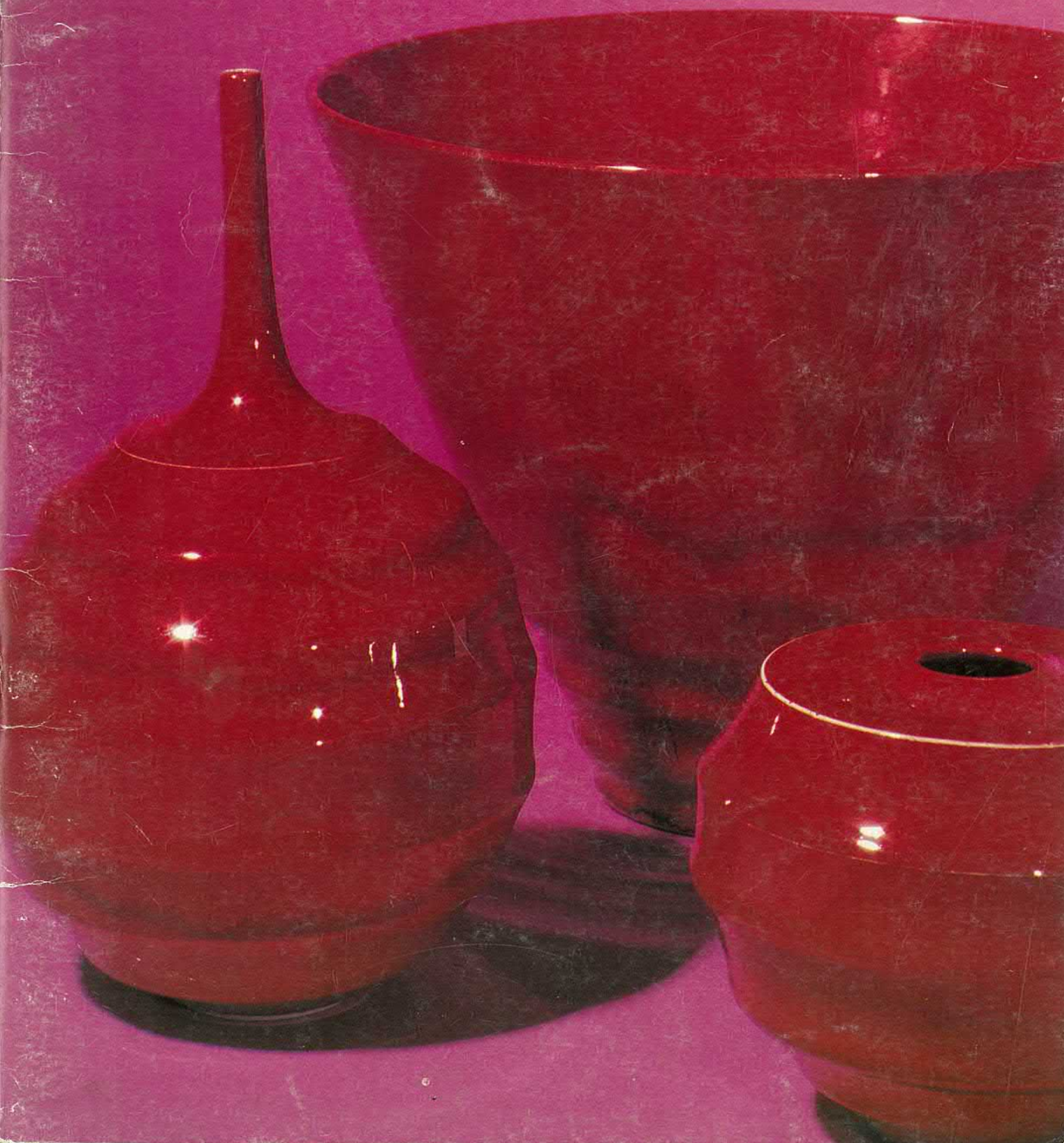




New Zealand Potter
Volume 32, Number 1, 1990



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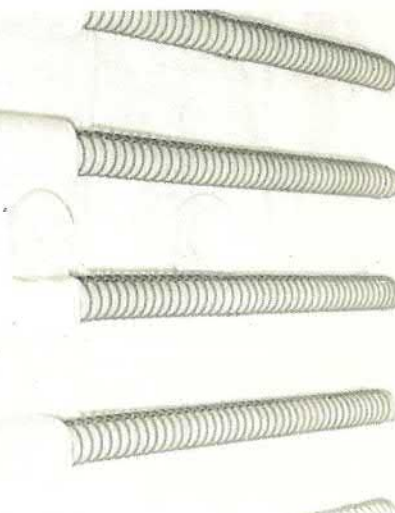
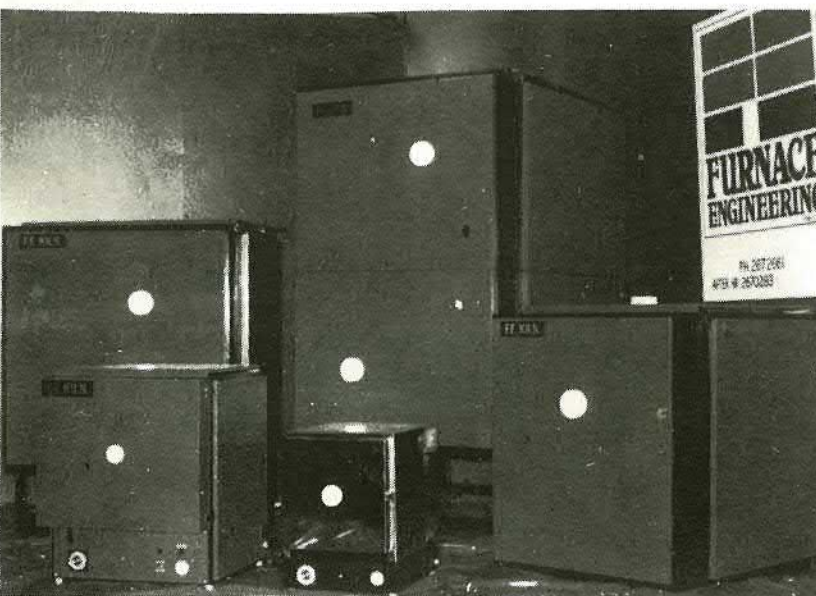
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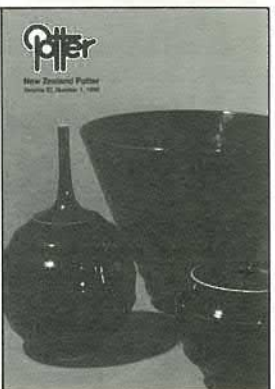
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COVER PHOTO

From "Ceramics for the
Modern Home".
John Parker at
Compendium Gallery,
Devonport, Auckland.
Photo by Howard Williams.



THROUGH THE FILTER PRESS

NZSP CONVENTION 1990

The NZSP convention called *Return of Clay* will be in Nelson on 11, 12, and 13 May 1990, hosted by the Nelson Potters Association with the Nelson Polytechnic as the main venue. The society's 32nd National Exhibition will be opened at the same time at the *Suter Art Gallery* and it will be supported by the *United Building Society's* sponsorship of \$10,000. Of this amount, \$7,000 will be for 3 pottery awards — one of \$5,000 and one of \$1,000 chosen by the judges Nola Barron, John Crawford and Austin Davies, while a second \$1,000 award will be given by popular vote of those attending the convention.

A further \$2,000 will be used by the *Suter Gallery* for administration and \$1,000 by the society for production costs of the exhibition catalogue.

For the first time, membership of the society is not a prerequisite for entry to the exhibition; pots may be sent in by any potter normally resident within New Zealand.

At the convention, demonstrations will be given by 10 leading ceramists, and there will be a pottery tour, panel discussions, slide showings and clay seminars. All enquiries should be addressed to:

Return of Clay
Nelson Potters Association
P.O. Box 3150
Richmond
Nelson

NO TO FAENZA

Following meetings of all concerned parties it has been decided that it is not feasible for the NZSP to undertake the Faenza Project. With great reluctance the whole thing has been dropped. When the dust has settled the POTTER hopes to have direct reports from some of the people concerned with this aborted project, to dispel some of the rumours which have been circulating through the country's kiln rooms.

HISTORIC REGISTER

The NZSP is also discussing the need to set up a register of historic kilns or equipment used by our pioneer studio potters, in order that these bits of our past are not lost over time. If you know of anything worth saving, please write to the society secretary so a list may be compiled. One day, maybe they will set up a museum for these artifacts to record our history, not only through the collections of actual pots.

ACC — OH DEAR ME!

When will government bureaucrats ever learn to listen to we ordinary folk! You may remember that the *Accident Compensation Levies* were incorrect last time round, when they placed studio potters into a high levy classification along with workers in the ceramics industry. After much lobbying, arguing and hair-tearing we at last managed to convince someone that studio potters did not qualify for this rate and we were given a classification of our own which was reasonable to our working conditions. The NZSP did much of this lobbying on our behalf.

Now the 1990 *Accident Compensation Levies* have been announced and our new classification means the levies for potters have been increased from \$1.65 per \$100 of income, to \$2.95 per \$100, an increase of 78%. At the same time many industries have been given a reduction in the levy rates.

On behalf of all *Handcraft Potters* (ACC terminology) the NZSP is now lobbying for a change in our ACC class in order to get a reduction in our levies.

Please write to NZSP, P.O. Box 185, Wanganui and ask for specimen letters to send to your local MP, and to Dr Cullen, the Associate Minister of Labour, or for petition forms for your shop, club, etc. The society needs your help in this matter, to assist all potters by reducing their ACC levies.

ADDRESS CHANGES

Sally Vinson and her husband John Taylor are making a major move — both have resigned their jobs in Auckland, Sally from her administration and teaching position at Carrington Technic, and are shifting to Coromandel to set up a pottery again. They will work together in a new studio, selling from the premises and from a recently opened craft co-operative in the main street of the town. The POTTER wishes them all the best for this new venture — their new address will be:

Central Pottery
Charles Street
Coromandel
Ph: (0483) 57-171

Western Pottery Supplies has also made a major move now that their 'mother-lode' Crown Lynn is no more. See our colour page on this move and make a note that their new address is:

Western Potters Supplies (1986) Ltd
Unit 4
43A Linwood Avenue
Mt Albert
Auckland
Ph: (09) 815-1513

If you leave the North-Western motorway at the Mt Albert exit, take St. Lukes Road, then Linwood Ave is the next right.

PHOTOS — POTS

Peter Lane has asked for an error to be corrected in *POTTER* vol 31, No. 2, 1989, where we stated that Peter, when photographing pots sets his camera on 1/16 second shutter speed. He doesn't. He sets the aperture at f/16 in order to increase the depth of field and the camera automatically sets the shutter speed. So let's run through that again — to take slides of pots Peter Lane:

- uses Ektachrome 160 Tungsten Film
- Canon 35mm SLR camera
- mostly with 50mm lens
- always with a tripod
- never with a flash
- sets camera on Auto shutter speed
- sets aperture at f/16
- focuses at point on the pot 1/3 depth from the front
- Background; uses various colours of bookbinding cloth — under the pot and running in a slow curve to be sellotaped up a wall. Pot about 1 metre away from the wall.
- Lighting; places one 250 watt floodlamp directly above the pot. Light is diffused through a sheet of Kodatrace held horizontally in a simple wire frame.
- Two large white reflector cards are leant against the wire frame and back to the camera lens.

NEW SERVICE

Those familiar with *Arcadia Developments* range of gas fired kilns — these are based on the original *Cotter* designs — will be interested to hear that these kilns are now being made under licence in UK. In an exchange deal with a leading British kiln manufacturer, *Arcadia Developments* will shortly be manufacturing and marketing their full range of electric kilns in this country. See our outside back cover for *Arcadia Developments'* address, from where full information can be obtained on this new service.

BNZ ART AWARD

Congratulations to Steve Fullmer, Nelson and Richard Parker, Kaeo, who have recently been awarded \$3,000 each in the ceramics section of the *BNZ Art Award*, held by the *NZ Academy of Fine Arts* in Wellington.

LETTER TO THE EDITOR

With all the astounding happenings in Eastern Europe recently, I was pleased to receive a letter from West Germany from Vince Hopher who writes . . .

"Last week I've been to DDR (East Germany) the first time. I've had a good time there, talking free till morning and so on. I think it's great what happened there. I went there to be part of this historical forceless revolution, to meet people and also potters, to offer my help.

The first time I heard about the things the communists did to the crafts. For 40 years they had the thumb on craftsmen. It's hard to get materials and equipment. You have to order them one year before you want to use it. If you need a new kiln you have to wait 10-13 years.

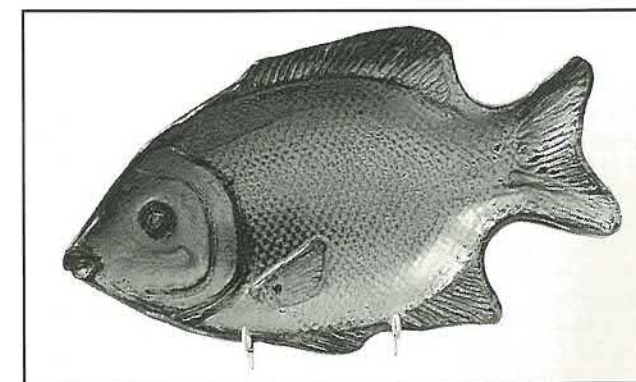
The electricity system is that bad, that you can only fire to 1100°C. A few exotic potters have built their own kilns, but it's easier to wait for an electric kiln than getting enough materials to build your own. Wood is hard to get. Old potters had to do other jobs, some started potting again when they were retired.

I offered my help to organising plans of self-made equipment. When I was in your country I read old issues of *NZ POTTER* where I found plans for self-made pugmills and frit kilns. I'm also looking after a plan to build a ball-mill. Is it possible to get plans of self-made equipment from you . . . ?"

Sounds like he could use a copy of Harry Davis' book *The Potters Alternative!* If anyone would like to write to Vince to help him, his address is:

Vince Hopher
Morgenstrasse 15 HH
D - 4750
Unna i.W.
West Germany

OBITUARY



"Fish Platter". Made by the late Edith Satterthwaite, a valued and now greatly missed member of the Mt Pleasant Pottery Group, Christchurch.

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- Slabrollers - Talisman
- Books & magazines - a wide range. Magazines include "NZ Potter", "Pottery in Australia", "Ceramic Review" UK, "Ceramic Monthly" USA - subscription available.

WRITE OR RING FOR
FURTHER INFORMATION

TE POKEPOKE UKU

— The Mixing of Clays

Baye Pewhairangi Riddell, Tokomaru Bay

Tihei mauri ora!
Nga mini ki a koutou e nga hau e wha.
Ki o koutou tipuna hoki, kua haere atu ki mua hei noho ora ai
ki ta tatou Matua i te rangi.
Kia kaha, kia ora, kia manawanui.

Greetings!
To you of the four winds.
To your ancestors also who have passed on to dwell with our
Father in Heaven.
Be strong, be filled with life and wholeheartedness.

The winning of a *Fulbright* grant made it possible for **Manos Nathan** and myself to travel to the United States with the primary purpose of meeting Indian potters, seeing how they make and market their work and effect a reciprocal visit of potters to Aotearoa.

As Maori potters we were attracted to Indian pottery by a feeling of affinity with their graphics and a sense that as indigenous peoples we are seeking answers to the same sorts of questions in order to survive in a fast-moving modern world — questions concerning such things as; retention of traditional values, resource maintenance and management, effect on craft quality and artistic integrity by commercial pressures, unemployment and other social effects, preservation of taonga and sacred sites, initiatives in education and marketing, tribal and family stability and dynamics, spiritual and philosophical perspectives and of course, — the pots!

This was the culmination of a year's work planning and making contacts and part of the evolving kaupapa (agenda) of *Kaihanga Uku* (Maori Clayworkers) — so it was with mixed feelings of excitement and trepidation that we boarded the flight for Los Angeles.

James MacDougall, an American potter who had worked with us at Tokomaru Bay in 1979 hosted us for the first few days while we orientated ourselves and established telephone contact with the Hopi reservation. James, with wife Donna and three children live in the Huntington Beach area. They operate a production pottery making mainly lamp bases decorated in the 'Southwest' style — dry engobes in pastel colours representing desert scenes and Indian motifs. The pottery employs seven people and produces about three hundred pots a day ranging in size from 20cm to 1.2m tall. Firing is done in two gas-fired trolley kilns — 80cu ft and 50 cu ft — to cone 4. Clay comes from a local manufacturer at a cost of \$NZ362.00 a tonne delivered. Pots are wholesaled to retailers and sold at craft fairs — a major method of selling in the US. A lot of importance is placed on live demonstration by exhibitors at the fairs to emphasize the work that goes into handcrafted objects.

We also visited a larger production pottery producing thrown as well as slipcast ware — again mostly lamp bases. What floored us was the sight of the thrower who executes his pots so automatically that he watches TV at the same time — apparently quite common in the production potteries.

Out at Laguna Beach we visited **Jerry Rothman** who invited us to look over his workshop and lovely wooden house which he'd built himself. Scattered around his yard and garden were the massive clay sculptures for which he is renowned.

Across the road from Jerry lives **Ricardo Duffy**, a Mexican-American potter, who makes political comment with his ceramic sculptures. These are brightly coloured with stains, ceramic crayon and raku. Ricardo uses an interesting post-firing technique of highlighting with a blowtorch, areas he

wants oxidised. He was also instrumental in the organisation of the major event on the Laguna artists' calendar — the *Sawdust Festival* — for which we were invited to attend the opening night. The stalls covered an area of about an acre with a large selection of quality crafts including jewellery, glass, musical instruments, weaving, painting, drawing, photography, copper sculpture, leather, scrimshaw and pottery with some excellent big raku being done. This fair runs for two months over the summer and attracts over 200,000 visitors.

