern Illinois University*. He is a tutor in art and ceramics in Ohio, has exhibited nationally and been accepted for publication by *Ceramics Monthly*.

A common terminology applied to the wheel thrown pottery form is borrowed from the human anatomy. A pot is said to have a foot, belly, shoulder, neck and lip. Each of these parts is important and must act in unison to create a pleasing form. Visually, though, the shoulder, neck and lip seem to catch the eye most quickly and dramatically. The lip or rim is the upper edge of the silhouette and contour of the pot and serves to "finish off" the form. Thus, careful attention must be given to completing the rim.

To maintain a symmetrical, evenly high and thick rim several things must be accomplished. The clay must be centered on the wheel before the dive and opening occurs. This centeredness must be maintained throughout the forming process. If after several pulls the wall is thicker on one side than the other, this is evidence of improper or uneven centering, diving or opening.



Slight thickness variations can be dealt with as you progress by utilizing good control during the following pulls. But if the variation from side to side is too great, it may be easier to just start over. Thickness variation from side to side can also be caused if two or more clays of varying degrees of softness were combined into one ball, but were not wedged together well enough, causing an uneven resistance level within the clay as you apply pressure working on the wheel. This can also occur if a pot is folded down to rework it on the wheel after a major mistake in forming. This can cause trapping of large air pockets in the clay ball. Neither wedging clays of varying softnesses or reworking soft clay immediately is recommended for the beginner, who usually does not have the expertise yet to overcome problems that can arise from these scenarios.

Another problem with the lip can occur if one sidewall is slightly higher than the other.



This shows that either the clay was somewhat off center from the start or more likely had an unevenly pulled wall. Even pressure must be maintained with each complete revolution of the wheel, with steady pacing up the pot wall. The pressure is applied strongest at the bottom of the wall to force the clay upward.

As you move up the wall, the wheel speed, pacing and pressure must decrease to counteract the increased torque, twisting and outward pressure exerted by the spinning wheel. The decrease in wheel speed occurs in a natural progression on a kicked fly-wheel, where momentum and force is built up before working and dissipates as you continue to work on the pot. On an electric wheel, this decrease does not naturally occur and thus must be executed by the potter. Often, this slowing of the wheel is not done, or not done smoothly enough by the beginner, thus increasing outward centrifugal pressures and often causing a resultant uneven lip. Many beginners even tend to speed up the electric wheel as they near the top of the wall as it tends to get drier and less controlled. They want to "get off of it" in a hurry before they ruin the pull.

Beginners also often have the tendency to "slide off" the top of the pot, not maintaining that even pressure for an entire revolution, especially critical near the top of the pull. This problem can be evidenced by looking at the "history" of the pull, the throwing marks, where a slashing groove appears near the top causing a very uneven rim.



Throwing marks also tell if the pacing of the pull occurred properly. Wide, slanted throwing marks indicate either a too rapid pull, a wheel turning too slowly or a combination of the two. Irregular lips are often a result. Tight, narrow throwing marks indicate a cautious pull using less pressure and wheel/hand speed. This conservative approach works well in that it gives good control, especially helpful to beginners, but will not bring up the wall quickly. This is not a problem with smaller amounts of clay, but as you progress to larger amounts a more aggressive pull is needed to "spring" the wall up. You have only a limited number of pulls

before the wall tends to become waterlogged and lose strength. A proper pull falls somewhere in between these extremes of pacing, balancing the ability to pull up the wall while still maintaining control. This consistent, properly paced pull is also needed to provide an even lip after each pull. To help prevent problems, I advise my beginning students on electric wheels to slow the wheel and their hands and apply less pressure as they near the top. I also have them imagine that there is an extra 10mm of wall on top, to help encourage a complete pull through the entire wall, to prevent sliding off.

If minor irregularities in height or thickness of the lip occur during pulling, they can be corrected as you go along by lightly compressing the rim. After each pull, using slightly damp fingers or sponge, support the wall with finger and thumb of the left hand while pushing down lightly with a right finger.



This position is for right handers working on the right side of the pot, reverse positioning for left handers. The upper wall areas is often thinner and wetter, thus weaker, so support from the left hand keeps the walls from collapsing or distorting. The right hand can be manipulated to compress and thus strengthen and thicken the lip, and in coordination with the support fingers can eliminate moderate variations along the rim. I have seen students be too concerned about keeping the rim totally even after each pull. They will use this compression method, but apply too much force and distort or build stress in the wall directly below the lip, which then gives them trouble on the next pull through. You can live with a little lip irregularity after each pull!

Another method to correct a lip that is much too high on one side, or is irregular to the point of being distracting is to cut it off with a needle. For a pot whose lip is fairly upright or turned inward, the needle is held in the right hand. All tools should be held fairly close to the end nearest to the point of contact with the pot to provide greater support and more control. The left thumb is placed outside of the wall on the needle to help steady it and coordinate effort between the two hands. A finger of the left hand is placed lightly on the inside of the wall to support it.



Without support, just holding the needle from the outside and stabbing in, could distort the rim or ruin the wall. The following three photos show the progression and end result of improper cutting with the needle.



Determine the lowest point on the wall to make your cut to accomplish the evening. Do not try to cut too closely to the top or you may miss part and have to recut. On the other hand, do not cut so low that you waste more wall than necessary. Usually about 3mm below the lowest point in the wall will suffice.

Start spinning the wheel at a moderate rate, then slowly start to pierce through the wall. The needle point should be inserted at an angle just slightly away from perpendicular to the wall and away from you, so that the wheel spinning away from your right hand won't cause undue drag or tension on the pot wall.



For less stress on the pot wall it is best to penetrate at a moderate, steady rate for at least several revolutions until you lightly touch the needle through to your inner support finger. No blood please! A cut through quickly in one revolution puts much greater stress on the wall and requires much more support and very good control. Once through the wall, slowly lift off the cut section.



Cutting through the wall with a needle can be a fearful step for a beginner who tends to have trouble concentrating on one spot on the spinning wall and thus often makes very wavy or multiple cuts. To help alleviate this, I recommend that my students focus only on the needle point, once they have determined the proper spot for their cut.

To cut the rim of a bowl or lip that flares outward, I prefer an inside cut — hold the needle in the left hand, support the needle with the right thumb and outside of the wall with the right finger, the reversal of hands from that of the outside cut, but still cutting on the right side of the pot.



The procedure is the same as the outside cut except the cut is entered from the inside of the pot. Even though this may at first seem a little awkward for righthanders it allows you to see where the cut is being made and does not require a difficult cut from an angle somewhere underneath the flared rim.

If this is a final cut on the lip, you can choose to either cut it flat or on an angled bevel slanted inward, or outward depending on how you want the lip to complement the form of the pot.

To make a cut rim's edges smoother and more finished, you can either repeat the finger compression procedure described earlier, or wrap the lip with a sponge or chamois, again using the fingers to support the wall while you press.

Compression of the rim with your fingers has the advantage here of not adding additional water. This will prevent wearing away the fine particles of clay and bringing the coarser particles to the surface, which can occur if you wrap a lip too often or too long with a wet sponge or chamois. Compressing the lip with the fingers pushes the larger bits down into the wall making a smoother surface for your rim, which is desirable for functional purposes. This step also compresses the clay particle platelets more tightly together in better alignment which will help prevent warping during drying the firing. A reinforced, articulate rim is also often desirable for aesthetic reasons.



Often beginners are too concerned with keeping the rim totally symmetrical and true after each pull. Cutting each time is not necessary unless the lip is so irregular that it makes it difficult to concentrate on the next pull, or is twisted out of shape so much that it would distort any further pulls. Premature cutting only wastes wall height and irregularity of wall will often recur on a following pull, since cutting the rim did not cure the initial cause for the lip distortion. Thus, if possible, save any required cutting of the rim until after a final pull to get as much out of the wall as possible.

In pulling up the wall, a mistake many beginners make is to pull all the weight through the lip, leaving it very thin. The upper section of the wall gets particularly thinned out when a beginner works since this is the easiest place for them to reach the clay. This often can present several problems. A very thin rim can appear unarticulated and unprofessionally finished if it does not correspond with the total pot form, especially in a more rugged stoneware look. Pots with thinner rims also tend to warp more; thicker rims act as reinforcement, much like corrugation in cardboard. This is particularly true in bowl forms, where lips hang out with less support. A finished pot with a thin rim is also apt to chip or break more easily through normal household useage.



To prevent the rim from getting too thin during pulling up the wall, on the second to the last or last pull, merge a small deposit of clay into the rim by slowing the speed and slowly releasing pressure just before coming through to the top. A strong, articulate lip is thus formed. If you are planning a lidded piece with a gallery lip, it can be left even thicker.



If, during the throwing process, you needle cut below the lip where you had left some thickness in the rim, you may be left with only the thinner wall thickness on the top. It can be made thicker by the supported finger compression method or in severely thin walls the top edge can be supported on both sides and wrapped or folded slightly outward so that drinkers do not have to open their mouths unusually wide, facilitating comfortable useage.

In several cases, a thinner rim is desirable. A thinner lip is more flexible and limber for setting a spout into a rim for a pitcher. Mugs also should have a fairly thin lip coming either straight upward or flared slightly outward so that drinkers do not have to open their mouths unusually wide, facilitating comfortable useage.

In forming a lip that is too soft, it will be difficult to maintain the shape. If this is the case, do not feel compelled to finish the pot at that very moment, but allow it to set up somewhat. Quick drying can be accomplished by directing a hand-held hair blow dryer toward the pot on a rotating wheel. A heat lamp can also be utilized. Or if you throw on a bat, just set it aside for a while. Working on several pots at a time is often done, especially with soft porcelain clays.

During drying, the rims have the greatest exposure to air currents, thus will be the area quickest to dry on the pot. This can

FIRING WHILE YOU SLEEP

Several years ago it was realised that there was a real need amongst the pottery community of New Zealand for an instrument which could control the firing of a kiln while unattended and would allow firing to take place overnight while the owner was sleeping.

Electric Measurement and Control Ltd (EMC) contacted many people specialising in pottery manufacture and in conjunction with them developed the type 480 Kiln Controller. The main purpose in the design was for an instrument that would control the unattended kiln accurately, to a pre-programmed temperature/time profile. It had to be simple to use, reliable in operation, but easily disconnected in the event of servicing being required. The successfully designed EMC Controller has since proved to be very popular with potters throughout New Zealand and overseas.

Although originally developed purely for the pottery industry, the controllers have now been applied to precision process control roles in the pottery, textile, dairy, ceramics and glassware industries and are also serving manufacturing jewellers.

The EMC 480 series of Temperature

Controllers has the unique feature, particularly for home potters, of being able to operate overnight. Another good factor is that the programme is retained in its memory, ready to use again.

Types 480 and 481, which have been aimed at kiln temperature control, have three programmable stages. Each stage has a ramp rate, a hold temperature and a hold time, which allow control of the firing process — including cooling.

Type 481, suited to gas-fired kilns, has two additional outputs. One operates when the programme is running and the other when kiln temperature exceeds a programmed limit.

