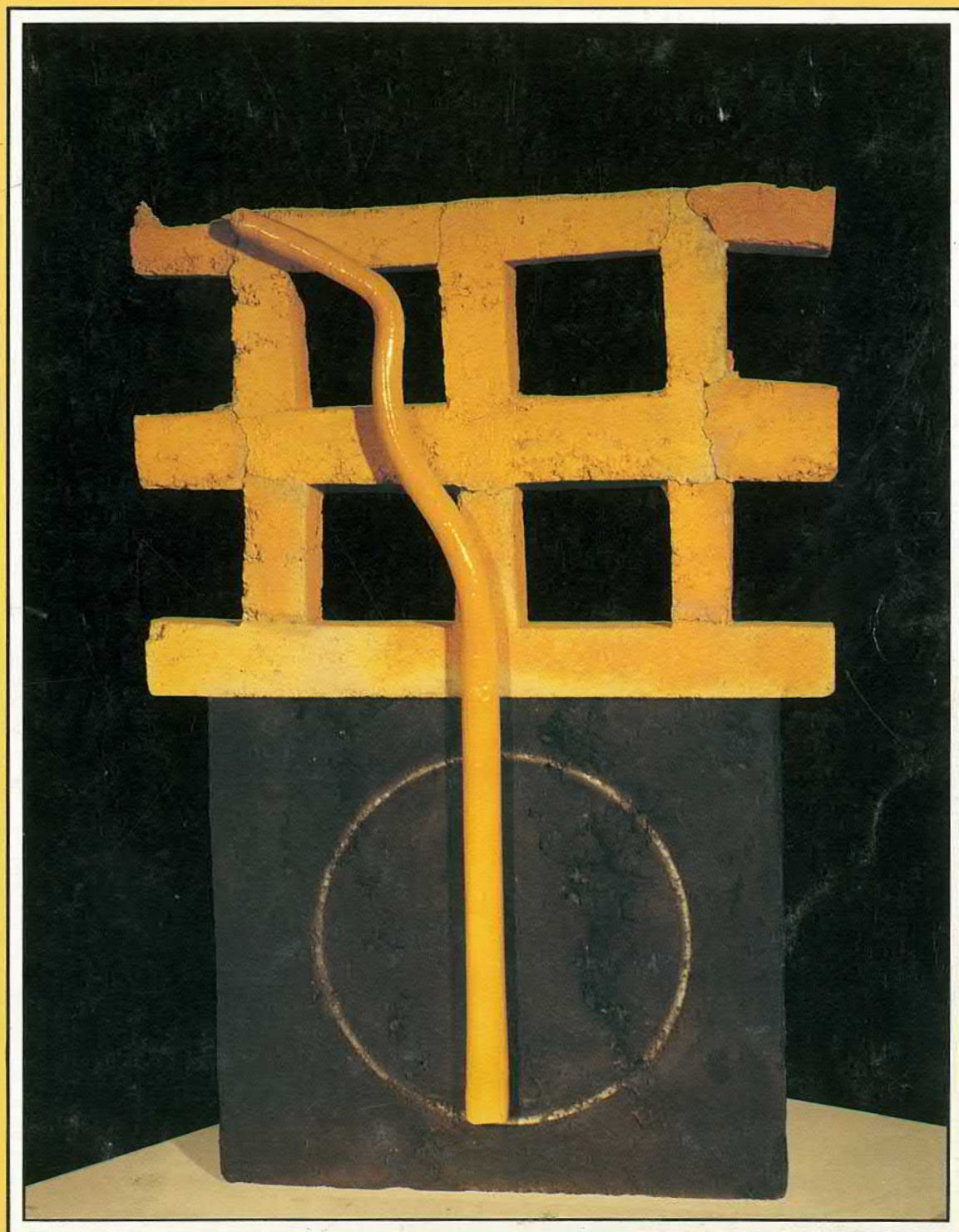




**New Zealand Potter**  
**Volume 31, Number 3, 1989**





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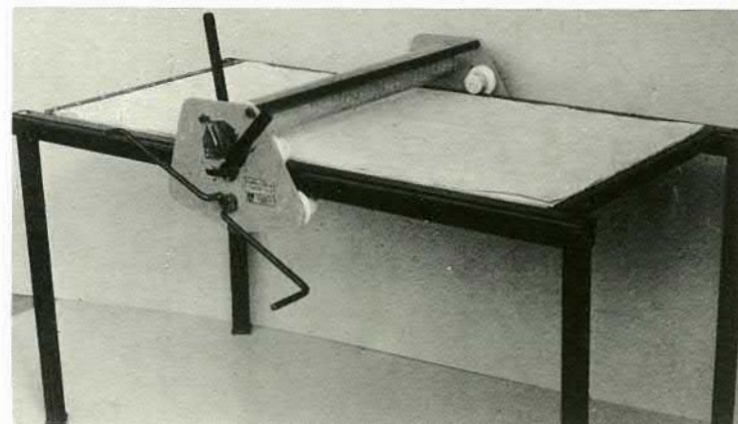
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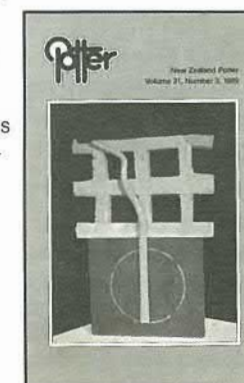
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### COVER PHOTO

From Don Thornley's Post  
Graduate Exhibition in  
Sydney, 1988, his ceramic  
"Tao II", 87cms high, 61cms  
wide. See pages 20 and 21.





## THROUGH THE FILTER PRESS

### RETURN OF CLAY

The NZSP 1990 convention called *Return of Clay* is to be held in Nelson in May with demonstration sessions from **Julie Bartholomew, Peter Collis, Bronwynne Cornish, John Crawford, Steve Fullmer, Brian Gartside, Neil Grant, Peter Lange, Royce McGlashen, and Marilyn Wiseman.**

One major change to the usual format of the national exhibitions, will be that this year, the 31st exhibition will carry an award presentation. The NZSP has stepped into an existing biennial craft sponsorship between the *Suter Art Gallery* and *United Building Society*. \$10,000 has been made available; \$2,000 will be used by the gallery for administration, \$1,000 to the NZSP to produce the catalogue, \$5,000 for one award and two awards of \$1,000.

The exhibition will also be different in that, as it is a requirement of the sponsors that it be truly national, it will be open to all potters whether they be members of the society or not.

Registration for this convention starts at \$120; forms and further information from:

NZSP  
PO Box 185  
Wanganui

### JUGS TO JAPAN

In September 1987 **Edith Ryan**, Craft Programme Manager for *QE II Arts Council* was in Japan for a memorial exhibition for one of New Zealand's most celebrated potters, **James Greig**, who died tragically just days before a major exhibition of his work was to be exhibited at the *Tachikichi Gallery* in Tokyo, Japan.

**Mr Itoh**, the gallery director later talked to Edith Ryan about the possibility of New Zealand ceramic artists exhibiting at the gallery in Kyoto in the future.

Recently **Rhondda Greig**, James' widow returned from a personal successful water colour exhibition in Japan, and she brought with her an invitation from Mr Itoh for five potters to send jugs to Japan to be exhibited with those from other invited ceramic artists from around the world.

The selectors were **Rhondda Greig, Edith Ryan, and Jean Hastedt**. Potters whose work will be shown are **Peter Algers** of Kaeo, **John Crawford** of Westport, **Ann Verdcourt** of Dannevirke, **Steve Fullmer** of Nelson and **Lynn Spencer** from Taranaki.

### USA AWARD

Ex Wellington pottery **Gail Weissberg**, now living in Oakland, California has just become one of 15 winners of USA\$5,000 awards for fellowships in Crafts media given by the *Western States Arts Federation*. Five of the 15 awards were for work in clay.

### FAENZA

The International Arts Ceramics competition in Faenza, Italy was this year in its 46th edition and for the first time, biennial. More than 2,000 pieces were submitted from all over the world, the initial juring being by slide.

The severe selection process was aimed at picking out a number of works that... "offer a comprehensive view of the research and experiments which are being carried out in the world, also with regard to technical aspects".

Prices were awarded to **Enrico Stropparo**, Italy, **Yoh Akiyama**, Japan, and **Helen Weisz**, USA. Since the required conditions were not met, three other prizes were not awarded. They were all for ceramic artists under the age of 26.



### PORCELAIN

The 2nd Triennale de la Porcelain in Nyon, Switzerland, this year attracted 116 entries from which 18 were selected for the exhibition. These included **Sandra Black** and **Alan Watt** from Australia. Our illustration shows *Elevated Blade* by Alan Watt. There were also works from 5 master ceramic artists who were invited exhibitors.

### QE II ARTS COUNCIL

Congratulations to **Jenny Patrick OBE**, a past president of the *Crafts Council* who has recently been appointed as Chairperson of *QE II Arts Council*. As a leading jewellery maker, Jenny is the first artist/craftsperson to take up this position. A notable first.

Recent *QE II* grants to the crafts include:

#### Major Creative Development;

**Steve Fullmer**, Nelson \$13,000 to spend 8 months researching and experimenting to develop new directions.

**Graeme Storm**, Auckland, \$10,000 to study Northern European ceramics, with particular emphasis on the history of salt glazing on belarmines in Germany.

**Julia van Helden**, Wellington, \$13,500 to attend as a post-graduate at the *Tasmanian State Institute of Technology*, Australia.

#### Short Term Study;

**NZ Society of Potters**, \$4,000 to enable the society to continue with their Touring Tutor scheme.

**Lee LeGrice**, Auckland, \$2,840 to develop and extend surface decoration.

**Valeska Campion**, Waiheke Island, \$4,790 to continue work on ferro-cement sculptures.

**Brian Gartside**, Auckland, \$2,500 to study colour and glazes with **Robin Hopper** in Canada.

#### Venture Capital Scheme;

**Albany Village Pottery**, Auckland, \$15,000 divided between 15 shareholders of the Pottery.

**Christine Purdom**, Bay of Islands, \$5,000 to subsidise a loan to complete and re-equip her studio.

### NETWORK, USA

*Network* is a new group set up in the United States under the care of the *Studio Potter Network Newsletter*. One of their aims is to explore the possibility of bringing groups of visiting potters into the States to put them in touch with local potters. They are also forming a comprehensive Bed and Breakfast guide, where potters in the States can go onto a list if they are willing to host travelling potters from other countries. It sounds like a very good scheme — if you are interested and intend visiting USA write for information to:

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## PACIFIC LINKS

Helen Mason, Coromandel

Before 2000 BC there were potters in the South Pacific, who have become known as the *Lapita* potters, and they had a thriving business making and transporting pots around the islands, where archaeologists are still digging up shards carrying their distinctive designs. One piece has even been found in Kaitia, north of Auckland. **Dr Roger Green**, professor in Prehistory in the Department of Anthropology, **Auckland University**, is an expert on these early potters.

The Stone Age method of making pots using paddle and anvil instead of the wheel still survives today in a few corners of the Pacific. New Zealand potters had a first hand experience of this in 1968 when a group went to Fiji following on a working visit by me to potters in Sigatoka in 1966. **Jeremy Commons** gives a vivid description of the contacts the group made in *NZ POTTER Vol 10, No 2*. In 1981 **Kelesita Tasere** from Fiji and **Pius** from Rabaul, sponsored by *QE II Arts Council* for the New Zealand cultural exchange programme, came to the South Pacific Arts Festival, and then toured this country, spending some time making pots at Driving Creek, in Coromandel.

The New Zealand Maori never made pots, but have a long tradition of craft skills including wood carving and the decorating of gourds. **Baye Riddell** of Ngati Porou, lives and works at Tokomaru Bay north of Gisborne. He has a natural affinity with clay and fire, and learnt his trade with **Paul Fisher** in the South Island. As well as making his own distinctive pots from local clays he has passed on his skills to many of the local people.

**Manos Nathan** of Dargaville came to clay after meeting up with **Robyn Stewart**, and has now built a woodfired kiln on his own Matatini Marae in the Waipoua Forest with the help of Baye Riddell. Manos is a carver with a deep knowledge of his culture and his ceremonial pots made for use within his own traditions have a sense of style and purpose that is most impressive.

**Robyn Stewart**, a potter of stature in this country's scene, has had a strong influence in the development of Maori potters. She has a gift for encouraging the making of pottery incorporating inherited knowledge of design and pattern. The first Maori potter she worked with was **Alec Musha**, who had learnt basic pottery techniques with **Yvonne Rust**. He was very intrigued with the methods Robyn used, and experimented with them himself, finding the carving and burnishing of clay much more satisfying than working with glazes. Robyn first worked with Manos Nathan at a summer school at Whangarei Heads ten years ago. She was teaching her methods of making and firing pottery and he was teaching design. He rapidly became very involved in working with clay using his woodcarving chisels to decorate his pieces. They worked together as a team subsequently on many occasions in situations as diverse as the *Whangarei Community College*, to the family marae in Waipoua Forest. Robyn was also invited to demonstrate at the first Maori Clayworkers' Hui at Tokomaru Bay in 1987, and the second the following year at Waipoua Valley. The method of making and firing pottery that she uses is very 'low-tech', requiring little equipment, and lends itself to working companionably in a group making pinch, coil or slab pots, carving and burnishing. It works very well in marae situations. ■

Pages 4 to 11 ►

### GALLERY LISTING

We have started a new service for galleries or shops selling art works or crafts — see the first listing in this issue. For inclusion in this list please write to our advertising manager. The charge is \$15 including GST for up to 25 words, cash with order.



# LAPITA, POTTERY, AND POLYNESIANS

Dr Roger Green, University of Auckland



Flat bottomed Lapita dish from the Reef Islands, Santa Cruz Group.

Three decades ago most authors writing on the subject of Polynesia stated that people of this area did not make or use pottery, and it seemed unlikely they had ever done so. Their ancestors, it was thought, had long since lost the art on the way to Polynesia. Certainly no Polynesians were making pottery in the 18th and 19th centuries AD when they were contacted by Europeans. Although Captain James Cook did observe some pots in the possession of people in Tonga, he believed these were acquired from Fiji where ceramics were and still are made locally.

The absence of the art of pottery making skills among Polynesians, if explained at all, was usually put down to the environment, a simple matter of people living on islands largely without suitable clay resources. Often it was also put down to origins. Polynesians were then viewed as having come into the region they now occupy from Indonesia by way of Micronesia. And the predominately atoll environments of that route, it was assumed, soon filtered out knowledge of a craft no-one could practise along the way. Hence a simple explanation existed for the view that Polynesians never made or used pottery.

Later, when the Maori arrived in New Zealand, with its varied clay resources suitable for potting, they neither retained a concept of ceramic vessels for cooking nor a word for them, much less the skills and techniques for their production. Nor did they re-invent the craft in subsequent centuries. Moreover, in West Polynesia, while the people of Tonga and Samoa were believed to have borrowed plants, animals, farts and other items of material culture from their neighbours in Fiji, pottery

was no longer seen as a desirable import although the odd vessel was found in Tonga. Polynesians now had other ways of preparing, cooking and serving food in which ceramic vessels were not essential.

Imagine then the change in thinking required in the next three decades as archaeologists recovered broken bits of pottery from sites, first in Tonga, then Samoa, and after that Futuna, Uvea, Tuvalu and Tokelau, not to mention the Marquesas and most recently the Cook Islands. Imports from the south and west may well explain most of the few potsherds found in Tuvalu, Tokelau, the Cook Islands and at least some of the handful of sherds from the Marquesas, but this could not explain the tens of thousands of broken sherds from Tonga, Samoa, Uvea and Futuna.