By this time we were getting restless and keen to get on to our project proper so the next plane bound for Phoenix, we were on it. It just so happened to be the hottest day they'd had in thirty years when we arrived 116°F (nearly 47°C!) We hired a car — making certain it was air conditioned — tossed for who would brave the wrong-side-of-the-road driving first and headed north for the Hopi reservation.



Hopi Indian pots photographed by Manos Nathan, courtesy Maxwell Museum of Anthropology, New Mexico.

On our way we called at the *Museum of Northern Arizona* where an exhibition of Hopi art was in progress. Hopi potter **Lawrence Namoki** was demonstrating his techniques. His pots are meticulously carved using dental tools and modified artists' knives, then burnished and painted. The burnishing is done at the dry stage, the area to be burnished being dampened and rubbed with the polishing stone. The stains are prepared by boiling down large quantities of plant material to a cakey consistency, drying it and grinding it on a pestle (metate) with water as required then applied to the raw pot with a brush made from the spiny leaf of the versatile yucca plant.

We were invited to attend the firing the next morning so were sure to arrive early. The firing was started by igniting a pile of dried sheep manure chips — the pile being of appropriate proportion to the size of the pots being fired. The fire is made on flat ground. When the pile is well afire it is raked down to form a hot glowing bed. While this has been taking place the pots have been preheated beside the fire along with an enamel dish lined with sherds. The pots are placed into the dish, the sherds preventing contact with the sides. Additional sherds are placed over the pots. The dish is then moved into the centre of the firebed and chips of manure arranged to completely cover it.

After smouldering for awhile they ignite and burn with an intense heat. Any holes in the pile that might admit cold draughts are plugged with pieces of fuel from the firebed. The fire is allowed to burn itself down and cool to a stage where the pots can be slowly uncovered. Firings containing large pots must be very carefully protected against cold draughts in this cooling stage. The whole firing from first ignition of the manure to handling the beautifully fired pots took just two and a half hours — and of course another firing can be started right away on the hot bed of manure.

From Flagstaff it was a two hour drive to the reservation across a vast and arid landscape. The focal points of the reservation are the three mesa (escarpments) that rise hundreds of feet from the desert floor. Villages are perched atop these mesa, the houses built right to the cliff edges with no barriers

whatsoever to prevent the unwary from falling off!

We located **Kim Secakuku** the public relations officer at the *Cultural Centre*, a complex housing museum, gift shop and restaurant, located on Second Mesa. She took us to meet her grandparents **Susanna** and **Fred Denet** who live on First Mesa. Pottery has been a long tradition in Susanna's family and she continues potting in the manner taught to her by her forebears. We were invited to stay with Susanna and Fred (Granpa) and we readily accepted. Susanna took pains to show us and tell us as much as she could.

One afternoon we went to visit another potter, **Marcella Kahe** who was in the process of decorating pots. During the ensuing discussion some chagrin was expressed at aggressive dealers coming to the reservation, beating down prices asked by the potters and then reselling at profit margins of 500%. Back at Susanna's we made pots around the kitchen table and **Manos** carved a bone manaia for Granpa. Susanna was delighted when I showed her how to pull handles as apparently most of the Indian handles are made from coils. We spent long hours talking about people, pots and our respective cultures.

While we were there, there was tangi (funeral) and some of the women came over to prepare their cornflour to be used in the ceremony. We did not attend but in talking with Susanna we discerned many similarities with our tangihanga ceremonies. In fact the similarities not only in various customs but also in folklore and graphic symbology suggested something more profound than mere coincidence.

Historically, the Hopi have suffered invasion and the loss of vast tracts of land to the Navajo, Spanish and European settlers and many of these issues are still being worked through in the courts today. A consequence of this is that they have had to adopt a very protective stance in order to retain what they have left not only in terms of land, but also in terms of their culture. For example, no photographs are permitted to be taken on the reservation or at most venues off the reservation where exhibitions and demonstrations are being held. Visitors must register daily and no alcohol is allowed (we thought this might be to help prevent inebriates from falling off the mesas!). Certain ceremonies are not accessible to outsiders.

These restrictions and the law in general are enforced by their own fully equipped police force and offenders are tried and sentenced in their own courts. All too soon our stay with the Hopi came to an end and after exchanging gifts and an emotional farewell to Susanna and Granpa we set our course south again.

Back in Flagstaff **Joel Eide**, director of the gallery of the *University of Northern Arizona*, was in the process of sending out preliminary notices for the second *Clayazart* event (to be held in Rotorua in 1991) when we walked into his office — so we were warmly welcomed. **Don Bendel**, a potter well known in New Zealand was in the process of loading the big five-chambered Japanese climbing kiln for its annual two-week long firing. With summer temperatures in the high nineties it seemed like the ultimate in pyromasochism! As well as the climbing kiln there was an anagama kiln and a coal fired saltglaze kiln built by **Barry Brickell**.

The completion of this leg of the trip was in meeting **Al Qōyawayma** back in Phoenix. We had been advised to meet with Al if we could, as he was a person comfortable in both worlds. On finally tracking him down and talking with him we realised this was a gross understatement. Not only was he comfortable in, but he had made very significant contributions to both cultures in the scientific, educational and artistic fields. What he crams into a 24 hour day is staggering. As Manager of Environmental Services for the *Salt River Project* (supplying electricity and agricultural and domestic water to central Arizona). Al directs four divisions set up to oversee the environmental aspects of the project's activities. As well as seeing to it that *SRP* stays within the legal environmental parameters he feels an almost personal responsibility to ensure that the corporation meets its commitments to the community

to preserve the environment in terms of its well-being and beauty. "We're involved in making the environmental, social and economic situations work together", he says. As a mechanical and electrical engineer he was involved in the development of high tech inertial guidance systems and holds patents on the development of these systems. These units are operational in most of the large passenger jet aircraft flying at present.

Recognising the need for his people to have their own engineers and scientists in order to utilize their mineral resources he was one of the founders of the *American Indian Scientific and Engineering Society (AISES)*. One of the functions of this organisation is to identify and support students in high schools and tertiary institutions. Having been brought up in California away from the reservation the move back to Arizona was in response to a strong desire to reaffirm his tribal roots. The social aspect of pottery appealed and this creative urge was fostered by his aunt, **Polingaysi Qōyawayma** (known to many as **Elizabeth White**). She is a noted potter specializing in the classic Sityatki era of Hopi pottery which had its beginnings around 1400 AD.

Al has since developed his pottery to a stage where he is nationally recognised. The emphasis in his work is on form and in pushing restraints to the limit. In developing the relationship of form to structural strength Al has no compunction in using a scientific potter's tool, the computer to determine an optimum form vs strength profile. In fact, he relates how he subsequently graphed ancient Indian pottery and found that it conformed exactly to the profiles for optimum form vs strength ratios determined by the computer.

This work looking back over millenia of ceramic history has been recognized as so significant that the *Smithsonian Institute* has opened a major study — archaeological and scientific — on Hopi ceramics and Al has become one of the chief investigators. This penchant for tireless investigation and analysis carries through into the digging and preparation of his clay. The result is a very strong micaceous clay that gives a discernible sparkle to the finished pots.

Qōyawayma seems to succeed in combining a spiritual insight with a keen scientific mind to forge a future continuum from a mythological past and a technological here and now. One gets a sense of timelessness; keys concealed by ancients being unearthed, barely restrained excitement and energy as they are held up to modern scientific locks. It is this sense of timelessness that pervades and infuses his pots — this feeling being further enhanced by sculptural features, depicting aspects of Hopi cosmogeny worked into the total design concept. Al is also a dedicated family man, is active in a local church where he takes an adult Bible class and to keep in trim jogs two to three miles a day. Whew! We wondered when he slept!

Our next destination was Albuquerque where we were to stay with **Neil and Betsy Townsend**. Never having met Neil before, we weren't too sure how to identify him on arrival at the airport. At the sight of a bearded individual in jeans holding a New Zealand flag our problem was resolved. Neil and Betsy are no strangers to New Zealand, having toured and conducted workshops here. Neil is director of Art Education at the *University of New Mexico* and was preparing for an exhibition of his spirited salt glazed slab pots. This was to be a joint exhibition with wife Betsy who is a weaver and teacher.

One of the highlights of our trip however came through their daughter **Breda** who in completing a degree in anthropology was working at the *Maxwell Museum of Anthropology*. We were admitted into the backrooms of the museum to see their collection of pottery which was comprised in the main of Indian pottery. What an experience to be able to handle ancient Hohokam, Mimbres and Anasazi pots dating back to a period somewhere between 500BC and 300AD. The similarity of decoration to our own Maori symbols was uncanny.

Another revelation was the use of lead glazes and coal firing

prior to the coming of the Spanish in the 16th century. To be in a room crammed full of these ancient pots was quite overwhelming. We were also shown their collection of tools, weapons and basketry. We increased their Maori collection — one piupiu — by 300% when we gave them some kete made by our local weavers. These were very gratefully received.

Sante Fe is an hour's drive from Albuquerque and one of the places we wanted to check out here was the *Institute of American Indian Arts (IAIA)*. Established in 1962, IAIA is the only major arts institute in the United States devoted solely to the study of Native American art and culture. The Institute is now a private non-profit educational institution originally started as a programme of the *Bureau of Indian Affairs*. Its Board of Trustees is comprised mainly of Indians of which Al Qöyawayma is one of the trustees. The functioning, aims and objectives of the Institute were explained to us by **Greg Cajeate**, artist and educator.

These seem to typify an overall determination to create an education system that reconstitutes a denigrated cultural perspective, fits their needs and equips them to meet the challenges of tomorrow. Evidential of this was a curriculum that effected a holistic combination of art, science, sociology and tradition. It includes museum studies in the Institute's museum. We were shown over the collection of contemporary, traditional and selected students' works by **Manuelito Lovato** conservator for the museum and herself a potter.

A crafts fair at San Ildefonso pueblo afforded the opportunity for a look at pots and potters from Santa Clara, San Ildefonso, Acoma and Zia pueblos. These ranged from the intricately decorated ware of Acoma to the black burnished ware of Santa Clara where the influence of **Maria Martinez** is still very much in evidence. On the whole the pottery adhered closely to traditional form and decoration — which is what sells most consistently. **Jody Folwell** from Santa Clara was one exception we met. Her work is innovative and she does not shy from making political comment through her work. Jody has built up over the years a good relationship with **Lee Cohen** a gallery dealer with a discerning eye who deals only in top-flight work. With Lee promoting and marketing her work, Jody is free to concentrate on the creative development of her one-off pieces.



At the other extreme, *Jackalopes* in Sante Fe imports thousands of press moulded pots from Mexico and sells them very cheaply. After the polished perfection of the Indian pottery the raw exuberance and large scale of the Mexican ware was a very interesting contrast. Packed into an area of about an acre were thousands of animals, masks, figurines and pots. Prices ranged from 50 cents for miniature pots to \$US 60.00 for 1.2m high planters. Some larger pots are burnished and fired in mounds of car tyres to turn them black. Also on sale were crafts from many other third world countries — South America, Africa and China. We took the opportunity to load up with

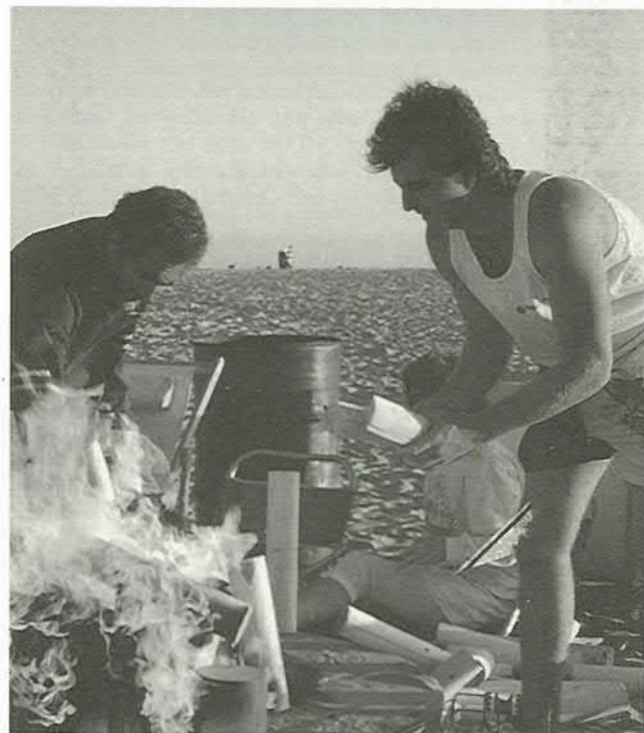
gifts for people back home and ship them back to Los Angeles, then after being treated to a cordon bleu farewell dinner by the Townsends we boarded the early morning flight heading East.

In Washington it was hot and humid. At the *Smithsonian* there was an exhibition of American pottery dating from the 1800s through to the present day. The fine decoration and glazing from some of the small potteries around 1918 — 1925 was quite remarkable.

Back in Los Angeles after visiting New York and San Francisco we shared a morning with **Bob Oskin** — ceramics teacher and artist. Bob has specialised in large slab sculptures decorated with bright underglaze colours mixed 1:3 with bentonite. He blends his own clay and finds a mix of 60% fireclay, 20% silica sand and 20% wollastonite best suits his 2m high sculptures. Bob also has a fine collection of pots. These include Indian, South American, Early American, English, African and Japanese pots. Two 16th century porcelain plates from Japan showed the problems that had been overcome in perfecting this new medium introduced from Korea. The blue decoration on the earlier plate was runny and ill-defined with crazing in the glaze. On the later plate however the glaze fit was perfect — free from crazing and the decoration was beautifully resolved — another triumph for Japanese technology!

Then it was down to Huntington Beach with **James MacDougall** and his family for a barbecue and — let's throw some pots in eh mates! Looks of consternation from other beachgoers as we stoke the concrete barbecue pit (kindly provided all along the beach by the local authority) to bonfire proportions. Then it's in with the raku glazed pots and more stoking.

After a few sausages and beers it's into the nearest rubbish bin for some reduction and Hey Presto people — (by this time we'd attracted some curious onlookers wondering what on earth we were up to) — bonfired raku gems glowing in iridescent colour!!



On the plane back to New Zealand there was time to reflect on what we had seen, the people we'd met and what we had accomplished — to plot the course ahead which we hope will see Indian potters coming to New Zealand to share their skills and perspectives with us all.

Na reira kia ora koutou, noho ora mai i runga te aroha, nga manaakitanga o te Atua. (The blessings of God be with you all).

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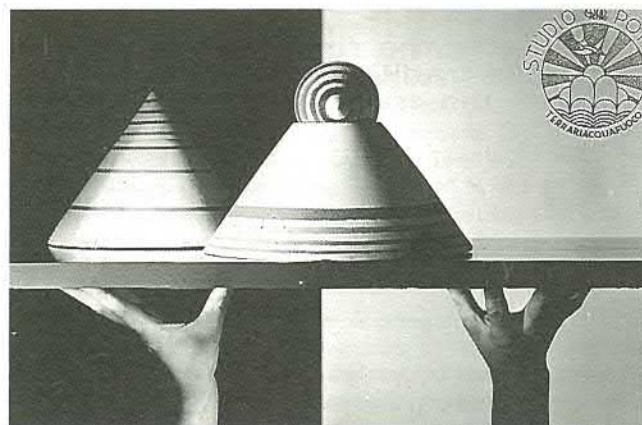
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PLIFIU — A Potter in Italy

Judy Wood, Warkworth



Adriano Antoniacomi, also known as **Plifu**, will be remembered by many New Zealand potters. He first learnt to pot in this country though he now has a workshop and showroom beside the mountains near Cuneo, in the Piedmont area of Northern Italy, his birthplace. He has retained his ties with New Zealand, returning to visit every two to three years and playing host to NZ visitors between times.

Plifu started working with **Peter Lange** in the Kaipara Hills near Warkworth in 1978; for 9 months they worked side by side, until Peter and his family moved to Auckland. He continued working there for a further 18 months, selling his pots through contacts made with Peter's help.

Peter Oxborough was Plifu's next mentor; together at Kaipara Flats they explored wood and salt firing, and built and fired fibre kilns. Plifu remarks that Peter Oxborough made him think about his reasons for being a potter and develop some philosophies to sustain himself. Plifu also worked with **Peter Holmes** for a few months.

In 1983 Plifu returned to Italy and settled at San Lorenzo, a village near Cuneo. It took a year to set up the workshop, converting buildings and testing clays and glazes. As there is no stoneware tradition in that area, Plifu was forced to find his own supplies, create his own clays and use his kiwi-developed ingenuity. A friend gave him a dough blender which, with a new motor has become his favourite machine. Clay is made in it every two months.

A few articles were ready for sale that first Christmas so a showroom was set up inside the house and friends invited to a party. That guests bought this work was proof that a market existed for his stoneware pots.

From the beginning Plifu had the support of **Giovanni Isoardi** who now works half time in the workshop. Five years ago they were joined by **Laura Novarino** who started with handwork, but now prefers to work on the wheel.

