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**NEW ZEALAND POTTER**

**VOLUME 35: NUMBER 2: 1993**



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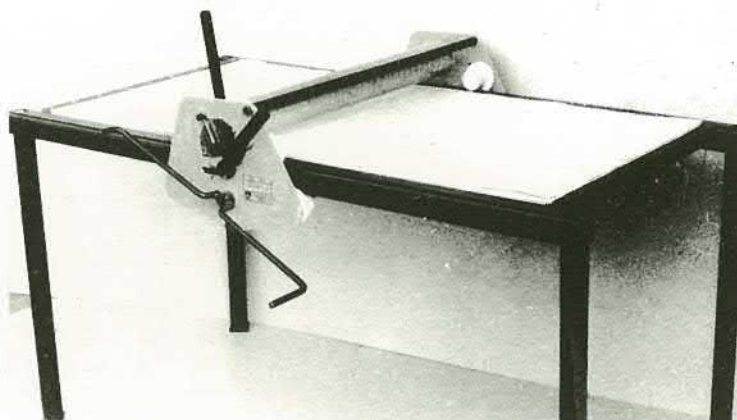
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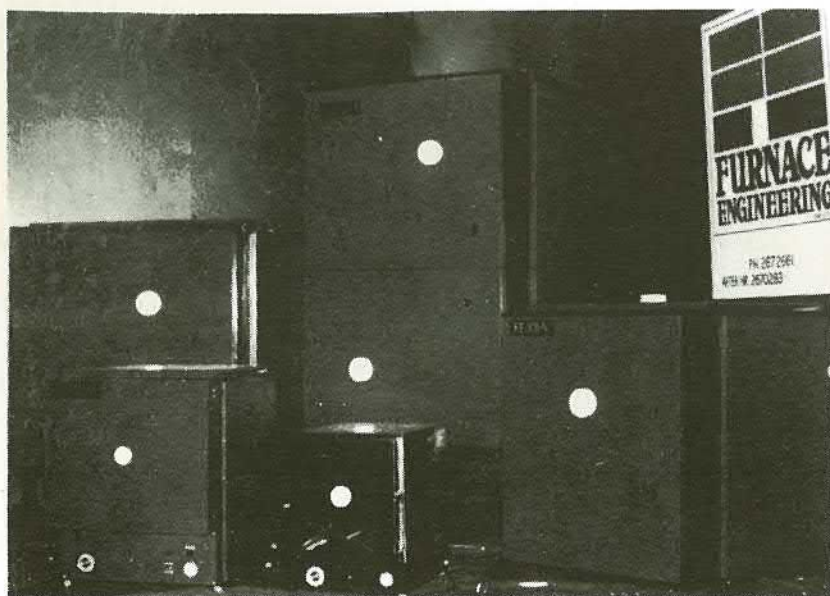
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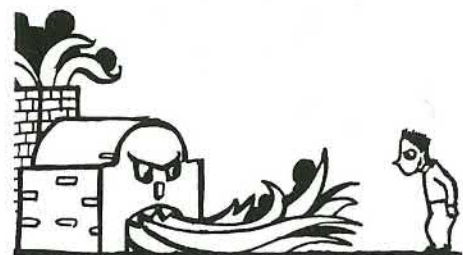
Winner of the 1993  
Fletcher Challenge Ceramics Award

Lobo California by **Susannah Israel, USA**  
Photo by Haru Sameshima



# THROUGH THE FILTER PRESS

Howard S Williams



## 30 YEARS ON....

From the pages of the *New Zealand Potter*, Vol 6, No 1, August 1963 comes the following:

"On June 15, 1963 a meeting, called by the Editorial Committee, was held to discuss the possibility of forming a *New Zealand Society of Potters*. The meeting was held at the *Centre Gallery*, Wellington, where our first major overseas exhibition was on display.

There were 76 people present from Auckland, Napier, Hawera, Feilding, Palmerston North, Masterton, Wellington, Nelson, Christchurch, Dunedin and Invercargill. Lunch was provided at the gallery by the *Wellington Potters' Association*, who also produced the food for a dinner party for visiting potters at **Doreen Blumhardt's** house in the evening.

Several Wellington kilns and workshops were open for inspection during the weekend."

Proposals for a Constitution were discussed at this meeting, at which all financial members (those who had paid Ten Shillings a subscription to the magazine *The New Zealand Potter*) were entitled to vote.

There followed a record from this meeting of the society's objectives, its proposed membership conditions, subscriptions, management, exhibiting rights, and other recommendations.

The editorial committee's signatures were appended: **Helen Mason, Roy Cowan, Juliet Peter, Lee Thomson** and **Doreen Blumhardt**. The document was signed by the chairman, **R J Waghorn**. A list was compiled of the first full members of this new society; those who had exhibited in two or more national exhibitions, this being a list of 59 potters, and those who had exhibited once up to and including 1962, some 48 extra names. One in each of these lists was the name of a pottery group.

The meeting was concluded by **Miss Helen Dawson** who moved a vote of thanks to the Editorial Committee of the *New Zealand Potter* for calling the meeting and for work done in the past.

Helen Mason  
Roy Cowan

Juliet Peter  
Lee Thomson  
Doreen Blumhardt

## FIRE!

The following story was reported in the *New Zealand Herald* in late May. It could serve as a warning to other potters who have similar workshop set-ups.

### Blaze in Floor quelled by Foam.

Firefighters pumped hundreds of cubic metres of foam to put out a fire in the floor cavity of a pottery workshop in Auckland yesterday.

Assistant Fire Commander **Owen Woods** said the fire appeared to have started under the floor of the building in Enfield St, Mt Eden, about 3.30 pm.

Mr Woods said the owner of the pottery workshop at the rear of the building noticed the smell of smoke about that time.

However, the man did not raise the alarm until an hour later because he did not realise the smoke was coming from under the concrete-topped wooden floor of the workshop.

Mr Woods said firefighters used high expansion foam because they could not reach the seat of the fire.

There was only about 15cm of space between the ground and the floor joists of the building.

The fire is believed to have been started by heat from the pottery's kiln passing through the concrete into the wooden floor.

"The kiln was on for up to 10 hours a day - the owner thought he had a solid concrete floor," said Mr Woods.

## CREATIVE CLAY

The *Northland Society of Arts* is holding its Pottery Award Exhibition from 5 to 27 October. Open to all potters, this exhibition carries a \$500 award, with the winning piece becoming the property of the society. Entrants may submit one piece with a fee of \$10 and sales are made on a commission of 30 per cent. Entries must be delivered to *Reyburn House Gallery*, Whangarei between 21-24 September. Entry forms are available from the gallery.

## "ALONGSIDE"

Auckland's new *Maritime Museum* at Hobson Wharf opened with a four day festival from August 19 to 22.

Part of this festival, and continuing until December 8, is an exhibition of ceramic sculpture with a nautical theme by **Peter and Dean Oxborough**.

Peter, and his son Dean, are both well known for their interpretations in clay of things maritime; boats, sails, sea and islands - the depiction of their own Hauraki Gulf backyard at Mahurangi and their love of recreational sailing.

This special exhibition, "*Alongside*", Hobson Wharf, Maritime Museum, has been sponsored by the Mairangi Bay head office of the worldwide company *Trigon Industries*, and initially commissioned by the Museum.

## SMOKED KIWI FRUITS

From the *Global Ceramic Review* magazine, UK, comes the following article written by **Philip Stanbridge**.

New Zealand has a refreshingly strong and open-minded craft ceramics community of both practitioners and devotees. Potters' groups, societies and co-operatives abound, with particularly active enclaves around Auckland, Hamilton and Nelson. In fact, the two islands appear blessed with an unusually rich and diverse level of activity in contemporary arts and crafts in general.

Not only on the one hand does there appear to be many people at work at the 'lower' level, but a wide awareness of the value of what they do extends such that art works often appear within the design and landscaping of major buildings. Indeed the New Zealand Government itself commissioned a substantial ceramic construction as part of its pavilion at *Expo '92* in Seville last year.

It would all seem to be good news for the prolific potting population of New Zealand, but the major downside of their down-under situation is just that - while they do have an open-minded and open-pursed

community of buyers, there are only about 3 million of them in total and the rest of the world is a long, long way away.

The very remoteness of the place has perhaps in some respects been an advantage in that outside influences have only filtered slowly and indirectly into the work, giving rise to a unique and innovative style of their own. The natural obverse, however, is that the thousands of miles of sea surrounding them are the barrier to reaching a good sized market and to developing the deserved world standing of their ceramic artists.

One person who has attempted to bridge those ocean miles is **Steve Murray** of York based *Art New Zealand*. I met him within the craft village of the *International Autumn Fair* at the NEC last July and was attracted by a particularly fine range of raku and smoked, pit fired pots. Such wares are unusual participants in a trade show and would have stopped me in my tracks at any time, but having been brought more than half way across the world to be in Birmingham, they really grabbed my attention.

Steve Murray is English, but spent many years living, working and collecting pots in New Zealand. When he returned to the UK about four years ago he set up *Art New Zealand* to represent and market art and craft works from there. He confesses that it was not totally a hard-nosed business decision being, to some extent, that of an enthusiast for both the work and the country.

There are around 20 potters on the books making a variety of ware which he has placed in about 20 galleries as far apart as Bath and Glasgow. In addition, *Art New Zealand* puts on a major show once a year, which last year was at the *Llantarnham Grange Arts Centre* in Cwmbran and this year is expected to be at the *Portcullis Gallery* in Gateshead although, as yet, no date is fixed.

At the IAF he had hand thrown raku pots from **David Griffiths, Penny Evans** and **Lynda Harris**, displayed with the smoky looking pit-fired forms from **Steve James** as well as zany, but practical slip-cast ware by **Bob Steiner**. The failure rate at raku usually makes them expensive, but wholesale prices began at as little as £10 with even the largest not exceeding £25.

For further details of their potters and exhibitions, contact the new Kiwi manager:

**Georgina Langdale**  
**Art New Zealand**  
**Highfield**  
**The Square, Yapham**  
**North Yorks YO4 2PJ**  
**England**

## GOLD COAST

The *Gold Coast Ceramic Art Award* was established in 1982 to bring an exhibition of national standard to Queensland, Australia and to form the nucleus of an important ceramic collection for the *Gold Coast City Gallery*. In the eleven years since its inception the Award has increased in size and standing and now draws entries from all states of Australia, New Zealand and Japan. The major acquisitive award stands at A\$3,000 and additional monies up to A\$2,500 are spent on special purchases, all of which become the property of the *Gold Coast City Gallery*. The gallery now holds one of the most significant contemporary ceramic collections in Australia.

The judge is chosen each year from a short list of Australia's leading ceramic artists or gallery curators. The judge for 1993 is to be **Greg Daly**. The judge views all work, then selects a number for the exhibition. All entries are also viewed by the gallery director as potential additions to the collection.

An entry fee of A\$10 is payable per item. A limit of two items may be entered. The closing date for entry forms is September 24 with actual work to arrive by October 6. Further information and entry forms may be obtained from:

**Ceramic Award**  
**Gold Coast Arts Centre**  
**Gold Coast Mail Centre**  
**Queensland 4217**  
**Australia**

## FLETCHER CHALLENGE

The Catalogue (the best yet) of the 1993 exhibition is still available, though only in limited numbers, for \$4.80 including postage, from:

**Auckland Studio Potters**  
**PO Box 13-195**  
**Onehunga**

## MUSEE ARIANA

A letter from Geneva, Switzerland, informs us that the *Musee Ariana*, closed for 10 years will be re-opening 16 September.

The museum, with its palatial Italian architecture is situated in the heart of the modern neighbourhood of Geneva containing international institutions.

Completed in 1884, the building was created by **Gustave Revilliod** (1817-1890) for the purpose of presenting his encyclopaedia collections, in which ceramics and glass already occupied a foremost place. It was named **Ariana** in honour of his

mother **Ariane Revilliod-De La Rive**. Eventually, he bequeathed his museum and his collections, as well as the large property on which the building is located, to the City of Geneva.

In 1934 the museum became an annex of the *Musee d'Art et d'Histoire* and was transformed into a ceramics museum. It is now the headquarters of the *International Academy of Ceramics*, founded within its walls in 1953, which brings together artists and specialists from the world over. More recently the museum has been entrusted with the glass collections of the City of Geneva.

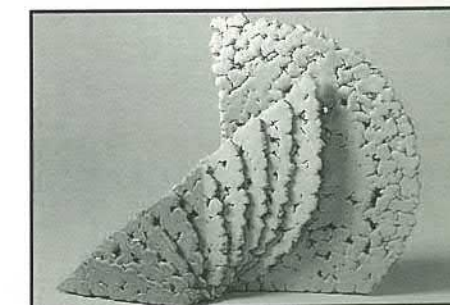
Since the beginning of time, ceramics have accompanied mankind in our daily life, in our rituals and our artistic aspirations. This has resulted in an incredible diversity of objects which bear witness to the evolution of our societies: the evolution of techniques, of economic conditions, of taste.

The collections of the *Musee Ariana* reflect seven centuries of ceramic creation, from the Middle Ages to our time, in Europe, the Middle East and Asia. The principal techniques are represented: pottery, stoneware, tinglazed earthenware, porcelain and creamware.

Built around the masterpieces of the collection the permanent display offers a striking journey through the history of European ceramics and glass.

For centuries East and West have mutually fascinated each other. These interrelations manifest themselves in a particularly spectacular way in the field of ceramics, as can be seen in the two galleries devoted to this theme.

The history of ceramics and glass is indissociable from the other applied arts. Temporary exhibitions will demonstrate the interplay between the various decorative arts.



"La rotta dell'arcobaleno", Petra Weiss, glazed stoneware, 33.5cm h

Today, as in the past, ceramics and glass remain popular means of expression. Works of the 20th century are exhibited in the basement space. A selection of Art Nouveau and Art Deco objects leads the visitor to the present artistic scene:



works by contemporary Swiss and international ceramic and glass artists.

A number of galleries devoted to the wares of Swiss factories demonstrate the characteristics of ceramic art in this country. Study collections allow the visitor to view a maximum number of objects. A technical section provides further information on the intricacies of ceramic production.

The illustrations are of contemporary Swiss ceramists' work in the museum's collection.

Photos by Jacques Pugin



"Arc", Ernst Haeusermann, slip-washed earthenware, 33.5cm h

## INTERCERAMEX '93

International Ceramic Plant, Machinery and Supplies Exhibition, National Exhibition Centre, Birmingham, England. 2 November 1993

One of the world's most comprehensive trade shows for the ceramics industry, including studio pottery, opens for four days on November 2, in England.

Materials, machinery and other technologies are now available from a greater number of countries than ever before. Over 100 companies from outside the UK will be represented, making up 40 per cent of the exhibitors. The dominant groups are the UK, Germany, Italy, France, the USA, Holland and Spain - in that order, but this year 50 of the principal exhibiting compa-

nies have not shown before at an *InterCeramex*.

Many of these are smaller, specialist concerns reflecting the pattern of development in ceramic manufacturing as a whole and the diverse demands made by the industry. Included are suppliers from Japan, Hong Kong, China, Thailand, Turkey, Israel and Australia.

Many of the exhibitors are leaders in the fields of raw materials, processing, manufacturing equipment, and essential and ancillary supplies for the more traditional sectors such as pottery, tableware, giftware, bricks, roof tiles, wall and floor tiles and sanitaryware, while on the other hand some companies exhibiting have established more specialised materials and equipment for refractories, advanced ceramics, technical ceramics, electrical and electronic applications, novel ceramics and bioceramics.

Further information may be obtained from:

**Paddy Evans, Director**  
**INTERCERAMEX 93**  
P O Box 107  
Broadstone  
Dorset BH18 8LQ  
England



## REAL CRAFT '93

25 Sept - 10 Oct, 1993

The *Real Craft '93 Exhibition* will take place during September-October this year. It is one of the major craft events in the South Island and is intended to show the top pieces produced by craftspeople all over New Zealand.

This year the selectors are to be **Peter Nicholls**, lecturer in sculpture, *School of Art, Otago* and **Graham Price**, lecturer in art, *Dunedin College of Education*.

They will be looking for quality of craftsmanship, appropriate use of materials, good design and originality.

This year there will be two \$1,000 Awards for Excellence sponsored by the *Cleveland Charitable Trust*. These will be awarded by the selectors.

As well, *Craft New Zealand* magazine has offered 10 subscriptions to selected exhibitors.

Conditions of entry and entry forms are available from:

**Mary Miller, Co-ordinator**  
**15 McMillan Street**  
**Maori Hill**  
**Dunedin**

NB: Notice of intention to submit must be received by September 1. Entries must be received between September 13-15.

## PLASTER OF PARIS

Techniques from Scratch  
By Reid Harvey

The New Zealand Potter is the sole New Zealand distributor of this book. If you require a copy, please send your cheque for \$14.95 incl GST and postage. Overseas NZ \$16.95 incl surface mail to:

PO Box 881 Auckland, New Zealand.

## LETTER TO THE EDITOR

Sir

We have received a request from USA for our catalogue with the comment "found you in the *New Zealand Potter* magazine".

Thanks for the international coverage.

