



New Zealand Potter



Volume 31
Number 2, 1989

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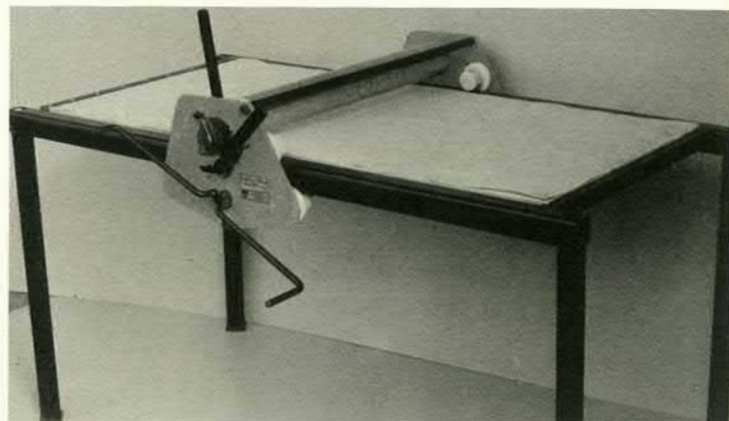
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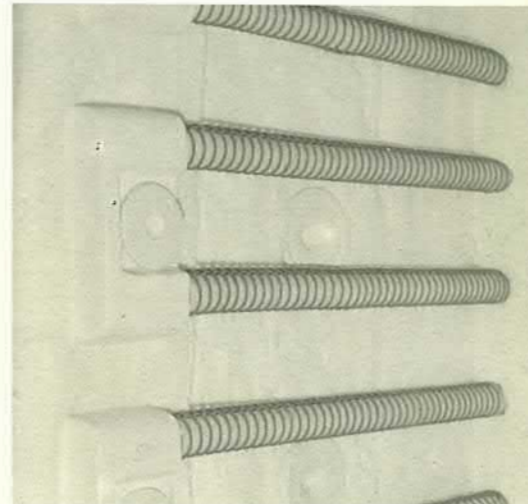
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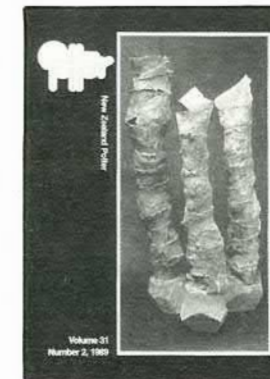
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COVER PHOTO

Our cover photo is of a set of
"Signals" by Christine Boswijk.
75 cms high. See page 29.



THROUGH THE FILTER PRESS

POTTERS CLUBS

The list of pottery societies and clubs which we published in our previous issue will be updated and reprinted in April 1990. Please send in additions, deletions or alterations as they occur. The following have already come to our notice.

New entries:

The Wyndham Potters
c/o Beatrice Johnston
No 3 RD
Wyndham
Southland
Northland Society of Arts
Pottery Group
c/o Tracey Hansen
1 Adams Place
Kamo
Whangarei

Change of listed address:

Waitara Pottery Group
Arts and Crafts Centre
Memorial Place
Waitara
And the Canterbury Potters
Association's new rooms are at the:
Avis Hill Community Reserve
395 Memorial Avenue
Christchurch 5

CRAFTS INDEX

The *Index of New Zealand Craftworkers* now includes the details of 23 potters or ceramic artists, as selected by the *NZ Crafts Council*. An exhibition of works from people on the *Index* is planned as a major national crafts exhibition to be held in November at the *Bathhouse Art Museum* in Rotorua. Strong support for this exhibition has come from the Minister of Tourism, **Jonathon Hunt**, who will be the opening speaker. The *Crafts Council AGM* will be held in Rotorua at the same time. This is a special *AGM* as the *Crafts Council* goes on to celebrate its 25th year in 1990.

BORLAND LODGE

The next *Borland Lodge Summer School* will be held in January 1990. The tutors will be **Meg Latham** and **Lynne and Mike Spencer**, so it should be a good one. Make sure you get in — book early! For details look in our adverts section.

WHAT CAN THIS MEAN?

National Radio: on 3 July there was a report from **Judy Lessing** in New York to the effect that on the day the *New Zealand Consulate* in that city closed, a major gallery opened a solo exhibition by NZ potter, **Ray Rogers**.



Photo: Picasso, graffiti plate made in Vallauris, 1949. 42.5cm diam. Courtesy of the Faenza Museum.

FAENZA A Tribute to Picasso

The *Palazzo delle Esposizioni* in Faenza, Italy is holding a special exhibition of 100 ceramic pieces created by **Pablo Picasso** between 1946 and 1953. This exhibition will be open every day from 23 September to 22 October 1989. The works come from a number of major European museums and private collections and include five pieces Picasso donated to the *Faenza Museum* in 1950. During the exhibition there will be a video-tape show, illustrating Picasso's work as a ceramic artist. Other special exhibitions will be held at the same time including about 200 pieces from the 2,000 submitted for the 1989 International Ceramic Art Competition.

OTAGO POTTERS

In our December 1988 issue we asked for information for the *Otago Potters Group Inc* for them to use to update their society's archival material. They have had a good response, but we would like to repeat the request — for information from any potters who are ex-members of the *Otago Potters Group*, or perhaps lived in the Otago region and may have knowledge of the club's early days. The group is compiling a book recording its history since it began 25 years ago and of course are looking for photographs or written material relevant to this subject.

If you can be of any assistance please contact, as soon as possible:

The Secretary
Otago Potters Group Inc
6 Neville Street
Dunedin

Orlandi Contest

The *Biennale Orlandi* is an international ceramic tile design contest held in

Geneva, Switzerland. The purpose of this contest is that winning designs for wall and floor tiles will be put into production by the *CEDIT* ceramics factory. There are 9 prizes starting at SRF.12,000 and royalties for any designs used will be negotiated with *Andre Orlandi Ltd*. The contest is open to architects, graphic artists, designers, artists and professional craftspeople.

Entries must be with the competition organisers by 15 January 1990, and many of the designs will be on public exhibition later in Geneva. No actual tiles have to be made by the entrants — this is a design-on-paper competition.

There are no entry forms for this competition, but any reader interested in receiving a photocopy of all the conditions and instructions should write, sending a self-addressed and stamped envelope, to:

The Editor
NZ Potter
PO Box 147
Albany

PHOTOS — POTS

Brief notes taken by **Tom Hubbert** at **Peter Lane's** Auckland lecture, on how he takes slides of his pots.

- Ektachrome 160 Tungsten Film
- Canon 35mm SLR camera
- 95% with 50mm lens
- Auto exposure
- Shutter speed 1/16 second
- Never uses flash
- Always uses tripod
- Focus at point on pot 1/3 depth from the front
- Background; uses various colours of book-binding cloth — under the pot and running in a slow curve to be sellotaped up a wall. Pot about 1 metre away from the wall.

- Lighting; places one 250 watt floodlamp directly above the pot. Light is diffused through a sheet of *Kodatrace* held horizontally in a simple wire frame.
- Two large white reflector cards are leant against the wire frame and back to the camera lens.

CRAFT FAIRS

The independent *New Zealand Craft Shows Ltd* is now in its 7th year and has had over 40 annual shows in most of the country's main centres. It is in Wellington as we go to press and its itinerary then is:

Christchurch: Sept. 29 - October 1
Invercargill: October 6-8
Dunedin: October 13-15

Craftspeople interested in further information should write to, or phone:

New Zealand Craft Shows Ltd
P.O. Box 2199
Christchurch
Ph: (03) 480-572

OSLO — 1990

The *Oslo International Ceramics Symposium* is to take place June 6-9, 1990, in Norway. Its subtitle is *Research in Clay Art* and it comprises workshops and demonstrations by Norwegian and other ceramic artists; lectures by a dozen internationally prominent artists and professors; an instant exhibition where all participants are invited to bring along up to 3 pieces of their work; panel discussions, emerging talent exhibition and a major International Ceramic Exhibition in the *Oslo Museum of Applied Art*. Registration fee is US\$150, and the registration forms and further details are available from:

OICS - 1990

Annie Gisvold, Executive Secretary
National Academy of Art and Design
Ullevalsvn.5,0165
Oslo 1
Norway

WAIKATO POLYTECHNIC

Is holding a very special summer school from January 8-12, 1990. **Gudrun Klix** (see article, this issue) will be tutoring on sculptured figures in clay, and this year's *Fletcher Challenge* judge and well-known English potter and author, **Peter Lane** will be exploring porcelain carving. See the *Waikato Polytech's* advertisement for details.

DON THORNLEY

It is with great sadness that we announce the death, by heart attack after a short illness of **Don Thornley**, in Hamilton on Sunday 16 July. A noted potter, innovative artist, inspiring teacher and loved friend, Don will be missed by us all.

FAENZA CERAMIC EXHIBITION

Jean Hastedt, Project Manager, QE II Arts Council

In June 1987 the Queen Elizabeth II Arts Council considered a proposal to mount a major exhibition of ceramics to be exhibited in Italy at Faenza in 1991.

The Faenza Organising Committee was established by the QE II Arts Council comprising representatives of the QE II Arts Council, the New Zealand Society of Potters and the Crafts Council of New Zealand to oversee the project.

The Arts Council committed \$200,000 towards the project to be set aside at the rate of \$50,000 per year for 1988 through to 1991, on the understanding that the balance required for the Faenza exhibition would be found from sponsorship and other Government sources.

At its March meeting the Arts Council set a deadline of May 18 1989 for the Faenza Organising Committee to find sponsorship to enable the project to proceed.

Sadly it has not proved possible to obtain sponsorship for the Faenza ceramic exhibition in today's economic climate.

We have had a fund raising specialist working on our behalf for three months and potential sponsors have indicated the following reasons for turning the project down:

1. sponsorship funding has already been allocated to 1990 projects, the Commonwealth Games, the Americas Cup Challenge, or the International Festival of the Arts
2. they have established a corporate funding policy
3. there was not enough lead time allocated
4. they are not interested in off-shore events.

We have had positive discussions with Ian Fraser the Executive Director for Expo Seville in Spain 1992, and James Mack of the National Museum of New Zealand. Ian Fraser is anxious to relocate the Faenza exhibition in Spain in 1992 as part of the New Zealand Pavilion at Expo. As a result we have a substantial promissory commitment from the Executive Director but he is not yet in a position to contract formally. This commitment has given the project new hope with the possibility of Government doors opening to us. Indeed it was this life line that encouraged the Faenza Organising Committee at the June 19th meeting to ask the QE II Arts Council to consider funding the appointment of a new independent front person to rework the sponsorship package incorporating the Faenza/Expo exhibition concept, thus enabling new approaches to be made to Government and the private sector.

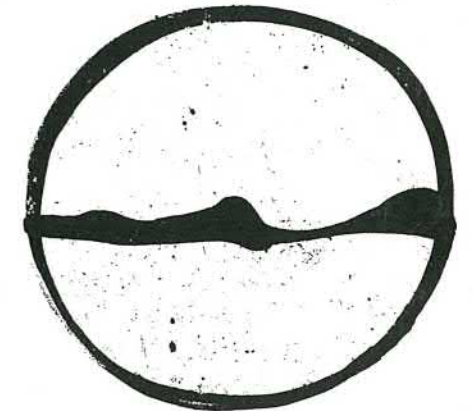
The QE II Arts Council met on 21st and 22nd June 1989 and decided in the light of the developments to redefine the handling structures of the project. The following recommendations were approved by Council:

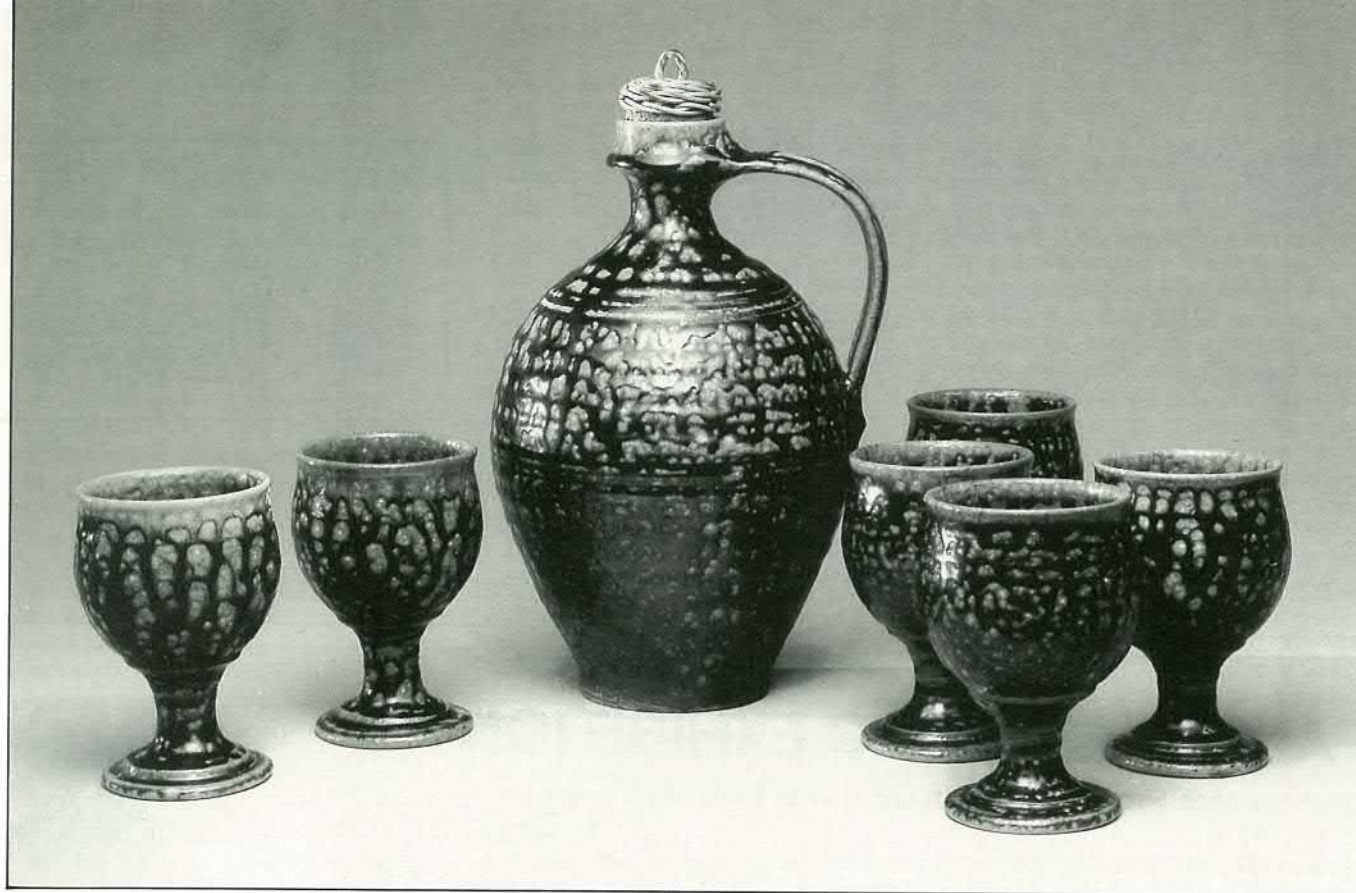
- a) note the Arts Council National Museum proposal
- b) note the new projected Faenza, Seville, New York budget
- c) note the expenditure from 1 April 1989 to 30 June 1989
- d) note the proposal to repackage the sponsorship approach
- e) i) *disband* the Faenza Organising Committee
- ii) *notify* the members of the Faenza Organising Committee of the disbandment, and to thank them for their great commitment to the project
- iii) *invite* the National Museum to take up responsibility for the project and put forward a new proposal
- iv) *advise* the National Museum that following approval by the QE II Executive, of the National Museum proposal, funding of up to \$37,500 is available for an approved sponsorship package.

