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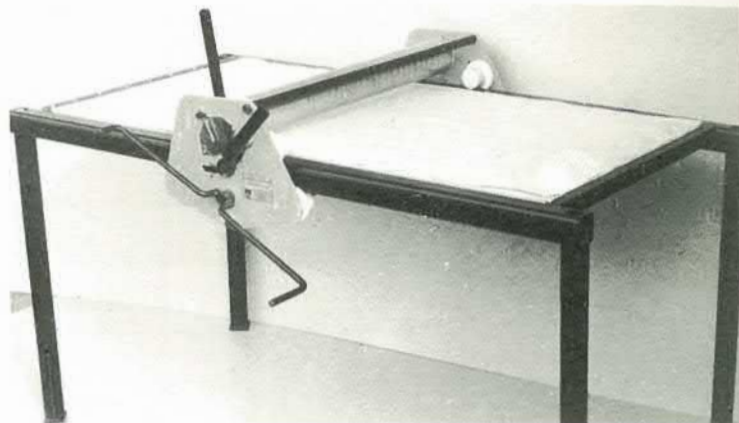
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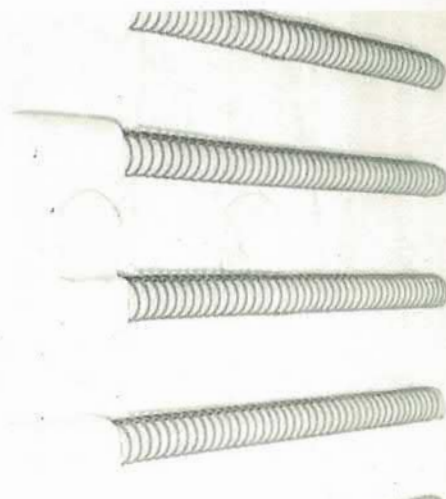
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COVER PHOTO

1991 Fletcher
Challenge Award
Winner.

Rock Column by Tim
Currey from Port
Charles, Coromandel,
New Zealand. 66cm h.

Photo by **Haru
Sameshima**, courtesy
Fletcher Challenge.



THROUGH THE FILTER PRESS

TRIENNALE DE LA PORCELAIN

The third *Triennale de la Porcelain* in Nyon, Switzerland has been announced, unfortunately leaving very little time for New Zealand entries to be prepared. Although the exhibition is not to be held until 6 June 1992 (it continues until 1 November at the Nyon Chateau) because of the slide selection process, entries must be with the organisers by **6 September 1991**. The international jury meets in early October to consider the submitted slides from which suitable works will be chosen. The rules are:

Contemporary porcelain, ie: translucent vitrified ceramic and not of monumental scale. 5-10 individual works or of a group. For each work the entrant must submit 1 or 2, 35mm colour slides with title, dimensions, and fabrication technique. A curriculum vitae of the artist — maximum 15 typewritten lines, and a comment on the works (not compulsory) of up to 20 typewritten lines. Entrant's full name, address and phone number.

The artists selected by the jury from these slides will then be asked to provide, for the catalogue, photographs of one of the selected works and a black and white photo-portrait of the artist. This material is required by **15 February 1992**. The actual works selected will have to be with the organisers by **1 May 1992**, but further instructions will be given to those artists whose work has been first selected by the slides.

The artist will have to meet the costs of transport of the works to Nyon and return of unsold pieces and transport insurance. The artist winning the grand prize of 10,000 Swiss francs must present to the city of Nyon, one of his or her selected exhibits.

The *Triennale* meets other associated costs for the exhibition and catalogue.

The slide entries as above must be received by 6 September next at:

Secretary Gabrielle Butschi,
Triennale de la Porcelain,
18, chemin du Pelard,
CH-1197 Prangins,
Pres Nyon,
Switzerland.

Works which differ too far from that presented by slide, may be rejected.

FLETCHER CHALLENGE CERAMICS AWARD 1992

It appears very likely, owing to the sheer pressure of handling problems as more entries are received each year for the *Fletcher Challenge*, that this exhibition will also be given over to initial selection by slide.

At the time of our going to press the organising committee had not completed formal investigations into how this would be done, so I can not give any rules, or dates for the 1992 Award. This is unfortunate, as our next issue in December may be too late for many potters — see how great a lead time is required for entries into the *Triennale de la Porcelain*.

If the *Fletcher Challenge* is to be juried by slide next year, let this be fair warning to prospective entrants to begin preparing that special piece now, and finding where professional quality slides can be taken of it.

In this country we are not accustomed to this form of entry submission and perhaps find it all a little daunting. However, it is a very common procedure for major exhibitions in most countries. If we do not act quickly on this one, the next *Fletcher Challenge* is likely to be totally dominated by successful overseas entrants!

The *Fletcher Challenge Ceramics Award* is now one of the most prestigious of its kind in the world, carrying one of the highest prizes. It is no longer enough for our local potters to deliver pieces hot out of the kiln on the final acceptance day. This method of selection by slide may make us all a bit more professional in our approach — and may also see a far better standard of photography of our work.

Watch for developments on this subject in your local pottery newsletter and that of the *NZSP*. Or even write to the organising committee c/o:

Auckland Studio Potters,
P.O. Box 13-195,
Onehunga,
Auckland.

If you send a stamped addressed envelope and request that information is sent to you as soon as the system of entry application is decided for next year, I am sure you will be kept informed. Pottery club newsletter editors are recommended to do this as a matter of course.

Jurying by slide may not happen for next year, if time to organise it has become already too short, but it is bound to be in operation for the following year.

NZSP CONFERENCE 1992

The *NZ POTTER* thanks *NZSP* retiring president **Rick Rudd** for the help and information he has given during his years in office. We look forward to a continuing good relationship with the society through the new president, Auckland potter **Peter Collis** and his new executive, and wish them well for their tenure of office.

The 1992 conference, AGM and national exhibition will be held in Auckland over Queen's Birthday weekend, Friday 29 May to Monday 1 June. *Epsom Girls Grammar School* will be the main venue, with as many participants as possible billeted with local potters in order to keep costs down. The 34th national exhibition is scheduled to be held in the new Parnell premises of *Masterworks Gallery*.

Plans are already well in advance for this annual event and it promises to be a particularly good one. Watch your local newsletters for further information.

FLETCHER CATALOGUE

The excellent catalogue of this year's *Fletcher Challenge Ceramics Award* has a short profile of the judge **Ron Nagle** with several black and white photos of his ceramics. It also has 40 full colour photos of works in the exhibition, taken by **Haru Sameshima**, and a list of all past years' judges, winners and merit winners. This collectors' item is available from the *Auckland Studio Potters*, address as above, for \$6.80, incl p&p.

NORSEWEAR ART AWARD

Last year after a very successful *Norsewear Art Award* exhibition in Waipukurau, there was a depressing rumour that as the sponsoring company was in receivership, they may not continue their funding of this award.

Happily that is not the case. After 18 months of receivership and the sorting out of some overseas problems the Hawkes Bay knitwear manufacturer is back in the black and under control of new staff shareholders. The company had traded profitably through the whole of its receivership period, but no outside interests wanted to buy it as a going concern. A staff buyout was put together late last year and the new group successfully took control early in 1991.

Of the 60 employees from the local township of Norsewood and nearby Dannevirke, 25 bought the company along with other members of the local

community, thus saving the major employment base for the area.

The receiver **Bruce McCallum** of *Price Waterhouse* praised the local effort put into making the company work. "In times of doom and gloom nothing gives a receiver greater satisfaction than seeing a business back on its feet. Here is an example of what can be achieved when there is a viable core business to work with and everybody involved is prepared to work hard together."

For artists and craftspeople this is also good news as the company this year again sponsored the major three prizes of \$2,000 each for painting, fibre and wool, and ceramics. **Rick Rudd** was the selector for the ceramics selection: **Brian Gartside** won the award while merits were given to the work of **Peter Henderson**, **Raewyne Johnson** and **Paul Laird**. Their work can be seen on our photo pages.

We congratulate not only *Norsewear*, but all those others in Waipukurau who made this year's award exhibition one of such a high national standard, and we look forward to those in the future — they can only gain in stature, given the present professional level of commitment to all aspects of the award.

Potters should watch our next issues for announcements regarding the

entries for the 1992 *Norsewear Art Award*.

FELLOWSHIP ABROAD

The *Commonwealth Foundation Arts and Crafts Fellowship* is open to anyone under 35 living in any Commonwealth country. Each fellowship is worth up to \$6,000 and covers the costs of air fare, accommodation and subsistence, as well as the expenses of mounting an exhibition in the host country.

It enables the artists to work and study in the Commonwealth country of their choice for nine months. For application details contact:

Craft Council NZ,
Resource Centre,
P.O. Box 498,
Wellington.

CONGRATULATIONS

To Wellington potter **Doreen Blumhardt, CBE, FRSA, MIAC**, who received an Honorary Doctorate of Letters from *Victoria University* at the capping ceremony on May 1. Doreen says she sees it as an honour for craft in New Zealand.

In England, potter **Lucie Rie**, who is now 90 and still potting, was on March 19 made a Dame for her services to pottery, in that country.

CLAY IN YOUR PENCIL?

The following interesting item was written by **Raeone Dellaca** and first printed in the trade newsletter *NZ OFFICE TIMES*.

"Wood cased pencils have to be a good idea to have survived for so long.

First knowledge of a graphite core pencil was recorded in 1662. Of course, there isn't any lead as such in a lead pencil at all. The bit that makes a mark is a mixture of graphite, finely ground clay and wax.

More graphite means a blacker line and a softer pencil; more clay than graphite makes a harder pencil and a finer, lighter line. These degrees of hardness are graded in a range going from the hardest at 6H, to the softest at 6B, with the ubiquitous HB as the midpoint.

The wooden outer sheaths are most commonly made from American Cedar. This is bonded to the 'lead' and it is the quality of this bond that determines how easy it will be to sharpen the pencil without the lead breaking."

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MIDDLE FIRE OXIDIZED GLAZES

PART 1: Shortcuts to getting started: a simplistic approach to testing

John Parker, Auckland

Background Perspective

My first pots in the sixties were fired in a natural draught diesel kiln which laboured up to the then obligatory cone 10 in at least as many hours. The pots are well as the unsuspecting neighbours were all heavily reduced.

Graduating to the unique **Teddy Twiss** burners and two trusty *Tellus* vacuum-cleaner blowers, firings became more reliable. Oxidation though was still an unwanted problem to overcome in the current **Leach** aesthetic.

Electric kilns in the macho craft world of the sixties were something relegated to lowly china painters. Anybody using one and wanting their work to be accepted in shows, surreptitiously tried to make work which pretended to be cone 10 oil fired reduction ware.

Around this time I was tending towards a severely controlled style which suffered from accidental firing effects and I was struggling with a kiln and materials intended for a different type of work.

It was with **Lucie Rie** and the *Royal College of Art* that I really became converted to oxidation, electric kilns and "Middle Firing" to a maximum of **Orton** cone 7.

Fighting Anaemia in Bodies

The first and most major problem in changing firing temperatures and atmospheres, is the quality of the clay. With an iron bearing clay in a high temperature reduction atmosphere, you get a lot of help as the clay approaches vitrification. None of this happens to the same clay under the new lower oxidized firing regime.

The clay must begin to vitrify for the clay/glaze interaction to work in oxidation. It also stops fired pots sweating and leaking without the surgical application of silicone sealants.

The advent of *Leach Porcelain* gave us perhaps the first white firing clay to be vitreous around cone 6.

Iron bearing earthenware clays, which are intended to be used as just that, can be pushed up to cone 7. Manufacturers' firing ranges printed on the bags are an insurance policy with generous built-in tolerances.

Of the local commercially prepared New Zealand clays, I have found *ABKF, E1, E2, Abbots Red* and the new *Abotts White*, in their time to all be effective. At the moment I prefer the *Abotts Red* and *White*, but they are the newest

finds. *Brick Red* is very rich, but tends to slump at cone 7, making it excellent for blending. Getting a clay that will melt is always less of a problem than one which won't move.

Breaking the Glaze Code Mystique

With workable clays you now need appropriate surface coverings.

In adapting glazes for the middle temperature of cone 7 you have two options:

1. You can take low temperature glazes and add refractories, or;
2. You can take high temperature glazes and add fluxes.

Any glance through pottery publications will give favourite glaze recipes in abundance. Some authors exist by collating endless pages of formulas. It is easy to be overwhelmed by the sheer number and complexity of them. The solution is to simply divide all glazes up into their simplified, significantly different categories. There are fewer than you think, if you consider the eventual reaction to colouring oxides.

I think there are really just four:

- a. Gloss neutral
- b. Gloss opacified
- c. Matt magnesia/zinc
- d. Matt high alkaline.

I decided to avoid really low temperature glazes with lead and frits. I chose a cone 6 transparent glaze base which was an averaging out of several glazes from different publications. It doesn't have large quantities of influential things so it is basically neutral.

a. GLOSS NEUTRAL	
Potash Feldspar	43
Silica	24
Kaolin	2
Gerstley Borate	20
Whiting	2
Zinc Oxide	3
Barium Carbonate	6
	100

10% Tin Oxide was added as the refractory to make:

b. GLOSS OPACIFIED	
Potash Feldspar	43
Silica	24
Kaolin	2
Gerstley Borate	20
Whiting	2
Zinc Oxide	3
Barium Carbonate	6
Tin Oxide	10
	110

For the magnesia base I took as a starting point a **Len Castle** matt white cone 10 reduction glaze. A series of fluxes were added; Borax Frit, Gerstley Borate, Zinc Oxide, Alkaline frit and Nepheline Syenite, in amounts of 2%,

5%, 10%, 15% and 20%.

The best results came from 10% additions of Zinc Oxide, giving:

c. MATT MAGNESIA/ZINC	
Potash Feldspar	31
Whiting	20
Talc	10
Kaolin	29
Silica	10
Zinc Oxide	10
	110

The high zinc content contributes to some cracking in thick applications of the raw glaze and subsequent crawling. It is advisable to calcine the zinc oxide by bisquing it to at least 800°C. Spraying gives fewer problems than dipping.

For the matt high alkaline base I took as a starting point, the famous turquoise copper matt *MC 532A* from the **Carlton F. Ball** and **Janice Lovoos** 1965 book *Making Pottery without a wheel*. It was more of a milestone publication for me, than **Leach's A Potter's Book**, because it opened up a new palette of colours and was the first time one ever read of "Glazes to be fired in an Oxidizing Atmosphere at Cone 5". It certainly got me interested in Barium Carbonate.

