

# NEW ZEALAND POTTER

Volume 37 □ Number 1 □ April 1995





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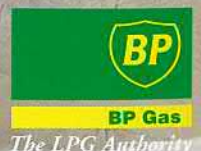
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*With kind thanks to Christine Boswijk, ceramic artist of Nelson.*





**NEW ZEALAND POTTER  
VOLUME 37: NUMBER 1:1995**

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Cover Photo:  
"Pacific Blue" by Brian Gartside  
Photo by Howard Williams

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# THROUGH THE FILTER PRESS

Howard S Williams



## A Request

Does anyone know this potter?

The *Auckland Institute and Museum*, and the *Hocken Library* at the *University of Otago*, have both been unable to find information about the potter in the accompanying photograph. The *Hocken Library* has given official permission for the *New Zealand Potter* to reproduce this photograph in the hope that some reader may be able to help.

The back of the original photo was marked *New Zealand and South Seas Exhibition, 1925-26, Women's Section (pottery)*. "Miss M C Barron's section at the 1925-26 Exhibition, a working exhibit in the women's section."

The section's noticeboard, seen in the photo, reads, "Pottery made from New Zealand Clay by Mrs A L Edwards and kindly loaned by her for display in the New Zealand Pavilion."

Correspondence between the two Institutes show that research into their archives has drawn a blank. They cannot identify the woman potter depicted, nor can they find any reference to the named women, either in the list of exhibitors in the Women's

Section, or in the general catalogues of the Exhibition.

"According to our records the print was donated to the (*Hocken*) Library in 1958 by a Miss May Barron. It seems likely, then, that Miss M C and Miss May Barron are one and the same person. The wording of the caption, however, is ambiguous - "Miss M C Barron's section" does not mean that it is she who appears in the photograph. And indeed, who was Mrs A L Edwards?"

If anyone can help with information on this matter, please write to the editor, who will pass it on to both Institutions.

NB: This shows the importance of keeping accurate, and full, records of all material which in time will become of archival value. Have you sent in your Potter's Mark yet? We thank those 50 or so potters who already have - what about the other ninetyhundredandtwo of you who haven't? Please do so soon.

We intend collating these on an electronic data base for an accurate historical record of New Zealand studio potters, professional or amateur, but this will be meaningless unless we have an over 90

per cent strike rate! In the next century (and more) this will be invaluable for those who wish to correctly attribute a pot to its maker.

## A Record

Excluding work exhibited in the *Fletcher Challenge* show, the largest clay work with the highest price, sold in the last year, was a ceramic fountain made by Phillip Luxton and sold at *Compendium Gallery* in Auckland.

## Quote

"I think it's hard for a lot of Pacific Islanders to understand art in the European sense, because it's taken aside and kept separate. Art isn't a separate thing in our culture. It's one and the same. It's everything you do." Lily Laita, quoted in *The Arts in Aotearoa New Zealand*, by Peter and Dianne Beatson.

## A True Story

Why Floyd was not required.

Courtesy of *Contact*, the ceramics magazine from the *Alberta Potters' Association*, comes the following story, author's name withheld by request.

It was Monday morning, October 22. They were just about to call in Floyd to fix the kiln. The Director sat in the red brick building (*Visual Arts Section*) his leather elbow patches resting comfortably on the oak desk.

Me, I was kicking my way along through the leaves on Grafton Street, heading for the restaurant and thinking of the green tomato mince pies I was going to bake. I had just reached the red brick building when I spotted a ceramics instructor coming from the pottery studio. He wanted some advice - seemed they were having problems with the electric kiln. He'd tried to fire it on Saturday, but the thing barely got up to red heat.

"That's strange," I thought, since I'd fired the kiln myself during the summer. I asked him if he'd checked the elements. "Oh yes," he'd done that, but it seemed when he turned the switches up to 9 they kept clicking on and off.

"Up to 9?" I said. "That's a PV kiln - 9 is low on that kiln and 1 is high."

His mouth opened, he stared at me for a moment, his black umbrella dropped onto the pavement.

I giggled out loud; I just couldn't help it.

So, you see, that was the problem. It turned out they'd started the kiln on high overnight and turned it down all day Saturday. By the time they started looking in, there was just a hint of colour - kind of, well, backwards you would have to call it. It was hard to keep from laughing hysterically. A bisque firing? Well, yes, things probably had blown up. He hadn't opened the kiln yet.

Elbow Patches came on the scene then, looking very bureaucratic, jingling a large ring of keys. He said a curt "hullo" to me (as he is wont to do these days - ever since *The Incident* this summer).

"I think Jan has just solved our problem," said The Instructor.

Elbow Patches ignored this. "I think I may have figured it out," he said excitedly, addressing The Instructor man-to-man style. "I think the switches may be backwards".

"Yes, that's just what she says."

There were a few further exchanges. "Well, I can't stick around," Elbow Patches mumbled, beginning to look a little embarrassed and preparing for a speedy exit. "Of course, you can check it out, and if that isn't the problem, just let me know and I'll make arrangements for Floyd to come in and take a look."

"Of course that's the problem, you asshole," I thought to myself quietly - smiling sweetly all the while.

It was one of those lovely moments you can really savour. Tremendous irony too, of course, because I'd been doing a bit of part-time work for Elbow Patches in the summer - up to *The Incident*, that is. After that my services were no longer required and he called in The Instructor.

There was Elbow Patches - *Crafts Officer* (his official title), 64 grand a year - firing the kiln backwards.

I laughed all the way to the restaurant, kicking the leaves, as I headed on down Grafton Street.

## Australia

In 1994 a *Clay and Glass Association* was established in Western Australia to link up the many WA clubs with interstate and international groups. It provides a co-ordinating role for workshops, exhibitions, social events and an organising body for the *Australian National Ceramics Conference* in 1999.

CAGAWA publishes a small members' newsletter called *Pyre* that includes information on local clay and glass groups' events, exhibitions, workshops and visiting experts to Western Australia.

Its Inaugural Exhibition was opened by Janet Mansfield in October 1994 at the *Craftwest Gallery*, Perth. Since then it has had many meetings, hosting slide presentations by Maurice Sawyer on Indonesian ceramics and Curtin University hot glass lecturer Clare Belfrage on her work.

An extensive programme of workshops and social events are planned for 1995, starting with internationally renowned ceramist Joan Campbell's 70th birthday celebrations and a Members' General Exhibition in March/April. For further information contact:

Sandra Black (President)

CAGAWA

PO Box D178

Perth WA 6001

Australia

Ph: 0061 09 335 5408

## EKWC

Europees Keramisch Werkcentrum

*The European Ceramic Work Centre* is inviting artists to apply for a work period.

The EKWC is a cross-cultural, non-profit, contemporary art work-space, with

a particular focus on ceramics. Its aim is to stimulate development in ceramics, though it is open to all visual artists, craftspeople, designers and architects, from any country, who want to work on a project or carry out research, on an individual or cooperative basis. Emphasis in work periods is on exploration, creativity and dialogue.

Applicants must have practised their profession independently for at least two years, though the EKWC would also like to encourage talented young artists who don't fulfil this requirement. Twelve studios and advanced equipment are available, as is technical advice and support.

As a general rule, the work periods last from three to four months. The admission committee bases its decisions on the applicant's documentation; CV, slides, references and work plan. A working budget is made available to those to be admitted. Fairly inexpensive living accommodation can be obtained.

Studios will be available starting in December 1996. Application forms must be received by the EKWC before 15 December 1995. Information and application forms can be obtained by writing to:

EKWC

Zuid-Willemsvaart 215

5211 SG 's-Hertogenbosch

The Netherlands.

Ph: 0031 73 124500

Fax: 0031 73 124568

## Double Dutch?

Government in the Netherlands has an unusual task: it is trying to give away 215,000 works of art.

During the last 40 years it has spent more than a billion US dollars buying artists' work under a special scheme which guarantees their incomes.

The programme ground to a halt in 1986 as the number of artists taking part and the work they produced, swelled to a flood. Art historian Heleen Buijs, manager of the giveaway programme which is designed to save expensive storage space for the *Ministry of Culture* said, "In recent years, stuff arrived by the containerful. People who did the buying included welfare officials. Their main criterion was often whether the artist needed the money, rather than the attributes of the work."

Not surprisingly, many of these "Dutch Masters" are not finding takers. Potter Rita Zwitter says ceramics have also been included in this scheme, a strange way of getting people off the dole and into clay! Wonder if our *Minister for the Arts* would consider a paper-clay fiscal envelope?



From left, Peter Stichbury, Leon Cohen, Michael Cardew, 1968. Photo by Stan Jenkins

## Obituary

### Leon Cohen

At the end of 1959, Diane and I came back from working with Michael Cardew in Nigeria to Ardmore Teachers College. In the two years we had been away, a new pottery annexe, designed by me at the request of the principal had been added to the Art Department. I had everything there except good potters wheels.

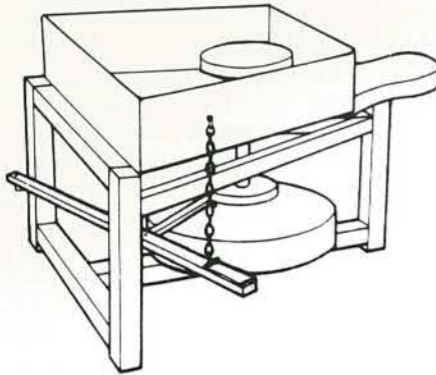
Fortunately I was introduced to Leon Cohen of Seaboard Joinery. A friend of his on a visit to St Ives had returned with a wheel plan from the Leach Pottery and had asked Leon to make one for her. Leon made twelve and advertised the rest, but was disappointed in the response and stored them.

After I saw these excellent wheels, the college purchased nine. Leon then used to visit Ardmore to discuss any minor improvements which could be made - diameter and weight of the flywheel, length of kick, etc. Very little was needed to be done.

This contact started Leon on an enthusiastic venture into wheel making and through my contacts at pottery schools and workshops, the Department of Education, and advertisements in the New Zealand Potter, demand grew.

It was Leon's very great delight when Bernard Leach, accompanied by Pat Perrin, visited his joinery. Leach, with Pat demonstrating on one of the wheels, was delighted with them, pronounced them perfect and gave his blessing and the label "Leach", manufactured by Seaboard Joinery, Marua Road, Auckland, by special permission from Bernard Leach, St Ives."

Leon became involved with the potters and was very generous to their needs. His



The Seaboard Leach wheel from a 1966 New Zealand Potter advertisement gave materials and the use of his time on his machines to make display stands for exhibitions. He joined their outings, trips

and demonstrations from overseas potters including Leach, Hamada and Cardew.

By the time of Cardew's visit in 1968, Leon had perfected his "Cardew" wheel and was delighted when Michael heartily approved of it and used it at his demonstrations at Ardmore College. After this Cardew school, Leon gifted the wheel to me and I have used it ever since - the best yet. It is of ingenious design - a Leach frame, a flywheel made from a solid-tired Bren gun carrier wheel, filled with concrete, a foot lever which turns on a microswitch and at the same time brings a moving belt into contact with the flywheel. It has a great amount of torque and runs silently most of the time. Leon made about six of these wheels.

In all over 2,000 wheels were made and sold - some exported - until 1978 when the Customs Department decided they were not educational equipment and sought back payment of sales tax they deemed due. Further making of wheels was reluctantly stopped.

Born in 1906, Leon was denied a secondary school education, at which he would have excelled, by a very difficult father. He left home at 14, having prior to this been made by his father to go into the bush with one of his brothers to prospect for gold!

Leon became an apprentice carpenter, eventually going to Sydney where he worked on the construction of the Harbour Bridge. He then went to the Northern Territories as a builder and then to Papua New Guinea for some years as a gold miner. Here he managed a team of "boys", became fluent in pidgin English and at some time helped compile a dictionary of pidgin.

The war followed and he went back to Australia to volunteer for the Australian army. His expertise in pidgin and experi-

ence in Papua New Guinea, found him posted back there. The joke of this was he was posted to the "Pigeon Carrier" service, but this was rectified and he became a staff officer in charge of delivering supplies to the troops over the notorious Stanley Range and elsewhere. He had many fascinating stories to tell about his experiences there.

War over, he hitched a ride back to New Zealand on HMS Gambia. Against all advice, he used his army gratuity to start his joinery factory on a barren piece of ground at Ellerslie. With his determination and spirit, his factory grew and flourished, at one time employing 20 men. It had a highest of reputations and survived when others went down in times of recession, and against the advent of aluminium joinery.

A bachelor, a man of great purpose and loyalty and friendship, Leon's contact with potters changed and enriched his life. We as a family celebrated his birthdays and enjoyed his frequent visits to our home where he enjoyed our family atmosphere.

The potters recognised his generosity and contribution to their welfare and made him an honorary member (to his great delight) of both the Auckland Studio Potters and the New Zealand Society of Potters. Others as well can tell stories of his generosity and involvement. He will be missed.

Peter Stichbury



## Happy 80th Birthday, Helen.

Helen Mason, the first editor of the New Zealand Potter pictured at Clay Az Art in Rotorua, 1991. Helen was a demonstrator shown here with Mereisi Tabualeuu from Fiji and Barry Brickell.

## Book Launch

Pots of Ponsonby are holding a Book

Launch on May 22 for Janet Mansfield's latest publication, *Contemporary Ceramic Art in Australia and New Zealand*. The author will attend the opening function, where autographed copies will be for sale.

Published by *Craftsman House of Australia*, this book will have a recommended retail price of NZ\$99. The launch will be accompanied by an exhibition of work from New Zealand ceramic artists featured. It will run until June 10. See page 25

## CLEVELAND CERAMIC EXHIBITION 1995

Glenfalloch Homestead, Dunedin,  
August 4 - August 13 1995

### AWARDS

Cleveland Charitable Foundation Trust Premier Award	\$3,000
Scottwood Merit Award	\$1,000
Southern Clays Ltd Merit Award (Goods to the value of \$500 from Southern Clays Ltd)	Voucher
Glenfalloch Merit Award	\$500
Cleveland Student Award (Open to students actively engaged in a recognised ceramics course)	\$250
Otago Daily Times Merit Award (For a potter resident in Otago)	\$250

Entries close 20 July 1995

Entry forms available from

Otago Peninsula Trust, P.O. Box 492, Dunedin  
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Large White Dog, 1990. Barry Lett.

# CLAY, OR STONE

Howard Williams, Auckland

Two major sculpture symposia were held this summer, near the Wellington waterfront in *Frank Kitts Park*, and at Henderson in *Corbans Winery gardens*.

Waitakere City has been dubbed *Eco-city* by its local council, to reflect the growing public concern for environmental issues in its area; the West Coast beaches, sand dunes and forestation, gannet and seal colonies, streams and waterfalls in the Waitakere Ranges bush.

Much of this landscape is unique, irreplaceable and ecologically fragile - close to the ever-spreading tentacles of the city and under increasing tourist pressure. It has at last been recognised that too many tourists damage the very thing they come to experience, so for the sustainability of the environment, its exploitation must be seriously controlled. "Take nothing but photographs; leave nothing but footprints" becomes mandatory instead of just a cute sign on a post.

The job of the artist includes arousing public awareness; to show the world through different eyes; to confront issues; to make comment, as well as to record or celebrate. So this sculpture symposium was given the title *Eco-Art* and its participants enjoined to explore, interpret and demonstrate the principles of environmental sustainability. They had been selected by a panel of professional artists on submission of a projected idea for the theme, each to be expounded in whatever medium of visual art the individual felt appropriate.

Some works are ephemeral. Three papermakers, **Jude Graveson**, **Tara McLeod** and **John Mitchell** constructed an *Archaeological Garden*. Made from rows of 2m-long paper slabs imprinted with quotes from **Schumacher** (author of *Small is Beautiful*) it has the words seeded so they are growing in grass. It will gradually compost and dissolve back into the earth.

A more permanent garden designed by **Charlotte Fisher** is boat-shaped. Called *Flora Boat* it is an ark for plants meticulously planned to replicate a previously mapped portion of deep native bush from the Waitakere ranges. It demonstrates a concern for the impact of European flora on the native environment.

**Virginia King's** sculpture is like an upturned canoe cut from long ellipses of timber with a pebble-like pattern of holes jigsawed out. It is suspended over the park's Opanuku stream, throwing a cellular pattern of shadows and reflections across the water. The pebble-shapes removed, were wired together with articulated joints to form a raft echoing the shape of the suspended matrix. Floating on the water this ripples and undulates, playing the patterns again. On shore and leading into the water is another echo of the canoe, this time made from real pebbles embedded into the mud and growing cress and mosses in the crevices. Air, earth, water and plants.

**David Goodin** has hewn a permanent guardian for the park, *Kaitiaki*, a Maori cloak hollow-carved from blocks of Hinuera stone. It stands as a sentinel, a symbol to protect the mana, energy and spirit of the land.

*Te Kawerau a Maki*, the group who worked on the carvings for the *Arataki Visitors' Centre*, carved a fallen kauri log from the Waitakeres. Traditional in style, the double statue shows two conditions of the ancestral figure of **Tiriwa**; in sickness and in health. It represents the good and the bad being done to the ecology and to the spirit of the Waitakere Ranges.

Two potters also were participants, using clay donated by *Western Potters Supplies*, mixed with some dug from the park and some with paper pulp added. They both used the clay as a recording device more than just a sculptural medium.



