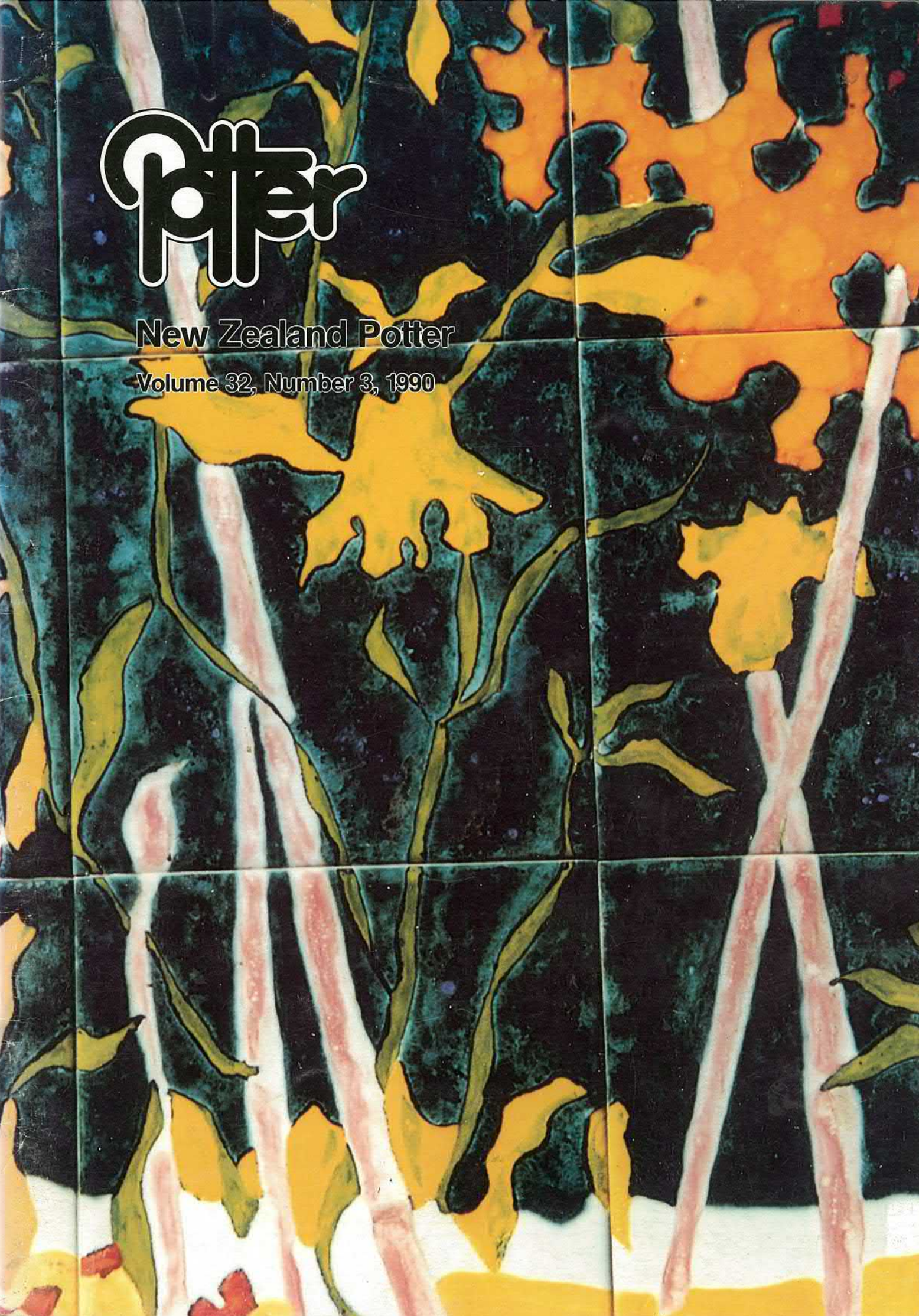




New Zealand Potter

Volume 32, Number 3, 1990



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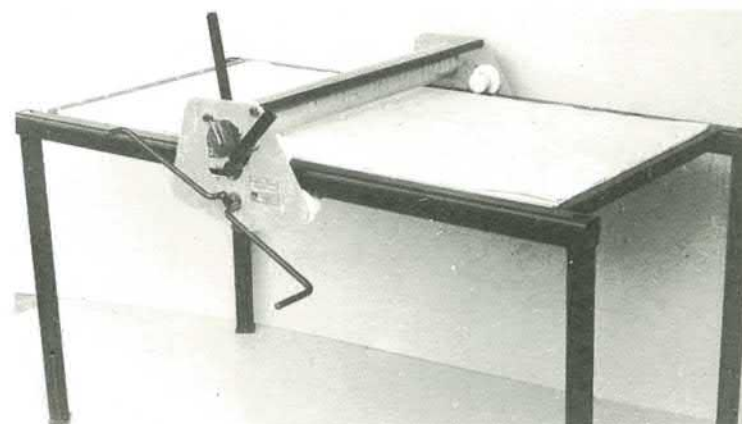
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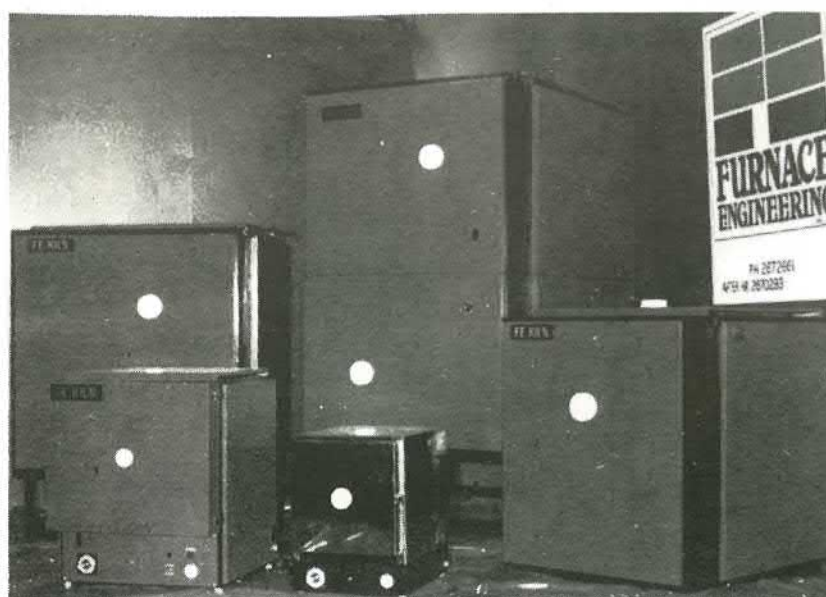
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NEW ZEALAND POTTER
VOLUME 32: NUMBER 3: 1990

Editor: Howard S. Williams
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Subscriptions, Publisher and Distributor:
NZ Potter Publications Ltd
P.O. Box 881, Auckland, N.Z.
Fax (09) 393-247

Managing Director:
Cecilia Parkinson
Design:
Cecilia Parkinson, John Parker,
Howard Williams

Typeset by: Mills Typeset Ltd
Tel/Fax: (09) 605-250
Auckland 3, N.Z.

Paste Up: Sheena Reeves

Printed by:
World Publications
Singapore

Copy Deadlines: 1st day of
February, June, September
Issued: April, August,
December
Price: \$8 per copy incl. GST
Annual Subscription:
\$24 incl. GST
Overseas Subscriptions sent
surface mail: \$NZ28.50

Advertising Rates: GST not inc.

Display: 4 colour:
Back cover: \$1650
(Min. 3 issues)
Full page: \$759. Half page: \$550

Display: Black and White
Inside front/back covers: \$532
Full page: \$485. Half page: \$295
Quarter page: \$179

Potter's Market:
Full page: \$418. Half page: \$253
Quarter page: \$154.
Eighth page: \$93

Classified: 55c per word.
Minimum 10 words.
Cash with order.

Finished art work must be
supplied or above rates will be
added to.

PRICE \$8 inc. GST
ISSN 0113 - 583X

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COVER PHOTO

Glazed tile picture by
Gennie de Lange of
Christchurch, seen at
John Leech Gallery,
Remuera



THROUGH THE FILTER PRESS

NEWS FROM UK INTERCERAMEX 90

The 13th International Exhibition of ceramic plant, machinery and supplies was held in Birmingham, England during October last. The 10,000 square metres of space in the National Exhibition Centre catered for nearly 100 display stands from exhibitors showing an international range of the latest developments in machinery, raw materials, supplies and associated services to the ceramic manufacturing industry.

This included manufacturers of heavy clay products, wall, floor and roof tiles, sanitaryware, tableware, refractories, engineering ceramics, advanced ceramics, bioceramics, as well as artisans in craft and studio pottery and educational ceramics.

The New Zealand ceramics industry was represented by *New Zealand China Clays* which featured its high quality white halloysite clay in two grades, *Premium* and *Filtercake*. Articles containing these clays were displayed to show the excellent results being achieved by ceramic manufacturers world-wide.

The "unsurpassed brightness", low levels of Fe₂O₃ and TiO₂, and fine particle size are the qualities necessary to produce extremely white and translucent ware. *NZ China Clays* also exhibited its latest developments in white translucent bone china and porcelain bodies.

Talking about bone china — the Stoke-on-Trent kiln manufacturer *Drayton* showed the ultimate in fast-fire kiln technology, where quality bone china tableware can be fired in their latest gas-fired muffle tunnel kilns in 120 minutes for the bisque, 120 minutes for the glaze and 23 minutes for the decoration firing. That's fast!

Talking about kilns — the well known English firm *Cromat* are producing around 100 kilns a week with about 10 of these going to industry. The other 80 are for the smaller end of the market, the hobby sector, with their 1.4 cu ft top loader being the biggest seller. In 1985, against world-wide competition the company won a contract to supply over 400 kilns to Saudi Arabia, with the order to be completed within 12 weeks. *Cromat*'s 40 staff worked three eight-hour shifts a day using sleeping bags in the corridors and successfully met the deadline. The profit from this exercise was put into expansion of the business, including a link with the USA manufacturer *Duncan Colours*.

RUBBISH TIP GAS FIRES KILNS

An energy winning scheme for extracting landfill gas from a municipal rubbish tip near Manchester is helping fight pollution and reducing production costs for brick manufacture. *Salvesen Brick* of Cheadle Hume are benefiting from the mainly methane gas, which delivers one million therms per annum to run their tunnel kiln, with an estimated 10 years' supply.

The 67 acre tip next door to the brickworks has 18 bore holes connected to a suction extraction plant and process control system which can 'top up' with an appropriate proportion of natural gas, if the calorific value of the methane drops. Through this system *Salvesen* reduces its usage of natural gas by 50% in its making and firing of some 35 million bricks each year. This provides substantial cost savings and also benefits by using what might otherwise be a flared-off waste product of the tip.

REALLY HOT ELECTRIC

Kanthal, a leading furnace heating systems company in Sweden, has just joined up with an American company, *Arctor Inc* of California, to launch a new element on the international market. *Arctor* has developed heating elements based on zirconium which will enable furnaces to achieve temperatures of over 2000°C, thus extending the range of ultra-high temperature products used in the advanced ceramics industry. The furnaces used at these temperatures are insulated by zirconium oxide sheets.

BRITISH CERAMIC REVIEW

This 'News from UK' comes from a magazine called *British Ceramic Review* — no, not *Ceramic Review* which is the UK studio potters' equivalent of *New Zealand Potter*, but a fascinating magazine directly concerned with the ceramics industry, though it also has some articles dealing with craft ceramics.

British Ceramic Review is published four times a year at a subscription cost for surface mail to New Zealand of £29, or £39 for airmail. Multiple subscriptions have a 20% discount. It is available from:

British Ceramic Review
44 Kingsway
Stoke-on-Trent
Staffs. ST4 1JH
England.

QE II ARTS COUNCIL GRANTS

The Craft Panel of **Jenny Patrick** (Chairperson, Wellington), **Yvonne Sloan** (Auckland) and **Lawrence Ewing** (Dunedin) awarded 51 craft grants totalling over \$310,000. The following were those concerning ceramics.

Workshop
Danny Moorwood, Dunedin, up to \$10,000 to develop a pottery workshop.

Artist in Residence
Paul Winspear, Wellington, \$6,000 for three months residency at Wanganui Regional Community College.

Short Term Study Project
Leonie Arnold, Waiheke Island, \$2,500 to study for three months at the McGregor Summer School, Australia.
Raewyn Atkinson, Hamilton, \$3,000 to attend the Ceramics — Glaze and Colour Workshop with **Robin Hopper** at Metchosin International Summer School, Canada.

Jon Benge and **Gill Gane**, Nelson, \$3,000 to attend the 2nd International Ceramics Festival '89 Mino, Japan, and attend three international ceramics exhibitions.

Stewart Fulljames, North Auckland, \$3,000 to extend existing techniques in high colour raku with a view to creating exhibition opportunities in New Zealand and Melbourne.

Neil Grant, Dunedin, \$4,500 to travel to the Oslo International Ceramics Symposium.

Bruce Haliday, Auckland, to work and visit potters' studios in New York, United Kingdom and Europe.

George Halliday, North Canterbury, \$5,000 to accept an invitation from master potter **Tatsuzo Shimaoka**, to work at Mashiko, Japan, studying the Mingei folk pottery traditions.

NZ Society of Potters, Nelson, up to \$700 to subsidise students working as assistants to demonstrators at the Return of Clay convention.

