

New Zealand Potter

Volume 37

Number 2

August 1995





LAYERED

P

POTTERY

G

GLAZING

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

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

For more information phone toll free 0800 800 027.

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





NEW ZEALAND POTTER VOLUME 37: NUMBER 2: 1995

Editor:

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

Advertising:

Cecilia Parkinson
Phone/ Fax 09 415 9373
Mobile 025 820 034
P.O. Box 881, Auckland.

Subscriptions:

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

Managing Director:

Cecilia Parkinson

Design and Layout:

Cecilia Parkinson,
John Parker,
Howard Williams

Printed By:

Imedia Corporation Ltd
71 Upper Queen Street
Auckland, NZ

Copy Deadlines:

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

Advertising Rates: GST not incl

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

Display: Black and White

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

Potter's Market:

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

Classified: 55c per word.

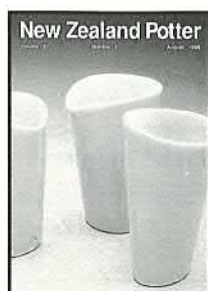
Minimum 10 words. Cash with order.

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

PRICE \$12 INCL. GST
ISSN 1173 5279

IN THIS ISSUE

THROUGH THE FILTER PRESS <i>Howard Williams, Editorial</i>	2
WELLINGTON POTTER'S ASSOCIATION <i>37th Annual Exhibition, Photos by David Burton</i>	5
THE VISTA POTTERY AND HANDCRAFT <i>Helen Mason and Mirel Fisher</i>	7
BIRKENHEAD LICENSING TRUST POTTERY AWARD <i>A Westshore Community Arts Council Project, Photos by Howard Williams</i>	8
FLETCHER CHALLENGE CERAMICS AWARD <i>Reviews by Christine Thacker and Peter Gibbs, Photos by Janek Croydon</i>	10
KODAK STUDENT PHOTOGRAPHY AWARD <i>Jocelyne Dudding, UNITEC photography student</i>	15
FASCINATING SHELLS <i>Kelvin Bradford explains his unique firing procedure, Photos by Howard Williams</i>	16
ARTISANS CO-OPERATIVE STUDIO <i>Elizabeth Hall describes this Wanaka craft venture</i>	20
RECENTLY SEEN <i>Photos from Albany Village Pottery, by Howard Williams</i>	21
DEVELOPING NORTHLAND <i>Theresa Sjoquist profiles Chris Carey and Sandra Storey in Whangarei</i>	22
WHERE THE WILD THINGS ARE <i>A new co-operative shop in Hamilton, story by Debbie Powell and Peter Faulkner</i>	26
NORSEWEAR ART AWARD <i>Photos from Waipukurau, by Grant Shanley</i>	28
CREATIVE CLAY 1995 <i>The Hulme award photos from Tauranga, by Bob Hudson</i>	30
A DOT WITH SOMEPLACE TO GO <i>Brian Gartside continues designing by computer</i>	32
MANAWATU REVISITED <i>The NZSP National Conference and Exhibition</i>	34
XPO, NEW ZEALAND CERAMIC AWARD <i>Story and photos on this new major exhibition, by Howard Williams</i>	37
ROLLING CLOUD POTTERY <i>Kevin Falconer and Irene describe their neo-classical pottery</i>	40
BOOKS <i>Two new books reviewed by Howard Williams</i>	44
GALLERY GUIDE <i>Galleries, shops and potters' showrooms</i>	46
POTTERS MARKET	47



COVER PHOTO

Fletcher Challenge Ceramics Award Winner
Prue Vénables, Australia. *Three Little Jugs*
Photo by Janek Croydon. See pages 10-12

New Zealand Potter Publishing Co Ltd, is a low-profit
organisation of potters and friends.

THROUGH THE FILTER PRESS

By Howard S Williams

Apologies

In our last issue, Vol 37, No 1, on page 13, our colour page of photographs from the *Canterbury Potters' Association* annual exhibition, we omitted the names of the exhibition selectors who were also guest exhibitors, along with **Peter Lange**. They were **Margaret Ryley** and **Tony Bond**, photos of whose work were featured, lower left and right.

Design

"It is a dangerous mistake to give too wide a meaning to the word design, and to treat as *design* any object resulting from any process of industrial design; be it a lamp or a car, a coffee-pot or a dishwasher, a table or a dress.

I therefore propose to confine the word *design* to a narrower meaning, more in keeping with the age-old problem of Applied Art. Design - true design - is never conventional or uninspired. Instead, it always brings a powerful innovative force into industry, leading to results that cannot be judged any more only in terms of technology, function and market.

A true work of design must be moving, it must convey feelings, evoke memories, surprise and transgress.... It must be able to make us feel more intensely that we are living the only life we've got. In short it must be poetic.

So long live poetry."
Alberto Alessi, Industrial Designer

Raku - A Cautionary Tale

The following story by **Brian Buchanan**, printed in the *Wellington Potters' Newsletter*, seems worthy of wider readership.

On completion of the club's raku firing I volunteered to dispose of the lightly used sawdust - like, into my garden.

Said sawdust was about 15-20cm deep in the club's trough - a split-in-half 44 gallon drum. I sifted right through it with my hands and as it was only slightly warm, decided it was perfectly safe. Nevertheless, I gave it a quick sprinkle before taking it home, and left the drum and contents beside the garden. That was at 8.30pm.

During the evening and the next morning it was mentioned that the sawdust

seemed to be fairly pungent. Until at 11am next day - hullo! smoke, cinders and a pile of burnt-out sawdust were discovered! That was over 13 hours later!

So it was duly hosed down, generously it seemed...until...at 4pm (another 5 hours later) another little fire flared up! I know that big heaps of sawdust as in sawmills, can ignite by spontaneous combustion, but this was a tiny amount.

So the conclusions are; either a small amount of sawdust can self-ignite if it is warm - and dampness may assist - or the particles of charcoal created in raked sawdust can self-ignite if they are in a suitably warm bed.

My advice is to completely flood all remnants of raku sawdust.

Don't assume used sawdust is safe in small quantities. Don't spread it on the ground, or otherwise dispose of it without first immersing it in water."

XPO NZ Ceramics Awards

Event and exhibition organiser, *XPO Group Ltd* have announced its sponsorship of the recently launched *XPO New Zealand Ceramics Awards* which were presented on Thursday July 13 at Auckland's Princes Wharf.

The *XPO New Zealand Ceramics Awards* have been established in conjunction with the *New Zealand Society of Potters and Art NZ Ltd*, to help ensure the future of New Zealand ceramics and pottery. The Awards will not only provide recognition of New Zealand artists' abilities and achievements, but will also provide funds to enhance their education. This will assist the award winners to continue their current standard of excellence and to build a rewarding career in their chosen field.

In speaking on the announcement **Andy Hobbs**, Managing Director of the *XPO Group* said "XPO are extremely pleased to have this opportunity of forming such a relationship as this with a group of New Zealand artists, and of supporting New Zealand artists. We hope the *New Zealand Ceramics Awards* will provide an opportunity for some of the best works by New Zealand potters to be showcased and promoted.

One of our reasons for becoming the inaugural sponsor of the Awards is our great admiration for the breadth of creativity found in New Zealand artists whom

we do not believe are being provided with sufficient support in this country. We see every day, vast sums of money being invested in many other areas, including sport, and strongly believe that for a balance in society, greater emphasis needs to be placed on the visual and live arts than is perhaps currently done.

We are therefore delighted to provide support for the Awards and hope this will encourage other companies to do likewise. We congratulate *Art NZ Ltd* who have developed the concept of the *New Zealand Ceramics Awards* and organised the event in association with the *New Zealand Society of Potters*.

The presentation of the Awards took place at a special Preview and Opening function coinciding with the opening of *Artex*. Both events were held at Princes Wharf and provided guests and visitors with an opportunity to view a range of antiques, paintings, sculptures and home furnishings, as well as ceramics.

Art NZ Ltd partner and the *New Zealand Ceramics Awards* organiser **Allison Mellsop**, said she was delighted to welcome *XPO* on board as the inaugural sponsor.

"We are very pleased that a company with the experience of *XPO* in the events and exhibition fields has such a keen interest in the arts and has entered into this association with the *Ceramics Awards*. We intend this to be an annual event in the New Zealand art world and that it will continue to attract the calibre and number of entries it has this year."

Art NZ Ltd is a recently established company whose prime objective is to provide a more supportive marketing situation for New Zealand artists by promoting their work to both domestic and international companies and institutions. It achieves this by taking the art out of its usual gallery setting and into the buyers' environment.

"I have been asked whether we see a possible conflict between the *XPO New Zealand Ceramic Awards* and the *Fletcher Challenge Ceramics Award*. We do not believe so, as the *XPO Awards* have been established solely for New Zealand artists. The *Fletcher Challenge Award* is international and based on the recent event, many of its entrants are from overseas. We believe the *XPO Awards* will be a comprehensive presentation of New Zealand studio pottery with the best work of many of this country's potters on show." Ms Mellsop concluded.

See *XPO exhibition*, pages 37 & 38

Dowse Art Museum

Extract from a recent letter from the director of the *Dowse Art Museum*, Bob Maysmor.

After an energetic and at times intense campaign, the *Dowse Art Museum* has recently been gifted, finally and completely, the *Crafts Council* resource material. The gift recognises the "energy, enthusiasm and commitment" that the museum has shown towards contemporary New Zealand crafts, and reflects the need to "place the resource where it would be most accessible, and of greatest benefit to craftspeople, students and the general public," according to the trustees.

I am thrilled with the gift. It is further recognition of the high reputation the *Dowse* has in this country. The City of Lower Hutt should be proud of this rich asset, and of the highly motivated, professional staff who contribute so much to the success of the *Dowse*.

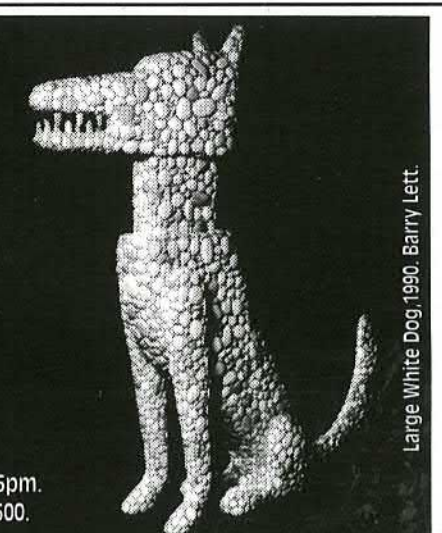
The gift comprises journals, publications, artist files and a large image library. Our intention is to label each item in the resource material as to its origins at the *Crafts Council*, and then to assimilate it into the museum's resource library. We have recently started the long task of cataloguing the library's holdings onto a computer database using *URICA* software. This will take several years to complete, but will of course offer increased access to holdings when completed.

DOWSE
art
MUSEUM

FREE ADMISSION

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

NZ'S FINEST CONTEMPORARY CRAFT ARTS



Large White Dog, 1990, Barry Lett.

All the museum's collection records are now computerised, and twentyfour years of exhibition records have been sorted and compiled. Together all this material represents the largest body of archival and reference material relating to crafts, in this country. It is the museum Board's goal to pursue the establishment of a *National Craft Resource Centre* at the *Dowse Art Museum*. The recent gift of the *Crafts Council* resource has added considerable momentum to the project.

A number of leading crafts people have already indicated their intent to gift their personal archives to the museum, and


several national craft organisations have also made a similar commitment.

All these developments are in line with the recently adopted Vision Statement for the museum:

That the *Dowse Art Museum* will be the national forum and focus for the advocacy, promotion and presentation of excellence in craft.

That this unique environment will create a participatory, inspirational and dynamic world class centre.

Further information can be obtained from **Susan Scott**, marketing manager of the *Dowse Art Museum*.



UNITEC
INSTITUTE of TECHNOLOGY
Te Kura Puukenga o Wairaka
SCHOOL OF DESIGN

Private Bag 92025
Auckland


IS THIS FOR YOU?

- * Interested in Design for **Jewellery - Metal, Sculpture, Ceramics, Glass, Painting.**
- * Completed 6th form certificate or previous achievements in skill, knowledge and understanding of Craft Design to a level appropriate to the application.
- * Motivated and an enquiring personality.

Then this programme is for you.

This programme leads to a
Diploma in Applied Arts.

For further information or application form contact:
The Design School - (09) 849 4180 extn 7256.



CANTA
CLAY 96

NZSP ANNUAL CONVENTION and EXHIBITION
Christchurch College of Education

March 29 - April 1 1996
(1st weekend of school holidays)

Featuring
JANE HAMLYN U.K.
plus
demonstrators, salt firings, pit firings,
panel discussion, participation sessions

Fun Evening Friday
National Potters' Olympics

Registration Forms: *NZ Potter & Clay News* - December Issues
Enquiries: *Andrey-Mayo Haggitt*, 23b Konini St, Christchurch 4
Ph: 03 348 7768

NEW ZEALAND'S COMPLETE SUPPLIER

KILNS
CLAY
GLAZES AND MATERIALS
BULK SUPPLIES
KILN FURNITURE
WHEELS

AIR BRUSHES
SPRAY GUNS
COMPRESSORS
LOW FIRE GLAZES
ONGLAZES
LUSTRES
STAINS

CHINA
PAINTING
SUPPLIES

Cobcraft

agents for
POTTERY CRAFTS
HARRISON BELL
DEGUSSA



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

Ph 0-3-366 7229



'96 SUMMER SCHOOL

JAN 13th - JAN 21st 1996

POTTERS MASTER CLASS

Tutor Mirek Smisek - Salt Firing
Student require minimum 5 years experience.

POTTERS CLASS

Tutor - Pamela Ansouth
Hand Building and Wheel Throwing

WOOD FIRING AND KILN PREPARATION

Peter Alger

These are very popular courses. Book now and avoid disappointment.

Enquires to:

Alan Baxter - Northland Craft Trust
Box 1452, Whangarei
Phone (09) 438 1215

the electric furnace co ltd

elecfurn®

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

THE ELECTRIC FURNACE CO. LTD

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

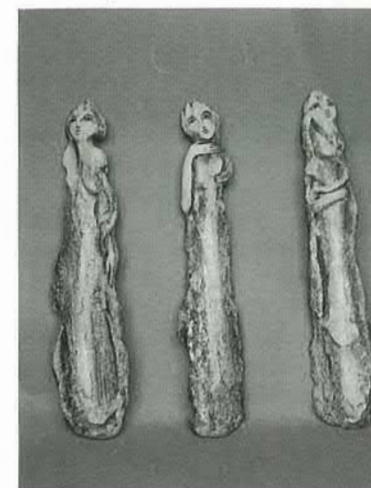
WELLINGTON POTTERS ASSOCIATION

37th Annual Exhibition, IBM Foyer.

With an Accent on Domestic Ware

Selector and Guest Potter : Mike O'Donnell

Photos by David Burton



Coastal Ceramics Award for Innovation : Pamela Ansouth
Three Painted Figures



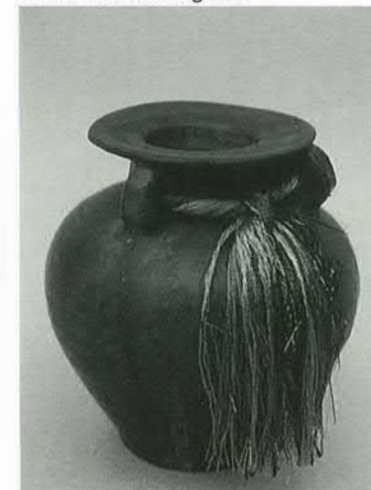
Mike O'Donnell
Etched Moki Urn.
Photo by Sheila Brown