Plifu calls himself 'Minister of Internal Affairs', his role is to organise clay making, supplies of materials and day-to-day running of the workshop. Laura's title is 'Minister of Economy'; she tends the showroom, does all the pricing and most of the selling. Giovanni is 'Minister of External Affairs'; he is responsible for advertising and public relations. These three regard themselves as an informal co-operative, each with their respective roles and with the co-op providing all the necessary materials, and paying the three workers. They record their hours and each month are paid accordingly — if there have been sufficient sales. At the end of each year any profits are divided between them. In 1989 sales provided all three of them with regular incomes over the whole year and a Christmas

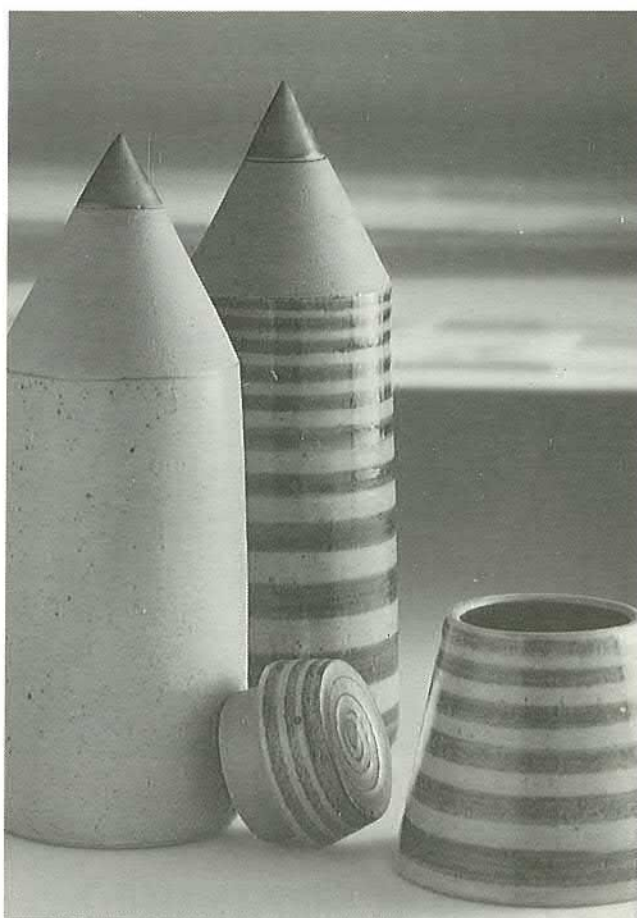
profit sharing. About 80% of their combined output is sold through the showroom beside the workshop, with the remaining 20% sold at fairs, mostly locally, during the summer and autumn.

The workshop is clean, tidy and well-lit, in line with Plifu's philosophy of working at his own place, being his own boss and not having to follow external rules. "I keep the workshop clean and tidy to welcome people, so they feel good coming here. People buy more happily from a place like this."

There is a wide range of pots in the showroom; functional pots to suit the Italian cuisine, but with a strong New Zealand influence in forms and glazes, large vases and bowls, tables, Laura's little houses and other decorative pots. Why does Plifu work with clay? "It starts out with a necessity to make a living and my road brought me to fall in love with clay — everything springs out of that love. It helps me to be more sensitive, gentle and delicate, to deal with these soft forms. Sometimes it makes me feel like God, when I am creating a pot, I blow on it — wheeeewh!"

Plifu likes to see bare clay so many of his pots are unglazed. Some have white stoneware or porcelain inlaid into the brown clay and then rasped for extra texture. Some pots are glazed inside only and fit well into the rural lifestyle, while others have stains only on the outside, leaving a highly sophisticated coloured matt surface — the Italian contemporary influence.

Plifu intends visiting New Zealand again in 1991 and looks forward to seeing all his old friends. ■



Pencil pots, 35cm h, glazed and bare clay.



"Wizard's Hat" Table, 45cm h. Sandblasted glass 80cm diam, 1.5cm thick



"Levita" Table, 40cm h, Sandblasted glass 1cm thick. Spacers lift cones from floor.



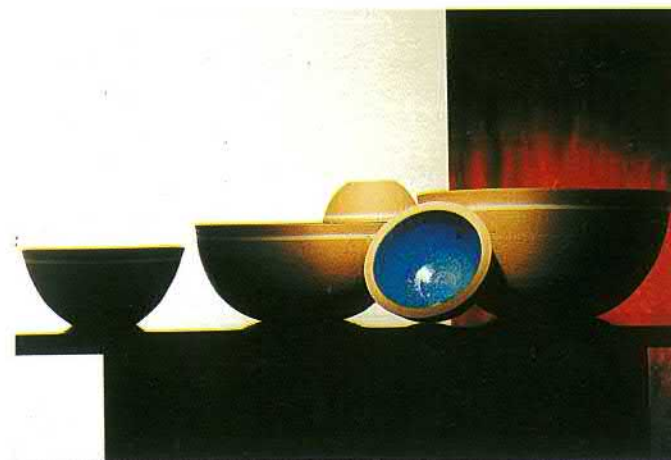
"Pencils" Table, Glass top 1m sq. tallest pencil is in two halves, lower half is a vase with hole through glass.



"Pond" Table with two frogs. Sandblasted glass 1.4m by 90cm, 1.5 thick. Protruding rock is lidded vase with a hole through glass top.



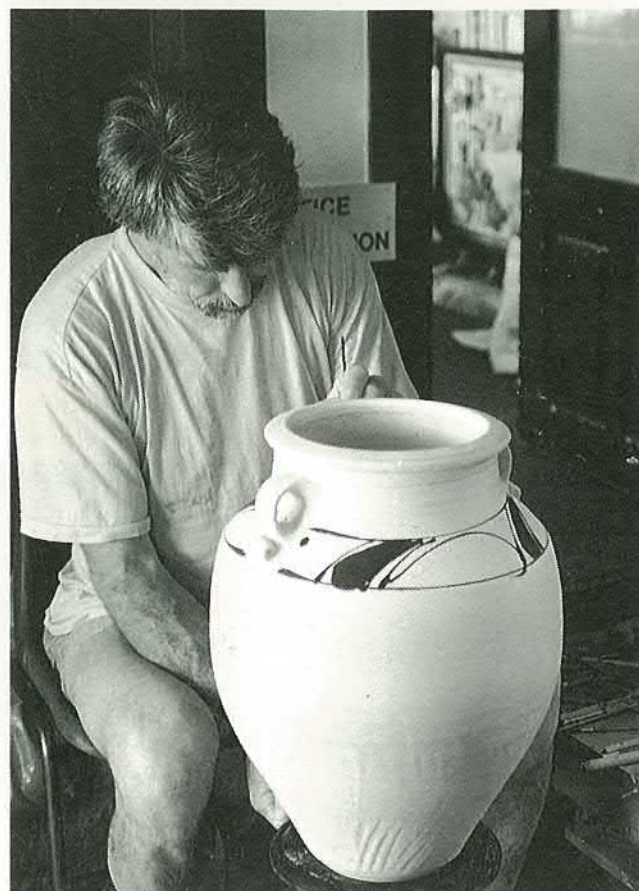
Cylinder, 35cm h, brown and white clay, inlaid porcelain, brushed black stripes; cones, white clay, inlaid stripes.



DAVID FRITH

Potter in Residence — Nathan Homestead — Manurewa

Des Howard, Papakura



On Monday 22 January the customs agent rang for \$1,504.00 duty on David's 22 pot exhibition; by mid afternoon it was unpacked, by 11pm it was set up and looked great. The opening on Tuesday night went very well, nine of David's pots sold, none of them cheap.

The next morning David arrived and we got straight to work, mixing glazes — his recipes, our materials — firing glazes, making extruder plates and drape moulds, mixing decorating pigments, then throwing demonstration pots for day 1 of the work-shop. To help raise much needed funds each Monday morning was 'demonstration time', with a \$5.00 door charge. Over 100 onlookers came. The free Wednesday evening barbeque and slide show took on a \$5.00 charge and we kept solvent...

The 18 people on the work-shop, all enthusiastic, many apprehensive were soon very busy making platters, supposedly till 3pm. At 4.30 they had to be asked to leave so we could lock up the place. Next day it was ginger jars, some to be faceted and others beaten into handsome four-sided shapes. Next it was tall vases made in 2 parts and joined; then later, large crocks and storage jars, some with huge ventilated lids. All the while, David moved around, helping, encouraging and re-throwing some wobbly pots; and every day 3pm was at 4.30 pm.

By Thursday and Friday, it was trimming, faceting, fluting and fixing handles, lugs, and a grand clean up, with some still throwing the biggest pot they had ever attempted, while others joined extruded strips to make footed trays or lidded boxes. Over the weekend most local kilns did bisque firings to 950°C.

Second Week: Monday morning with over 60 onlookers as David applied decoration using overglazing and brushwork as well as wax resist. The wax-kerosene mix with over 50% kero and less than half the usual heat, worked like a charm without frying the bristles off the hair, or bristle brushes.



It all started when the *Craftsmen Potters Association* of Great Britain's magazine *Ceramic Review* printed a 6 page article plus cover photo about David Frith, his pottery and work-shop practise. His firing temperature of well under 1300°C producing luscious glazes, caught my attention, and when he advertised a 2 week work-shop restricted to 6 students I phoned him, sent the 500 POUNDS fee (\$13,500NZ) and booked my flights. Never thought of applying for a *QE II Arts Council* grant dammit!

The work-shop was just magic. How could I have been so wrong about so many things? Soft clay and layer upon layer of glazes as thick as whipped cream...

When our *Nathan Homestead* director suggested a 'Potter', Artist in Residence for our 1990 project, it was not difficult to decide who to invite.

David was keen to come, but soon our problems began to pile up. The *British Council* didn't like our choice of potter and declined to pay his airfare. From the 1990 *Trust* \$24,000 was promised, and promised, and promised to cover the cost of two projects — the David Frith work-shop that we requested and the *Pots of the Commonwealth*, exhibition that we didn't. On 13 December 1989 it was "No funds — no projects", then we got \$11,000. As we had already spend \$9,000 we now had another problem — poverty! The *Manukau City Council* gave wonderful support, refurbished the *Homestead Gallery*, set up special wiring for 20 wheels in the main lobby and helped with advertising and back-up staff.



Wheels had been moved out and long low tables set up with frying pans of wax and kero at the ready. A posse headed for the city on a brush buying mission, cash changed hands, and we were in business. First, pots were dipped (or poured) — with a thickish coating of one of 3 celadon glazes, then a combination of on-glaze painting using a blue pigment, wax resist, and trailed lines, dots and patterns of contrasting colours, and more glaze swilled or poured over sections of the already heavy glaze coating.

Eyes bulged in disbelief at the thickness built up. The first firings told the real story; the base glaze matured into softly translucent celadon — but didn't run, while the over-glaze melted down into the surface retaining their applied shapes and patterns, with no bleeding and little distortion, even on vase walls.

A striking effect was produced when the green celadon base layer was cross hatched with kero-wax in quite broad lines, then over-poured and brushed with a dark khaki to a very thick build up. During the long, slow firing the khaki melted and moved a little giving strong, 'blocky' patterns.

With 3 celadons; pale, green and blue and overglazes of khaki and tenmoku copper red; a stiff trailing glaze with oxides for yellow, green, blue or white and a brushing pigment of blue, there was plenty of scope for individual variations of design



and colour. After 3 firings the comment was that the glazes were great, but much of the decoration could be improved.

Long slow firings with 6 or 8 hours after 1000°C — with minimal gas pressure, moderate reduction from 1050°C to 1250°C and a long period of oxidation of at least 1½ to 2 hours, bringing *Orton* cone 9 down, then cone 10 to the horizontal, 3 o'clock, position gave time for a good melt and very pleasing results.

The end of the second week saw benches full of yet-to-be-fired pots, with decoration simplified. Another flurry of firings over the weekend produced markedly improved pieces and 18 very happy students.

Meanwhile, — up in the gallery about 100 people a day went through giving David's pots most attention. All were sold — one of them for over \$1100. The following Tuesday night there was a pot-luck dinner to exhibit some results, an auction of pots made by David during the course — a whole hearted vote of thanks to David Frith — and that was the end.

Was it the end? With students returning to their workshops with new ideas, — new recipes, new decorating techniques and visions of splendid pots yet to be made, it must surely be a new beginning! ■

Photos by Des Howard

WEIGHING INGREDIENTS GIVES MORE CONSISTENT RESULTS!

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Lutron scales are available in four different capacities and the lower the capacity, the more accurate the reading. The 2kg model is probably the most popular and weighs in one gram increments. However, there is a 500 gram model suitable for very exact work which weighs in 0.1 gram increments. The other two models are 10kg x 5g and 50kg x 20g. All models



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PICASSO'S CERAMICS

Leo King, Auckland



1. 'Head of a Faun' 32 x 38cms. (Photo courtesy Auckland City Art Gallery).

While chronology was an important aspect of the structure underlying the collection of works of Picasso shown at the Auckland City Art Gallery in September of last year, which included a supporting exhibition of photographs by Brian Brake in which Picasso, the man was the primary subject, it was deficient, from the potter's point of view, in examples of the artist's work in ceramics.

Without statistics upon his total output in this area and the ratio to that in other artistic activities, it is difficult to assess how realistically representative was the one piece which was included. However, as a tangible example, it was important in its own right as one of the earliest pieces which Picasso made at the Vallauris pottery where his interest in ceramics was initially stimulated. He had experience of clay during the years of his training and later used it for the modelling of portrait heads, some of which were subsequently cast in bronze.

His introduction occurred upon the occasion of a visit to Vallauris, a small town between Cannes and Nice, in July 1946 when he went to see an exhibition of the work of potters working in the area. Due to the suitability of local clays and the abundance of fuel from the Provencal forests, Vallauris has been a centre of traditional craft for centuries and in the immediate post war period had become a venue for artists and craftsmen of many disciplines.

During this visit he met Georges and Suzanne Ramie who ran the Madoura Pottery (still in operation) in the town and was interested to produce a few works. These included two modelled figures of a bull and the head of a faun.

His diversion to pottery began in earnest in the following year and may have been the result of a number of contributory causes. As an imaginative and sensitive man, the depression of the immediate post war years, the loss of personal friends, the experience of shortages, and recent reactions against his work

in Paris, may have been the stimuli for a change of creative activities. During this year the first child of his liaison with Francoise Gilot, a young French painter, was born and commanded much of his attention. Picasso was now aged 66.

His approach to pottery can be seen as an artist, a 'decorator' and as a sculptor, in the sense that he expressed himself using the surfaces of standard production items and by modifying three dimensional items such as vases and other forms of container which he deformed, remodelled or added to, thereby producing human figures, usually female, animals such as goats, satyrs, or birds, including the ubiquitous owl, doves and cocks. These were often made from sections of already thrown forms which were cut and assembled together.

Despite the obvious difficulties which he must have encountered with the realisation of colour, using oxide instead of pigment, he appears to have approached the problems with characteristic confidence, inventiveness and boundless enthusiasm. In the ten years in which he lived and worked in the region of Vallauris and Cannes he produced a very large volume of work at the same time as he was making other works in sculpture, painting, etching and lithography.

Initially, the ceramic surfaces upon which he worked were flat, although his later excursions into the 'decoration' of three dimensional items included those of the *pignates*, the two handled cooking pots endemic to southern France or bizarre choices such as kiln props which formed a natural support for images of voluptuous nudes painted in black slip upon the coarse reddish refractories and subsequently refired.

The form of the piece in the first illustration *Head of a Faun* is a press moulding typical of many dated about this time. It is incised on the back October 9. 1947 and as Picasso commenced work at the pottery in July of the same year, this must be one of his earliest. It is made from a white body with a clear

overglaze and wood fired in a kiln typical of those used in the area for a very long time. An electric kiln was introduced in 1953 to supplement and ultimately replace the firing procedures.

The image in *Head of a Faun* is isolated within the clear space surrounded by the border, whereas in some pieces produced a few months later, Picasso has used the whole of this region as the face itself and sometimes emphasised it by peripheral scoring. The head is surrounded with green brushmarks obviously copper and irregular blobs, probably manganese applied with circular brush or mop. Together with some deep radial scoring this produces the illusion of a faun peering through the undergrowth in a forest suggested to be its natural habitat.

These Hellenistic figures, fauns, nymphs and bacchantes, appeared and reappeared in Picasso's work, often associated with periods of intense personal pleasure. The Mediterranean environment seemingly idyllic after the post war depression and the presence of Gilot were appropriate ingredients.

Obviously exploring the potential of the material, the marks on the border have been incised at speed into the smooth surface of the moulded clay with a broad bladed tool. The same tool turned upon its side of perhaps another with triangulated form may have been used to create the image of the faun's head. The unsteady and interrupted incisions indicate that the tool has been pushed upwards in the same way that a burin is used and Picasso was of course, a skilled engraver.

While the face continued to be used as subject matter for work in ceramics, the form of the plate upon which it was executed varied, often circular, sometimes with a border, sometimes without. The illustration shows an example of the former which relates in size and style to the *Spanish Plates* which have Hispano Moorish associations.

The head has been drawn with the minimum of line which is entirely characteristic of the reductionism which resulted in previous works from his interest in African tribal and Iberian sculpture experienced during the first decade of the century. He has however achieved the expression of extreme gentleness which is often associated with these imaginary creatures.

The impression of hair on the face and head has been created by indentations on the chin, under the nostrils and on the forehead, from which also arise the horns which are quickly inscribed lines coloured with iron. The nose has been defined by two incised lines leaving a space between them to suggest relief (on other plates he actually pinched up the clay) and this has been emphasised by staining with cobalt. This may also be the reason for the use of cobalt on the right side of the image although in his later ceramic work Picasso tended not to use the customary techniques used in painting to give the illusion of three dimensions.

The *Head of a Faun* was followed by a large number of pieces made from similar basic moulds but using a wide range of surface treatments including brushwork, slip and relief where he used items such as fired clay shards or kiln furniture. The subject matter ranged over birds, seacreatures, fish, bulls and scenes from the bull fight.

The output of the *Madoura Pottery*, under Picasso's artistic direction, expanded in the 1950s into the production of series, either original editions or collections called "editions according to the original". An example of the former is shown in the second illustration and forms part of a private New Zealand collection. It is called simply *Dish with Face* and is number 10 of an edition of 100.

The term "original edition" (this appears as "empreint originale" on the back) means, of course, that the master surface has been prepared by the artist himself. In this case a plaster cast incised with the design. The clay pressings which were taken from the master would naturally bear the decoration in relief and in reverse, as can be seen by the date 11.6.59 at the bottom of the illustration.

The use of a simple arrangement of lines and marks to

indicate the face is consistent with Picasso's work in other areas. In this case however, it is possible to 'read' the circle and the square on either side of the nose as eyes and the difference in their shapes as an acceptable example of his employment of facial asymmetry. The shapes themselves are basically geometric and he commonly used them in every aspect of his work. In this case they may be simply decorative elements used experimentally within the region of the cheeks to unify the image as a whole, within the circularity of the border.