**Bryce Stevens**  
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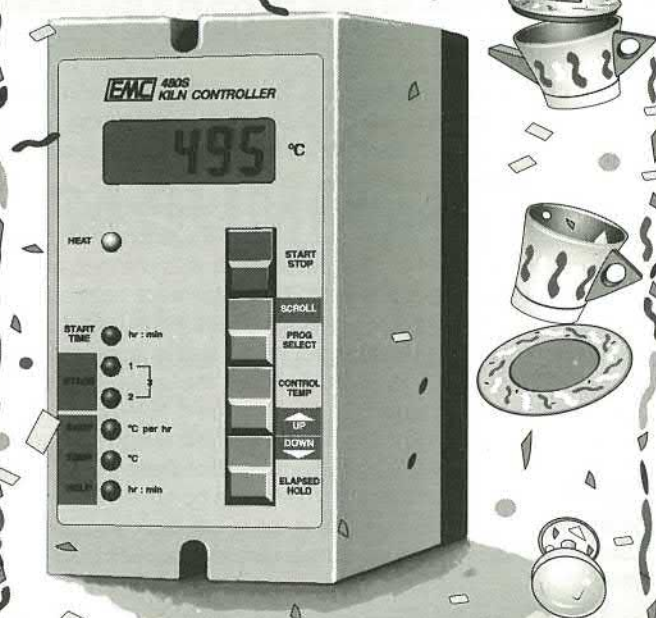
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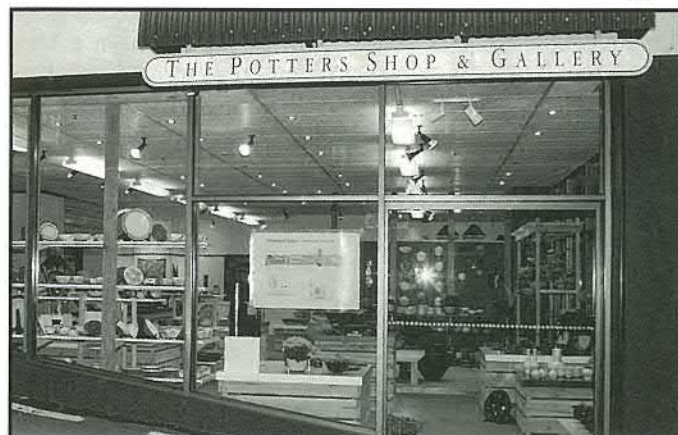


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# THE POTTERS SHOP AND GALLERY

Judith White, Wellington



In August 1992, *The Potters Shop and Gallery* opened with a flourish in its new premises, 14 Woodward Street, Wellington. With the presentation of new work from members and an exhibition of pots by an original member, now working in Coromandel (**Jenny Shearer**, with her husband **David**) the opening was an exciting event for both potters and their public.

The *Potters Shop Co-operative* had opened in 1983 in a modest shop in Tinakori Road, part of historic Wellington. In 1989 it moved to a slightly larger space in central Wellington, a shop owned by the well-known department store *Kirkcaldie and Stains*. Because this very soon became uncomfortable and frustrating for both potters and the public, on account of space limitations, attempts were made to find somewhere larger, though in the same vicinity.

Finally, they were successful. A huge shop was found, with six times the space and an L-shaped area suggesting a gallery. There was also an "office" suitable for storage and a convenient kitchen - luxuries not enjoyed before.

It has been a great move! Members were fortunate in having an absolutely free hand in designing and outfitting the premises. The maximum use of walls with shelves was planned and large, rough-sawn timber cubes built. Their tops were painted with the chosen colours - forest green, Spanish white and puce. The inherited carpet was a pleasant green and in good order.

Woodward Street is without doubt the smartest and most attractive shopping quarter in downtown Wellington. It joins Lambton Quay with The Terrace whose many high-rise buildings house thousands of office workers. Most of these use Woodward Street as their connecting link between business and shopping areas. The Terrace also has a large car-park and Woodward Street provides the most convenient foot-access from there to the city.

*Wellington City Council* has just announced plans to upgrade the street; tiling the pavement, planting suitable trees and shrubs, improving lighting. The street already has the potential for outdoor eating (yes, there are many days in Wellington when that happens!) with several cafes and cafe-bars established. During the Christmas period last year it was the scene of great entertaining activities, attracting crowds with street drama, music and flocks of balloons.

There was much uncertainty and doubt about the wisdom of this move before the co-operative made its final decision. The proposed cost was intimidating and would involve a large bank loan, but that was guaranteed by one of the potters. Another

potter advanced an interest-free loan to cover the rent for the first three months and this was repaid within six months. Then, to everyone's great relief *QE II Arts Council* awarded them a Venture Grant for setting-up costs.

Other concerns were expressed. The established roster had each member on duty one day in 16. Could such a large space be staffed by only one potter? Would the gallery take too much time to run efficiently? What about shop-lifting?

It turned out that one potter could manage the shop, even if at times there was a flurry of customers, though at especially busy periods, like Christmas, extra duties are needed. The gallery committee has been willing to put in the time and effort necessary to make a great success of the exhibition space and this has added a valued dimension to *The Potters Shop*.

Shoplifting? Perhaps it is as well not to know exactly how much occurs! There has been one theft of money.

It will not be news to those who have established co-operatives, that they take a lot of energy: energy for the purely physical jobs to be done in connection with a move; energy for arriving at decisions; energy to meet the day-to-day demands of running the co-operative.

Potters generally seem to be fairly determined characters, with strongly-held views and opinions. With a cast of 16 it can take a determined effort not only to be heard, but to feel satisfied with the results of discussions.

Of necessity, there has to be a lot of compromise in decision-making. Decisions must be reached on:

- how to spend that limited "discretionary" money
- how much to spend on advertising and where to spend it
- how to improve the aesthetic appearance of the shop
- how many pots to display
- how to manage domestic matters and the spread of work
- how to run the co-operative efficiently, and
- what about the logo?



Many of these questions still have to be sorted out. Perhaps some never will be!

So much for the difficulties. The other side of the coin is, of course, the great adrenalin flow. Creative output surged, even when so much time and effort had to go into the manual labour of setting-up. Working side-by-side in a unique way, working day and night, brought new understandings and appreciation of talents and quirks amongst the members - and their generous families and friends. Perhaps the sheer size of the new premises panicked the potters into even greater efforts!

Feedback so far has been consistently positive. Regular customers have expressed great enthusiasm for the new

premises. They remark on the space of course; on the display, the variety of work, the ease with which they can move around.

There are two entrances: one much appreciated is a wide sliding door, enabling wheel-chair access. The gallery brings in a totally new group of visitors who walk straight through to see what's fresh, then stay to browse around the shop.

The timing of the move meant the shop was in good running order in time for Christmas and the vastly increased turnover by then, illustrated the soundness of the decision to move. The momentum has been maintained: long-time customers are faithful and new ones get excited by what is offered.



Photos by Penny Pruden

The shop is a regular stop for Wellington shoppers and both they and people from out of town constantly remark on the diversity and high quality of the pots, and the additional interest created by the exhibitions. Tourists find the shop more easily

and are delighted to learn that pots can be packed and dispatched all over the world.

Gallery exhibitions run for three weeks and are planned for each month, with an "opening" for customers and friends.

The co-operative was keen to help less-known artists to exhibit in a sympathetic and supportive atmosphere. As a result, in the week between exhibitions, the space is always filled with a less formal display. The hiring cost is modest and appeals especially to artists who find it hard to locate exhibition space in the heart of the city, at a rental within their means.

Anyone with experience of organising gallery exhibitions has some idea of the work involved. The exhibition committee is dedicated and has overcome many of the difficulties encountered.

The gallery conditions are so attractive that the space is booked well into 1994 and several artists who have already exhibited are booked for another show. Their displays mostly being in other art-forms, provide a good contrast to pottery. The addition of the gallery was of course, the reason for the change of name from *The Potters Shop*, to *The Potters Shop and Gallery*. It is a compliment to the committee and a justification of their effort and time, that the gallery is running at a profit.

What of the future? The most important result of the move to Woodward Street is the feeling of success and achievement the members share. The response from others has produced new ideas and has generally stretched them in every way. They hope to retain the present address FOR EVER!

The members of *The Potters Shop and Gallery* are all based in Wellington. **John Anderson, Anneke Borren, Beryl Buchanan, Flora Christella, Murray Clayton, Neil Gardiner, Craig Hall, Maureen Hunter, Raeburn Laird, Isobel Martin, Rosemary O'Hara, Julie Palmer, Mary Smith, Judith White, Paul Wotherspoon.**

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# HULMEGAS AWARD Tauranga

Selector and Judge : Ian Firth

Photos by Bob Hudson



Winner of \$1000 Award  
Rod Davies, Kaitia  
"Top Shelf" woodfired salt glazed



Steve Fulmer  
"Flaco"



John Featonby  
"Galaxy VII" blackfired



Gaeleen Morley  
"Dancing teapot"



Terri Alexander  
"Dancers in Bondage"



Belinda Paton  
"Teapot"

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# CLEVELAND AWARDS



## Carnegie Gallery, Dunedin

Netta Noone, Dunedin

The Third Cleveland Awards Exhibition organised by the Otago Peninsula Trust was held in late May in conjunction with the New Zealand Society of Potters 1993 Clayanz conference. It replaced their usual Annual National Exhibition.

The judge for this year's Cleveland Awards was **Anthony Rubino** from New York, artist in residence at the Otago Polytechnic and guest demonstrator at the Potters' conference. He was assisted by **Bruce Deinhert**, lecturer in the ceramics department of the Polytechnic.

The opening night was very well supported by the potting fraternity and some Otago Peninsula Trust members. Public support could have been better, but the comments from those who came to look and buy were very enthusiastic.

A great deal of work goes into this exhibition and I would like to thank those who helped in any way. Thanks to **Dorma Woulfe** we now have sufficient stands to mount the exhibition and this was made possible by an equipment grant from **QE II Arts Council, Southern Region**.

Once again, thank you to our sponsors for their support: **Les Cleveland** for the Premier Award; **Stuart Scott** for the Scottwood Award; **Mr and Mrs Griffen** for the Southern Clays Award.

The Otago Peninsula Trust supplies the Glenfalloch Award from door takings each year. Thank you also to all those who helped with the unpacking and packing and those who did duty at the exhibition.  
Photos by Til Noever

### The Award winners were:

**Cleveland:** (co - winners)

Raewyn Atkinson, Wellington

Chris Weaver, Hokitika

Lynda Harris, Hamilton

**Scottwood:** (co - winners)

Mirek Smisek, Te Horo  
Anthony Bond, Christchurch  
Jim Cooper, Westport

**Southern Clays:**

Steve James, Ashburton  
Gaeleen Morley, Hawkes Bay

**Glenfalloch:**

Anne Powell, Hunterville  
Bruce Martin, Hastings

**Certificate of Merit:**

Gretyl Doo, Dunedin  
Peter Alger, Whangarei



Chris Weaver,  
Teapot



Jim Cooper,  
Happy Karma Teapot & Stand



Peter Alger,  
Lidded Jar



Raewyn Atkinson,  
Heart Nikau



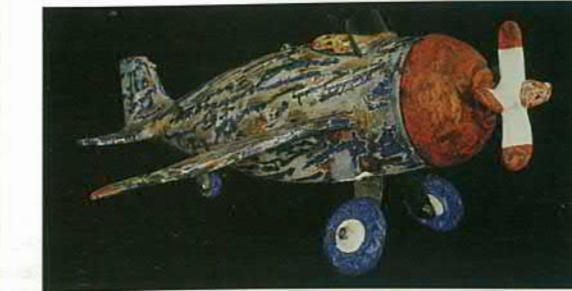
Gaeleen Morley,  
Teapot Forms



Lynda Harris,  
Nikau Bowl Form



Anne Powell,  
Kowhaihai Duo



Steve James,  
Herbert the Harvard

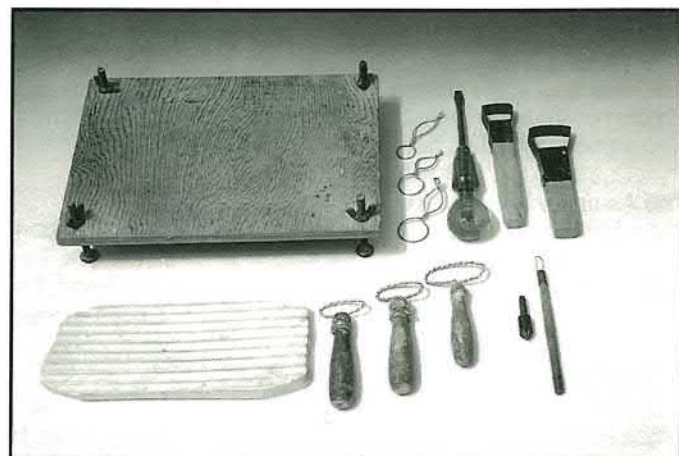


I was twenty-two when I was captivated by my first contact with clay. For the next four years my enthusiasm for making pots had to be satisfied in my spare time as I continued my career as a civil engineer in Newcastle-upon-Tyne and then in Kingston, Jamaica.

After another two year spell abroad, this time in Egypt, I returned to my workshop refreshed and began a long period of discovery and development with reduced stoneware. More recently two visits to Australia, studying and giving demonstrations, have given me a new perspective on my work.

Some forms I alter while still on the wheel, also I begin to decorate at this stage by impressing with fabric, combing, brushing hakeme patterns in slip, using roller sponges over slip, or chattering and inlaying with slip. At leather-hard, pots are turned, handles cut with wire loop tools are added to baskets and teapots, and feet and handles made from textured and altered coils added. I continue to decorate by impressing clay stamps or rope, and with slip by spongeing, trailing, inlaying, and over paper cut-outs.

Techniques to decorate and work with clay successfully often depend on having the right tools. That effective tools can be made from simple objects gives me great enjoyment. Some of my tools are widely used; others are very personal. I shall describe the tools in *figures 1 to 3* working from left to right, starting from the top.



Hoop iron from packing cases makes good turning tools. Modern technology has, of course, had a severe impact on the availability of this iron - luckily I have a stock. To texture coils for feet and handles I have a number of biscuit-fired slabs, grooved or textured when leather-hard.

Finally in *Fig 1*, to make drainage holes in soap dishes I use a single twist of the wire turning tool to lift out a plug of clay, and finish the edge of the hole when the clay is bone-dry with a twist of the countersinking bit.



tube with its end melted round in a Bunsen flame. Probably not the easiest of slip-trailers to use, but the size of reservoir means infrequent recharging.

The interior decorator's roller is used to impress the fabric onto freshly thrown flatware to yield a texture fine enough to be decorated over, but such that it will be emphasised by the glaze.

The clay stamps are made from biscuit-fired earthenware which seems to wear better than other clays I have used.

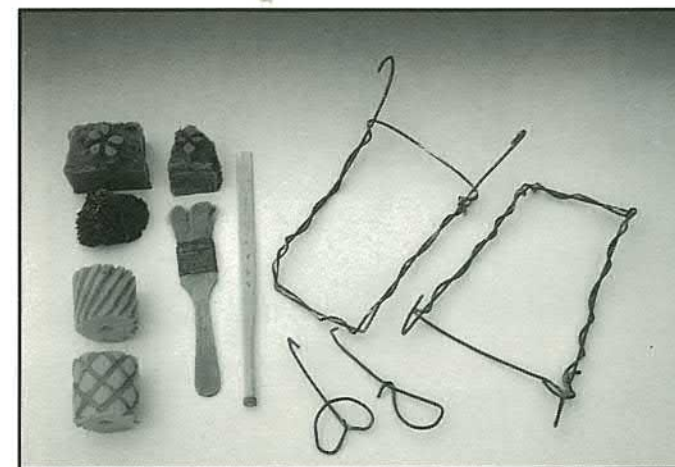
The sections of comb I use on freshly thrown clay, usually drawing them through a brushed-on slip, while the leather worker's stitch marker I use at leather-hard stage to give a flowing hatched line.

The first rope is string, wrapped round a thin cord; the second is string woven round a rope, while the third is a macrame square knot. Used at leather-hard, the ropes are rolled over the pot surface, perhaps over a slip. The texture formed will be highlighted by the glaze, or can be inlaid with slip to give variety.

Hoop iron makes a second appearance as chattering tools. The shorter tool I use at leather-hard to give a fine texture over which I can decorate, while the longer tool I use on freshly thrown pots to create a coarse texture into which I inlay slip.

The rounded rib and credit card I use to make spirals in flatware, while the third, notched rib I use to finish the profiles of leather-hard forms previously altered on the wheel. The bamboo profiles are used in throwing to give details.

The compass, with me since my days as an engineer, is used with a brush, or a turning tool. The round of plastic prevents the point disappearing through the pot. I use a knife to cut the rims of plates, while my thumbnail proves very handy to detail the edge - until it gets broken, inevitably when there is a batch of plates waiting or, as on one occasion, just before a demonstration! In desperation I found a guitar plectrum bound to my thumb, worked well.



The stamps and rollers shown in *Fig 3* are cut from synthetic sponge using a hot wire - watch out for the fumes. The natural sponge is used to apply slips over paper cutouts.

Another foray into the kitchen yielded the pastry brush used for making hakeme patterns.

The quality of the finished pots is dependent on glaze thickness which is in turn dependent on the porosity and thickness of the biscuit, time taken between glaze pours and the density of individual glazes. Precise control of all of these variables is beyond me and probably not necessary. I do however find it worthwhile to keep a record of glaze densities and always use a hydrometer - that's the nut on the end of a graduated stick shown in *Fig 3*.