Margery Smith
Copper Red Vase and Trinket Box



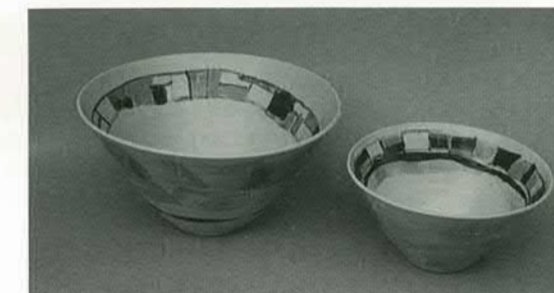
Doreen Blumhardt
Stoneware Dish



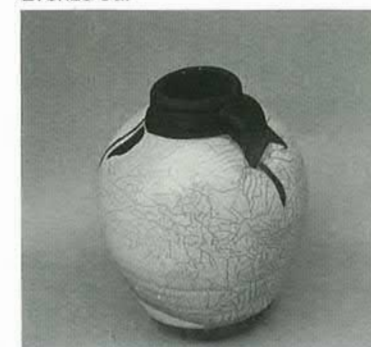
Flora Christeller
Bronze Jar



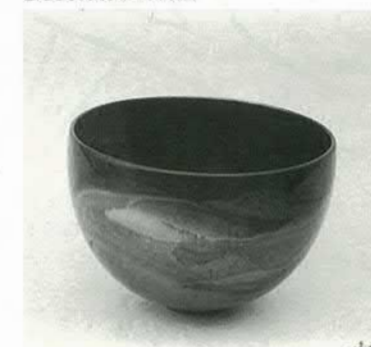
Lindsay Baine
Decorated Bottle



Jill and Catherine Bagnall
Bowls



Glyn Williams
White Raku Jar



Gulielma Dowrick
Lustre Bowl



Rosemary O'Hara
Flying Casserole



ON The MOVE TO The Peaceful Countryside

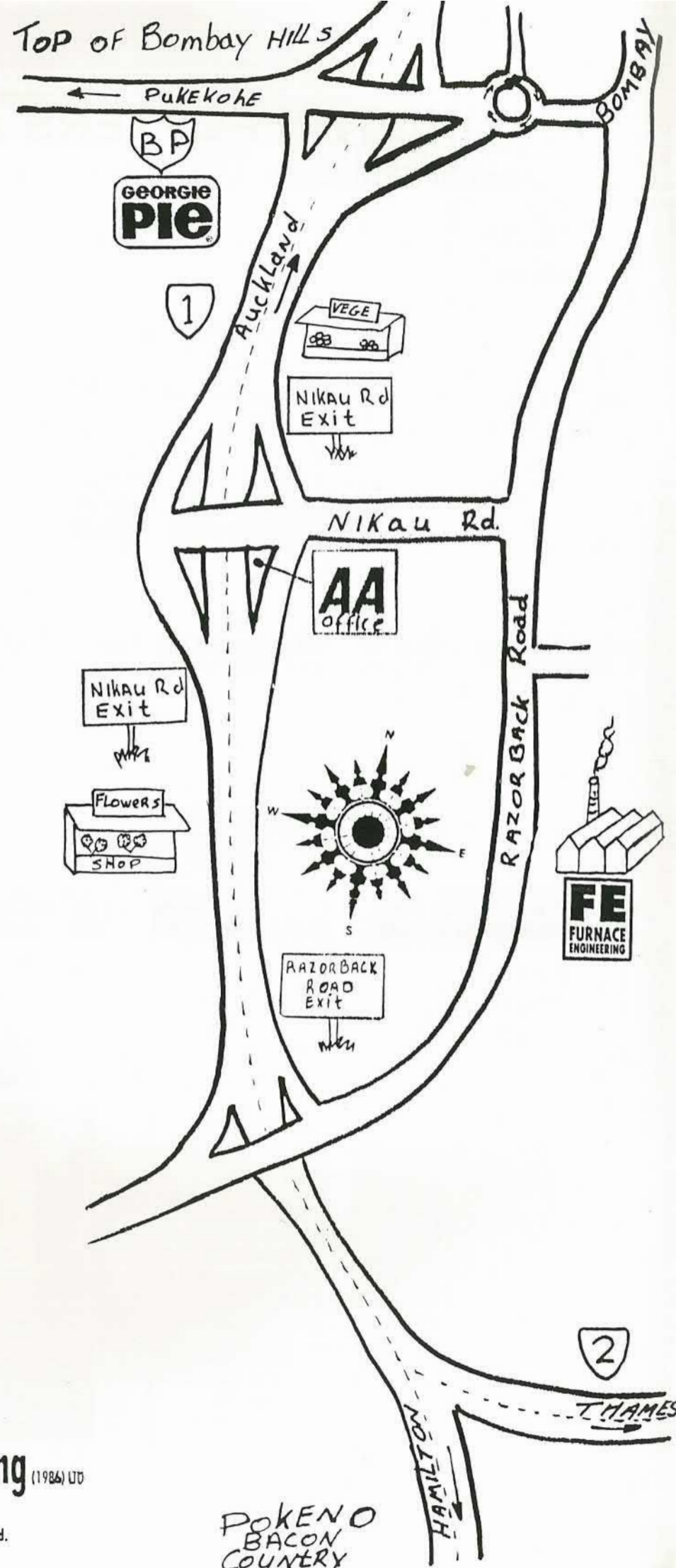
Kilns for Every Purpose

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

Suppliers of

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

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



THE VISTA POTTERY AND HANDCRAFT

Levin and Palmerston North

Helen Mason, Coromandel

So many of us working potters from the late '60s on, remember well the tremendous help and practical encouragement given to us by those dedicated people who established craft shops. These were not only outlets for our work, but also clearing houses for news and information.

Some of these people were: **Patrick Pierce** of *The Art of the Potter* (Auckland), **Tine** and **Kees Hos** of *New Vision* (Auckland), **Leo Gluckman** of *Devon Arts* (Hamilton), *The Artisan* (Napier), *Stocktons* (Wellington), *Several Arts* (Christchurch), and *Maureen Hitchings Gallery* (Dunedin).

They gave us guidance on what would sell, kept an eye on firing schedules and our craftsmanship and, what was really vital, arrived with chequebooks, paid on the spot and took away the pots they chose, leaving behind potters who could now survive and create again until the next firing.

Among this cherished hierarchy were **Mirieli and Anthony Fisher** who sought out potters whose work they liked and practically made them one of the family. Their epic journeys round the country and their loads of well chosen pots packed into an overloaded car became legendary. It is sad to learn that their *Vista Craft Shop* in Palmerston North has finally closed its doors.



Mirieli Fisher at The Vista, 1994

THE VISTA

Mirieli Fisher, Palmerston North

A chance remark by a friend - "What will you do with the extra shop you are building?" set Anthony and me thinking and working towards the opening of *The Vista Pottery and Handcraft*, Oxford Street, Levin in October 1965.

A year had been spent making contacts with potters to make sure our opening was special. The window display featured work by **Peter Stichbury**, **Simon Englehard**, **Graeme Storm** and **Len Castle**. Nothing since has surpassed that original selection.

Through all the busy week of preparation one piece I coveted for myself - yes, you guessed it - the first to sell. When next I spoke to **Tineke Englehard** I mentioned this as it seemed such a wonderful advertisement for Simon's work. On our next visit to Auckland Tineke greeted me with a big smile and carrying an identical pot. "For you", she said.

"For you" has been the cornerstone of our working life. Anthony and I have travelled around New Zealand meeting with craftspeople in their own environment, appreciating and understanding their individual work and respecting their life philosophies and commitment to a time frame they hold in common - make - dry - fire - decorate and glaze - fire again. A sharing in the process of creation adding joy to people's lives.

When asking **Mirek Smisek** "Will you supply The Vista with individual pieces?" he replied, "What does it matter how many similar pots I make provided each is an honest pot?" This set the tone for all our suppliers, honest and integrated.

Sometimes I did the Auckland trip alone and often there was hardly room for my toothbrush when buying was done. Once, when travelling in my small Triumph wagon, it threw out clouds of heat and steam, late at night on the south side of Taupo. A truckie was the first to stop and from his height he called, "The trouble with you lady is, you have too much in that car." With the help of another driver and my thermos of hot water, I crept to Turangi and a new radiator hose-pipe, arriving home about 1am.

In 1965 we found a suitable shop and established *The Vista Pottery and Handcraft*, Palmerston North. For eight years we operated the two shops, then concentrated on Palmerston North only, giving it our full personal attention.

In responding to the question, "Have you made all these pots, dear?" my reply was "No, my life is not committed to the time frame these creative people live by." We had a policy to find each year a new craftsman who showed promise, and to help establish his or her work. This proved really valuable.

As retailers, communication has been the key. Communication with potters, learning how their work is produced, the value they place on the relationship with earth, air, fire and water, their joys and frustrations of production. Communication with customers, spending time discovering their needs and tastes and matching these with what was available.

I have often wished I could be present on Christmas morning when parcels were opened. There was the young married woman who coveted a big beautiful pot by **Paul Laird**. After admiring it for about a week she came to place a small deposit. "I am sorry, it has gone." - acute disappointment, and tears. But on Christmas morning it was hers, by courtesy of a loving husband.

In those early days pots were earthy with some small colour relief. In the thirty-plus years this has changed - light and shade, more recently lots of colour, and now we are being earthed again. As artists relate to their own spirituality and the basic elements of creation, patterns are constantly changing.

People ask me, do I miss it? Yes, I do. But through it we have found such a richness in our lives and relationships, friendships made and still to be pursued. I enjoyed every moment of my business life (well, almost!) and plan to continue building on insights and strategies I learned through *The Vista*.

*We thank Thee who has moved us to building, to finding,
to forming at the ends of our fingers and beams of our eyes.
And when we have built an altar to the Invisible Light we
may set thereon the little lights for which our bodily vision is
made.*

*And we thank Thee that darkness reminds us of light.
Songs from The Rock - T S Eliot*

BIRKENHEAD LICENSING TRUST POTTERY AWARD

A Westshore Community Arts Council Project held at the
Chelsea Arts Centre, Birkenhead, July 1995

Howard Williams, Auckland

Selector: Ian Firth

Birkenhead Licensing Trust Award, \$1,000

Libby Boyd, Thames

Lochores Real Estate Award, \$500

Brendan Adams, Auckland

National Insurance Co of NZ Ltd Award, \$300

Toby Stafford, Northland

Westshore Community Arts Council Award, \$250

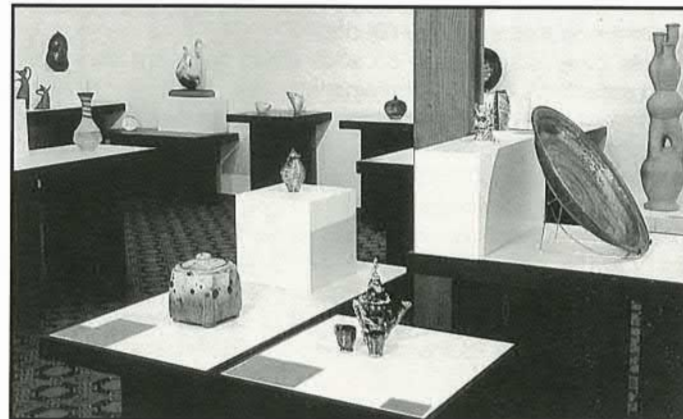
Graeme Storm, Auckland

Gilbert Printing Award, \$200

Royce McGlashen, Nelson

3M New Zealand Award, \$100

Dulcie Draper, Whangaparaoa



The inaugural exhibition of this new annual pottery award was selected and judged by Birkenhead potter **Ian Firth**.

It attracted a high standard of entries from around the country and was very professionally displayed by the organiser, **Anna Huggett**, a potter herself and an arts worker for the *Westshore Community Arts Council*. With continuing strong support from the sponsoring groups, the future of the Award exhibition seems secure.

The premier prize was awarded to **Libby Boyd** (Thames) for her thrown and modelled porcelain coffeepot and cups. Titled *Little Wizard - Merlin*, they were delightfully decorative, sparkling with stars over a midnight-blue glaze shot with rainbow colours. She also showed a porcelain teapot realistically built to resemble a sunfish, complete with spots and spikes.

Brendan Adams' (Kingsland) sculpture *Wheeled Pointer* looked like a gun carriage, its tip resting on a beaten copper cross - X marks the spot.

Toby Stafford's (Northland) work was more traditional in concept, a cut-sided and lidded jar with iron spots breaking through a lustrous wood-fired glaze.

Graeme Storm's (Torbay) two pieces, a tall classical Mei Ping vase and a large shallow plate were both in an elegant glaze of metallic black, lichen speckled with deep golden-brown crystal growth patterns.

A painterly decorated vessel by **Royce McGlashen** (Nelson) carried a still life of bottles thrown in unglazed white clay, the whole being called *Lotions and Potions II*, a good example of sculpture based on a vessel form.

Dulcie Draper (Whangaparaoa) showed a low-fired tribal style jar decorated with stains and wax polished, with stiff fibres threaded through rows of holes. Its title *The Balloon Keeper* referred to a small "medallion" attached by thread - a plastic button designed to tie the mouth of an inflated balloon. An interesting combination of primitive and high-tech.

There were many other pieces of high standard from noted

potter around the country. **Mirek Smizek** (Te Horo) entered a *Jomon Spirit Bowl*, a salt-glazed pedestal bowl with a deeply cut rim making it like an opening flower.

Peter Shearer (Birkenhead) had a porcelain vase expertly decorated with abstract patterns of leaves and rushes in soft colours and a satin sheen finish.

Heather Skeates (Albany) showed her control of both throwing and decorating with a large bowl in deep blue, brush decorated with floral designs in coloured slips.

Peter Collis (Birkenhead) showed sophistication in his spherical vase of deep blue overlaid with gold and silver leaf and a trailing "neon line" of brilliant red.

A fascinating sculpture by **Hilary Kerrod** (Waiheke Island) called *Body of Knowledge*, was a handbuilt female figure divided like a medical chart and covered in signs, words and pictures. Her techniques of stamping text and transferring photographic images are quite special.

Some sculptural pieces were still functional, like a slip-cast teapot from **Peter Lange** (Mt Eden) which he cast from a broken block of polystyrene with reinforcing rod handle and bath-plug lid.

Others were purely sculptural like a Royal python coiled around a chair made by **Brenda Salmon** (Whangaparaoa) who exhibited here for her very first time.

Overall the exhibition was very successful as an inaugural event. The display units and lighting were excellent, with space enough to show the work as if it were in a professional gallery. The designed layout of the stands and placement of individual pieces upon them was sensitively handled and enhanced by the background black and white theme.

The only discordant note was the outdated orange pub carpet which was visually intrusive. If this was appropriately replaced, the *Birkenhead Licensing Trust*, the *Westshore Community Arts Council* and the sponsoring business houses should be well pleased with a top-class venue and an Award which will draw even better entrants in the future as its reputation becomes established.



Premiere Award \$1000

Libby Boyd

Little Wizard - Merlin



\$300 Award

Toby Stafford

Wood-fired Jar



\$100 Award

Dulcie Draper

The Balloon Keeper



Peter Lange

Slip-cast Teapot



\$500 Award

Brendan Adams

Wheeled Pointer



\$250 Award

Graeme Storm

Plate



\$200 Award

Royce McGlashen

Lotions and Potions II



Stephen Bradbourne

Jug



Peter Shearer

Porcelain Vase



Libby Boyd

Sunfish Teapot



Brenda Salmon

Royal Python

FLETCHER CHALLENGE CERAMICS AWARD EXHIBITION

Premier Award:

Prue Venables, Australia. Group of Jugs

Award of Merit:

*Bruce Dehnert, Dunedin, NZ. My Song for Kelly
Masami Furukawa, Japan. The Drop of Light
Steve Heinemann, Canada. Untitled
Kevin Hughes, USA. My '57 Coupe
Walter Reiss, USA. Dysfunctional Teapot*

Judge's Commendation:

*Joelle Bellenot, Switzerland. Corolle
Stephen Benwell, Australia. Tree Sculpture
Carsten Dahl, Denmark. Two Vases
Ines de Booij, Netherlands. Sixteen Picture Plates
Richard Milette, Canada. Teapot
Kanko Nishimura, Japan. Untitled
Somluk Pantiboon, Thailand. Ash/Iron Glazed Pot
Cecilia Stanford, USA. A Kewpie Doll for the Nineties
Oyvind Suul, Norway. Red Object
Christine Thacker, Waiheke Island, NZ. Night Crossing*

Christine Thacker, Waiheke Island

The 1995 Fletcher Challenge Ceramics Award and exhibition has come and gone, but the commentaries linger on. For one month the Auckland Museum housed a collection of international works chosen by one expert as the best contemporary efforts in the world of clay, limited of course to those who chose to take part.

Entries totalled close to 900 from 48 countries, from which an exhibit of 150 works from 24 countries was eventually determined.

Having one expert selector rather than a committee is a commendable decision on the part of the organisers. It makes each exhibition unique and always interestingly controversial. The averaging nature of committee decision-making can sometimes result in a high standard of nothing memorable.

The expert this year was Japanese-born, British-based Takeshi Yasuda. Function is important to Yasuda and while his own work focuses on tableware, he uses the word function in a very broad sense. His exhibition selection was all-inclusive with perhaps a surprising amount of sculptural work. Even the relatively large number of teapots were about things quite apart from ease of handling and pouring ability.

Latvian teapot-maker Juris Bergin was making a clear political comment. Western images and product logos such as cigarette and rice packets clung to a disintegrated china teapot with Lenin featuring as the remnant face of communism. The contrast between a work like this and the mysterious slab-like wall plaque of Kanko Nishimura of Japan, awarded a judge's commendation, illustrates the diversity in this show.

Clues which used to help us identify the origins of exhibits are these days confusing. It is interesting that pots which look traditionally Japanese are invariably not from Japan and yet, as with the Nishimura work, contemporary Japanese work has the indelible stamp of its own culture.

Australian Stephen Benwell's *Tree Sculpture* gave information about the material and the skills of the maker and his culture, and deservedly received a judge's commendation with what looked like a simple idea skilfully made into a complex form with

coded, childlike drawings. There was something essentially Australian about this work.

To question the worthiness of Yasuda's selection of the award winners is a pointless exercise; he spent more time considering this than anyone else. To try to understand his choices, is worthwhile.

It was easy to connect the premier award-winning work with Yasuda's ideas about pottery and its fulfilment through use. For her *Group of Jugs*, possibly the smallest individual items in the show, **Prue Venables** from Australia received the \$10,000 prize. These exquisite jug forms made in porcelain with a pale celadon-type glaze had a sculptural monumentality in their simplicity.

The merit awards went to five singular achievements in clay. A close look at Dunedin-based **Bruce Dehnert's** wall ensemble *My Song for Kelly*, showed an exceptionally free modelling skill with clay and the colouring palette of an expressionist painter.

My '57 Coupe from **Kevin Hughes** of the USA was an intriguing work of balance. A deer antler lay across the ridge of a house perching in a surprisingly stable way on six slanting props. The work brought to mind the way unconnected things are thrown together in states of upheaval, like after a flood or tornado. It also hinted at the precariousness of the home, both as an institution and a building, in a thought-provoking work which excelled in aesthetic terms alone.

Dysfunctional Teapot from **Walter Reiss** of the USA was an amusing and sad mixture of crudeness and charm in ripped, torn and ruptured, subtly coloured clay.

Canadian **Steve Heinemann's** large pod-shaped vessel had a beautiful waxy textured surface, complementary to the bold simple form.

The Drop of Light from **Masami Furukawa** of Japan, with simply modelled pale clay components, made a delicate sculptural statement about light and dark, silence and stillness.