On plates such as these the whole surface area is often used for decoration and sometimes the central well contrasts with the area or border which surrounds it. Picasso accepted these conventions but produced his designs (in this case, relief) with characteristic speed and with little concession to symmetry.

The central relief image and the patterns which surround it have been highlighted with a white glaze with occasional traces of green resulting from underglaze copper. The border has been washed with an oxide mixture whose dull black colour suggests the use of manganese and iron. The central well has a bright orange colour which reflects the Mediterranean, particularly Spanish, preference for this colour and has been brushed on, using probably a mixture of iron and rutile.



2. 'Dish with Face' 42cms diameter. Photo, Leo King.

Available sources of information do not indicate whether in editions as late as these, the brushwork and decoration was done by the artist himself or whether it was undertaken by a master craftsmen such as Ramie, with continual reference to an original as was the practice used for the production of "editions according to the original".

Plates with the form illustrated were used as supports for the same narrow range of subject and wide diversity of treatment. While the images produced bear a direct relationship to Picasso's work on canvas and in other media, the execution demonstrates an appreciation and understanding of the medium which renders the results essentially ceramic.

In recognition of Picasso's contribution to ceramics, the organisation of the 46th *Concorso Internazionale della Ceramica d'Arte* held in Faenza last September included as a major contemporary event, an exhibition of his work entitled *Homage to Picasso*. This included pieces from the Museums of Barcelona and Paris and was supported elsewhere by an exhibition of titles created by Picasso and made in the *Madoura Factory* in Vallauris. ■

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George Ramie; *Picasso's Ceramics*. London 1975.
Auckland City Art Gallery. *Pablo Picasso, Exhibition Catalogue*. Auckland 1989.

GOING TO SCHOOL

Judy Wood, Warkworth



Our studio in the old farm buildings at Anderson Ranch

Keep dreaming, for dreams can become reality! I have been reading *Ceramics Monthly* for years and have envied the summer schools and workshops available in the States, dreaming that perhaps, someday...

This year I attended a class at *Anderson Ranch Arts Centre* in Snowmass, Colorado; our tutor, **Dorothy Hafner**, a New York potter and designer; our class "2D to 3D — Turn your Drawings into Objects".

This lasted for two weeks with meals and accommodation on site, allowing freedom to work 12 or more hours a day without a thought for housekeeping. A dream? — no, a reality!

We started with introductions and a presentation of slides of our own work, which showed a great diversity of talents and styles among the 16 students. Due to Dorothy's work schedule she was able to be with us only half of each day, so she set us the task, to on the first day, find an object — any object — which married form and surface, and to produce 5 drawings from it, from realistic to abstract. This kept the class busy, many till 10pm or later!

Next morning these sets of drawings were pinned around the studio, with each student explaining why they had chosen this object; how surface and form were integrated; how they came these views of their chosen object. Included were broken brick, rocks, a cloverleaf, a brown paper bag, a hinge, saucepan, butterfly, seed-pot and flowers.

Then came a demonstration from Dorothy in pattern-making, using tar-paper stuck together with masking tape. This exercise allowed adjustment of forms and proportions before they were committed to clay. So the rest of this day was spent creating tar-paper models of forms derived from our 2D abstract, random and repeat pattern drawings, with the requirement that one model be taller than wide, and another wider than tall.

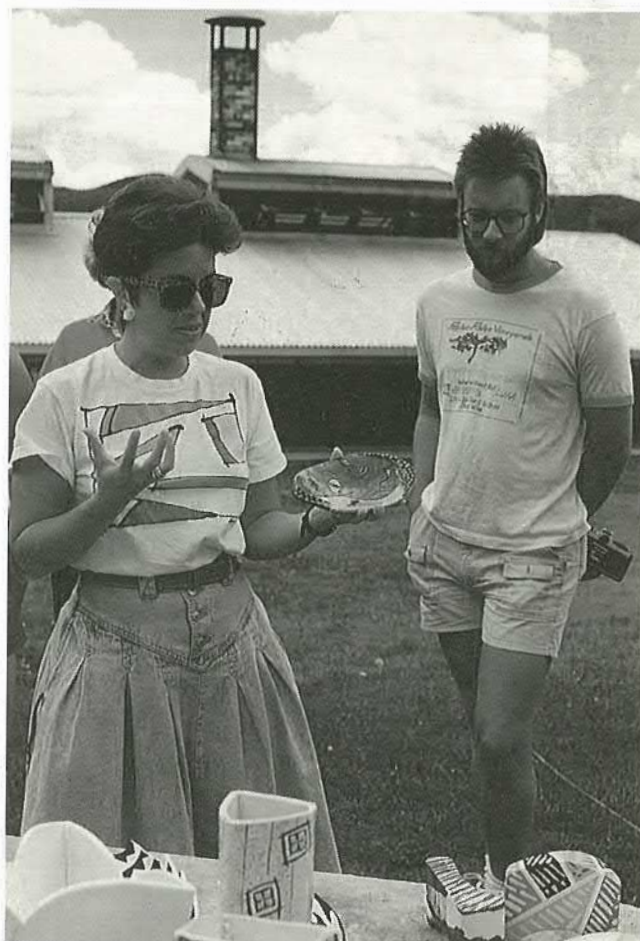
Now came the difficult task of making schematic drawings of the forms we were making. We struggled, but with Dorothy's persistence each one of us mastered this technique, and her critiques sparked insights and inspirations.

Slowly we worked from tar-paper models and schematic drawings to clay — we dismantled the models and used their tar-paper as patterns rolled onto clay, then built pots with the tar-paper on, thus allowing for the use of very soft, fine slabs, with the tar-paper acting as support. When the clay was a little

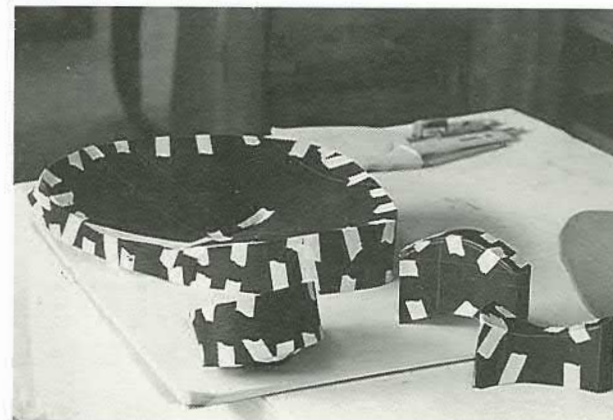
drier the tar-paper was peeled off, the still-soft forms adjusted as desired, finished, sanded and then bisqued. By now it was the weekend, but our class was so keen that most members kept working, including our 3 capable, patient, ever-loving studio assistants!

On Monday morning Dorothy bounced into class and the energy level rose immediately. This week she concentrated on decorating and glazing, starting with a demonstration of chequerboard pattern making using masking tape. The underglaze colours were applied in 3 coats to give density to the colours and a glazing demonstration included many tips for each stage of the process. However, the students were still busy with tar-paper models, creating new forms, discovering more ideas from their original chosen objects, with more fluency and expertise becoming evident as the time progressed. Deadlines loomed — the studio was filled with pots of colour as we worked to complete some pieces before the school ended. White earthenware clay was used, with underglaze colours and a clear *Duncan* glaze, bisque at cone 04, glost at cone 06.

Friday afternoon Dorothy did a critique of all the work in its various stages, on a great marble slab in the main yard, giving each student some positive thoughts to work on. That evening a seminar on marketing was held, most of it more applicable to the States than New Zealand, but instructive nevertheless.



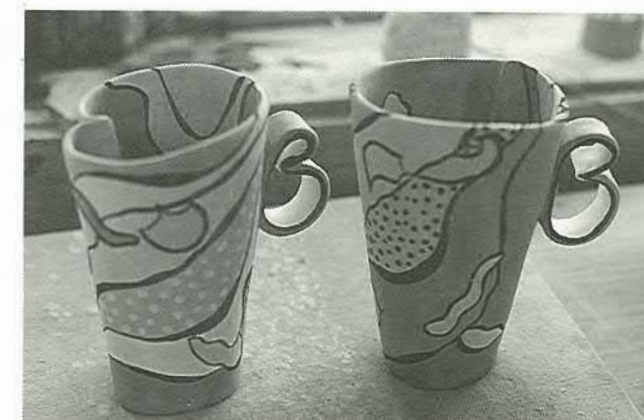
Tutor Dorothy Hafner



Tar-paper models, photographed by Carolyn Wagner

Now do not imagine that our class was the only one at *Anderson Ranch*; we were constantly surrounded by artists from other classes — each influencing and interacting with others. **Glenn Zwegardt**, taught stone and metal sculpture; **Chris Staley**, finely thrown luscious wood and salt-fired pots; **Christine Berton**'s ceramic class 'followed their bliss' with video tapes from **Joseph Campbell** to help them 'tune in'. A chair making class; rustic furniture, photography and painting classes all provided stimulation and excitement, with the *Tin Diner* setting the scene three times daily for these interactions.

Also there were lectures most days by faculty and invited artists and demonstrations by **Doug Casebeer** on mould



Mugs by Lucianne Carmichael, 15cm h

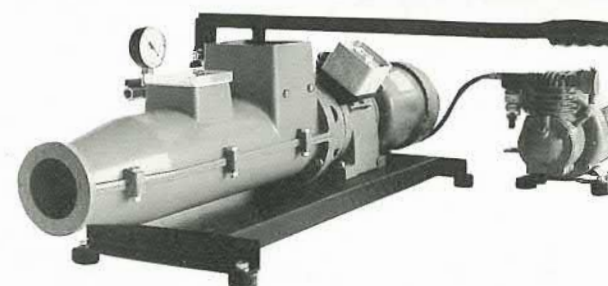
making and slip casting, and on throwing and altering forms to produce shapely oval pots.

Outside *Anderson Ranch* we were invited to visit **Paul Soldner**'s house to sample his homemade dandelion wine and enjoy the works of art adorning his solar-efficient house and circular studio.

Although I found Dorothy's tar-paper techniques frustrating and slow at first, and very cerebral, I am sure I will use them to focus my work with clay for years to come. A stimulating and exciting experience. ■

Photos by Judy Wood

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BARIUM, COPPER, and FICKLE NICKEL

This is the fifth in a series of articles by **Brian Gartside** who is well known for his extensive experimental work in pottery, particularly in design and glazes. Back issues with his previous articles are available from NZ Potter, P.O. Box 881, Auckland, for \$8 (Includes P & P) each.

• Once upon a time there was an English pottery magazine called *Pottery Quarterly* compiled by **Murray Fieldhouse** of Tring. There are still a few copies on my bookshelf, fly-spotted, musty and brown at the edges. I captured my first idea for 50/50 glazes from this publication. To be precise it was 1963, Vol 8, No 29, six and sixpence, page 20. **Bryan Newman** wrote:

"I get a lot of variation from the simple recipe of 45 ash, 55 ball clay, plus colouring oxides. This was at 1300°C with reduction — and by adding red iron oxide I produced a lovely velvety red brown. I got a lighter ochre colour by taking out the red iron oxide and adding 20 tin oxide." Also:

"I took a good dry metallic black pigment (sic) from a friend: 44 chrome oxide, 44 red iron oxide, 10 manganese, 2 cobalt. This pigment never fails at 1300°C; it is the only real certainty I have ever found in ceramics. It has got that purply black colour of black-currants."

• I 'rounded off' the first recipe to half and half and still use it as a dry textured engobe all these years later. It does need lots of heat! The phrase "purply black colour of black-currants" really appeals to me, but it isn't a "certainty" — the author did say it never fails at 1300°C, so I guess my 'rounding off' 1300 to 1260 is asking for a different result.

• All this is a preamble to my second 50/50 idea which arrived 'on a plate' in the appendices of **Emanuel Cooper's** *Glazes for the Studio Potter* (Batsford) 15 years later. It just looked so easy and it said 1260°C! This is how he presented it:

BLUE, GREEN, PURPLE		Matt dark blue green 1260°C (2300°F)	
		Barium Carbonate	45
Bright blue/green 1260°C (2300°F) oxidation or reduction		Feldspar	45
		China Clay	10
		Copper Carbonate	2
		Dark purple 1260°C (2300°F)	
Nepheline Syenite	50	Nepheline Syenite	50
Barium Carbonate	50	Barium Carbonate	50
Copper Carbonate	1.5%	Nickel Oxide	0.5%
+ Bentonite	3	+ Bentonite	3

NOTES ON THE PHOTOGRAPHS

1	2	3	4
5	6	7	8
9			
10	11	12	13

Photos by Brian Gartside

GLAZE: BARIUM 50:50 NEPHELINE SYENITE. 1260°C OXIDISING. Not suitable for eating or drinking vessels. Copper carbonate colours are shown in Nos 1-9 Nickel Oxide colours are shown in Nos 10-14.

1. An excess of barium often produces a dry gritty surface.

2. Used very thickly, and underfired, it is possible to capture the bubbling and blistering phase of the melting process. Excess spraying can also cause this kind of result.

3. This shows a strong and contrasting deep blue area which has been caused by the addition of cobalt oxide. The alkaline nature of barium has a strong effect on many colouring oxides.

4,5. Controlling the thickness of application causes the same glaze to produce widely varying colour.

6,7,8,9. The addition of 10% clay to the glaze has a smoothing effect on the texture of the glaze. Velvet type surfaces

• Since then I've seen it presented at various times in many publications so it does not belong to anyone — like knowledge and information, it belongs to everyone. This glaze — **Nepheline Syenite 50, Barium Carbonate 50** — is the topic of this article and comments about its variable character follow:

• **BARIUM CARBONATE** (as described by **Robin Hopper** in *Ceramic Spectrum*) BaCO_3 . **TOXIC**. A secondary flux in stoneware glazes, most frequently used to produce a satin matt surface. With boron it makes a free flowing glaze, producing a smooth and glossy finish. As an alkaline material, it strongly affects some colours. Small amounts (1-2 percent) are used in earthenware bodies to prevent scumming from soluble salts."

• The word **TOXIC** doesn't seem strong enough to describe the danger of inhaling or ingesting the material, if you read in detail what devastating things it could do to your nervous system and ultimately your very existence. Great care must be taken when mixing and spraying.

• **NEPHELINE SYENITE** is a type of feldspar. Robin Hopper says:

"Feldspar is the most common of minerals and is mined in many parts of the world. At stoneware temperatures it fuses to form glass by itself. It is therefore one of the most important single glaze materials for high temperature glazing. There are several other alumina-silicates widely used by potters that fulfil the same function in glazes as feldspar. These are Cornwall Stone, **NEPHELINE SYENITE**, Petalite, Spodumene and Lepidolite."

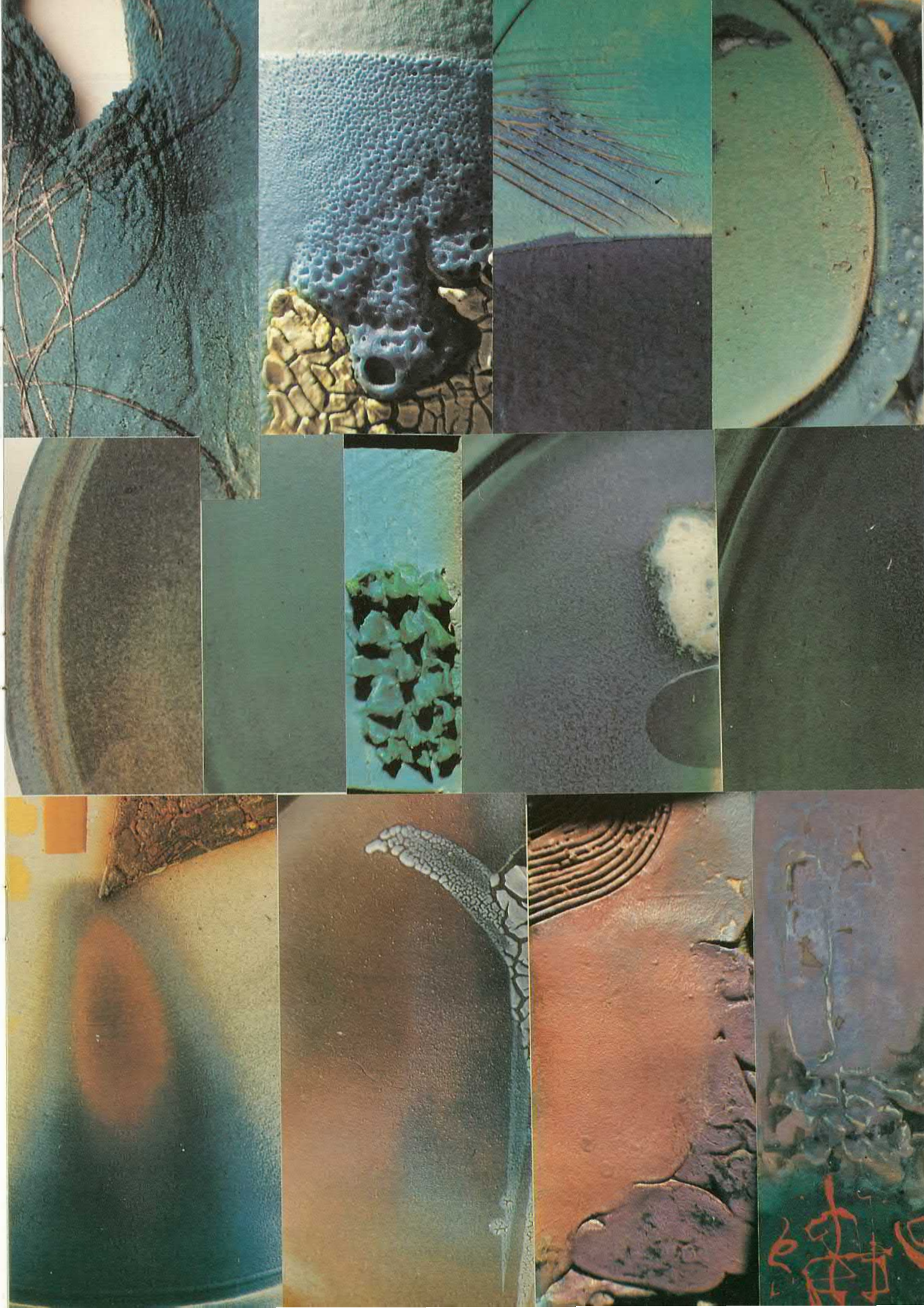
• **COPPER CARBONATE**. CuCO_3 . **TOXIC**. Active flux. In lead-dominated glazes it produces grassy greens; in **BARIUM**, alkaline glazes it produces turquoise, blue green, to purple. In **MAGNESIUM** glazes it gives orange, pink and grey. These results apply to oxidising firing.