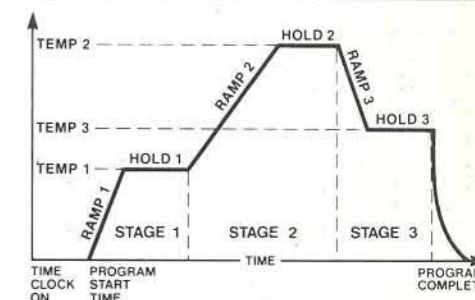
Types 482 and 483 have been designed for use in industrial applications where more advanced features are required.

cause increased stress on the rim and result in warping or cracking. To prevent this, drying in a damp room or box or under plastic, evens out the drying. For larger bowls and plates, drying on their rims will also prevent warping during the drying. Do not turn them over until the bottoms or centers are set up sufficiently, otherwise they may sag. Plastic with a hole cut in the center will also allow the bottoms and centers to dry while slowing the drying of the rims.

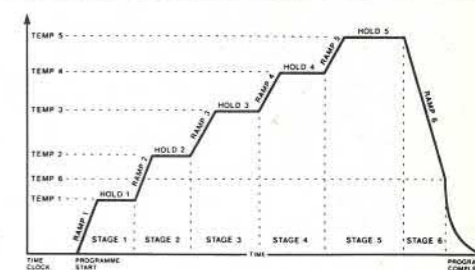
Once the pots are bone dry beware not to pick them up by the rim, since they are very fragile at this stage. Otherwise, you might end up holding a piece of the lip in your hand.

To this point the article has dealt only with making a symmetrically uniform lip. An alternative to being concerned with slight to moderate irregularity in a rim is to "go with the flow". If the form has not been developed too far yet and the lip is showing some thickness or height variation, the potter could, for example, consider turning the pot into a pitcher. A spout set into the thin or high side of the rim usually "disguises" this irregularity and creates no functional problems. Also, do not overlook the endless variety of possibilities that an irregular, organic lip can provide to either handbuilt or thrown forms. Be careful that this approach does not produce a lip that looks like an accident or afterthought. The main consideration is the total unity of the form, with the lip an integral part of the whole.

3 STAGE



6 STAGE



Type 483 has six stages, each having a ramp rate, hold temperature and hold time. All types, which the user programmes from a front panel, may be started manually, remotely, or set to start at a programmed time. They may also be configured to resume the programme manually or automatically after a power failure.

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With all these features, the simplicity and accuracy of operation of the EMC 480 series brings the greatest benefit for users.

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DON'T LIFT BY THE HANDLES

By Joanna Paul, Wanganui

Joanna Paul is a painter/poet who occasionally reviews art in Wanganui.

The annual exhibition of the New Zealand Society of Potters opened on 16th May at the *Sarjeant Gallery*, Wanganui. It was selected by ceramists **Jean Hastedt** and **John Parker**, and **Bill Milbank**, the gallery director.

The many potters who have worked towards a gallery context must be pleased with the *Sarjeant's* respectful display. Using well-spaced cream painted stands of carefully varied heights, the gallery provided the best possible occasion for decontextualized scrutiny. A few pots, noticeably those of **Catherine Anselmi**, had the sang-froid to survive this. Others not less for it, cried out for context — the patterned ware from **Jon Benge** and **Gill Gane** needed a tea table, the finely elaborated sculpture of **George Kojis** — a landscape; while **Chester Nealie's** tactile pots would be better seen on a rush mat, among gourds and other pots, perhaps. I found a real difficulty in looking at **Chester Nealie's** work — is its simplicity a mannerism? Are the extraordinary labours of firing an anagama kiln for days solo, "in Japan a whole village would do it," simply eccentric? I put my irresolution down to the neutered environment of the gallery and the eclectic company of many objects of different spirit and intention. The second question may reflect the lack-of-context New Zealand in the 80s provides pottery. Do we use it? What do 'ceramic artists' drink out of? (I overheard a 'hobby ceramist' to say, "We don't have a teapot anymore — I just put my cup in the microwave!")

T.V., video, new wave painting, art galleries — exploit *image* — as opposed to presence, function, intelligible purpose, symbolic meaning.

Without wanting to simply advance the functional pot, I thought those items in the exhibition worked best that had links with one of the traditional uses of clay.

Examples — **George Kojis'** heavy reminiscences of limestone cliff temple wall and funerary urn; **Steve Fullmer's** free adaptations of the neolithic; other vessels whose low fired clay and rough coloured surfaces proclaim links via America with ancient Egypt or Mexico. **Don Thornley** managed to bridge the difficult divide between pottery and sculpture, with

an object that retained a hint of an inside through an aperture like the mouthpiece of an ancient clay instrument.

Others like **Rick Rudd** leap daringly, perhaps foolhardily into the vacuum left when sculptors, despairing of their link with tradition moved into the field of ideas. Without 'idea' or connecting tissue with sculptural traditions, or any but the most literal and incidental use of clay — what is this priapic piece doing in the Potters' show? A fine exhibition piece certainly, but its very confidence, in the gallery may proclaim its lack of any other context.

A different mix of bravura and mannerism in the ceramic constructions of **Michael Keighery**, the Australian guest exhibitor. I could not see through the virtuosity of these tablet 'paintings' and coiled 'sculptures' to any statement. Better and interesting were the tripod — in fact quadruped — *crucibles* whose slightly curved black fired legs held a flat dish of cadmium red. These were heraldic creations, but oddly not at ease on plinths, or on the floor as they were not things, but the 'simulacra' of things.

Among those keeping to more traditional vessel forms there was a noticeable preoccupation with surface. Some surfaces have become so sensuously beautiful that intelligible form all but disappears — the raku fired vase of **Penny Evans** has a bloom or pile that in effect disguises the configuration of the pot. **Patti Mead's** *Centripetal* form is formally elegant and decisive and so carries off its lustrous surface. Some quite earthy and primitive shapes seemed mismatched with apparently airbrushed chemical colour. And are **Raewyne Johnson's** lovely handbuilt organic vessels in deliberate apposition to the fashion colours of the 80s? **Anneke Borren** perfectly resolves a discreet close-toned pattern with a form that echoes its motifs, as well as harmonizing Maori and Japanese sources in her *bamboo lidded pots*. Similar quiet and refined surface treatment in **Melanie Cooper's** bowls, which combine smooth white glazed, with rough dark-textured porcelain.

Objects which I admired in particular were those of **Catherine Anselmi**, simple, lucid, generous forms and immaculate surfaces, one with the body of the work. These were simply 'clay', red or black, carefully

burnished. Her refusal to make a statement for the catalogue is in tune with the absence of personal handmark or incident. "Art not as 'self expression' or 'statement', but as the 'principle of manufacture'" (Thomas Aquinas). Her work also acknowledges the fact of the machine and European/Italian models of design, and turns its back on what is a depleted strain in New Zealand pottery, this exhibition would suggest — that of **Leach** — **Hamada** — **Castle**.

Or do exhibitions like this one hasten that demise accenting the one off, the arty, the eccentric piece. I missed the presence of excellent potters such as **Ross Mitchell-Anyon** and **Ian Smail** who have kept domestic pottery alive in Wanganui. Little domestic ware was offered for selection.

The 'unassuming pot' was, in fact, represented only by **Gulielma Dowrick's** set of earthenware dishes, shallow bowls with a white glaze and unobtrusive brush decoration.

To brush in the variety of the *Sarjeant* survey one might list the forms of flight from the *unassuming* pot.

Ritual — Mirek Smisek; superb saltglazed vessels, exaggerated in scale and texture to become ceremonial.

Elegaic — Chester Nealie's paeon to the organic yeastiness of pot and process; Kojis' *Sciagrapher's Vessel* — runnelled clay becomes weeping wall, a poetry here.

Decorative — The Benge/Gane 'unisex' coffee/tea set; Moyra Elliott's floral plate.

Whimsical/Cute — There were no functional teapots as such but three sets of whimsical teapots were offered. Also ceramic nesting-boxes.

Ornamental — Carole Swan.

Neo Primitive — Steve Fullmer, Vic Evans, Raewyne Johnson, Don Thornley.

Sculptural/Pictorial — Keighery, Kojis, Crawford, Griffith.

Self Referential — Thornley, Gartside, Paul Johnson. Ian Hutchison had a *stoneware* piece which disjoined stem from its supportive status. A wide perforated calyx on a stem which simply tapered off and was inserted into a plastic holder.

And, **The Surrogate Pot** — "Don't lift by the handles"!

The decorated pot (Benge/Gane) may be the new vernacular. The unassuming pot requires a milieu

in which its virtue is taken for granted. In reaction now the functional pot tends to proclaim and celebrate its existence with pattern. The most stylish are those by varying older potters who retain or catch a memory of art deco — **Pamela Edwards**, **April Pearson** and, with wonderful freedom, a man who has taken up pottery after retirement — **George Newton Broad**.

An ethic of freedom from function however is the dominant note. An elegant Egyptian jar dominated a vista at the *Sarjeant* — *Vessel, Runner* series by **Vic Evans**. Peering inside I saw a

card "Don't lift by the handles". * But how is a 'handle' better than a handle, on a vessel that is catalogued as 'vessel'? I don't question the integrity of the maker, but the euphoric idea that art is somehow better or other than use. In traditional art, function and meaning are inseparable. "There can be no good use, without art"! (Thomas Aquinas). How can a 'handle' go beyond a handle? The language of transcendence peppers the talk of ceramic artists. As a practitioner of one of the useless arts — painting — I envy the thingness of the pot and lament

the impoverishment of daily life by the flight of the potter. The NZ Society of Potters at the *Sarjeant* shows, richly and interestingly, the issues that tease and challenge today's artisans in clay.

Note: Thomas Aquinas' quotations are from Ananda Coomaraswamy's essay "Why exhibit works of art?" (Dover).

* This warning was simply a scruple of the organizers and was removed by the opening of the exhibition. It remains, however — a metaphor. JMP.

NEW ZEALAND SOCIETY OF POTTERS

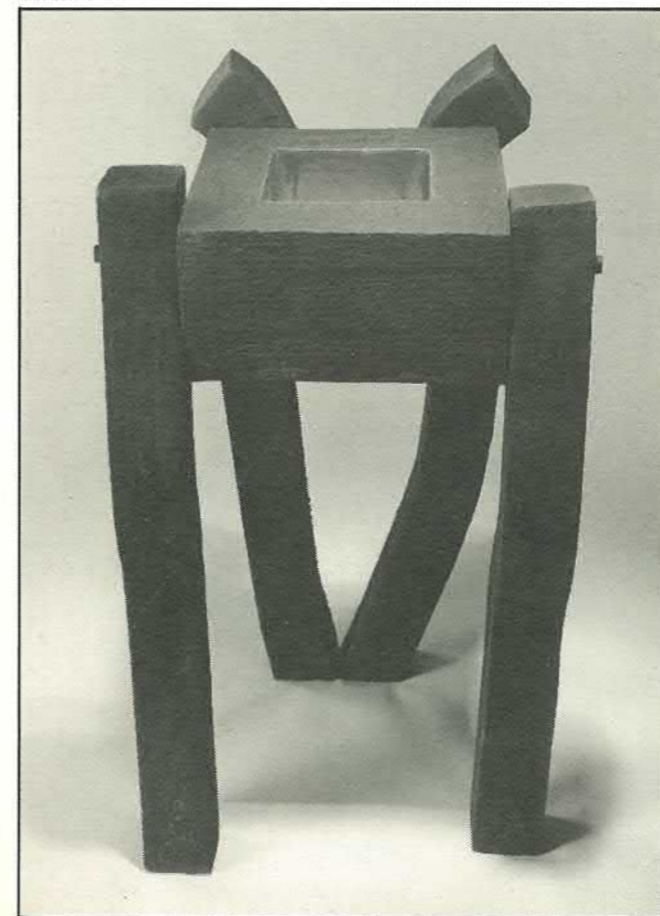


NEW ZEALAND SOCIETY OF POTTERS INC.

