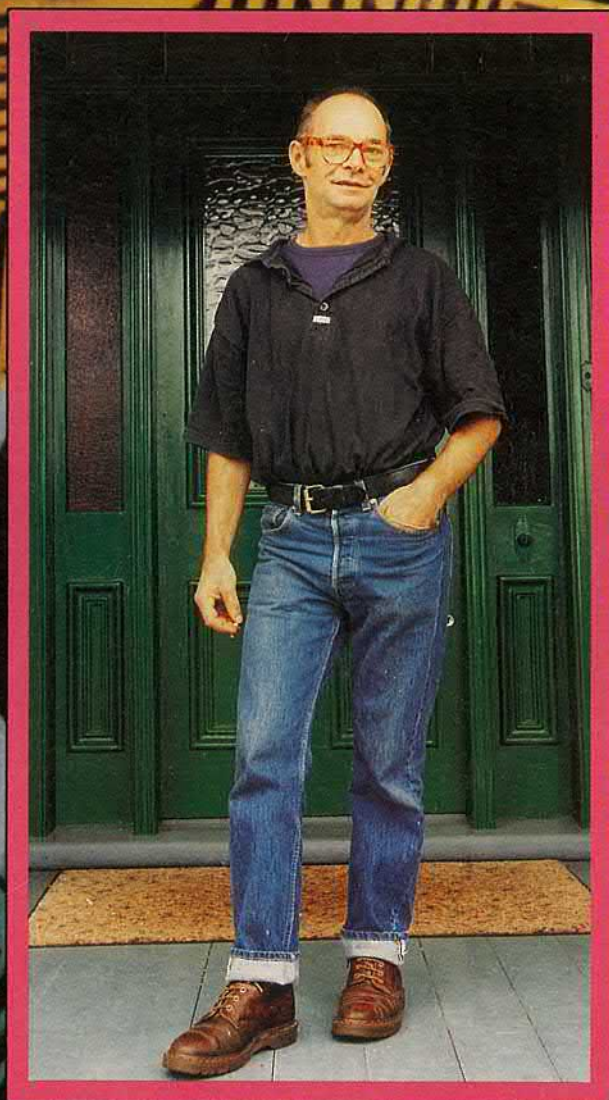


NEW ZEALAND POTTER

Volume 36 □ Number 3 □ December 1994



WARREN TIPPETT

1941-1994



LAYERED

POTTERY

GLAZING

Vibrant colours and exciting ceramic forms! Just one example of LPG at work. Reliable, adaptable and friendly, LPG is used extensively in kilns throughout New Zealand. Clean burning and virtually emission free, LPG's combination of strong concentrated heat and instant control is ideally suited to quality ceramic production.

And, with the reliable backup of a nationwide BP Gas network, it's goodbye to power cuts! LPG - New Zealand's most versatile and cost effective energy.

For more information phone toll free 0800 800 027.

With kind thanks to Christine Boswijk, ceramic artist of Nelson.





NEW ZEALAND POTTER VOLUME 36: NUMBER 3:1994

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

Subscriptions:

Publisher and Distributor:
NZ Potter Publications Ltd
P.O. Box 881, Auckland, NZ.
Fax (09) 309 3247

Managing Director:

Cecilia Parkinson

Design and Layout:

Cecilia Parkinson,
John Parker,
Howard Williams

Printed By:

Imedia Corporation Ltd
71 Upper Queen Street
Auckland, NZ

Copy Deadlines:

1st day of February, June, September
Issued: April, August, December
Price: \$12 per copy incl GST
Annual Subscription:
\$36 incl GST
Overseas Subscriptions by surface mail:
NZ\$48. Discount to subscribers. Please
deduct \$3 from total amount.

Advertising Rates: GST not incl

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

Display: Black and White

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

Potter's Market:

Full page: \$418. Half page: \$253
Quarter page: \$154
Eighth page: \$93

Classified: 55c per word.

Minimum 10 words. Cash with order.

Finished art work must be supplied
or above rates will be added to.
Copyright New Zealand Potter
Publishing Ltd. No part of this
publication may be reproduced
stored in a retrieval system or
transmitted in any form without
written permission of the publishers

PRICE \$12 incl. GST
ISSN 0113 - 583X

IN THIS ISSUE

| | |
|--|----|
| THROUGH THE FILTER PRESS <i>Howard S Williams, Editorial</i> | 2 |
| MAKING CERAMIC SLIPS <i>Clay body Slips explained by Canadian Potter, Tony Hansen</i> | 6 |
| BRYCE STEVENS <i>A short autobiography by Bryce Stevens, Hamilton potter and potters' supplier</i> | 8 |
| WARREN TIPPETT <i>Tributes from some of his friends</i> | 10 |
| ANNE AND JOHN CRAWFORD <i>A report from their special exhibition in Munich, Germany</i> | 15 |
| LEN CASTLE <i>A retrospective exhibition at the Dowse Museum</i> | 16 |
| THE CRANE AND THE KOTUKU <i>Helen Schamroth reviews a new book</i> | 18 |
| PHILLIP EGLIN <i>Ann Verdcourt describes her visit to an English ceramic artist</i> | 20 |
| BYRON TEMPLE <i>Peter Collis writes about this visiting American Potter</i> | 23 |
| AUCKLAND STUDIO POTTERS <i>Howard Williams photographs potters at the opening of ASP's new clubrooms</i> | 25 |
| COSTING FOR GROUP FIRING OF POTS <i>Trevor Wright explains a good system for estimating firing costs for club members</i> | 26 |
| TAKAYAMA CERAMIC WORKSHOP <i>Peter Collis describes his participation in this workshop in Japan</i> | 28 |
| RECENTLY SEEN <i>Photos from various exhibitions around the country</i> | 32 |
| RAMPINI POTTERY <i>Lynda Harris describes her visit to this family pottery in Italy</i> | 34 |
| CLEVELAND, AWARDS <i>Photos by Robert Brown from the 1994 Dunedin Exhibition</i> | 36 |
| AUCKLAND STUDIO POTTERS <i>The 30th Annual Exhibition, photos by Howard Williams</i> | 37 |
| NOT A CANARY <i>Rosemarie McClay's new ceramic work is examined by John Parker</i> | 40 |
| EXHIBITION DESIGN MADE EASY <i>John Parker gives us his set of basic design parameters for exhibition layout</i> | 42 |
| GALLERY GUIDE <i>Galleries, shops and potters' showrooms</i> | 46 |
| POTTERS MARKET | 48 |



COVER PHOTO

The late **Warren Tippett**
photographed in Auckland,
by Howard Williams, 1991
See pages 10 - 14

The Publishers acknowledge the support of the
Arts Council of New Zealand, Toi Aotearoa

THROUGH THE FILTER PRESS

Howard S Williams

Obituaries

Ron Vine, 1914 - 1994

Ron Vine died in Thames on September 26, 1994, aged 80. He was one of New Zealand's best known agricultural journalists, writing for 37 years free-lance, mainly for the *New Zealand Farmer*. He became editor of that magazine in 1971 until his retirement in 1975.

After "retiring", Ron established *Talisman Pottery Supplies* in Auckland. He designed and developed the now world famous *Talisman Wheel*, the *Sieve* and the *Slabroller*, and also a spinning wheel operable by the physically disabled.

The world of studio pottery was immeasurably changed by this quiet and unassuming, but brilliantly creative man.

□

Wyn Reed, 1903 - 1994

Wyn Reed died suddenly in early July. She was a founder member of *Canterbury Potters Association*, in fact it was she who placed the advertisement in the public notices of *The Press* in 1963 which began the *CPA*.

Wyn and her husband **Allen** were *Friends of the Canterbury Museum* and responsible for buying, in Great Britain, a small collection which became the foundation of the Museum's craft pottery collection.

After 30 years of close involvement with pottery activities and clubs throughout Canterbury, Wyn will be long be remembered.

Wyn Reed was awarded well deserved honorary membership of the *CPA*, the *New Zealand Society of Potters* and the *Hallswell Pottery Group*.

□

Warren Tippet, 1941 - 1994.

See page 11, and front cover.

Collectable — Cardew

In UK at the end of 1993 a new auction record was set for a work by **Michael Cardew**. A 28cm diameter earthenware and slip-decorated charger from his early time at Winchcombe sold for 5,800 pounds (\$15,350); over four times its catalogue estimate. As in fine art, it appears work of the best people becomes valuable posthumously.

Apologies

The editor apologises for incorrectly labelling a photo in the previous issue, on page 6 in the article, *A Potter in Bali*. The potter **Brent Hesselyn** is on the right with ceramic chemist **Wal Tyrie** on the left.



Letter to the Editor

Sir

We seldom stop and give credit to those who help us in a variety of ways. I expect many art teachers would wish to join me in offering accolades to all the kind potters with generosity of spirit who give their time so willingly to share expertise with younger ceramics students.

Potters in the lower North Island have assisted my sixth form ceramics students with demonstrations, raku firings and studio visits over many years.



Last year (see photo below) a class enjoyed a field trip to Wellington and gained valuable pointers from ceramist **Anneke Borren**.

Sue Arner
Queen Elizabeth College
Palmerston North

A Friend in Court!

Extract from the third reading debate of the *Arts Council of New Zealand Toi Aotearoa* Bill, Hansard, 22/6/1994.

"Hon D A M Graham (Minister of Cultural Affairs): For many people who are not directly involved in the arts it might be seen as something of a boring topic.

I know that some members of this House wonder why we spent so much time on something to do with the arts. Indeed, as tempers started to fray somewhat on the umpteenth division, people were starting to ask why we were spending so much time on the arts.

I want to make it very clear that in my humble opinion, at least, the arts are probably one of the more important things that happen in this country; that the arts are absolutely essential to New Zealand; that creative talent in this country is second to none and needs to be encouraged, needs to be nurtured, needs to be funded to the extent that the Government can fund it; and it is a poor country indeed that does not reflect its cultural activities and ensure that they prosper and progress."

Arts Council of New Zealand Toi Aotearoa

The Arts Council of New Zealand Bill, after a nine hour third reading in Parliament, has been enacted and took effect from 1 July 1994.

The Act dissolves the *QEII Arts Council*. In its place is established a national body for the arts, named the *Arts Council of New Zealand Toi Aotearoa* and two arts boards, one being a Maori arts board, *Te Waka Toi*, and the other being a general arts board known simply as the *Arts Board*.

The Council is a policy body with the two boards being responsible for the delivery of services and resources. There is also a *South Pacific Committee* appointed by the Council as an adjunct to the general Arts Board.

Each of the Council and Boards has seven members appointed by the Minister of Cultural Affairs for terms of up to three years. The following are the members as announced by the Minister.

Council

Brian Stevenson (Auckland) Chair, Sandi Morrison (Auckland), Lewis Moeau (Wellington), Mahe Tupounuia (Auckland), Jennifer Morel (Wellington), Cliff Whiting (Wellington), Ema Te Toroa Tangiraiki Pohatu (Dunedin).

Arts Board

Claudia Scott (Wellington) Chair, Albert Wendt (Auckland), Raymond Sleeman (Christchurch), Judith Bellingham (Dunedin), Dian Ross (Auckland), Richard Cathie (Wellington), Sandi Morrison (Auckland).

Te Waka Toi

Ngapo Wehi (Auckland) Chair, Jonathan Mane-Wheoki (Christchurch), Elizabeth Ellis (Auckland), Wiremu Tawhai (Opoitiki), Te Atamira Winitana (Wellington), Roma Potiki (Paekakariki), Cliff Whiting (Wellington).

A *South Pacific Arts Committee* is also to be established.

One of the first tasks of the new Council will be to prepare and publish a three year strategic plan after public consultation. This will be an opportunity for all those in the arts to influence the direction of the new body. The legislation is complex and expects a great deal of the *Arts Council* in relation to encouraging, promoting and supporting the arts for the benefit of all New Zealanders. With the very limited funding provided to the *Arts Council* (around \$23M) it will be forced to set priorities.

The legislation provides for the establishment by the Council of regional offices. For the next six months and until the

strategic plan is prepared the *Arts Council* will be in a transition phase and most existing programmes, including those operating regionally, will be maintained.

Copies of the new Act can be obtained from:

Bennetts Government Bookshop
25 Rutland Street
Auckland

Contact, Canada

Making Ceramic Slip on page 6, by **Tony Hansen**, is reprinted by courtesy of the author and the magazine in which it was first printed.

Contact, the Canadian equivalent of the *New Zealand Potter* is a quarterly publication first established in 1975. It is Canada's only full colour ceramics publication with a national perspective and is published by the *Alberta Potters' Association*, a non-profit organization.

Contact features ceramic exhibition reviews, artists' profiles, contemporary Canadian ceramic work, news, commentary, critical writing and technical information.

A recent complete revamp of the magazine and its editorial policies has seen it develop into a valuable resource for studio potters and it will obviously become internationally important in communicating current directions taken in Canadian ceramics, to potters in the rest of the world.

The present editorial board includes ex-Auckland potter **Glenys Marshall-Inman**, no doubt one reason for the magazine's successful development!

The yearly subscription for New Zealand readers is Cdn\$35. Write to:

Contact
400-119, 14 St NW
Calgary AB
T2N 9Z9
Canada

The Potter's Dictionary

The Third Edition of the *Potter's Dictionary of Materials and Techniques* by **Janet and Frank Hamer** has been published in UK by **A & C Black**.

The First Edition of this is now 20 years old and still a very valuable reference, but the new edition has been completely revised, expanded and updated.

It has new sections on salt glaze and raku, and it details more stringent precautions concerning safe workshop practice and the handling of toxic materials.

There is also new discussion of energy conservation and avoidance of pollution in the field of pottery making.

Kiln construction and control developments have been updated and many arti-

cles rewritten for greater clarity.

A hundred new photographs have been added and many of the now 490 illustrations have been reproduced in colour.

Available on order through your local bookshop, this invaluable dictionary has a retail price in New Zealand of \$189.95. ISBN3112-0.

International

The fifth International Potters' Festival at Aberystwyth Arts Centre is planned with an impressive line up of ceramists from all over the globe.

The accompanying exhibition will be Yixing teapots including a collection of works from the UK and Yixing Province, China. To link with the exhibition, two Yixing potters will be attending the Potters' Festival to demonstrate their techniques.

The festival is organised by Aberystwyth Arts Centre and North and South Wales Potters Associations. Full details from: **Aberystwyth Arts Centre**
Dyfed SY23 3DE
Wales
Phone 0970 622889

amba

Arts Marketing Board of Aotearoa, New Zealand Ltd. A Seminar For People Who Want To Earn More From Their Craft. **AMBA** Seminar to be held in Gisborne, Sunday April 2, 1995, at *Tairarwhiti polytechnic*. Numbers are limited so book early. Later seminars are being scheduled for Wanganui and Tauranga. For more information write to:

AMBA
PO Box 5333
Wellington

Fake Art

A sculptured head by **Modigliani** for \$5,700? Obviously a fake, but such a good one that this copy by **Kim Meridew** won a \$3,000 prize in an exhibition of fakes organised by the *Raw Gallery* in South London.

The director placed an advertisement asking for artists to submit fakes for an exhibition and received 400 entries from Europe. Sixty were chosen for display.

The real Modigliani resides in the *Tate Gallery* and would be worth millions if sold. It was made in two sections and joined, whereas the fake is made in one piece.

Claysculpt, Gulagong

Next year one of the most important events for ceramics in Australia will be held at Gulagong, 6-14 May. It promises to be the biggest ever wood-firing and workshop extravaganza, with people coming from all over the world to make work and help fire the Anagama kiln, the Bourry box, the Trolley kiln, the Phoenix Fast-fire, the Train and the Lustre kilns, as well as paper, pit and other specially built kilns.

Spectacular workshops will also be held by world renowned clay artists making sculptures for the environment. These include: from the USA, **Peter Callas, Robert Harrison and Peter Voulkos**; from Canada, **Ann Roberts and Chuck Wissinger**; **Claude Presset** (Switzerland), **Torbjorn Kvasbo** (Norway), **Nina Hole** (Denmark), **Richard Launder** (UK), **Ryoji Koie** (Japan) and from Australia, **Gudrun Klix, Vince McGrath, Michael Flynn, Bronwyn Kemp, Joan Campbell, Bruce Anderson and Mitsuo Shoji**.

A number of exhibitions are planned and studio and gallery visits as well as trips to clay mines, processing plants and vineyards. All participants will be housed in tents or caravans and many facilities will be provided, excluding food and drink.

The cost will be A\$300 for the week. There will be a limit on numbers and as inquiries are already being received, those intending to go should send A\$100 deposit to secure a place. Contact:

Janet Mansfield,
Ph: 0061 3 740257 (Gulagong) or,
Ceramics, Art and Perception
35 William Street
Paddington
NSW 2021
Australia
Ph: 0061 2 361 5286
Fax: 0061 2 361 5402

Collectables 1995

Albany Village Pottery will hold its 3rd annual *Collectables* selling exhibition from Sunday May 28, to Sunday June 12, 1995.

Works should be authenticated as made by a notable potter or ceramic artist, with an approximate date of making. They may be by New Zealand, or overseas potters.

The *Collectables* exhibition is a genuine chance for collectors and museums to buy historic pieces, or to cull and upgrade their collections.

Prices will be determined by discussion between the seller and the exhibition curator.

Entries must be in Albany by Monday May 1, 1995. For more information contact:

Howard Williams
PO Box 147
Albany
Phone 09 415 9817

Norsewear Art Award

For the 1995 exhibition, *Norsewear of NZ Ltd* have increased their annual sponsorship to \$9,000. Since the Awards began eight years ago, they have invested over \$50,000.

This year, after a request from the *New Zealand Society of Artists in Glass*, the ceramics section, which carries an award of \$3,000, will include glass. This can be kiln fired, cast, fused, slumped or flame worked.

All categories in the Award will be reviewed in 1996 after responses have been evaluated.

The Award judge for 1995 is to be **Robert Barrett** who will select works in

both painting, and ceramics and glass sections. He will also address two hour-long seminars and travel to visit other Art Museums in New Zealand.

Robert Barrett is the present Director and Curator of the *Fresno Art Museum*, Fresno, California, and the Cultural Arts Supervisor for the city of Fresno.

Importing a selector is a deliberate move to help elevate the status of the *Norsewear Awards*.

Entries for the 1995 *Norsewear* close March 15 with the exhibition opening in Waipukurau April 8. For further information contact:

Norsewear Art Award
PO Box 127
Waipawa

STUDY TOUR TO JAPAN OCTOBER 1995

Opportunity to take part in -

*Takayama pottery workshop

*Famous Autumn Festival

*Visit other kiln areas, Kyoto, Mashiko

*Travel by bullet train

*Visit modern galleries
and pottery shops

Cost efficient tour is being organised

Enquiries to:

Ann Matheson 09 815 2278
Peter Collis 09 480 9856

Or:

SILVER FERN TRAVEL LTD
87 Queen Street
AUCKLAND

ALBANY VILLAGE POTTERY

239 Main Road, Albany
Phone 09 415 9403

COLLECTABLES EXHIBITION

Sunday May 28
to
Sunday June 12
1995

Curator:
Howard Williams
PO Box 147
Albany
Phone 09 415 9817

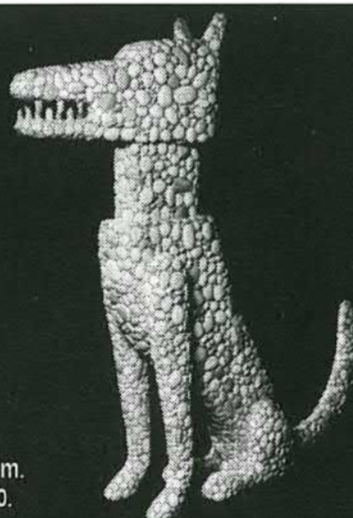
Last day for entries Monday May 1

DOWSE
art
MUSEUM

FREE ADMISSION

MUSEUM & CAFE HOURS:
Monday to Friday - 10am to 4pm
Weekends and public holidays - 11am to 5pm.
Laings Road, Lower Hutt. Phone 0-4-570 6500.

NZ'S FINEST CONTEMPORARY CRAFT ARTS



Large White Dog, 1990. Barry Lett.

'We Promise Satisfaction'

SLABROLLER

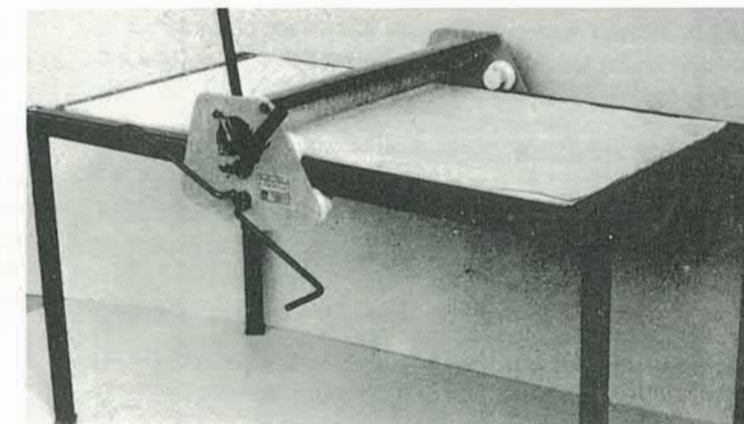
The best available
Recommended by
Peter Stichbury

Variable adjustment from 0-6cm (2½in)

MONEY BACK GUARANTEE

Reasonably Priced

Available only from Furnace Engineering



Easy to fire

Consistently

Better

Results

Kilns for Every Purpose

- Pottery and Raku
- Ceramics
- Porcelain dolls
- China painting
- Enamelling
- Crucible
- Glass Kilns

Suppliers of

- Ceramic Fibre
- Fibre supports
- Fibre glue
- Brick cement
- Gas Burners
- Raku Burners
- Temp Controllers
- Pyrometers
- Slab Rollers
- Kiln Elements for most kilns
- Kiln Repair and Relining
- Banding Wheels
- Press Moulds
- Extruder with Stand



**FURNACE
ENGINEERING**

PH 2672661
AFTER HR. 2670283

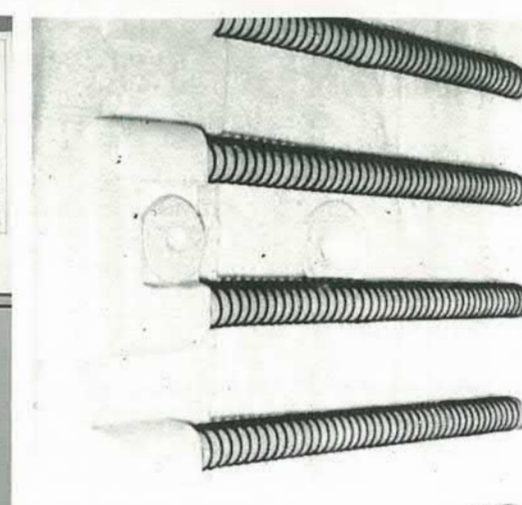


Gas & Electric Kilns. From 0.6 cu.ft. up to 30 cu.ft.