In the light of these events, John Parker has been notified that his contract as curator will cease on 4th July 1989. If an Arts Council/National Museum proposal is agreed to, curatorial duties would be the sole responsibility of the National Museum.

The Director of the Arts Council has written to formally invite the National Museum to put forward a new proposal. We must wait for that proposal to be embraced by the Arts Council Executive Committee.

We are very positive that sponsorship will be found as a result of the new package, and that the exhibition will be shown in Italy and Spain.



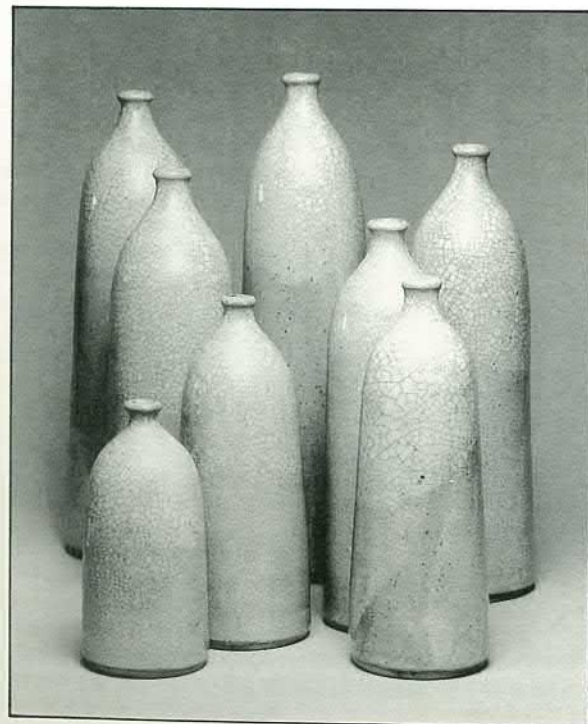


Mirek Smisek, Horowhenua. Wine Set, gas fired stoneware, salt glazed

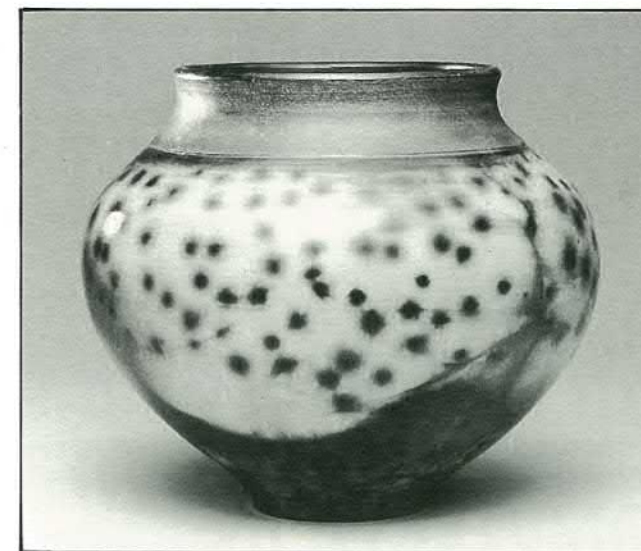
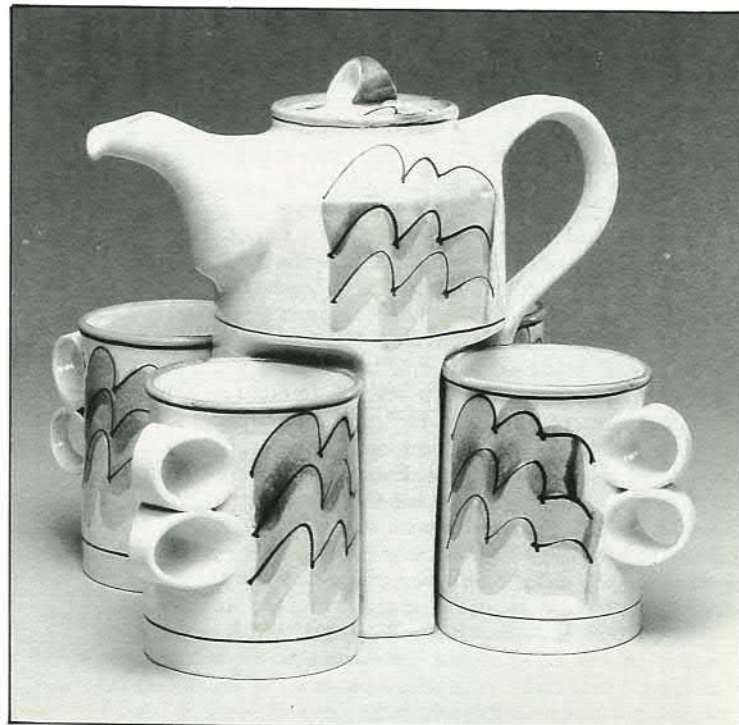
NZSP 31st National Exhibition — Waikato Museum of Art and History, Hamilton

Guest Artist, Mitsuo Shoji, Australia
At the Convention, University of Waikato

Nicholas Brandon, Inglewood. Set of Bottles, wood fired stoneware, shino glaze



Meg Latham, Wakefield. Electric fired stoneware tea/coffee set



Jenni Dredge, Hamilton. Planter "Storm Clouds". Sawdust fired, then burnished



Kari Shadwell, Wanganui. Raku, fired with salts

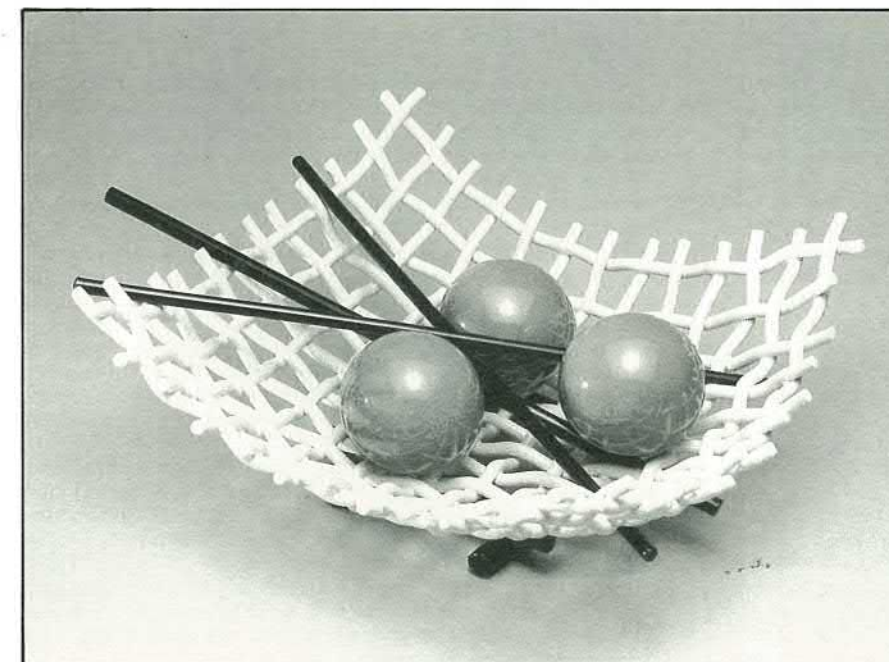
Lee LeGrice, Auckland. Porcelain, slip and sgraffito, gas fired



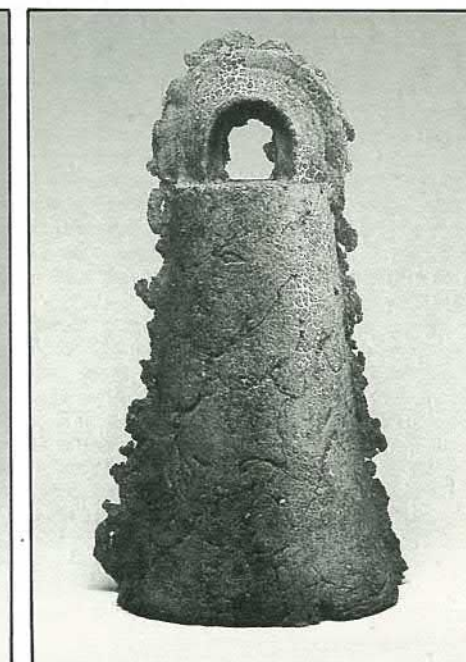
Photos by David Cook — Waikato Museum

WAIKATO MUSEUM

Carrol Swan, Auckland. Basket with Red Spheres. Porcelain with earthenware glaze



Moyra Elliott, Auckland. Bell Form, multiple fired, handbuilt terracotta





A Convention tour to Barry Brickell's Driving Creek railway.

Photo by Ken Johnson

NZSP NATIONAL CONVENTION

1989 — Hamilton 1990 — Nelson 1991 —

Peter Gibbs, Nelson

In the 1960's and '70s, the AGM of the NZ Society of Potters was celebrated with the *National Exhibition* and maybe a workshop by the guest potter. Membership then was by selection.

All that was to change in 1981, the year of the first big convention. At Palmerston North in that January, *Ceramics '81* featured no less than three overseas stars. Who will ever forget **Don Reitz**? What an act to follow for **John Pollex** and **Frank Colson**.

In October 1981 came *Clay* in Nelson, a low budget, last minute production featuring only Kiwi talent, a format followed by Auckland in 1982. Since then a kaleidoscope of names and places has flashed by — Dunedin, Christchurch, Wellington, Hastings, New Plymouth and Wanganui. Australians **Michael Keighery**, **Alan Peascod** and **Janet Mansfield**, Americans **Susan** and **Steven Kemenyffy**, **Jack Troy**, **John Glick** and **Elsa Rady**.

This year we went to Hamilton. They ran a tight ship. If there were leaks in the organisation they didn't show. The questionable 'French' slant was confidently pushed through by the red beret-clad organisers until we were all saying "Good Moaning" with the best of them. The complaints man, **Inspector Crabtree**, never let a furrow disturb his placid brow, and if he had problems he told no one. If he did, he would "say 'tis only once."

All the demonstrations were tucked snugly away behind closed lecture doors, making it hard for the casually cruising potter to take a small sample of each without collecting a few dirty looks. **Mitsuo Shoji** put on a great show. Who would have thought that the creator of those ever-so serious pieces with names like *Cogitation* and *Meditation* would turn out to be such a comedian? His guide to Japanese/Australian/English was easy to follow, and we all knew who **Lick Ludd** was in no time. Putting the *cray* into the fire had nothing to do with barbies.

Living-in was great, allowing a close spirit to develop between attendees. On party night the arrival of a clay equipment marketing company from Acapulco (actually a clever front for NZ firm *Crack's Mud Company*) introduced some interesting new products to the NZ ceramics scene. Pre-centred or pre-scented, the clay bowls were certainly well presented. Likewise pre-pulled handles, **George Kojis** look-alike box kits, pre-bent cones, blow up bottles and packaged cracks for that primitive, raw feel. **McColl** and **McCoy**, or **Pete** and **Roy** as we were soon fondly calling them, did such a good marketing job that their share options were soon taken up by the *Crafts Council*, whose president, **John Scott** had far too many freshly laundered \$100 notes for **Lick Ludd**, representing NZSP.

Conventions have become an accepted part of the annual

pottery calendar. Do we need them? The drain on a region's human resources can be horrific. Most regions had one in the eighties, the Manawatu doing two, Palmerston North 1981, and Wanganui 1987.

No region has yet stepped forward to host a convention in 1991 or beyond. The realistic cost of a convention is steadily climbing, sponsorship is harder to find, travel is not cheap. This year's convention in Hamilton would have cost a South Island potter at least \$500 to attend. The *National Exhibition*, once the acknowledged leader in standards and prestige has now certainly slipped behind the *Fletcher Challenge* show, not necessarily because of the work on show, but because of the work that is not. Our leading potters give many reasons why they do not exhibit. The truth is that the show is not important enough or attractive enough for them any more.

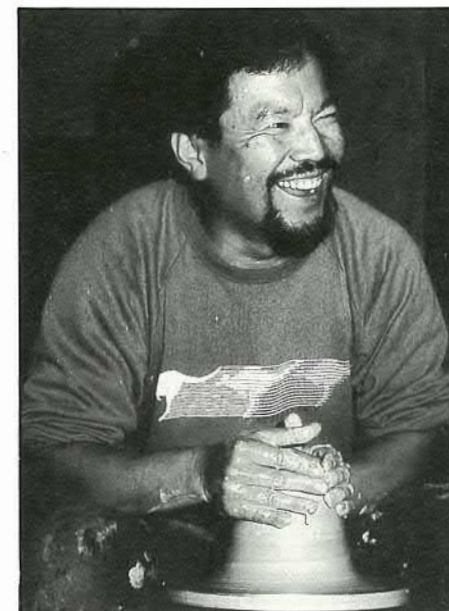
So what is positive? In an increasingly aggressive marketplace, it is more than ever important that potters throughout the country know and understand each other. Not only the frequent convention goer, but those who attend only when the convention is local can get a much broader perspective of how others feel, what their motivations are, the problems they face. This is particularly so in the breaks over a cup of tea, or in the bar at night. The technical information is the lure for some, the suppliers' hall, with all the latest equipment, interests everyone.

If we want credibility as a united national group, our exhibition must be seen as representing the best in all spheres of ceramic endeavour. Not just the fresh, innovative work, but traditional forms and techniques which often get overlooked in the stampede to be unique. If our leading potters are not submitting work, we need to ask why, to provide incentives, to ensure publicity is forthcoming.

