Potter

Volume 31, Number 1, 1989

Patricia Perrin 1921~1988

New Zealand Potter

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New Zealand Potter
Volume 31, Number 1, 1989

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THROUGH THE FILTER PRESS

HANS COPER

Hans Coper, one of England's most revered studio potters has just left a magnificent legacy to a ceramics student, though he died in 1981.

Simon Hall, a 24 year old studying pottery bought a very rare decorated stoneware dish in a garage sale for £1.50. He recognised that the 37cm wide dish had been made by Hans Coper and took it to be included in an auction of ceramics, where it fetched £20,900 — some £8,000 more than the valuation the auctioneers had estimated. Simon will now pay off all his debts and set up a studio so he can realise his ambition of becoming a full-time potter.

CAN YOU HELP?

The Manawatu Art Gallery have asked if readers might be able to assist them in their search for material for an exhibition they are planning for 1990. They are looking for works by **Barry Brickell,** based on railroad themes, which owners would be willing to lend for a 2-3 month period, in mid 1990.

The purpose of the exhibition is to celebrate the work of Barry Brickell and the previous purpose of the site on which the *Manawatu Art Gallery* and *Globe Theatre* now stand; a century ago the railways were busy constructing their goods yard and station in this area.

Information should be sent to:
Julie Catchpole
The Director
Manawatu Art Gallery
PO Box 565
Palmerston North

CRAFTS BIENNIAL

Challenge Properties Ltd have announced that they are to sponsor the *Second New Zealand Crafts Biennial* in association with *Winstones,* and the *Crafts Council of New Zealand.* The event is planned for September 1989 and will include a $10,000 award and an exhibition of selected entries.

Entries will be accepted in 5 main categories — ceramics, fibre, glass, wood and metal — and, in addition, stone, bone and jewellery. It is anticipated that there will be even more overseas participation than in the 1987 inaugural event.

Managing Director of *Challenge Properties,* **Paul Chaston,** commented that the sponsorship reflected the importance of art in creating interesting and enjoyable work and recreational environments. "New Zealand has an international reputation for innovative, quality craft work — it is an area of art this country excels in. As a company that invests in, develops and manages property, we seek to establish a parallel to these standards.

People are more aware of their surroundings, particularly in such places as shopping centres and office buildings, where time is spent in both leisure and work activities. Art forms — for example sculptures, fountains and fabric wall hangings, play an important role as focal points, often adding colour and enhancing the building interiors".

Enquiries about the 1989 *Crafts Biennial* should be directed to:
Crafts Council of NZ
PO Box 498
Wellington

NORSEWEAR ART AWARDS

Continued and increased financial support has been announced for the Waipukurua-based *Norsewear Art Awards* by its sponsors.

Chairman of *Norsewear Industries Ltd,* **John Armstrong** says his company has pledged three years financial support of $22,500 and their active involvement in the promotion of the awards. The *Waipukurau District Council* also recently announced continued support and financial backing, as they have been delighted with the standard of work and the interest the awards have attracted, and wish to continue being associated with them.

The 1989 awards will be held in Waipukurau from April 15 to 30. This year, as well as the usual categories of painting, pottery and fibre, there will be a new section for contemporary carving.

AVICE HILL COLLECTION

Canterbury Potters Association are at the moment engaged in the building of their new premises in Memorial Avenue to replace their Christchurch *Arts Centre* rooms. The opening of the new building is scheduled for this coming July. *Canterbury Potters* have been able to make this move only with financial assistance from varying sources — their own accumulated funds, debenture pledges, donations, a grant from the *Waimairi District Council,* a bridging loan from **Bett Ivin** — and they are also applying for help from *Trustbank Canterbury, the Todd Foundation* and *QE II Arts Council* — but their main benefactor has been **Mrs Hill,** without whose magnificent gift, the project would not have been possible.

Mrs Hill also is donating her own studio pottery collection to *Canterbury Potters Association.* These 80 pieces by 40 different potters, all bought in Britain in 1955, provide a complete cross-section of British studio pottery at the very time it was impacting on New Zealand. The collection includes work by **Bernard Leach, David Leach, Harry** and **May Davis, Lucie Rie** and **Michael Cardew.** There is also a pot by **Shoji Hamada.** This *Avice Hill Collection* will, with the association's own collection of pots by visiting potters, provide a very comprehensive collection of the work which has influenced their members over the years. They have applied to the *Lotteries Board Heritage Fund* for assistance in constructing secure display cases for the pottery and **David Brokenshire** is to design the cases.

After July this collection should be available for viewing by potters visiting Christchurch.

CONGRATULATIONS

Go to **Royce Peter McGlashen,** potter, of Nelson for his being awarded the *MBE* in this year's honours list, for his services to pottery.

FLETCHER CHALLENGE AWARD 1989

The closing date for entries for this year's *Fletcher Challenge Award* is 18 May. The exhibition will be open to public view from Saturday 3 June to Sunday 18 June, following the opening function on Friday 2, at the Auckland War Memorial Museum. Entry Forms can be obtained from:
Auckland Studio Potters Centre
PO Box 13-195
Onehunga

PITFIRING PITFALLS

A cry from the heart of *New Plymouth Potters* newsletter — "As one who relies on pitfiring as a source of revenue, I am becoming increasingly concerned about the plethora of so called pitfired pots for sale throughout this province. As with the early days of pottery when any pot would sell regardless of quality, so seems to be the case with pitfiring. People are hooked on the effects and look no further. Well, not all of them. Many are commenting upon the poor quality of the work and the aspect that the sellers of these pots are not always making it clear that unless treated they are not waterproof.

Repercussions are serious for pitfiring in particular — and pottery in general. Good colour and markings alone do not make a good pitfired pot, they need to be combined with pleasing form as in all pottery. This combination is certainly not happening in many cases. Look at pictures of pitfired pots by the experts, they are simple and smooth, not intricate and contrived; often polished, but never varnished. For thrown work a stainless steel shim is essential to remove those intrusive throwing and turning lines.

For the sake of continued sales in this line, let us all make a conscious effort to raise the standard of pitfiring to that of other pottery and hope that others out there will follow.

Art has to move you and design does not, unless it's a good design for a bus. — **David Hockney.**

INDONESIA TOUR

Silver Fern Travel Ltd are now taking bookings for an art and craft tour of the Indonesian Islands of Lombok, Bali and Java escorted by **Ann Matheson** who has been taking such specialised tours for 10 years. The tour is from 30 July to 12 August 1989 and is quoted at a cost of $2,584.

Full details and application forms may be obtained from either:

Silver Fern Travel Ltd
PO Box 4379
Auckland
Ph: (09) 798-764
or:
Ann Matheson
Ph: (09) 558-586

ARTITUDES

Artitudes, New York, 1989, is a prestigious multi media international art and craft competition juried by three prominent curators from museums in the USA: **Lynn Warren,** Museum of Contemporary Art, Chicago; **Judy Neiswander,** Fog Art Museum Cambridge; **Helen Harrison,** Guild Hall Museum, East Hampton. These judges will select, from submitted slides, the artists who will be invited to show their actual works in an exhibition at *Art 54 Gallery* in New York.

The deadline for slide submission is 23 June 1989, and the exhibition will be from 25 July to 13 August 1989. There are US$7,000 in cash/purchase awards for winners. Entrants can submit works in any of 20 categories, including clay.

Artists interested should write for application forms and further information to:

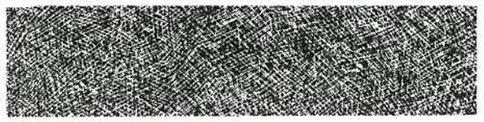
Artitudes
Department RCR
PO Box 380
Hartsdale **Ph: (941) 633-5333**
NY 10530 USA

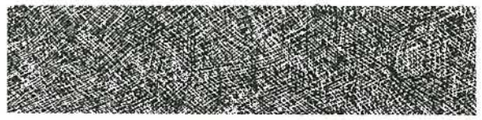
GREMLINS AGAIN

It seems we will never be totally free of the gremlins that produce embarrassing mistakes in our magazine. In our last issue *Vol. 30, No. 3, 1988,* we attributed the ceramic figure *Assemblage* shown at the left hand lower corner of the cover, to *Carrington* student **Alice Smith.** In actual fact it was made and photographed by **Stephen Bradbourne** who was at the time a 1st year student at *Carrington Tech.* Sorry Stephen!

AS I SEE IT. . .

Under this heading, *Auckland Star* columnist **Jennifer Maxwell** wrote a piece about how bored **Princess Anne** must be on Royal Visits when she has to grin and bear the inevitable openings of new factories — why not send her white-water rafting or. . . "It is a little known fact that Princess Anne was an enthusiastic exponent of pottery in her youth. What an opportunity — visiting the likes of Peter Lange. But no, it's off to Wellington for burned baked beans with David instead. A depressing thought indeed?" Unquote.





BOOKS

Reviewed by John Parker

THE SELF-RELIANT POTTER: REFRACTORIES AND KILNS
By Henrik Norsker. Vieweg and Sohn Wiesbaden **Approx: $22**

The *GATE* organisation — *German Appropriate Technology Exchange,* is a centre for the dissemination and promotion of appropriate technologies which should contribute to socio-economic development, ensuring optimal utilisation of resources and minimal detriment to the environment and which should satisfy sensitive cultural criteria.

The German Government owned *Gesellschaft fur Technische Zesammenarbeit (GTZ)* operates in the field with 2,200 German experts working with partners from about 100 countries of Africa, Asia and latin America.

This book is specially targeted to suit conditions in developing countries and is the result of experiences the Danish potter and author encountered setting up a modern production pottery in Tanzania. He acknowledges the contributions of a number of friends, potters and colleagues in Denmark, Tanzania, India, Nepal, Bangladesh and Burma. It is a slim unpretentious hands-on handbook which has distilled an extraordinary amount of information into 134 pages. It concentrates almost entirely on the production of the refractories needed for and the building and firing of simple kilns.

The assumption throughout seems to be that labour is plentiful as a primary resource. Much of the activity is very time consuming and highly labour intensive, with machinery powered by animals or by hand. With unemployment being so prevalent in some rural areas, time and people can be valuable resources.

Every possible low technology kiln is covered as well as considering fuels such as bamboo, rice husks, peanut shells and crushed sugar cane, thereby saving wood for the more important function of food preparation.

The photos are comprehensive and the basic diagrams are simple and very clear.

The Self-Reliant Potter: Refractories and Kilns is an excellent manual which has drawn together essential points from a wide variety of published sources and field experience.

I often wonder what it would be like, being washed up on a desert island? With this book in a plastic bag, you could have a pottery going in no time.

Friedr. Vieweg & Sohn Verlagsgesellschaft mbH
Postfach 5828 D-6200, Wiesbaden 1 West Germany

ASH GLAZES
By Robert Tichane. New York Glaze Institute. US $22 Postage paid

Ash Glazes is the latest in the author's series *Oriental Monographs* which include *Those Celadon Blues; Ching-Te-Chen; Views of a Porcelain City; Red, Red, Copper Reds.* **Tichane** was inspired to write the book by **Brother Daniel** of the *Taize Community* in France and used a two volume thesis collection of ash analyses by **Emil Wolff** from the *University of New Hampshire Library* as the cornerstone for his work.

The style is very chatty and readable, like a conversation with a friend that takes the form of a reasoned argument, which will certainly ring true to anyone who has flirted with the collection, use and variability of the first known glaze material in antiquity.

On accurate analysis he writes; "Any one analysis . . . may have been done by:

1. A world renowned analytical chemist, or,
2. An underpaid assistant who was suffering from a hangover.

In addition the analysis may have been run by:

1. A twelve hour wet chemical process, or,
2. An estimation from emission spectroscopy done in ten minutes.

And finally, the original sample may have been:

1. Ash made from a carefully chosen sample of clean wood, or,
2. It may have been ash made from wood burned on bare ground with the ash half mixed with dirt.

I am sure you get the idea!"

Ash Glazes covers the expanding breadth of the subject from raw materials and their composition, to the use of ash in glazes, and onto the non-use of ash in Synthetic Ash Glazes, Fake Ash Glazes, Cement as an ash substitute, and Wood Ash in Glass.

It is a comprehensive hard covered volume of 216 pages, illustrated in black and white photographs, with pots, kilns and clearly labelled glaze tests. As well as line diagrams of teapots, cups and saucers used as a decorative motif throughout.