FURNACE ENGINEERING 1986 LTD

6 Holmes Road, Manurewa.

P.O. Box 136, Manurewa. Ph. 267-2661



Element Support System

- Kilns can be stack bonded or partly built in brick

MAKING CERAMIC SLIPS

Tony Hansen, Canada

The purity and directness of using nonglaze slip for pottery and tile decoration has long fostered great fascination. Almost everyone has marvelled at the timeless beauty of terracotta ware decorated with white slip and finished with a transparent glaze. Many potters are adapting this age-old process to stoneware and porcelain. However, they are discovering that slip recipes are not often understood and don't travel well at all. Local materials are typically involved, and slips are very body specific. Realistically, it is far more practical to understand some simple principles and create or tune slip to fit your purpose than waste time on a fruitless textbook recipe quest.

Following are some of the basic properties a slip might have (note that it is assumed I am talking about "nonglaze slips" that are applied to leather-hard ware).

1 • Nonglaze slips have clay ingredients which act both to suspend nonplastic particles like feldspar and silica, and provide adherence properties to the leather-hard clay surface. Slips exhibit drying shrinkage just like clay bodies, so to function together body and slip must be compatible.

2 • Slips should exhibit a degree of maturity or vitrification in keeping with their intended surface character. While slip glazes melt like glazes, nonglaze slips normally have the flux content tuned to develop a clay-like surface character. However, it is normal to see a slip that has somewhat greater hardness and maturity than the underlying clay body.

3 • Slips have a 'hiding power' that allows them to cover the body to mask its colour and surface character. This hiding includes smoothing an otherwise rough or coarse surface, obscuring an undesired colour, hiding specks and surface imperfections like those caused by iron impurities, tightening and sealing an otherwise porous and soft surface. A slip's flow characteristics enhance its application properties and its opacity enables it to hide underlying colour even if applied very thinly.

4 • Slips should be able to act as mediums for stains and metal oxide colours. However, they are subject to the same limitations as glazes. Most stains do not develop their colour well without a glassy phase and others insist on being mixed with a ceramic medium having a sympathetic chemistry. For example, chrome-tin pinks will not develop well in zinc-bearing mixes or those lacking sufficient calcium. Chemically incompatible slip colour combinations can be crow-barred into working by saturating the slip, but this makes little sense when a slip recipe change would be effective.

5 • Slips have a characteristic firing shrinkage. This must be compatible with the body so that during firing they shrink together and the slip-body bond is not weakened or compromised.

6 • Slips have fired adherence properties that make them either loosely or tightly bonded to the underlying body. A slip containing glassy fluxes will form a crystalline or glassy interface with the body to securely stick it on; one without will only hang on mechanically to any available surface imperfections.

7 • Slips have their own coefficient of thermal expansion, and act independently of the body. If sufficient incompatibility exists, sudden heating or cooling will overcome the slip-body bond and the slip will flake or shrink off. If a glaze is applied over a slip, the slip acts as a buffer layer and it must be expansion compatible with both the underlying body and the overlying glaze.

8 • Individual slips have a characteristic dry hardness. A hard

slip resists smudging and smearing when pieces are handled. A soft one has a powdery, unstable surface.

9 • Slips develop characteristic fired qualities. They can be smooth, silky, glassy, textured, dry, stippled, etc.

10 • Slips have physical working properties that determine how well they paint, how well they adhere when a piece is dipped, how they drain after dipping, how fast they dry to reach the same water content as the underlying body after application, how thick they can be applied with each coat, how they stay in suspension during storage, how much they tend to gel, etc.

The above properties can be divided between physical and fired considerations. Achieving the physical properties is the easiest. If you need a slip for a particular body, the first step is to determine its purpose, then propose a simple recipe. Let's make a slip for dipping and painting on leather-hard stoneware surfaces that may or may not be glazed over. We need good covering power to hide dark brown body colour where necessary and the surface should have just a slight sheen so it gives a pleasant feel to the touch.

A basic slip is just a mix of clay with enough feldspar to give it the necessary maturity; the rest is filled out by flint. The real trick is to choose the right mix of clays (eg ball clay, kaolin, bentonite) to provide a drying-shrinkage compatible material. Here is what I would start with:

30-35% feldspar or nepheline syenite: This will provide adequate melting to produce a surface having a slight sheen. 30% may be enough. For a Cone 6 slip, this would need to be about 50%.

1-2% 325 mesh bentonite: This will help harden the dry surface to make it resistant to smudging during handling. Bentonite has an incredibly small particle size and is very effective in increasing drying shrinkage, suspending the slurry and hardening the dry surface. This small amount will not impact fired properties. This ingredient can be reduced or increased to allow easy day-to-day fine tuning to compensate for tendencies to flake or shrink off.

20-25% ball clay: This will have the biggest single effect on the slip's physical properties. It will suspend and harden the slip and give it a creamy texture. It will, however, move the colour toward off-white since it contains some iron impurities.

20-25% kaolin: This is a very clean clay. Its larger particle size will complement the ball clay well, and the two materials together can be thought of as the clay complement. Their amounts can be traded off one against the other to tune the slip's physical properties during development. Plastic, nonplastic and calcined kaolins are available to give you considerable control over the slip's hardness, suspension and shrinkage properties without impacting fired results.

20% flint: This is a filler and helps to give the slip thermal expansion properties that make it compatible with the body. If glazes tend to craze over the slip, or the slip weakens the body, flint is important.

5% zircopax: This will help give the slip extra whiteness and opacity so that it covers well. Its fine particle size will enhance the slip's creaminess and working properties.

0.5% gum: Add this if you want to give the slip extra hardness or make it paint better.

To challenge the slip-body bond, apply a thick layer of the slip to the side of some test pieces which are at the correct stage.

Allow to dry. If the slip shrinks more than the body and forms little islands with curled up edges, then it's too plastic. Take out some bentonite, or trade off some plastic clay for less plastic (ie ball clay for kaolin, kaolin for calcined kaolin). If the slip has not shrunk, attempt to scrape it off with a knife. If it falls away easily, it is not shrinking as much as the body. Add bentonite, or trade off a less plastic clay for a more plastic one.

Next, fire the ware and break it into small pieces. Examine shards closely to see if the slip is flaking off. If it is, add more feldspar to develop a better slip-body interface; or try to match the body's firing shrinkage patterns better by adjusting the kaolin-ball clay mix up and down.

Finally, a few general notes about using slip:

If you have the facilities to slurry and dewater a small amount of the slip and make dry and fired shrinkage test bars, this is an excellent idea. This way you can compare the figures directly. I have found that a slip with 1-2% less drying shrinkage than the body functions well.

It is hard enough to get glazes to fit properly on a clay, but putting a slip of unknown thermal and fired shrinkage properties between a glaze and clay could open a real "Pandora's box." However, if you are determined to make it succeed, test the glaze fit on the body first (by hot water/ice water immersion cycling to reveal crazing or shivering or by comparing the fired strength of glazed bars with that of unglazed bars). Adjust the glaze if necessary and repeat. Next, do the shattering test mentioned above to be sure there is a good fired bond between clay and slip. Finally, test the combination as you did with the glaze alone.

Also remember that the body surface needs some roughness to provide the slip a place to grab onto. Additionally, contact between the body and the liquid phase of the slip is important to establish the needed bond, so be careful when spraying. If you would like a very creamy texture, consider ball milling the slip thoroughly (for five hours or more).

Slip formulation is normally done on the recipe level. Ceramic calculations are not really applicable because nonglaze slips don't melt. However, be careful about putting metal oxides in slips that will be exposed to food or drink. The metals will leach out even easier than with a glaze, since a slip is technically just a vastly under-melted glaze.

So, as you can see, creating your own slip is not really all that hard. Almost anyone can perform the simple tests needed. Why not develop one slip you understand than mess around with ten that don't work and you don't understand?

Tony's Basic Slip Recipe

| | |
|-----------|--------------|
| Feldspar | 30-35 parts |
| Kaolin | 20-25 |
| Ball Clay | 20-25 |
| Flint | 20 |
| Zircopax | 5 |
| Bentonite | 1-2 |
| Total | 96-112 parts |

This article is reprinted courtesy of the author and Contact magazine. (See Filter Press, page 3)

Tony Hansen is willing to discuss problems readers may have in developing their slips. He may be contacted by writing to him.

Tony Hansen
134 Upland Drive
Medicine Hat
Alberta T1A 3N7
Canada

NEW ZEALAND'S COMPLETE SUPPLIER

KILNS
CLAY
GLAZES AND MATERIALS
BULK SUPPLIES
KILN FURNITURE
WHEELS

AIR BRUSHES
SPRAY GUNS
COMPRESSORS
LOW FIRE GLAZES
ONGLAZES
LUSTRES
STAINS
CHINA
PAINTING
SUPPLIES
agents for
POTTERY CRAFTS
HARRISON BELL
DEGUSSA



PRICE LIST & CATALOGUE
MAIL ORDER THROUGHOUT NZ
Cobcraft Pottery Supplies Ltd.
24 Essex St
P.O. Box 32024
Christchurch

Ph 0-3-366 7229

BRYCE STEVENS



Bryce Stevens with a pit fired pot in the kiln

At school in Feilding **John Fuller** was my art teacher. The clay on his wheel sparked my fascination. A passion for pots flared when during the sixties I worked for seven years with **Leo Gluckman** at Hamilton's *Devon Art* shop. We imported pots from **Leach's St Ives Pottery**, Finland's *Arabia Studio*, **Michael Cardew's Winchcombe Pottery**, even a few from Japan. We travelled New Zealand with a cheque book, to **Len Castle**, **Mirek Smisek**, **Harry** and **May Davis**, **Helen Mason**, **Pat Perrin**, **Barry Brickell**, **Warren Tippet**, **Jeff Scholes** et al. Wonderful days associating with the richest of pots made by the richest of people. **Bernard Leach** and **Shoji Hamada** visited New Zealand.

Most spare weekends were spent with Barry Brickell helping construct his original railway, bush walking, kiln building, wine drinking. Perhaps more than any other, this man's example has influenced me. His passion, his morality, his energy, his aesthetic. (When assessing my own pots even today I think, "would Barry approve?")

In 1969 I left *Devon Art* and with my wife **Heather**, spent seven months living at Barry's while he and **Yvonne Rust** built kilns on the West Coast. By his return I had made, fired and sold several kiln loads of pots interestingly I had had no specific tuition in pottery, but had apparently assimilated enough over years of association with pots and potters to get up and running.

The Coromandel held us. My first kiln was at Kuaotunu and three years later we purchased 28 acres at Tapu. Bush, streams, gardens, kids, diesel kilns, wood kilns, stoneware domestic pots (of course) ... the Coromandel lifestyle. Wonderful days.

Relationships changed in the mid-eighties and I returned to Hamilton and married **Anne**. Potting became 'cityfied'. Large suburban villa, pool, gas kiln and pitfiring. Sales were mostly straight from the studio although we did supply several outlets who had always supported us and become good friends.

We formed *Waikato Ceramics* in 1991. We figured Anne would tend the shop while I made pots out the back, assisting only when busy ... that's a joke! We have two fulltime staff and still we're flat out. I do have a studio out the back and from time to time throw a run of bowls, but the pottery supply business commands most energy. Happily I thoroughly enjoy it. As potters we understand other potters' needs and bend over backwards to provide a good service which brings its own rewards, but best are the friendships established with hundreds of customers. I guess it's the common ground potters share. There is a huge satisfaction for me being in a position that allows me to assist others, while at the same time I am learning from everyone else's experiences.

A potters' supplier is in a privileged position - and there is a real delight when someone uses the *Kiwi Majolica* glaze or liquid underglaze I have formulated and they phone to tell me it's the best thing since sliced bread. It's all very rewarding.

By the time you read this we'll have sold the suburban villa and will be living upstairs on the main street in the central city with a gallery downstairs ... but that's another story. We will still run *Waikato Ceramics* and now and then I'll make some pots. If you had told me of this when I was a Coromandel potter!

Eldest daughter, **Jody** makes pots in Coromandel now ... ain't life grand?

Surface fascination



Always Vessels



Sometimes Meltdowns



Sometimes Large



Woodfired

WARREN TIPPETT

Noted New Zealand Master Potter
Born Invercargill, August 9, 1941
Died Sydney, Australia, September 10, 1994, aged 53



Warren, drawn by his son Ben, 1993

Warren Tippett, one of the foremost of our "second generation" potters died suddenly of a stroke at his home in Sydney, Australia, on September 10, 1994. He was aged 53.

Warren was a leading ceramist of his generation, both here and in Australia to where he moved in 1987. He took a polytechnic design position as artist-in-residence and then became Sydney-based though he revisited New Zealand many times and in 1993 spent a period as artist-in-residence at *Unitec* (formerly *Carrington Polytechnic*) in Auckland.

Warren was a potter for more than 30 years, having been introduced to clay by **Sonia Andrews** (nee King) in 1955 when he was a first year student for a commercial course at the *Southland Technical College*, Invercargill. Sonia, seeing Warren's talent in the drawings and paintings he did during weekends, convinced him to change his course from commerce to art for his second year.

When he left school he served a signwriting apprenticeship under now prominent landscape artist **Peter Beadle** and attended Sonia's pottery evening classes, becoming totally hooked on clay. Later he moved to Christchurch where potter **Yvonne Rust** introduced him to stoneware.

By the 1970s Warren was an acclaimed potter, strongly influenced by Japanese ceramics and the working contact he had

with others like **Len Castle**, **Jeff Scholes** and **Barry Brickell**, and later **Paul Tobin**, **Jeannie** and **Andrew van der Putten** and **Chester Nealie**.

He worked with and learnt from many potters, who in turn were influenced and inspired by him as he moved through life exploring, seeking, creating; changing his living and work places, his pottery styles and his mode of life.

Warren had many exhibitions, like one in 1969 where he showed over 200 pots in Auckland's then premier gallery, *New Vision*. The Herald's art critic **T J McNamara** wrote, "Warren Tippett's work is marked by the variety of his decorative effects and the fact that as a young potter he seriously continues to work toward an original style, making a great deal of highly competent work on the way, though sacrificing a little grace in effort to be vigorous".

The vigour did not change through some years of potting near Colville on the Coromandel, where he was married with two children, nor did it change with a change of life-style when he moved back to Auckland and became a solo dad. In the late 70s he joined *Albany Village Pottery* co-operative, building kilns and working at **Ian Smail's** pottery close by.

Exhibitions at this time showed wood-fired and salt-glazed combed pots of great beauty and an extension into more decorative work like boxes, tiles and cubes in freely brush-decorated or slip-trailed stoneware and porcelain. Colour started to be a major concern and often the slip-decorated salt-glazed work was over-brushed in his own calligraphic style, with brighter enamels and silver.

Still later, Warren moved into the inner city suburb of Grey Lynn, where his previous firing methods were not possible, so a major change came as he turned to firing earthenware in oxidising kilns, and the brilliant palette of lower-fired glazes and Japanese enamels became available to him. His innovation in this medium took Auckland and Sydney by storm and he also became recognised in Japan for his "Pacific" symbolic decoration. Palm trees, fish, seashells, flowers, ribbons and abstract patterns proliferated and his open day home exhibitions became riots of colour.

That such a frail and modest man so flamboyantly flew in the face of the accepted schools of studio pottery, made an impact on his contemporaries more profound than his coming out to publicly adopt a gay life-style. He opened doors - and eyes - for many potters and the down-stream effects of his influence can be readily seen in current ceramic work across Australasia.

Sydney became home next, where he opened a studio and shop and held many exhibitions, extending his name and influence and adding to his repertoire. Tiles developed into mosaics and mirror-frames, still using elements of his own ceramics, but also employing other components; ceramic smalti, glass, terrazzo chip, stones and later, plastic and epoxy resins.

Warren's time at *Carrington*, back in Auckland in 1993, saw further creative innovation as the scale of work he wanted to explore became too large for clay and kiln. Here he experimented with Polyplast, a cement and fibre mix which could be hand plastered over large mould forms. The face of a mould was covered with mylar which left such a fine smooth surface that the finished work looked pre-polished. The decorative elements were arranged over this mylar sheet so they became embedded into the face of the Polyplast "vessel". This way, massive birdbaths and planters were constructed.

Soon, this technique developed into floor tiles and table tops, where pieces were also set in resin and polished back to make marvellous transparent terrazzo sections. Ever inventive, Warren

en cast resin set full of polished stone for the edges of his tables, by simply using bike tyres as readymade flexible moulds. In recent work strips of plastic were set on edge into the backing mixes giving a new dimension of curving lines to add to his graphic inventory.

A public example of this type of Warren's work is to be seen as a tiled forecourt area on Ponsonby Road, fronting the *Tuatara Bar and Cafe*.

Back in Sydney, Warren was still creating and searching right to the day he died. In fact the day before the stroke took him, he was looking for new premises suitable for extending his work with concrete mosaics he had so successfully developed.

Warren Tippett has left behind a great body of work and a tremendous influence on the directions taken by many ceramic artists in this part of the world. His multitude of friends will miss him deeply and we extend our sympathies to his family, **Jill** and their sons **Ben** and **Daniel**.

Howard Williams

Genius Potter Created Craft of Life and Colour

When someone dies unexpectedly, there is always a sense of abrupt, even shocking caesura. More so, perhaps, when it is an artist in the full flood of their career.

Warren Tippett, who died of a stroke in Sydney, was a leading ceramist of his generation. He was a frail man of hidden strengths, a man who neared genius in what he did, yet who was so modest that he risked being overlooked at a time when entire careers are made on the basis of brouhaha and "media profile".

He was tenacious, even compulsive worker, who almost single-handedly changed New Zealand pottery from an all-pervasive tonality of brown to the singing colours we see all around us and identify as "Pacific".

Yet the day before he died he was out trying to find a new workshop to make his extraordinary concrete and ceramic mosaics, pushing his art and his body, living on hope rather than income.

He was born in Invercargill in strange moral circumstances. Growing up in a chill emotional and physical environment, he talked of a signal moment in his life: visiting the hot houses in the Botanic Gardens. In one way his whole life could be seen as a move towards warmth, towards Arcadia — first of all to Coromandel then to Auckland's raffish Grey Lynn, then on to Sydney's gay euphoria of the Mardi Gras and Darlinghurst.

I was at the opening of his Sydney shop, where it was blessed by the *Sisters of Perpetual Indulgence*. Helped by his son **Ben**, and friend **Jude Henderson**, Warren was at his apogee, blessed, happy, surrounded by friends, by love. Perhaps it was an aspect of his orphan's beginnings that he believed all of life must be this love, or alternatively, a bleak kind of nothing.

Yet he was a generous man who helped launch the careers of countless others. He often lived in borderline poverty, yet contributed to New Zealand culture a body of work which will be enduring and is now part of our history. In the year before last, he was living miserably and working splendidly in an abandoned, gloomy mental asylum. Perhaps this is the strongest image one could have of the dilemma of this gifted, inspired artist.

Warren was always a founding, an elfin, a pixie with true powers. Nobody else could quite produce the classicism of his forms allied to the heady decoration. In the wild swerve of his paintbrush its dipping slash and curving foam, in the lyricism of his colours, he always seemed to be ahead of us, heading off towards a tropical isle of the imagination in which all is palm trees, warm bodies, music, affirmation and love. We, his friends, his family, trust he has arrived there safely.

Reprinted courtesy *Sunday Star Times* and author and film director, **Peter Wells**



For Warren

He was a lightly built person of significance to both the art world and to his friends. He had many hard times and lonely moments struggling to be who he was. It is easy to look at Warren Tippett's work and measure the contribution. The more subtle gift was often buried in the day-to-day frustrations of a totally committed, yet often disorganised person.

Disorganised perhaps on one level, but on another level, singleminded in pursuit of personal honesty and creative development.

We loved Warren because he was loving, funny, outrageous and brave. He didn't care to fit the heterosexual mould or the established pottery style which he had mastered. He jumped ship into the Pacific, the gay culture and the unsafe world of his own vision.

At his memorial in Auckland, **Ben** and **Daniel**, his sons, spoke of his courage and his affection for them, gifts as enduring as the beautiful bowls, vases, tiles and planters that adorn so many collections.

Recognition comes now, respect is paid, memories are relived. We all have our own, be it firing, the nightclub or the dinner shared with our friend. He could drive us all mad, but he could also inspire us to fulfil our own gifts.

Memories are, at the moment, poor substitutes for the sound of his voice or the sight of his hands.

The art and craft historians will fill the gaps, acknowledge the unique work; we just want to say, thanks Warren, for the pleasure of knowing the real person.