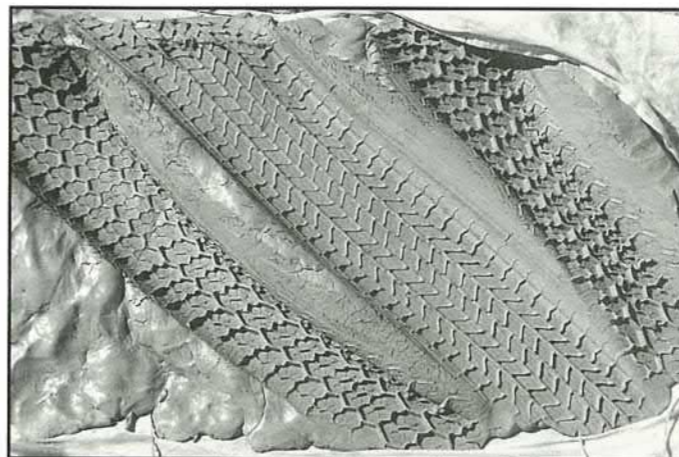
**Moyra Elliott** coil-built a sort of exterior time capsule. Large rock forms have embedded into their surfaces the detritus of our culture; broken glass, china shards, plastic forks, a Barbie doll, coins, copper nails and wire, pasta shells and paua shell jewellery, tear-tabs and credit cards. In firing, some objects will melt and chemically change the clay, adding colour or texture, some will remain embedded and unaltered, some will burn out leaving only their impressed shapes; footprints of the rubbish our society dumps into its environment.

Moyra's larger rock forms were built by pressing clay into enormous plaster moulds, the symbolic leftovers being placed against the mould walls as the clay was beaten into position. One rock form was constructed as if sliced through, the two rubbish-scarred and pockmarked pieces pulled apart and their exposed surfaces highly burnished, presenting the purity of the virgin "rock" within.



Auckland photographs by Howard Williams

**Matt McLean** also recorded with clay, marking the passage of vehicles. Constructing a ramp of plastic clay he drove his car, bike and a borrowed truck over it, crisscrossing a pattern of treads, the signatures of *Dunlop* and *Firestone*. Firing these slabs of clay will make the patterns permanent, producing sculptural tablets inscribed with the hieroglyphs of *Honda* and *Holden*.



Other artists were working with scrap steel and welding torch; on macrocarpa with a chainsaw; in totara and construction board; with number eight fencing wire. The centre piece was also a community activity - **Stuart Slater** built a 10-m long dragon from welded steel rod covered with wire netting. Visitors, particularly school children, were invited to tie on collected litter; drink-can tabs and drinking straws, bottle-tops, plastic fast-food cutlery, shopping bags - creating a colourful scaly skin from recycled rubbish.

## TAREITANGA

Anneke Borren, Wellington

Wellington *Tareitanga* refers to "the creative performance and process of sculpture and the power of a work to evoke a spiritual connection with the viewer".

I took this symposium on as a personal challenge, with a personal story to tell, in what was for me a totally new medium, limestone carving - and starting with a one-tonne block brought up from Oamaru! With clay one builds up from dust and wetness - stone, with water, eventually turns to dust through erosion. I wanted to start "earlier", and discover the "within" of stone, before it crumbles.

The symposium, superbly organised by a small group, who

formed a Wellington based trust, comprised 7 women and 33 men, a mixture of veteran and well-known stonecarvers; people like me, professionals, but coming out of another medium; total beginners and polytechnic graduates.

It turned out to be an excellent mix for learning fast, and knowledge was constantly and freely given, viewed and assessed, within all multicultural levels.

We contracted to finish the work in the time allotted, which made us work very hard in the beginning, relax a little in the middle and then go for the deadline.

My sculpture, *Brendan's Non Voyage*, is the story of a woman emerging from a leaky boat, comforted by her bird, one eye closed dreaming of the past, one eye open to the future; the bird looking over her shoulder, ready to fly with her. The process of completing my stone was a "performance" both inwardly, in the satisfaction of laying it to rest, and outwardly, to constantly answer questions, keep in touch with the very many onlookers, and assess the work through their comments.

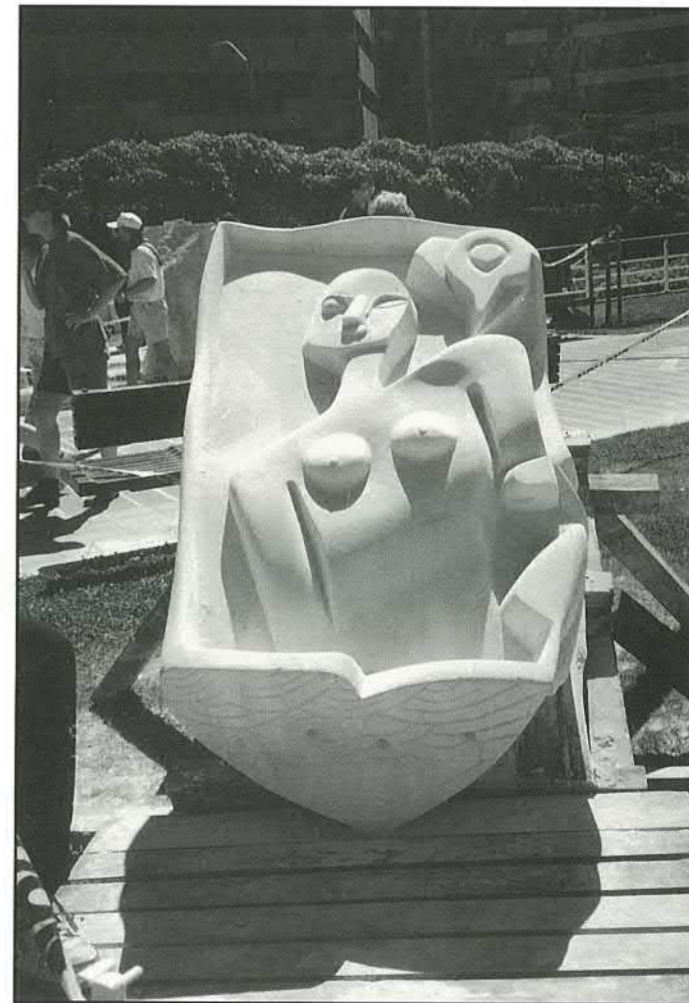
The place, *Frank Kitts Park*, was a site wonderfully chosen, between Robot City (the highrising Central Business District) and the Wellington waterfront with all its changing weather.

The symposium, creating its own momentum, got taken up and then airborne by the people of Wellington.

It was an unforgettable experience! A third of the finished pieces were sold, and a third ended up in the Akatarawa Valley rhododendron park, *Efil Doog Gardens*, set up by **Ernest Cosgrove** as a sculpture garden where one wanders and discovers beauty amongst scented hills. The final third lives at the Overseas Terminal, for a while.

It is planned to hold *Tareitanga* biannually.

"*Brendan's Non Voyage*" by Anneke Borren, Oamaru Stone



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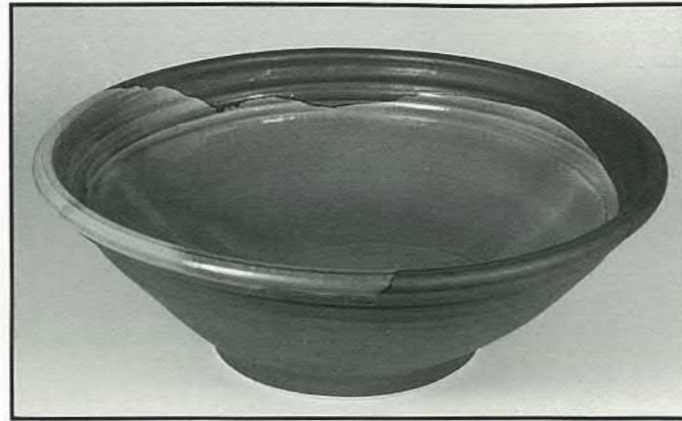


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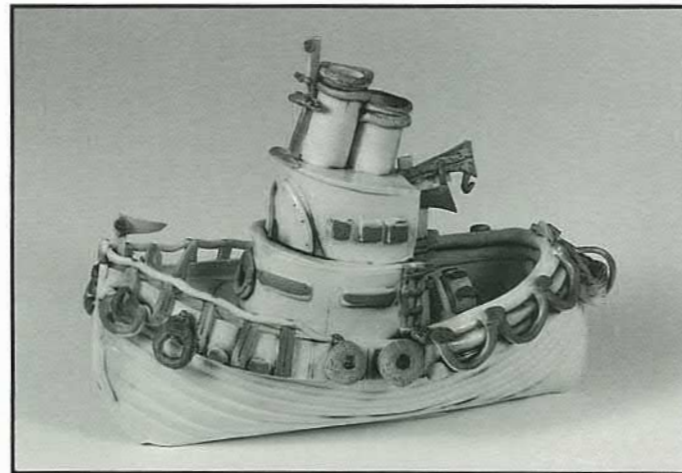
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**The Royal Easter Show**

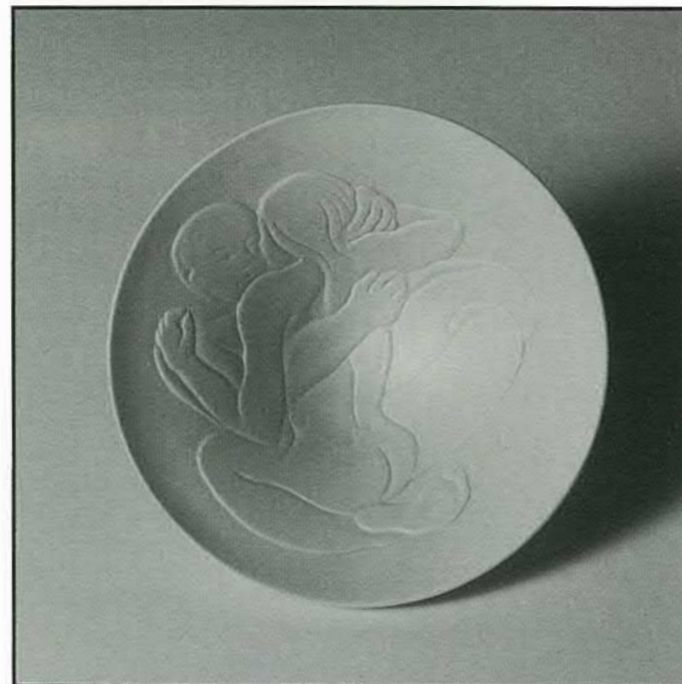
*Paul Winspear, Stoneware Bowl*



*Penny Ericson, "Tug boat", Porcelain*



*Libby Boyd, "Lovers", Carved Porcelain Bowl*



**THE ROYAL EASTER SHOW 1995**

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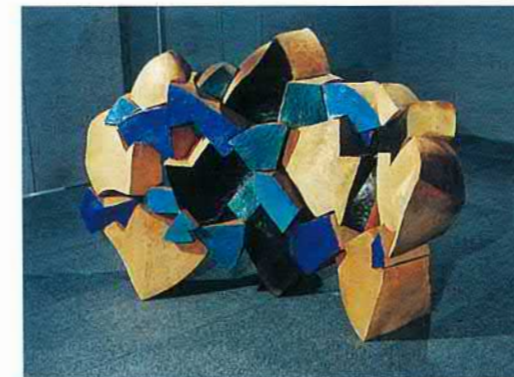


**Winner, Non-functional: Ann Verdcourt  
"Thoughts of Vegetation"**

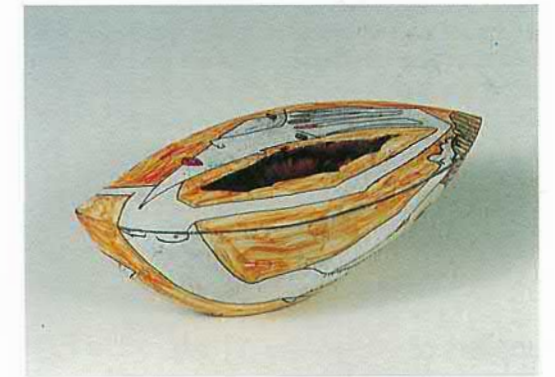


**Winner, Functional: Richard Parker  
Terracotta Vase**

*Photos by Howard Williams*



**Double Merit, Non-functional: Matt McLean  
"Chasing Blue"**



**Merit, Non-functional: Tony Bond  
"Sometimes I Catch Myself Thinking"**

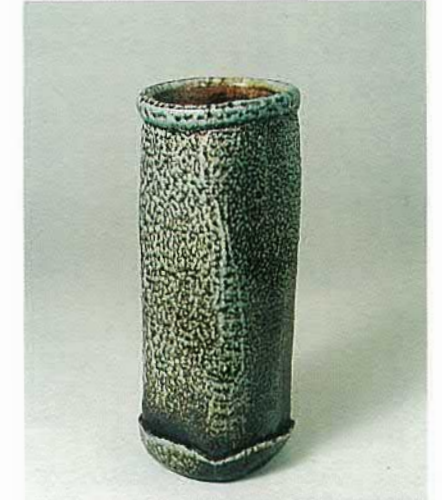
**Merit, Functional: Greg Barron  
"Ame" Glaze Jar, Wood and Salt Fired**



**Merit, Functional: John Parker  
White "Zigzag" Bowl**



**Merit, Functional: Lex Dawson  
Stoneware Vase, Wood, Soda Fired**





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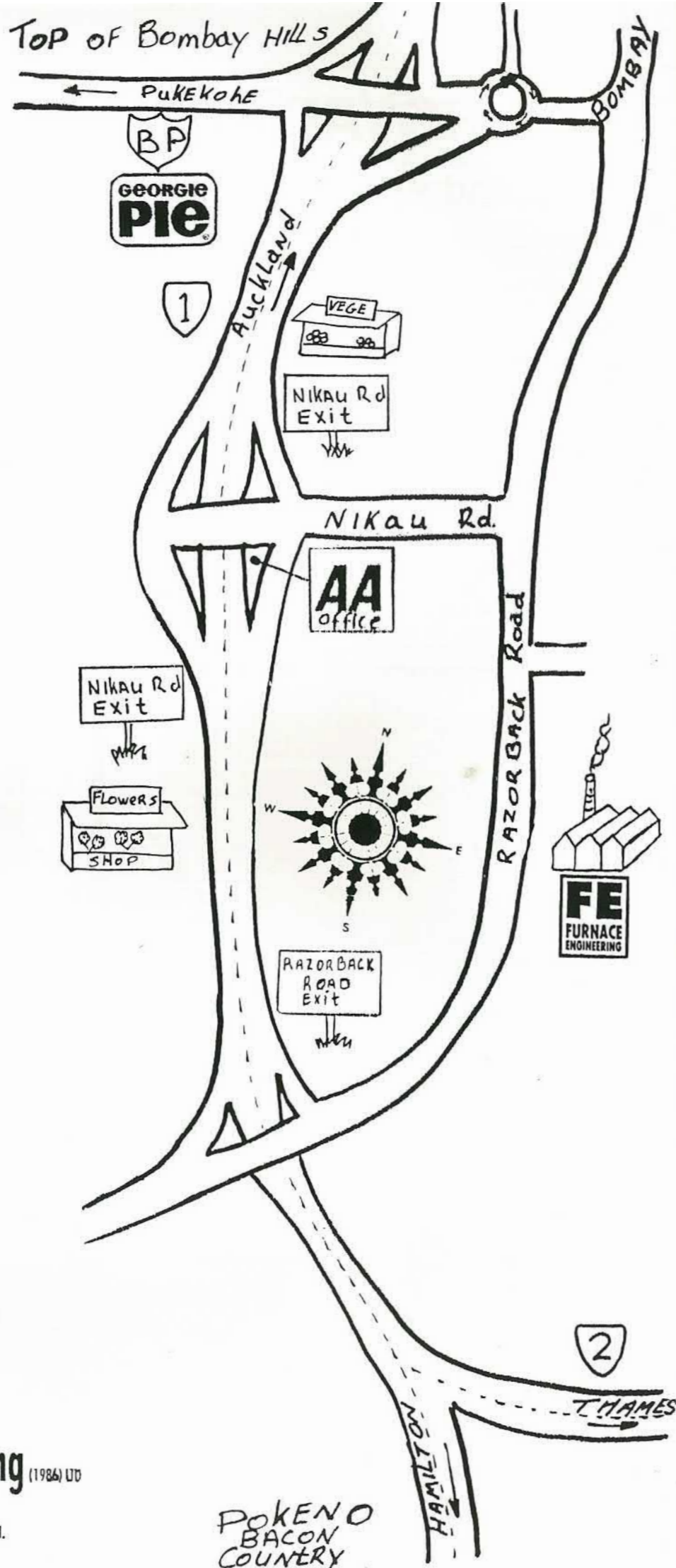
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# MATTHIAS OSTERMANN

Howard Williams, Auckland

Clayfeet Gallery in Auckland held an unusual exhibition at the end of Matthias Ostermann's teaching tour of New Zealand. Though an experienced potter, Matthias had not made any of the ceramics on show - he decorated pieces made by potters from the co-operative. The exercise was a collaboration often seen overseas, but not common here, where good potters regard their artistic individuality as not to be compromised by another's ideas, let alone interfered with by other hands.

Four of Auckland's best potters - and all excellent decorators in their own right - Peter Collis, John Parker, Jeff Scholes and Andrew van der Putten, threw and bisque fired examples of their pottery, each in his own recognisable style, as vehicles for Ostermann's brushed maiolica decoration. The finished works were fired in kilns in the different studios.

Ostermann, a Canadian of German extraction is a recognised specialist in maiolica, a type of tin-glazed earthenware first developed in 9th century Islam and which dominated European pottery for some 300 years up to the advent of Wedgwood.

Called "faience" in France and "delftware" in the Netherlands and England, it should not be confused with "majolica", a

term given to the stylistically and technically different earthenware developed by the English pottery Mintons in the 1840s.

In recent times, tin-glazed earthenware has seen a revival as artists recognised the potential for expressive painted decoration and the bright colour palette afforded. The bisque pot is coated in a glaze made white and opaque by the addition of tin oxide or zirconium silicate, giving a ground for overglaze painting with pigments made from metal oxides and refractory stains.

Ostermann also, for his first time, tried underglaze painting, another technique of colour application requiring different brush skills and which changes the finished character of the work.

Subject matter on the work in this exhibition followed the maiolica tradition. Large open platters had lively fish painted in multiple hues, swimming against a ground of blue patched into purple. Finger-blending of the on-glaze colour gives an effect like pastel drawing. The colour shapes are then delineated by line-work freely scratched through to show the white of the body glaze. Other platters were a riot of colourful flowers, fruit and leaves.