Ash Glazes is a book you work along with. It is an ongoing document. You supply the next phase.

The last photograph is of the smiling author posing in a forest with his chainsaw and the caption,"Ash tree about to be converted to an ash glaze".

To obtain *Ash Glazes* of any other titles by **Robert Tichane,** write to:

Book Department
New York Glaze Institute
511 North Hamilton Street
Painted Post
NY 14870
USA

Patricia Perrin. 1967

PATRICIA PERRIN
1921-1988

Patricia Perrin, a very special person and a craftswoman who had a great influence on many of this country's studio potters, passed away unexpectedly after a very short illness, at Auckland Hospital on Saturday 12 November 1988.

The following extract was taken from *NZ POTTER 17/1, 1975,* written by the then editor **Margaret Harris.**

"Those familiar with **Patricia Perrin's** pottery from as long ago as her first exhibition in 1948 will know that she has not been influenced by any particular trend — she has continued to develop the forms she has in mind to make. Her first pots were onion shaped liquid storage jars with imported wooden taps. Other jars followed in different sizes, often corked and with rope handles, but they have remained characteristic Patricia Perrin pots.

She prefers a matt glaze which enhances the richness of the clay body and does not detract from the form. Sometimes she uses a splash of poured on glaze as decoration. Hers is a sculptural approach to pottery and current work is concerned with more form than function.

Patricia Perrin was the first of a number of people to turn to pottery after the war when a new interest in handcrafts emerged which has lost no momentum since. Her sculptural approach to her work is probably the outcome of early training in a sculpture course taken at *Elam School of Fine Arts.* In 1947 she began potting at *Avondale College* evening classes held by **Robert Field.** The young **Len Castle** was getting his introduction to pottery at the same time and she recalls that the clay they were using came from England.

Later she took over some of Dr field's classes. Many long established potters will remember the inspiration and guidance she gave them during these lessons. She still teaches. At *Auckland Teachers College,* and at *Avondale College,* and *Otahuhu College* evening classes.

Pat Perrin works full time from her studio at home. The kiln is a large one built to **Yvonne Rust's** design. It is a natural draught drip feed oil burner with a big 24 inch diameter flue which provides such good suction that the kiln heats to 1300°C in eight hours.

Two Perrin sisters also work at home in their own studios. **Yvonne** is a potter. She makes slab ware for domestic use. **Phyllis** is a print maker."

Patricia Perrin was one of the first real potters I met.

Back in the early 50s my late friend, **Lee Thomson,** and I were attending the first pottery class to be held in Wellington at *Petone Tech.* We felt the need for more practical tuition and hearing of Patricia Perrin, wrote to ask her if she would accept us for an afternoon's tuition. To this she agreed and to our immense benefit we visited the wonderful Perrin enclave in the Auckland suburb of Ellerslie.

For over three hours Patricia patiently answered our long lists of questions, demonstrated techniques on the potter's wheel and generally made us feel that pottery was the craft we really wanted to explore.

Afternoon tea in the Perrin kitchen convinced us even more. That rich environment with its pots, weavings and paintings, the untamed vegetation outside (the opposite of the usual suburban garden) and the three sisters, **Yvonne, Phyllis** and **Patricia,** each with their own craft and studio, gave us an insight into the possibilities of a new world with different values from the one we were living in.

We went home convinced potters, with a determination to change our own environment.

This whole background showed in Pat's work, with its strong forms, rich textures and earthy qualities. A warm and sensitive person, she helped so many of us to get started. In later years we only met occasionally, but for me she will always be the person who introduced me to the possibilities of being a potter. Her place in the history of pottery in this country will long be remembered with love and affection.

Helen Mason

It was during my 6th Form years at Grammar School that my interest in pottery was extended by **Len Castle** from a fascination with kiln and furnace to actual, real local potters and their work. I learned of the late **Briar Gardener,** then saw in the *Auckland City Art Gallery* under **Eric Westbrook,** an exhibition of stoneware pots by **Olive Jones** and brighter coloured simple domestic ware by **Pat Perrin.**

It was the latter which I most clearly recall; big wide bowls and classical vase shapes with under-glaze colours applied by swirling brush strokes. Pat was using a white earthenware clay and a clear glaze, which would have then been supplied by Auckland's first potters' supplies agent and generous technical adviser **Dennis McClure,** then a ceramics chemist at *Crown Lynn.*

This would have been about 1954 when the **Bernard Leach** philosophy was hitting the country with perhaps more force than even the Anagama and pit things are doing now.

Patricia continued making her beautiful, honest simple earthenware in the face of the earthenware versus stoneware rage, and even I in my arrogant youth decided how 'inferior' it was. Many of us were too young and brash to notice the quieter and more truly traditional aspect that Patricia was following, as she was a rare kind of link between hand-craft pottery traditions that had become established in colonial New

Zealand, and the modern studio pottery movement.

In 1956 it was through Patricia, that I had the huge pleasure of meeting **R.N. Field,** well known for his role as an art teacher of considerable calibre over the previous 20 or so years. He and Patricia were teaching pottery at Auckland's first teaching institution for handcraft pottery, *Avondale College.*

Patricia wanted a stoneware kiln in addition to the electric ones there, as she felt that the new approach had a full right to be explored. As I had a reputation for building workable, if but crude, smoky oil-fired drip-feed stoneware kilns, I was engaged as a contractor to the *Education Department,* much to the chagrin of the engineering teacher — but the blessings of Bob Field won out.

Patricia rode across from her fine old family home in Ellerslie to Avondale several times a week on her motor-scooter to tutor the dozens of night classes in pottery, and to use the kiln. She carried out this tutorial work for many years until the facility was closed about 1970, fitting it in with her own studio work at home.

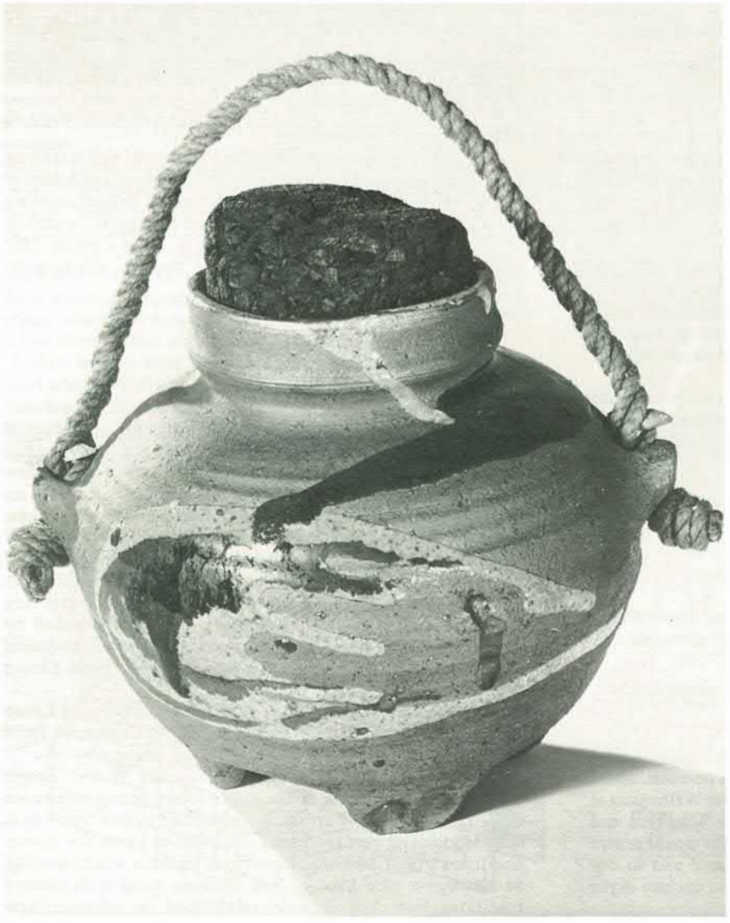
The stoneware movement proved irresistible to Patricia and during the 60s she met **Yvonne Rust,** with whom she developed a firm friendship, resulting in a then traditional oil-fired downdraught kiln being built in the Perrin home garden area. Pat's bold, stone-like natural woodash-glazed exuberant forms, often combined with flame-mellowed corks and hand-plaited ropework became a feature of Auckland studio pottery which we all so clearly remember.

A quiet and very honest person, Patricia always impressed me as the real craftswoman potter, archetypal and consequently, able and appreciative of all other craft forms. She saw and taught the true spirit of beauty to be found in both nature and the finer works of mankind, and it is now especially that I am recognising her as one of my finest tutors.

Barry Brickell

Jug, 15cm h. 1972

Patricia Perrin "Onion Pot" c.1967



Patricia Perrin with handbuilt pot in the making. 1971

Photos by Steve Rumsey

LETTER FROM IRELAND

Sean Kelly, Co. Mayo, Ireland

Dear Potters,

I am a former Mt Wellington, Auckland potter and would like to say hello to my pottery friends in New Zealand.

For 10 years I potted in Auckland, having learned initially from **Patricia Perrin**. I returned to my native West of Ireland in 1984 and was awarded a government grant of 7,000 pounds to set up a pottery, now called *The Making House* in Ballina, Co. Mayo.

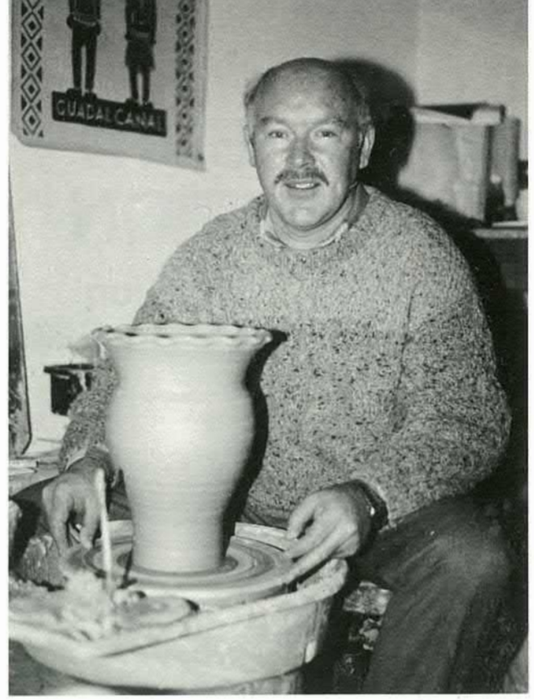
I built a small studio with an apartment above overlooking the Moy River, famous for its salmon fishing. I have a 12 cu ft gas kiln, 6 cu ft electric kiln, a small portable raku kiln and a *Shimpo* wheel and make a variety of domestic and decorative ware. Very large pots are popular here, which is lucky as I prefer throwing large forms.

A lot of our trade is to tourists from Europe and USA — at Christmas 1986 I was fortunate to be included in the *New York Times* in an article on potters in the west of Ireland. The spin-off has been fantastic with streams of *New York Times* readers coming through, buying and giving me special commissions — one paid my air fare, as well as the cost of the pot, for me to deliver it to London, and another to Geneva.

My pottery shop is a small New Zealand embassy as so many of my visitors ask me questions about life there. My back copies of the *New Zealand Potter* are avidly thumbed through, but I would like some magazines to show off New Zealand's scenic beauty.

It is generally more difficult to sell pottery in Ireland than in New Zealand. We are inundated with magnificent china from Europe and the rest of the world, some highly expensive and some very cheap, so one has to work quite hard to convince people of the values of hand-made pottery, especially as it is relatively expensive (coffee mug up to 6 pounds).

The awareness of hand-made pottery and ceramics is still not very developed, consequently there are fewer full-time craftspeople than in New Zealand. A lot of potters are part-time farmers or teachers. Exhibitions, even in large centres generally don't seem to attract many people, possibly because advertising is so costly and sponsorship difficult to obtain. Costs of production are high as most raw materials are imported from the United Kingdom, and sales are seasonal — the summer, June-July-August, and December are good, but the rest of the year is quite slack except for the odd exhibition.



I would say New Zealand potters enjoy a more priviledged position and more lucrative markets. We do have a large potential market out there in EEC Europe, but a lot of hassles, as free trade is not yet simple enough. I can't complain though, as I have diversified to catch a more varied market — lots of different colours, styles and types in stoneware, earthenware and terracotta — hard work, but worth it.