• **NICKEL OXIDE**. Ni_2O_3 . **TOXIC**. Nickel compounds are used to produce subdued colours of green-greys browns and blues. In high **MAGNESIUM** glaze, acid green can develop. In high **BARIUM** glaze, pink to purple is obtained.

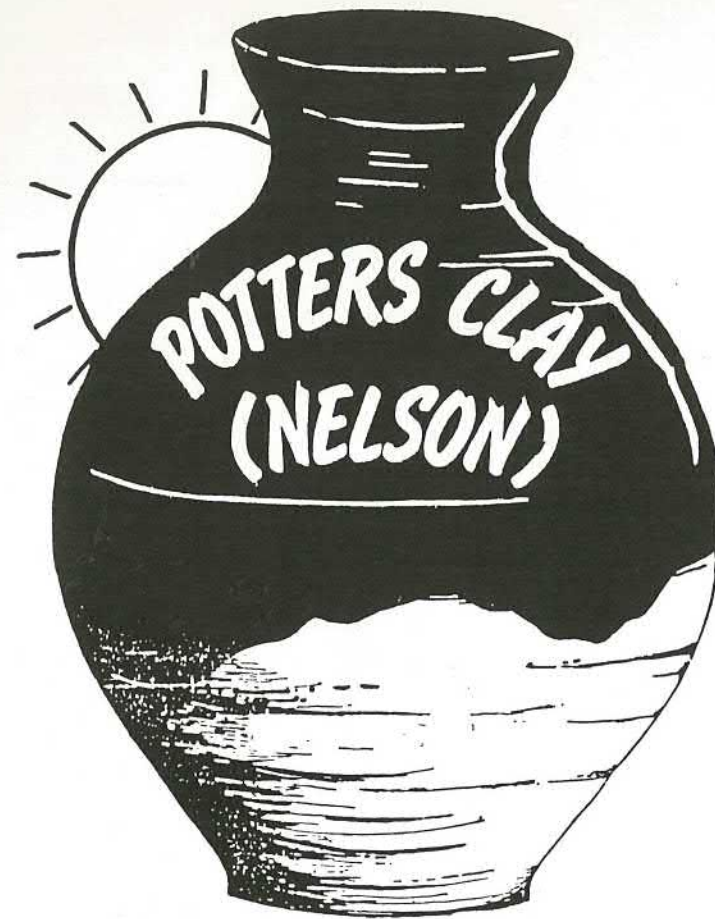
with rich copper colours are shown here. Varying thickness again changes the colours. A variation that can be used is to add borax frit in increments of 10%. This will encourage the development of more gloss and fluidity.

10,11,12,13. Nickel oxide is the colouring agent in these four illustrations. *Fickle Nickel* must be one of the most difficult oxides to control. It seems to have a mind of its own, producing vivid blues and pinks at the same time (No 10). At times purples appear unexpectedly. The presence of zinc oxide encourages this volatile colourant. These four examples were applied over a thick engobe. A THIRD firing to a lower temperature nearly always exaggerates nickel colours.

• One last note: **STRONTIUM CARBONATE** is said to perform exactly the same way as barium carbonate with the advantage that it is not regarded as being so deadly to humans. ■



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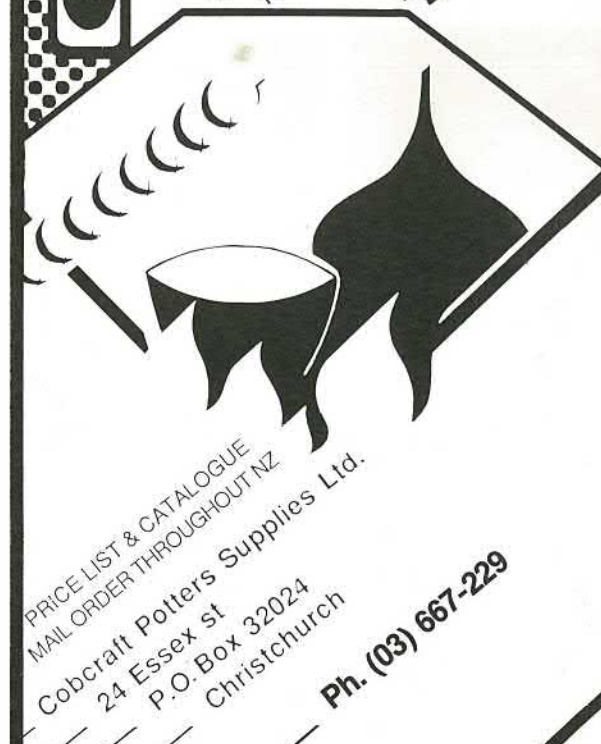
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RECENTLY SEEN ...

THE HUMAN TOUCH

Exhibition at the Bath-House Gallery Rotorua, of work from people selected to be on the Index of NZ Craftworkers, by the Crafts Council of New Zealand. The exhibition was helped by sponsorship from the Trust Bank Bay of Plenty. The full set of slides of all crafts in this exhibition is available from the Crafts Council, P.O. Box 498, Wellington.

Photos by Howard S. Williams courtesy Crafts Council of NZ, Inc.



Bamboo-lidded pot, Anneke Borren



Terracotta Bellform, Moyra Elliott



Saltglazed stoneware vase, Mirek Smisek



Wind Bowl No. 3, David Brokenshire



Kowhaiwhai Plate, porcelain, Anne Powell



Porcelain boxes, Jean Hasted



Stoneware bowl and platter, Raewyn Atkinson



Stoneware Urn, Christine Bell Pearson



Shino Head, Pamela Annsouth



1 of 3 piece Terracotta, 1.8m h. Jan White

POTS OF PONSONBY TROPHIES

Photos by Gillian Pragert



Brian Gartside, "New Zeal 1990"



Nicky Jolly, "Mermaid"



Carrol Swan, gold lusted "Diamond Front"



Helen Pollock, "Bird Woman"

BNZ ART AWARD

Award winner Richard Parker's "Splashed Vase". The other Award winner was Steve Fullmer.



"Aeroplane Fella", Darryl Robertson.



NZ Academy of Fine Arts, Wellington



Patti Meads, "Skinny Bottle", Summer Art Show

COMPENDIUM GALLERY, DEVONPORT



John Parker

SUMMER EXHIBITION

Thames Society of Arts



Winner of Thames \$500 Award Bryce Stevens, Hamilton.



Winner of Focus Homes \$300 Award. Lynda Harris, Hamilton.



Winner of Members \$50 Award. Elizabeth Boyd, Thames.

WELLINGTON WINTER SHOW



Ian & Sally Smith of Alexandra. Stand Display, Winter Show Building, Wellington Aug. 1989



Exhibitor Bryce Stevens, Hamilton.



Exhibitor Phil Tchernegovski, Auckland



Pots of Ponsonby Rick Rudd, terracotta Trophy



Exhibitors Bruce and Estelle Martin, Hastings.

Photos by Howard Williams

USING STAINS and its inseparable DESIGN

Joan Fear, Hamilton

Photos by Lynda Harris, drawings by Joan Fear.

There is a certain inflexibility — a sort of stubborn unwillingness — towards coloured stain which is very difficult to ignore. However the pottery, in this instance majolica, has an appeal which compensates for the difficulty encountered in the process of painting it. Perhaps gymnasts should not be to the only ones to be awarded points for degree of difficulty in performance.

My involvement began when a group of potters came to my artist's studio to work with colour. During discussions on colour harmony, how to get colour to work for you, results of mixing colour etc, eventually it was "... but the stains don't work like that" or "... but the colour you arrive at is very different to that which is applied".

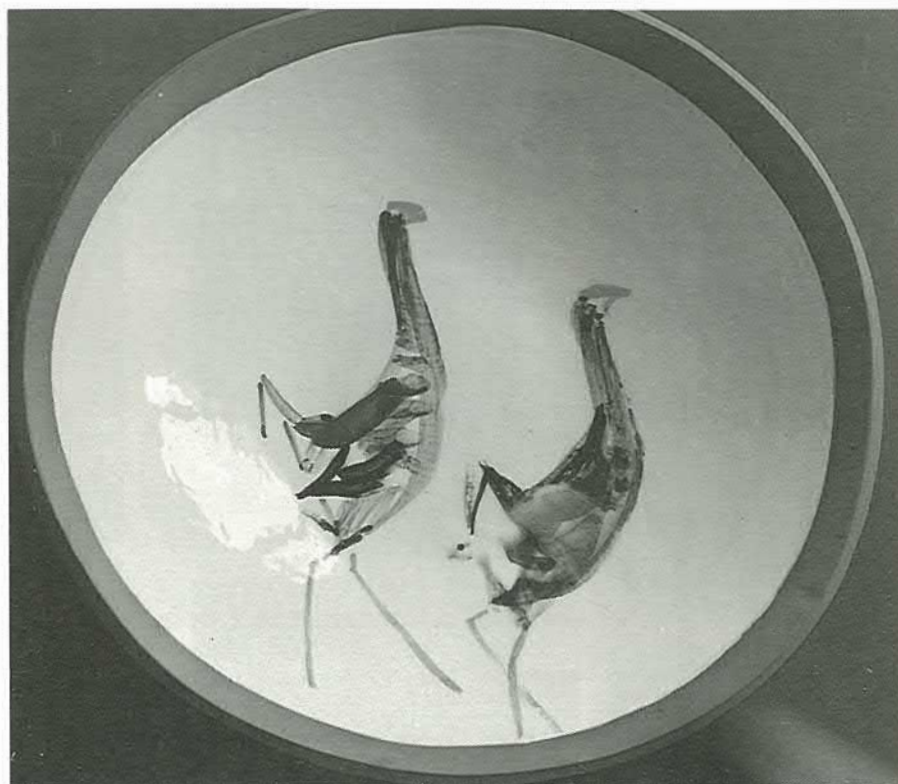
This I found fascinating. In theory if one works out the colour knowing what it will become after firing, then the supposed difficulty is not after all very great. So OK, this is red — it may not look very red, but you know that it will become red. The question of greater importance is whether this red is compatible with that green. Not before firing. *Before* firing does not count.

If there is a problem in carrying a colour visualisation in the mind the following may be of some help.

1. Number, or name your packets of stain.
2. Make a test firing of the colours (stains) clearly marked with their name and/or numbers. Use a tile of the clay and slip you propose to use. After firing —
3. Make a cartoon on paper, of the design using hues which match up with the fired colour tests. Then number or name these to match those on the test tile, and on the corresponding packet.

The next query was to do with the use of the paint brush and followed my announcement that the design ought to go on with a certain freedom. As potters have such well developed eye-mind-hand co-ordination this business of using the brush did not seem to me to be a problem, until it was pointed out that using it on a curved surface is rather different from painting on a flat canvas. Immediately I wanted to try this. Challenges of this sort I find quite irresistible. I then asked potter **Lynda Harris** to produce something in terracotta with a white slip so I could find out for myself about these curved surfaces and colour peculiarities.

Pukeko platter. Made by Lynda Harris, decorated by Joan Fear.



We decided to try some large platters — slab, and not too symmetrical. Some of the first ones were cut with an uneven edge, but this did not allow the beautiful terracotta to be seen in true contrast with the highly glazed white of the slip. After further deliberation we decided on a broad 'margin' of the terracotta. This makes a visual and textural border to the area of the design.

Both platters and painted designs have altered somewhat from those first prototypes although, when we showed the most successful of these the resultant enthusiasm encouraged us to continue. There were many trials and quite a few errors. Some stains, we found, bubbled under the glaze. I've stopped using these — a rather cowardly solution and one which certainly restricts the palette, though of course a restricted palette is a good discipline! Whatever, until Lynda — the expert in things scientific, comes up with an answer, certain colours remain a no-no. Meanwhile the old faithfuls; blue, red, yellow, orange, black, brown, grey and all the greens used so far, mix well and are most trustworthy.

"There are no recipes" said my mother as she put a handful of this and a spoonful of that into a bowl until it looked right. The same thing goes for stains.

Stains look like any other powdered pigment in the raw. Put in a little water to make them fluid before adding them to the slip. How much depends on the look and the feel of the mixture. It should be rather thickish like tempera colour and fluid enough to flow easily off the brush. Stronger colour — more stain; lighter or paler — less stain or more slip.

The mixture dries very rapidly once mixed, either as a result of the clay continuing to absorb water or from evaporation. This is annoying especially as one goes to a good deal of trouble to get a satisfactory mixture. Keeping a syringe of water at the ready is my way of dealing with this. Glycerine does help, making the stain smoother off the brush. Use a few drops only as it does disperse the pigment to some degree.

How right my advisors were, regarding painting on a curved surface, especially and predictably, those convex curves on domestic pottery. The brush

flattens on the outer sweep of the curve especially when attempting that nice easy line that is swiftly drawn. It is my contention that vitality of design comes from a quick hand. Slow and deliberate is slow and deliberate.

As the terracotta has a robustness that puts it in the traditional earthy category I try to get a strong effect in both colour and shape. To some degree the design is dictated by the shape to which it is applied and the restrictions of the stains. If it were totally so, the whole exercise might be just a little boring, but so far there has been plenty of stimulation in

discovering ways of manipulating, altering and extending design and colour.

To get a design underway I make a rough sketch on paper using crayon or charcoal. If the idea is based on a bird shape for instance, this will be drawn several times until it appears suitable for the shape on which it is to be painted. At this stage scale is very important so the shape of the platter is sketched to size.

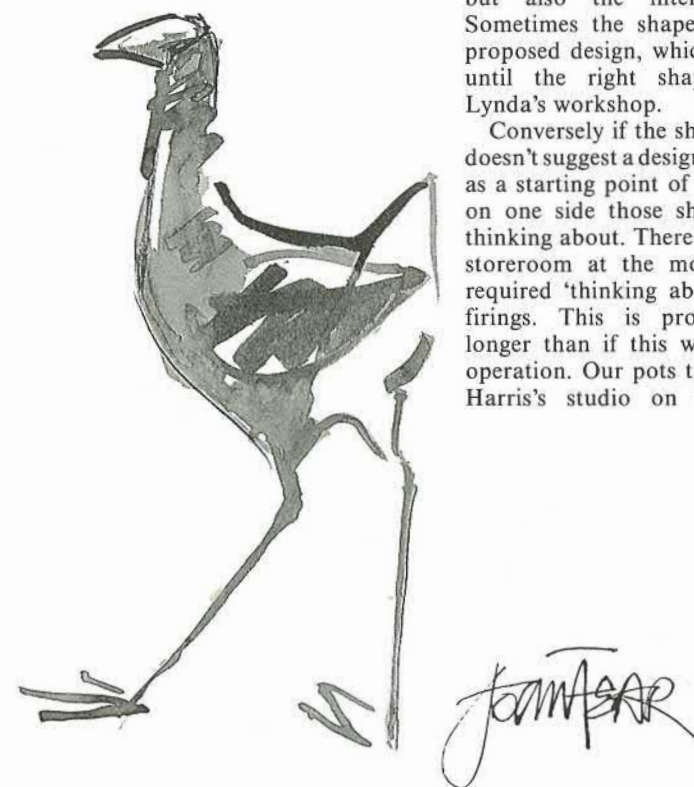
Always, before beginning a design, I spend time looking at the shape on which it is to be painted. This means not just the outer margin — in the case of a platter — but also the internal dimensions. Sometimes the shape doesn't suit the proposed design, which is then shelved until the right shape arrives from Lynda's workshop.

Conversely if the shape of the platter doesn't suggest a design, I take the colour as a starting point of planning, putting on one side those shapes which need thinking about. There is one such in the storeroom at the moment which has required 'thinking about' through two firings. This is probably somewhat longer than if this were a one-person operation. Our pots travel from Lynda Harris's studio on the Coromandel

where they are made, to my studio in Hamilton and back again to the Coromandel for the glazing and final firing bit.

Because of all this travelling careful packing is a priority. During the trip back to Coromandel after the design has been applied, the stains are particularly vulnerable and any chafing something of a disaster. We pack kitchen towels between each article. These are then placed in cardboard cartons and kept firmly in place with crumpled newspaper, not magazines, — printers' ink is quite able to add its mark in a really unpleasant manner.

Happily there is no end to the business of learning new skills. Lynda and I both feel we have benefited from combining our knowledge to produce something quite different from our usual work. We have some famous precedents; **Picasso** was one of the many, possibly the best known of those artists who have painted on pottery. Unpacking our work from the latest firing we discuss the results, always prepared to rehash an idea or make a change if this is deemed pertinent. "What if...?" someone says and away we go, yet another artist and potter testing what is for us, new ground.



Ruru platter. Made by Lynda Harris, decorated by Joan Fear.