Finally in *Fig 3* are a few of my glazing claws. When pouring a glaze I hold and manipulate the pots in my left hand. To assist with grip I use a variety of claws, singly or in combination, made from stiff plastic-coated garden wire.



*Basket, 25cm diam*



*Bowl with feet and side handles, 25cm diam*

Plate 25cm diam





# The New Zealand Society of Potters' ROYAL EASTER SHOW AWARDS 1993 NZ EXPO CENTRE, AUCKLAND

**Selector : Gloria Young**

*Photos by Howard Williams*

## Royal Easter Show Awards

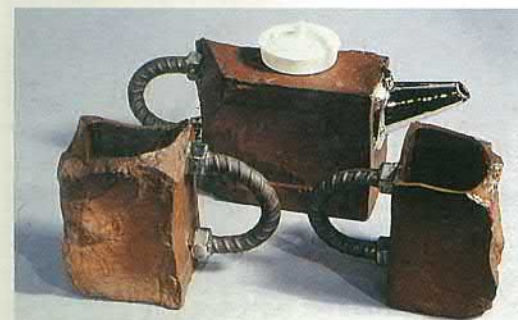
Functional \$3000 : Chris Weaver  
Non-functional \$3000 : Moyra Elliot

## Western Potters Material Awards of \$200

Functional	Non-Functional
Evelyn Kelly	Raewyn Atkinson
Louise Rive	Peter Oxborough
Merilyn Wiseman	Belinda Paton

## Highly Commended

Functional	Non-functional
Peter Lange	Hilary Kerrod
Peter Collis	Chuck Joseph
Raewyn Atkinson	Richard Parker
Belinda Paton	John Parker
Chuck Joseph	Noortje Smits
Philip Luxton	Bronwynne Cornish
Richard Parker	Louise Rive
John Parker	Gulielma Dowrick
Bréndan Adams	Carrol Swan



Peter Lange



Chuck Joseph



John Parker



Belinda Paton



Philip Luxton



Chris Weaver



Moyra Elliot



Noortje Smits



Raewyn Atkinson

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Coastal Ceramics Award for Innovation

: Anthea Grob

Photos : David Kane



Gulielma Dowrick



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Ceramic Sculptures by Heather McLeod approx 760 x 380 x 230



Arch, Contrapposto I



"L", Contour, Return



Poise, Contrapposto II



Stride



Contour



Reach



Susannah

## CONTOURS IN CLAY

### Heather McLeod's Ceramic Sculpture

Linda Tyler, Dunedin

\*Albert E. Elsen, *Origins of Modern Sculpture: Pioneers and Premises* (George Braziller, New York) 1974, p. 74

\*\*Gloria Feman Orenstein, *The Re-emergence of the Archetype of the Great Goddess in Art by Contemporary Women*, in Hilary Robinson (ed), *Visibly Female: Feminism and Art Today*, An Anthology (Camden Press, London) 1987, pp. 158-9

The nude female body occupies a central place in the Western cultural imagination. But Heather McLeod's ceramic sculptures are not the passive, reclining female forms that this category of art is famed for. Upright and dynamic, and occupying a space in art between naturalism and abstraction, her torso shells appear like a company of classical dancers holding their poses on stage.

Heather has been working in clay since 1984 and graduated with an Honours Diploma of Ceramic Arts from the *School of Art, Otago Polytechnic* in 1992. Her ceramic torso forms are a recent development in her work, having evolved from a study of fragmented stone figures and the pottery and sculpture of ancient Greece.

Raised on an Otago farm, Heather describes the hours spent exploring rock formations as important to the development of tactile qualities in her ceramic sculpture. Extensive life drawing and clay modelling work has also been inspirational in the development of visual ideas. In her work, the female body is treated as a structure of flexibility and strength, and the technique used in the creation of these forms emphasises the exploration of the limits of strength of her chosen materials.

Heather makes her own stoneware clay body, with grog and sawdust added to give strength and texture. Each sculpture is coiled using a paddle and stone to thin the shell-like structures while retaining the surface texture of the clay. The forms are stretched and cracked from within to release tension in the clay, and a high copper and manganese glaze is used with nitrates torched onto the worked surfaces to encourage hues of green and a rusty gold patination.

The resulting effect simulates bronze at a distance, but soon reveals its clay composition at close range. The sculptures have a mysterious, seductive quality: light reflects subtly off the shifts in texture and colour, suggesting a history to their forms.

Because of this unique surface treatment, these ceramic sculptures appear like archaeological treasures - fragments from the ancient world. But these are more than counterfeit antiques. Heather employs symbolism and the allegorical associations of the female nude and the partial figure in sculpture to communicate a modern message about women.

In the history of sculpture before Rodin, the partial figure as a subject was a special case. There were ancient cult images which used the phallus as a symbol, and portrait busts. The "ruined fragment of antiquity" was often imitated by sculptors to create souvenirs for collectors, and drawing and sculpture was taught from casts of ancient fragments.

Rodin was the first to establish partial figures as serious sculpture, as Albert E. Elsen describes: "After years of questioning and doubt, the absence of heads and limbs allowed him and his audience to concentrate on what he felt were the beauties of metier, the raw result of his work, his researches into the planes and modelling of the torso. 'A well-made torso contains all of life' he argued, in the belief that he could endow the body with an expressiveness equivalent to that of the face." \*

It is this quest of Rodin's that Heather McLeod seems to be following. The partial figure liberated Rodin's sculpture from the conventions of subject matter, completeness and the traditional norms of beauty and perfection. Superbly modelled from the artist's extensive life drawing work, Heather's partial figures

seem more real than ideal - the classic ideal presupposes the harmonious relation of the parts to each other and to the whole human body.

Her forms suggest both the relic and the idea of the inner core: strong fragments which are born out of the fragility of the whole. A sense of yearning in the stretching forms such as *Reach*, suggests hope and achievement of potential (rather than physical perfection) as the ideals for real, modern women.

The Old Testament story of *Susannah* (from the time of the Renaissance onwards, an opportunity for the portrayal of female nudity) was one of the subjects chosen by the Baroque painter *Artemisia Gentileschi* in order to explore female powerlessness.

Heather McLeod's *Susannah* echoes the Gentileschi painting where the virtuous Jewish wife is shown pinned like a butterfly under the gaze of the elders. Heather's form displays the contortion of conflicting emotions of shame and fear which *Susannah* was made to feel at being surprised bathing naked in her garden. A feminist message might be read into this work, if *Susannah's* predicament is seen as analogous to the plight of contemporary women artists as they struggle to continue working within the art "obstacle race".

A work such as *Stride* however, offers a positive message, emphasising the need for women to continue striving to achieve.

This interest in the symbolic potential of the human figure, particularly the allegorical character of the female form, is communicated with a form of expression which is classically sensual and serene. Heather's figural sculptures as a group can be seen either as incarnations of nature, or as investigations of the close communion between human beings and the earth that nourishes them. In this sense, even the nakedness of her figures is symbolic because it identifies her forms as entirely natural. Her work is related to what *Gloria Feman Orenstein* has described as "a new Goddess consciousness":

"Evoking the memory of an earlier psychic state, one in which divinity was seen to reside in matter and the energies of the earth were revered as sacred, the Goddess has become that symbol of transformation which activates those forces within women identified with holiness and with creative power... Artists who are in touch with the archetype of the Goddess are now using the female form in both image and ritual as an instrument of spirit-knowledge." \*\*

Also present in this work is the idea of the body as shield or carapace protecting that vulnerability which characterises the human condition. A belly lifts skyward in *Arch*, strong like a bridge built to carry loads, yet also a soft shelter of flesh around the womb.

This ambiguity is also expressed in the *Contrapposto* and *Poise* works. The former sculptures take their title from an Italian word used to mean a pose where part of the body is twisted in the opposite direction from that of the other - in Heather's case, she has sculpted the hips and legs moving in one direction, and the chest and shoulders twisted on the opposite axis. Like *Poise*, this captured movement communicates a poem of life in three dimensions: embodied are ideas abstracted from lived female experience of fertility, beauty and endurance.



# NELSON WHITE

## A New White-firing Clay Body

A new white-firing clay body has recently been developed by *Potters Clay Nelson* and is available in quantity throughout the country. The clay is manufactured from a variety of natural minerals available in Australasia. It was developed in response to the evident market preference for a fine-grained white throwing body suitable for a wide range of firing conditions.

Specifically, *Potters Clay Nelson* gave the author, a Nelson based geologist with an enthusiastic interest in pottery and ceramic science, a precise brief to contrive a clay body with some definite characteristics.

A wide firing range from 1100°C to 1300°C and pure white colour in oxidation was essential. But also, being a pleasure to throw on the wheel, mould and generally worked by the potter, was deemed to be just as important. In addition, the body was required to be able to fit many commercially available glazes without crazing or separation.

They recognised that many manufactured white clays, while being plastic and throwable, were missing something in respect to overall workability. Good workability generally means good wet and green strength, allowing larger pieces to be thrown, turned and handled easily. It also means that handles should be easily attached and not prone to cracking off.

As it is known that various ingredients can have an effect on the pH and plasticity of the ultimate body, they undertook experi-

ments to establish the effects of various flux and silica combinations on the workability of the base clay.

The results were quite distinct and it was found some commercial mineral fluxes are more soluble and reactive under wet clay conditions than others. Generally speaking, the soluble alkali ions released by some minerals over time, when finely distributed in a wet clay body, weaken the attractive forces between clay-mineral grains.

Weaker attractive forces mean the clay "lets go" earlier when under strain - such as being pulled up into a large vase on the wheel. Feldspathoid minerals such as nepheline were particularly detrimental to these new clays' general workability. They were able to find alternative natural low-temperature fluxes which enabled the clay to preserve its marvellous inherent workability.

The wide firing range of *Nelson White* means it can be used as a white earthenware at Orton cone 1, a vitrified stoneware at cone 6 to 9, or a semi-translucent porcellaneous body at cone 10. It makes exceptionally tough and durable pottery, which increases in strength for objects fired in the higher temperature range.

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The high green strength of the clay makes it suitable as the basis of a casting-slip, which product is planned to be introduced in the near future.

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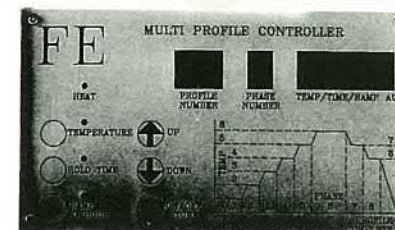
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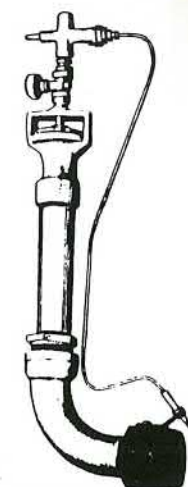
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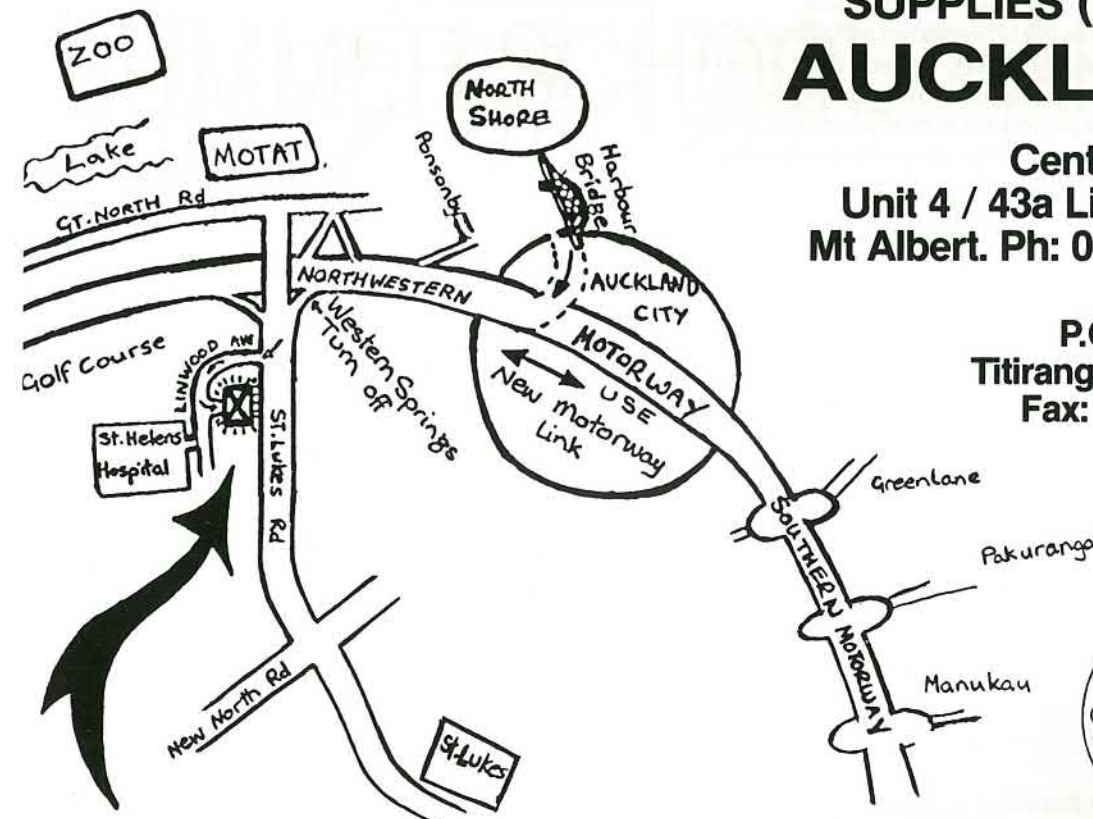
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# PAPER CLAY

## Rosette Gault at NCECA, San Diego 1993

Jennie Russell, Tauranga

This was a demonstration that looked really interesting on the programme, definitely one not to be missed. I wanted a good seat, so turned up half an hour early...to find the room completely full, with people jamming the doors and noses pressed up against the windows. I had my nose against a window too for a while, but found I could hear nothing and that was a very necessary part.

As I walked away immensely disappointed, I passed a back door that had room just inside it and when everyone moved, as they do to get a better view of slides, I found I was inside! It was not comfortable, but I could hear, and see - even the slides, though they were rather distorted.

**Rosette Gault** was tearing up computer paper into small pieces and throwing them into a large rubbish bin full of hot water. After it had been soaking for a while (overnight is preferable) she stirred the mix with a paint stirrer. The blade from an electric drill would do, or small quantities mixed in a food processor. If you have ever made paper, this part of the process is just the same.

If the paper tears easily it will work. Newsprint can be difficult to mix and may discolour porcelain, which Rosette was using, and cardboard boxes should be avoided. Long fibres may make good paper, but short fibres which break down easily are required here. Shredded paper packing is ideal.

Once the pulp is made - a paper slurry the density of light cream - it is screened through a fine mesh to remove the water and stored in plastic bags. A note of warning: this paper slurry is organic and if left for too long may develop powerful "off" smells.

Sometimes the paper has not broken down sufficiently on the first mixing. If you can still read letters, it needs to be added to another big bin of hot water, and the mixing and sieving repeated. Rosette piled the paper slurry into the bucket which was to hold the final mix with clay. The level of the slurry was measured and found to come 3" up the side of the bucket. Since she wanted a 30:70 proportion of paper to clay, she then added 7" of clay slip to give a total 10" depth of combined slurry. Anywhere between 20 and 30 per cent was recommended as being the strongest workable combination.

The clay slip used was scraps of porcelain and white stoneware blunged and sieved. The combined mixture, looking like oatmeal, was further blunged, then spread on plaster batts and worked till gooey.

Once this marvellous material has been processed to a workable state, it can be thrown, coiled or used in slabs. It is possible to use thin, unsupported strips, or to add wet pieces to dry, dry pieces to wet, and even to break up a dry construction and rejoin its pieces in a different arrangement. It sounds unbelievable, but these were all done during the demonstration.

A clean break is achieved by scoring the piece first, where the break is needed. To join pieces of unequal dryness, the dry part is sponged, paper-clay slip added and the two parts pressed together. Working the surface with a rib will give a smooth clay finish.

Firing has the obvious hazard of a considerable amount of carbon burning out in the early stages. Much smoke and carbon

monoxide is produced, so the kiln and room need to be well vented.

Rosette had electron micrographs showing why the paper fibres can extend the use of clay beyond our normal expectations. Clay particles are little flat plates which slide over each other. Individual cellulose fibres are relatively big hollow tubes which lie between the clay particles.