NZ Society of Potters, Wanganui, \$3,000 continuation of the funding for the administration of the Tutor Touring Scheme.

Robyn Stewart, North Auckland, up to \$5,000 to travel to Zimbabwe, exhibit at the National Gallery and select and judge ceramics for the Contemporary Ceramics Exhibition.

Major Creative Development
Peter Alger, Kaeo, \$15,000 to establish a functional facility to pursue the use of the local Matauri Bay china clay for slip-casting.

New Artists Promotion Scheme

Brendan Adams, Auckland, \$3,000 for materials and expenses involved in his first solo exhibition at Fire and Form Gallery, Hamilton.

POTTERS' HINTS

From *Mac's Mud Co* newsletter...

Drying Blues. For quick, even drying 250W heat lamps are great. Hang two or three bulbs over your pots and within one or two hours they will be dry enough for turning — and it doesn't cost the earth.

Bisque Gas Firing. When bisque firing in a gas kiln, be sure to keep the amount of gas down with plenty of primary and secondary air going in to oxidise the atmosphere. Bisque firings must be oxidised to avoid "Black Heart" occurring in the glaze firing, the symptoms of which are bloating, caused by water and iron reacting to carbon still left in the clay.

Video Tape. *Mac's Mud Co* has a video tape showing the open cast and underground mining at their pits in Nelson, and the mixing, sieving, pressing, pugging and bagging of their clay. This tape is available on loan, free of charge to individuals or groups who wish to learn more about the clay process. For their address, see advert elsewhere in this issue.

LUSTRES

Cobcraft of Christchurch (another of our regular advertisers) also publish a newsletter for their clients. From it we reprint their information on using lustres.

Lustres are overglaze colours in liquid form, supplied in vials. They are exceedingly brilliant when fired, iridescent with rainbow colours playing over their surface in changing lights. They do not become absorbed by the glaze, but form a metallic film fused by firing, onto the surface.

Before firing all lustre colours appear about the same yellowish brown or amber colour.

Lustre will keep indefinitely if well sealed and stored in a dark, temperate place. In a fridge is ideal.

Dust or humidity can cause white blotches — everything must be perfectly clean, dry and dust free.

As a rule it is advisable to apply lustre thinly and as evenly as possible. The exception is Mother-of-Pearl which is more beautiful if applied unevenly, in "C" strokes.

If lustre is applied too thickly the normal brilliancy will be spoiled — it will fire dull and grey, or powder off.

It may be thinned with a special Lustre Thinner.

Each coating of lustre must be fired

before another is added.

Lustres should be fired high enough to mature so they vitrify and adhere. Most can be fired to 815°C, again with the exception of Mother-of-Pearl which matures at 750-780°C.

In all firings of lustre, heat must be brought up slowly with kiln bungs out, to ventilate it until all fumes have been driven off. Workshop space should also be well ventilated.

CRAFTS INDEX

The following potters were successful at the recent *Index of NZ Craftworkers* selections:

Peter Collins, Peter Oxborough, Richard Parker and Gloria Young.

"Archaeology is a science that merely confirms that man has been a maker and breaker of crockery since the dawn of time." *Kurt Vonegutt Jnr.*

"... the lyf so short, the craft so long to lerne..." *Chaucer.*

"Rough edge cups I give to my enemy friends." *Mitsuo Shoji*

"Water is the Ace of elements — it has even been said that human beings were invented by water, as a device for transporting itself from one place to another." *Tom Robbins.*



*The lives and memories of our people through
150 years of their crafts. A unique and
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and imagination of every New Zealander.*

Touring Nationally:

Wellington	National Art Gallery at Shed 11 17 November 1990 - 27 January 1991
Auckland	Auckland Museum 23 February 1991 - 7 April 1991
Christchurch	Robert McDougall Art Gallery 4 May 1991 - 23 June 1991
Dunedin	Otago Museum 20 July 1991 - 1 September 1991



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11am — 5pm

Lower Hutt City Centre

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VESSELS

Pottery Award Exhibition in Northland

The Northland Society of Arts held a very successful event this year at two venues, their waterside gallery *Reyburn House* and their *North Gallery*, behind the Whangarei Library. This exhibition, the first ever for pottery in Northland carrying an award, was helped by sponsorship and enthusiastic support from *New Zealand China Clays* and the *United Group of Companies*.

The NSA was fortunate to have three judges whose combined experience surveyed the field of vessels — **Anita Thompson** of Opuā, **Peter Collis** of Auckland and **Guo Bao Wei** from China.

The work presented for selection and judging comprised a wide variety of vessels from utilitarian to abstract expressionism. Although the award was open to all New Zealanders, the response was mainly from the Northland area. It is to be hoped that next year it will be supported nation wide, making it a premier event in the arts calendar.

The aim of the NSA has always been development of the arts, so it was heartening to the society that the majority of works were of an extremely high standard which made for an exhibition that was a delight visually.

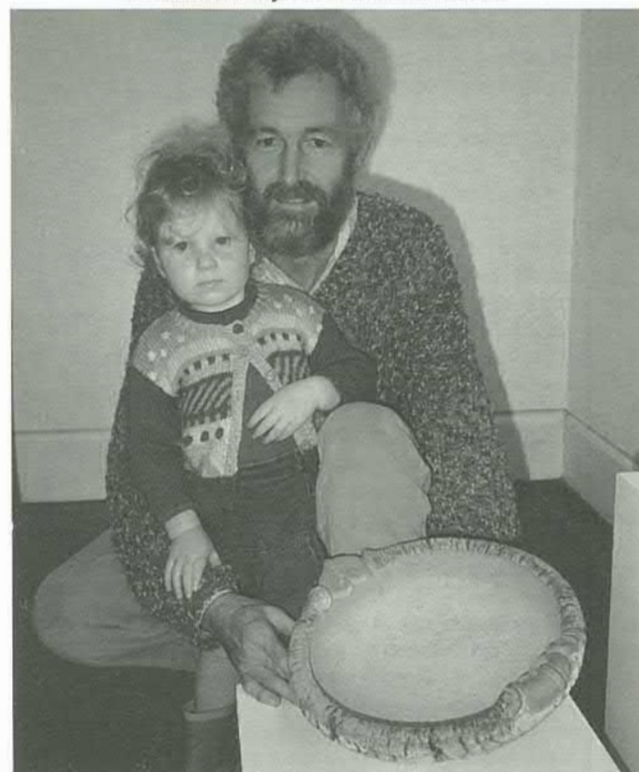
The winner of the \$500 award was **Margaret Mouat** of Whangarei for her vessel *Edge of the Earth 1*. Merit awards were given to **Adriana Hendel** of Whangarei for a group of six vessels in decorated raku, and to **Rod Davis** of Fern Flat, Kaitiā for his vessel *Pounded Terracotta*.



Adriana Hendel, Whangarei, Merit.



Margaret Mouat with her award winning vessel "Edge of the Land I".
Photo courtesy Northern Advocate.



Rod Davis, Kaitiā, Merit.

Photos by Peter Croft.

PLVS ÇA CHANGE

* THE MORE THEY STAY THE SAME *

When I first collected these pages together I had in mind that, in most instances in life, it seemed that the logical & pragmatic nearly always takes preference over the intuitive and the non-verbal. Little did I realise that the 1980's decade would develop such a fierce swing of the pendulum even further in the direction of efficiency, product-oriented attitudes, accountability, agendas, competition, strategies, "presentations", performance and "slide wars".

Reprinting this may serve to remind that there are different ways of seeing — THAT doesn't change!

Brian Gartside
Banff 1990

CONVERSATIONS
REMARKS
QUOTATIONS
...All taken
completely out
of context.....



Out of a thousand words written,
there may be one, and one only
that need in truth be written.
The rest are wasted ink and paper,
and minutes given feet of lead
instead of wings of light.

Mikhail Naimy.

Someone must know!

We are all. Free. To do. Whatever. We want. to do.

Paulus Berensohn.

Do you really want to do that?.....
No!..... then don't make do!

Isn't it
strange how
much we know
if only we ask ourselves
instead of
asking
someone
else.

Paulus Berensohn

Look.....
the answers
are all around
you...



that's nice! I think I'll make one
I don't know who to believe!!



THEY SAY....

You have to learn to ask the questions before you can grow to the answers. Paulus Berensohn.

... have to work hard!
... lots of practice ...
... a long way to go ...
... some improvement ...
... BUT ...

Try harder and one day ?

I would like to warn you most earnestly not to try to find your own expression before you are capable of using your medium and your technique

M. WILDENHEIM

IS IT REALLY SO DIFFICULT ?

You already have all you need to make a work of genius

IS IT REALLY SO EASY ?

A lot of these top potters — they're really up themselves! weekend school students

There are NO RULES: only concepts
CONCEPTS means wrapping things up!
Maria Whitcombe

I do objects of sensation not philosophical statements
Reg Butler

The material is secondary to the idea
Henry Moore.

it is the material that dictates to our creation
Brancusi

... Not a set of procedures ... it's an art ... that which you learn by yourself ...
Chris Cockell.

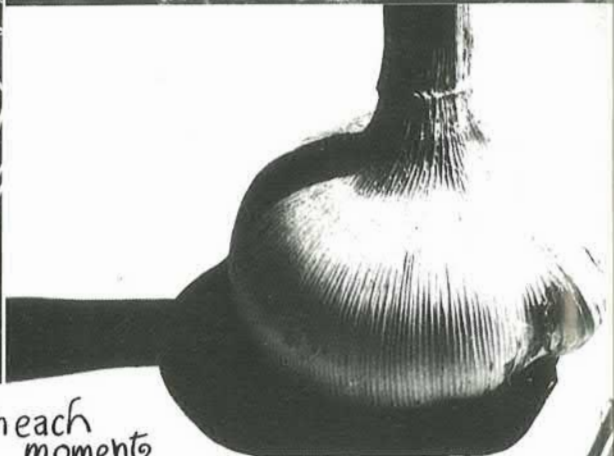
There are moments when art almost attains to the dignity of manual labour
OSCAR WILDE.

In saying that potters should have the courage to be potters, one is merely saying that they should have the courage to do things for the right reasons
Harry Davis



You mustn't let yourself be impressed by your beliefs.

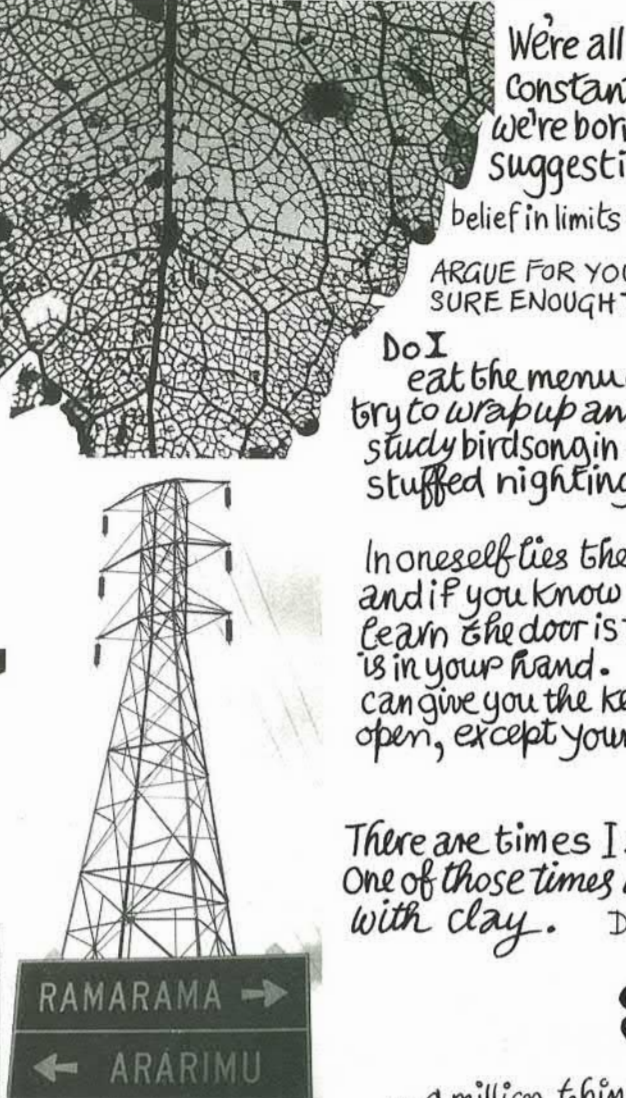
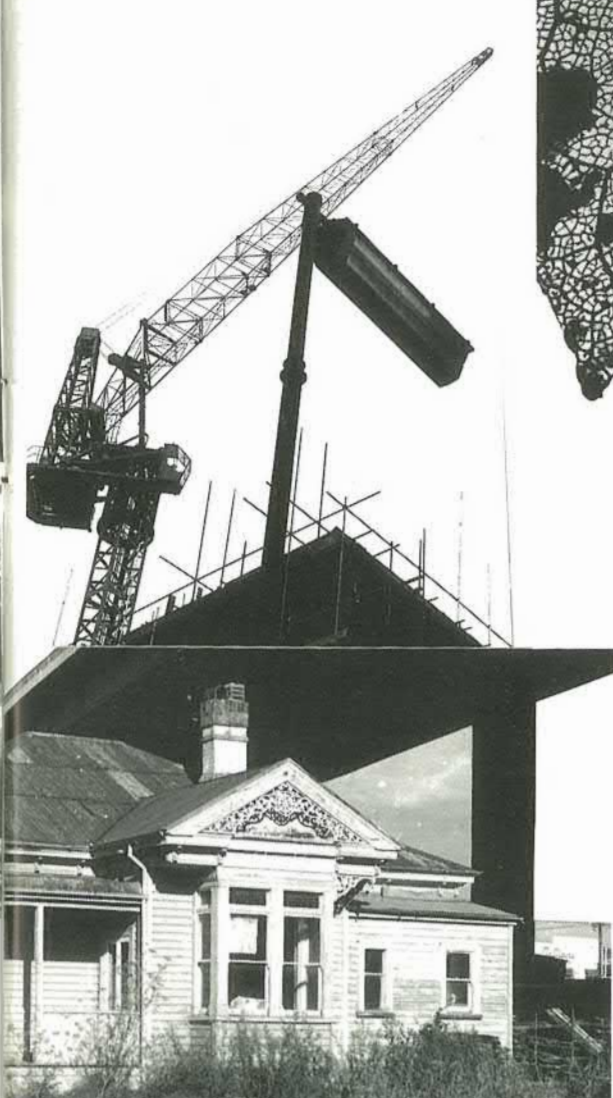
Michael Frayn.