Here excavations showed that pottery had been continuously produced from the time of first settlement some 3000 years ago up to the mid-part of the first millennium AD and not surprisingly, in view of the quantity, much of it proved definitely to be of local manufacture. Moreover, the design style and vessel forms of the earliest pottery found by archaeologists in these ancient sites, along with many other items, pointed to a cultural origin in the adjacent area of Island Melanesia to the west, where good clays were always relatively abundant. One had to abandon the idea that ancestors of the Polynesians had passed through the impoverished atolls of Micronesia, losing on the way pottery, stone adzes, plants, animals, and a host of other cultural practices. Theories about Polynesian origins had to and did change significantly.

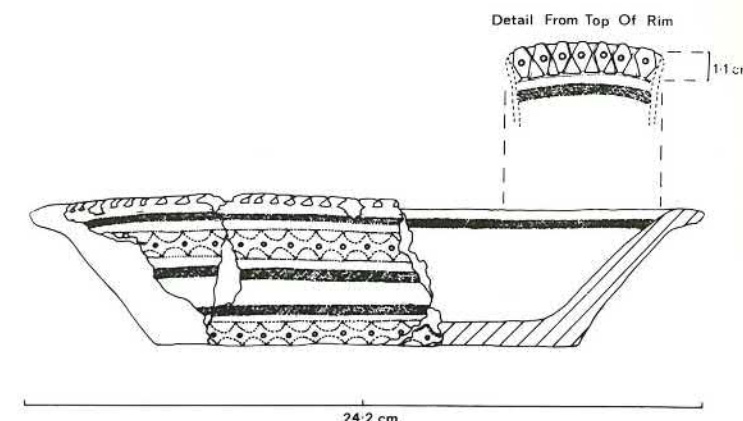
No indigenous pottery has ever been found in New Zealand. The reason seems to be, as all linguistic, biological, and archaeological evidence consistently indicates, that the original settlers (*tangata whenua*) of Aotearoa had their immediate origins in Eastern Polynesia. In this region it seems very little pottery was ever made or used by the inhabitants, probably because the clay resources were so poor and nearly all of a composition completely unsuited to potting. Thus for tropical Eastern Polynesia, the early discarding of pottery manufacture and use from the cultural repertoire may well have an environmental explanation. Only from very early in the Marquesan sequence (100 BC to 400 AD), long before the first Polynesian migrants settled in New Zealand, is there currently any possible evidence for pottery manufacture within that area. The explanation then follows that the Maori did not make pottery, because their tropical Eastern Polynesian ancestors had abandoned the art 500 or more years before any landing of the (*tangata whenua*) on these shores.

It is more difficult to understand why people in the Western Polynesian area of Tonga, Samoa, Uvea and Futuna gave up pottery at various points during the first millennium AD. Here the explanation cannot be a simple lack of suitable clay resources. After all, pottery was made locally throughout that region for over 1000 years. Rather, explanations seem to relate to a variety of social and culinary factors.

As in Melanesia, where people of many cultures throughout the region also abandoned the manufacture and use of ceramic vessels, the culinary factor relates to the extensive use of foods that do not really require pottery for their storage, preparation, and cooking.

The typical Oceanic root and tree crops of Melanesia and Polynesia are of this type, unlike the rice and millet grain plants of Island Southeast Asia. For most Oceanic food crops, alternatives such as baskets and wooden bowls for storage and preparation, and earth ovens with green leaf packets for cooking were perfectly suitable. One could, of one wished, give up the use of pottery for a variety of tasks and many people in the Melanesian areas, as well as in West Polynesia did, presumably for a variety of social and functional, rather than environmental reasons.

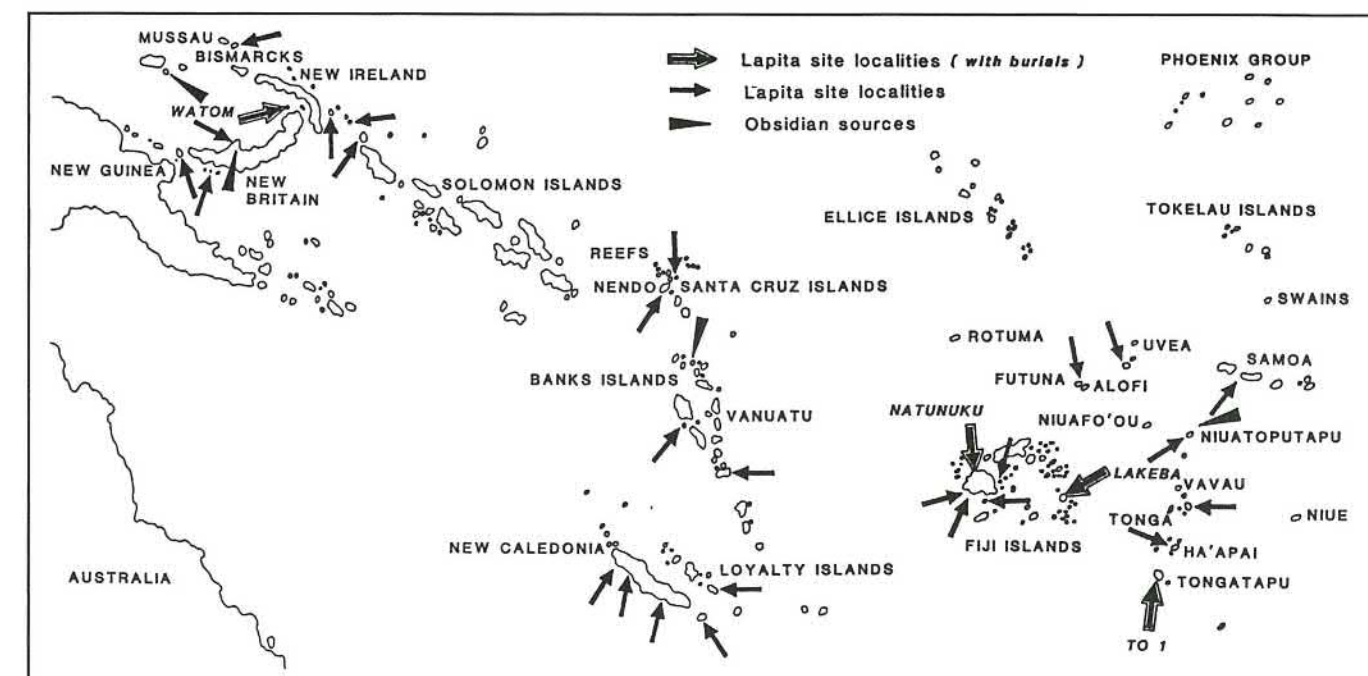
Arguments about exactly what these reasons were in Western Polynesia remain controversial. Most begin with the inference that it was the women who made, used, and at times decorated the pots. It is then noted that the highly decorated pots, which come in a more elaborate variety of vessel shapes,



Drawing of Lapita dish

drop out of production about half way through the early pottery portion of each of the island sequences. We are not sure why, but it seems likely that some special functional or status role ascribed to them was displaced. This left a range of plain utilitarian pots, more often open bowls than jars, as the main vessel forms for the next 500 to 700 years. These interestingly, have shapes very like the wooden containers, often used in food preparation and storage, still present throughout Polynesia. In short, while the vessel form and function remain stable, the medium of manufacture changes from clay to wood, and some would say, so does the gender of the producers, from women to men. All this suggests that plain pots in Polynesia were never as important in cooking over a fire, as they were in food preparation and storage.

The argument next suggests, that whatever their function, the highly decorated pots with their elaborate vessel forms were the more highly valued items. Once they were gone, pottery manufacture and use lost some of its social importance, and its now rather utilitarian functions were more easily replaced. The craft was no longer a valued or necessary production of the women. In sum there was a lack of demand for pots as cooking and storage vessels. And as one theoretical writer on the subject commented "the hall-mark of the successful potter is to have stopped potting". Or put another way, because of the marginality of potting, those involved will abandon it if they can. Whatever the case, women abandoned potting throughout Western Polynesia in the first millennium AD.





The widespread type of pottery called Polynesian plainware, with its simple open bowl and jar shapes and minimal or no decoration on the rim, developed, as indicated above, out of an earlier and rather unusually decorated style of pottery called *Lapita*.

This, together with other types of evidence associated with this pottery, has led to the theory that Polynesians, as already Polynesian in race, language, and culture, did *not migrate* into the area from somewhere else. Rather they developed their particular biological, linguistic and cultural characteristics within Western Polynesia out of an ancestral society and culture that extended into that area from adjacent Island Melanesia.

That ancestral society and culture is presently called the *Lapita* cultural complex by archaeologists. Sites associated with that complex extend from the Bismarck Archipelago to Fiji and West Polynesia (see map). They are dated between 1500 BC and the first few centuries AD. The complex is ancestral not only to the Polynesians, but many of the later cultures of Island Melanesia as well.

The pottery associated with *Lapita* sites is neither particularly well made nor physically strong. Rather it is an often sandy-textured and low-fired earthenware, sometimes tempered with a calcareous beach sand, and at other times with various local crushed rock or placer sand components. Sourcing of the temper types shows that most of the pots were made locally, although there are always a few which are exotics imported over some distance. Firing was probably in the open, which is still the common Oceanic practice, kilns being unknown in the region.

Manufacture was by a combination of methods, slab-building and paddle and anvil construction being those most evident. However, careful wiping of most surfaces with some soft-textured material usually obliterated traces of the



*Lapita Designs*

manufacturing techniques employed. It seems evident that the pottery was entirely handmade, with no suggestion of any use of the wheel, and with hand moulding and modelling well to the fore in achieving vessel shapes and figures not otherwise possible.

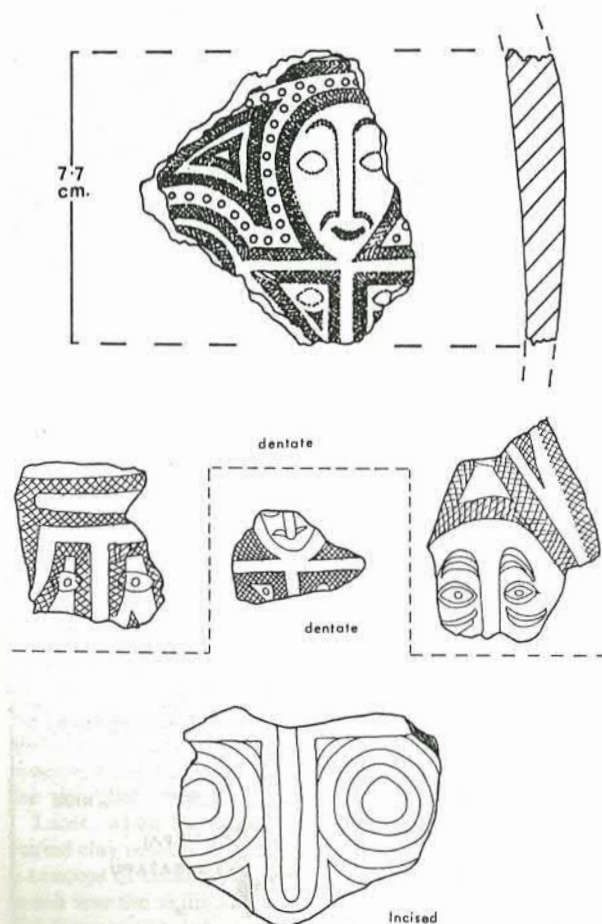
*Lapita* vessel shapes consist of various types of small necked shouldered pots, open mouthed shouldered jars or bowls, and flat-bottomed dishes, each with various amounts of dentate-stamped, notched, and incised decoration on their upper surfaces and rims. A few ring-footed and pedestaled vessels have also been identified. In addition there is a range of less elaborately decorated bowls of simple shapes and varying sizes, plus several forms of sub-globular pots and narrow necked water jars. While modelled figurine forms are infrequent, they are not unknown, and bird's heads, pigs, and a part of a human torso have been found.

The contrast is between the range and variety among *Lapita* vessel forms and those of the usually more restricted and much simpler later prehistoric and historic ceramic industries in Oceania. Thus in decoration and shape *Lapita* ceramics stand out as unusual for the Oceanic region, and while not necessarily the earliest pottery in the westernmost part of the region, it was the one major and very widespread early pottery industry over most of Melanesia and out into Polynesia. As such it probably stands in some kind of distant ancestral relationship to the majority of pottery industries in Oceania, both prehistoric and historic. Unfortunately such relationships are not yet able to be traced with any degree of confidence.

The *Lapita* design system on the pots also probably stands in some kind of ancestral relationship to a great deal in the art of the Oceanic region excluding New Guinea. However, this possibility has not yet been well explored except in the Polynesian area. A formal comparison between the *Lapita* design system and that of more recent aspects of Polynesian art, especially among the motifs still retained in traditional tattooing and bark cloth, indicate that the *Lapita* art style, which probably also appeared in the non-surviving tattooing and on bark cloth decoration contemporary with the pottery, is a likely source for these elements in Polynesian art. In fact the *Lapita* art style would appear a far more plausible candidate than various areas like Shang China or the Northwest Coast of America for the origins of a number of common elements in Oceanic art in the islands beyond New Guinea.

In summary, Polynesians once made and used pottery, a craft which they inherited from their *Lapita* ancestors. However, once in Polynesia they seemed to have ceased its production for a variety of reasons after it underwent a major change from highly decorated *Lapita* style pottery to Polynesian plainware. The design system on that early *Lapita* pottery, however, was perpetuated by Polynesian craftspeople in other media such as tattooing, bark cloth and wood carving.

Today Maori and other Polynesians are again exploring the art of potting. ■



*Faces from Lapita pottery*

# THE LOMBOK EXPERIMENT

**Helen Mason, Coromandel**

The making of pottery using centuries old methods helps in the struggle for survival of many of the villagers in Lombok, one of the poorest and most densely populated of Indonesia's 900 inhabited islands. The Sasaks, a hill tribe people, make up 80 percent of the population. They eke out a living in the drought prone central and eastern regions, and for the most part depend on a single crop of rice a year. In 1986, following a request from the Indonesian Government for New Zealand co-operation, sociologist **Gillian Dias** and potter **Robyn Stewart**, were sent to Lombok to investigate the possibility of improving the product of the potters so that it could be sold in new markets in Bali, Jakarta and overseas. Robyn Stewart (see *NZ POTTER*, Vol. 29 No. 1 1987) felt humbled by the degree of skill and the beautiful forms of this so-called primitive pottery. Earlier attempts to introduce better firing methods to produce more durable and useful pots, had failed largely because there had been no followup to the building of kilns by training in new techniques, assistance in firing, purchasing of materials or marketing of new products.

In February 1988 two potters, **Jean McKinnon** and **Anne Ambler**, were sent from New Zealand to see what could be done. Training courses were set up giving selected village women instruction in how to use more refined clay, and simple kilns built which have increased temperatures by 200 degrees.

At the end of her 12 month contract Anne Ambler left the scheme, and her place was taken by Bay of Islands potter **Peter Yates**. Following on Anne's work on strengthening the clay bodies, Peter is developing the kilns and firing methods, while Jean continues to train the village potters and to develop the marketing side.