For their collection, *Auckland Studio Potters* bought *Corolle*, by **Joelle Bellenot** of Switzerland. This technically teasing piece was made from Egyptian paste and seemed to have been moulded around a metal filament former creating a large, shallow, bright blue bowl. This strikingly unusual piece received a judge's commendation.

Elegance combined with usefulness was achieved in an untitled vessel by **Elizabeth Lurie** of the USA. An oblong, undulated dish, thrown and altered in porcelain with a pale ash glaze, it looked good and would be a joy to use.

Fulfilling our need to be sometimes surprised and challenged were three wall-mounted organic forms in vivid primary colours by **Linda Draper** of Australia. Sea forms, or viruses, they had a stark and stunning impact far removed from anything traditional in pottery.

There were 19 New Zealanders included in this exhibition which is high considering our population base relative to the most represented countries, the USA and England.

Of the New Zealand collection **Anne Powell's** *Rim Carved Kowhaiwhai Vessel* was a finely balanced and lyrical work. *When the Cock Crows*, by **Bruce Martin**, was a generously proportioned plate with all the surface blessings of a long wood firing. *Grisaille* from **Bronwynne Cornish** was a lament piece, a hybrid mythical figure modelled in terracotta. **Tony Bond, Nic Holland** and **Cathy Schaworski Thompson** are relative newcomers and it was exciting to see their contribution to the very diversified representation from this country.

Most important, was the opportunity we had to see very significant claywork from around the world and to enjoy the company and goodwill of the visiting judge. New Zealand wins every

time with this exhibition, simply because it is held here and getting to Auckland is much cheaper than trips to Mino, Japan or Faenza, Italy for an equivalent experience.

Peter Gibbs, Nelson

This year's Fletcher Challenge Ceramic Award Exhibition was a real surprise package. Judge **Takeshi Yasuda** held firm beliefs about objects made from clay and his selections were logical and consistent with those beliefs. It was easy to understand the underlying philosophy and to follow that reasoning through when it was explained - not so easy to follow without explanation.

I arrived in Auckland early on the Thursday of the Fletcher Opening. The press review had taken place the previous day and the display was in place. I had all morning to look at the exhibition completely alone, then for an hour with the judge.

As the results were not to be announced until that evening, I felt I was secure in making notes about the 30 or so pieces I'd chosen. The discussion with Yasuda seemed to confirm that I'd covered the important pieces.

Wrong - I hardly guessed any of the award winners.

Here's an example. I guessed that given his penchant for simple thrown work, the judge would appreciate the group of pieces by Australian **Gwynn Hansen Piggott**. That wasn't the case. He explained that he disliked the conflict in intention between these simple functional pieces and the way they were represented as a still-life in a gallery setting. Given that view, I assumed he'd hold similar views about the three pieces by Australian **Prue Venables**.

That was another mistake. Just a few hours later Venables was crowned queen of the Fletcher for 1995.

Apart from the fact that similar misassumptions on my part led to my being woefully unprepared to write an article about the show next morning, I enjoyed this year's exhibition more than many in recent years.

Once explained, I found Yasuda's preferences sensitive and rational and there were a lot of pieces there to like. My own favourites included the small works by **Ross Mitchell-Anyon** and **Dick Lehman**, both of which showed the marks of the firing process so vividly.

Lara Scobie's basket form *Chariot on Wheels* was tighter and more complex than her 1992 winning piece. The burnished bowl by **Duncan Ross** was a classic combination of beautiful form and surface.

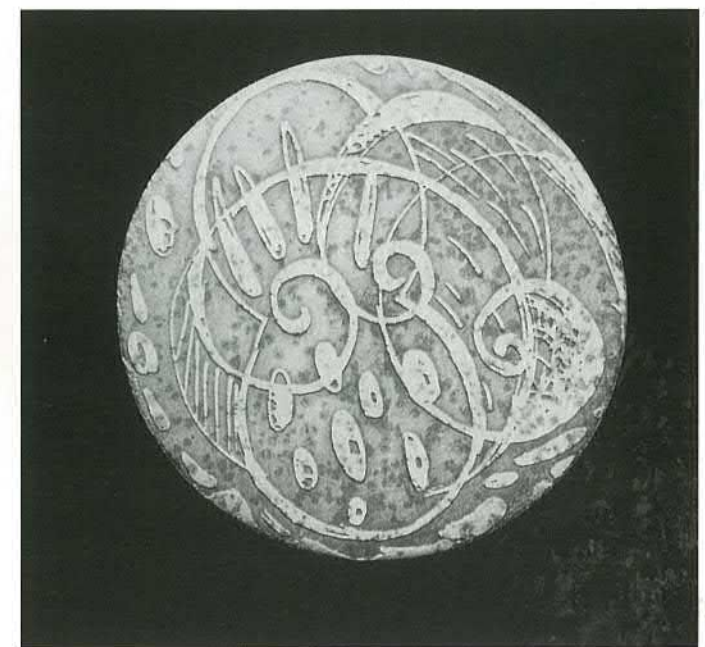
The exhibition had plenty of teapots. In common with many potters, Yasuda has a fascination with the teapot and all its variations. I particularly liked those by **Marcio Mattos, Linda Christianson, Lana Wilson** and **Carol and Richard Selfridge**.

Bridge by **Hsing-Lung Li** was an imposing form, suggesting some ceremonial purpose. **Charles McWeeny's** *Fifteen Pages from a Diary* used slip-cast porcelain to create pages which were covered with scribbled text and sketches. A strange frog-like creature kept a watchful guard, suggesting that the owner had been gone a long time. I particularly liked the effect of the soda firing on these surfaces.

Bruce Dehnert from Dunedin took one of the awards. His wall-mounted installation *A Song for Kelly* stretched over three metres. The 10 pieces explored some personal inspiration, using bright and lively earthenware forms and glazes.

The Drop of Light by **Masami Furukawa** was an esoteric piece from Japan. Yasuda said he was captured by the fantastic translucent quality which he saw from the first viewing of the slides, and couldn't resist.

Canadian **Steve Heiemann** took his second merit award in two years. Although his untitled bowl was completely different from last year's disc form, they had in common a simplicity and directness. The bowl had a pointed, boat-like form. Its high rim



1995 FCCA. Medallion given to all winners of awards. Designed by Mathew von Sturmer of Zealous Designs

made a definite inside/outside division while a sharp change of colour across the centre of the interior created a second dichotomy, that of black and white.

Kevin Hughes of the USA used most of his \$2,000 prize in getting to the opening ceremony. A strang mixture of components made up *My '57 Coupe*, a simple house form sitting on six legs which he described as "tools, gourds", etc, but which looked like primitive pounders or pestles. Antlers lay on top of the house. Hughes used the unusual combination as a metaphor for human relationships.

Another American took the fifth merit award. *Dysfunctional Teapot* by **Walter Reiss** appealed to the judge because of the treatment and texture of the clay.

The judge's 10 commendations were an unusual mixture from the completely functional to the purely decorative.

The 16 brightly coloured plates by **Ines de Booij** of the Netherlands were moulded, then individually altered and decorated, making a set of plates, each completely different, though with an underlying unity of form. They were perfect for small, elegant offerings of food.

Of the other commendations only two possessed the potential for function, although it's doubtful whether either would ultimately be used. Thai potter **Somluk Pantiboon's** large round pot was a traditionally based form, simple and true to its origins.

On the other hand, there was nothing simple about Canadian **Richard Milette's** teapot. Shards of pots from different eras and areas floated around the surface of the pot. Although many of these shards looked like genuine relics, they were all made by Milette. To find some clues on how they were attached, I lifted the lid. Inside was a perfectly formed functional teapot. The construction process remains a mystery, but the technical accomplishment is considerable.

Christine Thacker was the only other New Zealander to feature among the award winners. *Night Crossing* was a container much like a bread baking dish filled with ceramic stones.

All in all, an exhibition to reflect on. The greatest value for me was walking through the show with Takeshi Yasuda, seeing the work through his eyes. As always, the exhibition reflected the views of the judge and this judge was one of the best. It was also a bonus to have his own beautiful work on show at *Masterworks Gallery*.

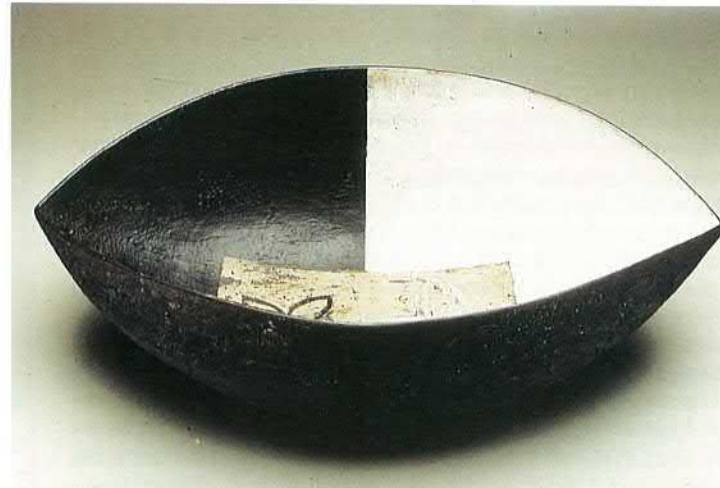
FLETCHER CHALLENGE CERAMICS AWARD

Judge : Takeshi Yasuda, England

Photos : Janek Croydon



Premier Award : \$10,000
Prue Venables, Australia
Group of Jugs 9x6x4.5cm



Award of Merit : \$2000
Steve Heinemann, Canada
Untitled 21x42x68cm



Award of Merit : \$2000
Kevin Hughes, USA
My '57 Coupe 57x46x20cm



Award of Merit : \$2000
Masami Furukawa, Japan
The Drop of Light 30x57x28cm



Award of Merit : \$2000
Walter Reiss, USA
Dysfunctional Teapot 25x8x37cm



Award of Merit : \$2000
Bruce Dehnert, New Zealand
My Song for Kelly 180x290cm



Judge's Commendation
Stephen Benwell, Australia
Tree Sculpture
58x43x41cm



Judge's Commendation
Oyvind Suul, Norway
Red Object
80x43x7.5cm



Judge's Commendation
Richard Milette, Canada
Teapot
17x30x17cm



Judge's Commendation
Ines de Booij, Netherlands
Sixteen Picture Plates
73x90x90cm



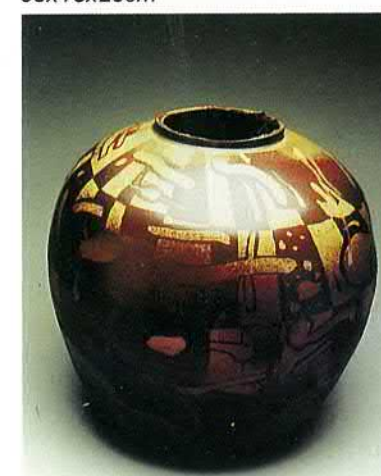
Judge's Commendation
Carsten Dahl, Denmark
Two Vases
63x15x23cm



Judge's Commendation
Cecilia Stanford, USA
A Kewpie Doll for the '90s
55x12.5x10cm



Judge's Commendation
Christine Thacker, New Zealand
Night Crossing
42x46x23cm



Judge's Commendation
Somluk Pantiboon, Thailand
Ash/Iron Glazed Pot
42x40x41cm



Judge's Commendation
Kanko Nishimura, Japan
Untitled
64x31x7cm



Judge's Commendation
Joelle Bellenot, Switzerland
Corolle
11.5x52cm

Call for Entries



**FLETCHER CHALLENGE
CERAMICS AWARD 1996**

In celebration of the twentieth

Premier Award

NZ \$20,000

4 Awards of Merit

NZ \$5,000 each

Further commendations at the discretion of a sole international judge.

Selection for the exhibition is by slide submission.

Three views of one work.

Slides together with entry forms are required in New Zealand by 1 Dec 95. Selected work is required by late April 96.

Information and entry forms from Fletcher Challenge Ceramics Award PO Box 33-1425, Takapuna, Auckland, New Zealand. Phone/fax 64-9-480 6369 or 64-9-445 8831.

KODAK

Student Photography Award



Above: Judges Harvey Bengé (left) and Patrick Reynolds with winner Jocelyne Dudding from Unitec, and her winning entry

Right: Jocelyne Dudding with the ceramic camera trophy made by Peter Lange

Photos by Krzysztof Pfeiffer

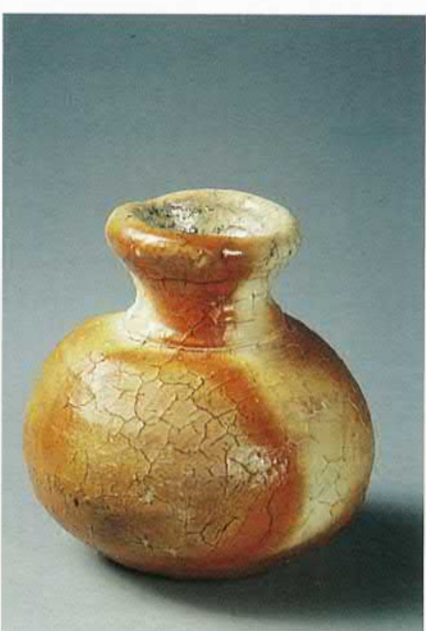
The Kodak Student Photography Award was established in 1993 in conjunction with the Fletcher Challenge Ceramics Award, to provide encouragement and practical experience for students from tertiary teaching institutions.

Kodak believes the Award not only creates a greater level of awareness of the high standard of photo-art being taught, but also reaffirms the power of the photographic image to best communicate a story or message.

A photographic student was selected from tertiary teaching institutions that have a photo-art faculty. These students were provided with Kodak photographic materials and requested to complete a photographic essay on a ceramic artist exhibiting at this year's Fletcher Challenge Ceramics Award. The brief requested the student to communicate photographically, interesting aspects of their chosen ceramist's art, and life style.

This year seven students submitted photographic essays, which were judged by professional photographers Harvey Bengé and Patrick Reynolds. The winner of the Kodak Award was Jocelyne Dudding from Unitec, whose subject was ceramist Janine Williams. Jocelyn received \$500 worth of Kodak Professional film as her prize and holds the trophy, a camera crafted in clay by Peter Lange until next year's Award.





FASCINATING SHELLS

Kelvin Bradford, Auckland

For Kelvin Bradford's first article on this subject "Firing in Seashells", see NZ Potter, Volume 36, No 2, 1994

After four years of experimentation with shell firing I am convinced there are no limits to the effects that can be achieved, and also that I am still "scratching the surface" of these unusual natural effects.

After gaining an understanding how particular shells react to firing and endeavouring to test the limits of creativity with regard to colour combination, I have now somewhat retrenched and am concentrating on refining unusual variations in texture.

Initially and until relatively recently, I have used the same dimension and weight of saggar with a similar breathing system, in order to reduce variables. I have also reduced the number of slips from four to two. Two critical factors are a high alumina content in the slips and the mineral content of the particular shells in each firing.

It is first necessary to identify which shells produce vivid red and orange flashings and which produce other textures in a controlled situation. Once this is achieved, other experimentation can take place. The main areas of my experimentation follow:

The Mineral Content

If shells are soaked in salt water for about a week, the tonings achieved are more brilliant and richer in texture. Salt effects may even be visible on the pot's surface. In extreme cases I have achieved completely salted pieces by deliberately restricting the air space around a pot, though I have since moved away from this, as the excess of salt somewhat clouded the texture. One of the effects I enjoy most, the "lizard skin" effect is similar, but a "halfway house" situation which has great visual strength.

Conversely, if the shells are soaked in fresh water for a similar period, the tonings are more muted and soft. If the shells are dried out over a period of two weeks in moderate sunlight, the surface texture produced will be dryer with yellowish and white tonings appearing.

Two experiments with seaweed soaked in salt water for a week produced a very different, rich yellow texture. Combining larger airspaces around pieces and fresh water soaking of shells produces incredibly soft, subtle tonings, which I enjoy most.

Packing the Shells

The strategic packing of shells in the saggar will give varied effects.

Placing similar shells in different layers around the pot will give indications of the colour tonings they will produce, and unusual organic patterns may appear.

In order to obtain colour breaks, which can be exquisitely subtle, looser packing and gaps left randomly between shells, allow the kiln to create its own patterns.

Pot necks without flashing can be unattractive. To avoid this, shells must be packed up to the top rim, or the piece placed as close as 1.25cm to the top of the saggar which will reflect down to give reverse flashing.

To obtain texture and colour inside the neck, suspension of shells within it will create the desired effect.

The Saggar

Until recently I kept to using a saggar of the same dimensions, including wall thickness and weight. This constant is essential until a measure of control is gained over the firings. Once the thickness of the saggar walls is changed, or the enclosed volume, so also does the nature of the textures change.

I commenced with a one-chamber saggar, but now fire up to twelve depending on the size of pieces, effects wanted and my ongoing experimentation.

In this type of firing it is not possible of course, to have complete control of the kiln - and this would be undesirable anyway. The kiln produces unique effects in its own way.

The Clay

The most suitable clay which I use exclusively for this work is *Nelson Slab*, because of its unique throwing properties and great strength. It also fires naturally white which helps the colour effects from the shells.

The Shells

I have deliberately not mentioned what effects specific shells have. This can only be learned through controlled experimentation and practice.

The Firing

I fire using two gas kilns, one of 15cu ft, the other of 17.5cu ft. My firing cycles vary from 7 1/2 to 11 hours depending on the effects I am trying to create. I always place pots on pads in the saggar and do not fire higher than 1290°C as the shells may burn through the clay body. Refiring is possible, but hazardous.

For those interested in natural effects and particularly asymmetrical forms, there are many other ways to develop this technique which I have not pursued. The textures created, because of their nature, allow one to use the asymmetrical form and thereby extend the normal throwing range.