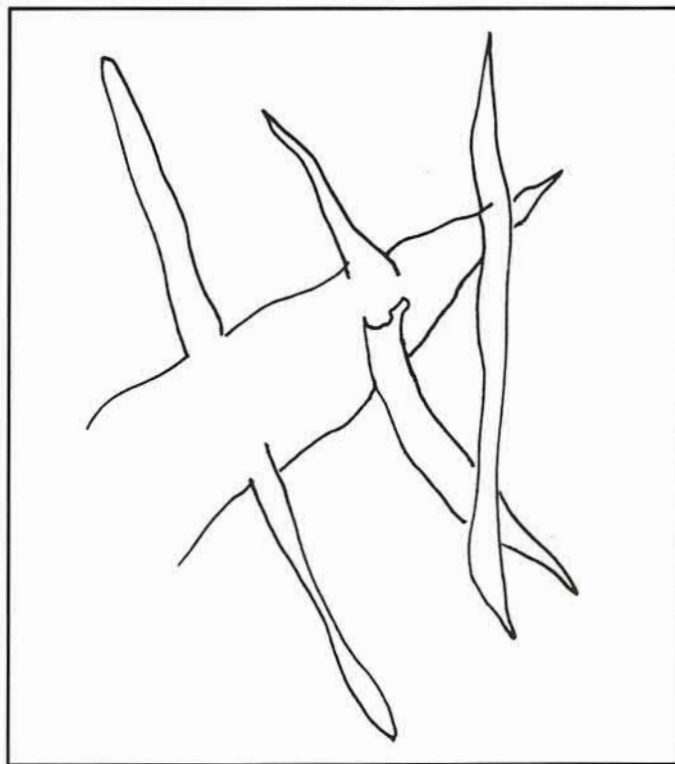
These fibres cannot be destroyed until they are burnt out. When the mix dries they shrink and compress the clay. If the clay is wetted again, water is quickly carried through the capillary system.

Cracks in green ware need a lot more energy to form, as the fibres hold the particles together.

Once the work is fired the fibres have gone, but the spaces they occupied remain. Cracks still do not form easily as they have to take a very tortuous route. The work is lighter, because of the air spaces, but is not necessarily more brittle.

This demonstration was a real highlight of the conference for me. It was not easy for Rosette - the slide projector played up, the slides had to be put into another carousel, the microphone was hand-held even though she needed both hands for everything she did. In spite of these difficulties, her humour and generosity shone through.

"Once I got the technique - my head was jamming with all the possibilities - more than I could do in my lifetime - but together, we could make a dent in culture - together".



Development of a crack in paper-clay: 1st fibre has broken, 2nd fibre has stretched, 3rd fibre is still holding



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# THE ITALIAN CONNECTION

Jeannie van der Putten, Auckland

In September 1992, **Andrew van der Putten** and I travelled to North Italy to visit **Adriano Antoniacomi** and **Laura Novarino**, potters with a New Zealand connection going back 15 years. (NZ Potter, vol 32, no 1, 1990 and vol 33, no 2, 1991).



Adriano, Andrew and Laura in S Lorenzo

We found a set-up that was quite anachronistic. Two Italian potters working from home earning their living entirely from potting (unusual in Europe) using stoneware clays which they blend themselves. They glaze with shino and celadons using iron and cobalt brush decoration, and reduction firing in both a homemade LPG kiln and a 30cu ft single-chamber wood kiln with Dutch oven.

There are plans afoot to salt glaze! Sound familiar? This workshop would not be out of place in Coromandel. In fact, eight years ago Andrew and I exchanged a very similar one for an inner-city studio, switched to push-button electric kiln with programmer which "fires while we sleep", ready made clays, glazes and slips, and began to produce work which pays more than a passing homage to Italian majolica - while hopefully retaining a Pacific flavour.

And just as the move for us in our "new" direction was both rewarding and stimulating, so has the NZ stoneware style proved to be for Laura and Adriano. Their Italian public had never seen anything like it and the phrase handmade studio pottery was the catchcry of Cuneo!

Adriano had travelled to Australia in 1977 on a tourist visa, saw studio potters at work for the first time and after a variety of jobs including cooking sausages and spuds in a pub, married **Trish**, an Australian and attended the *College of Pottery* in Lismore near Byron Bay.

Through New Zealand friends they heard of a house and kiln in Kaukapakapa, but on arrival discovered that the kiln had been dismantled and the bricks all gone. They moved in with friends and met **Peter** and **Ro Lange** at their wedding anniversary party.

Later that night Peter opened his kiln and Adriano fell in love! The contrast between the grotty shambles outside and the clean hot shiny interior had a dramatic effect on him and he said he knew at that moment there was no turning back!

At this point in our interview the conversation became quite excitable as Adriano and Andrew exchanged "first impression" stories of the impact of stoneware firings on young immigrants. Andrew had arrived from Amsterdam in 1969, met **Len Castle**

and **Jeff Scholes** and fallen headlong in the same way.

With the help of Peter Lange in the form of recipes, introductions to dealers etc, Adriano was soon living the life of a New Zealand studio potter and when the Lange family moved to Auckland in 1979, he and Tricia took over the set-up in the Kaipara Hills firing the diesel kiln and using **Peter Oxborough's** wood kiln nearby.

In 1982 Adriano went back to Italy, his marriage over, and met Laura Novarino. He returned to New Zealand for 6 months, but love for Laura drove him back to Cuneo where together they established a workshop in the grounds of the Novarino family property in S Lorenzo, a village not far from Cuneo where they had both grown up.

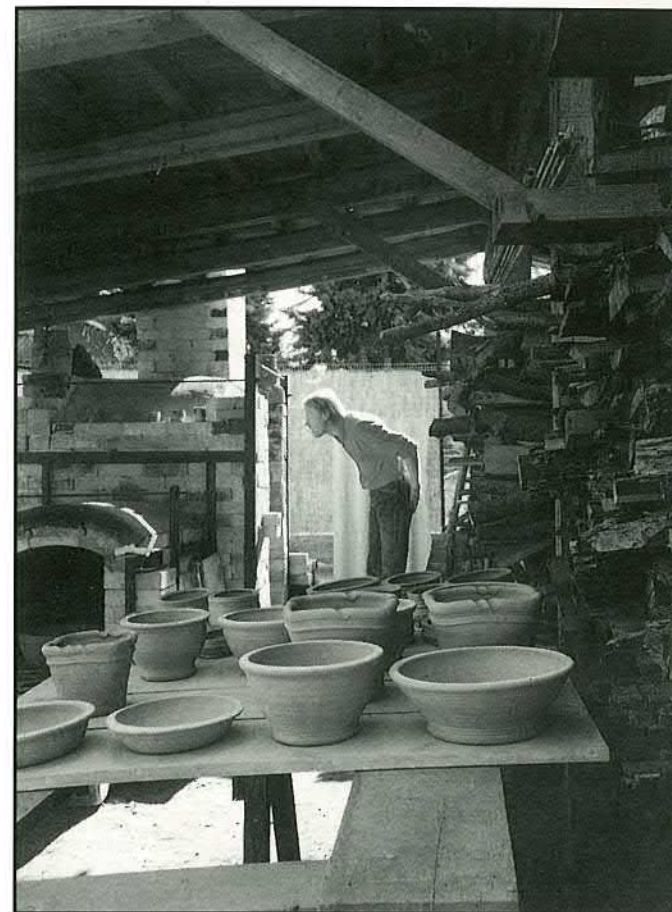
The house is large and divided into four quarters or apartments, in which Laura's mother, grandmother, sister and children, and brother and his girlfriend, all live. Adriano and Laura's "quarter" is downstairs - four rooms of polished wood floors and white walls opening onto an arbour with a view of the Maritime Alps which form a semi-circle of snow-capped peaks and chestnut forests.

The New Zealand/Italian connection is a persistent one with Adriano and Laura visiting here in 1987 and 1991, the second time to work for three months at Peter Oxborough's, producing an exhibition at the *Albany Village Pottery*. Peter had visited them in 1990 and worked with them for three months in S Lorenzo.

It took them a year to put the workshop together and with no stoneware pottery movement in the area, there was not the support so enjoyed by New Zealand potters. Adriano had become used to this network in his seven NZ years and initially searched for other craftspeople to join him in group exhibitions, stall-sharing at fairs and promotion.

It was not successful, so instead, they held "parties" - small open days for relatives and friends. One Christmas, a woman spent \$300! They designed cards which described method, clay and glaze. They put extra effort into craft fairs taking clay, bricks and sand to create a "show" - a performance designed

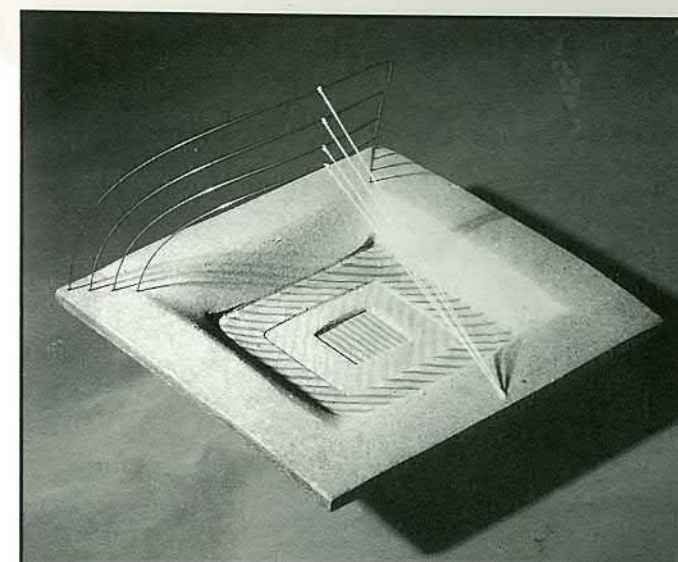
Laura Navarino



Adriano at work



Adriano at play



Adriano's dish sculptures incorporate steel, nylon and wood on stoneware.

to sell themselves as well as their work, to expose their energy and vitality and make people sit up. The result of this form of public education was the emergence of an interest and a market which had not previously existed.

Laura has done her time as a thrower "apprenticed" to Adriano, and her domestic ware, in particular her jugs, are highly competent. Wary of her work becoming too similar to his, she has developed a more poetic slant with lovely results. She studied literature at university and her love of poetry inspires much of her work. She tells stories in clay. It might start with one or two words *lo volero* (I will fly) and a coffee pot with two antennae develops into a butterfly and then into a balloon. Her pieces extend one idea into another.

"There is no part of the process I don't enjoy. I like best of all working from home - the independence, the fact that life and work are the one thing; it is a very privileged life. I also can express something of myself through my work. I find the transformation of the material always exciting. In Italy potters are bound by tradition, but because of Adriano's New Zealand connection he is not bound by this and I am not either".

This Kiwi side of Adriano shows in his do-it-yourself attitude, his self-irony and his humour. He believes himself to be the only born and bred Italian to wear shorts!

Years after these unsuccessful attempts to market craftspeople's work co-operatively, there has come about a new development in Piedmont. A number of old friends who grew up together in and around Cuneo have returned to form a group called *Arte da Parte* (Art Beside). The competition facing art and design graduates is very tough in Italy (2,000 architects graduate each year).

The result of this drift back to their home town is a pool of very clever and talented people. Hoping that as a group, they can make more noise, be more noticeable and more financially viable, they have produced a joint catalogue of their work, biographies and aims. They also plan a video which can be sent to galleries, bienniales and magazines.

Adriano believes that "at the moment Piedmont and the North is a good area. We can continue to have fun, but we can raise our collective profile while we do it. This region is one of primary production and money gets poured into agricultural shows, but the arts are neglected. We wish to impress our presence first on the local market, then secondly on Italy at large, to show that there is something happening here".



# COROMANDEL CALLING

Mike O'Donnell, Paeroa

A unique exhibition will be staged at Auckland's Aotea Centre from August 24 to September 5. It is entitled *Coromandel Calling* ....Hauraki....A Sense of Feeling.

Many artists and craftspeople will be contributing. The intention is primarily to raise funds for *Coromandel Watchdog*, an affiliation of all the environmental groups of Hauraki.

Hauraki is that entity incorporating all that lies between and around the mountains of Te Moehau at the northern tip of the Coromandel Peninsula, and the town of Te Aroha in the south - the land, the sky, the water, the ecologies, the people.

The exhibition will not only be to raise much needed funds for *Watchdog* to pursue its vision. It will be a reaching out, a calling, an acknowledgement that we are not separate from the land, sea and sky.

It is in the chemistry of our being:

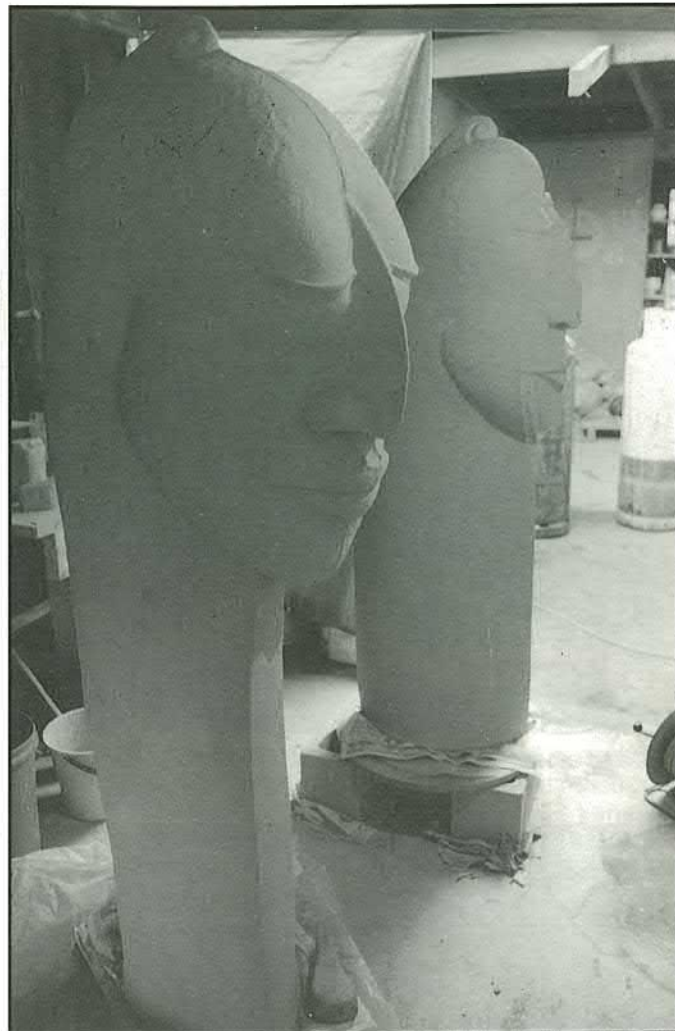
As the forests breathe out...so we breathe in - as we breathe out... they breathe in.

The life force of water...we are dependent upon that energy, we are a part of its cyclic nature.

Of the mountains, the land...we are a greater part of its energy, of its form, than we often realise.

We are of the influence of these elements. They are not only of our physical survival, but are the properties nurturing the senses of feeling of who we are, and our interpretation of that.

*Guardians*



*Guardians of Land and Water*

Relinquishing the appendage of a colonial mentality; realising that it is in the protection, the enhancement of our forests that we will gain their greatest value; realising that they already have a physical function to fulfil as they are the mechanics of water and air. Cutting them down...digging them up, realises little...except much of our ignorance.

In the tribunal system we have to speak through what is considered the logic of mankind. It is a system that denies the interpretation of feeling - and yet it is that feeling which is so intrinsic to our being:

as people of New Zealand  
as people of Aotearoa  
as people of the Pacific.

We have raped and pillaged much of this land and water, for a people of such small numbers. We have to stop...to think...to contemplate...to allow our centre of feeling to question the intellect of all of this. It is in the contemplation of that moment that we begin to realise the mysticism of who and what we are...the unity with our reality as people of this land.

We have a uniqueness, in our interpretation of line, of form, of texture; through the mediums of our language...of words, of music, of fibre, of clay.

The late **Jim Greig**, whom I watched and listened to, though from a distance, was a person whose work inspired much courage in me to begin thinking about this. It has been the frustration, the anguish of tribunal hearings, of legal process, defending and justifying the importance of our natural environment, that made me turn to a greater understanding...to return to my centre.

The esoteric, the sense, the intuitive - it is the centre of our creativeness, creating from another consciousness. It is a great part of what we are...the courage to acknowledge Aotearoa; that we are a Pacific people.

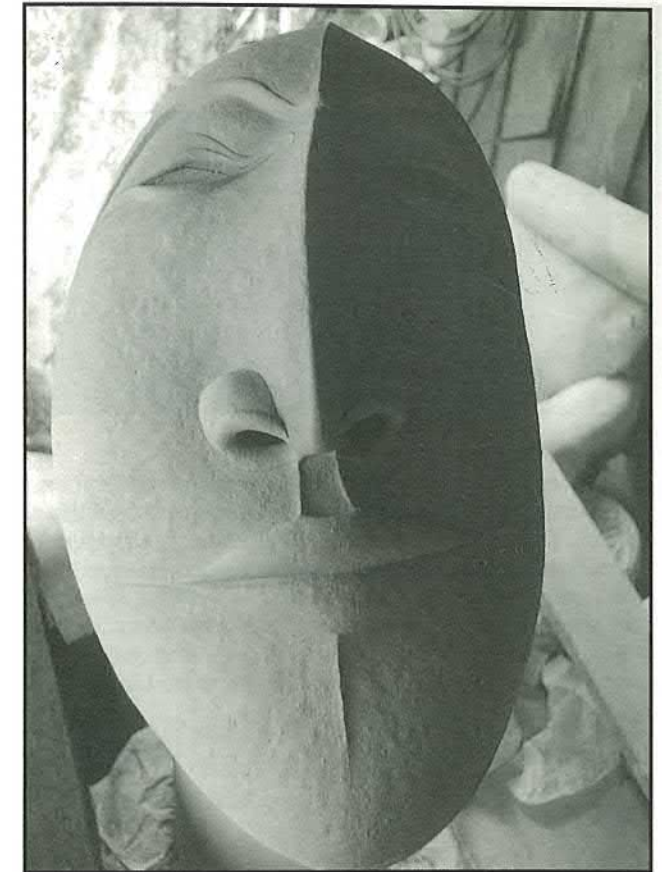
As I write this, I am in the process of working on several pieces...of land, of water, of sky. It is for me an acknowledgement of "guardianship". They are still in the process of construction, and I am nervous speaking of anything that has still much of its journey to go...this morning I walked out to greet them, to find a severe thunderstorm in the valley..."Split by rain and wind - the guardian of Sky".