Deeper bowls had similar decoration, but several cylinder vases were interestingly

different. Over-firing had allowed the painting to shift slightly giving a soft-focus effect and had drawn the base glaze through, softening the colour with scrubby white.

On other platters, outlines of nude mythological figures were painted in black pigment, the surrounding background blocked out with brush-patched red, leaving the figures in the stark white of the zircon body glaze. Others were white against strong blue - mermaids, Greek gods flying with birds, fish with human faces, snakes and nautilus shells.

A small bowl was particularly beautiful, decorated with three white animals flying against an indigo sky. Ostermann's brushed design had the quality of a Bernard Leach ink drawing of leaping hares or running deer. Graphic control was well demonstrated on a lidded box which carried blue men-fish circling a nautilus shell against jet black. Three judiciously placed dots of red accented the design, a visual device used often and to great effect.

Ostermann follows an ancient technique of story-telling on earthenware vessels. He knows the history well and feels responsible as part of its ongoing tradition. He successfully manages this in a fresh and personal way.

## Maiolica Glazes used by Matthias Ostermann

### Low-fire, Oxidation, Cone 06-04

#### 1. Matthias: Basic White Maiolica

Fritt 3124 (Borax)	100.0
Ball Clay	10.0
Kaolin	10.0
Zircopax	15.0
Rutile	1.0

#### 2. Tim Worthington: Clear

Gerstley Borate	55.0
Flint	15.0
Kaolin	30.0

#### 3. Debbie Black: Slip

Kaolin	22.5
Ball Clay	25.0
Fritt 3124 (Borax)	15.0
Talc	10.0
Zircopax	5.0

### High-fire, Oxidation, Cone 8-9

#### 4. Nigel Wood: Transparent for Porcelain

Feldspar	25.0
Wollastonite	27.0

Kaolin	12.5
Ball Clay	12.5
Flint	20.0
Talc	3.0

#### 5. Matthias, Ash Glaze

Mixed Hardwood Ash	35.0
Feldspar	30.0
Albany Clay	15-25.0
Ball Clay	10-15.0
Red Iron Oxide	5-15.0

#### 6. Basic Feldspar Glaze

Soda Potash Feldspar	40.0
Flint	30.0
Whiting (Calcium Carb)	20.0
Kaolin	10.0

#### Pale Yellow:

Rutile	2.0
--------	-----

#### Dark Pink:

Tin Oxide	4.0
-----------	-----

Iron Chromate	2.0
Manganese Dioxide	1.0

#### Mauve:

Tin Oxide	4.0
Iron Chromate	2.0
Cobalt Carbonate	0.25

#### Green:

Copper Carbonate	3.0
------------------	-----

#### Royal Blue:

Cobalt Carbonate	1.5
------------------	-----

#### Bright Yellow:

Yellow Stain	4.0
Rutile	4.0

#### 7. Maiolica Glaze 1100-1200°C

Fritt 4124	62.0
Ball Clay	9.0
Kaolin	9.0
Flint	6.0
Whiting (Calcium Carb)	3.0
Zircopax	11.0





## MATTHIAS OSTERMANN

This work from a collaborative exhibition at ClayFeat Gallery, Auckland was thrown and fired by the following potters, reading left to right. Decorating and glazing was by Matthias Ostermann with colours from his recipes given on page 11

Photos by Howard Williams

Jeff Scholes. Box, 108mm diam, 82mm h  
 John Parker. Bowl, 238mm diam, 82mm h  
 Andrew van der Putten. Bowl, 360mm diam, 10mm h  
 Andrew van der Putten. Bowl, 288mm diam, 76mm h  
 Jeff Scholes. Platter, 368mm diam, 80mm h  
 Peter Collis. Platter, 420mm diam, 50mm h



## CANTERBURY POTTERS' ASSOC. Canterbury Museum, Christchurch

Photos: Colin Dash

Guest Potter  
 □  
 Peter Lange

Fat Red Tick



Rosemary Perry  
 Fountain



Sarah Ford  
 Matau  
 Stand : Gareth James



Opening night 30:9:94



Sally Connolly  
 Red Roughy



Kaye Curgenvin  
 Pacifica Candelabrum



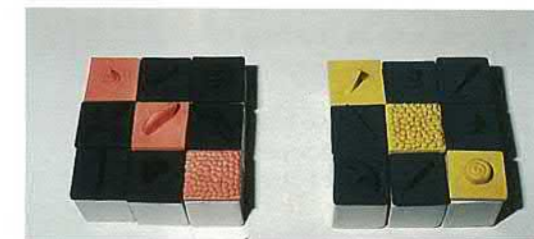
Averill Cave  
 Platter



Dianne MacDonald  
 Tropical Surprise



Margaret Ryley  
 Winged Jars



Anne Pullar  
 9 Little Boxes

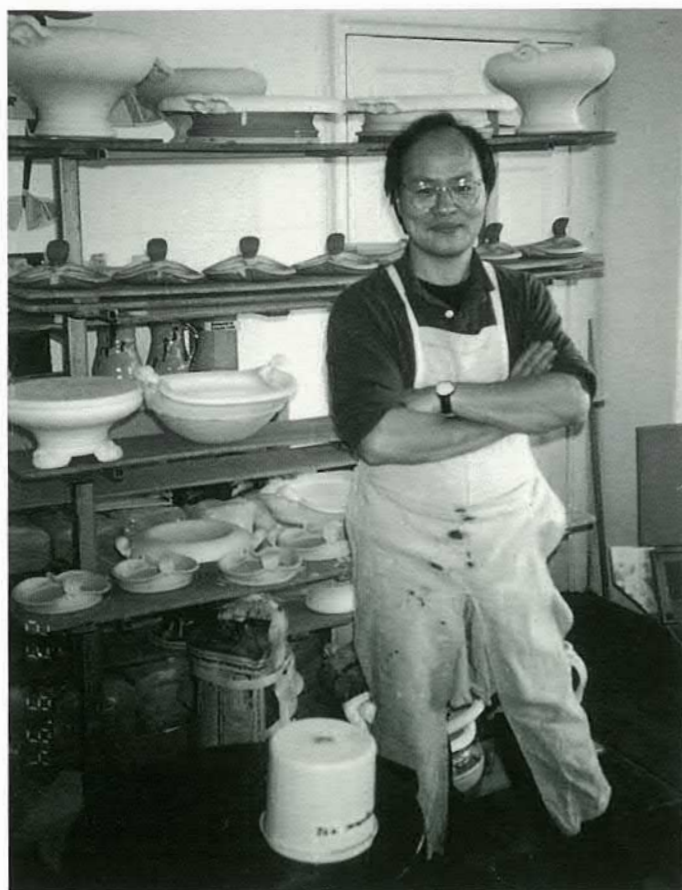


Anthony Bond  
 Tattoo

# TAKESHI YASUDA

## Fletcher Challenge Ceramics Award Judge, 1995

Moyra Elliott, Auckland



Takeshi Yasuda in his studio in Bath, England

There can't be many people who get an erection at the *British Museum*, but the '95 *Fletcher Challenge Ceramics Award* judge, **Takeshi Yasuda** does.

The *Elgin Marbles* are the objects of his arousal which he describes as not only sensual, but also spiritual. In another telling anecdote, he says, "In Oslo I visited a sculpture park containing a number of large granite figures made by an early 20th century Norwegian artist. One of the sculptures, in particular, stands resplendent. The genitalia of this larger than life male figure are at about shoulder height and they are much shinier and blacker than the rest of the body because, over the years, they have been polished by people touching and caressing them as they stroll by.

"I stood and watched. An old couple, a group of school girls, veiled Moslem women, all paid their respects by touching the figure's genitals. A Japanese tourist took a photograph of his friend leaning against them.

"There are many objects in public places which we may feel drawn to touch and fondle. Consciously or unconsciously, we seem to do it all the time. They may not necessarily be objects of art or even genitalia!"

Both these stories reveal his gentle humour and express one of his main concerns: That, in the West particularly, the crafts, by allying themselves to the infrastructure of the visual arts, have become simply visual and as a result have lost much of the power

they once had to enrich daily life. He says, in fact almost all aspects of our lives have been impoverished by the primacy we place on the visual at the expense of the other senses, especially the sense of touch.

More than anything, Takeshi Yasuda's pots are asking to be touched. Everything about them requires this - as we look at their plump and sensuous curves we need to know their weight; which ones have double walls; which lips are solid? Dishes with fat rims like a lifebuoy have sleek underbellies to lift them by. Turning a piece over may confirm thoughts of which pots were thrown the other way up and inverted.

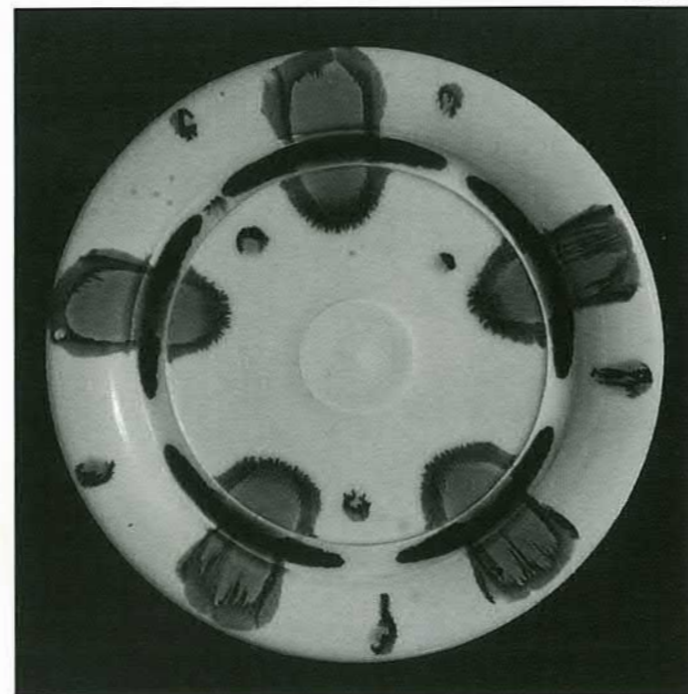
Handles and feet need handling. They are deeply textured; running with pigment; they look like a tongue, a roll of corduroy, a snail, or the exotic limbs of an octopus.

Form is so important and so vividly three-dimensional in this work. They are striking, characterful, powerful shapes; muscly and sleek and painted with loosely controlled splurges of iron and copper in a glassy stoneware glaze. These colours, a creamy white ground streaked with yellow-brown and green (or 'egg and spinach') are Yasuda's evocation of a traditional Japanese surface, *Sansai* the *Three Colour* glaze. The precision of the form and its relief details are softened and contradicted by the flow of molten metal oxides over the surfaces, yet unified by these fluent oily-looking dashes of brown and green.

However, he makes his pots not only for the visual feast, but to be handled, fondled and above all used in the ritual of sharing food with friends, around a table. The sensual and sustaining business of sitting, eating, passing around food and conversation is what he has in mind.

"A piece of craftwork," he maintains, "is only completed with the active participation of the user. The creativity of the maker only takes it half way, so unless my work is used creatively it is not complete." He goes on, "Functionalism is a very moralistic and puritanical idea; a very stoic one. It inevitably results in a

Takeshi Yasuda



minimalistic aesthetic. Functionalism, through its condemnation of ornament and decoration, represents a fundamental denial of pleasure and celebration."

Yasuda's tableware is precisely that - a celebration of the round-the-table ritual with consideration made for West and East; the English Sunday Roast and the Japanese Tea Ceremony. If you have been to Japan you will know tableware can have a lot of extra vitality we in the West do not allow it. The plates for a meal in a restaurant are not laid out in massed ranks of uniformity, with various sizes of the same thin circles, the same border pattern on different scales. In a Japanese restaurant some of the plates could be square and some triangular. Some look hand-made and others industrially made, during the same meal. Little jewel-like nuggets of ceramic sit on the table to rest your chopsticks on. Patterns and colours vary - are not part of a 'set'. The plates seem to have been chosen for a particular relationship with the food itself; chosen with an aesthetic that combines the senses, links visual and tactile taste with the actual taste of the ingredients.

Yasuda sees himself as an English potter, and he's right when you look at his work and think of the tableware of English potters like **Walter Keeler** or **Jane Hamlyn**, with their formal shapes, superb functionality and idiosyncratic addenda so characteristic of this genre. It's easy to see he fits comfortably there, but his work is more subversive than either of these - you have to consider how to use his vessels, despite their paramount touchability. He has responded, perhaps as only a foreigner can, to very British tableware such as tiered cake-stands and carving platters, thought about the power structures involved in the rituals of their use, and attended the problems in a supremely Oriental way, with a sly subtle humour.

Born in Tokyo in 1943, he learned pottery as an apprentice at *Daisei-Gama Pottery* in Mashiko, Japan between '63 and '66 after completing foundation art training. Following this he moved to England and has rarely returned to Japan. At first in England he lived on a self-sufficient smallholding (this was the late '60s remember) and pottery was only a part of his activities, but gradually as his style developed he moved more into teaching and exhibitions.

He acknowledges that in those early years he probably benefitted from being Japanese; his work was *Mashiko*-style which had a certain similarity to the *Leach* tradition. However, he avoided being deliberately Japanese "like making teabowls and wearing a kimono". He feels it is too easy to adapt to the expectations of others, "Some people would like me to be much more Japanese". He sees himself culturally as a British potter of Japanese origin.

Currently Yasuda lives in a four-storeyed, narrow terrace house in Bath - not many addresses get more English than that - and teaches as Professor of Applied Arts at the *University of Ulster* in Belfast, Northern Ireland, to which he travels for blocks of teaching interspersed with time in his own workshop for exhibitions.

At the *Auckland Museum*, **Yasuda's** exhibition choices will contain most forms of ceramic expression, however proportion and style have dramatically changed from, for example, **Jindra Vikova's** in 1994.

While sculpture still predominates there is a considerable representation of vessels, functional and non-functional, decorative and decorated. Surfaces are mainly glazed although there are some wood-fired and raku works and even one pit-fired! Scale is, on the whole smaller than we have seen recently and form could be described as largely comfortable.

Conceptually the range is wide. Sculptural pieces cover the very abstract, the architectural, the ritual, with dominance lying with figurative expression from the mystical and metaphorical through to downright whimsical. Teapots abound, from functional

wood-fired, commentary on 19th century afternoon-tea-party pieces, Eastern European political, through to sculptural explorations of the elements of a teapot.

Functional works often echo Yasuda's own concerns with function, and then there are those pieces which simply reflect the maker's ideas of beauty.

A congenial show of 153 pieces, with something for everyone.

For this year's *Fletcher Challenge Ceramics Award*, as an addition to the recent convention of having one work by the judge on display at the *Auckland Museum*, Takeshi Yasuda will have an exhibition of his pieces at *Masterworks Gallery*, Parnell. This opens on May 29, four days before the main event which opens on June 1st.

He will attend the *NZSP Convention, Manawatu Revisited*, on Saturday May 13 at Palmerston North where he will give a slide lecture. Then on Monday May 15 he will hold a one-day school at *Wanganui Polytechnic* as an alternative to the after-convention bus tours. Those interested should contact **Ross Mitchell-Anyon** or **George Kojis** at *Wanganui Polytechnic*. He will give the usual judge's two day school at the *Auckland Studio Potters Centre*, Onehunga on June 3 and 4. Contact **Lee LeGrice** or **Lesley Houghton**.

The *Dowse Art Museum*, Lower Hutt has been booked for Yasuda's slide show and lecture on June 5 and he has expressed interest in attending the *Auckland Studio Potters* members' evening at the *Auckland Museum* on June 6.

This special evening was started last year when as many of the exhibitors as we could gather, came to talk about their work and answer questions from the assembled potters/ceramists. So if you're planning to come to Auckland for the opening night and/or the judge's school, then stay on for the 'talks' evening on the Tuesday - we're looking forward to a successful repeat of last year's great start.

Takeshi Yasuda, apart from making superlative tableware has interesting philosophies on a variety of subjects - the place of craft as opposed to, or complemented by Applied Art or Decorative Art; the *Leach/Hamada* tradition; pottery training; the commodification of indigenous art - to name just a few. I hope he has a chance while he is here to air his views and I hope many New Zealand potters take the opportunity to talk with him in public forum. His thoughts are worth listening to, and worth further discussion after he returns to England.

Sources:

Interviews with the artist

"Yasuda Interviewed" by Paul Vincent

"Reactivating the Senses" by Peter Timms

"Takeshi" by Alison Britton

### STOP PRESS!!

**Creative Clay Exhibition, Tauranga**

**Hulmegeas Award 1995**

Winner: Anne Powell, Hunterville

**Cooney Lees and Morgan Award**

Winner: John Parker, Auckland

**Merit Awards**

Mary Barraclough, Tauranga; Bronwynne Cornish  
Auckland; Peter Lange, Auckland; Rick Rudd, Wanganui

**Norsewear Art Award, Waipukurau**

Winner: Rick Rudd, Wanganui

**Merit Awards**

Tony Bond, Christchurch; Anne Pullar, Christchurch  
Shane Wagstaff, Wellington

# The Fletcher Challenge Ceramics Award 1995

Judge : Takeshi Yasuda - Great Britain



Nic Holland  
Piha, Auckland  
Angiosperm  
600x400mm



Bronwynne Cornish  
Auckland  
Grisaille  
680x260x290mm

Selected successful entries from New Zealand



Brian Gartside  
Ramarama, Auckland  
On the Outback Theme  
450x450x40mm



Christine Thacker  
Waiheke Island, Auckland  
Venus collides with Mars  
240x460x230mm



Louise Rive  
Westmere, Auckland  
I will Sing  
330x270x200mm



Bruce Dehnert  
Dunedin  
My Song for Kelly  
1800x2900mm



Anthony Bond  
Christchurch  
Dream-Keeper  
130x110x180mm



Darryl Robertson  
Nelson  
Lizard Rock  
350x150x130mm



Ross Mitchell-Anyon  
Wanganui  
Thrown Altered Box  
80x130x100mm



Janine Williams  
Glen Eden, Auckland  
Joan of Arc  
100x200x160mm



Anne Powell  
Huntermville  
Carved Kowhaiwhai Vessel  
180x140mm

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# SAM IRELAND

Leo King, Auckland



Sam Ireland, Photo by Marcus Williams

London born **Sam Ireland**, recently arrived in New Zealand, has a Bachelor of Arts (UK) in glass with ceramics, has exhibited with *Auckland Studio Potters* and the *New Zealand Society of Potters* and has spent a brief time working at **Brickell's** pottery in Coromandel. His first solo show opened the 1995 programme of ceramic exhibitions in the *Fisher Gallery*, Pakuranga in February.