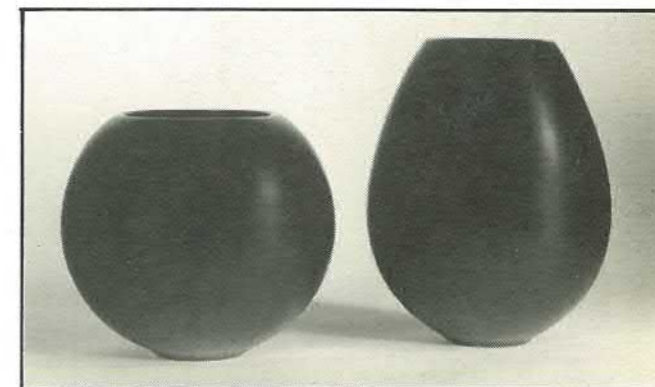
29th National Exhibition Sarjeant Gallery, Wanganui.

Photos by Neil Pardington.

Michael Keighery, guest artist from Sydney: Ceramic Form, extruded and constructed, blackfired with cadmium glaze. 425mm h.



Catherine Anselmi, Auckland: Vases, burnished. Tallest 215mm h.



Anne Powell, Hunterville: Kowhaiwhai carved and pierced vessels. Tallest 135mm h.



NZSP 29TH NATIONAL EXHIBITION

Photos by Neil Pardington

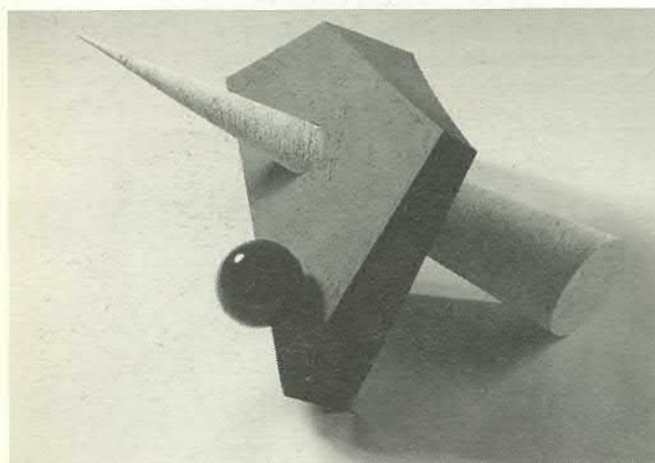
Melanie Cooper, Wellington: Porcelain forms. 95 x 215mm and 115 x 135mm.



Pam Edwards, Palmerston North: Raku jars. Tallest 170mm h.



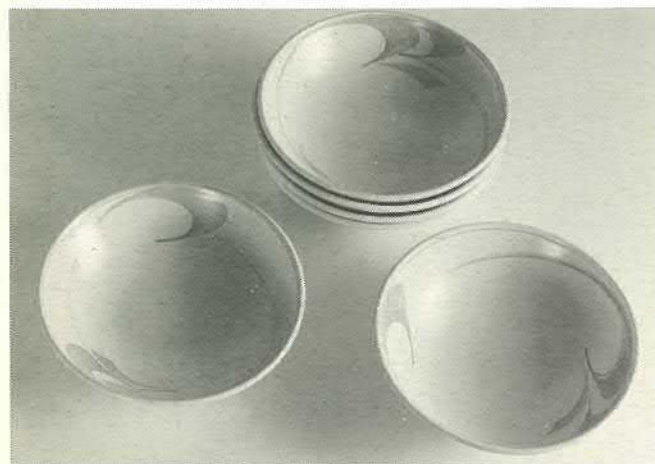
Rick Rudd, Wanganui: Construction, earthenware. 860mm l.



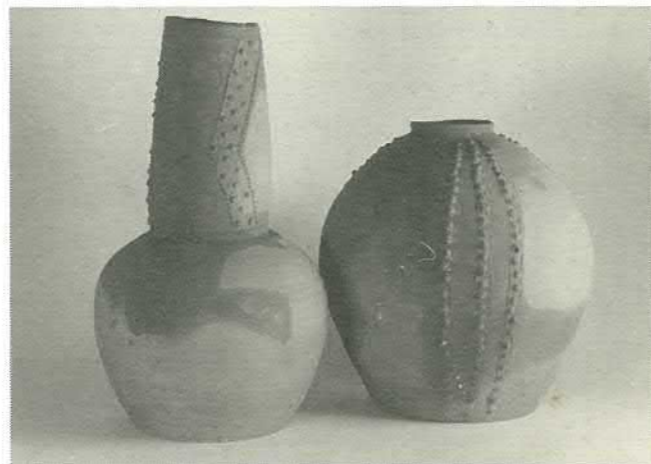
Anneke Borren, Paraparaumu: Bamboo lidded pots, stoneware. 295mm h.



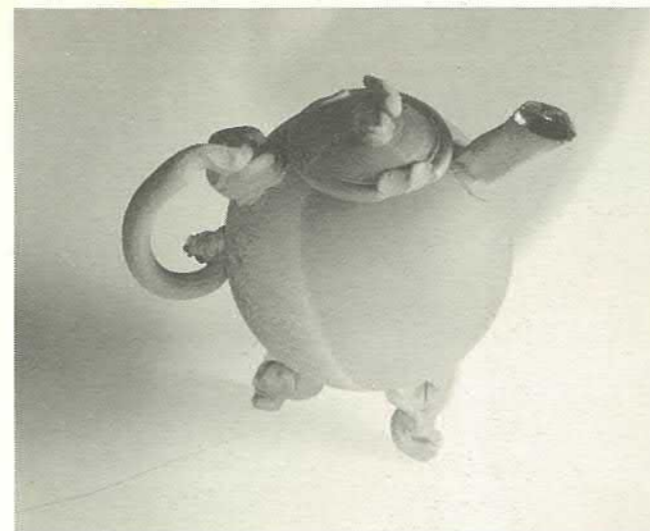
Gulielma Dowrick, Wellington: Brush decorated earthenware bowls. 45 x 155mm.



Steve Fullmer, Nelson: Earthenware jars. Tallest 480mm h.



Heather Munroe, Invercargill: "Whimsical" Teapot, stoneware. 160mm h.



Chester Nealie, South Kaipara Heads: Vases, anagama wood fired. Tallest 255mm h.



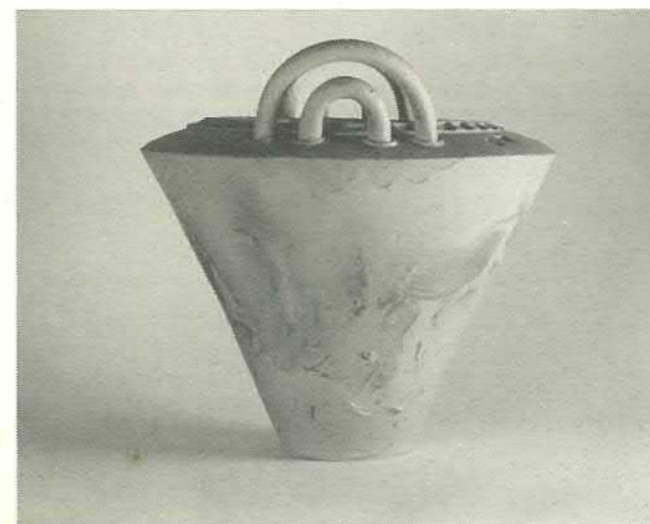
Moyra Elliott, Auckland: Floral dish, terracotta. 310 x 285mm.



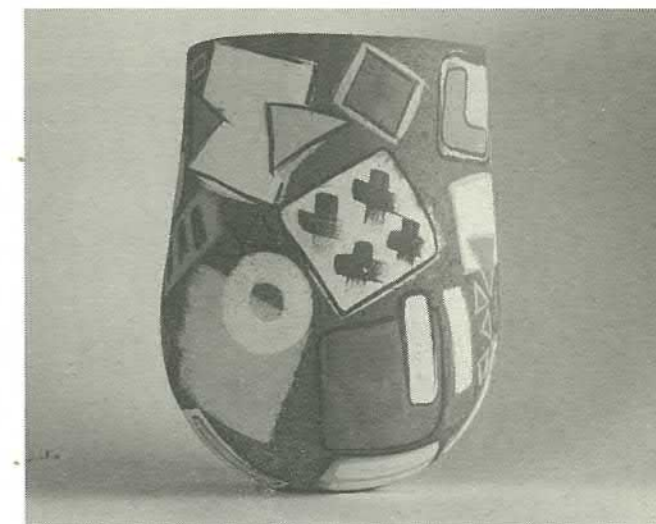
Mirek Smisek, Te Horo: Crock, saltglazed stoneware. 480mm h.



Vic Evans, Nelson: Vessel, Runner Series, lowfired. 430mm h.



Raewyne Johnson, Wanganui: Terracotta vessel. 450 h.



WELLINGTON POTTERS ASSOCIATION

Photos by Ian Hutchison



29th Annual Exhibition

Gulielma Dowrick ▶



▲ Jo Munro



▲ Ted Sutch

Ian Hutchison ▶



◀ Flora Christeller



◀ Guest potter: Meg Latham

▼ Wendy Masters



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1988 TUTORS

ROSS RICHARDS is a Nelson potter, described as a "clay magician" in a recent arts article. He is an experienced teacher and national exhibitor, with work in the permanent collections at the McDougal, Suter and Forrester galleries.

DARRYL ROBERTSON also hails from Nelson, and, like Ross Richards, is a national exhibitor. He and his wife Lesley frequently teach as a team. He has a particular interest in kiln building, and is expert in a wide variety of pottery processes.

Brochures will be available from the Arts Department, Southland Community College, Private Bag, Invercargill, and from Polytechnics and Community Colleges. Enrolments limited to 30, with a closing date of 10 December 1987.

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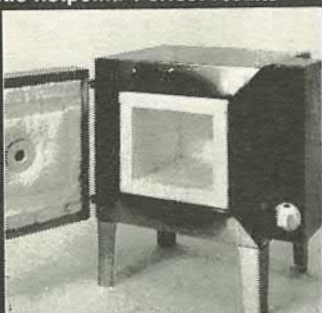
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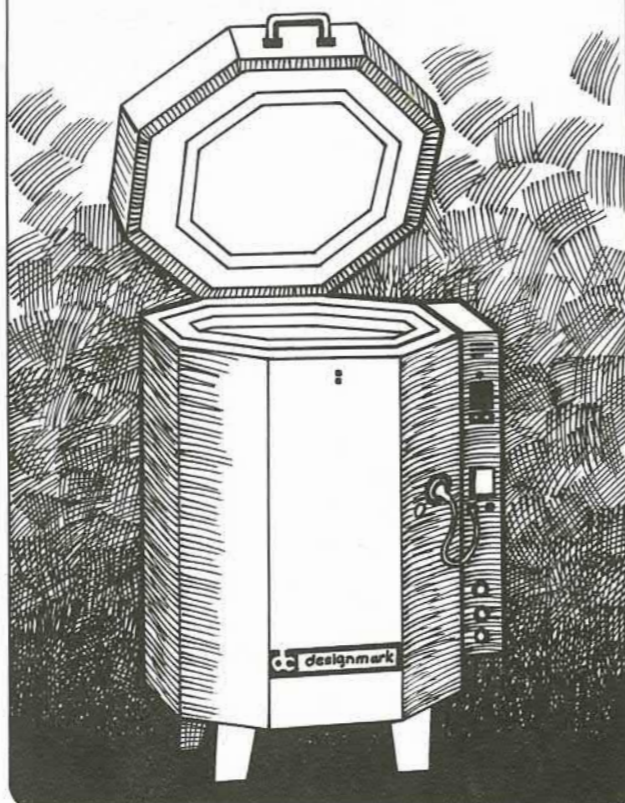
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overseazure

by Barry Brickell, Coromandel

Part II — Travel through the UK.