Leaving out the copper carbonate colorant and adding the same fluxes as for the previous test, the best results, which should have been obvious, came from 10% alkaline frit.

d. MATT HIGH ALKALINE	
Barium Carbonate	27
Nepheline Syenite	58
Kaolin	6
Silica	7
Lithium Carbonate	2
Alkaline Frit	10
	110

Conclusion

I fire to *Orton* cone 7 at 150°C per hour, which is the rate for which cones are calibrated. You need to standardise your temperature by synchronising controllers for the same results. I **never** soak.

The first of these base glazes is transparent. The next three are white with different textures and will have unique effects on the colouring oxides of your choice. Try additives of Copper, Manganese, Cobalt, Vanadium, Chromium, Wollastonite, Rutile, Silicon Carbide. I think iron is a waste of time at this temperature in oxidation.

Use percentages of .25-10%. You need to know the extremes of what a little, and what a lot, will do. ■

PART 2
Adding Copper Carbonate — The High Temperature Litmus Test, will follow in the next issue, with pictures.

ELIZABETH LISSAMAN OBE. 1901-1991

The Bath-House Gallery, Rotorua

Elizabeth Lissaman was the first of New Zealand's pottery pioneers, making pots several years before **Briar Gardner** and **Olive Jones**.

She potted constantly for 70 years, developing her own style of painting with oxides and ceramic stains on earthenware and terracotta, her motifs mostly drawn from New Zealand flowers and birds.

Elizabeth was not part of the mainstream of studio development in this country, though she had quite an influence upon it, mostly through her teaching at Levin, Horowhenua and Morrinsville and through the publication in 1969 of her book *Pottery for Pleasure*. She also conducted many weekend schools in the Waikato, Hawkes Bay and Bay of Plenty.

The *New Zealand Society of Potters* accorded honorary membership to Elizabeth Lissaman in 1965 and she was awarded the *OBE* in 1982 for her services to pottery. See *NZ Potter Vol 29, No 3, 1987*.

Elizabeth Lissaman died on 18 February this year while negotiations were under way with the *NZSP* for a retrospective exhibition of her work to be shown alongside the 33rd National Exhibition. This exhibition came to fruition when 32 of her pots, dating from her very first one made in 1920 to her last, made in 1990 were put together with the assistance of her son **Ron Hall** of Howick. Most of the pieces

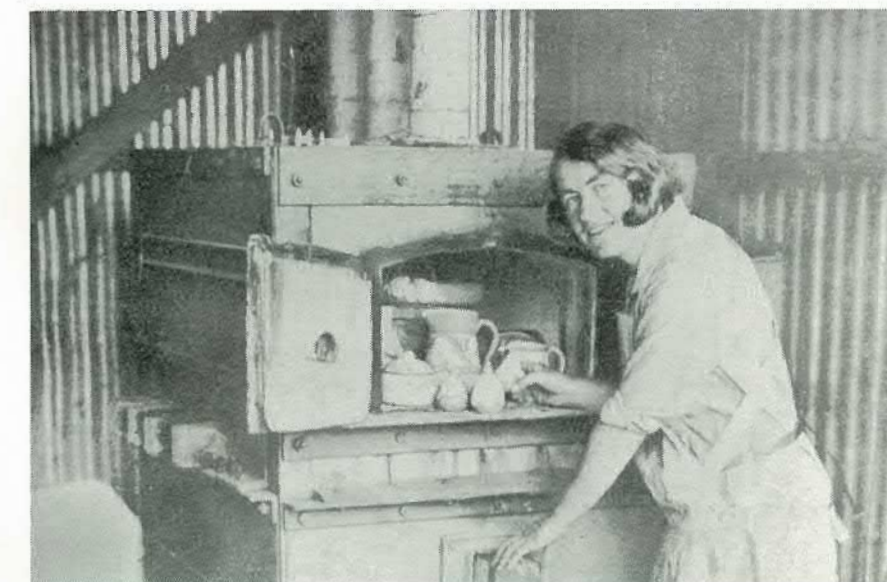
came from his own collection, and they were exhibited along with many examples of Elizabeth's drawings and paintings, and her book, in the *Bath-House Gallery*, Rotorua. It made an excellent accompanying exhibition to the *NZSP's* National and the *ClayAzArt* conference.

A collector's item was produced by the *NZSP* for this exhibition in the form of its catalogue which contains the story of Elizabeth Lissaman's life-time of pottery making. There are historic photos of the artist at various stages of

her career and 10 colour plates of her work photographed by **Haru Sameshima**. The catalogue was designed by **Rick Rudd**, the retiring president of *NZSP*, who also curated the exhibition.

This catalogue, *Elizabeth Lissaman, 70 Years of Pottery for Pleasure* can be obtained for \$5 plus 80¢ p&p from:

New Zealand Society of Potters,
C/o Robin Paul,
145 Eskdale Road,
Birkenhead,
Auckland.

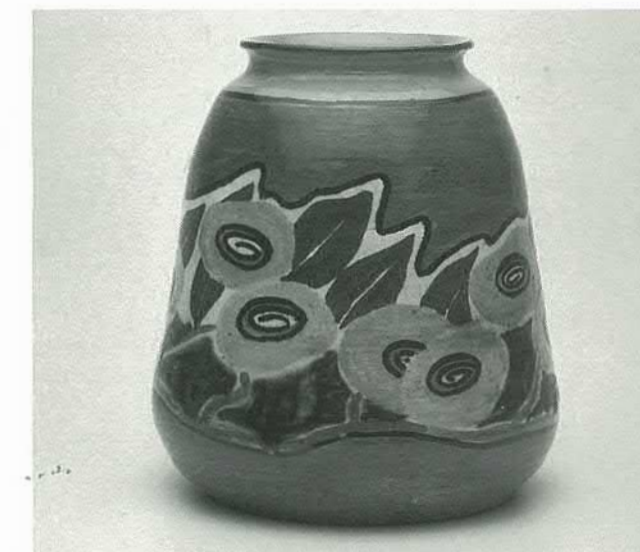
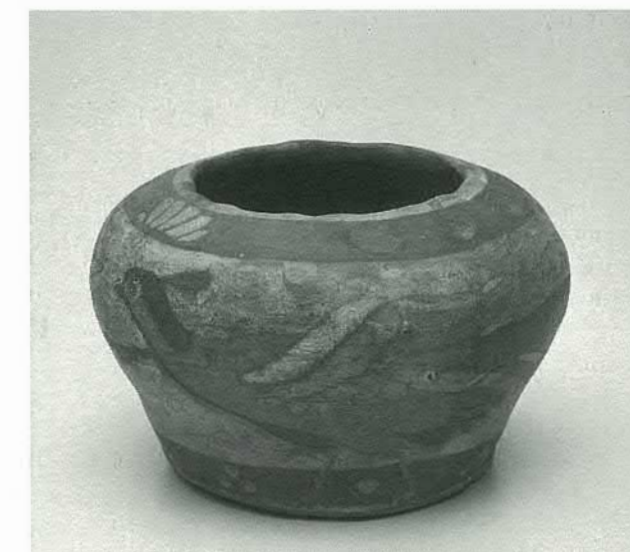


Elizabeth with her Brayshaw muffle kiln, 1930.

Bowl, 1920. The first pot made by Elizabeth Lissaman. Bird design painted with oil paints before firing in a gasworks kiln, Wellington.

Photos by Haru Sameshima.

Vase, 1931. Underglaze floral design.



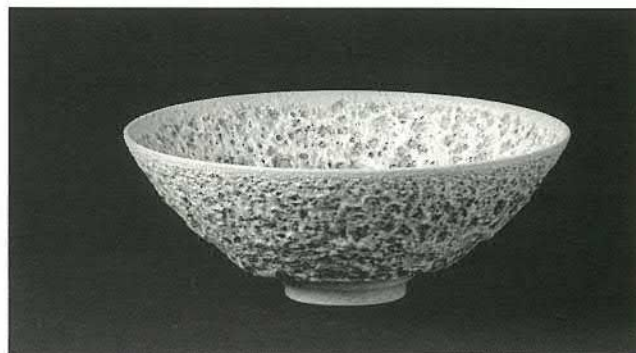
NZSP 33rd ANNUAL NATIONAL EXHIBITION

The Bath-House Gallery, Rotorua. Sponsored by Trust Bank, Bay of Plenty.

Photos by Jack Inwood



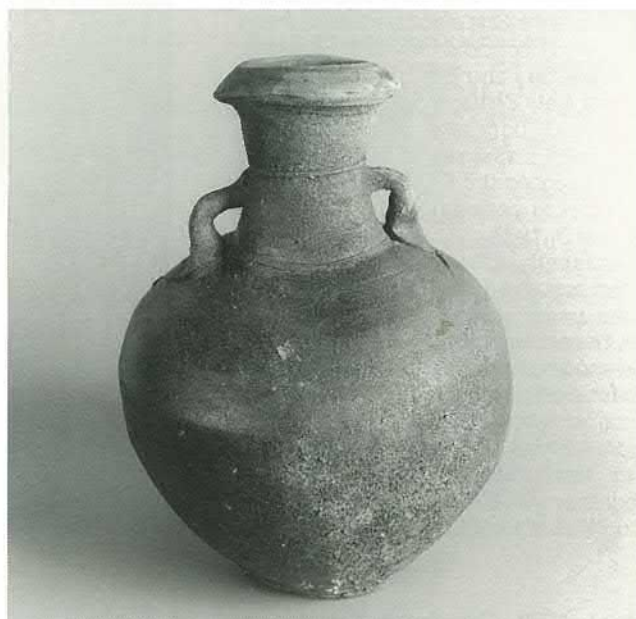
Michael O'Donnell, Paeroa. "Footed Fish Platter"



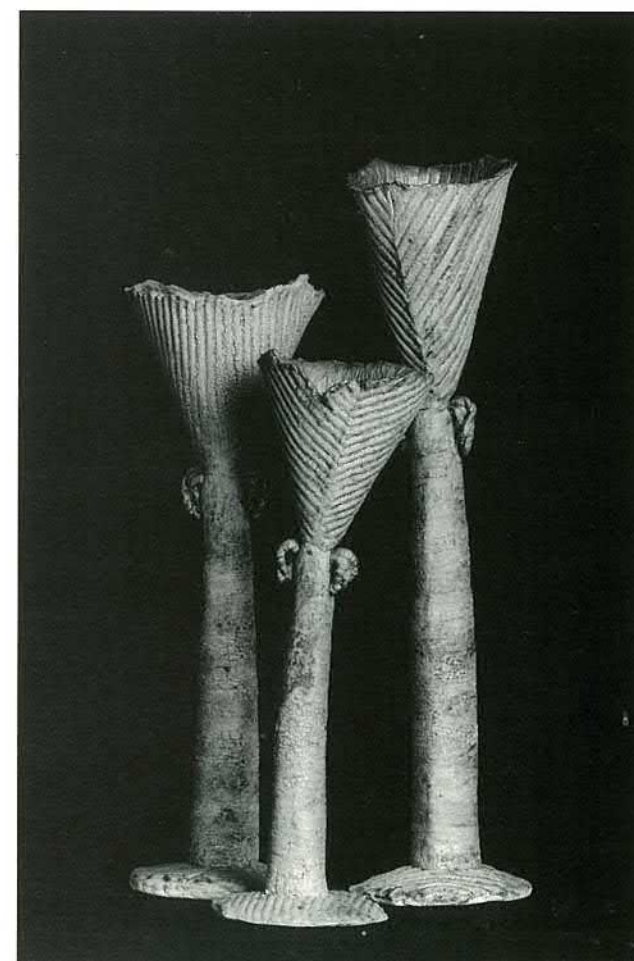
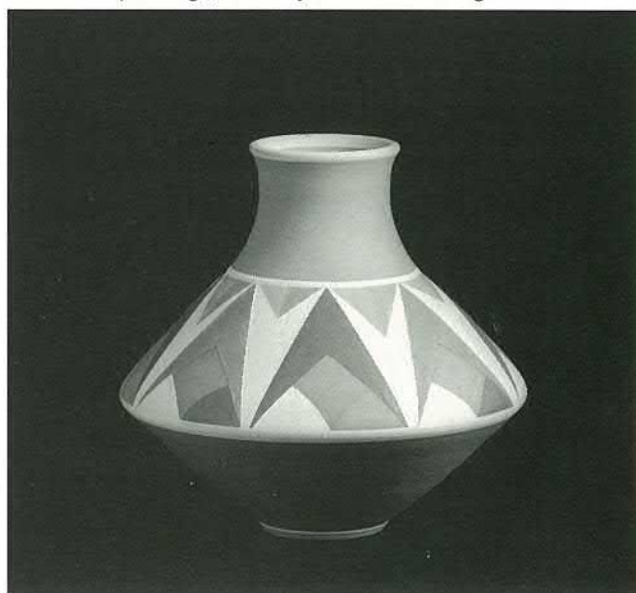
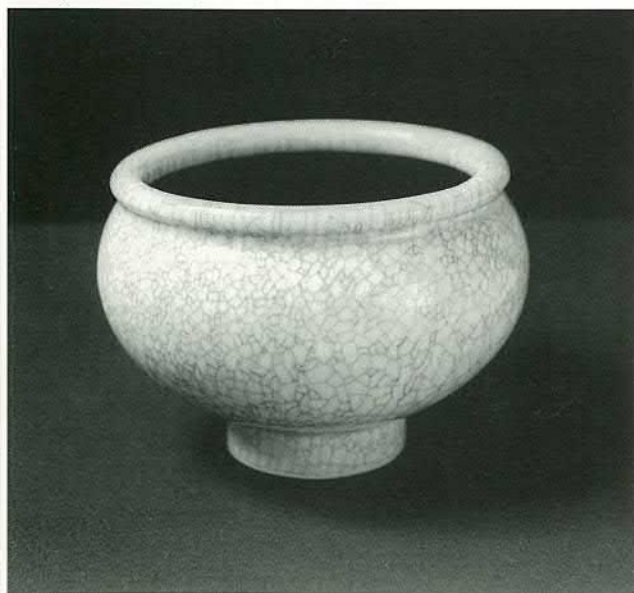
John Parker, Auckland. "Pitted Turquoise Bowl"