My present success I am glad to be able to share with you, as I feel New Zealand is greatly responsible for it.

— Sean Kelly

CANTERBURY POTTERS ASSOCIATION

25th Anniversary

Retrospective Exhibition, Robert McDougall Art Gallery,

December 1988 Christchurch

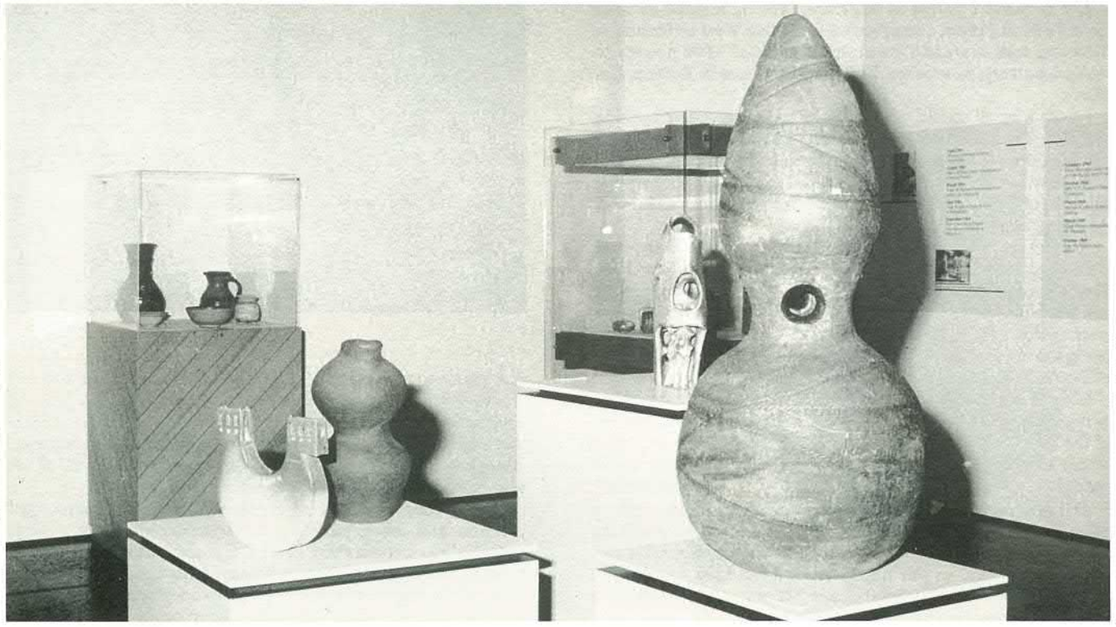


Photo by Jean Pierre Ribboten, courtesy Robert McDougall Art Gallery

A Brief History of the Canterbury Potters' Association

Rosemary Perry, Christchurch

The Canterbury Potters' Association, including the West Coast, was formed in 1963 to co-ordinate the common interests of potters in the area. It was formed at the suggestion of **Helen Mason** who realised, after the staging of a *National Pottery Exhibition* in Christchurch and the visit of **Bernard Leach** in 1962, that Canterbury needed a properly constituted body to deal with potters' exhibitions and visiting overseas and New Zealand potters.

Foundation members of the association — 60 in its first year — made mostly earthenware. This was taught at both *Risingholme Community Centre* and the *Crafts Centre* in Springfield Rd. Studio pottery was in its infancy and most information was obtained by trial and error or from Bernard Leach's *A Potter's Book* which was the only comprehensive book on pottery-making available at that time.

Many Canterbury potters changed from making earthenware to the higher-fired stoneware mainly under the influence of **Yvonne Rust,** who had built an oil-firing kiln at her studio of design in 1963. Here she taught and organised pottery classes and schools. The first studio porcelain was made in Christchurch in 1969.

The Canterbury Potters' Association had no home until January 1976 when it moved into its present rooms on the old university site which had become the *Christchurch Arts Centre.* Previously the association had met in rented buildings and held committee meetings in the homes of its members. Some classes were held in high schools and some given by regional groups. As well as weekly classes, schools were held at *Risingholme,* the *Crafts Centre,* Yvonne Rust's studio and *Studio 393.*

Internationally renowned potters were brought to Christchurch for the Arts Festivals and by the *New Zealand Society of Potters.*

Canterbury potters were strongly influenced by **Bernard Leach** and his friend and associate **Shoji Hamada,** who demonstrated pottery making, firing and glazing at the *Studio of Design* during the *Pan Pacific Arts Festival* in 1965. This cemented the Japanese influence of simple and unassuming pots which stressed a restrained aesthetic quality lacking the excessive decoration associated with expensive art objects. A similar philosophy was portrayed by guest potters **Takeichi Kawai** in 1964, **Michael Cardew** in 1968, **Uragami** in 1973 and by **Harry** and **May Davis** who came to live in New Zealand and exhibited their work in Christchurch in 1964. They were also guests at the *Canterbury Potters' Association's* first exhibition, which was held in the *Hay's Gallery* in 1964. The work of Canterbury potters was selected for this and all subsequent exhibitions. Since 1965, these have been held in the *Canterbury Society of Arts Gallery,* frequently with guest exhibitors.

In 1970, the *Canterbury Potters' Association* became an incorporated society.

When the *Canterbury Potters' Association* moved into the *Arts Centre* in 1976, a subcommittee was formed to run the "Rooms". The library of pottery books which had been collected since 1969 and housed at *Studio 393* was installed and the "Rooms" opened for members on Fridays. As well, members could rent keys and use the facilities at any time. Equipment, including wheels and a pugmill, was donated and collected and classes were started in the third term of 1976. Fifty-two pupils were enrolled and an electric kiln installed. Monthly meetings were held, with demonstrations and lectures. As well as regular classes, the association was able to arrange weekend schools several times a year given by experienced overseas and New Zealand potters.

In February 1977, a part-time secretary/manager was appointed to attend to the business of the association. A newsletter has been published over the years by members of the committees. For some years, *Canterbury Potters' News* also featured in the *Canterbury Society of Arts Newsletter.* Today the *C.P.A. Newsletter* is incorporated in the *Canterbury Potter* magazine, a monthly publication giving members news of past, present and future events.

Membership has increased to approximately 250, including eleven affiliated regional groups some having more than 100 members each.

Since the early years of the association when pottery-making was a novelty and crowds flocked to view and buy at exhibitions, pottery has become an accepted way of life. New Zealand now is said to have more potters per head of population than any country in the world.

The *Canterbury Potters' Association* is affiliated to the *New Zealand Society of Potters,* and the rigorous selection for membership up until 1981 improved the standard of work of Canterbury potters, who worked to achieve these high standards. The *C.P.A.* has staged a number of national exhibitions in Christchurch. These have given Canterbury potters and the public an opportunity to see what is being done in the rest of New Zealand. The trend has changed from the Japanese influence to become more internationally orientated. At the end of 25 years we see more individual expression and a wider diversity of techniques and approaches to the handling and firing of clay.

Yvonne Rust. 1980. 'Were-Wolf' jug. 37cm h

Sally Connolly. 1985. Anagama fired stoneware. 42cm h
Aina Apse. 1987. Earthenware bottle. 50cm h
Nola Barron. 1971. Sculptural form, stoneware. 34cm h

Photos by Rosemary Perry

Lawrence Ewing. 1980. Stoneware bottle. 39cm h

DARRYL ROBERTSON

Bronte — Nelson

Some of the things I wanted and expected from employment, were challenges, changes, to be creative, to provide a positive lifestyle and above all to do something I enjoyed.

That was how I felt as a 17 year old in 1972, but I didn't see too much that got me excited personally.

I was in my last year at college and had a weekend and holiday job at **Harry** and **May Davis's** *Crewenna Pottery*. A chance advert in a paper and a subsequent meeting really set my focus onto something I considered special. Tree planting, lawn mowing, weeding and general work at the Davis's beautiful *Crewenna*. Later with Harry, steel rolling, metal cutting and fabrication of a pugmill, ballmill and other equipment, which they were to take to Peru to set up their pottery project in Izuchaca.

I was hooked on something, but what it was I didn't know, possibly the work, the situation, the people or the lovely cups of tea in the garden. I wasn't sure, but knew that it all centred around pottery. So I decided if it made me feel good then pottery was where it was at for me.

With help from Harry and May I was very lucky to be accepted by **Jack** and **Peggy Laird** as an apprentice in 1973 at *Waimea Craft Pottery*. Lucky because at that point in Nelson there was only a handful of potters who could have taken on an apprentice.

Initially I worked the clay plant, from shovelling clay to fixing filterpress leaks, producing the clay on a daily basis. Then I gradually moved into other areas; preparing clay for throwers, assembling pots, applying handles, generally getting a feel for pottery. Later came throwing, a little at first then more and more as skills were developed. Strict standards applied to all the training, not unlike the Japanese system — if it was in doubt it was thrown out. Tough but fair, and extremely good discipline.

Kiln building, glaze testing, glaze batch making, kiln stacking and unloading. Turning, cane handle making and packing were some of the other areas of training. All the while as an apprentice surrounded by many very talented people, up to 25 all working as a team. a vast amount of expertise and knowledge in one workshop all helping each other and producing pots together.

It was an *Waimea* that I met **Lesley**, who was also training there. We later married and have worked together since. Like quite a number of people who were at *Waimea* over the years we arrived in ones and left in twos.

After 3½ years at *Waimea* I moved to the other side of Nelson to **Christopher** and **Phillipa Vine's** *Teal Valley Pottery*. A great contrast in working situation. I worked a system whereby one week I would make slip decorated earthenware for Christopher followed by a week of my own development in stoneware — making, testing and firing in a separate studio. He encouraged my personal development as a potter while I was there, moving me into drawing, reading, exhibiting and the viewing of other exhibitions. To generally take in what was going on outside the studio.

After a year, Lesley and I worked in Australia on the beautiful Sunshine Coast in Queensland. Drawing on production throwing skills and training from *Waimea* and *Teal Valley* I produced domestic stoneware for *Montville Pottery* situated on the Blackall Range. There I worked for three months with **Sonja Anketell,** a very disciplined and committed potter. *Montville* was a high energy workshop with a large flow of work from a relatively small pottery. Two gas kilns and two electric kilns were firing constantly. The setting and weather made it a beautiful place in which to work.

Not too far away on flat land closer to the coast at Tanawha, was *Danaborg Pottery* owned by Danish potter **Holger Hornham** and English potter **Ann Benjerman**, who also had working with them **Brian Jasper,** a Cornish potter recently arrived in Australia.

Danaborg was a large place; two gas kilns, a large workshop and gallery, also a nursery and beautiful gardens and grounds, set with a backdrop of large gum trees and many birds. Relaxed people, high energy and an interesting flow of work with the English, Danish and New Zealand mix being produced. I spent 14 months at *Danaborg* and built kilns, made lots of pots and learned a lot. Lesley and I also built a gas fired kiln at our home in Buderim where she made her own work and sold it to the local people and in Brisbane.

We wanted to travel and after leaving Queensland and Australia, visited some 26 countries — Asia, Russia, Scandinavia and Europe. We had many interesting experiences, met many potters, and visited numerous potteries, galleries and museums along the way, finally coming to pause in England. Wintering in the Cornish City of Truro I worked for four months with **John Davidson** and **Barry Huggett** at Truro's *Chapel Hill Pottery*. Here they made the traditional Cornish slipware and decorated domestic stoneware. I was also given the opportunity to work on large individual pieces of my own. There had been a pottery on this site from the 17th century and kiln remains have been found from that time. Also a more recent bottle kiln was on site. The majority of the work however, was fired in a large fibre trolley kiln, gas fired and also electric fired. The people were great and we all worked well together. They were very capable potters, but had to work very hard to get even a reasonable living from their craft at that time.

We got back on the road when the weather got a little warmer, travelling through Europe again, North Africa, South East Asia and back to Australia. Both of us got extremely sick in Bali and our good friend Brian Jasper, by now working in his own pottery, put us up in Queensland. We recovered slowly and I made pots in the mornings. The warm weather and relaxed atmosphere of Queensland helped in the recovery process.

On returning home we spent time berry picking, working at a packhouse and I also worked steel-tying and erecting scaffolding for a contracting firm. A nice change and good to slow down the travel bug with physical work.