The clay was dug at Driving Creek, Coromandel, in the shadow of Te Moehau. They have arrived in the shadow of Te Aroha, at Tarariki. They have traversed Hauraki. They will travel back to Driving Creek, to **Barry Brickell's** to be fired.

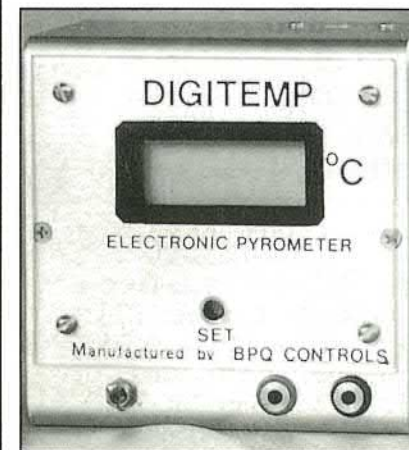
To speak of something before it has been fired is often a danger. Perhaps, if nothing else, it will allow you to interpret the pile of shards I might be showing in the Aotea Centre. I would like to think though, that the elements may allow me to share with you, more than just the fragments of my feelings.

I wanted none the less to share this with you, as others have shared it with me.

*Guardian of Sky*



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# BAYE RIDDELL & MANOS NATHAN

Baye Riddell, Tokomaru Bay

Baye Riddell and Manos Nathan, while travelling on a Fullbright grant in Arizona and New Mexico, were introduced to Gallery Ten owner Lee Cohen of Phoenix by Hopi potter Al Qoyawayma. After seeing photographs of their work Lee suggested the possibility of an exhibition in the future. (NZ Potter, Vol 32, No 1, 1990)

In 1991 Te Waka Toi funded a group of Native American potters, including Al Qoyawayma, to visit and have workshops with Maori potters. (NZ Potter, Vol 34, No 1, 1992)

In 1992 Te Waka Toi sent an exhibition of the work of 25 Maori artists to the USA to be shown in San Diego, Phoenix, Chicago and Seattle. After viewing the exhibition in Phoenix, Lee Cohen confirmed his desire to exhibit our work at Gallery Ten and a date was subsequently set for March 1993.

We were notified in November 1992 that the work would be required by February 8, 1993 in order to reach the gallery by mid March. This created intense pressure to produce 15 pieces each over the Christmas and summer season - traditionally a very busy time. Nevertheless, I managed to complete ten acceptable pieces, pack and crate them in two large crates and dispatch them by the due date. I took eight additional pieces with me as personal luggage.

Some points to note for others shipping work to the USA: We dealt with Richard Amor of Apex International, who was very helpful. I made the mistake of enlisting another local firm to transport the work from Gisborne to the Apex depot in Auckland. The result was confusion and extra cost. Lesson: keep number of agents involved to the minimum.

All shipping costs including customs duty into the USA are paid for at this end by the artist (to the shipping agent). Whatever arrangement the artist is able to make with the gallery/dealer for the apportioning of costs between them, is a matter for individual negotiation.

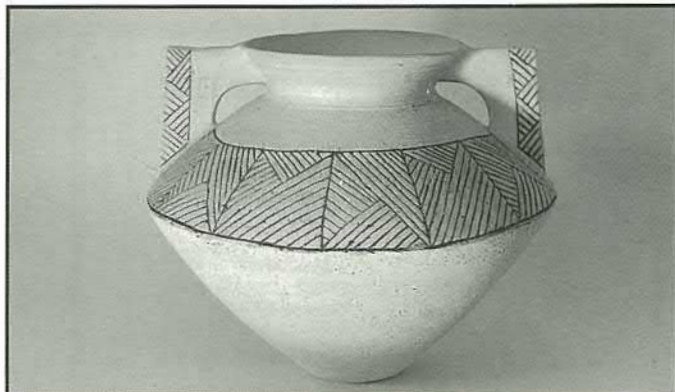
Customs charges are made whether the work is sold on a wholesale basis to the dealer, or even if exhibited on a sale or return basis. The charge is calculated at 8 per cent of the wholesale price to the dealer, not on the final selling price of the work.

Insurance value of the works need not conform to the values stated for customs purposes, as this information is confidential to the insurance company and the artist.

All the pieces shipped by sea arrived intact, but one of the eight I took as personal luggage was broken en route.

We have learnt a great deal about the logistics of mounting such an exhibition in the USA and will avail this information to anyone who is contemplating a similar exercise.

To date, sales have been reasonably good - about 50 per cent. Prices reached are much higher than in New Zealand, but so are the costs. My wife Gemeaux and I were able to fly to the opening of the exhibition in Phoenix and negotiations are under way for another show in Seattle. We feel the whole exercise has been well worth while.



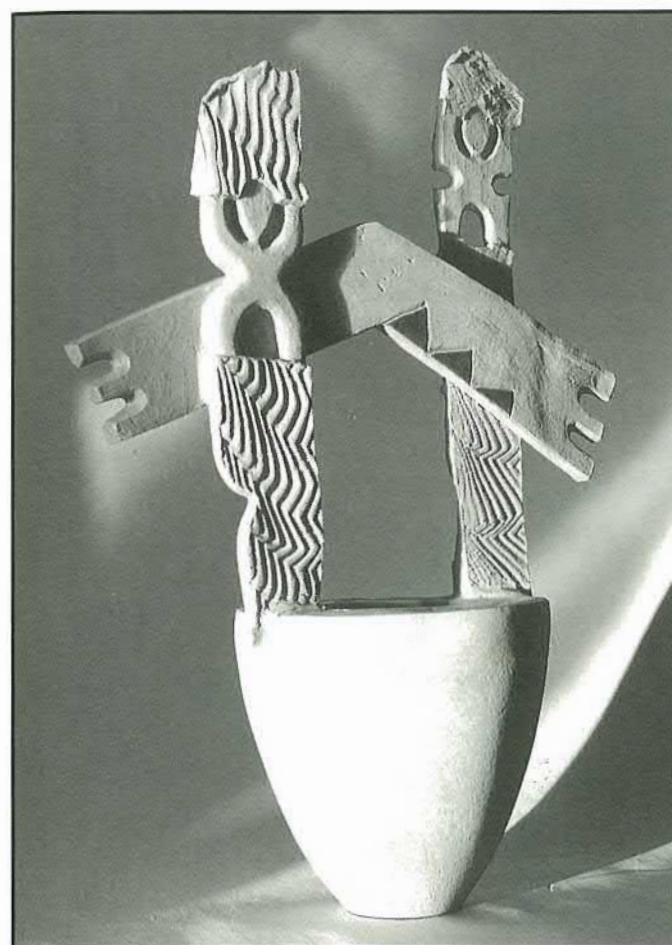
"Runga-i-te-Whenua", Baye Riddell



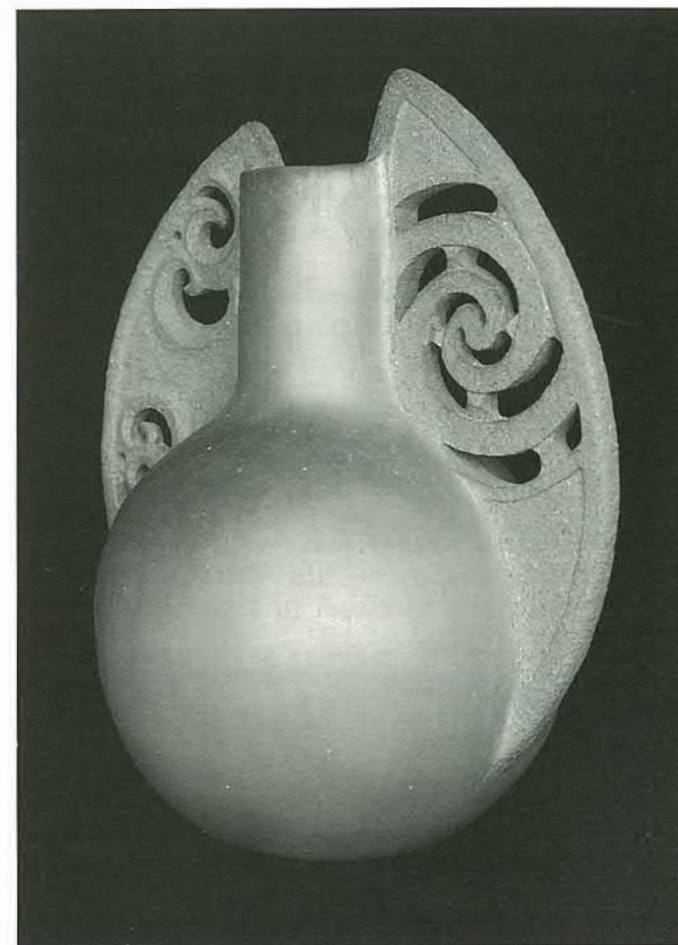
"Kumete"

Baye Riddell

Te Kaha"



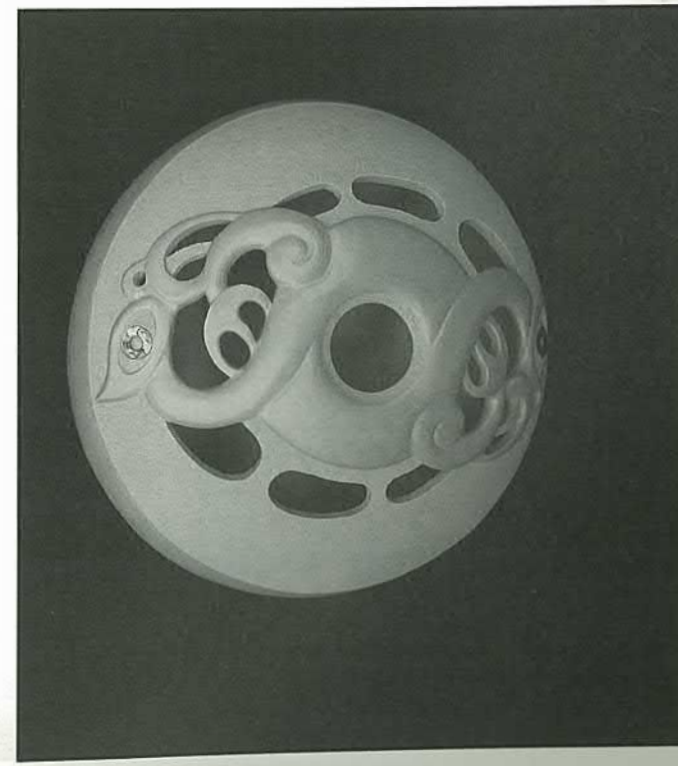
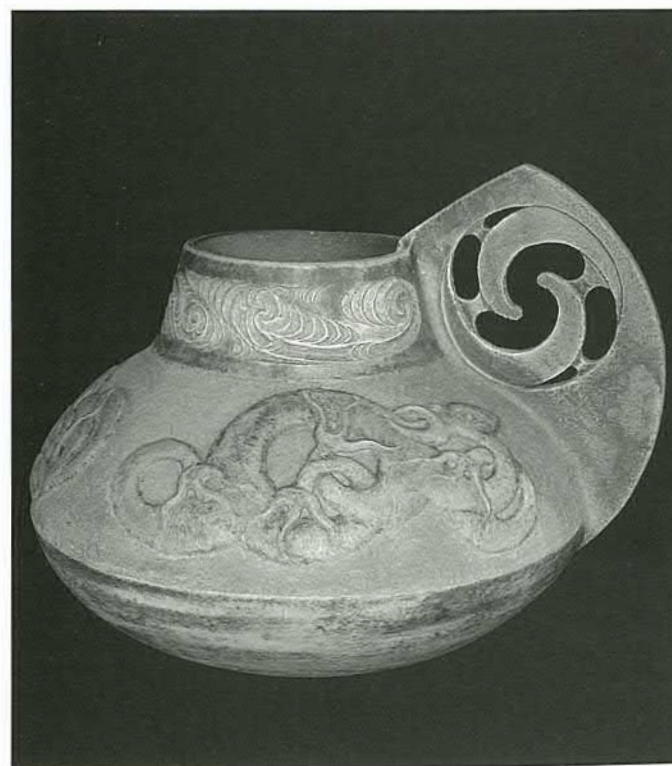
"Waharoa", Baye Riddell



"Ipu Whakaparirau-a-Ora". 29cm h, Manos Nathan

Burnished local earthenware and river sand, woodfired. Paua shell inlays. Manos Nathan photos by Margaret Kawharu

"Kaitiaki III". 37cm diam, Manos Nathan



"Manaia". 30cm diam, Manos Nathan



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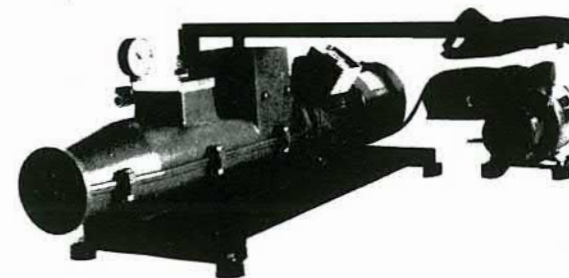
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# NORSEWEAR ART AWARD

Waipukurau Civic Theatre, April 1993

Howard S Williams, Auckland

Photos by Sandra Shand

On Saturday April 17 the seventh annual *Norsewear Art Award* officially opened at the *Civic Theatre*, Waipukurau.

The winner of this year's ceramic award was **Chris Weaver** from Hokitika for his superbly crafted teapot with rimu handle.

Selector **James Mack** of Wellington, in choosing the exhibition, said he looked for works which stood proudly, were a statement about their facility, their technical skill and their art.

Merit certificates were awarded to **Raewyn Atkinson** of Wellington for her set of green goblets and **David Huffman** from Whangarei for a stoneware vase.

James Mack also selected the painting section while the wool and fibre selector was **Nola Fournier** of Nelson.

Chris Weaver's win was his third with this style of teapot, examples of which also won at the *Nelson Potters' summer exhibition* and gained the premier prize at the *NZSP Royal Easter Show exhibition*.

The Waipukurau one was described in the *Review* as "deservedly gaining the ceramic award...a beautiful teapot. It has balance, elegance of line, neatness of shape, is functional and absolutely charming. Its shape and the density of colour is reminiscent of old irons heated on wood stoves. A rimu handle attached with wooden pegs, adds a balancing note. Attention has been given to every detail of design."

"**Raewyn Atkinson's** set of green goblets received a merit certificate for their elegant flamingo colour and lily shapes.

"**David Huffman's** stoneware vase was given the second merit certificate. He used moody colour in a balanced piece which evoked a calm repose.

"The quiet statements in **Anne Powell's** porcelain and bamboo *Spirit Gate Vessels* also have an air of peace and harmony. In **Mirek Smisek's** *Tararua bowl*, colours weave marks and lines of the sea and the land in which we belong.

The tubby *Rainbow Mist Container* by **Trevor Wright**, with its apt title, invites touching and exploring. **Chris Barnham's** bowl has a sense of balance and proportion.

The unusual *Ceremonial Elbow* by **Ann Verdcourt** makes a wonderful sculptural statement with its amusing and satisfying form.

In contrast **Lee Le Grice's** delicate fish designs show exquisite details. **Su-Mo Ong Onlie's** *From the Orient with Myth* demonstrates technical skill in the precision of her metallic-looking piece. I also enjoyed **Carl Vendelbosch's** *Rock Face No1* with its land forms. Melted glass breaks through like obsidian, pumice-like pieces are scattered over curved and eroded earth forms."

This year the organisers of the *Norsewear Award* are a little concerned at the relatively low number of entries received for the ceramics section.

The painting section in particular was oversubscribed giving the selector a chance to cut down to a truly top quality exhibition. However, because the ceramic entries in the 6th and 7th shows were fewer than expected some research was undertaken to discover the cause. This has been ascribed to the competition provided by the *Easter Show Awards* run concurrently by the *NZSP* for the last two years.

Some of the country's best potters admitted to preferring the Auckland show and either did not enter the Waipukurau one, or sent their second choice of pot.

It would be a great shame if the *Norsewear Awards* were to lose the importance they have gained over seven years of excellent growth, just because of the competition provided by a much bigger city. We need to support those enlightened companies who sponsor such events - they are all too few as it is - otherwise they will have second thoughts about supporting us.

The *New Zealand Potter* supports the *Norsewear Ceramics Awards* and asks that potters throughout the country support it as well, to the mutual benefit of all parties. Keep your best piece back for such exhibitions, but please do not overlook the importance of the *Norsewear*.

The 1994 Awards are scheduled for April 16 to May 1.