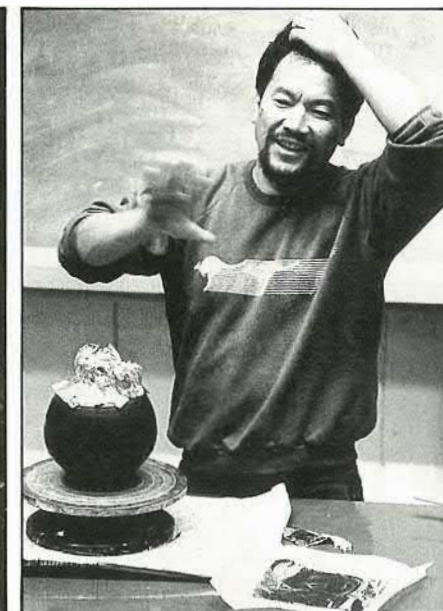
The financial success of conventions is not unimportant. Profits are shared between the organising group and the national body, giving the NZSP an important income with which to pursue its policies. With decline in sponsorship, a reluctance to budget for a substantial profit at the expense of attendees, and the possibility of no convention at all in 1991, the NZSP will be forced to expand its membership, increase subscriptions or look around at alternative fundraising exercises.

For conventions to continue, it seems unlikely that regional groups will be willing to put in the investment of energy they have in the past. Reduced frequency would help. Contracting out of an increasing amount of the work is inevitable, with an unavoidable increase in cost.

Next year in Nelson, *Son of Clay* will feature only NZ talent. Participation in discussions will be big, and the *National Exhibition*, under the sponsorship of the *United Building Society*, will carry prize money of \$7000.



Mitsuo Shoji throwing.
Photo by Steve Carran



Mitsuo Shoji applying gold and silver
leaf to a pot Photo by Christine Lyons

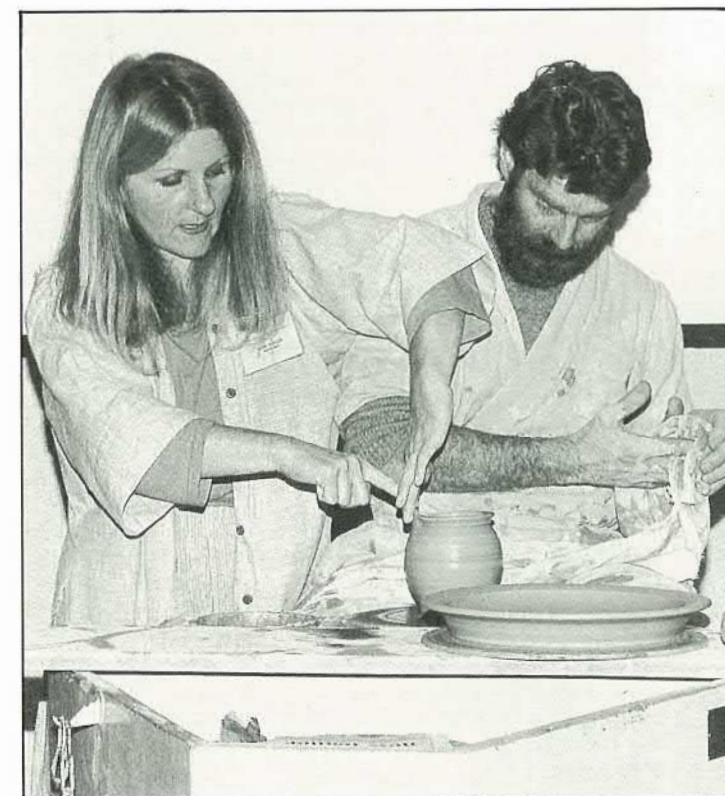


Mitsuo Shoji prepares another firing at
Waikato University. Black pot is from
previous day's firing.

Photo by Christine Lyons



Demonstrations by Rosie and Renton Murray. Photo by Jill Ovens



Glazed pots from Mitsuo's final demonstration firing.

Photo by Steve Carran





GUDRUN KLIX

Elizabeth Woodfield,
Hamilton

Gudrun Kilx

Land, mythology and the relationship of man to the Earth and consequently himself, are the driving forces behind **Gudrun Kilx's** ceramic and mixed media installations. This year Gudrun was brought to New Zealand by *QE II Arts Council* and the *Waikato Polytechnic* as artist in residence where her role was to show students how a full-time artist works.

German-born Gudrun Kilx, 44, grew up and was educated in the United States of America. "I was always interested in art and in the back of my mind I always wanted to be an artist, but I avoided getting involved because I didn't think I could support myself," Gudrun says. But after attending a weekend workshop in Canada she began working with clay, giving up teaching languages in American high schools. In 1976 she studied with **Don Reitz** and graduated with an MFA in Ceramics from the *University of Wisconsin*. Since then Gudrun has specialized in sculptural work often producing large installation works.

Moving to Australia in 1981, she became head of the ceramics department at the *Tasmania School of Art* in Hobart then relocated in 1984 to Sydney where she currently heads the ceramics department at the *Sydney College of the Arts*.

The residency at *Waikato Polytechnic* was for two months and so arranged to coincide with the *New Zealand Society of Potters* convention held at the *University of Waikato* in May. Held at the *Centre for Contemporary Art*, Gudrun's ceramic and mixed media exhibition *Land, Myth and the Profane* also was scheduled to run to coincide with the potters' National Exhibition at the *Waikato Museum of Art and History*.

Some of the pieces for *Land, Myth and the Profane* were made in the first weeks of Gudrun's residency. Much of her work is influenced by the environment and mythology. She has studied the mythology of ancient Europe, the American Indians and Australian Aborigines and how it relates people to nature. Gudrun is also interested in the spiritual in art and referred to **Kandinsky**, an early 20th century painter, and alchemy as source material.

There is a timeless quality about Gudrun's work. *Re-making the Drama* evoked in me feelings of an ancient people confused by the modern world and trying to hold on to and protect the sacredness of land and their spirit. Surrounded by the shadows of manuka branches, the figure of a young female stands in solitude holding a rock. Nearby is an unfired clay and broken brick structure which is not so much an identifiable object as a piece that evokes certain references. At the one time it is like a cave, mysterious and secretive, or refers to fire places, the home and sacred hills. But it is none of these things. It is abstract and open-ended and upon viewing it, one's own experiences evoke feelings and reminiscences in terms of one's own life.

The Singing is formed by the Aboriginal belief that the land and everything in it was sung into existence by the dream

ancestors. It is also in reference to the Earth goddesses of ancient Europe.

The two women's heads in *The Singing* were made and fired at the Polytechnic. These measure 880 mm in height and when working on this scale, drying and firing the pieces could not be pushed. The exhibition and conference fell in the middle of her eight week residency and Gudrun says "I realized it would be like that and it had to happen in the first three or four weeks. I worked long hours to get all done." Gudrun recalls a similar pressure in Hobart when she ended up living at the studio with her work, using a sleeping bag, and upon waking going into the neighbourhood shop for breakfast or coffee. The large sculptural pieces demanded attention when they were ready and Gudrun continued working on them often after midnight. "I most enjoy working at night with the radio on. I'm most productive then and really happy."

When planning her sculpture, Gudrun makes a loose maquette for a general idea of the form. This is marked off to represent a scale to work out at which point the full-sized form has reached during construction. It is difficult when working from the bottom of a large piece to visualize the finished form. The pieces of *The Singing* were made of groggy clay painted with terra sigillata, oxides and stains. These materials were tested on a large platter to get an idea how the colours would work out fired to approximately 1060°C. "It's quite useful to do tests on a large scale. A test tile is too small to give a proper idea of how it will work."

The women's heads were constructed on trolleys for manoeuvrability, with slabs of 4cm thick clay used for the bases. Gudrun explained — "As the clay of a large form shrinks inwards, it is difficult for it to move with the weight and a slab base helps pull the thing together. Don't build directly onto a board as the piece could stick causing cracking. First sprinkle sand on the board and cover with cardboard, another sprinkling of sand (not too much as a lot won't move), a layer of paper and then the clay. The sand acts as ball bearings for the heavy form as it shrinks. The piece also can be dragged off the trolley into the kiln on the cardboard with the sand acting as ball bearings. The cardboard burns out during firing. Cut holes in the form to allow some movement of air inside."

The large heads are coil built and have an internal structure of ribs to prevent the walls falling in. These are later cut away. They are only needed when the clay is wet, to stop slumping and collapse. Gudrun tried box ribs, but ended up using vertical ribs of clay 25mm thick and 15mm wide.

Closing up the faces required sticks supporting chins and foreheads as they set overnight. The mouth and forehead were finished in the morning. On a third head the hair was built on separately, but as the head had partially dried, cracking was a problem. The differential of shrinkage was the main problem causing cracks and Gudrun is still finding the best way of drying these large forms. It is always experimental when a different technique is first tried.

The inside of the heads were sprayed black with copper oxide and copper carbonate as she wanted them dark. Outer surfaces were given a wash of copper oxide to bring out texture and bleed through slips and the terra sigillata. To vary the colour, stains were sprayed on. The pieces were taken through several firings, with some areas redone until they worked as she wanted. Five or six firings are not unusual to get a piece working.

"The pieces really need a good three weeks drying time and a couple of weeks to fire," Gudrun says. Firing is very slow to 1060-80°C. "1100°C makes the terra sigillata too dark." Cooling also is very slow as there is 80 to 100kg in each head and they are very susceptible to heat shock.

Gudrun has been happy working at the Polytechnic and says of the *Centre for Contemporary Art*, "It is a wonderful space and place for Hamilton to have a gallery like that — set on the river bank. It was quite scary filling the three rooms, but *The Path* worked well with the drawings. I would have liked more heads . . . and bigger — the kiln wouldn't handle it!"



Photos by Elizabeth Woodfield

At the Centre for Contemporary Art, Hamilton

Re-making the Dream. Figure 140cm h



Re-making the Dream. Detail

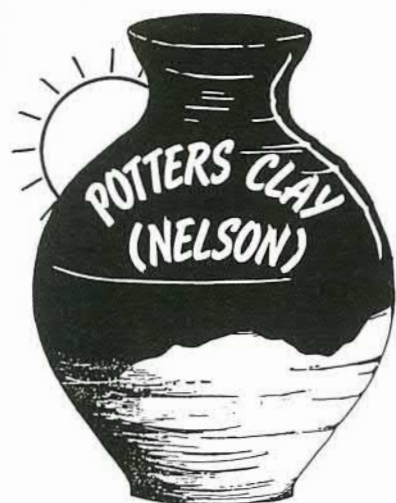
Path Edge / Mind Edge. An installation based on a bush walk with its points of interest and mystical qualities



The Singing. 88cm h



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THE PRIZEGIVING Sarah McClay, Auckland

I'm feeling pretty good about tonight, pretty confident. The signs have been there, not strong, but there all the same. After all they never let the locals know who's won, just make sure they turn up. I told them I'd be out of town for the weekend, but they saw through my little joke and hardly reacted. Actually I had thought of buying a one-way ticket to Bali after I'd submitted my piece, and then lying on the beach waiting for the phone call and the free air ticket home.

I've met the judge — he spent quite a long time talking to me about my work, and looked at me keenly once or twice, sort of sizing me up. He obviously knew my piece, and said he was looking forward to seeing me here tonight. A nod's as good as a wink. I noticed he spent longer chatting to the others that night, but it would have been suspicious if he'd concentrated on me too much. And then just yesterday the organisers rang to ask me to be an official catalogue seller because one of them had suddenly "been taken ill". I've decided to play along even though it's been a bit of a drag. The TV people were set up to film my bowl but apparently that much gold lustre causes a lot of technical problems. Yes, the signs are certainly all clear.

Wish I hadn't sat near the back, it's a long walk up to the front, though the applause should see me through.

"Ladies and Gentlemen ..."

Thank goodness those other speeches weren't too long, this is what we've come for. He seems like a pretty astute chap, a novel idea to talk about the winning pot

before handing out the other prizes ...

"references to other civilisations, other times, other cultures ..."

He's hit the nail right on the head there, first person to actually see that in my bowl ...

"technically skilled, well crafted ..."

Glad I ground that glaze-run off the bottom, it might have caused him to hesitate ...

"and the sixteenth runner-up is ..."

Cripes, if he got a merit I must be in like a rat up a drainpipe. I feel sorry for the rejected, sorry, unselecteds, having to pick up their pots and go through all that "it's more of a Lottery Award" sympathy routine — I've even heard that some of them are not going to gatecrash this year as a protest, though I can see a group of them up ahead of me who might cause some trouble when I go up to the stage, out-of-towners mostly, bad sports ...

"and the eighth runner-up is ..."

That's a relief, she was a bit of a threat, her reputation might have got the judge confused and seduced, it's in the bag now, better go over the speech again, the funny bit at the beginning might have to go, it's easy to do at home in the bathroom, but a different story here and the bit about South African rain forests might offend the sponsors, better concentrate on the relationship between the earth, the elements, art and modern man, and woman of course ...

"the fourth runner-up is ..."

\$10,000! I'm glad my bowl is only \$25, that means a net profit of \$9,775, not like some of the silly sods who put

high prices on their work, end up out of pocket and the poor old sponsors end up with a piece their managing director's grandson could have knocked up at playcentre. I think I'll give the first \$5000 to Greenpeace, might even announce it here tonight, there'll still be enough left over for a small holiday, I deserve it, this bowl has taken it out of me, the wife and kids need a break from me as well, it's been tough for them, better mention them too, my sternest critics, except for that group up front. Right now they'll be moving my bowl into the middle of the show, must say it was looking a bit isolated out there in the corner, getting only reflected light from the Peruvian vase with what looked like chocolate wrappers all over it ...

"... AND THE WINNER IS ..."

Jeepers! what's this! How could ... I don't remember that pot even being in the show ... who is this judge? This is the last time I go in for competitions. I'm starting to see what some of the other important potters are on about now, too superficial by half, you're not judging cabbages at the local A&P show here, this is people's souls up for scrutiny ... better edge back into my seat, uncrumple my catalogue, clap a bit ... time to get stuck into what we all came for, oysters and champagne.

Though I will nip in before I go home and give the winning pot the once-over — it's less than a year now until the next one, and some of his techniques could take all that time to work out.