For a year we rented a studio and small kiln in an old stables, and spent the time developing glazes, pots and experimenting. Nelson potters' willingness to help us was great to find, especially when sales tax was a big issue on our return and much uncertainty was about.

After a year we had outgrown the small rather unpredictable diesel kiln and decided to shift to allow us to build a larger and more effficient one. From Richmond we moved 20 miles away to Motueka and for five years it became home, as we established our pottery in an old cottage and lived in a house very close by. Our first son **Judd** was born there along with our first firings in a 120 cu. ft diesel fired trolley kiln and a small wood fired salt kiln. We produced mainly domesticware, later moving more into individual work. Exhibiting and much more experimentation with glazes and in other areas was becoming regular practice.

Working through something sometimes just to see what it was about, and then moving on, collecting knowledge as the experiment passed.

In 1986 we moved once again. *Bronte Potters* is situated on

Darryl Robertson beside his underground tunnel kiln at Bronte Pottery This kiln was built in 1987 with assistance of a QE II Arts Council grant

the Bronte Peninsular, Coastal Highway 60 near Mapua. It is bordered by the Waimea Inlet on the East and the Moutere Applelands to the West. This change, like the change to Motueka brought us a son, our second, Reuben. Here was constructed with close families' help, a large gallery and airy studio with a 70 cu ft diesel fired trolley kiln along with an electric kiln.

In 1987 with the assistance of a Q.E. II Arts Council grant and **Marshall Owens** a potter training with me, I built a wood fired tunnel kiln. It proved to be the most enjoyable of the kilns I have built. The change to *Bronte* and a larger working space has meant we have our own work areas in the studio, but we share kilns, knowledge and experience while working with our own approach and styles.

We all enjoy being potters and the freedom doing something you enjoy brings. I think I have been very lucky in that the people I have trained with have cared about potters and people as much as they do about their own work. It makes training with them something special to remember.

Now 16 years after taking up pottery my apprenticeship still seems to be just starting, and the things that attracted me to clay initially are still there. I find it is still very much a challenge, changing, creative, positive and enjoyable.

But even more so.

INNOVATION IN CRAFT

National Provident Fund Art Awards 1988

Guest Exhibitor: Brian Gartside, Auckland

For the 1988 *Innovation in Craft* award, the sponsors, *National Provident* generously donated two $2000 awards, to encourage innovation in craftwork in any medium and small pictures. Over 200 entries were exhibited in October and November at the *New Zealand Academy of Fine Arts* gallery. The award winners were **Jillian Karl** from Howick, Auckland and **Darryl Roberston** from Bronte, Nelson.

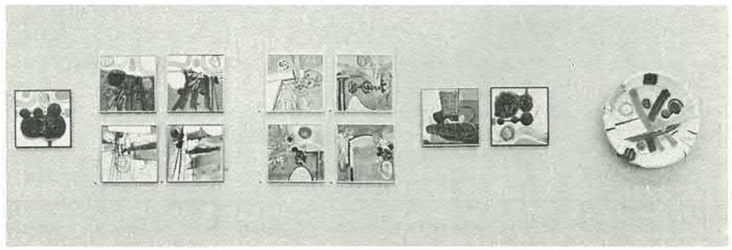
Jillian Karl is a fibre artist whose entry was a hand-painted silk wall-piece *Fly Me to the Moon* and two pieces of *Arashi Shibori.*

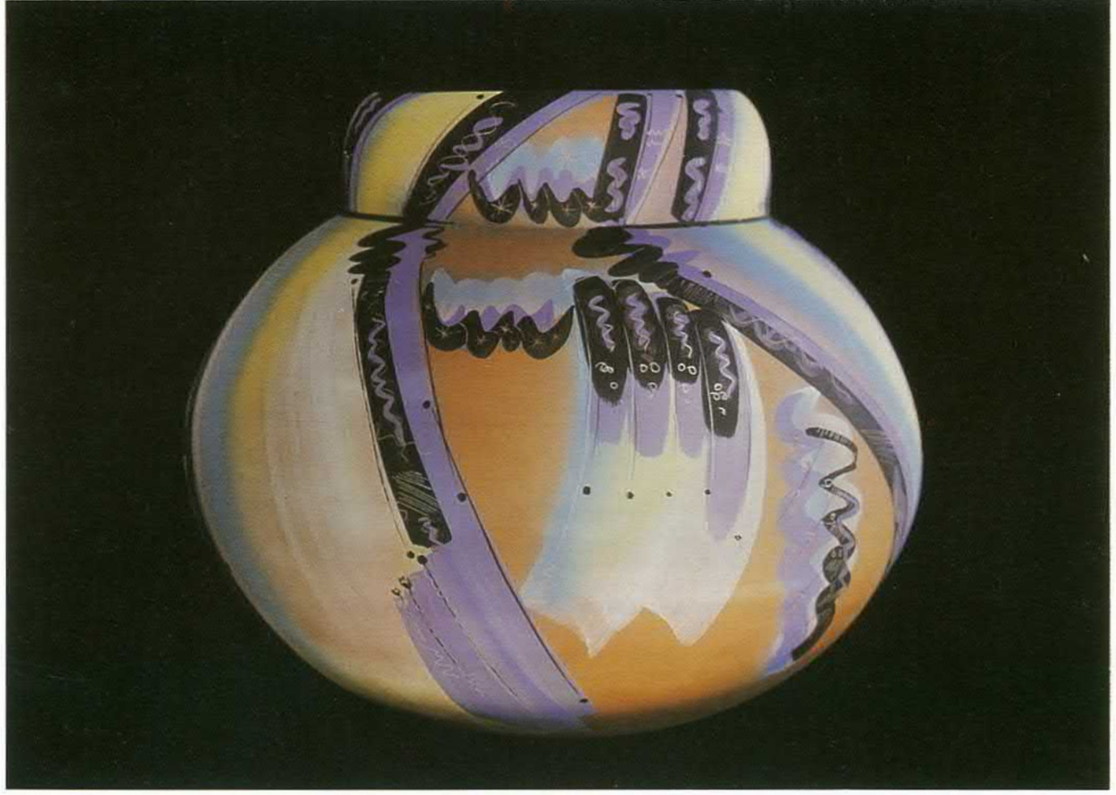
Darryl Roberston, potter, entered three ceramic platters each entitled *Midnight Pinball Express.*

The guest exhibitor, ceramic artist **Brian Gartside** from Ramarama, South Auckland showed 2 Art Plates and 12 Ceramic Drawings.

THE NEW ZEALAND ACADEMY OF FINE ARTS NZ AFA FOUNDED IN 1882

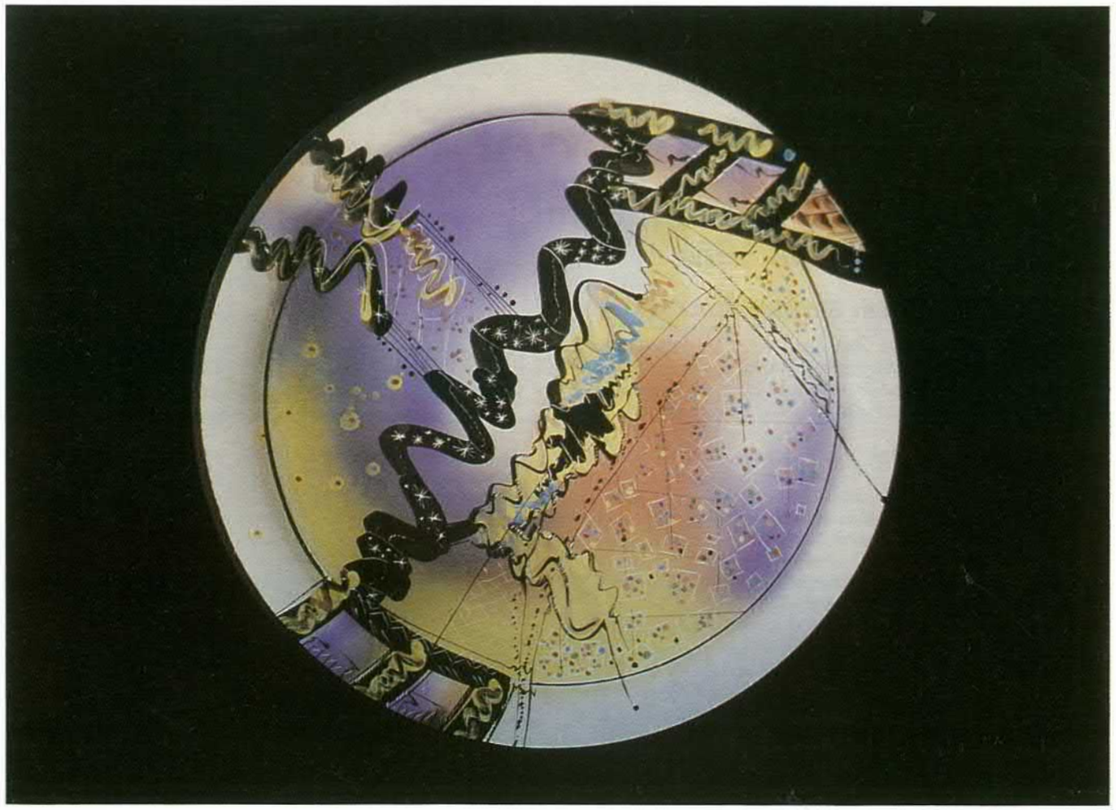
Entries by guest artist, Brian Gartside. Photo courtesy NZAFA





Terracotta vase, 48cm h

Midnight Pinball Express. Ceramic platter, 50cm diam. Award winner



THE NEW KILN

Vic Evans, Nelson

Most potters would regard a kiln as their single biggest capital investment, after their studio. This was the situation when I recently started to investigate a replacement for my present kiln. However I did have a set of priorities over and above cost. Such things as fuel efficiency, ease of firing and reduction capacity, ranked high on that list. These priorities had developed through the years as I experimented with almost every system of heating up clay that has ever been devised.

Having been introduced to pottery in the seventies, my predominant approach to a new kiln was, "build it yourself". My first kiln was a single chambered brick kiln, fired with jet burners burning diesel oil. Firing in the suburbs of Christchurch, often late into the night, using 44 gallon drums and plastic hoses was exciting, but not a good basis for a future as a full-time potter. The next logical step seemed to be to use all that wasted energy rather than have it as a brilliant candle at the top of the chimney.

Moving to Nelson gave me the opportunity to build my second kiln. This time it was a two chambered diesel kiln using pot burners, with the second chamber serving as bisque kiln. It was a difficult kiln to fire and so it was almost with relief that in 1980 the fuel crisis forced me to look at other sources of energy.

My wood kiln took 18 months to construct, probably because I had serious doubts about its ability to function. However, once fired, I fell in love with it. If kilns can be said to have personalities then my wood kiln was a gentle giant. Kiln firing day was always greeted with a mixture of pleasure and timidity. I knew the kiln usually reached temperature, but occasionally the gods frowned. However, everything grows old and by 1987 both my kiln and I were showing signs of crumbling at the edges.

On deciding that *LPG* was the most logical future fuel for my next new kiln, I approached a young Nelson engineer, **Jeff Golding,** to build it for me. Jeff was prepared to build the frame and burners, but because of his allergic reaction to ceramic fibre, I would have to line the kiln myself.

Discussions with potters and what I discovered from books led me to two basic principles to do with lining a kiln. The first is that you must acknowledge that fibre shrinks and continues to shrink. The second is that if you attempt to economize when lining the kiln you will pay for it later. With this in mind I decided to see if I could economize in other areas. The traditional ceramic anchors are expensive, so I decided to make my own. At first I made and fired 'buttons' with shafts to go through the fibre. (See diagram 1) Each shaft had four holes to thread *ficloy* kiln element wire through (see note below) so that they could be attached to the frame of the kiln.

After making a number of these anchors I simplified the design so that the shaft was dispensed with, and one hole was positioned at the back (see diagram 2). I was later to be grateful for the large number of 'buttons' I had made. Eventually my 1.48 cu m kiln was to consume 80 of these anchors.

The next decision to be made was the method of fibre positioning. Again I consulted potters and read as much as possible on the subject. It seemed I had three choices: layered, stack bonding, or shingling. Eventually I decided on the latter. Although more expensive than layering, I felt it gave more protection against cracking and since I had plenty of anchors, that aspect of the plan would not add to the cost.