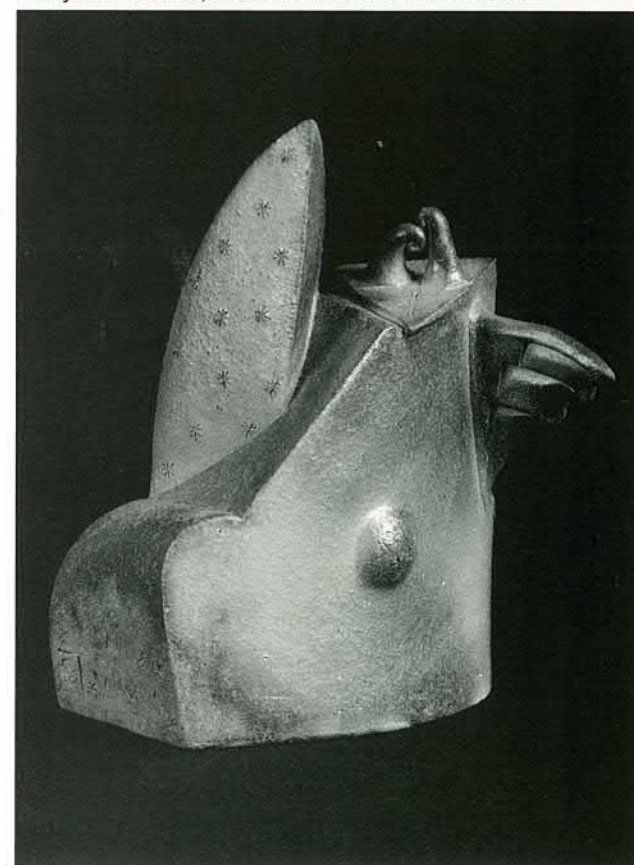
Theodore Gustafson, Taupo. "Hot Water Bottle"
Danny Moorwood, Dunedin. "Crackle Bowl"



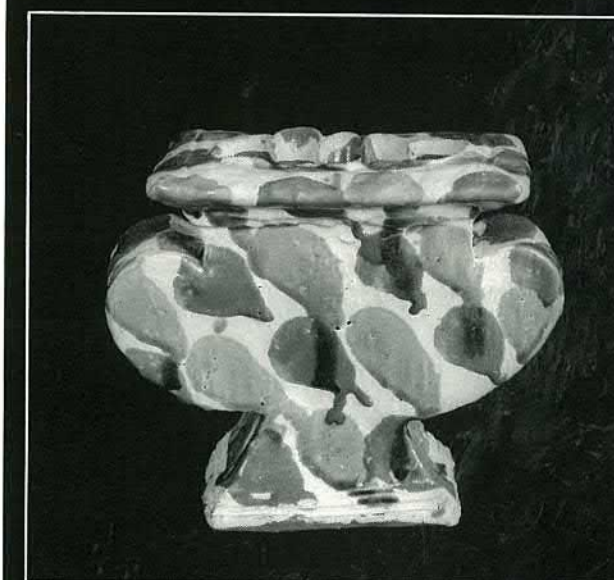
Chester Nealie, Helensville. "Anagama Jar"
Suzanne Spannagl, New Plymouth. "Morangles I"



Raewyn Atkinson, Ngaruawahia. "Nikau Goblets"
Darryl Robertson, Nelson. "Moroka Tabernacle"



Richard Parker



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Clay Art

THE DEMONSTRATORS Rotorua Soundshell

Photos by Howard Williams

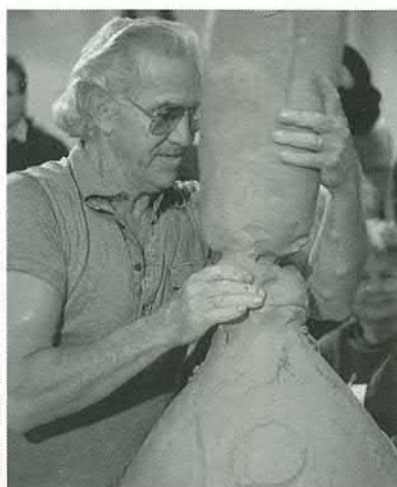
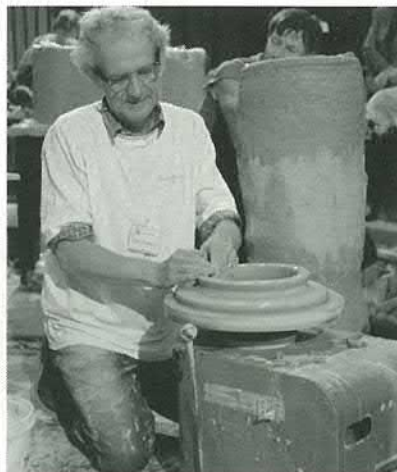
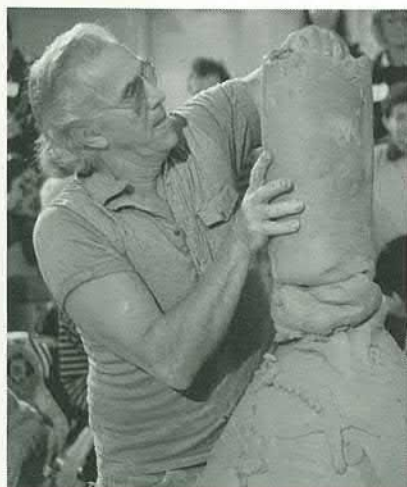
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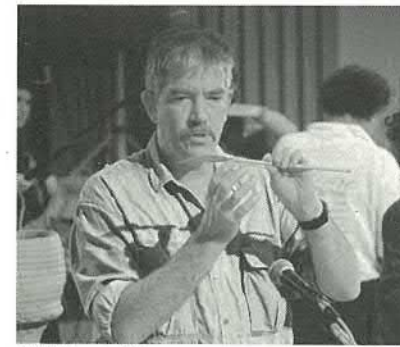
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Don Reitz, USA



Mark Chadwick, New Zealand co-ordinator



Neil Grant, NZ



Chester Nealie, NZ

Mereisi Tabualeuu, Fiji



Barry Brickell, NZ

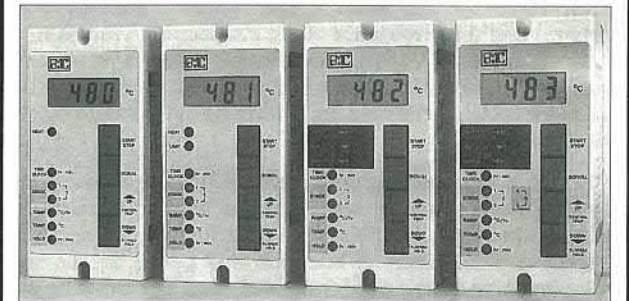


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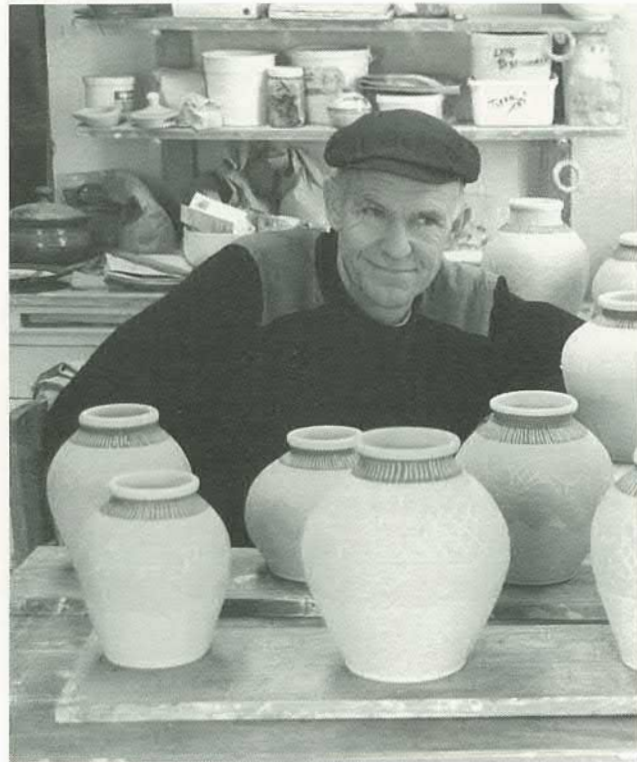
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AUCKLAND CITY CERAMISTS

Maggie Blake, Auckland.

Potters have long been associated with rural New Zealand, where they make pots that reflect the gentle hues of nature. Now there is a new breed — city potters — who have shrugged off their earthy past and are producing bright, highly decorated pots, in keeping with life in racy Auckland.



Jeff Scholes

Jeff Scholes remembers when hundreds of visitors came to his Bethells Beach home in one day to buy his pots.

That was 18 years ago.

These days Jeff is a city potter and a buzzer rings every time a customer steps into his Ponsonby showroom.

In those early halcyon days an exciting, pioneering spirit pervaded potteries: pottery was seen as both a movement and a way of life. At Jeff Scholes' twice-yearly open days the wine flowed, and almost every pot disappeared out the door — wrapped in sheets of newspaper. The visitors were all very enthusiastic buyers. One lot even bought the crock that served as the till — and nearly reached home before realising that they had purchased the day's takings.

"The open days would last for a whole weekend — to me they were like exhibitions. They weren't just a means of selling my work — they were a way of getting feedback."

In 1977, Jeff suddenly decided that he no longer wanted to make traditional earth-toned pots with muted stoneware glazes — the shinos, tenmokus and celadons that covered everything from wine jars to dinner plates. For three years he devoted himself fulltime to his music — earning his living as a guitarist and lutenist, setting up an early music group called *Digorie* and touring New Zealand and Australia with another group, *The Troubadours*.

At the time, he thought he was leaving the world of the potter and a lifestyle that revolved around a wheel and a 60 cu ft diesel-fired kiln, behind him forever. It wasn't until he set up home in the heart of St Mary's Bay that he was once again stirred to make more pots.

"It's a startling experience to lose interest in the one thing you really care about," he said, "but the value of that break was incredible. I had thought a lot about it — and I certainly didn't start off again where I had left off. I had to admit that I didn't like the way ceramics were. I felt a lot of the stuff was drab. Craft shops all looked the same."

Jeff began experimenting with colour and new techniques at lower temperatures. He made large slip-trailed pieces with traditional combed and marbled decoration. He worked with copper greens, iron browns and glaze stains. He also produced stoneware with rich sang de boeuf (copper red) glazes and soaked pots in brine so they emerged from the kiln with a self-glazed, toasted look decorated with bright turquoise trailing.

Jeff felt a strong urge to emulate some of the rich, folksy earthenware pots of other parts of the world — though he did feel uneasy when he finally made the plunge.

"I was nervous getting into it in the early 1980s. Stoneware was supreme in this country. Earthenware was seen as tacky, the colours and decoration were seen as decadent."

Working conditions were cramped at home in St Mary's Bay where the tiny backyard sloped away and was uncertain underfoot where generations of residents had buried their broken-down appliances. He also had to keep a low profile working in a residential area.

To solve these problems, he sold his house and bought a commercial property, which he called *City Ceramics*. The two-storey Mackelvie Street building was once headquarters for a commercial cleaning company and smelt of detergent and floor polish. When the mops and vacuum cleaners disappeared, Jeff set about pulling down walls, painting and lighting the place.



He put in a top hat kiln connected to the mains gas supply and opened the doors for business — selling, among other things, tin-glazed pottery inspired by European folk traditions.

He was pleased he had his own showroom — the number of pottery dealers had dwindled over the years and he knew those still selling traditional pottery would find his coloured earthenware too outlandish for their shops. Pottery people on the whole were very critical of his earthenware, Jeff remembers.

"Mind you, I was probably a bit paranoid. Potters would say to me: 'You are obviously having a lot of fun, aren't you?' and then they would give a nervous giggle. There were plenty of loaded comments."

The public's response to his work, however, was immediate and positive.

"The general public is not prejudiced," says Jeff. "They don't have fixed ideas about what is proper."

His work has evolved in response to this public.

"It's a symbiotic relationship — I develop something new and the public responds. I'm always putting out feelers and trying out new ideas. I lead them — then they lead me. It's an ongoing thing."

"It was very unsatisfactory only selling my pots to dealers — because I wasn't communicating with the real people who were actually buying them."

Jeff still feels nostalgia for those country days, though he's the first to admit that beneath the gumboots and parka stood a real city person.

"I was always travelling frantically between the city and my country home. I travelled enormous distances every year. But I do like the pace of life in the country. There is an

ambience of stress in the city — the nine to fiveness of it. You can hear things starting to roar up in the mornings and everyone has Sundays off. In the country I didn't know if it was the weekend or not, half the time."

After a one-year sabbatical in 1989, Jeff has returned to his city pottery with new ideas. His colours have been influenced by a year travelling around the harsh island continent of Australia — with its bright blue skies, vivid birdlife and bare red earth.

He has put aside the tin-glazed ware he decorated with free flowing brushstrokes, and turned from a red clay body to a white one.

He now uses *Abbots White* clay which provides him with a very good background for a palette of strong colours. He applies wide bands of rich colour, frequently combined with free sgraffito decoration, giving him the sense of gesture and movement that he likes. He has abandoned gas and fires in a 20 cu ft electric top-hat kiln.

Letting go of the stoneware tradition he learnt at the age of 20, at the Coromandel pottery of **Barry Brickell**, has not been easy.

"It has been a real struggle to evolve a new style for myself and to break with a very rich tradition that can also be a very negative force in developing and continuing to grow."

"Even now I don't like it when people want me to repeat things that I made in the more recent past. I find that I end up copying myself. There is no point being a potter if you are not growing and developing."

After nearly 30 years as a potter, Jeff still finds ceramics complex and unreliable.

"There is a real trap in finding a formula that works and sticking to it. I want to keep on developing." ■

Edge City Ceramics

It is 10 years since **Louise Rive** and **Chuck Joseph** gave up rural life and decided to become potters.

The couple and their two children had tried living in Tolaga Bay on the east coast and up north in Hikurangi. Chuck had worked as a primary school teacher with a special interest in art — and *Elam*-trained Louise had concentrated on motherhood. They both decided at the same time that they needed a change in direction.

"When we got to nervous breakdown stage, we decided we would pursue the old dream of having an art studio where we could pursue a variety of work," says Chuck.

They came back to Auckland and hunted for a home — finding one eventually in Westmere, close to the zoo — with an old shop attached that they could use as a studio. They decided to make clay their prime medium.