Catherine Delahunty and Paul Tobin


Warren Tippett was a great potter. He has left behind a rich legacy of wonderful pots. He brought to his work the skills of a talented craftsman together with the unfettered expressiveness of an artist.

I have always been inspired by Warren's ability to endow a special vitality to his everyday pots. I can see now that he had a clear creative vision and the integrity to make it come true.

Warren has already influenced the work of many potters and the work he leaves behind will continue to inspire for generations to come.

Jeff Scholes

WARREN TIPPETT



91 GLEBE POINT ROAD • GLEBE • PHONE 660 6390

EXHIBITION NEW CERAMICS JULY 21-26

PREVIEW 4pm-9pm • MONDAY 20th JULY 1987

Sydney



Auckland



Sydney



Sydney



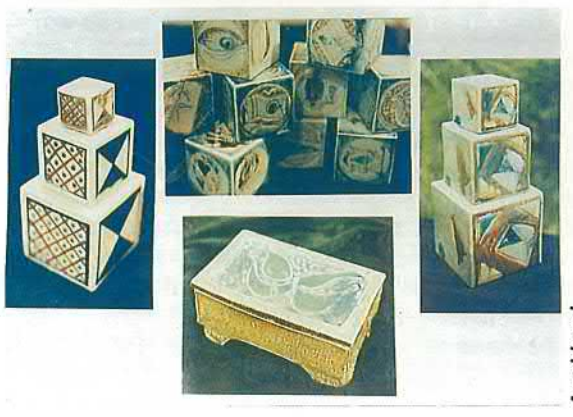
Sydney



Sydney



Sydney



Auckland



Sydney



Auckland



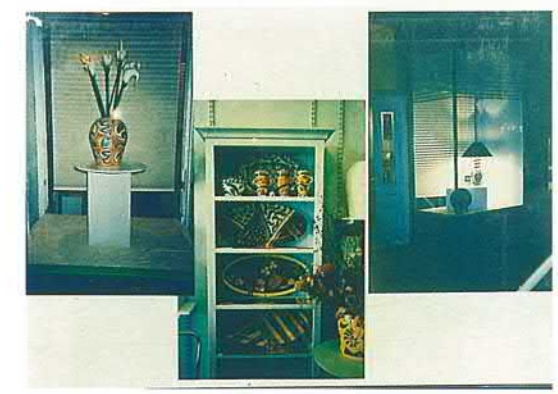
Auckland



Sydney



Sydney



Sydney

Tuatara Bar and Cafe, Ponsonby Road, Auckland





Photos from Warren's scrapbook
Exhibitions at New Vision, Auckland, and
Warren working in an early studio.
Lower right: On the beach near Colville.
Photo by Marti Friedlander, from the 1968
New Vision calendar



At Carrington Polytechnic

Warren Tippet's tenure as Artist-in-Residence at Carrington Polytechnic (now Unitec) coincided with my introduction to the man himself.

I had been familiar with his work since the early 1980s when as teenagers, a friend and I discovered his pots in the Ponsonby Road shop *Real Time*. The plan to acquire one of these bravura pieces was defeated by our student incomes and we had no way of knowing of the open days for which Warren was famed.

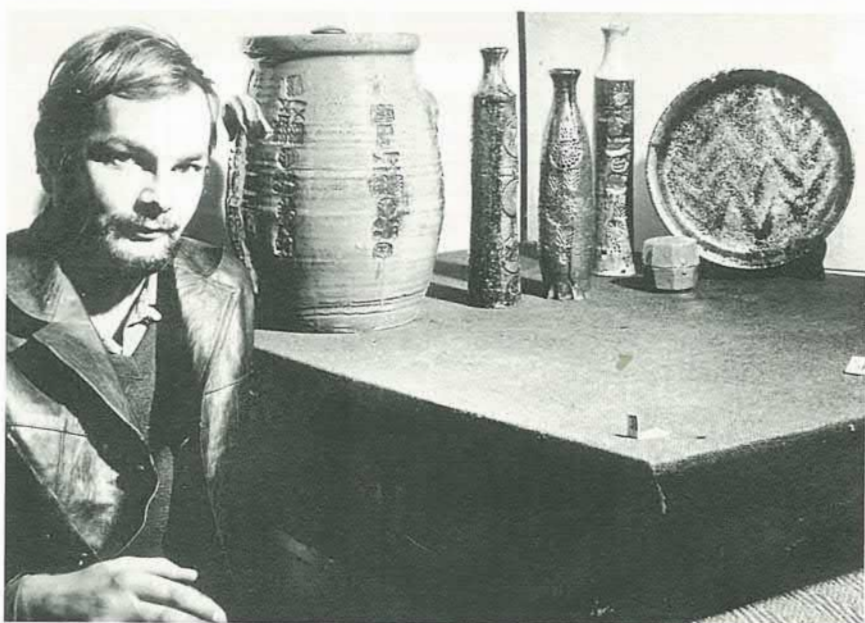
Then, somehow, awareness of Warren's work slipped away until a decade later when **Lex Dawson** from Carrington Polytechnic proclaimed his intention to bring Warren home from Sydney.

Warren was meant to be at Carrington for something approximating one year, and the fact that he stayed close to two and a half, has now become just another of the legends surrounding his life.

Warren's residency not only gave me time to observe and document his new work, but to talk endlessly about his early career. He never tired of the historian in me, even when new projects were at their most demanding. He was also a willing listener as I tried out my theories about the history of New Zealand ceramics that I was developing.

I count myself very lucky to have been an observer at a time when Warren was developing a new type of work - finding a new way of making ceramics approachable and usable, when so many other potters were still exploring obscurity and irrelevance. But perhaps more than anyone, Warren showed me just how much there is to be done and how much there is to be said about ceramics in New Zealand.

Douglas LLoyd Jenkins



N.Z. POTTERS 1968

ANNE & JOHN CRAWFORD

Based on an article printed in the Westport News



Ngakawau potters **John** and **Anne** recently held their second major exhibition in Munich, Germany.

The exhibition, called *From the Water's Edge* was in a respected gallery called *galerie b15*, which normally only shows European art. The gallery owner, **Renate Wunderle** had seen the Crawfords' work at an Auckland exhibition in the 1970s, since when she has kept in contact and intends having further shows from them in the future.

From the Water's Edge was the culmination of two years' work and development and was based on everyday objects found on the beach near the Crawfords' West Coast home. Many pieces included wood picked up on the beach and bound to the ceramic. The show consisted of 74 ceramics jointly made by Anne and John as well as six of John's paintings.

The exhibition was a major undertaking for the Crawfords. They had 22 special boxes made, which finally weighed half a tonne when packed. It took three days of careful packing and three days for it to be airfreighted to Germany.

Over two thirds of the 80 pieces were sold during the four week showing with the remainder staying with Renate Wunderle to be shown in a smaller permanent display gallery next to her main one.

The Crawfords stayed on in Germany for an extra two weeks to install a sculpture in a new house and gallery owned by a major collector who has an ongoing interest in their work. Since they returned home they stay in regular contact with Renate, sending photographs of new work she may be interested in.

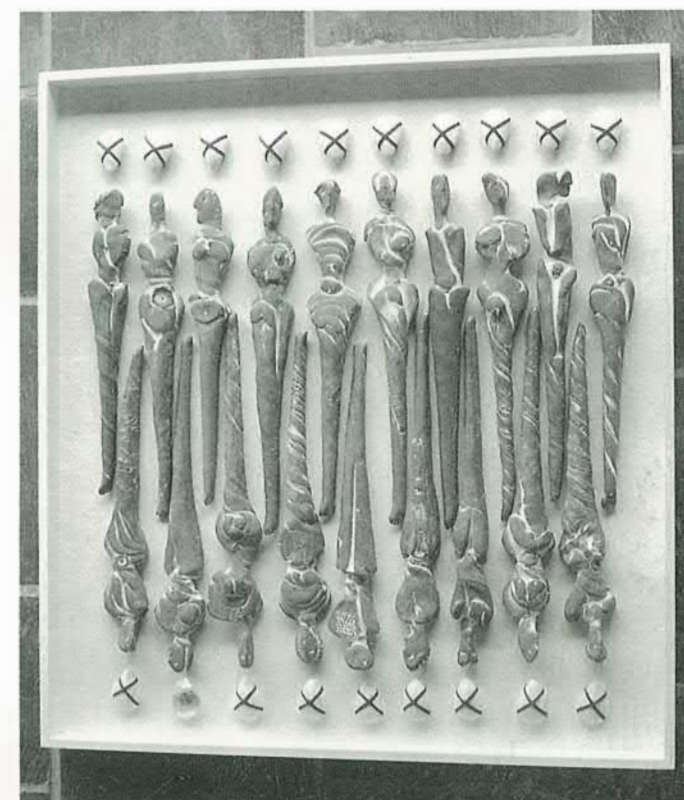
John explained that artists have to be discerning about what they exhibit in major European Galleries.

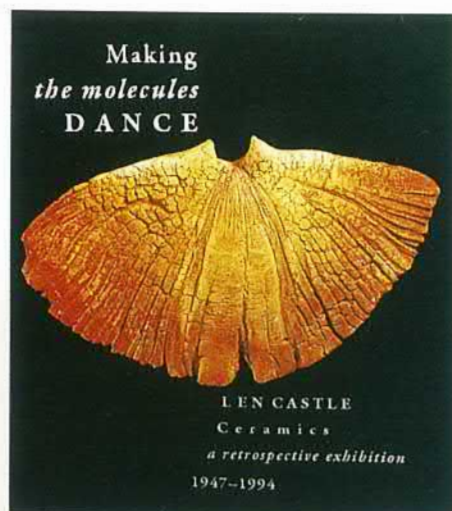
"European collections are so sophisticated you cannot go back with the same sort of work a year later. There must be a development period where your work changes sufficiently for those who follow you as an artist, to begin to collect you."

Some collectors concentrate on particular artists - one who bought five Crawford pieces from this exhibition, collects only five ceramics artists and is rationalising his collection by selling off work from others.

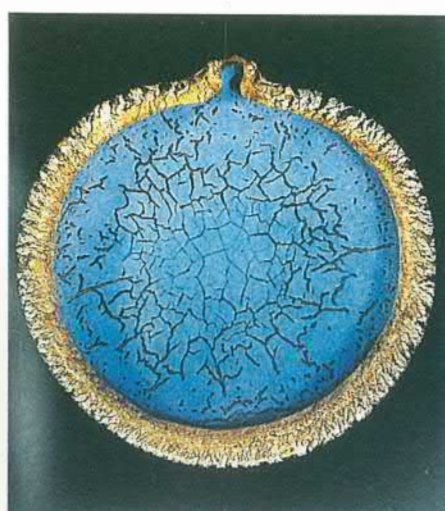
Anne and John have consolidated themselves in Germany and it seems demand for their work will grow as collectors become exposed to more of their New Zealand art.

From *The Water's Edge* was supported by a
QE II Arts Council Grant

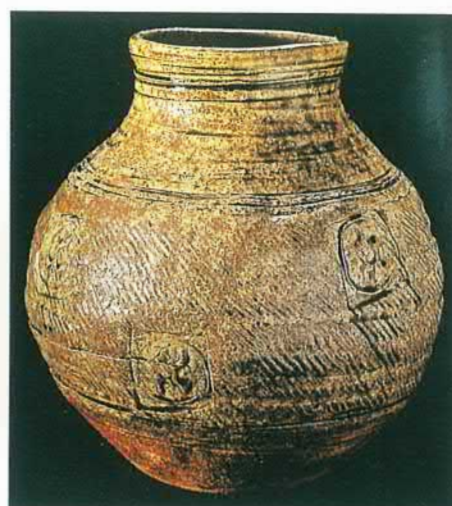




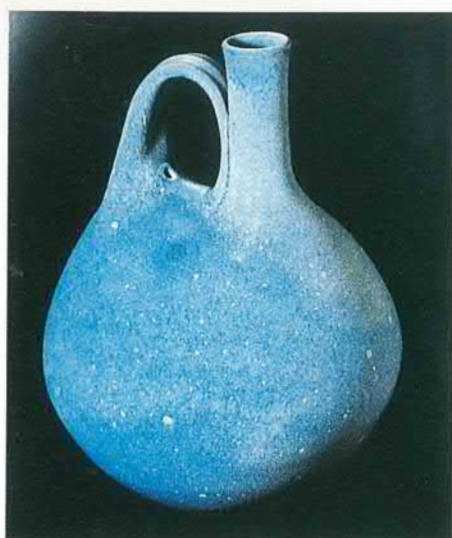
Catalogue Cover



Stoneware Lipped Bowl 1990's
Saturated Iron Glaze with Semi Matt
talc overglaze



Stoneware Vase : 1950's
Westmere silicious clay



Stoneware Pouring bottle 1980's
Rutile Glaze over saturated Iron
Base Glaze



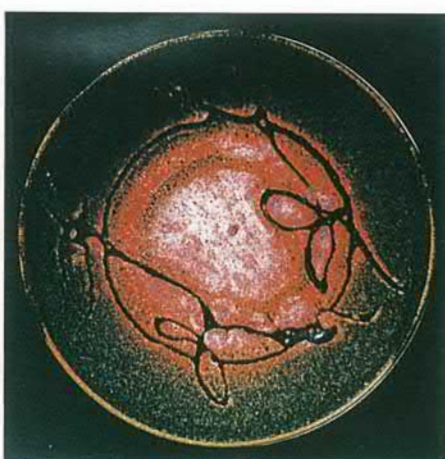
Press Moulded Branch Pot
Late 60's/early 70's Stoneware
Saturated iron and Rutile Glazes



Stoneware Bottle Vase
Late 60's/early 70's Colonial Shino



Stoneware Bowl : 1970's
Manukau Moods
Potash and Soda feldspathic glaze



Stoneware Bowl : Late 1970's
Copper Red and Chun Glazes wax
resisted over Black Iron underglaze



Lipped Bowl : Mid 1980's
Salt glazed Stoneware

Photos : Julia Brooke-White

LEN CASTLE

Making the Molecules Dance

A retrospective exhibition 1947-94. Curator James Mack
Reviewed by Jura Fearnley, courtesy the Evening Post

This exhibition is the best I have seen this year. It is as if someone has placed in my hands something very precious and I have been allowed to turn it about and watch it as its meaning and beauty slowly develops.

The culminative power of **Len Castle's** vision is extraordinary. So too is the sensitivity with which **James Mack**, as curator of *Making the Molecules Dance*, has been able to communicate that vision to a museum audience.

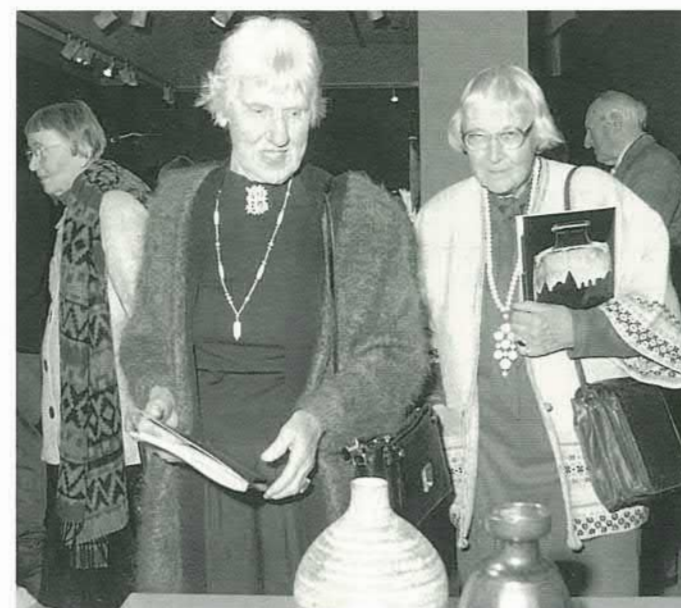
The exhibition, marking almost 50 years of the potter's working life, exceeds expectations. It is breathtaking, moving and humble as only the work of a great artist can be.

Why do I say this? Because I believe Len Castle possesses the ability to render thought visible. He is able to do this because over the past 50 years he has come to understand the simplicity of what clay is and what it can be made to do (and to most other potters this is a very complex matter). I am talking about such things as form, texture and colour and how, individually, each element can enrich the character of the other. And, although made by a remarkably skilled potter, these pots do not proclaim their inherent "cleverness".

I started to pick out highlights from the exhibition — something with a particularly strong appeal. I note, now, that I have 21 such highlights and that these extend across all phases of Castle's development. Despite being incredibly diverse, particularly in terms of texture and colour, the pots themselves suggest the resolution of a single aim; humanity.

Len Castle has written that potting is one of the celebrations of life and living. After seeing this exhibition one believes it. ■

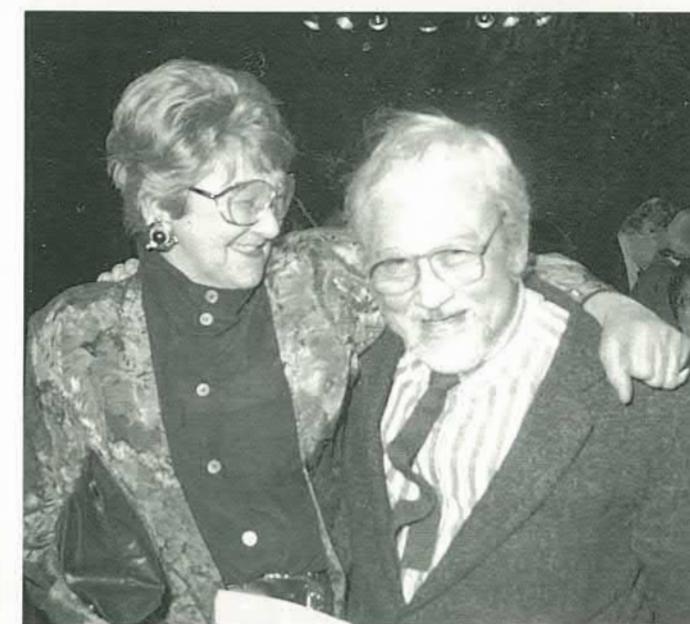
Opening Night, Doreen Blumhardt OBE (left) and Freda Anderson



Photos by Sue Scott, courtesy Dowse Art Museum



From Left: Yvonne Rust, Patti Meads, Jean Hastedt (rear)
Richard Parker and Roy Cowan, Len Castle (front)



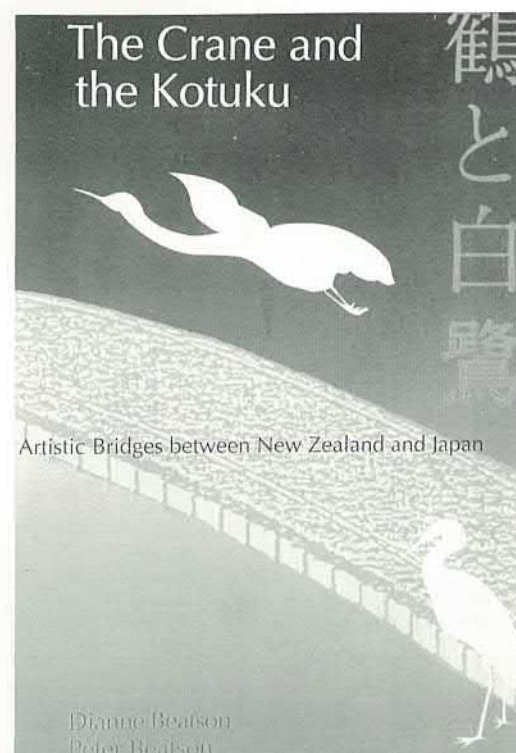
Potter Patti Meads and sculptor Guy Ngan

This exhibition can be seen at:
Dowse Art Museum, Lower Hutt until November 30
Auckland Museum, March/April 1995
Otago Museum, June/July 1995
Canterbury Museum, September/ October 1995
Manawatu Museum, early 1996

THE CRANE AND THE KOTUKU

Cross-cultural Conversations with Japan

Helen Schamroth, Auckland



No self-respecting potter would be unaware of the strong influences of **Shoji Hamada** and **Bernard Leach** on the ceramic traditions of this country. Perhaps less known is the continuing influence of Japanese art in New Zealand and the two-way "cultural traffic" that has occurred.

Dianne and Peter Beatson have explored and documented some of the artistic connections and interactions between artists and craftspeople of New Zealand and Japan in their illustrated book *The Crane and the Kotuku*. This beautiful book was launched recently in conjunction with a comprehensive exhibition curated by **Athol McCredie** at the *Manawatu Art Gallery*, the exhibition visually developing the themes introduced in the book.

Not surprisingly, ceramics play a large part in the collage of stories that unfold. The significant differences between the aesthetics of the two countries emerges from the personal narratives of more than 50 artists and craftspeople, creating a picture of the cross-cultural voyages through the lived experiences of these people since the 1940s and 50s. In those early days of the development of ceramics in New Zealand, Japan was rich in pottery traditions. There, distinctions between the Western notions of art, craft and life were blurred, a lifestyle that appealed greatly to many New Zealand potters visiting Japan. Ironically they could have looked to Maoridom for a similar philosophy although there was no parallel clay tradition.

The anecdotes in *The Crane and the Kotuku* reveal the impact of Hamada and Leach's philosophies on the lives of many New Zealand potters, and how the new knowledge was tempered with their own heritage. Perceptive comments like **Helen Mason** talking about inspiration from Japan being important rather than obsession, and **Doreen Blumhardt's** dictum "learn - yes, imitate - no" are revealing.

Helen Mason, Doreen Blumhardt, Mirek Smisek, Len Castle, Margaret Milne, Paul Lorimer, Mark and Maureen Lorimer, Bruce and Estelle Martin, Chester Nealie, Warren Tippet, New Zealand-based **Yamon Shino, Andrew Hope** and **Steve Martin** are just some of those who contributed to the book. The Beatsons don't pretend this is the definitive history with everyone participating in the New Zealand-Japan journey recorded. Nonetheless a lively picture is painted.