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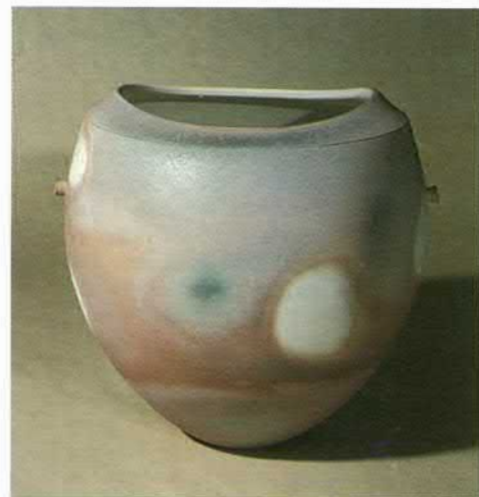
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Howard Williams; Facet Water Wall, 7m sq. 1988-9



Chris Weaver; salt fumed pot, 26cm h. 1988



Patti Meads; smoked vases, 50cm h. 1988

Photos by Howard S Williams

COLLECTING ART WITHIN THE LAW

Anita Berman, Auckland

Kensington Swan, now one of the biggest law firms in New Zealand, was formed on 2 May 1986 by the merger of Kensington Wallace (Auckland) and Young Swan Morison McKay (Wellington). Both these firms were the product of earlier mergers. The Auckland office had been looking for new premises for some time and was particularly concerned to locate a developer with flair, to erect a building which reflected the firm's personality — Kensington Swan caters for major firms as well as for small private clients. Discussions had been going on with Mainzeal and the site on the corner of Federal and Fanshawe streets was located early in 1986. Following

several months of negotiations an agreement was completed between Kensington Swan and Mainzeal in May 1986.

Kensington Swan were immediately taken by Mainzeal architect David Foster's concept. He envisaged a punched wall facade for the 12 storey building making it conspicuous for its original and attractive design. This was not to be another of the glass boxes so prevalent on the Auckland scene. Kensington Swan wanted a building with flair and character. The building is graceful, striking and incorporates an old world charm with modern ideas.

At an early stage the idea was conceived to use the impressive

2 storey foyer as the firm's reception and waiting area. Visitors entering through automatic revolving doors are immediately greeted by the firm's receptionist and may have coffee while they wait to be shown upstairs.

In this entrance foyer Mainzeal recognized the opportunity to commission a major art work as part of the building budget. After viewing slides, photographs and artists' portfolios, Mainzeal commissioned ceramic artist Howard Williams to design a major water wall. Any artist who works on commission would jump at the chance to have his/her design incorporated in the initial design structure of the building. Too often are commissioned artworks tacked on afterwards.

A challenge for the artist, this mural was to be 7 metres high, and 7 metres wide with a 1 metre deep and wide pond in front. Howard's design showed the pond wall and surrounding facade in black granite, with recesses for lighting. A hydraulics engineer was sub-contracted to do a plumbing, pump and filtration system.

A design and model were submitted for Mainzeal and Kensington Swan's approval. The initial idea had fountain jets squirting up the wall, but the volume of water required to go up 5 metres and flow down, emptied the pond, requiring an extra holding tank in the basement. This was too expensive. A simpler pumping system was devised with a manifold at the top to allow the water to trickle down. This design modification also showed water on one third of the wall instead of the whole wall. Working drawings were now completed showing details of pricing and timing and a contract was drawn up.

The water wall was designed to be sophisticated hard material (ceramic tiles) to suit the foyer materials (granite, stainless steel, plate glass). The colour, white and off-white, produces a complex visual patterning of light, shadows and reflections. The slip-cast hollow box, earthenware tiles have a white glaze.

A further reflection has been added by the hanging of Susan Holmes' glorious painted banners in the waiting area of the foyer. Hand-painted on spinnaker cloth and applied over in cloud patterns, these banners throw a brilliant glow of colour around the foyer and can be viewed through the windows from outside.

The third artwork in the foyer is Nikau by Terry Stringer, sculptor. This wall sculpture is painted aluminium, cut around the image. It is nikau fronds, one over the other, the effect being of a lace grid, casting shadows on the wall. The work is designed to show the surface of the tiled wall and complements other grids in the foyer. The material is 3mm aluminium which is etch primed and painted in oil paint. Size is 180cm x 120cm.

A final commissioned work is planned for the rear wall of the waiting area and this will be a wrapped rope fibre sculpture by Anita Berman. Due for completion in April 1990 the colours of the fibre sculpture will complement the furnishings of soft blues and mauves and will be highlighted with pinks and oranges. The design will fit well with the other commissioned works already gracing the foyer.

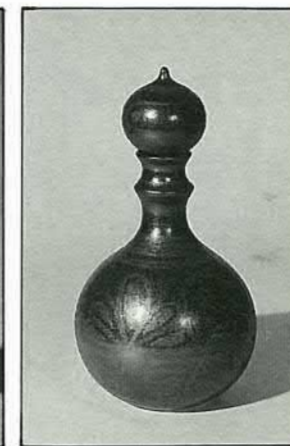
Kensington Swan partners have a great interest in the artwork for their building and wished to integrate this with the interior design. Martin Hughes Associates were engaged by Kensington Swan to design the interior fitout with this in mind. Their brief was to create light airy offices, to avoid the old-style veneer wood-panel look. The interior design was to be a backdrop for the artwork and display spaces were created on each floor particularly suited to displaying ceramics. Walls were covered in neutral coloured vinyl and grasspaper suited to displaying art. Art was not to be an optional extra, but an important way of creating a human stimulating place for partners, staff and visitors.

The firm had, prior to embarking on the new building, the beginning of an important art collection. They incorporated into the building budget, a budget for expanding that art collection. As policy it was decided to split the art budget between fine art and applied art.

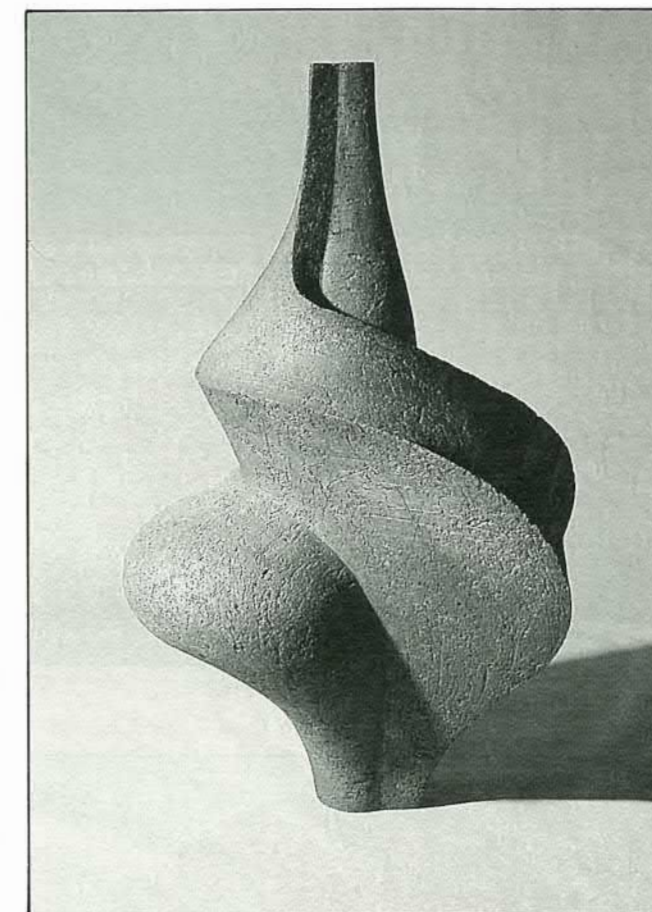
Kensington Swan partner Tony Randerson and his artist wife Glenda worked with art consultant Ken Adams to acquire a



Royce McGlashen; Teabag, 22cm h. 1988



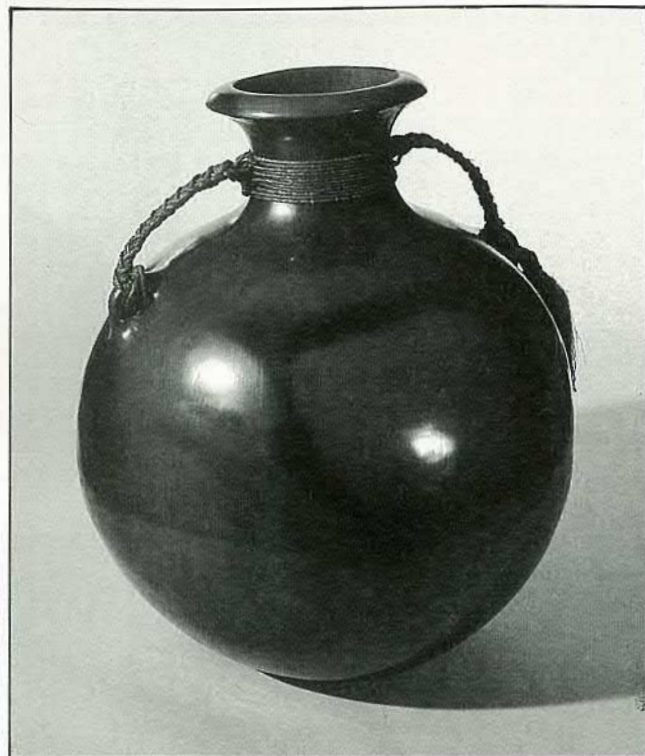
Anneke Borren; black bottle, 24cm h. 1985



Rick Rudd; raku form, 49cm h. 1986

John Green; Court in the Act





Robyn Stewart; burnished vessel, 40cm h. 1987



Len Castle; stoneware bowl, 38cm diam. 1988

Michael Lucas platter, decorated by Jill Totty, 42cm diam. 1987



collection of New Zealand fine art (paintings, prints) while partner **Keith Berman** and I undertook the acquisition of applied arts. We were able to indulge our interest as exhibition viewers as, at the same time, purchasers on behalf of *Kensington Swan*. Acquisitions from *Fletcher Challenge* Ceramics Award Exhibitions include: a stoneware platter by **Michael Lucas** and **Jill Totty**; *Teabag* by **Royce McGlashen**; *Horse Goddess Bowl* by **Chris Mules**; *Black Opal Slices* by **Carol Swan**, and a salt fumed pot by **Chris Weaver**. Merit Award Winners purchased, are a stoneware bowl by **Derek Smith** (Tasmania) and a decorated platter *Moody Blues* by **Pippin Drysdale** (Australia). Other ceramics in the collection include pieces by **Robyn Stewart**, **Anneke Borren**, **Rick Rudd**, **Patti Meads**, **Len Castle**, and **Maureen Hunter**.

John Green was commissioned to make a work on a legal theme. His work entitled *Court in the Act* has a judge and 2 argumentative lawyers set on black granite bases which match the granite in the office foyer.

A major emphasis was placed on the acquisition of textile art to the point where *Kensington Swan* has the largest private collection of textile art in New Zealand. Works include a sculptured leather piece entitled *Meeting of the Waters* commissioned from artist **Marie Potter**, a large tapestry weaving *Leon* by **Marilyn Rea Menzies** and a knitted paper *Promotion Banner* by **Lois Berry**. Other prominent textile artists represented are: **Susan Flight**, **Jeanette Green**, **Philippa Steel**, **Penny Read**, **Alison Milne**, **Louisa Simons**, **Jo Cornwall**, **Helen Schamroth**, **Roslan McLeod**, **Susan Holmes**, and **Anita Berman**.

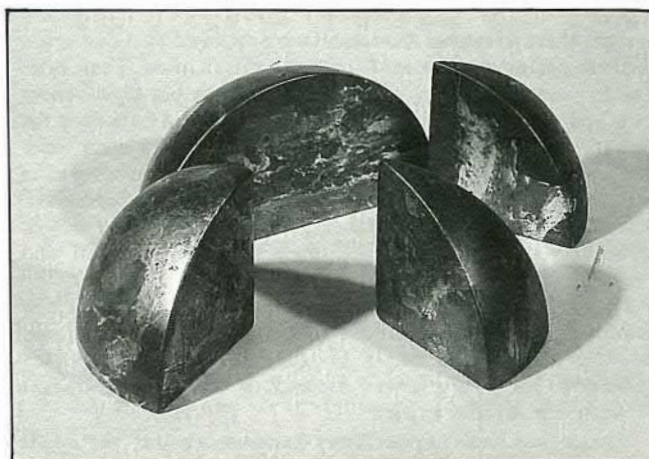
Glass is represented by a bowl by **Ann Robinson**. It is hoped to increase this area in the future.

New Zealand painters and printmakers are well represented in the *Kensington Swan* art collections. Artists include: **Sylvia Siddell**, **Rodney Fumpston**, **Ian Scott**, **Robyn White**, **Gordon Crook**, **Claudia Pond Eyley**, **George Balogny**, **Glenda Randerson**, **Dean Buchanan**, **Peter Siddell**, **Stanley Palmer**, **Philippa Blair**, and **Pat Hanly**.

Kensington Swan remains committed to both visual and performing arts. This year it has been a major sponsor of the *Mercury Theatre* and has an on-going art purchase budget to enhance its collection. The art collection has attracted sufficient interest to warrant the firm offering periodic art tours of the building. Any readers interested in such a tour should contact the firm's receptionist.

Antia Berman is a well-known Auckland fibre artist. She recently won the 1989 *Art In Wool Award* sponsored by the N.Z. Wool Board, at the *Dunedin Public Art Gallery*.

Carol Swan; *Black Opal Slices*, 20cm diam. 1988



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The Sarjeant Gallery is one of New Zealand's leading provincial art galleries.

It has a large collection of both traditional and contemporary art works, which has been steadily built up since the gallery was opened in 1919. The collection includes work by a number of leading New Zealand potters.

The gallery is actively involved with exhibitions of art and craft, and in 1987 organised, in conjunction with the New Zealand Society of Potters, the society's 29th national exhibition.

Major touring exhibitions organised by the gallery include **Philip Clairmont**, **Gretchen Albrecht**, **Peter Peryer**, **Te Ao Marama** — **Seven Maori Artists**, **Matt Pine** and **Rodney Fumpston**.

RED AND WHITE HOT

Brian Gartside, Auckland

Six of One and Half a Dozen of the Other

I sometimes feel like a sponge — soaking up every scrap of information from ANY source — books, magazines, workshop handouts and RUMOUR. “How does he get that effect?” “You know she uses sheep dag ash?” You know the standard conversation: “THAT’S nice, I think I’ll try that.” or, “You can’t do that, it doesn’t work.”

I suppose the easiest and laziest thing to do, is to paint your pots with house paint. The quality of the surface always leaves something to be desired and it may eventually fade away, but it's quick, doesn't cost much and is definitely "WYSIWYG". You never have to worry your head about LINE BLENDS. In actual use, if you throw away your knives and forks and cut your fingernails, it's unlikely that you'll scratch the surface. If you use high gloss enamel the vessels should be waterproof too!

Speaking for myself, quick, easy and reliable results are what I dream of, with as little thinking as possible — following foolproof “gumboot” technology. I find that If I can work in handfuls, spoons and buckets instead of ounces or grams, life suddenly becomes less of a chore.