Opposite page:

Photos by Howard Williams, from top, left to right

1. Large: Shell-encrusted splatter. 50cm h

Medium: Lizard Skin texture

Small: Soft muted tonings

2. Colour flashings produced by kiln. 14cm h

3. Flashing inside neck. 13cm h

4. As soft as powder. 13cm h

5. Heavy salting. 18cm h

6. Accidental iron bleed from shell. 13cm h

7. Rich tonings. 19cm h

8. Colour break. 9cm h

9. Shell fusion creates glaze run. 21cm h

SOUTHERN CLAYS LTD

TERRACOTTA AND EARTHENWARE CLAYS

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

THE "ABBOTS" PACKAGE

IDEAL FOR

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

STONEWARE CLAYS

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

ALL CLAYS BISQUE TO 1000°C

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

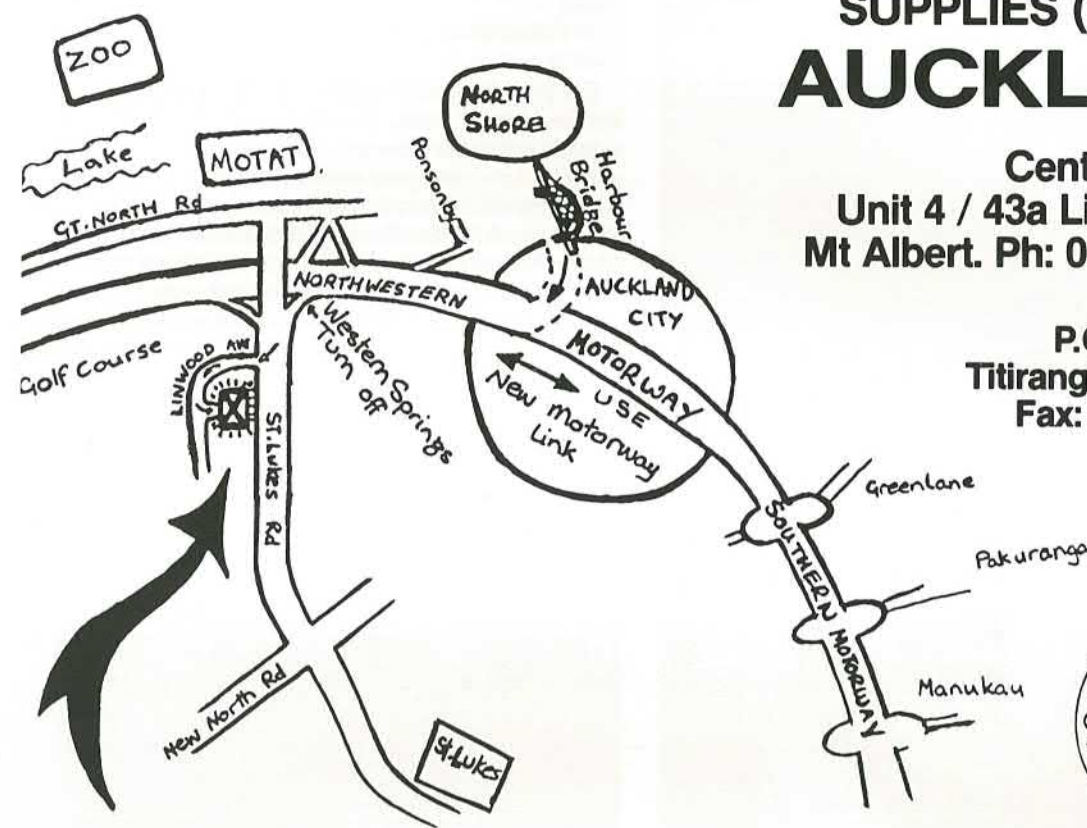
SOUTHERN CLAYS LTD

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

WESTERN POTTERS SUPPLIES (1986 LTD) AUCKLAND

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

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



POTTERS CLAY NELSON

WHITE DOMESTICWARE

(A blend of 50% Nelson White and 50% SC80)

White domesticware is a medium to high firing smooth stoneware clay with excellent throwing, drying and firing characteristics.

The recommended firing range is Orton cone 7-10 (1240-1300°C).

The overall shrinkage (after drying and firing) of ware made from this clay is exceptionally low, ranging from 13-15% depending on firing regime.

This clay combines the virtues of Nelson White but with a reduced firing range and lower cost.

Most commercial glazes fit this body. \$650.00 a tonne (GST inclusive)

Further information from:

POTTERS CLAY NELSON

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

ARTISANS CO-OPERATIVE STUDIO

Elizabeth Hall, Wanaka



Coop member Liz Hall sculpting Oamaru stone at the Studio's Open Day

Finding 16 members was easy. Expert Japanese potter **Hiromi Stewart** was a must, as was nationally recognised patchwork artist **Robyn Van Reenen**. **Lyall Campbell's** silk art is a good seller and she was very keen to join. We were also privileged to have printmaker **Nora Hazeldine** and water-colour artists **Donald Paterson**, **Julie Scaife** and **Gwenda Rowlands**. Photographer **Chris Riley** and nationally known multimedia artist **Lizzie Yates** were also looking for an outlet for their work.

From the *Work Initiative Centre* information, we decided all members were equal and took turns at running the monthly meetings, although people with expertise were used in their special area - accounting is not everyone's forte!

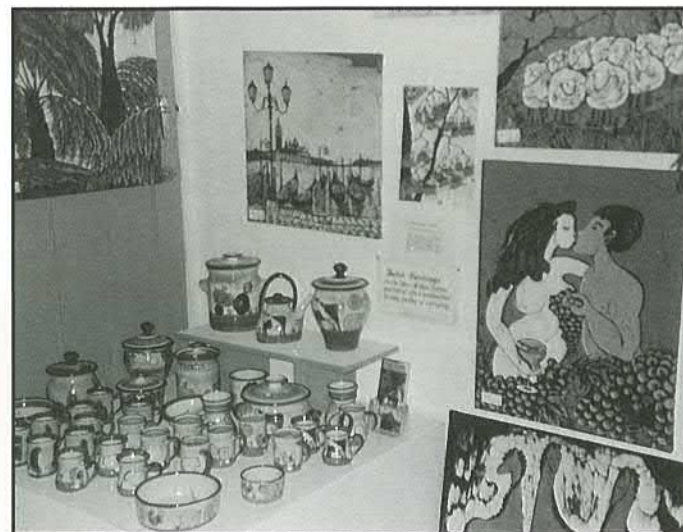
Several working bees were held on our building, converting it to a very respectable and cosy establishment with a nice area to display our work. Pauline set out the display and we were proud and happy to open shop in March 1991.

Our system works particularly well. At the end of each monthly



Joy Burke's terracotta pottery and stone sculptures by Liz Hall

Batik by Rosemarie Jones and a pottery corner



It was a long-time dream of ours to have a working studio where we could sell our art to the public. Early in 1991, our dream started to become a reality. We now had less time commitment to family, and met potters **Karen Norris** and **Dave Warren** who were also looking for premises to pot and sell their product.

Batik artist **Rosemarie Jones**, sculptor **Elizabeth Hall**, silver jeweller **Haley Inder** and potpourri maker **Pauline Mackay** then joined us and together we started to come up with some good ideas.

First step was to hold a meeting of interested artists and acquire information on running a co-operative from the *Work Initiative Centre*. We decided 16 was a good number of members to have, as this would commit each of us to only half a day per week to take our turn as shop keeper.

We were fortunate enough to find an old house available at a reasonable rent on the main street of Wanaka. What's more, we could take out walls or alter the house as we wished. Another piece of luck was having two carpenters in our midst - wood turner **Chris Fluit** and Rosemarie's husband **Eddie Jones**.

meeting the rota for the following month is worked out. All sales are recorded in a sales book and at the end of each month, members receive a cheque for what they have sold minus a percentage for the running costs.

We have since taken in small quantities of goods made locally by non-members, taking a higher percentage commission from their sales. One of these is well-known photographer **Gilbert Van Reenen**.

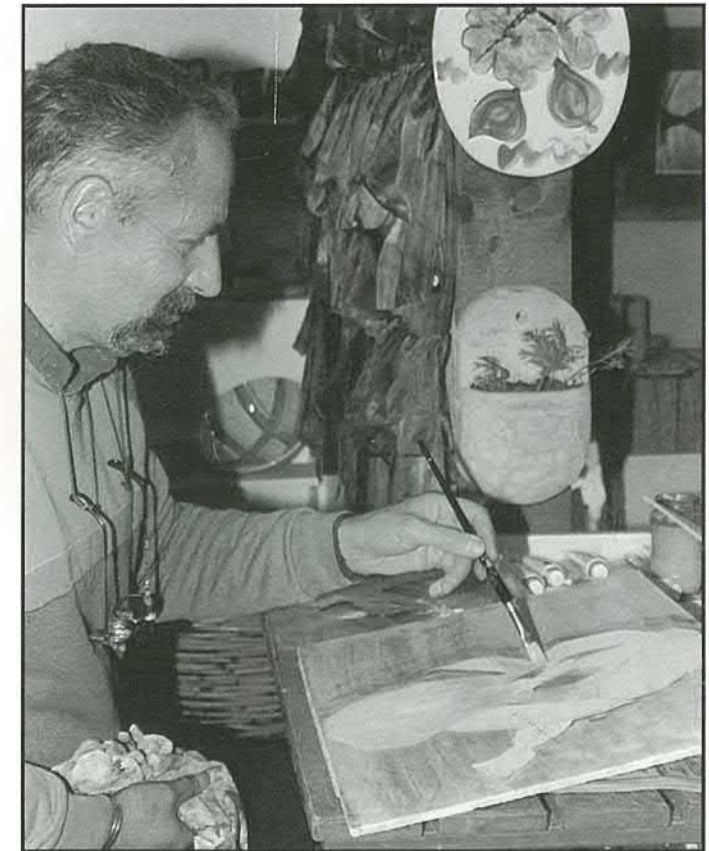
As time has gone on, some members have left and been replaced. So far we have not had too big a problem finding new local members with a sufficiently high enough standard of work. Recently we were joined by another excellent potter **Joy Burke**, and by spinner **Susan Manson**. It seems Wanaka has a plentiful supply of arts people. Our co-op grows in interest as the variety and individuality of our work grows.

Members are encouraged to work at the shop when on duty, to provide interest for the public. We have had guest artists and Christmas parties to encourage the crowds, and each year in March, we have a birthday party. It still amazes us all that such a mixture of people get on so harmoniously in a business situation. We are happy with the amount we sell and our accounting system works - yes, this *Artisans Co-operative Studio* works!

Our long-term goal is to own our own building in the busiest part of the commercial area, but in the meantime, we consider ourselves fortunate to have our friendly old house with low rent.

Come and see us. The open fire will be on and you will be welcome to browse through Wanaka-made Art - unique to our area.

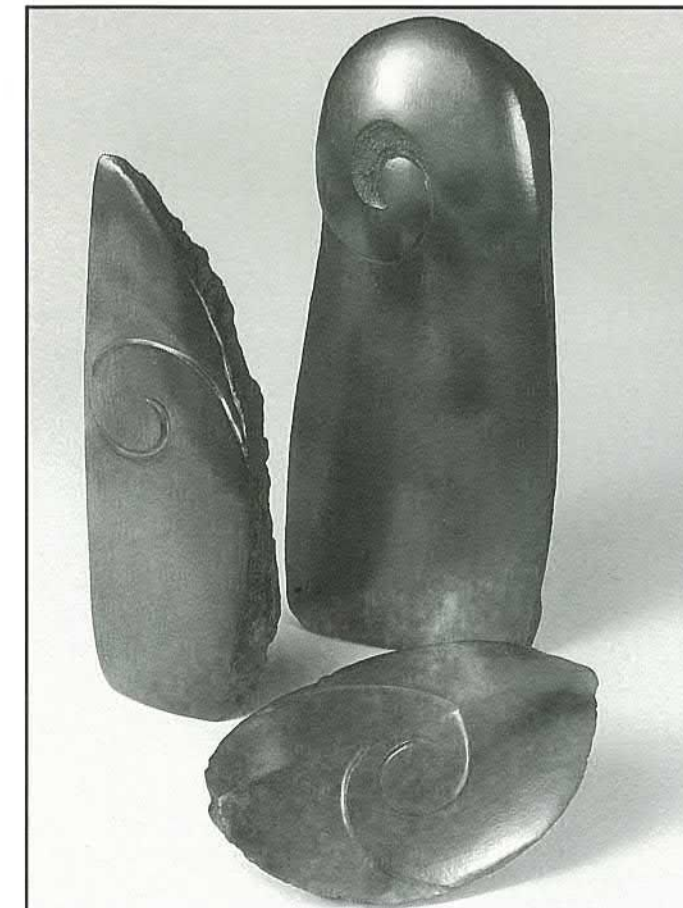
Artist Donald Patterson paints during the Studio's Open Day



RECENTLY SEEN

Photos Howard Williams

Robyn Stewart's burnished sculpture at Albany Village Pottery



DEVELOPING NORTHLAND

Theresa Sjoquist, Whangarei



Sandra Storey discussing student's drawings

Chris Carey and Sandra Storey are working artists, ceramic specialists with unusual backgrounds. Both are tutors on the Craft and Design course at Northland Polytechnic in Whangarei; Carey as the ceramics tutor for 24 students and Storey as Master Artist in Sculpture, which involves her creating a sculpture on site where she is available for students with specific problems. The main intent is to teach how to fashion large scale pieces from clay without the use of armatures.

Storey also tutors drawing and life drawing, which are considered important in the forming of sculpture, on both the Craft Design and Maori Design courses.

A Canadian who grew up in the Yukon town of Whitehorse, Storey still hears the sound of night wolves howling on the outer edges of her consciousness. Wolves, bears and sub-arctic "nature with teeth", along with mythology have influenced her as a sculptor.

"All cultures have stories and mythologies," she says. "Some are animal-based such as those of the Inuit people of Canada, Egyptians and North American Indians, while others like Maori and Polynesian express theirs more in terms of the land."

Working intuitively, Storey is never totally conscious of the outcome. Her hands, by the unconventional use of clay, bring forth powerful pieces which often incorporate an instinctual sharp-toothed female; echoes of a childhood when nature's terrible beauty was expressed by wolves. Often considerably larger than

life, her clay sculptures are well-known in Western Canada. Smaller works which are practical to ship back are bought, sight unseen, by a Vancouver dealer gallery.

Storey (31) attended Emily Carr College of Fine Art and Design in Vancouver, majoring in Three-Dimensional Studies. She graduated in 1990 with a Bachelor of Fine Arts with Distinction for an Outstanding Body of Work.

Emily Carr College of Fine Art has an international reputation for turning out working artists. Well funded, the College offers excellent facilities, including a full bronze casting foundry, huge kilns and a metal fabrication workshop. Students are encouraged to be independent, so those intent on work can be self-directed and are largely successful because of this.

Chris Carey (40) a New Zealander, also attended Emily Carr College for three years. He and Storey met there. For him, Canada and the College was a choice he made after eight years in Japan, six as a ceramic apprentice at So To En Pottery in Shigaraki under Master Potter Ueda, a Japanese Living Treasure.

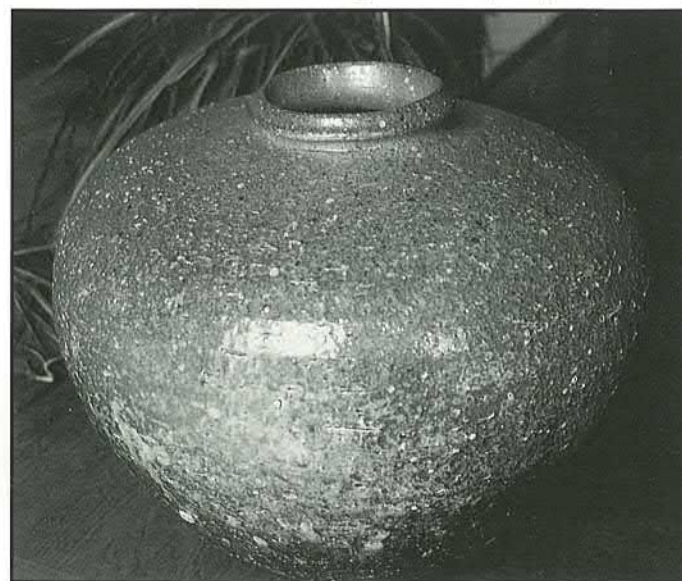
A holder of the official title of Japanese Tea Ceremonies Master Potter, Carey laughs as he recounts his years in the Japanese apprenticeship.

"I would make 50 tea bowls in a day and then the Master would come along with a wire and cut 50 per cent of them in half. I'd get really upset because I couldn't see what was wrong with them and I'd tell him that. He'd just look at me, shake his head and walk away.

"One day after this had happened for the umpteenth time, I said to him 'Look, feel this one!' His eyes popped open and he said 'Ah!' - and at that moment I understood what he had been wanting me to do - connect with my eyes, through my hands. To make me feel what I saw. It was a big breakthrough."

After his apprenticeship, Carey set up his own ceramics studio in Japan and his pottery even now feels Japanese. Eventually, torn between his love of ceramics and a desire to experiment with sculpture, he opted for sculpture and headed to Canada for more learning.

Large Blossom pot by Chris Carey



Carey's sculptures can take up an entire room and use materials such as raw clay, water, coal and silica sand along with lighting effects to create an environmental shrine.

In 1992 Carey and his new wife, Sandra Storey sailed across the Pacific from Vancouver in their ferrocement yacht September.