ART

A mystery for you to find in each moment
Seek it with the little and the big. It includes all people and all things all questions and all answers. Dorothy (Findhorn)

What garlic is to salad
insanity is to Art!
A. St. Gauden



Watch with yer eyes and not with yer mouth. Sat. night TV. movie

We're all bombarded constantly from the day we're born with limiting suggestions
Dr. Georgi Lozanov.
belief in limits creates limited people.

ARGUE FOR YOUR LIMITATIONS, AND SURE ENOUGH THEY'RE YOURS.
Richard Bach.

Do I eat the menu instead of dinner?
try to wrap up and label the sky
study birds in a collection of stuffed nightingales?
Alan Watts

In oneself lies the whole world and if you know how to look and learn the door is there and the key is in your hand. Nobody on earth can give you the key or the door to open, except yourself. Krishnamurti

There are times I see things clearly. One of those times is when I work with clay.
Don Bendel. Flagstaff Arizona.

SEEING

.... a million things to learn ... but I do know that, when it's right on the wheel, a state of grace descends that cannot be matched by anything else I've come across.
(studio potter USA)

In every object there is inexhaustible meaning the eye sees in it what the eye brings means of seeing
Carlyle - Fungus.

BECAUSE IT IS SOMETIMES SO UNBELIEVABLE THE TRUTH ESCAPES BECOMING KNOWN.
Heraclitus circa 500 BC.

.... seems right that what is of value & wisdom to one man seems nonsense to another.
Hesse
Siddhartha.

TRUE SEEING IS FIRST PERSON AND SO EYELESS
Harding.



The only
constant is
change

Change is in some
sense an illusion
for we are always at
the point where any
future can take us
Alan Watts.

Plus ça change plus ça
la même chose

Be still
Take it easy
There's no rush
Look around
the answers
are all
there.

What you dislike
dislikes you. Like it
and let be, thus
removing an
obstacle
from your path.
Mikhail Naimy

the place whereon
you stand
is holy ground.

THE CLAY AND THE FIRE

Trust what you see hear touch feel
It is what is you
it will tell you what to do
There's no need to change... or judge too quickly
Just do what you do — give yourself
You can have what you want to yourself
If you ~~want~~ believe it
do what you do without fear

and the pots? — they will
make themselves

It is not sufficient
to know an artists
work — it is also
necessary to know
when he did them

Why
How
Under
what
circumstances
Picasso 1943

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1991

IN ASSOCIATION WITH THE
AUCKLAND STUDIO POTTERS

This award is made annually to
encourage excellence in ceramics
in New Zealand by
Fletcher Challenge Limited
in association with the
Auckland Studio Potters (Inc.).

The Award

The judge will seek an outstanding
winning entry for which an award of
\$NZ10,000 cash will be made.
Up to five Certificates of Merit to the
value of \$NZ1,000 each
will be awarded and further
Certificates of Merit can be awarded
at the judge's discretion.

The Work

Each potter is invited to submit one
entry for the 1991 Ceramics Award.
There will be no category or theme.
Each entry will be judged on excellence.

Closing Date

All entries must be in the hands of the
competition organisers by 5 pm Monday
13 May 1991. Overseas entries by 5 pm
Friday 3 May 1991.

Communications relating to the award to:

FLETCHER CHALLENGE
CERAMICS AWARD 1991
PO Box 13195
Onehunga
Auckland 6
New Zealand

PACIFIC PEOPLE'S POTTERY

Auckland Studio Potters Centre
Christine Mules and Aseri Black

On May 4, 1990, at Auckland Studio Potters Centre, after a welcome and opening prayer from members of the Fesoasoani Trust, the first Pacific People's Pottery Workshop began.

Fatu Feu'u, an artist of Samoan origin who has worked with Barry Brickell, conceived the idea and asked if I would be the tutor. As I have strong interest in the art of the South Pacific and had enjoyed Pacific Island students in the past, I was happy to accept.

Fatu, with the South Pacific Visual Arts Committee and funding from MASPAC (Maori and South Pacific Arts Council) invited seven Island country communities in Auckland to send two representatives each to the workshop. The result was a group of people aged from their early twenties to their mid-sixties, with little or no experience of clay and a wide and varied experience of life in the Pacific.

Pottery was once widely made and used throughout Polynesia, but for reasons known, and unknown, production ceased B.C. One of Fatu's reasons for initiating the workshop was to reintroduce a lost art to the descendants of once prolific pot makers. The forms and patterns have been recorded from Lapita shards and Prof Roger Green presented a slide show during the workshop on the history of traditional Polynesian patterns that have continued since Lapita times. (See Article, NZ POTTER, No 3, 1989). The efforts of the older members of the workshop showed a resurgence of an historical art, skilfully combined with house and canoe motifs and designs.

We worked with terracotta with slips and stains, Driving Creek clay and white slab. Work was handbuilt, earthenware and raku fired. The group successfully shared their cultures and art forms, showing much promise and indicating an exciting future. Their works were displayed at Samoa House, Karangahape Road, Auckland on July 14 at a celebration with families, friends and supporters. Feedback was positive, and a filmed review of the whole process was screened on Tangata Pacifica a few weeks later.

From left: Senio Tufala, Lily Laita, Christine Mules, Papamau Ielemia, Sai Powley, Jenny Tutavaha, Glenda Vilisone, Jim Vivieaere, Jeff Elisaia.



Glenda Vilisone, "Breastplate".

The clay pieces the artists had on display were lovingly referred to as the *Beginnings* — the rebirth of an ancient art. Pottery making may have disappeared from many parts of the Pacific, yet in the Fiji Islands and Melanesia, and as witnessed in this first-ever Auckland, Aotearoa, Pacific Island Pottery Workshop and Exhibition, it is still established.

There is an awareness that our five day workshop showed that the ancient art of Polynesian pottery is very much alive in the blood of the group that gathered together.

We hope, in the spirit of renaissance art, that the momentum of this "feel-alive" experience continues to be nurtured in days to come. To ensure this end we have officially formed as an independent body called Pacific People's Pottery and seek funding to continue workshops and organise longer term exhibitions. ■



Photos by Johanna Bannister

A PEACE WALL

Jennie Russell, Hamilton

It was at a meeting of the Waikato Society of Potters that the idea was first aired, an idea which came from the then Mayoress of Hamilton, now Lady Rhyl Jansen.

It was a marvellous idea; a tiled wall to commemorate the Year of Peace, 1986. The community would provide the clay and inscribe tiles with individual messages of peace, while the potters of Hamilton would provide the expertise — prepare the tiles, oversee the inscribing, finish and fire, then present the tiles back to the city council which would mount them on a wall in the city centre.

The resulting discussion in the Waikato Society of Potters meeting revealed concern that the whole project was quite beyond us. An excellent idea, it was agreed, but the physical requirements of processing a tonne of clay into tiles seemed daunting for a start. No-one could agree on a design; everyone had a different concept of the finished product. Nevertheless, as often happens in committees, the subject was never totally dismissed, in spite of misgivings.

The late Don Thornley was pottery tutor at the Waikato Polytechnic at the time and he was one of the voices in favour of the wall project. He discussed it with Auckland mural and tile maker Howard Williams and the woolly ideas floating around crystallised into measurements, weights... then suddenly the clay arrived.

Not surprisingly, there were not many volunteers to help with the processing of clay into slabs. We were given a city council worker who was well motivated and utterly invaluable, but had no previous experience of working with clay. She roped in her mother, who had.



As the rolled clay tiles were cut, they were placed on sheets of fibrolite which had three dividing pieces of wood (3x2) one at each end and one in the middle. This allowed us to lay another sheet of fibrolite on top of the wood without distorting the tiles underneath. By the time we had finished there was a stack of fibrolite seven sheets high with internal wooden supports, the whole structure entirely wrapped in black polythene.

The first day of inscribing tiles was a ceremonial one with speeches, the Governor General, the Mayor and a delegation from Wuxi, all participating in the rain. Don Thornley and Howard Williams provided technical assistance (that is, showed them what to do!) and got very wet.

There was rain too on the big day in October 1988 when the main body of the tiles — still on the fibrolite support system — was brought by council truck into the main square of Hamilton, Garden Place, to only a few metres from where they are now mounted.

We found people were a bit suspicious at first, perhaps they didn't want to get clay on their city clothes, or couldn't think of a message or symbol of peace... then some school children, in town for the morning, took over and poured their enthusiasm into decorating the tiles and we had our crowd which lasted until, frozen and damp, we were released by the arrival of the council truck which took all the decorated tiles back to the pottery rooms at Riverlea.

Once back in the workroom, the tiles were checked, the undersides deeply scored to prevent distortion and give a key for adhesive, and stacked to dry slowly. The actual number was never established, but was somewhere around 700. With all the moving around the city, none were damaged. In fact there were only two breakages and these were from designs that were cut practically all the way through the tile. Even these were still able to be mounted.

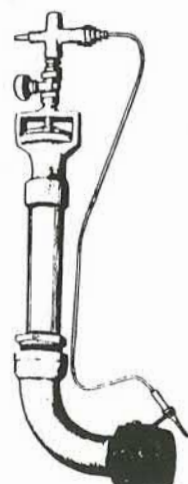
When the tiles were dry, it was just a matter of one step after another until the whole exercise was complete. Members of the Waikato Society of Potters were fully involved with the applying of oxides and the firings. In fact anyone who came through the door at Riverlea was in danger of being presented with a paintbrush or a sponge.

The initial misgivings have gone; the fears that it would be a embarrassing disaster, a subject for graffiti, an eyesore. Instead there is a place in the city where people search for 'their' tile, read the messages, touch the textures — think and enjoy.

The Waikato Society of Potters can look back on a task that stretched our resources and abilities beyond those we thought possible, and feel pride in having been part of its coming about. ■

Photos of the Hamilton Peace Wall, by Joanne Kilsby.

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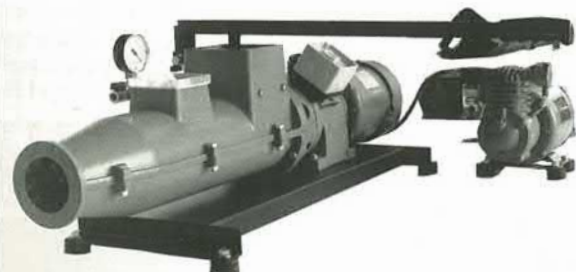
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ITALIAN CERAMICS

Lynda Harris, Hamilton

As I have long been attracted to Italian ceramics, both traditional and contemporary, I travelled to Italy last year to meet Italian potters, see how they work, and to visit some of the many museum collections. I stayed around Florence and Tuscany with a later visit to that mecca for potters, Faenza.

This trip was the culmination of many months of letter writing, planning and reading as many books about Italy as possible. I found it very difficult to find information about ceramic collections, let alone where one may find potters. The main guide books only give ceramics a passing mention and to my knowledge there is no society of potters in Italy, or craft guides as we have here. I hope then, that this article may be of help to potters who intend visiting Italy, at least as a starting point, since there are undoubtedly many potters and collections throughout Italy worth visiting, and often as not you will just come across them as you travel.

Even in late May, Florence is busy and one queues to see the *Uffizi*, *Accademia* and all the other main galleries. Once inside, one is jostled by the crowds, especially around the works of the art that the guide books say one *must* see. However, there are other museums that do not attract such crowds and among the best I enjoyed, as a potter, is the *Museo Archeologico*.

This, in via della Colonna, is full of ancient ceramics — Egyptian, Cypriot, Syrian, Mycenaean and early Italian. Also a multitude of archeological finds including an Egyptian sarcophagus, opened to show the age-blackened skeleton it held. I spent the rest of the time trying to avoid looking at this which was unfortunately too close to some pots I was particularly interested in!

The museum is in the process of reorganisation so as you enter the first galleries, pots are very proudly displayed with only three to four per cabinet. Further on, in the 'yet-to-be-

sorted' galleries, pots, jewellery and tiny statuettes are jumbled in disarray on dusty shelves. Amongst these some of the most interesting pots are to be found. Many are only 2 to 5cm tall, mini-amphorae, some perfectly proportioned, some a bit off-centre, but all quite delightful.