Photos by Barry Brickell.

It was interesting to compare the environment in England with that of the Scandinavian countries, just visited. Lots of weed-covered old industrial wasteland and cramped rows of double-storied terrace houses broken by occasional rather garish modern architecture, as the bus journeyed from Newcastle Port to the huge, curved *British Rail* station. The comparison is not fair as England was the nursery of the Industrial Revolution, the selected benefits of which were later transplanted across Scandinavia.

I revelled in the beauty of the steelwork tracery of the station roof and realised that many of the fruits of the Industrial Revolution have rightly become monumental cultural statements for which my eye was searching. I had my *Britrail* pass (obtained in NZ) validated at Newcastle and did enjoy the fast ride through attractively farmed countryside. *British Rail's* slogan "We're getting there" was mild comfort as we were running late into London, my base for the next two and a half months.

Kenneth Clark Pottery

My first visit was to New Zealand born Kenneth Clark and his wife Ann. Together with their son Simon the Clarks run a workshop in a picturesque stone building at Lewes, East Sussex, an hour by train south of London.

Manufactured and biscuit-fired tiles are the raw material for Kenneth's workshop, where he designs murals or panels using underglaze oxides and stains followed by firing in electric kilns. Private commissions form the bulk of his work. In 1960, Kenneth was commissioned to make a set of tiles for the bar of the NZ Railway's first inter-island ferry, *Aramoana*. He has always had a flair for design but began as an ex-serviceman studying pottery at the Slade School of Art in London. Eventually he became a renowned ceramic teacher at Camberwell and Goldsmiths Colleges but became interested in industrial design and worked at Stoke-on-Trent with several firms both making and designing utility pottery. It was Ann, however, who was the tile and mural maker before they set up together in London, after their marriage in 1954. Now Ann is the potter and Kenneth the tile and mural designer (see NZ POTTER, Vol. 5, No. 1, August 1962, for biographical article by Helen Mason: "The Kenneth Clark Pottery, London").

When I visited the Clarks, Kenneth gave me warm hospitality in their fine old house at Ringmer, a few miles from the workshop, and he was very keen, almost nostalgic, to catch up on news from back home in Aotearoa. Their tiles have rich, but subdued colours and a strongly geometric sense of design.

Tile making in Sussex

Lewes is full of richly textured old stonework. The use of flintstones set in massive lime mortar and squared flint stone as drywalling and street paving, together with terracotta roofing shingles give the most beautiful textures I have seen on common buildings. These materials were also complimented by massive stonework walling of great expertise and in some of the "Tudor" type buildings heavy oak external timbering, enclosed panels of wattle and daub, adobe-like material. The *Bauhaus* platonic had never hit this neck of the woods, I mused.

At a small museum here, I discovered my first roman (1st Century) pots, handformed burnished earthenware vessels of rich plain shapes, and Roman stone adzes having a remarkable resemblance to those from Polynesia. Of course the brick and stone arched railway bridges were not only delightful to my Brunel eye, but also a lesson in patient handcraft-skill trade, something I was born to worship even as a kid and so abundant here, but so hard to find back home. I revelled in this old world approach to work and the job — for me it was like a continuous art gallery, in which the common work had rich expression.

Roused by the earthy beauty of the plain traditional English terracotta roofing tiles, I asked Kenneth if they were still being made, and he referred me to at least two places in Sussex. Mounting my hired bicycle, I set off on a long ride, getting lost in pleasant English countryside and finally ending up at a cluster of lovely old farm buildings at Bore Place near Edenbridge. It was not boring, but I got there far too late to meet the old brickmakers who still hand-mould various shapes of terracotta bricks. The place was locked, but I inspected the oil-fired scotch kiln of astonishingly recent construction for such an early type of design, and studied the wide variety of architectural bricks with relish. The products reminded me of my student days when working at the Auckland Gas Company's firebrick works at Devonport — all those simple, strong moulded shapes. The woman in the house told me they only work occasionally nowadays and that there was not anyone young coming to take up the work.



Bore Place, Sussex. Hand-moulded bricks and tiles.

Still in search of roofing tiles, I headed next day for Burgess Hill and the Keymer Hand Made Tile factory. What a sight! A yard full of tile products stacked in huge rows with round and square kilns exposed to the weather, standing in groups. The whole place was terracotta red in a green landscape with large brown factory buildings of obvious modern construction. I approached the office and learned that it was a thriving business — they were well behind with deliveries and well booked up with orders. The modern gas-fired tunnel kiln and controlled humidity driers were of course inside as were the many men who moulded the tiles. That this was economic in the face of mechanisation is explained by the contract or "piece" system under which the men are paid, and the nature of the product. I watched a tile maker go rapidly through his work sequence and enjoyed the way he slapped his hand down onto a quickly moulded tile to lift it onto a drying board. This leaves a shallow handprint on the 60mm thick tile. It takes about 3 months to become proficient in terms of production rate, but the firm has an apprentice system for learners. The slightly curved standard



Keymer Tile Factory, Sussex. Note natural gas pipes to kilns.

roofing tiles are traditionally about 10½ x 6½ inches (265 x 165mm), but many other types are also made, including Spanish, semi-circular and cut-edged decorative ones. One thing that amazed me was their attitude to their clay body. Despite the 20 to 30 per cent production losses within the manufacturing process, there is no attempt to crush the wasters for grog tempering; evidently it remains more economical to continue to introduce local silica sand into the clay despite the dunting risk it provides. The adjacent clay pit contains both clay and sand. Some broken tile material is sold for driveway metalling.

Just behind the tile factory is the old terracotta pottery building with an old brick chimney stack. Recently, two young men have taken it over by arrangement with the company and are making thrown plant pots and decorative floor tiles. The venture is getting under way, but they have to compete with cheap, imported machine-moulded terracotta from Italy. They were using clay direct from the tile factory with its attendant problem, but careful use of the electric kilns minimised the dunting problems. I arranged with potter **Adrian Halstead** to work for a few days making some pots. It was a good opportunity to discuss problems and ideas and I carried out some tests using grogs to animate the rather plain clay. With present-day pollution restrictions, however, it would be difficult to obtain planning permission to build a coal-fired kiln for the kind of open-flame firing which the clay really asks for. In New Zealand we are more free to make the kind of pots we want, without these hassles.

Exploring Kent

Equipped with my road map, I cycled and railroaded for the next few days around the south east corner of England, East Sussex and the Kent Lowlands. I loved the sheer vertical chalk cliffs of Dover with their flint pebbles eroding out, forming a coarse grog texture. We have nothing like this in NZ; in fact the only known occurrence of flint here is inside some limestone nodules on the West Coast of the South Island. No wonder English potters speak so glibly of using crushed flint in body and glaze recipes to control crazing.

At the very picturesque town of Rye, packed with flintstone streets and walls, and a real sandstone castle/museum, I visited the **Rye Potteries** where decorative earthenware tiles are being made, on the site of a very early slipware potteries. I sought out stoneware potter **Frank Smith** and family, living in a fine old country house and making good, gutsy pots in a style quite familiar to me. We discussed the lack of forthcomingness of the staff at the *Craftsmen Potters Association's* shop in London, Frank being an executive member.

On across the sheep pastures of the Romney marshes I went and into New Romney Town, where I spent a delightful day as a foreign railway, "magnate", cab-riding on the 15" gauge *Romney, Hythe & Dymchurch Railway*, fourteen miles of level tracks, behind miniature steam locomotives.

Cornwall

Already the 14th July my *Britrail* pass terminating at the end of the month and I've seen so little. What next? I got on an express to Penzance, Cornwall, after weaving my way from Victoria to Paddington through the awful trafficaust at Hyde Park Corner. The poor holidaymakers on the Devon coast, maximally unclothed encouraging the sun to come out as they tried to get the utmost from the "English summer". Brown-red cliffs of Devon sandstone were a change from the greys of East England. Penzance is picturesque with its fishing wharves of solid granite and stone houses along the bay, but what caught my eye were the NZ cabbage trees, flax, pittosporums and occasional pohutukawa trees, somewhat frost-cramped, but nevertheless growing. The cabbage trees had thicker trunks and denser crowns than we see here — in this milder yet tougher climate, they were simply demonstrating the theory of Rogeronomics.

St Ives town is sited on a very steep hillside with a granite stonewalled harbour and very narrow cobblestone streets designed for carts and bicycles. I found the old *Leach Potteries* way up the hill on a corner section crowded out with houses and a modern petrol station as neighbours. **Janet Leach** has kept the place the same, everything is still there from **Bernard's** days; cobwebs, rusting iron, sagging roof, yet pots are still being made in a corner by a local man **Trevor**. He shares a heavy old gas-fired single-chamber kiln with Janet, who is doing her own thing. A local lady attends the *Leach-Hamada* museum room, a new addition to the complex, and in it I was able to view the pieces I had often seen in books. Just outside there is a hedge of our native korokia. Yes, I did detect the nostalgia, and had to make myself imagine what it

was like when **Len Castle** spent his fellowship year there back in 1957. His letters referred to the "old gaffer" who made him throw pots for the potteries most of the time, but allowed the making of his own pots strictly after hours. A delightful small stream still trickles through the shrub garden at the mossy edge of the old concrete path just outside the clay store room. Yes, I could pot there, I told myself, if I had charge of it.

It was a beautiful hot day as I cycled along the winding narrow road across barren, scrubby country heading south, while sea-blown clouds rolled up the cliffs and whisped-out at the top. Cornish stone and brick tin-mine pump-engine houses were scattered about, magnificent artefacts of innocent skill and bitter delusion.



Peter Smith's coal-fired earthenware kiln. Downdraught with fireboxes placed high up.

Pendeen potter

I came upon the stone house and workshop complex of **Peter Smith**, set among the other old stone farm buildings in the small village of Pendeen. His *Bojewyan Pottery*, established in 1974, gives no clue of his former vocation, an industrial research chemist at a steelworks. He is a rare potter who greatly values the English and European folk earthenware traditions, and who retains a very individual approach to his clay work. This is highly animated, freely thrown and vigorous, and he places great importance on the manner of firing. Using a coal-fired down-draught kiln, Peter allows the ash to gently toast the soft, partly slipped forms, bringing out an earthy richness. Having worked his way through the tightnesses associated with making craft pots for a living, he ended up logically, evolving his highly personal style, which must continue to change. Presently, he is doing "work in clay", which while embodying many of the principles of pottery, is not necessarily functional, but expressive. Some of it may indeed not be fired, but cement is included in the clay as an alternative, if the firing process is likely to reduce the potency of the concept. He is also experimenting with certain non-ceramic materials in combination with clay, and the use of applied colours. I found that I was responding maximally to Peter's coal-fired bowl and jug-based forms; the more conceptual work is taking time for my computer to process, but it has not given up. I was delighted to find someone using coal, a favourite fuel of mine, now almost totally abandoned by potters, though it was the traditional mainstay fuel for the past 200 years in Britain and also in NZ during our development phase.