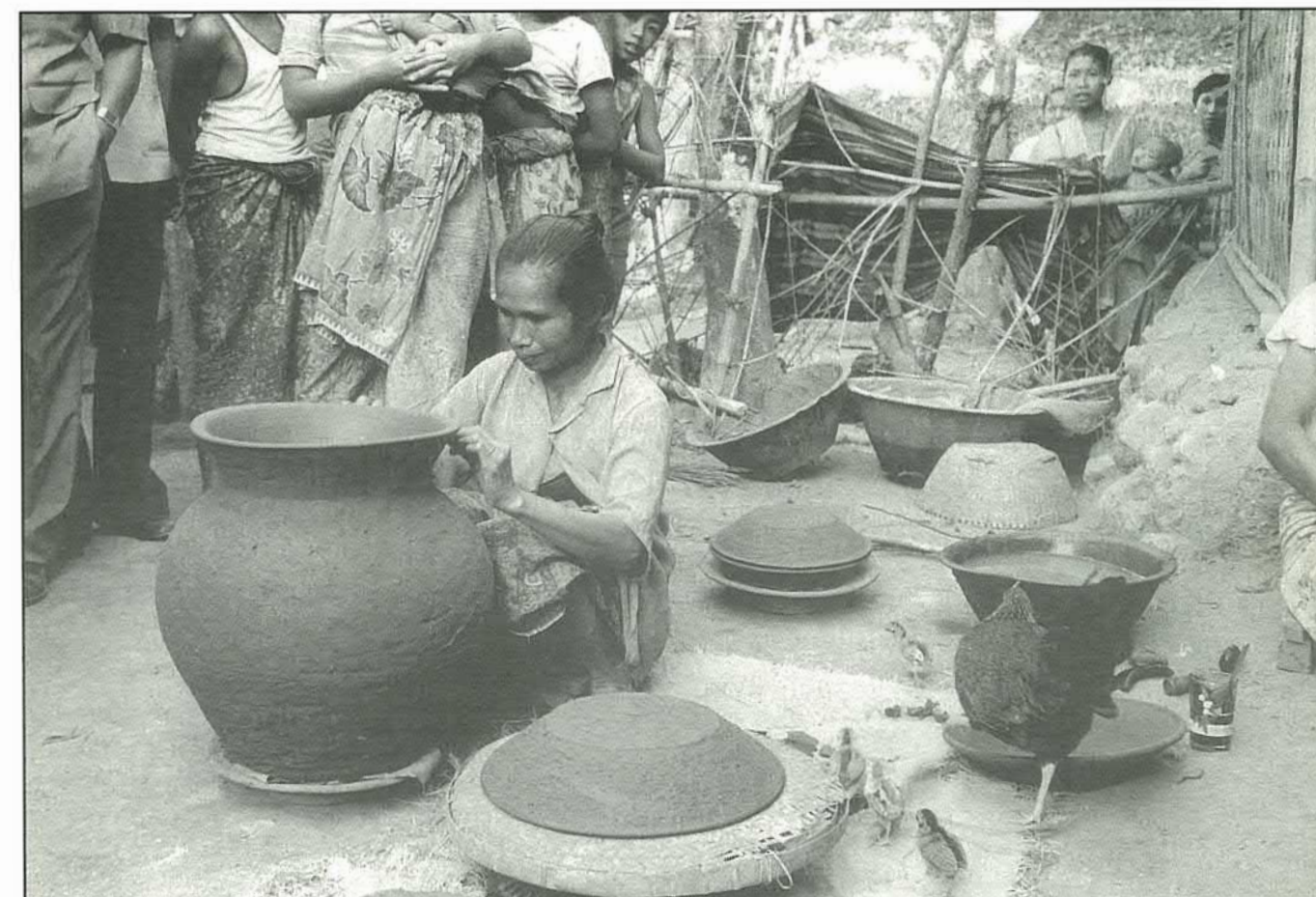
Peter reports "The numerous firing shelters and large roofed workshops the New Zealand aid programme has been able to supply have been a boon to at least some of the local people and incomes are rising. Though every member of the potter families participate in some part of the process the job of actually producing the pots usually is left to 'Mum'. They set about this task with the resignation that you or I might undertake to peel a sack of potatoes. Father might take on the job of

burnishing with a time-polished chunk of obsidian, and the children help carry pieces to the firing shelter.

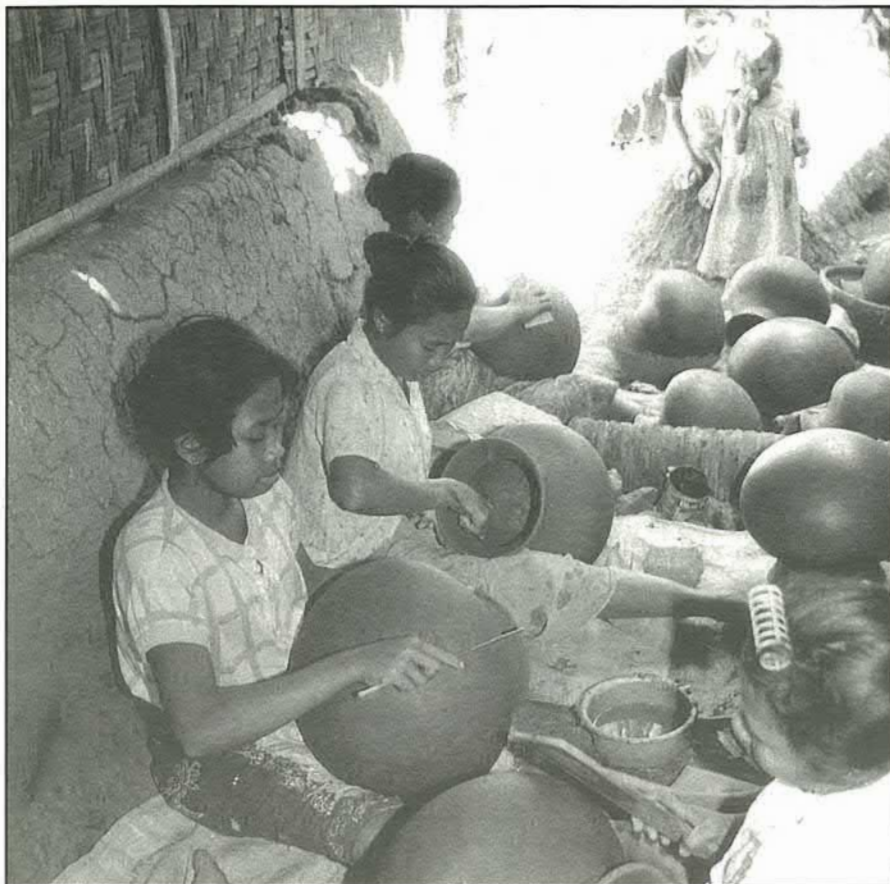
The project has been tapping new markets for the new higher fired Sasak wares in Bali and further afield. Packaging for shipment is our most recent concern. I have experimented with knitting nets around the giant Gentong pots, also 'captured-column' binding (Viking leg laces) using long strips of inner-tube rubber, tensioning it to add extra bounce capability to these fine pots as they negotiate the rough road on the journey to the sea. Fine bamboo baskets at modest prices have been ordered to accommodate the various sized pots.

I have been exploring the prospects of chartering a local boat in order to ensure the careful handling and delivery of cargo across the Lombok Straits. Visualise a flotilla of pots sailing before a fair wind to their coast of destination accompanied by small craft which maintain open grouping and facilitate a safe landing — possible?"

*Building a large water pot*







Young women making water storage pots in Penujak Village

Ann Ambler supervising building a round kiln Photo by Robyn Stewart



The whole project is very similar to what Michael Cardew established in Nigeria and where Peter Stichbury worked for a time. It will be interesting to see if New Zealanders can succeed in establishing a beneficial interaction between the Third World and the lucrative markets of the Consumer Society. ■

Burnished pots being assembled for firing



Photos by Anne Stark. Courtesy Ministry of Foreign Affairs, Wellington

With acknowledgement to *Development*, a magazine produced quarterly by the Development Assistance Division of the Ministry of External Relations and Trade in Wellington from articles in Vol 10, No 3, Dec 87, and Vol 12, No 1, April 89.

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# BAYE RIDDELL — POTTER

Peter Creevy, Tokomaru Bay



Baye Riddell with Kaumatua Waima Photo by Jill Carlyle

When Baye Riddell mines clay, he is literally digging into his own history and heritage. The papa rocks of his turangawaewae at Te Puia have formed deposits of light yellow clay which are an important part of this young potter's inspiration.

As he has worked this clay in his Tokomaru Bay pottery during the last decade, Baye has also been deep in thought; just as he blends a percentage of 'commercial' clay with the local yield, he has developed an approach to his craft which blends the non-traditional art of pottery with the rich cultural traditions of his iwi and hapu, Ngati Porou and Te Whanau a Ruataupare respectively.

Born August 10, 1950, Baye spent his 39th birthday this year in an exotic, yet familiar setting — working with pueblo Indian potters in Arizona and New Mexico, as a Fulbright grantee. (See article to come, April 1990).

Baye began working with clay in the early 1970s with Paul Fisher and also worked for one of New Zealand's oldest commercial potteries — Luke Adam's in Christchurch — before becoming self-employed in his chosen craft in 1974. He returned home to the East Coast to live and work in 1977.

Now, with numerous exhibitions and hui behind him, Baye has already put in several spells as a teacher and is putting a great deal of energy into Kaihanga Uku, a growing network of Maori potters.

"Pottery is to me primarily a vehicle for communicating and for linking people. While the pots are seen as an art form and end product in themselves, they are for me the product of a dialogue between people, as well as the dialogue between the potter and his clay.

"A potter may start with an idea and then choose a particular clay to express this idea; but he may also start with the material at hand and explore its parameters, a process which can lead to new techniques.

"This is certainly true of the clay from my family land. It was so short that I could not pull handles with it, so I developed lugs and other approaches, also ending up with the canoe-prow kind of decoration which I have found very satisfying.

"I think my earlier pots were very fluid and organic, because the clay was so plastic; in choosing clay from my whenua I have found that it is less manageable and pots tend to be more formal; perhaps it is appropriate that they should take that stance, seeing that they arise from the ancestral land itself."

Often Baye blends 20-30% of GB2 with the local clay. He has used woodfiring, electricity or oil, but relies mainly on wood because of its effects on clay, as well as its cheapness and availability so far from city services.

Of his tutoring, for Community College or ACCESS courses, he is unconcerned that few pupils become committed to full-time or even hobby pottery. Sowing the seed is still important and the experience can develop a set of values in a learner which may manifest itself much later, or in an entirely different field — self-expression through self-discipline.

"Kaihanga Uku is to me the most exciting development yet in my career. It is about sharing knowledge and skills, and I think it will develop a uniquely Maori contribution to New Zealand pottery as a whole. But at this moment we're at the stage where the small trees need space and protection to grow — especially the native trees!

"Our network members are not separatist, but they may develop values, and statements in clay may emerge, which are totally different from current trends or fashions in pottery. We are also looking towards economic self-sufficiency, especially for those of us who choose a rural lifestyle, and I believe that the contact with potters of other indigenous traditions is vitally important, to exchange ideas.

"There has been some criticism of this approach. If we take a spiritual perspective from our Maori heritage, how can we justify selling our work?

"The answer is that in traditional society the craftsman or tohunga was supported by the community, given the necessities of life as well as certain status and mana, in exchange for the fruits of the particular craft. Those systems have now been eroded and replaced and money is a rather crude substitute for that old tradition."

Baye is quick to defend present-day Maori potters from 'jumping on the band-wagon of Te Maori'. To look to their cultural roots and to use its symbols is the right of all Maori artists. Besides, the attraction to the values of Maoritanga predated Te Maori considerably.

"The use of these symbols is much more than mere decoration to me; it requires an understanding of their whole cosmogeny. To use only one of them — say the koru — in isolation is, I believe, misdirected. One must understand the relationship between that symbol and all the others. The koru as depicting mauri, has to be seen as deriving from the ora; which leads on to tapu and thence to noa, and to manu, and wehi and so on. And this whole spiritual fabric has to be lived. Not by trying to go back into the 17th century; while I may use the traditional forms and draw strength from them I am not limited to them — or by them. But merely to have learned something from tradition through an academic approach does not give the right to use it. The full meaning of cultural symbolism is only revealed over time.

"Traditional techniques can be learned and then used, as with flax, to express a new idea. Similarly, although pottery is not a tradition in Aotearoa, I can still express my culture through it, just as a painter can with canvas and oils."

"They have been potting since at least 1000 BC and have never been the slaves of 'fashion', although their art may have gone in and out of fashion in the United States. The strong

symbolism indicates to me that their pottery is much more than merely artifacts."

Reviewing his own development, Baye pays tribute to the inspiration and the models provided by Para Matchitt, Cliff Whiting and Barry Brickell; he is also particularly grateful for the influence of Ralph Hotere and George Kojis, the late Harry Davis and Jacob Scott; and in Tokomaru Bay, Helen Mason and the late Ngai Pewhairangi.

He looks forward to 1990, when Nga Puna Waihangā is preparing to host a Cultural Arts Festival and hopefully Commonwealth indigenous potters will come to New Zealand. This will move forward his vision of pottery — the 'new' art form — contributing to Aotearoa/New Zealand important statements about the culture and values of the tangata whenua.

## Glossary

Aotearoa	New Zealand
hapu	sub-tribe or extended family
hui	a meeting or convention
iwi	a principal tribe of Aotearoa
kaihanga	a group of artisans
koru	the coiled or spiral form
mana	psychic force or prestige
Maoritanga*	Maori custom and tradition
mauri	the life principle or life-force
nga puna	well-springs
noa	free of religious restriction
ora	life
Tangatawhenua	original inhabitants
tapu	subject to religious restriction
turangawaewae	traditional tribal land
uku	white clay
waihangā	construction or creation
wehi*	persona
whenua	land

\*The Williams dictionary does not give meaning for these words which coincide with the Ngati Porou usage. ■

# MANOS NATHAN — POTTER

Mike Regan, Whangarei

Northland artist, Manos Nathan was awarded a Fulbright Cultural Grant this year to visit and work with pueblo Indian potters in Arizona and New Mexico. (see article to come, April 1990) He was born in Rawene, South Hokianga, and has tribal affiliations with Ngati Whatua, Ngapuhi, Ngati-Pou and Ngati-Torehina.

In 1970 he graduated from the Wellington Polytechnic



School of Design. There was then a period until 1977 which Manos refers to as "blowing away the conditioning". This included travel to Great Britain, Europe and North America.

On his return to Aotearoa, Manos was involved in a number of projects. He was the moko (face tattoo) artist for the TVNZ production of *The Governor*. He also carried out archival film, sound and video recording for the Te Ati-Awa tribe of Taranaki and tutored in film and video technique for the National Art Gallery.

In 1982 Manos received a grant from MASPAC to carve and decorate the *Matatua Marae* at Waipoua. In 1984 he was introduced to clay by potter Robyn Stewart and so began the process of adapting traditional Maori art forms and decoration to the medium of pottery.

From his first contact with clay Manos could see the potential both for himself and for the many young unemployed people with whom he works. Clay is more forgiving than wood and, while it has its own 'rules' for construction and decorative technique, there are many areas where the medium has advantages over other materials.

During 1985 Manos ran courses and took part in hui on production, carving and firing techniques. In 1987 he was appointed to the QEII Arts Council for Maori and Pacific Arts — *Te Atinga* — and in 1988 was the co-ordinator for the Second National Nga Kaihanga Uku hui. (Maori Clayworkers).

Since Manos started work as a potter he has received considerable help from several potters, including Barry Brickell who spent four days at the Trust instructing on slab and coiling techniques as well as sharing knowledge about raw materials. Others, such as Baye Riddell and Robyn Stewart, have given their time to help develop an organisation where the spirit of what is made is more important than its market value.