Storey says, "On the nine month passage from North America, cruising took so much work that apart from sculpting the bread dough, there was no creative energy left except for one pencilled sketch of a dead flying-fish. When I saw land again, I scrambled ashore to find clay and start work."

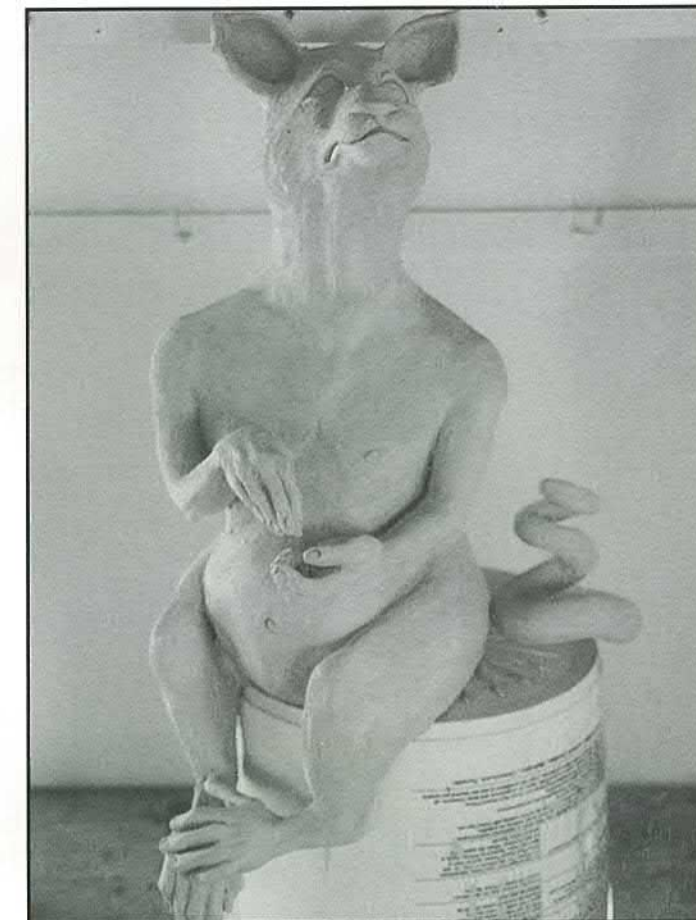
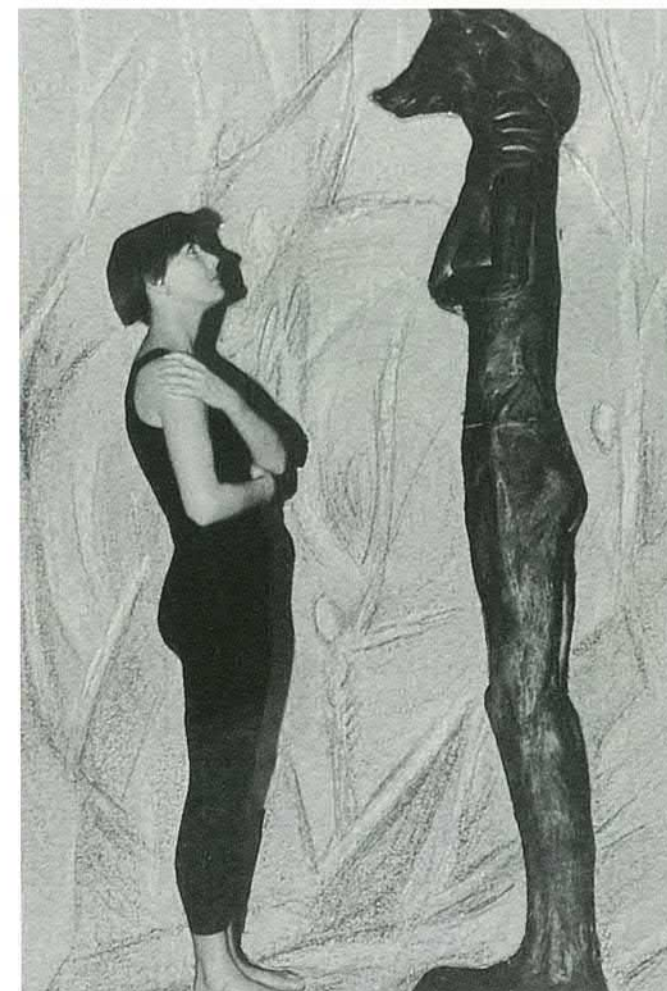
Carey, less impetuous, took time to work on September before eventually accepting the Polytechnic position.

Now in his second year at the Polytechnic, he fosters creative courage and passion in his students. His years away from New Zealand have separated him from artists who seem afraid to express themselves, a feature he attributes to a lack of tradition in bringing people together, except through sport.

"I also work toward minimising a generalised fear of the intellectual. A lot of people view art as an intellectual activity and are afraid to be labelled artists for this reason. An intellectual view of art isn't necessarily bad, but people shouldn't be frightened of it. I believe everyone is an artist and that art should be a celebration of life. Japan teaches art as life.

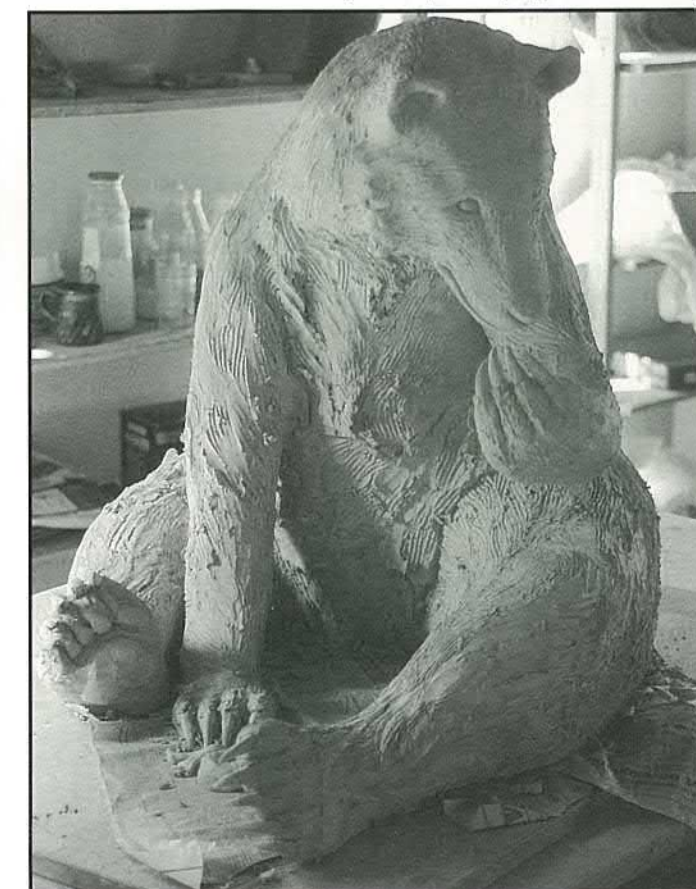
"Most important in arts education, is that students should be allowed to explore while the tutor takes the role of facilitator. That doesn't mean I let students meander off down a track where they get lost. I watch their progress and am there to support them."

In Whitehorse, Yukon, Sandra Storey faces her own creation, "Wolf Woman"



"The Possum as Critic" work in progress by Sandra Storey

Grizzly Bear (unfired) by Sandra Storey





Installation by Chris Carey

"I've found their expression is much stronger when I haven't dealt in theory to begin with, and by encouraging experimentation these students gain lots of skills. By the time they get to their second year, they're reeling themselves back in. Rather than me pushing them, they're looking around for traditional skills to help balance that first year of enthusiastic experience."

Especially pleasing to both Carey and Storey is a shift in emphasis at Northland Polytechnic from pots to sculpture. In fact, Sculpture is now a subject in its own right.

"The advantage," says Storey, "is the course is shaping up as one in which you can become a potter or sculptor, whereas before, you were a potter with a secondary bent towards sculpture."

The Polytechnic's Applied Art Centre was NZQA accredited last year enabling it to offer students a nationally recognised Diploma. The Northland Polytechnic is particularly aware of cultural issues in the arts and because the Craft Design and Maori Design courses are established among a high Maori population, they have a leading edge in the field.

Storey and Carey, along with Shona Firman and Keith Mahey, both Polytech glass tutors, have also succeeded in getting the support of the Whangarei City Council to set up a glass and ceramics studio in the city's heart at the Town Basin. One of the functions of this studio is to provide a next stage for Polytechnic graduates; a sort of apprenticeship.

"Good graduates will be able to work as artisans in a professional studio without all the protections a school offers them," says Carey. "The real world is quite different from a Polytech



Chris Carey (bearded) discussing glaze tests with students



Clay sculpture by Sandra Storey



Sandra Storey (left) discusses work with a student

environment. Livings have to be earned. Once a period of artisanship is finished, the students will be considered working craftspeople who can move into full scale production of quality products.

"As a professional studio we will be inviting outside artists to work with our technicians/craftspeople in producing limited edition designs to be offered on the tourist market."

Carey and Storey live aboard *September* moored in Whangarei. The boat is bursting with art and mythology books. Art is crammed into every crevice and everywhere there are art materials, rolls of paper, boxes of pens and pastels, sketchbooks and in the cockpit, clay. It is a working sculptors' studio in miniature. ■

WAIKATO CERAMICS

SUPPLIES FOR CERAMIC ARTISTS, POTTERS AND PORCELAIN PAINTERS

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

Potters Working For Potters

Bryce, Anne, Jo, Caroline & Andy: All experienced clayworkers, we understand your needs, comprehend your problems and offer assistance wherever possible.

Competitive Prices

Ask for our free catalogue and compare our prices against all others.

Comprehensive Product Range

Everything for the potter. Clays, tools, raw materials etc. We import only proven, reliable products.

We manufacture professional plaster press and casting moulds.

Our 'Kiwi Underglaze' and 'Kiwi Majolica' ranges are market leaders.

Fast, Efficient Delivery

Your phone order will be processed immediately. Our courier rates are the best. (E.g. Up to 25kg delivered same day anywhere in greater Auckland, or coast to coast right down to Taupo for only \$3.50.)

Kiwi Liquid Underglaze Opaque Ceramic Colours 1000°C - 1300°C

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

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

After the glaze firing the colours intensify and become glossy. Colour on white clays is brightest around 1180°C or more.

CLEAR GLAZE RECIPE:

- 1kg Abbots clear glaze powder
- 1.5 litres water
- 20mls of glaze medium (Sussett)
- Sieve through 100 mesh at least.

When left unglazed and fired at 1050°C the colours assume a velvet matt appearance...a good surface for sculptural forms and as a decorating effect where glazing is not essential.

Note: All colours are foodsafe.

Kiwi Majolica Ready to Paint Liquid Glazes 1050°C - 1200°C +

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

The usual Majolica technique is to bisque fire terracotta clay to 1000°C then apply a background of opaque white glaze.

WHITE GLAZE RECIPE:

- 1 kg Abbots zircon white glaze powder
- 1 litre water
- 20mls glaze medium (Sussett)
- Sieve through 100 mesh at least

With a fully loaded brush, paint your Kiwi Majolica decoration. Glaze fire to around 1150°C (check clay requirements).

Designed primarily as an Earthenware glaze, most colours fire to Stoneware temperatures. Test first.

Note: All colours are foodsafe.

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

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

South Island Distributor: Cobcraft Pottery Supplies, Christchurch.

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

Colour	75ml	200ml	Colour	75ml	200ml
AQUA	\$3.50	\$7.95	ORIENTAL GREEN	\$3.95	\$8.95
BROWN	\$3.20	\$6.95	PEACOCK	\$3.20	\$6.95
COBALT BLUE	\$3.95	\$8.95	PURPLE	\$3.95	\$8.95
EGG YELLOW	\$3.20	\$6.95	ROSSO	\$3.95	\$8.95
JET BLACK	\$3.95	\$8.95	ROYAL BLUE	\$3.20	\$6.95
KORALLE	\$3.95	\$8.95	TANGERINE	\$3.95	\$8.95
LIGHT GREEN	\$3.20	\$6.95	TURQUOISE	\$3.20	\$6.95
LIME	\$3.20	\$6.95	WHITE	\$3.20	\$6.95
MANDARIN	\$3.95	\$8.95	YELLOW	\$3.20	\$6.95

South Island Distributor: Cobcraft Pottery Supplies, Christchurch.

WHERE THE WILD THINGS ARE



Photos by Alistair Bell

Finding an outlet for an artist or craftsperson is difficult at the best of times. If the work is *different* and the maker just starting out, the problem is compounded.

The first step in a long process of problem solving for ten Hamilton artists was to form a co-op. The group decided to call the arts collective *Collect One*, reflecting the individual nature of the work being done. The name of their shop *Where The Wild Things Are* inspires images of the challenging nature of the work.

The premises at 181 Victoria Street, Southend, was part of the inspiration, being the first architect designed building (1902) and the oldest jewellers, in Hamilton. Tracking down the owners and getting a lease agreement signed was a huge problem. Just as the Collective had signed the lease, hopes were dashed as news came through that the building had been sold.

After a day of despair it turned out, that in fact it had been purchased by friends of the members who were more than delighted to lease to a group with such an inspired concept. **Anne and Bryce Stevens**, owners of the supply house *Waikato Ceramics*, live in the apartment they are creating above the leasehold shop.

Each member provided some capital, but the venture seemed to generate an extraordinary amount of generosity as time, effort and materials were more or less freely given by members, families and friends, to transform a jewellers, then travel agency, back into a gem of a shop. The building inspired a great deal of

Caroline Bowker, "Wibbly Wobbly" cups



hard work and within a month *Where The Wild Things Are* was ready to start trading.

Alongside fabric and clothing designers, jewellers and artists, there are three potters.

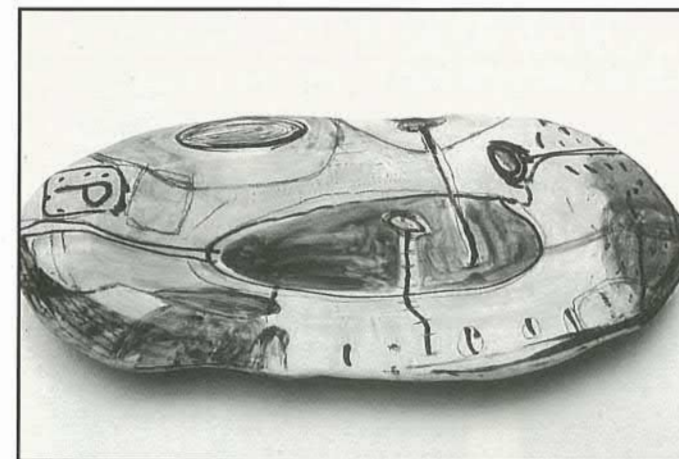
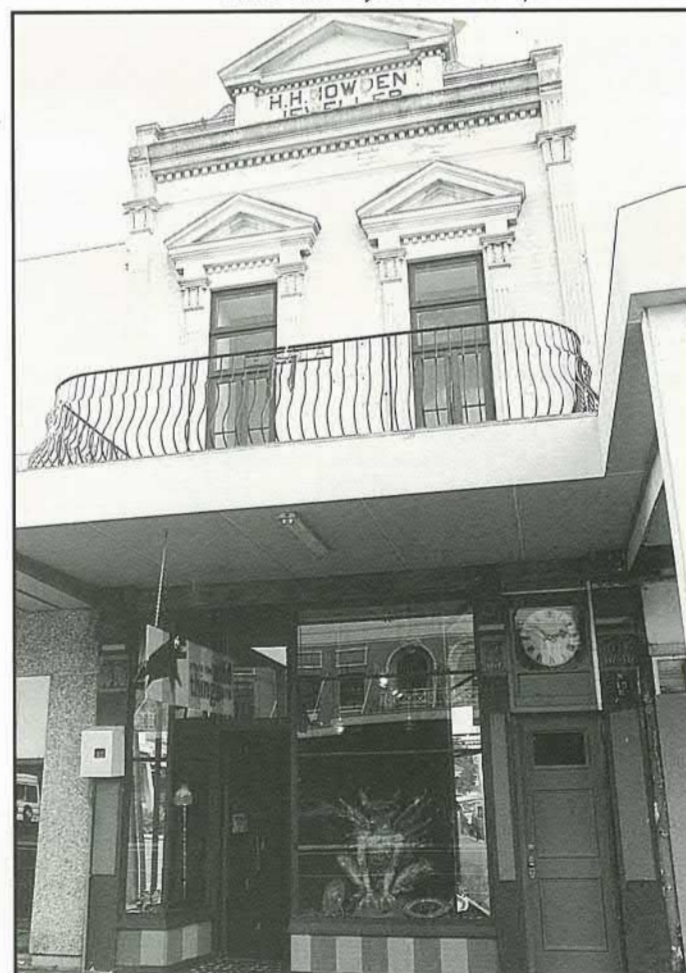
Debbie Powell graduated from *Waikato Polytechnic's Design School* in 1990, and since then has been setting up in business under the name of *Chocolate Fish Ceramics*. Debbie's work is a mixture of slip-cast table ware and one-off hand-built pieces.

Peter Faulkner spent the first 20 years of his working life as a teacher. Since joining the Co-op he has concentrated on setting up a studio and now works full time from his Hamilton home. Peter makes bright coloured thrown earthenware, exploring alternatives to conventional design. His work includes hand painted tiles commissioned for domestic and commercial use.

Caroline Bowker is the most recent member of the Co-op. She was quickly snapped up after graduating as top ceramic student from *Otago Polytechnic* last year. Caroline is currently working on wall mounted sculptures consisting of many pieces completing the whole. She also makes *Wibbly Wobbly - Ceramics with a Twist*, practical yet unconventional domestic ware.