Many shops in the centre of Florence sell maiolica, generally decorated with traditional designs, unchanged over the centuries — the giveaway is a date such as 1566 incorporated into the design. The maiolica is pleasant enough in isolation, but I found walking into a shop crammed full of this highly decorated work quite overpowering. Most of the tableware designs are reproductions of medieval or Renaissance ones — very few Italian potters appear to put their own individuality into the maiolica work which did disappoint me.

One of the few galleries selling contemporary work in Florence is *Humus* in Borgi degli Albizi where mainly modern sculptural works in stone and a few one-off works in clay, are shown, with work from only a few potters on show at any one time.

The traditional maiolica fetches a good price and any ceramics that are deemed *art* leap into a yet more highly priced category. As an example, I saw in a gallery a very simple raku bowl about 10cm in diameter glazed with a reduced copper glaze, which was priced at over NZ\$30.

Too soon it was time to leave Florence, take charge of my Fiat Uno with its steering wheel on the wrong side, and drive into the Tuscan countryside on the *right* side of the road. Having established a base in a small albergo on a farm near San Gimignano, I was free to explore the area.

Volterra, an old Etruscan town south west of Florence, is the home of the *Museo Etrusco Guarnacci*. This has one of the finest and best displayed collections of Etruscan ceramics and stone funerary urns — a mere 600 of the latter.

Once out of the main centres, most of the museum patrons are Italians who obviously enjoy their museums, as all the exhibits are discussed enthusiastically.

The museum houses three storeys of artifacts, including one room of pots that they evidently didn't know how to display. It is crammed full of Greek terracottas on shelves about one foot apart, floor to ceiling. Many of these old pots are difficult to identify by even the experts, who are unable to determine their origins with any certainty. It is a Greek pot, or one made by a Greek potter in Italy, or a copy made by an Italian potter of a Greek pot? Academic I suppose, but it shows that plagiarism is hardly new.

The Etruscan terracottas or *canopi* were accorded more respect though, as were the stone tombs or urns that they predate. These pots, often also known as *bucchero* ware because of their black/grey fired colour and highly polished surface, were produced circa 8-7 BC. Their purpose was to contain ashes and such objects deemed worthy to accompany their owners to the next life — brooches, earrings, fibulae, weapons — and have been found buried in deep wells or *pozzi*. The bodies of the urns were incised or combed with abstract or geometric designs, or impressions made in the damp clay with stamps or ropes. On a few occasions a thick white slip was applied and with the incising, rich and complex textures could be achieved. Lids were either upturned bowls or a helmet (real or terracotta) if the owner had been a warrior.

These pots are thought to be anthropomorphic (the urn as the body, the lid or helmet as the head, and the designs often suggesting eyes or nose) and they were developed into the far more sophisticated stone urns. These are much larger with sculpted reclining figures of the deceased on the lids. The figures are shown feasting, enabling them to join in the banquet that was an important part of the funeral ceremony. This banqueting and their general enjoyment of life was thought to have contributed to the eventual downfall of the Etruscans and subsequent rise of the Romans. The Etruscans' art was incorporated into Roman art and architecture, but due to the politics of the time it is only now that their contributions are being acknowledged. The Etruscan terracottas, made instinctively and with their absence of painted designs or figures, contrasted strongly with their contemporaries, the Greeks. These pots had a wonderful honesty and strength which continually drew me back.

Driving through the countryside one comes across potteries making traditional maiolica, with stacks of terracotta planters of all sizes piled up outside. The planters are usually bought in by the owners to supplement their stock and the same basic shapes are seen everywhere. Planters are used by Italians in their courtyards, often being the only sign of cultivated plants, or are sold to European tourists who can easily transport a few home in their cars. The large rectangular, box-like planters in rich burnt oranges are to be seen on balconies, typically with red geraniums adding a splash of colour against the stonework.

According to my guide-book the small town of Deruta, south east of Perugia "is noted for its ceramics". This certainly seemed true as I drove into the town through newer suburbs with showrooms everywhere displaying traditional maiolica. Workshops were to the rear of the showrooms and were quite accessible to the public. Unfortunately my lack of Italian made it difficult to find out more about the pots they were making though it seemed most of them are still handthrown, glazed with thick white maiolica glaze, with teams of women patiently painting on the intricate designs.

As is typical of Italian towns, Deruta's new suburbs are built at the base of a hill, up which the old town climbs and remains largely unchanged. Any restoration work is treated sympathetically and one does not see obviously new buildings in the historical town centres. The studios up in



Decorating Maiolica in Deruta.

the old town were smaller and run by family groups. Decorators sat in one corner of the showroom working away while customers browsed through the work on display. There is also a small museum of maiolica in the main street showing 'modern' work going back about 20-30 years, but not a museum to put on the 'must-see' list.

An even smaller hill town south of Arezzo called Monte San Savino holds an annual summer exhibition of contemporary Italian work in June — I was two days too early for this! Nearby Cortona has a wonderful museum with beautifully presented displays, classical music playing in the background and panoramic views over the tiled roofs of the town to the plains below. Paintings, sculpture, Greek jugs, lamps and amphorae in all shapes and sizes from 5cm to a metre tall, Etruscan terracottas and small bronze votives are a few of the exhibits to be seen. The votives are seemingly modern although they were made in 8-7 centuries BC, and it is easy to see why they have influenced 20th century sculptors such as **Giocometti**.

The larger city of Arezzo was next on the list and not so easy to find one's way around, as it is flat. It is safe to assume that in a hill town the historical centre (centro storico) will be at the top of the hill so your destination is easily seen. The museums and the more interesting older areas of the towns are generally inside the old town walls. Also in most cases there is parking around the wall, usually free, so it is just a matter of walking up into the town. No need to worry about weight put on from the pasta eaten, it is soon taken off again with all the stairs and hills you will be climbing.

The *Archeological Museum* in Arezzo is built around the curve of an old Roman amphitheatre and is noted for its collection of local Aretian ware. This was made during the times of the Romans by using moulds with intricate, relief designs, from a fine red clay. The ceramics section also includes work from Neolithic times, Etruscan and Attic vases excavated locally. Also collections of glass, jewellery and statues large and small.

Faenza is to the north of the Apennines, the range of mountains that runs the length of Italy, and about an hour from the large city of Bologna. It is a small town of 50-60,000 people, famous for its ceramics having given its name to the type of pottery known as faience. Production of ceramics began in Faenza in the 12th century, peaked in the 15th and

16th centuries and continues today. Not only are there a large number of studio potters in the area, but many factories making tiles, tableware and industrial ceramics.

The *International Ceramics Museum* is one of the main attractions in the town, as well as the local potters and galleries. Maps and pamphlets about these are freely available from the local council. The exhibition associated with the *Biennale* is held in an exhibition hall some distance from the museum during the late summer. Also during the summer (from the end of June until the end of September) a festival of ceramics is organised in the main piazza as well as many theatrical and musical performances.

The museum is a large ivy-coloured building established this century by **Ballardini**. The museum's collections range from pre-Columbian, Chinese, Japanese and Middle Eastern ceramics through to the modern international collection and past winners of the *Biennale*. Upstairs is gallery after gallery of factory produced blue and white maiolica which I must admit I walked through very quickly, slowing down for the provincial Italian maiolicas of the 15-17 centuries. These are full of colour and life and often the painted figures can be quite humorous. They are the originals modern potters try to emulate and which one sees for sale throughout Italy, but the copies never have the spontaneity and beauty of these old pots.

The International collection goes country by country around the world (forgetting New Zealand) but is interesting in that there are pots from Eastern Europe and Scandinavia that we see very little of. Many of the pots in the various collections have been donated by factories or artists so for that reason the collections are a little uneven. I was disappointed not to see more contemporary work, especially Italian. One of the most memorable pots is by **Picasso**, titled *Four Seasons* and made in 1950. This 76cm tall terracotta vase is an excellent example of how decoration should follow the form of a pot. Picasso has quickly incised the outlines of four women into the damp clay, added colour with white, red and black slips and the pot left unglazed. Many other artists including **Matisse** and **Dali** decorated pots and donated these to the museum to rebuild the collection after much was destroyed during World War II.

I stayed in Faenza with **Giovanna Ponti**, who New Zealand potters may remember as she spent two years at *Elam* completing a *MFA*. Not only does she speak English, but she was able to show me around Faenza, the *School of Ceramics* and offer some advice on which of the forty or more potters to visit in the town.

In Italy, when students reach our high school age they select a school that specialises in the subject they hope to pursue as a career, and one of the choices in Faenza is the *School of Ceramics*, which has about 500 students. As well as the usual subjects, the students study all aspects of ceramics and after the first year further specialise in one area, for a total of four years. This can be throwing, slip-casting/mould-making, design, clay or glaze technology etc. The glaze and clay body testing equipment and kilns were far more advanced than any I have seen in New Zealand and many of these students go on to become technical consultants in the commercial ceramics factories in Italy. Cabinets containing thousands of glaze test tiles line the corridors as students have to find out for themselves how to produce a range of glaze colours. What did surprise me was the age of the students (14-18 years) as I had always imagined the school to be similar to our technical institute level.

We met **Carlo Zauli** who invited us to see his studio and gallery in central Faenza. Zauli taught at the *Ceramics School*, but now designs and makes large sculptural pieces and murals. He is well-respected in Italy, exhibits internationally and also has juried a number of international

exhibitions. He has a group of people working for him making moulds, executing his designs and generally helping and learning from *il maestro*.

One sees Zauli's work around Faenza — a mural in a bank or a large sculptural piece of one of the piazzas. One of his murals was being installed in a new hospital in nearby Imola and he took me to see how this was progressing. It was a massive mural 18m long and 1.2m high stretching across the top of the entrance foyer. The stoneware had been made in pieces about 60 x 120cm and four workmen were to spend the best part of a week to install it. They were cementing reinforcing rods to the back of the pieces, then cementing these into holes drilled into the wall. The overall effect was that of the contours of a range of hills or mountains, all glazed in the Zauli white glaze.



Carlo Zauli with his stoneware mural.

Another use of ceramics seen in Imola were terracotta balustrades on houses' balconies, while in Faenza street signs are made from white tiles with blue lettering, attached to the walls of buildings.

On the outskirts of Imola is the *Co-operative Ceramica d'Imola* which has a modern showroom and tours of the factory if you happen to be there at the right time. They produce a wide range of tiles, tableware and traditional maiolica that is sold internationally and a newer range called *Artecotta* designed by well-known artists and designers. Many of the local potters design for this co-operative or other factories in addition to their own work.

Finally, it is essential when planning a trip to know the hours the places you wish to visit will be open. Shops, banks and galleries are usually closed during the siesta which is approximately 1-3pm and, with the exception of banks, reopen until six or seven in the evening. But, being Italy there are many variations on this and the opening hours also depend on the season. Generally museums are open all weekend and closed on Monday.

Dates, or the periods during which pots were made can also have some interesting and confusing variations. Often as not, the years 0-1000 AD are missed out completely (nothing important happened then I have been told) so our 20th century or 1990s can be referred to as *novemcento* or 900s. Also what we English speakers refer to as AD, in Italian is dC (dopo Christo) and BC is aC (ante Christo) which can take some adjusting to.

I haven't mentioned the Italian landscape, the food or the people. On the whole they are all wonderful and there have been many books and articles extolling their virtues. A little knowledge of the Italian language is helpful, as very few Italians speak English (and that includes the potters) even in the main cities. Unlike the French, the Italians appreciate your attempts to speak their language and they are of course very adept with sign language. Buon viaggio. ■

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ROSEMARY PERRY'S CELADON

Nola Barron, Christchurch

Rosemary Perry showed a small but handsome group of celadons in her second solo show in nine years at the Canterbury Society of Arts Gallery, Christchurch, at the end of August.

It has been Rosemary's challenge to develop her own porcelain body and to perfect a celadon glaze that enhances the translucence of the body and its decoration.

The pieces were generally quite small, but the large cylindrical vases and flat press-moulded platters showed she has achieved considerable control of her medium.

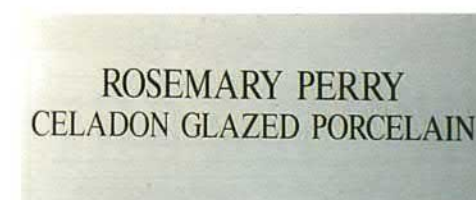
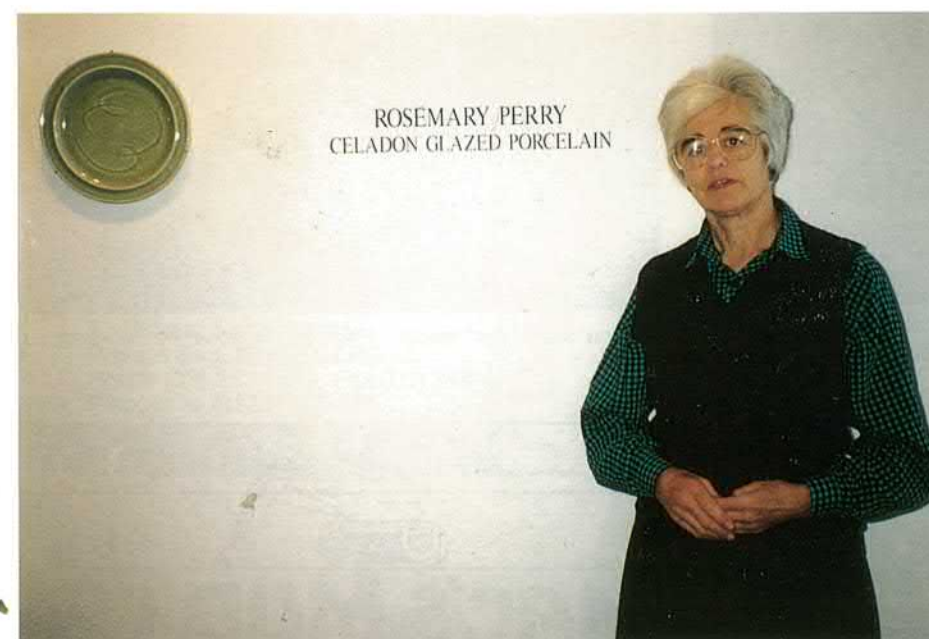
Among the twenty pieces exhibited there was a diversity of form; many bore a light relationship to Chinese shapes

and this rather timeless characteristic suited the medium well.