The plan was to start on the outside layer with two thicknesses of **Low Temperature Batts 50mm 112kg,** followed by two layers of **1260°C Resistant, Standard Duty Blanket 50mm 96kg** and complete the hot face with a shingled layer of

Vic Evans wrote the article *Glaze Testing, An Intuitive Approach,* in our last issue of the *NZ POTTER, vol 30, no 3, 1988* on pages 27-28. Here he writes an addition to that article, something he discovered too late to include at the time.

"I recently purchased some magnesium carbonate to continue the work I had been doing on the magnesium glaze mentioned in the article. I was quite surprised by the weight of the material. It seemed to be one of the lightest materials I have come across. After mixing up the glaze and test firing it, the result was a mass of crawling; very interesting, but very different from the expected result.

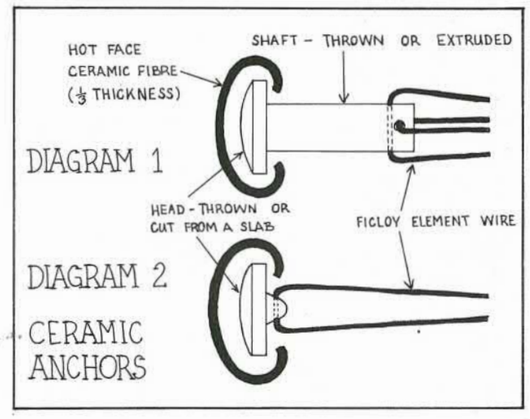
I discovered that the magnesium carbonate I had been sold was 'light' magnesium carbonate which apparently does cause crawling when used in large percentages.

Neither the retailer, nor the original supplier were aware that two different forms of the material existed. Obviously this fact must be taken into consideration if you are experimenting with glazes using this material.

1400°C High Duty Blanket 25mm 128kg. (For heat resistance and specifications, see pages 274, 275 of *Handbook for Australian Potters)*
With assistance from a friendly supplier I was able to plan out the quantity of fibre required as well as a 'sale or return' arrangement. This arrangement proved to be of crucial importance when I later discovered I had far more medium temperature blanket than I required, but only about a quarter of the hot face.

To begin with each piece of the fibre was cut, positioned and then 'sewn' to secure. The 'sewing' was carried out using a 30cm length of No. 8 wire with one end flattened and a hole drilled through it, while the other end was sharpened slightly. The 'thread' used was string. All threads were tied onto the kiln frame and later burnt out during the first firing. Once the layers had been positioned it was time to secure them all, including the shingled hot face, with the anchors. Each anchor was carefully positioned so that it could be securely attached to the outer frame.

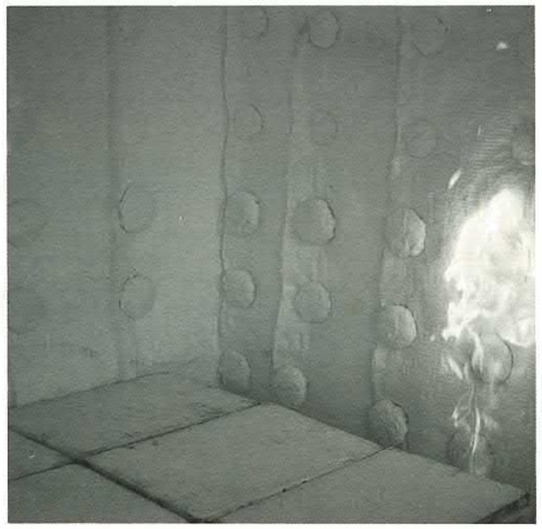
The *ficloy* wire was first pushed through the fibre and positioned so that it straddled a metal support on the frame. A pad of one third thickness of hot face fibre was cut so that it formed a circle almost twice the diameter of the anchor head. This pad was then placed over the anchor head, so that when the wire was tightened by twisting it against the frame, a heat resistance cap was formed covering the top of the anchor head. (See diagrams)



The unlined kiln with galvanized panels on showing the cantilevered door.

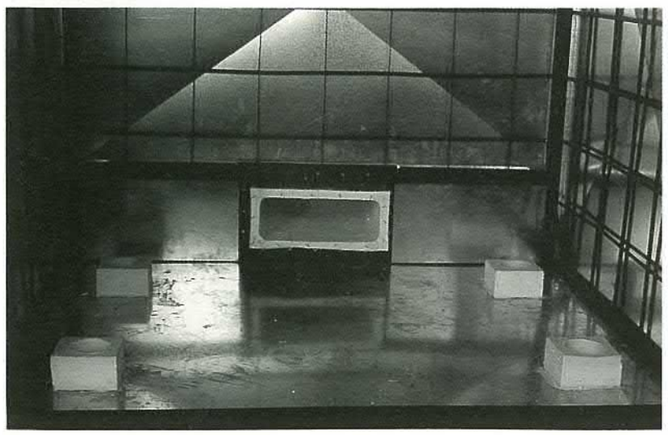
Note:
Ficloy kiln element wire remains reasonably pliable after heating, so the anchors can be tightened after the kiln has been fired.

The panels have now been removed and the first few layers of fibre "sewn" into position, in the roof.



The completed lining showing the final shingled surface.

Looking inside the unlined kiln showing the transition section of the flue and the cast fire ports.



A home-made ceramic anchor has a cap of hot face fibre fitted, to give added heat protection.

Jeff Golding fitting the external flue comprising a transition section and two upright sections bolted together.

Lining a kiln in this way is a very time consuming job which is best carried out with one person working on the inside of the kiln, assisting another person working on the outside. Often the fibre is difficult to hold in position during the sewing operation, but by using a flat board propped into position against it, the fibre can be secured. This method is especially useful whilst working on the roof.

It is essential that all those working with the ceramic fibre wear masks.

The kiln was by now close to completion. Other features included a cantilevered door which prevented the fibre being unevenly compressed on opposite sides of the door when it was closed. An external flue consisting of a transition piece that had *ficloy* wire welded inside and was then coated with a 3-4cm thickness of heat resistant castable *(Variform Special)* was fitted to the back of the kiln. The flue upright was constructed in the same way, but was bolted together for future ease of maintenance.

The burner system consists of four venturi burners controlled by two needle valves and one ball valve, close at hand for fast shut down. I have positioned mirrors under each burner so that I can have a good view of the flame as it enters the kiln.

This kiln has now been fired nine times and both the fibre and the anchors have remained firmly in position. Firing the kiln is a simple operation, but I must admit my feelings of regret as I walk past my wood kiln on the way to check my gas kiln. I still can't bear the thought of pulling it down. Perhaps I will leave it there — I have this sneaking feeling I might just light it up one more time.

References:

Handbook for Australian Potters. Janet DeBoos, Stephen Harrison and Leonard Smith. Published by Methuen Australia Pty Ltd.

The Gas Kiln Book. Chris Cockell. Copyright, NZ Society of Potters 1984

Acknowledgements:
I am grateful to the following people who gave me their help and advice so freely: Jeff Golding, Ross Richards, Peter Burrell, Charles Shaw, Owen Bartlett and Michael Rogers.

RED HOT PLUS

Brian Gartside, Auckland

The second article in a series on glazing by Brian Gartside who operates a workshop and gallery in Manurewa.

The Only Certainty in Pottery

— is that one person's glaze recipe doesn't necessarily work for another.

Location: Massey, summer 1976. A large Raku Session was about to begin. Four buckets of 80:20 glaze had been prepared, three of them with added stains. People gathered round dabbing and slopping glaze onto their bisque pots. Then it began —

"Which glaze shall I use?"/"What colour will that one come out?"/"Will it work on my pot?"/"Can I use *any* of the glazes?"/"Well, which is the *best* one?"/"What temperature is that glaze for?"/"Can I use two glazes?"/"How long will it take?"/"What shall I do now?"

"Quick!" I said, "Put labels on those buckets somebody!"

"What shall we call them?"

"I don't know — just make it up."

"But what?"

"Anything!"

"What about fruit names?" said someone just finishing their lunch.

So the names of four fruits were placed on labels on the four buckets: *Apricot, Peach, Orange* and *Apple.* "Apple" was the glaze with no stain, just straight 80 Gerstley Borate, 20 Feldspar.

Thus, in desperation, *Apple* glaze was born. The label, magically, stopped all the questions and the glaze became the now famous 'never-fail" **APPLE CRACKLE.**

It's not that I really mind the barrage of questions — it's just that people always make the assumption that someone can give an answer — in fact they assume that there actually is an answer!

Merv Smith gave an answer on breakfast radio this morning . . . "because if you have the inclination, you might as well have the time."

"What was the question?" I asked myself. See what I mean? — even when we are given the answer, we still want to know the question. He didn't put the question until much later in the morning . . . "Why did they put a clock in the Leaning Tower of Pisa?"

I met someone this summer who said, "You're wrong. *Apple Crackle* never works for me." Further discussion disclosed that she actually *weighed* out the two ingredients and unbelievably *sieved* it as well! Everyone knows that the best results come from four handfuls of Gerstley Borate and one handful of Feldspar, stirred in water to a jelly and daubed on to the pot with a 4 inch house-paint brush.

Not many people know the famous variation where you forget which is which and have four handfuls of Feldspar and one of GB. This is known as *Catherine's Mistake* and fires to a very, very stony white. Incidentally, Australian Feldspar was the favourite one to use.

The real truth of the matter is that the 80:20 glaze was borrowed from an American ceramics magazine if my memory serves me right. "Beg, borrow or steal" — isn't that the principal method of glaze formulation used by potters?

I've been buying books and magazines on pottery for about 17 years and have nearly 10,000 glaze recipes sitting on my bookshelves. Strange that I hardly ever use any of them.

For the last three months I've been looking closely at glazes that are meant to melt and mature at around 1,000°C with a view to their use in multiple firings. Poring through all my old magazines and books I see raku glazes and earthenware listed regularly. The interesting thing is how often the proportions of 80:20 occur. It seems that the 80% can be virtually any frit or mixture of frits and the 20% be any clay or ceramic material. The 80% makes low temperature glazes 'melt', the 20% gives them 'body'.

When borrowing, or stealing, earthenware recipes watch out for Borax Frits, Lead Frits, Gerstley Borate and Lithium — these are the fluxes that add up to 80%.
Variations on 80:20 glaze for low temperatures; about 1,000°C.

A lot of these glazes sink to the bottom of their container and set like rock overnight. To keep them suspended — or at least help the problem — add Epsom Salts in the following manner: Mix 500gm Epsom Salts with 1,000gm water. This is a strong mix which you can store in a bottle. Add this to the glaze slowly in drops or very small spoonfuls until the glaze mix feels creamier and more *suspended,* if you know what I mean.

NB: I have used these glazes only in a decorative way and to try to create expressive surfaces. I cannot recommend them as functional food or drink bearing surfaces.

Apple Crackle

Gerstley Borate	80
Australian Feldspar	20

Other Fledspars can be used. Apply thickly with brush for good crackle. Smoke and cool rapidly.

White Glaze

Frit 3124	85
China Clay	15

Blue/green Glaze

Frit 3110	75	80%
Gerstley Borate	5	
China Clay		7
Silica		10
Copper Carbonate		3

Turquoise Glaze

Frit 3110	80
Nepheline Syenite	20
+ Copper Oxide	0.5%

Clear Glaze

Frit 4508	40	80%
Lead Bisilicate	40	
China or Ball Clay		20

Multicoloured Engobe

Copper Oxide	80
Iron Oxide	10
Gerstley Borate	10

Reduce heavily at Redheat

3 Glazes using less Frit

Steve's 318L Matt

Parts by Volume	
Borax Frit	5
Feldspar	3
Ball Clay H	7
Wollastonite	1
Silica	1

Steve's 318M Vellum

Parts by volume	
Borax Frit	4
Feldspar	2
Ball Clay H	3
Wollastonite	1
Silica	2

REMOVED FROM KILN AT BUBBLING STAGE ↑
Copper with 10% GLAZE Reduced in wet newspaper etc. at red heat →

RAKU BY CHRIS COCKELL

APPLE CRACKLE GLAZE
a variety of applications and uses *

STAINED WITH COBALT • SALT SPRINKLED ON AT RED HEAT

THE DEFINITIVE CRACKLE ↓

orange stain in glaze 1060°C ↓

RAKU BY GILL PRAGERT →

STAINED GLAZE ON TILES 1060°C ↓

CONCRETE REPLACES CLAY

Notes from a study trip to India

Jan White, Coromandel

In present day India the ancient craft of traditional ceramic statuary is replaced, almost entirely, by concrete. The art of the Master Ceramic Sculptor is gradually dying out. New techniques of carving and building in concrete are developing and the Indian craftsmen work in great detail with this new material.