Part of the Co-op's philosophy whilst still in its infancy, was to open the arts in Hamilton to a wider audience. Therefore a substantial effort went into providing a gallery space which now mounts a new exhibition once a month. Having a gallery in this environment not only exposes artists' work to a wider public, but

Where The Wild Things Are
Anne and Bryce Stevens' apartment above



Caroline Bowker, "P = Platter"



Peter Faulkner, Honey pots

Debbie Powell, slip-cast and handbuilt pieces



Peter Faulkner, Bathroom Things

also gives newer artists a less daunting alternative to conventional galleries.

For *Collect One* the opening of *Where The Wild Things Are* is an on-going learning process. They are learning to work co-operatively, to be sales people as well as artisans, how to look after customers and be selective to maintain the singular nature of the shop. This creative and challenging atmosphere continues to inspire new and vital art works.



KILN ELEMENT SPARES

NZ Wide Service — 40 Years Experience

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



HISLOP & BARLEY ELECTRICAL LTD.

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

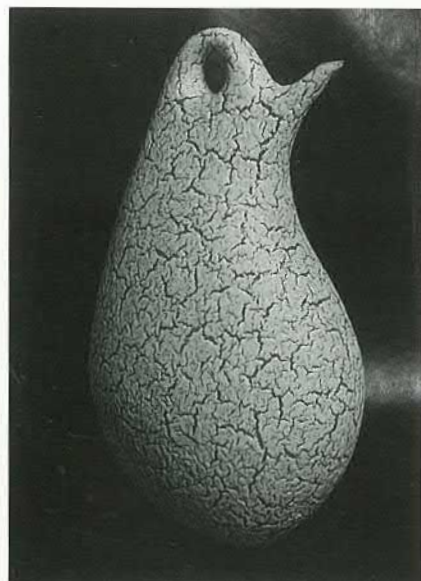
VISA
MASTERCARD
ACCEPTED

NORSEWEAR ART AWARD

Civic Theatre, Waipukurau

Judge: Robert Barrett, Director and Chief Curator, Fresno Art Museum, California

Photos by Grant Shanley



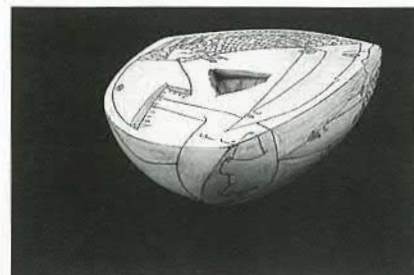
Winner \$3000.00
Rick Rudd
Multifired Vessel, h730mm



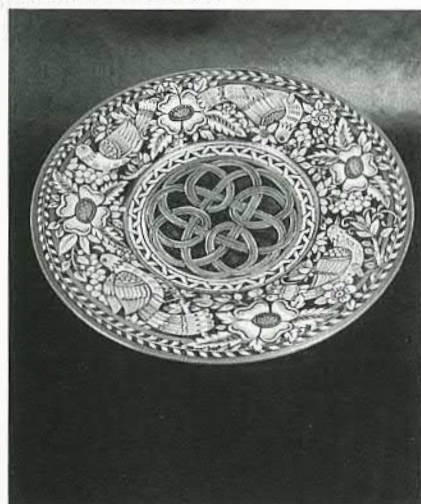
Brendan Adams
Pendulum Clock 410mm



Jeannie van der Putten
Botany Lesson 150mm



Merit : Tony Bond
Lovers X, 130mm



Kevin and Irene Tuscia-Falconer
Stoneware Plate 450mm



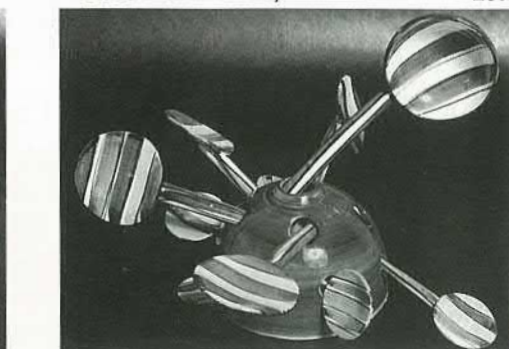
Merit : Anne Pullar
Nine Little Boxes, 147mm



Royce McGlashen
Let's Take Tea 153mm



Merit : Shane Wagstaff
Earthenware Bowl, 125mm

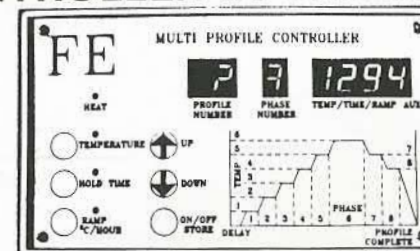


Catharine Dawson
Spoon Mountain 112mm



Bronwynne Cornish
Woodfired Porcelain 170mm

THE MOST COMPLETE KILN CONTROLLER IN THE WORLD



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

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

THE FE MULTI PROFILE CONTROLLER CAN



FURNACE ENGINEERING 1986 LTD
Razorback Road, RD 2.
Pokeno, New Zealand. Phone (09) 233 6690

Bernie's CLAY Co Ltd

Manufacturer of Quality Potting and Modelling Clay

Established 1987

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

Our primary aim is to satisfy customer demands !

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

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

ALL ENQUIRIES WELCOME

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

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

COASTAL CERAMICS POTTERS SUPPLIES

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

HOURS: 8.00am - 4.30pm MONDAY TO FRIDAY

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

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

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

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

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

IT WILL PAY TO COMPARE OUR PRICES

CREATIVE CLAY 1995

Photos by Bob Hudson

This is the third year *Hulmegas* has sponsored a major ceramics award in Tauranga. Entries came from all over New Zealand, indication that the exhibition has become established and is well supported nationally.

Hulmegas again sponsored the premier prize of \$1,000. For the first time the exhibition has offered a second prize of \$500 sponsored by *Cooney Lees and Morgan*. Four Merit prizes of \$100 each were provided by *Decor Greenworld*, *Design Mobil*, *Somerset Cottage* and *Waikato Ceramics*.

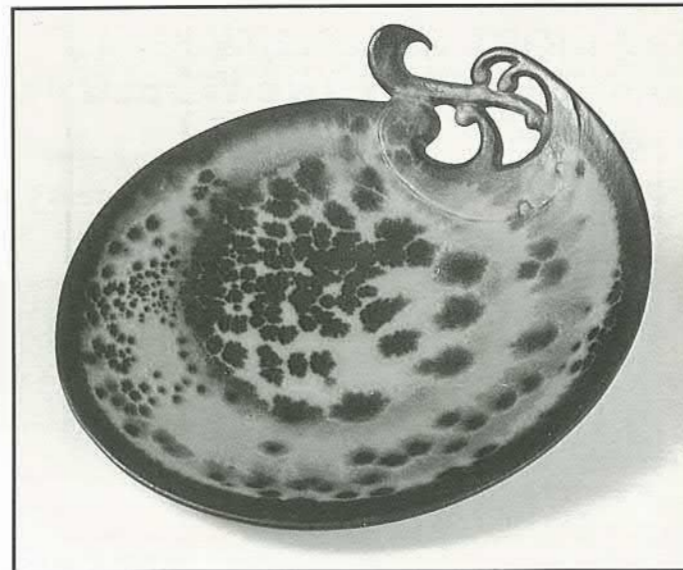
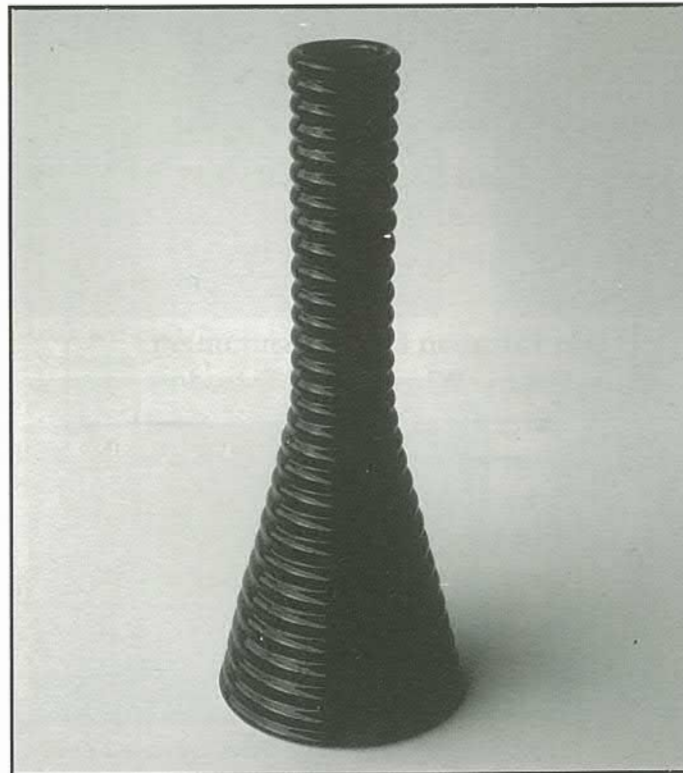
Second Prize

Peter Lange. Teapot, slipcast earthenware



Merit Award

John Parker. "Vortex" Conical Flask



Award Winner

Anne Powell. Kowhaiwhai Teardrop plate, carved porcelain

The selector was **Peter Collis**, a past president of the *New Zealand Society of Potters*, who commented,

"I was pleased to see work put forward for selection, from potters I had not previously seen. It was also good to see strong presentation from potters from the Tauranga region, putting their work forward for comparison at a national level.

"While this new work was fresh and interesting, in the end the list of awards generally reflected the depth and maturity shown by potters with many years of experience.

"I am honoured to be asked to select an exhibition such as this and always surprised at just how difficult the task really is." ■

Merit Award

Nancy Barraclough. "In the Southern Ocean"

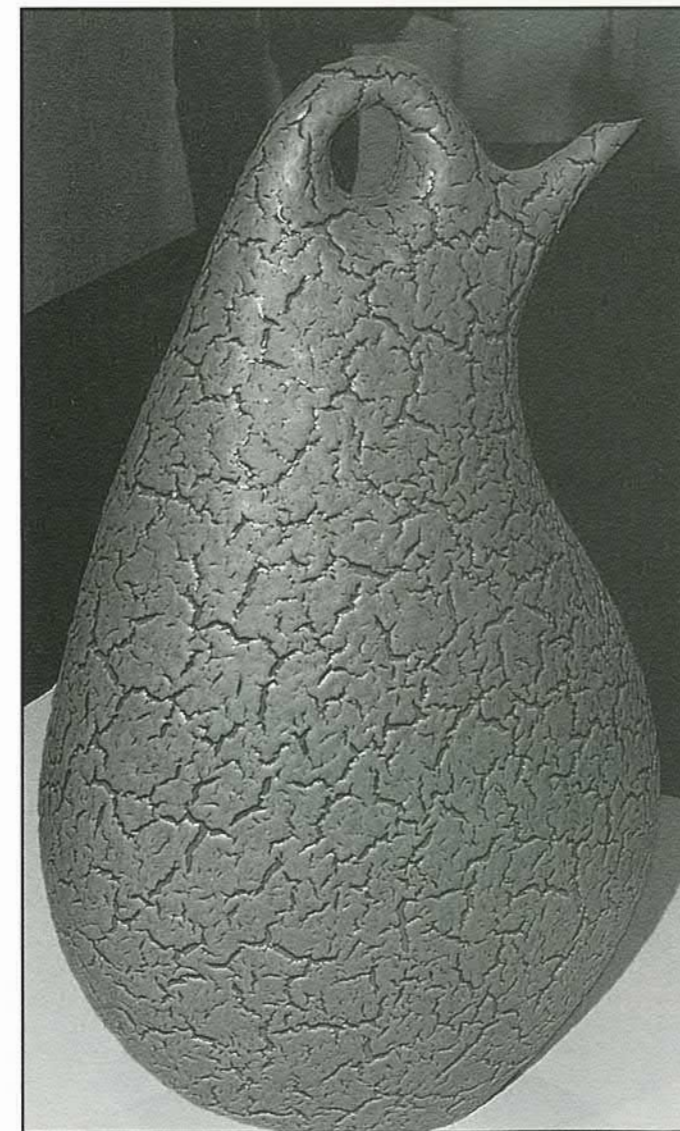


Merit Award

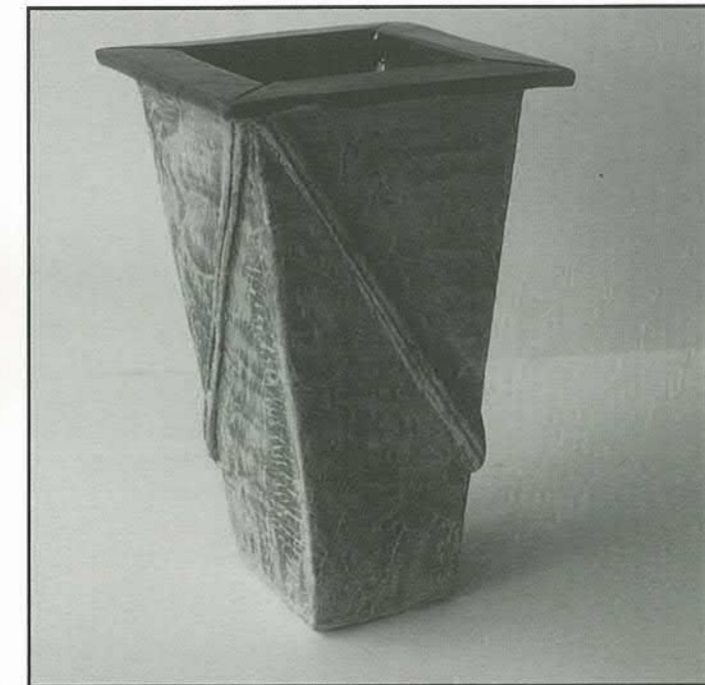
Bronwynne Cornish. Woodfired "Scorpion Box"

Merit Award

Rick Rudd. Multifired Vessel

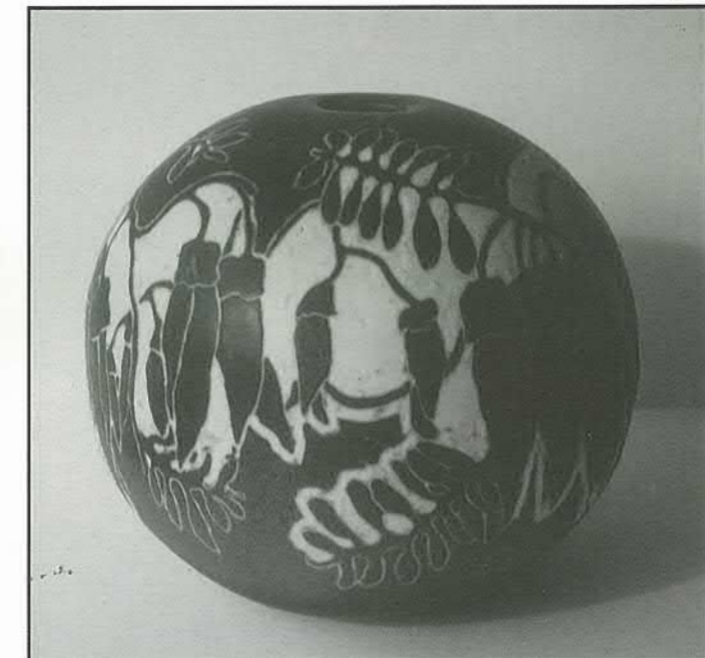


Steve Martin



Ann Pritchard

Ruth Taylor



A DOT WITH SOMEPLACE TO GO

Brian Gartside, Ramarama

Brian Gartside continues, from his studio in Ramarama, his observations on surface design and computer generated visualisation

On a recent issue of postage stamps, several icons of New Zealand life were depicted in all their glory....gumboots, Swannies, hokey pokey ice cream, pavlovas and fish and chips. What about *Number Eight Fencing Wire*, I thought! The country would be in chaos without it. There would be sheep and cows roaming the streets and clogging the motorways! And how would any temporary repairs to anything ever be performed?

- It stretches the whole length of the country, sometimes on six or more levels at a time, weaving its way, bending, curving, criss-crossing, paddock after paddock - Number Eight Wire! There's only one thing stopping artists from accepting Number Eight as the most popular medium....you need the strength of a cocky's wrist to model it - it's "Real Tough".

- Power cables strung in the air - telephone cables tunnelling underground, carrying millions of words around the world.

- Children riding their bikes, me and thousands of others driving cars, farmers on their farm bikes and tractors digging deep tracks in the soil, skiers in the snow.

- It's going to be sunny with showers again and I look at the weather map with its isobar patterns - other maps show me land contours and the road to Golden Bay. Visitors to London get lost on the Underground without a map.

- Cucumbers, courgettes and pumpkins have tendrils that do it

- Domes and vaults in Gothic cathedrals show them as part of their structure - and corrugated iron!

- Musicians and composers follow them and scaffolders climb them!

- Rivers and their tributaries carve them in the earth, geological faults crack and move along them.

- Rainbows and jet planes create great semicircular ones.

- Clay dries out and forms cracked mud.

- Anatomical drawings help medical students....architectural drawings guide builders....the draughtsman draws a new machine for the engineer.

- Railway lines curve and stretch across the whole country.

- A lightning strike and a tree trunk, both turn into branches, then to smaller branches, then to twigs....reminds me of the family tree and drawings of veins, arteries and capillaries in the human body.

- I sign a cheque and write a letter

I look at the veins in a dead leaf

The transparent flight of the tui and kereru from tree to tree

A spider's web on a misty morning hangs in silvery threads

A clever way to interest someone, or catch a fish!