One of the most effective decorating techniques was the slip-trailed pattern over which the glaze cleared, and pooled limpidly in the recesses.

Rosemary Perry works in earthenware and stoneware too, but has researched and refined the porcelains with commendable tenacity since she first began her quest for her own porcelain body in 1969.

The results of her research for perfection, in translucence and glaze quality, should give her great satisfaction. ■



Catharine Dawson

Peter Lange, Auckland



Fish platter. Abbots Red clay with slip decoration applied while leather-hard. Abbots clear glaze over.

The move to New Zealand to set up as a potter is a rare event these days — in the 70s we acquired a good selection of overseas potters who, as it happened, tended not to bring too many preconceptions with them and ended up more or less assimilated into the New Zealand style.

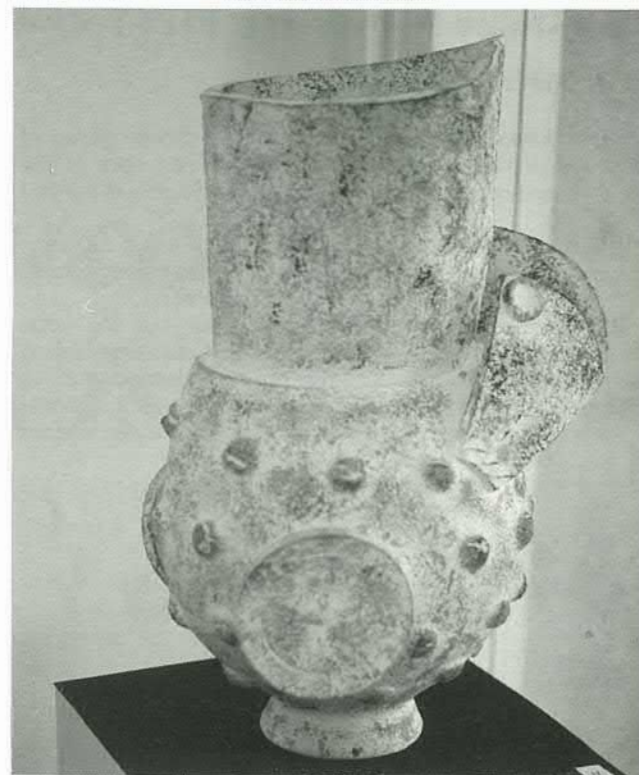
Catharine Dawson has been here from the United Kingdom for three years now, the first in Palmerston North as potter-in-residence, followed by the last two years as potter-in-residence at the Auckland Studio Potters Centre in Onehunga.

The move from an English art school, followed by time working with English potters Peter Smith and Joe Finch, through to Onehunga, must have involved a cultural somersault or two, and the work shown at her recent exhibition at *Pots of Ponsonby* shows how Catharine has observed, assimilated and used the Polynesian influences of our part of the world more freely than a lot of local potters. It seems however, that New Zealand potters are seeing their surroundings more clearly all the time and are becoming inspired by cultures no further east than Ponsonby.

Time spent doing a commission in Fiji has obviously given her extra impetus in this direction, and when this influence is coupled with her abundant energy and enthusiasm for taking on new techniques and experimenting with almost every firing, her work achieves a variety and liveliness that suits her colourful inner-city surroundings. K Road on a Thursday night cannot fail to impress a young Liverpudlian.

Catharine runs her studio at the ASP Centre as an example to the students who learn pottery skills there. They must go home confused some days, but impressed with the output and quality — as with most potters experiments fizzle out, aesthetic cul-de-sacs must be explored, but in the end problems are resolved, the show goes on and new ideas take over.

The potter-in-residence (and dog-in-residence) scheme at the ASP Centre has got off to a good start with Catharine's tenure; she may be there next year as well — if not, we hope that the next inmate will be as enthusiastic and committed as Catharine has been. ■



"Yellow Matt Fish" vessel. Photos by Catharine Dawson.



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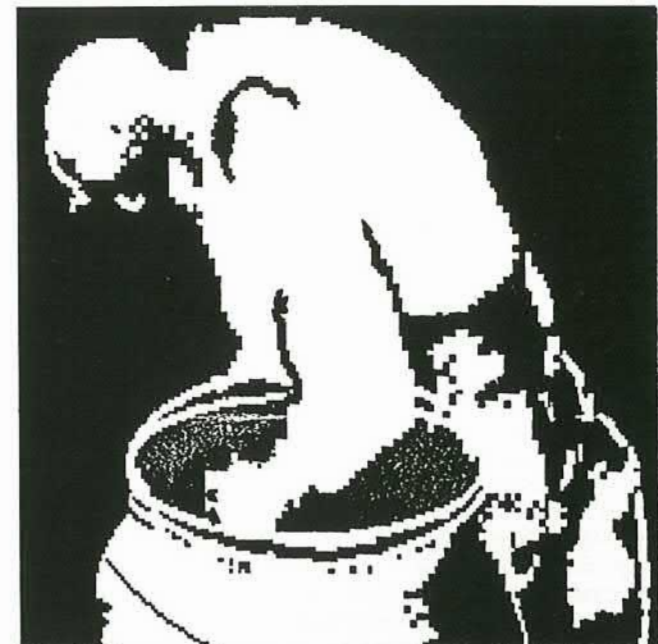
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TEXTURE AND COLOUR

Raewyn Atkinson, Ngaruawahia

I have been experimenting with several methods of developing textured surfaces since my return from Robin Hopper's Glaze and Colour Development course in Canada, which I attended with the assistance of a QEII Arts Council grant.

I was looking for a glaze surface with the quality of oil paint; glazes which could be layered, colour over colour. I wanted a drier, cracked quality, not at all like the glossy, functional surfaces I had developed for my tableware.

Two methods I have found useful in achieving this glaze quality is by using magnesium carbonate in the glaze, and casting slip. Magnesium carbonate, used 20% or more will cause a glaze to look like cracked mud or lichen. It also strongly affects colourants, particularly cobalt. Used with nickel in oxidation firing it produces acid greens.

During the course, Robin gave me the following test:

Cracked Mud (Gumbo)

Cone 9-10, oxidation or reduced — oxide colours may be brighter in oxidation.

Basic Matt Black Glaze

Barnard Clay*	80
China Clay	15
Whiting	5
Manganese	4
Cobalt	1

* If unavailable, experiment with other red clays; the amount of china clay may have to be adjusted.

This glaze goes on first, then the following is brushed on thickly over the top; or the Gumbo can be applied on its own.

Gumbo Glaze Base

Potash Feldspar	20
Silica	20
China Clay	40
Magnesium Carbonate	20

To this Gumbo Glaze Base I added oxides in colour progressions (see chapter 15, *The Ceramic Spectrum*, by Robin Hopper) using cobalt and chromium to 5% and manganese, iron, rutile and nickel to 10%.

Colour cross-blends (see chapter 15) would also be interesting to try. A 50/50 combination of manganese and

copper gave an interesting speckled-egg surface. Stains could be added instead. By adding colour in a methodic manner great colour changes can be observed and subtle colour variances achieved. (See photo of test tiles).

Following the glaze course on Vancouver Island, British Columbia, I was fortunate enough to stay at the Banff Centre for Continuing Education in the Canadian Rockies where Brian Gartside was taking part in the 10 week Ceramic Programme with other international ceramic artists.

This was a very stimulating atmosphere with a continuous cross-fertilisation of ideas. Posey Guild, one of the American ceramic artists there, showed how she applied a casting slip, cut with about 20% glaze to help the slip adhere, to greenware.

Applied with a brush — a fan brush works wonderfully — or a sponge, very textured surfaces can be built up. The work being textured must be dry or the open texture fills with gobs of slip. I dry the surface with a heat gun as I build it up in order to keep the openness.



Bowl textured with casting slip, by Posey Guild.

Stains can be added to this slip, so layers of different colours can be achieved.

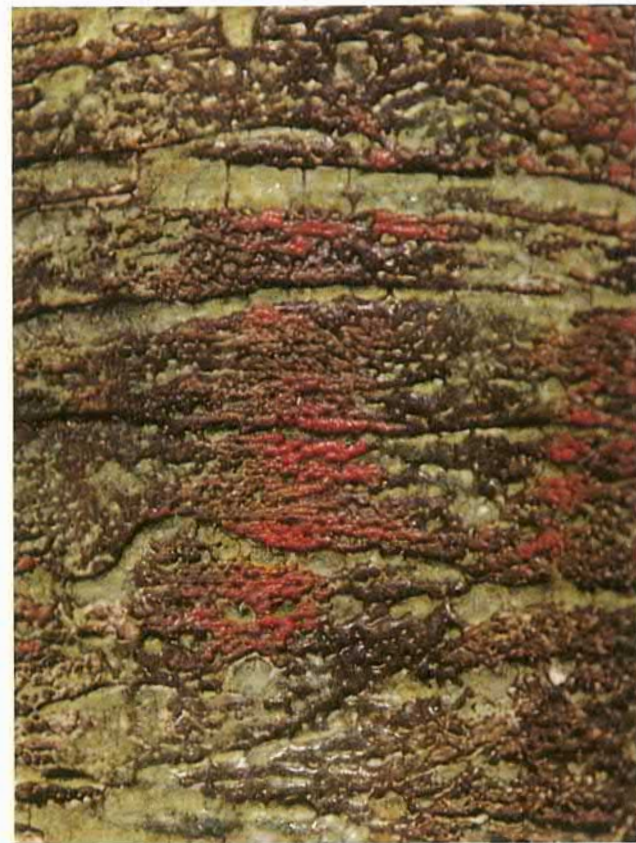
Posey was using five parts white earthenware casting slip to one part earthenware glaze, applied to earthenware; I have been using five parts porcelain casting slip to one part stoneware glaze, applied to a stoneware clay and firing this to about 1200°C, so the body is strong, but still absorbent enough to apply glaze. Then low temperature glazes are applied, brushing some into the surface, then wiping them off and layering on others.

By firing down the temperature scale, pieces can be multi-fired with successive glazes applied until the desired result is achieved. This method is well documented in *Bob Shay Makes Art in New Zealand, NEW ZEALAND POTTER, No 1, 1986*.

Photos by Raewyn Atkinson.



Bark of Nikau palm.



Detail of Nikau vase form, textured with casting slip and low-fire glazes, by Raewyn Atkinson.

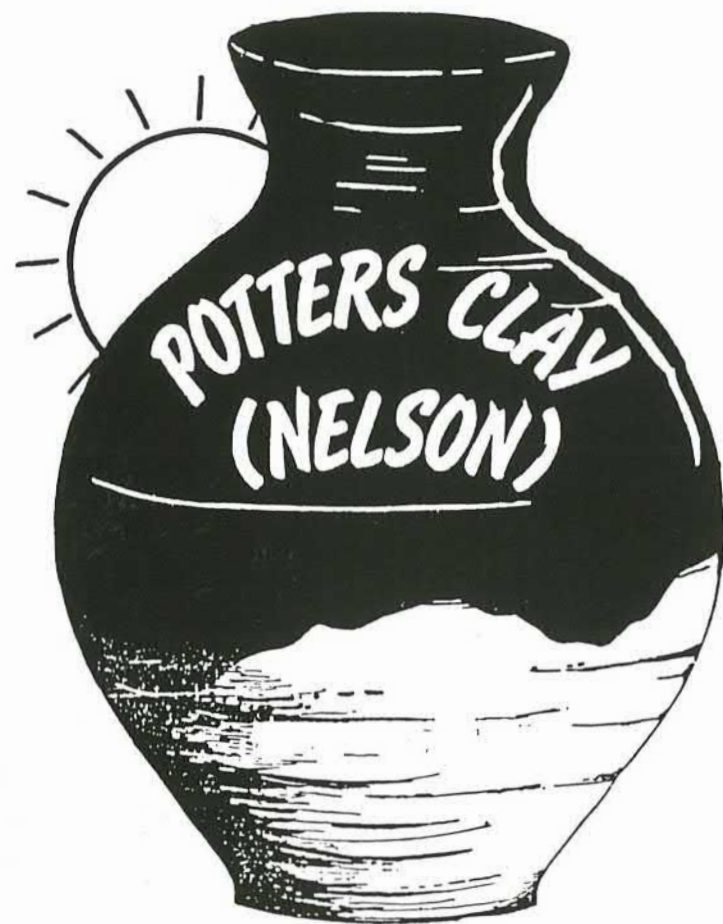


"Gumbo" on basic matt black glaze.



Test tiles by Julie Brooke. Cross blend of Titanium and Nickel to 10%. Crystalline Glaze Base #2, *Ceramic Spectrum*, page 118.

