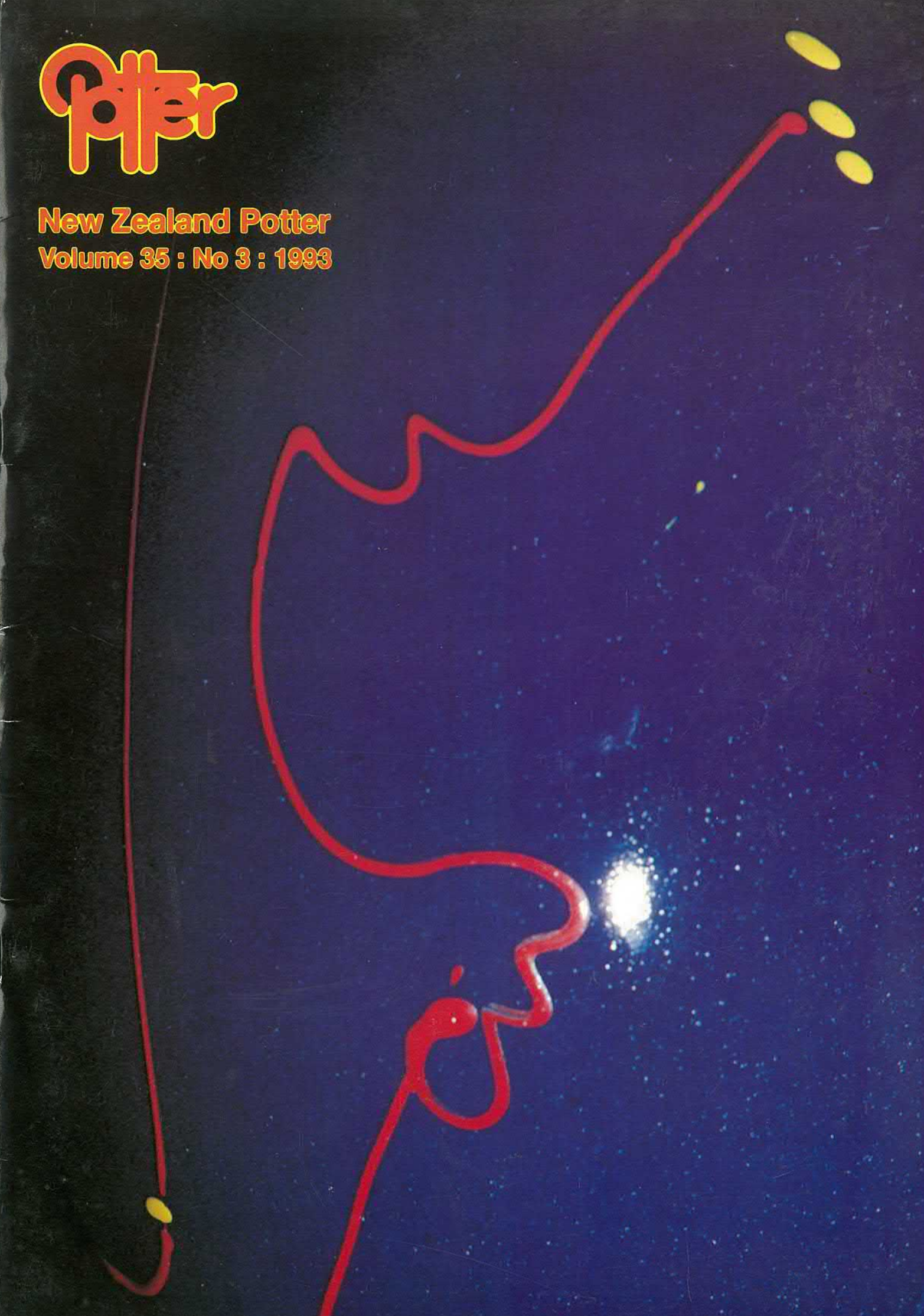




New Zealand Potter
Volume 35 : No 3 : 1993



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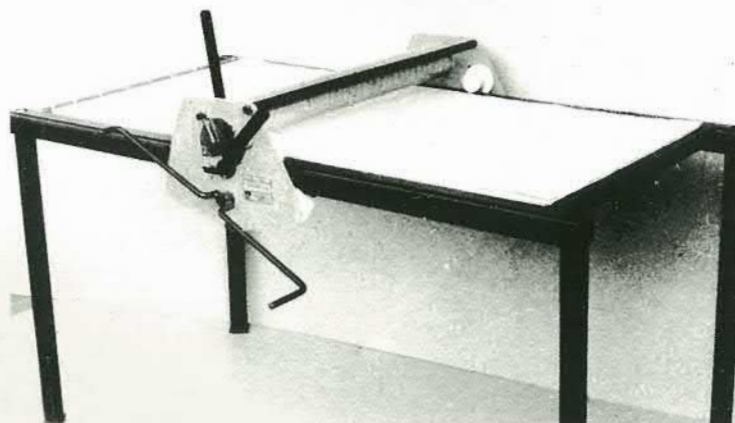
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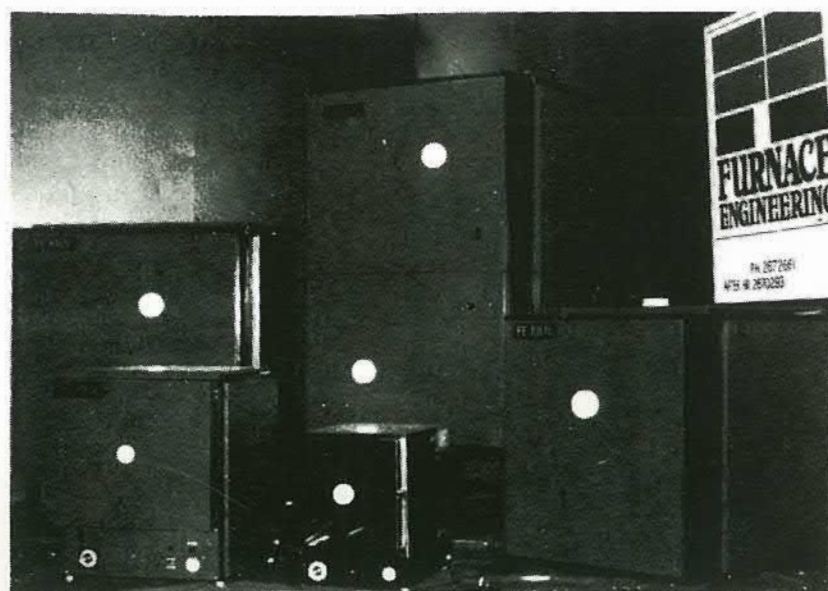
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Editor:

Howard S Williams
P.O. Box 147, Albany, NZ.
Phone (09) 415 9817

Advertising:

Cecilia Parkinson
Phone (09) 415 9373
Penny Evans
P.O. Box 881, Auckland.
Phone (09) 445 8831

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COVER PHOTO

NEON LINE

Detail of Rose Bowl
by Peter Collis using
glass enamels on
blue stoneware glaze.
Photo by Howard Williams
See article pages 11 and 12

THROUGH THE FILTERPRESS

Howard S Williams

CANADA

In *Contact*, the quarterly magazine of the *Alberta Potters' Association* we read in an article by **Phyllis Hinz**, of the opening last June of a new national gallery specifically designed for ceramics and glass.

The *Canadian Clay and Glass Gallery* (CCGG) which has taken since 1981 to become a reality is the first national gallery in the country to be located outside a major metropolitan area.

The 71,000 population centre of Waterloo in Ontario is about 100 km west of Toronto, close to the cultural centres Niagara-on-the-Lake and Stratford, and it has two universities with conference facilities, one of them with clay as part of its fine arts department. Directly opposite the CCGG site is the *Seagram Museum*, which with over 100,000 visitors a year is Waterloo's single biggest tourist attraction.

It was in Waterloo in 1981 that a general meeting of *Ceramists Canada* mooted the idea for a specialist gallery to actively collect, exhibit and conserve the work of contemporary clay, glass, stained glass and enamel artists. It would also present national and international exhibitions and run educational programmes.

The C\$4.68 million project was funded by contributions from the Government of Canada, the Government of Ontario and by private sector fundraising, but in 1992 when it looked as if financial targets would not be reached, the City of Waterloo came to the rescue in a controversial move, buying the building for the C\$1.3 million owing and leasing it back to the CCGG for \$1 per year.

Phyllis Hinz writes "From the outside the gallery is a two-story red brick building with an offset triangular tower and a dynamic steel canopy. Future plans include six totemic columns, representing kilns or furnaces, at the main entrance. Inside there is a blend of open spaces, texture, light and angles.

The building totals 18,000 square feet on two levels. British Columbia fir, concrete grey block walls and black steel beams are bathed in natural light. The largest of the five exhibition areas offers a complete wall of windows and open space for large works.

The Miniature Works Gallery is shaped like a domed brick kiln. Stained glass will hang freely in the three-storey triangular Tower Gallery. The square, open-air Court

yard Gallery has gold ceramic tile and trellis walls. Also included in the interior layout is space suitable for workshops, demonstrations, lectures, seminars and film screenings. The mezzanine offers the archives, board room and offices as well as the research and reference library.

The CCGG is hosting ongoing slide presentations and demonstrations to introduce gallery visitors to the unique new facility and establish the CCGG as a major community gathering place."

The CCGG already has a permanent collection of over 160 pieces, many gifted by a major corporate sponsor of the crafts, *Unimin Canada Ltd*, a registry of 250 artists from across Canada, and a growing slide library.

Sounds like the place to visit if you are travelling to Canada.

EMC CONTROLLERS

EMC Ltd have added six new features to their series of popular kiln controllers. Existing controllers can be updated with these features at a reasonable cost.

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Although the *EMC* kiln controllers were specially designed for pottery, the new features make them very suitable for glass casting, particularly with the 0.1°C per hour, ramp rate resolution. The START time is settable up to 24 hours before firing and the HOLD time has been extended to 54 hours or can be set to indefinite hold. The controllers can also be set to use either J, K, R, or N thermocouples, whichever you prefer.

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Ph: 09 444 9229. Fax: 09 444 1145.

HOLLAND

The European Ceramics Work Centre (See page 5, *NZ Potter* Vol 34, No 1, 1992) in Holland is a cross-cultural, non-profit, contemporary art workspace. Its aim is to develop artistic exploration of ceramics as fine art and applied art by providing a work place in a professional environment, with financial support and accommodation.

It is open to all visual artists in the Fine Arts, Crafts, Design and Architecture, who are looking for an opportunity to work in clay, to further development of their own work in ceramics or to undertake special projects in ceramics. Artists from any country who have been working independently for at least two years can apply for a work period. The admission committee accepts candidates based on their previous production and prospected work plan.

The European Ceramics Work Centre has 12 spacious studios with advanced equipment and large workshops for plaster, metal and wood. A work period is three to four months, with the Centre offering a working budget of Dfl500 per month. The use of a studio and the technician's advice are free of charge. Apartments are available close to the Centre for Dfl200 to Dfl300 per month.

Studios will be available from mid 1994. Deadline for applications is 15 January. Apply to:

EKWC
Zuid-Willemsvaart 215
5211 SG 's-Hertogenbosch
The Netherlands
Ph: 0031 073 124500
Fax: 0031 073 124568

ENGLAND

From the UK we hear that **Alan Caiger-Smith's Aldermaston Pottery**, famous for its wood-fired, brush-decorated, tin-glazed earthenware, has had to close owing to increasing pressure from the economic recession.

Alan, who many will remember from his visit here in 1976, was born in Buenos Aires in 1930, studied at *Camberwell* and the *Central School of Art* in London, then set up the *Aldermaston Pottery* in Berkshire in 1955.

He became world-known for his mastery of fluid brush work and radiant lustres which, happily, he will continue to produce at the pottery, concentrating on one-off works and exhibition pieces. The pottery will no longer be open to the public as in the past. Alan also intends to spend more of his time writing.

The *New Zealand Potter* wishes Alan well in his new venture and we hope he may revisit our country in the near future.

POTTERS, UK

The ninth edition of the *Craftsmen Potters Association of Great Britain (CPA)* publication, *Potters*, is the most up-to-date direc-

tory of studio potters in the UK - those who are members of the *CPA*.

It contains an illustrated listing of members with a brief statement and contact details. Of the 240 members, a new category containing 82 names in the recently established Professional Membership section, has this year been separately detailed.

This Professional Membership status was introduced into the *CPA* three years ago, after much discussion and dissatisfaction about the organisation's narrow base.

The book is, of course, invaluable for anyone visiting Great Britain and wishing to make contact with potters. Information can be had from:

Marilyn Kopkin
CPA
21 Carnaby Street
London, W1V 1PH
England

LETTER TO THE EDITOR

Sir

It was good to read in your last issue (*Vol 35, No 2*) a report of the meeting held in Wellington in June 1963 to discuss the proposal to form a *New Zealand Society of Potters*.

It was a fiery meeting (as shown by **Roy Cowan** in the drawing you reprinted at the top of your *Filterpress* page) and it was some time after this, and after some very straight talking by Roy Cowan, that the society was actually formed.

I should like to record also the part played by that fine potter **Martin Beck**, who made a special trip to Wellington to ask the Editorial Committee of the *New Zealand Potter* to convene the meeting, as he felt it was time the potters consolidated into a representative body with a national voice.

Arohanui
Helen Mason, Coromandel

SPELLBOUND

In the *Wellington Potters'* newsletter I read this little gem:

I have a spelling checker,
It came with my PC,
It plainly marks four my revue
Mistakes I cannot sea.
I've run this poem threw it,
I'm sure you're pleased to no,
It's letter perfect in it's weigh,
My checker tolled me so.
Bruce Phillipps

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GRADUATES

Polytechnic Craft Design Graduates will be holding their final exhibitions over the Christmas period. These exhibitions should be of great interest to all concerned with studio ceramics - to see what is being developed by our student sector and to find those talents who may well become the next generation of our ceramic artists.

Carrington Polytechnic in Auckland has its graduate exhibition at *Lopdell Gallery*, Titirangi, from 11 December to 16 January. This year 10 students have completed the four year course earning them the *Diploma*, and their year's work includes large ceramics, functional pottery, glass sculpture and fibre works. These cover a wide scope, drawing on an intriguing range of influences from pop art to Maori weaving. Illustrated is *Holy Jug* by graduating student **Sarah Harrison**.



TED DUTCH

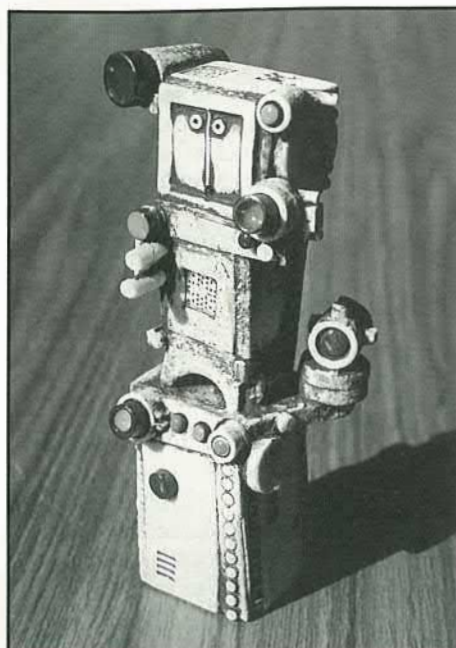
Congratulations to **Ted Dutch** of Auckland whose *Small Signaller*, a hand-built porcelain sculpture standing 14cm high, has just won an Award at the *IV World Triennial Exhibition of Small Ceramics/Zagreb, Croatia*. Ted did not enter the first exhibition, but he has been in the subsequent three, gaining a *Merit Award* each time, an impressive record.

The exhibition organisers write: "In spite of the fact that times are hard, that a part of Croatia has been under occupation and the war is raging in neighbouring Bosnia and Herzegovina, ceramists realise their art is about peace and cooperation, and therefore have responded in greater numbers than usual to our call, contributing generously their works to the largest exhibition of contemporary ceramics in the world."

This year 386 ceramists from 50 countries have had works accepted for the exhibition. The organisers' claim that it is now the largest exhibition of contemporary ceramics in the world - may be so in terms of numbers, (the smaller the works are, the more of them you can exhibit - Ed) but it must be the greatest collection of works in porcelain on show.

The award of prizes was entrusted to an International Jury including:

Garth Clark, gallerist and writer, New York, USA
Zvonko Loncaric, painter and sculptor, Zagreb, Croatia
Arch. Petris Martinson, ceramist, Riga, Latvia
Suku Park, ceramist, Helsinki, Finland and Seoul, Korea
Zlata Radej, ceramist, Zagreb, Croatia
Arch. Vjenceslav Richter, graphic artist and sculptor, Zagreb, Croatia
Dr. Rudolf Schnyder, President of the *International Academy of Ceramics*, President of the Jury.



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BOOK REVIEW

Howard S Williams

Tin-glazed Earthenware by Daphne Carnegie

A & C Black, London. approx \$59

Daphne Carnegie has an impressive background to her authorship of this book. While working in publishing she began attending pottery evening classes - and got hooked. Soon she was so absorbed, that part-time with clay was not enough and in 1976 she apprenticed to a potter in Maconnais, France, who specialised in faience. Here she not only developed workshop skills, but also began her lasting love affair with tin-glazed earthenware.

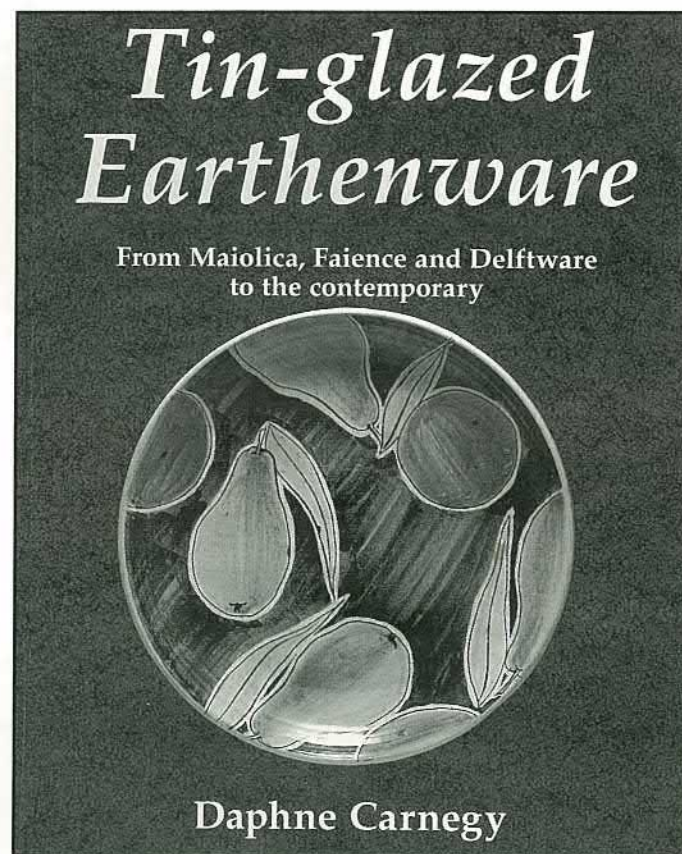
Later, returning to England she went to the Harrow School of Art and then in 1980 set up the studio in North London where she still works. She is a fellow of the Craftsmen Potters Association of Great Britain and is on the Craft Council Index of Selected Makers. Daphne has exhibited widely and her work has featured in several books on ceramics, including of course her own, *Tin-glazed Earthenware*.