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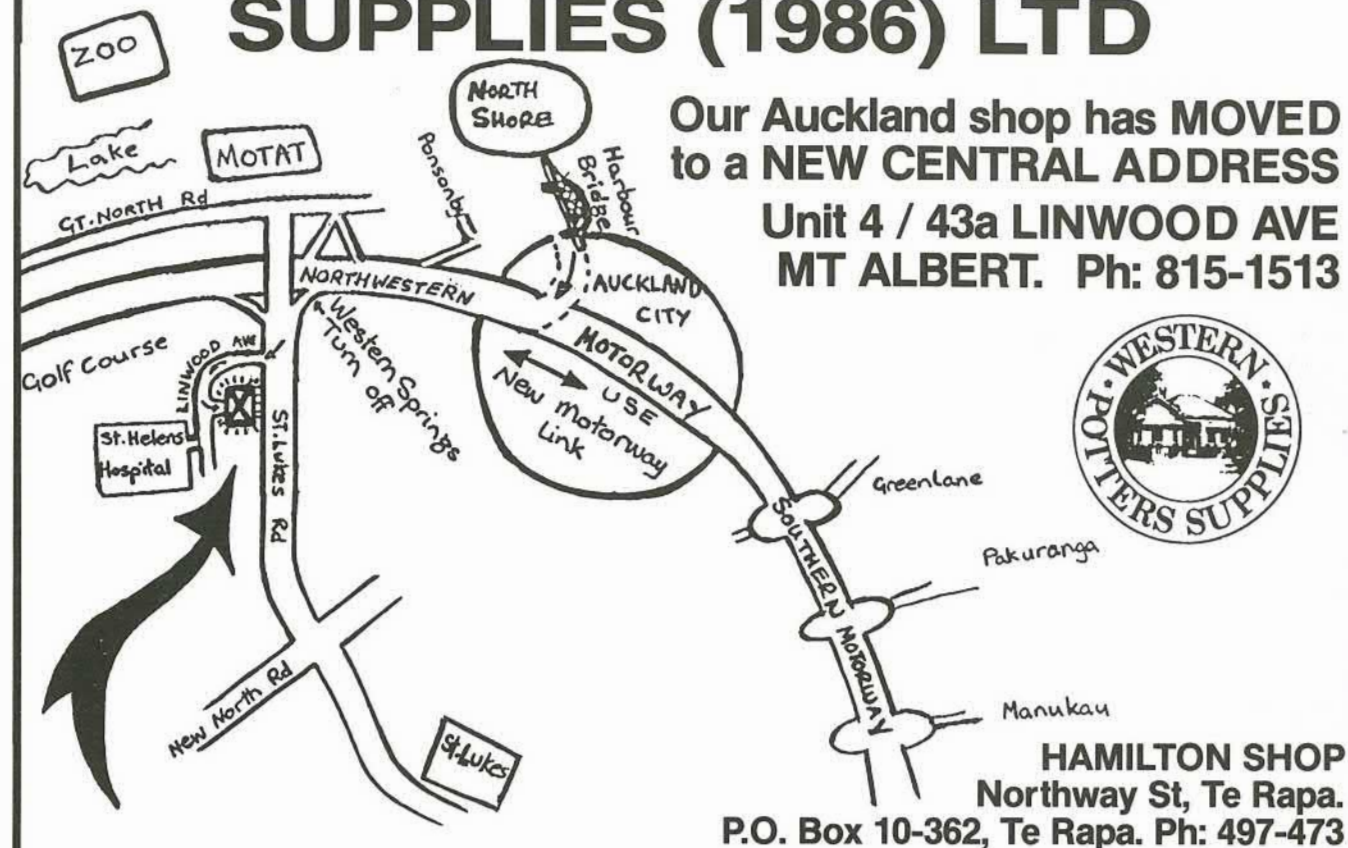
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2ND INTERNATIONAL CERAMICS FESTIVAL '89 Mino, Japan

Gill Gane and Jon Benge, Nelson



Ceramic Art to the left of the suspended entrance walkway.



The Special Exhibition Hall. Ceramic Design to the right,

The 2nd International Ceramics Festival '89 Mino, Japan was staged in Tajimi City, Gifu Prefecture, 3 years after the first one in 1986. The Festival was created to celebrate the tradition of ceramics in this region which has been the production centre for Mino Yaki — earthenware vessels — from as early as the 7th century, and is said to have given rise to Shino, Oribe and Kiseki wares. Examples of these wares are now displayed amongst works by contemporary artists and craftspeople, and the products of the modern ceramics industry which flourishes in the region.

Whilst providing the resources to study historic traditions in ceramics it is also intended to create an International Forum to foster further developments in industry and culture globally. It is hoped that the Festival will establish itself as a centre for the exchange of knowledge for the people of Gifu and for others who visit. Tajimi boasts 4 Institutes whose function is to research design, technology and training for ceramics.

The Festival appeared to be celebrated by the whole of Tajimi City (pop. 90,000) with colourful banners lining the streets, especially the route to the Special Exhibition Hall which housed exhibitions of top ceramic designers' work, ceramic art, industrial ceramics, work by the *Gifu Potters Association* and children's exhibitions. Nearby on a huge newly developed carpark site was located the supporting *Friendly Fair* — a sales venue for local artists and industry created when it was discovered at the *First International Festival* in 1986, that the more than 200,000 visitors were keen to buy a memento of their visit to Mino Yaki.

Having been given a Special Judges' Award for Ceramic Design by **Nino Caruso** of Italy, we were able to make the journey to Tajimi with the help of a travel grant provided by *QE II Arts Council*.

Initial impressions of the two main exhibitions were that this was indeed a diverse collection of contemporary ceramics, impressions borne out by later viewings as I considered the vast array of techniques and interpretations of a theme before me. It was also an exhibition of large scale works — particularly those in the Ceramic Art section.

Conditions governing entry into the competition state that up to 200 works in each of the Design and Arts categories would be selected for final exhibition. This year the judges' decisions were radical and their final selection amounted to 250

works including the award winners and honourable mentions. In the Design section there were only 67 works. The brief was to present a comprehensive exhibition which covered both artistic achievement and design for the ceramics industry and to suggest, but not be limited to a theme of *Light* for Ceramic Design and *Wind* for Ceramic Art. Entries from individuals and groups were accepted and each was permitted up to 3 entries. For the Ceramics Design section, drawings or design drawings accompanied by plaster models were acceptable.

Jurors' statements and those of the governing committee debated problems imposed by the existence of categories which raised a number of questions when dealing with the contexts of individual pieces.

It was generally agreed that the quality of entries this year was improved from those of last time. The 13 international judges were generous in their praise of award winners, and of Japanese artists and designers for their high level of innovation and technical expertise. Their obvious abilities in the use of ceramic materials as a means of expression, especially in asymmetrical forms, and their awareness of textural and tactile qualities of enhancement made the many Japanese works stand out. They displayed particular sensitivity.

Nevertheless both Grand Prix were awarded to foreign artists. The Ceramic Design prize went to **Jack Sures** of Canada for his commanding piece *Fire Light*. Standing nearly 3 metres high and 2.4 metres wide, this piece dominated by sheer enormity, the Ceramic Design section. Constructed out of extruded earthenware pipes, its colours tones of fired terracotta and fumed blue/black, its components modular, it relied on changes in colour and pattern to produce a statement which embodied an artful approach to design. For me it was by no means the overall winner — there were several pieces which rivalled its position — in terms of innovation and sophisticated technique.

A ceramic panel by **Taro Eto** of Japan, was made of a recently developed fine ceramic material which allows light, ventilation and sound through tiny holes arranged in a grid pattern on each tile. It was heralded as a possible replacement for wooden doors and Shoji screens.

The Grand Prix for Ceramic Art was awarded to **Bruce S Taylor**, USA, for a piece called *Untitled Two Wheeler*. A lidded container on a massive scale incorporating wood for wheels



Entrance foyer information booths.

and axles and lead on two surfaces, it evoked a powerful feeling not unlike that of a funerary urn. In contrast there were many smaller works constructed delicately and displaying merit. A number incorporated other media such as wood, perspex or wire, and a noticeable trend was in the use of objects of different materials such as parts from industry or tools, combined to create a whole of non-interrelated forms. Slab construction of arbitrary props and levels on which perched objects of seemingly unrelated form — handled in unrelated colour and texture — so as to startle and produce tension. Integration seemed a concept rendered obsolete. Eclectic components gave a *Post-Modern* feel to these works.

A common environmental consideration was evident in works that expressed links with the earth and a number of forms which evoked the function of tableware as vessels, but were treated creatively, so presenting an aesthetic model of tableware.

The staging of the Festival was a credit to the organisers for their attention to detail in such an enormous undertaking. Tajimi Special Exhibition Hall is a huge brick gymnasium built for the city several years ago. Here were housed the 6 exhibitions including the competition — Ceramic Design and Ceramic Art.

Care had been taken to develop the surrounding environs to cope with crowds of up to 22,000 people daily, with trees and courtyards and many banners flying the Festival colours. Lining the perimeter of the grounds were flags of the 49 countries represented in the exhibitions.

This display presented well the international feeling of the event and spoke of the people in many countries who are of similar spirit — striving for expression in a similar medium and intent on building international relationships through their association with such a Festival. We were thrilled to be able to make a contribution along with our contemporary, **David Brokenshire**, from Christchurch.

The weekend we visited was marked by the Friday being a holiday to celebrate Arts and Culture Day. Free shuttle buses operated between the Railway Station and the Special Exhibition Hall, and information booths were set up with attendants dressed in uniforms carrying the Festival Logo. Entry to the Exhibition Hall housing the Ceramic Design and Ceramic Art was through an upper level viewing gallery normally for observation of games such as basketball. From this gallery to the other side of the huge hall stretched a temporary walkway supported by a complex modular structure of tubular metal posts and joints. Lining the sides of this structure were rows of spotlights, while amongst the exhibits were directional lights giving each piece its own brightly lit space. Exhibits were placed on low white stands, or on the floor in the case of installations.

Fabric drops were used to delineate the edges of exhibits and conceal upper levels of seating from view. Plants and lighting scaffolds were used to mark the route taken through the exhibition.

Information and statistics concerning all the participants were handed to visitors entering the complex, while organisers' and judges' philosophies and findings were presented on wall-mountings in the entrance hall. Traditional welcomes and farewells were expressed to all visitors by female attendants stationed at entries and exits — this touch added a special impact to our experience of the exhibitions, endowing a special importance and personalising it.

The financial burden was the responsibility of the cities of Tajimi, Mizunami, Toki and Kasahara, their Chambers of Commerce, plus a number of co-operating companies. Revenue from gate takings was expected to cover nearly half the expenses — a costly undertaking with prize monies alone exceeding \$100,000.

The Competition was conceived by the people of Mino to foster further development in industry and culture. Previously there had not been an International Ceramics Competition in Japan, therefore its importance to the Japanese ceramics community is one of potent relevancy. ■

Owing to copyright restrictions we are sorry we are not able to publish photos of ceramics from this Festival. Gill and Jon's award winning entry was a coffee pot and demitasse set, in black and white — Ed.

INDEX OF NEW ZEALAND CRAFTWORKERS

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Northland Craft Trust Summer School 1990

Stephanie Sheehan, Whangarei

It seems a wee bit odd to be writing an end of school report at the beginning of the year, but for those who could not attend the *Northland Craft Trust's* annual summer 'do' here is a rundown on some of the activities.

The School began on Saturday January 13 and ended Sunday 21. This was the fourth time the *NCT* ran a summer school and it was ably organised this year by **Peter Lupi**. Peter is a landscape architect who has his office on site at the *Quarry*, as well as having served the last three years as a Trustee. He graciously included the summer school in his birthday celebrations this year and became even more well known as the maker of extra-special thin pasta.

The 60 participants were welcomed to the *Quarry* by **Yvonne Rust** whose dream "give us raw materials" is created in reality at the *Craft Trust*. They say the personal is the political and I must say it is always a pleasure to see Yvonne covered with clay polka dots and laughing. She did not tutor this year as she was very busy making pots and paintings for her *Northland Factor* show in Kotahitanga at *Forum North*, Whangarei in March.

Yvonne says what the *Quarry* needs is a director with dreams and the managerial skills to put them into practise.

There were eight separate workshops during this year's school — pottery, earth building, painting, drama, creative inspiration, lithography, paper-making and sculpture. Tutors included **Kate Coolahan**, **Richard Parker**, **Peter Algers**, **Colin Underdown**, **Jenny Doole**, **Alby Hall**, **Llew Summers**, **Graeme Cornwell**, **John Bolton** and myself (**Stephanie Sheehan**).

Summer schools can seem outside ordinary everyday life. There can be revelations of understanding. People wept during the closing salutations made to Papa Te a Nuku (the mother of us all). **Wallace Heteraka** is a Maori wood carver who works with his boys on site all year. As well as being a fine orator, Wallace has interpersonal skills which make him a delight to know and work with. The *Craft Trust* is fortunate in the presence of those who are unafraid of recognising the spiritual. Unlike our ancient ancestors we perform open heart surgery without the knife. From oratory to action.

Masks were made by the paper makers at *Te Kowhai Print Trust*. **Kate Coolahan** taught the use of natural fibres like flax and agave to a keen bunch who appeared quite talented when belting two rocks together. My ignorant eye was fascinated by the simplicity of method which could obscure the extreme sophistication of knowledge necessary. A crossover between the different workshops is encouraged and the masks were used by the drama group in their closing performance, a dramatic dialogue called *The King and the Corpse*.

John Bolton travelled from Australia to tutor the drama students and as well as playing the spoons, managed to perform a three act play during the interval at the final Saturday night show.

The drama group's African morality tale required audience participation and the grim preference of the audience for the monster was cushioned only by light clouds of soft rain. The cooler weather in fact made this year's summer school less of an endurance test and more of a pleasure. It was like being part of an extended family with all sharing the interest in art or craft.

Graeme Cornwell also came over from Australia to the school. The lithography studio is made possible at the *Craft Trust* only by the extended loan of Graeme's stones and press. He finds tutoring the summer school quite a pleasure as his full-



Frank Topia and Stan Wihongi — Popo Carving

time tutoring job in Sydney is very demanding. Many of his students there have little English so he has become expert at communicating without words.

Graeme's lithography group produced posters for the drama as well as many varied other prints from black and white gnomish views, to whales, techni-colour virgins and just plain experiments.

Llew Summers, the sculpture tutor seemed happy with the discovery that "the old ladies are different up here". He taught mould making using clay, alongside the Maori wood carvers, and gargoyles specially bred for the occasion. Llew came up from Christchurch and enjoyed the added bonus of being awarded first prize in the sculpture section of the *Aotearoa Arts Festival* in Kaitia in January with his five tonne piece *Footballer*. "Probably a front row prop", I was told by those who understood the sport.

One major firing produced a few smashed faces. Crazy pots and a horse's head, melodies and matriarchs all came out of the kiln. Sadly, there were far fewer potters this year. Perhaps because of slim pickings potters are becoming an endangered species.

The obligatory potters' nightmare of fire was confined to tutor **Richard Parker's** Kaeo workshop. They told me that you are not a real potter until your studio work-shop/kiln-shed has burnt down and Richard continued cheerful. The fire was caused by a lightbulb and the saddest loss was the irreplaceable mementoes such as photographs.

The earth builders, led by **Guy Taite**, established more walls for further rental studios. **Graeme North** inspired their efforts particularly with a guided tour of completed soil cement (rammed earth) homes.

Other appetites were fed by **Val Flatt** and her team of helpers. I must be allowed to mention **Jan Gillespie**, always a hard worker. And **Uncle John**, kaumatua to us all.

Poles, Swiss, Maori, strangers from all over the world, locals from the other side of the mountain and celebrities from the future all helped spread information and aroha.

Financial survival is a chancey thing these days, but we hope the *Craft Trust* has sufficiently proved its worth by standing on its own feet this year.

So it all ends. To those who came, whether as students, visitors, tutors or passing fancies, thank-you. To all those who couldn't; we hope to see you during the year. ■



Todd Thompson and Guy Taite — Earth Building



Lutz Gaebler — Pottery



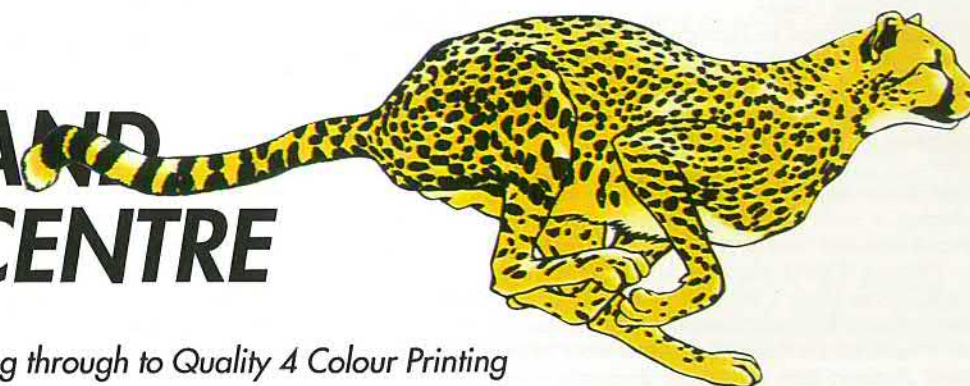
Joan Daniels and sculpted friend



Helen Mason — Paper Making

Photos by Jon Anderson

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GEORGE SEMPAGALA UGANDA

Introduced by Helen Mason, Coromandel

In the middle fifties, when the pottery movement as we know it was just taking off, the first bearded, sandalled potter to hit these shores arrived in Auckland. **Michael Gill** was touring the world earning his living as a potter wherever possible. **Barry Brickell** befriended him and suggested he contact me when he made his way to Wellington. There was no pottery there to work at in those days so he earned a living cleaning railway carriages. During several weekends he generously helped our small band of would-be potters, by passing on his knowledge of spiral wedging, throwing and calculating glaze formulae using a slide rule. He also gave me one of my most valued possessions, a Chun bone ash glaze.

Michael had previously worked with **Staite Murray** and with **Michael Cardew** in Africa, and in 1958 he made his way back to that country. He found work with the *Uganda Development Corporation*, setting up a potter at the *Kampala Technical Institute*. The aim of the UDC was to produce an artist/craftsman class of worker to bridge the gap between the peasant farmers and the new industrialist-technicians. Michael Gill selected five students who were prepared to embark on this strange new course.