Many potters took the Japanese inspiration as a given, but there were those who actively rebelled, like **Denis O'Connor**, who subsequently moved from pottery to sculpture. The excessive reverence paid to Japanese culture, and especially the mingei and tea bowl traditions were less exciting to Denis than the post-war avant-garde in Japan, led by **Kazuo Yagi**, and to this day he is not sure to what extent Japanese culture actually influenced him.

There were Japanese potters who in turn came to New Zealand, the first in 1964 being **Takeichi Kawai**, whose contact with the late **Warren Tippet** was most significant. In 1965 the celebrated **Shoji Hamada** and his son **Atsuya** arrived. His influence was enormous, affecting prominent potters like **Len Castle**.

One of the most significant potters to go to Japan was the late **James Greig**, who died in 1986 on the eve of his third Japanese exhibition. He had been made a cultural ambassador by the New Zealand Government in recognition of the work he had done to develop relations with Japan. In recognition of his importance, the *Manawatu Art Gallery* exhibited a group of his work, *The Spark of Life 1936 - 1986* beside *The Crane and the Kotuku*.

As a direct result of Greig's role in New Zealand-Japan relations the prestigious *Fletcher Challenge Ceramics Award* has been strongly promoted in Japan in recent years. And extending the connections, administrator for the award, **Moyra Elliott**, along with **Bonwynne Cornish** and **Christine Thacker** took their sculptural ceramics to Japan in 1993. Definitely more avant-garde than traditional, their ceramics were exhibited in urban and rural Japan.

The interactions developed further in the fields of painting, printmaking, photography, three dimensional and fabric art. Several Japanese artists visited and some stayed in New Zealand, and the links between the art and craft communities of Japan and New Zealand have become more intertwined.

The cultural differences were enormous. Sculptor/furniture maker **Kazu Nakagawa** tells the poignant story of the culture shock he experienced in New Zealand. Photographer **Haru Sameshima** tells of rediscovering his Japanese roots after living in New Zealand for longer than he had in Japan. **Reiko Elliott** confronted the cultural dilemma of being a Japanese artist in a western society, moving from painting to print-making to overcome the difficulties she encountered.

There are valuable insights into the work and lives of those represented in *The Crane and the Kotuku*. The crane and the kotuku are appropriate symbols in this context. As birds of good omen they point to a developing cultural awareness. ■

The Crane and the Kotuku is available from the *Manawatu Art Gallery*, price \$44.95 or from: **Dianne and Peter Beatson**
82 Clifton Terrace
Palmerston North

THE MOST IMPORTANT EVENT OF
NEW ZEALAND'S CALENDAR

MANAWATU 95
Revisited

NEW ZEALAND SOCIETY
OF POTTERS'
NATIONAL CONVENTION
MAY 12 - 15 1995
PALMERSTON NORTH

- **Lex Dixon, Australia**
Slip inlay specialist, African and Japanese influences. Exhibited Internationally
- **Wi Taepa, Levin / George Kojis, Wanganui**
Handbuilding antics
- **Bob Gibbs, Waikanae**
Sculptor
- **Tom Hodgson, Auckland / Judi Brennan, Taupo**
Mould making for slip casting and decorating
- **Anne Verdcourt, Dannevirke**
Discussion and slides on Seville Exhibition and her own work
- **The NZSP National Exhibition Opening**
- **John Parker, Auckland, Rick Rudd, Wanganui and Julie Catchpole, Palmerston North,**
(Art Gallery Director)
Panel Discussion. Selecting pots for exhibition
- **Howard Williams, Auckland**
Photographing your own work
- **Trade Displays, Horror Show, Dinner and Dance, Potters' Tour and lots more!**

Registration forms available from your local delegate or by writing to:

PALMERSTON NORTH CONVENTION
CENTRE
c/o Sue Deck
PO Box 474
Palmerston North
Phone 06 351 4469

NEW ZEALAND SOCIETY OF
POTTERS
NATIONAL EXHIBITION

MAY 12 - JUNE 11
1995

MANAWATU
ART GALLERY
PALMERSTON NORTH

Entries are invited for:
THE PREMIER NATIONAL EXHIBITION
and
COMPETITION

THE EXHIBITION
is open to all
MEMBERS
of the

NEW ZEALAND SOCIETY OF POTTERS

A maximum of three entries may be submitted,
one of these may be a set

ALL ENTRIES MUST BE FOR SALE

Information and Entry forms from:
NZSP NATIONAL EXHIBITION 1995
C/O ARNOLD DAVEY
57 NAPIER ROAD
ASHHURST
PHONE 06 326 8823

Entries to:
MANAWATU ART GALLERY
398 MAIN STREET
PALMERSTON NORTH

ENTRY DEADLINE
FRIDAY APRIL 28, 1995

PHILLIP EGLIN

Ann Verdcourt, Dannevirke

I first encountered the work of **Phillip Eglin** in the *English Crafts* magazine in an article by **Rosemary Hill** called Six of the Best. Another article by **Tanya Herrod** in *Ceramic Review* entirely devoted to Eglin made me keen to see more of this artist.

When visiting England in 1993 through an Arts Council travel grant, I not only visited all the collections that held Eglin's work, but spent a very enjoyable day in his company.

Many of Eglin's figurines seem to have stepped from the paintings of **Cranach** or **Masaicco**, but other influences lie behind them. Salt-glazed *Pew* groups of 1745. Military Generals, Royalty, famous politicians, infamous murderers in the form of Staffordshire flat-back mantlepiece ornaments. The nudes of **Botticelli** and **Titian**. The series of prints about relationships between the artist and his model by **Picasso**. Even the glaze on a Tang Horse has contributed. Echoes of well-loved things from the past give the viewer an empathy with these stunning figurines.

Eglin also makes lovely plates with slightly undulating edges that convey the feeling of freshly formed soft clay. Details from famous paintings and portraits are some of the subjects that fill the centres of these plates. Scratched and loosely painted in cobalt blue on white, though the colour may suggest it, they



Plate with cobalt blue painting and scratched decoration

have nothing whatever to do with the ubiquitous Willow Pattern.

Phillip Eglin did his BA course at *Staffordshire Polytechnic* in Stoke-on-Trent, the centre of the once large industrial pottery manufacture in England. The museum at Stoke has a famous ceramic collection showing the heritage of the potteries, including experiments of pioneers such as **Astbury** and **Wheildon** as well as contemporary ceramics.

For his Degree Show, Eglin produced a group of exciting handbuilt jugs. His good work led to three years at the *Royal College of Art* Ceramic Department. Apart from making pottery he worked with tutor **Eduardo Paolozzi** making props for films and learned bronze casting. In his final year he started working on flat-back figure groups based on the series of prints and drawings of *Artist and Model* by **Picasso**.

A part-time teaching position at *Staffordshire Polytechnic* prompted Eglin's return to Stoke. Time in the week to produce

work of his own and enough financial security to be free of making work dictated by the market place. The bold, fresh beauty of his figure groups gained entrance to numerous important shows. In 1989 he was asked to contribute to a show of figurative ceramics called *Clay Bodies* at the *Contemporary Applied Arts* in London.

His work was then in demand for many prestigious collections including the *Crafts Council* and the *Victoria and Albert Museum*. Inclusion in the book by **John Houston**, *The Abstract Vessel* and articles in craft and ceramic magazines brought him to wider public notice extending overseas.

Anyone who has sat in front of a lump of clay with the idea of producing a figure, can marvel at the ladies of Phillip Eglin, some of them over 60cm high, some of them almost free-standing. Not for him the slow building, pellet upon pellet of clay on a supporting armature. The length of time this takes allows the end product to get stale. The results could equally well be made from stone, wood, concrete or resins.

Eglin's ladies rejoice in their clay bodies, they celebrate the ceramic medium. He says these figures have been born of his pottery training. They are vessel based - if he had not made pots, there would be no figures. They are also born of impatience with lengthy, fiddly, making methods.

Eglin's eye is well learned; it has feasted in museums and art galleries; a library of images is stored in his brain. His hands are

Seated nude by Phillip Eglin. 67cm h. Collection of Portsmouth Museum and Art Gallery. Photo courtesy the artist



Detail to show freedom of joins

knowledgeable. His constant life-drawing with wife and children as models, sharpens communication between his eye and hand. Works seen in the mind's eye can proceed surely and quickly from skilled hands.

Small terracotta maquettes in solid clay are made to explore an idea. These embryo Madonnas, Eves, Venuses and Cupids are scattered along the studio shelves, reminders of Renaissance sculptures.

Life drawings are made to fix the image firmly in the eye. When the final clay work is started it is not a laborious process, the nature of the plastic clay can be maintained. It is this fresh, instant quality that makes Eglin's work so outstanding.

Soft clay slabs are wrapped around to form a hollow cylinder. Starting from a slab clay base the feet are formed and fixed, then the legs are shaped from inside using a stick or long-handled paint brush. The legs are supported by props made from plastic water bottles (these are square in England). The top is cut off the bottom bottle and other bottles fit into each other like building blocks, forming light, but steady support, the figure work attached to the bottles by small pieces of clay.

When the legs are nearly leather-hard the torso is added using half cylinders, pushing the form out (buttocks and breasts) from the inside as before, using fingers or tools. The head is also built this way, the features being a combination of working from the inside and modelling a very little on the outside. Arms are cylinders treated in the same way as the legs. Joins are scored if necessary and some slip used.

So a figure builds; wrapping, joining, stacking, balancing. Sometimes two figures provide support for each other or maybe a tree as in this case of *Eve*, provides necessary support to help endure the vigours of drying and the fire. The large almost free-standing figures defy gravity in an amazing way that's evident to anyone versed in the habits of clay. There are tender, seated and reclining mothers and children as well.

Hands on Eglin's figures are particularly good, recalling to mind the hands of angels in *Botticelli* painting. Eglin said he used to just bend rolls of clay like bananas, but later got to make cuts along the joints. It is this showing the making method, the ability to leave every gap, join or smear in its pristine state that gives so much life to these superb works.

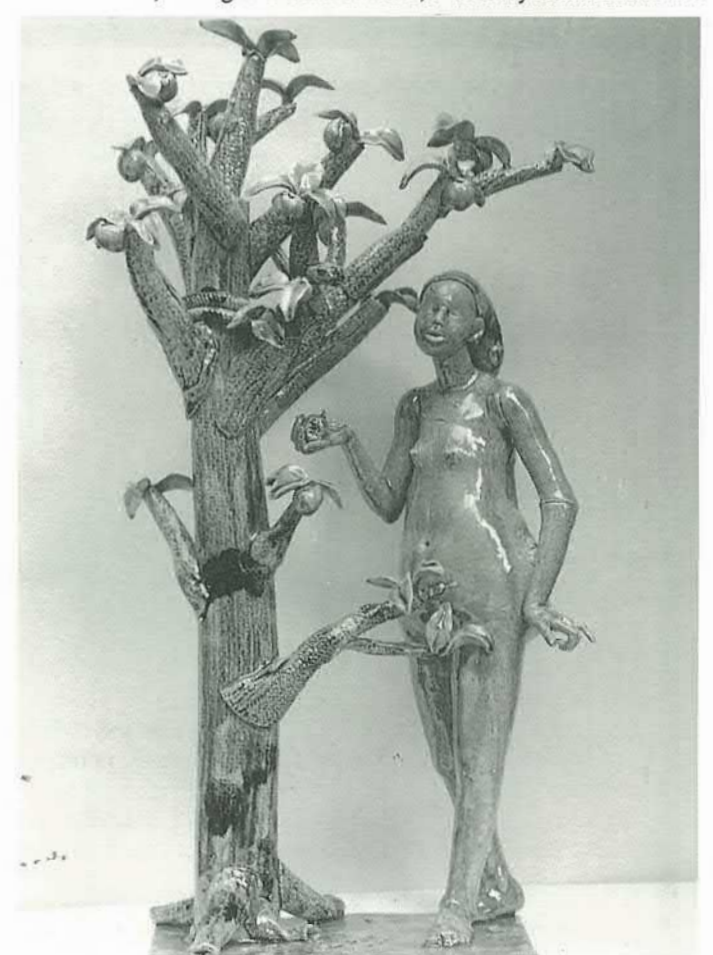
The bases of large works are lifted on four small press-moulded feet. This mould is made on a metal base of a light bulb and perfectly suited to the purpose. The feet visually lighten the work, but they also have a functional purpose, making it easier to lift the work in its fragile state before firing. The works are conveyed to the kiln while leather-hard in a special carry box.

Eglin's studio is up a steepish flight of stairs, so it's no mean feat getting groups safely to the kiln and sometimes heads have fallen off. A week on their shelf inside the kiln is needed to dry these figures out before firing to bisque of 1140°C.

Props of the same clay are used during the firing to support figures under the stress of heat. Props will be similar in thickness to the work and of the same state of dryness when placed in the kiln. The clay used has been white *St Thomas* but now Eglin is experimenting with other white earthenware bodies. After the bisque fire the figures are glazed with a lead glaze such as used on early domestic ware — another link between the figure and the pot — and fired to about 1040°C.

Some figures have drips or runs of glaze, others have been 'decorated' with splashes of bold colour or brush strokes that go round the form, or in some cases contrary to it. In others, names and titles are applied in a manner which critics have identified with vandal graffiti but which Eglin says is based on American Abstract Expressionist painting. He was not at the time thinking of graffiti, but of the freedom of the potter to use his pot as a canvas.

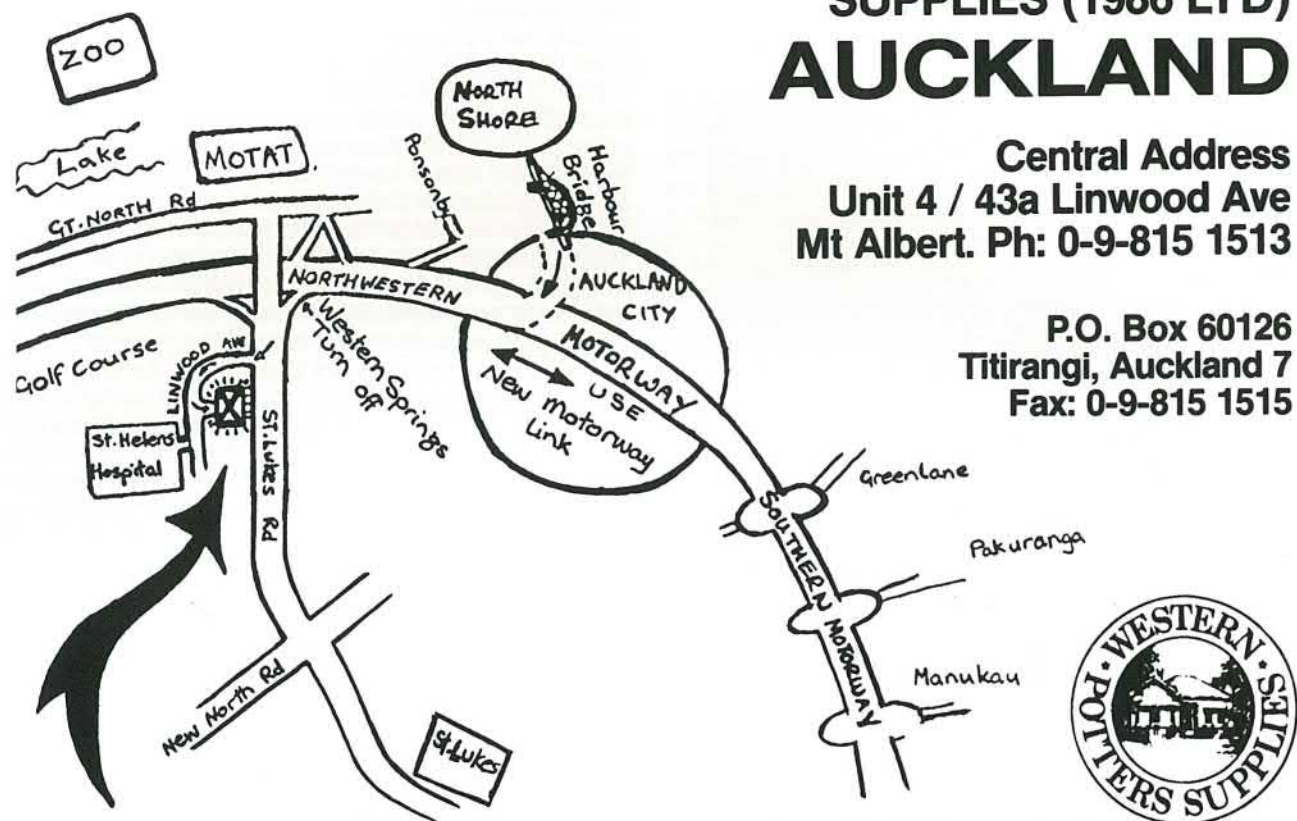
Eve, lead glaze earthenware, Photo by John Lawrence



WESTERN POTTERS SUPPLIES (1986 LTD) AUCKLAND

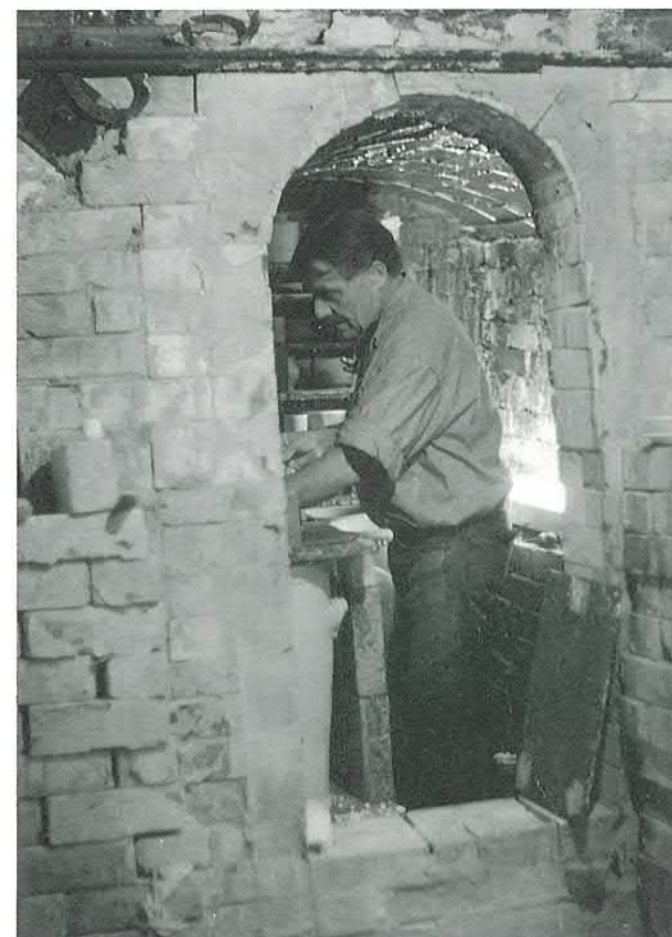
Central Address
Unit 4 / 43a Linwood Ave
Mt Albert. Ph: 0-9-815 1513

P.O. Box 60126
Titirangi, Auckland 7
Fax: 0-9-815 1515



BYRON TEMPLE

Peter Collis, Auckland



Byron Temple in the kiln at Wanganui

An American production potter of some forty years, **Byron Temple** toured New Zealand on a whistle-stop tour organised by the *New Zealand Society of Potters* in 1991.

During this tour he met **Ross Mitchell-Anyon** at Wanganui. Impressed by Ross's work, the local life-style and in particular Ross's clay dug from the banks of the Wanganui River, Byron decided he would return and base himself at Ross Mitchell-Anyon's studio. After several years of exchanging ideas he returned to New Zealand in 1994.

Exploration of Scandinavian design combined with the already strong influence of his years of working with **Bernard Leach**, has enabled Byron to produce tableware which is straightforward, restrained and inviting.

"I wish for purity and precision in objects that extol the virtue of harmony and proportion."

Byron Temple's work is not symbolic, sculptural or self-conscious and is outside the mainstream of contemporary American ceramic arts. He enjoys creating tableware to be used and is proud to be seen as part of the tradition of domesticware potters.

It was this honesty and straightforwardness that endeared him to the many New Zealand potters he met at workshops he conducted, and during the National Potters Conference in Tauranga where he was a guest demonstrator.



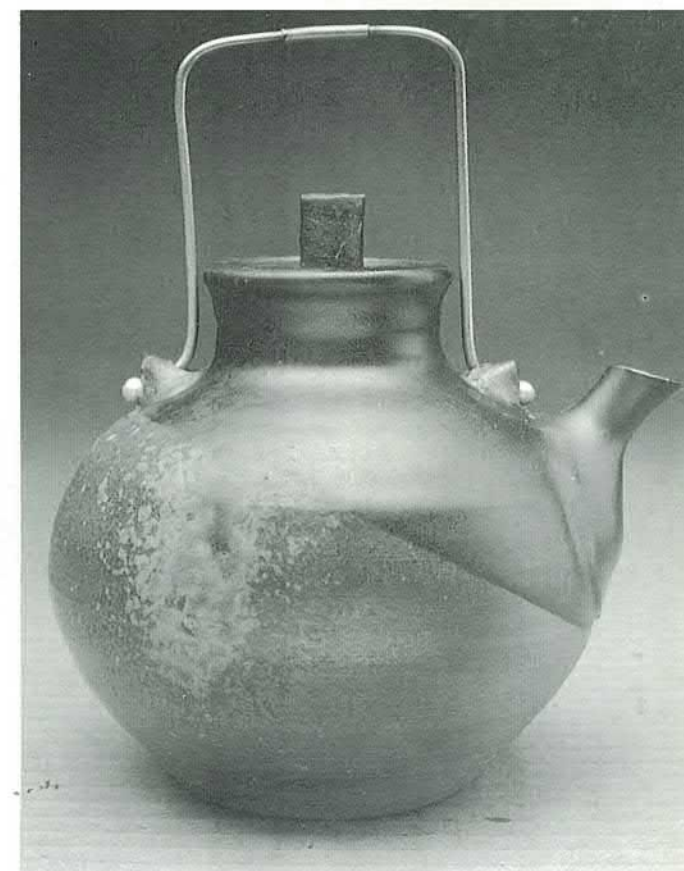
Wood-fired stoneware cup and saucer. Photo by Greg McCulloch

Byron's brief, but prolific time in New Zealand culminated in a sell-out exhibition at Auckland's *Clay Feet Gallery*.