"There must be a SNAG," I hear you say. Well there is! It's all to do with another MYTH. The snag is that your kiln is TOO big. The myth is that THEY always say that if you are building or buying a kiln, go BIGGER than you actually need; you won't regret it later when you get into production. And they are much more EFFICIENT. (Ever heard that before?)

WELL NOW! I'm confident enough to guess that more people than we realize have regretted building or buying large kilns rather than small ones. In many cases the kiln is simply not used.

MOREOVER! how are we ever going to learn about glazes if the kiln is fired only every six weeks?

THE GUARANTEE is that if you could fire your kiln every working day for a year the increase in confidence with "home-made" glazes would be phenomenal! Also, in a funny kind of

The third article in a series on glazing by Brian Gartside who works as a studio potter in Manurewa. He will tutor a Summer Workshop there in January.

KEY to the Photographs →

Fifty-fifty glaze seems to invite and benefit from many thicknesses and also respond well to unconventional methods of application * BRUSHES PALETTE KNIFE | SPOONING | TRAILING

50% CHINA CLAY CAUSES GLAZES to become
turgid and to blister and to shrink

50 clear glaze	50 Tinglaze	50 Red earthen ^{glaze}
50 china clay	50 china Clay	50 China Clay

50% MAGNESIUM CARBONATE Boils and stews, Creeps and crawls in earthenware glazes *		
MgCO ₃ 50 BLACK GLAZE 50	MgCO ₃ 50% in various earthenware glazes	MgCO ₃ 50% Borax glaze 50% Black stain Violent blistering

50% Wood Ash unsieved creates gritty surfaces Crude spraying through wide aperture	50% Wood Ash 50 Fire Cement	50% BARIUM Carbonate 50% Nepheline- Syenite creates alkaline greens & blues with Copper..... also changeable purples and pinks with Nickel
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IN THE MEANTIME let's go back to speeding up this process and making the most of our laziness. Below, is an interesting CHART of 50/50 mixtures — some tried and tested, some suggestive.

ONE HANDFUL	ONE HANDFUL	MIX WITH	THIN THICK	APPLICATION	TEMPERATURE	POSSIBLE ADDITIONS	COMMENTS	SOURCE	
Manganese oxide	China clay	Mix with water usually • add glue if the gritty mixtures won't stick to pots • Experiment using oils as mediums *	thin	Dipping • Brushing • Vacuum cleaner-type spray-wide aperture splash • Sponge dabbing • palette knife • trailing • dribble Sieving optional for all mixtures	ALL	Sand small amounts of stains or oxides can change colours. Fluxes or clays added can drastically change textures of old glaze mixtures and general rubbish too!	Black and shiny • Beware of running at high temps.	Anon.	
ALUMINA (BATT WASH)	china clay		thin		White hot.		White • dry surface try stains	Anon.	
CLAY BODY	BORAX		thin		ALL		mix only enough for use Borax evaporates	Anon.	
BALL CLAY	NEPHELYNE SYENITE		thin		Very hot.		Good under salt glaze	Anon.	
CEMENT	WOOD ASH		Both		Very hot		"Real" texture TRY Fire cement	BG.	
CHINA CLAY	WOOD ASH		Both		White hot		My first 50/50 glaze Ash from Fireplace!	Pottery Quarterly 1958	
CHINA CLAY	ANY GLAZE		Thick		All		Will usually kill any gloss and crawl	BG	
MAGNESIUM CARBONATE	ANY GLAZE		thick		Red hot		There is a great range of textures available here • shrinking and crawling when used thickly. smooth when used thinly.	high stoneware temperature encourage real fluxing of wood ash	Anon
TALC	ANY GLAZE		thick		All				
ZINC OXIDE	ANY GLAZE		Both		Very hot.				
WOOD ASH	FELDSPAR OR CORNISH STONE OR NEPH. SYEN. CHINA CLAY	thin	WHITE HOT						
BARIUM CARBONATE	ANY THING	both	All.	All.	White • dry surface. can peel / finger TRY stains / paint!	Anon. MALTBY?			
MOLOCHITE		both			THIS amount will really move, get up, and walk out of your studio door!	Len C.			
BENTONITE	ANYTHING	thick					BG		



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Fletcher Challenge Ceramics Award 1989

Speech of the judge, Peter Lane (England) at the Exhibition.

Ladies and Gentlemen: It is a great honour and privilege for me to be here this evening and I am especially grateful to *Fletcher Challenge Limited* and to *Auckland Studio Potters* for inviting me, on this my first visit to New Zealand, and for their generous hospitality and warm friendship during my brief stay.

The *Fletcher Challenge Ceramics Award* has achieved wide recognition and acclaim, and is now established as one of the few major international competitions with a reputation for excellence, not only in the quality of the exhibits but also for the highly professional manner of its organisation, which is an essential ingredient for success.

I would like to acknowledge all those potters whose work was not accepted for this 1989 exhibition. Listed among them are some respected names from the UK, Australia and New Zealand whose work I have admired and illustrated in my books. I hope all those who were disappointed on this occasion will not be discouraged from entering again next year.

Rather than select a winner and then attempt to build an exhibition around one chosen piece, my brief, as I saw it, was to select an exhibition of quality which would reflect, as far as possible, the varied approaches of the contributors which would demonstrate something of the original thought, feeling, skill and craftsmanship involved in expressing ideas in ceramic form. From among that final selection I would then choose a number of pieces which I considered to be of particular merit and I would then have to face the ultimate, awesome responsibility of selecting one entry for the *Fletcher Challenge Award* of 10,000 dollars.

As in all my books, my own personal 'taste' took second place, as far as humanly possible, to a more objective judgement. I was aware of the size of the exhibition space which appeared likely to accommodate between 100-120 pieces of varying sizes. I decided, therefore, to select a wide spectrum which represented quality in ceramics without regard for personal preferences as to concept, form, surface treatment, style, or the techniques employed. I looked for freshness and originality unburdened by excessive self-consciousness. There were many very large pieces but BIG is not necessarily beautiful (there are some exquisite, small pieces in the show) — neither is *novelty* for its own sake worthy of elevation to the status of Art.

On first seeing the massed works comprising well over 300 pieces, I was

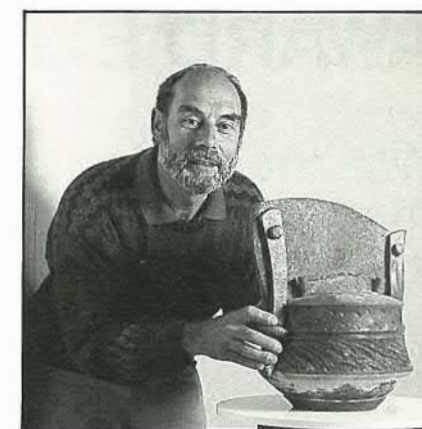
surprised to discover a high proportion of low-fired objects, especially saggar or pit-fired pots. Many of these appeared to place a too-heavy dependence upon the often chance effects contributed by the firing process. Perhaps 25%-30% of the entries were in this low-fired category and some of them are indeed extremely beautiful.

I took some time to walk around and among the entries, grouping like pieces together, noting varieties in form and surface, and considering the range of expressions from a number of viewpoints. Where pots were clearly intended to serve a domestic function, such as teapots, in addition to aesthetics they had to satisfy their suitability for their purpose. On the other hand several potters presented 'teapots' which explored or exploited the traditional form of teapots without any intent or concern for function. This is a perfectly valid exercise that illustrates how contemporary studio potters may take functionalism as merely the starting point for personal enquiry and there are some interesting examples of these in the exhibition. This approach will not be to everyone's taste but controversy is the 'spice of life' — how boring it would be if we shared the same preferences in all things. Sadly, there were at least two, otherwise fine pots, that were eliminated because they were unable to physically stand up without some support or additions made to the base!

When I had viewed all the work, I was able to quickly remove those pieces which, for whatever reasons, did not match up to the standards set and this left me with about 160 objects from which to select the exhibition. Eventually, I had reduced the number to around 115 and my task became progressively more difficult from that point on. Having set on one side a smaller group of pieces which I considered to be of particular merit (for a host of, perhaps, disparate reasons) I finally reduced their number to six then four, then three and, finally to two for the main award.

Those two pieces exercised all my faculties for the best part of two hours before I could feel satisfied in my choice of the winner. It was an extremely hard decision to make because in almost every respect they were of equal merit; but for different reasons.

Having made my selection, I awoke at 4am the following morning worrying that I might have made a mistake, not only in the winner but also in some of the merit awards! I voiced my fears while being taken to the museum later (in my



pocket were several pages of notes I had written during the night when I was unable to return to sleep) and was told that it was still possible to make changes. Nevertheless, I was greatly relieved, on seeing the work again, to feel totally justified in all the merit selections and, more especially, in the winner.

The winning piece is an excellent example of the potter's art and craftsmanship. It illustrates the versatility of the ceramic medium confidently handled by its creator and it was impossible to fault it on technical grounds.

It is unique in concept, so far as this exhibition is concerned, without in any sense being self-conscious in its execution or realisation. It is a form which would have succeeded irrespective of colour or glaze, and it owes little to the random effects of flame. There is a refreshing boldness in its surface treatment which is wholly compatible with the overall design and positive appearance of the form.

It alludes consciously or otherwise to past cultures and displays echoes of certain ritual pieces or even of objects fashioned in materials other than clay, yet it remains essentially claylike. Above all, it is placed firmly in the context of twentieth century studio ceramics. As such it is an excellent example of a strong, personal statement created with feeling and panache by a potter who obviously understands his or her materials and processes, and who shows a clear sense of direction, conviction and commitment. One who has developed his or her art to a point where he or she has become thoroughly articulate in his or her chosen discipline.

However, I must keep you in suspense a little longer as to the actual winner because it is also my pleasure to make other awards for work of special merit. I understand that I have been rather more generous in this respect than judges of recent years but, even so, the list could quite easily have been longer.

FLETCHER CHALLENGE CERAMICS AWARD EXHIBITION 1989

With the Auckland Studio Potters
Auckland War Memorial Museum
Judge: Peter Lane, England

This year's winner, **Jeff Mincham** from Adelaide, Australia was also the 1985 winner and judge of the Award in 1986. This year's merit winner, **Sandra Black** of Australia was the 1988 winner. This year's merit winner, **Merilyn Wiseman** from Devonport, Auckland was the 1984 winner, and a merit winner in 1986 and 1988.



WINNER: JEFF MINCHAM, AUSTRALIA. "NEOTERIC" VESSEL

The New Zealand Potter wishes to thank Fletcher Challenge Ltd for their contribution to these pages.

MERIT WINNERS — FLETCHER CHALLENGE CERAMICS AWARD 1989

Photos by Haru Sameshima, courtesy Fletcher Challenge Ltd



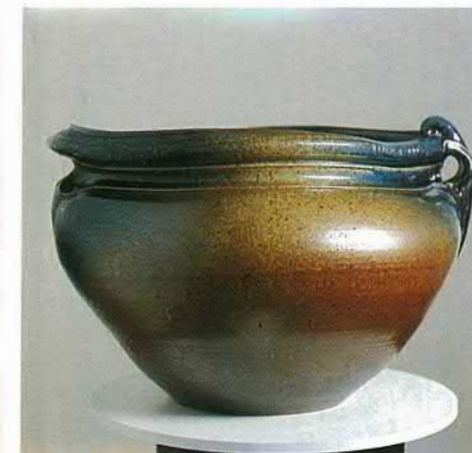
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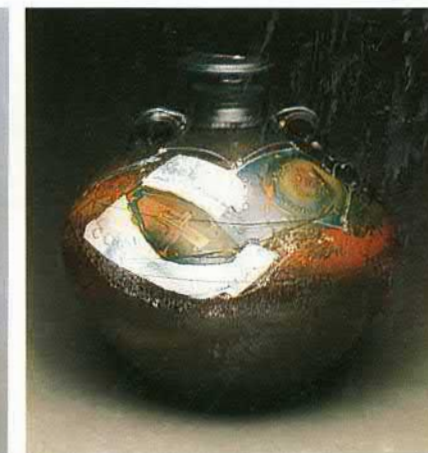
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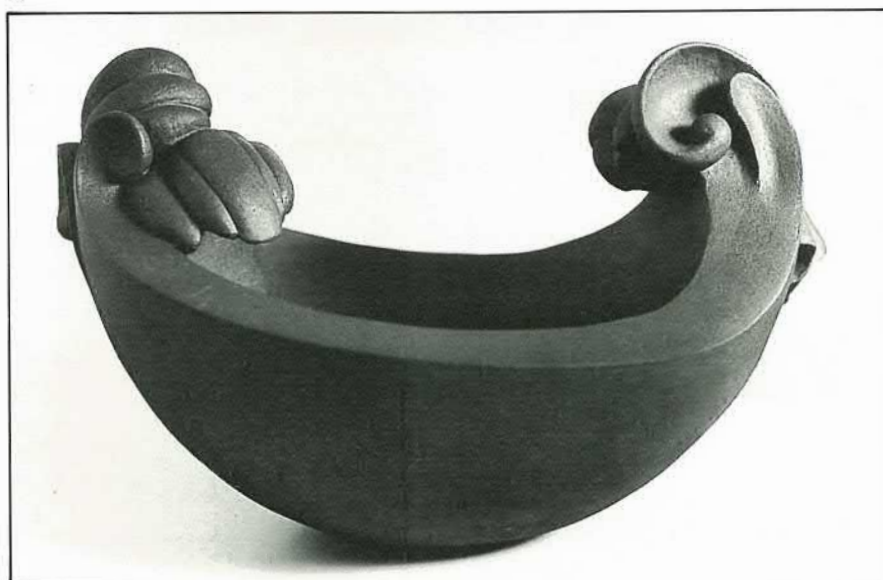
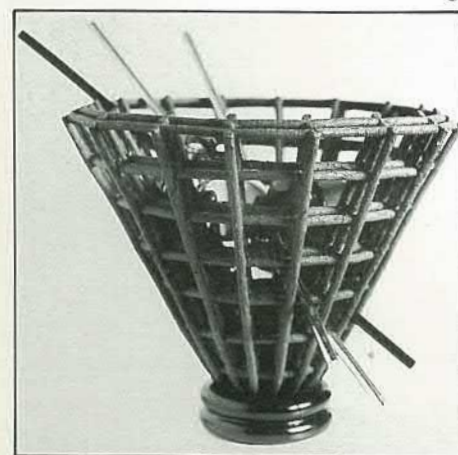
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1. James Robb, Waiuku. *Pit Fired Form*
2. Paul Winspear, Wellington. *Platter*
3. Jane Hamlyn, England and John Neely, USA
4. Michael O'Donnell, Paeroa. *Life's Rhythm Yin and Yang*
5. Barry Ball, Rotorua. *Is That All There Is?*
6. Charles Newton Broad, Palmerston Nth. *Black and White Raku*
7. Merilyn Wiseman, Auckland. *Rough Diamond*