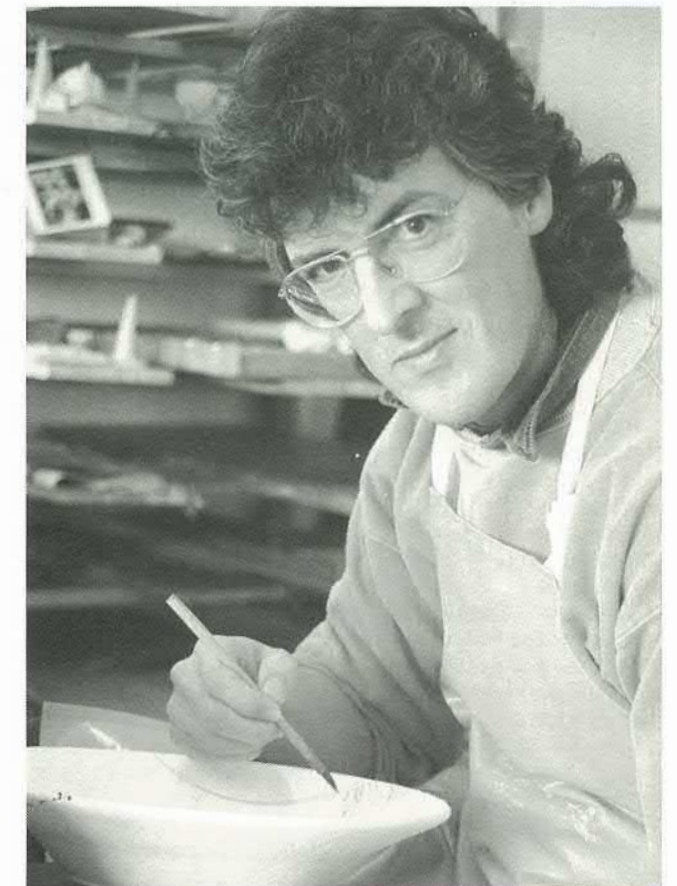
"We knew people who were potters and making a living out of it and we knew that New Zealanders were educated to buy things in clay," said Louise. "No-one was making a living out of painting — but they were out of clay."

Chuck had been working as an arts adviser in Whangarei and had experimented with some raku firings. Louise had been taking a Saturday art class and had included clay work in the programme.

In Auckland, they were lucky enough to know a potter called **Julian Pirie**, who had broken his arm. He was kind enough to show them the ropes and lend them his kiln while his arm took three months to mend.

"He was very good to us, helping with the glazing and firing. We looked around and saw what people were making. They weren't making platters and they weren't decorating, so we made lots of press-moulded platters. We made our own moulds and didn't even go near a wheel for five years."

They took their first firing to **Pete Sinclair** who owned a Herne Bay pottery shop called *Alicat*. He bought the entire



firing — except for a couple of cracked pieces. Louise and Chuck went out and bought themselves a new 11 cu ft LPG-fired kiln, rolled up their sleeves and got on with it.

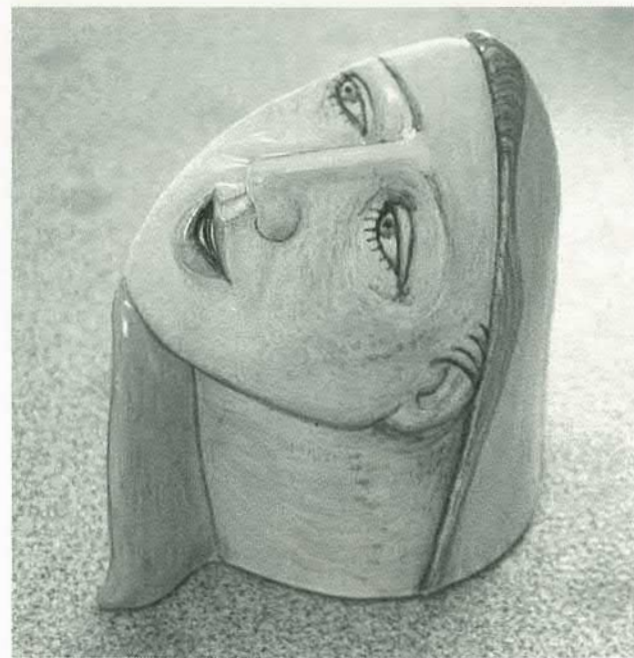
"It has taken us years to get this kiln going just right," says Chuck. Even so there are still a few post-firing blues for the pieces that don't live up to expectation when they emerge from the kiln. When that happens "all I want to do is make another one," says Louise.

Although the couple are getting more and more proficient at the technical side of pottery — they still endure high levels of anxiety.

"You want control," explains Chuck. You stick it in the kiln and fire it up to 1300°C for 10 hours in this swirling, boiling hot atmosphere — and you hope it's all going to come out sitting still. Two out of three firings come out perfect — and the third doesn't. A bit of fibre will plop down on a really nice piece or it will have been sitting in a cold spot."

Although the couple use colour and decoration on all their pots they have stuck with stoneware — with the occasional terra cotta firing, later decorated with matt enamel paint. They gave up producing pots with brown and shino glazes because "we couldn't sell them for love or money".

"We used to use Nelson GB2, an iron-rich clay, but we gave up on that because it had dark little flecks of brown in it. Now we use Nelson SC80, a white stoneware, with a white glaze. Basically we are painters on clay and we want a good surface," says Chuck.



It can take them up to two weeks to "paint up" a firing. "With some pieces we go back and back and back," says Louise. "One of my big jugs, for instance, takes at least one whole day to decorate."

"Everything is made as something to decorate," says Chuck. "We have decorated more and more — and the more we decorate, the better it sells."

Their oddly-shaped house juts like a boat's prow at the junction of Old Mill and Garnet Roads. It was once a grocery store, then a television repair shop. When Louise and Chuck took it over the shop front was strictly a studio, with painted-over windows.

They sold all their work to dealers — frequently driving around the countryside with pots, stopping at shops in various towns along the way.

Then in 1986, tired of selling to dealers, they decided to take the leap, scrape the paint off the windows and open up the shop for business.



"We were sick of selling to shops, satisfying the middle man and whatever limits the retailer put on you. We were doing more and more experimental work and the dealers would say things like: 'We like this — but we'll take that'."

They called the place *Edge City* — not only because it is sited on a street once defined as the edge of Auckland — but because of an inspirational poem that hung on their studio wall.

The poem by Canadian **C. Logue** reads:

*Apollinaire said
Come to the edge
We might fall
Come to the edge
It's too high
Come to the Edge
And they came
And he pushed
And they flew.*

The television repairman had told them that the place would never work as a retail spot. But the couple opened their doors anyway.

Louise: "We decided that we wanted to make things so good that if they didn't sell we would want to keep them anyway."

Chuck: "Also if we made really good things, people couldn't ignore them. People would have to buy them. And that's how it's worked here."

The couple work very strict hours — 10am to 6pm every day of the week — with Sundays and Mondays off.

Five years after taking that leap off the edge they are delighted with the results. They are also enjoying the "unexpected bonus" of meeting their customers direct. They can survive financially solely through their shop sales. If they had tried to make a go of it in the country, they believe, they would not be working with clay any more.

Many of their customers live nearby, and are on the lookout for something that reflects their own environment. New Zealanders going away are also drawn to the shop for something — perhaps funny, perhaps with a parochial flavour — to remind them of home while they are away.

"People love the fact that the things in our shop are made in New Zealand — and made in Westmere. New Zealanders are pretty positive about supporting New Zealanders." ■



City Ceramics, Ponsonby.



Jeff Scholes.



Chuck Joseph.



Edge City Studios, Westmere.

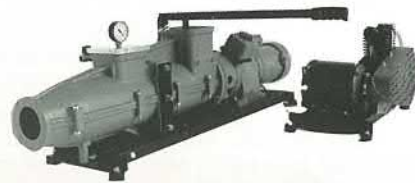
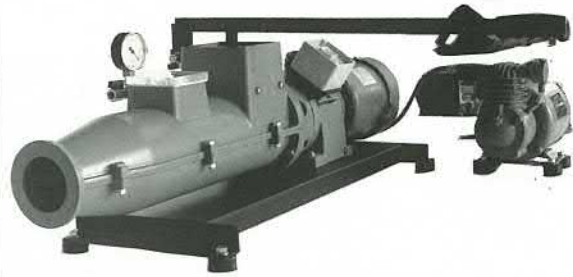


Louise Rive.



Chuck Joseph.

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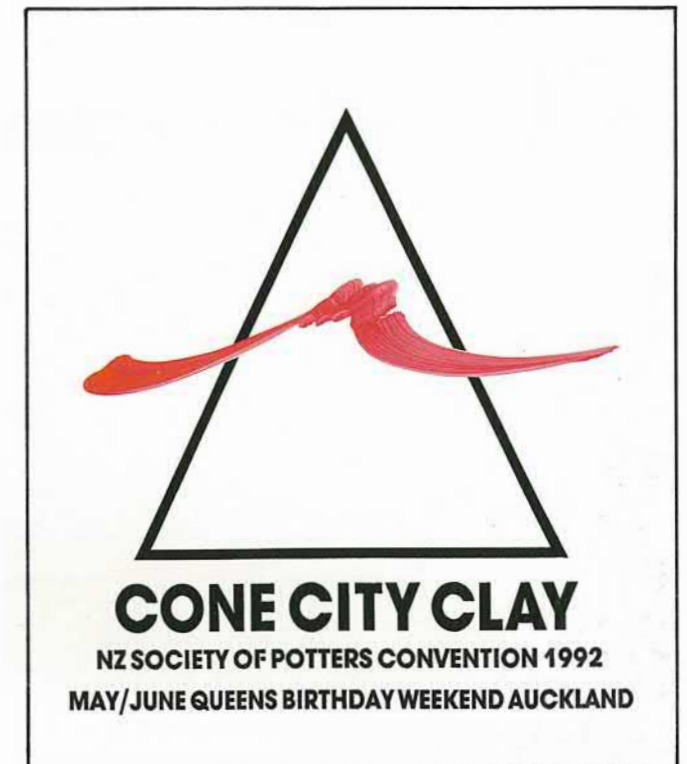
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RECENTLY SEEN Albany Village Pottery

Exhibition of work by **Laura Novarina** and her husband **Adriano Antoniacomi** on their recent working visit from Italy. The inlaid terracotta bowls were by Adriano and the low-fired Archways by Laura. These pieces were made at **Peter Oxborough's** Warkworth studio, in an exchange arrangement for his earlier working visit to their studio and shop in Peveragno, Italy.

Photos by Howard Williams



The Well of Desires.



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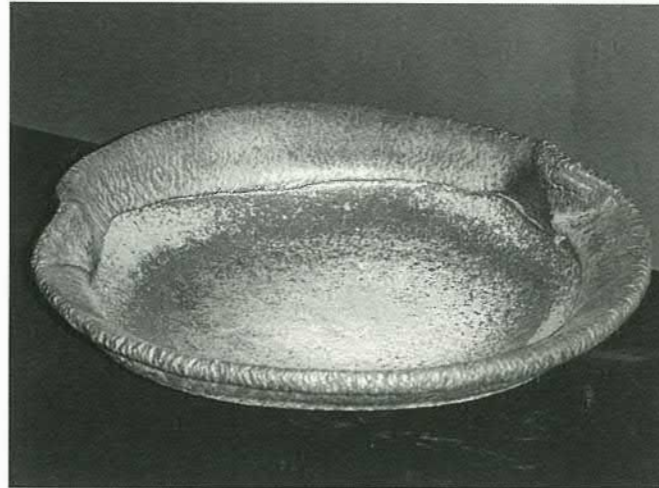


RECENTLY SEEN

The Potters Shop, Wellington



Gwyn Bright, Brush decorated Pots.



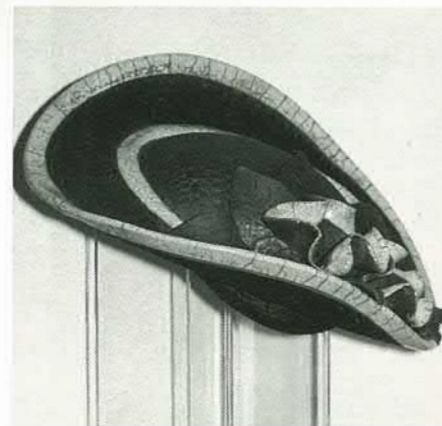
Murray Clayton, Pressed Platter.



Paul Winspear, Platter.



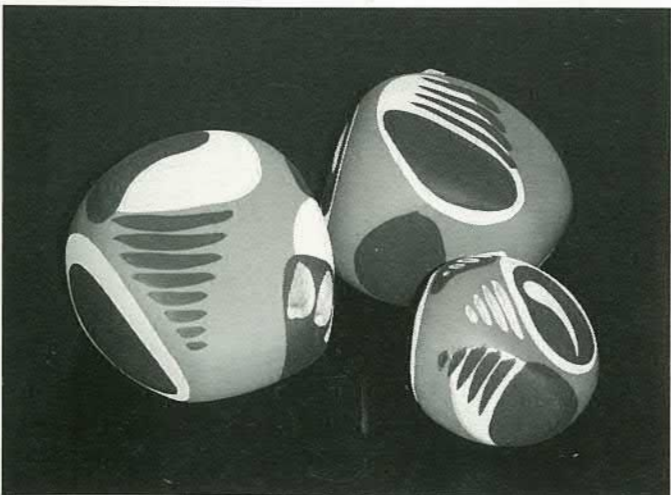
Judith White, Planter.



Maureen Hunter, Raku Hat.

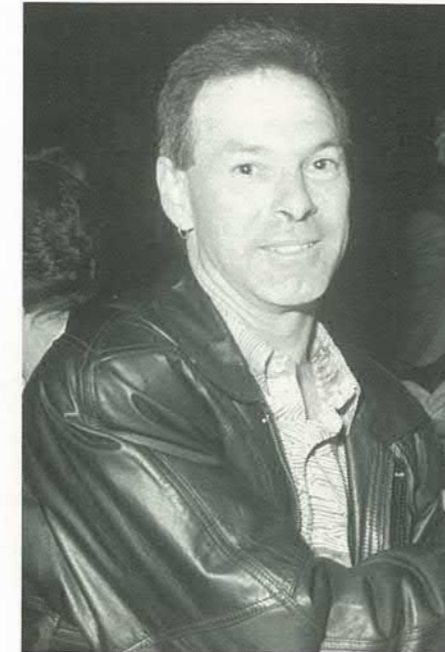
Anneke Borren, Terracotta Stones.

Beryl Buchanan, Dinner Set.



FLETCHER CHALLENGE

Julie Warren, Nelson



Tim Currey, Award Winner.

I visited the *Fletcher Challenge* exhibition this year slightly jaded, after three intensive days at Rotorua's *ClayAzArt* conference. It had been a memorable weekend. Slightly apprehensive after the antics of these clay gurus last visit, I was delighted to find them in great form; charming and open, hardworking and exciting to watch.

So, to *Fletchers*, tired, but full of anticipation — this is The Big One. I wasn't disappointed. It was the first *Fletcher Challenge* exhibition I've seen for several years although I've pored avidly over the catalogues and slides during this time. I had seen this 1991 catalogue before going to the show and there the surprises began. As the scale of works became apparent, pots I had previously paid little attention to from their photos, now took on a new meaning.