The book is subtitled *From Maiolica, Faience and Delftware to the Contemporary*, with the Introduction describing the historical - and technical - differences between these varieties of tin-glazed earthenware, this term being used to refer to the medium as a whole. The term maiolica... is used historically, in the context of the Italian Renaissance (in which case it is referred to as 'Italian maiolica'). It is also used as a generic term for painted tin glaze, i.e. when the pigments are painted onto the freshly applied glaze and become fused into the glaze in the subsequent firing. The correct technical term for the process is 'in-glaze' painting. 'Maiolica' is not to be confused with 'Majolica', which can only legitimately be used to describe the range of earthenware developed by Minton in the 1840s, initially inspired by but technically and stylistically unrelated to Italian maiolica. Other terms for tin-glazed earthenware, such as the French 'faience' and Dutch and English 'delftware' are clarified at their appropriate historic moments."

Right from this introduction the reader is drawn into the fascinating story of some three centuries of the development of tin-glazed earthenware, which dominated the European pottery market and affected tastes and fashions in every area of Western applied and fine arts. The Industrial Revolution virtually spelled its demise as it was expensive and labour-intensive to produce, and it wasn't until the 1950s that the colour and expressive painterly freedom of the medium were rediscovered by small groups of studio potters.

Section I: *Historical Survey*, covers this development in fine detail, disclosing not only the author's depth of research into the subject, but also her love for it. It is eminently readable and well illustrated in both colour and black and white - interesting for anyone involved with clay - indispensable to the serious student or those visiting museums housing collections of this type of pottery. To read these first 74 pages before travelling to Europe would increase one's understanding and appreciation manifold; museum cases would become so much more lively and meaningful.

Section II: *Materials and Techniques*, shows Daphne Carnegie's mastery as a practitioner of the subject. It is an excellent treatise covering in the first part, clays, glazes, fluxes, opacifiers, pig-



ments and kilns. Part two covers techniques for using those materials; preparation of glazes and pots, glazing, sintering, brushes and how to use them, mediums for use in painting. Methods of decoration are explained, including the author's own specialities, and firing procedures. Then troubleshooting, dealing with commonly experienced problems, minimising toxicity.

Section III: *Contemporary Perspectives* gives another fascinating look at tin-glazed earthenware, exploring individual approaches to the medium by present day studio potters; William Newland, Alan Caiger-Smith, Andrea Gill, Alan Peascod, Matthias Ostermann and many others, including the author herself. Some are dealt with in a gallery sense with a page or so each, others are more fully detailed with recipes, techniques and philosophies examined. A final section looks at tradition and innovation with discussion of workshop practises and factory production.

The book finishes with the usual lists and tables: formulae for frits, pyrometric cones, materials suppliers (UK and USA), museums, bibliography and a map of the main historical centres in Europe of tin-glazed earthenware manufacture.

Daphne Carnegie's book must be one of the most comprehensive written on this subject, commensurate with readability. It is an excellent practical handbook for the studio potter as well as a source of inspiration and education for those interested in ceramics. ■

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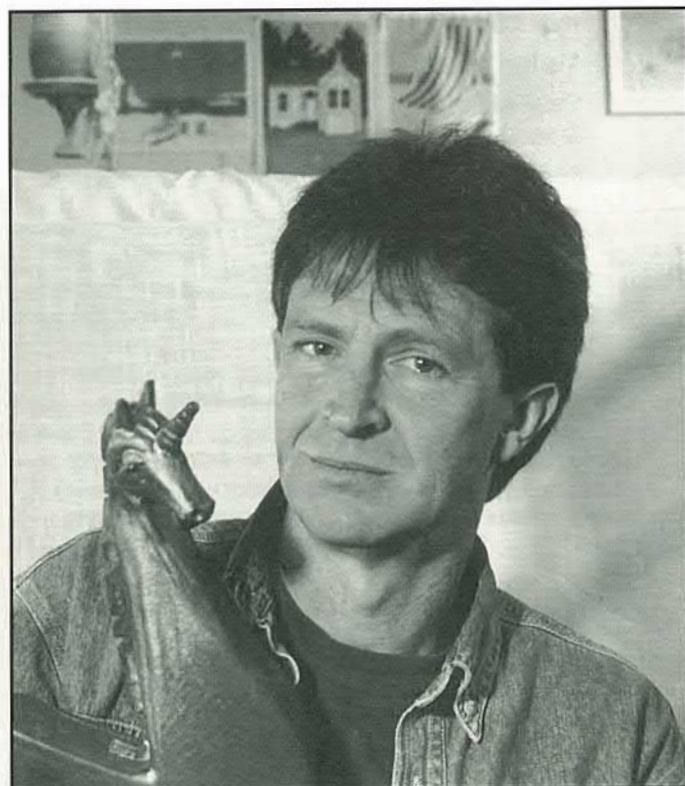


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PAUL LAIRD

Vic Evans, Nelson



Paul Laird and Unicorn

So much is expected of the second generation. This is particularly true of sons and daughters of artists and craftspeople; as if the accumulated skills of the mothers and fathers should somehow be magically transferred to the next generation.

Yet so often we are disappointed. Often the children reject the parents' work and head off in completely different directions. Some attempt to emulate their parents, but produce poor imitations, leaving a sense of pity with the viewer. A few build on the accumulated skill and knowledge, going on to establish their own place in the world, on their own terms. The task is difficult because inevitably comparisons will be made and a new identity must be established. So it has been with **Paul Laird**.

Jack and Peggy Laird set out from England in the early 1960s determined to establish a new life away from the madness of a northern hemisphere apparently trying to destroy itself. The establishment of *Waimea Pottery* close to Richmond on the Waimea Plains of Nelson, was a gigantic act of faith in their ability as craftspeople and as business entrepreneurs. They, with some support from Nelsonians who had faith in their venture, quickly began to produce handmade and hand-decorated pottery that had its roots in the *Hamada/Leach* tradition, but clearly showed the influence of the new environment.

The work was above all, well designed, well made and functional. New Zealanders, at this time restricted in their choice by high tariffs on imports, took to the pottery with enthusiasm, therein establishing a buying tradition that survives through to the present day.

Not to be influenced by this frenetic activity would be unusual, but the initial influence was most apparent in those who worked



Atlantis Series, 70cm h

and studied under Peggy and Jack. Potters such as **John Crawford, Carl Vendelbosch, Royce McGlashen** and many others, carried on the tradition of the work and extended the scope both in domesticware and non-functional pieces. Jack and Peggy's own children pursued their education in different fields, but the influence was still very strong - especially for Paul.

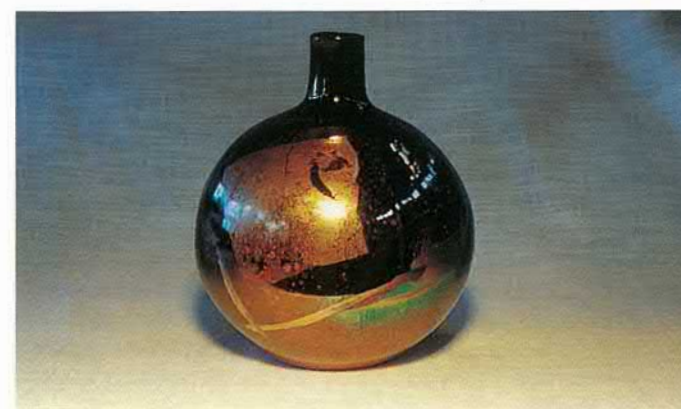
Paul Laird's recent exhibition at *South Street Gallery, Nelson*, showed not only the accumulation of his experience and skill, but also the influence of his parents and those who have worked at *Waimea* over the past 30 years. It was in the tradition of *Waimea*, both in content and display. The work was well grouped though a little crowded when compared with the spartan displays we have become accustomed to. Rather than a range of domesticware, Paul chose to show a small group of cups and saucers in a number of different styles, some of which clearly showed the move beyond *Waimea*.

The most successful sets of these had a satin black background glaze with red enamel and gold lustre used sparingly to dramatize the simple shapes. Lustres can appear to be complex technically, and being showy can disguise a poorly designed vessel, but the lustre work here represented the best of the heritage that Jack has passed to Paul. Forms were strong, with their foundation in the natural shapes which Jack portrays so well. Although comparisons may be odious, Paul has extended the complexity of his lustres without losing the gracefulness of his forms.

Nevertheless, Paul has securely established his own reputation with his large sculptural works. Besides numerous local awards, he has received merit awards in the 1991 *Norsewear* and the 1992 *Royal Easter Show*, and has been accepted for the *Fletcher Challenge Ceramics Award* exhibition each time he has submitted, including 1993.

His sculptural pieces in the *South Street Gallery* show, demonstrated the strong throwing skills associated with *Waimea Pottery*, but it was *Atlantis Submerged* that I associate most closely with his recent work. This piece, a large slab shape topped by three columns, each bearing a mystical cat, asks more questions than it answers. "What is its meaning? Where was Atlantis and what happened to it? Did it exist at all?" A very satisfying work of art; technically difficult, but not dominating; unified, in spite of being composed of many different elements.

In *Atlantis Submerged*, it is clear that a talented craftsman has become a successful artist. ■



Bottle, gold leaf and lustre



Pandora's Box, gold leaf and lustre



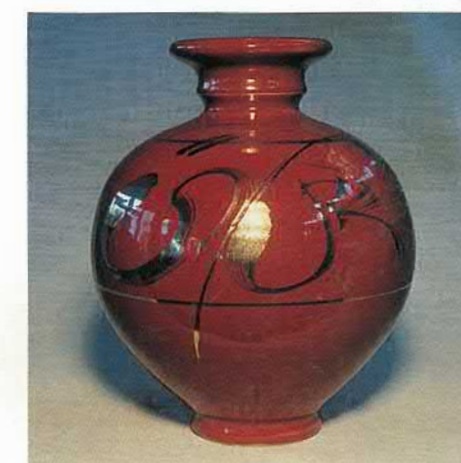
Domestic ware



Cups and saucers with red enamel and gold lustre



Atlantis Series, 70cm h



Vase, copper red and gold



"Fish Story", 80cm h

HONOLULU, HAWAII

Report of Sabbatical undertaken by Anneke Borren, 5 April to 10 June, 1993

Acknowledgements for assistance gratefully received:

A grant of NZ\$10,000, was made by the *Queen Elizabeth II Arts Council*.

A book grant of US\$500 was made by **Professor Leonard** and **Mrs Virginia Oppenheim**.

The *East West Centre* arranged for a room in their dormitories.

Suzanne Wolfe, Head of Ceramics, Art Department, *University of Hawaii* at Manoa.

Background:

A Proposal was submitted to *QEII Arts Council* for a Short Term Travel Grant to enable me to travel to Hawaii to carry out a project to study multi-culturalism in the Pacific Rim, beginning with Lapita pottery and leading up to contemporary crafts, within the role of a tutor as well as a contemporary practitioner.

My priorities were to expand my knowledge base of Lapita pottery and Pacific artifacts with in-depth study of design and application within ancient craftsmanship, using the world renowned collection at the *Bishop Museum*. To observe and participate in the multi-cultural teaching atmosphere at the *East West Centre*, and to apply this knowledge and my knowledge of contemporary craftspeople to my own experimental work as a potter at the ceramic department of the Arts Department of the *University of Hawaii*.

I was able to spend 10 weeks in Hawaii as Artist in Residence at the University, using it as a base. It took a while to find my way around the ceramics department as it is huge! The facilities included two large rooms for teaching with a courtyard and display area, a glazing lab and dry goods store. There were 7 gas fired kilns all of 30cu ft capacity, two electric kilns and raku kilns. The throwing area had 50 *Shimpo* throwing wheels, two pugmills and various mixers.

The staff consisted of two full-time professors, three part-time tutors and one lab assistant. An average of 150 students go through each term, with five in the Master of Fine Arts programme, these last having their own individual studios overlooking a courtyard.

I became an affiliated member of the *Bishop Museum* and the *Honolulu Academy of Arts*, and established a work pattern for each week: one day at the *Bishop Museum* studying old collections, artifacts and doing research in the Library; one day at the *Honolulu Academy of Arts* studying collections; four days working at the University. On the other day each week I went sightseeing!

I attended lectures by South East Asia specialist **Prof Jerome Veldman** and **Prof Stephen Goldberg** on Chinese Art Studies, and attended a weekly series on multi-culturalism at the *East West Centre*. As an Artist in Residence I gave demonstrations and lectures using a large number of slides of my own work and of a wide range of the best of New Zealand art and craft. This included a lecture entitled *The Human Touch* on New Zealand craft expression to several different audiences of more than 100 people.

I left about 80 art works at the University to be dispersed as they saw fit. These showed examples of techniques, decorative styles and my work in general. I also made contact with the *Steiner Community* at Kahu Mana, Wainanai. I helped develop a clay programme for seriously disturbed mental patients including schizophrenics, and gave a workshop at the start of the programme.

Conclusions:

The time spent in Hawaii was rich in many ways. I was able to view and have access to collections of Pacific artifacts of world repute and the research library at the *Bishop Museum*. Working with people at the ceramics department was rewarding and I made many other interesting and useful connections. It was a delight to work in such beautiful and superbly equipped surroundings.

I was able to develop a blue celadon glaze which was very well received by the ceramics department - and by me! I used my teaching experience and skills to good effect, finding my method of teaching 'from within' the culture of each individual was appreciated as innovative and it aroused much interest.

I was surprised to find teaching was very mono-cultural in spite of the multi-cultural mix of the students and the population in general. The students were taught to think of themselves as American first, with their own culture and background coming a long way behind. They were therefore, extremely interested in my approach which they found both novel and very stimulating.

I am now in a position to say that I regard the understanding of teaching in a multi-cultural society to be of a very high standard in New Zealand, and look forward to continuing to develop my skills in this area. ■

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NEON LINE

Peter Collis, Auckland

Photos by Howard Williams

Sometimes you chance by a technique or product you can add to your repertoire of work. Mostly, however, the elements that work best are those you have experimented with over a long period. So it has been with me.

The familiar lustre work I'm known for was originally started some twelve years ago, when I was first introduced to those very expensive little bottles of resin lustre and tentatively placed a few lines and dots on some work. Filed, and seemingly forgotten, the information surfaced six years later when I was working on decoration ideally suited to the bright reflective qualities of resin lustre.

To choose a decorative element such as lustre, the forms and base glaze have to be sympathetic to the interaction of the effects lustre gives, and that's the challenge. Once successful, the remaining challenge for me is to produce the best possible pieces. It is not boredom that drives me to seek change, but more the fact that familiarity of the work one produces means the challenge wanes.

The effects of lustre are striking, but the way in which I use it with rhythmic brush-strokes on rich black or blue stoneware glazes, tends to give a soft richness to the pieces. The work I prepared for my recent jaunt to Japan became the ultimate in my use of lustre - 'completely over the top' - with lustre brush-strokes, large areas of sprayed lustre, lustre resists and layers of different coloured lustres on very ornate vases and urns, with handles, pedestals and worked rims.

I was really enjoying myself, but the results were too much, even for me. Therefore it was a very conscious decision, one; to take the use of lustre right back, and two; to bring a new decorative element into the work. I went back to a clean canvas - a step back at a time, reducing the decorative elements, simplifying the forms.

The base glazes I use are a wonderful foil for the reflective qualities of lustre. On my forms these are lovely enough to stand, glowing, on their own. However, the need to decorate is very strong with me, so I was looking for something to almost contrast or conflict with the lustre and the base glaze, but still maintain an overall balance.

So out of the bag came enamels. Glaze enamels are just low firing glazes and come in a whole range of guises, from fine powders to premixed oil-based liquids. I started using them in 1981 when I was slip-casting triangular teapots with low-fired earthenware glazes. To finish the decoration and add those really bright stand-out details in primary colours, enamels were the ideal medium.

The technique revised twelve years later was on the same premise. However, the chance result blew me away! Now I was using enamels on a very rich blue stoneware glaze which not only gave the contrast and conflict between two decorative elements, but also the enamel lit up like neon, especially the red and yellow.

Very quickly, the neon enamels started to take over, to a point where the gold seemed to disappear - or, more to the point, lost importance to me as part of the decoration. From a symbiotic, liberally applied relationship between lustre and enamels, I went to a minimal approach where the gold lustre was limited to one calligraphic brush-stroke; the enamel to one fine line. Now I am at a point where the lustre has gone altogether, leaving the neon enamels to float on surfaces of almost liquid glaze.

I have also limited the shapes and numbers of pots suitable for this type of decoration - long, straight-necked bottles, rose bowls

and ball vases, where the neon strip travels around the form, the line being dictated by the curves of the pot. Also platters and shallow bowls where the expansive area is wonderful for enamel to float on a sea of blue glaze.

For the present this challenge is still very strong and alive - the possibilities are new and there is no hint of familiarity in the process. Hence I look forward to opening every firing, like a novice.

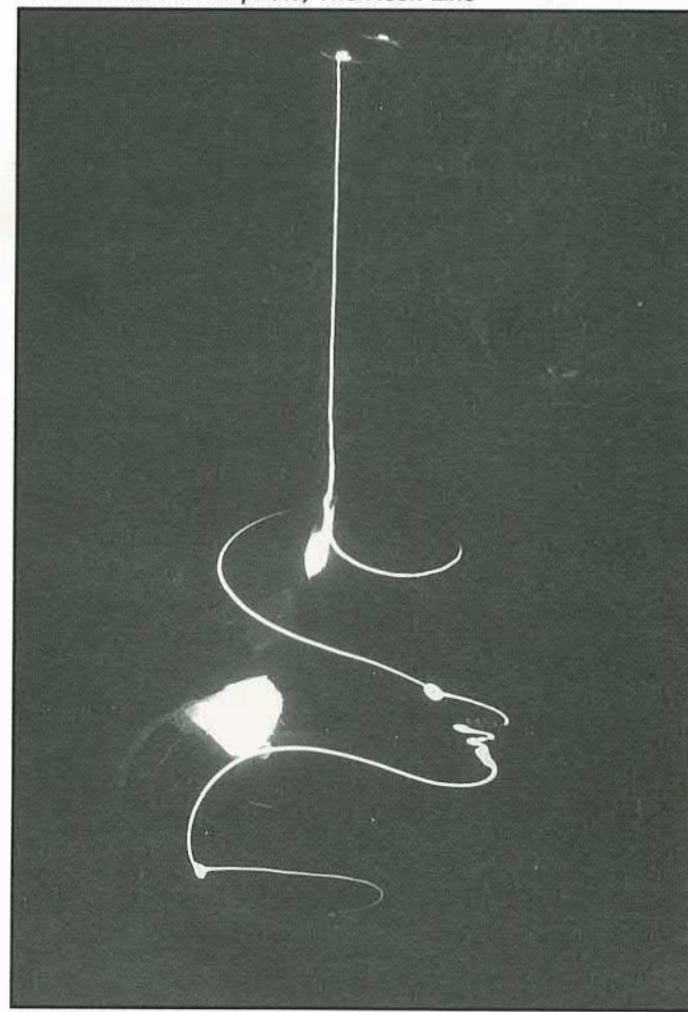
The blue glaze is a celadon base with the recipe:

Australian Potash Feldspar	30
Wollastonite	18
Silica	17
Talc	10
Australian Ball Clay	25
Cobalt Oxide	3