"There is room in our society for an art movement that doesn't have dollars as its base," according to Manos. "We can satisfy the need for dollars with ware aimed at the market, but it has to be controlled or there could be a disaster for our people." He believes that it is possible to have a high quality 'bread and butter' line and still retain the spiritual and cultural values that are needed to survive.

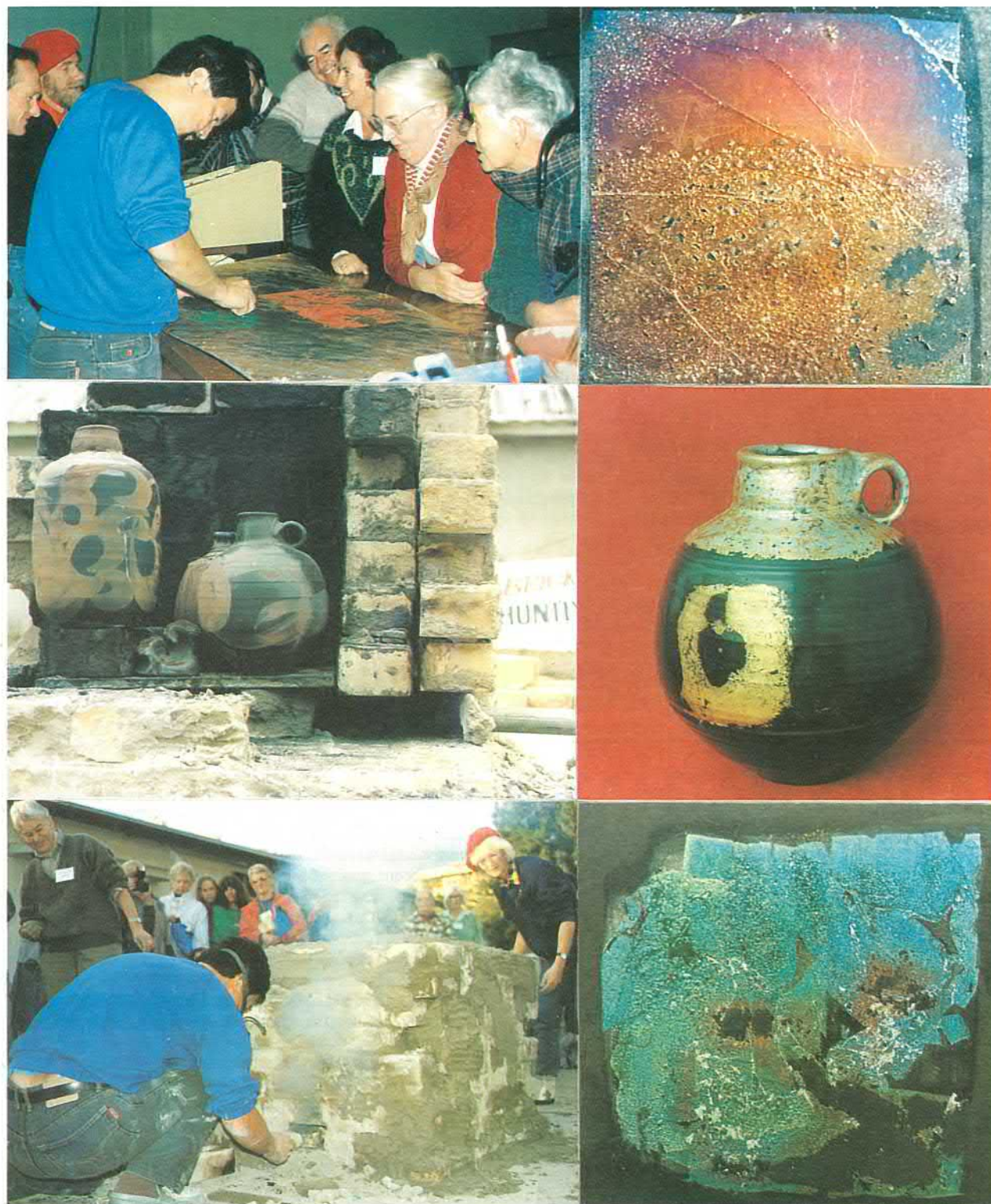
One craft area that Manos would like to see developed is that of 'communal ware'. These vessels include umbilical and placenta pots — waka-pito and waka-taura-here-tangata, which are returned to the child's turangawaewae and buried. There are also other areas where ceremonial pottery or 'communal ware' could be used such as in urupa or graveyards.

In recent years Manos has had exposure of his work in Australia, England and the U.S.A. as well as in several exhibitions throughout New Zealand. There is a strong value system that drives him in every thing that he does. The commitment to fostering a sense of pride and awareness of Maoritanga for young people is evident in the sprawling complex of the old hospital at Te Kopuru, near Dargaville, now transformed into the Maungaronga Trust Centre.

Teaching and the passing on of knowledge are very important to Manos. "Many tupuna have died without passing on their wisdom," he says. "I'm painfully aware of the store of knowledge which we have lost over the years." He believes there is a real need to "lift our general knowledge". He is working towards a just and equitable resolution of the Treaty of Waitangi and is the chairman of the Maunganui Reserves Committee, a member of the Te Roa Waipoua Archeological Advisory Committee, member of COGS Local Distribution Committee and a member of Ngapuna Waihangā. Through his involvement with these groups and the issues they confront, Manos has learnt a lot about 'the system'. Part of that learning meant acquiring an understanding of the history of the land at its deepest levels.

"Cultural exchanges like the Fulbright can add another dimension to the New Zealand craft and art scene which have obvious benefits, but there are wider and greater gains to be made," says Manos. "The Indians and the Maori are spiritually united and share many historic and cultural parallels." ■





Mitsuo finishes the painting with water-base crayons  
Ceramic Painting "Earth and Fire" by Mitsuo Shoji

Cross-section of fired kiln, gas burner at lower right

Small packets of raw sugar are quickly poked into the red hot  
kiln through the burner port

Details of sintered foils

Sugar-fumed bottle by Bryce Stevens with gold and silver leaf  
torched by Mitsuo Shoji

Photos by Elizabeth Woodfield

# MITSUO SHOJI

Elizabeth Woodfield, Hamilton

Mitsuo Shoji, a native of Osaka, Japan, now lives in Australia where he is tutoring at the Sydney College of the Arts. Brought across to Hamilton by the Waikato Museum of Art and History, he showed his exceptional talent at the NZ Society of Potters' annual convention and 31st National Exhibition. His wide ranging approach to ceramics explores the processes and essential qualities of clay through thrown pots, handbuilt work, monolithic sculpture and 'ceramic paintings' — the torching of thin porcelain slip on scorched masonite.

## Black Firing

The kiln for black firing was fired and 'sugared' through 3 loads producing a variety of effects. Thinly applied copper oxides on bisqueware, sheets of copper and sprinkled copper powder resulted in variations of pink, maroon, orange and black, some haloed in white against the saturated blackening from the sugar carbon. The kiln was fired up to about 600°C and well sealed with a 50/50 mix of fireclay and sand. Approximately 1kg of raw sugar wrapped into several newspaper packets was poked into the kiln through the burner port, which was then quickly sealed to contain the fumes.

The following morning the kiln was breached revealing the transformed pots in their furry black cell. Sugar carbon had built up thickly on the walls in amazing textures. Loose carbon on pots was sponged off exposing the subtle colour variations of reduced copper.

Firing to a higher temperature gives more colour from the copper sheets or wire laid on bisqueware, but too thick an application of copper oxide becomes rough and black and can rub off. "Wash it off and see the effect left. Everything is experimental," Mitsuo said. "Experiment with copper things — wire, powder and shavings... try different fuming materials like naphthalene flakes, pine needles, maybe less sugar. Experiment in your own way for this very simple method."

## Silver and Gold

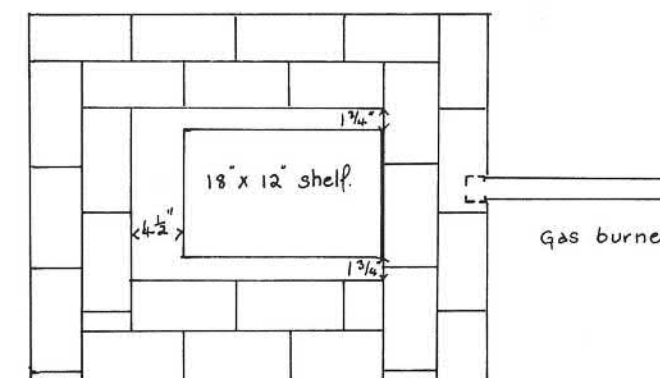
To apply silver and gold to a blackened pot from this firing, Mitsuo first washed off loose carbon, then painted on a 'glue' coating of water-based clear acrylic varnish diluted with water. When working with a porous clay, that is, one not as fine as porcelain, first apply a cup of cold water to prevent too much of this 'glue' from staying on the surface.

Silver foil is immediately laid over the prepared surface and smoothed down. It is not easy to lay the extremely light and thin foil onto a three dimensional surface. Little bits of foil are added to touch up bare spots. This layer is gently torched with a gas blow-torch — not over burnt — and as the fumes are very toxic, it must be done outside in good ventilation with the operator wearing a breathing mask.

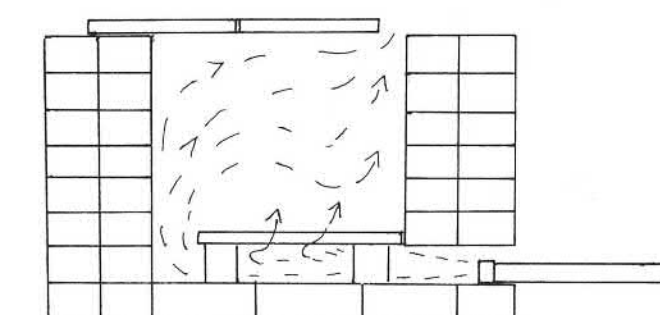
Excess material is blown off and another coating of the 'glue' applied over the torched silver foil, which is not absorbed into the body, but stays on the surface. Gold foil sheets can then be positioned and patted into place, and again gently torched down. This also generates toxic fumes so the proper precautions must be taken.

Mitsuo uses 3 different sized tips on the blow-torch to control the amount of burn, which is very quick. He enjoys watching the colour change as he sinters through the foils in places to expose areas of the blackened pot underneath. "Where it's burned out, that's kinky" he says. The pot is sponged clean revealing copper colour amongst the sintered silver and gold.

As the colour of the foil changes over a period of time, it must be sealed with a thin coating of the 'glue'. Mitsuo explains that these pots are not functional — they're artistic pieces.



Plan of Black Firing Kiln. (210 bricks)



Side Elevation — In a reverberating Kiln the flame is directed beneath the bottom shelf and the flame path curves back amongst the pots and out through the exit above the inlet.

Kiln shelves can be used for roof. These are set back a little to leave a gap as a chimney during heating. (Ceramic fibre could be placed on top to increase insulation.) Move shelves along to close gap immediately before fuming and seal.

Diagrams by Elizabeth Woodfield



Mitsuo showed some of the various foils available and torched them to demonstrate the colour and texture changes from flame heating. Pure gold leaf is very expensive and can be burned onto a pot in a kiln at 200°C. 'Fake' gold is made from a mix of brass and copper. A wide variety of colours and types of foil or leaf are available including blues, reds, purples, blacks and golds. A friend of Mitsuo's in Japan uses 200 different kinds. Both Japan and Germany produce foils, the German sheets being larger in size.

### Ceramic Paintings

Silver and gold foil and water-based crayons are used by Mitsuo to create 'ceramic paintings'. Firstly a sheet of hardboard is scorched black with the blow-torch. It is washed to remove loose carbon and because the board buckles in this burning, it is further wetted, then weighted down to flatten and dry out, maybe for a week.

A coating of the water diluted varnish 'glue' is painted onto the prepared board for each of the tissue thin sheets of aluminium foil. This silvery base is then covered with a sheet of newspaper and smoothed down. Upon removing the paper, any exposed areas of black are touched up with little bits of more foil. A layer of synthetic gold foil is then added using the 'glue' for adherence. A large-nozzled torch rhythmically paints flame across the gold, burning through to reveal the underlying silver. Copper colours develop around the burnt edges of gold.

Further texture comes to light as the silver is selectively scorched right through to the blackened board. Mitsuo says the fake gold foil is better for him to use as it burns off, where the real gold sticks with applied heat. The board is then soaked in water and 'glue' poured over to cover it like a skin.

Sometimes the painting is hosed down before this final

sealing, to remove loose bits of carbon and foil. Finally, water-based crayons are used to complete the visual and textural effects.

Silver and gold leaf were traditionally used in Japanese paintings on silk, particularly during the 17th century, but the real gold and silver changed colour with time and perhaps atmospheric moisture, giving "... that strange black moon in old Japanese paintings!"

### Porcelain Slip Painting

Mitsuo demonstrated another 'ceramic painting' technique, drawing an outline on burnt board, then scratching it with a sharp blade and filling in areas with a sort of cross-hatch pattern. "Go straight to the board and use it. Don't think of design — go direct."

Masking tape is then stuck on the board to contain the areas where a thin porcelain slip is brushed over the textured design. "Tilt the board to drain excess slip and sponge off. Remove the masking tape and let the slip dry off a bit. Apply flame like a skin." Mitsuo alluded to the work as a self image as he torched the porcelain and the scratched image of a human form emerged as a textured silhouette. Diluted varnish is applied as a sealer and the whole process done three times to develop the painting.

"If the image does not go well, completely seal it and re-use the same board. Invent something different. Experiment. Some people think I'm doing very strange things, but in ceramics there are so many things never done before ... experiment."

Mitsuo Shoji was also the guest exhibitor of the 31st National Exhibition of the *New Zealand Society of Potters*, which was held at the *Waikato Museum of Art and History*, Hamilton. (See *NZ POTTER* Vol 31; No 2; 1989). ■

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# NEAR ENOUGH IS GOOD ENOUGH

## FOR ANYTHING BUT TERRA SIGILLATA

• I've never hesitated to 'round off' numbers in borrowed glaze recipes and I've never seen the point in decimal places either except as a pun. It doesn't seem to make much difference if it's five percent one way or another with the major materials. Another skill that most kiwi potters acquire, without even realising, is that of 'translating' foreign materials like *Grolleg*, *Kentucky OM4*, *Albany slip*, *Kona*, *Redart* and other North American ingredients into local idiom. They find 'near enough' substitutes that usually melt — if there's enough heat. Another 'near enough' technique is that of using 'tea-spoon' technology when it comes to weighing out glaze ingredients. Much experimental work can be done by mixing 50/50 or 2:1 in wet slop form in jugs.

• **So near enough is good enough, until, it comes to TERRA SIGILLATA.**

• **Terra Sigillata** means 'earth seal'. Quite simply it's a slip; a mixture of water and clay where the particles of clay are separated into large and small and the larger, heavier particles thrown away. There are many theories on the best ways of making it and most imply that 'there's nothing to it' while at the same time sounding really dogmatic. On and off for three years of trial and error with dozens of clays, I too have had to become very exact about the method I find best.

• **This is the gist:** Mix clay and water and a deflocculant; let the mixture settle; pour or syphon off the top layer, to use. Discard the bottom layer.

• **Now consider the details:**

• **Water:** Rainwater, or distilled, or filtered water **must** be used and at **least** twice as much water as clay — more for finer clays.

• **Clay:** Use very dry powder and weigh the amount carefully. They say any clays can be used and rough dug local clays are highly recommended. Refined clays like china clay or porcelain do not work as easily. Iron-bearing yellow clays perform well and give good colour. My favourites are *SC80* and *Abbotts Red*.