One of these students was **George Sempagala** who Michael described in a report on the venture in *NZ POTTER*, vol. 4, no. 2, as "solid, hardworking and dependable. His father was a carpenter, although not self-employed, and so he does already in a certain sense belong to the class which we are aiming to inculcate into this society. His pots have breadth and convey the very definite and direct appeal of efficiency and commonsense."

The reign of Idi Amin severed our links with Uganda, but 18 months ago I received a letter from that country addressed to me as Editor of the *NZ POTTER*, a post relinquished by me in 1967. The letter was from George Sempagala saying the country was now getting back to normality, and he was hungry for news of the potters' world. I sent off to him all the back copies of our magazine I could find and suggested it might be possible for him to visit this country in 1990. I also asked for an outline of his experiences over the 26 years since we had last heard about him. Here in his own words is his story.

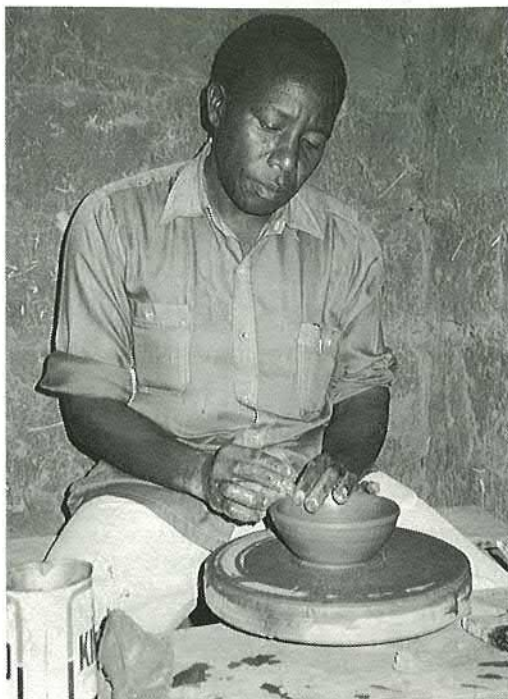
"The war left us with nothing. We are just rehabilitating. Years 1987 and 1988 have been years of stability, peace and joy, showing a gleam of future prosperity. Here is an outline of my life story so that New Zealanders will know who I am.

My name is **George Sempagala** and I was born in Kampala, Uganda 48 years ago. I learnt pottery under **Michael Gill** at *Kampala Technical Institute* for four years. In 1960/61 I went to Nigeria for further training under **Michael Cardew** at *Abuja Pottery Training Centre*.

In 1962 I returned to Uganda and started my own pottery *Namanve Pottery* in collaboration with a friend. In 1969 I left my friend to run the pottery while I went on a 12 month visit to Britain to build on my experience of studio pottery practice. During that period I was able to visit and to work with several potters.

First I worked with **Peter Dick** at *Coxwold Pottery*, producing a wide range of domestic ware decorated with coloured slips and fired at around 1200°C in a wood-fired kiln. I met Peter in Nigeria when we were both students of Michael Cardew. From there I went to Cornwall to *Wenford Bridge Pottery* where Michael Cardew was producing stoneware. Later I went to Devon and worked with **Michael Leach** at *Yelland Pottery*, also producing domestic stoneware. While there we went to St Ives to visit his father, **Bernard Leach**. I ended my visit in London working with **Patrick Bedward** at *Briglin Pottery*.

In 1971 I returned home and resumed work at *Namanve Pottery*. Things started to fall apart in Uganda due to political



George Sempagala at Nangabo Self Help Centre

changes and in 1974 we were forced to close the pottery when there wasn't much business going on. I had to give up working as a full-time potter.

In 1975 I went back to Nigeria to train in a new job, this time as a museum technician at *Jos Museum*. The course was very interesting because it also gave me a chance to do some potting. *Jos Museum* has a pottery workshop attached, run by a former Michael Cardew student named **Kofi**, with whom I had trained at Abuja. So during my spare time and at weekends I used to go and help Kofi and do some potting.

Returning to Uganda in 1976 I joined the *Uganda Museum* as a museum technician. For the last ten years the war had been going on, so there wasn't much to do. We had to move from one place to another and I had to resign from this work.

Recently I was invited by the *Nangabo Self Help Centre* to set up a pottery workshop as a boys' project with the intention of training students in pottery, leading either to self-employment, or employment with an established potter.

The Centre was started 14 years ago with the aim of developing an educational and recreational place for early school-leavers and drop-outs who, because of a lack of school fees were unable to complete their normal academic programmes.

Girls are taught to make various items with their hands weaving mats, table mats, hats, baskets and the like, while boys concentrate on pottery techniques. In future, when space and funds are available we intend to introduce more courses for boys such as carpentry and building.

In the pottery, during this trial and error period we have managed to produce some good high-fired earthenware at 1200°C in an electric kiln. I am about to build a wood-fired kiln so that when the boys finish their training they will be able to build their own kilns and therefore earn more.

Over the years I have had several exhibitions, the first being a one-man show in Lagos, Nigeria. I also exhibited in Britain mostly with the students of Michael Cardew, and had a one-man show at the *Craftsmen Potters' Shop* in London. Now I am looking forward to meeting New Zealand potters — when the time comes." (Hopefully in 1990 — Ed) ■

GALLERY GUIDE

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

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

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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.

AUCKLAND

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.

KERAMOS ARTS CRAFTS, Henderson Square, Henderson. Phone (09) 836-1174. pottery, wool hangings, cane, pure silk scarves, jewellery, sheep skin slippers from leading crafts people.

MASTERWORKS GALLERY, Habitat Courtyard, 251 Parnell Road, Parnell. Phone (09) 395-843. Ceramics, glass, fibre, wood, jewellery. Superb selection of New Zealand's best. Open Mon. to Sat.

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.

SUNPARK GALLERY, Main Road, RD 2 Albany. 8kms north of Albany village. Excellent selection of fine pottery and ceramics. Open 7 days. Phone (09) 415-9373.

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WHAKATANE

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WAIMEA POTTERY, When in Nelson visit Waimea Pottery at Craft Habitat, Richmond, to view a fine collection of lustred and domestic ware by Paul Laird.

WEST COAST

COAST CRAFTS, 47 High Street, Greymouth, West Coast. Ph: A/Hr 027-6102. Weaving Studio and outlet for Local Pottery and Crafts. Specialising in Handwoven Scenic Wallhangings.

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

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NEW ZEALAND CRAFT SHOWS

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Prior to 1983 most craftspeople in New Zealand sold their work through craft shops or galleries, with little control over the prices set or the way in which their work was displayed. Seven years ago that changed with the advent of the *New Zealand Craft Shows*, or *Craft Affairs* as they were called in those early days. Here at last was the opportunity for craftspeople to take direct control over every aspect of their work, right from the inception of their creative ideas through to their happy customer walking off with their newly purchased item.

"This is undoubtedly what appeals most of all to the craftspeople. The fact that they can oversee each stage of their work gives them a better understanding of their craft and through the interaction with their customers they gain valuable insights into perhaps the most critical aspect of their livelihood — the commercial viability of their product," says organiser **Fiona Dunkley**.

The *New Zealand Craft Shows* are a series of nationwide craft shows, held in twelve major cities and towns throughout the North and South Islands. They bring together a wide

variety of fine New Zealand craft work direct to the general public who flock to the shows in enormous numbers. Attendances often far exceed the organisers' expectations. Ms Dunkley said that over the last seven years more than half a million people have visited their shows. "As most of these people would seldom visit a gallery or a craft shop we feel that our shows have done a great deal to broaden the public's awareness and appreciation of the arts and crafts."

Having just completed their 52nd show the organisers say that they have generated more than \$8 million in spending by the public. With no commission charged on sales, the craftspeople are able to set their own prices and the public can purchase top quality crafts for less than they would pay through retail outlets. "It's a method of marketing that pleases everyone," said Ms Dunkley.

The secret of the success of the *New Zealand Craft Shows* is that the organisers select only the very best work and that shows vary from year to year. Individuals interested in participating go

through an application process which ensures that only top quality work is chosen and also that as great a diversity of crafts as possible is presented. "It is certainly not the same show we started out with. Each year we select new craftspeople so the variety and quality of work is continually improving." At each show the exhibitors display their work in tastefully decorated exhibition stands, which maintain the professional standard promoted through all the shows.

Organising the *New Zealand Craft Shows* is a full-time family business, based in Christchurch. Although it is now entirely self-sufficient, it received a \$4,000 grant from the *QEII Arts Council* in its first year of operation.

Amongst those who have graciously opened *New Zealand Craft Shows* have been the Governor General **Sir Paul Reeves**; the then Minister of the Arts the **Hon. Peter Tapsell**; the **Hon. Mike Moore**; the **Hon. Trevor de Cleene**; Mrs. **David Lange**; (the late) **Sir John Marshall**; Dame **Catherine Tizard**; and the Prime Minister, **Mr. Geoffrey Palmer**. ■

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Exhibitor Steve James, Ashburton.



JOURNEY INTO INDIA

Elizabeth F Woodfield, Hamilton



Pottery shop in Jaipur.

Three months in India took my son, Carrick and I on 9700km of travel through this dynamic and fascinating land, meeting and sometimes staying as Houseguests of various artists, sculptors, photographers, potters, racecourse officials and Maharajahs.

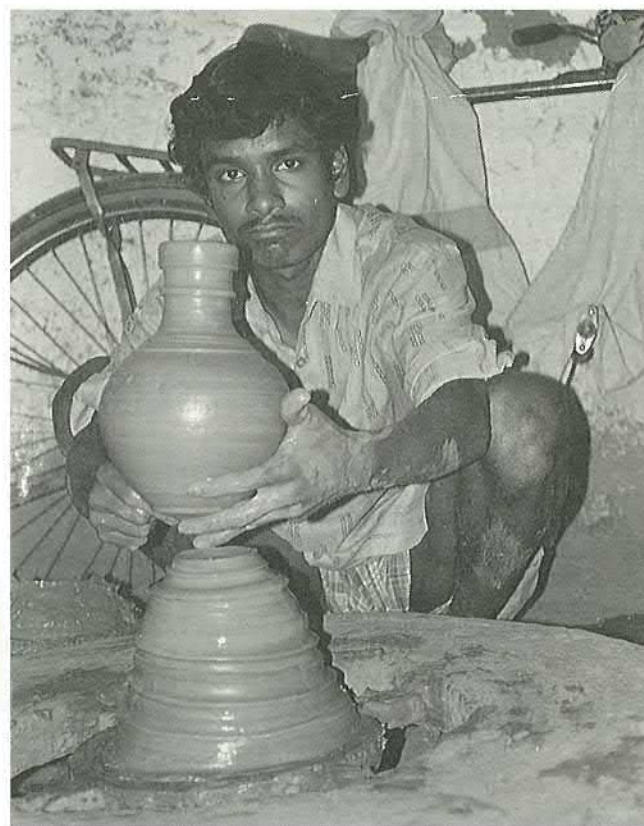
Contact with clay was at first superficial and our search for studio potters started in earnest in Hyderabad, but was frustrating, mainly due to language. Our Hindi was limited to ordering tea, toast and fried eggs for breakfast. In Urdu and Telugu, our comprehension was zilch. English is a circular and interweaving language in India and not always produces the results a New Zealander would rationally expect. We knew there were some hobby potters in Hyderabad, but oh, to get that first contact! But we did see amazing Persian vases almost 2 metres in height and other ceramic antiquities and clay work.

Terracotta has been used in India for 4,000 years and the state of contemporary terracotta in both architecture and domesticware differs as much today as in earlier times, according to its province. India is a vast continent approximately 3300km N/S and 2700km E/W tapering southward into a triangle, its population a staggering and explosive 800 million. Hidden away in this multitude there are approximately 50 contemporary studio potters.

On yet another day set aside to find pottery, our autorickshaw driver took us on a most enjoyable drive through

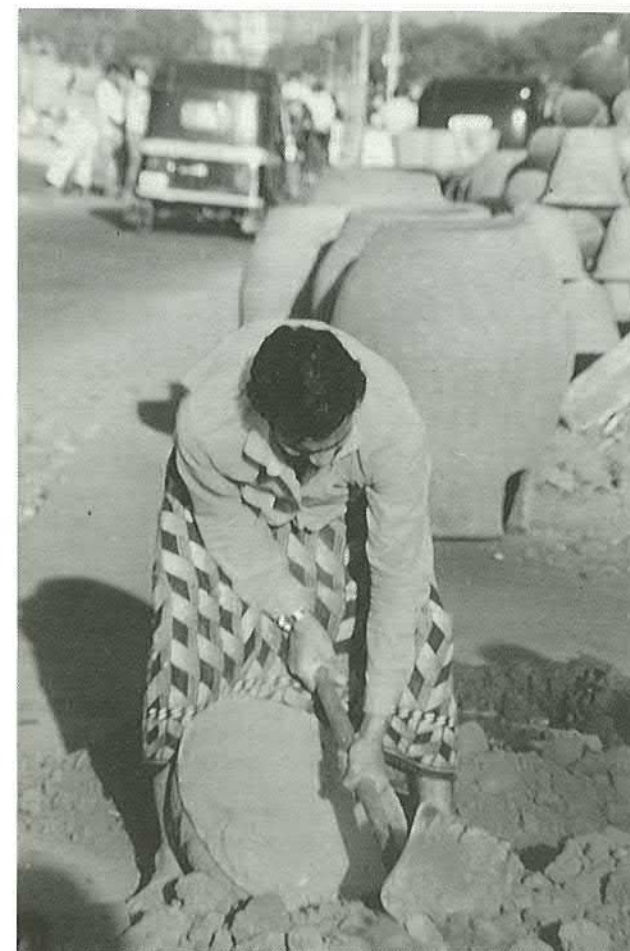
areas I very much doubt Europeans had ventured. It was a very old area perched on a ridge and we felt as if we'd stepped into biblical or Qur'aan times. Although in a totally different direction from that which we understood we should be going, eventually through more sign language, drawings and photographs, some cute little urchins clung onto our auto and guided us to a traditional pottery making enclave, not far as it turned out, from our driver's home.

All clay digging, preparation, making of vessels and firing is done in the immediate vicinity of the homes that are clustered together. Wheels are low traditional turntables spun with a stick into a blur of motion, then the potter squats on his haunches and throws from the hump. He throws several necks for water jars, sets them aside under a damp sack then throws the body. The neck is positioned and throwing completed before the jar is cut off the hump. Dried pots are stacked "into" an open community kiln and covered with straw, mud and dung. In Pune, the old hill station for Bombay, potters were making their wares on the very edge of the road, crossing amongst the cacophony of bullock carts, bicycles, autorickshaws, buses, cars and trucks to prepare clay, apply slip to wet pots or stack finished pots for sale.



Several necks for water jars are set aside under a damp sack. The neck is positioned and throwing completed before the jar is cut off the hump.

Pottery in India goes back a long way. In fact there is evidence of pottery making both handmade and wheel thrown from all over India in the neolithic age. "At Harappa and Mohenjo Daro, the earliest known cities of India of more than 5,000 years ago, pottery has been excavated to show that the



Potteries in Pune were on the very edge of the road.

potter's place was quite an important one in society. The craft was well advanced, so much so that rectangular kilns were in use for firing the product. Ranging from seals of one centimetre square, vessels and grain and water containers of 1 metre height were made and were in common use. In a warm country, with the economy built on agriculture, pots for the storage of water and grain were in demand, quite apart from cooking-pots and pots for milk, toys, gods and goddesses for country temples and fairs," so writes Gurcharan Singh in *Pottery in India*.

Pottery played an important role in the life of India and is referred to in various legends and ceremonies, from Brahma who made man out of clay, to the vessel fashioned when the ocean was churned to store the elixir of life which makes man immortal. Many legends centre around earthen pots and potters. Shiva, the primeval god of Dance took a bead from his rosary, created a man and a woman and ordered them to make pots. Thus a class of *Kumbhavs* was created. Ku is the Sanskrit syllable for earth therefore *kumbha* — earthen pot. The *Kumbhars*, a sub-caste of the Hindus were an important part of the community and supplied pots to farmers at sowing and harvest time. The three essential elements of the potter earth, water and fire were ritualized and worshipped and in Hindu weddings earthen pots were decorated and carried by the bride.

"In north India there is a ceremony called 'chakra puja' in which the bride goes to the potter's house and is seated on the potter's wheel. The potter turns the wheel seven times in an anti-clockwise direction. The potter's wife then presents the bride with seven coloured pots filled with water representing the mythical seas." Kristine Michael in *Earth, Water and Fire*.

Rituals concerning pots, potters, fertility (images in terracotta) and mother earth persist through the crucible of time. Potters are said to be the priests of Sheetal Mata and when specific diseases break out in a village the potter is asked

to propitiate the deity. Clay artisans respond to the religious festivities that regulate village life styles, making vessels, terracotta elephants, horses, bulls and toys, as well as musical instruments and forms created to meet social, functional, symbolic and environmental needs.

Kristine Michael, clay artist, says in her essay, "In each community or household, cooking or storage is inextricably linked with birth and marriage and death, with worship and celebration, with childhood and growth, with memories, with eating, drinking, cooking, bathing and living. The pot is therefore essential."

Tea and milk is sold at railway stations, and at Jaipur crude terracotta cups litter the side of the tracks as according to Hindu tradition a pot once used for drinking or eating is thrown away. Most other places had assumed the use of reusable glass or plastic. Somehow the littered terracotta seemed acceptable in a sort of dust to dust configuration but the white plastic . . .!!

Water jars for carrying and storing are everywhere, from the village well where women and children gather to fetch the family's daily needs to shops and hotel rooms. These were by far the most numerous pots we saw in India, but sadly the traditional water jars in Hyderabad and southern India are being replaced by lighter and more durable plastic so evident around Mysore. These too, lead to inevitable pollution by roadsides and wells. Metal jars (unbreakable!) also are replacing terracotta vessels.

Traditional potters in India face a crisis as metals and plastics take over, but a market is now emerging like a moth from a cocoon for new designs and ideas. So enter the studio potters.