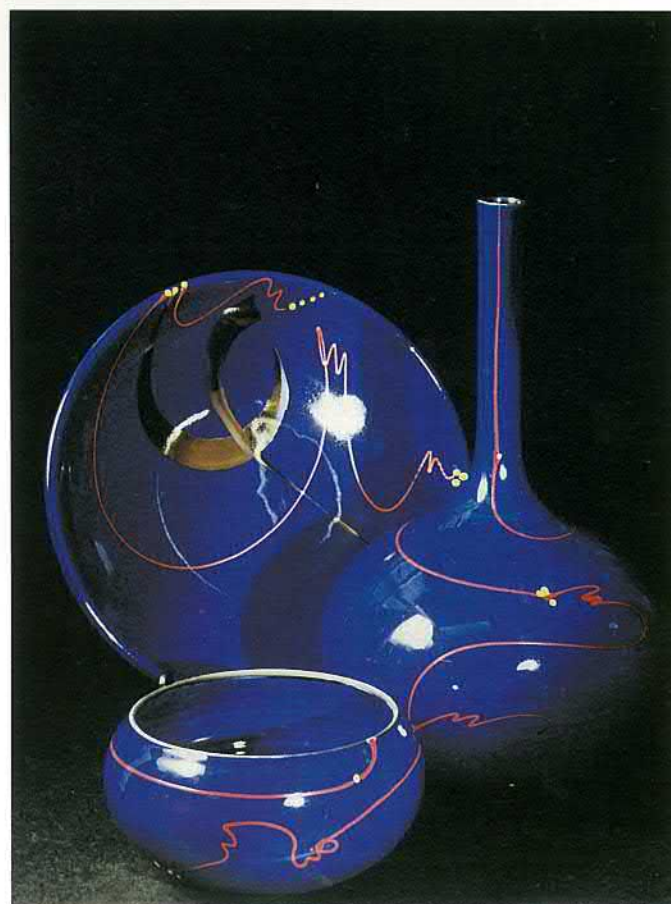
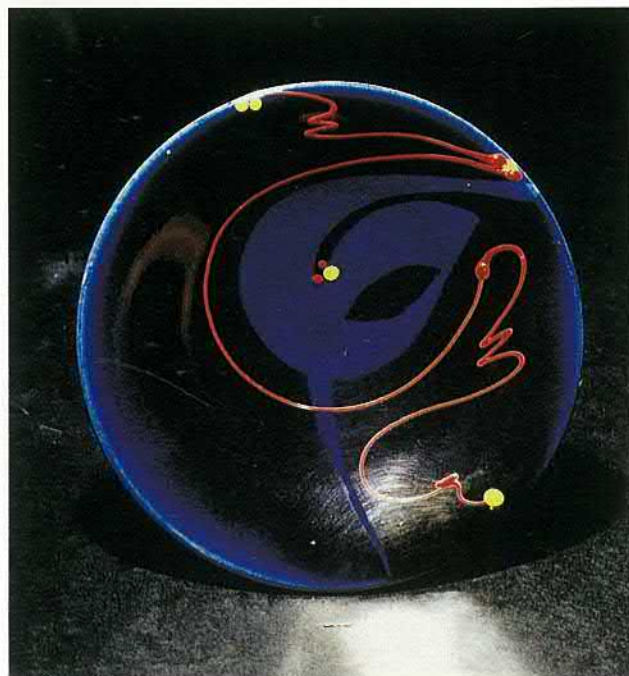
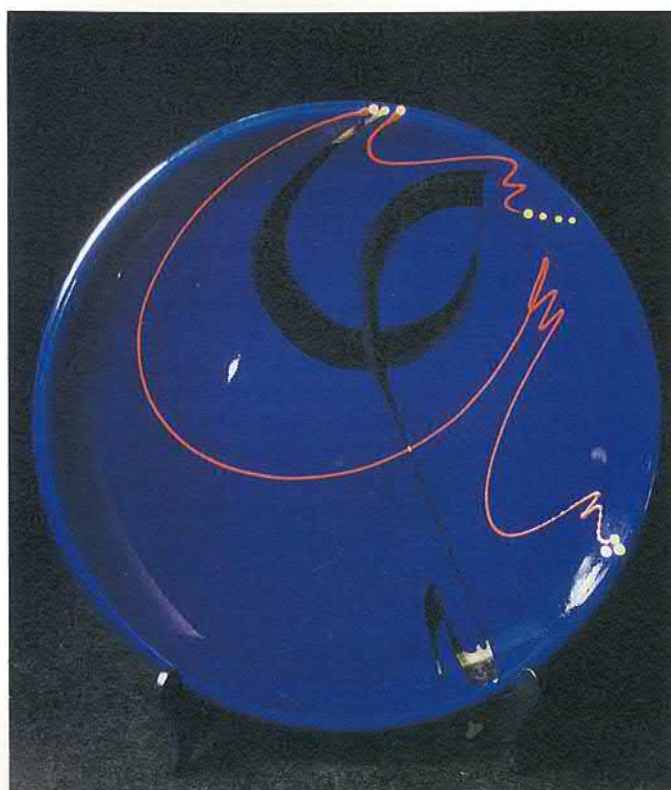
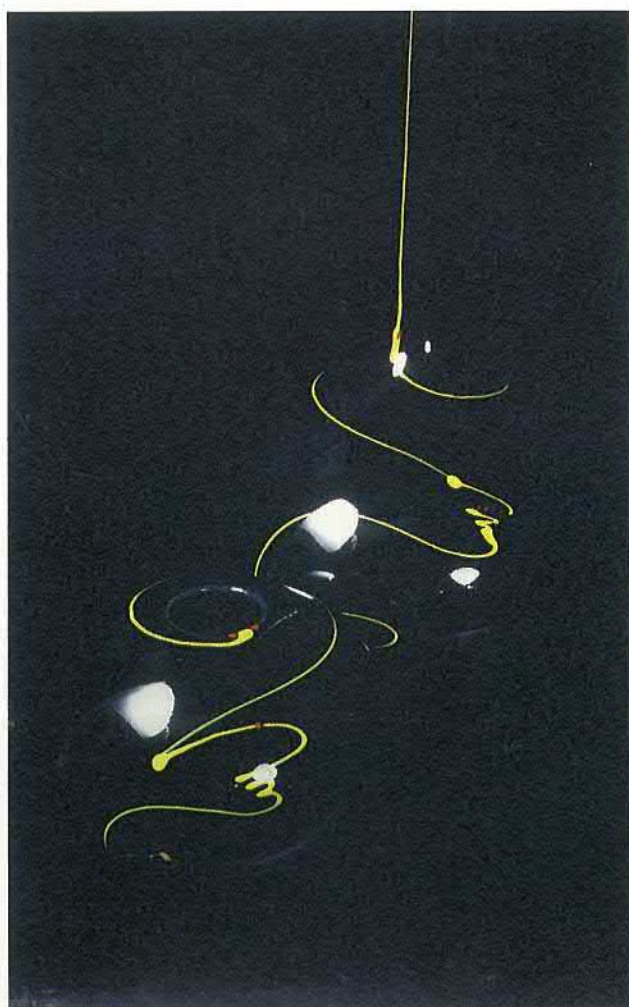
This is fired to *Orton cone 10* over 9 hours in medium reduction, with natural gas.

The enamels I am presently using are glass enamels fired at 600°C, available from *Western Potters Supplies* or *Affiliated Industries*. ■

See also front cover photo, *The Neon Line*



Peter Collis - Neon Line



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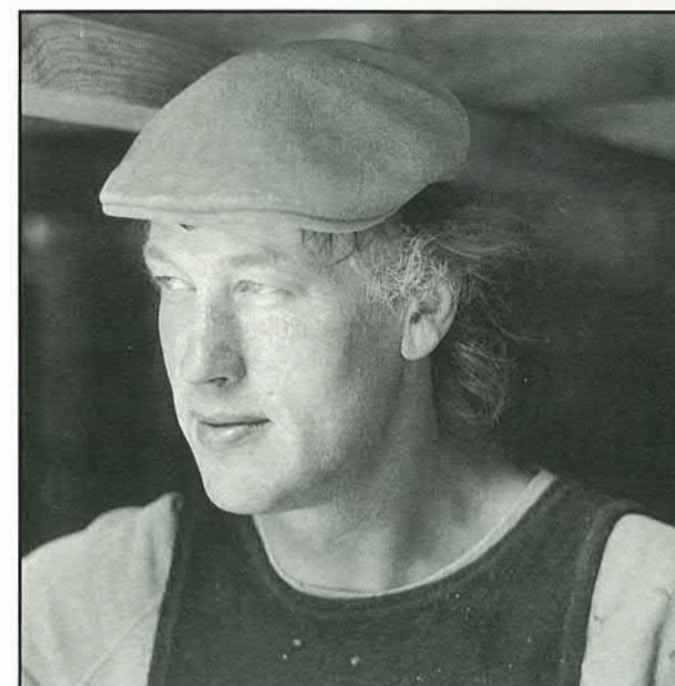
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PETER ALGER

Theresa Sjoquist, Whangarei



Photos of his pots by Peter Alger. Other photos by John Ecuyer

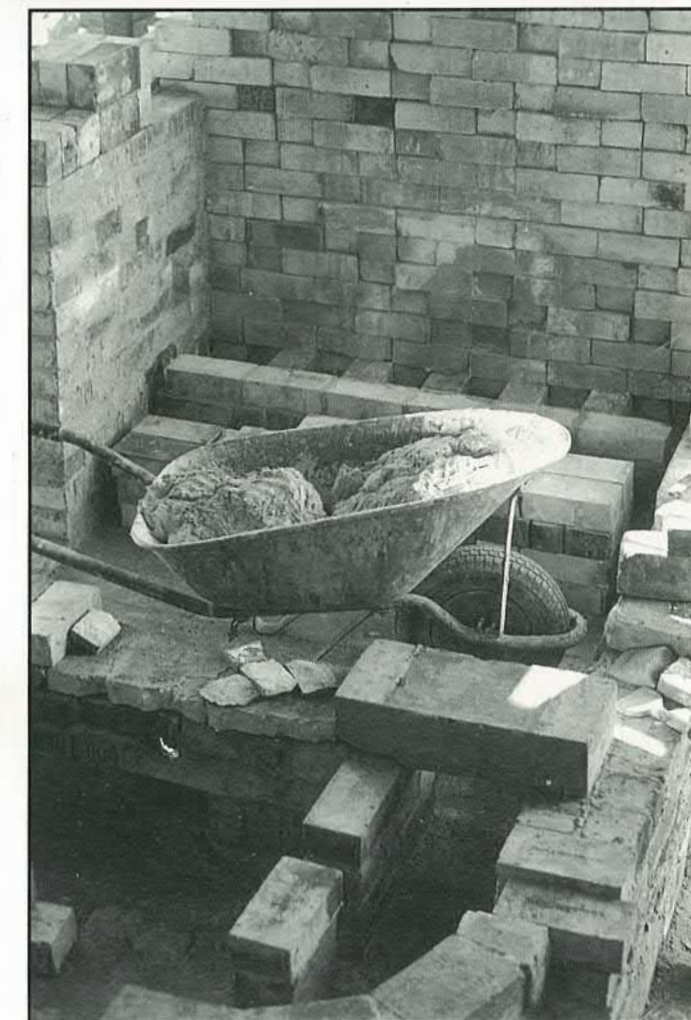
The residency agreement has included Peter Alger being available to the public in his studio at specific hours, provision of pottery workshops, two national exhibitions and the building of a wood-fired, two-chamber kiln.

The old salt chamber, built by Barry Brickell from the bricks of one of Yvonne Rust's early kilns and first salted by Mirek Smisek and R G Owen, has been dismantled and rebuilt next to the new kiln's first chamber.

Polytech students were involved with the hands-on building of the kiln. "With a single chamber you need to give lots of care and attention to the fire," says Peter, "but with the two-chamber kiln, once you've got the first chamber up to temperature, the second comes up to equal temperature in a very short time, and it uses a smaller amount of wood."

Peter favours wood-firing for its intimate approach. It requires people constantly fuelling the fire to keep the temperature rising and thereby involves everyone with the process.

Flue system at the chimney base. Manifold will bring flames to the sides at the base rather than only one entry. Looking towards the second chamber - fire bars and bag wall visible over the wheelbarrow which stands in the centre of the chamber where pots go



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Royce McGlashen

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Since February of this year Peter Alger has enjoyed being artist in residence at The Quarry, Whangarei. The Quarry, owned and managed by the Northland Craft Trust has, jointly with QE II Arts Council funded his ten month pottery residency.

Trust director Peter Lupi, says fostering of the residency has had welcome results in the community and he sees the programme as a very positive approach by the arts council.

A great deal of contact is encouraged between students at Northland Polytechnic and the artist in residence programme. Contact extends to the sharing of knowledge, equipment and expertise, helping to build an atmosphere of co-operation between as many skilled artists, apprentices and students as possible.

The wood-fired kiln shed





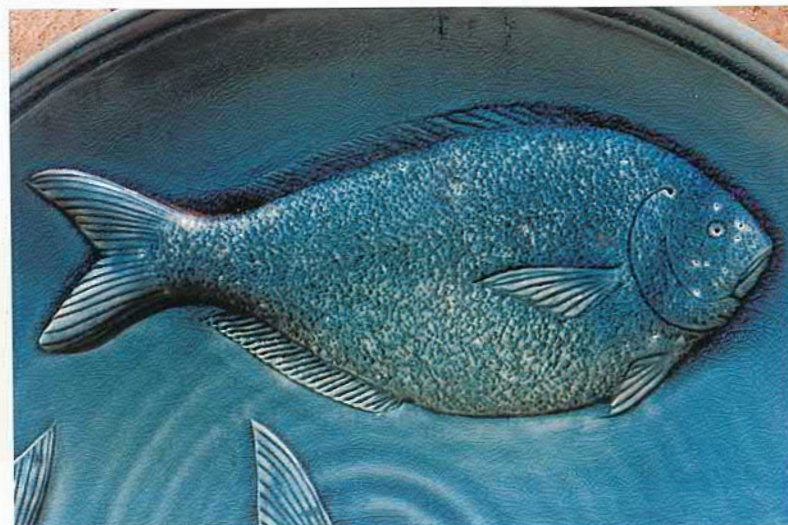
Detail of "Elemental Bowl" 1992
Norsewear Award Winner. Unrefined
Northland clay, slip, fumed in seashells



"Upoko O Te Tamure". Detail of fish-head bowl. Stoneware, shino
glaze and slip, fumed in seashell - "cooked in their own food"
1280°C



Fish Plate. Abbots White clay, copper-blue
alkaline glaze, 1150°C



Detail of fish plate

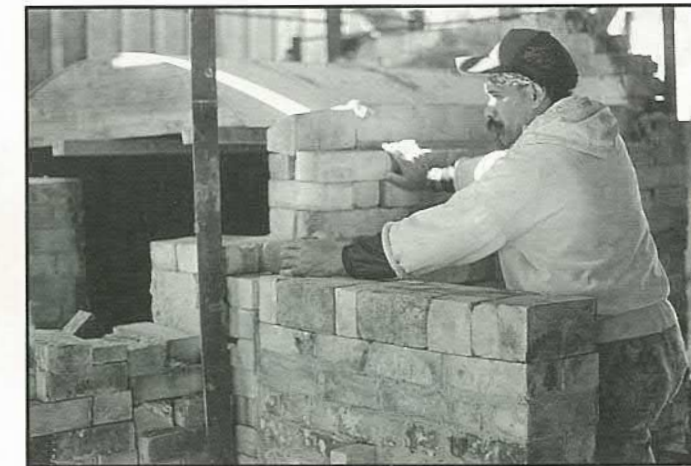
Stoneware Box, crackled slip, iron oxide,
wood-fired, 1260°C



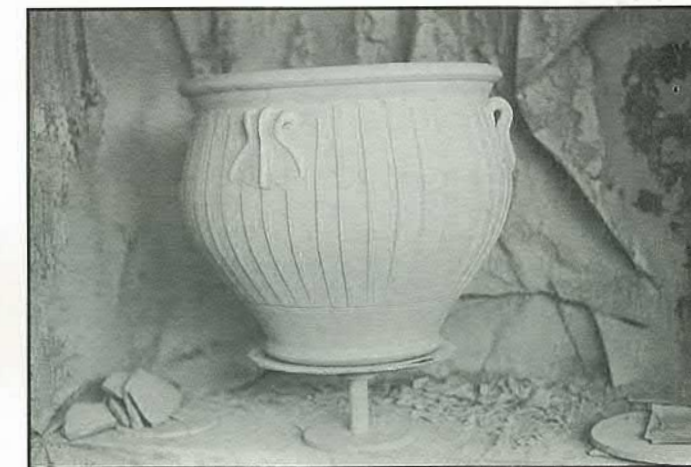
Detail of "Maomao Uprising" - three fish in a bowl. Porcelain
and stoneware composition rising up from a melted glass pool



First chamber under construction. The wooden arch-former was used for both chambers. Crusoe starts on the second chamber



Lidded jars, stoneware, shino glaze, 1300°C



Large planter in slip-spraying booth

Apart from having to meet deadlines, which Peter privately prefers not to put on himself, he says the residency is a good opportunity. "I get a chance to do things I wouldn't do otherwise. I can experiment (at the moment with types of clay and firing) and I'm in an environment where there are other craftspeople - I can get feedback."

Working alongside, is **Crusoe**. Peter is a little uncomfortable with the idea of having an apprentice, but Crusoe who earned a Diploma of Fine Arts (Major in Pottery) at Northland Polytechnic last year is glad to have the position. He tried hard to find a craft apprenticeship in New Zealand, but there is no financial help for such positions. The two met through workshops Peter tutored at the Polytech. They agreed that in exchange for apprentice duties, Crusoe could have the opportunity to develop his skills.

"Pete looks over my shoulder and comments on the technical aspects of what I'm doing. I get to work with someone who is living from his craft and also see what's in store for me if I pursue pottery seriously. Opportunities like this are good fortune."

The Northland Craft Trust is interested in promoting the idea of craft apprenticeships and Crusoe is an experiment in this sense. Peter appreciates the help he gets in the studio and around the kilns and very specifically, in turning over his larger pieces.

When he was six, in 1959, Peter Alger emigrated with his family from Canada. He grew up on the Coromandel where his awareness of pottery was developed through contact with Barry Brickell at his *Driving Creek Potteries*.

In 1968 **Warren Tippet**, well-known potter and recent artist in residence at Carrington Polytechnic in Auckland, provided Peter

with an apprenticeship in his studio. In 1970 Peter established his own pottery in Northland where he developed his skills further, eventually specialising in wheel-thrown wood-fired pieces.

Peter's work has been exhibited widely around the country and is represented in the *Nelson Suter Gallery* and *Auckland War Memorial Museum* collections as well as in many private collections. He has exhibited at the *Royal Easter Show* and the *New Zealand Society of Potters* annual show in Auckland and has had work accepted for the *Fletcher Challenge Ceramics Award* on many occasions. He won the *Norsewear Art Award 1992* for his *Elemental Bowl* and the same year won the *Kaitia Festival of the Arts Award*.

It has been interesting for Peter, learning to work in public where people want to observe the process. "It breaks down creative inhibition. I have to put away self-consciousness which is probably good."

That's something he has to do when teaching as well. Peter has tutored at four of the renowned *Quarry Summer Schools* and will do so again in concert with **Merilyn Wiseman** at the next one which takes place from January 15 - 23, 1994. Merilyn will tutor in hand building while Peter tutors in wheel throwing. The workshop will culminate in a wood firing using the new kiln.

Other workshops at this upcoming school include: Sculpture for Masters by **Phillip King**; Painting and Life Drawing by **Yvonne Rust** and **Stephanie Sheehan**; Earthbuilding by **Henery Mackeson**, **Thijs Drupsteen**, and **Graeme North**; and Papermaking and Woodblock Printing by **Kate Coolahan** and **Marilynn Webb**.

CERAMIC TILE COMMISSION

Hamilton's New Public Library Lynda Harris, Hamilton

Photos by Lynda Harris and Howard Williams

A former department store in Garden Square, the centre of Hamilton, was transformed during 1992 into a long awaited public library. To integrate this building into the character and fabric of the city, the architects incorporated art by Hamilton people within its design.