• **Deflocculants:** These are alkali which are added in very crucial amounts. Gram scales are a must! Using several deflocculants is better than one on its own. Here is a list: Calgon water softener, sodium silicate, soda ash, Epsom salts, caustic soda, sodium bicarbonate, sodium hydroxide, washing soda.

• **The mixing container:** A glass jug or cylinder is definitely the most useful because you can see the sediment and other layers easily after settling.

• **The method:** Mix the correct amount of clay and water thoroughly in the container. Add the deflocculants and mix thoroughly. What happens is that the electrical charges in the clay particles are neutralised and the particles separate, the larger heavier ones falling rapidly to a sediment at the bottom. The very fine particles float around in the water and stay suspended. This is the 'Sigillata'. Watch the surface of the mixture as you stir in the deflocculants — it exhibits a 'marbling' effect very much like you get when stirring aluminium paint (remember?). This is a positive sign that the mixture is working well.

• **Settling:** Within 10 minutes there should be a dense heavy sediment at the bottom of the container. Leave it overnight — it seems to take several hours to deposit all the heavy particles — then pour or syphon off everything except the heavy sediment, which is thrown away. Let the mixture stand again to settle, then syphon off again. And then again. I find myself dipping a dry greenware shard in early to see how it looks.

• **Application:** The slip should have a slightly sticky, slippery feel on the fingers. The consistency is usually quite thin, but it can be thickened by evaporation. It can be applied to dry greenware by brush or by spraying. When dry it should look shiny and this quality can be enhanced by very light buffing with a clean cotton cloth. A small amount of baby oil on the cloth may help to get a good shine.

• **Firing:** A normal biscuit firing to 970°C is necessary to seal the slip onto the clay surface. Hotter temperatures tend to lose the characteristic shine of terra sigillata.

• **Cheating:** Three ways of enhancing the shine can be employed.

1. Mix some borax frit into the slip and ball-mill the mixture for a few hours.
2. Spray a very thin watery mix of water and borax frit on top of the sigillata surface before firing.
3. Polish the fired surface with oil.

• **Colour:** I have successfully used iron oxide, black stain, yellow stain, yellow ochre, rutile and tin oxide to colour the sigillata. I add small amounts to the slip, having first ground the oxides very hard in a pestle and mortar, as they tend to be heavy and sink to the bottom. Another way is to keep the container constantly agitated while the slip is being applied. I think some of the American *Mason* stains are very fine, but of course not readily available in New Zealand.

### Here are my two recipes:

Water	5 litres	Water	5 litres
SC80 clay	2000gm	Abotts Red	2000gm
Calgon	1gm	Calgon	1gm
Caustic soda	1gm	Caustic soda	1gm

• Having said all that, I do know people who make terra sigillata without any fuss. **Helen P** had success first time after verbal instructions on the phone, and 'Sigillata' **George** simply grabs a jugful of wheel slops, adds a few drops of sodium silicate and jiggles the mixture with a little stick — he never fails!

• If you want to read more about terra sigillata, here are some good references:

*Lowfire Ceramics*: Susan Wechsler  
*Clay and Glazes for the Potter*, page 294: Daniel Rhodes  
*Studio Potter Magazine*, June 1983, page 21: Val Cushing  
*Primitive Pottery*, page 62: Hal Riegger  
*Raw Glazing*, page 55: Denis Parks  
*Ceramics Monthly*, February 1988, page 22: Richard Zakin  
*Ceramic Spectrum*, page 161: Robin Hopper ■

This is the fourth in a series of articles by **Brian Gartside**, who was recently assisted by *QE II Arts Council*, to study colour and glaze with **Robin Hopper** in Vancouver. He works as a studio potter in Manurewa where he will tutor a summer school in January.



All the plates illustrated have decorated glaze surfaces on top of various coloured Terra Sigillata. Note the wide variety of background colours. Pots and photos by Brian Gartside.



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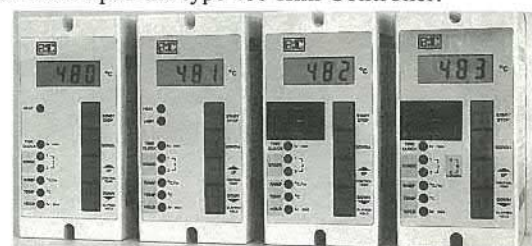
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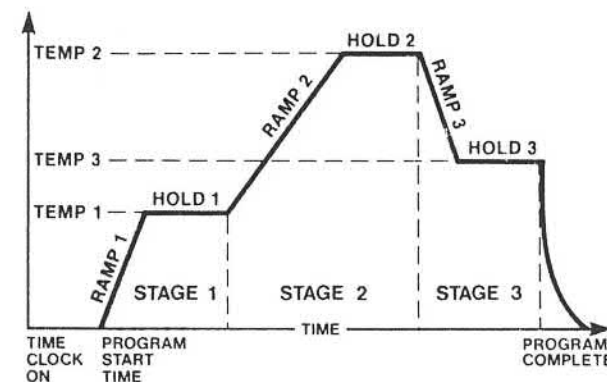


Type 480 Type 481 Type 482 Type 483

The main purpose in the design was for an instrument that would control the unattended kiln accurately, to a pre-programmed temperature/time profile. It had to be simple to use, reliable in operation, but easily disconnected in the event of servicing being required. The successfully designed EMC Controller has since proved to be very popular with potters throughout New Zealand and overseas.

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

The now well-known EMC 480 series of Temperature Controllers has the unique feature, particularly for home potters, of being able to operate overnight. Another good factor is that the programme is retained in its memory, ready to use again.

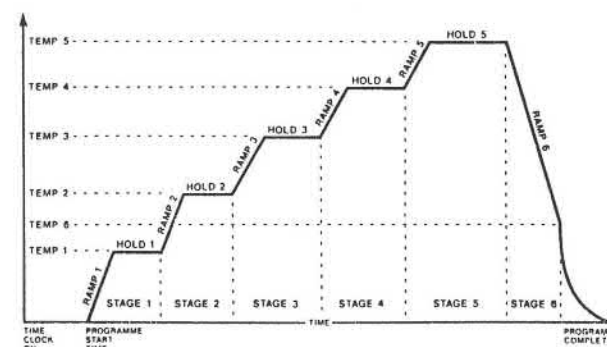


Type 480, 481, 482 are 3 STAGE

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

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

Types 482 and 483 have been designed for use in industrial applications where more advanced features are required. Type 483 has six stages, each having a ramp rate, hold temperature and hold time.



Type 483 is 6 STAGE

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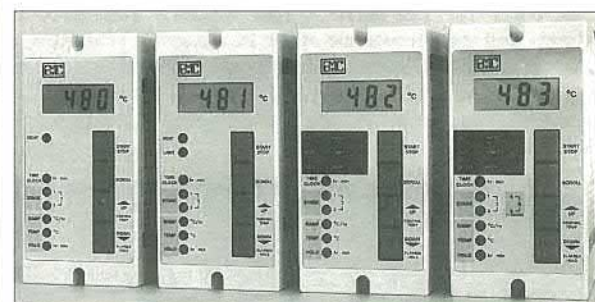
Although the EMC 480 Series has all these features, the greatest benefit to most users is the simplicity and accuracy of operation which gives more consistent and reliable results.

If you wish to obtain free illustrated leaflets describing any of these four EMC Controllers, telephone (09) 444-9229, send a fax to (09) 444-1145, or write to Electric Measurement and Control Ltd, P.O. Box 31-145, Auckland 9, New Zealand. ■

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# DON THORNLEY

1936-1989

Campbell Hegan, Mittagong, Australia

Don Thornley came to Sydney in 1988 to work on a post graduate diploma in ceramics at *Sydney College of the Arts*.

Spending that 15 months on his thesis and final, definitive body of work was the wonderful outcome of a restless intellect stopping to focus all his energies for a time on a coherent group of images and ideas. It was the sort of opportunity that he'd been wanting for years.

Although he found it exasperating and difficult at times, Sydney suited Don. Given that he'd chosen to live at times in remote physical environments he was quintessentially an urban man. His natural habitat was increasingly that of the mind and the stimulation of this very cosmopolitan city culture fed his imagination.

We spent many wonderful hours sitting over fantastic Italian meals which he loved so much, (the ubiquitous claret sinking ever lower by the minute), arguing about Jung or Rothko or discussing the merits or relevance of different approaches to Art and Craft education in Australia. (There's so much of it about, but where's all the Stuff? — We never did sort that one out.) Don struggling valiantly meanwhile to give up cigarettes yet again. Did he ever win that one? I can't remember.

Then there was the work. I'd never known Don to push himself as hard as he did in that final year. He chose a very difficult topic for his thesis. "The Modern Post-Modern Paradigms and the persistence of the Panasophic Tradition. A 'Gnosis' viewpoint." What an *awesome* subject, and yet to some extent, maybe inevitable as this had occupied his thinking for years and was the intellectual underpinning of the major works in his show.

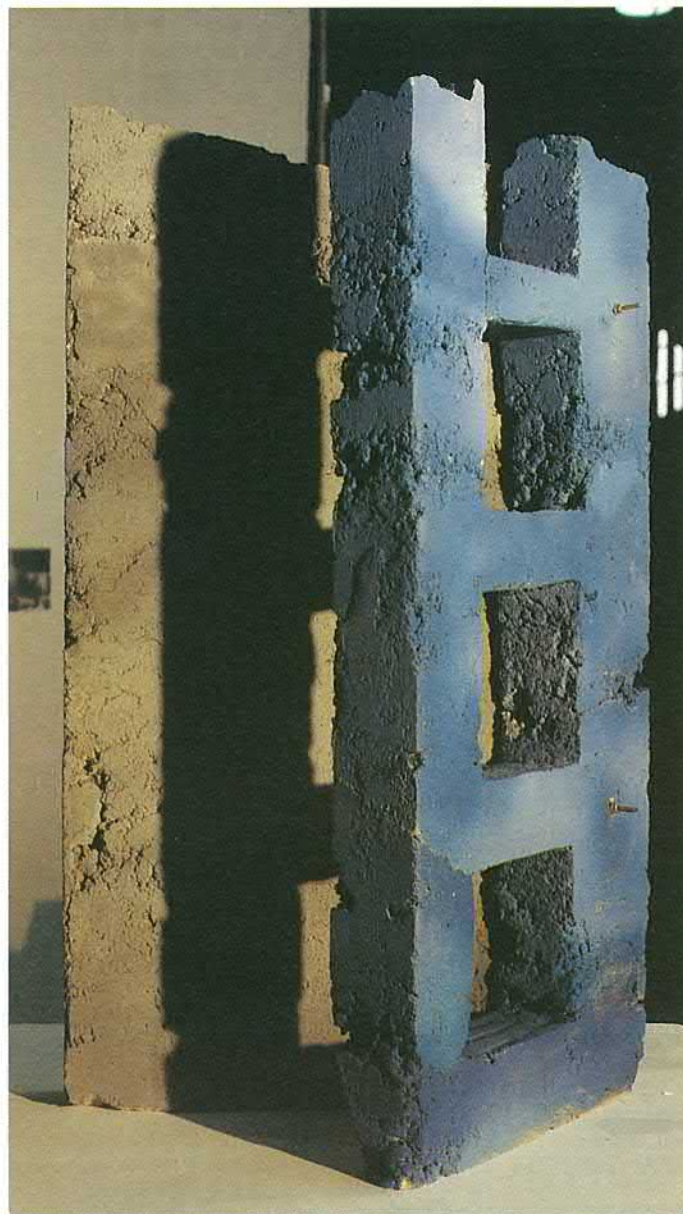
When he began working on his pieces, he used some earlier ideas as a starting point, something to anchor himself. He developed the forms, pushing them a bit further, playing with the space around them. While this was going on, he was developing some drawings of completely new work that he was really excited about. It related to what he was writing at the time. Also, at last, something he'd really wanted to do for a long time (without really knowing how badly he'd wanted to do it) — he dispensed entirely with the vessel. This gave him space to move that he'd never felt he had before.

There were very difficult physical/structural problems to overcome. The pieces were large and very difficult to move around and the material had a tendency to crumble (Shades of Bob Shay!). He had to have special adjustable wood and steel moulds made to achieve the visual/physical compression that's so integral to the success of the works.

The exhibition of all the SCA Graduate Diploma students was held at *Pier Two* on the Sydney waterfront. It is a huge structure built with enormous timbers and a stud of maybe 15 metres. Although I'd seen most of Don's works at various stages of construction and conception and had discussed them with him, the impact of the whole body of work in that space, was extraordinary.

Freed of the constraints of the vessel (or any figurative imagery) he had made a huge conceptual leap.

He said of his work that it was "concerned with abstraction and how it can enliven and inhabit space veiled from 'inworld' reference and unfettered by the dictates of figurative imagery. Implicit in abstraction's non-material aspect is mankind's profound sense of order and transcendent truth, which ensnares for me, it's regenerative and expansive role.



"Construction No. 1" 1.6 metres high

Incumbent on the artist in our age of alienation and cynicism is the need to pursue self knowledge and balance the irrational and rational aspects of the psyche."

There's no doubt that in these, his last group of works, he expressed his intentions more clearly than ever before. The most successful pieces were the simplest. Resolved, ethereal, and quite still. They contained that sense of order and balance that he'd been trying very hard to express in his work for a long time.

What a wonderful day it was. Walking around the exhibition with Don and then sitting in the sun by the water over one more Italian meal. The best thing about it really, was enjoying Don's unabashed delight at it all. Beaming from ear to ear obviously enormously satisfied at having made such a personal breakthrough. He felt that this time he'd really DONE it!

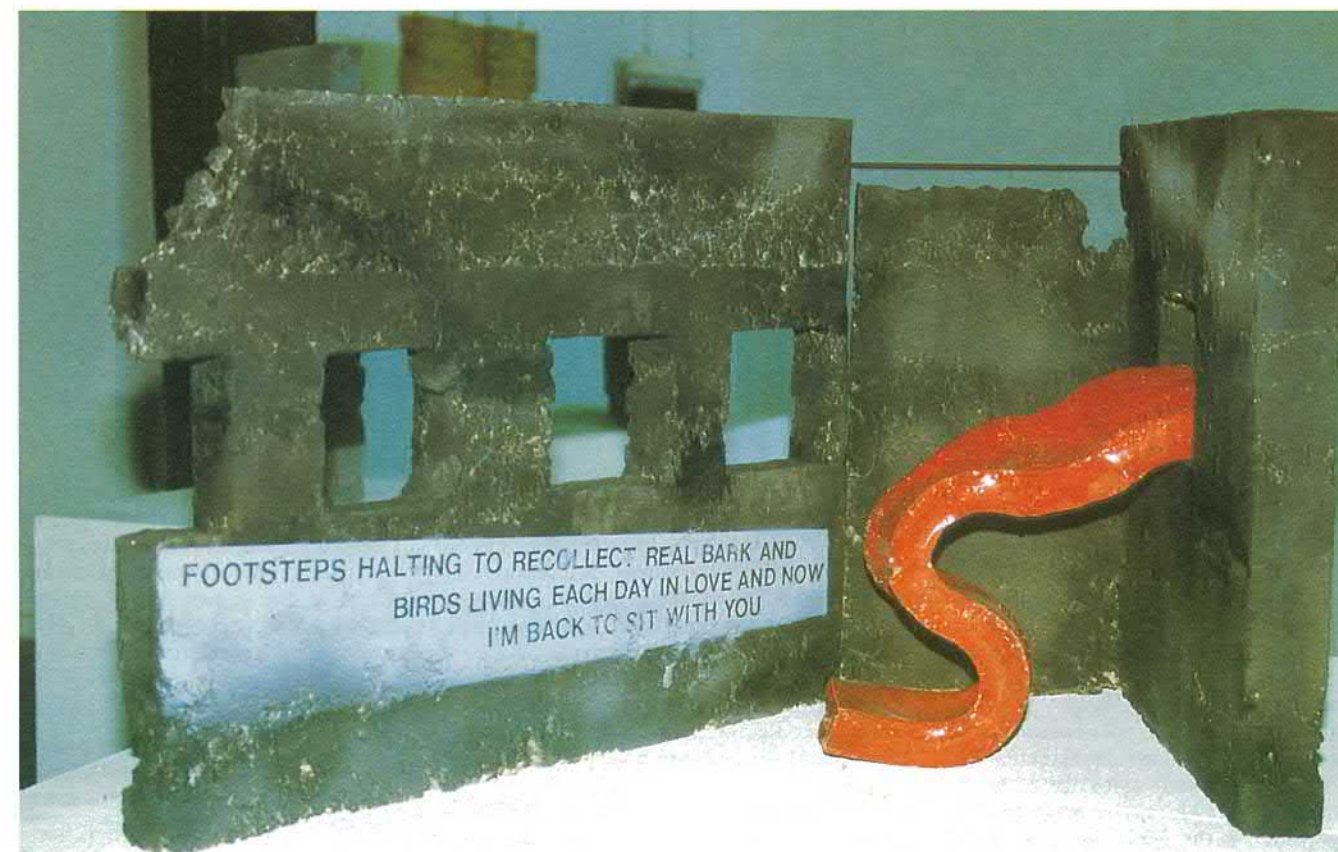
Whenever Don talked about his own students, it was obvious that each one of them, no matter how 'amateur' was very important to him. He took them all seriously and cared about their individual personal expressiveness. He took great pleasure in their progress and successes.