7



MERIT WINNERS — FLETCHER CHALLENGE CERAMICS AWARD 1989



1. Sandra Black, Australia. *Ancient Memories*
2. Robyn Stewart, Waiwera. *Low Fired Burnished Bowl*
3. Bryan Batten, Auckland. *Wave Bowl*
4. Graeme Wilkie, Australia. *Untitled*
5. Carrol Swan, Auckland. *Lattice Bowl with Spheres*
6. John Featonby, Whakatane. *Sphere Seven*
7. Erlanda McLeay, Auckland. *Sculptural Form*



Fletcher Challenge — The Opening Night

Photos by George Kohlap



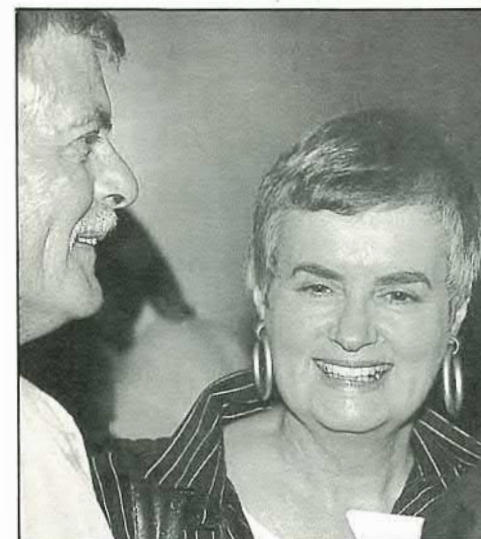
The Judge, Peter Lane with Karen Overton



Howard Williams, with merit winner Marilyn Wiseman, Anna Campbell and Ian Smail



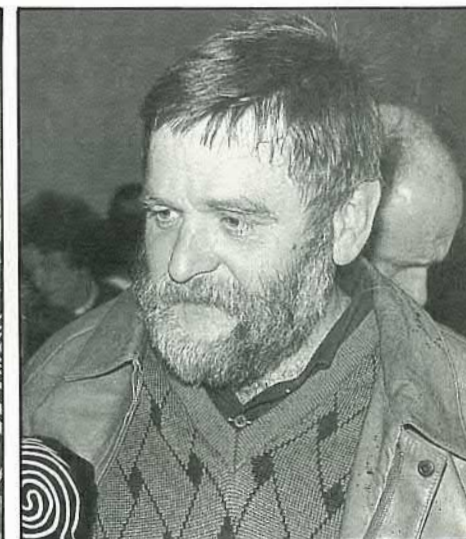
Sally Vinson and Lex Dawson



David and Jenny Shearer



Winner Jeff Mincham with merit winner Robyn Stewart



George Kojis

Moyra Elliott



John Parker



Patti Meads



Russell Topliss



Peter Lange





Merit; Sue Willis. Handbuilt, burnished, dung fired, 23cm h

Winner; Water Door, Bronwynne Cornish. Salt glazed, 20cm h.



Merit; Tony Sly. Raku bowl, 34cm diam

Photos by Howard S Williams



Ingeborg Jensen. Raku jar, 18cm h



NORSEWEAR POTTERY AWARD 1989

Howard S Williams, Auckland

So what do you know about Waipukurau? Unless you have actually been there, you probably know about as much as I did, before the WETAS invited me to go to the opening night of the *Norsewear Award Exhibition*.

Jim Shand, one of the chief WETAS (We Encourage The Arts) and his wife **Sandra** were my hosts for the weekend at their beautiful old farm property *Islington* where they also run the *Islington Gallery* for the mutual benefit of tourists and the local artists and craftspeople. The gallery stocks an excellent collection of paintings, pottery, woodturning, weaving and other locally made craft, and is one of the success stories of the co-operation between the *Waipukurau District Council*, the *Hawkes Bay Tourism Board*, the *Central Regional Arts Council* and the *Combined Arts, Waipukurau Inc.*

Being met at the airport by Jim meant a tour with a group of invited news media people through the well-established farming area — fruit, sheep, deer, and of course vineyards, to a wine-tasting and rare book viewing at the *Mission Vineyards*. A notable experience after an *Air NZ* cracker-and-cheese breakfast on the plane.

Kamaka Pottery was the next stop where **Bruce** and **Estelle Martin** served morning tea after showing us their Anagama kiln — stacked to the wicket with pots waiting for their 8 to 10 days of flame and ash bathing. The press visitors were fascinated to see the difference between these raw, unglazed pots and the finished effects of previous firings in the Martin's studio showroom.

Lunch was a magnificent affair at the home of painter **Richard Morehead**, while the dinner ... one thing I learnt about Waipukurau is that its people certainly know how to entertain!

They also know how to run an arts festival and its main exhibition. The *WETA Arts Festival* this year was from April 15 to May 6 and included concerts, poetry readings, plays, talent quests, a fashion parade, banquets, races, the notable *Saleyards Debate* and of course the *Norsewear Art Award*.

Norsewear — \$2,000 Painting Award, \$2,000 Pottery Award and \$2,000 Wool and Fibre Award, has been so successful that the local *Waipukurau District Council* has recognised its value to the area and financially supports the event. The main sponsor though, is *Norsewear Industries Ltd* an internationally known producer of natural wool knitwear. They started the Award in 1987 and it has become their annual Big Event, tied in with the *WETA Arts Festival*.

I was impressed by the professionalism with which everything was organised. No little country-town stuff this. It is already becoming a high quality selected exhibition which would stand equally well in any of the country's main centres. Its standard of exhibited work, the way it is displayed and all the surrounding organisation of such an event, means it is attracting entries from many of our top artists and craftspeople.

This year the selector for the pottery section was noted Northland potter, **Richard Parker** who was as stringent in his judging as he was last year for the *Auckland Studio Potters* annual exhibition. It made for a good show. The awards were announced and the exhibition opened by **Dougal Stevenson** (He Aims to please). **Bronwynne Cornish** from Auckland was the award winner with her salt glazed sculpture *Water Door* — a piece of work typical of contemporary ceramic sculpture in that anyone cognisant of the philosophical directions being taken in this area, would immediately have recognised why this judge had given this piece the award. It also meant I spent a great deal

of the evening trying to explain this to pottery potters and slightly baffled members of the general public.

Merits were given to work by **Anna-Marie Klausen**, Ngongotaha; **Tony Sly**, Hamilton; **Ann Verdcourt**, Dannevirke; **Sue Willis**, Whangarei; and **Kari Shadwell**. Kari is a person worth watching, a student at *Wanganui Regional Community College* whose work is increasingly being found in special exhibitions around the country.

The award in the painting section was won by **Maureen Thirtle**, Wanganui while that in the fibre section by **Jeanette Green**, Auckland.

The exhibition was set up in the *Waipukurau Civic Theatre Complex* — another example of what can be achieved for the arts when a community has a forward-looking arts council, a sympathetic local government body and a collection of artists, craftspeople and business people who are determined to make such an impression on the cultural life of their area, that its effects are felt through the whole country. The *WETA Art Festival* and the *Norsewear Art Award* are going to make their mark in New Zealand's cultural calendar, make no mistake, and we are all going to become a lot more knowledgeable about where and what, is Waipukurau.

Winners:

Bronwynne Cornish with Water Door;
Maureen Thirtle and her painting;



Photo by Owen Jones. Central Hawkes Bay Mail.

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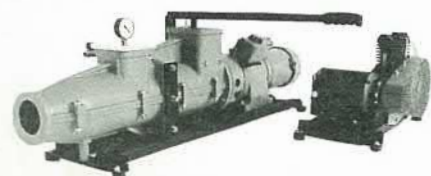
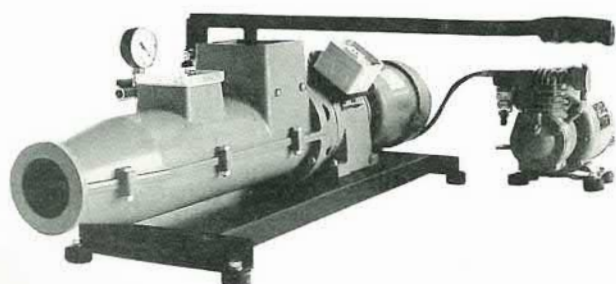
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THE ISLINGTON GALLERY -

Sandra and Jim Shand have had a long association with the arts in Central Hawkes Bay. In the early 1970s they were part of a group which established one of the country's first provincial theatre/restaurants. A few years later, under Sandra's presidency *Combined Arts*, their local art group, bought a piece of land, shifted a 1600 sq. ft house onto it and established their own club rooms.

Today both ventures are totally debt free and are a vital part of their community. Sandra and Jim's commitments have now shifted from recreational art to creating a better environment for the more professional artist to work and live in.

After many years as chairman of the local *Community Arts Council* Jim has just begun his second term as a member of the *Central Regional Arts Council*. "Arts councils," he says, "must move away from simply being bodies of people who hand out limited amounts of grant money, huge volumes of philosophy and the promotion of populist social causes — there is no future in simply giving a man a fish on which to feed his family — we must teach him how to fish!"

This self-help principle led the Shands to establish a gallery on their farm, 4km south of Waipukurau. Firm believers in using proven marketing principles — "one only has to look at the meat industry to see how *not* to do things" says Jim — the tiny *Islington Gallery* had returned its capital investment after only one year's operation.

Sandra's commitments as a wife, full time mother of four young children and part time farm labourer, leaves her with little time for potting, though this will change when their youngest starts school. In the meantime, Sandra concentrates on developing her own pottery style while Jim works on the restoration of two vintage railway guardsvans recently purchased to form the base for a new workshop.

Getting the new gallery established took a lot of effort and several submissions to the *Waipukurau District Council*, but they were eventually successful and the gallery during this time attained a high profile with the local media. Jim was recently persuaded to join the council of the *Hawkes Bay Tourism Board*. A positive move given that in its "Needs Assessment for Hawkes Bay" the *QE II Arts Council* concluded they should develop "the region's cultural resources to take full advantage of the potential economic benefits to the region, of a culturally based approach to tourism marketing."

The *QE II Arts Council* researchers found there was a need for the development of a more active market for the arts and that co-operation was needed between the artists, local government and the private sector, if opportunities were to be successfully exploited.

In Hawkes Bay the "Arts", Business and local government have joined together to establish the annual *Norsewear Art Awards*. In recognizing the potential benefits to the district of this prestigious event, the *Waipukurau District Council* also invested in the *Award* as a means of promoting Central Hawkes Bay and its *Civic Theatre Complex*.

The *Hawkes Bay Tourism Board* has been quick to include the "Arts" in promoting the lifestyle of Hawkes Bay. Its own surveys have reinforced the *QE II* assessment "that a large unsatisfied tourist-related market exists within the region for arts products and services." Recent board promotions have featured artists and their crafts as an integrated part of displays. It is logical when one looks at the findings of the 1988 *AGB:McNair* survey which showed 42.6% of the population have an interest in the arts, compared to 41.8% for Rugby Union and 17% for horse racing.

In April 1986 when the Shands were trying to set up their



Sandra Shand potting at the Travel Trade Show in Auckland — for the Hawkes Bay Tourism Board

WAIPUKURAU

Islington Gallery





An 8 tonne guardsvan arrives — the new studio

gallery, they challenged the recommendations of the local authority's town planner that "this application to establish a gallery be refused on the grounds that the effect of the proposal would be contrary to the public interest and would have considerable town and country planning significance beyond the immediate vicinity of the land concerned, resulting in a considerable change being required to the District Scheme."

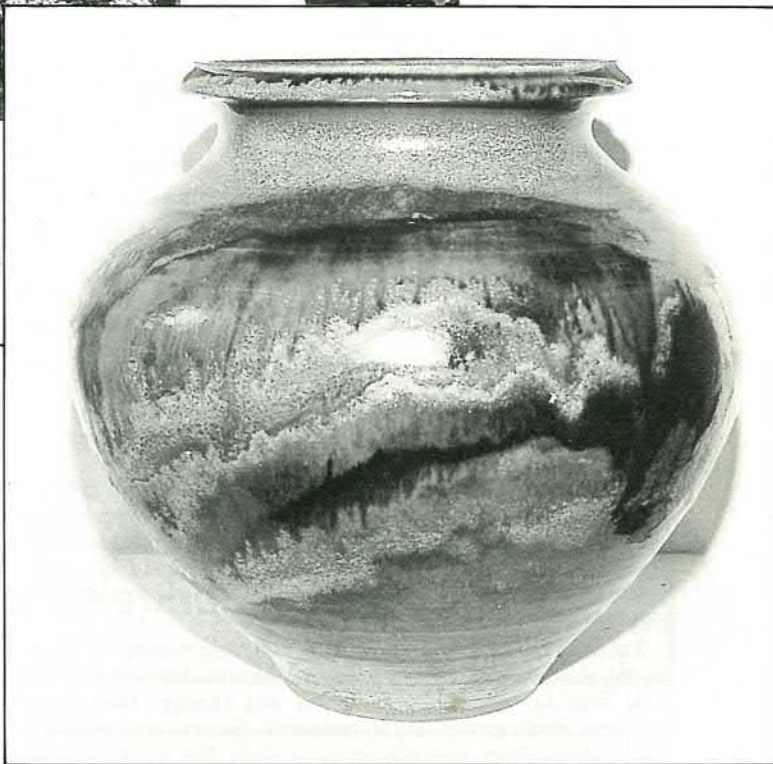
The Shands successfully argued that handcraft and art have their origin in the land and it is from there they should be sold. The *Islington Gallery* was established and its uses rural charm and old established trees to provide its showcase setting for Central Hawke Bay Art and Craft. Now the local authority has recognised the potential benefits to the area and has allowed its district scheme the flexibility to accommodate such ventures.

Jim Shand has also been responsible for a notable 'first' in the country, the official trial of 'Finger' road signs giving tourists directions to a craft gallery or studio outlet.

To obtain permission for any sort of sign on a roadside is an exercise in bureaucratic maze-running, almost not worth the effort for the average person. To obtain permission from the *National Roads Board* in order to share a signpost with finger-signs belonging to the *Automobile Association* should just get filed in the Too-Hard-To-Do drawer. However, Jim and Sandra put together an excellent case for their gallery and the *Central Regional Arts Council* together with the *Hawkes Bay Tourism Board* approached the *National Roads Board* with a pilot scheme now in operation, that could become the standard for the whole country.

Normally the only main highway signs other than the AA ones are such as those that give directions to hospitals, airports and the like. Now, however it may be possible to have officially recognised signs on main highways to give directions to tourist-interest destinations like craft galleries out in the country. There will still be a great deal of red-tape to go through before a sign is approved — it has to be designed to a strict code for size, colour, type-face and positioning — and in the Hawke Bay trial case, only certain craft outlets would pass the initial criteria required by the local *Tourism Board* before they could seriously apply for such a sign. The sign would also carry the official logo of that Board.