All phases of construction are extremely work intensive. Sand is laboriously sieved by hand, down to a very fine mesh. The concrete is mixed 5 parts of this superfine sand to 1 part of cement. This mixture is then applied to a handmade brick substructure or a wired armature framework, layer upon layer.

As shown in the accompanying photographs the base was first constructed of solid handmade brickwork, then cement rendered. The formwork came next using wooden strips to form the stepped shapes. The concrete is then wetted down and another extremely fine layer applied which is allowed to partly cure before carving with small metal tools. The carving consists of intricate traditional designs, such as the sacred elephant and the lotus.

The large figure — over life sized — was constructed of a metal framework covered with layers of cement and a final smooth layer of fine cement suitable for a painted finish. She was then raised up with a crane to sit on the brick and concrete base. Seen here, she has been blessed and honoured with a silk shawl and floral garland.

The detail of peacocks on the surrounding pillars was obtained by using formers to which moulded plastic plaques were attached, here seen awaiting their overall covering of oil based paints.

Beautiful handbuilt water jars are still much in use in spite of modern plastic buckets. These thick-walled jars keep water cool. A small dipper is used to scoop up the water and pour it in a stream from above the drinker's mouth so that the dipper never touches the lips. This way many people can drink from the same jar without contaminating the water.

The artist would like to acknowledge the support of the QEII Arts Council

Photos by Jan White

Plastic peacocks on the pillars await painting

The statue is raised onto the base

Ancient water jars

'Frigates'; Julie Warren

NELSON POTTERS ASSOCIATION

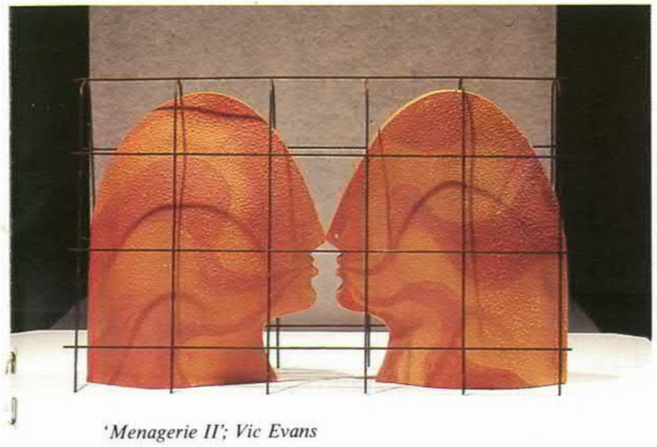
SUMMER '89 EXHIBITION

SUTER GALLERY, NELSON

'Etched Form'; Paul Laird

'Teapot'; Charles Shaw

'Tripod'; Royce McGlashen



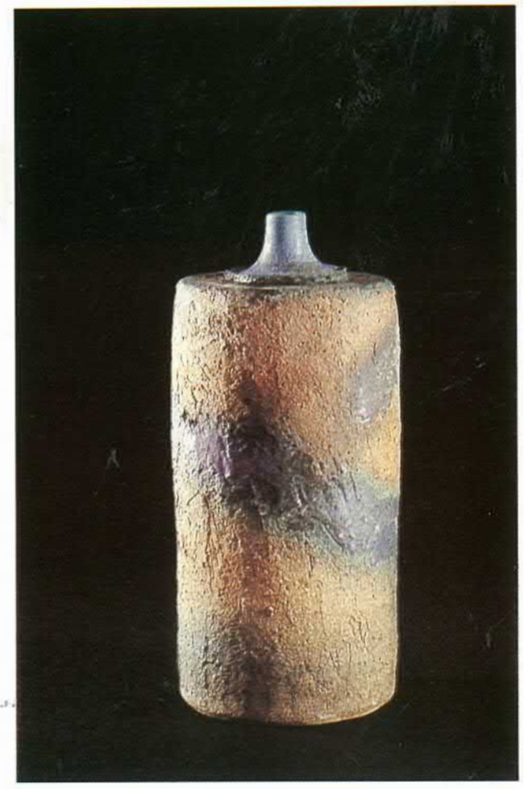
'Menagerie II'; Vic Evans

'Form'; Darryl Frost

'Platter'; Jon Benge and Gill Gane

Photos by Lynne Griffith

'Cylinder'; Carl Vendelbosch



LUCKY 13

Richard Parker,
Kaeo Curator's Statement for the "Lucky 13" Exhibition

Dowse Art Museum 17 February - 2 April 1989

Phillip Luxton	**Chester Nealie**
Robyn Stewart	**Peter Lange**
Bronwyn Cornish	**Melanie Cooper**
Merilyn Wiseman	**Richard Parker**
Rick Rudd	**Ann Verdcourt**
Christine Thacker	**Julia Van Helden**
Moyra Elliott	

Merilyn Wiseman.

Peter Lange.

Moyra Elliott.

Richard Parker.

From earliest times cultures that have used ceramics have sought to improve their techniques by observing and borrowing from where they could. This is slow work and some developments have taken centuries to evolve, even being lost and rediscovered in the process.

With the invitation to New Zealand to feature as *Country in Focus* at the *Faenza International Ceramics Concoso* in Italy during 1991, there is much interest in the development of techniques as hopeful participants struggle to present their work in the best light.

The *Lucky 13* were chosen as being a diverse group of possibles for selection and formed the first National Ceramics Symposium working in Dunedin for three weeks during early 1988.

Taken from the control and safety of their own environments with added constraints of time and materials, they were forced to not only change their methods, but also to interact with each other in the hope that they could more rapidly develop new ideas.

Thus the symposium initiated a year of change for many of the participants. Ideas that first featured in the *Work in Progress* exhibition at Dunedin's *Carnegie Gallery* have been developed and refined making the *Dowse* exhibition an exciting statement on the wellbeing of ceramics in New Zealand.

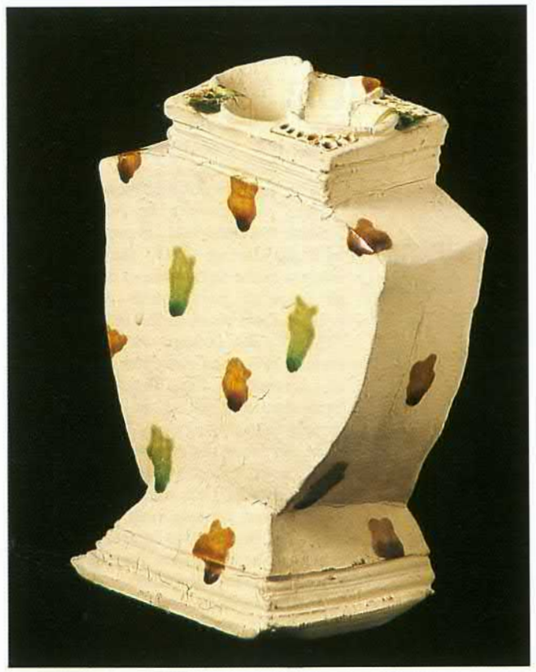
This exhibition is intended as a koha from the *Lucky 13* to the *Queen Elizabeth II Arts Council of New Zealand,* the *Crafts Council of New Zealand,* and the *New Zealand Society of Potters,* but it has also been a self-inflicted rod for the backs of the artists, demanding their accountability in one year's time.

The effectiveness of the symposium as an initiative for change has been proven at many levels. The operation of the group dynamic ensures a system of checks and balances as well as support and encouragement at the work face. Fitting as it does the mauri of the emerging "New Zealand way" it also aligns with the most potent theories of entrepreneurial management championed by writers like (1) **Drucker** and (2) **Peters & Austin.**

Probably the most exciting spin-off from this manner of working has been the increased contact among members of the group resulting in a "clearing house" effect for ideas and solutions to problems. This has also spread beyond the group to involve students, fellow artists and associates in business and professional circles as new concepts are considered.

In effect, the efforts of many New Zealanders will be reflected in the work of the artists and in the quality of the presentation at Faenza in 1991. The symposium was but the first step.

ref. (1) Innovation and Entrepreneurship. Heinemann. 1985 *(2) A Passion for Excellence Collins, 1985*



Moyra Elliott "Bell Form", Highfired terracotta multifired with copper glaze. 52cm h.

Merilyn Wiseman. "Folded Form". Stoneware with dry slips. 75cms sq. Photo by Julia Brooke-White.

Richard Parker. "Spotted Vase". Earthenware 19cm h. Photo by Julia Brooke-White.

Peter Lange. "Staircase Descending a Nude". Slipcast earthenware. 30cm h.

Photos by Haru Sameshima.

Peter Johnson; kiln firer

11TH BORLAND LODGE POTTERY SCHOOL

14-22 January 1989

George Kojis, Wanganui

Borland Lodge, located in Southern Fiordland, is the venue for an annual pottery school sponsored by the *Southland Polytechnic* and *Otautau Potters Club.* Comfortable live-in facilities and home cooked meals in a unique, inspirational environment — beech forests, rivers, lakes, waterfalls, bird and plant life of the surrounding national park. Sound good? It was better!

The School was opened to people of all skill levels. For the interested or potential potters it could be described as a reasonably priced creative ceramic experience. I shared the tutoring with **Meg Latham,** a highly-skilled potter from Nelson. The techniques shared ranged from the very-very basics up to those skills inherent to each tutor's speciality.

I nearly made it to *Borland* in 1980 — I've since heard the weather was at its worst that year. But that wasn't the case in 1989 — I got to *Borland* and the weather was ideal, the students were eager, the Southland hospitality was at its best — who could ask for more.

Peter Johnson's orchestration of the wood-fired salt kiln produced gem-like results from each participant's efforts. The sawdust kilns smouldered day and night from the 'ceremonial amphitheatre', yielding a quantity of ebony-like shapes and forms.

I thought the School and the week were a great experience not wholly measured by how many pots were made or new techniques learned, but rather by the rich recollections — those things that flow through my mind when I'm doing something mundane back in the system — back in the world.

For all those people who participated or organised the School, its events, the evening trout fishing and the search for the pylon toads — thanks again.

Meg Latham, Wakefield

I had heard of the wonderful hospitality of the *Otautau Potters Group,* the relaxed atmosphere and the pleasant isolation of scenic Fiordland, so for me to be a part of the *Borland Lodge Pottery School* was a privilege.

To have the opportunity to teach such a keen and receptive group of people, an inspiration to work with **George Kojis,** to share the laughter and form many new friendships.

'Thank you' just isn't good enough for **Wynnis, Judith, Rhonda, Ann, Jan** and all the Southland ladies, and for **Peter Johnson** who fired the kilns.

For me a unique and challenging week, a rich experience.

Michael Riach, Winton

Terra Sigillata, pinch pots, trout fishing and Latham's wheel were the basic ingredients of this year's *Borland Pottery School.* The situation of the Lodge in Fiordland National Park makes it the perfect retreat and focus for both novice and experienced potter.

George Kojis and **Meg Latham** as course tutors radiated an energy and inspiration that became contagious. By sharing the simplicity of their various techniques they enabled each potter to explore and grow from a basic structure and approach.

Using the form and corrugated textures of cardboard boxes and environmental surfaces like patterns on the floorboards — a regular cylinder or slab box loses the confines of its shape. With a twist it becomes a wonky and unique shape — with the use of a fence post or two, it becomes personalised.

Under the watchful eye of **Wynnis** of the *Otautau Potters and Wheel Tappers Club* (organisers of the school) over a tonne of GB2, SC80 and R2D2 was transformed into every shape and design in the cosmos. Challenged by George and Meg, slab, box, bowl, sphere, cup and mug took on more interesting forms as the student potters endeavoured to perfect design and shape.

Size was no limit — for those with grand intentions, plaster moulds ranged in size from duck egg to weather balloon. Firings were done in wood and sawdust kilns, enabling a real comparison of the two effects.