Under the title *Urban Heart*, Ireland's works were shown separately in the small gallery, many of them being presented at eye level, allowing close scrutiny of the surfaces which are seemingly his preoccupation. This is not to suggest that form is of less importance. In the relatively small, but representative number of works, variations on three or four basic shapes are present, among which two are significant; a tall open cone-shaped form and a straight-sided vessel with a flattened ovoid section.

Apart from constructional similarities which give many of the works a circumferential ribbing, these two forms share a common foot design which is strong and solid, anchoring the vessels firmly to the ground, though in the rising conical form, discouraging its potential for a free opening, if this was the artist's intention.

The works "feel" handbuilt, which they are, though from sections preformed on the wheel, and this is emphasised by asymmetry which is both allowed and encouraged during assembly. The style allows an association with some early work of **Ewen Henderson**, an English potter whose forms however, possessed and suggested a greater fragility.



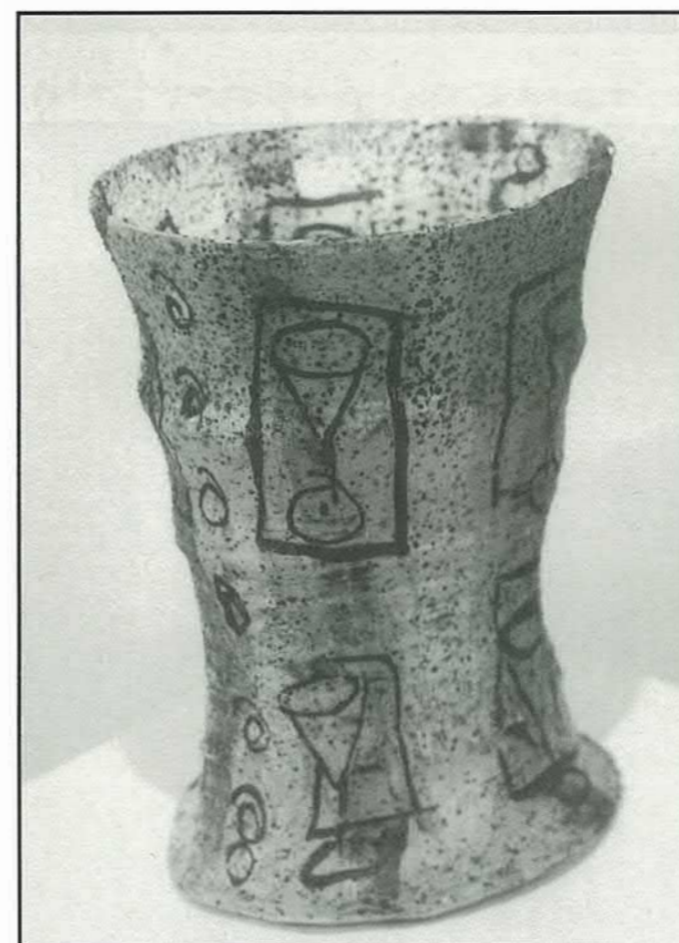
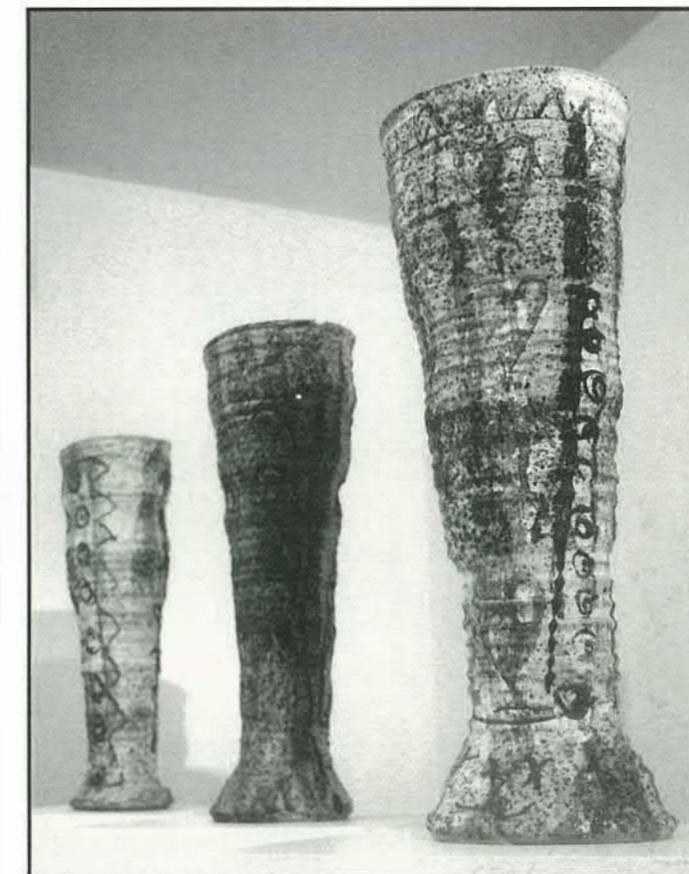
Photos by Snow, courtesy Fisher Gallery, Pakuranga

Ireland's surfaces display a combination of visual and tactile qualities. The cratering and inclusions, together with an apparent spattering of colour, add interest to an otherwise dull body, and form an interesting background for the brushwork.

The traditional use of decoration to embellish the form is present, employing incised and linear markings and broad, dry brushwork. These are particularly successful where Ireland has emphasised the freedom of the form with calligraphic markings complimentary to the continuous change of the surface.

The relegation of the form and exploration of its surface, to a support for brushwork is apparent in the straight-sided ovoid vessels. Here, although the internal markings are continuous, the 'grid' form of the external marks Ireland has chosen, tends to isolate the surface into regions. This breaks the flow over the surface and is further emphasised by the absence of marks at the lips.

The most interesting surfaces are those where brushwork and body are fully integrated. Here, dark brown and black colours are applied with less perceptible strokes and, combined with a spattering of lighter colours, employ the inclusions as highlights, giving lightness and brightness to the surface. ■



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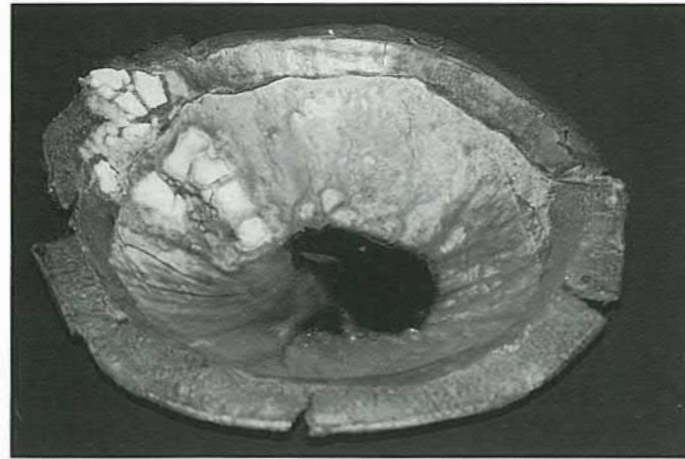
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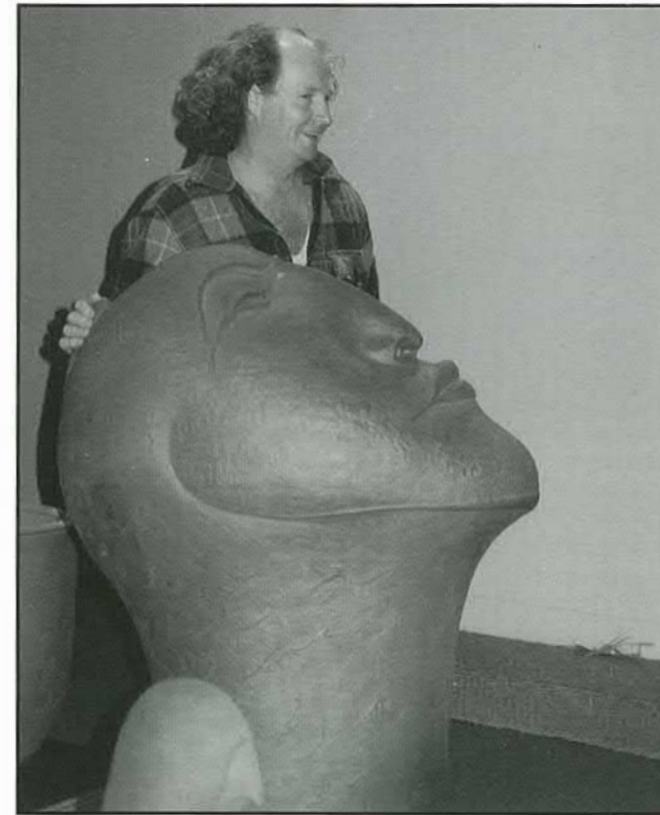
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# RECENTLY SEEN

Linda Bruce, Hastings, "City Trees". At the Royal Easter Show. Photo by Howard Williams



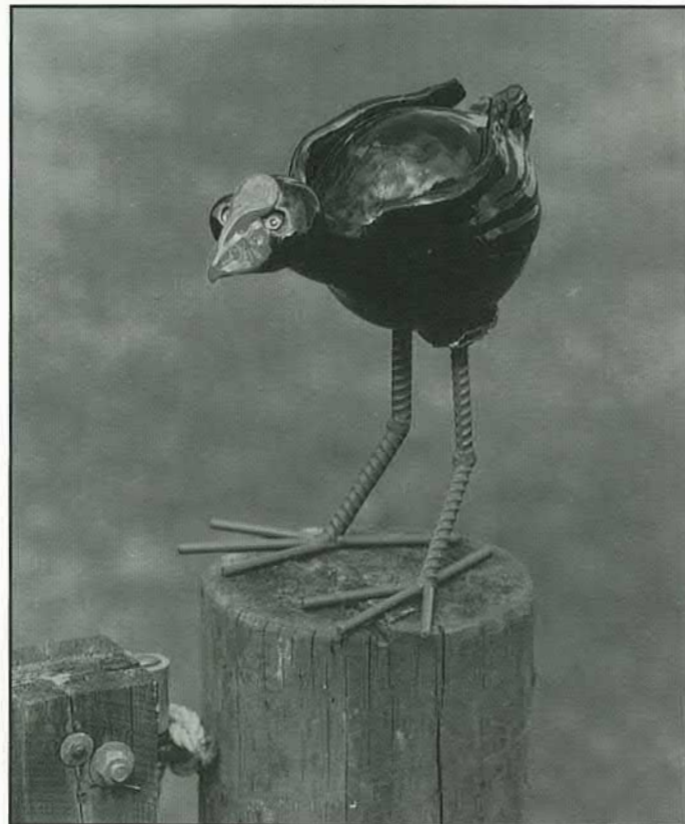
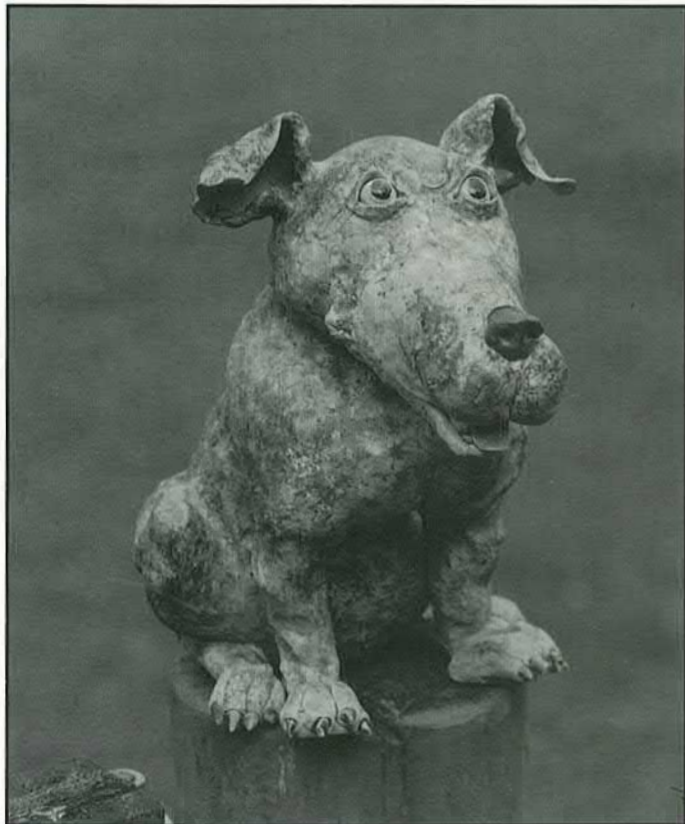
Handbuilt platters by Gaeleen Morley, Taradale, guest exhibitor at the Whakatane Arts Festival



Mike O' Donnell takes The Guardians on a journey to Gisborne. Mike was guest exhibitor and speaker at the Gisborne Artists and Potters Winter Exhibition. He also ran a workshop for the Gisborne Pottery Group



Jenny Maxwell, Whenuapai, uses porcelain and toilet paper for her dogs and pukekos. Photos by Geoff Maxwell



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# MIREK MEETS THE MERLION

Brian Kemp, Singapore



Mirek with Pauline Low of Handmaid Collections, Singapore

The title sounds a little like an episode from a *Star Wars* extravaganza, but the star of this episode was **Mirek Smisek**.

The *Merlion* is a mythical character used as a logo to represent Singapore, but this inanimate symbol - half lion, half mermaid - was no match for the symbol representing New Zealand pottery - Mirek Smisek, who is anything but inanimate!

Last September Mirek spent six days in Singapore giving demonstrations and conducting a seminar which culminated in a mini-exhibition of his work and that of his wife **Pamella** and student **Suzanne McAllen**.

The visit was the brain-child of **Pauline Low** of *Handmaid Collections* of Singapore. Pauline is a porcelain doll maker who, at a Handcraft Fair at the *World Trade Centre* in Singapore, met a number of New Zealand doll makers. They invited her to visit, to see what was happening in the New Zealand art and craft scene.

On her subsequent visit, Pauline was impressed by the range of crafts and the expertise of craftspeople. She was particularly taken with their openness and willingness to share, and decided Singaporeans should have the opportunity to share this experience.

While in New Zealand Pauline met Pamella and Mirek and when she learnt he would be travelling to Prague for the *International Ceramics Symposium*, she suggested he might stop over in Singapore on the way home. At that stage she had no idea what shape the visit would take, but it was too good an opportunity to miss.

Demonstrating at Nanyang Technical University



When Pauline tried to enlist support from the Singapore pottery community she was met with very little enthusiasm. The feeling expressed was that Singapore did not need foreigners coming to teach them, but Pauline felt they would soon change their minds if they experienced the open and generous spirit of the New Zealanders.

It wasn't until she was directed to **Chua Soo Kim**, a full-time potter, that she got a positive response. Soo Kim is also a part-time teacher with me at *Nanyang Technological University, National Institute of Education* and we both saw the value in having Mirek use our facilities for one of his demonstrations.

I had met Mirek on a number of occasions and visited his pottery in Nelson (yes! I am a geriatric potter!) and later at Te Horo so I approached the University administration and found them very supportive. This set the ball rolling and *La Salle College for the Arts* offered their facilities for the second demonstration, seminar and exhibition.



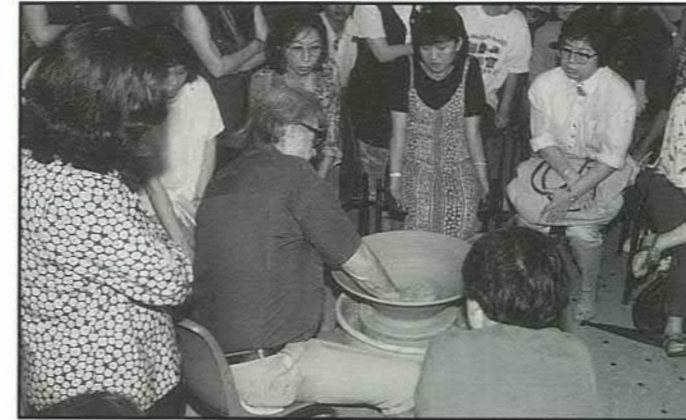
Mirek Smisek presents a pot to Colin Bell, The New Zealand High Commissioner

As the time for the demonstrations got closer we were apprehensive as to what the public response would be. The publicity had been great, but we still weren't sure. A quick phone-around showed 130 people had registered and it suddenly changed the whole complexion of things. Now the worry was, would the venues be big enough?

For many Singaporeans, Saturday is a working day and we felt we were taking a risk running the first demonstration on the Saturday afternoon, but 70 people turned up and were soon captivated by Mirek's ability, friendliness and charm. Initially everyone sat and watched in icy silence until someone made an aside that they didn't want to appear to be asking stupid questions. Mirek was quick to respond by saying the only stupid question was the one you didn't ask, and this started the questions.

To begin, Mirek demonstrated some of his well known shapes, but as the mood became almost festive, the audience suggested shapes they would like to see and Mirek obliged. The session ran way over time and everyone was enthusiastically looking forward to the next session on the following day at *La Salle*.

The word had got around and a similar sized audience attended and came armed with questions. Mirek again demonstrated throwing techniques and then trimmed and assembled the pieces he



Throwing a large bowl

had made the previous day. He kept dropping little gems of wisdom and the audience was surprised someone of his experience was prepared to share so much, so willingly. The day was a resounding success and once again ran over time.

Monday got off to an early start for Mirek with a live TV demonstration at 6am on the programme *Singapore a.m.* The show's hostess said later she had never felt so relaxed with a guest and that she would like to do a half-hour programme with Mirek, so the old Kiwi charm had obviously shown through!