China Clay Pits

The geologically old weathered granite areas in east Cornwall and west Devon form the basis of the huge china clay industry which started up about 200 years ago. It was discovered by **William Cookworthy** in 1746, who was the first man in England to experiment with white earthenware and stoneware bodies. By 1760, **Josiah Wedgwood** was starting a revolution by manufacturing the first commercial white earthenware using the Cornish china clay. In 1774, he evolved England's first vitrified stoneware, *Jasper ware*, also using this clay.

Today *ECC (English China Clay) International*, based at St Austell produces 3 million tonnes of processed china clay per year, 20 per cent of the world's total. There is about a further 100 years supply left at the 64 square kilometre site, and open-cast mining can go down to almost 300 metres. The washed quartz and mica wastes are

piled up in huge white hills forming a landscape feature, but modern environmental economics is now reclaiming and pasturing the mined-out land. The *Wheal Martyn China Pit Museum* is the place to visit for a beautifully presented history of the industry, and it contains walkways through the preserved and restored artefacts and landscape features.



China clay pit, St Austell, Cornwall.

There is a lot to this clay-mining and processing. In the museum complex I discovered a young man making thrown pots for sale, mainly terracotta planters. We exchanged ideas, and like the potter at the *Amberley Chalk Pits Museum*, he has a kind of symbiotic relationship with the museum itself. He was making very little use of the china clay and its derivatives, which seemed unfortunate.

Stoke-on-Trent

The Staffordshire complex, Stoke-on-Trent is the historical centre of the ceramic industrial revolution of the western world. There, with the aid of the faithful get-about-quick bicycle, I lingered for an energetic two days absorbing as much as I could take in. First to the *Gladstone Pottery Museum*, a typical old potteries dating from 1856 and which closed in 1965, but was rescued by the *British Ceramic Industry* with the help of a charitable trust. It contains the old coal-fired bottle kilns, workshops, clay preparing machines and comprehensive displays of tools and products. The four 1860s period bottle kilns interested me as they were the first I had ever seen. In NZ, not one has survived from the dozens we used to have. These kilns have a totally separate brick bottle-shaped hovel built around and concentric with the actual round up-draught kiln inside. The hovel began as a wind shelter for the several fireboxes facing outwards around the kiln, but they eventually were built taller to act as a smoke-lifting structure, also affording weather protection rather than a chimney.

The Staffordshire potters were more innovative than those of the other old pottery towns because they were also farmers, it is said. They were the first to burn coal, and it is not difficult to imagine the vast smoke pollution this would have caused. This problem became so bad that anti-pollution had been in the pipeline for fifty years before real steps were taken.

Today, when the museum wants to re-enact a firing, special permission is required which involves elaborate planning. During the great salt-glazing era about 1790 to 1860, the pollution must have been horrendous. An expression of this, perhaps, is the fact that not one of these early salt-glaze kilns remains in Staffordshire, much to my regret. I could not even locate a sketch or diagram of them, but am forced to conclude that they were probably the usual bottle-type kilns in which perforated saggars were used for stacking. The conventional saggars I saw at *Gladstone* were not perforated and served to protect the delicate white ware from the smokey, ash-laden coal flames.

One display amused me, of very delicate, refined lady-like vases carefully set into a coarse-grained, ash-toasted gutsy fireclay sagger which had just "emerged" from the kiln. These saggars were wadded around the tops to help make them as flame-tight as possible.

At another pottery museum in Stoke, can be seen a different design of bottle kiln. This *Moorcroft* potteries kiln has the hovel as a tapered bottle-like stack standing on top of the circular wall of the

actual kiln. It therefore would function as a chimney, and the crown arch at the wide base of the stack is perforated. In a remarkable old tile works I came across nearby, there were dozens of round, down-draught kilns, some with external and others with internal stacks. I met by chance the manager **Peter Caddick-Adams**, whose great grandfather **John Caddick** started the works in 1885. He is bent upon reviving the terracotta paving tile production and claims to be regularly using the last "beehive" kilns in the country. There is a revival in Victorian house restoration, so good luck to him.



Purple-brown hard-fired roofing tiles. John Caddick Pottery, Stoke-on-Trent.

Down the road at *Potclays Ltd* (formerly *Podmores*) I had the pleasure of meeting **Harry Fraser**, a well-known ceramic technician and author (e.g. his well known book *Glazes for the Craft Potter*.) We discussed clay sources and applications as well as some of the story of industrial ceramics of the Stoke area. He kindly offered to review my book for the company's newsletter. I was interested to learn that a thin seam of white-firing clay associated with the local coal formations was fundamental to the beginning of pottery making in Stoke-on-Trent, but that it ran out after the early kilns were established. It was good to meet sales representatives of the two major refractories companies, *Diamond* and *Acme-Marle* and arrange for direct purchase of their wide range of kiln shelves.

At the *Hanley City Museum and Art Gallery*, is the most representative collection of pre-industrial and industrial English pottery I have ever seen. Very well displayed, it ranges from early slipware, through salt-glazed blue and white stoneware, delft (majolica), fine white earthenware, stoneware and bone china. All these wares have been made in the Stoke-on-Trent area. **Josiah Wedgwood** promoted the massive 93 miles long *Trent & Mersey* canal which, when opened in 1777 (including a 2,900 yard tunnel) assured the district a secure place with cheap transport for the fledgling industry. Virtually all of the raw materials had to be transported there from afar, one of the ironies of its location. I enjoyed a bicycle ride along the canal towpath from which the best views of old buildings may be obtained.

Industrial Archaeology

The next day was spent at the huge industrial park containing the *Coalbrookdale Iron Museum*, **Telford's** great cast-iron bridge, the *Coalport China Works Museum*, *Blists Hill* open air museum and other old industrial sites, along the upper River Severn. The bicycle was a blessing as these sites are scattered along three miles, and my quest for industrial history spared me no excuse for missing the least thing. I found some lessons during this marvellous day, for applying to our own old industrial sites in NZ. They are essential as part of our national history and identity.

The *Ironbridge Gorge Museum Trust* is leasing craft studios in the original potteries on the south side. Speaking to a craft potter starting up there, I noted his apprehension that business from tourism could support him without help from the Trust. Another potter in the museum itself was being employed by the Trust, but all his wares became their property. It appears that more thought needs to be given to the support and encouragement of crafts within this major project. It holds a lot of promise for the future. ▶

Welsh slate

I next journeyed through Chester with its fine old red sandstone city wall, then around Wales sampling rides on as many of the restored narrow gauge railways as I could fit in. I noticed that all railway station names are given in both the native tongue and in English — throughout the country. Take note NZR. The ride up to the top of Mount Snowdon, highest point in UK, being pushed in a single carriage in front of a small, nuggety steam locomotive up the incredible gradient of 1 in 4, was mind boggling. What a beautiful landscape and what a Victorian engineer's dream come true.

The slate museums at Llanberis and Ffestiniog are very remarkable; slate of this quality being a sort of natural pre-fired ceramic in the way it can be prepared for use in building. Like the china clay mines of Devon, these Welsh slate quarries have caused vast alterations to the landscape; mountains of grey-black reject slate stone forming huge tip-heads down the hillsides. The craftsman/tradesman slate splitter, wearing his beret cap and neatly cleaving the stone into thin blue-grey leaves, remains to me an unforgettable sight; his unflinching face giving the very merest flicker of dry satisfaction from the corner of his lips as he demonstrates his skill to strings of tourists.

Crafts in Scotland

For the next several days I did much travelling by train and bicycle chasing museums and archaeological sites, including a steamboat ride on Lake Windermere and lots of high country cycling through Cumbria. From Glasgow, where the highland parts of the journey reminded me of Central Otago, I caught the train to Mallaig. The Isle of Skye reminded me of kauri gumlands, poor in fertility but rich in restrained colour and texture. Huge wide open spaces with strong, purple mountain backdrops just like home.

Alighting from the train ten miles north of Inverness, I found the headquarters of the *Highland Craftpoint* at Beaulieu. It is listed in the booklet of the *Scottish Development Agency* and the *Scottish Tourist Board*. Scotland has a problem, unemployment in the north and a population drift to the south, like ours, but in reverse.

Highland Craftpoint is a government-encouraged craft and small business training organisation. It is a model of what we ought to be doing here. Located at Beaulieu it is a limited liability company (1979) offering a wide range of courses and tuition. What cannot be done in its own well-appointed workshops is arranged with other institutions for training. The large exhibition hall contains samples and displays of work, with information provided by a keen staff. Their Education and Training leaflet for 1986 informs that they have staged over ninety courses and seminars with over a thousand enrolments, at subsidised rates. Funding comes from grants-in-aid (94%) and from earned income. This is the price it is considered worth paying for providing a comprehensive development, marketing and training service for Scottish craft industries. How about that as an example to our NZ ministers of Arts and Internal Affairs, and our Lottery Board? The grants-in-aid come mainly from the Highlands and Islands Development Board with the Scottish Development Agency contributing the balance. The *Visitors Guide to Scottish Craft Workshops* is inexpensive, and readily available, listing and describing some 300 of the 1800 workshops now operating throughout Scotland.

Scottish museums

I roared up to Thurso by train, again wonderful gumland-scape at the top of the country, but the steady rain drove me south after a short, but wet bike ride to the harbour. I coasted down into the city of Edinburgh after a thrilling ride across the new Firth of Forth road suspension bridge which parallels the grandest mecano railway bridge in the world. Also my last day of free trains, the mighty rail pass running out next day. At the *Royal Scotland Museum* I met **Jim Wood** in charge of the Industrial Archaeology section who very kindly ran me out to inspect the preserved coal-fired gas works at Biggar — the last of its kind in the entire country. Yes, there were the old-style horizontal retorts similar to those I had tried to save at Oamaru, the last in the Southern Hemisphere, before the council demolished them in 1982. Just the thing for raku. We discussed industrial history and I described to him how late we are in NZ at saving history, but that we are now starting to do something, e.g. the splendid 1903 Dunedin gasworks engine room. Pots did not take a back seat entirely, however, as I did enjoy the fine collection at *Edinburgh's Museum of Antiquities*. Here it was the medieval wood and stone carvings that lifted me off the Earth's surface, yet I could find not one booklet on their magnificent collection of the former. Mere craft?

Selecting an Itinerary

Back in London, I became almost guilty about the lack of coverage I had achieved especially in matters pottery in my one month in the UK. Nor any lectures or slide shows to date. I have never enjoyed the egotistical jungle of chemically-inspired contemporary ceramics, but admit that some cacti can produce amazing flowers. Let's leave it to those who know, I mused. I certainly did not wish to contribute anything further to our national inferiority complex; my job was to try to get rid of it.