Spiralling and intertwining like DNA

- LINES...LINES...LINES...all seen, created, used, imagined LINES...belonging to all the things I see and imagine

- LINES...also capable of existing in their own right as non-verbal descriptions and ideas.

- The early philosophers, theorizing about the workings of the

body, thought the heart was a fire and that breathing was necessary to keep the fire burning. If we stopped breathing the fire went out, the body became cold, and died.

- The human mind has always had a relentless urge to describe and find meaning, to label and define. It has trouble accepting puzzles, chaos and confusion and becomes so restless, that for peace of mind it will impose pattern and structure - no matter what. Some kind of meaning HAS to prevail, it seems.

- But there are definitely times when it might be useful to switch off and abandon accepted ways of seeing and labelling, and one of those times could be when we look at LINES....thus giving the LINES a chance to BE nothing more than what they are and how they appear in the mind of each individual. Freed from our categorizing they can create their own dynamics.

- A LINE is almost always the result of something moving and leaving a mark. If there was no movement the LINE would remain a point or dot! All the special qualities of LINE are created by this kinetic element...it is GO or NO GO in character...it is restricted to being straight or curved...it seems to be destined - it has SOME PLACE TO GO.

- To be agitated, calm, angry, tentative, assertive, sensitive, joyous, flamboyant, reserved, and to feel anything that is humanly possible...all these things can be suggested by LINE.

- If I accept that LINES can be transparent, then every physical movement creates expressive LINE in three dimensions.

- Reaching into space the potter or sculptor uses LINE with dynamic effect, reflecting even more clearly the weight and energy that gave the LINE its beginning.

- The most vivid example of this are the spiral throwing LINES made by the fingers as the wheel spins. For many potters these marks are so natural and graceful that no other marks are needed. For those who, like me, cannot resist painting and drawing on the clay surface, LINES offer what appear to be limitless opportunities to wallow in the rich visual language of LINE.

- And what about the firing LINE? Any temperature is OK and any kind of kiln...just be careful not to burn the colour away.

- How are LINES made in clay and glaze? By taking a point and moving it! Letting it find, or giving it SOME PLACE TO GO.

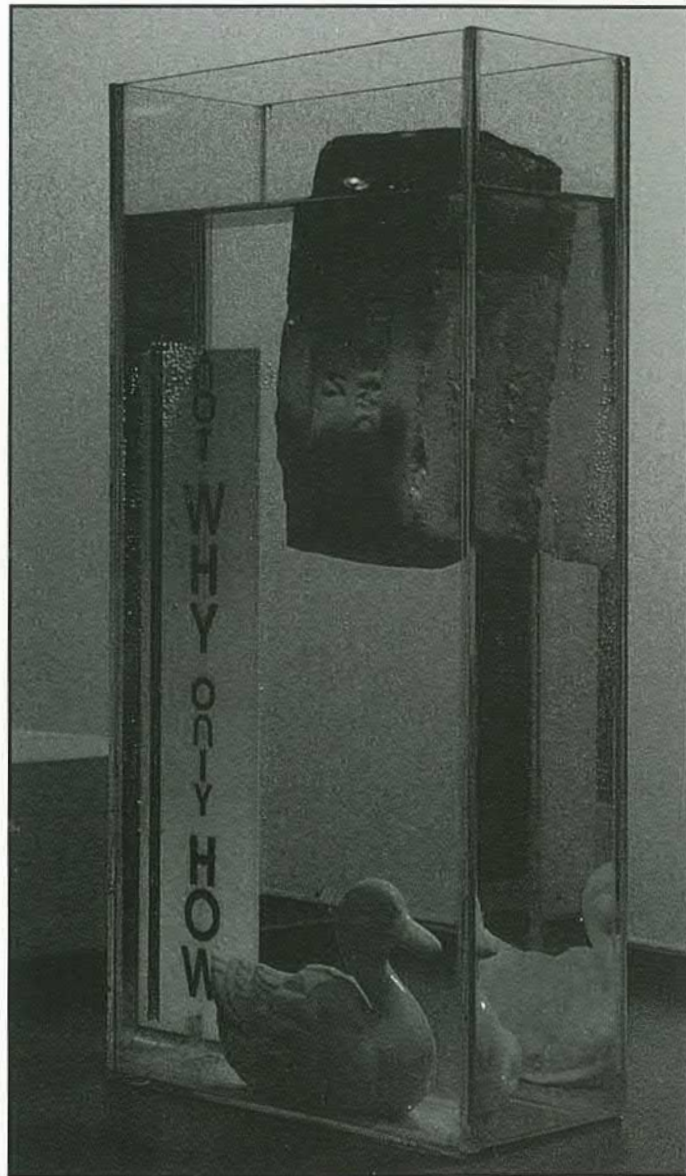
- The illustrations show computer generated LINES that speak in their own visual language. Some of the illustrations also make an attempt to give the illusion of depth. The computer enables a rapid series of visual ideas and variations to be created. With the click of a finger, colours, tones, line direction and character can all be changed several times in a few seconds.

- Computer technology hasn't caught up with the human hands when it comes to pottery technique and will never be able to "touch", but it takes some beating for "seeing" ideas, for people like me who only see phosphenes when they close their eyes!

Illustrations opposite produced by Brian Gartside with Macintosh 11ci, Adobe "Photoshop" and Fractal Design "Painter" software. Monitor screen photographed to produce illustrations.



MANAWATU REVISITED

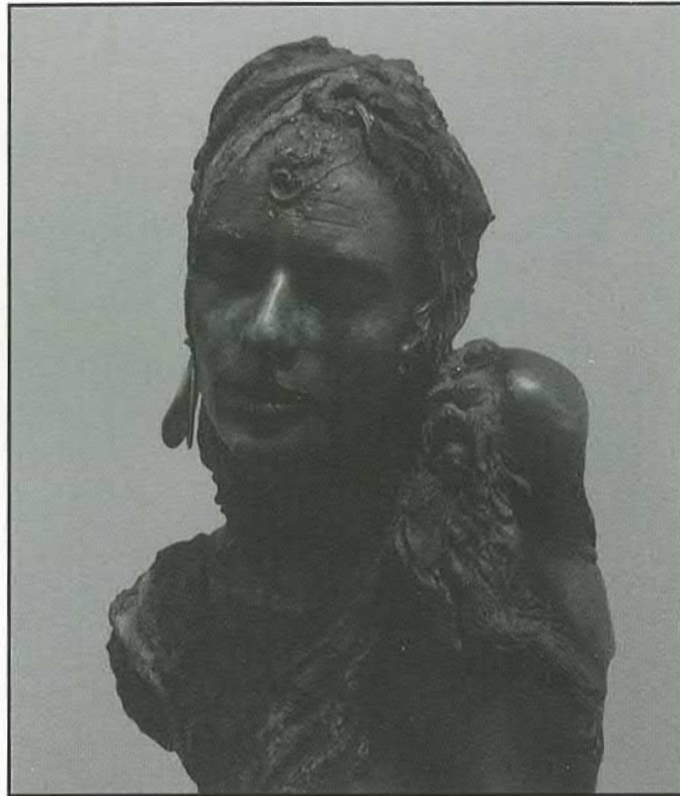


Peter Lange, selector and guest potter at Manawatu
Photos Howard Williams

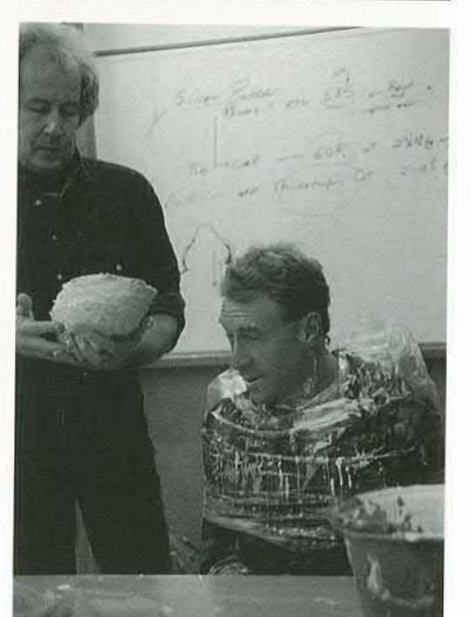
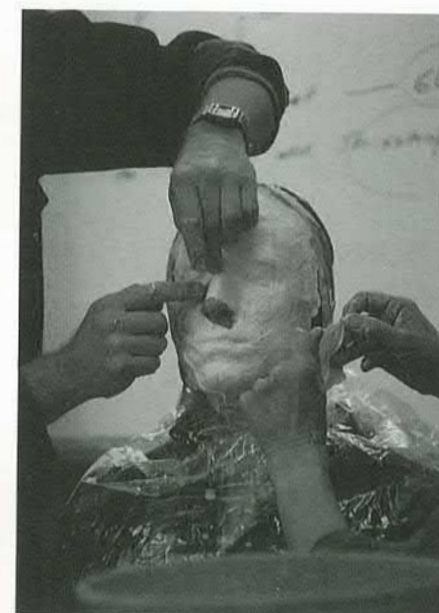
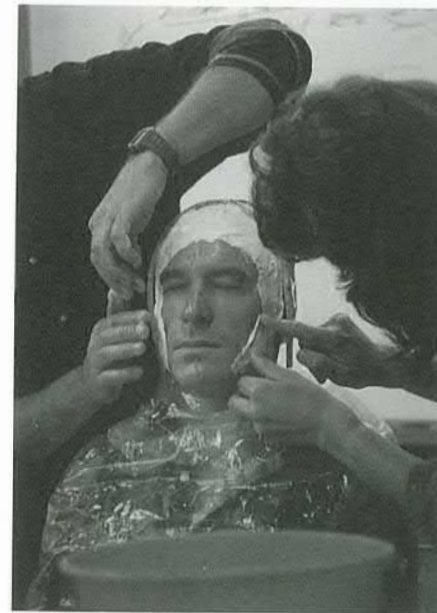
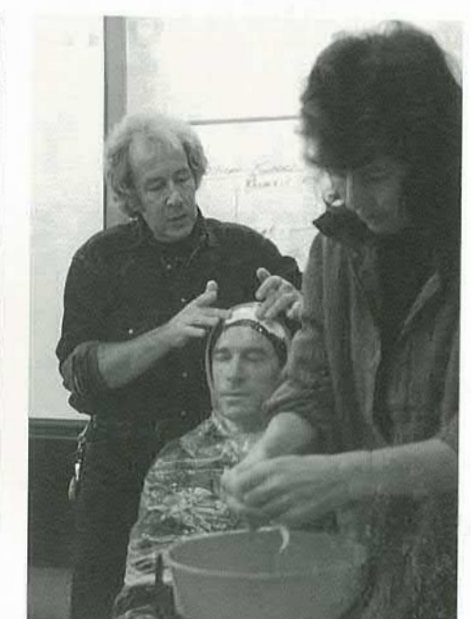
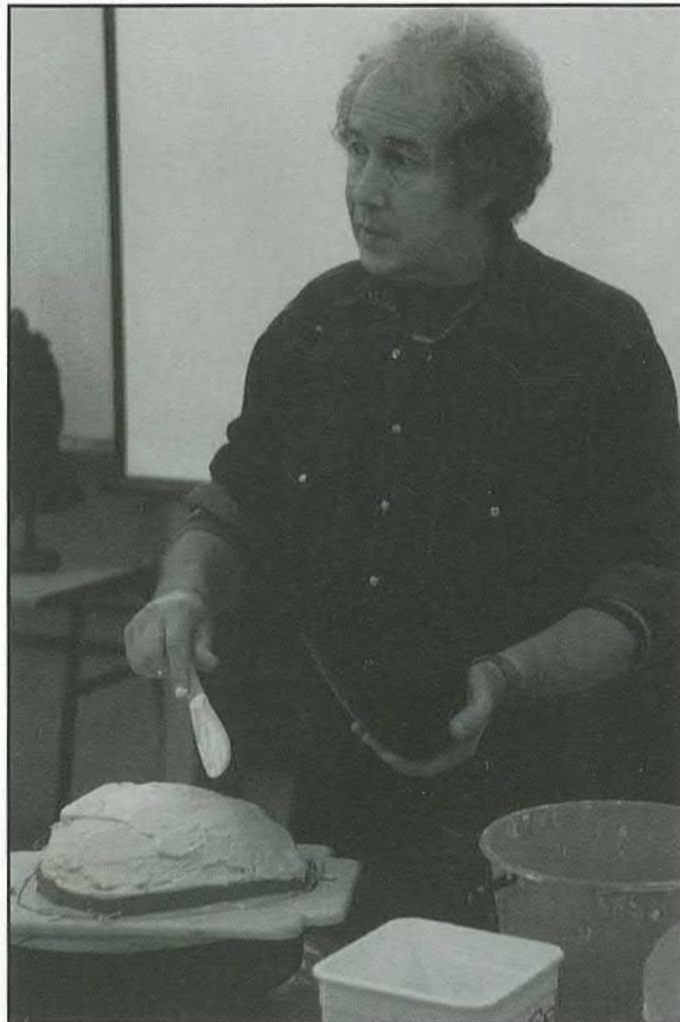
The annual conference and national exhibition of the *New Zealand Society of Potters* was held in Palmerston North in May. Along side the many demonstrations of ceramic techniques and processes, was a guest exhibitor and demonstrator, **Bob Gibbs** from Waikanae, well-known bronze casting sculptor. As a large part of his work concerns modelling with clay and making specialised plaster moulds, his demonstration sessions were well attended.

The part which proved most fascinating to the assembled potters was where Bob went through the full process of taking a plaster mould from a subject's face. The extremely detailed session included all materials and equipment needed and a blow-by-blow demonstration where a full face mask was built.

The photos opposite show Bob Gibbs with his assistant **Sue Fallon**, using sculptor **Ross Wilson** as a model. The exercise was successful, much to the audience's delight and Ross's evident relief upon being "released". The completed mask was to be later used as a single-piece press mould, to make ceramic portrait heads of the subject.



Cast Sculpture by Bob Gibbs, demonstrator at the Conference
Bob Gibbs making plaster press mould



NEW ZEALAND SOCIETY OF POTTERS 36TH NATIONAL EXHIBITION

Manawatu Art Gallery, Palmerston North

Selectors : Raewyn Atkinson, Peter Lange and Julie Catchpole, Director of the Manawatu Art Gallery



Square Edge Creative Centre Merit
Denise Tohiariki
Ceremonial Water Vessel



Fielding Arts Club Merit
Chris Weaver
Two Tall Vessels



Square Edge Creative Centre Merit
Sam Ireland
Untitled



Highly Commended
Moyra Elliott
Plant / Transplant



Stephen Davey Memorial, Premier Award
Bronwynne Cornish
Three Favourite Forms of Teapot



Highly Commended
Ann Verdcourt
Several Attempts at Icarus



Highly Commended
Penny Ericson
Scuttled Hull

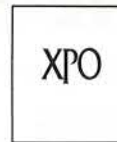


Raewyn Atkinson
Vessel for the Return Journey
Photos Howard Williams

XPO NEW ZEALAND CERAMICS AWARD

Artex, Princes Wharf, Auckland

Selectors : Catherine Anselmi, Rick Rudd and John Gow



In association with Art NZ Limited
and The New Zealand Society of Potters
Photos : Howard Williams



Premiere Award : \$10,000
Ross Mitchell-Anyon
Jug



Stephen Bradbourne
Salt Fired Box



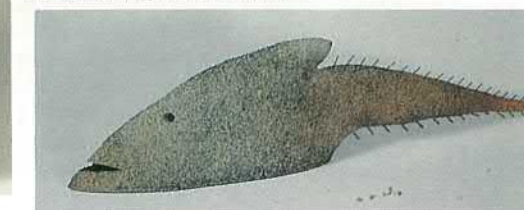
Jeanie Van Der Putten
Botany Lesson



Merilyn Wiseman
Vessel



Christine Boswijk
Xenolith 1995 Ouroboros



Steve Fullmer
Libido



Joint Second Prize : \$2000
Onlie Ong
Prickly Plant



Brendan Adams
Sacred Heart on the Move



Mirek Smíšek
Gate to the World



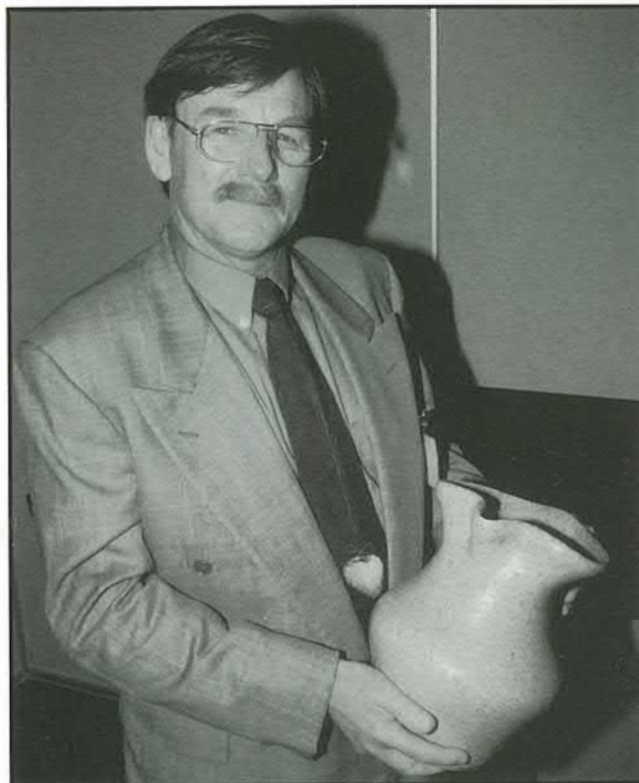
Kevin Barton
Jug 1



Robyn Stewart
Sculpted Form

XPO, NEW ZEALAND CERAMICS AWARD

Howard Williams, Auckland



Winning Entry, "The Jug" by Ross Mitchell-Anyon held by XPO Chief Executive Andy Hobbs

XPO, The Exhibitions People and Art NZ Ltd have, with the New Zealand Society of Potters, organised an annual award exhibition as part of the Artex show. Peter Collis worked as organiser on behalf of the New Zealand Society of Potters and did most of the physical handling of the entries. Jennie Russell as President and I as Auckland delegate sat on the advisory committee, and John Parker designed the display.