Late in 1992 I was commissioned to design and make ceramic tile panels to decorate five pillars at the building's entrance. The brief was simply to reflect the nature of the surrounding Waikato region.

Early stages involved visiting the site to determine how the pillars would relate to the building and its surrounding spaces, as the library faces out onto a large grassed piazza. At that time, the view that people would have approaching the library from across Garden Place, stretched my imagination, as most of the pillars had not been constructed and the facade was covered by scaffolding.

My overall concept was to feature landmarks of the Waikato as well as its flora and fauna, with each panel being a separate entity, but relating to the rest.

The decision as to who would be commissioned for the project was finally made by a panel of the architects **Peter Wootton** and **Richard Hill**, the director of the *Waikato Museum of Art and History*, **Bruce Robinson**, and the city librarian **Elizabeth Dunn**.

Throughout the design and construction phase we kept in contact each month to discuss development of the design, construction methods and installation details.

The entire project took just over four months, from submitting the original concept to the final installation. I was fortunate in not being delayed by any disasters as the commission was not actually let until the building was nearing completion - the architects did not realise the amount of work and time required for a ceramic installation of this scale. The time-frame was determined by the scheduled opening date of the library and it was unfortunate that more working time had not been allowed for.

The commission consisted of making fourteen tile panels to be installed into pre-built recessed areas on five concrete pillars, which would be exposed to weathering and possibly vandalism.

Four of these lined the front entrance, the two widest apart being set back into the building so they only had a front face. On these I designed map-like overviews of the Waikato: on the left side, looking west from Hamilton past Pirongia mountain to Raglan harbour; on the right side, looking north following the Waikato River to the sea at Port Waikato.

The two inner columns on either side of the entrance door, detailed the areas depicted on the complementary outer columns. They featured views of Waikato landscapes including the river, mountains, harbours and lakes.

A glass canopy covering the entrance, extends out into Garden Place with the fifth, central column supporting this structure. On this column, native birds and flowers are depicted in their natural surroundings, repeating the images of Waikato landscapes in the background.

To decide what to feature in the mural I travelled extensively around the Waikato, absorbing and sketching and taking photographs as back-up. These drawings were refined constantly until the final design for each panel was determined, then drawn to

scale using aquarelle pencils for colour. The imagery is realistic and accessible to viewers, in keeping with the aims of the commissioners.

The colours in the final panels needed to be strong and clear to reflect the intense greens and blues of the Waikato, and for the design to retain sufficient visual strength, once scaled up to the final size.

As with many concepts, the design ideas stretched my technical capabilities: the project was on a much larger scale than I had ever worked on and anyway, I had not previously made many tiles. Also, the tiles had to be waterproof and vandal-proof, so I couldn't use my more familiar raku techniques.

The type of clay and glaze used had to be determined at the costing stage prior to negotiating the contract and, in fact, before sufficient tests could be satisfactorily completed. Then the tiles had to be air-dried faster than was desirable, considering the potential for warping.

As the time available was so short, many critical decisions had to be made at a very early stage, but fortunately they turned out well.

I used *Abbotts White* clay with the addition of 10 per cent silica sand, as I could only achieve the clear colours and glaze response on white earthenware. The panels were made to a final height of 1.65 metres, their widths varying from 400mm to 920mm. Shrinkage for the test tiles had been 10 per cent, but I couldn't be sure how it would behave on the larger scale. The panels did shrink 10 per cent as predicted and this was critical, as the tiles had to be installed into pre-constructed recessed areas. Any oversized could easily have been cut with a diamond saw, but I did not see this as a desirable option, if at all possible.

Pugged clay was formed into blocks and slabs cut from these rolled out to the required thickness with a rolling pin, joining them to achieve the final panel area. As the slabs dried the design was incised into the surface and the whole then cut into irregular jigsaw-like pieces, the final shapes following, wherever possible, the graphic lines in the design. Smaller tiles helped minimise the tendency to warp or crack and gave a mosaic effect.

Once dry, each tile was coded on the back for re-assembly, with the largest panels comprising up to 140 individual pieces.

Where opaque areas of colour were required, I applied stains mixed in slip made from the body clay.

After bisquing, coloured glazes were applied, particularly in areas where translucency was important, and clear glaze painted over the areas of slip. This allowed play between contrasting qualities and depths of colour and created interest in addition to the low relief carving used in some areas.

Each kiln opening was nerve-wracking, but fortunately there were no accidents. I dropped only one tile out of approximately 1,400, but as it only broke into two, and all are irregularly shaped, I doubt that anyone will ever notice.

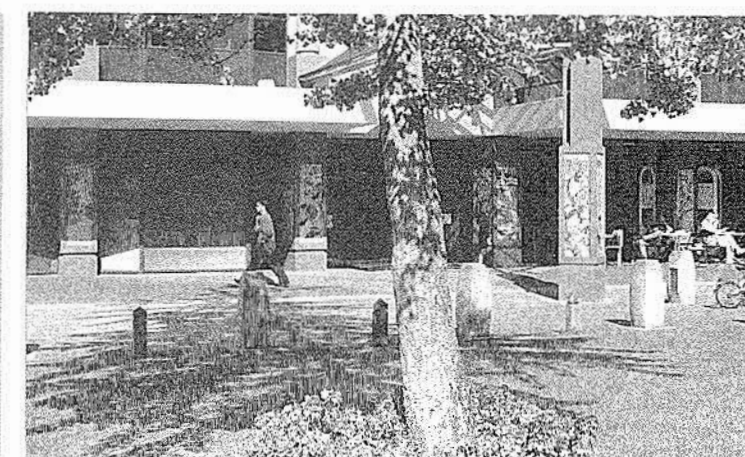
As I knew very little about fixing tiles, I employed a professional tiler, **Ben Ent**, to install them using his technical knowledge and expertise.

The physical and logistical problems associated with a large scale mural are many, but I welcomed the opportunity to make such a work depicting the region I have always lived in.

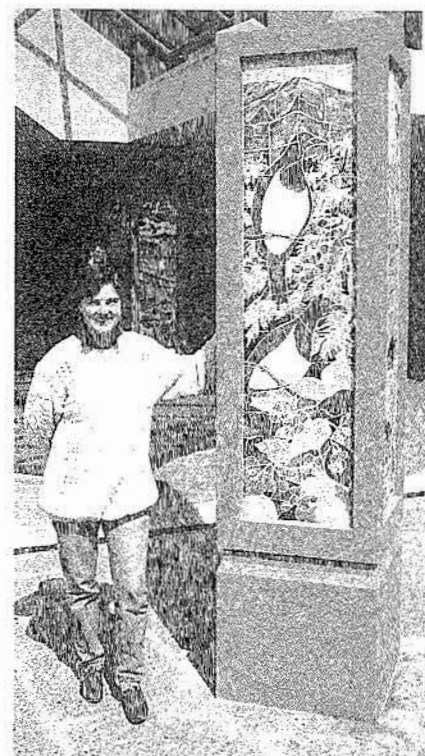
As the mural progressed I began looking at my everyday landscape with a sharper focus. This fresh awareness will be reflected in future work. Support and feedback from family and friends were invaluable during the project, as was the enthusiastic response from the library staff, in particular Elizabeth Dunn. ■



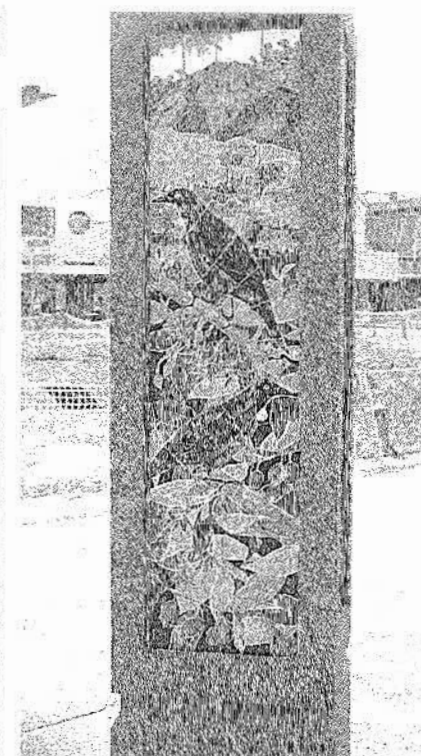
Pencil drawing for central column tiles



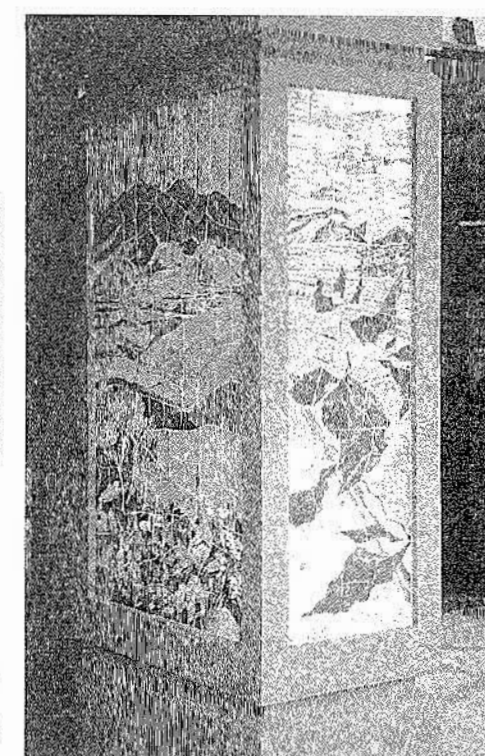
Hamilton Library from Garden Place



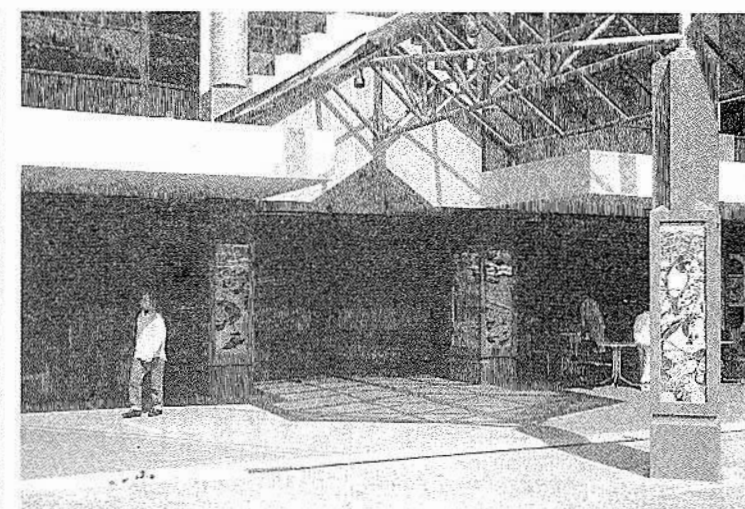
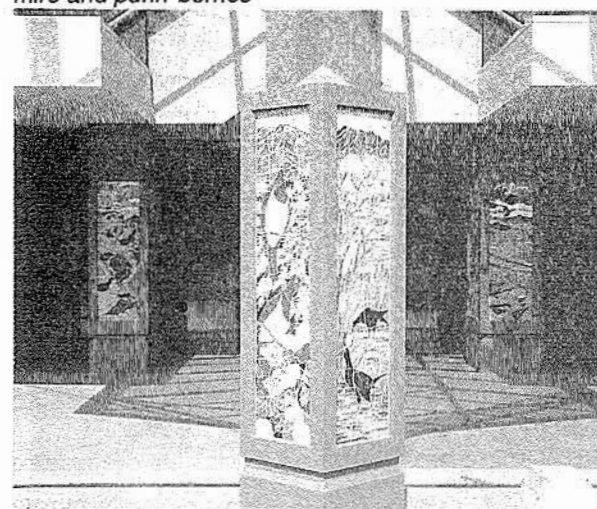
Central column; with kereru (wood pigeon) miro and puriri berries



Tui and kotukutuku



Mount Pirongia landscape



Front of Hamilton Library

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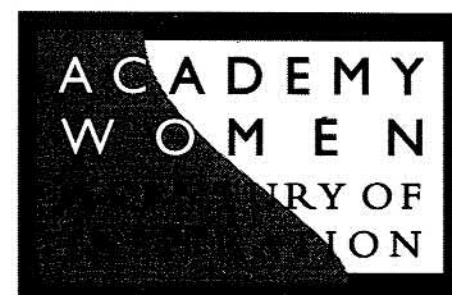


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THE STUDIO CERAMICS DINNER SERVICE SHOW

Fisher Gallery, Pakuranga

Peter Lange, Auckland

This exhibition of dinner ware and commercial crockery provided by the *Studio Ceramics Factory* and decorated or reconstructed by 17 of Auckland's top artists was officially opened with a speech by **Sir Tom Clarke**, driving force behind the *Crown Lynn* legend. He remains openly bitter about the demise of his company which has been crated up and sent off to South East Asia and the vast site bulldozed as flat as a level playing field.

He chose to blame its closure on the opening of the economic *Pandora's box* of the '80s and neglected to consider the catalogue of banality that the design team at the factory produced over the last 15 years.

One of the ironies of the show, and there were many, was that directly across the gallery as he spoke, was a dinner set decorated in a couple of days and hot out of the kiln, that could have saved *Crown Lynn* almost by itself, with its exuberant weathered timber and cow-skull design that would probably sell like hot cakes in the South West USA.

In some cases the basic ware was not up to a good standard with uneven casting, slumping and glaze runs and with dated profiles. This meant that the more refined work that went into some of the exhibits - finely detailed gold decals for example - lost some of the quality and substance obviously intended.

There were very few attempts at a conceptual approach - the bisqued surface as a canvas was the clear favourite, and there was irony in the one major sculptural piece being produced by one of this country's finest ever potters.

The concept of media-crossing is an interesting one and of course is not uncommon, from **Picasso** on down. However, it can often feel patronising to those involved with the medium that is crossed to, and is a bit like the *All Blacks* turning out for a charity match against the *Silver Ferns*. They mostly do not cope with the demands of the new discipline, but invariably show moments of genius, lateral thinking and rule-breaking before being comprehensively beaten.

In this case many of the exhibitors had no more than a month or so to come to terms with the technical problems of earthenware. That should allow some sympathy, but in an *Arts Council* funded show, and in a prestigious public gallery, there really is no excuse for such a high failure rate.

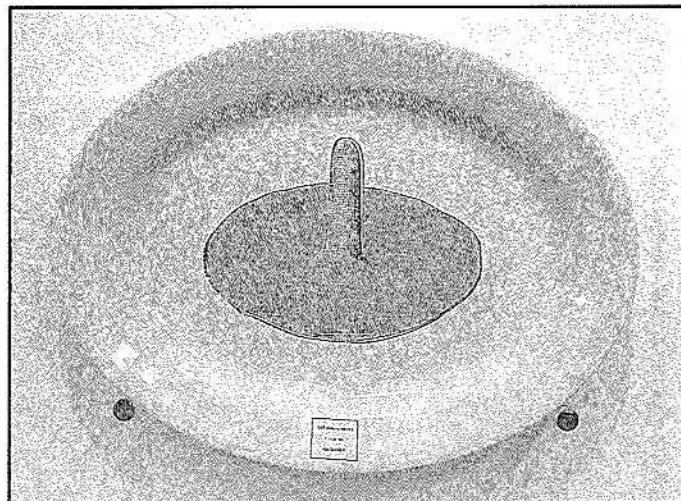
There are flashes of brilliance in the show, particularly from those previously involved with clay or glazing, but there are a lot of mediocre pieces and some inept. Leaping from one discipline to another usually requires quite a head of speed, and there is an awful pit to fall into without a decent run-up.

The *NZ Symphony Orchestra* should be allowed to do an evening of *Bon Jovi*, or the *Royal Ballet Company* a version of *Ladies' Night*, but until they are up to scratch it must be in their own time and at their own expense. The concept is not new, but is a good one and will hopefully be repeated, though with more favourable conditions - more time and greater quality control.

The potters of Auckland had little to fear during this year's invasion of their territory, but the seed has been sown and many of the exhibitors have admitted to being drawn to the medium. The combination of the *Ceramic Studio's* facilities and systems, and the abilities of some of the artists involved could see the renaissance of a new *Crown Lynn* type company. I'm sure Sir Tom would feel happy about that.

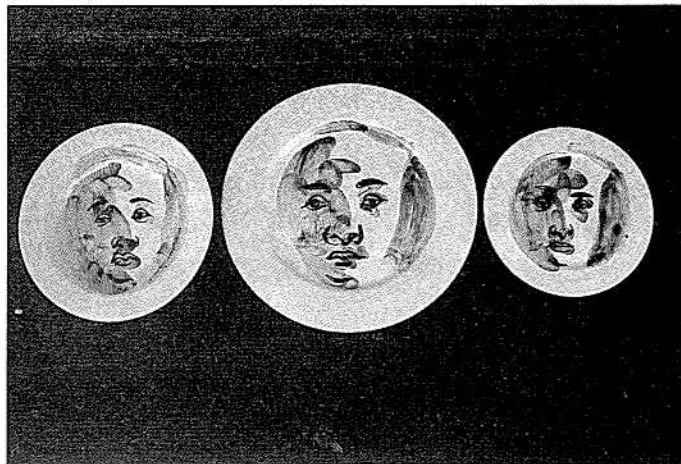


Carole Shephard. "Promise of Pleasure". Gold transfers on glazed earthenware. Photo by Brian Kitchener



Fiona Pardington. "Donna Matrix" Transfer and glaze platters. Photo by Brian Kitchener

Richard McWhannell. Thirtysix piece handpainted earthenware. Photo by Anne Nicholas



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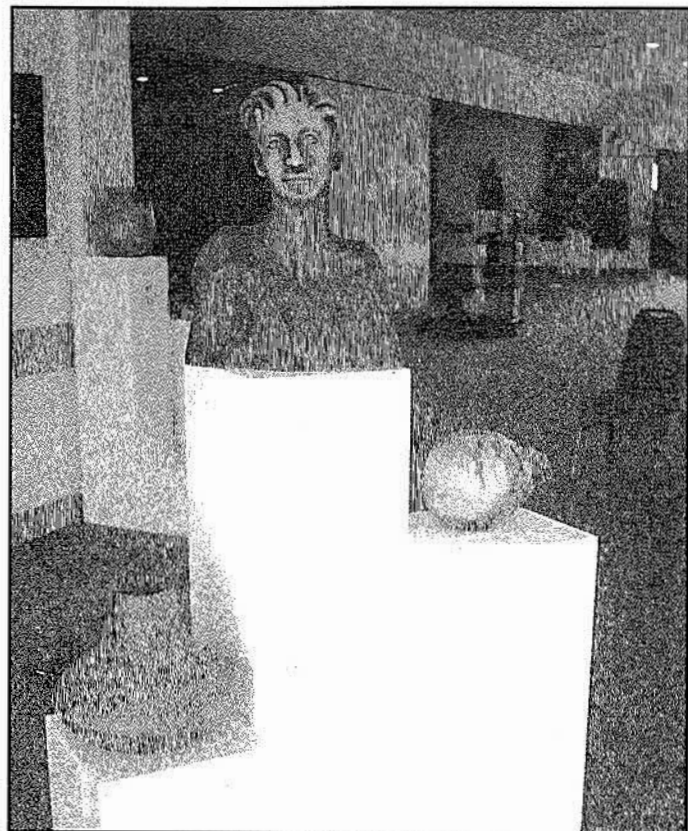
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TE ATINGA

Contemporary Maori Art Exhibition
Northland

Colleen Waata Ulrich, Dargaville



(l to r) Manos Nathan, bust by Paerau Corneal, Hina by Colleen Waata Ulrich

In view of the article by **Baye Riddell** in the last issue of the *NZ Potter*, it is perhaps timely to review the *Te Atinga, Contemporary Maori Art Exhibition* which was held at the *Waitangi Resort Hotel* in July 1993.