With the kind help of **Elizabeth Hinds** of our *NZ High Commission*, who provided me with a base in her office (and a basement parking lot for my bicycle), I researched the various potters whose stated approach interested me.

The *Craftsmen Potters Association* produce a handy directory called *Potters*. As well as the usual kind of portrait photo, and a work sample, it also contains the potter's own statements. The criteria I looked for, were use of local raw materials, attitudes towards work (not what kind of work) and firing details.

Before I left NZ I had checked out the possibilities of visiting pottery and training institutions to give slide shows of NZ work or lectures or demonstrations. But blessings, it was the vacation season. No need for guru stuff. Nobody knew me from a tin of stale fish; it's great to be anonymous, one can then penetrate much further. Those who are doing something real are not caught up in the game of idols, especially in Britain where it's good to be flatfooted.

Potters in Wales

While writing my *NZ Potters Dictionary*, I found myself leaning, among other sources, on **Frank Hamer's Dictionary of Potters' Materials and Techniques**. It was a pleasure to visit him and his wife **Janet** in their fine small house in the South Wales country. Frank, now retired from teaching and lecturing, remains keen on ceramic materials research and writing. The Hamers kindly invited me to stay the night and we enjoyed a meal of natural garden and farm foods. They invited some friends around, and asked me to talk about New Zealand. We discussed our potters' raw materials and the differences between those of the Northern and Southern Hemispheres. England, for instance, has few, if any, volcanic-derived clays, and I had pleasure in introducing my old "friend" halloysite to them. Interest was also keen about our colonial salt-glaze "tradition" and the way that handcraft pottery became so rapidly accepted as compared with England.



Walter Keeler and his kiln shed.

It was a fine cycle ride through the tree-rich rolling pastureland of South Wales, then up a steeper than usual road on to the ancient peneplane plateau near Penalt, where **Wally and Madeleine Keeler** have restored a fine stone cottage. Wally's small oil-fired catenary salt-glaze kiln sits in a cramped little lean-to, but what mighty pots emerge from it. I have always enjoyed his stiff, but slack sense of form and humour with clay, and his fine salting. Being in no position to collect (my bicycle carrier being an excellent crusher-grinder), I resorted to my camera, as was always my policy on visiting potters. We did have a good, if brief, rave before I hit the road again bound for **Michael and Sheila Casson's** pottery.

It was a pleasure to come across their 280 year old two storey cottage with the show room, clay store, barn, kiln and workshops laid out around an enclosure, typical of an early farm. Sheila and



Inlaid (encaustic) lead-glazed tiles, 13th C. British Museum.



Terracotta tile roof and flintstone mortar of old castle wall, Lewes.



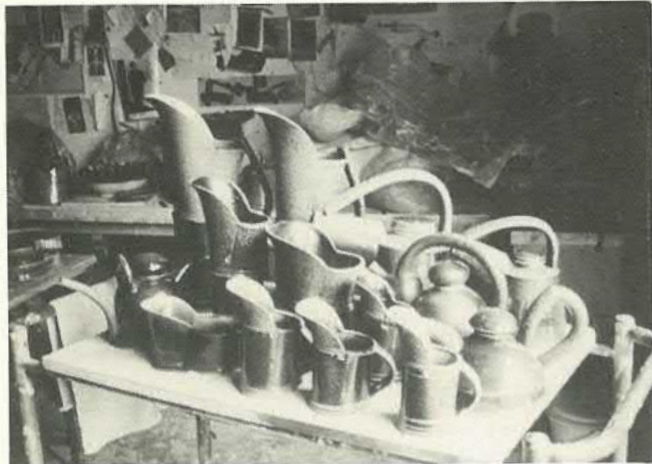
Salt-glazed storage pot from Doulton Pottery, early this century. Gladstone Pottery Museum.



The only known wooden tile stamp from 17th C. with lead-glazed relief tile from Barnstaple. British Museum.



Bardon Mill Pottery. Salt-glaze kiln. Cool spot near door has columns to lift pots for better firing.



Walter Keeler: salt-glazed pots.

Michael both originally worked in tin-glazed earthenware, but now work in woodfired porcelain and stoneware respectively. We discussed a potters' exchange scheme about which Mike expressed some enthusiasm, suggesting that the *British Crafts Council*, of which he is a member, could help in funding. I promised to furnish more material and discuss the idea with our *Q&A Arts Council* and *Crafts Council*. A young potter with a very free decorative talent, **Andrew McJarva**, is presently making a lot of work there. We also discussed improvements that could be made to the firebox of the wood-fired kiln.

A Surprise

On returning to London, **Elizabeth Howard** informed me that **Mike Moore** had decided to make me a *Cultural Ambassador* together with the racehorse **Bonecrusher**. This cultural shock was accompanied by a mild, golden handshake, and as I looked down at my tatty jeans and sandals I wondered what I would have to do to justify it. The least we could do, we decided, was for me to give a public lecture at *New Zealand House*.

Rau Kirikiri, High Commission Secretary, seized upon this as being a jolly good idea, although I told him I knew nothing about race horses, and so it was scheduled for mid-September, just before I left for U.S.A.

A Salt Glaze Pottery

While in London I learned of a pottery way up in Northumberland which used local clays and coal-fired salt-glaze kilns. Dammit, I could have slipped in there while up north, but I resolved that this was too important to miss. Combining interests, I decided to do *Railway Museums* at York and Darlington, and the *Richard Trevithick Museum* at Shildon to further my studies of the primordial steam locomotive.



Bardon Mill Pottery. Mr Reay salting the kiln.

The *Bardon Mill Pottery* was established in 1878 near Hexham making a standard range of wares, but began to suffer the fate of virtually all small country potteries as it struggled to survive the war

years. An arts graduate in pottery took an interest in the place and advised that strawberry pots, planters and lidded crocks might be the answer. Today the pottery is thriving with two apprentices in their throwing team.

The local clay (including fireclay associated with coal) is pugged and de-aired to help with plasticity, and shapes are thrown so that the pots can be stacked in columns up to about two metres high without shelves. A little clay wadding is all that is required between pot rims and bases. The kiln is circular, downdraught, with an external stack and three fireboxes, with high bagwalls. The fires are mechanically fed with coal from a hopper via a horizontal worm drive, with air blown in through a tuyere in the base, as we see in hospital boilers. The coal is a semi-coking type and at Cone 8, salt is introduced in a simple but ingenious way via a small funnel over the blower air pipe. The resulting glaze is very beautiful, a rich textured yellow brown.

One thing that surprised me was that each column of pots was covered on top with a fireclay bat, to prevent the fused droplets of accumulating glaze disfiguring the ware. I could not believe that these glaze snots reduced saleability as **David Reay**, one of the managers, told me. I explained that we in NZ valued such things as natural animation, and suggested that they make large thrown bowls to catch them instead. They would surely sell, especially in the cities, and help fill the large empty space under the crown arch. Mr Reay was very nice about it, as I detected a little patient scepticism. After all, I didn't really look like a salt-glaze magnate from overseas, as my two-wheeled transport leaned against his shed.



Bardon Mill Pottery. Stacking the kiln.

Slipware in Devon

One potter who appealed to me from the directory was **Clive Bowen**, working very closely to the English slipware tradition in the south. I checked his work at the *Craftsmen Potters shop* in London and liked its spirit, so arranged to visit him. Miles out in the rolling wops, I chanced to get a lift from Exeter with his wife to his little rural village of Shebbear, with its scattered cluster of stone farm houses set in the rolling fields of Devon. In 1971 he had bought the fine old property and recently, the adjacent paddock which contains red-firing, plastic clay in the creek bank. Although not as yet using this clay, he intends setting up a preparation system for it, the design of which we discussed. The old stables is the workshop and another contains the tall, circular wood-fired down-draught kiln, with an adjacent up-draught chamber connected by an underground flue. We discussed how to get this chamber to work properly with secondary stoking in the flue. Clive's pots are very respectfully thrown, sensitively expressing the nature of the clay he works with, and the spirit of earthenware. He invited me to throw some bowls next morning, and was helpful in his criticism. I realised that years of precision throwing in stoneware had made my work too tight, and the important thing about plain red traditional slipware was its earthy, generous quality with no tightness. He certainly treats his slipware in this manner, and it is expressive and loose. He admires the old glazes for their warmth, but uses a leadless glaze for the insides of pots. Fired at 1040-60°C with wood, there is a fine natural variation seen, especially in the colours of the three slips he uses. I felt that Clive has a real concern for the value of the lost slipware tradition and is trying to do something about it, to

make it live. There is a thin line between cheapening one's attitude to attract sales, and becoming too obsessed with worship of the past and what has been lost.



Clive Bowen's Shebbear Pottery, Devon.

Not far from Clive Bowen's place lives a friend of his, **Svend Bayer**, a young man of Danish extraction who is building a huge 650 cubic foot wood-fired tapered anagama type stoneware kiln. We discussed the firebox design, and he looked a bit sceptical at my theories. He showed me the large plant pots, crocks and domestic ware he was making, and some from his former kiln. He is keen to grow and crop his own wood fuel supply.

The Leach Succession

The Somerset city of Taunton has a fine stone castle now turned into a museum, ideal with its undaunted spirit and central location. I was due to meet **John Leach**, grandson of **Bernard**, who was demonstrating throwing in a corner of the museum. I was impressed with the collection of early English pottery and the story of the monasteries of the pre-Henry VIII days, which I studied just before introducing myself to John, who was making several boards of domestic pots. John is an enthusiastic exponent of the potter's craft and the various people who were visiting the museum were rapt. This is a regular programme and he enjoys the public contact. I helped him place the pot boards in his van at the end of the day, and he kindly invited me to stay the night at their *Muchelney Pottery*, established in 1964 in the peat producing area of Somerset.

John and his wife **Lizzie** live in a magnificent thatched roof cottage, an historic place, with a barn of a kilnshed, with work area out the back and a showroom alongside. His pots are very well crafted, woodfired domestic stoneware forms mostly unglazed outside with flame flashings. He also produces reduced unglazed black pots, with an attractive reduction boundary around them.

The next day, John took me to visit the remains of a 14th century monastery and the surviving, re-built church. It still contains subdued, pastel-shaded frescos on the roof and beautiful medieval encaustic (slip-embossed) tiles set in the floor. The old lime-mortared stonework with terracotta tiles embedded was an interesting study of the typical massive medieval construction. I revel in seeing such works at first hand; there is a spirit that dwells. John has an appreciative mind and a wide enthusiasm for cultural and historical details and I had pleasure describing to him our antipodean approaches. The next day I met his father **David Leach**, who is very busy establishing a centre for the *Devon Craft Guild* in an old mill building, *Riverside Mill*, at Bovey Tracey. It was good to be able to describe to both John and his father David, the visit of **Bernard Leach** to my primitive original kiln at *Coromandel* in 1962, how he flew across in a small amphibious plane with **Captain Ladd**, and had to limp in bare feet across the mud flats with cockle shells sticking up, on the return trip.

The Martin Brothers

Naren Jadav, a young Indian potter in London, kindly introduced me to the *Southall Public Library*. It is a modest enough building, but in an upper room there is the world's finest collection of the salt-glazed stoneware of the three brothers Martin. In 1877, they took over an old soap factory, built a round, updraught coal-fired kiln and ushered in what was perhaps the first studio pottery workshop in the English ceramic tradition. Although they did

everything themselves, as do many of us, they were always poor and suffered high kiln losses, but insisted on the individuality of each piece. The brothers shared the spectrum of the work, and the youngest, **Edwin**, had a flair for designing, etching and painting.