Later that day the seminar was scheduled for 4pm where Mirek was to show slides and a video, followed by a question and answer session before the opening of his exhibition at 6.30pm. Electric power disruptions are rare in Singapore, but after only half a dozen slides there was a power cut and it was obvious the seminar couldn't continue.

Mirek generously offered to re-schedule it for the following day and it was a case of stand around and talk, in the hope the power

would come back on in time for the exhibition opening.

Luck was on our side, power was resumed and the exhibition opened by the New Zealand High Commissioner to Singapore, **Colin Bell**. He paid tribute to the contribution Mirek has made to pottery in New Zealand and expressed the hope this would be the first of many future art/craft exchanges between the two countries.

The exhibition was a sellout and one instance was a case of buying "sight unseen". A large pot featured in a newspaper article appealed to one reader who rang Pauline and said she wanted it "regardless of cost". In fact there were many disappointed people who arrived late to find everything sold.

So Mirek tamed the *Merlion* with his personality, skill and willingness to share, and even the sceptics had to admit the visit was a resounding success. It will be talked about for a long time to come.

Discussing design and technique during a coffee break



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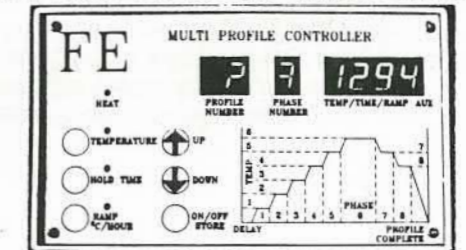
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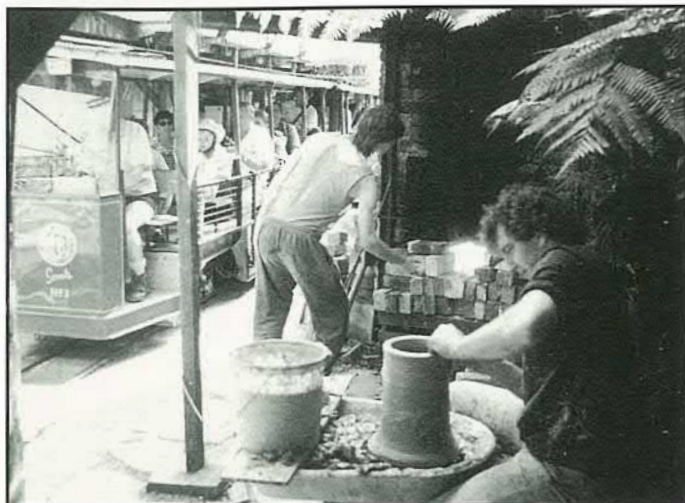
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# BOOKS

Reviewed by Howard Williams

## The Story of Driving Creek by Barry Brickell

An important part of New Zealand's pottery history, this unique story has made a great little book, available from *Driving Creek Potteries*, Coromandel for \$5 plus pack and post.



In action: Train about to depart, kiln being fired, a pot being "thrown" on the wheel

A potted history of **Barry Brickell's** potteries, his railway and brickworks, this booklet also gives a brief history of Coromandel and a tribute to the Kauri.

Printed by *Goldfields Print Ltd* in A3 form, its 33 pages are well illustrated with colour and black and white photos. The centre-piece is a map of the *Driving Creek* property, showing the potteries, kilns and workshops in relationship to the railway complex and the bush, streams, ravines and scenic viewpoints it accesses.

The complex was started in 1974, three kilometres north of Coromandel township, where Barry had bought 22Ha (60 acres) of scrub-covered hills. Always a pioneer in his potting, Barry made this as a pioneering move - to restore the colonial house, plant a native shrub garden, build a miniature railway to service the pottery and enable the surrounding hills to be replanted and restored.

The old house is now the home of potter **Wailin Elliott** and her wood carver husband **Tom** who are carrying on the craft tradition.

The first wood-fired stoneware pottery kiln in New Zealand was built on this property in 1974 and Barry encouraged students to help develop the complex in return for pottery tuition and exercises in self-sufficiency. Maximum use of local raw materials was always encouraged and wood-fired steam engines restored, to power crushers and grinders, pug mills, engineering machinery, and of course the railway.

Through this co-operative system, *Driving Creek* has, over the years, produced pottery, supplied clay to many potters, and trained students who have become potters working here and in other countries. It is still run co-operatively, making a wide range of ceramic products in stoneware, earthenware and raku, sculpture in terracotta and salt glaze, handmade tiles and old-style

machine-made bricks. Facilities are also available for visiting potters to use.

The area is geologically rich in pottery raw materials and the book describes these, their winning, processing and final use. A history of the kilns on site follows, touching on the different kilns as employed for different types of pottery or its glazing requirements.

A large section describes the development of the railway; the tracks with its cuttings, tunnels and viaducts and the bush it traverses. A special feature is the double-level bridge where in order to gain the necessary height, in the available space, at a negotiable gradient, the track completes a loop, entering on the lower level of a viaduct and spiralling to exit on its upper level.

The rolling stock is also described. Engines, carriages and rail-car for the pottery and brickworks, as well as for the multitudes of tourists now visiting the complex. The brickworks has its own chapter, as has the *Native Forest Project*, which includes a plant nursery.

The history of the Coromandel tells of the loss of over 90 per cent of its kauri forests which went up in smoke - Barry has a mission to restore these forests through his *Native Forest Project* and over the last twenty years, thousands of kauris and other trees have been planted as the railway progressed. Ultimately this property will become a man-made National Park and pass into the ownership of the *New Zealand National Trust*.

## Hands in Clay

by Charlotte Speight and John Toki

*The Mayfield Publishing Company*, California. An excellent addition to one's library, this book is distributed in Australia at A\$66.95, by *Harcourt Brace and Company* whose New Zealand rep is: *David Greeney, Harcourt Brace and Co*, 236-238 Dominion Road, Auckland. Ph: 09 630 1675, Fax: 09 630 1674

This third edition of *Hands in Clay*, subtitled *An Introduction to Ceramics*, is very much updated from previous editions, with extra chapters and revised script, plus new photographs, charts and drawings

The golden age of studio pottery for the masses, as we lived it through the 1970s and early 1980s, has reached a plateau, where the craft continues to mature and develop into the realms of fine art, and with more sophisticated technology, but the population at large does not have such a life-style commitment involving handmade clay utensils. The ranks of "every-town" pottery shops have thinned and adult night-school classes are increasingly concerned with business management and computer studies.

Some years after *A Potters' Book* by **Bernard Leach**, became the clay studio Bible, a plethora of How-To-Make-Pottery books crammed the shelves in every bookshop and library. Now it is difficult at times to find even one title concerning ceramics in our bookshops' craft sections.

It is heartening therefore to see such a comprehensive teaching manual being re-issued, and in such a contemporary format. The logical layout and clear writing make this book a pleasure to read, from the philosophical treatise, through historical chapters, up to the comprehensive technical stuff.

It is fully illustrated in black and white, with a good colour plate section comprising 32 central pages. As a photographer I have a personal dislike of images being "clear-cut" from their backgrounds, and some examples of the technique as used here,

diminish the spirit of the works so portrayed. Another small criticism may apply only to my review copy, but it seems the quality of black and white reproduction is not consistent throughout the book. Most photos are sharply clear with good contrast, but some of the throwing series are over-contrasty so they lose clarity of detail just where it is needed to show form and texture.

However, throughout the book the quality of the actual ceramics photographed as illustrative examples are excellent. Pieces made by internationally known ceramists are used and often the artists also appear, demonstrating certain techniques. This makes the book interesting beyond being just a good teaching manual.

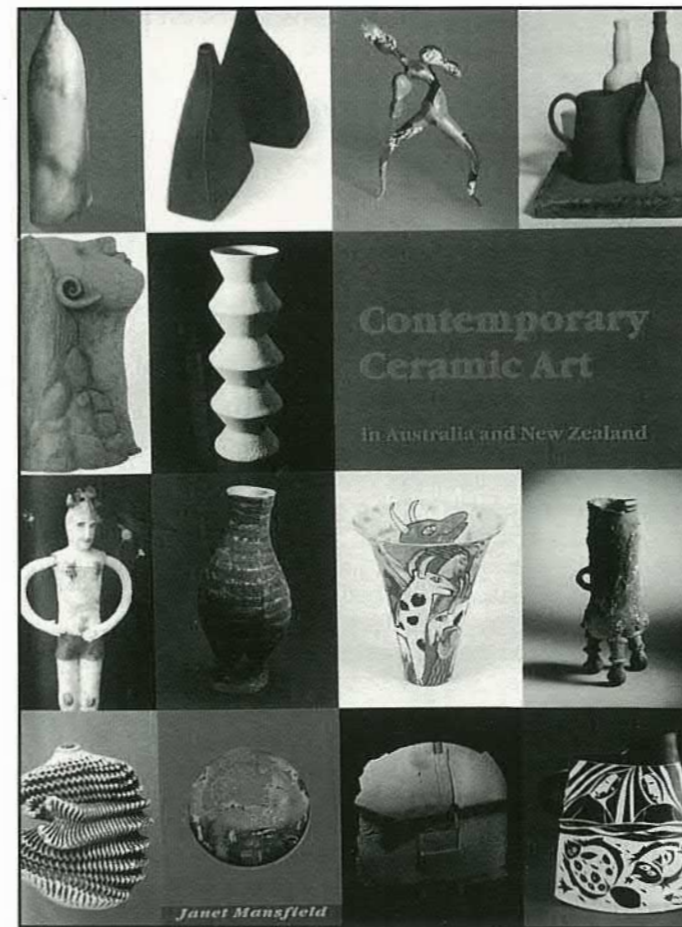
The writing is clear and succinct with a section *Shaping the Past*, containing time-charts, photos and descriptions of the ceramic histories of various civilisations. *Shaping the Present* gives a treatise on *The Artist's Vision* which includes *The Creative Process*; *Sources of Imagery*; *Drawing*; and *Aesthetics and Technique*.

Then come the working bits, the meat in the meal, covering in detail methods of making; tools and equipment; texture, colour and glaze; firing; installations and architectural works; setting up a studio.

An *Appendix* section has recipes, charts and graphs and all the related technical information needed to support the previous chapters. The book finishes with a *Glossary*, a comprehensive *Book List* for further reading and a good *Index*.

## Contemporary Ceramic Art in Australia and New Zealand

by Janet Mansfield



*G + B Arts International*. Distributed by *Craftsman House*, NSW, Australia. New Zealand agent, *Parsons Bookshop*, Victoria Street West, Auckland. Price NZ\$99.

Australian **Janet Mansfield** is an internationally known professional potter. A past editor of *Pottery in Australia*, she is now editor of *Ceramics: Art and Perception*. Janet is also a prolific writer and has many books about clay to her credit, including *Salt-Glaze Ceramics* (reviewed *NZ Potter*, vol 34, no 2, 1992). Her latest book has an ambitious aim; to deliver brief histories of the development of contemporary ceramics in Australia and New Zealand and the interaction between the two, neither of which had any cultural tradition in the art prior to the early 1900s.

Outside influences are shown as common to both, starting with the Leach-Hamada school, and continuing through the study trips by local potters to Europe, Scandinavia, the United States and Japan, and the visits to this part of the world by prominent overseas potters.

The same overseas books and magazines were available in both countries until the development of their own began showing the similarities - and revealing the differences which were evolving. Who became the local gurus and what influence did they have on their contemporaries? Is there now a recognisable New Zealand pottery style, or a specifically national character to Australian ceramic art? Can either be seen as different from "contemporary international" or from each other?

However, the intention of this book is not to group artists by geographical locations, but rather by what the author sees is the intent of their work. It is not a critical appraisal, more a collating of statements by artists and their work - their contribution.

The text is not divided into Australian - New Zealand. It reads as a flowing story as told by individual artists and published commentators, these being quoted and the work illustrated where appropriate to the subject of each chapter. The reader is left to determine parallels or divergences between the two countries if this is desired.

Techniques used to produce the work, and the artists' philosophies driving its creation are explored. Examples are shown in excellent full colour photographs, though some of these are diminished by the graphic design gimmick of clear-cutting a pot from its background and text-wrapping around it.

The structure of the book is interesting in the way its chapters cover aspects of *how* under headings of *why*. Anagama firers like **Chester Nealie** and **Owen Rye** are in *Clay and Fire as the Medium*. How they fire is determined by what they want to say. This chapter also includes **Marilyn Wiseman** and **Len Castle**.

Work by **Greg Daly**, **Vic Evans**, **Steve Fullmer**, **Patti Meads** and **Richard Parker** is covered in *Attraction of the Vessel Surface*.

*The Promise that Pottery Holds* discusses the gap between works that are functional and those that are not - we see and hear **Janet de Boos**, **Darryl Robertson**, **Raewyn Atkinson** and **Royce McGlashen**. *The Possibility of Pure Form* gives us **John Parker** with **Gwyn Hansen Pigott** and in *A Journey of Continuing Exploration* we travel with **Brian Gartside** and **Sandra Black**.

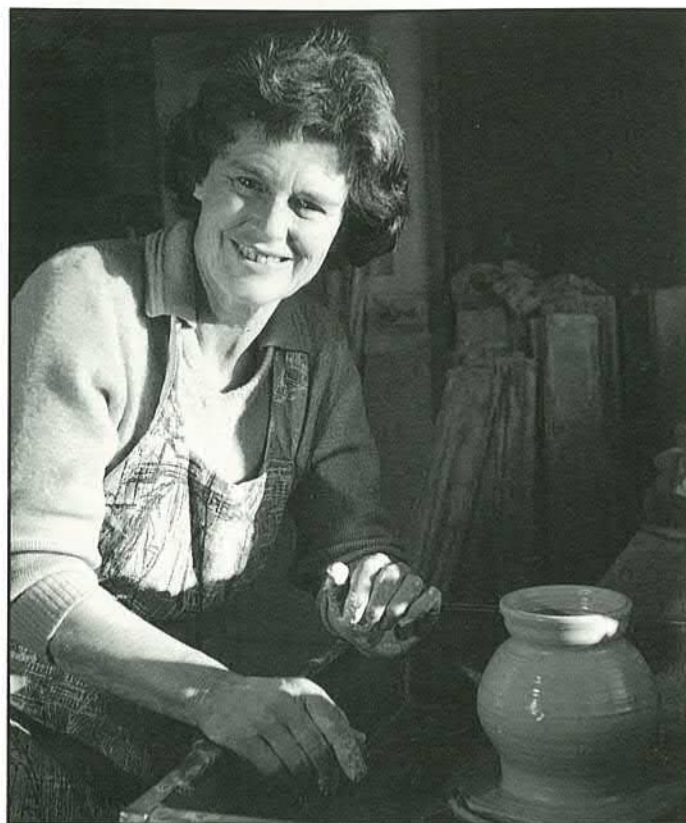
*Fuelled by a Social Responsibility* is a vehicle for social commentaries by **Peter Lange** and **Christine Thacker** while *Displaying a National Character* includes **Barry Brickell**, **Robyn Stewart**, **Doreen Blumhardt** and **Janet Mansfield**.

This is a comprehensive book which, though it has some gaps as the span of its intention is so wide, covers the history of the field and its practitioners well. Supporting the technical on the backbone of the philosophical - the *how* explained by the *why* makes it uniquely interesting.

# OBITUARY

MAY DAVIS, 1915 - 1995

Julie Warren, Nelson



May Davis, 1970. Photo by Stan Jenkins

May Davis died in Nelson on 13 January, aged 80. Her life had been an extraordinary saga. Her achievements were often overshadowed by her husband's, but May's personal accomplishments were many and varied, and those who knew her never doubted her resolve and strength. A prolific traveller throughout her life, she combined the roles of wife, mother, potter, musician, author and feminist.

From an early age May had struggled against the constraints society placed on women. She was born on England, the granddaughter of the founding editor of the *Manchester Guardian*. Music was an important part of her family's life and May was taught to play the violin as a young child. Her introduction to pottery came at boarding school when she was about 12, and she grew to enjoy it very much.

In her autobiography "May" she explains how she came to choose to work with clay: "Thinking about my future I was torn between music and pottery. I reasoned that a potter could always enjoy music, especially chamber music, on the side, but that a musician could not spend an evening making pots. The pots would have to be turned and handles made just when they were ready, and besides, kilns and other equipment were large and immovable. I chose pottery."

May was delighted to be accepted as a paying student with Bernard Leach at St Ives, and it was there that she met Harry Davis. She was torn between her growing feelings for him and her desire to "live my own life, find my own values, explore the world around me, be a better potter."

Harry and May married when he came back to England after a period of work in Ghana. They returned there together in 1938, but the war intervened and a series of events led to May emigrating to Paraguay with the Society of Brothers, a community she and Harry had been briefly involved with. They were apart for three years, until Harry eventually managed to join her in Paraguay, but they became disillusioned with the community and left in harrowing circumstances.

Harry and May stayed in South America for some years and the first two of their four children were born during that time. They were eventually able to get a boat back to England, and soon purchased "Crowan", a waterwheel mill with outbuildings and a house in Cornwall. The family lived there from 1946 to 1962.

"What a wonderful period that was, everything growing, being built, full of hope, a new life, and for the first time, after Harry had been potting for 20 years, our own workshop."

By 1950 their children Russell and Nina had been joined by Gwenny and Evelyn. They had their first real contact with the Society of Friends (Quakers) in Cornwall. May always felt comfortable with the group and kept involved, although it was to be 40 years before she became a full Friend. Their involvement with the peace movement made a settled future in England look uncertain and they decided to make the move to New Zealand.

Drawn to Nelson by the geology, they moved into what became known as "Crewenna" in time for Christmas 1962.

May joined the orchestra, they became active in the local peace movement and other groups and generally began to settle into New Zealand life. In 1970 they visited Peru, a holiday which was to shape their lives for years to come. They returned to work in the pottery at Crewenna, but couldn't forget the contrast between their lives and what they had seen.