I visited the exhibition with a group of potters, mostly visitors to Auckland who had also been to Rotorua; **Peter Lange** was there as a docent to tell us the inside story. We didn't reach a general consensus on the winner, but there

were lots of works we all enjoyed. We analyzed the pieces we all liked and found that many of them had dry glazes, and often muted colours.

A personal favourite of mine was *Temple Mundo Perdido* by **Jytte Gaihede** of Denmark. A simple, square form topped with a pyramid, and quietly decorated, I think its appeal to me was that it evoked feelings of my childhood home, but others were drawn to it for reasons of their own.

The Japanese *Bizen Dish* by **Yasushi Mori** was another stunning piece. Seemingly of moderate size in the photo in the catalogue, its surprisingly large scale gave it a presence I had not anticipated.

I was delighted to find **Siddig El'Nigoumi's** work. Having organised workshops for him later this year it was reassuring to see the strength of his burnished, incised piece *Sudanese Ibreeq*.

Three works, all with dry surfaces and abstract forms, displayed together at the far end of the exhibition hall, attracted our group, largely because of their unusual constructions and interesting surface treatments. Australian **Beverly Bloxham's** *Cubist Classical Vase*, the *Blue Vase* of England's **Philip Jolley**, and *Corner in the Sky* by Englishman, **John Higgins** were unusual pieces, eye-catching and different from all angles.

There were a lot of Japanese entries. They ranged from **Yozo Kizaki's** *Flower Vases and Planter Covers*, brightly coloured and scattered like tempting sweets on the grey marble tops, to the many enigmatic sculptural works, superbly executed and mysteriously Eastern. Perhaps I missed some of the messages, but I mostly enjoyed and admired them.

Clay is often used as a means to express a sense of fun, and pieces such as **Richard Slee's** *Flower* would brighten up any surroundings. There were some huge platters with very striking glazes which immediately attract because of sheer size and impressiveness of decoration. A number of brightly glazed pieces I enjoyed and would like to have around, but it is the quieter pieces which have stayed in my mind. Unfortunately the prices of most entries mean that they are unlikely to be bought by many potters, but it was great to look and lust...

The move to the larger space left more room for the display department at the *Auckland Museum* to manoeuvre, and they did a spectacular job. No more patchy white walls — decked out in black with grey marble slabs for display tables, the scene was stunning. ■

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MERIT CERTIFICATE
Seiji Kobayashi, Japan.
"The Sky With Blazing Red Sun"



AWARD OF MERIT \$NZ1,000
Duncan Ross, England.
"Vase Form"



MERIT CERTIFICATE
Jane Perryman, England.
"Bowl"



MERIT CERTIFICATE
Chloe King, New Zealand.
"Bench Jar"



AWARD OF MERIT \$NZ1,000
Kyoko Hori, Japan.
"The Place Water Has Gone"



MERIT CERTIFICATE
Karen Anne Densham, England.
"Black Goat Dish"



Fletcher Challenge Opening Night Photos by Albie McCabe



Bronwynne Cornish, New Zealand.
"Shrine to Tokio Kumagai"



Peter Meanley, Northern Ireland.
"Saltglazed Teapot"



Peter Lange, New Zealand. "Oil Bottle"



Hideo Kobayashi, Japan. "Joh En" (Cosmos of Streak)



Lana Wilson, USA. "Artifact Teapot"



Raegene Vaura, USA.
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BULK SUPPLIES
KILN FURNITURE
WHEELS

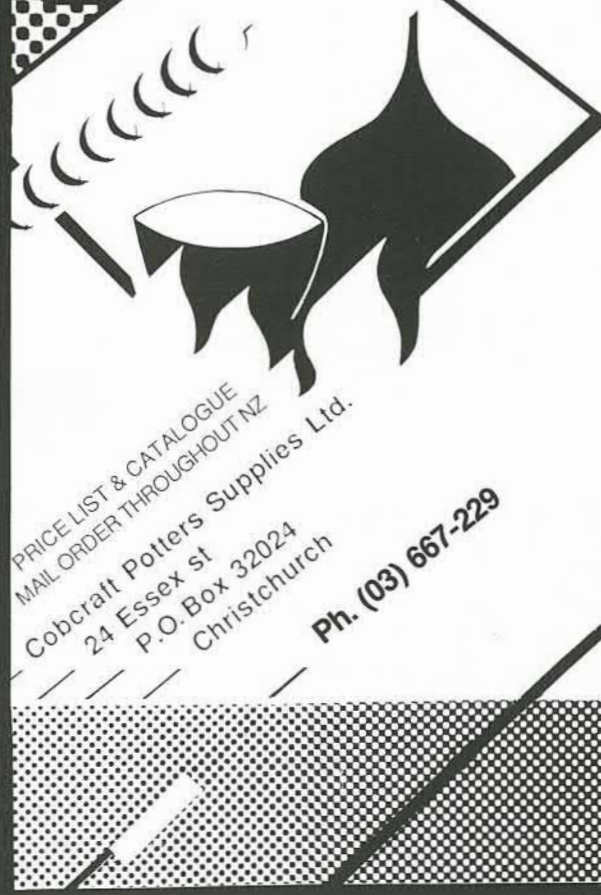
AIR BRUSHES
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NORSEWEAR ART AWARD 1991

Waipukurau Civic Theatre

Howard S. Williams, Albany



The fifth annual *Norsewear Art Award* was officially opened at the *Civic Theatre*, Waipukurau, in April by **Dr Ted Jabbs**, Cultural Affairs Officer at the *Embassy of the United States of America*.

Featuring a catalogue of 183 works from the record 571 entries received this year, the *Norsewear Art Award* has become firmly established as an event of national importance. We are especially pleased to hear that despite rumours last year that the *Norsewear* company may have to end its sponsorship, the reverse has eventuated. *Norsewear* will continue as sponsors of this award along with assistance from the *Central Hawkes Bay District Council* and the *Central and Southern Hawkes Bay Community Arts Council*. Also involved this year were *CHB Print* and *Ruahine Motors*.

The Painting section, with 63 exhibits was judged by Californian artist **Elaine Lynn** after a two month's

Exchange Artist in Residence tenure arranged between the *Norsewear Art Award* organisers and the *Fresno Art Museum*, California. The New Zealand artist sent to Fresno will be chosen later this year from a short list of seven already selected from the 41 applications received from around the country. Elaine Lynn awarded the \$2,000 painting award to **Ruby Huston** of Auckland for her mixed media composition, *Red Lillies*. There were 6 merit awards for paintings.

In the Wool and Fibre section, New Plymouth selector **Jean Abbott** chose Napier artist **Louise Ludlow's** painted and padded silk wallhanging titled *Superman Chasing the Angels* for the \$2,000 award, with a further two merits being given.

The Ceramics section comprised 63 exhibits and was juried by **Rick Rudd** from Wanganui. He awarded the \$2,000 to **Brian Gartside** of Ramarama for his stoneware wallhanging titled *Lake Mountain Morraine*. Merit

certificates went to **Peter Henderson**, Dunedin for a white earthenware decorated bowl; **Raewyne Johnson**, Wanganui for her *Maketu Series III* in terracotta and mixed media; **Paul Laird**, Nelson for his stoneware sculptural piece *Atlantis Submerged*.

Of his selection criteria Rick Rudd writes:

"Fitness for function, quality of design, form and craftsmanship — but to be included in the exhibition a work had to be more than a good example of its type. It had to have a quality that took it beyond being a well executed, fashioned piece of clay — it had to express the spirit of the maker."

It is a considerable responsibility selecting an exhibition of this standard; friendships must be set aside, but by having so much of such good quality to choose from, I have been able to select an exhibition that shows the range and quality of what is expressed with clay in New Zealand."



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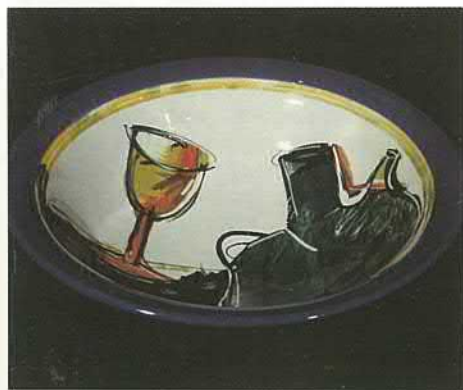
Brian Gartside, Drury. "Lake Mountain Moraine"
Winner, \$2,000 Award



Selector: Rick Rudd, President, NZSP
Photos by Howard Williams



Steve Fullmer, Nelson. "Forest"



Peter Henderson, Dunedin. "Bowl"
Merit Award



Anne Powell, Hunterville. "Spirit Vessel"



Brendan Adams, Auckland. Mantle Clock



Raewyne Johnson, Wanganui. "Maketu Series III"
Merit Award



Ann Verdcourt, Dannevirke. "Infanta Box"



Gloria Young, Wellington. Painted bowl



Paul Laird, Richmond. "Atlantis Submerged"
Merit Award



Margaret Sumich, Auckland. "Bowl Form II"



Barbara Hockenhull, Wellsford. Fish Dish

Warren Tippett

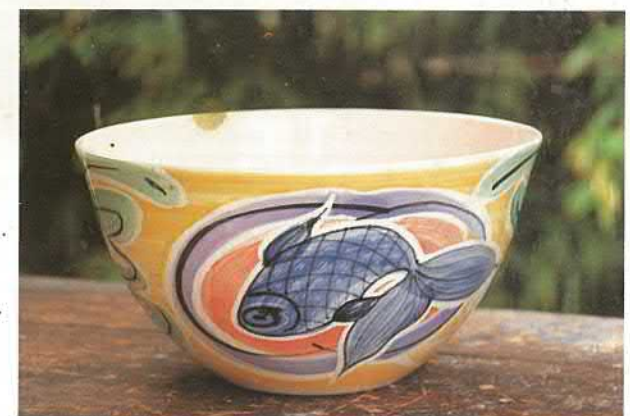


Warren Tippett, for many years a well known potter working in the far north of Coromandel and then in Auckland's inner suburb of Grey Lynn, is now permanently living and working in East Sydney, Australia.

Earlier this year he briefly visited Auckland, paying for the trip by bringing a selection of his latest pots. Instead of setting up a gallery exhibition he held an open weekend at the home of friends in Herne Bay, setting his pots out along the verandahs of their old inner-city villa.

His domestic ware is still thrown with the skill of a master craftsman and decorated in high colour brushwork using glazes, stains and enamels. Hand enamelled tiles made into exotic mirror frames added another dimension.

Photos by Howard Williams.



MODERN KILN FURNITURE

What it is, how it is made and how to use it

Acme Marls Ltd of Stoke-on-Trent, England, is one of the major producers of furniture for all types of kilns as well as many other products used in the ceramics industry. In order to inform their clients, particularly studio potters who may not have a good technical knowledge of refractory products, *Acme Marls* have produced a booklet written by **R.J. Slawson** and printed in UK by *Garners*, Stoke-on-Trent.

The *Acme Marls* area sales manager, **Fred Stubbs** has given the *NZ POTTER* permission to publish the text of this booklet, serialised over our next couple of issues, in the interests of furthering the knowledge of our readers — their potential clients. We thank *Acme Marls Ltd* for giving us this information, and the permission to reprint it.

FOREWORD

These collected notes on the use of Modern Kiln Furniture refer specifically to the products manufactured by *Acme Marls Limited*, but most of the points are of completely general application.

The information contained herein is intended mainly for the use of the craft potter but we hope that many other users of *Acme* kiln furniture will find it of interest.

This is not intended to be an exhaustive text book on the subject but is simply meant to help the user to avoid some of the problems that might occur in the use of refractory materials without a basic understanding of the principles involved. It is for this reason that this publication may appear to lay undue emphasis on possible faults and failures. Failures can, and do, occur but, if these basic principles are thoroughly understood, they should be very rare indeed.

I MAINLY HISTORICAL

When firing ceramic ware it is necessary to support it on a rigid base of some kind and, in the case of glazed ware, out of contact with adjacent pieces. It may be necessary to support it in such a way that firing distortion is minimised and, in certain cases, it may also be necessary to protect the ware from direct contact with the kiln atmosphere or, at any rate, from direct flame impingement.

Up to about the time of the second world war all these functions were fulfilled with reasonable success by saggars in conjunction with various kinds of props — "thimbles", "stilts", "spurs" and the like, and by "bedding" originally in sand but later in calcined alumina.

All this involved the firing of a considerable mass of non-product, refractory, material often exceeding the mass of the actual pay-load. It was, incidentally, probably the high proportion of refractory material used that resulted in the location of most of the English pottery manufacture in the Stoke-on-Trent area; where there was little or no raw material suitable for the production of anything better than red or buff clay ware. There was, however, an abundance of fuel and of refractory marl* suitable for the production of saggars (and of bricks for kiln structures).

* It may be advisable to explain the use of the term "marl": Strictly speaking a marl is a clay containing a high proportion of CaO (as carbonate) and used particularly for agricultural purposes but in the Stoke-on-Trent area the term became used for any fairly refractory plastic clay suitable for the manufacture of saggars. The term is used also for the plastic mixture of clay and crushed refractory as used for saggarr making.

Thus, even in early days of the pottery industry, it was more economic to import the pottery raw materials that were a relatively small proportion of the total materials used than to site the industry near the source of the higher quality clays required for manufacture of pottery.

With the increased popularity of the tunnel kiln, from about 1930 onwards, it became a feasible proposition to place ware, to be fired, on bats. These were originally simply saggarr bottoms without sides and were supported on blocks of similar material to produce a series of open shelves on which the ware could be placed.

Whilst coal firing was still used in the intermittent ("bottle") kilns it was still generally necessary to use saggars to protect the ware from the dirty kiln atmosphere but many tunnel kilns were fired by town's gas or in some cases, by electricity and it was realised that in many, perhaps most, cases protection from the kiln atmosphere is not necessary (and, even in those cases where it is desirable, the use of baffle plates is usually adequate).

The bats in use at this time were still made from saggarr marl and had not

R.J. Slawson, UK

great length of life — moreover the weight of refractories was still a high proportion of the total fired mass and the somewhat friable nature of the material still gave rise to dirty specks on glazed ware.

During the second world war and immediately afterwards the manufacture of specialised products for use as kiln furniture really got under way. Bats could then be made thinner and lighter, still with adequate strength and were much less likely to cause "kiln dirt".