This is a great start to another way of promoting an area's craftspeople. Those interested in finding out all the details on this new scheme should probably first contact the *Hawkes Bay Tourism Board*, or Jim and Sandra Shand at the *Islington Gallery*, RD 1, Waipukurau.



Sandra Shand creates copper red glazes in reduction using a small gas cylinder in an electric kiln



"Spirit of the Night", 70cm h.



"Spirit of the Day", 75 x 40cms

"Aorangi — Cloud Piercer", 72cm h.



Small "Signals", 40cm h.

CHRISTINE BOSWIJK

Peter Gibbs, Nelson

"My work has evolved from a small amount of knowledge and a need to survive." That could be almost any NZ potter speaking.

A graduate of Otago Polytech's 1977 ceramics course, **Christine Boswijk** first made domestic ware from studios in Nelson. A European influence was apparent as she worked with cobalt decoration and then majolica. She regards domestic ware as a subversive medium, giving far greater opportunity to infiltrate the lives of a number of people. "... they are influenced by it three times a day. It comes down to the integrity of the artist, a mug or bowl is sculpture with a function. A potter's energy remains in the clay, but sculpture is more esoteric because it's less accessible — fewer people understand it."

In 1986 she returned to Otago, this time as a tutor, but she felt that both her teaching ability and her development as an artist in clay were limited by a lack of skills. Lack of money tied her to the job. Her brief period as a student had given her the period of development and learning she needed then. Now she wanted more. Late in 1987 she applied for the *National Art School* at *East Sydney Tech.*, studying under tutors **Rod Bamford** and **Diogenes Farri**. A major creative development grant from *QE II Arts Council* came at the same time.

Christine has always worked with her instincts and her emotions, non-intellectually. As in a relationship with a person, she develops pieces spontaneously, working with the hands rather than with tools, drawing from the powerful NZ landscape.

"NZ is more intimate, constantly subject to visual images, mountains, sea. I like familiarity, the same bank, shops, dentist. NZ is nostalgic, but nourishing. In Australia there are many more external influences, particularly media, and being cut off I can see things more clearly. That has given me a whole new perspective. I have become more pushy. You have to be more assertive to survive. I have also become much more professional in my approach. New Zealanders don't project themselves enough. Why shouldn't I be proud of my work? Now, instead of waiting for someone to notice my work I will push it."

She graduated from *East Sydney Tech* with 93% — an A pass. As well, she won a *Capita Fine Arts Grant*. This is an annual competition between students of all TAFE colleges in NSW. Over 300 works are narrowed down to 20, then to 5 finalists who each get \$1000 to work towards an exhibition, with work space provided if necessary. Ceramics have never before been part of this exhibition, which Christine shared with 2 painters, a sculptor and a photographer.

This year she is doing freelance teaching — blocks at different colleges in NSW, organising the next step. NZ is her spiritual home, but she needs more input before returning here to work. She looks to Europe to provide that further stimulus in 1990, but a show at a major NZ gallery is also in the planning stages. Hopefully the work will be freer, less self-conscious.

Christine still regards her children as the most successful creative work she has ever done.

TRADITIONAL FORM

Jan Kiesel, Nigeria

It's amazing how long one can live in a place and not really 'see' — it took me a few years of living in Nigeria before I discovered the beauty and variety of its local pottery. Now the collecting of it has become a passion and I'm amazed at the blindness of my earlier years.

Perhaps an excuse could be found in my fascination with the dozens of new impulses which confronted me and around which I flitted like an impatient child. I learned one of the local languages and sat for hours in the Fulani camps outside the town, observing these aesthetically pleasing people at work and play, and reliving childish dreams of 'running away with the gypsies.' I collected calabashes, cloth, beads, seeds, wandered through markets buying up herbs and spices I didn't know how to use, and talking to anyone who was prepared to help me through my struggling Hausa sentences.

However, this early time with its earthy influences awoke in me a need to create with my hands and a combination of circumstances led me to start pot-making.

We moved from Jos to Kaduna, and since I made pots and spoke the language, I was included in a tour to the village of Kwali, organised by some ladies who wanted local pots as planters and home decoration. I was to interpret, bargain and give 'expert' (?) advice. So it was in Kwali that I first really looked at local pottery and I was stunned — sitting in dark huts looking at stacks of shiny, smoked pots — big bellied beer-brewing pots, topped by smaller storage pots and cooking vessels, their sgraffito designs picked out in white cassava starch. I came home with a car load and from there, there was no stopping me.

The collecting of pots has brought me into contact with others who were doing the same. Aino Oni-Okpaku, a Swedish lady with a business in Lagos, became a close friend. We were concerned to see that the superb collection of local pottery put together by Sylvia Lieth-Ross at the Jos Museum was slowly disintegrating and that the Kaduna Museum had a few poor examples of local pottery.

Our combined collections put them to shame. Aino claims that the idea to stage an exhibition of traditional pottery in Lagos was mine (quote "Anything that is difficult and expensive is *your* idea" unquote) — However, I think we were unconsciously working towards it together for some time. And it was a *good* idea if somewhat difficult and expensive! It gave us an excuse to travel and a chance to play truant from family, business and responsibilities. Now there were two of us 'running away with the gypsies'.

Our visits to markets and villages took on a more purposeful air and we developed a keen eye for a pot hidden under a pile of onions on a donkey's back, or cast aside among other household debris in villages we passed through. We watched the different methods of hand-building pots peculiar to different areas and followed pots from pit fire to market site.

The result of this travelling was presented to the public in a two week exhibition called *Traditional Form* held in Lagos in February, 1988. 140 pots were exhibited, being chosen on aesthetic grounds only and not for any anthropological or historical reasons. The majority of the pots had been in use when bought and some were thought to be approximately 50 years old (old, in the life of a low fired utility pot).

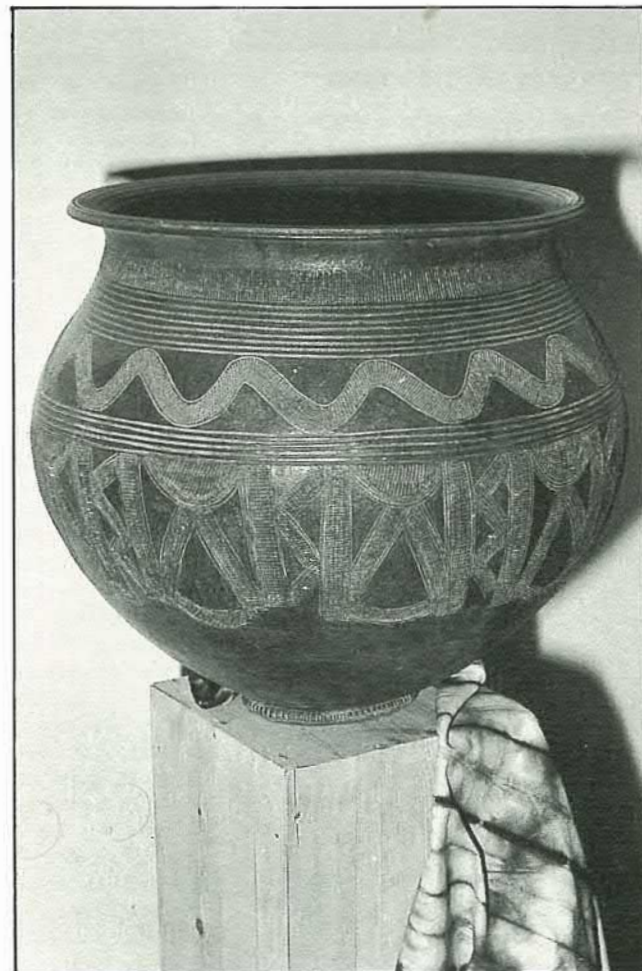
A great deal has been written about the methods of traditional pot making in Africa. And in Nigeria, centuries of pottery production have produced craftsmen and women to whom the complicated procedures of clay mixing, forming, pre-heating and pit firing have become second nature. Discovery and experience has produced experts and it is always a pleasure to talk to a Nigerian traditional potter His or her self

assurance and knowledge of materials breaks down culture barriers quickly.

They use coarse clay often mixing and blending clays from more than one area. The coarseness gives necessary protection from shrinkage, stopping the clay from shattering when heat reaches it and preventing cracking once the finished pot is put over the cooking fire.

Larger pots are pre-heated by a small fire being lit inside. This is also done if the pot needs to be dried a little before being finished off. The potters are experts in arranging their pots in the firing pit in such a way as to minimize breakage and the covering of the pots with dried twigs and grass is also work for the experienced only. The speed of the firing is controlled by sprayings of ash and/or water. This expertise is all the more humbling when one takes into account that pottery is generally a seasonal and part-time activity and that the daily chores of living in the bush are both time and energy consuming in themselves.

For me, after I have bewondered the shape of the pot, it is the sgraffito decoration that fascinates. Pots are decorated with tools such as corn stalks, spiky twigs and twists of plaited yarn. Abstract representations of animals such as chameleon lizards and birds are common especially among the Gwari. But there are also strong geometric patterns (eg Idoma) or rough pitted decoration (eg Tiv). Some pots have intricate burnished designs (eg Nupe) while others are burnished completely with a red slip or ground mica (eg Hausa).



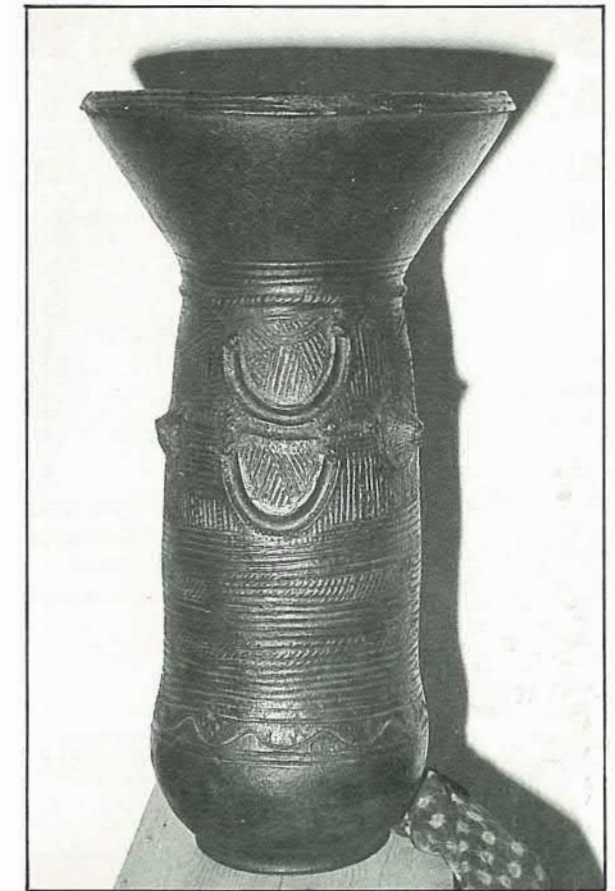
After firing, a pot may still be treated with locust bean juice to increase water resistance and to give dark mottled patterns, or with cassava starch to enhance the sgraffito.

Pots are used for the carrying and storing of water, beer is brewed in them, grain stored in them. They are used for cooking in and eating out of. Use determines shape and these shapes are often stacked one on top of each other giving a sort of free sculptural effect.

We were pleased with the effect our exhibition had on people and it was good to see that the Lagos city-dweller was ready to appreciate his heritage. Museums are often tied down in government bureaucracy and red tape, and lack enthusiasm and inventiveness in their displays, so I do not expect that we made much impact there. The press did ask why we thought it was, that expatriates such as ourselves, would stage such an exhibition and a Nigerian not (as yet). We feel it has to do with distance and objectivity to heritage. This is developing in Lagos, hence the success of the exhibition there. It would be more difficult to hold such an exhibition successfully here in the North.

Aino has, in the meantime, taken the exhibition to England — now *that* is what I would call 'difficult and expensive'.

Jan Kiesel is a New Zealand potter who has lived in Northern Nigeria for 12 years. She has written two previous articles for the N.Z. Potter.



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SOUTHLAND POTTERS ASSOCIATION

Annual Exhibition — Southland Museum and Art Gallery

This year the *Southland Potters Association's* annual exhibition was one of mixed media. Guest artists from Wellington included potters **Flora Christella**, **Wendy Masters** and **Murray Clayton**, and silversmith **Jenny Patrick**.

Many of the exhibits were combinations of media by local artists such as the wall hanging *My Joseph's Coat*, which comprised stoneware and glass by **Dawn Wilson** on a background of dyed silk by **Judy Cockeram**.

Ellen Ballantyne's appliqued and padded *Silk Windows* were teamed with low-fired bottle forms entitled *Window Reflections*, by **Rhonda Hall**.

Dawn Glynn's *Coastal Catch* was a sculptural collage of clay, wood, seashells and fibre.

"Coastal Catch". Dawn Glynn



*"Silk Windows" by Ellen Ballantyne and
"Window Reflection Pots" by Rhonda Hall*



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The Scallop Room — Gallery and tutoring workspace

NORTHLAND CRAFT TRUST

Graeme Haskell, Whangarei

The *Northland Craft Trust*, which is an educational and material resource centre, hosted its third annual *Quarry Summer School* in January 1989 at the old Waldren's Quarry, Whangarei.

The smell of early morning bush, the sound of birdsong and falling water on a solid quarry rock floor, set the work moods.