Called for by the *Tai Tokerau Maori Trust Board*, with financial assistance from the *Te Atinga Contemporary Maori Art Committee* of the *New Zealand Arts Council*, *Te Waka Toi*, and *Nga Puna Waihunga Regional and National Council*, it saw some 6,000 people pass through the doors of the hotel where they were greeted by a superb *Gateway* by **Ross Hemara**. Visually he extended an invitation to those entering to step through into his world of creative Maori Art.

Participants in the exhibition were invited from throughout Aotearoa New Zealand and 65 artists in various media responded. Excellent reviews were published encouraging many people to travel from Auckland to view the artworks.

The *Waitangi Resort Hotel* had recently undergone a refurbishing programme which included a set of landscaped swimming-pools and waterfalls, making it one of the most attractive hotel complexes in the country. Within the enlarged Conference Rooms is a compact area with north lighting perfect for displaying pots.

I curated the exhibition with assistance in the hanging and design from **Manos Nathan** of Dargaville and **Chris Bryant** of Auckland's *Te Taumata Gallery*. It contained a special section of

Maori claywork, which came from northern artists **Manos Nathan**, **Maureen Hitchings-Lewis** and myself, joined by **Baye Riddell** from Tokomaru Bay, **Paerau Corneal** from Rotorua and **Robert Moihi Renata** from Wanganui.

Manos Nathan featured the superb carving reminiscent of the taurapa or carved sternpieces of the waka taua or war canoe, which is a hallmark of his work. A double vessel of this type was purchased by **Dr Markus Schindlbeck** for the permanent collection of the *Museum fur Volkerkunde* in Berlin. Other works shown by Manos were commissioned for the *Tai Tokerau Maori Trust Board's* permanent collection.

Paerau Corneal exhibited one large work from her *Visionary Series* which comprises images of Maori women working for change to empower women's lives. This bust dominated the central display area.

An experimental pottery piece influenced by the work of American potter **Patrick Crabb**, called *Ahua Rereke*, was shown by **Robert Moihi Renata** of *Wanganui Polytechnic*. He also submitted hot and blown glass giving a clear indication of his ability to use flame on both clay and glass.

In a departure from the norm, woven kete or kits were displayed with the pots. **Bana Paul**, a nationally known weaver of both traditional and experimental contemporary work, showed woven kete in harakeke (flax), pingao (golden sedge) and kiekie (epiphytic plant) mounted on clay tiles impressed with the woven pattern of the flax.

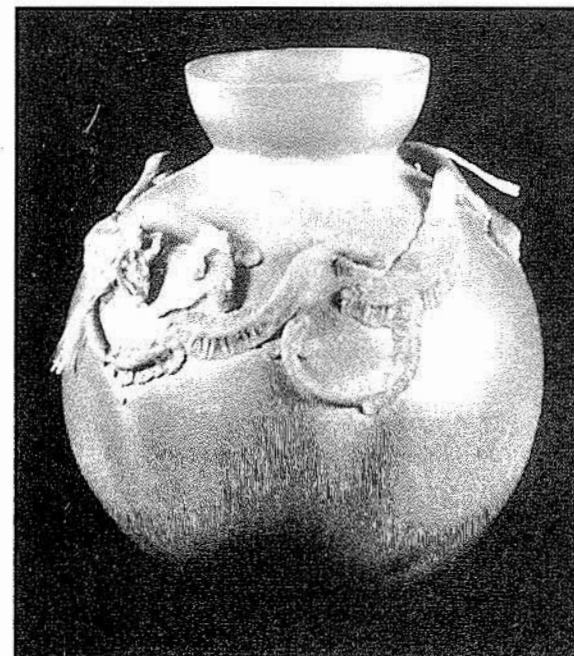
I have long favoured the idea of clay and fibre combined as is evidenced in my own work on the theme of *Waka Kakano* - pots for the storage of seeds for the next season's planting. The kaupapa or underlying being of my pots is set securely within the context of Maori culture. They are decorated with muka or flax fibre, feathers and paua shell, these enhancing the mana of the pots as being special containers for seeds and tubers. ■

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Waka Kakano by Colleen Waata Ulrich

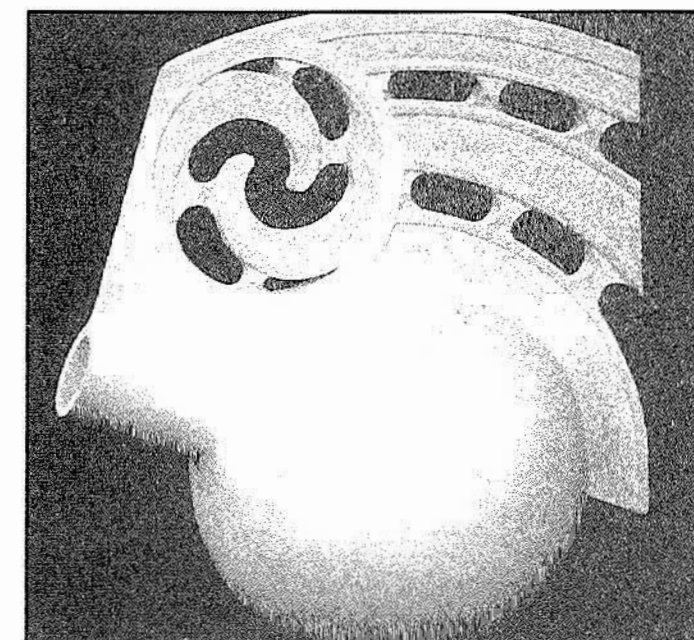
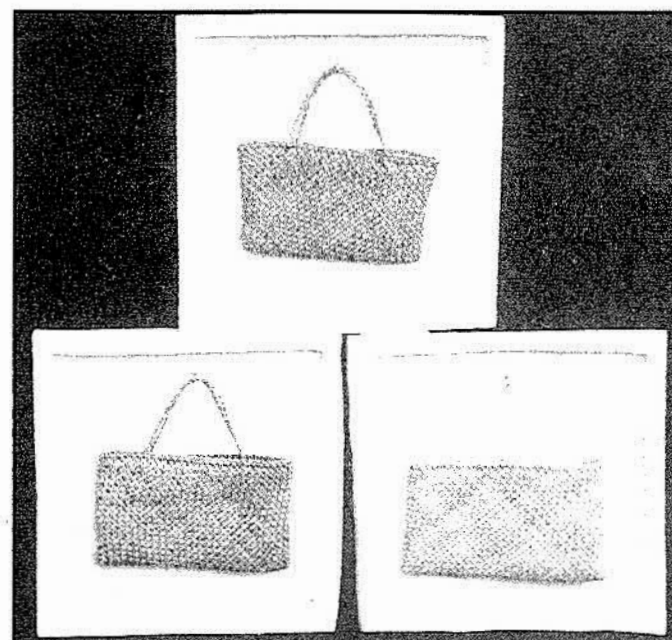


Robert Moihi Renata, hot and blown glass

Photos by Margaret Kawharu

Bana Paul, woven Kete

Manos Nathan, carved vessel



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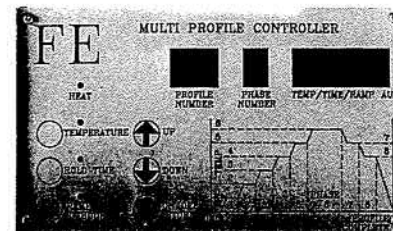
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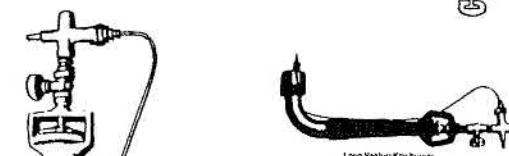
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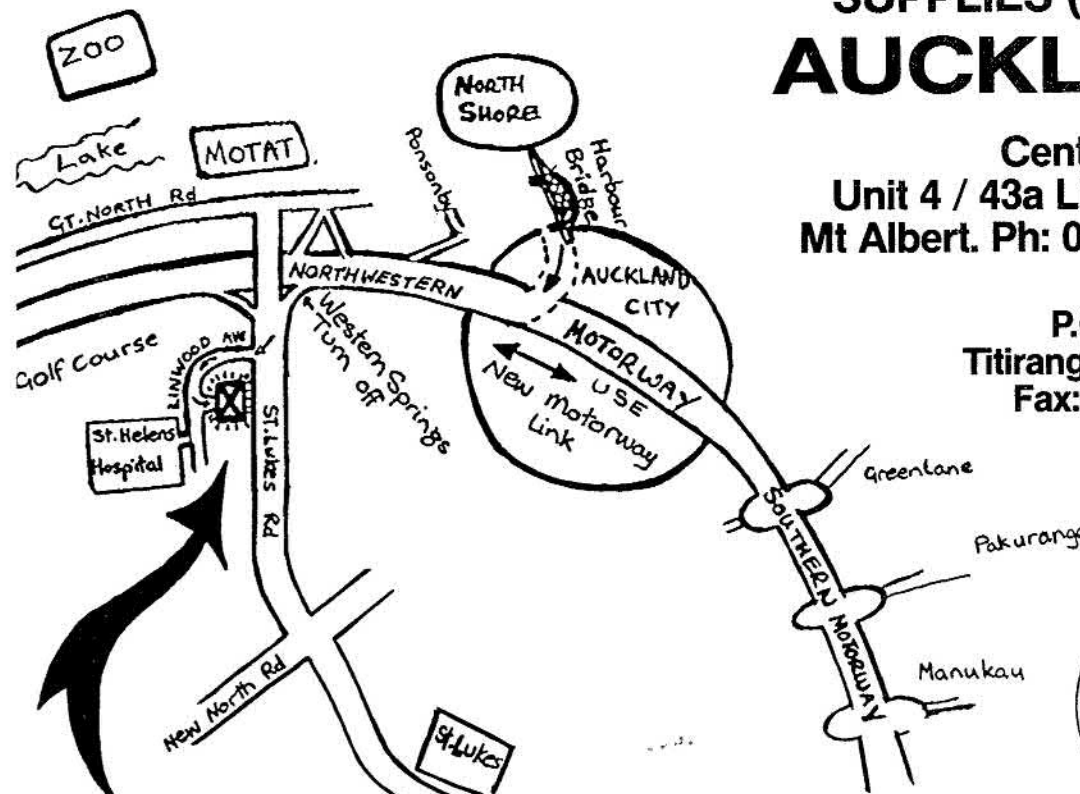
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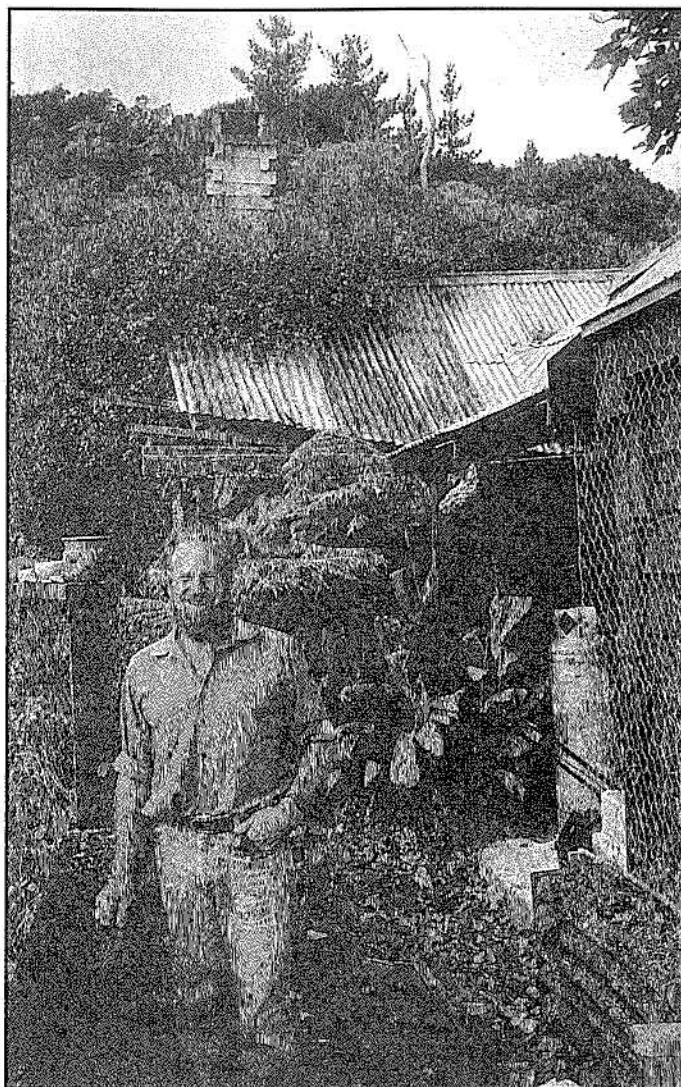
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CARRYING THE FLAME

Helen Mason, Coromandel

Photos by Ian Crichton



Iain Crichton, photo by Bronwyn Kelly

Iain Crichton is one of the new wave of potters who started out on the long adventure in the late sixties. Born in 1948 he first became interested in glass blowing, going in 1967 to Havelock South to work with **Rod Kempthorn**, an old glass blower with a deep heritage and knowledge of his craft.

Iain learnt all he could, but it soon became apparent the old man could no longer cope with the physical demands that teaching the craft required, and he suggested Iain try to become an apprentice at the *Crown Crystal Works* in Christchurch. This he did, but soon after being accepted the handblowing section of the works closed down.

After this disappointment Iain's future brother-in-law, potter **Andrew van der Putten**, suggested pottery might be the answer and that **James Greig**, then living and working in the Wairarapa at Greytown, might take him on in return for doing the donkey-work around the pottery.

This enabled Iain to learn the basics, until in 1969 he set up his own pottery at Cobden Road, Carterton, selling his work to craft shops and galleries in Wellington. He married and never pursued his glass blowing goals.

Then in 1982 when his life was disrupted by domestic problems, he moved to Coromandel, working with Jeannie and Andrew van der Putten until, a year later, he set up his own pottery beside the Presbyterian Church on Ring's Road in Coromandel.

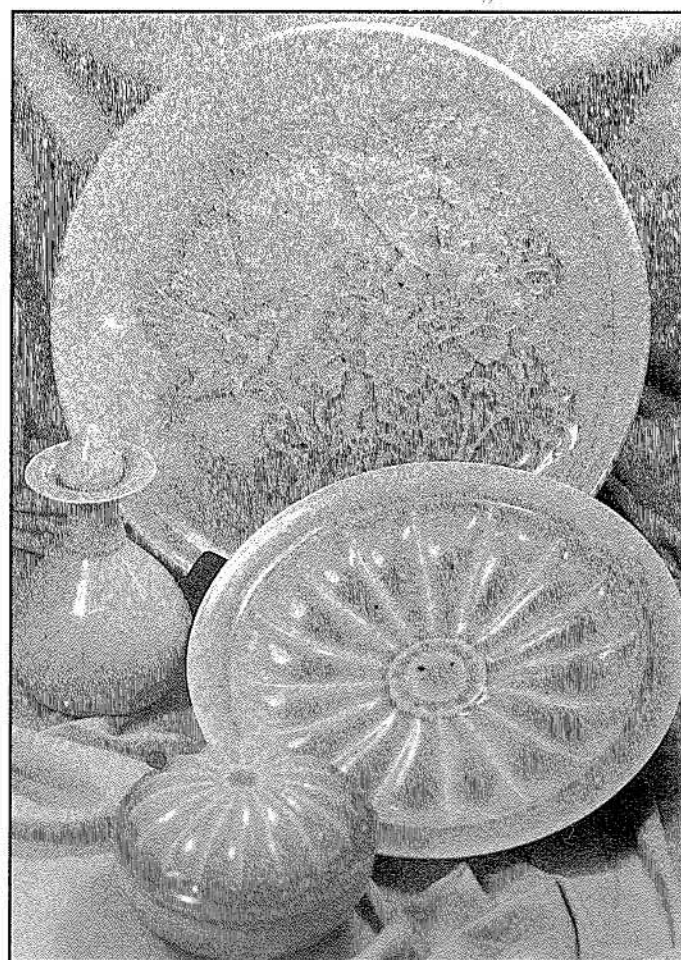
Although he continued to pot, much of his time in the next seven years was involved with the Coromandel fishing industry, his life revolving around its seasonal nature. In the last three years however, pottery has again been his primary involvement. He has established a few good markets in Auckland, takes part in exhibitions and has a steady clientele who buy his work direct from the kiln.

Iain's plans for the future are to extend his workshop to give room where new potters can develop their skills and so learn to appreciate some of the practices of the older country studios.

Here he writes of his experiences.

I began potting about 25 years ago. The potters who had struggled over the previous 10 to 15 years had done the groundwork and become the nucleus for people like me. Although these pioneers of craft pottery were few, they were there, and prepared to help if you were willing to work for them. One could learn what to do and where to get what was needed - their experience and knowledge could be tapped.

Celadon glazed porcelain, largest 30cm diam



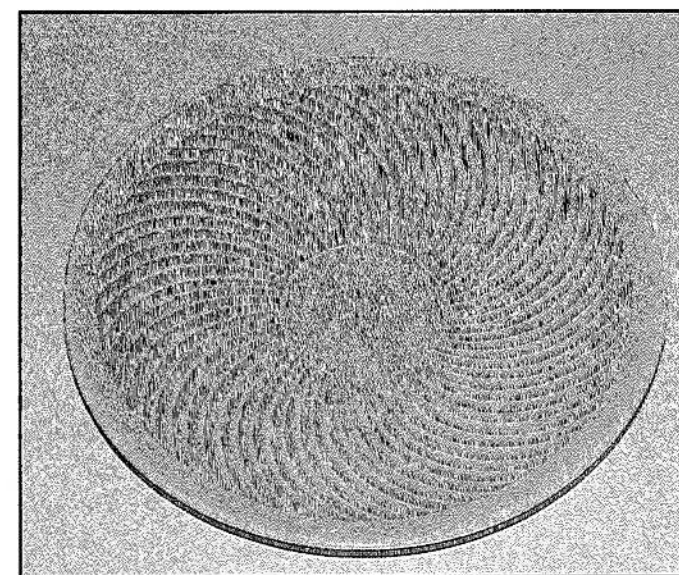
At this time pottery usually meant stoneware clay and solid fuel firings. Clay and glazes were prepared from the essential components to formulae passed on from one potter to another, or made up to your own ideas, depending on what you were trying to achieve. There was a lot of trial and error in both clay and glazes, the results being personal to each individual potter.

The temperatures at which stoneware and porcelain were fired, determined success or failure. At around 1300°C bright rainbow colours were virtually impossible. You had to really know about your clay, glazes, kilns and firing, making them work for you: how to achieve good vitrification, to get colour from basic oxides, to know what atmosphere and temperature would achieve the colours and textures you wanted. In other words, how to drive your kiln - and no two kilns were ever exactly the same.

Nothing was ready made. Prepared clays came on the scene fairly early, but transport was often a problem, and so was the expense. Most potters made up their clay several times a year by mixing and foot-pugging huge mounds of clay to their own recipe, often involving about 75 per cent of the local red clay (in the North Island many used the Auckland "Crum" clay which was relatively cheap and already prepared) with imported ball and china clays, feldspar, silica and so on. This was stored away to mature if time permitted, and even then took extensive hand wedging to de-air, mix and remove foreign bodies before it could be used for throwing.



Stoneware platter, 40cm diam



Celadon glazed porcelain, 30cm diam

Today we can cut off the required lump from a prepacked clay of our choice, quickly wedge it and throw what we want and almost guarantee how it will fire.