It has been a rich year for New Zealand potters having had Byron Temple here. Rich also for Byron because he went almost immediately to the *European Ceramics Work Centre* in the Netherlands - one of only 17 from 120 applicants from 23 countries to be accepted for this prestigious residency.

We look forward to Byron's return to New Zealand in 1996. ■

Wood-fired stoneware teapot, stainless and silver handle. 16cm h. Photo by G Carr



The Waikato Polytechnic introduces its Summer School of the Arts 9 - 13 January 1995

26 different courses including:

- | | | | |
|------------------------|-------------------|----------------------|-------------------|
| Life Drawing | - Lois Ings | Stage Design | - Vanya Crocker |
| Painting | - Julian Dashper | Video Production | - Paul Swadel |
| Pottery | - Raewyn Atkinson | Computer Graphics | - Mike Warrander |
| Mixed Media | - Ken Lulewich | Calligraphy | - Allyn Kersnar |
| Watercolour | - Tony Lewis | Acapella Singing | - Tony Backhouse |
| Photography | - Marie Shannon | Desktop Publishing | - Lyn Jones |
| Glass-Casting | - Emma Camden | Creative Writing | - Gaelyn Gordon |
| Graphic Design | - Wayne Conway | Writing for Children | - Phyllis Johnson |
| Marbling & Bookbinding | - Yoka van Dyk | Tapestry Weaving | - Allan Shaw |
| | | Pattern-Drafting | - Julia Bull |

For a Summer School Brochure contact:



The Waikato Polytechnic, Design & Communication Department
Private Bag 3036, Hamilton, Ph 0-7-834 8875

SOUTHERN CLAYS LTD

TERRACOTTA AND EARTHENWARE CLAYS

- **BRICK RED** — Rich red terracotta 1050°-1100°C OX/RE strong plastic clay good for plant pots.
- **ABBOTS RED** — Terracotta 1100°-1150°C OX/RE very popular versatile clay suitable for domestic ware, plant pots, handwork and school modelling. Commercially available glazes "Abbotts Clear" and "Abbotts Zircon White" specifically designed for this clay.
- **ABBOTS WHITE** — Ultra white earthenware 1100°-1150°C OX/RE smooth plastic clay — fits Abbotts glazes.

THE "ABBOTS" PACKAGE

IDEAL FOR
SCHOOLS, BEGINNERS AND PROFESSIONAL
POTTERS — Abbotts Red Clay, Abbotts White Clay, Abbotts
Clear glaze, Abbotts Zircon White Glaze.

STONEWARE CLAYS

- **ABBOTS WHITE** — Ultra white vitreous body. Vitrified at 1250°C. Use as a stoneware from cone 8. OX/RE
- **SOUTHSTONE** — Rich buff coloured reduction stoneware. Good stock stoneware body 1300°-1320°C RE.
- **LOW IRON STONEWARE** — 1250°-1300°C. RE Light grey — OX Off white. Good for handwork because of long workability range.
- **OTAGO LOW FIRE** — 1250°-1280°C OX/RE light buff clay popular for figurines and novelties.

ALL CLAYS BISQUE TO 1000°C

*Products stocked by all major ceramic supply distributors.
Bulk indent including mixed orders available through your
distributor.*

SOUTHERN CLAYS LTD

P.O. Box 6323, DUNEDIN, TELEPHONE & FAX (03) 477-6229
Hours 9 a.m.-12 Noon, 1 p.m.-5 p.m. Monday to Friday

THE A.S.P. CENTRE EXPANDS

Members and friends of the Auckland Studio Potters gathered to celebrate the opening of their new building at Onehunga



Green Man Morris blessed the new building with a unique opening ceremonial ritual

Peter Stichbury presented a photograph of the Kwali Potters he took in Abuja in 1959



President Christine Lloyd



Stephen Bradbourne



Diane Buchannan



Peter Collis



Penny Ericson



Ian Firth



Hilary Kerrod



John Green



Kevin Kilsby



Phillip Luxton



John Parker



Helen Adams

Clare Senior

Photos by Howard Williams

COSTING

Group Firing of Pots

Trevor Wright, Palmerston North



To charge by weight or by volume? It has always been difficult for pottery clubs and societies to devise a fair, simple method of charging for firing costs. A few years ago I designed a system for the Manawatu Pottery Society when it was losing money on firing pots for its members. A new system was designed to charge by size rather than by weight. After all, it is kiln space that dictates the number of pots to be fired in one firing. The larger the pot the higher the firing cost.

This system has worked very successfully. It is fair and doesn't penalise beginners whose pots may weigh a little heavier (paper clay which is lighter isn't a winner). The system is flexible and easily calculated.

Height plus width x 2 for bisc firing.
Height plus width x 3 for glaze firing
(includes glaze cost).

| | |
|--------------|-----------------|
| eg: Height | 50 (on scale) |
| Width | 40 |
| Total | 90 |
| Bisc firing | 90 x 2 = \$1.80 |
| Glaze firing | 90 x 3 = \$2.79 |

A bisc firing is usually stacked so pots are touching or fit inside each other. This space saved is the club or society's profit.

To set up the scale calculate the costs for a glaze firing, eg: running costs - fuel, maintenance, shelf replacement, depreciation and overheads. Continue your present method of charging but over 3 or 4 firings calculate the individual cost of each pot using the scale. Total the cost for each firing. Take an average and compare this total with your total firing cost.

| | |
|---|---------|
| eg: Kiln income (Average from pots fired each firing) | \$80.00 |
| Firing cost | \$93.00 |
| Loss | \$13.00 |

To increase the total kiln income, adjust the scale by decreasing the space slightly between each line. This will slightly increase the kiln income. Calculate the total firing again.

| | |
|-----------------|---------|
| eg: Kiln Income | \$98.00 |
| Firing cost | \$93.00 |
| Profit | \$ 5.00 |

If the income is too high, adjust the scale by increasing the space between the lines slightly. This will decrease the kiln income. Ideally the total kiln income should be slightly above the firing cost. This allows a buffer to eliminate the variance between experienced and beginner kiln stackers.

The system sounds difficult? I can tell you it's not. Once set up after a few firings, pots are quickly sorted into groups of the same size and priced.

Warning: Always check the total kiln income to make sure you are not making a loss. Once set up, this system is a very successful way to raise funds to replace a kiln. We have just purchased a new 15 cu ft electric kiln.

Bernie's CLAY Co Ltd

Manufacturer of Quality Potting and Modelling Clay

Established 1987

Bernie's CLAY is fortunate to be situated
on a large natural deposit of raw clays

Our primary aim is to satisfy customer demands!

- ★ a consistent, high quality product
- ★ a competitively priced product
- ★ a pure clay with no additives

Our product list includes STONEWARE CLAY, MODELLING CLAY
and OKAY-CLAY

ALL ENQUIRIES WELCOME

HEAD OFFICE: Richard O'LEARY
R.D. 12,
Pleasant Point,
South Canterbury.
Phone (03) 614-7751
AH (03) 614-7577

DUNEDIN OFFICE: Chris O'LEARY
33 Carnarvon St,
Belleknoves,
Dunedin.
Phone (03) 453-0342
Fax (03) 453-5841

Brushing

Dip your brush into *Kiwi Underglaze* colour up to the ferrule. Work up and down to saturate the hair. Do not wipe off colour on the edge of the jar. Keep brush fully loaded at all times. For solid coverage as in backgrounds, apply two or three coats of colour working in opposite directions with each layer. Wait for sheen to disappear between coats.

Sponging

Pour *Kiwi Underglaze* on to a glazed plate. Saturate a slightly dampened fine sponge with colour and apply by 'pouncing' (like powder on a puff). Allow the first coat to dry before applying the next. Solid colour backgrounds can be achieved quickly with this method which eliminates the streaking that may occur when brushing.

Trailing

Trail *Kiwi Underglaze* through the finest tip of our 'Ultimate Slip Trailer' to produce a line with the characteristics of a felt tip pen. A boon for outlining designs if you're not comfortable with a brush.

Airbrushing

Dilute *Kiwi Underglaze* with water to the consistency required for a smooth spraying application. For solid coverage airbrush two or three coats.

Antiquing

Dilute *Kiwi Underglaze* 3/4 colour with 1/4 water for an antiquing solution. Apply to bisqueware with a brush as large as practicable. Allow to dry. Remove the colour from the raised areas with a moist sponge, rinsing and turning the sponge often to produce clear highlights and exposing embossed designs.

WAIKATO CERAMICS

SUPPLIES FOR CERAMIC ARTISTS, POTTERS AND PORCELAIN PAINTERS

BROOKLYN ROAD
P.O. BOX 12071
HAMILTON
NEW ZEALAND
FAX: 07 855 7747
PHONE: 07 855 7717

Kiwi Liquid Underglaze Opaque Ceramic Colour

1000°C-1300°C

MANUFACTURED & DISTRIBUTED BY
WAIKATO CERAMICS

KIWI LIQUID UNDERGLAZES are strong, fluxed colours suitable for applying on to greenware (leatherhard or bone dry) or on to bisqueware. They perform in both earthenware and stoneware temperature ranges.

The usual underglaze technique is to apply the colour on to greenware and then bisquefire to 1000°C prior to an application of clear or transparent glaze. If applied to bisqueware a firing to 650°C is sufficient to harden the colour prior to glazing.

After the glaze firing the colours will intensify and become glossy.

When left unglazed and fired to 1000°C-1100°C they assume a velvet matt appearance ... a good surface for sculptural forms and as a decorating effect where glazing is not essential.

TELEPHONE YOUR ORDER TO WAIKATO CERAMICS
We will courier to your door anywhere in New Zealand

| Colour | 75 ml | 200 ml | Colour | 75 ml | 200 ml |
|----------------|--------|---------|-------------|--------|---------|
| AQUA | \$3.50 | \$7.95 | LIGHT GREEN | \$3.50 | \$7.95 |
| ROSSO | \$4.95 | \$11.00 | BROWN | \$3.50 | \$7.95 |
| LIME | \$3.50 | \$7.95 | ROYAL BLUE | \$3.50 | \$7.95 |
| COBALT BLUE | \$4.95 | \$11.00 | MANDARIN | \$4.95 | \$11.00 |
| TANGERINE | \$4.95 | \$11.00 | EGG YELLOW | \$3.50 | \$7.95 |
| ORIENTAL GREEN | \$4.95 | \$11.00 | TURQUOISE | \$3.50 | \$7.95 |
| JET BLACK | \$4.95 | \$11.00 | PEACOCK | \$3.50 | \$7.95 |
| WHITE | \$3.50 | \$7.95 | KORALLE | \$4.95 | \$11.00 |
| PURPLE | \$4.95 | \$11.00 | YELLOW | \$3.50 | \$7.95 |

South Island Distributor: Cobcraft Pottery Supplies, Christchurch.

KILN ELEMENT SPARES

NZ Wide Service — 40 Years Experience

PROMPT DELIVERY FOR ORDERS FROM
SAMPLES OR DRAWINGS
ONLY TOP GRADE WIRE USED



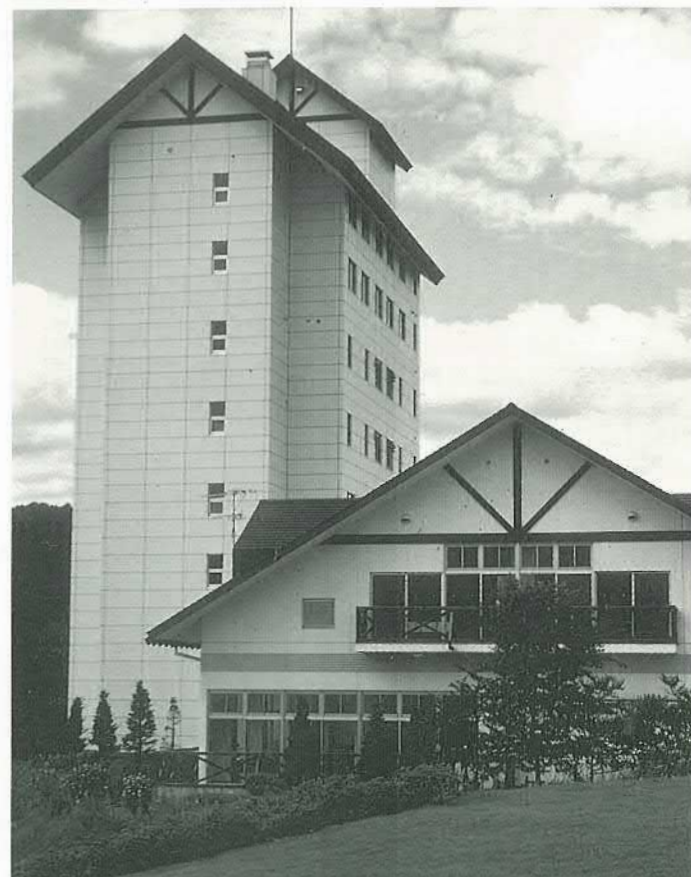
HISLOP & BARLEY ELECTRICAL LTD.

57 Carr Rd, Mt Roskill P.O. Box 27109 Auckland
Ph (09) 625-4292 Fax (09) 625-6731

VISA
MASTERCARD
ACCEPTED

TAKAYAMA CERAMIC WORKSHOP

Peter Collis, Auckland



International School of Craft and Design

I was invited to take part in this inaugural workshop by **Ann Matheson**, past president of the *Japan-New Zealand Friendship Society*, and the instigator **Mr Hitoshi Marishita**, Director General of the *Hida Takayama Japan-New Zealand Society*.

This workshop was one of many planned events to celebrate ten years of the *Friendship Societies*. Aims of the workshop were to compare processes, materials, traditions, histories and future of ceramic movements in our respective countries, and to experience the different cultures.

Time to prepare for my visit was short. Between making pots and working out slide lectures, I cheekily sought sponsorship. *New Zealand China Clays* were gracious enough to help, not

Gen Kashiwagi's opening speech



only in assisting with my airfares, but also in sending a half tonne of New Zealand porcelain body to the venue. NZCC, who export vast quantities of clay to Japan for the ceramics industry, were keen to see the response from studio potters as well as determining the possibilities of developing clays for them and recreational potters both here and in Japan's huge market.

Not having travelled overseas a lot, the day of the flight dawned with much excitement. I had received extra baggage allowance and also benefited from a friend who happened to be a steward on the same flight, so in total I had five large pieces of luggage, all full of pots.

On meeting **Ann Pritchard**, from Tauranga (who only had four pieces of luggage) also bound for the Workshop, we found we had been upgraded - so, champagne and fine food all the way to Nagoya! A rather slow me was ever-so grateful having a sober Ann as a travelling companion, especially when we were dropped off at Nagoya railway station with nine large pieces of luggage and no trundlers in sight!

Panic set in and the champagne quickly wore off as we bought train tickets at one end of the station, then hijacked young men into porter duty and lugged ourselves to the other end in search of the *Takayama Express*. The first lesson was learned - travel light.

Our arrival at Takayama, 10.30 pm, some 18 hours after we started, was quiet. We met our host families and in no time I was settled in with an English dictionary in one hand and a Japanese one in the other.

Takayama's beautiful countryside is the setting for the *International School of Craft and Design* - the venue for the Workshop. The School's facilities are a potter's and teacher's dream. Large clean areas - clay preparation rooms, airy throwing room, drying rooms, moisture-controlled rooms, extensive glazing areas; huge pug mills and clay mixers, modern strong electric wheels, enormous spray booth; seven kilns, from one to 100 cu ft, both gas and electric; lecture theatres, seminar rooms, gym and cafe - all with the most modern of equipment.

The Workshop started with an official opening by **Gen Kashiwagi**, the president of the *Friendship Society*.

Aimee McLeod, a potter from Wellington at present living in Tokyo, had come up to Takayama for the Workshop. This was a real bonus as she speaks fluent Japanese, negating a lot of communication problems.

Our task was to produce about ten pieces based on the 'vase'. This was taken literally by us all. The resultant work made, plus

Peter Collis



Ann Pritchard



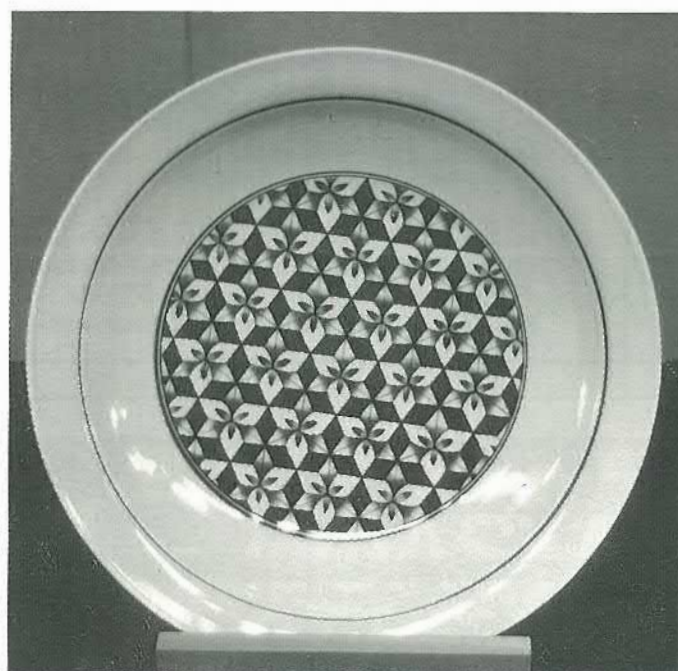
Shimada



Aimee McLeod

that we took with us (remember the nine pieces of luggage!) were exhibited at the *International School* and later at the *Takayama Cultural Centre*. We all donated our best pieces to both the *School* and the *Friendship Society* for their permanent collections.

We worked consistently, 9 to 5, for five days, experiencing the different materials and techniques as well as the cultures.



Shimada platter, 42cm diam

Professor Shimada, the School's Head of Ceramics, is an expert exponent of cobalt blue decoration on porcelain - finely thrown porcelain bisqued only to 700°C, then decorated with cobalt mixed in old tea. Three different strengths of cobalt, three different brushes, giving three different applications. Shimada's decoration was based upon repetitive patterns, exacting and laborious to apply. However, he was compensated by the prices he achieved when selling his work.

Unone Ko-ich also teaches at the school. He specializes in making interesting sculptural pieces and three-dimensional murals, though he only threw celadon-glazed vases during this workshop. He epitomized the skill all the Japanese showed. They were extremely well trained in all areas of ceramics and could produce work across a wide range of techniques.

Matsukura Kahoru recently graduated from university and is following Shimada's line of work.

Dai - I only knew him as Dai - is the son of a studio potter whose studio is at the famous *Takayama Folk Village*, the village revived by Dai's grandfather, also a potter. Dai is 27 and considers himself a beginner.

Aimee McLeod, Ann Pritchard and I tried all the techniques as well as offering our own. We made sure we had fun and experi-

mented as much as possible. Ann decided a pit firing was a necessary workshop event.

Surprising results were achieved with the *Seto* porcelain we used. It was amazing to throw - it stood up, and behaved itself, though wasn't as white or translucent as the New Zealand porcelain when fired.

I've always ball-milled my glazes, but not for 14 hours! This made a difference to the quality of glaze, both when applying and in fired effect.

The highlight of the potting week of course, was the firing. By this time I had developed a heavy head cold and to spend a night beside a hot kiln, sipping hot toddies and swapping stories was great, but didn't prove to be a cure.

While the kiln was cooling we had a tour of Takayama - traditional porcelain potteries, Dai's father's workshop, wonderful lunch and Tea Ceremony. The ladies were gracious, charming and extremely pleased with the gifts we gave them. So much so, they responded with gifts for us after tracking us down the next day.

The *Friendship Society* hosted us and paid for all - from official socials to karaoke evenings in the local bars. Our official welcoming party was held at the *Hida Sosha Shrine*, a truly beautiful building, epitomizing the quiet nature of Takayama.

The experience of seven days in Takayama is hard to condense into a few words. The memories are extremely fond and experiences fruitful in many ways. Homestay - the cultural experience - was great. My host family the *Nishimuras* were very kind and took me to the highlight of my time there - Sumo. Magical, like being at the rugby test, but more fun, especially when the Sumos returned and sang with somewhat high voices.

Here are some glaze recipes from the *Takayama Workshop*. Since returning, I have successfully used the green celadon, substituting available New Zealand materials.

Green Celadon, 1260 - 1280°C

| | |
|---------------------|------|
| Fukushima feldspar | 30 |
| Calcite | 13 |
| Barium carbonate | 10 |
| Korean kaolin | 12 |
| Silica | 2.5 |
| Iron oxide (ferric) | 1 |
| Chrome oxide | 0.05 |

Blue Celadon, 1260 - 1280°C

| | |
|---------------------|----|
| Fukushima feldspar | 43 |
| Calcite | 7 |
| Barium carbonate | 12 |
| Korean kaolin | 6 |
| Silica | 33 |
| Iron oxide (ferric) | 1 |

NB: Ann Matheson and I will be taking a craft tour to Japan visiting the major pottery areas, in 1995. The highlight of this tour will be participation in the *Third Takayama Ceramic Workshop*. "It will be exciting".