Further information and entry forms may be obtained from:

The Secretary  
Norsewear Art Awards  
P O Box 127  
Waipukurau

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Judge : James Mack

Photos by Sandra Shand



Winner: Chris Weaver, Hokitika  
Teapot with rimu handle



Hilary Kerrod, Auckland  
"Three for the centenary"



Nootje Smits, Putaruru  
Fruit Basket



Ann Verdcourt, Dannevirke  
"Ceremonial elbow"



Merit : Raewyn Atkinson  
Wellington Green Goblets



Su-Mo Ong Onlie, Wellington  
"From the orient with the myth"



Anne Powell, Hunterville  
"Spirit Gate Vessel"



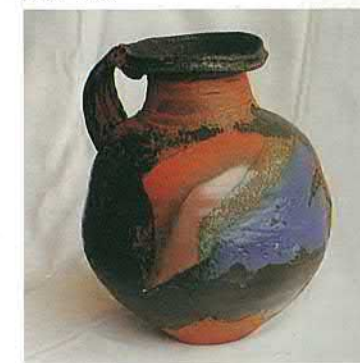
Rick Rudd, Wanganui  
Earthenware Vessel



Merit : David Huffman  
Whangarei Stoneware vase



Peter Alger, Whangarei  
Blue box



Barry Ball, Rotorua  
"Terratherm"



Catherine Dawson, Auckland  
Strawberry Dish



# FLETCHER CHALLENGE CERAMICS AWARD

**KARI CHRISTENSEN: Judging from the Heart and brain**

**Helen Schamroth, Auckland**

The first work that greeted visitors to the *Fletcher Challenge Ceramics Award* was a piece by the judge, Norwegian **Kari Christensen**. Earthy, full of mysterious markings, and eloquently but not literally, expressing her love of nature, it gave a good idea of the aesthetic sensibility she brought to the judging process.

Responding to nature is fundamental to Kari's ceramic work, and her pieces are inspired by strong dreams and visions. So it was no surprise that when she judged the *Fletcher Challenge Ceramics Award*, the pieces she selected sometimes had an element of fantasy or a dream-like quality. The exhibits were often organic, figurative or animate; inspired by nature, rather than geometrically structured. She looked, too, for knowledge and skill in working clay, bringing 35 years of working in the medium to her judgement.

She also brought a unique Norwegian sensibility to her selection which overall reflected a European aesthetic, yet represented a wide range of idioms. Works that made her laugh - and many teapots were particularly humorous and quirky - were very welcome during selection because they are rarely seen in Norwegian ceramics.

Her task was to select 150 exhibits from over 2000 slides representing 800 entries, and to subsequently choose a *Premier Award* worth NZ \$10,000, five *Awards of Merit* worth \$1,000 each and a number of *Certificates of Merit*.

The awards were chosen primarily from the heart, then the brain. She trusted her intuitive response, looking for signs of inspiration, knowledge and skill that had produced the sublime and even violent beauty.

In selecting the exhibition Kari, like previous judges, wanted to show many different attitudes to clay and techniques, the best examples of many genres of work. This contrasted with the more personal selection of awards, and allowed for variety in philosophy, scale and source of inspiration.

Kari's own work uses nature - water, mountains, birds and animal life - as one of the main sources for her imagery. She seeks "the nature behind the visible", handling the clay spontaneously and intuitively, manipulating it while considering her ideas. The free formed pieces often just grow in her hands, and she then relates them back to a dream or vision. The slightest traces of lines are preserved in the sensitive clay surface.

Over the years Kari has worked in many ways, specialising in porcelain for about twelve years, including 1961 to 1965 working as a designer for *The Royal Copenhagen Porcelain Factory*. She was educated at *The State Arts and Crafts School*, Oslo, where she has subsequently been a frequent guest lecturer, and continued her studies at the *Royal Academy of Art, Department of Sculpture*, Copenhagen.

Kari has exhibited widely, is represented in several prestigious collections, and has received awards and grants, including a Gold Medal at the *Internationale Biennale*, Florence, Italy and an Honorary Award from the *International Academy of Ceramics*. In 1979 she won a major commission for the *Oslo Central Police*



Kari Christensen, Photo by Howard Williams

*Building*, the first time a ceramic artist had won such a commission. Made of slipcast porcelain, it incorporated two of her favourite themes of landscape and water in a massive work covering over twentyfive square metres. The project was a key one; setting up her own studio became a reality at this time and she subsequently received several more commissions.

One of the most profound influences on her work in recent years was a trip to Western Tibet in 1987 with her husband. Walking around sacred Mt Kailas, with its four facets, holy to Buddhists and Hindus, its ice and snow contrasting with the surrounding mountains, was truly inspirational.

Many pieces she made on her return were influenced by, and related to this jewel-like mountain. By looking at mountains in the north of her own country she created works that drew on both sources; strong, dark pieces with well defined outlines and a wealth of surface detailing, in scale larger than her earlier porcelain works.

This more recent work concerns rituals, making caves or dwelling houses, metaphorical forms significant for spiritual and mysterious purposes - and no longer in porcelain. Now earthenware and stoneware allow her to achieve dark colours in firing, often without glazing; colours which sink into the clay during firing and give the surface "the impression of the living pulse of nature".

New Zealand potters might well be envious of the support the Norwegian government has given to painters, sculptors, potters, actors and musicians. Of approximately 200 organised professional potters, about 80 receive a minimum income support from the government. They have to apply, and are accountable annually, the subsidy being reduced by the amount of actual earnings.

With difficulties in the Norwegian economy it is hard to increase this patronage for younger emerging artists, but it does give a number of artists a certain amount of freedom to produce work. It is a privilege that only a small handful of New Zealanders enjoy under our grant system from *QEII Arts Council*.

Those who have viewed works from both countries can see that the quality of New Zealand work does not suffer - and Kari was complimentary about the standard of local ceramics - but lack of financial support does curb a degree of experimentation.

An index of the best work by professional artists and craftspeople is also available to prospective commissioners of major projects in Norway. The now dissolved *Crafts Council of New Zealand* had such an index.

Knowing that a similar scheme works well in Norway suggests the index here should be revived. It may make craft more accessible for commissioning; the best craft could be used to humanise interiors to a greater extent than at present, and craft would be seen in venues other than galleries and museums. The commissioned work in the *Oslo Central Police Building* by Kari Christensen is a wonderful example.

# The Opening Night

**Peter Lange, Auckland**

Peter Lange, director of the *Auckland Studio Potters Inc* wrote the following in the *ASP newsletter*:

The 1993 *Fletcher Challenge Ceramics Award* presentation saw **Susannah Israel** of the USA take out the Premier Award of NZ\$10,000. The exciting part for Aucklanders was the winning of Awards by three local potters (and remember it was selected originally from 800 entries world-wide, so it's really 3 out of 800): **Stephen Bradbourne** (ASP committee member) **Bronwynne Cornish** and **Matt McLean**.

The Award ceremony was a beautifully orchestrated affair without a single hiccup and four interesting speeches by **Peter Shaw**, our liaison person with *Fletcher Challenge*, **John Hood**, a *Fletcher Challenge* executive, **Moyra Elliott** the Award director and the judge **Kari Christensen**. The tape recorded acceptance speech by the winner (who was unable to fly out because of an injured back) was an added dramatic ingredient and left people feeling a little sad that she couldn't make it - she seemed to be a bit of a character. However the cheque will go a long way to cheering her up.

Kari Christensen gave a fine talk explaining her reasons for selecting the winners and it was of enormous benefit to the people at the Award opening. The winner is undoubtedly a controversial one (and it usually is) but it was interesting to hear the viewers

later reflecting on her remarks and coming to terms with her decisions.

The slide sequence (of Kari's own work) during the ceremony left people in no doubt about her talent and integrity, and that also carried through to the large crowd that turned up on the Friday night at the *Teachers College* to hear her talk and see a lot more slides.

She impressed everyone with her commitment to and love for her work and her country, Norway, and apart from the nuisance of having to keep clay in the refrigerator to keep it above room temperature, it looked like a wonderful place to live and work.

The top strata of craftspeople in Norway have a government-sponsored minimum income scheme which allows subsistence survival while they follow their crafts. Any income is subtracted, but there is the assurance of at least having basic living costs covered while working on experimental or commercially risky pieces. It would certainly give some freedom to those potters who are keen to push the boundaries of their craft. The allowance is reviewed regularly so there is no free ride.

Kari showed slides of her home at midnight during the summer and you could see why drive-in movies haven't taken off in Oslo. Imagine living in a country where you could play cricket 24 hours of the day and not be able to appeal against the light.

Kari Christensen and her husband left Auckland potters feeling really good about their place international ceramics and happy to have had contact with such a friendly and warm couple.

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# FLETCHER CHALLENGE CERAMICS AWARD 1993

in association with Auckland Studio Potters Inc

Auckland War Memorial Museum

Judge: Kari Christensen

● PREMIERE AWARD NZ\$10,000

■ MERIT AWARD NZ\$2,000

□ JUDGES COMMENDATION



■ Kyoko Hori, Japan  
"Water is..." 510x550x140mm



■ Ross Mitchell-Anyon, NZ  
Teapot and jug 130x150x120mm



■ Seung-Ho Yang, Switzerland  
"Arirang (earth-water-sun)" 220x560x510mm



● Susannah Israel, USA  
Lobo California 813x711x518mm



■ Bronwynne Cornish, NZ  
Sphinx Box 520x310x160mm



■ Gary Schlappal, USA  
Covered container 550x240x230mm

Photos Haru Sameshima



□ Ryo Mikami, Japan  
Colour striped bowl  
100x440x85mm



□ Richard Dewar, France  
Saltglazed teapot and platter  
240x450x450mm



□ Hideo Kobayashi, Japan  
Jyo Kei (Streaks Scene)  
240x660x220mm



□ Matt McLean, NZ  
"Out of bounds"  
1000x1000x320mm



Frank Hovers, Netherlands  
Untitled  
250x1000x2000mm



□ Stephen Bradbourne, NZ  
Closed Vessel  
620x430mm



□ Jitka Palmer, England  
"Orchestra"  
450x400mm



□ Torbjorn Kvasbo, Norway  
Chest-House form  
500x350x200mm



□ Ann Verdcourt, NZ  
Ceremonial elbow  
500x200x350mm



□ Susan Milne, Australia  
"Cats cradle"  
500x4700x750mm



□ Greg Pitts, USA  
Teapot  
178x229x127mm



# FLETCHER CHALLENGE CERAMICS AWARD 1993

"Has *Fletcher Challenge Ceramics Award* become a distant Olympus rather than a party in our own back garden? Did the 'notable names' mentioned in a variety of articles who were clearly missing from this year's show enter or not? We'll never know, because the organisers won't divulge the list of entrants - only exhibitors.

Do potters who don't carry a national profile for their work, see it as something to aim for - a reputation-maker, or at least assister? Or does it go into the "to-hard" basket?

Looking through the catalogue this year, the New Zealand names come from all parts of the reputation spectrum; the very well-known through to new emerging artists.

**Moyra Elliott**, the Award Organiser, admits there are two little-known, but major advantages for New Zealanders entering the Award. One is that they are probably the only ones in a position to take advantage of the slide-selection condition which states "slides must be of the actual work or representative of that which it is intended to send". Because of time restraints it means the accepted New Zealand potters are among the few who can try again to make a better piece prior to submission deadline, and a couple did that this year without any problems. The judge, once in Auckland viewing the actual work, has the option of rejecting any piece that is too far removed from the impact or quality of the submitted slides.

The other advantage is that once acceptances are notified, the publicity system for the Award means Moyra is telephoned by almost every local newspaper in the country, looking for artists in their area who have been accepted into the show, so they can write features on them to give added local interest to their coverage of the Award.

The *Fletcher Challenge Ceramics Award* is the major publicity vehicle for ceramics in New Zealand each year. Moyra views it as an opportunity to promote ceramics in general and individuals as well, wherever possible, and is confident that with these advantages, entering the Award is a worthwhile exercise for New Zealand potters, both well known and those on the way up.

Four fresh talents who were successful in having their work chosen for exhibition this year are profiled below.



## ANTHONY BOND

David Lewis, Christchurch

Tony Bond knew about the *Fletcher Challenge Exhibition* each year, but had neither seen a previous catalogue, nor realised its international scope. He only considered putting his work forward after receiving encouragement from a fellow artist. It was a surprise to discover Tony has been working with clay for only three years, since his work shows so much maturity. He has been thoroughly involved in artistic and professional training for the past eleven years.

After two years working towards his Certificate in Visual Communication from *Christchurch Polytechnic*, in 1985 he began work as a graphic artist, designer and illustrator. In 1990, a budding interest in clay expression led him to enrol in evening classes at *Risingholme* in Christchurch.

The following year Tony spent at *Wanganui Regional Community Polytechnic* working in the final year of the Fine and Applied Arts course. He then returned to Christchurch with no job and no prospects and just started working from home.

At the moment Tony chooses to work alone, but admits to missing working with people "who don't take themselves too seriously" - the sort of electricity generated in a shared creative environment. He chooses clay for its qualities of immediacy, freshness of surface, and touch. "I work in clay to become more aware of life. Creativity nourishes the process of living."

Tony Bond's work chosen for the *Fletcher Challenge*, entitled *Communion Vessel*, is the tenth in a series of ten. He says "The surface stands out on the tenth - the other nine are more painterly; more use of washes and inks." He stays away from the use of glazes, since he finds these often ruin the vitality of his pots, where what the clay says is paramount. The inscribed imagery on his sculptural vessels is his link with older "intuitive" cultures. Often these images emerge while he's doodling, giving rise to questions such as, "Where do these images come from? Have I taken in this imagery unconsciously? Am I discovering images which appear new, but are archetypes from other cultures?"

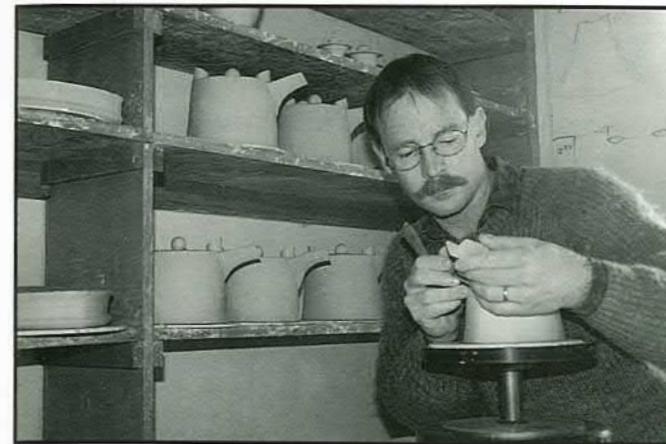
Tony took his own slides for the selection process and wholeheartedly endorses the policy. He wanted slides which conveyed sufficient information to allow informed judgement. "It allowed me to enter at little cost, rather than incurring the cost of crating and freighting my work to Auckland for selection. If I had been required to do that, I probably wouldn't be in the exhibition."

This year's *Cleveland Ceramic Awards* was Tony's first entry into any exhibition, apart from student shows of work at Wanganui. His piece *Dream Keeper* shared in the \$1,000 *Scottwood Merit Award*, much to his shock and surprise. "I didn't take in my name when it was announced at the awards ceremony - I thought maybe there was another Anthony Bond." This sigillata over earthenware piece shows the array of graphic technique Tony brings to clay, with use of etching, then inking to create the image which fits the form.

In the process of incorporating images into his art, Tony acknowledges the influence of **Picasso**. "Picasso's use of archetypes, his involvement with people, his enthusiasm for life, work, and his affirmation that life and art are not separate - I want to capture that quality. In clay, Tony cites the work of **Imre Schramel** for his directness and imagery, as well as **Stephen De Staebler** for similar qualities.

## CHRIS WEAVER

David Lewis, Christchurch



Chris Weaver began potting after completing a Diploma of Fine and Applied Arts with distinction in sculpture and design at *Otago Polytechnic* in 1975, followed by a Certificate in Ceramics the next year. Then it was back to the West Coast to establish a studio and build a woodburner at Kaniere, just east of Hokitika.

Chris says he entered this year's *Fletcher Challenge Ceramics Award* to enhance a comparatively low profile in the pottery world. Since sending off his slides to Auckland in November, he's had wonderful success in other quarters, having won premier functional awards at the *Nelson Potters Exhibition*, the *NZSP Royal Easter Show Exhibition*, the ceramic award at the *Norsewear Art Award*, and sharing in the *Cleveland Charitable Foundation Trust Award*. So much for raising one's profile by a method not propounded in "improve your profile" workshops. He has done the work and received the recognition.

Chris has had work selected for three previous *Fletcher Challenge* exhibitions (1987-8-9) and is only getting back to pottery full-time after several years of child minding and domestic duties. He is also one of 19 members of the *Hokitika Craft Gallery*.

Having gone through the process of selection in former *Fletcher Challenge* shows, Chris favours the new selection by slide process. "I can present an honest view of my entry and work to my own standards for the slide's presentation."

For Chris, sculptural presence in the work is important. He responds to everyday objects that display a sculptural quality. One was his grandmother's pressing iron, a shape which he has adapted for his winning teapot design. The wooden handle is bent from rimu, rather than carved. Judge of this year's *NZSP Royal Easter Show Exhibition*, **Gloria Young**, says of this teapot, "It has a quiet, tranquil presence that grows on you and will be a continuing joy for whoever owns it. Aside from sheer sculptural beauty and superb craftsmanship there is an added visual pleasure in watching tea tumble down the open spout. It functions well in all aspects - practically, visually and spiritually."