The range of work was remarkably wide as the collection shows: from small vases, figurines and trinkets, through domestic pots to massive architectural pieces. I saw two of the large grandfather clock casements and a huge garden fountain, Victorian in style, but far more sensitive and exuberant than the usual Victoriana. **Bernard Leach** in *A Potter's Book* appreciated their pioneering of the reaction against industrialisation, living as they did at a time when craftsmanship (in pottery) was at its lowest ebb, and states that the work was "twisted grotesqueries of naturalistic form, far removed from the dignity of the old tradition." How our appreciations have changed!

Yvonne Rust would have fitted in well with the Martins and their work approach, as also I would have. **Wallace**, the eldest and longest survivor, continued working until his death in 1923. The pottery survived derelict with a short exception until 1943, when it accidentally burned down.

S. K. Greensdale has written and published *Notes on the Work of the Martin Brothers*, from which I obtained this information by courtesy of the *Southall Public Library*. To the best of my knowledge, there are a few pieces of *Martinware* in some NZ museums. It appears that there was no follow-up nor continuation of their work as there were no apprentices nor students; it was a family affair.



Remains of 13th C. wood-fired updraught tile kiln. Restored in British Museum.

The Museums

In conclusion to these notes on my UK experience, I could mention something about the museums. They are now a big industry and mostly very commercialised. An indication of this is the cunning way in which the lighting is arranged. Where it is bright, you are not permitted to take photographs. Mostly the lighting is too subdued for photography without flash, but then in most cases flashbulbs are not permitted. It can be quite maddening.

The museum shops do as much trade as they can, and together with the associated cafeterias you can spend a lot of money without, however, getting the exact things you may want. During weekends, London's museums are pandemoniacal chaos, screaming kids and crowds, but weekdays are much quieter. Then, it is possible to make special requests, and mostly, but not always, a member of the staff will be able to accommodate you. I had to use considerable persuasion, for instance, to obtain a torch (flashlight) to examine the internal anatomy of a very primitive locomotive — a most beautiful and astonishing piece of early blacksmithing — in the *York Railway Museum*. Afterwards, the attendant decided that to have the thing lit up properly had some merit.

For potters, it is essential to ask to see the work not on display, for this forms the vast bulk of the more important collections. Of perhaps greatest interest to me was the "encaustic" medieval tile collections. As I was interested to use this method of making stamp-decorated paving and wall tiles back home, I fortunately found a good booklet on the subject at the *British Museum*, and am now highly involved in this new work.

LINDAUER ART AWARD

Montana Wines Ltd

Aucklander **Dean Buchanan** won the \$7,000 prize in the 1987 *Lindauer Art Award* with his vibrant, expressionist oil entitled *Cox's Bay*. The other prizes were awarded to **Alison Ryde**, Christchurch and **Margaret Maloney**, Nelson.

The judge was noted artist **Shona McFarlane** who selected the exhibition from some 300 entries. This was the 11th year of the *Montana* sponsored awards and the exhibition was shown in Gisborne, Auckland, Wellington and Christchurch. It was organised and co-ordinated by the *Gisborne Artists Society*.

"Cox's Bay" by Dean Buchanan
Photo by Barry Teutenberg ▶



NORSEWEAR ART AWARD

Civic Theatre, Waipukurau.

The winner of the \$1,000 prize in the pottery section of this first art award sponsored by *Norsewear Industries Ltd* was **Barry Doyle** of Foxton, for his large raku branch pot. Barry is a member of the *Palmerston North Craftsman's Co-operative*. The judge was **Doreen Blumhardt CBE** who also awarded merits to **Fujio Horiuchi**, Otane; **Ingeborg Jensen**, Napier; **Tui Morse**, Auckland; **Mirek Smisek**, Te Horo and **Hiromi Stewart**, Hastings.

◀ *Barry Doyle, Foxton*

▼ *Robyn Stewart, Waiwera*



BANK OF NEW ZEALAND ART AWARD

New Zealand Academy of Fine Art, Wellington.

The winner of the \$2,000 prize in the pottery section of this year's art award sponsored by the *Bank of New Zealand* was **Robyn Stewart** of Waiwera, for her large burnished dung-fired bowl. Robyn is a member of the *Albany Village Pottery*.

Vic Evans

By Peter Gibbs, Nelson.

Some years ago, the local radio station in Nelson did an oral archive series on local potters. In an attempt to classify them into groups, Vic Evans was shoved into a slot called the "Young Industrialists". The characteristics of this group seemed to be that they were energetic, aggressive if defending a point of view, made domestic ware to support their young families, experimented a lot, and had a well organised, purpose built studio/workshop from which they also made sales. As well, they had a tendency to be prominent in pottery politics.

Vic Evans spent just a year on the committee of the *Nelson Potters Association* before becoming president in 1981, a position he held for two years. During this time he instigated the *Nelson Potters Map*, a tourist guide to the potters of the region which has been reprinted every year since, with a current circulation of 30,000.

Vic's presidency coincided with one of the early conventions of the *NZSP*. Held in Nelson in 1981, "Clay", like all conventions was a strong test of the nerves of local administrators. He became the *Nelson* delegate on the *NZ Society of Potters* executive, holding that position from 1983 to 1985.

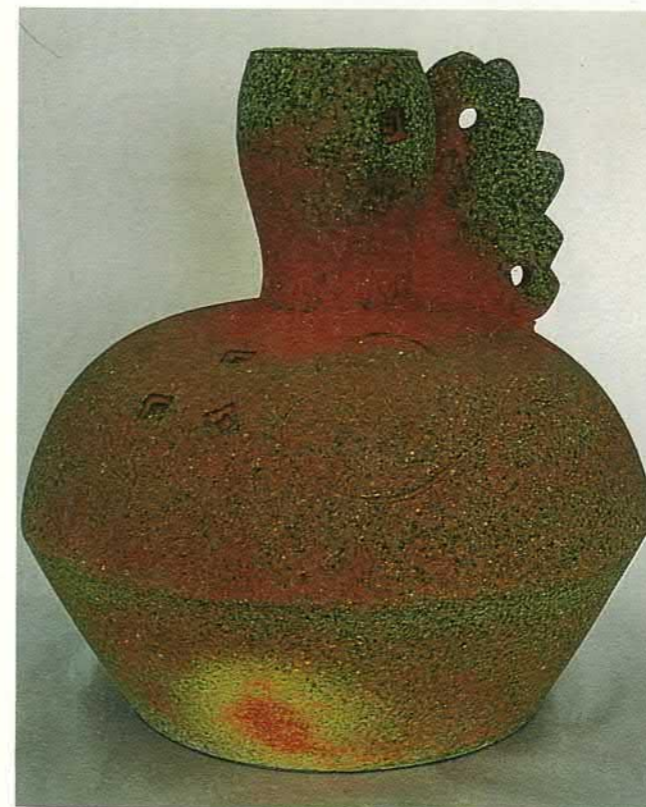


Vic Evans with Mersyna, Vicki and Stefan.

From the beginning, the pottery has operated strictly as a business, with Mersyna Evans having a firm say in all matters of finance and production, as well as a "hands on" role in clay preparation and organisation. The pottery is economically dependent on wood fired domestic ware, which is sold throughout the country.

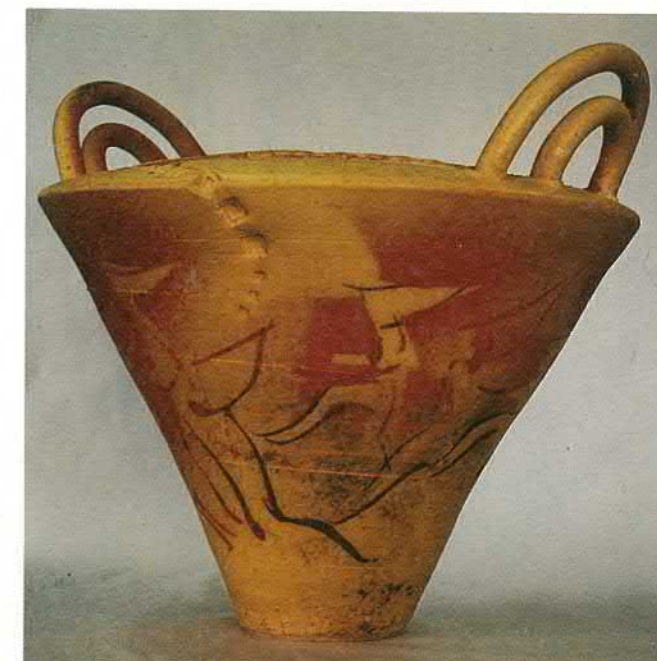
Vic finds the time spent on this work to be satisfying in the sense that it is reassuring to work on standard items which flow in a familiar sequence and the brain can contemplate and consider. This is in contrast to his feelings when working on low temperature experimental pieces, a time of tension and excitement. In a way, he finds the contrast between the two distinct styles of work to be a little like having a job, in his case making domestic ware, and having an exciting and engrossing hobby, which is the low temperature work.

In 1986 he received a merit award in the *Fletcher Brownbuilt Award* for a piece in his *Runner* series. In this work he often contemplated the conflict between fun and pleasure on the one hand, and necessity and survival on the other. A concept highlighted by his own recreational running, which teetered between the necessity of keeping fit for the sake of health, and ▶



◀ Vessel, "Nimbus Series" 390mm h.

▼ Vessel, "Runner Series" 500mm h.



the enjoyment of a recreational activity.

Another influence on this work came from the Greek ancestry of his wife Mersyna. Early Greek pots often glorified the human body in stylised ways, with athletes often featuring as decorative motifs. He has aimed to capture the essence of these feelings using figures delineated with a few simple lines to convey a sense of movement.

Vic feels that the ideas contained in much of this work may take years to work through, but in this he has had recent help from the QEII Arts Council with a grant to research low temperature glazes, culminating in an exhibition in 1988 in Wellington. Vic also plans to publish the results of this work. It will be his first solo exhibition, but he has taken part in many group exhibitions over the years. This participation he regards as a challenge, and favours selection as a means of keeping potters honest. On the other hand, he finds exhibiting often not very rewarding when the shows take place in other areas. Often there is little or no feedback except for either a cheque or the return of the work after the show is over. Reviews are seldom forthcoming, and Vic feels that often exhibition organisers are too involved with making the show work for the public, neglecting their responsibilities towards the potters.

The Studio, from the courtyard.