Kiln Element Design and Manufacture

Elements for all types of kilns wound
to your requirements
Prompt and efficient service
Full records kept for replacement orders
We use and recommend Kanthal
resistance wire
Don't wait for an element burnout —
keep a spare set on hand

Argus Heating Ltd.
411 Tuam Street, Christchurch
Telephone 0-3-381 0768 Fax: 0-3-381 0968

Contact the new owners
Dave Bastin & Murray Philpott
or our factory manager Brian Shaw

the electric furnace co ltd

elecurn®

- ★ Industrial & Hobby Kiln & Furnace Manufacturer
- ★ Gas and Electric
- ★ Top or Front Loading — Top Hat or Truck Kilns
- ★ Using only Imported Refractories (no cheap substitutes)
- ★ One Year Unconditional Guarantee
- ★ Sigma Temperature Controller & Programmers
- ★ Elements the latest breakthrough. Three to four times or longer element life. No sagging — or growing. FIRST IN NEW ZEALAND.
- ★ Spares for any type or make of kiln. Service NZ wide.

THE ELECTRIC FURNACE CO. LTD
73 Wiri Station Road, Manukau City, Auckland 6
Phone: (09) 263-8026. Fax: (09) 277-7481
P.O. Box 76162, Manukau City, Auckland.

*"for a career in art, you need
the best training possible"*



**OTAGO
POLYTECHNIC**
SCHOOL OF ART

Intensive, Exciting and Rewarding
Three and Four year Degree and Diploma programmes
are available in the following areas;

CERAMICS, COMPUTER ART, PHOTOGRAPHY
JEWELLERY, PAINTING, SCULPTURE, DRAWING
TEXTILES, PRINTMAKING, ART HISTORY & THEORY



A Prospectus with full information on all courses is available from;
School of Art, Otago Polytechnic, Private bag 1910, Dunedin. Phone 03 4796056, Fax 03 4776033

MAC'S MUD CO Ltd



| | | |
|-----------------------------|---|--|
| REDWOOD BUFF | A traditional iron bearing stoneware plastic clay. Shrinkage 5-6% to dry. 13-14% shrinkage. Warm toasty brown (R) / Light buff (Ox) Fires Cone 9-10. | |
| TERRACOTTA | Plastic, easy to throw, good for planters, outdoor pots, and domestic terracotta ware. Low shrinkage 5-6% to dry. Overall 13-14%. Fires 1100°C-1140°C. Cone 03 Orange - Cone 01 Red. Red (Ox) | |
| WHITESTONEWARE | Very plastic dense whitestoneware, good for throwing. Shrinkage 12-13%. Cone 10-11. Off white (R) / white (Ox) | |
| WHITESTONEWARE T | Very plastic dense whitestoneware, good for oxidized firing. Cone 9-10. | |
| WHITE SLABWARE | Coarse whitestoneware, good for slab work and handbuilding. Shrinkage 12-13%. Cone 9-11. | |
| PRODUCTION STONEWARE | Fine plastic body, easy to throw, specially designed for good thermal shock properties. Ideal for domestic production. Shrinkage 12-13%. Firing Cone 9-11. Off white (R) / White (Ox) | |
| PORCELAIN | Superwhite, translucent at Cone 10. Very white in oxidation. Cone 4-10 (1180°-1300°) | |

\$440

A TONNE
includes GST

ASSORTED TONNES

Good freight rates

\$550 a tonne

\$28 per 20 kg bag

Royce McGlashen

128 Ellis Street, Brightwater, Nelson, New Zealand. Telephone/Fax 0-3-542 3585

COASTAL CERAMICS
POTTERS SUPPLIES 124 RIMU ROAD, PARAPARAUMU, NZ.
PH. 0-4-298 4377 FAX. 0-4-297 3107

HOURS: 8.00am - 4.30pm MONDAY TO FRIDAY

Many potters are already familiar with our expertise and fast, efficient mail
order service throughout New Zealand.

We offer a complete range of potters supplies and equipment, including:

- Clay (at very competitive prices)
- Books & Magazines
- Colour
- Cobcraft Kilns
- Kiln Furniture
- Digital Kiln Controllers
- Raw Materials
- Glazes
- Tools & Toolkits
- Brushes
- Moulds

- and Talisman Potters Equipment
- Electric Wheels
 - Glaze Sieves
 - Slabrollers
 - Raku Tongs
 - Kiln Elements
 - Extruders
 - Pug Mills
 - Glaze Woks
 - Glaze Mixers

We are NZ Agents for Venco & Shimpo products and Orton cones.
Ring or fax for a free catalogue or further information.

IT WILL PAY TO COMPARE OUR PRICES

RECENTLY SEEN

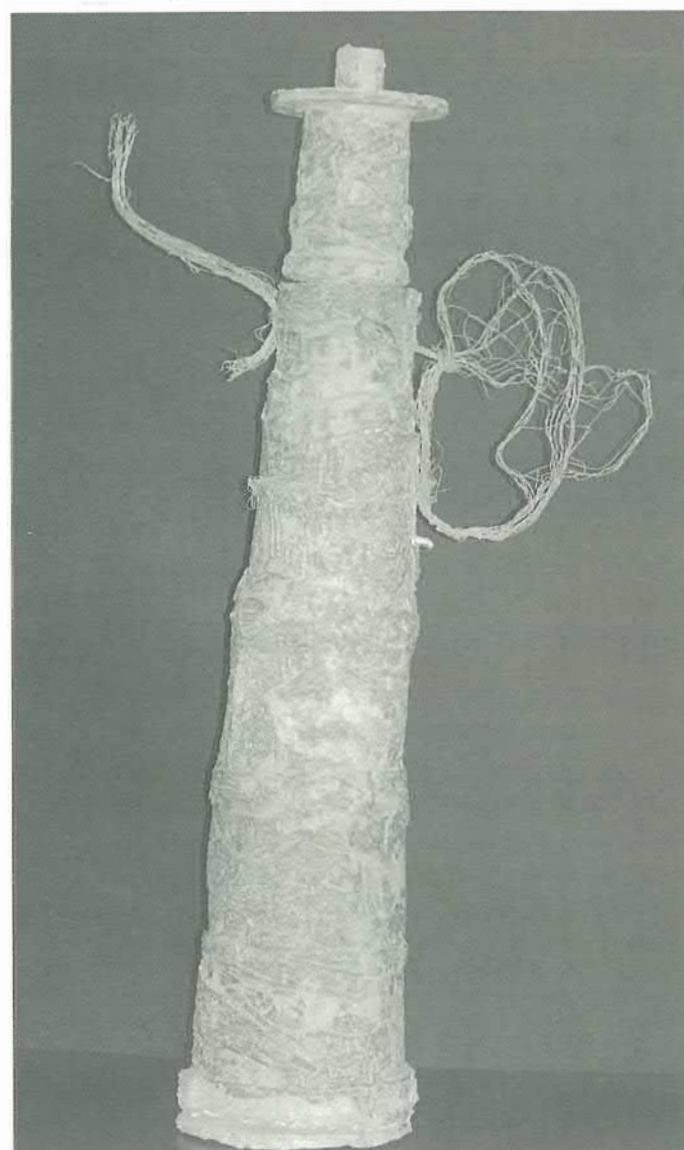
Novel Teapots

Hawkes Bay Museum

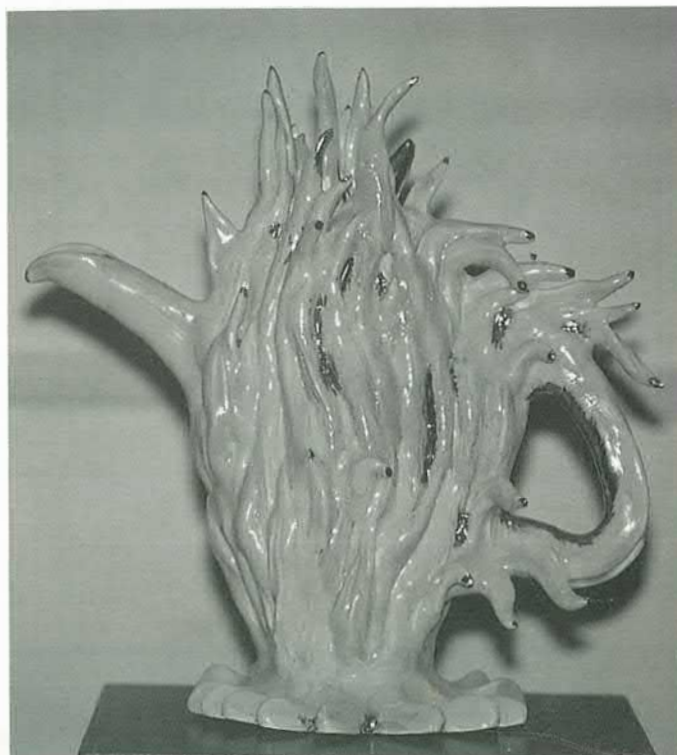
The contemporary section of the exhibition developed from a suggestion by Hawkes Bay's well known doyenne of the teapot form, **Gaeleen Morley**. Her suggestion to invite ceramists from throughout New Zealand to make a personal interpretation of the teapot presents an opportunity to continue the dialogue between Art/Craft - Functional and Non-Functional form. Traditionally the teapot has occupied a unique position in the world of ceramics, whether presenting itself as an art object, or providing the ultimate test for a potter's technical skills - crafting a teapot capable of pouring a good cup of tea.

*Oh, loveliness incarnate, especially around the spout,
Divinest thing that ever poured afternoon tea out!
Thy form embodies beauty, yet thy base is balanced too.
Small wonder that my heart is caught and held by your brew!*
The Shelly Standard 1930

Gaeleen Morley



Rosemarie McClay



Liz Earth



collaborATIONS

John Parker and Rick Rudd at MASTERWORKS



Rick Rudd
Vessel



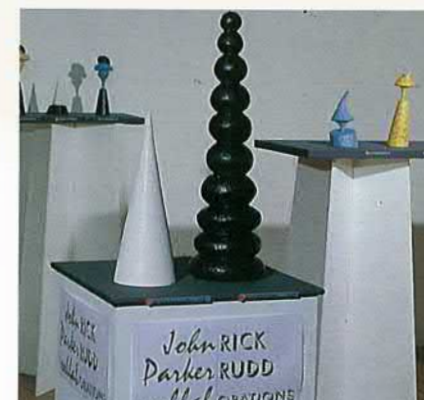
Rick Rudd
Boxes



Rick Rudd
Vessel



John Parker
Vase, Bowl, Vase



John Parker Snakeskin Cone
Rick Rudd "Vortex Cone"



John Parker
Bowl, Bowl, Vase

FROM THE WAIKATO

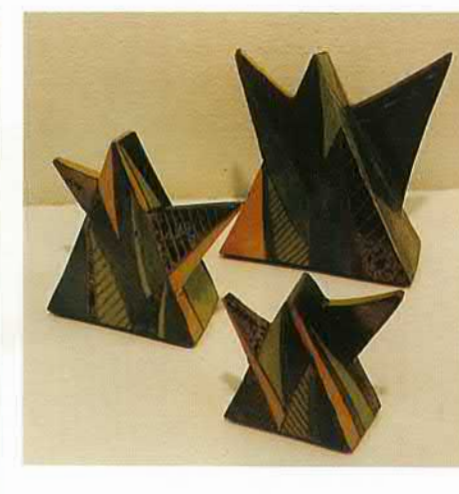
Wellington Potters Shop and Gallery



Nortje Smits



Lynda Harris



Punga Jug Form

Three Teapot Forms Nikau Design

Photos : H S Williams

Photos : Smits, Harris

RAMPINI POTTERY

Country Potting In Italy

Lynda Harris, Hamilton



Rampini Pottery

On a recent visit to Italy staying with cousins near Siena, we heard a New Zealander, **Eve Hope** was working at a pottery in a nearby village. This seemed as good a reason as any to drive through the rolling hills, vineyards and olives of Chianti in search of the Rampini pottery where Eve worked. Tucked in the hills near the ancient market town of Gaiole we discovered it, an old two-storey stone farmhouse adapted to accommodate the pottery studio.

The Rampini family have recently established a traditional maiolica pottery, but with the essential difference that they do not slavishly follow traditional patterns. The pottery was set up by **Guisepppe**, his son **Romano**, daughter **Tiziana** and husband **Gianni**, and they employ Eve and **Tania** as decorators.

Romano and Tiziana travelled extensively before deciding to set up the pottery. Although the ceramic tradition is a part of their family heritage they have chosen to make ceramics without preconceived ideas or adherence to family traditions. The fluid, free designs impressed us and these distinguish it from most other Italian maiolica.

Their approach being more open-minded and modern enables them to make changes in designs when required. This may

Eve Hope working in the decorating room



Glazed ware ready for decorating, kiln in the background

second nature to a New Zealand potter, but has to be seen in the context of a country where so many designs used today are the same as those used three to four hundred years ago and where tradition is still a very important aspect of daily life.

Eve has had some influence on the work as it was more traditional at the time she arrived. She has been allowed the freedom to develop new designs and this in turn has helped to free everyone else in their work.

Eve has a Fine Arts degree from *Ilam* majoring in printmaking and although she likes to explore many facets of the arts tends to gravitate to anything involving colour. After graduating and moving to Auckland, Eve was involved in painting portraits of children, fabric printing and the art hire business. Later in Sydney she took a part-time pottery night class at the University, which "cured my urge to throw pots forever!"

Detail of bowl decorated by Eve Hope



A Kiwi friend **Georgina Kain** who runs a restaurant in Tuscany encouraged Eve to travel to Italy where she met the Rampini family. At that time they needed someone to do some extra decorating work, which gave Eve the opportunity to "get her hand in". It didn't take long to get used to painting the actual designs, but Eve found it took longer to adapt to working on the powdery glazed surface, so unlike the paper or canvas she was used to.

Eve enjoyed working there and liked the ceramics she saw in Italy. After looking through numerous books of traditional maiolica patterns she saw more closely the rhythms in the decoration and how the designs work. By dissecting the traditional designs and understanding the formula of how they are put together, they could be interpreted and used where and when required. With an outsider's point of view Eve could look at the character of the designs and develop new patterns, while retaining the traditional flavour of maiolica. Although the Rampinis have certain lines that sell well, they continually develop these, ensuring their pottery continues to evolve.

The group works well as they all have similar philosophy - a continued wish to grow and a pride in their work. Their mutual support gives everyone the confidence to try new ideas. They believe it is essential to be happy in what you do, and to follow your own thought patterns. To quote Tania "You have to like what you are doing and this will show in your work - it is important that the pieces are made with love".



Rampini Pottery garden

As the pottery is situated in the countryside there are not the same pressures that working in a city can create and this contributes to a more friendly, relaxed atmosphere. The pottery is surrounded by oak forests and when we visited in the heat of the Italian summer it was hard to imagine the harshness of the win-

ters we were told about. The oak leaves turn brown in the winter, but remain on the trees so various shades of brown cover the entire countryside. When snow falls it is a fight to keep warm inside the pottery as there is no insulation from the stone walls and the rooves are simply clay tiles. However, during the summer the thick stone walls do keep the interiors of the buildings cool despite anything up to 40°C heat outside.

The pots are not actually made on site, but bought in bisqued form ready to decorate. They purchase those that suit their designs from a number of *artigiano*, or artisan families of potters who specialise in making bisqueware. The shapes of pots bought are usually determined by the artisan throwers and only in a few cases are they designed and made especially for the Rampinis. They are very traditional Italian pots, having evolved like the potteries, down the centuries. The shapes are practical, well proportioned and true to their use, so there are actually very few further refinements that can be made.

The pots made from a honey-coloured clay come from the small Umbrian ceramic centre of Deruta not far from Assisi. Others are bought locally from Montelupo where the *artigiano* workshops are dotted around the countryside. This local Siennese clay fires to the deep terracotta or burnt sienna often seen in the rich red of the fields after they have been ploughed in the winter. For some terracotta clays it is a traditional process to coat the green pots with a white slip, even though the end product tends to chip more readily than those without slip. This fires to a stark white once covered with the white maiolica glaze and is thought to be more desirable by some potters. However, when the maiolica glaze is applied directly onto the terracotta clay some warmth from the body still shows through. Maybe the pursuit for white pottery goes back to the days when maiolica was developed to compete with the newly discovered and highly prized porcelain from China.

The pots arrive at the Rampini studio high-bisqued as the ensuing glaze firing is low by New Zealand standards. This for lead-based glaze is 900°C and the non-lead glaze 930°C. A gas kiln is used where the gas passes through ceramic pipes fitted around the firing chamber so the flame is not actually in contact with the glazed pots.

Many Italians potteries still prefer to use lead-based glazes as they feel they are more forgiving and strong colours are retained at low temperatures. Lead glazes are constantly tested and pass scrutiny in Italy as the amount of lead in formulations is minimal. Many potteries, including the Rampinis, are however constantly testing non-lead glazes as they can see the time when lead will be totally unacceptable, especially in export markets.

This major change to what is a centuries-old process is only very gradual, as they discover what adjustments have to be made and how the colours react, to create as closely as possible the softness of decoration on the lead glaze.

Each piece is worked on individually and where a standard pattern is used the decorator is sufficiently familiar with it, not to have to sketch it in initially. A ten inch diameter fruit bowl for example, would take an experienced decorator like Tania 15-20 minutes to decorate inside and out. The glazed piece is placed on a turntable, the range of pre-mixed colours and a row of brushes set to one side and the design brushed on with a surety of hand and a deep knowledge of the design elements. Often pieces are ordered to a specific design, in which case preliminary sketches are made and the outline drawn on to the glaze first in pencil.

The pots are sold from their showroom to passing tourists, usually from central Europe where they appreciate the more adventurous work, whereas Italians prefer to buy traditional patterns. The Rampinis also export, mainly to the United States and very occasionally to New Zealand.

CLEVELAND CERAMICS AWARDS

The Homestead, Glenfalloch, Dunedin

JUDGE : Mirek Smisek OBE



CLEVELAND PREMIERE AWARD \$3000
Joanne Sturgeon, Dunedin
The Multiplying Urchin and Host



OTAGO DAILY TIMES AWARD
Mitsuko McQueen, Port Chalmers
Sagger Fired Pot



GLENFALLOCH AWARD
Peter Alger, Whangarei
Crackle Box



SOUTHERN CLAYS AWARD
David Walker, Akaroa
Mithras Chance



SCOTTWOOD MERIT AWARD
Richard Stratton, Wellington
Coup'let



Jeff Brown, Cromwell
Dawn of life



Joanne Sturgeon, Dunedin
Kinabreak and Breath



Ollie S. M. Ong, Wellington
Fruitscape

Photos : Robert Brown



Selector : Renton Murray



Renton Murray
Footed Teapot



Rod Davies
Woodfired Saltglazed Vessel



Peter Lange
Rock and a Hard Plaiice



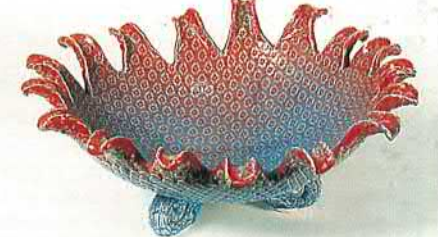
Nicky Jolly
Winged Torso



Rodger Campbell
Little Delight



Jeff Scholes
Bowl



Barbara Hockenhull
Dish



Graeme Storm
Ripe Pod



Kevin Kilsby
Transplantites



Karen Kennedy
Watchdog



Val Bailey
Textured Tourquoise Bowl



Andrew Van Der Putten
Jug



Vaughan Calway
Untitled



Ian Smail
Jug



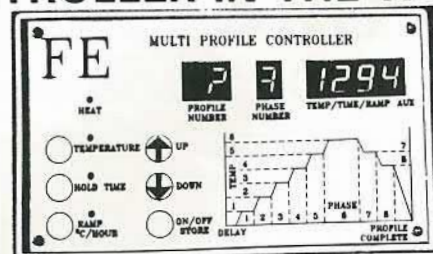
Merilyn Wiseman
Oval Dish



Judy Wood
Vase

Photos : Howard S Williams

THE MOST COMPLETE KILN CONTROLLER IN THE WORLD



COMPARE ALL THIS WITH ANY OTHER KILN CONTROLLER. CAN THEY:

- * Be programmed up to eight stages or ramps?
- * Can they hold ten firing cycles in the memory?
- * Do they have 12 pre programmed firing cycles in the memory?
- * Do they have a flame failure protection for gas kilns?
- * Can they display the oxygen level in the kiln?
- * Do they have thermocouple burn out cut out?
- * Do they have a kiln temperature limit cut out?
- * Can they operate a solid state relay?
- * Do they have an element failure cut out?
- * Can they operate a second stage gas burner?
- * Can you programme a delay time?
- * Do they have serial communication with a PC?
- * Can they display the firing graphically on a screen?
- * Do they sound a beeper after the kiln cycle is completed?

THE FE MULTI PROFILE CONTROLLER CAN



FURNACEENGINEERING 1986 LTD
Razorback Road, RD2.
Pokeno, New Zealand. Phone (09) 233 6690

L.P.G. POTTERY KILN AND FURNACE BURNERS



FEATURES

- * Fully adjustable air inspirators giving complete flame control and precise mixing.
- * Flame failure fitted.
- * Main flame regulated via needle valve.
- * Excellent turndown characteristics.
- * Quiet operation.
- * Complete oxidation or reduction possible.

SIZES AVAILABLE

| BSP | Capacity/hr. @ 100kpa |
|--------|-----------------------|
| 1" | 81 MJ (77,000 BTU) |
| 1 1/4" | 174 MJ (165,000 BTU) |
| 1 1/2" | 224 MJ (212,000 BTU) |
| 2" | 375 MJ (355,000 BTU) |

* Special sizes and ratings on request

OPTIONS AVAILABLE

- * Pressure gauge fitted to burner.
- * Large preheating pilot to dry ware.
- * Basic burners.
- * Long venturi burners for even better control.
- * Electronic ignition and flame detection.
- * Flex hoses and fittings.