May had been troubled by arthritis for years and at this time was having a lot of pain in her hip. She was unable to walk and was desperate that she couldn't play her beloved music anymore. She and Harry decided to go to Europe to see if anything could be done, and on the way home to revisit Peru.

At a clinic in Austria, May learnt to relieve her arthritis by fasting and controlling her diet. She came to realise the problems were largely brought on by the tensions of her life at that time.

May returned to Crewenna and took up her activities there again. Attending a women's conference in Wellington she felt inspired by speakers from Europe, and set up a women's group - the Nelson Organisation for Women's Rights. She was herself an inspirational speaker at the many meetings and conferences held around that time.

In 1973 May once again left Crewenna for Peru, where Harry was battling bureaucracy to get visas to enable them to be of some help by setting up a pottery. May was about to turn 60 and was embarking on the toughest job of her life. The story of her time there (in "May" her autobiography) is fascinating.

May eventually returned once more to Crewenna and to her music, gardening and friends. She became interested in papermaking and, with her usual tenacity, researched it thoroughly and produced a small book "Making Paper in New Zealand". She had earlier written a book to meet the needs of children she was teaching - "All About Music" and in 1990 also published her wonderful autobiography "May".

After Harry's death in 1986, May continued to live at Crewenna

for some years along with her daughter Gwenny's family and eventually, with the help of family and friends, glazed and fired the 2,000 pots that had sat in the biscuit chamber since their last glaze firing.

Not wanting to become a burden on her family, May moved from Crewenna to a retirement village across the city in neighbouring Richmond, then after some time, back into Nelson city to be in her own house for what was to be her last period of independence. She returned to live at Crewenna with Gwenny and family again early last year.

May wrote, towards the end of her autobiography, "I would like to be able to paint a picture of myself now as a gracious, serene

old lady, relaxing and enjoying my children and grandchildren. Alas, this serenity still eludes me - maybe it comes later, who knows, or maybe this is a goal I shall never reach. I must admit that I dislike my wrinkles and bent back. I resent my increasingly arthritic fingers which make writing - and far worse, violin playing - even more difficult. I am impatient and forgetful and I can't do sums. I dread being a burden to my family...."

"Spring 1990 - time to take stock. What a wonderful life I have had..."

In the last year of her life May lived quietly, surrounded by her family as she had wished, and died peacefully in bed at her daughter Nina's home. She was a remarkable woman. ■

## HARRY AND MAY DAVIS

Stan Jenkins, Feilding

Harry Davis was the main pottery producer at the *Bernard Leach Pottery* at St Ives, Cornwall in the late 1920s and early 1930s. Beginning in 1937, alone, and later with his wife May, he trained Ghanaian potters at a college in West Africa.

After World War II Harry and May set up the *Crowan Pottery* in Cornwall, where they established a reputation for their fine stoneware and porcelain tableware.

They emigrated to New Zealand in 1962, setting up the *Crewenna Pottery* in Nelson, again with high levels of excellence and self-sufficiency. During this period Harry perfected his alternative engineering techniques, so he was actually able to make the machines potters need to process the indigenous materials that make up their clay and glazes.

Worldwide demand for Harry as a teacher of pottery and basic engineering enabled them to finance the establishment of a pottery workshop at Izcuchaca, high in the Peruvian Andes. Here they showed Indian villagers how they could become economically self-sufficient by using the skills they were taught and raw materials from the earth around them.

After the completion of the Izcuchaca project, Harry and May returned to Nelson where Harry worked on the exposition of his philosophy and techniques through the media of film, and with his book *The Potter's Alternative* (Methven 1987) until his death in July 1986.

Some of Harry's earlier publications:

*In Defence of the Rural Workshop*  
*An Historical Review of Art, Commerce and Craftsmanship* (1968)  
*Hand Craft Pottery, Whence and Whither* (1984)

After Harry's death, May glazed, decorated and fired about 2,000 pieces of biscuit-fired pottery that had been left in the large kiln when they went to Peru. Several of these pieces were purchased by New Zealand art galleries. May also continued with her interests as a musician and paper-maker and wrote her autobiography *May Davis, Her Story*, published in 1990.

Other publications by May:

*All About Music* (1975)  
*Making Paper* (1982)

May Davis died at the Nelson home of her daughter, Nina on 13th January, 1995. Her death marked the end of an era of special significance in the rebirth of handcrafted production pottery during this century. (This type of pottery with its rural workshops had been wiped out by the mass production factories of the industrial revolution.) There were three English potteries, all in Cornwall, regarded as being of prime importance in this renaissance:

St Ives, *Bernard Leach*, 1887-1979; *Wenford Bridge*, *Michael*

*Cardew*, 1901-1983; and *Crowan*, *Harry Davis*, 1910-1986 and *May Davis* 1914-1995. (*Crowan* became *Crewenna* when the Davis family came to live in Nelson in 1962.)

All these remarkable people made their own special contribution to the rebirth of handcrafted pottery; their influences spread worldwide and all of them had significant roles in the growth of pottery craft in New Zealand.

Film and Video: *Harry and May Davis: Potters*.

This film covers the development of self-sufficiency using alternative engineering and pottery techniques. It begins with interviews with Harry and May in which they talk about their work in Cornwall, Africa, Peru and New Zealand. This section has been enriched by the photographs that arose from May's concern to keep a photographic record of what they were doing. It concludes with Harry's trenchant comments on modern potters' dependence on industrially produced materials and equipment, and the consequences of that dependence.

Then comes the logical follow-on to this, where Harry demonstrates the alternative engineering techniques he uses to make a pugmill with some references also to a home-made ball mill and filter press. This is about 20 minutes of the film.

Further sections deal with methods of clay preparation and some of the pottery techniques that helped make Harry such a remarkably efficient producer of high quality, low cost pottery. This includes the famous claw-grip.

Also shown is a substantial and diverse body of the pottery Harry and May produced in the four countries.

Harry died just before the film was completed, and since May's contribution to their partnership is seldom fully acknowledged, it is worth noting her contribution to the film is as apparent as it is valuable.

The film runs for 52 minutes on 16mm film and on VHS PAL videotape. Copies of this film or its video version still unsold in New Zealand, together with all the materials required for the production of further copies, will shortly be sent to the USA at the request of *Auld Film Distribution*, who funded the original making. A few film prints and videos are still available for purchase:

The 16mm film comprising two reels costs US\$650 (about NZ\$1,031) and the 1/2" VHS PAL videotape, US\$40 (about NZ\$63.50)

Anyone interested in buying either the film or videotape should write for information regarding the method of ordering, supply and payment, to:

Stan Jenkins  
24 Nelson Street  
Feilding



# ONLIE ONG

## Exhibition of sculpural bottles at Compendium Gallery, Auckland

Onlie Ong began his working life in his home country Taiwan, as a high school teacher specialising in graphic design. He later became a highly pressurised businessman, eventually setting up three companies, one of which published books on art and graphic design. In his evenings or any spare time, he would indulge in what he really wanted to do, write poetry, carve in wood and experiment with pottery.

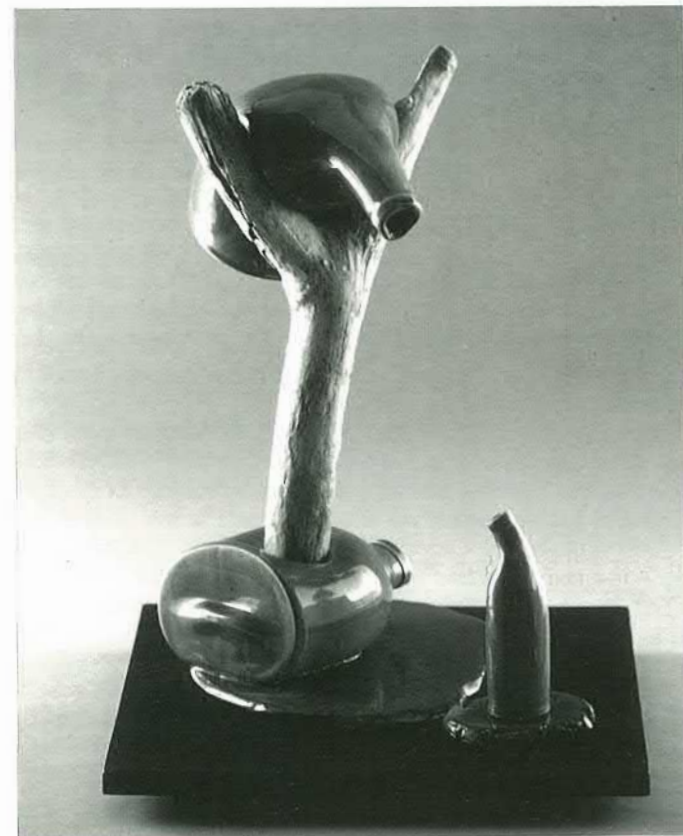
Then in 1990 he changed his life's directions radically, emigrating to New Zealand, to live in Wellington with his wife and two teenage daughters. Their first two years here were fairly tough going, but high points were the pottery classes he attended at *Onslow College*. He realised pottery was where he wanted to concentrate his creative energies.

Now Onlie works full time in his studio at home in Khandallah, making a range of domesticware glazed either in soft green celadon or black. These glazes are the only concession he makes to the traditions of Chinese ceramics, which he feels are cultural baggage he as a creative individual, would rather not have to carry.

As a consequence Onlie has developed his own style of sculpural pottery to explore the human condition. He sees the form of an empty bottle as able to express the complexities of life, because it is so familiar. "We touch them every day. However they must be empty before they can serve as storage vessels. Their emptiness creates the meaning of their existence."

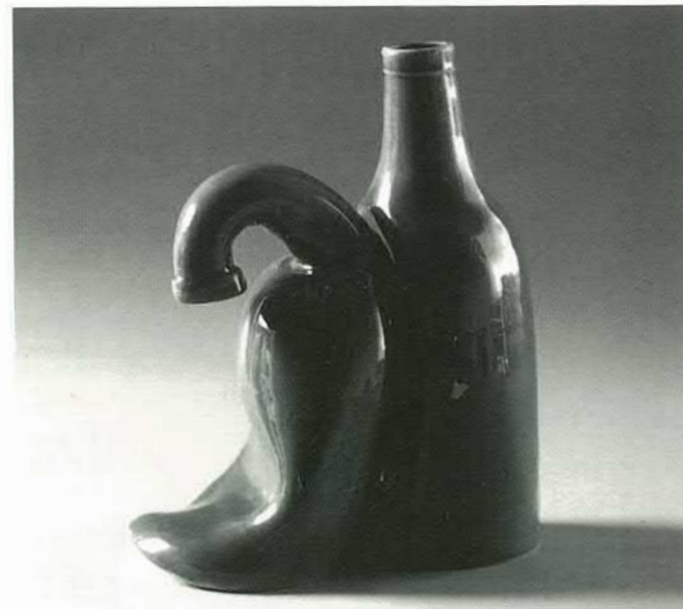
In 1994, Onlie had work shown in nine exhibitions and was one of the two Wellington potters who had pieces selected for the *Fletcher Challenge Ceramics Award*. ■

### Negotiating



Rivalry

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### 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.

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

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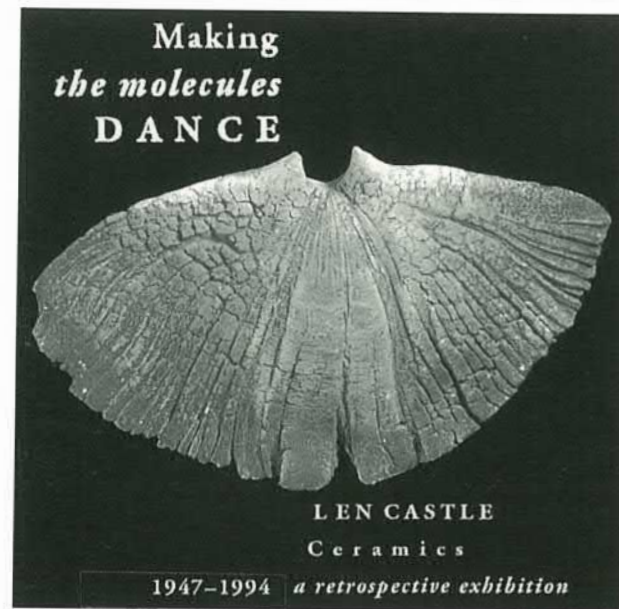
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# INFLUENCES ON NEW ZEALAND POTTERY

Dr Doreen Blumhardt, CBE

Adapted from a script of a Dowse Gallery lecture given during Len Castle's retrospective exhibition, *Making the Molecules Dance*, October 1994



In one episode of Sir Kenneth Clark's television series *Civilisation*, he dealt with Romanesque and Gothic cathedrals of the 11th century, looking especially at stained glass windows in Chartres Cathedral, France. He commented that for him, they "set up almost a vibration in the air". As I listened I thought of a number of occasions I felt "almost a vibration in the air", when I have beheld some things of beauty, either man-made or in nature - a magnificent rock formation, pure white native clematis trailing over a tree, a waterfall, a painting, a sculpture or a piece of pottery.

I felt this quite strongly when looking at some of the fine works Len Castle has created and which are shown in his present retrospective exhibition.

I find that, like human beings, the most interesting pots are those rich in character, vitality, warmth of feeling, sincerity and sometimes a bit of fun.

We are a very young country, a mixture of races who have come together in two small isolated islands. The Maori culture indigenous to New Zealand has its own modes of artistic expression. The original European settlers brought their own crafts with them, the two cultures growing side by side and, until recently, impinging little on each other. The Maoris had not discovered the medium of clay as their needs were met by the use of other materials. At first, although Europeans established factories for making bricks and drainpipes, much else in ceramics was imported, usually from England.

I will not trace the whole history of ceramics in New Zealand, but just say, because of our isolation and the lack of a background culture of our own, or that of any near neighbours to look to, there has been a unique way in which ceramic artists here, had to come to terms with starting from raw beginnings.

For myself, as one who began working with clay in the 1930s, it was very much a pioneering experience. I began as a student teacher at Christchurch Teachers College where the craft lecturer Isey James, although not using clay herself, encouraged and helped her students become familiar with it, because she believed they should make it available to children. She also started me thinking about form and design and I shall always be grateful for her influence on me. It was through her I became aware of the educational value, and potential in the medium of clay. Over the years I have observed the creative development in the many children and college students to whom I introduced this wonderful medium, with its endless possibilities.

In those early days there were no books or magazines about pottery, in New Zealand. The first I was aware of was *A Pottery Book* by Bernard Leach, published in 1940.

In 1960 Dr Terry Barrow wrote, "The arrival of this book at a period of ebb-tide of art in general was highly opportune, for Leach had discovered the lasting vitality and great feeling for nature, of the East. It contains a philosophy of potting which is indeed applicable to all art".

Until this book became available, my knowledge and work with clay was extremely limited and what I did achieve was with a great deal of trial and error. Contacts with other early potters was vital to me and I want here to pay tribute to Elizabeth Matheson who taught me the elements of kiln firing, and who was probably the first potter to sell work in Wellington.

Those few of us who became addicted to clay, helped each other, sharing everything we could find out and helping each other with kiln building, firing and much else.

Although I didn't understand much of what was in the Leach book, as I didn't have a science background, it nevertheless sent me off on a fascinating journey which I have pursued over the past fifty years, and am still pursuing with great joy and satisfaction. In the words of Soie Obiya from Japan, on his recent visit to Wellington, "Never forget to be grateful for the opportunity to be an artist". What wonderful words! The rewards, the feeling of achievement, the joy of creating and giving others joy with what one has created - what more could one ask?

To return to Bernard Leach. The fact that he came to New Zealand in 1961, talking, demonstrating, inspiring those who were actively making pots, certainly had a tremendous influence on our work, the nature of it, the philosophy behind what we made, and I think above all, inspiring us with the desire to go to Japan. He returned there frequently, finding kindred spirits among Japanese artists, especially folk-craft potters.

Because of Leach's persuasion I went to Japan in 1962. It had a strong influence on me, even though the demands of Western markets were beginning to have an unfortunate influence on many Japanese potters, who were mechanising their humble workshops, to produce large quantities of the type of ware they believed would appeal to Western taste.

On one of my visits to Shoji Hamada in Mashiko, he strongly emphasised the importance of maintaining high artistic standards for potters everywhere, and of them building on their own traditions. As one who stood foremost in the folk-craft movement, he told me this movement had been an important factor in revitalising the ceramic industry, but that now something else

was necessary if the vitality and strength of pottery, its design and craftsmanship, was to survive.

When working in Japan one has to realise their domestic forms are designed for eating from with chopsticks, for their food storage, tea ceremony and Ikebana flower arrangements with their special significance. These requirements are somewhat different from those we need for our food or flower arrangement. We have a different diet requiring different utensils and containers. After World War II, plastics hit Japan, making big changes in what was required of potters. It is important to realise we can be influenced by techniques, attitudes, yes, but copying, no, because each society develops the forms essential to its needs.

I believe those of us fortunate enough to go to Japan in our early potting time, to work and talk to Japanese potters, were greatly influenced by their "attitude" towards their craft.

It would seem Japanese potters in 1962 were experiencing something akin to what has driven New Zealand potters in the past two decades and recent developments, such as the demise of the Crafts Council and the establishment by the Arts Council of an extremely elitist organisation called the *Arts Marketing Board (AMBA)*. This seems to me that now, even craftspeople have to conform to the economy and in the latest terminology, in the words of Tom Hodgson, be "fiscally driven".

When we in New Zealand began potting, having been injected with Leach philosophy, the emphasis was on making well-designed things at low prices, for everyday use. I still believe it is important to share what we make - our pottery must be available for people to handle, use and enjoy. Referring again to Len Castle's work, most of it is for use, it is beautiful, good to look at and lovely to handle.