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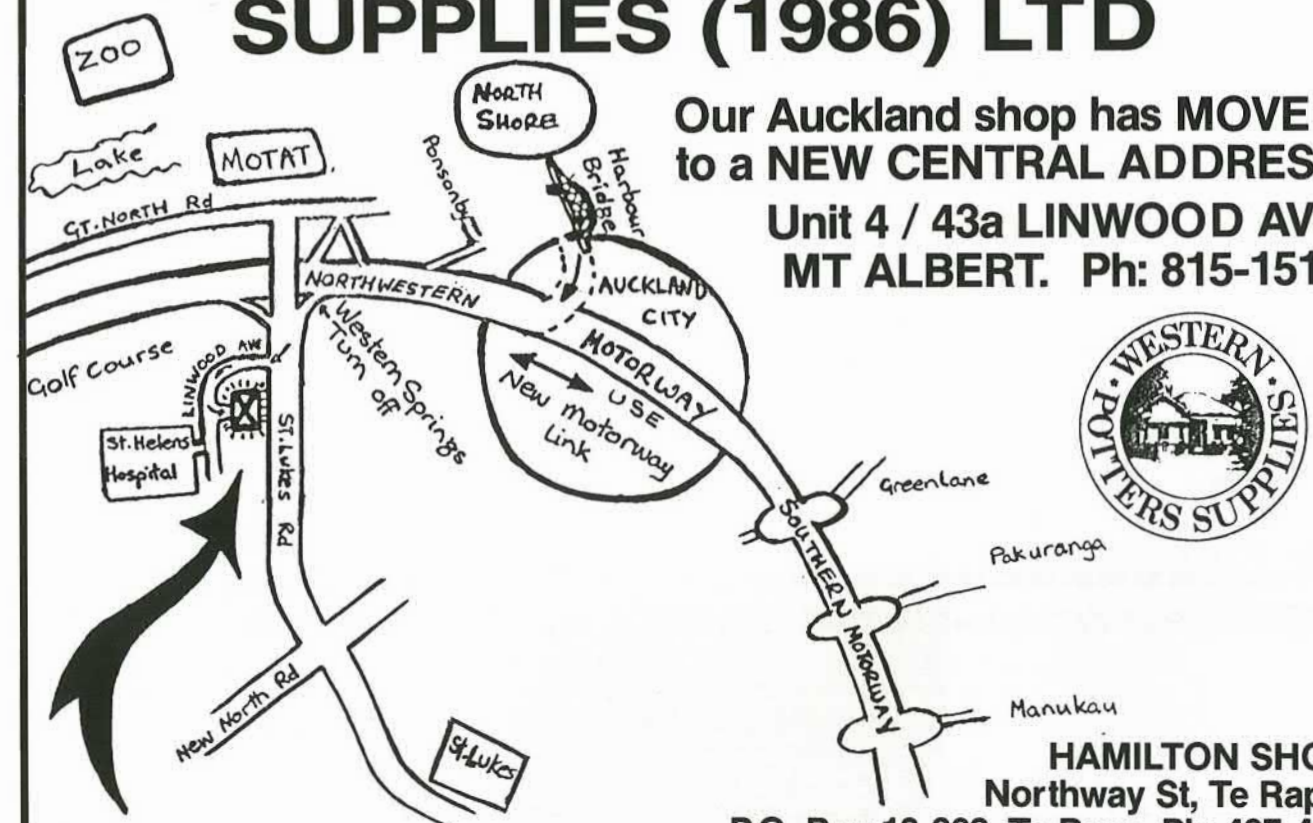
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RECENTLY SEEN

ZAGREB

Ted Dutch from Titirangi won an "Honorary Degree" Award at the 3rd Triennial Exhibition of Small Ceramics in Zagreb, Yugoslavia for his pair of porcelain figures.



SYDNEY

Gaeleen Morley from Napier was invited to exhibit in the Sydney, Australia, "Teapot Show".



ARTISAN GALLERY, NEWMARKET



Stewart Fulljames, "Raku"



Margaret Sumich, "Teapot"



Vyakulata Albrecht, "Vase"

HAMILTON

Libby Boyd from Te Puru at Waikato Society of Arts



Erlander McLeay, "Platter"



Raewyn McElroy, "Platter"



NORSEWEAR ART AWARD, 1990

Civic Theatre, Waipukurau

Photos by Sandra Shand.



The fourth *Norsewear Art Award* held during April in the *Civic Theatre*, Waipukurau, proved to be the top art event of the year for Hawke's Bay. It received record entries from all over the country, showing it is now established as one of our significant art competitions. There are sections for painting, ceramics, and wool and fibre.

Merilyn Wiseman from Auckland was selector and judge for the ceramics section and she made a high standard exhibition of 63 pieces from the 174 entries received.

"The best of the entries were not only technically excellent, they showed a sensitivity and deep understanding of the nature of clay," said Mrs Wiseman. "These potters have not strived for originality for its own sake — they have digested the influences of past and present traditions and have allowed them to filter through the mesh of their own characters. This is a rare quality, but it comes through strongly in the work of those I have selected for merits.

"Sadly, a relatively small proportion of domestic ware was submitted. I see fine domestic pottery being made throughout the country, but potters seem reluctant these days to enter such work for major exhibitions. The handmade platter, vase or teapot will always give special pleasure and have a meaning beyond conventional utility.

"Many potters now, are less concerned with function and see themselves as sculptors, or constructionists — sometimes keeping a foot, rather awkwardly, in either camp. We have been given a new-found freedom in terms of colour, glaze effects and firing temperatures with the revolutionary developments in clay and glaze technology . . . all very alluring and exciting, but I feel we must be wary and use these with discretion. Too often I see clay being used as a coathanger for a spectacular glaze, or fired at such a low temperature as to be unnecessarily fragile. Along with the new technology must go a responsibility to creative and technical excellence".

The \$2,000 pottery award went to Dannevirke potter **Ann Verdcourt** for a pinched and squeezed stoneware vase.



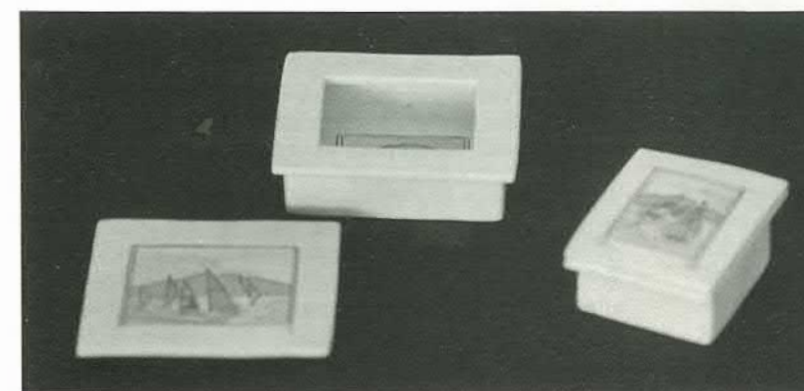
Kari Shadwell, Wanganui.
"Untitled Ceramic".



Robyn Stewart, Waiwera.
"Black fired pot".



Richard Parker, Kaeo. "Vase".



Tui Morse, Henderson, "Regatta Boxes".



MERIT WINNERS



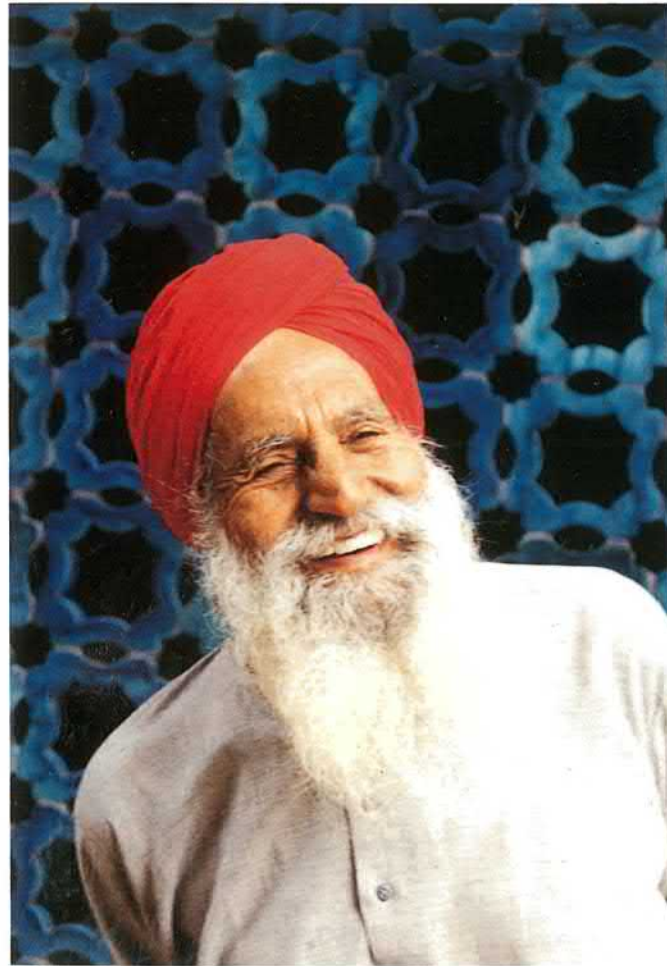
Steve Fullmer, Tasman. "Tame Eels".



Estelle Martin, Hastings. "Autumn Leaves".

JOURNEY INTO INDIA — PART III

Elizabeth F. Woodfield, Hamilton



Gurcharan Singh, the Father of studio pottery in India, in front of his Delhi Blue trellis work.

There seem to be three people or schools who now influence pottery styles in India. **Gurcharan Singh** who followed the Moghul tradition with Japanese and European influences; the *Banares* (Varanasi) school of whom **Devi Prasad** was a student, working in Moghul tradition with carving, cream matt base glaze and iron slip or terracotta with standard green glaze; and **Ray Meeker** whose work is contemporary American with a touch of Japan (see Journey into India — Part II). First, we visit **Gurcharan Singh**.

After the noise, tearing hustle and bustle in the uncomfortable 48°C afternoon of New Delhi, it was a delight entering the compound of *Delhi Blue Art Pottery*. We were greeted by a chorus of peacocks screeching from the tops of huge sprawling trees, yet it was still peaceful. I nervously held back as we were announced and then was transfixed under the arched doorway to the big living room as I caught sight of the most beautiful old gentleman sitting crosslegged on a cot. From under his big maroon turban the loveliness, gentleness and charisma flowed like his long white beard and he called us over, patting the corner of the cot for me to sit by his right knee. I was awed and felt a great energy flowing around us. We shared tea and good conversation with this wonderful old Sikh before looking at pots, *Delhi Blue* tiles and the kilns.

Gurcharan Singh, now 92, is considered the father of studio pottery in India and is a founder member of the *All India Fine Arts and Crafts Society*. He studied pottery in Japan in 1919 for two years where he became friends with **Bernard Leach** (with whom he kept in contact until Leach's death). **Kenkichi Tomimoto** and **Soetsu Yanagi**, the great Japanese art and craft scholar. Previously he had graduated with honours in geology and was sent as an apprentice to an old Delhi potter **Abdulla**, descended from the famous Pathan potters who had been working in Delhi over the last 500 years. (The early Moghuls brought glazed pottery to India where they found only unglazed 'rude' earthenware.)

Upon returning to India, Gurcharan's first major work was handpainted tiles after the Persian style for Parliament House in New Delhi where they fringe the biggest dome. Jalis and trellis work also were produced for these buildings and the *Delhi Blue* tiles on the cupola can be seen clearly from the air.

Gurcharan started *Delhi Blue Art Pottery* in 1952, since when about 1,000 students have worked in the open air pottery — "sometimes seven or eight, never more than 12 at a time, mostly hobby potters whiling away the time, as well as a few professionals". Work is mainly stoneware and coal fired, but *Delhi Blue*, passionately developed by Gurcharan is a rich turquoise resembling the early Egyptian blue of 100 BC and is low glaze fired, first being bisqued to 1250°C.

A pathfinder in the world of Indian pottery, Gurcharan broke the caste barrier in the rigid hierarchy, as it was unheard of for a Sikh to make his livelihood with clay. The pottery employs four full-time potters and a chief thrower descended from a long line of indigenous Hindu potters for the production ware and one-of-a-kind art pottery, including tea china for a five-star hotel, jigger and jolley dinner plates, architectural press-moulded tiles and murals. **Satish Gujral**, recognised as one of India's finest muralists made his first mural here.

Work is fired in a 30 year old 585 cu ft beehive kiln which is documented in **Frederick Olsen's** *The Kiln Book*. The chimney is taller than a three-storey house and at least eight metres away from the draught monster. Another large kiln, a Muslim style updraught is nearby. Three smaller kilns are for the low fired *Delhi Blue*.



Jaipur Blue Art Pottery plate. 195mm diam.

Honoured by the *AIFACS* as veteran artist in 1984, Gurcharan also was recipient of the *Parashad Award* in 1986, an award which honours artists every year for their outstanding contribution in the fields of performing, plastic and fine arts and other creative expression. In summer, to escape the heat of the plains he retreats to his small pottery in the Himalayas run by his son **Mansiram Singh**. Gurcharan is a liberal person — "I have a light heart to include Hindu, Muslim, Sikh and Christian — all people. It is important to be a person first; how can I be a good artist if not a person first?"