Don, who died in Hamilton last July, was a very special man with a quality of warmth and caring and generosity of spirit that is extremely rare. How lucky we were to have him amongst us for a time.



Don Thornley with Andrea Barret at his diploma exhibition, Sydney 1988

"Gnosis Installation; 1.2 by 1.5 metres in area



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# PIONEER POTTERS' CURRENT WORK

The Potters Shop, Wellington

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Barry Brickell  
Len Castle, CBE  
Flora Christeller  
Roy Cowan

Crewenna Pottery  
Ian Firth  
John Fuller  
Stan Jenkins  
Helen Mason  
Margaret Milne

Juliet Peter  
Mirek Smisek  
Peter Stichbury  
Graeme Storm  
Michael Trumic  
Wilf Wright



Roy Cowan



Juliet Peter



Crewenna



Wilf Wright

Photos by Anneke Borren

This was a unique exhibition of current work by 17 of New Zealand's founding potters — those individuals who have left an indelible mark on this country's enhanced and ever-growing reputation for high quality ceramics.

Their techniques, do-it-yourself spirit and determination to succeed in spite of limited resources, have inspired following waves of artists committed to the success of our craft movement.

The exhibition coincided with the relocation of *The Potters Shop* to their new venue in the *Kirkcaldie and Stains Building*, opposite Midland Park and

the *Henry Moore* sculpture in downtown Wellington.

*The Potters Shop* asked their guests to give, in their own words, impressions and highlights of their careers, which resulted in a handsome celebratory booklet and catalogue. Several of the guests attended the opening of the exhibition, which with beautiful weather and people spilling out onto the pavement, turned into a very successful party.

The 51 piece exhibition was set up with the co-operative members' pots as a background, supplying the spirit of the

show — one of co-operation between the past and present. Most pieces were sold to individual collectors which once again raises a big question; that of archival interest in the history of NZ ceramics which is not being recorded, nor the pots bought within a consistent policy, by any of the arts bodies in the country.

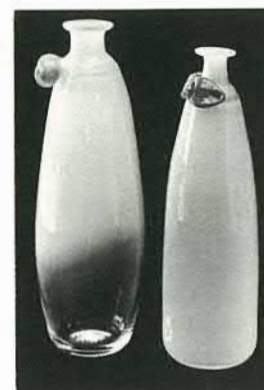
Catalogues from this historic exhibition are available at \$5.80 (Includes postage) from *The Potters Shop*, *Kirkcaldie and Stains Building*, Johnston Street, Wellington.■

Anneke Borren

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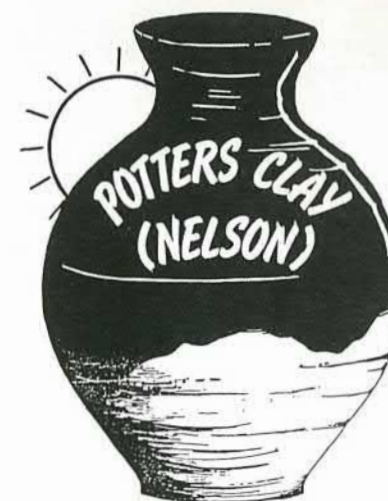
Libby Gray, Summer School Co-ordinator  
Wanganui Regional Community College  
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## SUPERSTARS OF MUD

A two day demonstration session was recently organised by **Peter Collis** to raise funds for *Auckland Studio Potters* and the *NZ Society of Potters*. After expenses about \$3,600 remained to be divided between the two groups. The weekend was a great success, not only

financially, but educationally and socially. The demonstrators and the ASP members who helped with the organising are to be congratulated, as are those who are holding similar fund raising events in local societies around the country. ■

Photos by Howard S. Williams

Clockwise from top left: Andrew van der Putten, Matt McLean, Peter Collis, Bruce Halliday, Peter Lange, Moyra Elliott, John Green, Jeannie van der Putten.



## AUCKLAND STUDIO POTTERS CENTRE

Chris Mules, Director

The centre has been established for 15 years. The classes that were attended by budding Brickells, Milnes and Firths in the 70s have dwindled somewhat, although today's students are just as enthusiastic.

This year, as well as the regular term day and night classes, we have hosted six week courses in glaze technology and finding new directions, and weekend workshops in pit-firing, handbuilding, throwing and glazing. The salt kiln has been fired up and the term tutors have included a raku firing per class. Both the May and August holidays have seen young people's classes. Overseas potters offering workshops have been Mitsuyo, Nijima, Les Lawrence, Peter Lane and Shimaoka Tatzuzo.

With the overall economic and social changes in New Zealand, the centre has needed to re-assess its role within the pottery and arts community.

The director's function has become more promotional and course design orientated, while the secretary's role has extended to include all administration and a lot of work for the Fletcher



Chris Mules, Director; Robin Paul, Sec/Treasurer; Catherine Dawson.

Challenge Award Exhibition. To keep the kilns ticking over we have a Potter-in-Residence who pays for studio space with technician's duties.

The centre exists for ASP members first and it is a priority that an injection of local and international talent continues to offer workshops. Maintaining classes for the general public ensures that many promising students have an opportunity to get a start or a help on the way at the centre. They are able to stay on in the studio after classes and if they join ASP, they can become key members which enables them to use the studio at any time. Thought is now being given to an extension of permanent workshop space for more full-time potters.

The centre's image has been brightened with a bold new sign settled in

front of our puriri trees. **John Green** has designed our prospectus cover and promotional posters. This has helped to simplify advertising and adds a sense of uniformity to our image.

Earlier this year a new subscription form was designed to gather statistics about kiln types, pottery fields; whether potters want studio visitors, etc. This led to the start of what we see as a pottery databank at the centre, as a way of connecting people and promoting pottery to the public. We would like this to be an extensive service with a very broad base of relevant information.

On the whole the set-up at the centre works well. With a changing market and the needs of members shifting, we seek to make appropriate and positive changes that promise an exciting future in clay. ■

## CATHERINE DAWSON

**Catherine Dawson** is resident potter at the *Auckland Studio Potters Centre* in Onehunga. A lively Liverpudlian lass, she, with speckledog Toru, will remain in this office right through 1990 as well.

Most of Catherine's learning and experience in the art/ceramics field has happened in Britain. A lively history started for her at the age of 18 with a two year foundation course at *Hartford* which included a vast array of crafty-art choices. Catherine centred on clay and moved across to three years of ceramics at *Darby Lonsdale College* where she was able to spend valuable time with the well-thought-of **Ray Finche's** son **Joe**, and **Peter Smith**.

Catherine then lived in and taught at the ever-so-post *Radley College* in Oxford (she tells me over yet another cuppa) then on to work at two other schools, *Abingdon* and *Frenshaw Heights*. Her next move took her on to further education at a big college of art and design situated in Burton-on-Trent.

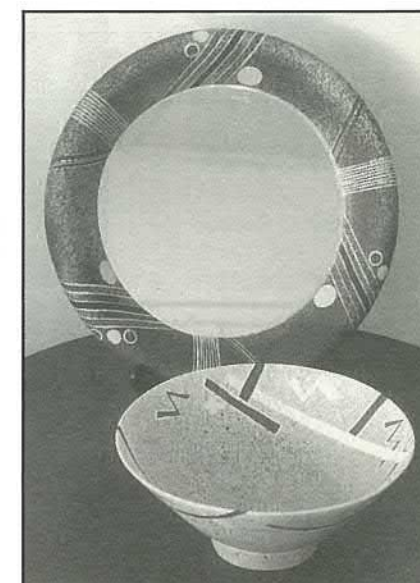
John Green, Auckland

Then a bit of a change from clay came with some counselling for a spell, then off she set to Godzone to become Potteress in Residence in Palmerston North, at the *Manawatu Potters Society*, for a year. Then in 1989 up to Auckland to take her post at the ASP centre where she teaches two classes a week, fires the kilns and does a bit of dogsbodying with Toru.

Apart from firing up the kettle a lot, Catherine fires her own wares, built in her own studio space at the centre, to 1120, 1240 and 1300°C, along with raku work and salting, and indeed anything else at times. Amongst her personal production range, mostly thrown, are handsome metallic candlestickers, bowls, teapots, not many mugs (mug's game) innovative forms and small hanging thingies. All good original stuff including some lovely soft roll round mirrors with sweet matching bowl.

She's a straight forward honest lady and by observation, a rough and fine teacher. ■

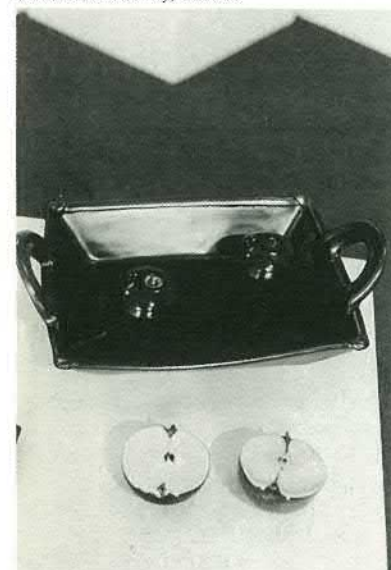
Catherine Dawson, mirror and bowl





## RECENTLY SEEN . . .

Down to Earth Gallery, Gisborne



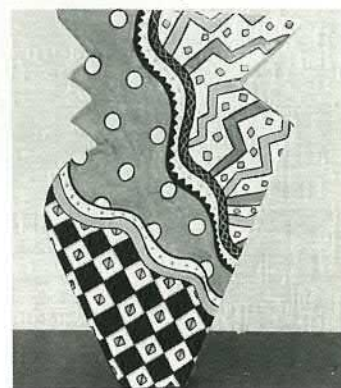
Jenny and David Shearer, Coromandel

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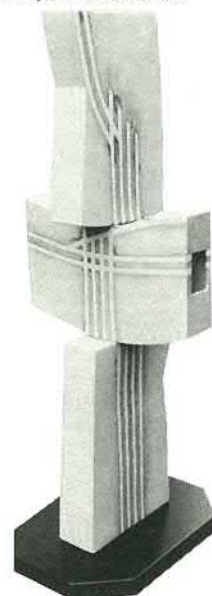
NZ Academy of Fine Arts, Wellington



Doreen Blumhardt; stoneware pots



Susan Newby; multicoloured vase



Keith Blight at New Vision Gallery, Auckland  
"Vertical Triptych", 1.5m tall

## MANAWATU POTTERY SOCIETY

PDC Plaza, Palmerston North



Beryl O'Donnell; stoneware mask



C and J Hackshaw; stoneware plate



Bob Cowlishaw; stoneware vase

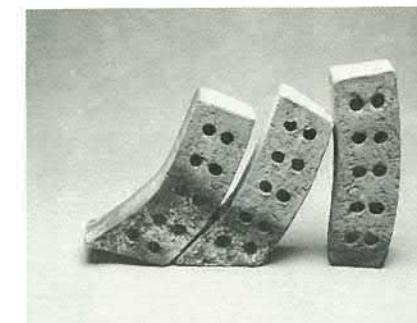
## AUCKLAND STUDIO POTTERS — 25th Annual Exhibition

Auckland War Memorial Museum

Photos by Birkenhead Photo Shop



Selectors Sylvia and Moyra Elliott



Len Castle, Cultured Bricks



Ennis Oliver, Oblong chun glazed dish



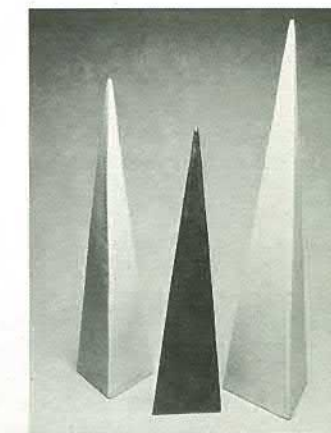
Graeme Storm, Ribbed stoneware pot



Robin Paul, Rolled porcelain vases



Peter Lange, Shelter from the School



Ian Firth, Triangular Pyramid Forms

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# JOHN CRAWFORD

## Suter Gallery

There is no doubting John Crawford's drive and enthusiasm. Three years president of the NZ Society of Potters from Westport is ample demonstration of that. One of his principal goals in the role was to encourage excellence in the ceramic field. As well as flag waving exhibitions for the NZSP in Canada and Australia, his time in the presidency will be remembered for his initiation of the *Faenza* project. He retains chairmanship of the arts council sub-committee which is responsible for that activity.

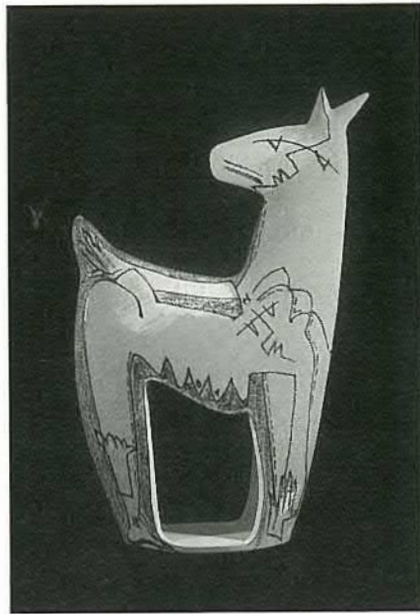
In May 1988, he was awarded a Major Creative Development Grant by the *QE II Arts Council*. Although such grants are aimed at giving the artist freedom to investigate new directions, sort of a mid-career weighing up, some display of results is also expected. Not as an end product, but as an indication of where things may be heading. For John, this took the form of an exhibition at the *Suter Gallery* in Nelson during April entitled *No Looking Back*.