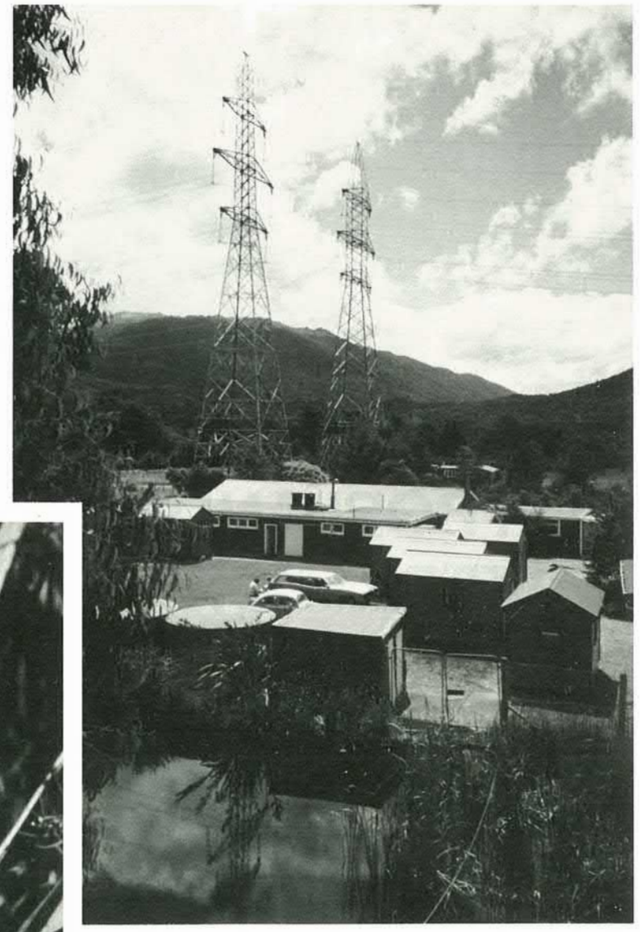
The *Borland* course is special not just because of its magical location; not just because of its marvellous tutors; and not just because of the dedicated *Otautau Potters* who cook and care so well, but because of the freedom, friendship and inclusiveness created from all of the above and the unique people potters are!

Written by one of the students

Staring at the space
where my desk used to be
solid
and wooden
and covered with papers
I begin to move
silently
into unscheduled places

And now this place
is filling slowly with sunlight
with stones and cold rivers
and broad-limbed mountains
draped in beech forests
filling with laughter
and brightness
and the warmth
of shared moments

And no-one knows I have gone.



Borland Lodge

George Kojis:
"Pylon" Slab-built salt glazed container. 30cm h

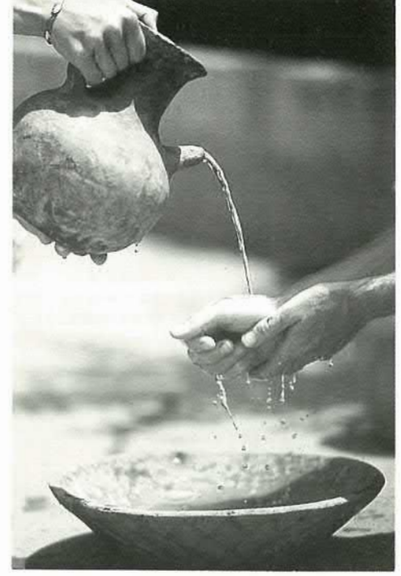
George Kojis, centre, with students

Photos by George Kojis

THE HIDING POT

Water Storage Jar — North Jordan

Jim Mason,
Yarmouk University



Small water jar, (ybrig), and plate (sahan).

Until the luxury of piped water first appeared in the villages of North Jordan, the historical *Zir* was heavily relied on as an essential method of storing water. Shaped like *amphoras,* they stand above the ground on metal tripods, fitted to accommodate their tapering form.

It is common to see them with wooden lids to keep out the dust and sand that blows frequently. Water inside them evaporates slowly, leaching through the unglazed clay walls to produce a cooling effect on both pot and contents. They are less used now, except in agricultural contexts, or where water is difficult to 'pipe'.

This wheel-thrown water jar has a predecessor of far more interest, hand-made by women and notable since it points to very basic ways of pot-making using clays that required readapting.

One of these potters is a woman called **Zahara Yousef**, who like many of her contemporaries, learned to make these large jars when she married.

> "When I was a young girl growing up in Kufr Ulma, I had no idea about pottery. When I married, my husband brought me here to live in Rihaba. We needed something to store oil in. At that time there were about five ladies in the village, famous for making pottery. I went to these ladies and asked them to help me make a pot."

The reasons that motivated Zahara to make pots is typical. Other reasons cited by other women include necessity, either financial or domestic, or because their craft activities helped to enhance their poor lifestyles, bringing some luxury into the home. It's not uncommon to discover that people made rugs, or wove fabric as well as pot-making. These activities were carried out by the women, whilst the men worked wood, producing bowls, spoons and wooden mortars used in pounding coffee beans, as well as other implements connected with agricultural work.

Pottery making became re-established in this region sometime well before the turn of the century, although nobody is exactly sure when. Information comes from the memories of people who are generally aged between fifty and seventy, people whose mothers or close relatives were more actively involved.

The range of these village pots includes, plates, bowls of varying sizes, cooking pots and storage jars for oil, grain and other produce. Clay was a readily available material that was adapted for many everyday purposes. It was used extensively in housebuilding, and in manufacturing clay ovens for cooking, as well as breadmaking. It would therefore be a mistake to attempt an understanding of the place that village pottery had in the domestic lives of people, in isolation. In order to first appreciate what I consider to be a symbiotic relationship between people and the artifacts they use, it is necessary to recognize that clay was a useful, readily available 'tool' from which other tools were made. The presence of this adaptable material helped sustain life, on a variety of levels, and in a variety of ways.

A well organized system for storing and keeping food was established in each household, providing a continuous need for the next pot. Oil and water in particular are consumed in quantity, creating a demand for large containers. Large, water storage jars were a necessary feature of every household. They are known colloquially as the *habiye,* derived from the root word meaning to 'hide'. They gained this name from the place where it was kept in the house. To keep the contents cool, these jars were placed in shady corners of an inner courtyard, or alternatively in the corner of a kitchen. Some families embedded them into the walls of their houses, setting them at an angle, so that water could be drawn more easily. Custom in this regard varied from person to person, and village to village. The pot thus became an aspect of family life, perhaps symbolizing nourishment, enrichment, cleanliness and a sense, if not fact, of stability and continuity.

In some villages a bride, unlike Zahara Yousef, was required to bring with her a *habiye* into the household as a part of her dowry. Many families prized their water jars, keeping them for long periods. A particular family in Husn, a village in the north, boast of having kept theirs for fifty years. They had possessed two but one of them had perished when a part of the house had collapsed. (sic)

In general, the form of the water jars remains the same, but the shapes vary according to the particular idiosyncracies of their makers, as do the simple, and at times crude, patterns adopted. Decoration was confined to either slip-painting impressing, or incising.

Circular rosettes, tree of life patterns, and in Muslim/ Christian villages, crosses were applied with thin trips, and impressed onto the body of the pots. Fragments of shell, or broken ceramic plate were also used, set into the rims, or the outer edges of the handles as an extra decorative feature.

Burnishing and polishing existed as a decorative feature as well as a method of sealing the surfaces. Organic stains made from the boiled roots of oak trees were widely used as well. Stain was either rubbed into the surface, or the jars were left immersed in a bath and allowed to soak for up to three days. This resulted in a lovely, rich rust coloured tint, which enhanced the burnishing, after it, too, was polished. The pink, buff and red firing clays show pleasingly with warmth under these various surface treatments.

Such methods were only found where the jars had originally been made in Suf, a village lying north of Jerash. Techniques and methods of manufacture were kept simple, both in shape and overall technical treatment. The absence of added coils etcetera seem to be successful. They are the most aesthetically pleasing, pointing to the fact that once having developed a

confidence with their materials their makers concerned themselves with the art of their work.

In general, potters learned by trial and error when they added minerals to re-adapt their low firing clays. Used alone, the surface clay deposits are unsuitable, and prone to vitrify at temperatures above 1000°C. The addition of temper varies in composition and type. Some potters added crushed quartz, others added decomposed basalt whilst others crushed and ground old potsherds. Plasticity was regained in some areas by using a surface soil, 'clayey' in texture and high in iron content.

Ethnological study has revealed two broad trends in methods of adding temper, depending on geographical location. Potters working in the villages of the Northern Plain worked with blends of earth and basalt, whilst those working in the more hilly regions further south used marls and grog.

Details of these 'trends' have been published by **Merschen** *(Berytus, vol xxx 111, 1985).* She says, "Clay composition for the Suf pots contains grog, mixed equally with marl — a mixture of clay and carbonate material, and is obtained from a locally well known water source. The extent to which this was considered a popular clay was important, since women as far away as Satana and Kufr Hall used to dig their marls at Suf."

The clay sources were important enough to spend much time and effort, by the potters when supplies were needed. A description of an occasion when clay was collected gives us a rich insight into the life and times of these potters. Collecting clay was a social occasion, as well as a necessary chore. Several women would gather together early in the morning, usually in the late spring. Together with their donkeys, digging implements and food, they would set out sometimes to clay deposits which could range up to several hours travel away.

The evening before they were due to go, the group would meet at one of the houses, where they would discuss the following day's journey, after which, chatter would subside into reminiscing about the past, about other occasions when similar trips had occurred.

As dawn broke, and after all the ladies had arrived and arranged their various belongings onto the donkeys, they would set out. Here was a time away from the routine of family life. The women would be in a light mood, gossiping or breaking into song. Some of the older women, who still dress in their colourfully embroidered black gowns remember these trips as a time of happiness and levity, times when either necessity, or the making of a marriage gift would motivate them to make their pots, a time of welcome release, a time of meeting other women, of catching up on the gossip.

The pots were all made slowly, a bit each day, using coil and slab techniques, using up to forty kilos of clay plus grog and other additions, including goats hair and chopped straw. The clay was only mixed with water after the total bulk had been

Water Jar, illustrating shell decoration.

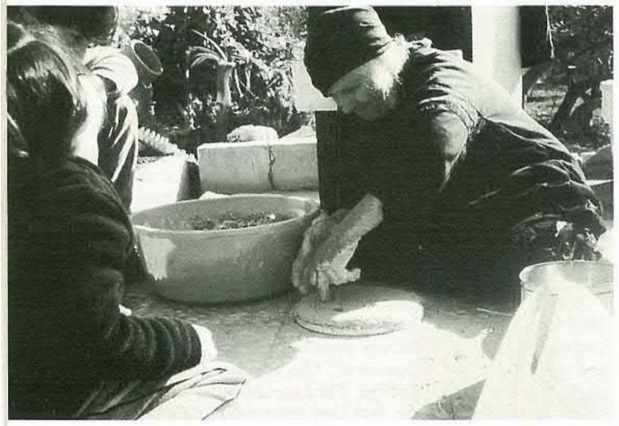
crushed with a heavy stone, cleaned and seived and ground to a fine powder. The hair and chopped straw were added before mixing with water. It was usual for one water jar to take up to two weeks to complete, after which it was allowed to dry in the summer's heat for about a month.

The firing process was lengthy, taking up to four days. Two or three of the large jars would be placed on their sides in a pit, dug about a metre into the ground: Hot embers were left in the pit onto which the jars were placed. Fuel used for the firings was simple. A mixture of twigs or brushwood would be mixed with dried sheep dung to make the initial fire in the pit. Generous amounts of dung would then be placed around the pots, gradually covering them over to form a clamp. The clamp would then be fired by lighting it with a combustible material. When I was present at one of these firings benzine was used. In this manner the kiln would be basically 'firing' from the inside of the clamp, whilst the firing from the outside was a precautionary measure.