Before parting Gurcharan gave me the following glaze recipe which matures at 1000°C:

Borax	60
Silica	30
Bentonite	5
China Clay	5
Tin Oxide	4

This and other lowfired and stoneware glazes are published in his book *Pottery in India*. Our 'good-byes' several days later still ring in my head tempting me . . . "Come away to the mountains with me." It sounded so peaceful and grand as he talked of his Himalayan pottery, and of the goat herds and tribal nomads returning to the valleys as the winter snows retreated up the beautiful mountains.

Probably the second person after Gurcharan Singh to give impetus to the studio pottery movement in India is **Devi Prasad** who, trained as a painter, was invited to start an art school with a pottery section, where he developed a good clay department with a muffle kiln. In 1961 he went to Europe to "look after the Pacifist Organisation working on **Mahatma Gandhi** lines".

Ten years later he returned to India to fully resume art activities and earn his living from pottery. His pacifist work continued and he is editor of *Ghandi Marg* a journal on Ghandi's work and philosophy, but he remains available to potters in the spirit of do-it-yourself, and experiments with pottery equipment. He works also in stoneware and porcelain. At the time of our visit he was organising a pottery camp *Kilns and Firing* with an emphasis on drip feed systems. Fuel costs show oil as the cheapest on a large scale, gas cheaper on a small scale and better suited to the urban potter, with electricity the most costly and 'characterless'.

Devi is a Ghandian first — simple living and pacifism — and a potter second. He feels British potter **Lucie Rie** is the greatest. We left him firing one of his own built gas kilns and preparing for a meeting with friends of his first devotion.

Kristine Michael and **Rachna Parascher** introduced us to the vigorous art and craft movement in New Delhi. This enthusiastic and widespread community made us more aware of the versatility of artisans in Indian working in so many different media, especially metal, ceramics and wood.

The studio where Rachna pots — she has also studied theatre, dance, painting and music — is in a village within Delhi. Called the *Lalit Kala Akademi Studios* it is actually a medieval monument — a sarai or travellers' inn. Pottery and sculptures fill the shared ceramics room. Amongst the seven kick wheels, two electric kilns, shelves and benches of coffee mugs, jars and bowls, was work by **Lydia Mehta** who makes only female sculptures and **Gina Gupta** whose work combines both throwing and hand-building with a humorous theme. Private rooms can be rented by artists, painters and sculptors. Firing the outdoor stoneware kiln has to us, an unusual risk — villagers break the seals to take coals for their cooking fires from the fireboxes, putting work in jeopardy of thermal shock.

Kristine Michael, bright and energetic, buzzed along on her motor scooter guiding our autorickshaw to *Art Heritage* in the *Triveni Complex*, a splendid set of galleries, outdoor theatre, classrooms and restaurant, and *Tulsi* the studio handcraft shop organised by airforce wives for fellowship

and the encouragement of studio potters and weavers.

Kristine studied at Amedabad, Gujarat, in one of the few design schools in India geared to the needs of industry and then worked for a time at a drawing board designing tableware for a large industrial concern. However, she missed working with clay itself so she apprenticed to **Mansiram Singh** at *Delhi Blue Art Pottery* and later at *Golden Bridge Pottery*. She also spent time with traditional rural potters. At 28, Kristine has already established herself as a ceramic artist of note and has taken clay beyond utilitarian ware to a sensuous decorativeness. She has experimented with many types of firing and her fascination with sea and seafarms at the Pondicherry beaches and with the spiral as a life form, showed in the sculptural ceramics we saw in her exhibition in Bombay.

Her first solo exhibition *Touch the Earth* was in 1985, followed by *Spirals of Growth* and joint exhibitions *Delhi Women Artists* and *Indian Women Sculptors*. The latter, in celebration of International Women's Day, was a pioneering exhibition whereby ceramics was accepted for the first time in the *National Gallery* as part of modern fine art, as well as being all women. The 29 women presented sculptures in stone, ceramics, wood, metals, fibre and collage.

Pankaj Panwar, a young artist was having his first one man show in one of the galleries, an exhibition of humorous larger-than-life figures in terracotta and wood. He was awarded the *Henry Moore Fellowship* in 1988 for study in London.

Sukriti is an organisation which sets itself the task to locate, identify, encourage, promote and present the creative and free spirit of Indian artists, craftspeople and performers who, by virtue of a freshness of approach, seek to enrich ongoing traditions. *Sukriti* brought tribal artist-craftsman **Jaidev Baghel** to exhibit in the pleasant outdoor area of *Tulsi*. Folk tales are associated around each of Jaidev's sculptures, which are first modelled in clay then wrapped with twisted strings of wax and cast in brass or bronze, giving a very fine and exciting surface to new forms by an old method.

Through *Tulsi* we went to a three acre farm where large pots are made by traditional methods, coiling and beating, but in new designs. Some larger pots are made by slab and coil with beating for form and texture and added coils for decoration. It is a very successful venture that went commercial two years ago and now they have difficulty keeping up with the demand. Clay is dug in a river bed and added to local sandy clay and grog. Designs in white are painted before firing on some pots.

A new, but traditional round 6+4 cu ft kiln stands central in the complex with another kiln used for single firings with eucalyptus wood to about 900°C. Pots that split during firing are repaired with a mixture that looks just like car body filler and all the pots are coated with lac, a type of resin, after firing to make them more impervious. Lac also adds a bit of colour as do stains which are sometimes applied.



In Jaipur, the *Jaipur Blue Art Pottery* is some 500 years old and is still run solely by family members. After sipping ginger tea with **Anil Doraya** we were taken to the roof where pots are made from a non-plastic mixture of quartz, artificial glass from Agra, natural glass, salt, moltani clay and gum. This hand-ground body is patted into 'chapati' shapes, pressed into moulds and dried in the sun. Moulds are first dusted with cow dung and ash from the firings, to prevent sticking, this being later completely removed with a brush giving an unmarked pot.



Jaipur, pressmoulded pots are made on the rooftop where it is cooler.

Rims and bases of these press-moulded pots are shaped on a rotating wheel with hands working on opposite sides. The two sections are joined with a thin coating of the same mixture, which sets hard. Pots are dipped in a slip of quartz, glass and wheat starch flour onto which freehand designs are painted with oxide outlines. Colour is then added with slips of borax, lead, natural glass, moltani clay, starch and colourants, the raw brown slip not revealing its beautiful blue until after firing.

Both body and glaze have a very limited range and are sensitive to reduction and distortion requiring very careful attention during firing in traditional kilns. Wood is burnt outside and coke is pushed inside. After firing, hot coals are removed for household cooking in clay ovens.

The secret of *Jaipur Blue* is closely guarded — only Anil's father **Madan Doraya** and his brother know it. The special

mixture soaks in ground tanks for eight months before use. Quantities of it are exported to Japan and London for raku.

Gourie Khosla is the only member in India of the Geneva based *International Academy of Ceramics* and has been trying to get more Indians to join, as she feels it is important to be exposed to what is going on in international ceramics. When her ambassador husband was posted to Bhutan, Gourie taught in the *Royal Bhutan Art Potteries* and left behind eight students, boys who are now artists and sculptors. Originally locals made Buddhas and other pieces in unfired clay which collapsed or washed away in rain. To give tensile strength they were reinforced with cloth or straw, but then rats chewed them. From her experiences at *Garhi Studios*, Gourie taught ceramics using a catenary arch kiln to make mugs, cups and vases. She also created from several hundred tiles, a magnificent mural of peacocks which decorates the international lounge at Palam Airport.

Nirmala Patwardhan first studied ceramics in Germany followed by further training in England with **Ray Finch** and **Bernard Leach** and then she worked with a traditional potter in Korea. Writing the *Handbook for Potters*, a technical book for potters working in India, she also taught students at *Garhi*.

The arts in India, as all over the world, sprang from the riverhead of religion and both folk and classical can still be traced back to pre-Vedic civilisations. In the West the arts have enjoyed an independent secular growth for centuries, but in India they were inextricably entwined with religion and rites. I read somewhere that, "Although this may be viewed as the glory of a living culture, it can also dam the onrush of contemporary creativity that wants to break free from traditional constraints."

Art languished in the Middle Ages under Islamic rule and it does not seem that artists worked to regain the lost vibrancy until after the British Raj, other than official art for the decoration of official buildings.

Now a new concept of frontal sculpture has emerged, derived from relief panels, friezes and three-dimensional carvings in temples, that permit viewing from the front only. These new frontal forms evoke a new mythology in their new-found nonconformity. With Independence, a new phase of challenges dawned. Previously sculpture was the prerogative of men; now artists, sculptors and ceramists, both men and women move with a renewed vitality. Art can exist without a subject to portray.

Stoneware, low-fired ware and terracotta are explored as diversely as the vastness and complexity of India itself. Economics cannot be ignored in most areas and some larger and finer examples of traditional terracottas like the huge horses of Tamil Nadu are being replaced by more permanent stucco, although some, approximately 4.5m high remain an inseparable link between clay and religion and are still handcrafted in terracotta. Smaller versions grace gardens in Bombay and Bangalore, there appearing a ready market for these and otherwise traditional forms given contemporary interpretations.

The wealth of India's antiquity, cultural diversity and physical beauty will always be a source for artists and craftspeople discovering the many moods of life in a variety of form, texture, pattern and colour, making handcrafted objects of individual beauty for those whose hearts yearn for the unusual or traditional, to touch, feel, admire and enliven their homes or places of work.

Gita Ram, secretary of the *Crafts Council of India* believes the existence and survival of crafts and craftspeople depends on crafts becoming an integral part of everyday life and an Indian potter said to me "Our investment is art". ■

Photos by Elizabeth F. Woodfield.

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 881, Auckland. Next deadline, 1st February for April, 1991 issue.

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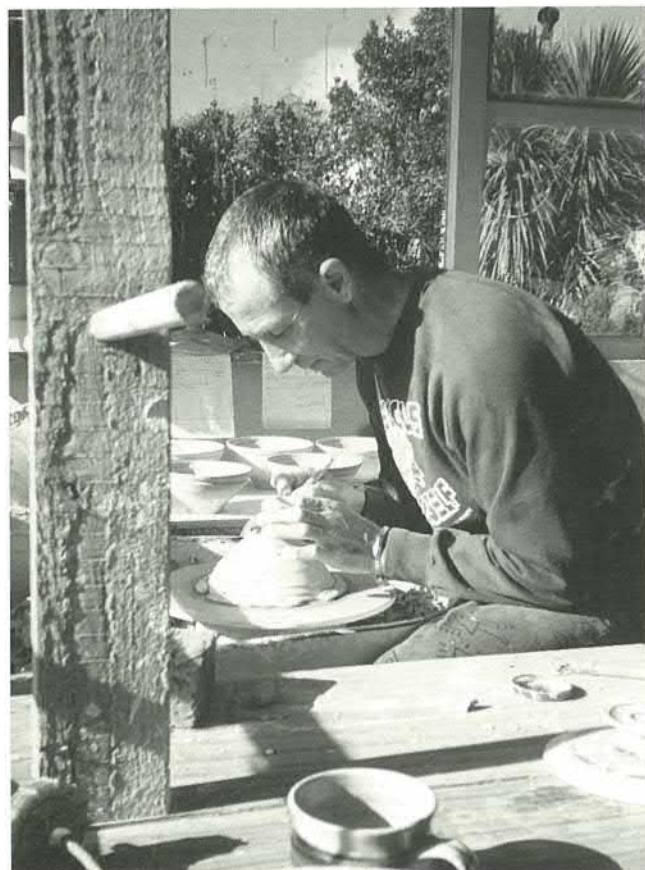
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PAUL WINSPEAR

Alison Eaton, Wellington



Paul Winspear.

Tucked into a hillside in Wadestown, Wellington is the picturesque studio of **Paul Winspear**, maker of fine domestic ware and one-off pieces featuring luscious blendings of chuns, chinots, copper reds and celadons framed by dark metallic rims that have been torn and ripped away.

Paul, originally from York in England, emigrated to Australia in 1969 (after a nine year stint in the British Navy as an engineering mechanic) as one of the last ten pound assisted emigrants. After working in Perth for many years Paul found himself assisting in the cleanup of Darwin after Cyclone Tracy in 1974 and it was there a few years later that he began taking night classes in pottery.

Not long after, **Vic Greenaway** held a weekend school in Darwin and afterwards he invited Paul to work with him for two weeks at Upper Beaconsfield in the Dandenongs near Melbourne to see if they could work together successfully. Paul returned a year later to work as an apprentice with Vic, and stayed for 2½ years helping in the production of his wide range of domestic ware.

A family crisis prompted Paul and his wife **Sharda** to emigrate to New Zealand where they ended up with Sharda's mother in a small house in Petone, near Wellington. Paul's wheel and pugmill had accompanied them and were set up in a small cottage in Nelson Street, Petone.

While investigating the supply of ceramic fibre Paul met **George Kojis** who was then in nearby Eastbourne and together they undertook to construct two steel framed, ceramic fibre lined, LPG fired kilns with the sole criteria that they fit through George's workshop door when finished!

Both kilns worked very well and to date Paul's has had over 300 glaze and bisque firings with replacement of the fibre, only now required.

In 1981, with a new kiln, Paul started production of domestic ware, slowly resolving clay and glaze problems by obtaining a dough mixer from Newtown, Wellington (after having advertised widely including in the United Kingdom), purchasing bulk materials through *Commercial Minerals* and mixing his own clay based on Vic Greenaway's white stoneware body recipe.