Firing was always a challenge. Usually you operated your own kiln, one that you had made yourself. It was probably fired with diesel oil or wood, and a lot of time and experimentation went on firing methods - what sort of burner, what sort of firebox. Everything depended on your ability to make your kiln reach temperatures of 1280 - 1310°C. You had to learn how to build your kilns for bisque, glaze, salting - single chambered, double or even three chambered if you decided to do all three at once. You fast became a sort of bricklayer involved in a lot of fun and help from other potters.

The kilns were generally fairly large and held the product of several weeks work, so firing was an event of some financial

concern. Weather could play a role, as did the quality of wood and other factors. There was little trouble in reaching 1270°C, but then came fine tuning to keep the temperature rising and the right atmosphere maintained to give the reduction necessary for your iron-rich glazes to do their thing.

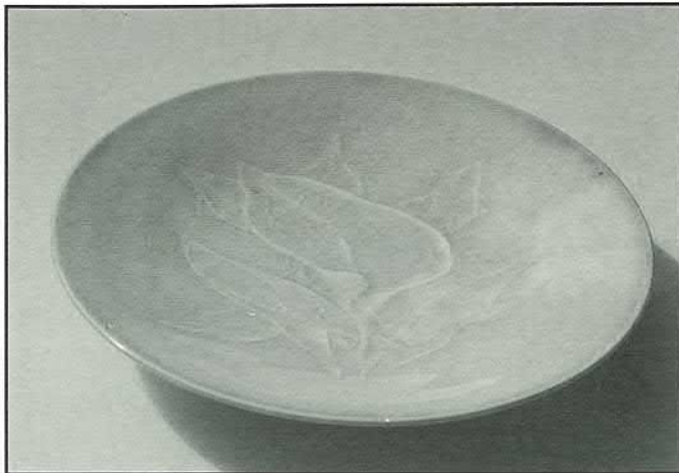
This final part of the firing, waiting for cone 10 to bend, is the subject of many potters' stories. However, once you worked out a good relationship with your kiln, firing became the enjoyable climax to a sequence of events, from wedging clay to making the pots, glazing and stacking. Firing was a time to relax as you fed your kiln, hoping the weather wouldn't turn bad over the next 12 to 24 hours. With luck and all going well, your firing would only take 12 to 14 hours.

Opening your kiln a couple of days later was either a sort of Christmas - or a nightmare. A kiln and its firing process works its own personality on pots and glazes. When the kiln is opened you can never be certain what you will find. This is one of the reasons why I feel solid fuel high fired ware remains the epitome of pottery. Nature, God, chance and the elements of fire and atmosphere work their magic on your pots in their own way and give you a surprise every time - not always good, often disastrous, but just sometimes the one-off special pot!

In the last eight to ten years the trend has moved away from this lifestyle, and rightly so. At the beginning, resources were scarce, but this developed over the years. Potters got older, lessons were learnt and knowledge dispersed. Manufacturers started supplying materials needed to support the growing craft and a body of knowledge became readily available to beginners.

Pottery became easy, everything could be bought off the shelf. Probably the greatest change came when ceramic fibre entered the scene. The small efficient gas kiln changed life for a lot of experienced potters and made firing as straightforward for the beginner potter as cooking in a modern oven. Many potters could now move from the country and the environment they needed to support their other half - the wood or oil fired beast of a kiln - to live in city or town with a more congenial social life, and markets.

Fashion and social influences have done much to mould today's pottery world. Importation of cheap and colourful pottery from overseas has made the handmade pot a common article in most



Porcelain bowl, 29cm diam

homes. The attraction is the colour - bright, glossy colour. It is fun and the shapes are fun; it is also relatively easy. You can pour slip into moulds and make pots! Buy lovely coloured stains, paint on to lovely glazes, fire in a well-behaved gas or electric kiln (no bigger than the average wall oven) and when the bell (thermostat) rings - Wow - lovely pots!

Of course the results are determined by how good a potter you are - experience tells. Those potters who began ten, twenty or thirty years ago still know what they are doing and seem to bring everything they have learnt to the new pottery. Form and balance, the application of colour, the experimentation that was always essential in high fired pottery, is always evident.

Earthenware with its ease, available colour, choice of lustres, textures, slips, problem-free firing, is certainly the direction which new potters are following, and this is good. So many are finding enjoyment and fulfilment in craft pottery.

It is this personal creativity that can help each of us in today's life - occupational therapy, I suppose.

High fired pottery is becoming rare, often something associated with special pots and sculptural work, but I would like to know there are still potters accepting the challenge of high fired stoneware and porcelain, fired in big dirty kilns with all their attendant problems and making this available to those who want more from pottery than the pot.

Stoneware bowl, 35cm diam



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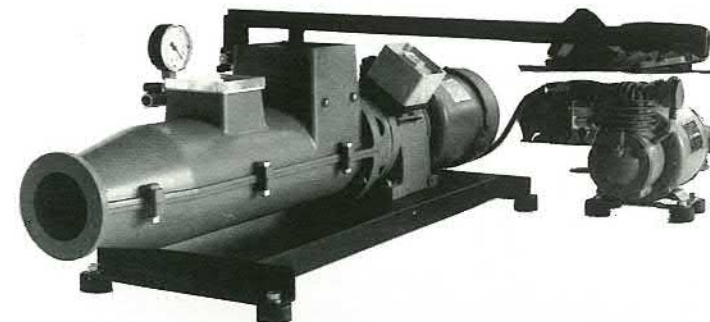
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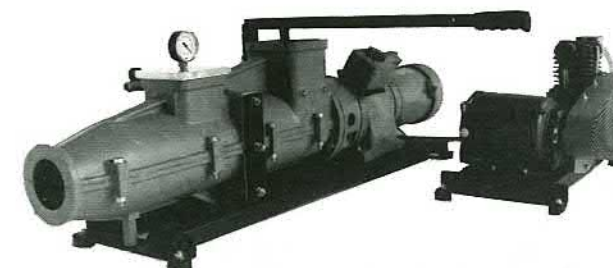
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Write for free Catalogue

...mix WHAT with CLAY?

Brian Gartside - potter/artist/ teacher
works from his studio in Ramarama,
South Auckland

Cellulose fibre is a hollow tube-like structure which is an essential part of all plants and trees. It plays an important part in photosynthesis and osmosis. It has an amazing ability to syphon moisture into itself, acting like a sponge. Different sources give a variety of fibres, the length and size of which depend on the type of tree or plant producing them.

An easy source of fibre for the potter can be found in any man-made paper. This can be torn into shreds and soaked in hot water, usually all that's necessary to break it down, but for extra speed an electric drill fitted with a mixing blade is useful.

Shorter fibres which form the basis of tissue, blotting paper and newsprint are excellent. So is computer and photocopier paper. All these break down easily in hot water. If you can afford it, pure cotton and linen papers used by artists are best as they have a marked absence of lignin, a complex polymer associated with cellulose. Being a cell wall stiffener, lignin is water resistant and can affect the amount of water needed to soak the paper.

Cardboard is best avoided as it contains glue and also shiny papers which contain kaolin - neither of these break down easily in water.

A good test of whether a paper is suitable, is to see how it tears - the more easily it tears, the shorter and more suitable the fibres it contains.

Under magnification clay particles are tiny compared with cellulose fibres. When clay slip and paper pulp are mixed together the platelets of clay are easily syphoned into the fibre tubes. The resulting complex network of fibre and clay slip gives the mixture important and unusual working characteristics of benefit to potters and sculptors.

Other materials such as nylon, fibreglass and sawdust have been mixed with clay, but nothing compares to paper pulp in its effect. Paper fibres give a non-smooth slightly spiky surface which further enhances its binding qualities. One very unfortunate disadvantage compared to nylon or fibreglass must be admitted - after about a fortnight it begins to SMELL! To avoid the decay of this plant matter, the pulp could be mixed as needed, or stored in plastic bags in a deep freeze.

Any clay can be used. It needs to be mixed well until smooth and creamy. A deflocculant can reduce the amount of water and subsequently the time needed for evaporation and drying. A quick and convenient clay therefore, is casting slip, though personally I find this an excellent way to use the slops and trimmings from my potter's wheel.

So what's all the fuss about?

- It's virtually impossible for large cracks to develop as the clay dries.
- Layering on dry slabs will not warp.
- Excellent for layering in plaster moulds.
- Works well for coiling technique.
- Joining pieces can be done at any stage - dry to wet to leatherhard all join well.
- As the material dries it develops unbelievable tensile strength.
- Fired and bisqued pieces can be embedded into the soft slip.
- Ceramic pieces can be bigger and stronger and up to 50% lighter in weight.
- Behaves exactly like clay in the firing process - it IS clay.
- Can readily be pour-moulded. Who needs a slab roller any more?

Can you use the material on the wheel? The answer for me is no. I can't throw this clay on my wheel, neither can I wedge it.... but some people claim they can....

Notes on the photographs

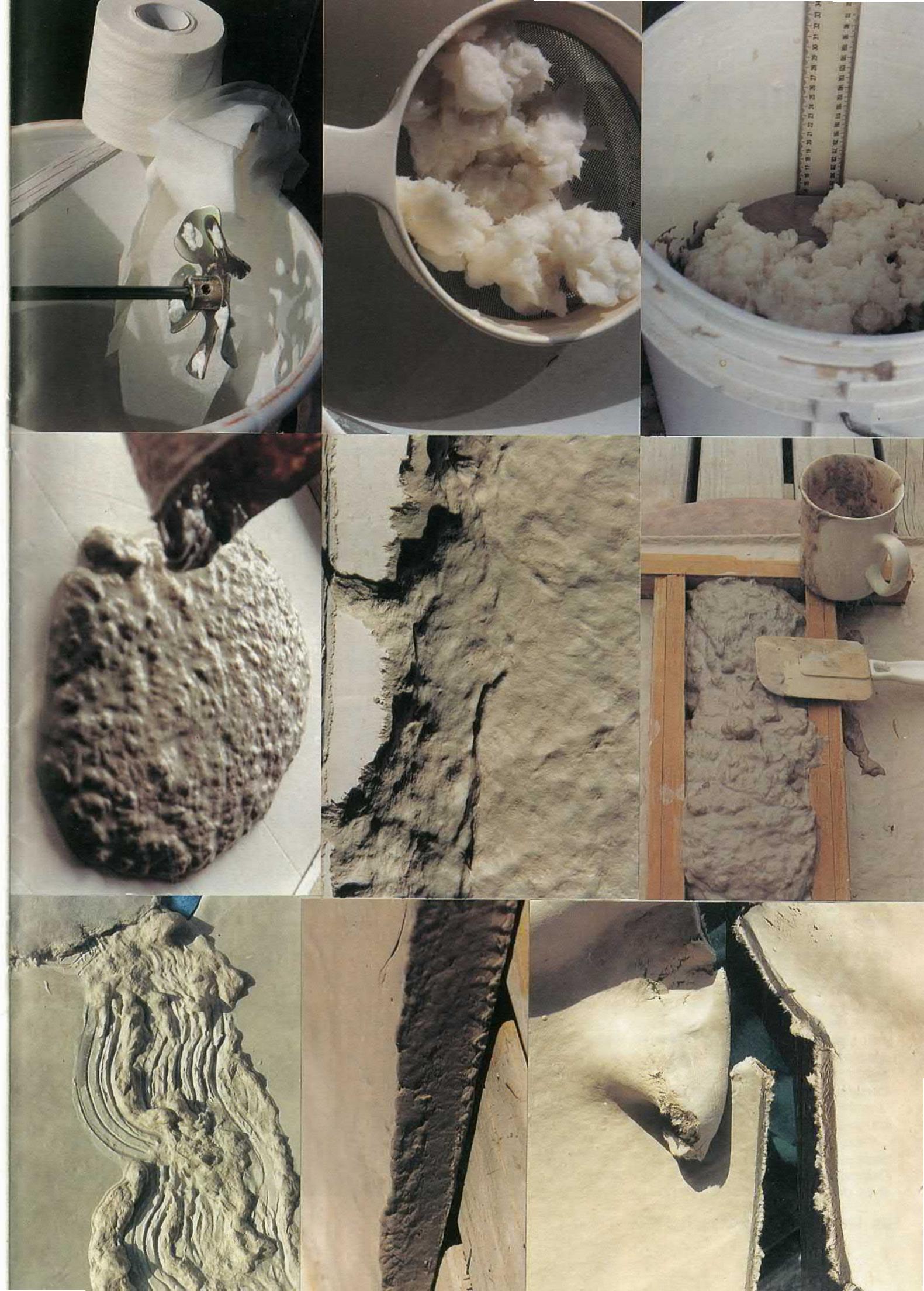
- 1 Hot water, tissue, copier paper is soaked and beaten with an electric drill mixer blade. Be generous with the water, more than you think!
- 2 The pulp is poured into a sieve and then squeezed by hand to remove most of the water.
- 3 Pulp dropped into clay slip. Use volume ratio from 10% to 50% paper pulp. A ruler simplifies measurement of volume.
- 4 Porridge consistency. Thoroughly mixed by hand, stick or mixer blade, the clay now looks like oatmeal porridge. Poured onto a dry surface or plaster slab.
- 5 Paddled and plastered with a knife or flat stick to any thickness. Thin edges show the fine fibres.
- 6 Poured into a frame or mould the material lends itself to any shaping method. Can dry overnight.
- 7 Wet paper/clay slip can be added to dry without any problems, smoothed or textured to taste.
- 8 Thin and thick can be combined in one slab.
- 9 Hard dry slabs can be scoured with a sharp knife and snapped over the edge of a table. The cellulose fibres are just visible to the eye.

1	2	3
4	5	6
7	8	9

Acknowledgements:

I am indebted to **Ibrahim Wagh** of London who worked with me for ten weeks at *Banff Centre for the Arts* when we were resident artists in 1991. **Rosette Gault** of Seattle who was also a resident artist at that time, continued researching the material and published her booklet *Paperclay for Ceramic Sculptors* this year. I used her findings extensively in my work and in this article.

Part II of this topic will deal with forming, firing and glazing

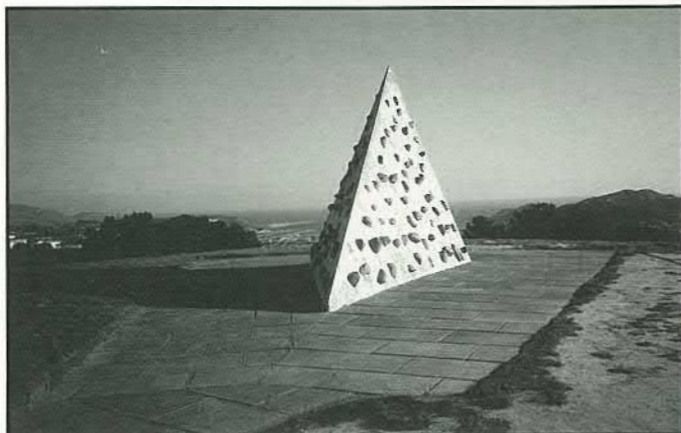


ADMIRAL BYRD MONUMENT

The Restoration of the Admiral Richard E Byrd Monument, Wellington

by Dr Doreen Blumhardt, CBE.

Photographs by Doreen and various friends



The monument before restoration

Admiral Richard E Byrd took part in five Antarctic expeditions all launched from New Zealand. On these explorations he discovered mountain ranges and mineral deposits and gathered previously unknown data. Dr Paul Siple who accompanied him on three of the expeditions became one of the foremost authorities on many aspects of the Antarctic region.

The Mount Victoria, Wellington, monument was first erected in 1962 in memory of Byrd's expeditions and his dedication to international cooperation. It is in the shape of an Antarctic tent, the open end of which contains a larger than life-sized bronze bust of Admiral Byrd set in a triangle of rough-hewn rocks from the Antarctic continent.

The sculptor of the bust was Thomas V Johnston RA and the architects were Orchison Power and Associates. Originally the outside of the "tent" was grey concrete with a scatter of river boulders set in it.

Over the years the monument had lost some of its river boulders and graffiti and broken concrete slabs surrounding its base had played a part in its rather neglected appearance. Its recent face-lift has been a joint financial effort between the New Zealand American Association, New Zealand Antarctic Society and Wellington City Council.

In September 1962 the Wellington City Council decided to proceed with restoring the monument, an exercise that had waited two years since it was first agreed upon. The council landscape architects Sue Smith and Charles Gordon asked several potters for quotes, as well as sample tiles and drawings of designs for the restoration.

The council wanted the decoration on the tiles to depict the Aurora Australis, a phenomenon of the southern night sky. This should be shown in lapis blue colour with the Aurora floating through it. The east face was to be different from the west and the tiles should be commercial with smooth glaze decoration so they could easily be cleaned.

I was given the commission and asked to produce a full-sized square metre sample of glazed tiles for each side. By the end of October 1992 I was given the go-ahead to proceed. My part had to be completed by the of March 1993.

Researching books and photos of the Aurora Australis and the logistics of carrying out the work took up the first month. Where could I procure 2,400 tiles suitable for the purpose? Where could I find a large enough floor area to lay them all out? How could I fire them in time to meet the deadline? How could I code them so the tile-layer would know the exact sequence? What glazes would be the most suitable? How could I procure tile frames in which to load the tiles for firing? Many other queries arose during progress of the work.

The people at the Tile Centre at Kaiwharawhara near Wellington were wonderfully cooperative and supplied all the particular quality imported English floor tiles I needed. Half were bisqued and half white glazed at my request, as much of the area to be decorated was light in colour, but for the darker areas it was more effective to work directly on bisque.

I made several enquiries as to a suitable hall and finally found the Wellington College of Education in Karori was willing to hire the dance hall over the school holiday period. The dimensions of this hall were perfect, because I could lay out all the tiles and still have ample working space around the edges and through between. It

Tiles laid out on building paper, ready for decorating



Doreen drawing the design on the tiles

was a quiet area with drive-to-the-door access and water and all facilities inside.

Fortunately Mike Austin, who comes once a week for three hours to help me with garden and other tasks, agreed to my employing him full-time to work on the tiles with me. Daniel Coward, a young horticultural student who helps in my pottery one morning a week, was employed to mix glazes suitable for firing at 1050 to 1080°C. The lapis blue and some other colours I was able to purchase from the Tile Centre.

Mike and I, armed with ladder and tape measure, took exact measurements of the memorial - 6.727metres long and 4.7 metres high - plus detailed measurements of the various surfaces at the open end of the "tent", which is 4.24 metres across at ground level.

I then purchased a roll of black building paper and measured, cut and pasted two full-sized templates, one for each side. These were laid on the floor with the tiles placed upside down on top. With a ceramic pencil (which burns in during firing) I then coded each tile according to side, row horizontal and row vertical with an arrow to show which way up it would be. When the tiles were turned over I could draw on them with a marking pen (which burns out during firing) enlarging the design from my original colour scale drawings. As the tiles were floor thickness I could walk on them while drawing.

Because of the soft edged nature of the Aurora, I decided to hand spray the glazes with my little Japanese sprayers. It took a lot of human windpower, but Mike was chief blower and sprayed the colours according to my direction.

While this was going on, Daniel coded over 70 boxes in which the tiles had been purchased, so when the finished tiles were put back into them the tile-layer would know exactly what he would find in each box.

The Tile Centre lent me 120 frames into which we loaded the glazed tiles, 15 in each, tying string around them to keep them from falling out on the journey from the College to the big trolley kiln at the Tile Centre. Four trips in my station wagon and some in Mike's car were necessary to transport the loaded tile frames to be fired.

Mike and I stacked the kiln and about three-quarters of the tiles were fired in one night. My electric kiln served to fire the rest over a period of a few weeks.