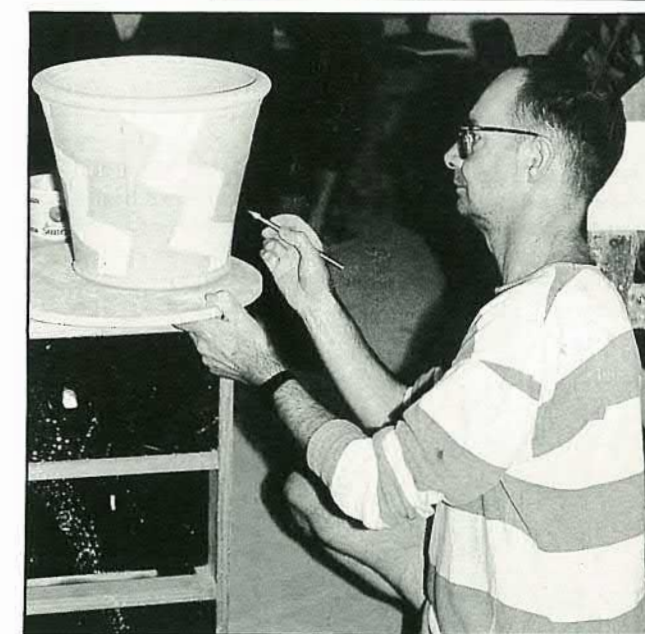
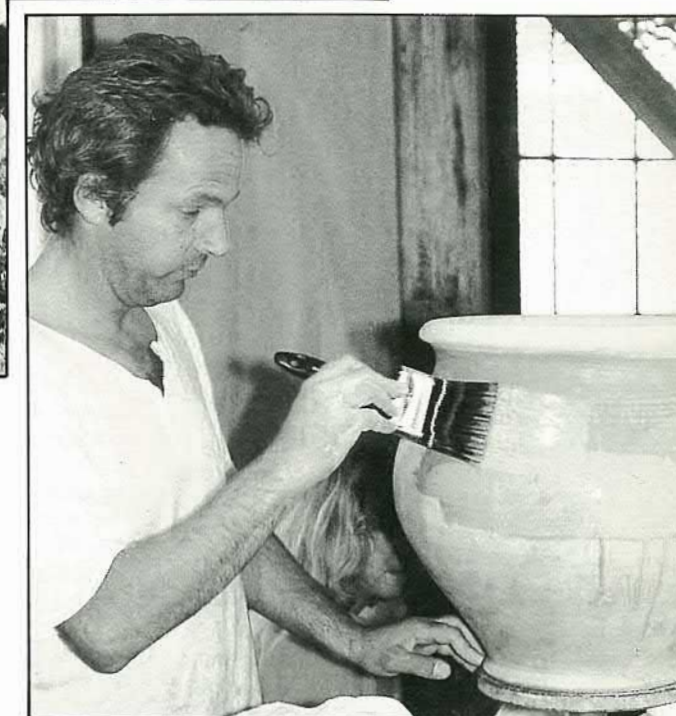
In pottery, **Warren Tippett**, over from Australia and **Andrew van der Putten** dazzled students with their decorating demonstrations in new-age coloured slips.

Flora Christella in her third Quarry summer do, demonstrated her able skills with inlaid porcelain and glazes. **Peter Algers**, power thrower, produced extra-large pots with genial ease.

Building work continues at the *Northland Craft Trust* and **Graeme Haskell** worked with slabs and slips in the developing first floor work space. Other workshops adding life and creativity to the summer school included a Drama workshop with **John Bolton** from Australia, Lithography with **Graeme Cornwall** also from Australia, Life Drawing with **Stephanie Sheehan** and Creative Inspiration with **Alby Hall**, Soil/Cement Building with **Graeme North** and Print Making with **Stanley Palmer** and **Ron de Rooy**.

Happy people, cross-fertilization of ideas, lively drama presentations and creative surroundings rounded out a successful Quarry do. Increased student registrations and returning past students bodes well for the 1990 Summer School. The *Northland Craft Trust* thanks the *Northland Polytechnic* for their valuable support.

Andrew van der Putten



Warren Tippett decorating



Flora Christella inlaid porcelain

GAELEEN MORLEY

Hawkes Bay-East Coast delegate to NZSP

I became committed to clay in 1970 with encouragement and enthusiasm from **Bob Huck** now of *Phoenix Pottery* in Otane, Central Hawkes Bay. My life as a professional potter suits me. I love the quietness and solitude of working on my own. My radio and I spend many enjoyable days together. When the bank balance is reasonably healthy I spend time on the beach during the summer. When the weather turns cooler its walking time. Have discovered all the walkways in Hawkes Bay, as well as many out of the area.

Born on the East Coast, inland from Ruatoria, the first 16 years I lived with my parents, brother and sisters on very remote large sheep stations. All my education was by correspondence and my days were filled with taking care of the many animals I acquired while living on the land.

My make believe world came to an end and it was decided I needed some kind of employment. A job as a landgirl was short lived as the head shepherd fell in love with me and "I" was sacked! Following that experience I worked for a while as a governess. Finally began training as a nurse, where for the first time in my life I had to learn to live with a lot of people and cope with the ways of the city. Not an easy task for a country girl.

Married and produced three children. When we became a one parent family the most natural thing to do was make my then pottery hobby into full employment, which enabled me to be at home for my children. Since 1976 producing domestic ware has been my only source of income.

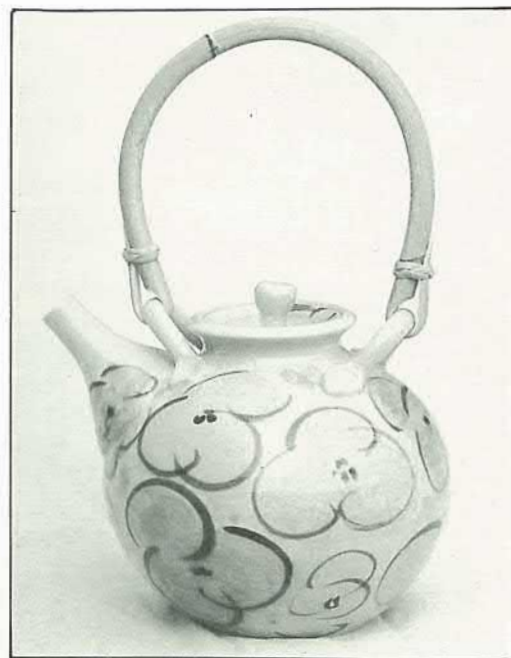
Have attended a few weekend workshops in my nineteen or so years working with clay, but the most stimulating times have been spent at the summer schools of seven to ten days duration. If you need a buzz and wish to become totally exhausted then enrol in the summer school run by the *Wanganui Regional Community College*.

In my early days both **Peter Stichbury** and **Mirek Smisek** gave me invaluable help. **John Parker** has inspired me greatly in the last six years.

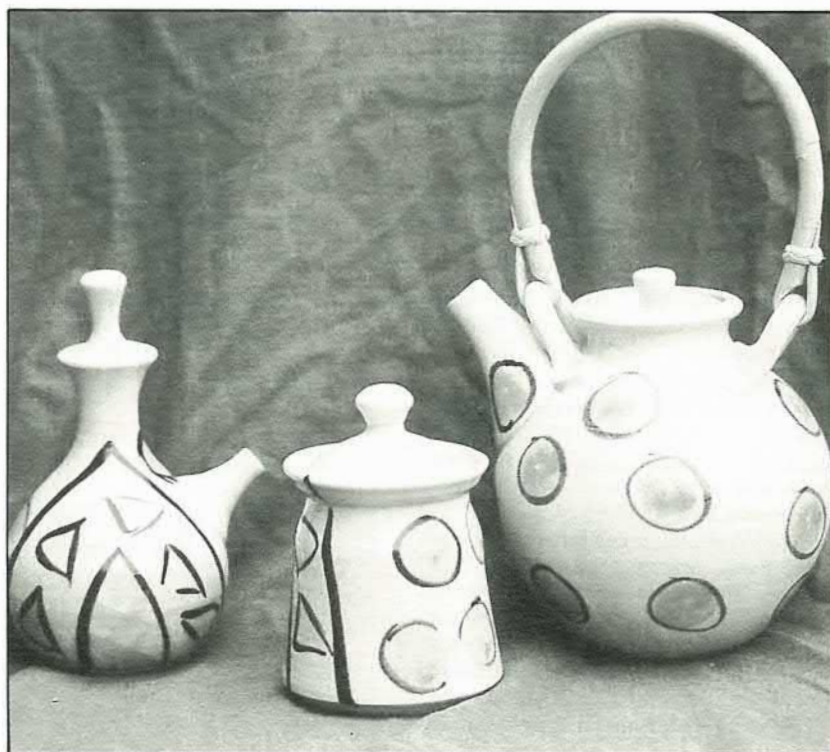
I make a wide range of tableware and am presently decorating in three quite different styles and colours on a near white glaze fired to *Orton 11*. My double chamber diesel kiln of **Roy Cowan** design was demolished in 1982 and since then I have been firing a 17 cu. ft fibre gas kiln, which is on its last legs.

I began experimenting with colour in 1983, did all the usual saggar and pit fired stints. Then began using the teapot form as a vehicle for colour. These purely non-functional pieces I consider my hobby. My real work is making real pots for real money. I supply 21 craft outlets from Whangarei to Wellington.

Gaeleen Morley



Teapot



Decorated Tableware

Recently Seen at Down to Earth Gallery, Gisborne



Murray Clayton's stoneware Fountain

CHRIS DUNN

Coromandel Peninsular painters and potters dominated the prize list at the *Thames Society of Arts* annual exhibition in January this year. However, the first prize went to **Chris Dunn** from Levin, for his lidded trinket box. Chris has lived on the West Coast of the South Island and potted in the Grey River Valley for 12 years. He was a founder member of the *Hokitika Craft Gallery*, a very successful craft co-operative. His share in this gallery he sold to **John Crawford**, when he and his wife **Annabel** moved to Levin.

Chris has exhibited pots in most of the important exhibitions in this country and also in Queensland, Australia, but he has now made his mark by winning this *Trustbank Waikato Award* in Thames.

His trinket box was made with white stoneware clay *SC80*, with the rims oxidized. The body was finished with a high gloss black stoneware glaze and an inset of white crackle, edged with gold lustre. The glaze firing was to 1280°C, the lustre firing to 750°C.

The second prize in this exhibition went to Waihi potter **Nancy Gibson** for a large pit-fired pot, and third was Hamilton potter **Lynda Harris** for her painted pottery bowl *Jungle Line*. The judge was **Heather Simpson** and the awards were presented by Arts and Culture Minister, **Michael Bassett**.

IAN FIRTH

Ian Firth is a well-known Auckland potter, a maker of fine domestic stoneware. He is a past president of the *Auckland Studio Potters* and he and his wife **Lorraine** operated the *Ian Firth Pottery Shop* for many years in Birkenhead. Recently they returned to live in Birkenhead after many years building a home and workshop further north at Mahurangi.

Ian's new studio and kiln are now fully operating and this recent show at the *Pumphouse Gallery* on the lakeside in Takapuna was his first major showing of only sculptural pieces. He is still making his excellent domestic ware, but is now indulging himself more in the area of ceramic sculpture, something he has touched on often in the past, but not explored as fully as he now intends doing.

All the pieces in this exhibition were stoneware, mostly bronze-glazed with a one copper to four manganese mix and specially antiqued to give the patina of cast bronze. Forms were thrown and altered or coil made with a high percentage of polypropylene fibre and perlite in the clay. His female figure originals were made into plaster press-moulds so a limited edition run could be produced.

Winner, Trustbank Waikato Pottery Award



Minister of Arts and Culture, Michael Bassett and judge Heather Simpson admire Chris Dunn's winning entry.

Photo courtesy Thames Star

Exhibition at the Pumphouse Gallery, Takapuna



Floppy Hat, 38cm h.

KIWIFRUIT — LONDON

Sarah Richards, NZ News, UK

New Zealand pottery is continuing as a firm top seller at Lyn and Keith Milne's *Kiwifruits* gift shop in Covent Garden, London, six years after it opened.

Amidst the jars of *Vegemite*, jandals, cans of *Steinlager* and sheep in every shape and form, are the startling displays of superb New Zealand studio pottery. And soon the shop will be overflowing with more than \$20,000 worth of the country's best clay work — the result of a two-month buying trip at the beginning of the year. Lyn and Keith travelled throughout the North and South Islands in search of quality pieces to supply the ever increasing UK demand.

However, the problem is not in finding top class pottery, but rather in restricting the amount they would love to buy. The Milnes aim to achieve a good cross-section to suit their varied customer taste in London.

This year's trip was concentrated mainly in the areas of Nelson and Auckland. The couple tend to return to old and trusted suppliers because they know the potters, the quality of their work and how they operate. Lyn is always amazed that Kiwi potters genuinely care about their pots and in particular, who is buying them. "It definitely isn't just a matter of churning out the pots" she said.

After a South Island holiday the Milnes began their buying spree in Nelson at the *Waimea Pottery* with some fabulous gold lustre vases by **Paul Laird** and beautiful ceramic earrings by **Nicola Mannering**. Lyn was impressed with the whole craft complex there.

Moving on up to Auckland the couple attended a luncheon hosted by **Fiona Thompson**. Twenty potters attended which gave the chance to view a huge variety of pots at one time. Lyn commented on the lack of competitive rivalry — there was more of a family type bond between potters.

The *Albany Village Pottery*, half an hour north of Auckland was the next stop, where there was always a good pottery selection, representative of the whole area. Further north to Warkworth then, and the pottery of **Mooreen Cameron** who is renowned for her exquisite animals — sheep, owls, penguins and many others, all with very life-like features. Also in this area is the *Palms Gallery* run by the **Hockenhuill** family. Here the Milnes purchased some dramatic metre high teapot-form vases in sea blue, made by **Barbara Hockenhuill**.

Back to Devonport and the *Phoenix Pottery* where Lyn and Keith met **Jill Totty**, her son **Tristan** and **Michael Lucas**. They bought a selection of decorated plates showing animals or Rangitoto Island, and honey pots. With Tristan they placed a large order for his wonderful zoo, including gannets, pandas and vultures. Animals are a top seller at *Kiwifruits* — they are

great collectors' pieces, and make ideal gifts suited to small English houses.

The last stop was the pottery of **Peter Collis**, whose work is becoming increasingly popular — modern bold designs with a Japanese influence. His spectacular gold and black serving platters should be much sought after in the London shop.

It is two years since Lyn last visited New Zealand, but she says the pottery is still excellent value for money. There have also been some exciting developments in colours and glazes and styles are innovative.

When this pottery shipment is unloaded in England it won't take long for the best pieces to disappear. Most of the customers will be British or European, with those from New Zealand making up perhaps 20%. Lyn and Keith Milne already plan to return to New Zealand in 1990 to hunt out more pottery finds.



Lyn Milne at *Kiwifruits*, London

Photo by Sarah Richards

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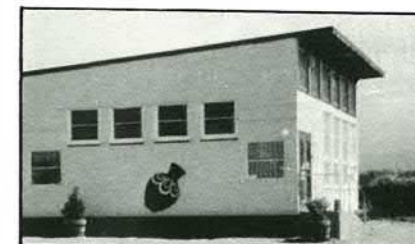
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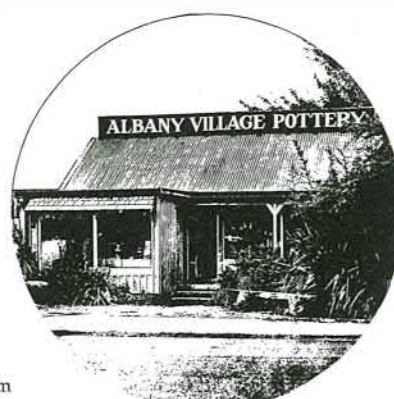
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