The exhibition was to be a total package. Working drawings, paintings and ceramic works, tailored to fit the gallery space in a layout which would draw the viewer through the different areas of work. At the top of the stairs which are the entry to the exhibition area, an installation entitled *Genetic Compass* set the scene. This was a summary of the Crawford environment. Shells, twigs, small fish, clay fragments, the daily influences of the rugged West Coast. The connection between this wild physical environment and the domestically influenced works was not clear. Animals, the human form, myths, these are the tangible references in the works, so the installation only set the scene of inspiration, not giving any clues to the subject matter.

The other works were rife with symbolism. A preoccupation with domestic animals was clear. Dogs, cats and horses abounded. The human form too was a dominant theme, often in combination with the animals. A human form sketched inside the outline of a dog may represent the spirit of the animal. Perhaps some kind of cannibalism is at work.

Myths are the stuff of Crawford's work. The paper girl's horse, *Dusty*, becomes a flesh eating creature. Along with the flame goddess he guards the work in the show. The flame goddess may be kind to the dogs and cats who please her, letting them continue to serve in the after-life by transforming them

## "No Looking Back"



*Dreaming of Puppies*



*The Acrobat*

Photos by Lynne Griffiths

into pieces of furniture. On the whole the viewer is left to make these interpretations. Not only do they fail to do so, but they do not realise that this is what is required of them. This failure to convey the intention of many of the works is responsible for much puzzlement and lack of appreciation, but does mean that the show is long discussed between those who have seen it. As aesthetically satisfying works, the pieces achieve mixed success. The most successful are those which keep the influences to a minimum. To achieve his required results, Crawford has achieved a staggering amount of technical problem solving. He yields too readily to the temptation to use it all at once. An example of this is in *Circus Performers*. These two works consist of thrown slabs, folded to make an enclosed form which has little connection with the subject matter of sad horses with frantic human limbs upon them. The throwing marks and busy pastel infilling adds to the overworked feel of the pieces.

By comparison, *Dreaming of Puppies* is simple and effective. The surface is smooth, lines are direct. The same applies to *Diver*, *Narcissicism* and *Pandora's Box*. Reverting to an earlier sgraffito technique in combination with a matt glaze, these elegant forms with strong line drawings are simple and potent.

Crawford feels that he has been criticised in the past for working on two

dimensional ideas in a three dimensional way. One of the benefits for him of obtaining a major grant was that this has been an expression of confidence. The support of his wife *Anne*, to whom the show is dedicated, has also boosted his determination to put aside such doubts and work with his instincts, putting aside wonder about the responses of other people. The earlier *Acrobats* demonstrate the tentativeness of some of his earlier works in this area, where he used flat slabs, joined at an angle to convey three dimensional perspectives. The more recent *Heads* were more confident, this time the busy surfaces working with the overall feel of the perspective illusions.

The exhibition gave an impression of an immense fertility of ideas and creativity. As must be expected after several months of head-down intensive work, many of the ideas have not fully jelled, influences and ideas cramming together. In line with the spirit of the grant, John has provided himself with sufficient inspiration for years more development. The contemporary colours and style indicate his attunement to the market place, but he has not done this at the expense of cramping his personal style. As an indication of future potential, this exhibition is one of the most exciting I have seen for years. ■

Peter Gibbs

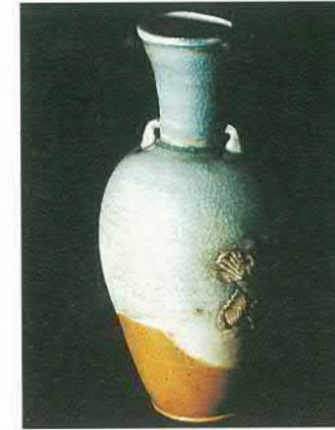
## 2ND NZ CRAFTS BIENNALE

Auckland War Memorial Museum. Challenge Properties, Winstones and the Crafts Council of NZ

Photos by Howard S Williams



Raewyn Johnson; "de Stijl before Function", terracotta and acrylic



Chester Neale; Celadon vase, porcelain



Peter Gibbs; Salt glazed vase



Mirek Smisek; "Water Reflections", saltglazed stoneware



Barry Ball; "Bio-Rhythm I", earthenware



Richard Parker; "Splashed vase"



Royce McGlashen; "Nightcap", porcelain, (merit winner)



Christine Thacker; "Picturing Peter", stoneware

## GREAT NZ TABLEWARE SHOW

Suter Gallery, Nelson

Photos by Lynne Griffiths



Lynn Spencer, Taranaki



Kit Seator, Wanganui



Jo Howard, Dunedin



Peter Lange, Auckland



Ingeborg Jenssen, Nelson



# CAVE ROCK GALLERY

The Arts Centre, Christchurch



Two years ago **Noeline** and **Ann Brokenshire** opened a small select gallery on the Waterfront at Sumner, Christchurch. This proved successful and when **Chris Doig**, director of the *Christchurch Arts Centre*, invited them to open a fine craft gallery within the complex they were able to expand the range of fine crafts they wished to present.

The *Arts Centre* is quite unique as a cultural complex. Along with the *Great Hall* for musical presentations, the *Court Theatre* for fine dramatic performances, the *Academy* for selected films, the *Southern Ballet*, the annexe to the *MacDougall Art Gallery* and the *Ginkgo* print gallery, *Cave Rock Gallery* completes a fine core which is surrounded by local craft and art working studios. The site also houses several fine restaurants and at weekends is the venue for a craft market and Asian food fair. This total complex is a fine use of the lovely historic buildings that were the original *University of Canterbury*.

*Cave Rock Gallery* has a comprehensive selection of New Zealand crafts. The people whose pieces are shown there have been invited to do so because their work is of a consistently high quality. The standard of presentation within the gallery has avoided the hotchpotch so often seen in

other craft outlets. There is a well-studied positioning of pieces so that each piece can be seen in its entirety and is not spoiled by a packed arrangement; the mounting of pieces has been sensitively handled. The gallery has an extraordinarily peaceful and friendly atmosphere, achieved by the simplicity of decor and mounting materials — pure white walls, white flats lifted on black runners atop grey concrete blocks, with muted grey carpet throughout. The presentation can be changed easily and quickly and there always seems to be a freshness of view here after change.

The policy of the gallery to present fine art/craft pieces (there is no ordinary domestic ware) is extended into an educational area to give exposure to little known skills through working exhibitions. Occasionally the gallery will feature the work of promising new artists and craftspeople as encouragement for those people. These have been highly successful partly because of the sincerity of the gallery owners, partly because of the intimate atmosphere within the gallery and partly because the gallery does not place an exorbitant mark-up on the work. Both Noeline and Anne are determined to present good quality pieces and by keeping the prices low, to sell more to keep the New Zealand craft market alive.

It is good to find in this country a permanent presentation, catering for a mixture of the crafts and showing such a fine selection of our skilful New Zealanders. Ceramics have always been dominant in most craft outlets but here is seen fine jewellery and greenstone, quite exceptionally fine crafted furniture, exquisite glassware, weaving, screen printed silks, enamelware and basketry — never a conglomeration but a satisfying feast for the soul. There is what could be described in these economic times as a "daring defiance" in the large and the significant pieces on show, but their very presence displays a faith in the value of our craftspeople. Among these have been large sculptural pieces by **Jan White**, an eye-catching glass sculpture by **Garry Nash** a tall jar by **Chester Nealie** and an exquisite sterling silver sugar bowl and spoon from expatriot silversmith, **Frances Allison**. Among the potters represented are **Len Castle**, **Graeme Storm**, **Patti Meads**, **Royce MacGlashen**, **Steve Fullmer**, **Anneke Borren**, **Brian Gartside**, **Peter Gibbs**, **David Griffith**, **Vic Evans**, **Doreen Blumhardt**, **Estelle** and **Bruce Martin**, **Chester Nealie**, **Robyn Stewart** and others.

In essence, this is a fine gallery carrying collectors' items, pieces for large spaces and fine quality gifts. ■

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## TYRE-FIRING IN TARANAKI



Janet Smith and Margaret Foley with some of their potter friends recently held a primitive firing using old car tyres, in Midhirst on the lower slopes of Mt Taranaki. Like the Irish wood burning-kiln illustrated in the April issue of this magazine, this kiln consumes itself to fire its pottery contents. From the photos it looks as if it may also contribute to the hole in the ozone layer, but on reflection, a diesel kiln firing over 10 hours probably does even more damage, and a

salt-glazer . . .

The pots were oxide decorated and loaded on pieces of kiln shelf as the tyres were built up into a stack. The first tyre was supported on bricks to enable an initial fire to be lit underneath, and the whole stack was supported on two steel stanchions or warratahs embedded into the ground. Might I add that the kiln was built a long way from, and definitely down-wind from the next nearest neighbours. The steel posts bent over

during the firing, but as a surprise, the wire cords in the tyres held everything together until the next morning when it was all cool enough to unload.

As after all primitive firings, the pots had to be well scrubbed to get rid of the soot and such, but the potters were very excited by the results and intend holding further firings to perfect the technique. Their photo story of the firing explains the system pretty well. ■

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## INDEX OF NEW ZEALAND CRAFTWORKERS

Submissions are invited for the 4TH  
INDEX SELECTION - May 1990

- the purpose of the Index is to provide quality assurance in New Zealand craft
- the Index, maintained by CCNZ provides a major crafts marketing resource both nationally and internationally
- entries close: Monday, 7 May



Application forms:  
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OF NEW ZEALAND (INC.)

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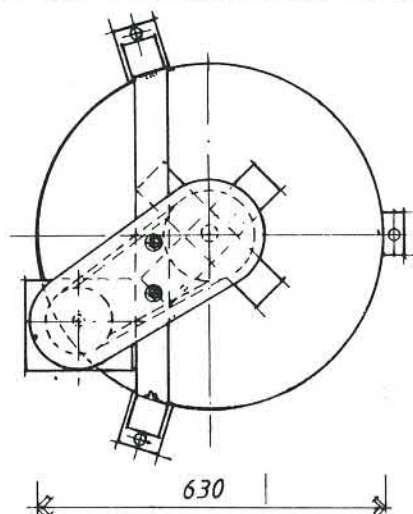
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## A NEW BLUNGER



**Toby Stafford** lives in Fernflat in the far North, where he makes wheel-thrown planters and domestic ware in stoneware, terracotta and porcelain clays.

For some time he had been wanting to mix his own clays, so four years ago he bought a locally made blunger, and ever enthusiastic, test-drove it the day it was delivered. Inexperience, copious quantities of water and clay filling the blunger barrel to the brim, resulted in mud being flung back out over everything and everyone! Toby and his blunger have come a long way since that day, as a result of continuing experimentation with the different clays he works with.

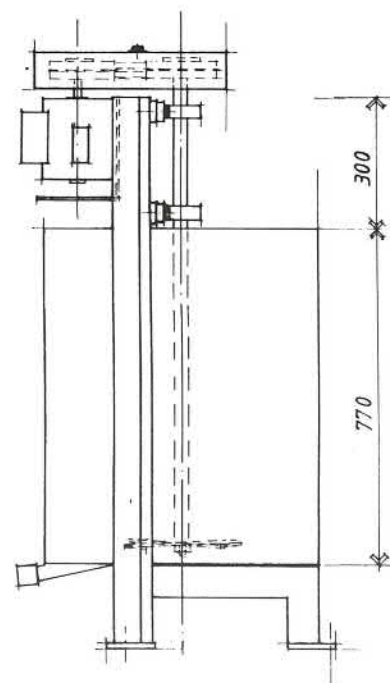
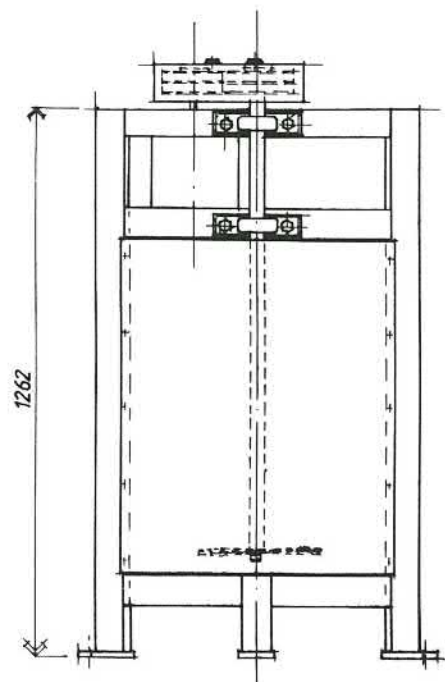
When Toby first began experimenting with clay, he was fortunate enough to spend a weekend with **Harry Davis**, learning some of his 'rule-of-thumb' methods, but says even now it is an on-going learning process, working out systems and recipes for the differing clays — while some clays can be shovelled straight into the blunger and mixed, others must be soaked for a time to break them down first.

The blunger is stainless steel which makes it particularly suitable for use with porcelain clay, has a 25 gallon capacity — actual size is 50 gallons, but a blunger is full when it is half-full! — and was made by **Kevin Johnston** of Mangonui, Northland. As well as porcelain clay, Toby mixes a locally collected stoneware clay from Taipa, and a terracotta dug from the property of **Rod Davies**, a potter neighbour in Fernflat. A commercial ball clay is added to both these local clays.

Essential to the use of a blunger are troughs for settling the clay in slip form and removing excess moisture. Toby has made two troughs, one using a 5cm thick plaster of Paris base which was moulded using an old shower base, and a two-three brick high surround. This is used for stoneware and terracotta. The other was made from a design in **Barry Brickell's** book *A New Zealand Potter's Dictionary*, and is used exclusively for porcelain. Experience has shown that regardless of the amount of liquid initially in the slip, once settled in these troughs and the excess liquid syphoned off, the end results are always of similar consistency.