The problems potters, and artists generally, face in New Zealand, is our lack of a longstanding cultural tradition, and I used to think we needed to establish something that was our own. Now I ask if this is any longer possible? We are inundated with books and illustrated magazines and our potters have travelled and worked in many countries. We have had visits from renowned overseas potters who have lectured, taught and exhibited up and down New Zealand. In recent years there have been the *Fletcher Challenge* competitions in Auckland. It seems no longer possible to escape these influences and it's harder now to recognise where particular ceramic works are made. The impact is so inescapable, that this generation of potters is largely working in an international idiom, the work almost indistinguishable from that from many other countries.

However, there are a few older potters in New Zealand who have retained their individuality in spite of the strong influences from outside.

Len Castle, especially in his more recent work, has somewhat cast off the earlier Japanese influence and has delighted in environmental rocks, erupting lava and other New Zealand elements.

Mirek Smisek has never been deterred from his simple salt-glazed forms. When he went to Japan, he was very excited by the ancient Jomon pots and some of these ideas he has integrated into his own.

Peter Stichbury still makes simple, lovely to handle domesticware, English in feeling and sometimes with a distinctly African flavour, from his time working in Nigeria with Michael Cardew.

Barry Brickell, who has probably been influenced less than any of us, expresses in his work his love of his environment and of trains, always with a delightful touch of whimsy.

Roy Cowan in his monumental murals, and more recently in his decorative platters and large jars, has never allowed himself to be influenced from outside.

We recently had a visit from some Taiwanese potters who showed examples of what they are doing. Interestingly, it is totally unrelated to that of their Chinese forbears. The American

influence has been so strong. It made me think back to my first visit to Japan in 1962. One thing that impressed me then was their attitude towards imitation. The Japanese have always been fully and consciously aware of Chinese and Korean ceramics to which they turn again and again. They take these forms and designs and use them tempered by their own materials, individuality and needs, arriving at something which is essentially their own, yet recognizably inspired by their neighbours.

Dr Soetsu Yanagi, a Japanese writer, creative art critic, and leader of the Japanese folk-craft movement, strongly believed in the importance of the country's craftsmen. In the 1950s he wrote, "Craftsmen must be qualified with: the right sensibility towards beauty; sufficient technical training; scientific knowledge which is indispensable to crafts; strong will and passion; and creative talent".

"Our people are born pottery lovers, for among us pottery making has for centuries been regarded as a true art of equal dignity with the fine arts."

I often wonder whether we will achieve a regard for our crafts, equal in status to our painters and sculptors. Why make a difference in evaluation of our work according to the medium? I doubt whether many people in New Zealand ever look at a pot with the same respect as they do at a painting, though my hope is they will eventually come to realize art should not be valued according to the material from which it is made. Without the recognition of society, even the finest ceramic artist has to face constant economic anxiety.

This present generation of New Zealand potters, through the ease of obtaining materials, the influence of books and magazines, and the lack of training, is fast changing the pottery scene. At the *Fletcher Challenge Ceramics Award* exhibitions one hardly sees any pottery as such. Because of the type of overseas judge selected, work submitted tends to be sculptural ceramics hardly related to the humble teapot or bowl.

These exhibitions, in turn, are a strong influence on the work many local potters now produce. It is certainly encouraging potters to be so "fiscally driven" as to make the kind of ceramics they believe might win them the \$10,000 first prize. It has become purely a lottery.

The other great driving force among potters is to be 'modern'. Generally speaking, they believe all they have to do to achieve this, is avoid any but the most superficial references to history, or to use. Novelty seems more important than content, design or suitable and purposeful use of material. Often the invention of new techniques becomes a substitute for new thought, reducing the work of those who engage in it, to nothing more than fashionable clichés, with little relevance to the language of ceramic craft, or to make it a force in modern culture.

The past is an inseparable part of us and we need it to understand the present. This makes the artist both traditional, and at the same time acutely aware of where we stand today. I believe our predecessors struggled to express and communicate through handwork, and to meet the needs of the people. Shapes and techniques of the past are indispensable, because they are part of a visual language that allows us, as modern artists, to express our ideas and feelings in a way that would be impossible without them. We must be constantly aware, that in the name of being 'modern', our work does not become just a trendy, fashion-conscious, commercial pursuit.

None of this has pervaded the Len Castle exhibition. He has throughout, retained his attention to form, texture and exploitation of beautiful colour in glazes. As one who saw Len as a student at *Auckland Teachers College* in 1964, struggling to centre some clay on a wheel, I have watched with interest his development over the years, and in spite of many and diverse influences, his retention of absolute integrity. ■

# PHOSPHENES AND PIXEL PUSHING

Computer paintings, Ceramics, Photos, and Writing by Brian Gartside, Ramarama

I listen with envy and amazement to people who talk about relaxing, closing their eyes, and being able to create real and vivid scenes in their minds. They seem able to visualise anything they wish - forests, beaches, buildings, skies, sounds and textures, forms of all kinds. Then I hear this skill can be used as a motivational technique to assist the athlete to win the race, the game or the match and the businessman to achieve his profits and, presumably, the artist to create a work of genius and the potter to make that superb pot.

- Visualisation is the "hot" technique of the 1990s.
- An interesting fact is, those who visualise easily, nearly always assume everyone else does it too!
- Those of us who cannot easily "picture it in our minds" puzzle at the assumption that we MUST "see" it before we "do" it or "make" it. I've nearly always taken the view that to "see" things clearly in that way could possibly eliminate the need to express it physically at all. The pot can "exist" in all its detail without ever being made.
- There's also the problem that a clear vision can set up rigid and impossible standards which can inhibit the free-flowing and discovery quality of physical creativity. It's obvious I would develop these rationalisations, because when I close MY eyes and relax, no amount of trying can help me make pictures in that darkness. Let's face it - all I "see" are lots of moving colours, wiggly lines and flashing lights behind the eyelids.
- Quite recently I read part of *The Seven Mysteries* by Guy Murchie who talks about:
 

"...a kind of inner sight that is hard to categorize because it is not yet well understood, but seems too important to omit from our discussion of senses. It is the phenomenon of images known as *phosphenes*, the scientific name for the "stars" you see when your head gets banged, and for the scenes that appear when you're half asleep or when you meditate with your eyes closed. Derived from the Greek *phos* (light) and *phainein* (to show) phosphenes may appear whenever visual input from outside fails to penetrate your eyes."
- And then speculation about these abstract forms in human development:
 

"Phosphenes are also seen, probably inevitably, by all normal young children (not to mention animals) to whom they may be as real as the external world - that is, until, little by little, the unfolding years of growing up shed light on how to tell the difference. Between the ages of two and four, when the child can hold a crayon, but knows little of how to draw objectively, he is most apt to draw things with a distinctly phosphene character".

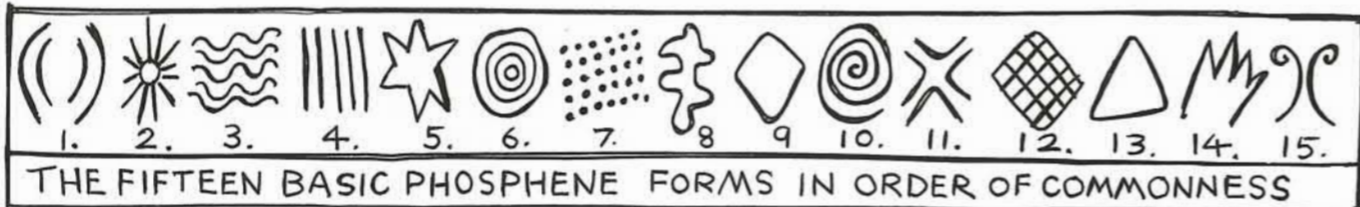
● All this brings to mind the phosphene-like figures seen in prehistoric cave paintings, the patterns and shapes of much folk art and craft, and that of native peoples.

● To excite and ignite our phosphene lights, all we have to do is rub our eyeballs hard and keep the eyes closed.

- That's all very well, but there is still the "real" world of course!
- Well, I think I have found MY answer. Now I can have BOTH, but only when I enlist the help of a SILENT, SLIGHTLY SIMPLE SERVANT who provides pictures of all kinds to see and store away for future reference. This means I can:
  - build a collection; a clock, a chair, scissors, fountain pen, a woodpigeon, clouds, fern fronds, a mountain, a river....
  - build a constant flow of new images each day
  - add all these to a personal scrapbook
  - use the click of a button to search and retrieve one, or several images within seconds
  - cut out, rotate, stretch, shrink, enlarge
  - recreate in a thousand different shades of colour
  - create new ways of assembling snippets
  - change images' transparency so one thing can merge with another
  - invent new combinations of shapes that would normally take weeks of art work
  - change subtle nuances of light and shade instantly to brash loudness
  - change one shape into another.
- All these can be manifested before our eyes in seconds and minutes instead of hours.
- All with the help of the silent, dependable computer whose medium is pixels.
- Pixels are little points of light with thousands of possible colours, which can join together to create an endless variety of forms and illusions.
- Pixels are easy to learn to use. There's no ink or paint or stains to distract when the visualisation is going on.
- Pixels can help concentration on pure vision and ideas.
- On one hand phosphenes happen without any effort, they "...are believed to originate primarily inside the retina and brain, reflecting the neural organisation of the visual pathway".
- They are free-ranging and seem to have a direction and life of their own.
- Pixels on the other hand are phenomena that depend on being manipulated by a human, decision-making mind - the same mind that manipulates ideas about clay and glazes.

● Acknowledgement: *The Seven Mysteries of Life*, by Guy Murchie, published by Houghton Mifflin Co, Boston, 1981 ■

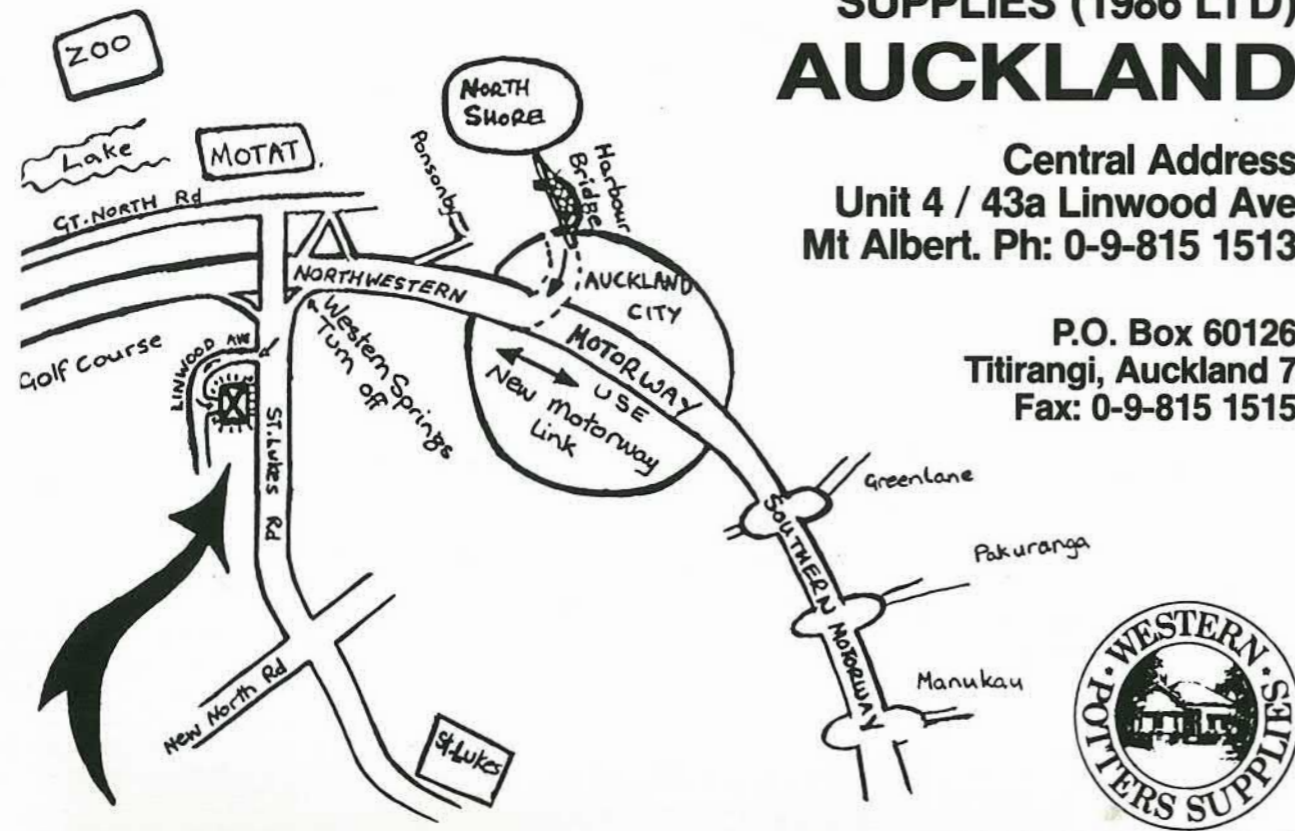
Illustrations opposite: Horizontally from top left, the images alternate between computer paintings and photos of ceramics. Ceramics, pixel images and photos of computer screen all by Brian Gartside



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## CHEOPS

### Salon Curieux

Moyra Elliott, Auckland

To pronounce it as do the Dutch, it sounds rather like clearing the throat following a prolonged bout of the lurgy, but *Cheops* is the group name chosen by an association of five Dutch ceramists who, in 1985 agreed to work together with a special emphasis on research and experiment.

They had in common a sense of humour, approximate ages, and a desire to have some fun with what for them would be an otherwise serious career in ceramics.

Initiated by **Marja Hooft**, her most important motive was to "create some air into the oppressive world of Dutch ceramics!" It was a political decision in opposition to the control by curators and other establishment figures of the art scene.

The group name obviously refers to the pyramid. Its sound had an attraction as did the mystique and symbolism. These, together with the fact that it has five points, influenced the choice. The term *Salon Curieux* was chosen because it quickly became obvious during their early work sessions how different the participating artists were from each other, both in character and in their work.



Marja Hooft and Tjitske Dijkstra.

justified in the development of the total piece. Even though everyone's signature is clearly present, the piece could only have come into being in community.

The added unanticipated benefit to this cross-pollination has been that the often surprising solutions have forced members to reflect on their own work, and on the solutions originating in the group. This has been influential on the work of each member. The colourful, amusing and ironic answers have been synergistic.

This all took place slowly, with the members meeting at roughly two-monthly intervals in the form of a party. Nothing was forced and it took three years for the working method to develop. The first sets were made entirely by individuals, but the idea grew that the first part could be made by one member in quadruplicate and a second artist could complete the challenge in their own style, but with a sensitivity to what had been initiated.

The first subject for the collaboration was *Cup and Saucer*. Four saucers were made by each member and passed on to the others for the cup. The resulting pieces were so successful that cups were then made, for the response of a saucer. Other subjects were embarked upon - *Pedestal Plus*, *Bachelor's Breakfast Set*, *Trophies*, *Monuments*, *Fish Plate* and *Not Cup and Saucer*.

While not an aim in the beginning, exhibitions have resulted and increasing attention given from much of Europe, to the group.

One remarkable exhibition was mounted not in an established art gallery, but took place in the windows of a perfectly preserved 18th century street. The artists were using the Dutch convention of placing ornaments on their window-sills which, in Holland front directly onto the street. The residents of Spanjaardstraat in Middelburg placed their window-sills at the disposal of the group for a month and pieces were made which quoted with humour and appreciation the various conventions found on Dutch window-sills. References to classical art and architecture, vases of flowers, decorative plates on stands and to Dutch icons like Friesian cows and mussels, all intrigued the many viewers.

Other exhibitions have taken place in major institutions in various parts of Holland.

Because the individual's visual languages were known, the responses stimulated were viewed with interest and amusement, the tensions and complements noted, together with the sometimes ironic commentary. Also manifest is the respect for another's work, through never aesthetically negating the former contribution.

There is pleasure apparent, in a communality of material and of affection between friends, the feel of a good party, not necessary, but adding to the richness of life. *Cheops* is, before all else, a celebration.



Jan van Leeuwen and Tjitske Dijkstra. "Bachelor's Breakfast Set",

In addition to Marja Hooft the other artists are **Rob Brandt**, **Tjitske Dijkstra**, **Michel Kuipers** and **Jan van Leeuwen**. They knew each other to some extent before forming the group, but not all knew everyone. To avoid any non-committal attitude the group obliged themselves to work together as *Cheops* for at least five years. That time frame has now doubled and *Cheops* is still extant, meeting, making and exhibiting, although not as often as initially.

The premise under which the group works seems to me unique. They don't form a group in any art-historical sense. All five are established mid-career artists with individual oeuvres and followings. They do not work as a collective, but maintain their own paths, though with *Cheops* as an accessory - not needed, but enriching the other life, much as a good party can.

Through meetings, a working method was developed which centred around a subject primarily functional in origin, but which could develop outside of daily routine - an experiment in cross-pollination made individually and collectively.