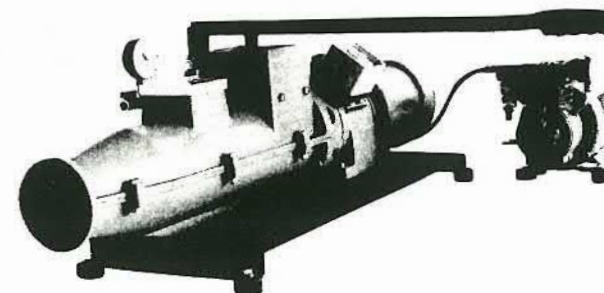
ANCILLARY EQUIPMENT

- * Regulators and gauges.
- * Manual and auto change-over manifolds.
- * Manual or fully automatic temperature control.
- * Flame safety equipment.
- * Balances for weighing glazes.
- * Pyrometers, analogue and digital.
- * Digital atmosphere analysers.
- * Natural gas burner systems.

COMBUSTION SERVICES

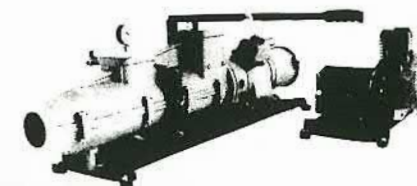
New Zealand
Combustion
Services Ltd.
8 Bentinck St
PO Box 15567
New Lynn
Auckland 7
New Zealand
Telephone:
(09) 827 5802
Facsimile:
(09) 827 6774
Mobile:
(025) 944 423

VENCO PRODUCTS



STANDARD PUG MILLS

75mm NOZZLE
136mm BARREL, SINGLE PHASE
125mm x 160mm NOZZLE
TWIN SCREW SINGLE PHASE



DE AIRING PUG MILLS

75mm NOZZLE
136mm BARREL, SINGLE PHASE
87mm NOZZLE
150mm BARREL, SINGLE PHASE
100mm NOZZLE
200mm BARREL, SINGLE PHASE

G.P. & G.F. HILL PTY LTD
Manufacturer

**VENCO PRODUCTS
WESTWIND TURBINES**

29 OWEN ROAD, KELMSCOTT, WA6111, AUSTRALIA

PHONE (0061) 9 399 5265

TELEX AA 92881 (PUBTL) PE 1366

FAX (0061) 9 497 1335

NEW ZEALAND AGENT:
**COASTAL CERAMICS
POTTERS SUPPLIES**

124 RIMU ROAD
PARAPARAUMU
PHONE 04 298 4377
FAX 04 297 3107

ROSS MELVILLE PKF

CHARTERED ACCOUNTANTS

INTERNATIONALLY PANNELL KERR FORSTER
ASSOCIATES THROUGHOUT NEW ZEALAND

50 ANZAC AVENUE
AUCKLAND
FAX (09) 309-3247

PO BOX 881
PHONE (09) 379-8663



Russell Topliss of RM/PKF with part of the company's collection

RM/PKF ARE PROUD TO BE SUPPORTING "NZ POTTER"
& ASSOCIATED CRAFTSPEOPLE IN NEW ZEALAND

WANGANUI 1995 SUMMER SCHOOL OF THE ARTS

4 - 12 January 1995

CERAMICS

Moyra Elliott: Towards a Personal Statement in Clay

An 8 day hand building, sculptural clay workshop enabling participants to develop their own personal direction. The use of paper clay included. Good hand building skills necessary.

Ross Mitchell-Anyon: Clay and Fire

An 8 day workshop focusing on throwing - including two and three piece throwing, lidded forms, handles and attachments, glaze formulations based on 'intuitive alchemy', wood and sodium firing.

A highlight of Summer School this year is workshops by well known international photographer, **George Krause**. Plus a variety of courses including:

- * PAINTING • DRAWING • PRINTMAKING • MIXED MEDIA • HOT GLASS • BRONZE CASTING
- * FABRIC • WOOD LAMINATING • STONE CARVING • COMPUTER GRAPHICS • WRITING
- * MUSIC • PLANTS AND GARDENS • FOOD

Send in now for further information.

SUMMER SCHOOL COORDINATOR

Wanganui Regional Community Polytechnic

Private Bag 3020, Wanganui

Phone (06) 348 0845 or 345 0997 Fax (06) 345 2263





Worm Jug



Worm Jug



Crustaceous



Red Dish



Vessel with Ears



Worm Monument



Flamepods



Worm Vessel



Family Tree



Flaming Vase



Flaming Cup



Flamepods



Jumbletree



Vegecup



Varicose Vessel



Not a Canary

Photos : Howard Williams

NOT A CANARY

Rosemarie McClay re-defined

John Parker, Auckland

Rosemarie McClay lives high up in an idyllic bush garden setting in the hills of West Auckland. The esoteric habitat is shared with her two daughters Marie and Ruth Brittain, five cats, a cockatiel, 2 axolotls and their hundreds of soon-to-be offspring, an Alsatian guard dog and assorted collections of golliwogs, cacti, china, skulls, artificial limbs and other delicious curiosities.

Rosemarie has been working in clay since 1964 and had become renowned over the years for making pottery birds and although originally meant affectionately, attracted the unfortunate nickname "The Bird Lady". All her early work was fired in a very unreliable white elephant of a brick catenary arch diesel kiln with pieces tucked into odd corners as kiln fillers. And then in an equally unpredictable Top Hat fibre gas kiln.

Four years ago in changed circumstances she succumbed to a 3.5 cu ft hexagonal Cobcraft, with a computer controller and she has never looked back. Apart from reliability and even temperature, the oxidising atmosphere has allowed her to experiment more seriously with colour and lustres. A body of work begun in 1989 with the bowls for Moa gizzard stones with Dingo

gargoyles, took a great leap forward with *Exotica* at *Pots of Ponsonby* last year.

Her latest exhibition *Animal, Vegetable or Mineral?* at *Clayfeet*, coincided with a return trip to China and was built on previous themes. The keen horticulturist and naturalist with a working knowledge of Latin names shows through in the inspiration of strange flora and fauna. The title aptly conveys the overlaps between carnivorous plant, sea anemone and iced confectionery when cross-bred with a foetal imagination and a unique sense of humour. The use of pink worms as construction units offers many dualities. Revulsion at the idea of pouring liquids or eating out of worms conflicts with the candy, marshmallow, jelly lollies delight of the edibility of colour and shape. The softness, impermanence and organic plasticity of a handful of wriggling worms contradicts the rigidity of fired and glazed ceramics.

The more flora-derived pieces belong in a science fiction movie, with a bizarre natural history of their own. They are so attractive you just know they must have a lethally poisoned prickly or be deadly



Photo by Marie Brittain

with toxic perfume. The forms could be fantasy deep sea marine or undiscovered subtropical jungle plants from an outer galaxy.

The great personal political statement of the show was the cross-over work *Not a Canary*. Here the recognisable McClay bird shape has been re-interpreted by being killed off and re-invented as if an actual bird has been engulfed in snakes or transformed gorgon-like with writhing snakes replacing feathers. Beware of exotic birds of paradise in serpents' clothing.

The metamorphosis is irreversible. ■

AN IMPORTANT MESSAGE FOR POTTERS

New to New Zealand; a source of clay already tried and approved by 2,500 discerning colleges over 15 years

CLAYWORKS

FINE QUALITY FILTERPRESSED CLAYS

Clayworks is a small group of dedicated people committed to providing service and quality goods to potters and the ceramic industry.

A comprehensive range of Clayworks Clays, backed by over 15 years experience is now available in New Zealand from:

KEYTECH MINERALS (NZ) LTD

For more information on the range of clays available contact:

Keytech Minerals (NZ) Ltd
97 Landscape Road
Mt Eden
Auckland

Phone 09 630 4495 Mobile 025 984 977

EXHIBITION DESIGN MADE EASY

A personal approach checklist

John Parker, Auckland

REALITY

Dream exhibitions in dream locations are just that : FANTASIES.

The reality of the situation is something more like:

There is NO Budget.

The Space is LIMITED.

The Administration UNSYMPATHETIC to new Ideas.

IT IS NOT A PERFECT WORLD

BASIC PROCEDURE

1. ACCEPTING AND ASSESSING THE REALITY

a. Developing An Attitude To The Situation

There is really no difference between displaying a local show in a rural church hall and designing The Fletcher Challenge Exhibition at the Auckland Museum.

Or at least there shouldn't be in your mind.

b. The Size Of The Space

Where is it in relation to other traffic? Is it a corridor to somewhere else, like 24hr public toilets?

What else do you have to contend with? Judo on Thursdays? Or visually, like dominant wall paper or a sensitive painting or mural which cannot be covered over without offending the living local artist. Be aware of the politics of the building. Who lives with who?

What are the physical restrictions? Awkward columns?

Where are the windows? Where are the lights if any? Where are the power points?

What is the extraneous noise level?

c. The Budget

What can you scrounge, or borrow? Who can you con? What is made locally like wine boxes, cutouts of loudspeaker holes.

What can you use and return? Don't forget the old standby, the concrete block and the door.

As a last resort add 5% to the commission for display materials.

Beware of contra-deals which demand prominent displays of the sponsor's product.

d. The Work

Totally ignore the work at this stage, **really**, YES. (But have a sneaking look for potential display problems like murals or fountains.)

e. The Help

Assess the man/woman power, able-bodied people with more hours to spend than they think. The reality is that it often relies on you and a few hijacked friends.

2. BEGINNING

Try to get a brief for the job. Even if you write your own.

Dramas come out of misunderstandings that haven't been settled in advance. Maybe the judge had an exhibition concept in mind while selecting.

Then

STILL TOTALLY IGNORE THE WORK (YES)

Decide on the materials available and plan a display unit. Something that exists as a unit and functions and **reads** as a unit.

When someone enters a display space and is confronted with something to look at, the first thing you want them to do is take in the display as a whole. Then they can easily forget it and ignore the display materials and concentrate on the work, which is after all the reason for doing the job.

If you do a display which varies considerably in jaunty angles, colours and materials, it ends up being a display of display materials and usually cancels out the work.

To reiterate : The viewer should be able to suss out immediately what is happening with the display and then be able to lose it and be able to focus entirely on the work.

3. DESIGNING THE UNIT

The two obvious ways of approaching an area are to either go with the space and extend the display out of what is already there - materials, forms, layout, architecture, or totally ignore the space and contrast it.

Remember : Why are you doing all this? To say "**Here is something special that I want to show you**".

Now is the time to start considering the **WORK**.

The more **unsympathetic** the surfaces and materials chosen, the better the work will look. Stainless steel and broken glass for "truth to materials" work, etc.

If the work tones in beautifully, it just disappears completely into the background. It is apologising for the work, cosmetic surgery rather than a statement.

Also remember : You are not trying to reproduce the final resting place in someone's house. Homes and tastes vary too much.

Feature the work. Try to show it in a new perspective, maybe never even dreamed of by the artist in their worst nightmare.

Extend their vision of their own work. Be theatrical, go for drama rather than comfort. Take risks. Be controversial. Be memorable.

You want to win people's eyes. Consider the visual competition.

Sometimes it is necessary to attack people to make them really look. Do a number, it is all show business. The solution is up to the wildest extremes of your imagination tempered with the REALITY OF THE SITUATION and the ORIGINAL BRIEF.

Height

The most important and misunderstood feature of all, that I get the most flack for.

Exhibition design is all about **the presentation of precious things**. You are making an offering to the spectator. Height should be at a minimum of extended hand height which roughly corresponds to a table height. Kids and wheelchairs are no exception. Table height and above, works. You are saying "Here is something special I want to show you" and in reality when you do this you are handing something to someone. You don't kick a gift to someone at ankle height across the floor.

Consider also trying to see the work in a crowded exhibition room.

Avoid settling for what is given to you with the building.

Height though, is also the most expensive part of the display. It is waste volume.

Be lateral, use waste stuff like appliance cartons, beer crates, polystyrene kiwifruit trays, pallets, hay bales, blocks etc.

WARNING: Table height is also a very convenient leanable height. Reinforcement of cardboard boxes by doubling them inside one another is advisable. I found out the hard way.

4. SETTING UP THE SHOW

Once the display units are assembled to your satisfaction **then** you can unpack the work.

If you haven't already seen anything, take careful note of your first reactions to individual pieces, and your first reactions with regard to groupings.

Try to get a quick overall feel for the style of the show.

First impressions are always right, before you start becoming rational. Basic Design Principles are a great help, but the Gut Reaction, what you **feel**, counts for so much more.

Do the unthinkable, pick out your six favourites. These can be chosen from people you have slept with, or owe money to or want to impress. Display them generously first in the best places around the room. You will never be able to give them that amount of space in reality, but the effect is great and gives you a much needed injection of the contented glow of **Job Satisfaction**.

Then gradually place the other work.

You never have enough space, but there are ways of coping.

Cram together, things which can benefit from grouping and isolate others in open spaces. There is nothing like leaving some space empty to make a small room look enormous. **Avoid even distribution.**

The spaces between things are **more important** than the occupied ones.

Ultimately you will end up with the inevitable six difficult pieces which either you don't really like, or are boring or represent a myopic aberration of the selector.

The secret is to go back to the positions of your original favourites and put the last nasties there. They will immediately look good and the favoured work will look just as good in a lesser place. It is always easier to find a last minute place for work you feel predisposed toward.

Adjust heights with boxes etc if necessary. Display work of contrasting scales together for mutual benefit.

Group work for an esoteric subtext: Tell the story of a teacher and students. Separate partners to give each an individual iden-

tity. Show themes: Shino, Paperclay.

It gets easier the more you do. It is only experience, but it is also feelings and hunches.

5. THE ICING

Touching up all the scratched paint.

Putting numbers and prices by the pieces, versus boxes of expensive catalogues stored under the committee's beds.

6. THE OPENING

Organise Refreshments, Music, Sales people.

Plan the evening like a theatrical event from half an hour before the punters arrive, to who is responsible for locking up last. What has to be temporarily included only for opening night, like a bar or a food station?

WARNING

Parkinson's Law operates to the letter "The job expands to fill the time available".

You should always take the attitude that you really haven't got any time to waste, away from making pots.

Set yourself **hours** rather than **days**.

Start at the end and work backwards with your planning.

Take confidence that **The show must always go on** and that **it is ALWAYS right on the night**. You always get there somehow. No-one else knows what you didn't manage to achieve.

And **The Adrenaline is something else**.

BUT someone has to care enough to TAKE CONTROL.

A committee is **OUT** when important design decisions are to be made. The well balanced committee is OK if you are interested in mediocrity and you have all the time in the world to waste.

Someone has to take the ultimate responsibility for everything.

The buck has to stop somewhere.

It is usually misconstrued as arrogance, but it is **essential, clinical and practical**.

7. THE FLACK/POST MORTEM

The public, disgruntled potters etc, don't know or care how much effort went into setting up the show, or the soul searching which went into making difficult decisions in the middle of the night and of which, compromises were forced onto you that you still don't believe in. Flack is inevitable. And part of the tall poppy knocking machine.

Re-read the story of **THE LITTLE RED HEN**.

REMEMBER ! ! ! ! You are only **one** part of a team. Make sure you acknowledge **everyone's** contribution. Have a thank you meal or a workers' party, to finish the whole thing off. You have all deserved it.

Have confidence, be organised, be relaxed and have fun. ■



ON The MOVE TO The Peaceful Countryside

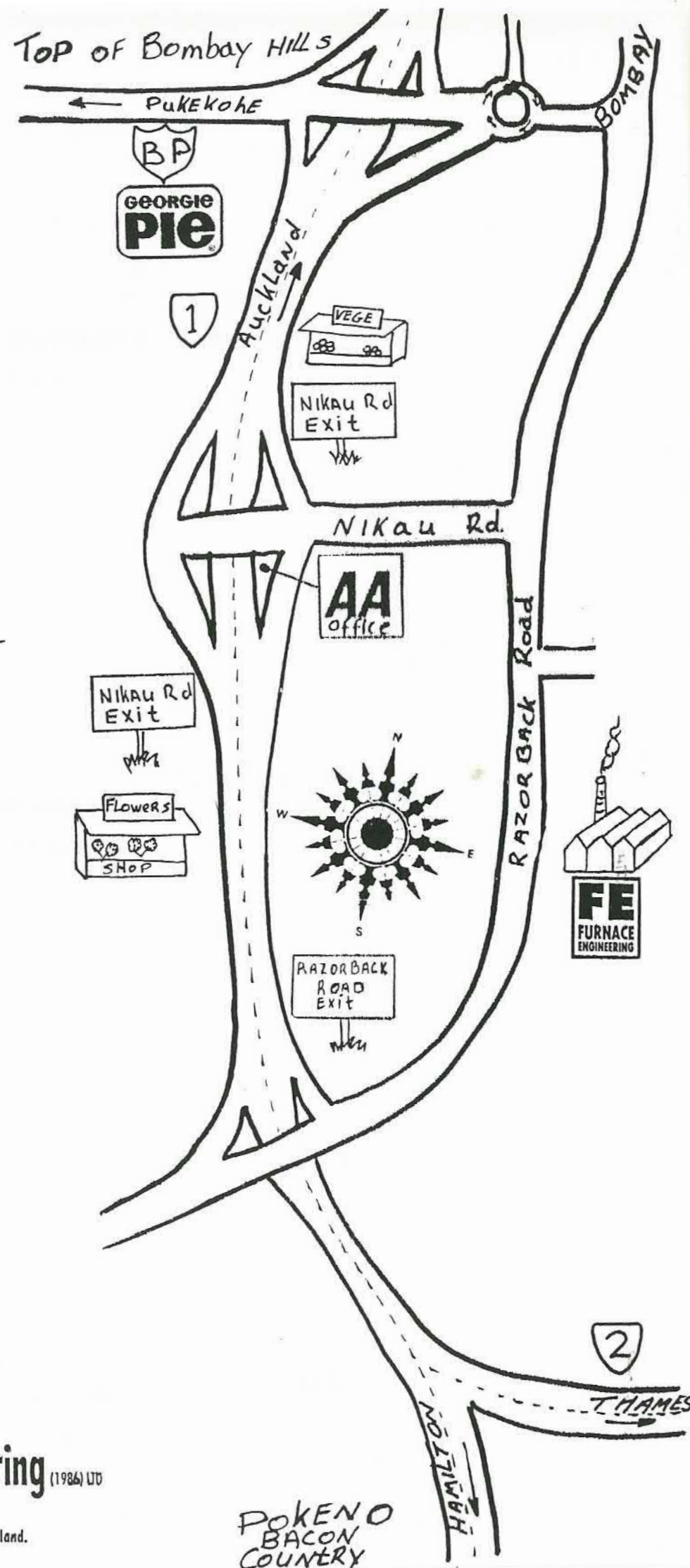
Kilns for Every Purpose

- Pottery and Raku
- Ceramics
- Porcelain dolls
- China painting
- Enamelling
- Crucible
- Glass Kilns

Suppliers of

- Ceramic Fibre
- Fibre supports
- Fibre glue
- Brick cement
- Gas Burners
- Raku Burners
- Temp Controllers
- Pyrometers
- Slab Rollers
- Kiln Elements for most kilns
- Kiln Repair and Relining
- Banding Wheels
- Press Moulds

FE Furnace Engineering (1986) LTD
FURNACE ENGINEERING
Phone: (09) 233 6690
Razorback Road, RD2 Pokero, New Zealand.



POTTERS CLAY NELSON

42 Quarantine Road, PO Box 2096, Stoke, Nelson, New Zealand
Phone 03 547 3397 Fax 03 547 5704

POTTERS CLAYS - SPECIFICATION* & SUGGESTED USES

LOW-FIRE RANGE

NELSON RED (New addition to Catalogue)

A rich red coloured terracotta body with exceptionally low shrinkage and optimal workability for all applications. Fire between Cones 03-3, depending on desired colour. Maximum particle size - 50 mesh (0.3mm). Drying shrinkage 5-7%, total when fired about 13%

LFR (Low Fire Red) A deep red coloured terracotta body best fired between Cone 04-1. It is exceptionally plastic and workable with a 50 mesh nominal maximum particle size. Drying shrinkage 8-10%, total when fired 15-17%.

PCR A medium red terracotta clay suitable for throwing and handbuilding. It has a 50 mesh nominal maximum particle size. Drying shrinkage 7-9%, total when fired about 15%. Recommended firing range Cone 1-3.

E2 A fine-grained medium red terracotta clay with a dense silky texture. It has a 80 mesh nominal maximum particle size. Drying shrinkage 7-9%, total when fired about 15%. Recommended firing range Cone 1-3.

RFK A pale buff-pink earthenware clay suitable for throwing and handbuilding. It has a 50 mesh nominal maximum particle size. Drying shrinkage 6-9%, total when fired about 15%. Recommended firing range Cone 1-4.

1100 RED A higher firing rich red coloured terracotta clay suitable for throwing and handbuilding. It has a 50 mesh nominal maximum particle size. Drying shrinkage 5-8%, total when fired about 14%. Recommended firing range Cone 1-5.

MEDIUM FIRE RANGE

LF 18 A cream to pale-gray coloured (darker grey in reduction) stoneware best fired between Cones 7-9. An excellent throwing clay. It has a 50 mesh nominal maximum particle size. Drying shrinkage 5-8%, total when fired about 15%.

No. 21 An attractive iron-rich stoneware rich red to brown colour (darker in reduction). Recommended firing range Cone 7-9. Good plasticity and workability. It has a 50 mesh nominal maximum particle size. Drying shrinkage 6-9%, total when fired about 15%.

GEF Virtually a lower firing GB2 with similar overall characteristics. It fires a buff colour in oxidation dark grey in reduction. Firing range Cone 7-8. It has a 50 mesh nominal maximum particle size. Drying shrinkage 6-7%, total when fired about 15%.