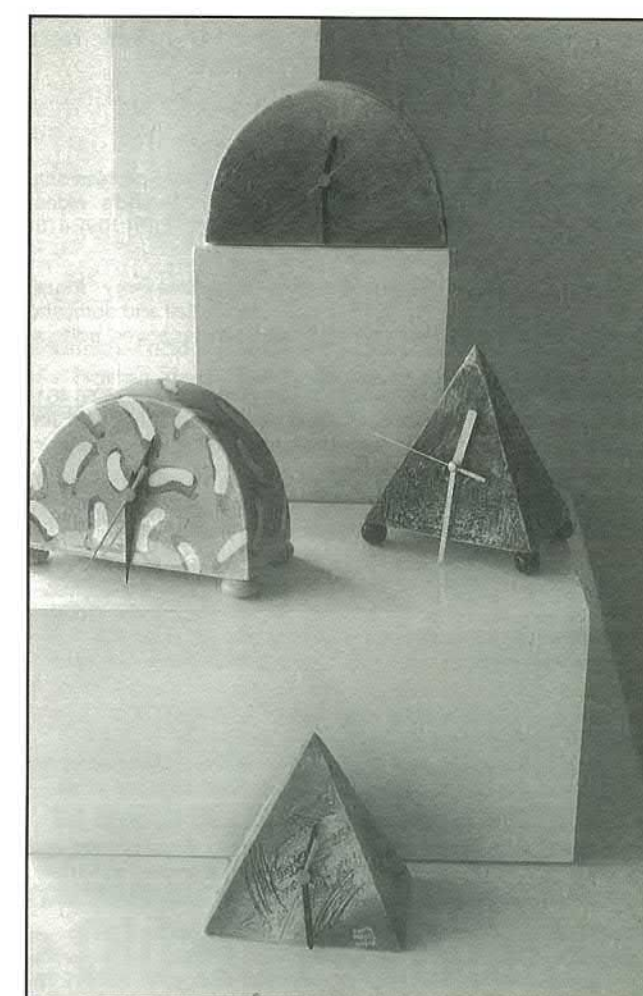
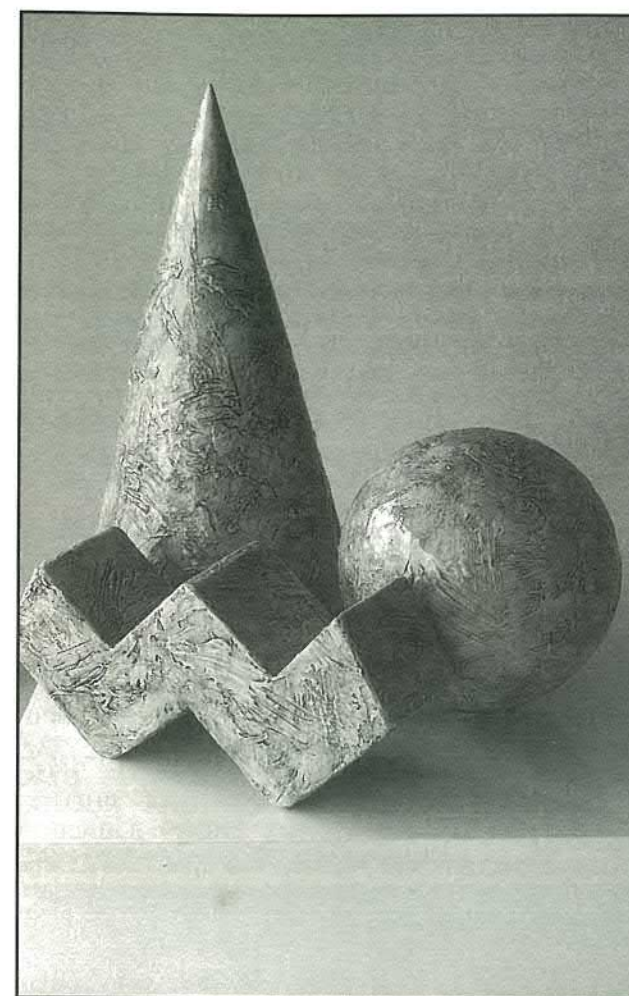
Toby estimates that being able to mix his own clays has cut his clay costs by about three-quarters; for example, a life-time supply of 50 tonnes of stoneware clay base cost him \$600 — the price of a digger hire and a delivery truck. This clay is stored on his property under a vast quantity of black polythene weighted down with old tyres!

In short, the blunger is allowing a quick, efficient and economical way of mixing clays when they are wanted, and to Toby's specific recipes. It has been so successful that Kevin Johnston is now making upgraded models for general sale to other potters. He has called it the *Kowhai Blunger* and is marketing it through *Western Potters Supplies* in Auckland. (See advert this issue).■



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## THE BLUE STUDIO



Only a few minutes from Auckland's Upper Symonds Street, in the heart of Kingsland Shopping Centre, a new exciting gallery has opened — the *Blue Studio*. It is owned by **Brendan Adams**, a ceramic artist producing unusual and unique pieces.

Brendan slip-casts sets of basic forms such as cones and spheres which he then combines and alters to make a wide variety of pieces. These he decorates with stains using painting skills which he acquired whilst completing the 3 year Diploma of Fine Arts at *Dunedin Polytechnic*.

Surface decoration is important to Brendan and his knowledge of painting is reflected in his approach to the treatment of surfaces. He combines and builds up rich layers of colour and adds extra linear definition with sgraffito. He may then air-brush the piece to give soft, even colour, or splatter the glaze to give yet another dimension to the surface. His forms have a certain *neon city* appeal, being colourful, angular and often quirky.

Brendan spent a year developing his ideas working in a garage studio alongside fellow ceramic artists **Sue Newby** and **Bruce Halliday**. A year of experimenting with moulds and body colour development — a year which launched him fully into his new work and his new studio/shop.

The *Blue Studio* is both a retail outlet and workshop for Brendan. He sees this as the ideal situation for him at present, giving him somewhere to work and sell his wares and get direct feedback from contact with the visiting public. He hopes to have a series of exhibitions throughout the year from other potters and provide a venue where young up-and-coming artists can exhibit.

**Editor's Note:** This shop was originally called the *Blue Cube Studio* until it was found there was another business with the same name in the area. To avoid confusion Brendan changed his shop's name to *The Blue Studio* and work made there is stamped *Out of the Blue*.■

**Joanne Kilsby**



## GALLERY GUIDE

Entries for this listing cost \$15 (incl GST) for up to 25 words. Cash with order, to NZ Potter, PO Box 147, Albany. Next deadline, 20 February for April 1990 issue.

### AUCKLAND

ALBANY VILLAGE POTTERY, Main Road, Albany. 15 professional potters exhibit and sell their work at New Zealand's oldest established co-operative gallery. Open every day. Ph (09) 415-9403.

ARTISAN CENTRE, Potters Co-operative, Broadway Plaza, Newmarket, Auckland. Ph (09) 540-465. Decorative and domestic ceramics. Buy original work direct from 10 experienced potters. Open 6 days.

COMPENDIUM GALLERY, Victoria Road, Devonport. Ph (09) 451-577. Open 7 days/evenings. Greatest selection of quality NZ crafts anywhere — ceramics, jewellery, clothing, glass and woodware.

POTS OF PONSONBY, 298 Ponsonby Road, Auckland. Ph (09) 760-145. Craft co-operative gallery offering a wide range of quality handmade domestic and decorative pottery and other crafts.

TEXTURES CRAFT GALLERY, has a variety of fine craft specialising in pottery. Has moved to 10 The Promenade, Takapuna, opposite the Mon Desir Hotel. Proprietor Belinda Curnow. Ph (09) 460-877.

### WAIKATO

EXPRESSIONS, The Museum Shop at the Waikato Museum of Art and History, Hamilton. Stocks the finest New Zealand craft — pottery, jewellery, books, prints and cards.

FIRE AND FORM, Chartwell Square, Hamilton. Eight potters and one woodcarver. All work to maintain a high standard of variety. Monthly exhibitions by NZ craftspeople in various media.

STUDIO 65. Gallery/workshop of potter Sandra Webb — domestic, terracotta, pit firing. Other artists — fabric art, weaving, silk, wood, paintings. 65 Taylor Street, Cambridge. Ph (071) 277-626.

### COROMANDEL

ALAN RHODES POTTERY. Situated at Whenuakite, 23km south of Whitianga. Stoneware and pit fired pots. Studio attached to the gallery, visitors always welcome.

MINISTRY OF WORX, Craft Gallery, Waikino. Haven of crafts including jewellery, wood-turning, soaps, perfumes. Specialising in stained glass and pottery. John and Trish MacReady. Ph (08163) 7720. Closed Saturdays.

PENINSULA GALLERY. Showcasing the Peninsula's finest arts and crafts. Pottery, flowers and carved kauri. Monday-Saturday, 9am-5pm. Albert Street, Whitianga. Ph (0843) 65-224.

TALISMAN, TEA ROOMS and CRAFT GALLERY. Situated Highway 2 between Paeroa and Waihi adjacent to the beautiful Karangahake Walkway. Open 7 days, 9am-5pm. Ph (0816) 8306.

### WHAKATANE

THE RED BARN. State Highway 2, Whakatane. 7 minutes from Whakatane Post Office. Featuring locally made pottery and wide range of other crafts. Open 7 days.

### MANAWATU

SANSON POTTERY AND GALLERY. Main Highway, Sanson. Producers of individual handcrafted domestic and decorative pottery. Carmen and John Hackshaw. Open 7 days. Ph (063-293) 517.

### WELLINGTON

CLAYSHAPES GALLERY, 236 Oriental Parade, Wellington. A wide selection of fine NZ crafts. Pottery, woodturning, silk scarves, jewellery, bone carving. Open 7 days, 10am-6pm.

HYDE PARK CORNER, Te Horo. Craft Village, Museum, Garden Centre and Coffee Lounge. Sells pottery, windchimes, garden ornaments, fountains, sculptures. Holds exhibitions occasionally. Open Tuesday-Sunday, 10am-4.30pm.

MIREK SMISEK AND PAMELLA ANNSOUTH POTTERY, Main Highway, Te Horo. Open every day. Wide range of domestic, decorative and sculptural pieces in stoneware and saltglaze.

PAUL MELSER POTTERY. A wide range of domestic ware in six standard glazes. All pots handmade and woodfired. Norfolk Road to Mt Holdsworth, Wairarapa. Ph (059) 83-788.

REIKORANGI POTTERY and Riverside Animal Park, Ngatiawa Road, Waikanae. Jan and Wilf Wright invite you to experience a country environment. Open 7 days, 9.30am-5pm. Ph (058) 35-146 (Tea Rooms).

### NELSON

OMAIO POTTERY. Peter Gibbs and Julie Warren make and sell pit fired forms, salt glazed vessels, glazed and terracotta planters. Situated in Waimea West, Brightwater.

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### WEST COAST

HOKITIKA CRAFT GALLERY CO-OPERATIVE, 25 Tancred Street, Hokitika. Multi-media gallery offering wide selection of quality craft works from top West Coast craftspeople. Open 7 days.

### TIMARU

COLONIAL GALLERY, Main Highway, Washdyke, Timaru. Large selection of pottery by Nelson's leading potters. Painting, prints, jewellery, arts, crafts, gifts, antiques; furniture, china, silver, jewellery.

### CANTERBURY

EASTSIDE GALLERY. Specialising in quality pottery, woodwork, fabric craft, paintings, silk scarves, woollen garments, weaving. 724 East Street, Ashburton. Ph (053) 89-550. Open 7 days, 9.30am-5.30pm.

GALLERY 72, Mayfield Street, Highway 72 near Ashburton. Pottery, weaving and woodware. Open 7 days, 9am-7.30pm. Coffee Lounge attached. Proprietors Kevin and Margaret Johnson. Ph (053) 36-387.

GEFN CRAFTS CO-OPERATIVE, 79 Cashel Street, Christchurch. Canterbury's leading craftspeople display and retail their own work. Open Monday-Friday, 9am-5.30pm. Saturday, 9.30am-1.30pm.

MACMILLAN GALLERY (MHJ). Pottery, paintings, bronze sculpture, terracotta bird baths, feeders, etc. Commissions. Open Monday-Saturday, 10am-5pm. Cnr Inkerman Street, 5 West Coast Road, Renwick, Marlborough.

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### INVERCARGILL

GALLERY 5. Invercargill's leading craft gallery, featuring the work of top New Zealand Artists and Craftspeople. 53 King Street, Invercargill. Hours 9.30am-5.30pm. Late night Thursday. Ph (021) 7753.

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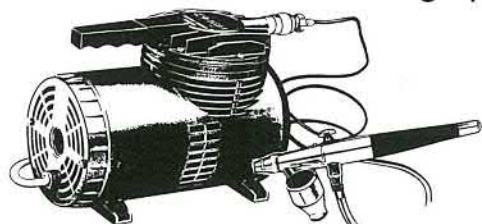


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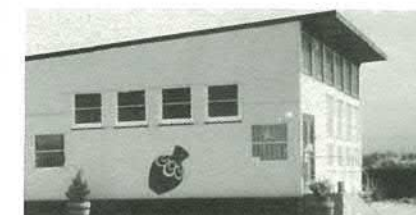
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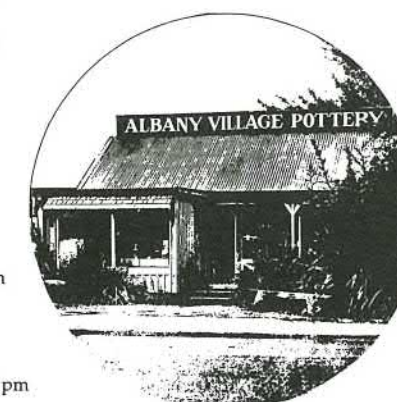
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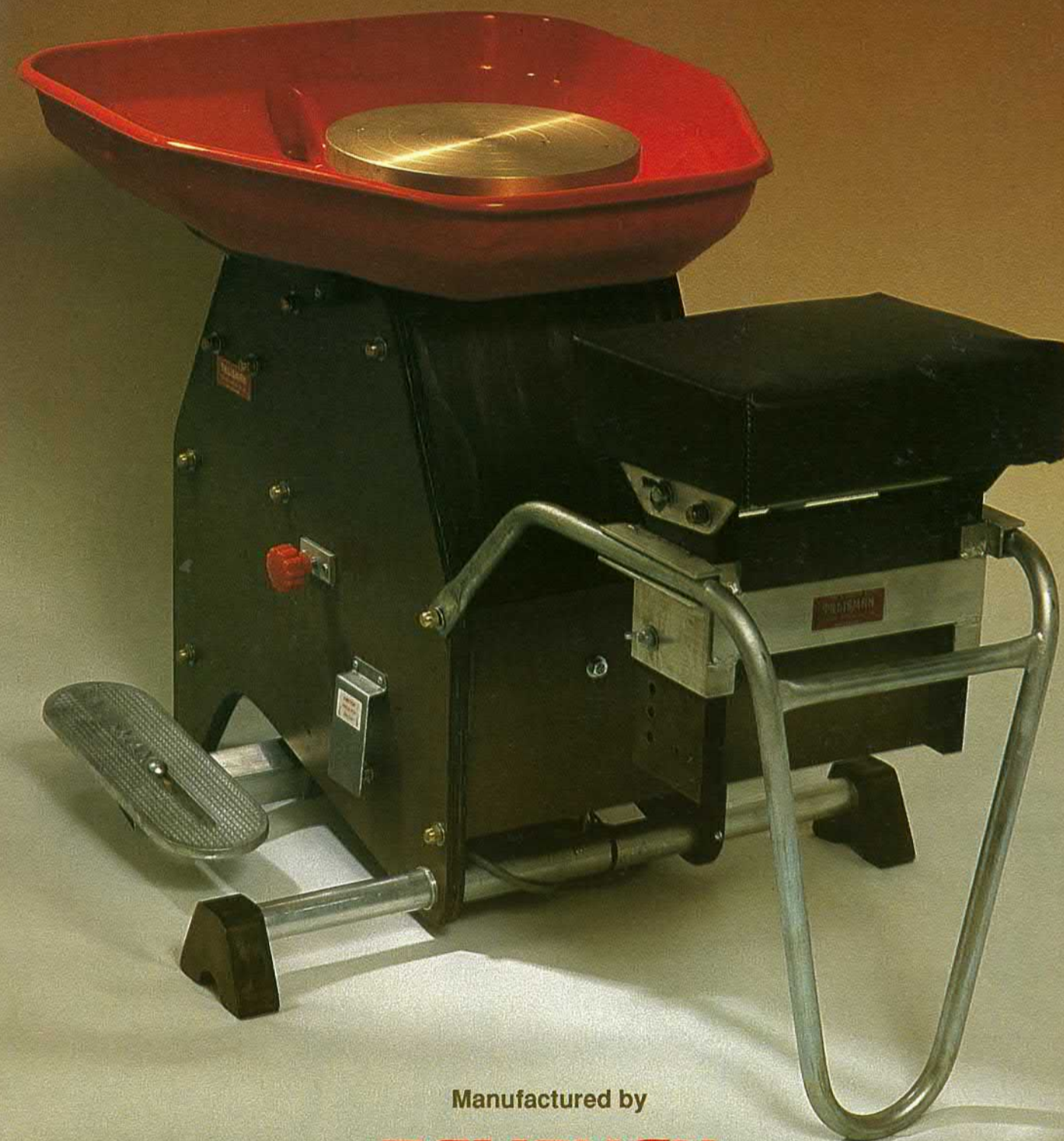
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