One of the members starts something and passes it on to another, who is obliged to work on it or complete it. In the end there is a collaborative piece where every contribution is co-determined by the input of another. The participants complement, challenge, and support each other. It is done with trust, understanding and humour. It is accepted that what another does is

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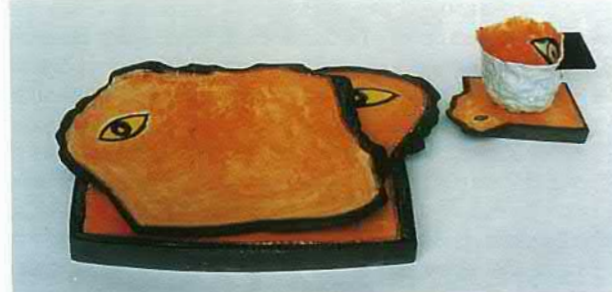
**CHEOPS GROUP**  
Netherlands



**Tjitske Dijkstra / Michael Kuipers**  
Cup and Saucer  
16x13x33 cm



**Tjitske Dijkstra / Marja Hooft**  
Cup and Saucer  
18x16x11 cm



**Michael Kuipers / Rob Brandt**  
Bachelor's Breakfast Set  
36x30x11 cm



**Rob Brandt / Marja Hooft**  
Cup and Saucer  
22x28x12 cm



**Marja Hooft / Tjitske Dijkstra**  
Cup and Saucer  
30x30x16 cm



**Michael Kuipers / Tjitske Dijkstra**  
Cup and Saucer  
19x14x8 cm



**Rob Brandt / Tjitske Dijkstra**  
Cup and Saucer  
28x22x26cm



**Michael Kuipers / Marja Hooft**  
Bachelor's Breakfast Set  
36x31x11 cm

*Photos by Marius Klabbers*

**Otago Potters Group**  
Carnegie Gallery, Dunedin

Selector : Bruce Dehnert  
Photographs : Frank Hakkaart



General view of the exhibition



**Jean Collett**  
Ancient Chinese Rain Spirit



**Harold Tyrle**  
Arthur Street



**Chris Fersterer**  
Bowl



**Josephine Waring**  
Carved Pedestal Pot



**Peter Van Mulbregt**  
V20 Autumn in Central



**Lisa Simpson**  
Italian Style Plate



**Raymond Dunn**  
Medium Vulture



**Frank Hakkaart**  
Dry Glazed Form



**Liz Brooks**  
Tulip Wall Bowl

# CRAFT POTTERS NELSON

Wendy Hicks, Nelson



Cutting 20th Birthday Cake. From left: Marjorie Johnston, Austin Davies, Bob Heatherbell and Margaret Woodhead

In 1994, *Craft Potters Nelson Inc* celebrated the twentieth year since their formation as an incorporated society. It was the first established potters group in the Nelson area and remains as strong as ever in serving the interests of pottery and Nelson potters. The event was celebrated with the largest ever exhibition of members' work at their Ranzau Road workshop and gallery in Hope.

Over 125 members and guests were given a warm welcome (seeming even more so if you indulged in the now legendary *Craft Potters' mulled wine*). Club president, **Margaret Woodhead** introduced guest speaker **Austin Davies**, the Director of Nelson's *Suter Gallery* who, between them gave a "potted" version of the history of professional pottery in the Nelson region. This started with a description of lots of "deadly" brown pots at the first pottery exhibition in the *Suter Gallery*.

That exhibition was a milestone in that people queued to pay a newly introduced \$1 entrance fee and had to be allowed into the gallery in relays because there were so many of them. Austin wistfully remarked he wished exhibitions were still greeted with such enthusiasm. He closed his speech with a plea to further the growth of tourism which he sees as the saviour of Nelson and its art and craft industry. He urged us all to keep reminding our local body councillors that funding should be increased as tourism will be the top industry worldwide by the year 2000.

A ceremonial birthday cake was cut by three of the founding members before the exhibition was declared open.

The 372 pots on display (a record number) included those of guest potters from Wellington, **Gulielma Dowrick** and **Paul Winspear** and a sculptural piece *Hidden Truths* by club member **Katie Gold** which was voted most popular pot by those present. *Craft Potters* puts emphasis on its pottery classes and teaching workshops, so it was especially pleasing to see a display area reserved for students' first works. ■



Margaret Woodhead, President and Austin Davies, guest speaker



# CRAFT POTTERS NELSON

## 20th Annual Exhibition Suter Art Gallery



Photos by Bob Heatherbell  
Jane McCallum

Guest: Gulielma Dowrick



Royce McGlashen



Guest: Paul Winspear



Steve Fullmer



Lyn Packer



Chas Shaw



Ralph Hetzell



Michael Perry



Bob Heatherbell



David Griffith



Carl Vendelbosch



# TRIGON CERAMICS AWARD 1994

**TRIGON**

Waikato Museum of Art and History, Hamilton  
Waikato Society of Potters

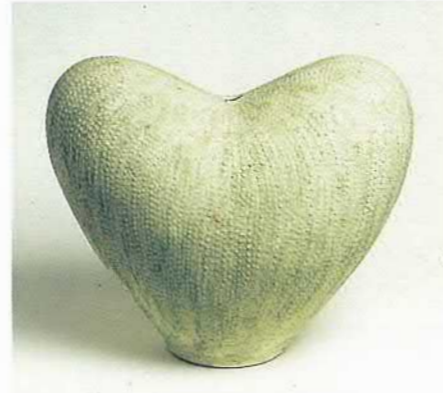
Photos by David Cook



**FIRST AWARD WINNER**  
Peter Alger: Ame (treacle) Box  
Thrown stoneware, altered, cut and salted



**SECOND AND THIRD AWARDS**  
Elizabeth Boyd: Pair of Goblets  
Lustrated earthenware



**SELECTOR - GUEST EXHIBITOR**  
Raewyn Atkinson: "Heart Kina"  
Earthenware



**MERIT**  
Mike O'Donnell: Tea Jar Stoneware  
thrown and altered



Margaret Sumich: Teapot Forms  
Raku



Debbie Powell: "The Little Bronze Clock"  
Earthenware, coloured slips  
and underglaze pencil



Judi Brennan: "Hot Gossip"  
Earthenware, painted underglazes



Julie Burns Nevin: "Garden Form"  
Terracotta, coloured slips



Andy Conchie: "Sea Anemone"  
Earthenware, Kiwi liquid underglaze



Melis van der Sluis



John Gisborn



Lynda Harris, Merit Award

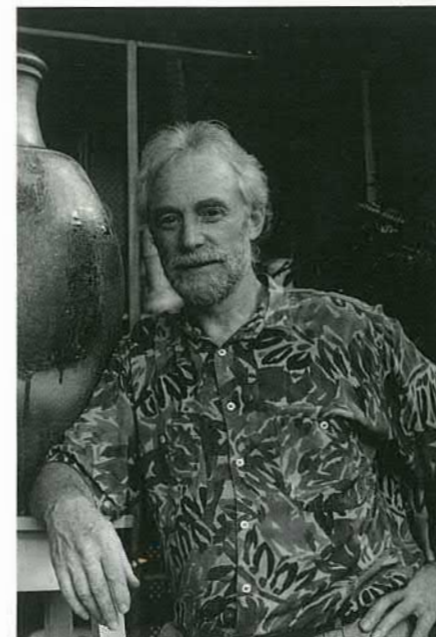
## TRIGON PORTRAIT GALLERY

Waikato potters at work, photographed by Alistair Bell, Hamilton  
These photos as framed enlargements were shown with the Trigon Award  
Exhibition at the Waikato Museum of Art and History, Te Whare Taonga o Waikato

Bryce Stevens

Debbie Powell

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# LIVING IN AOTEAROA NEW ZEALAND

Helen Mason, Coromandel

Kuruwaka Exhibition, Dowse Art Museum, Lower Hutt

Photos by Norman Heke

In her review of *"The Crane and the Kotuku"* (NZ Potter, Vol 36, No 3) Helen Schamroth said "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."

This was precisely the reason, not having the means to travel overseas anymore, that in 1974 I went to live in a predominantly Maori village at Tokomaru Bay on the East Coast north of Gisborne.

But it was a very different situation from Japan - I had to dig deep to find remnants of the craft tradition which had become almost submerged in the dominant Pakeha way of life. True, Sir Apirana Ngata had left a wonderful legacy of traditionally carved and painted meeting houses up and down the Coast which were well used and served to keep the patterns and forms alive.

Master carver Pine Taiapa had just died and his acolytes scattered, together with his dream of setting up an international student marae at Tikitiki.

There were three Maori painters, Sandy Adsett, John Hovell and John Walsh, working in their own way with very little recognition. A few kit-makers of stature were still working, namely Lena Nukunuku at Tikitiki and Ettie Chambers and Nunu Kingi of Tokomaru Bay. But it was only when the need arose to equip the concert party with uniforms for the newly revived *Maori Cultural Festival* being held in Gisborne, that evidence was found, old skills of taniko weaving and piupiu making had not been forgotten. Everyone turned to with a will.

I had been there a year and almost given up hope of using the crafts as a bridge to understanding, when Ngoi Pewhairangi, a wonderful visionary kaumatua, understood what I was on about and helped me set up the first *Tauira Craft Centre* in the old disused billiard saloon which she and her husband Ben owned. There we practised mainly pakeha skills of spinning and weaving with wool, but later the more Maori orientated *Kokiri Centre* was established in the disused school.

It was a privilege for me to be there and see the growth in confidence which heralded the Maori renaissance taking place today. The *Queen Elizabeth II Arts Council* set up a separate *Maori and Pacific Island Arts Council* known as *MASPAC* which gave grants for various projects.

One of these was for the first Conference of Maori and Pacific Island Weavers, held at Tokomaru Bay at Ngoi's instigation. Wise leaders emerged such as Cliff Whiting, who set up a scheme to restore old meeting houses, and Para Matchitt who established *The Stables at Hawkes Bay Polytechnic*, where art was taught in the Polynesian way.

All these things and many more, were an indication, as I heard one leading artist say, that "We have learnt how to handle the Pakeha world while we still have our own traditions alive. There is nothing can stop us now." The present unrest, the sorting out of the *Treaty of Waitangi* and the attacks on Pakeha symbols are just one aspect of an indigenous people who have survived the impact of white colonisation and are coming back strongly with their creativity intact. ▶



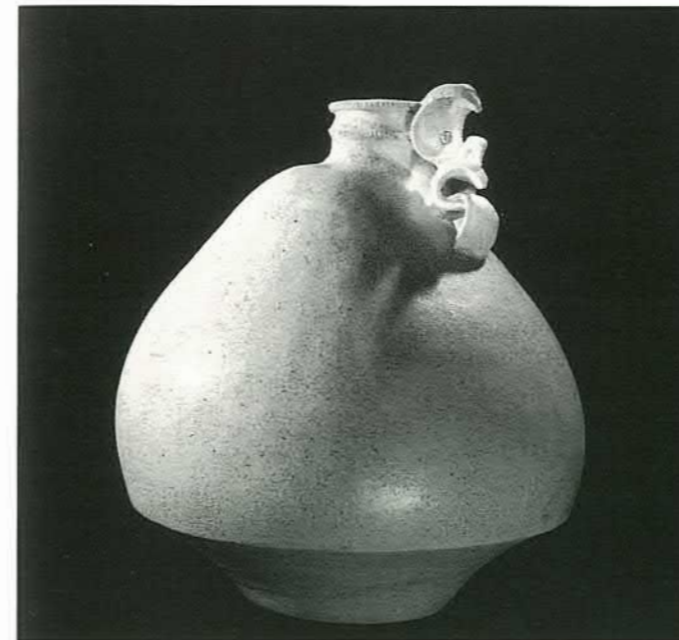
Ipu Whakaparirau-a-Ora, Manos Nathan



Tatau o te Oranga (Doorway of Life), Baye Riddell

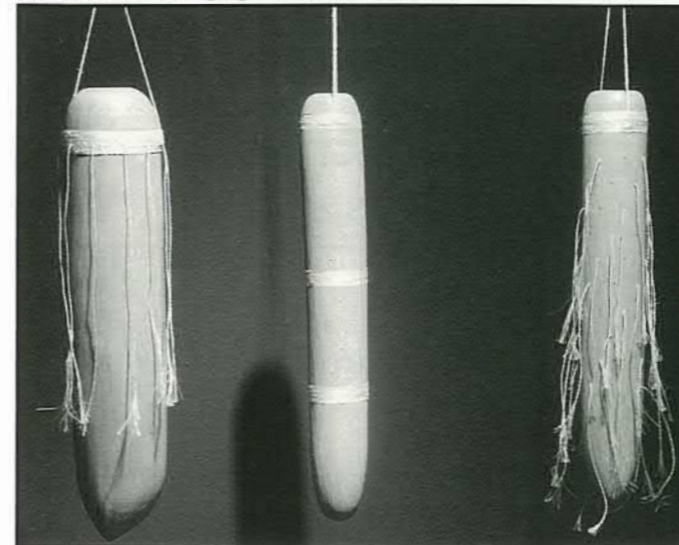


Sacred vessel, Colleen Waata Ulrich



Untitled, Wi Taepa

Porotakaroa (hanging vessels), Paerau Corneal



*Kuruwaka*, an exhibition held recently at the *Dowse Art Museum*, Lower Hutt, by five Maori potters, is "New Zealand claywork with a twist, a show which is not 'exclusive' or 'separatist', but a unique form of expression - Maori expression." (Megan Tami-Quennell in the excellent catalogue designed by *The First Maori Design Company*).

The work of Manos Nathan, maker of ceremonial pots for real rituals and of Baye Riddell, long-time traditional potter now expressing himself in his own idiom, is familiar to us, but here they are joined by Colleen Waata Ulrich with her lovely seed pots and Paerau Corneal whose work was an important part of the *Treasures from the Underworld* exhibition in Seville. Fifth member was Wi Taepa, Vietnam veteran and one-time prison officer, described by critic James Mack as "showing me clay as good as anybody in Aotearoa today".

All these are members of *Nga Kaihanga Uku*, a Maori clayworkers collective formed in 1987 under the lead of Baye Riddell and Manos Nathan, which held its first hui that year at Tokomaru Bay. Robyn Stewart from Auckland helped them greatly with the development of techniques.

New meeting houses are being built and old ones refurbished. The community effort involved in such an undertaking is enormous, but everyone becomes involved and old skills are soon relearned. The ability to work from heart to hand has not been lost in an overlay of Western civilisation.

At Kennedy Bay on the Coromandel, over the hill from Driving Creek, a new meeting house is taking shape under the guidance of master carver Paki Harrison, among whose other houses is the one on *Auckland University Marae*. The carved ancestors are there, but not the red, white and black rafter patterns. The tukutuku panels have new and intricate patterns designed by Peter Boyd and woven in blue, yellow and white by Hinemoa Harrison and her daughters. The ceiling is arresting - native animals, insects and fish in all colours painted by John Hovell.

At home in their workshops on the hills above the bay, Paki is working on strong, modern carved figures while Hinemoa weaves tukutuku panels, again designed by Peter Boyd. Superimposed on the traditional poutama pattern are outlines of Maori kites, which meant evolving a whole new technique. These are for the new meeting house at Manurewa, which means 'floating kites'.

A bicultural project in which Bronwynne Cornish and several other artists are involved, is at the new meeting house at Kaikoura. Initiated and funded by *Te Waka Toi*, the recently formed *Arts Council of New Zealand*, the idea is that Pakeha artists should join with Maori craftspeople in the decoration of the house.

The invited artists were made welcome on the marae at a hui in 1993, stayed in the meeting house, met the locals and heard the history of the area. Then they went home and wrote out proposals of what they would like to contribute. All were agreed their work should be outside the house - Michael Smithers for instance designing a beautiful pathway. Bronwynne showed them some clay work, and from that a clay group was formed, a kiln bought and Bronwynne invited back to give them lessons. Bronwynne says any potters passing through would be welcome to share skills.

To return to Helen Schamroth's idea of looking to Maoridom for a lifestyle where art, craft and life are integrated, it seems to me this is more viable today. In the constantly changing work on display at *Te Taumata Maori Art Gallery* in Auckland's *Finance Plaza* (entrance off Victoria Street West) it is good to see artists being passionate about what they create, with no distinctions between what is art and what is craft.

Perhaps the finest thing the Maori can do for us is make us realise what living in Aotearoa New Zealand really means - that there is an alternative to the money orientated technological Western world where people and caring and matters of the spirit have their own value. ■

# 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 10.00AM - 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

**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.

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

**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, Papatotoe, (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.

**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.

**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

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**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.

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## WHAKATANE

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## 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.

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**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

**WAIKATA 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.

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## 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.

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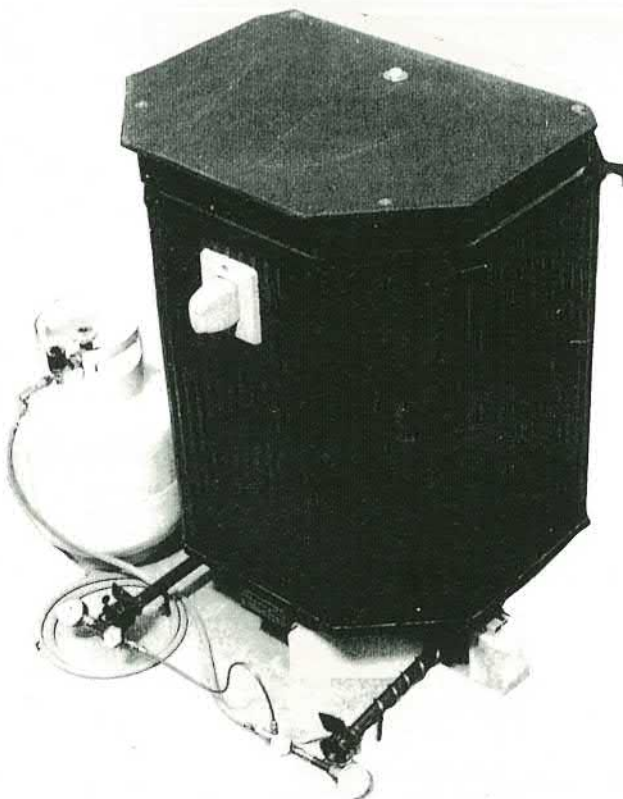
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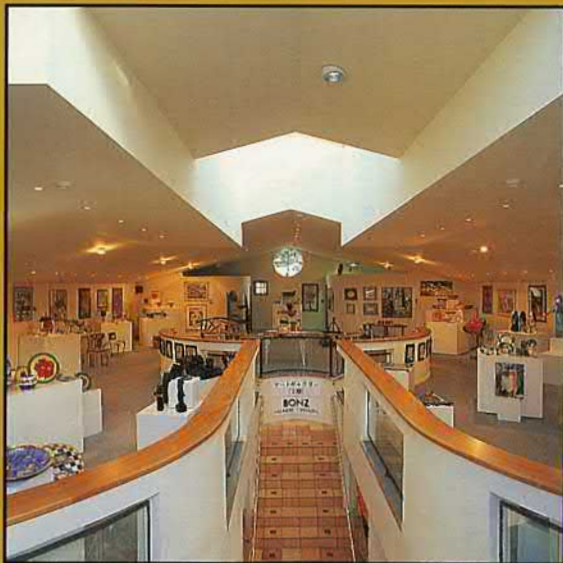


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