In the meantime, contractors had proceeded with work on and around the monument so it was now smooth, freshly cemented all over - except for the bust and Antarctic stones. Slates had been laid around the base and instant grass covered the surrounding area. A low wooden fence with a new name plate was being built and the tile-layer began fixing the tiles.

Either Mike or I were there most of the time and we were pleased to find the coding had been most effective. Because of the angles on most edges a good deal of tile cutting was necessary and much skill was demonstrated by Mark Spiekerman and his assistant, cutting and fitting small fragments as the work proceeded. The type of grouting was most important to ensure all joints would be waterproof, as in a frost dampness could cause tiles to crack. Finally we decided to attach brass strips on all cut edges which has given the memorial a pleasantly framed finish.



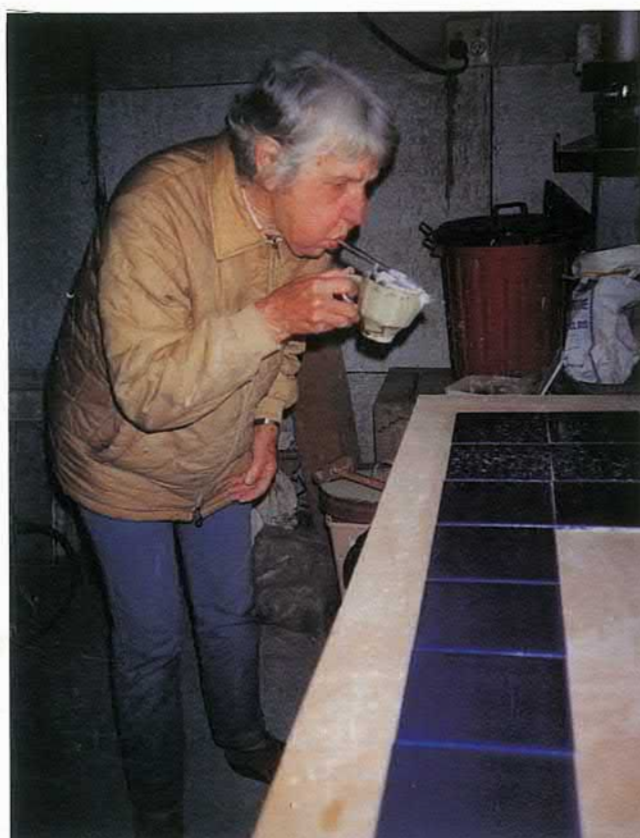
Doreen and Mike stacking trolley kiln

A rededication ceremony was held on Monday 21 June 1993, to which a number of special guests from the USA were invited. Among these were Admiral Byrd's daughter Mrs Bolling Byrd Clarke, and Mrs Siple, Dr Siple's widow. Also present were Harold Austin, cabin boy of the 1929/30 Byrd expedition, and John Lenkey from the USA who coordinated the sponsors of the Admiral Byrd Monument Restoration Fund.

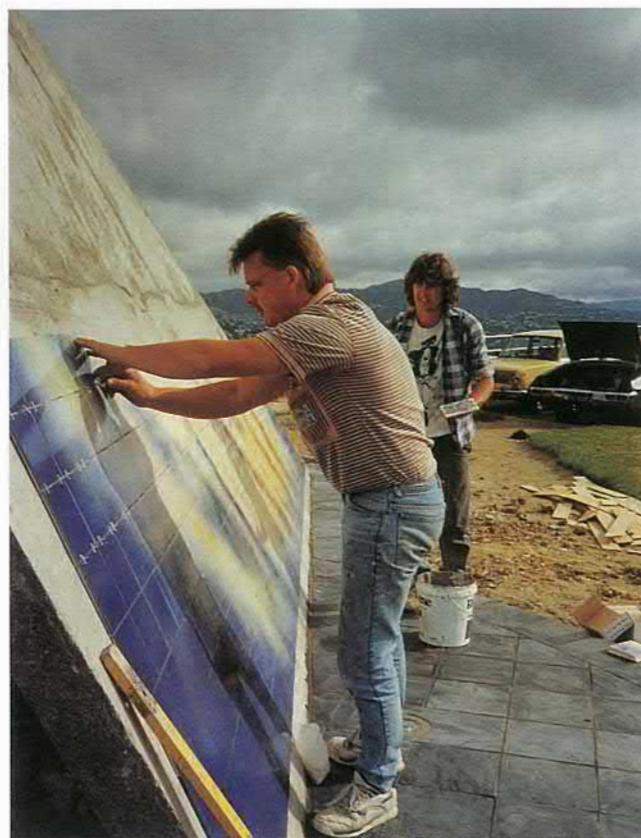
At the ceremony attended by approximately 100 invited friends, guest speakers were Ray O'Brien, Vice President of the Antarctic Association; Her Worship Fran Wilde, Mayor of Wellington; the Rt Hon Don McKinnon, Deputy Prime Minister; Chris Laidlaw, MP for Central Wellington; David Walker, Charge d'Affaires a.i. US Embassy; Dr Cornelius Sullivan, National Science Foundation; Jeffrey Stachera, Eagle Scout, USA.

The Rev Ian Bourne, Archdeacon of Wellington gave the benediction.

It was one of Wellington's windless, cloudless, winter days and the monument gleamed serenely with colourful translucence in the sunlight....



Doreen glaze spraying



Mark and assistant laying tiles



East side of the restored Admiral Byrd Monument

Photographs by Doreen and various friends

WAIKATO CERAMICS

POTTERS WORKING FOR POTTERS

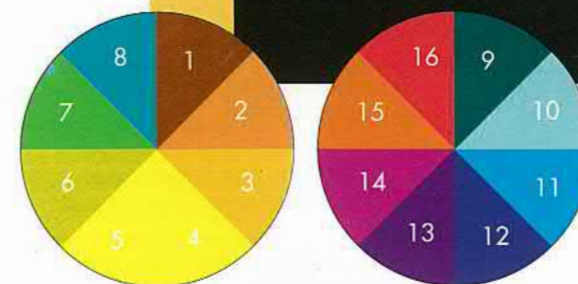
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3.	Mandarin	8.95	3.95	11.	Sky	6.95	3.20
4.	Egg Yellow	6.95	3.20	12.	Royal Blue	6.95	3.20
5.	Yellow	6.95	3.20	13.	Cobalt	8.95	3.95
6.	Lime	6.95	3.20	14.	Purple	8.95	3.95
7.	Light Green	6.95	3.20	15.	Koralle	8.95	3.95
8.	Peacock	6.95	3.20	16.	Rosso	8.95	3.95

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Bryce and Anne Stevens

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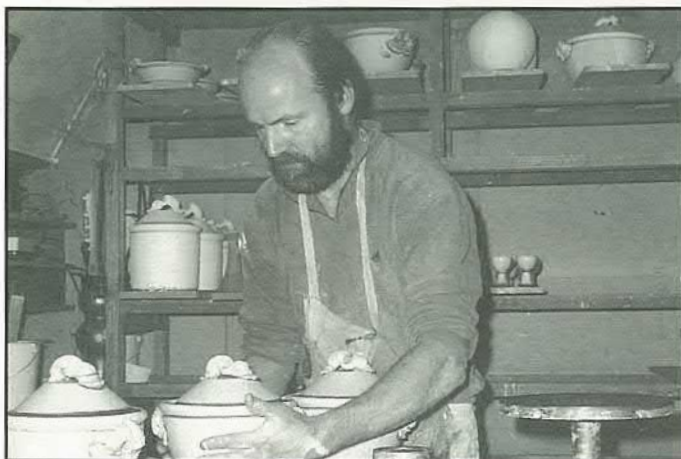
John Lawrence, Dannevirke

France has always had a unique attitude to, and provided a fertile ground for outsiders with talent and skill. This is especially true of two people, **Suzy** and **Nigel Atkins** who have a rare combination of business and organisational skills, together with outstanding creative ability.

In March 1993, with the generous help of the *QE II Arts Council*, I was planning a ceramic tour of Europe and the UK, recording material on video. My first stop after the *Ceramic Contemporaries* at the *Victoria and Albert* in London was a hospitable two days at the *Poterie du Don* in the Cantal, with Suzy and Nigel Atkins.



Suzy Atkins decorating with wax before applying engobes



Toby Jones dipping casseroles in white engobe. Lugs and handles are made by rolling clay on car rubber floor mats

I first encountered a superb salt-glazed jug of Suzy's in an exhibition in Western France in 1990. It was so French in form and decoration I never considered the maker could be anything but French.

Suzy was born in New York, did History of Art at Pennsylvania, a foundation ceramics course in London and then on to the famous *Harrow School*. Before building a pottery in the Cantal with Nigel, she did a year's apprenticeship with a Scottish potter working in salt-glaze. Nigel did Industrial Engineering Design at the *Royal College of Art* and architectural work for eight years before setting up the pottery in France.

Perched on the steep side of 100 acres of heavily wooded valley, the pottery is equipped with facilities that left me in shock. At the time I was videoing, **Toby Jones** and **Chris Wright** were working in the pottery, each carrying the work right through to finishing, decorating with engobes, wax, latex and helping with raw salt-glaze firing. They used *La Borne* clay with the addition of ilmenite for speckles. After each firing the kiln shelves were cleaned and re-coated with thick alumina mix which was combed while wet, giving ridges for the pots to stand on.

The potters were contracted for one year and had to have basic French. Each lived in an individual bach in the forest, catering for themselves. The pottery could recruit assistants only from the Common Market countries.

Suzy carried out gold decoration on certain of her pieces for the exhibitions she has in Europe and the UK from time to time. Apart from a very impressive exhibiting record, she often serves as a selector.



Jug, exhibited 1990 in Haguenau, France

Suzy Atkins pots, engobe and gold decoration, raw salt-glazed and gas fired. Photos by John Lawrence

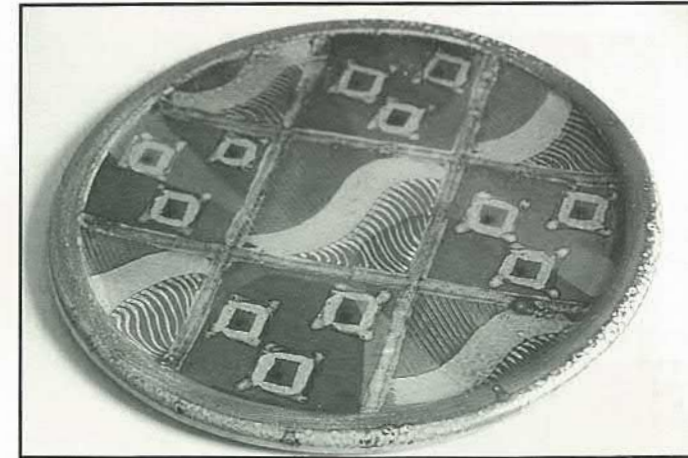
In April 1993 a large showroom and gallery was opened, superbly lighted and furnished to display not only the pottery, but also glass and paintings.

Their house is an art lover's dream with ceramics, drawings and paintings from many well-known hands. The kitchen shelves are loaded with Suzy's work as well as that of people like **John Maltby** and **Jane Hamlyn**. Strangely it made me envious that they didn't have to worry about earthquakes! If a visitor was lucky there might be a place on the leather settee free from Suzy's big dogs - a pig dog that ran away from pigs and a Border collie that hated sheep, both rescued from certain death.

A wonderful working atmosphere and 100 acres left in its natural beauty show what great stuff the Atkins are made of.



Oval oven dish, 50cm l



Platter, 50cm diam

Editor's Note: During this European trip, John Lawrence made three video tapes, each roughly three hours long, with the purpose of showing something of what is happening in pottery in Europe and the UK.

Tape 1 has coverage of 13 exhibitions and museum collections from London, plus an hour on the subject of his article, Suzy and Nigel Atkins.

Tape 2 is from the Salt and Soda weekend at the Forest of Dean College in Gloucestershire, with tutors, Ruthanne Tudball, Michael

Casson and Walter Keeler. It shows some unusual throwing techniques.

Tape 3 shows another 13 permanent collections or exhibitions and other features from UK and the Continent.

These tapes, all of which were made with assistance from *QE II Arts Council*, are not of professional quality and there is little 'voice over' commentary. They are intended to be a potter's record of what he saw on this tour. These tapes can be bought, or hired from John Lawrence - see his advert in our classified section. ■

NOT SO DUSTY

Philip Stanbridge, England

The following is an extract from *Global Ceramic Review*. Primarily a magazine for industrial ceramic concerns, it has a column *Diverse Directions*, giving a view from the craft ceramic sector, written by **Philip Stanbridge**.

The major development in craft kiln construction over the 1980s was the rapid introduction of low thermal mass (*LTM*) materials in general and ceramic fibres in particular. It seemed that over the space of a few years kiln building was revolutionised by the arrival of these new materials and the monstrous brick and steel edifices we'd once committed our pots to were, all at once, replaced by light and shiny tubs which looked like they owed more to spin dryer design than any thermal technology.

To some degree, ceramic fibre came in to fill the gap, literally in many cases, left by the ignominious departure of asbestos when knowledge of its carcinogenic capabilities became public. Given that background, it is hardly surprising therefore that as a replacement ceramic fibre should have attracted questioning words over recent years in respect of its own safety. It seemed bewilderingly difficult however, to find a definitive source of knowledge on the subject.

The manufacture and use of ceramic fibres is still, relatively speaking, a new phenomenon and thus studies of the health of workers in regular contact with the material have not come to very long-term medical conclusions, as perhaps they did with asbestos. The implications of animal tests and the epidemiological studies that there have been, however, in various parts of the world were discussed at a symposium held earlier this year by *CERAM Research*. The recently published proceedings volume of that forum makes fairly technical and largely industrially orientated reading, but it is not without important areas of interest for the craft and small production sector.

The papers delivered weighed the evidence available and while to my eye it appears there is still no *proof* ceramic fibre can cause long-term damage to health, there is similarly none demonstrating

the opposite. **Dr Cherrie** of the *Institute of Occupational Medicine* in Edinburgh, concluded in his paper that because of the similarity of chemical and physical characteristics of ceramic fibres to other mineral fibres which *do* have proven problems "...it would seem prudent to consider ceramic fibres as possibly carcinogenic".

The papers did document various types of respiratory difficulties as well as skin and eye irritations which seemed directly related to exposure as well as a low measure of "opacities" on chest X-rays. Once again, the research seemed unable to draw a conclusion as to whether these complaints would lead to any long-term damage or decline in lung function except in the case of smokers where, apparently, there was a discernible link.

Even in cases where ceramic fibre is used as the hot face material in craft pottery kilns, the risk presented appears to be small because, in the regular course of events, the fibres and dust are not distributed in such quantity or frequency as to put dangerous concentrations into inhaled air. Kiln manufacturers I've spoken to, who were awaiting the outcome of this forum, seem to have drawn a 'don't panic yet' message from the occasion and appear to have no plans to change existing arrangements.

However, those of you who, as I do, build your own kilns using ceramic fibre products are, as the workers in the industry are, at more risk, but careful use of respiratory dust masks, goggles and disposable protective clothing should be sufficient protection. Once ceramic fibre products have been fired, however, the problems are greatly increased as the binders used in the manufacture burn away, thus handling during maintenance or alteration gives a greatly increased emission of a more toxic dust and fibre into the air.

In such circumstances we are advised, in addition to the normal protective measures, to if at all possible close off the kiln area to prevent dust spread and to thoroughly wet the fibre products before beginning work. On completion, thorough vacuum cleaning of the entire working area should follow. ■



Meg Martin, Nelson.
"Miss Woodruff"



Award: Hilary Kerrod, Waiheke Island.
Set of 3 Mugs



Rod Davies, Kaitaia.
"Terracotta Woman"

Photographs by Howard Williams



Liz Earth, Waimarama.
"Candelabra"



Susan Sky, Hangiora.
"Flying in the Face of it All"



Pamela Ansouth, Te Horo.
"Torso"



Joanne Kilsby, Hamilton.
"Rosa"



Ian Firth, Auckland.
"Flying Free"



Award: Pamela Webster, Auckland.
"Celebration! Sisters rejoice!"

WOMEN'S IMAGES

Fire and Form Gallery, Hamilton

This year there was no annual national exhibition organised by the *New Zealand Society of Potters*. Instead, as the society's AGM and conference was held in Dunedin, the *Cleveland Award* took the usual exhibition's place.

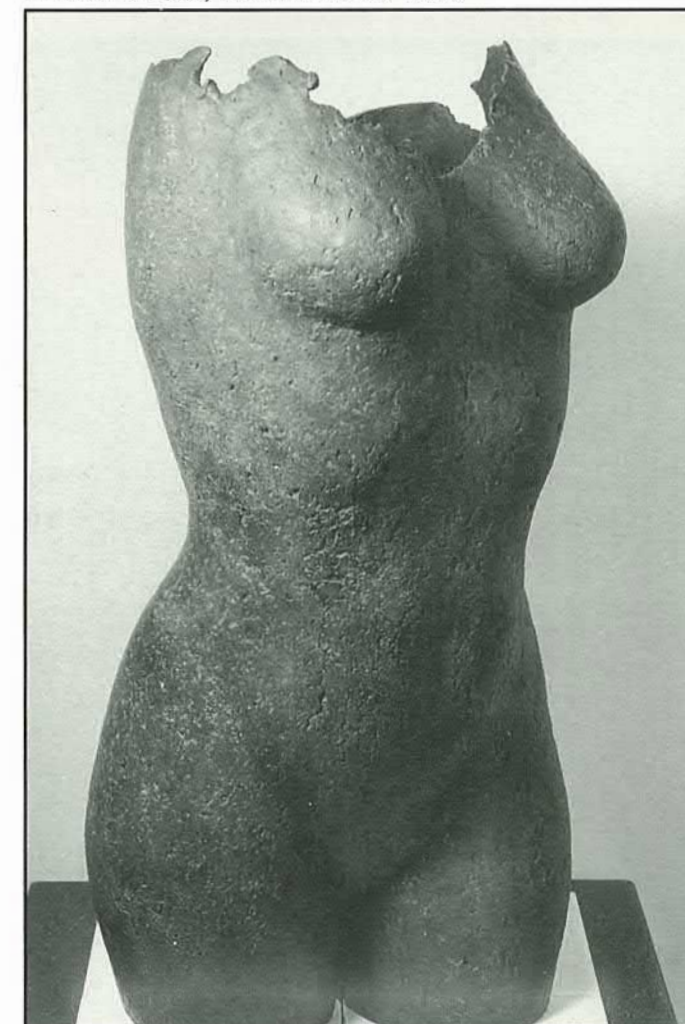
The society's activities became regional where delegates were asked to hold theme exhibitions in their areas at some time during the year.

In the Waikato, delegate **Lynda Harris** decided an exhibition celebrating the 100th year of women's suffrage in New Zealand would be appropriate. The given theme was that works submitted should reflect or image women's lives, though being an NZSP exhibition meant it was not solely open to female members.

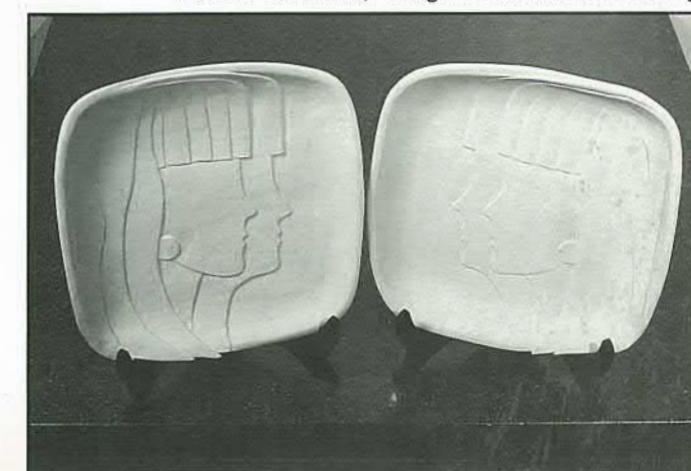
From throughout the country 36 entries, including four from men, were received, of which 26 were accepted by the selectors **Rosemarie McClay** and **Lynda Harris**. The exhibition was facilitated by the *Fire and Form Co-operative* and held in their gallery in Hamilton. It was opened by **Helen Mason**, with *Waikato Ceramics* giving an Award of Excellence shared by **Hilary Kerrod** of Waiheke Island and **Pamela Webster** of Auckland.