Both Chris Weaver and Tony Bond have benefited financially and professionally from the good judgement of those who decide who-gets-what in exhibitions so far this year. This is not only due to the quality and excellent presentation of their work, but also by the pure and simple fact that they were there in the queue when selection was made.

As for the *Fletcher Challenge Ceramic Awards* 1994, the selection-by-slide policy gives all New Zealand clayworkers a very easy and inexpensive shot at being included in one of the world's premier ceramic exhibitions.

## Hilary Kerrod

Robert Kay, Auckland

This year **Hilary Kerrod's** work was, for the third year running, selected for exhibition at the *Fletcher Challenge Ceramics Award*. To have her work thus selected means she must be expressing something universally recognisable, as the judges come from different continents and cultures.

Partly because of the nature of her work, she is at present only able to make enough money to just continue the work. Acceptance into the *Fletcher Award* gives her self-esteem a tremendous boost and in effect, helps her to carry on.

Hilary enjoys viewing the exhibition because she is able to see work from all over the world "in the flesh". Although she can be intimidated by the thought, work and intensity that has gone into some pieces, others simply invoke a "Wow!" She also recognises that New Zealand is not doing too badly in this international forum.

Hilary entered *Carrington Polytechnic Craft Design School* as a fibre student in 1989. By that time she had had 20 years of involvement with fibre, mainly weaving, and had developed a good colour sense, but felt the need for more training in design and drawing. She wanted to fill the gaps in her knowledge and enhance her existing teaching credentials with further qualifications.

During the beginning of her course she attended a night class in clay tutored by **Bronwynne Cornish**, whose teaching still echoes in her head. From then on, she was hooked.



Hilary Kerrod, photo by Marcus Williams

She is particularly interested in surface treatment, though "while the whole surface is important, you must have something interesting underneath."

Hilary had known Bronwynne before and other Waiheke Island artists, **Christine Thacker**, **Dennis O'Connor** and **Peter Hawkesby**. She thought of potters as "this crazy bunch of people who made whatever they felt like, out of clay", but then received help, encouragement and inspiration from this "crazy bunch". After her *Carrington Polytechnic* course Dennis O'Connor lent her a small electric kiln to get started with and Christine Thacker was there with support and encouragement.

Hilary reads a great deal and has a strong sense of history. She is interested in how history is eroded so we don't get the full picture. Those who record history can distort it by their own assumptions and omissions; by who they are and where they come from.



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Women's place in history is also of great interest to her. She has a desire to look back at the lessons of history and pre-history and latch them onto today. Even as a child she got a strong gut response to pictures of archeological sites and now gets the same response to stone-age and neolithic pottery.

Hilary hopes for an emotional reaction to her work. She would rather someone really hated it, than that they said "that's nice". She is trying to develop a different "language" with which to express her feelings and influences. "If you can say it in words - you might as well say it in words". Her work tells us she is already fairly fluent in her new "language".

With her pieces you may not get the full picture all at once. "If you are working with things that people look at and touch, there are a lot of little nuances you can't put into words. I like things to be sort of sneaky, in the sense that you pick it up one day and find something you hadn't noticed before".

In a similar way she discovers her own work and always allows it time to "speak" to her.

Her method of working is based on simple hand-building techniques - slabs and coils. She also uses bisqued moulds and incised rollers. Decoration is added at all stages, using screen printing, transfers and ceramic crayons. Finally she covers all with a clear glaze.

She currently uses **Abbotts White** clay and fires each piece up to four times, the highest firing being around 1100°C.

After leaving *Carrington* she had to work in very difficult conditions, so is greatly appreciative of the *QEII Arts Council* grant she was awarded to build a new workshop. We are grateful too, because her work is important and worthy of nurturing and encouraging.

## DIANNE BUCHANAN Robert Kay, Auckland



Dianne Buchanan, photo Suzanne Longshaw

The story begins with a young woman walking past yet another craft shop in Canada. She's seen enough for today, so she walks on, but then slows, stops and is drawn back for another look. Her meeting then, with **Cat Middlemiss**, changes things for ever.

This generous Canadian craftsman shows her how he makes his animals from clay. The young woman is fascinated and her imagination is fired up. The two become and remain friends.

Hundreds of tuataras later, **Dianne Buchanan** is still using some of the basic techniques she learned that day in Canada.

Flash back to two little girls during the school holidays spending much of their time using what was at hand to make things - to be

creative. Their father, who now paints in his retirement, builds them a small workshop behind the garage. The creative energy of those little girls, Dianne and her sister, must have been quite infectious. It's easy to forget/dismiss/undervalue the years of experience we gain as children.

The story continues on just another day at the *Auckland Studio Potters Centre*, where tutor **Lesley Horton** is, in her characteristic loving way, giving encouragement to a young woman. This student, like so many other potters, undervalues her work. Lesley encourages her to submit an entry for the prestigious *Fletcher Challenge Ceramic Award*.

Protests about not being good enough naturally follow, but Lesley is insistent, and tells her also that she must start right then, or the deadline for entries would be missed.

Dianne, for she was that student, immediately began the piece that was later accepted for the 1992 exhibition. It sold on the opening night and a commission for a similar piece followed. *The Fletcher Challenge Ceramics Award* had a magnetism which, with a little help from her friends, somehow overcame her self-doubt.

For Dianne this exhibition calls her to try something new; to go beyond her normal limits. A lot of emotion is involved for her, both in being in, and in viewing the exhibition. She says, "To be part of that is quite a neat thing and it's also very humbling. For a "table-top" potter's work to be accepted is a bit mind-blowing". Like many others, potters and public alike, she is amazed and inspired by the variety and quality of the work on show.

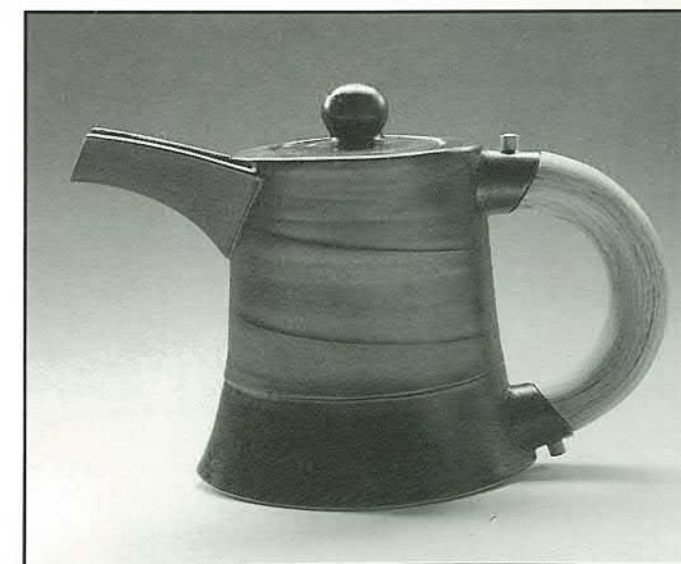
Self-doubt crept in again before the 1993 entries were due - could she make it a second time? But with the encouragement of **Trevor Barr** and other friends, not to mention her considerable talent, another successful entry was achieved.

Initially Dianne started a completely different piece, something she had been thinking about for some time. However, another idea intruded. "I really did have to stop what I was doing and think - would this be better? She listened to her inner voice and acted - the rest is history! The resulting piece was based on the gecko form she had previously enjoyed making.

What of the future? Natural forms are of great inspiration to Dianne and she will no doubt continue making pieces based on them, though she doesn't want "to be the lizard lady forever".

Dianne's story is one of a natural ability to create, backed by the encouragement of family and friends, and a trust in her own inner voice. She is a successful, strong woman; though perhaps she hasn't realised that yet.

Coffee Pot with rimu handle, and photo, by Chris Weaver



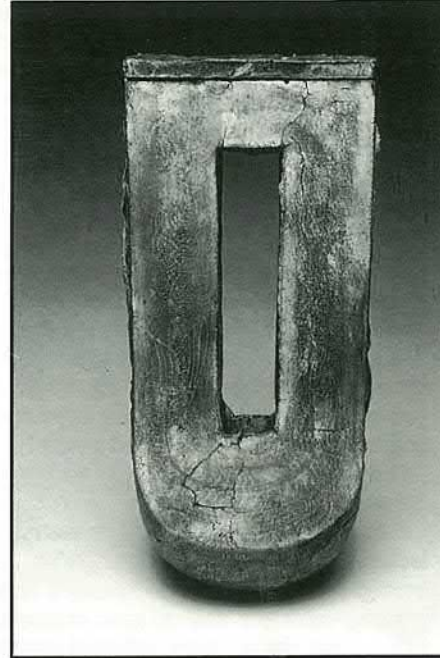




Hilary Kerrod, *Vessel of Origins*,  
490 x 230mm



Dianne Buchanan, *Crawling Column II*,  
360 x 85 x 85mm



Tony Bond, *Communion Vessel*,  
600 x 260 x 260mm

Photos from Fletcher Challenge Ceramics Award Exhibition, by Haru Sameshima

Seen at the Fletcher Challenge Award Exhibition, Auckland War Memorial Museum.

Photos by Howard Williams

Right:  
Robin Paul briefs media representatives  
at the Fletcher Challenge Exhibition

Below Left:  
The judge Kari Christensen (left) with  
Award Administrator Moyra Elliott. The  
work between them is this year's entry  
by last year's winner, Lara Scobie from  
Scotland.

Below right:  
Crafts writer Helen Schamroth takes notes



## KODAK STUDENT PHOTOGRAPHY AWARD

The *Fletcher Challenge Ceramics Award Exhibition* this year had a fascinating addition, by courtesy of Kodak New Zealand Ltd.

One student from each of the tertiary institutions in the Auckland area running a programme in photography, was invited to undertake a photojournalistic exercise on a local ceramic artist with work in the exhibition.

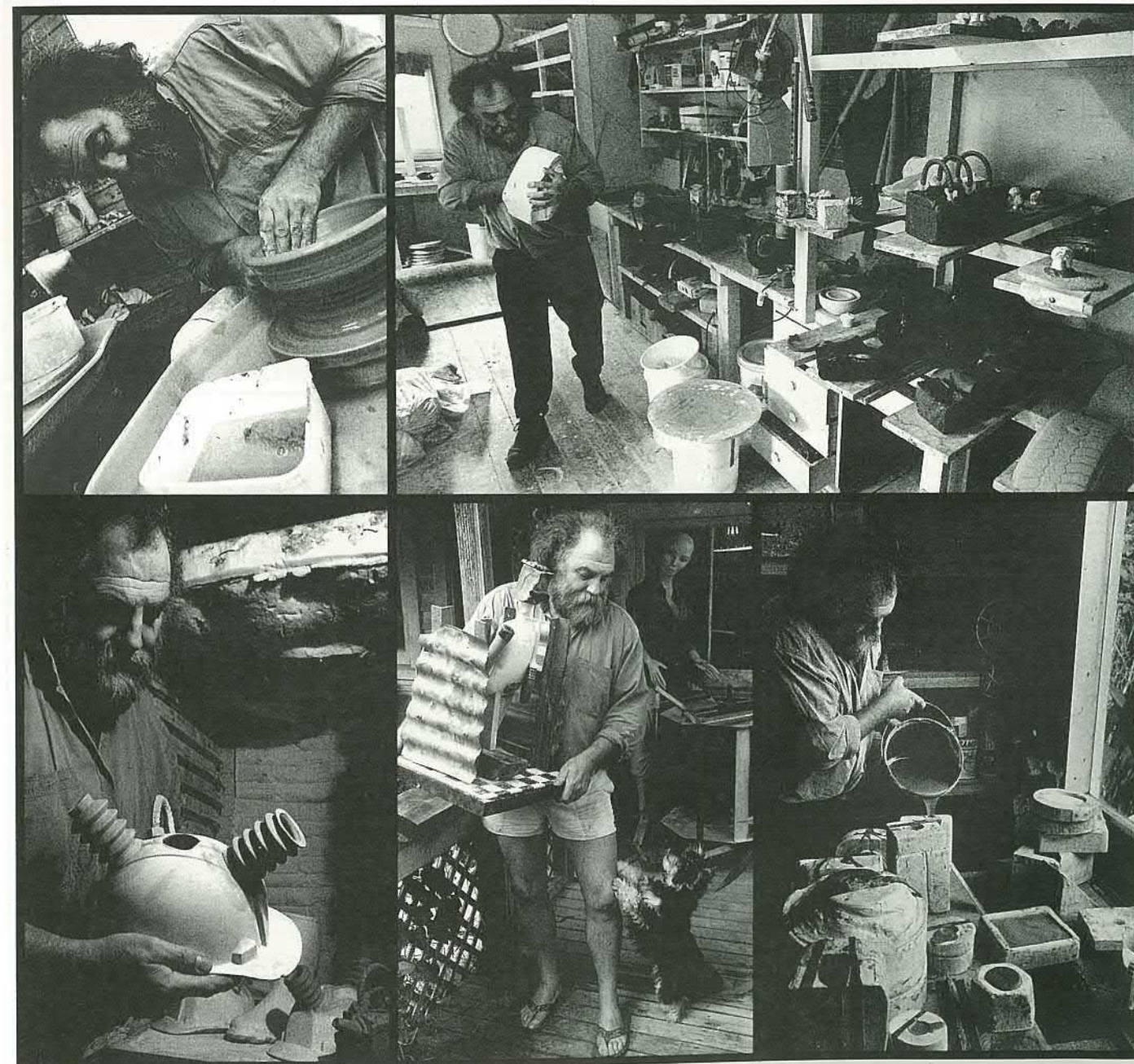
These students were each given a list of the artists and their studio locations, and a brief resume of their type of work. They were each to choose one artist from this list. Kodak supplied a generous amount of film and photographic paper, the rest being up to the students who had to present 5 - 7 finished black and white prints to be displayed at the Museum, on the wall next to the profiled artist's work.

The best collection of presented prints was judged, by Stephen Roke, to be that submitted by Carrington Polytechnic student

Evan Reece, who submitted an "essay" on ceramist Peter Lange. Stephen received the award of \$500 worth of Kodak products of his choice. Carrington Polytechnic was also given photographic products and a further prize to be awarded for student work at the end of the year.

Kodak New Zealand are delighted with this tentative beginning - they hope the award expands gradually to cover the country and have already commissioned Peter Lange to make a ceramic trophy which will be held by the winning Institution and passed on each year.

Prints from the winning portfolio by Carrington Polytechnic student, Evan Reece. His essay subject was ceramist Peter Lange







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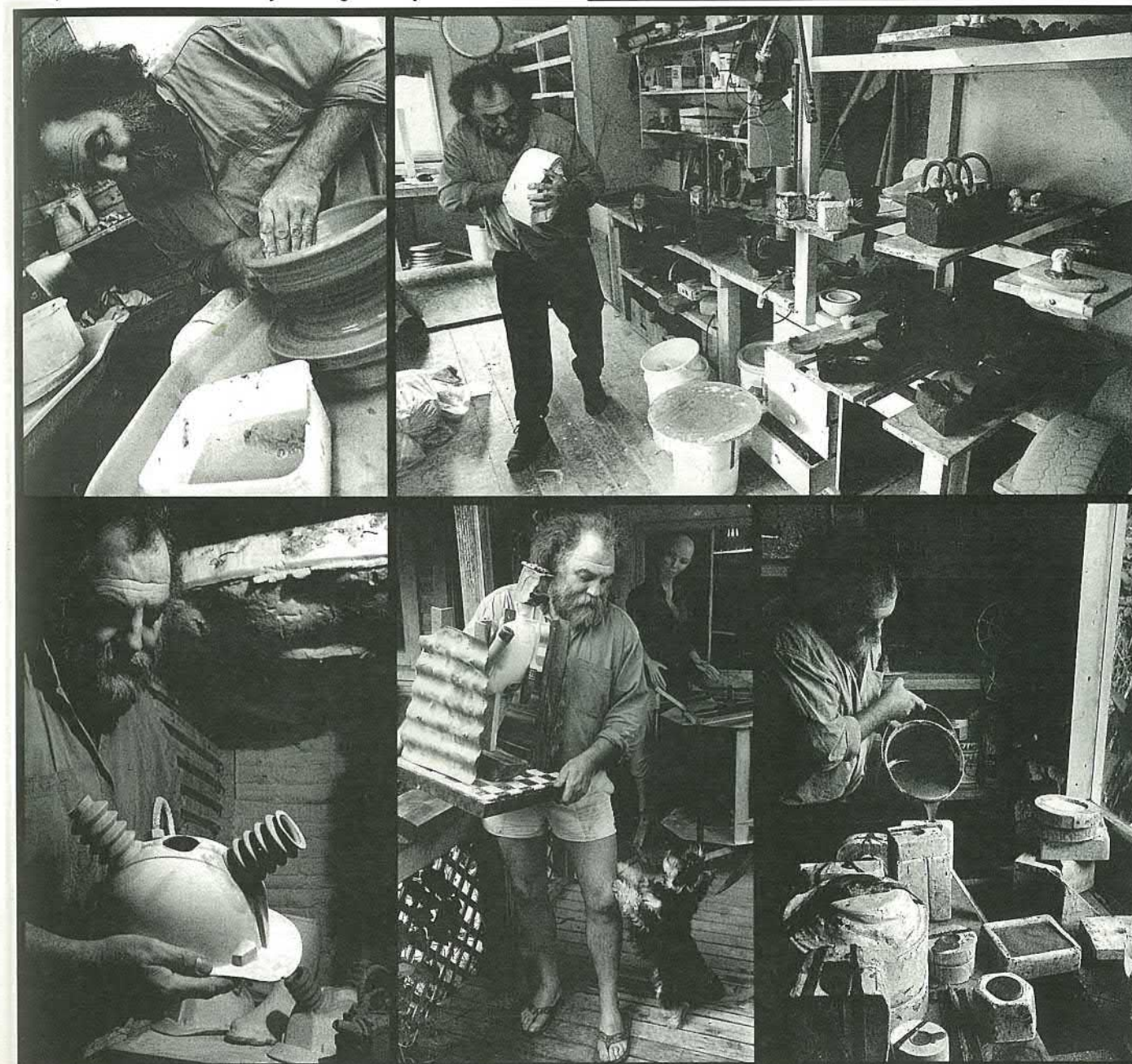
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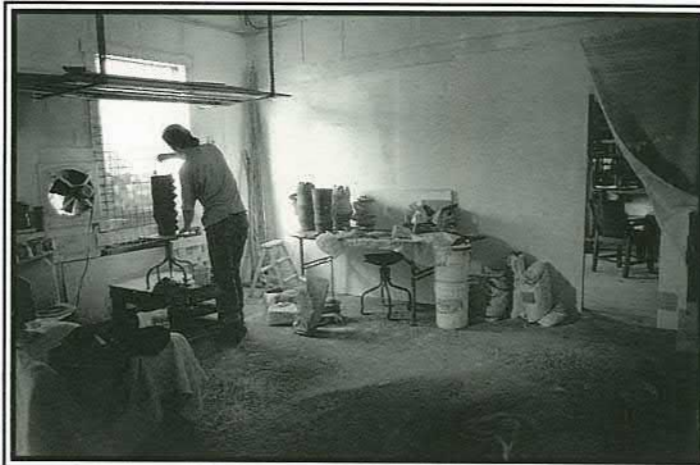
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Stephen Bradbourne, photographed by Denise Burt from Auckland Society of Arts