Various systems of props — much lighter and smaller than the old blocks were introduced so that shelf structures could be built up with spacing exactly as required for the particular type of ware being fired. In this way a large increase in the amount of ware that could be fired on a kiln truck was achieved. In some cases the increase was as great as 100% more than when saggars were used. Moreover the reduced mass of refractory material and the improved atmospheric circulation allowed faster firing so that the output of a given tunnel kiln could be increased by a factor of 2.5-3.0 without any significant increase in fuel consumption.

There are a few cases where, even in modern tunnel kilns, the use of saggars has persisted. This is because the manufacturers concerned were particularly far seeing in the early days of tunnel kilns and mechanised their internal transport systems so that saggars were used, not only for holding the ware during firing, but also for carrying the ware on conveyor systems to the kiln. It is only during the last few years that practicable systems of easily removable bats have been developed that are capable of being used in this way. In these systems the bats are carried on a permanent structure built on the kiln car but are themselves removable. The bats can therefore be loaded with ware at any convenient place, transported to the kiln and slid into place without disturbing the ware.

II DESIRABLE PROPERTIES OF KILN FURNITURE REFRACTORIES

At first sight it might appear that kiln furniture could be made from a wide variety of refractory materials but, in practice, the range is somewhat

restricted by the combination of properties required.

These desirable properties are:

(a) Bending Resistance

Because these materials are used mainly in the form of shelves (bats) subjected to bending loads, the rate of creep under such loads and at high temperatures should be as small as possible.

(b) Resistance to Thermal Gradient* ("Thermal Shock")

Because of temperature differences generated during heating and cooling, the resistance to thermal gradients should be as high as possible. This means that, in general, the overall thermal expansion co-efficient must be as low as possible and there must be no sudden changes in co-efficient at intermediate temperatures.

* The term "resistance to thermal gradients" is to be preferred to the more generally used term "resistance to thermal shock" because, in articles that are relatively thin compared to their other dimensions, gradients may be set up when there is no significant "thermal shock" and conversely, if such articles are heated or cooled evenly, very rapid changes of temperature do not necessarily produce dangerous gradients within the article.

(c) Cold Strength

The cold mechanical strength of the article must be sufficient to carry the required load. In most cases this does not present a serious problem as, with a given bat, bending at high temperature is more likely to occur than is breakage by load alone. Only in cases where loads are very high, temperatures low and spans short is the cold mechanical strength of an article likely to be a significant factor in load carrying capacity.

Cold mechanical strength is a significant factor when considering possible damage to refractories during transit or in general handling (breakage caused by careless handling is often a major source of loss).

In the case of bats to be used in "pusher kilns" the resistance to abrasion, which is related to mechanical strength, must be reasonably high.

It is not, however, generally desirable to increase mechanical strength unduly because *ceteris paribus*, the resistance to thermal gradients is often reduced at the same time.

(d) Accuracy

The articles must be accurate in shape and size and must resist distortion in the original firing as well as possible. It is for this reason that, whenever possible, kiln furniture is produced by dry or semi-dry pressing in steel dies.

(e) Cleanliness

In certain cases, when ware is to be placed directly on the refractory it must not cause any staining of the ware. This generally means that the iron (or other chromogenic) oxide content must be low and well distributed. Generally a low iron content is also advantageous in reducing high temperature creep but it usually results in a higher raw material cost.

Only in rare cases is staining of ware a serious problem.

(f) Cost

The material must be as inexpensive as possible.

Obviously it is improbable, even impossible, to achieve optimum values of all the desired properties in one and the same material and some suitable compromise must be reached. J.W. Mellor once characterised Ceramics as "The Science of Uncompleted Reactions" — we might extend that definition, particularly in the case of refractories, by the rider: "... and the Art of Choosing the Best Compromise!"

This being so, it is suggested (certainly in the case of larger industrial kilns) that the manufacturer is furnished with as much information as possible about the intended use (in particular: working temperature, load and available firing space) and it should be left to him to design the most suitable structure and to suggest the most suitable material.

Articles of kiln furniture are produced to fulfil a particular purpose and not to conform to any particular technical specification and it may, in certain cases, be necessary to carry out working trials on more than one material to find the optimum — for instance, no two kilns seem to produce precisely the same conditions and although laboratory checks may well sort out the useless from the possible (under a given set of conditions) there is no substitute for experience of similar cases and the time-honoured method of "trial and error".

III MIXTURES AND PROPERTIES OF COMMERCIALY PRODUCED KILN FURNITURE

Almost all mixtures used for the manufacture of kiln furniture consist of a fairly coarse refractory filler bonded together with finer materials containing a substantial proportion of clay. The filler may be a completely natural material as, for example, zircon sand, but is more usually a processed material (such as calcined china clay

[mlochite] calcined kyanite or synthetic mullite).

These materials, combined with the clay and, sometimes, a relatively small amount of free alumina ensure that the product, after high temperature firing, contains a substantial proportion of mullite, the only alumina/silica phase that is stable at high temperatures. The presence of mullite is important also because it forms a felted mass of acicular crystals that is mechanically well adapted to resist bending at high temperature.

In materials intended for use above about 1300°C this combination of a high proportion of mullite (in some cases, almost 100%) with a matrix of siliceous glass is an almost invariable choice although it may be achieved in different ways from different raw materials. These compositions have not notably low thermal expansion co-efficients and so are not particularly resistant to thermal gradients.

For use at lower temperatures, however, it is usual to incorporate a proportion of magnesium oxide (usually derived from talc) into the material to convert much of the matrix material to cordierite and so produce a material with a much lower thermal expansion co-efficient.

There are, therefore, two main classes of materials: high and low expansion. Because of their somewhat higher bending rate the low expansion materials are suitable for extended use up to temperatures of only about 1250 to 1300°C. They can however, be used up to an absolute limit of about 1400°C if loads are light, spans short or if a higher rate of bending can be tolerated. High expansion materials can be produced with compositions up to almost pure mullite and usable up to about 1600°C but they are more likely to crack under temperature gradients and, depending on the working temperature, are considerably more expensive. It may often be found to be more economic to use a low expansion material even though the working temperature is high and to accept a somewhat shorter life.

An example of a low expansion material is *Acme Marls'* general purpose body type NB1.* Unless there is some specific reason for using some other material, NB 1 would normally be specified for almost any purpose at working temperatures up to 1250-1300°C. The composition is approximately: SiO₂ — 44%; Al₂O₃ — 47%; MgO — 6% with small amounts of adventitious materials (Fe₂O₃, TiO₂, Na₂O, K₂O etc.) up to a total of about 3%.

* Previously known as 14C (Alumina).

To be continued ...

IF YOU DON'T TELL ME, HOW WILL I KNOW?

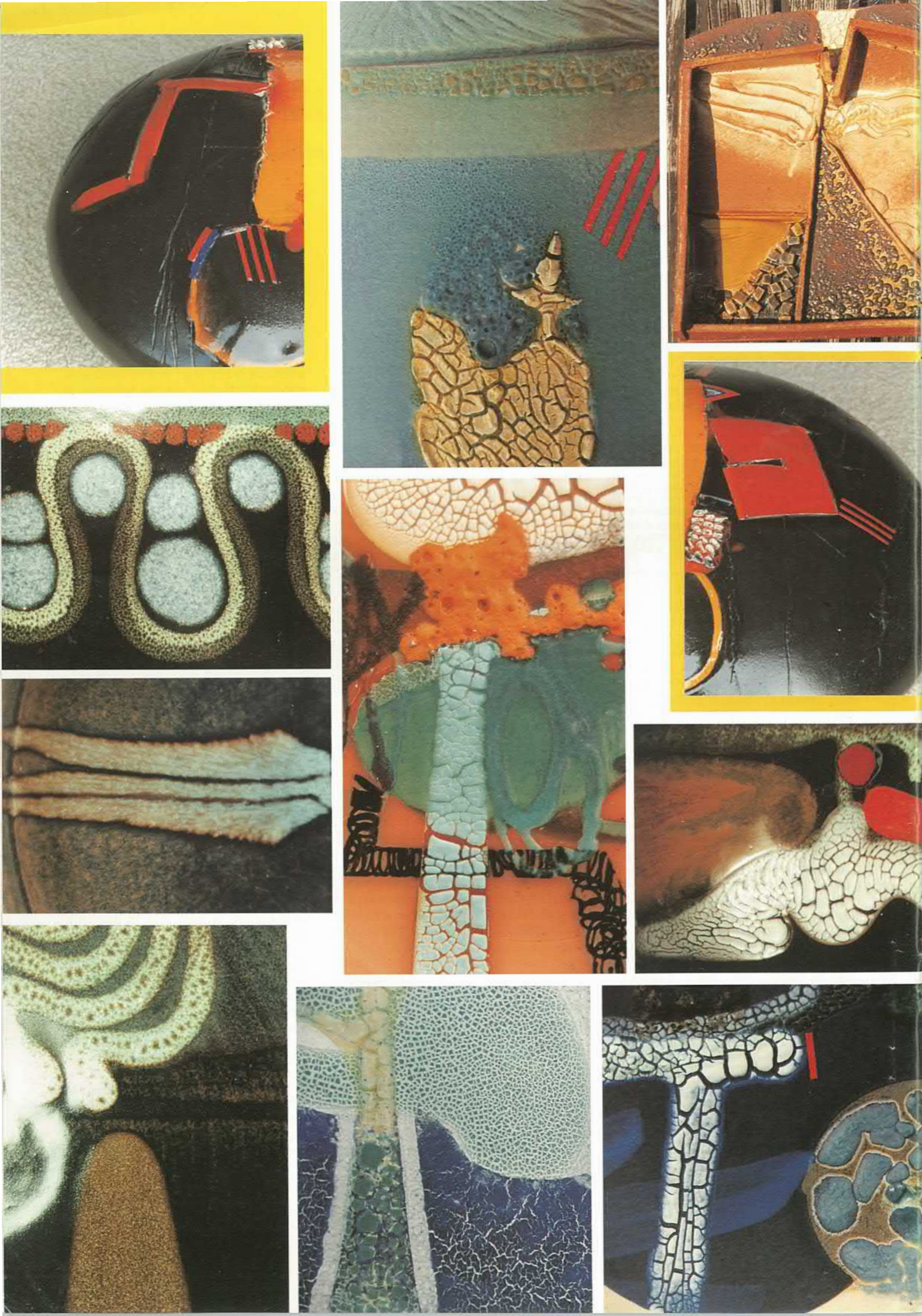
Brian Gartside writes regular features for the NZ POTTER. He has a workshop and studio 2km west of the southern motorway at Ramarama, RD 3, Drury.

A non-definitive look at design and decoration with glaze

Notes to myself, June 1991

- I never intended spending my time looking at rows and rows of glaze tests. It's a result of having imprecise, almost non-existent aims. It just seems that when I set out to do one thing, I nearly always end up doing something else.
- The aim of this article was to dwell upon and ponder the excitement of actually using several of my glazes at one time, on a pot or ceramic surface.
- My attempts to write in general terms about glaze decoration and design proved too difficult, so instead, I offer an idiosyncratic view of how I use my glazes.
- It is said that the English language has the largest vocabulary of all. It is also said that English has the greatest capacity for absorbing new words and phrases, with the result that it continues to grow and expand day by day. I sometimes wonder whether the reason for its voracious appetite is that its words are never precise enough. One sentence needs another sentence to explain and expand its meaning.
- Pages and pages of written text are spawned profusely every day (including this page). It's all part of the urge to communicate and to express what seems to be happening. Yet, to capture clear true meaning seems beyond our grasp —
 - "What do you mean by that?"
 - "See what I mean?"
 - "No, could you be more precise?"
- Nowhere is this confusion more evident than in the world of art. "Art" itself is a word that seems to defy definition. People use it to describe anything.
- I seem to have been involved in some way with art since childhood. At the age of approximately 10 years the prevailing definition of art revolved around who could best draw **Mickey Mouse, Donald Duck, Tarzan or Flash Gordon**. In the years between then and now, I must admit it got slightly more complex.
- The major discovery that released me from the grip of the definition, was that the things you drew and made, didn't have to look like an object, a person, or any *thing* at all. I have allowed books, magazines and people to bombard me with all kinds of definitions of art and have been around long enough now, to wonder about the effects of trends and fashions that seems to accompany each decade.
- These days I cling to the notion that my art — the art that suits me — is essentially visual. I always return to the idea of personal *seeing* and human expression through visual elements, giving an object that contains its own explanation and its own *life*.
 - "What is your message?" the journalist asks.
 - "What issues are you dealing with?"
 - "What are you passionate about?"
 - "How do you see yourself?"
 The temptation to give flippant answers to these questions is great indeed. The fact of the matter is that when I'm engrossed in activity of any type, I'm essentially performing a deep trust in what is happening and responding to ideas as they arise in my head (?) mind (?) — where?