Photographs by Howard Williams

Heather McLeod, Dunedin. Torso "Stride"



Pauline Cummins, "Images of Women Reflecting"



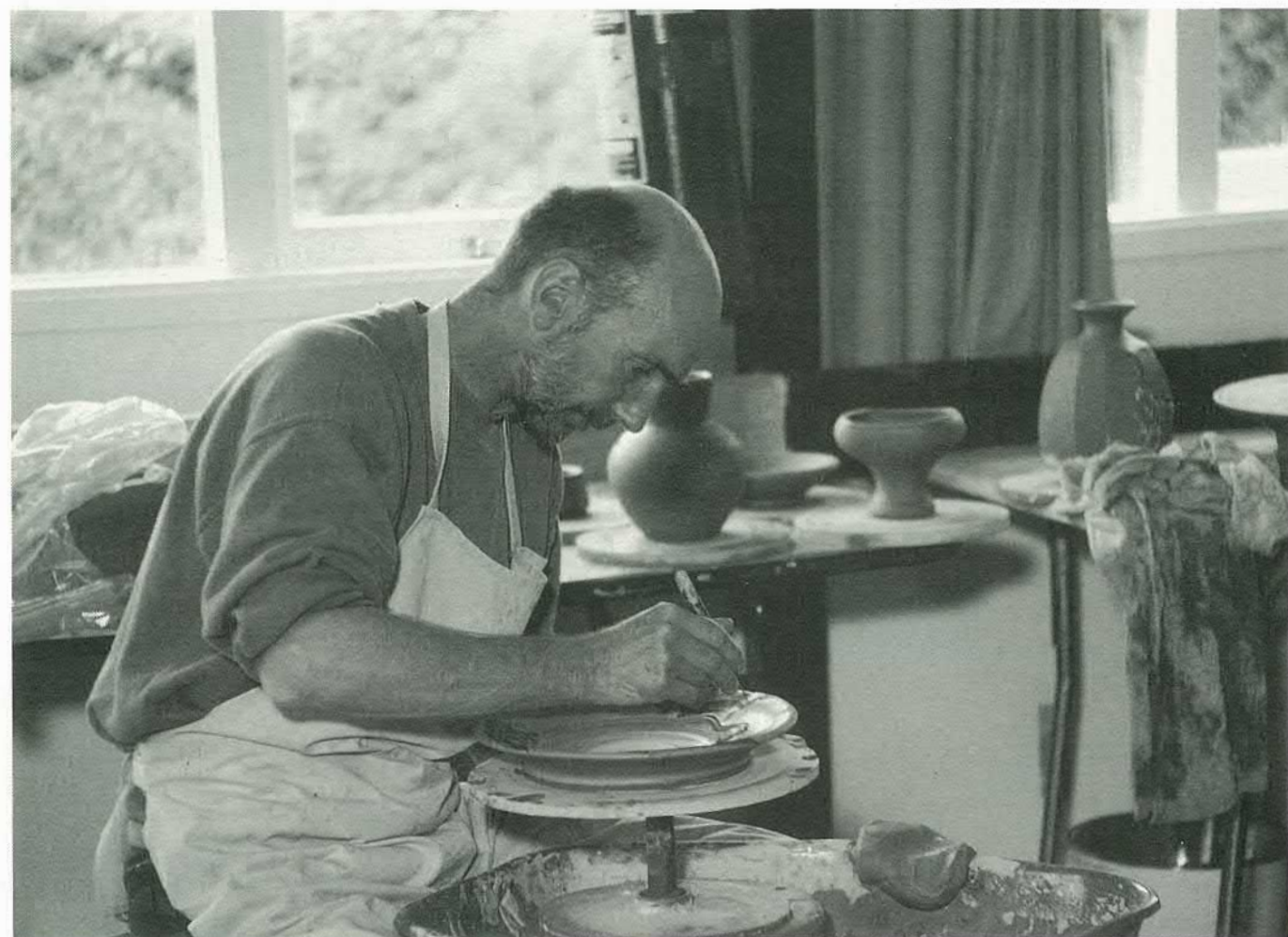
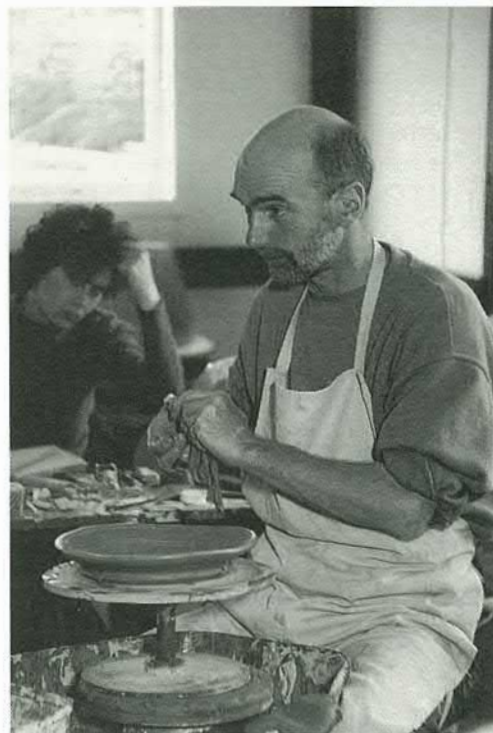
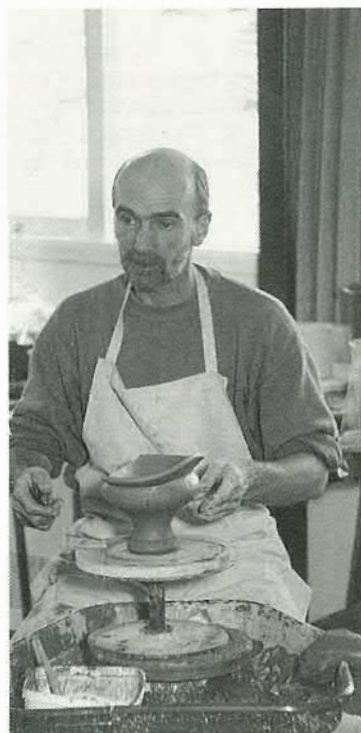
Kevin Barton, Auckland. "Fertility Mould"



RECENTLY SEEN

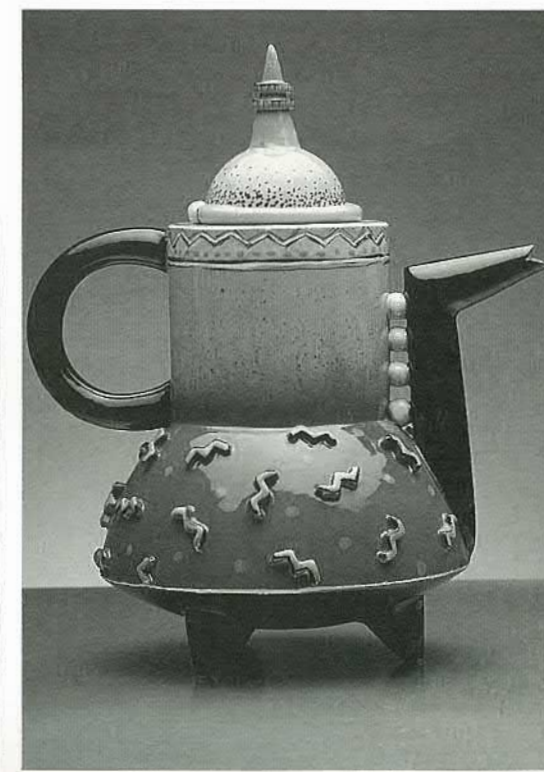
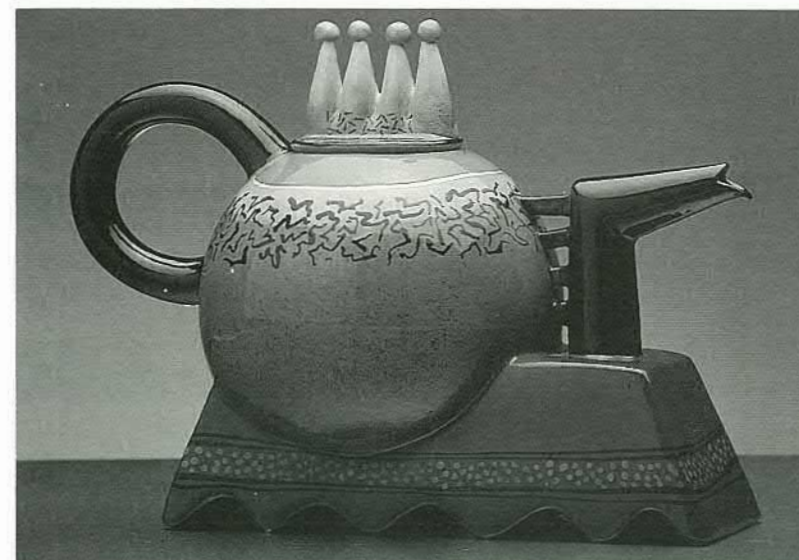
John Calver, UK, demonstrating to the Manurewa Potters

Photos by Howard Williams



Brendan Adams of Auckland had two teapots accepted for exhibition with 25 international artists, in Germany, this November, in the *Keramik Galerie und Werkstatt Claudia Krempf* in the city of Baldham.

Photos of the slip-cast and assembled teapots, by Mark Lever.



1. Dianne Buchanan, Auckland.
The Prize, 26cm h.

1

2. Gennie de Lange, Christchurch, held an exhibition of her recent glaze-painted tile work called *Memories of '92*, at John Leech Gallery, Remuera.

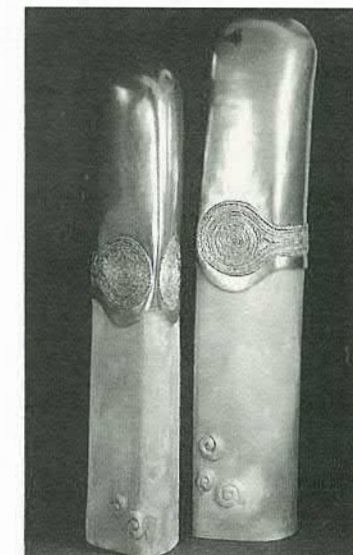
3. Patti Meads, Wellington.
Carved and burnished pot, 32cm h

4. Robyn Stewart, Auckland.
Sentinels with spirals - the universal symbol of infinity, growth and continuity.
Burnished and dung-fired, 60cm h.
Dowse Art Gallery's Exhibition: *No Man's Land*.
Photo by Howard Williams

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CANTERBURY POTTERS

Annual Exhibition



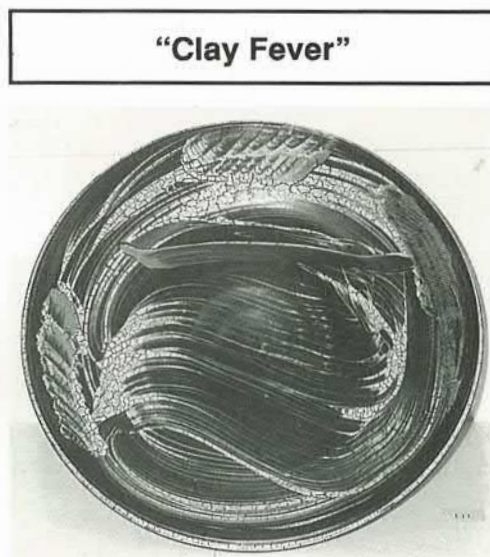
Maureen Johnston; Clay Fever Cure Compilation



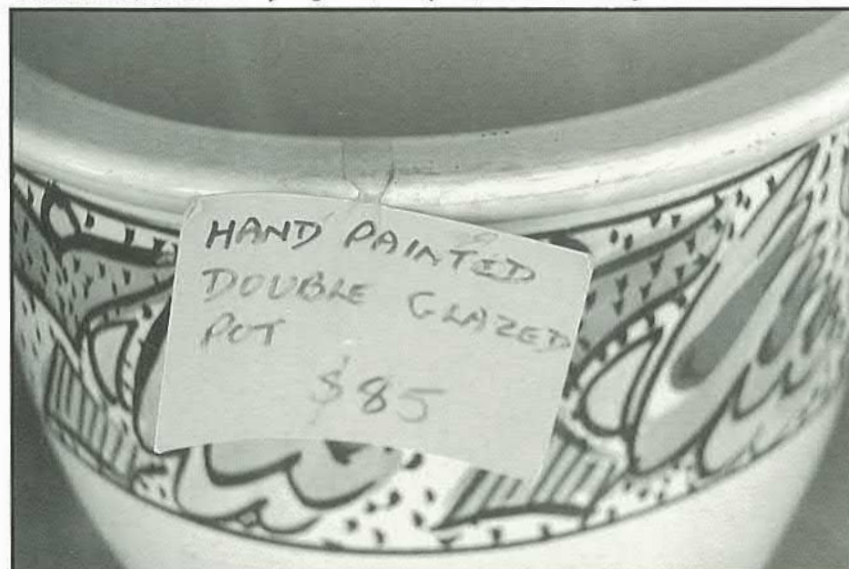
Marie Rusbatch; Pleasure Bowl



Sarah Ford; Relationship Figures, Couples, Lovers, Family and Dancer



David Lewis; Bowl



Seen in a shop window, Kerikeri.
Does double glazing insulate the pot better?



Jane Vinell; Aegean Candlesticks

CRAFT POTTERS NELSON INC.

1993 Exhibition

This year the 300 catalogue items in the *Craft Potters Nelson* exhibition were unselected. They were on show at the group's own premises as an overview of what local potters were making at the time.



Faye Ruddenklau, Tile



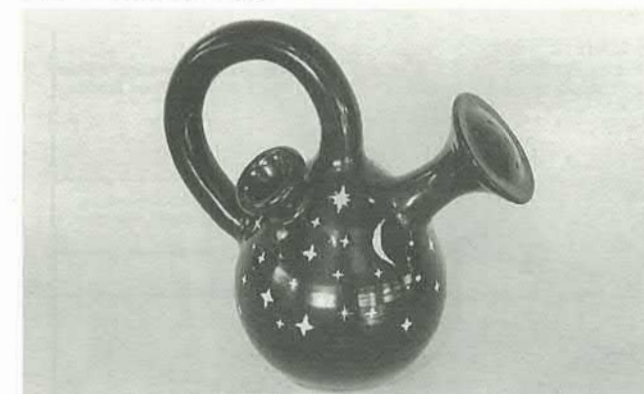
Teaset by guest potter, Chris Weaver, Hokitika



Jane McCallum, Platter



Royce McGlashen, Bowl



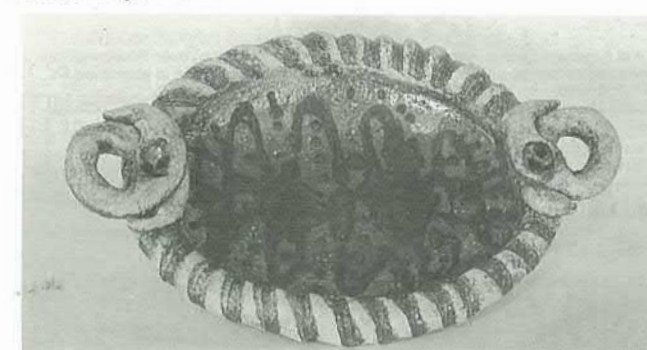
Chris Conroy, Watering Can



June Reay, Teaset



Teapots by guest potter, Lynda Harris, Hamilton



Jan Moresby, Dish

Photos by Bob Heatherbell

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

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

COMPENDIUM, 5 Lorne Street, Auckland 1, Ph/fax (09) 300-3212. Open Mon-Thurs 9.30-6pm, Fri 9.30-7.30, Sat 10-4pm. Greatest selection of quality NZ crafts anywhere — ceramics, jewellery, clothing, glass and woodware.

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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 Earnoch Ave. Excellent selection of top New Zealand artists, painting, pottery, mixed media and sculptures. Exhibitions change monthly. Phone (09) 486-1702.

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KEITH BLIGHT GALLERY, Great Northern Arcade, cnr Queen Street & Customs Streets. Phone (09) 303-0177. Mainly ceramics and wall murals. Also wood, fibre, precious metals, silk, wearable art jewellery. Open Mon-Thurs 9.15-5.30pm, Fri 9.15-8pm, Sat 10-2pm.

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PALMS GALLERY (Auckland), 10-12 Lorne Street, Auckland City. Pottery, wood and glass. Barbara, Barry, Scott and Arran Hockenull, also Melissa McInnes. Open Monday-Thursday 9am-5pm Friday 9am-7pm, Saturday 9am-Midday. Phone (09) 357-6660.

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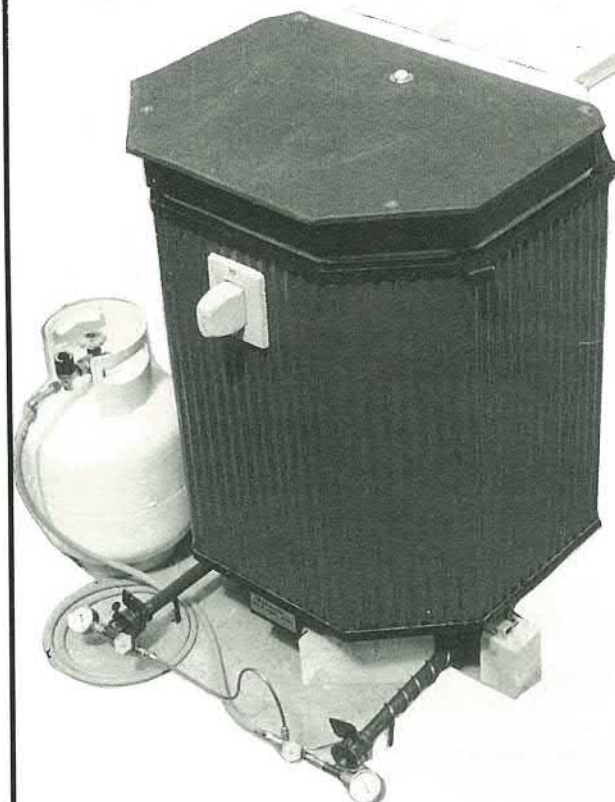
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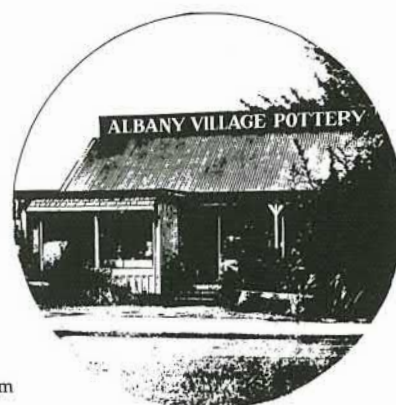
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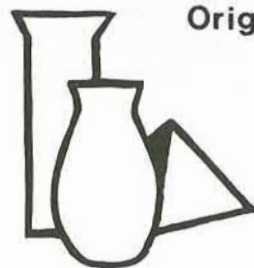
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