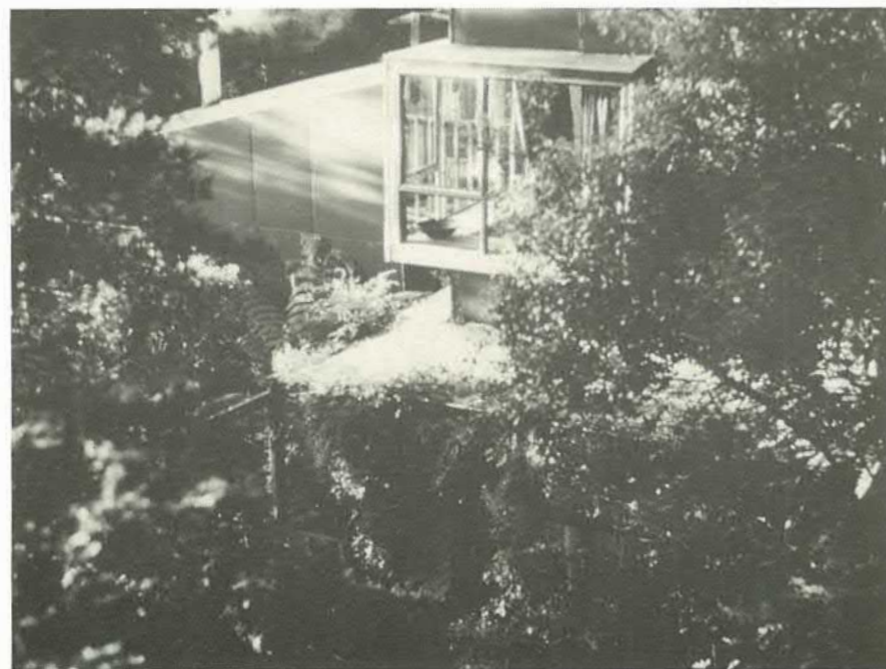


Vicki with the wood-fired kiln.

Bowl, "Christoset Series" 500mm diam.



The house, from the studio.



JERRY ROTHMAN SCHOOL Waikato Technical Institute

Photos by students

Hamilton's WTI was the venue for major American ceramist **Jerry Rothman's** three day workshop on ceramic sculpture. Host tutor was **Don Thornley**.

Sculpture is different from pottery in that it does not have the feel of containment — it is purely form. So here, models were made in solid clay which, when leather-hard was cut through in strategic places, so as not to weaken the basic structure, and hollowed out to approximately 25mm thickness wherever possible. The sections were then rejoined and final refinements made.

Firing was slow — held at under 150°C for 10 hours; slowly then past 212°C to give time for the heat to penetrate right through, and a soak at 900°C for about 3 hours. Final temperature was up to 1020°C to ensure mechanical strength. Pieces which might have shifted during firing were supported in the kiln with props made of the same clay.

The school was about ideas, seeing and feeling; having confidence to express these ideas; to limit concern with technique thus freeing creativity.

Jerry Rothman, a warm, very human person gave freely of his expert knowledge and love of clay, leaving a more confident and highly stimulated group of students.



▲ *Jerry Rothman in discussion with students*

Students in the sculpture school ►



▲ *Don Thornley gas-torches a slab to be worked on. We hope he didn't P for more than 5 minutes.*

Jerry Rothman demonstrates ►



▲ *Keith Blight's sculpture bandaged to prevent collapse overnight. Some of the other students wanted him to leave it like this!*



COLIN PEARSON

Photos by Leo King



COLIN PEARSON

AN OBSESSION WITH WINGS

By Leo King, Auckland.

In 1975 **Colin Pearson**, an English potter, won the international competition at Faenza and became the only Briton so far to have achieved that honour. The porcelain pieces which he exhibited have subsequently come to be described as winged forms and were first shown in London about 1971.

His background is traditional, having worked in his early days with **Ray Finch**, a household name among English potters and later as an assistant to **David Leach**. He worked in the *Royal Doulton* factory and around 1961 set up his own pottery making standard domestic pieces. The use of the wheel has been intimately connected with his development as a potter and is much involved with the work he does today.

I visited his London studio near the Angel Islington and later at his home I saw some of his early work together with pieces from his personal collection, which included some work of **Harry Davis**.

Colin's early training included a study of painting at *Goldsmiths College* in London and this interest is continually stimulated by the work of his wife, a teacher and artist, who works from her studio situated on the top floor of their London flat. Colin teaches part time at *Camberwell School of Art* and *Medway College* and taught formerly at *Harrow College of Art* where both **Rosie** and **Renton Murray** of Auckland, were his pupils. He also taught **John Pollex** who visited New Zealand as a guest of the *New Zealand Society of Potters* on the occasion of its first symposium in 1981.

Colin Pearson is totally involved with the wheel and although he is aware that other methods of construction may allow him greater freedom and flexibility he has chosen to accept the basic form produced on the wheel and to add to it other forms which can alter radically its identity. He says:

"I am compelled, evidently unable to accept the simplicity and three dimensional totality of the wheel thrown form, to add these mainly two dimensional projections which sometimes, by size alone, risk taking on an existence separate from the parent body."

I can confirm the possibility of that risk from viewing some recent work at

the *Oxford Gallery* in England, where the wings on one piece were about 1.5 times the diameter of the thrown form giving the complete form a total width of over one metre. Although on first impression the wings appeared to dominate, the form was fully integrated.

Colin is unable to define the origin of the winged pots but says simply that it is an idea worked up over time. Although this is not an unusual statement from an artist, there does seem to be some indication of the development of the wings. Like many potters Colin has enjoyed pulling handles and making lugs which are commonly used as functional attachments to his domestic ware. In some way, over the course of time, the lugs have changed from horizontal to vertical and appear to have become the basis for the wings. Over the last fifteen years the size and form of the wings has changed considerably — from the adaptation of a technique he first encountered at *Harrow*, that of piercing a design into a block of clay and then slicing across the holes — to a whole variety of designs which have become increasingly more fluid and spontaneous.

He says that the wings are fashioned by direct and comparatively fast methods and on some pieces this is more obvious than upon others. To me it seemed comparable to the facility, fluidity and speed with which **Don Reitz** formed his handles and other appendages.

The cylindrical part of the form, with its origins deep in the traditional container, was and in some cases still is, made in two sections. Preferring not to decorate the surface, Colin is happy to retain those effects which arise from the intentional and chance distortions which may occur as a result of throwing and the fabrication process.

Colin Pearson is continually trying to achieve a unity between two essentially different forms, one three dimensional, simple and self contained, the other two dimensional, unrestricted and offering complete freedom of self expression. The measure of his success is apparent from the fact that the wings, although alien to the basic thrown cylinder do not disturb its basic serenity, but in consequence of the sympathy which exists between them, allows the generation of a fully integrated form which is unique and possesses an expanded capability for

expression. By de-emphasising the functional qualities of the basic form and adding wings which have almost total freedom he is able to open the way for emotional reactions to the pieces which allow them to allude to other cultures, periods or sensory experiences.

This then is the sculptural possibility that Colin Pearson has foreseen and developed as part of his exploratory approach and which has enabled him to extend beyond the boundaries inherent in the simple thrown form.

He prepares his own material, a powdered stoneware body quite heavily grogged and applies stained slips to the work by means of a sponge or brush. Glazes are applied by spraying which apart from decorative requirements is compatible with the restricted space in his London studio. Manganese/copper golds are achieved by the use of oxides and the work is fired under oxidising conditions in an electric kiln.

Colin's experience of domestic ware expanded his knowledge of glaze formulation and it seems that the mechanics of the calculations have always been of interest to him. In the course of his teaching activities at *Camberwell* and the *Medway School of Design* he uses a portable computer and his own software for the solution of glaze requirements.

To perceive Colin Pearson's commitment to the thrown form it was only necessary for me to look at a recent exhibition of his work in the *Oxford Gallery*, which consisted of a wide range of winged forms, but also included vases, wide-mouthed jugs and stemmed bowls. These were decorated in soft pinks, antique blues or in delicate grey greens. He also exhibited some slab built pieces with wings, catalogued as 'folded' and finished in manganese/copper gold complimented by a progression of subtly changing shades of turquoise blue on the main form.

As well as exhibiting in the United Kingdom, where he is also a popular contributor to workshops, Colin's work is often shown in Switzerland, Germany and Belgium and in the United States where he has recently completed an extensive lecture tour.

It seems to me that the unity of the essentially different elements of the winged form will continue to be a source of challenge to Colin Pearson for a number of years to come.

COLLECTORS GALLERY, NELSON.

By Peter Gibbs, Nelson.

Getting away from the traditional country craft shop approach, is *Collectors Gallery*, in Bank Lane, right in the centre of Nelson.

Owned jointly by **Royce and Trudi McGlashen** of Brightwater, and **John and Anne Crawford** of Westport, and run by director **Diana Patrick**, the shop aims to present painting and ceramic work suitable for the boardroom, waiting room, office, or home. The location specifically targets corporate customers, who will have the opportunity to view work without a long drive to the artists' own workplaces. As well the owners hope to attract international visitors, who often miss seeing the work of out of town potters, unless they specifically go and seek it out.

Interior decoration is with soft matt colours in the background, but the display stands are enamelled, giving a glossy surface to reflect and project the individual character of each piece.

As well as the ceramic work for which the Crawfords and McGlashens are well known, the gallery also sells their paintings, and those of Wellington artist **Shona McLean**. The work of other Nelson craftspeople may also be sold in the future.

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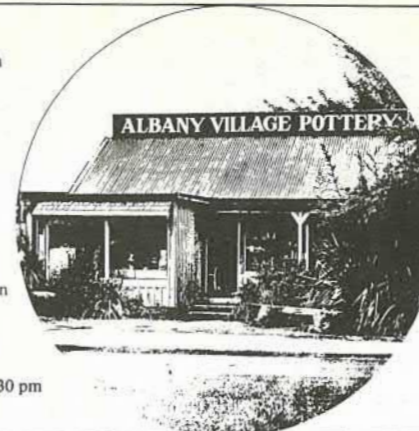
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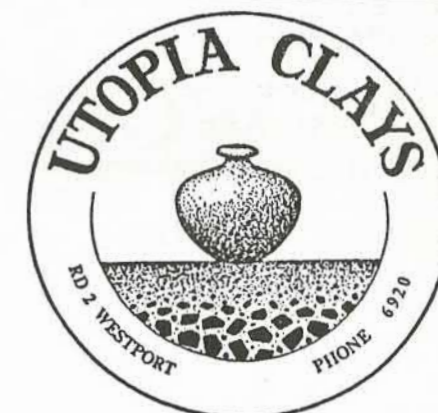
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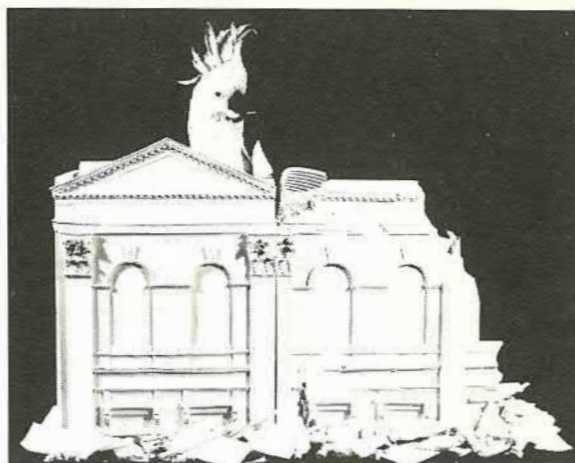
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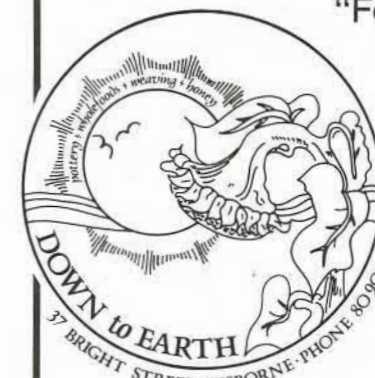
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