Dianne Buchanan, photographed by Suzan Longshaw from Waikato Polytechnic



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Auckland  
New Zealand

# SALTING THE "MIDHIRST TAJ"

Bev Rea, New Plymouth

"I take my hat off to you three potters" said **Bobbie Winchcombe**, one of Taranaki's pioneer potters. Stoking the bourry-box during the latest salt firing, she was so impressed at the achievement of three women potters building and firing a kiln with a 58cu ft firing chamber.

Known as the *Salt Fire Trio*, **Margaret Foley**, **Bev Rea** and **Janet Smith**, are delighted at the whole operation. The inspiration for pots flows and ideas keep coming.

"Not too long ago there were questions like, 'A skew brick - what's that? What angles? How high? Chimneys, Mt Taranaki and Atmospherics', but it all came together and it works well," says Janet Smith.

Wood fire was a new venture and lots of discussion and consultation resulted in the bourry-box being added to the firing chamber. It was adapted from a **Roy Cowan** design as the former for the arch was available. Bricks from several kilns were used, including the old gas-fired salt kiln and bricks fished from an old bakery and a brickworks kiln.

Memories of all the bricks that were carted, carried and cleaned (and nightmares when the loaded vehicle sheared a fan or had a flat) make the kiln especially wonderful, almost living up to its name, the *Taj of Midhirst*. Our local NZSP delegate named the kiln after her first viewing. She was also at our latest firing dressed in white, though this didn't stop her taking a turn as stoker.

For locals and potters alike, firings are events that intrigue with all the activity, and the length of time firing and salting takes. They soon learn to feed and water the stokers who are busy feeding the kiln. The stoking roster needs to take account of milking cows, feeding calves and other animals.

One of the joys of Taranaki is the variety in the weather - snow at the first full salt firing. In an effort to have some control in windy conditions, a variable damper system of a double-drop design enables us to change the flame patterns in the flues between the chamber and the chimney stack.

Coloured slips and glazes with lustres are part of the experimenting with wood firing. Pearly glaze is a favourite for spraying over coloured slips. Slips are painted, trailed and sometimes bisqued on.

Wadding the pots is clean and tidy using an icing forcer filled with a mixture of alumina, china clay and flour (the woman's touch). As well, there is the magic spell of the wood-firing process on glazes.

Success from the very first firing, a low salt, was the Bev Rea pot chosen in 1992 for the *Taranaki Museum* collection. Since then, pots fired in the kiln by the three potters have been included at the *Academy of Fine Arts*, Wellington, the *Royal Easter Show* in Auckland, and in Thames as well as local

Taranaki exhibitions. Sharing a kiln this size helps reduce the workload and cost and also stimulates and encourages all three potters.

### PEARLY GLAZE

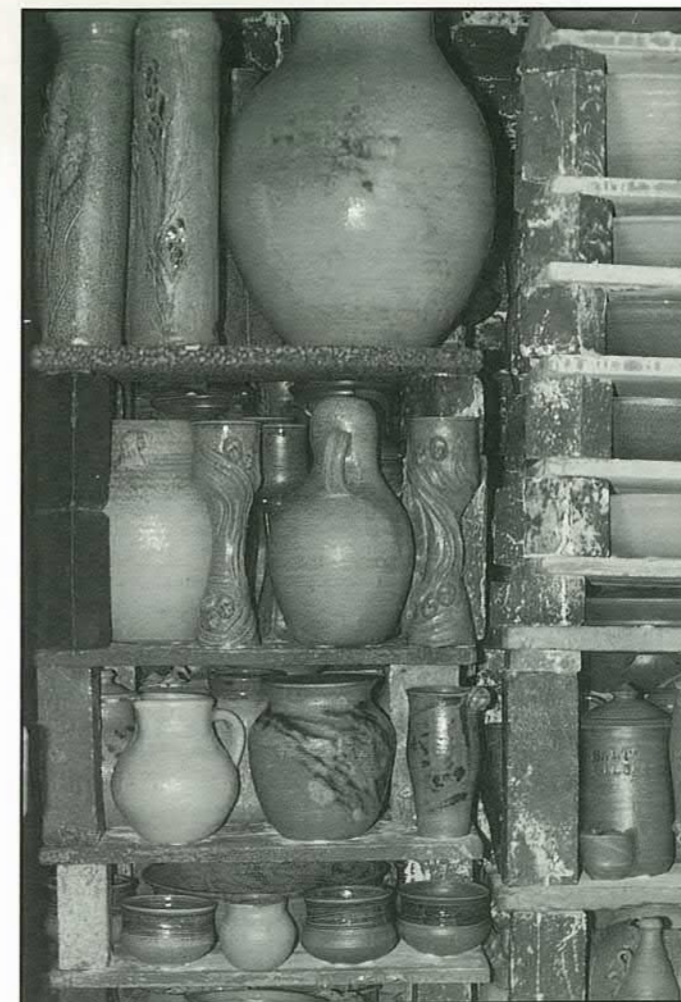
Ball Clay	150gm
Fireclay	75gm
Potash Felspar	150gm
Silica	125gm
Rutile	50gm
Borax	30gm

Our thanks to QE II Arts Council for the grant to assist purchasing new bricks for the arch and props, as well as other materials.



Salt-glazed pots from the wood fired kiln

Photos by Bev Rea





# 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.

## NORTHLAND

**NORTHLAND SOCIETY OF ARTS** — Reyburn House Gallery, Lower Quay Street, Whangarei. Monthly exhibitions of artists and artisans in various media — Hours: Tues-Fri 10.00-4.00, Weekends 1-4.

## NORTH AUCKLAND

**PALMS GALLERY**, Wayby, Pottery, wood, glass. Resident potters: Barry, Barbara, Scott and Arran Hockenhuil. Open 7 days (09) 423-7125. Turn left 500m off S.H.1 15km north of Warkworth.

**WARKWORTH CRAFT GALLERY CO-OPERATIVE**, Cnr Baxter and Neville St. Excellent selection of local pottery, woodwork, weaving, jewellery and clothing. Open 9.30-5.00 daily. Phone (09) 425-8790.

## AUCKLAND

**AOTEA GALLERY**, 18 Manukau Road, Newmarket. Phone (09) 520-0075. Individually created Fine New Zealand Craft in native wood, ceramic, bone and New Zealand jade. Open Tuesday to Sunday.

**ART BY THE SEA**, Featuring New Zealand's best in ceramics, jewellery, sculpture, painting, hand blown glass, etc, cnr King Edward Parade and Church Street, Devonport. Phone (09) 445-6665.

**ARTISAN CENTRE** — COOPERATIVE, Broadway Plaza, Newmarket. Phone (09) 524-0465. Offering woodware, bright silks, and a wide selection of pottery — sculpture, decorative and domestic.

**COMPENDIUM GALLERY**, Victoria Road, Devonport. Ph (09) 445-1577. Open 7 days. Greatest selection of quality NZ crafts anywhere — ceramics, jewellery, clothing, glass and woodware.

**CRIMES OF ADORNMENT** (Catherine Anselmi), 19 O'Connell Street, City. Hand painted tableware, vases and objet d'art. Open Monday-Thursday 9am-5.30pm, Friday 9am-9pm. Phone (09) 358-1492.

**EARTH AND FIRE**, St Lukes Mall, Auckland, New Zealand. A wide selection of fine New Zealand crafts, pottery, woodturning, silk scarves, jewellery, etc. Open 7 days. Phone (09) 846-3265.

**GALLERIE LA POSTE**, former Takapuna North Post Office, corner Hurstmere Rd and Earnock Ave. Excellent selection of top New Zealand artists, painting, pottery, mixed media and sculptures. Exhibitions change monthly. Phone (09) 486-1702.

**GALLERY 8**, Hillary Square Building, Orewa. Phone (09) 426-6971. Art with a difference. Pottery, glass, wood, jewellery, artworks.

**KEITH BLIGHT GALLERY**, Great Northern Arcade, cnr Queen Street & Customs Streets. Phone (09) 303-0177. Mainly ceramics and wall plaques. Also wood, fibre, precious metals, jade and small paintings.

**LOPDELL HOUSE**, Waitakere Arts and Cultural Centre, three galleries, two craft working studios, craft shop. Open 7 days 10am-4.30pm. Phone (09) 817-8087.

**MASTERWORKS GALLERY**, 8 York Street, Parnell. Phone (09) 309-5843. Ceramics, glass, fibre, wood, jewellery. Superb selection of New Zealand's best. Open Monday to Saturday.

**MUDLARKS**, Hunters Plaza, Papatoetoe, (behind the trees next to K Mart). Offer an extensive selection of quality stoneware, raku and pit fired pottery. Open 7 days, Phone (09) 277-6868.

**PALMS GALLERY** (Auckland), 57 High Street, Auckland City. Pottery, wood and glass. Barbara, Barry, Scott, and Arran Hockenhuil, also Melissa McInnes. Open Monday-Thursday 9am-5pm, Friday 9am-7pm, Saturday 9am-Midday. Phone (09) 357-6660.

**POTS OF PONSONBY**, 298 Ponsonby Road, Auckland. Ph (09) 376-0145. Craft co-operative gallery offering a wide range of quality handmade domestic and decorative pottery and other crafts.

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

**TEXTURES CRAFT GALLERY**, 31 Hurstmere Rd, Takapuna. Phone (09) 486-0877. Selection of fine NZ craft concentrating on fibre, wearable art and flax. Exhibition space available to potters. Open 7 days.

**THE BLUE STUDIO**, 434 New North Road, Kingsland. Home of the Out of the Blue original, modern, bright ceramics by Brendan Adams. Ph (09) 849-6376.

**F.T. WEBB DECOR SHOPPE**, 1 Kent Street, Newmarket. Phone (09) 520-0268. Pottery, New Zealand handmade crafts, woodwork and skins. Open Monday to Saturday.

## WAIKATO

**EXPRESSIONS** — The Museum Shop, Waikato Museum of Art and History, Hamilton. The finest New Zealand pottery, glass, jewellery, silk, books, prints, cards. Phone (07) 839-5100.

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**FIRE & FORM**, Chartwell Square, Hamilton. Eleven potters and one woodcarver. Wide range of domesticware and decorative pieces. Monthly exhibitions by NZ craftspeople in various media. Phone (07) 854 8333

**WAIKATO CERAMICS**, Brooklyn Road, (opp showgrounds), Hamilton. Phone (07) 855-7717. Sculptural, decorative and domestic works by selected potters. Resident potter Bryce Stevens.

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## WHAKATANE

**THE RED BARN**. State Highway 2, Whakatane. 7 minutes from Whakatane PO. Featuring locally made pottery and wide range of other crafts. Open 7 days. Phone (07) 308-7955.

## MANAWATU

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

**POTTERS VAULT CO-OP SQUARE EDGE**. Church Street, Palmerston North. Decorative and domestic ware, pit fired and raku pieces made by nine members. Phone (06) 358-2211.

## RANGITIKEI PLAINS

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## WELLINGTON

**CAPRICORN GALLERY**, 155 Jackson St, Petone. Handblown glass and studio pottery from leading NZ Potters, silk scarves, jewellery. Open 6 days to 1pm Saturday. Phone (04) 568-3208.

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

**MALCOLM WARR STUDIO GALLERY**, 26 Parata Street, Waikanae. Ceramic Sculpture by Maree Lawrence and original prints by Malcolm Warr. Open Monday-Saturday 9am-5pm. Telephone (04) 293-5060.

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

**PAEKAKARIKI POTTERY**, Pots by Neil Gardiner — from fine glazed planters to vases and domestic ware. Visitors welcome, 65 Wellington Rd, Paekakariki. Phone (04) 292-8396.

**PARAPHENALIA CRAFT GALLERY**, 22 Marine Parade, Paraparaumu Beach. Fine crafts — pottery, glass, wood turning, screen and hand painted clothing, jewellery, handmade wooden childrens toys. Phone (04) 296-4022.

**REIKORANGI POTTERY** and Riverside Animal Park, Ngatiawa Road, Waikanae. Jan and Wilf Wright invite you to experience a country environment. Open 7 days, 9.30am-5pm. Phone (04) 293-5146 (Tea Rooms).

**THE POTTERS SHOP AND GALLERY**, 14 Woodward Street, Wellington. Phone (04) 473-8803. A co-operative potters gallery offering their pots of excellence to the public.

## NELSON

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

## WEST COAST

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

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**COURTYARD POTTERY**, 69 Rutland St, Christchurch. Ph (03) 355-5933. Specialising in quality pottery, glass and silks by New Zealand craft people. Open Mon-Thurs 9.30-5.30pm. Friday 9.30-8pm. Saturday 11-2pm.

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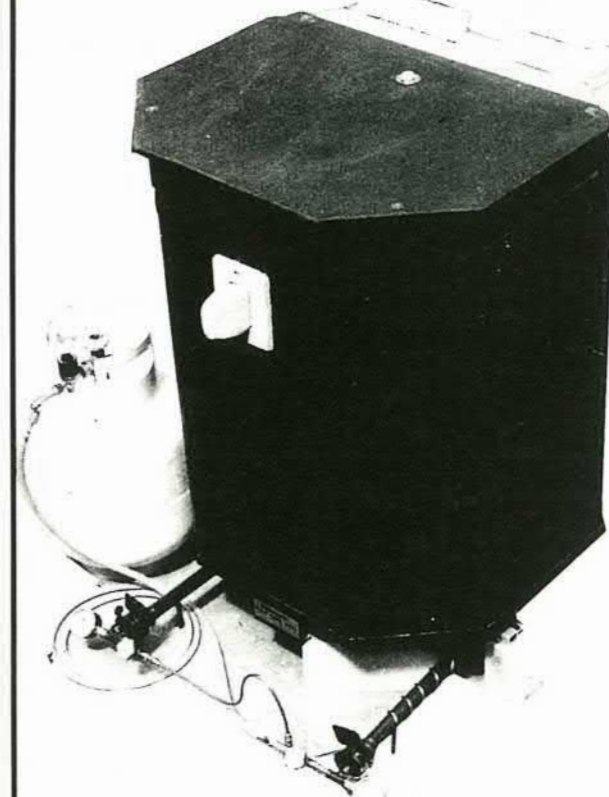
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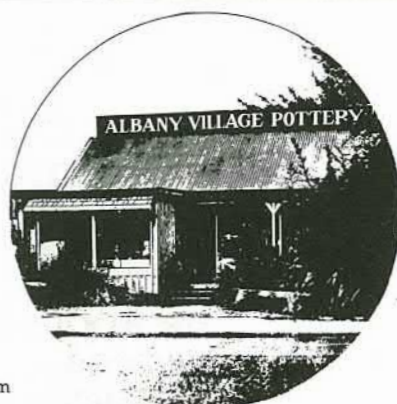
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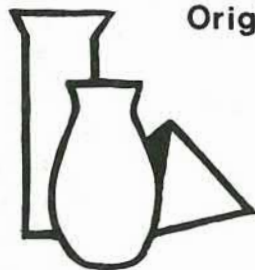
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