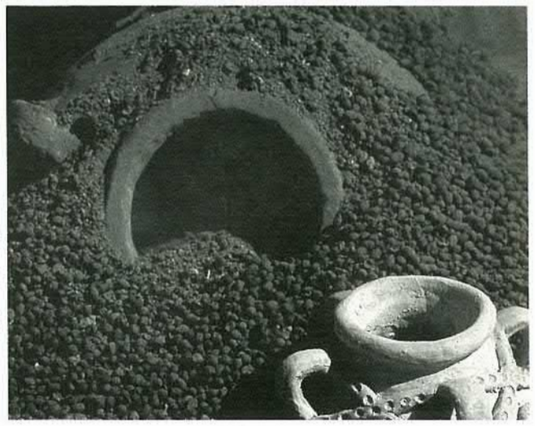
Piles of dung reach to about a half metre above the pots, stoking was continued through the process. Up to two hundred kilos of dung was used. Temperatures gained by this method are generally low, according to research, somewhere in the region of between 700-900°C. According to the potters their rule of a well-fired jar was one which possessed a pleasing 'ring' when tapped, which seems to be a general rule of thumb for potters worldwide.

This brief pottery making tradition, lasting no more than two hundred years at most, has left behind rich insights into the way people adapted clays and used available materials in a broad way, for a variety of purposes. The water jar, amongst all other types of pots expresses this limited tradition at its best, demonstrating an intelligent use of materials. Through making the pots in the way that they did, and in the circumstances that they were made, a graphic picture is offered to us which may well reflect the methods used by the first potters in this region.

Potter demonstrating how she made her bases.



Setting Jar in pit kiln.



Two water jars. Different styles. Example of slip painting methods.

Row of wheel-thrown Zir. Roadside cafe, Jordan Valley.

Milking pot (huloob).

From left: Lynn Alves, Jenni Dredge, Muriel Adams, Jennie Rassell

Fran Borsos

THE SHOESTRING GRADUATES

Elizabeth F. Woodfield, Hamilton

Jennie Rassell, Jenni Dredge, Lynn Alves, Fran Borsos and **Muriel Adams** have spent the last two years working towards their advanced part-time Ceramics Certificate through the *Waikato Polytechnic.* This climaxed in the *Shoestring Graduates* exhibition at the *Waikato Society of Arts* gallery in Hamilton.

The course was the brainchild of **Don Thornley,** the ceramics tutor at the Polytech and Jenni Dredge, one of the students. Jenni did not wish to attend any more classes, but wanted to retain some contact with the Tech and to spread out in a studio where she is not interrupted by people coming in "just for a yarn or touching wet pots".

So the course was devised and contracts drawn up with each of the five students outlining goals and intentions. Various criteria had to be met, with a choice of options in art, teaching, or a 3000 word essay and acceptance into various exhibitions. The final stage was a combined exhibition at which work would be assessed.

According to Jenni, the course was a weaning process for some, moving them away from the security of classes, to become involved and committed, working on their own on the road to professionalism. The group did not receive formal classes, but met monthly to discuss progress, problems, and to outline specific goals for the next month.

As their name *Shoestring Graduates* implies, none of the women received grants or handouts, but managed to work and experiment with their clay, study, build and fire their own kilns, all on a shoestring. Jenni Drege says "Early on when I was surrounded by an assortment of bricks, I wondered whether I was a potter, or just a scrounger of secondhand bricks!"

Jennie Rassell . . . "I did this course to improve the standard of my pots. After classes finish, a lot of people slide backwards and I didn't want this to happen to me. I felt the need to define goals and for the last three months working towards the exhibition I felt like a potter."

Lynn Alves . . . "The course was another goal to work towards after having finished the three year Polytechnic Certificate course and it presented a challenge to go out on my own. It was very worthwhile and I have grown in strength and resolve."

Jenni Dredge . . . "We're a load of mavericks — I have enjoyed working at home like a hermit, but have also enjoyed the social side of the group. We've had some hilarious times together. The contact between the group members was invaluable, as was stating a goal for each month. The regular contact made each of us strive harder."

Fran Borsos . . . "Receiving encouragement at home as well, I've got more work done and feel I've improved a lot. My grandfather was a carver of kauri and I've always doodled. Now I carve the surfaces of my pots — just making lines and leaving clear spaces to see what the fire will do. I'm still finding ways of satisfactorily glazing to show off the carving."

Muriel Adams . . . "I needed a goal to work towards and the impetus to do something about sales. Selling was always a stumbling-block as I felt so vulnerable putting a part of myself on display. Now that I've exhibited and sold some work I'll never feel quite so vulnerable again. I've definitely made progress through this course and want to go further."

The *Shoestring Graduates Exhibition* of 75 pieces presented an exciting display of the members' individual styles. The lively and contrasting work blended to form a fine exhibition.

Fran Borsos. Carved stoneware. 14cm h

Lynn Alves. Raku
"For viewing, not brewing".
13 -17cm h

Muriel Adams. Woodfired, slips and shino. 27cm h

Jennie Dredge. Woodfired earthenware, bronze, Hinuera stone and ti-tree. 44cm h

Photos by Elizabeth Woodfield

Jennie Rassell. Woodfired stoneware teapot. 11cm h

FLETCHER CHALLENGE AWARD 1989

FOR EXCELLENCE IN CERAMICS

in association with AUCKLAND STUDIO POTTERS (INC.)

★ Closing Date

All entries must be in the hands of the Competition organisers by 5pm Thursday 18th May 1989. Overseas entries by 5pm Friday 5th May 1989.

This award is made annually by **Fletcher Challenge Ltd,** in association with **Auckland Studio Potters (Inc.),** to encourage excellence in Ceramics in New Zealand.

★ The Work

This year each potter is invited to submit **one** entry for the 1989 Potter Award. There will be no category or theme. Each entry will be judged on excellence.

★ The Award

The Judge will seek one outstanding winning entry for which an award of $NZ10,000 cash will be made. A limited number of Certificates of Merit will be awarded at the discretion of the Judge.

Entry Forms and all Communications relating to the Award to

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HOW SAFE ARE ASBESTOS SUBSTITUTES?

Brooke T. Mossman, USA

In January 1986, the Environmental Protection Agency proposed a ban on five specific asbestos-containing products (roofing and flooring felts, floor tile, asbestos-cement pipes, clothing) with a progressive phase out of all other uses of asbestos in the United States over a ten-year period. A result of this proposal, currently under reconsideration by the EPA due to criticisms by both industry and the scientific community, will be the widespread use of nonasbestos substitutes and man-made minerals including ceramic, alumina, and glass fibres.

The logical question arises, "Are these fibrous materials of potential health risk to humans?" Unfortunately, limited data on humans exist because most substitutes have not been used in the workplace over the extended periods of time (i.e. fifteen to forty years) necessary to document the development of lung disease in workers. Thus we must rely, in some cases, on observations from studies using animals and cell cultures exposed to test fibres.

Another approach is to consider the physical and chemical properties of asbestos that are important in experimental models of disease and compare them to the structural characteristics of fibrous subtitutes. The purpose of this article is to present a perspective on asbestos as a health hazard while addressing the possibility that many man-made mineral fibres have the potential to cause adverse effects on health is used carelessly.

"Asbestos is a generic term for a family of hydrated silicates with a fibrous (>3:1 length to diameter ratio) geometry. Chrysotile ($3MgO{\cdot}2SiO_2{\cdot}2H_2$) asbestos is a curly pliable fibre accounting for about 90% of the asbestos employed in industry, whereas crocidolite ($Na_2O{\cdot}Fe_2O_3{\cdot}3FeO{\cdot}8SiO_2{\cdot}H_2O$) and amosite ($5FeO{\cdot}5MgO{\cdot}8SiO_2{\cdot}H_2O$) are more rodlike fibres of lesser industrial important. Other types of asbestos (anthophyllite, actinolite, tremolite) are not mined commercially but may exist as contaminants of chrysotile and other ores.

Asbestos fibres became a problem when they became friable, (i.e., released from surfaces), and airborne. When inhaled into the respiratory tract, asbestos causes asbestosis, a scarring of the lung tissue which hinders breathing, as well as lung cancer, laryngeal cancer and mesothelioma, a tumour affecting the lining cells of the chest and gastrointestinal cavities. It should be emphasised that, with few exceptions, asbestos-associated diseases have been documented in people exposed to asbestos in the workplace and/or their family members. Workers in the 1930s to 1960s were exposed to extremely high concentrations of asbestos since governmental regulations did not exist until 1971. Although a number of risk assessments have been attempted in an effort to predict adverse health effects in nonoccupationally exposed populations, they have a high degree of uncertainty. Moreover, they do not conclude necessarily that all concentrations of asbestos will cause disease, (i.e. there might be a "safe" level of exposure). Asbestos also can be found in food and water supplies, but a positive relationship between ingested asbestos and the development of malignancies of the gastrointestinal tract has not been proved.

Both epidemiologic and experimental observations suggest certain properties of asbestos that are linked to the causation of lung disease. Clearly, two important determinants are respirability, (i.e., access of fibres to the respiratory tract) and fibrous dimension. For example, only fibres with mean diameters of less than approximately 3μm enter the airways. Longer, thinner fibres produce more asbestosis and mesothelioma in animal models of disease than shorter, thicker fibre. Although nonfibrous particles generally do not induce mesotheliomas in animals, silicosis, a fibrosis or scarring of the lung, does occur in workers and animals exposed to nonfibrous silica and quartz dusts. Thus, factors other than fibrous geometry appear to play a role in the development of mineral-induced fibrotic lung disease.

Another feature of asbestos which causes its prolonged retention in lung tissue is the durability of the fibre. Chrysotile tends to fragment and disappear faster from lung tissue in comparison to other types of asbestos. This phenomenon supports accumulating epidemiologic evidence that chrysotile is less apt to cause cancer than crocidolite or amosite. In contrast, glass fibres tend to dissolve more rapidly than a variety of asbestos fibres in the lung.

In 1984, the National Research Council published an extensive report on possible nonoccupational health risks of asbestos and other fibres proposed as substitutes. The nonasbestos fibres included naturally occurring fibres such as attapulgite and erionite, and man-made mineral fibres such as fibrous glass, mineral wool, ceramic fibres, organic fibres (Teflon, Aramid) and fibres of carbon, graphite, alumina, boron, potassium titanate and silicon carbide. Many of these commercial fibres were viewed as improbable health hazards as they "are used only in binding matrices such as in reinforced plastics or paper products." However, fibreglass, mineral wool and ceramic fibres are sometimes used as relatively loose fibres and may be airborne. Typical applications of ceramic fibres include insulation for furnaces, ovens, kilns and other types of heaters. Aerosolized ceramic fibres have a median length of about 10 μm and a median diameter of 1 μm, thus they are respirable.

A search of the literature reveals that few epidemiologic studies exist on workers exposed to man-made mieral fibres other than fibreglass. A small excess of respiratory cancer occurs among individuals involved in the production of fibrous glass or mineral wool, but these associations are weak and have no correlation with intensity or duration of exposure. Because exposure to fibrous glass in the workplace was uncommon before 1940, and airborne concentrations of respirable dusts in the workplace were much less than those reported with asbestos, a longer follow-up period and assessment of greater numbers of subjects might be necessary to demonstrate obvious health risks.

Several types of asbestos substitutes also have been evaluated in experimental animal models of lung disease. In comparison to asbestos, these fibres are less apt to cause lung cancer in rodents although tumours have been reported after inhalation of ceramic aluminium silicate glass (CASG), fibreglass, glass wool, and rock wool. In contrast, comparable numbers of mesotheliomas have been observed in rats after either asbestos or a variety of nonasbestos fibres including ceramic and glass have been injected into the chest cavity. Pulmonary fibrosis is uncommon in animals exposed to fibreglass or CASG, but inflammation of the respiratory units of the lung occurs in these rodents.

From the data summarized above, one is left with the impression that some man-made mineral fibres are less pathogenic than asbestos. However the lack of long-term epidemiologic studies and the accumulation of data showing that nonasbestos fibres can cause malignancies in animals (albeit at extremely high concentrations) suggest that all fibres of respirable dimension, especially those of substantial durability, should be handled with caution. For example, if aerosolization of fibres is suspected a protective mask with appropriate filters should be worn.

Brooke T. Mossman Ph.D., is an associate professor of Pathology and chair of the Cell Biology Programme at the University of Vermont. Her research on cellular mechanisms of asbestos-induced injury and disease is funded by the National Cancer Institute and National Institute of Environmental Health Sciences. Dr Mossman is a member of the National Academy of Science committee on Nonoccupational Health Risks of Asbestiform Fibres and the EPA scientific advisory board subcommittee on meatls.

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