WIDE-FIRING RANGE CLAYS

NELSON WHITE A pure white earthenware to porcellanous stoneware body. Significantly more plastic than porcelain but suitable for small to large thrown pieces. Recommended firing range Cone 1-10. It has a 200 mesh nominal maximum particle size so is very fine and smooth. Drying shrinkage 5-6%, total when fired about 12% (Cone 3) and 15% (Cone 10).

HIGH FIRING STONEWARES

PCW A versatile, white-firing (grey in reduction) stoneware body with excellent throwing characteristics suitable for all applications (including Raku firings because of high thermal shock resistance). Fires to Cone 9-10. It has an 80 mesh nominal maximum particle size. Drying shrinkage 5-8%, total when fired about 15%.

SC80 Very similar in most respects to PCW but slightly smoother in texture. Very plastic and superbly suited to all domestic stoneware applications. Fires to Cone 9-10. It has a 80 mesh nominal maximum particle size. Drying shrinkage 5-8%, total when fired about 15%.

SC50 Identical in virtually all respects to SC80, but is screened to 50 mesh. It therefore has all the same virtues but is good for larger pieces. Fired to Cone 9-10. Drying shrinkage 5-7%, total when fired about 14%.

RMK3 A fine-textured, strong throwing clay, highly plastic and cream to fawn colour. Suitable for all domestic ware and raku. Fire to Cone 10. Nominal maximum particle size is 80 mesh. Drying shrinkage 7-9%, total when fired about 15%.

GB2 A popular easy-throwing, versatile stoneware clay. Fires buff coloured in oxidation, dark grey in reduction. Useful for all domestic ware, handbuilding and well suited to salt glazing. Best fired to Cone 10. It has a 50 mesh nominal maximum particle size. Drying shrinkage 5-7%, total when fired about 14%.

Otago Poly A blend of GB2 and RMK3 exhibiting characteristics of both clays, eg; smoother than GB2, darker in colour than RMK3. Fires to Cone 10. It has 50 mesh nominal maximum particle size. Drying shrinkage 5-8%, total when fired about 15%.

HGB A version of GB2 with 10% Huntly grog (10 mesh) added to assist handbuilding. The clay is grey to light brown in colour. Particularly useful for sculptural work and general handbuilding. Fire to Cone 10. Drying shrinkage 5-8%, total when fired about 15%.

SLAB A naturally grogged, white to grey firing stoneware with excellent green strength and low shrinkage. The natural coarse sand fraction contains feldspar crystals which when fired project above the ceramic surface, giving the piece a remarkable texture. Fire to Cone 10. It has an 8 mesh nominal maximum particle size. Drying shrinkage 5-8%, total when fired about 14%.

SLAB 30 A 30 mesh version of slab with even further enhanced strength and low shrinkage characteristics. Fire to Cone 10. It has a 30 mesh nominal maximum particle size. Drying shrinkage about 5%, total when fired 12-14%.

NEW!!!

Full range of natural terracotta and white slips available soon.

* All firing specifications are given relative to Orton Standard Pyrometric Cones @ 150°/hour.

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.AM - 4pm. Weekends 1 - 4

NORTH AUCKLAND

PALMS GALLERY, Wayby, Fine selection of New Zealand pottery and studio ceramics. Open 7 days (09) 423 7125. Turn left off S.H.1 15km north of Warkworth.

WARKWORTH CRAFT GALLERY CO-OPERATIVE, Corner Baxter and Neville St. Excellent selection of local pottery, turned wood and furniture, jewellery, silk clothing, handknits. Open 9.30 - 5pm daily. Phone (09) 425 8790.

AUCKLAND

ALBANY VILLAGE POTTERY, Main Road, Albany. 15 professional potters exhibit and sell their work at New Zealand's oldest established co-operative gallery. Open every day. Ph (09) 415 9403

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

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

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

CATHERINE ANSELM, 250 Broadway, Newmarket. Phone (09) 529 2789. Hand painted and decorative ceramics. Open 7 days.

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

'FLYING FISH CERAMICS', (Catherine Dawson) 702 Dominion Road, Balmoral, Auckland. Thrown, handbuilt and colourfully decorated ware. Wholesale and retail welcome. Open 6 days: Mon - Thurs 10-5.30pm, Fri 10-7pm, Sat 10-4pm. Phone (09) 638 7069, Fax (09) 836 3667.

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

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

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

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

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

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

PALMS GALLERY (Auckland), 10-12 Lorne Street, Auckland City. Fine selection of New Zealand pottery and studio ceramics. Open Monday-Thursday 9am-5pm, Friday 9am-7pm, Saturday 9am-Midday. Phone (09) 357 6660.

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

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

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

F.T. WEBB DECOR SHOPPE, 1 Kent Street, Newmarket, Phone (09) 520 0268. Quality NZ made pottery. Excellent selection available. Reasonable prices. Open Monday to Saturday.

WAIKATO

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

EXPRESSIONS OF NEW ZEALAND, Garden Place, Hamilton. Excellent selection of New Zealand pottery, glass, jewellery, silk, books, prints, cards. Phone (07) 834 3121.

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

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

COROMANDEL

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

EASTERLEY, Ocean Beach Road, Tairua. Specialising in quality pottery and garden ware. The shop and garden open to the public from dawn till dusk, daily. Phone (07) 864 8526.

PENINSULA GALLERY, Showcasing the Peninsula's finest arts and crafts. Pottery, flowers and carved kauri. Open 7 days, 9am-5pm. Albert Street, Whitianga. Phone (07) 866 5224.

RIVERSIDE GALLERY, Settlement Road, Pauanui. The peninsula's best selection of paintings, pottery, woodware and other crafts, beside a peaceful waterlily pond and garden. Open daily. Phone (07) 864 7834

WHAKATANE

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

TAURANGA

PYROMANIA, THE ART CENTRE, 24 Wharf Street, Tauranga. Ph (07) 578 5028. Craft co-operative gallery. Specialising in pottery, raffia hats, paintings, jewellery, silk scarves, hand blown glass, weaving and other crafts. Open Mon - Thurs 9 - 5 Fri 9 - 6 Sat 9 - 4.

MANAWATU

POTTERS VAULT CO-OPERATIVE, 130 Broadway Avenue, Palmerston North. Decorative and domesticware, pit fired and raku pieces made by nine members. Phone (06) 358 2211.

RANGITIKEI PLAINS

VILLAGE GALLERY, State Highway One, Hunterville. Fine glass, pottery, porcelain, paintings and wood. Phone Anne Powell (06) 522 8461.

WELLINGTON

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

CHEZ-MOI POTTERY, 12 Kiriwai Road, Paremata, Wellington. Work by Anneke Borren. Domestic, sculptural, hand brushed decorated stoneware and earthenware. Ring first. Phone (04) 233 9668.

CLAY ART COMPANY 1st Floor Sun Alliance Centre, 284 Lambton Quay, Wellington. A wide selection of fine NZ crafts. Pottery, woodturning, silk scarves, jewellery, bone carving, hot glass. Open 7 days, 10am-6pm.

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

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

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

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

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

NELSON

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

WEST COAST

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

CANTERBURY

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

CAVE ROCK & SALAMANDER GALLERIES. The Arts Centre, Christchurch. For fine NZ crafts and works on paper. Phone (03) 689 5575.

SOUTH CANTERBURY

COUNTRY CRAFTS MAKIKIHI INC (1977) St Andrews Co-operating Parish, Makikihi. For quality pottery, woodcraft, woodwork, leather work. Open Monday - Saturday 10am-4.30pm or on request. Enquiries: Bev (03) 689 5704 or Barbara (03) 689 5575.

OTAGO

DUNEDIN POTTERY, Specialising in locally produced domestic and decorative pottery. Plus pottery supplies, clay, glazes, tools etc. Open 7 days. 411 Princes Street, Dunedin. Phone (03) 477 1163.

CLASSIFIED

WANTED:

Production potter seeks work anywhere in New Zealand. Early 1995, English/Australian citizen. Please write to: Lesley Everley, PO Box 216, Kavieng, Papua New Guinea.

Majolica Method

1 Bisque fire terracotta clay to 1000°C.

2 Apply a background of opaque white glaze.

Example recipe:

- 1kg Abbots Zircon white glaze powder
- 1 litre water
- 20 mls glaze medium (Sussett)

Mix thoroughly, sieve through 100* mesh at least.

3 Shake, 'Kiwi Majolica' to mix colour. Paint decoration using good quality glaze brush. Be generous, load your brush fully, allow surplus glaze to run off the tip (avoid wiping brush on rim of container) then lay on the colour. One stroke produces a pale wash, another one or two strokes over this will intensify the colour. Try one colour over another for interesting results. Consider outlining your design in Cobalt Blue or Jet Black for dramatic effect.

4 Glost fire at 1150°C ± (check clay requirements).

Best in an oxidising atmosphere. Best rate of temperature climb 150°C per hour. Leave to cool until you can remove piece with bare hands. Opening kiln too hot will cause crazing.

Decorating on White Clays

1 Bisque fire your clay piece at 1000°C - 1050°C.

2 'Kiwi Majolica' may be painted, dipped or sprayed directly on the clay. However, for tableware it is usually best to apply a clear base glaze. Example recipe:

- 1kg Abbots clear glaze powder
- 1.5 litres water
- 20 mls glaze medium (Sussett)

Mix thoroughly, sieve through 100* mesh at least.

3 Proceed as 3. above.

4 Glost fire to the best temperature for your clay — Kiwi Majolica is very tolerant (but test first). Best in an oxidising atmosphere. Best temperature climb 150°C per hour.

WAIKATO CERAMICS

SUPPLIES FOR CERAMIC ARTISTS, POTTERS AND PORCELAIN PAINTERS

BROOKLYN ROAD
P.O. BOX 12071
HAMILTON
NEW ZEALAND
FAX: 07 855 7747
PHONE: 07 855 7717

Kiwi Majolica Ready-to-Paint Liquid Glazes

1050°C-1200°C +
MANUFACTURED & DISTRIBUTED BY
WAIKATO CERAMICS

KIWI MAJOLICA is a range of startlingly bright liquid glaze colours. Compatible with both Terracotta and White Clays, they also work well on Casting Clays.

Designed primarily as an Earthenware Glaze, almost all colours fire to Stoneware temperature and fit most Stoneware Clay types.

(It seems that if the clay body is mature Kiwi Majolica will fit, but do test for your requirements).

TELEPHONE YOUR ORDER TO WAIKATO CERAMICS

We will courier to your door anywhere in New Zealand

| Colour | 75 ml | 200 ml | Colour | 75 ml | 200 ml |
|-------------|--------|--------|--------------|--------|--------|
| AQUA | \$3.20 | \$6.95 | ORIENTAL GRN | \$3.95 | \$8.95 |
| BROWN | \$3.20 | \$6.95 | PEACOCK | \$3.20 | \$6.95 |
| COBALT BLUE | \$3.95 | \$8.95 | PURPLE | \$3.95 | \$8.95 |
| EGG YELLOW | \$3.20 | \$6.95 | ROSSO | \$3.95 | \$8.95 |
| JET BLACK | \$3.95 | \$8.95 | ROYAL BLUE | \$3.20 | \$6.95 |
| KORALLE | \$3.95 | \$8.95 | TANGERINE | \$3.95 | \$8.95 |
| LIGHT GREEN | \$3.20 | \$6.95 | TURQUOISE | \$3.20 | \$6.95 |
| LIME | \$3.20 | \$6.95 | WHITE | \$3.20 | \$6.95 |
| MANDARIN | \$3.95 | \$8.95 | YELLOW | \$3.20 | \$6.95 |

South Island Distributor: Cobcraft Pottery Supplies, Christchurch.

PROFESSIONAL MOULDMAKER

MOULDMAKER • IN • RESIDENCE, ANDY CONCHIE
(EX HEREFORD FINE CHINA)

MODELS • BLOCKS • CASES • MOULDS
PROMPT DELIVERY ASSURED
OPEN 7 DAYS

WAIKATO CERAMICS COMPLETE SUPPLIES FOR POTTERS

BROOKLYN RD
PO BOX 12071
HAMILTON
PHONE 07 855 7717
FAX 07 855 7747

WELLINGTON POTTERS SUPPLIES

All pottery requirements
NZ and imported clay, low-cost porcelain

Agents: Cobcraft & FE kilns, Cowley wheels and equipment, Blythe stains.

Specialist element service: Replacement elements for all kilns. Also element upgrades for kilns with uneven heat, slow firing, or with short-life elements.

2 Cashmere Avenue, Khandallah,
Wellington. Telephone (04) 479-1211

CRAFT BUSINESS FOR SALE

A message from Christchurch

Owing to a sight problem and the contemplation of further surgery, I am having to consider selling one of the countries top craft galleries.

Anyone interested in purchasing it, may contact:

**Cave Rock Gallery
PO Box 845
The Arts Centre
Christchurch**

Phone 03 365 1634 or 03 326 6138

Mouldcraft

- CERAMIC DESIGN
- BLOCKS & CASES
- MOULDMAKING

BRUCE YALLOP

1 Riverbank Rd New Lynn

Ph (09) 827-8650

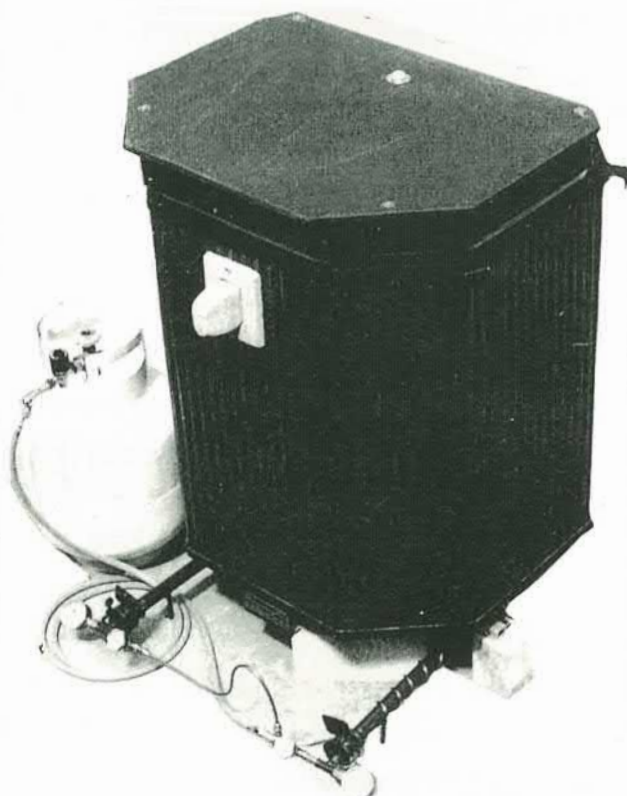
WESTLEY INSURANCES LTD.

Westley Insurance are a firm of Insurance Brokers who specialise in Insurance for small businesses and in the individual. We administer the New Zealand Society of Potters Insurance Scheme and would be happy to consider your business either as an individual or a group.

We suggest you drop us a line and allow us to discuss the Benefits with you.

P.O. Box 33-655, Takapuna, Auckland 9.
Phone No. (09) 486-1283 Fax (09) 489-8011

FIRST KILN — REXMARK FIRST CHOICE



FIRST IN LIGHTWEIGHT CONSTRUCTION ... Two people can easily lift this kiln to move or transport in your car no expensive flue required - fire in the open then back into storage.

FIRST IN RIGID CERAMIC FIBRE LINING ... The best ceramic fibre for a potter's kiln - better able to take the knocks and vacuum clean.

FIRST IN PERFORMANCE TO 1300°C ... No other burners match ours for speed and easy operation - half a cone evenness guaranteed.

FIRST INNOVATIVE PATENTED DESIGN ... This is the first true downdraft kiln to convert to updraft operations for gentle biscuit firing - again we were first to design and make the modern zircon slip cast flue system. We are continually improving this design - our first is 1000 firings old and still going strong.

FIRST IN GAS KILN TRAINING ... Only we give you professional training in all aspects of gas kiln firing - be confident in stacking, reduction or oxidation firing, safety, maintenance and even glaze analysis.

LAST IN EXPENSIVE KILNS ... No other kiln of this size beats our price - 12 months warranty and excellent after sales service.

6.0 cubic foot two burner - \$1950 incl. G.S.T.

4.5 cubic foot two burner - \$1790 incl. G.S.T.

3.6 cubic foot one burner - \$1550 incl. G.S.T.

Enquire further for information on our range of production kilns up to 60 cu. ft.

REXMARK DEVELOPMENTS LTD
58 ATHENS ROAD, ONEHUNGA, AUCKLAND

"The gas kiln specialists - working exclusively with studio potters"

TELEPHONE (09) 634-3311

THE ROYAL EASTER SHOW POTTERY AWARDS

In conjunction with
The New Zealand Society of Potters Inc
and
The Agricultural and Pastoral Association
April 12 - 17

Two Categories
FUNCTIONAL and NON-FUNCTIONAL
Carrying a prize of \$3,000 each

also
Western Potters Materials Awards

1994 WINNERS



Functional: Shane Wagstaff, Auckland



Non-Functional: John Featonby, Whakatane

Receiving Day APRIL 6

Entry forms available from your local NZSP delegate or:

NZSP
c/o Jennie Russell
Lochhead Road
RD 6
Tauranga

NZSP
Organiser
Cecilia Parkinson
PO Box 147
Albany

All entrants must be members of The New Zealand Society of Potters Inc

CAVE ROCK GALLERY

*For Fine
New Zealand
Crafts*



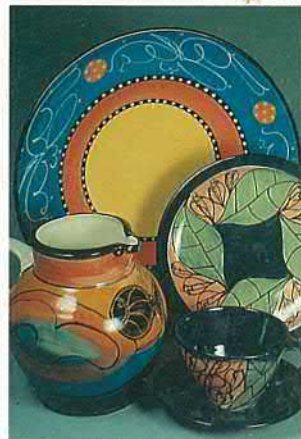
*Original Prints
Lithographs
Etchings*

SALAMANDER GALLERY

OPEN 7 DAYS
SOUTH QUADRANGLE,
THE ARTS CENTRE
CHRISTCHURCH

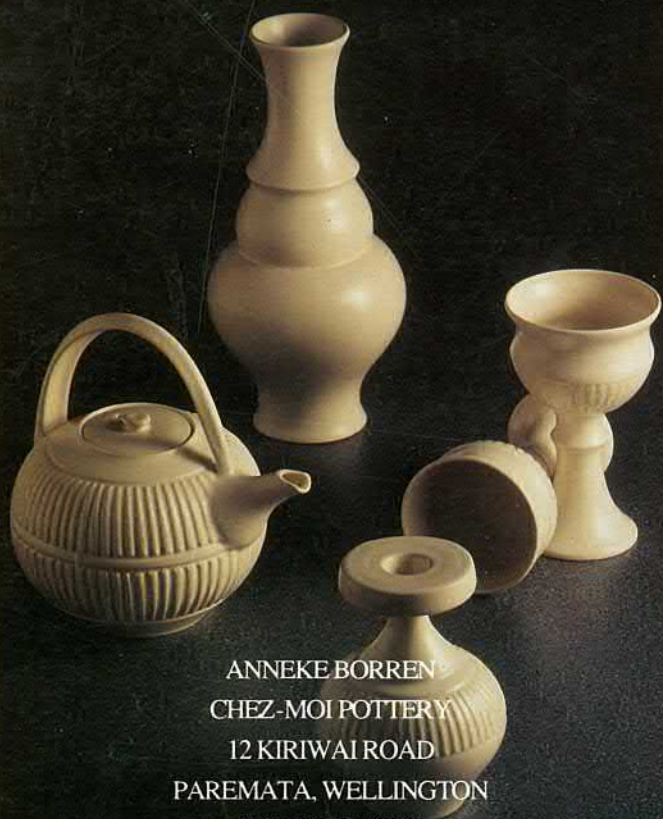
ALBANY VILLAGE POTTERY

Barbara Hockenhull
Barry Hockenhull
Peter Lange
Renton Murray
Rosie Murray
Peter Oxborough
Cecilia Parkinson
Andrew van der Putten
Jeff Scholes
Heather Skeates
Robyn Stewart
Peter Stichbury
Margaret Symes
Howard Williams
Merilyn Wiseman

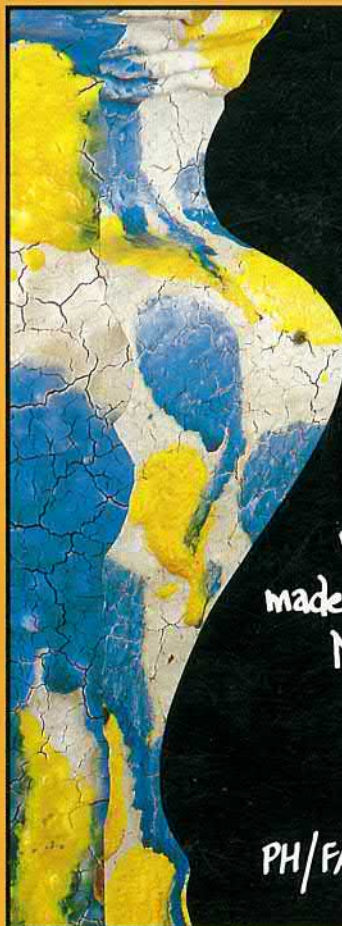


FINEST SELECTION OF STUDIO POTTERY AND CERAMIC ART

239 Main Road, Albany
Open 7 days 9 - 5.30, Phone 09 415 9403



ANNEKE BORREN
CHEZ-MOI POTTERY
12 KIRIWAI ROAD
PAREMATA, WELLINGTON
TEL 04 233 9668



AVID

dealers in applied art

Handmade
Works for Sale
made by Contemporary
NZ designers
Open 6 days
48 Victoria St
Wellington
PH/FAX 04 472 7703