These initially took considerable effort to find and it was quite by chance that we met our first Indian studio potter. That introduction led us of course to others.

In Bangalore after an 18 hour train journey (we yet had 24-



Priya Pawar and Balan Nambiar by the clay preparation tanks with Olsen design kiln in background.

26 hour trips to experience, some on wooden benches!) accompanying our host's small children to their art classes we met **Balan Nambiar**, renowned sculptor, painter, photographer, enamelist and recipient of the prestigious *Nehru Fellowship* to study ritual art forms of tribes of the south west coast. Balan took us to **Priya Pawar** who lives on her family farm on the outskirts of Bangalore, a 45 minute motor scooter trip away.

Amidst sprawling trees and abundant pink and red bougainvillea, Priya and her artist mother **Lela** led us through their spacious stone built home filled with paintings, pottery and other art forms, into the household vegetable garden where pots with faces scared away the crows, and through a narrow gap in the granite slab fence. And there, lo and behold, in front of us was an *Olsen* design kiln!

Priya and her partner in pottery fire the woodburning *Olsen* to stoneware temperatures. What a surprise to find pots, glazes, slips, techniques and a kiln so familiar. Priya was amongst the first small group of students trained in Pondicherry by **Ray Meeker**, an American, four years ago. A maker of domesticware, she is selling her work and hopes to become self-supporting. Lela besides painting also uses clay, making miniature birds and animals and experimenting with ceramic colours. As the sun sank bathing us in dusty golden light, we sipped tea served from one of Ray's teapots.

On a second visit I found Priya putting freshly thrown coffee mugs into a damp room — another half hour or less and they'd be too dry to add handles. The three days I often have to allow to lapse in Waikato winters for the same operation seemed far away in that land of dazzling sun and crackling air as drought tightened its ferocious grip.

Clay is prepared from dry ingredients mixed with water in a tank and stiffened using brick tanks and tables. Priya made her kiln shelves from fireclay, but bending during firing has meant a switch to commercial cordulite. Silicon carbide shelves are too expensive.

Based on the price of a cup of tea I determined the proceeds from the sale of a studio coffee mug to be similar in both India and New Zealand, but based on the price of a truck tyre there is a considerable discrepancy favouring the selling of handmade mugs in New Zealand. There appears to be a potential market for contemporary studio pottery in India. It is a new concept for most people, but markets are opening up through galleries and some departmental stores.

There are no other studio potters in Bangalore but a training centre for artisans, *Kaushalya* was set up in 1984. It is the first of its kind sponsored by a bank and is exclusively for artisans. **Stanley Carvalho** notes, "The basic objectives of *Kaushalya* is to identify skilled artisans and craftsmen and create a conducive environment to promote their artistic efforts. The centre provides financial assistance, procures the raw materials, assists in marketing, promotes self-employment, provides free services of mastercraftsmen, conducts workshops, seminars, tours exhibitions and spots rural craftsmen who lack the infrastructure."

Artisans can work in traditional or new designs and are brought into direct contact with buyers. They are encouraged to establish themselves under the selfemployment programmes with free advice and guidance. Training programmes are organized in different branches of art independently and in co-ordination with other institutions, and range from two months to two years, during which time a stipend is paid to the trainees. Artisans who have already been assisted through *Kaushalya* have gained expertise in many crafts and doll makers trained there now make dolls at home and supply the shop at the centre.

Trainees are expected to do regular drawings to develop artistic skills and each week make a presentation on the board with detailed explanations, helping them to be vocal and able to impart their creative ideas to others. Tours to ancient temples and other inspiring places of great works encourage the development of creative expression, with students making



Gujarat pottery with mirrors.

on-the-spot sketches of sculptures. Arts and crafts in India seemed neglected at some stage and *Kaushalya* has proved a successful experiment with some ex-trainees already placed in other centres as master-craftsmen, and in gaining encouragement and patronage for India's proudest heritage. There is a plea that more projects come up to encourage especially rural artisans.

The *Sri Aurobindo International Centre of Education*, attached to the Ashram in Pondicherry has a school of pottery for children where they can "have a taste of pottery and later on perhaps they may take it up as an occupation." No certificates are issued from the school as study is for the sake of knowledge and love for it. "Everyone is growing and always a student." Classes are in French and English. Contemporary clay, stone and stucco sculptures ornament the gardens and corridors of the Guest House.

Whilst in Bombay we visited *Apna Utsav*, a government sponsored project bringing villagers from many different states to display their crafts in a huge outdoor area where city folk can see en masse what is made elsewhere in India in replica aspects of workshops and village life. They are encouraged to buy from these people Indian arts and crafts, to give that "finishing touch" to imaginative personal home decoration, personal adornment or to simply add necessary utilitarian chattels. This is on a long term basis in an effort to maintain the tradition passing from father to son and thus help stem the flow of people to the already overburdened cities — Greater Bombay pulsates with a staggering 27 million souls.

Most cities suffer from gross overcrowding and as a result of the continuing explosion housing, sanitation, water supplies and other services cannot cope. The river out of Bangalore is disgustingly polluted and one could not help but wonder what chemicals and other waste the foodstuffs growing in the fields are absorbing as they are being irrigated by this foaming green filth.

Apna Utsav 1989 presented a veritable cultural mosaic. The zest and joy of living of tribals is expressed through dance. In the Reang community, a dance is performed twisting rhythmically whilst balanced on an earthen pitcher, a bottle with a lamp balanced on top of the head. The individuality of each state shone in the kaleidoscope of people, costumes, customs, arts and crafts. Textiles ranging around various types of looms, batik and block printing; jewellery including the inevitable bangles; metal, wood and clay work were among displays and demonstrations from Nagaland, Assam, Rajasthan, Maharashtra, Gujarat and many other states. Clay work mostly included traditional cooking and storage pots, figures, idols and musical instruments. Decoration on clay work ranged as widely as the communities — earthen coloured slips on light clays, dazzling white on dark chocolate, coils, inlaid mirrors and lime whitewash coatings. There were even garden pieces made from stuff thrown away by others.

The group with whom we went to *Apna Utsav* were above the 'average' person and seemed to be fairly representative of the buying people. I was surprised that they and their friends

knew so little about other peoples of India and their skills. They were excited to see such work and spent freely. If this is an indication of the impact on the buying community, it is surely encouraging for this project to continue, visiting other large cities engendering an awareness of and market for the rural craftsmen.

Travelling further south through Karnataka we passed many large crumbling structures with surrounding ground partly excavated. At first we thought these wastings to be some ancient ritualistic sites — several even had creepers, grass or saplings sprouting forth. Further on, passing bullock carts of terracotta roofing tiles, we came across one of these edifices unravaged by the elements and in fact, smoking. Convincing our driver to stop, I left the jeep and headed off on foot across the open, red, parched country to examine this monolith embellished with the trident of Shiva and billowing smoke, to communicate with the sole stoker that I too, was a clay worker. This was difficult though as we had no common language and he was very shy.

Low fired 'ground' bricks are made on the site at which they are fired and not far distant from the building site for which they are required. Clay is mixed with water brought in earthen pots and packed into simple wooden moulds, a frame of four walls, some with a division to make two bricks at once. Excess clay is scraped off top and bottom and the bricks laid out in rows to dry in the sun, then built up into a 'kiln'. The fire boxes of some passed completely through from one side to the other. Logs and branches were included within the almost solid structures, some of which measured approximately 2.5m high by 15m long.

I was unable to ascertain the length of firing whilst logs were actually fed into the numerous firemouths (I counted one brick

kiln with 22 fireboxes) or how long the bricks set before dismantling could commence. Losses seemed particularly high in some areas due to insufficient heat and in some cases collapse. The outside bricks often were not fired right through and these of course crumbled or washed away.

Homes of a more permanent nature than thatch are constructed of mud or mud mixed with straw and plastered with lime to render the material more weather resilient, but due to the extreme weather of monsoons and oven-like summers, most of these too, do not last long. Brick is commonly used now as a building material, but often being fired too low it also deteriorates despite lime or crushed brick plasterings. Brick kilns are a common sight in Karnataka as villages are reconstructed particularly after damming of rivers — the dammed Kabini alone submerged 33 villages.

A site is chosen partly for the type of clay necessary for brick making. Some are in riverbeds during the dry season to capitalize on their moisture.

Moving northward through this vast land, the design of brick kilns varied, huge square monoliths, the more familiar rectangle but with stoke holes only at the corners and perhaps one midway along the wall, and circular. Drying bricks were also stacked in a variety of methods — some in single layers, some as perforated walls. Most sites looked like archaeological digs. In Rajasthan potters believe the kiln is the bonfire of Shiva. ■

See our next issue for Part Two of Journey into India.

FITTING GAS

A message concerning gas fired pottery kilns and, for that matter, all gas burning appliances and equipment.

Under current legislation, gas fired appliances and gas burning equipment must meet the safety and installation requirements as stated in The Installation Code for Gas Burning Appliances and Equipment, GA-4, and particular notice should be taken of section 105.6.19 — Pottery Kilns.

Gas is defined in the Gas Act 1982 as meaning "Any fuel that is supplied through pipes or in containers and is a gas at a temperature of 15°C, and an absolute pressure of 101.325 kilopascals". Such gases include Biogas, Coal Gas, Liquefied Petroleum Gas (LPG), Natural Gas (compressed in bottles, CNG), Oil Gas, Producer Gas, Refinery Gas, Reformed Natural Gas and Water Gas.

This Installation Code GA-4 is published by the *Gas Association of New Zealand (Inc)* and was gazetted under the Gas Industry Regulations 1984 by Gazette Notice No 66 dated 13 April 1989, and became effective on 1 July 1989.

Gas appliance installation is also restricted to persons registered under the Plumbers, Gasfitters and Drainlayers Act 1976. This Act defines gas fitting as "The work of fixing or unfixing pipes, whether principal, subsidiary or branch pipes, reticulating or conveying or

intended to reticulate or convey gas in or on any premises beyond the outlet connection of the gas meter or meters on those premises; and includes the work of fixing or unfixing pipes and flue pipes to any appliance that uses gas; but does not include any such work done in respect of a gas cylinder or gas cylinders that contains or together contain less than 15 kilograms net weight of gas; or the fixing or unfixing of any such gas cylinder.

In short, this means that all gas appliances burning gas, as defined, must meet the minimum safety requirements stated by the Gas Industry Regulations through the gazetted codes. These appliances must also be installed and commissioned by persons registered to do gasfitting under the Plumbers, Gasfitters and Drainlayers Act. In the case of "piped gas supply", ie, Natural Gas, Reformed Natural Gas, Coal Gas etc, the Registered Installer must uplift a gasfitting permit from the Authority supplying gas to the premises on or in which the gas burning appliance is to be installed, before the installation commences.

On completion of the installation, the Authority will inspect the work and, provided Standards and Code Requirements have been met, will certify the installation by issuing the Final Inspection Certificate to the owner or occupier. However, in the case of gas burning appliances connected to gas

cylinders or tanks, ie, Liquefied Petroleum Gas (LPG) the Registered Installer must first obtain a Dangerous Goods Permit for the on-site location of the gas cylinders or tanks, where such gas storage exceeds 100 kilograms. The Registered Installer is also responsible for the installation, the compliance of the gas appliance(s) and the final certification of the entire installation.

On completion of the installation the Registered Installer must affix to the installation, adjacent to the gas storage cylinders or tanks, a Compliance Plate in accordance with Code of Practice No 9 issued by the *Liquefied Petroleum Gas Association of New Zealand (Inc)*. This code was gazetted under the Gas Industry Regulations by Gazette Notice No 66 dated 13 April 1989 and became effective on 1 May 1989. Finally, the Installer must register the installation with the *LPG Association (Inc)* Wellington.

NB: It is therefore important that before purchasing gas burning appliances and equipment, the purchaser obtains written assurance from the manufacturers, import agents or supply agents, that their products do comply with the Regulations and Codes of Practice. If they do not give such assurances in writing, it is a case of "purchaser beware", so do not buy them.

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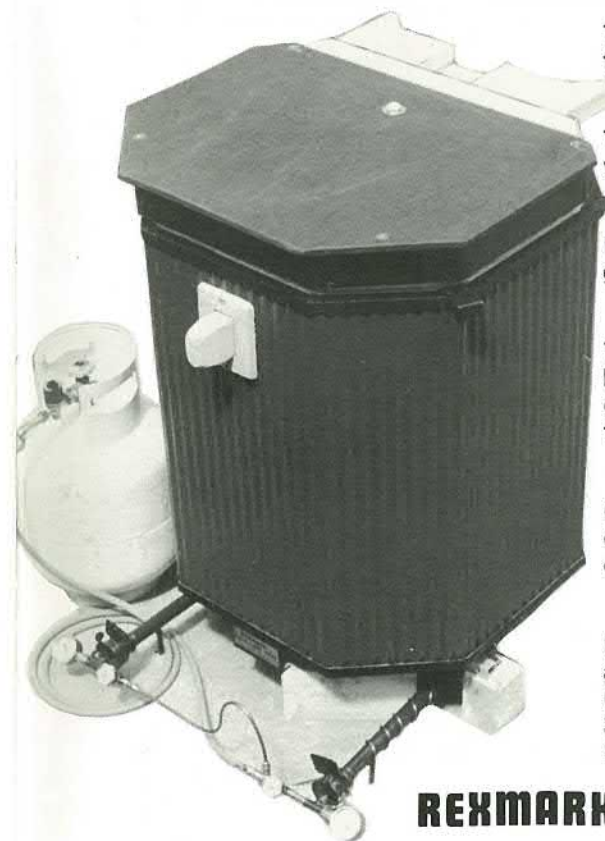
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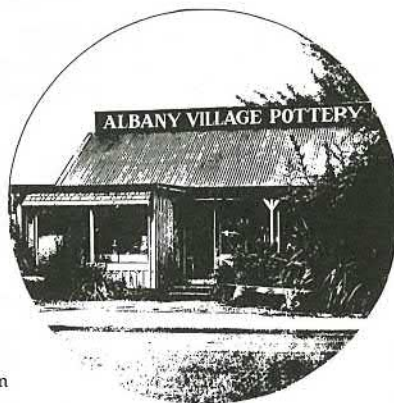
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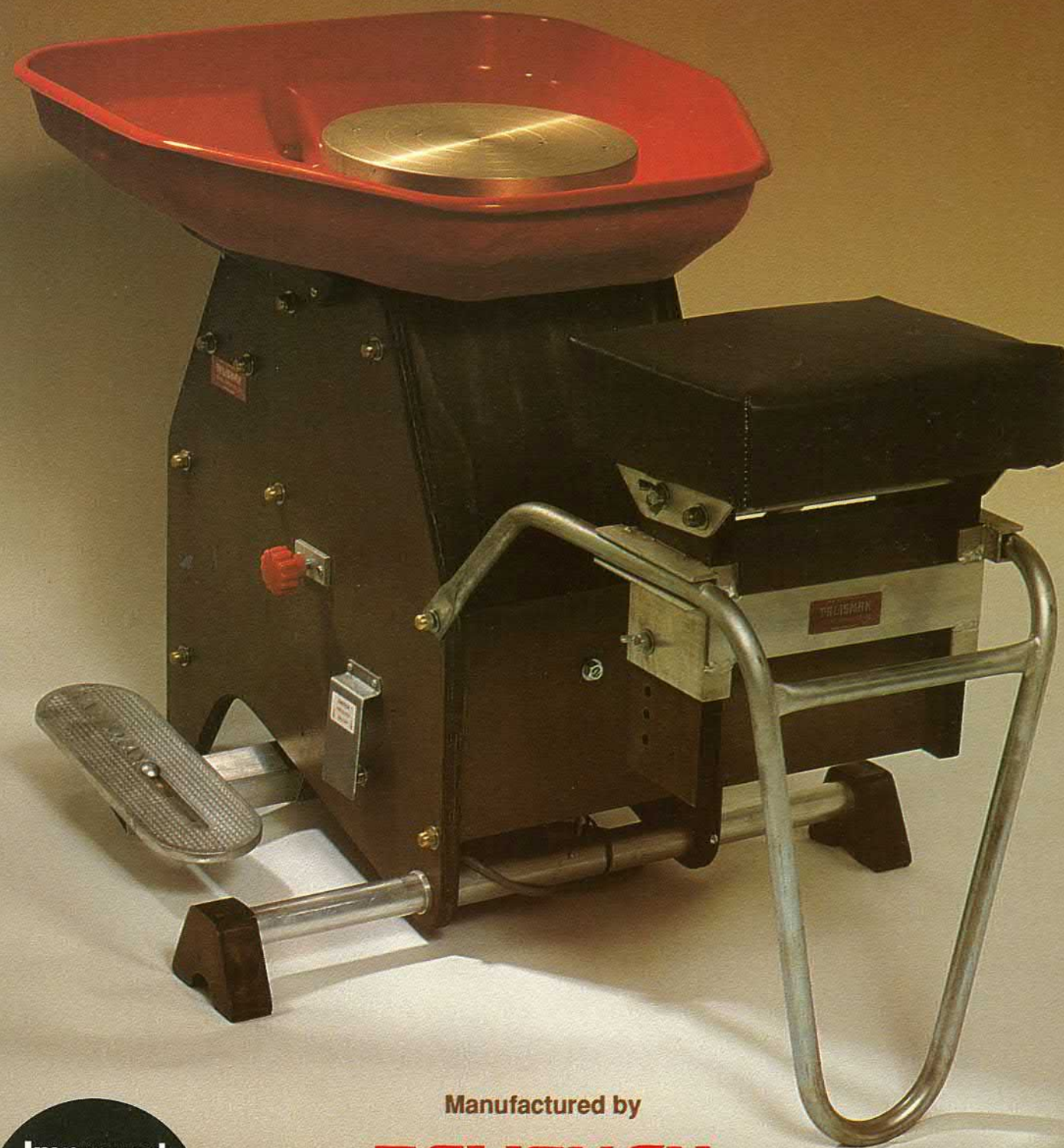
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