- Even the activity of writing this becomes easier if I trust the thoughts as they arise and resist the temptation to rephrase or re-write parts of it. I suppose it's an act of trust in saying "allow me to have and express spontaneous and (dis?) (un?)-connected thoughts freely, without having to question them." When I eventually read this in printed form, I'll probably disagree with some of the ideas, but at this moment, as I write, it is what is flowing out from the internal dialogue with myself, and that seems OK.
- The next thing that comes to mind is to make comment about the tendency to take things too literally. Given the difficulties in making strict definitions (discussed earlier) then it becomes obvious not to take spoken or written language at face value. A comment, perhaps made briefly, can stick like superglue for ever.
 - "He makes raku"
 - "She does lustre work"
 - "She's so intuitive"
 - "He's so cerebral"
 - He's got it made, it's alright for him".
 These cliches hang around for years. Quick, glib descriptions, spoken or written, take on an energy and an importance far beyond their origins.
- Maybe that's why I enjoy sarcasm so much (or do I mean dry humour?) Saying the opposite can somehow give the unsaid thing more *life*. Unspecified, it has more freedom to be itself and laughing at it helps it to explain itself, and continue on its way. I'm quite intrigued by the dynamics of opposites. "Both sides of the same coin" they say; calm-chaotic, serious-light hearted, vague-definitive. Opposing elements belonging together, explaining and enhancing the meaning of each.
- Taking things literally also tends to lead to earnestness which can be very painful. It's like trying too hard and never quite making it, meeting nothing but disappointment and, in spite of the striving, dissatisfaction.
- I'm not convinced that channelling in towards a defined goal works for everyone. I'm sure there are other ways to achieve things. Aiming off-target often allows the real target to be achieved and it certainly lifts the pressure off. Good ideas, and probably most ideas, have a habit of fulfilling themselves and seem to resent too much pushing.
- Finally I must tell you that I have it in writing that I am a glaze expert! — is that really what I am? There's a colour page opposite that's fairly close to what I am. So if anyone is interested they will have the choice of trying to read the preceding notes, or reading between the lines, or reading the ideas in full colour on clay surfaces.
- **Alan Watts** in *The Wisdom of Insecurity* wrote "... to look at life without words is not to lose the ability ... to be silent is not to lose your tongue". Also in the same book "... a menu is very useful, but no substitute for dinner".
- For the technical record I will say that the colours and marks illustrated are all made using simple mixtures of ceramic raw materials described in my previous half dozen articles. Every effect here is obtained by layering glazes over each other and firing several times; taking a few risks, letting the glazes join gladly, or battle with each other's shrinking characteristic in the kiln. ■



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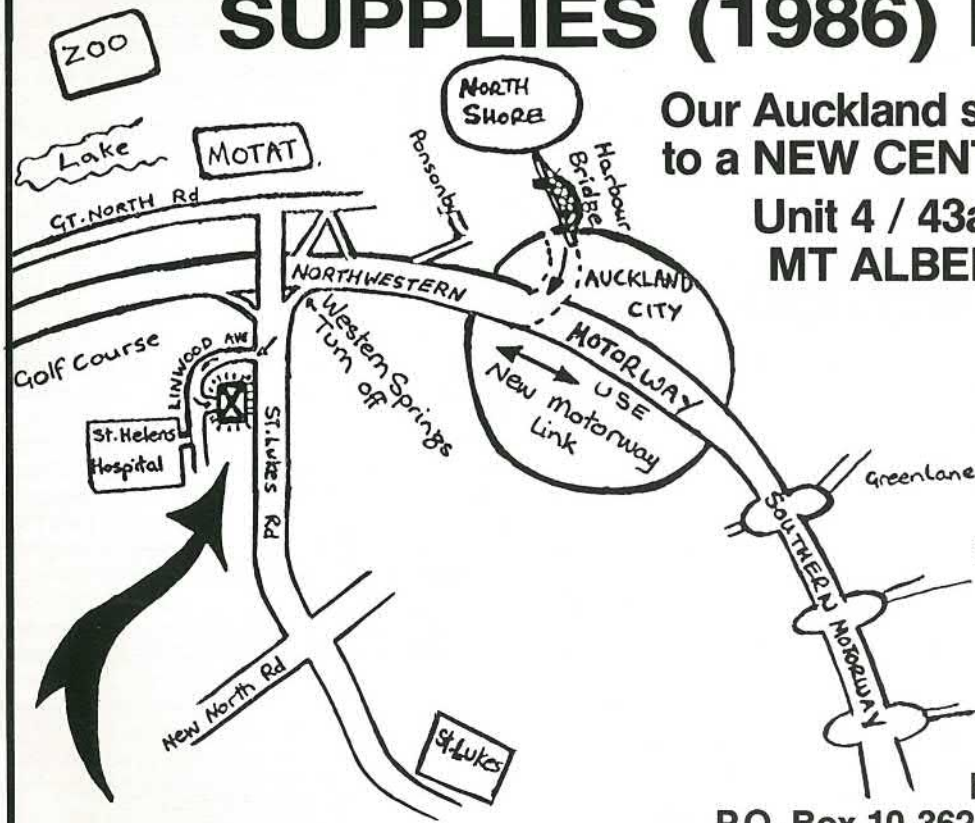
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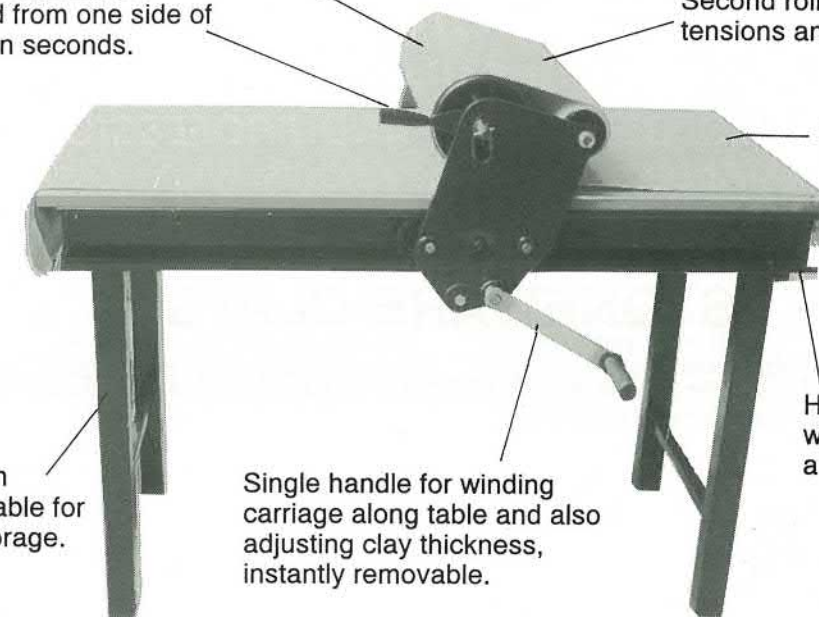
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Wanganui Summer School

Peter Gibbs, Nelson

John Parker is one of New Zealand's most accomplished potters and teachers. For ten days in January he conducted a workshop with twelve potters at the Wanganui Regional Community Polytech's Summer School of the Arts. I asked him what his aims were in such a session, and how well the students had reacted.

"You're not there to promote *your own work*, to let them know how great you are, but to coax out of *them* things they didn't know were there. It's no competition, but each person is trying to extend their previous personal best.

"So I got them to focus in on simple forms, through the first exercise that I did, using 3D glasses. They had to, without even being near clay or anything 3 dimensional, remember the last piece they made and reconstruct it, not in pencil, but with little mosaics of torn up paper. That was putting them in the position where they were all equal, because they didn't have to rely on drawing skills or throwing skills. It was a great leveller. Also it was a lot of fun, so it broke the ice a bit.

"I wanted them to have individual programmes, but I did demonstrate some techniques to them all. One was stretching. I don't believe you can throw and shape at the same time. So I've been trying to get them to divide the throwing process up into thinning and then shaping. As they were throwing, if there were moments that were interesting, I would ask them to stop.

"In the end, the finished pieces do have perhaps a slight look of things that Lucie Rie or I might make, but I think that's actually incidental rather than intentional. What they've explored are their own shapes, but they've used the wheel or even the throwing process as a decorating process in its own right.

"I don't draw or paint or decorate well. My decoration is really limited to banding or creating texture which does things and I'm very keen on the agate technique as a random way of placing decoration which you can't fake with a brush at all.

"We added grog to the clay and watched how it tore. We added brass filings, made agate and put organic swirls or sweeps. By looking at the pieces you see how the throwing process works. I just wanted to make the point that even though they might superficially look like things that Lucie or I might make, behind is a structure they have worked out for themselves.

"Also I tried to fit in as many things as possible and the

Anne Powell and John Parker.



Evelyn Kelly and Barry Doyle.

easiest way to teach people a lot, is to restrict what they do so they're focussing on something specific. From the very beginning they were designing work and right up until the end they were still designing work.

"Something that often happens in workshops is that someone will turn a bowl, then turn a foot on it and think it's great. I encourage people to take it off the wheel, feel it and make sure it is even and if not, to put it back and correct it.

"A lot of people ended up ruining things by breaking the rims because they got too dry, but it was great they'd bothered to decide it was actually too thick. Now they're designers and that's the thing I try to put across, that people are designers and makers of their own work. You aren't the designer and maker of your own work if you're just copying something out of a book, because you're copying an end product rather than copying a starting point.

"We used three glazes, all of which were white; a transparent tin one, a zinc/talc one and a high alkaline one. And just by using copper we got a full range of green to apricot, grey right through to black and blue, it was an educational process for them just to see the simple basis.

"I once took a middle-fire glaze course. I didn't really know anything about middle-fire glazes, even though I was firing at cone 7. It's always good if you don't know something to teach a course on it, because you have to do a rapid learning curve. So a group of us met on five Sundays and I organised a testing scheme. People did all their tests in the week and then we brought them back and talked about them. Out of that have grown these three basic glazes, which a lot of people use now.

"This Wanganui workshop was a combination of that and my own work. It was the third ten day course I've taken. The first two in Southland were more "make this, let's all make that", but this time it was more interesting because everyone had their own projects." ■

Evelyn Kelly.



GINNY CONROW

Glaze notes from an Auckland Studio Potters' Workshop

Ginny Conrow, president-elect of the *North-West USA Potters Association* has, this past summer, been on a backpack tour of New Zealand and Australia, visiting potters and conducting workshops. When at home, she lives and works on the ground floor of a three storey commercial property in Seattle, where a shed out the back houses her kilns — electric for oxidation and gas for reduction firings.

Her work includes a lot of finely thrown porcelain, altered by stretching and folding into unique pieces. These are glaze decorated mostly using airbrush techniques, as are her landscape panels which consist of stain and glaze spraying on standard commercial tiles.

On her return to Seattle, Ginny hopes to begin organising exchange exhibitions or even an artist in residence exchange scheme between Seattle and Auckland. At her workshop in Auckland she provided the following notes on her favourite glazes. All feldspar used is potash feldspar, the cones quoted are *Orton*.

Yana White. Cone 10 (1260°C). Reduction.

Feldspar	40
Whiting	17
Talc	13
EP Kaolin	3
Flint	28
Bentonite	3

1% Epsom salts mixed with water into a paste can be added as a suspender. Use stains for decorating on top of this glaze. As it is magnesia based, cobalt used with it will tend to turn purple.

Yana Black. Cone 10. Reduction.

EP Kaolin	9.00
Feldspar	41.66
Silica	20.95
Whiting	15.65
Ferric oxide	9.10
Zinc oxide	2.02
Bentonite	0.75

This is a shiny Tenmoku black which can be decorated with rutile, colemanite or gerstley borate to produce breaks of orange/brown. Or these can be lightly sprayed all over the glaze to break up the black surface.

Basic Clear Glaze. Cone 10. Reduction.

Nepheline syenite	50
Flint	20
Wollastonite	10
Zinc oxide	10
Colemanite	5
Ball clay	5
Colemanite may be replaced by Gerstley borate.	

Can be used either under or over other glazes given here, but is best if decorating stains or oxides are used under. Not good to use chrome oxide, because of the zinc. Add 1% ferric oxide to make this a grey glaze.

Crackle. Cone 10. Oxidation.

Feldspar	79.2
Colemanite	8.1
Whiting	12.7

Peach Bloom. Cone 10.

Feldspar	79.2
Colemanite	8.1
Whiting	12.7
Tin oxide	1.0
Copper oxide	0.3

Base glaze for copper reds. Over-oxidised, the copper reds go white. Over-reduced they are awful, producing "Dirty-Myrtle" red, but they can be brought back by re-firing with more oxidation.

Japanese Blue. Cone 10. (Red and Blue).

Whiting	10
Colemanite	10
Feldspar	30
Flint	30
OM Ball clay (white)	5
Barium Carbonate*	5
Magnesium Carbonate	5
Copper Carbonate	5
Rutile	3

Don't use this glaze alone. Use it on top of Crackle, Peach Bloom or Leach Clear for blues and reds.

* **Do not use Barium carbonate on any domestic ware.**

Leach Clear. Cone 10. Reduction.

EP Kaolin	10
Feldspar	35
Silica	35
Whiting	20

1% Epsom salts as a suspender. This glaze is best with stains or oxides used over.

For Teal Blue, use Leach Clear and add:

Copper carbonate	.25%
Ferric oxide	.50%
Rutile	2.00%

Black metallic stain

Albany slip	88.66
Cobalt oxide	8.00
Copper oxide	8.00
Red iron oxide	8.00
Manganese dioxide	8.33

The following glazes are for oxidation.

Semi-matt. Cone 6.

Feldspar	50.0
Zinc oxide	10.8
Whiting	18.6
Kaolin	14.7
Flint	5.9

A milky, off-white glaze, this is awful if used with chrome, because of the zinc.

Opaque. Cone 5.

Feldspar	22.3
Silica	22.3
Frit 3134	22.8
Whiting	11.8
Kaolin	9.9
Dolomite	3.6
Bentonite	2.1

Sealant glaze. Cone 10.

Feldspar	32.0
Flint	16.0
Zircopax	16.0
Talc	12.0
Gerstley borate	9.6
EP Kaolin	7.2
Dolomite	5.6

A good tight glaze for sealing the insides of vases, etc.

Celadon. Cone 10.

Feldspar	50.7
Flint	20.5
Barium carbonate*	16.5
Whiting	6.2
EP Kaolin	4.0
Red iron oxide	1%-2%

Test this celadon with oxides and stains under, over and both.

* **Do not use Barium Carbonate on any domestic ware.**

Ginny also showed how to use stains for decorating and how the colours could change depending on whether the stain was used over, under or on both sides of the glaze. Experiment with all possible combinations.

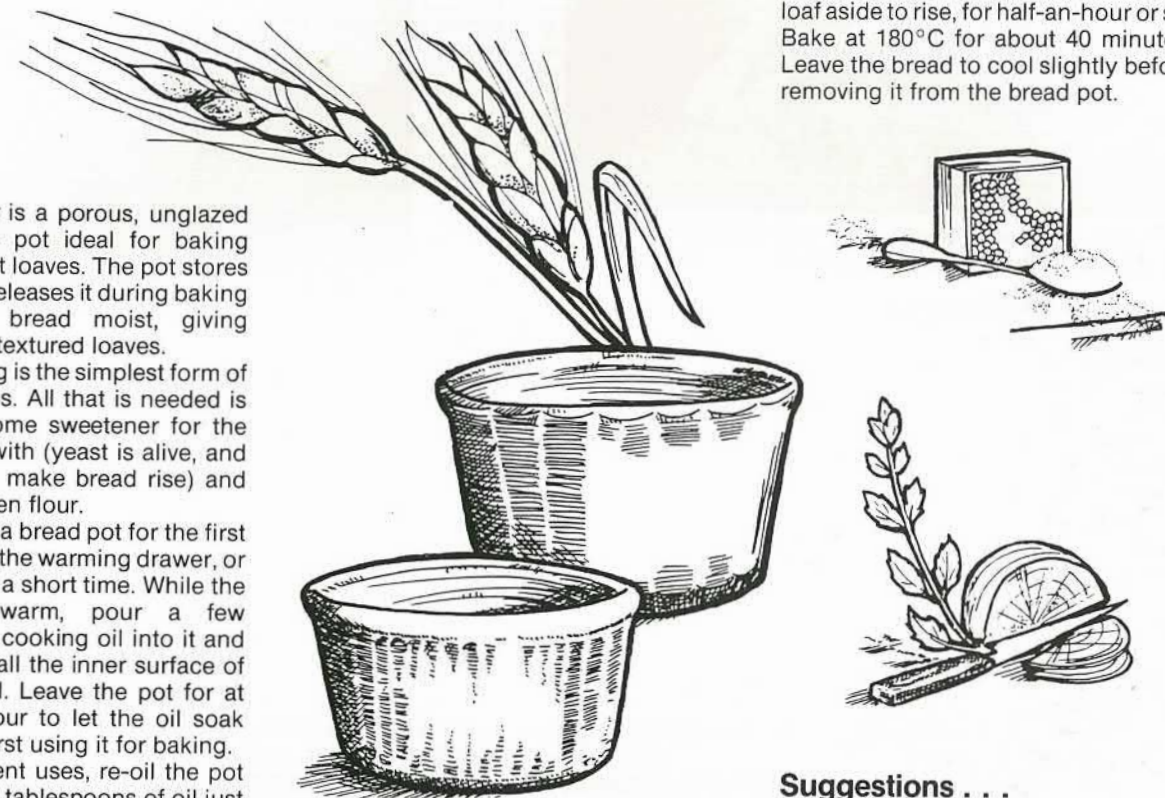
Her mixing recipe using *Mason* stains was as follows. This is a rough guide to be experimented with, for instance less stain is needed if it is *Degussa*, as this is stronger than *Mason*.