After six months working from Petone supplying Wellington shops including *Antipodes*, *Media* and *Etcetera*, a draughtsman popped into the workshop and introduced himself as **Craig Hall**, a keen hobby potter. The outcome was that Craig set his wheel up in one corner, while a year later another corner was occupied by **Jim Greig**, who worked there off and on until his own workshop was completed over in the Wairarapa.

Paul and Sharda had previously purchased an old house in Hanover Street, Wadestown that had been rented out. In 1983 Paul built a separate workshop there in the spirit of the surrounding buildings, and when it was completed they moved in, while Craig moved to Stokes Valley and the construction of his own workshop.

Many Wellington potters, including Paul, had been talking about forming a co-operative to sell their pots direct to the public. This resulted in *The Potters Shop* co-operative which ran a retail outlet firstly from Tinakori Road and lately from Johnston Street in the heart of the city.

For four years Paul steadily produced pottery for *The Potters Shop*, his own Open Day in early December and various other retail outlets around the country. In 1988 the family, including sons **Shashil** and **Kiran** took a well deserved holiday firstly to India where they visited Sharda's ancestral village and many potters in both India and Nepal, then to Indonesia where they visited **Jean McKinnon** and **Ann Ambler** at the *Sassak Pottery Project* in Lambok.

Paul fires all his work to cone 10, in a 12 hour firing cycle that includes heavy reduction for an hour from 1100°C, oxidation from 1200°C, then medium reduction through to cone 10 well down. Several glazes are used — copper red,

Paul Winspear platter. Photo by Doug Harris.



shino, tenmoku, celadon, chun, satin white and shiny white on a variety of domesticware including casseroles, serving dishes, dinner sets, bowls and platters of all sizes. The two white glazes are used as a base for brushwork with cobalt and iron, executed in a deceptively simple, but effective flowing Chinese flower/leaf design showing Paul's mastery of the brush.

The platters and large bowls (Paul makes special bowls suitable for use as bathroom vanity basins complete with waste and plugs) are each works of art showing control, but freedom in the application of glazes dribbled and swirled together, each glaze separate yet harmonious. One of these spectacular large platters earned Paul a Merit Award in the 1989 *Fletcher Challenge Ceramics Award*.

This year included a three month stay at the *Wanganui Regional Community College* as artist-in-residence from June to August, where the Wanganui students must have benefited from working alongside Paul — an open friendly person whose helpful manner has already helped many who have come into contact with him over the years. ■

Vic's White Stoneware Body Cone 10

Cresta China Clay BB	50
Silica 20 mesh	25
Potash Feldspar 200 mesh	25
Ball clay FX	8

To 90kg dry add 3½-4 buckets of water and mix well.

Paul's Satin White Cone 9-10 OX or RED

Cornish Stone	50
Silica	15
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China Clay	25
Dolomite	20

Paul Winspear domesticware. Photo by Alison Eaton.



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TRAVELLING WITH INTENT

Helen Mason, Coromandel

Photos by Jackie Crespin.

England had a good summer in 1989, and Jackie and Graeme Crespin, potters from Havelock North, made full use of it by working in the historic *Wetheriggs Country Pottery* near Penrith in the Cumbrian Lake District, England.

Wetheriggs is one of the few surviving earthenware potteries still producing traditional slipware. In 1989 it was run by Dorothy Snell, who with her husband Jonathan, visited New Zealand a few years ago. The Crespins had written to ask if they could work at the pottery in return for board and lodging. Their offer was accepted, and in May they found themselves living in a very old caravan at the back of the pottery, and working six days a week from nine to six, in this designated Ancient Monument.

The workshop was built from local bricks, with a stone floor, and still contained the old beehive kiln, now disused. Out the back was the boiler house and all the old steam-powered equipment, complete with engines, pulleys and belts. There was a blunger pit about four metres across and big clay settling tanks. Out front was the shop and cafeteria, with a car park for the tourists, who paid £1 a head to go through the museum and workshop, and then supped at the cafeteria which had a staff of three, during the peak of the season.



Graeme and Alistair marbling a large serving dish.

The whole set up was in the process of being sold, and the only staff left in the workshop was the apprentice, Alistair Wills, so Jackie and Graeme found themselves using all their own skills in producing pots, meanwhile learning the English techniques of slip trailing, slipping and glazing from Alistair. They in their turn were able to help him to improve his throwing skills. While they were there Alistair progressed from throwing egg cups to big platters with 15 lbs of clay. Graeme discovered old moulds and a slab roller made out of a mangle. He fixed this up and soon was producing dishes using hump moulds and slabs.



Graeme making a dish on a hump mould.



Jackie throwing a charger.

Meanwhile Jackie was producing domestic ware — casseroles, mugs, plates, jugs and planters thrown on an old double cone drive wheel or a smaller commercial wheel. One of the best sellers was unglazed potato pots, complete with lid, in which scrubbed vegetables are placed and cooked in an oven for about half an hour.

The pots were fired in two top loading electric kilns, to a temperature of 1150°C. They were decorated in the traditional way, with trailed slip using cow horn and goose quill. The brown firing body came ready prepared from Stoke-on-Trent. Some of the pots were slipped with white clay and covered with honey glaze. Others had cobalt blue brush decoration on the white slip, others again were completely dipped in blue slip with white decoration. One difficult-to-learn technique was to cover the outside of the pots with blue and white marbling.



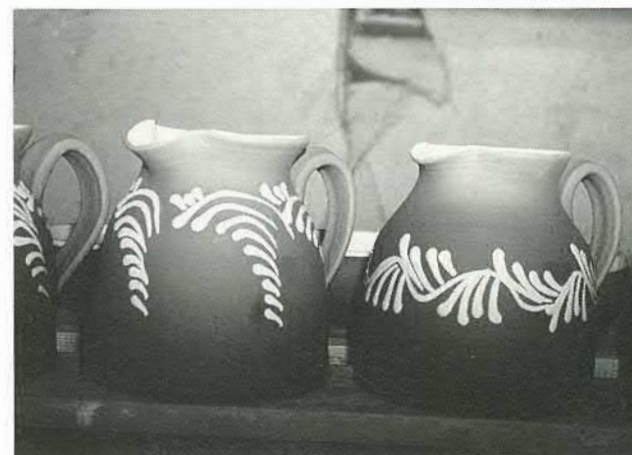
Charger commemorating a wedding. Made by Jackie.

On their one day off a week the Crespins explored the beautiful Lake District, visiting potteries wherever they found them. They were interested to find that not much throwing is being done in these small potteries nowadays, it is mostly slipcasting, so the all round skills of the Kiwi potter is appreciated. At the end of four months of hard work and staying in one place, the Crespins felt they had learnt a lot and were beginning to know and appreciate the English in a way they had not done before. ■



In the stockroom.

Slip-trailed "goat milking" jugs made by Jackie.



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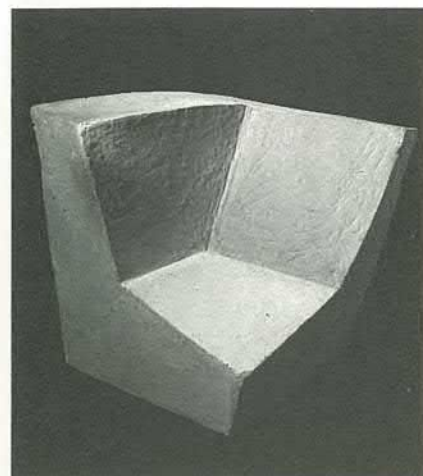
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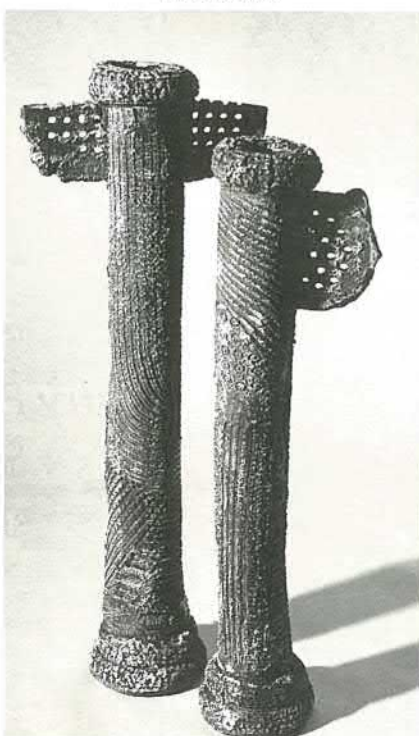


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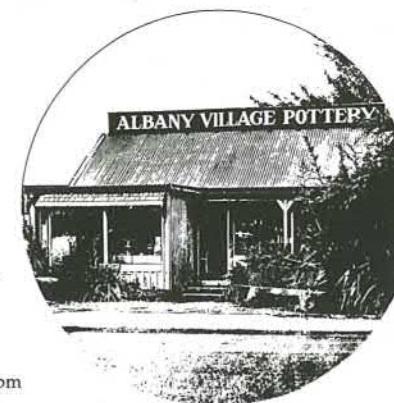
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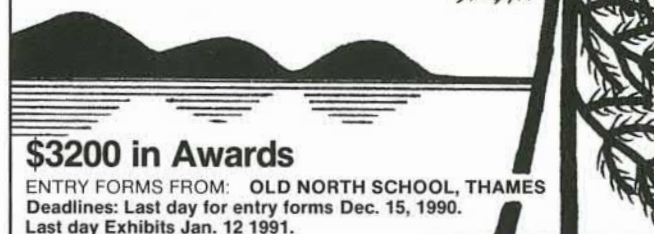
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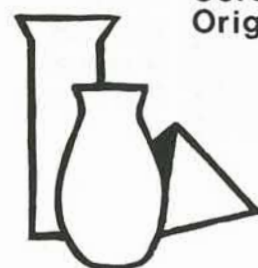
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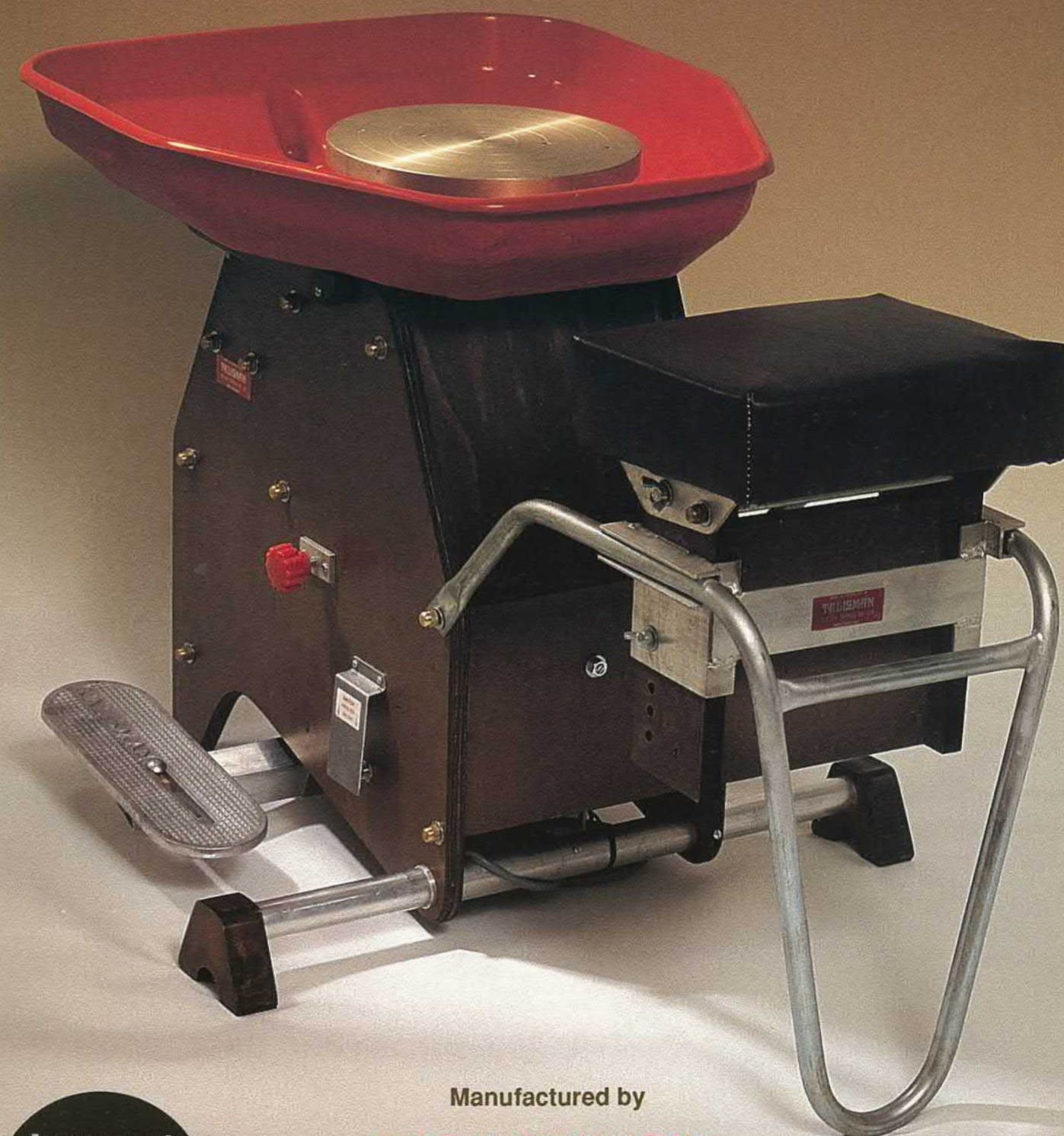
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