Stain (tablespoons)	2
Ferro frit 3134	1
Nepheline syenite	1

The ferro frit can be replaced by gerstley borate or colemanite. ■

TERRACOTTA BREAD POTS

Robyn Hetherington, Auckland



The Bread Pot is a porous, unglazed terracotta clay pot ideal for baking breads and fruit loaves. The pot stores oil and slowly releases it during baking to keep the bread moist, giving beautiful even-textured loaves.

Bread making is the simplest form of cooking there is. All that is needed is some yeast, some sweetener for the yeast to work with (yeast is alive, and uses sugars to make bread rise) and some high gluten flour.

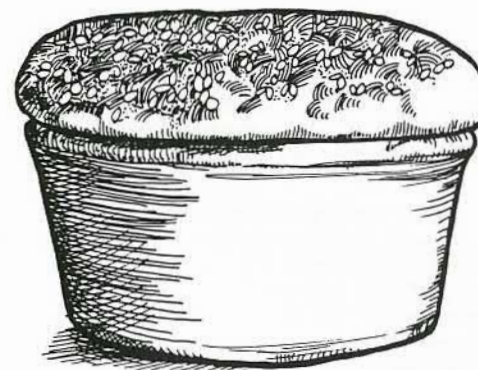
Before using a bread pot for the first time, warm it in the warming drawer, or in the oven, for a short time. While the pot is still warm, pour a few tablespoons of cooking oil into it and swirl it to coat all the inner surface of the pot with oil. Leave the pot for at least half-an-hour to let the oil soak into it, before first using it for baking.

For subsequent uses, re-oil the pot with one or two tablespoons of oil just before use. The more often you use the pot, the less oil it will need — and the better the bread will be.

For cleaning, the bread pot need only be wiped out with a dry cloth.

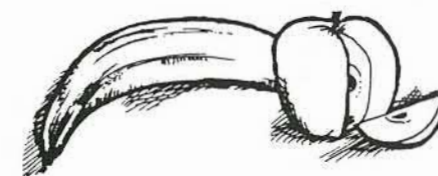
I make terracotta bread pots in three sizes. The small one uses 3 cups of flour, the medium one 4 to 5 cups, while the large pot uses at least 6 cups.

There are many ways to make delicious bread in a bread pot and much of the fun of baking bread at home is in experimenting with all the tasty things you can use.



Oil up the pots and put the dough in. Tip the dough out, turn it over and put it in again. This coats the dough all over with an even layer of oil. Sprinkle the top with kibbled wheat or rye, or sesame seeds to your liking and set the loaf aside to rise, for half-an-hour or so. Bake at 180°C for about 40 minutes. Leave the bread to cool slightly before removing it from the bread pot.

Wheat flour and rye flour contain enough gluten for bread making, so at least two-thirds of the flour used should be wheat or rye. Here is a simple bread recipe which takes less than 10 minutes to prepare:



Mix 4 cups of wholemeal wheat flour and 2 cups of any other flour you like (see Suggestions) with 3 teaspoons (or less) of salt, in a large mixing bowl.

Make a 'well' in the centre and add 2 level dessertspoons of fresh active dry yeast, and 2 good dessertspoons of runny honey. Add a cup of warm water and gently mix in. Keep adding more warm water till all the flour is mixed into a sticky dough. This mix is enough for one large bread pot or two small ones.

Suggestions . . .

Flour. The tastiest loaves have a mixture of flours, so use at least 3 different types. As well as wholemeal and white flour, you can use rye, oatmeal, rolled oats, kibbled wheat, cornmeal, or soya flour for extra protein.

Sweetening. Use honey, brown or raw sugar. For darker loaves, try a little molasses.

Fruit Breads. Add bananas, apples, dried apricots, nuts, coconut — or anything else you feel like tossing in. Here's your chance to experiment.

Spicy Raisin Bread. Use wholemeal and/or white flour. Add one teaspoon each of cinnamon and mixed spice and half a cup of raisins, to the mix.

Herb Bread. A deliciously different recipe from *The Herb Farm* in Akaroa. Take part of your normal dough out and replace with the same amount, in bulk, of grated cheese, a finely chopped onion and finely chopped herbs of your choice, such as Hyssop, Marjoram, Chervil, Parsley, Mint. Fresh herbs all blend well together.

Happy Baking!
Robyn Hetherington sells her terracotta, including Bread Pots at the Great New Zealand Craft Shows. Ed. ■

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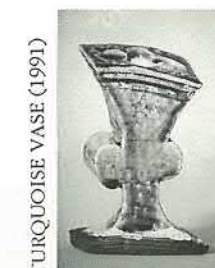
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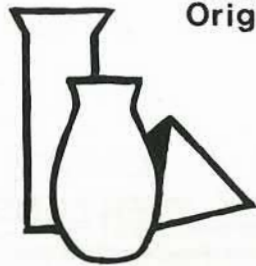
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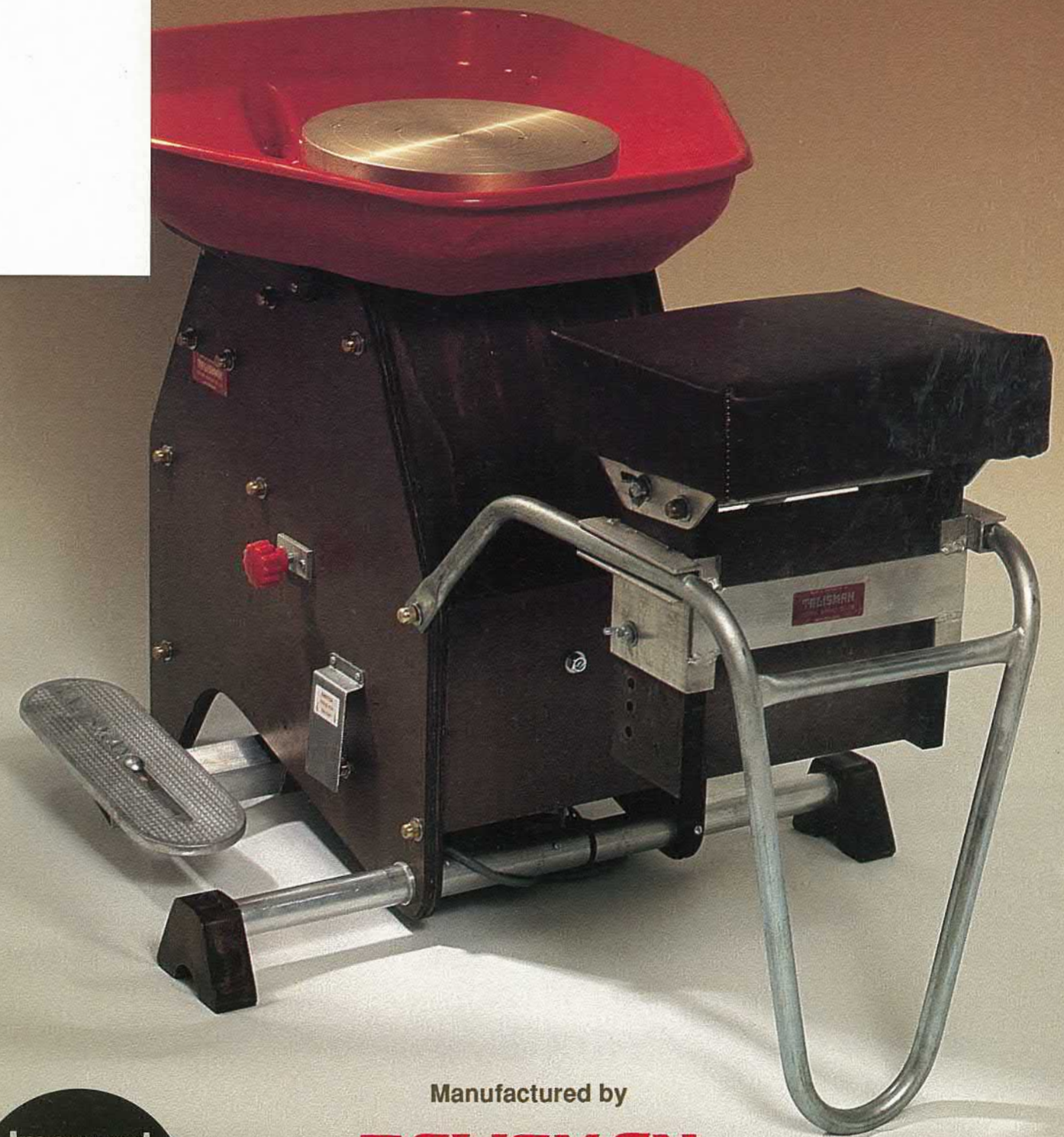
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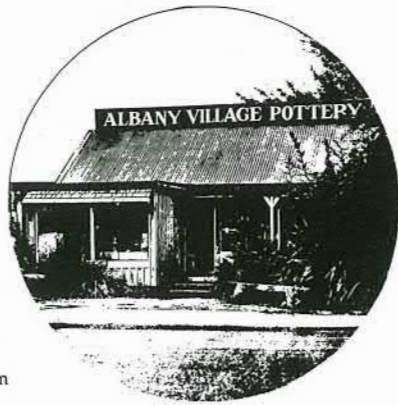
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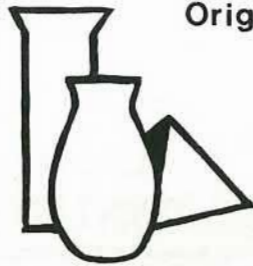
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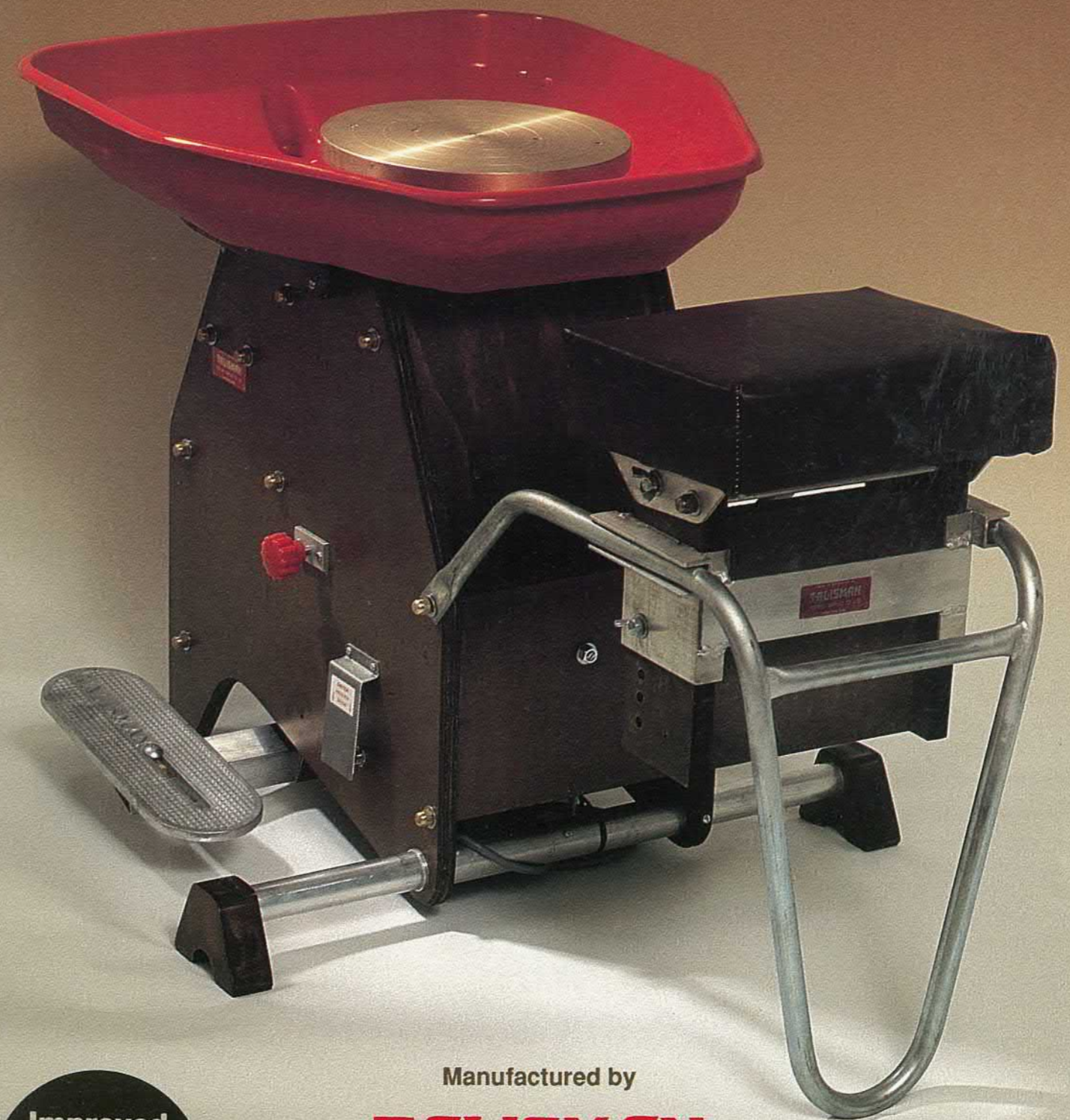
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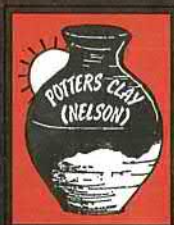
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