Initial selection from slides was by three judges, ceramists Catherine Anselmi, Rick Rudd and gallery director John Gow, who later assigned the awards after physical examination of the submitted work. From 240 entries, their final selection comprised 62 pieces from 48 potters nation-wide. There were only two or three entries which, having passed the slide selection were finally rejected when the judges saw the actual work.

Acceptance of so few of the submissions showed stringent pruning. The resulting standard in the exhibition was high, though as usual there were exhibits questioned by those who were not party to the judging process.

Judging took place in the Auckland offices of XPO. All accepted exhibits were put on "in-house" show around the building, which is admirably outfitted with display shelves and good lighting, as the company has its own fine collection of New Zealand ceramics, sculpture and paintings. Such was the interest in the ceramics from the staff, that they opened a "book" for individuals to judge for themselves which piece might win the final award. Favourites were discussed at lunch and tea breaks with much reference to, and questions of the potters working for the project. This in itself was a great PR exercise even before the public showing at Artex.

The Award was presented at the preview evening when over 500 guests attended and nearly half the exhibits were sold.

Many excellent pieces were usable table pottery. Real "potters' pots" like those from Ross Mitchell-Anyon whose softly deformed coffe mugs were darkly lustrous from their wood firing.

His pitcher, with a flared-rim spout and speckled grey glaze won him the premier prize.

Few brush-decorated pieces were submitted and the judges obviously ruled out any with floral wallpaper designs, as frequently seen in local shows. Royce McGlashen was one of few in the exhibition showing graphic surface decoration. His three conical vase forms were ornately decorated in colours and patterns reminiscent of Aboriginal paintings. One of these, *Hero's Award* won him a second prize.

The other second prize was awarded to Onlie Ong whose sculpture *Prickly Plant* was a shiny green succulent bulb of cactus, made realistic by the addition of dozens of toothpick spines.

Peter Alger's blossom jar was the epitome of its type; lively throwing, decorated only with incidental incised lines and rich natural glaze. He also entered a squared platter which quietly showed his mastery of the craft.

Michael O'Donnell had two deep bowls, salt glazed with coiled rims modelled into suggestions of Maori spirit forms. A quiet beauty with scored decoration enhanced by the salting.

Beautiful salt glaze was also shown by Bruce Haliday in his traditional jug, Rosie Murray in an oval baking dish decorated with coloured slips, and Renton Murray with a cut-sided and cane handled teapot. Stephen Bradbourne's oval box with zig-zag joining of the lid to the body was rich in salted colour and Mirek Smisek's salting was perfect for his heart-shaped pouring vessel on a pedestal.

Sophistication was seen in a spherical blossom vase by Peter Collis using gold and silver leaf decoration over a mirror-like dark blue glaze. He and the two potter judges were allowed to show an example each of their work, though of course none was eligible for any further consideration.

Evelyn Kelly showed sophistication in her set of porcelain goblets, diabolo shaped in pure white and banded around the waist with strands of gold, as did Paul Winspear with a large plate in glossy black crossed by a slash of chun blue.

A focal point was the show's largest vessel, a piece with real sculptural presence in stunning textured turquoise by Merilyn Wiseman.

Two sculptural vessels from Raewyn Atkinson were from her series *Vessels for the Return Journey*. Like funerary caskets, these boxes carried boat forms on their lids, one with a spiralling wave pattern, the other with an eroded surface texture.

An unusual jug came from Kevin Barton in the form of a raku goat, its elongated horns curving into a handle which finished in a spiral at the tail. His forming of a spout through the neck and head was an excellent sculptural resolution, aesthetically and functionally.

Ann Verdcourt showed two of her still life series referring to famous painters' work, these of pears and an apple on square plates, three-dimensional models of etchings complete with painted-in shadows.

From funky to fine art, for gallery showcase or kitchen table, the range was great and the standards high. This exhibition will become an important addition to our calendar.

Andy Hobbs, Chief Executive of the sponsor, XPO Group, praised the quality and high standard of the entrants. He said, "It augurs well for the future of the NZ Ceramics Award and highlights the very real talent found in New Zealand artists, which I believe is often underestimated. XPO were delighted to support this first year of the Award and we hope its success encourages other companies to provide greater assistance for the arts."

The XPO staff's choice? They gave their accolade to *Sacred Heart on the Move* (or as they dubbed it, *Love on the Run*) a sculptural work by Brendan Adams of a red heart set in a blue niche within a triangular icon, the whole carried on multiple scurrying legs of wire. A good sense of humour goes a long way! ■



Kiln Element Design and Manufacture

Elements for all types of kilns wound
to your requirements

Prompt and efficient service

Full records kept for replacement orders

We use and recommend Kanthal
resistance wire

Don't wait for an element burnout —
Keep a spare set on hand

Argus Heating Ltd.

411 Tuam Street Christchurch

Telephone 03 381 0768 Fax: 03 381 0968

Contact our factory manager, Brian Shaw

L.P.G. POTTERY KILN AND FURNACE BURNERS

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



FEATURES

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

SIZES AVAILABLE

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

* Special sizes and ratings on request

OPTIONS AVAILABLE

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

ANCILLARY EQUIPMENT

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

COMBUSTION SERVICES

MAC'S MUD CO Ltd

ORDERS & POST - 128 Ellis Street, Brightwater, Nelson, NZ Phone/Fax: 0-3-542 3585

FACTORY SALES - Factory Road Brightwater 8.00-4.30 Mon-Fri



Have you tried our New Clays?
Mac's White: new white earthenware great for throwing, slab and domestic production. Makes your colours sing.

Terracotta Red: new plastic red earthenware low shrinkage. great all round clay for domesticware, planters & tiles.

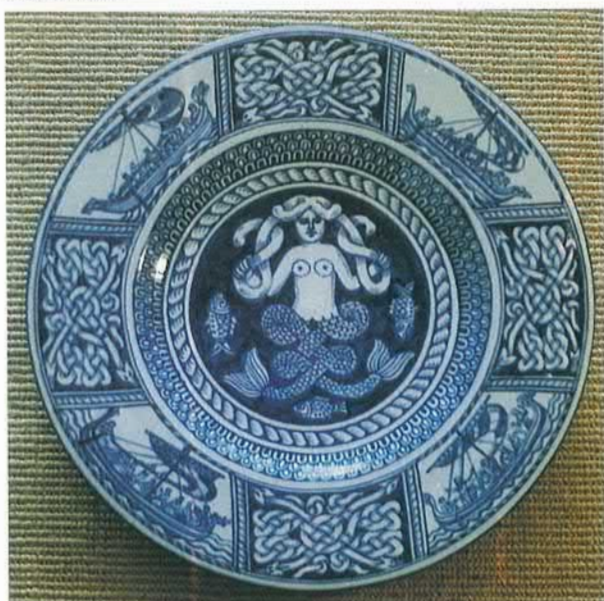
Phone - fax or write for more information.



Renaissance Cleopatra, after Piero de Casimo
420mm diam



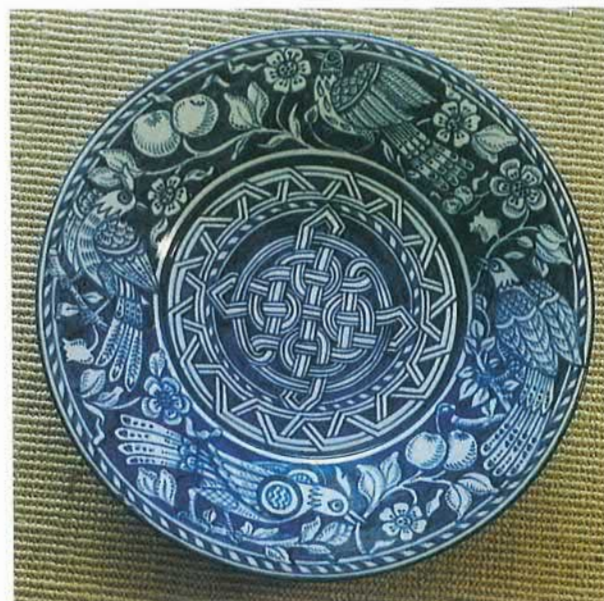
Portrait of Kristen, after Piero della Francesca. Cobalt and
30% Dresden burnishing gold lustre 425mm diam



Celtic Mermaid with ships from the Bayeux Tapestry
465mm diam



Medieval boat with Celtic knot border (prior to glazing)
460mm diam



Celtic knot with bird and flower border 410mm diam

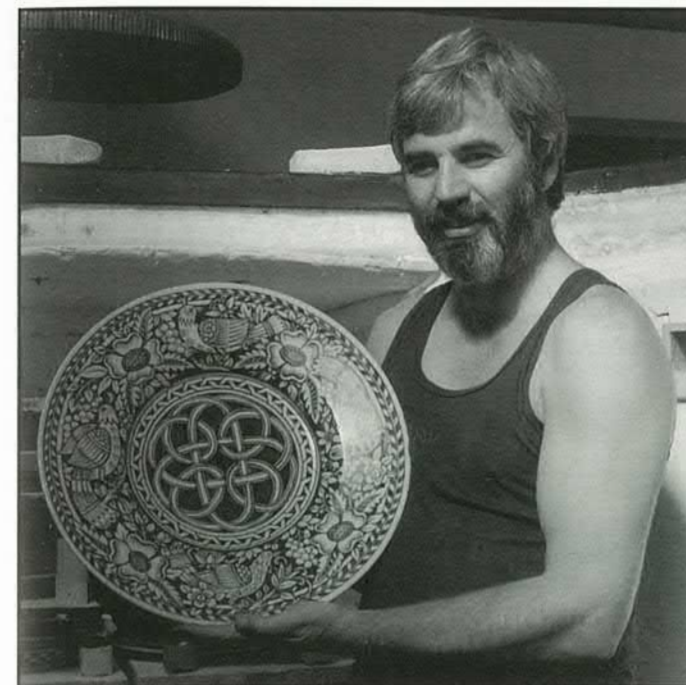


25th Anniversary Platter, double Celtic knot border 410 diam

ROLLING CLOUD Neo-Classic Pottery

Kevin Falconer and Irene Tuscia-Falconer,
Katikati

Photographs by Kevin Falconer



Kevin Falconer with Celtic Knot, bird and flower border plate

My interest in the ceramic processes began in 1979 with some clay modelling. I wanted these pieces fired, then glazed, then what?

I decided the only way I would find out was to do it myself. So it was down to the library and, "how do I start?"

I took down a couple of disused chimneys for the bricks and built my own kiln. It was wood-fired with pine slabs from a nearby mill, had two chambers with the chimney built on the second chamber and a Dutch-oven firebox.

Then I started making pots; planters, bowls, vases, cups, all rather crude and naive, but I was doing it - I was on my way. It was *teach-yourself* the hard way, somewhat pioneering and adventurous, digging up all sorts of clays from all over the place, making up buckets of glaze, and hanging my eyeballs out to see if the cones had started to bend. Great experiences, not to be missed.

Fairly early in the piece my wife Irene, already a capable and creative painter, tried painting on the pots. Easier said than done! The options seemed unbounded and the frustrations increased. Overglaze? Underglaze? Colours? Transparency? Majolica? Stoneware?

It was obvious the wood kiln was best for its fly-ash patinas and unpredictable subtle effects, not for the demands of graphic decoration, so we went to an electric kiln that gave us a bit more control. However, it was old and kept burning out elements, so the next answer was a new gas kiln. This served very well until recently, as we are now concentrating on large platters requiring total control over the firing process. For these, I commissioned an electric kiln with a multi-stage controller, to fire one platter at a time.

Our work has come a long way. The quality now has to be of exhibition standard every time and it sometimes requires refiring.

A one-platter kiln also means a piece can be completed fairly promptly - a large plate may take a week to decorate and we don't want to wait one or two months to fill the kiln.

Patience and stamina have been requisite to get through some of the technical hurdles. Heat distribution in the gas kiln is too uneven over a large surface area, especially during lustre firing. Control of the cooling rate has also become more important; in fact every aspect of the ceramic process has become magnified with large pieces.

The design is initially pencilled onto 1000°C bisque. To trace a design on paper down onto bisque, Irene first covers the back side of the paper with a dark chalk pastel. The paper is then placed over the area to be filled and the outline firmly drawn over. Any excess pastel is dusted off. Neither chalk pastel nor lead pencil seem to interfere with, or modify the glaze melt.

The design is then painted with cobalt, which at present is our only colorant. We have been through the spectrum and returned to cobalt because of its classical appeal and to simplify the process - not that cobalt is straightforward.

I make up a paintable mixture by combining 200g of cobalt oxide with 800g of *Abbotts White* clay body, two teaspoons of sodium silicate or *Dispex* and two teaspoons of *Celofas*. I grind this with 1/2 litre of water for 3 hours in a small stone tumbler (ball mill) purchased from a Rock shop. The milling makes a huge improvement.

This mix is sieved through 200 mesh and combined with a further litre of water. The clay disperses the cobalt, makes it less transparent (as in watercolour painting) and gives more even coverage. Sodium silicate helps keep it all in suspension and *Celofas* reduces smudging. The colorant must be used from a shallow dish rather than a deep jar, to avoid any problem with thinning or settling out.

The finished painting is dipped into glaze and fired. At first I made up my own transparent glaze which had a narrow firing window of around 1296 1/2°C making it difficult to get right. With the advent of *Abbotts White* body and its matching clear glaze I changed tack, first blending *Abbotts White* with *SC80*, 50/50, but now I use *Nelson's White Domesticware*, firing to 1180°C. The appearance is still stoneware, but stress on the kiln is noticeably reduced by the lower temperature and the glaze fits very well.

I have had lustre move during firing, possibly from too much de-greasing left on the glaze. Gold lustre is burnished with fibre-glass cloth or ceramic fibre cloth, a process which must be done wearing a mask.

Another interesting use for *Celofas*, which is similar to wallpaper paste, is as a semi-resist. When added in excess to the brushing medium, the glaze only partly takes to that area when dipped, giving an interesting relief appearance.

Irene has skill not only in handling her brushes, but also in choosing and modifying designs. These she researches from all cultures, though she is presently exploring Celtic traditions. It seems that no design is absolutely unique, similar motifs being found throughout all cultures.

Because I am responsible for hours of Irene's work, I don't want to take unnecessary chances. We purchased a small test kiln to check any change before committing it to larger work. It is invaluable, and always will be.

Our original location was set up with the help of the *Blind Foundation* as I have limited sight due to Retinitis Pigmentosa, a degenerative, hereditary eye condition. Four years ago we moved from there to an old church hall adjacent to SH 2, ten minutes from Katikati towards Tauranga. We received a Venture Capital Grant from *QE II Arts Council* to assist establish the new premises. The area is called *Aongatete*, which translates as moving, or rolling cloud, hence the name of our pottery.

We are proud of what we have achieved in 14 years and it continues. In the near future we aim to work with other colours and with carved decoration, and to pursue international markets as well as the domestic.

It is annoying to hear comment that this type of decorative work would be worth more, or more highly regarded if it were produced in Italy....



**"To be a student in Dunedin is to live in
New Zealand's pre-eminent student city"**

Come join us in '96
CERAMICS
CERAMICS
CERAMICS

offering degree & diploma level qualifications
stimulating & enriching environment
superb facilities & technical support
nationally & internationally
recognised

for further information contact:
School of Art, Otago Polytechnic, Private bag 1910, Dunedin, New Zealand
Phone 03 4796056 Fax 03 4776033 internet: patj@tekotago.ac.nz

NEW ZEALAND'S MOST COMPREHENSIVE CERAMICS AND GLASS PROGRAMMES AT DIPLOMA AND DEGREE LEVELS

Bachelor of Fine Arts (pending final NZQA approval)
Diploma in Ceramic Design and Production
Diploma in Glassblowing Design and Production

Highly qualified staff, excellent studio facilities and student services offer a great environment for students. Discounts available for early enrolments.

For further information contact:
GEORGE KOJIS (Ceramics)
DAVID TRAUB (Glass)

WANGANUI REGIONAL
COMMUNITY POLYTECHNIC
PRIVATE BAG 3020, WANGANUI
Phone: 06 345 0997
Fax: 06 345 2263



'96 SUMMER SCHOOL

JAN 13th - JAN 21st 1996

POTTERS MASTER CLASS

Tutor Mirek Smisek - Salt Firing
Student require minimum 5 years experience.

POTTERS CLASS

Tutor - Pamela Ansouth
Hand Building and Wheel Throwing

WOOD FIRING AND KILN PREPARATION

Peter Alger

These are very popular courses. Book now and avoid disappointment.

Enquires to:

Alan Baxter - Northland Craft Trust
Box 1452, Whangarei
Phone (09) 438 1215

CHELSEA ART & CRAFT WORKSHOPS

POTTERY SCHOOLS 1995

FACILITIES AND TUITION IN ALL ASPECTS OF POTTERY

Slab Work - Coil Work - Slip Casting - Mould Making - Sculpture
Glazing & Decorating - Firing - Pit Firing - Raku Firing

BEGINNERS CLASSES

SPECIAL WEEKEND THROWING COURSE

INTERMEDIATE GLAZING OR SCULPTURE

PLASTER MOULD MAKING

SLIP CASTING

CHILDRENS CLASSES

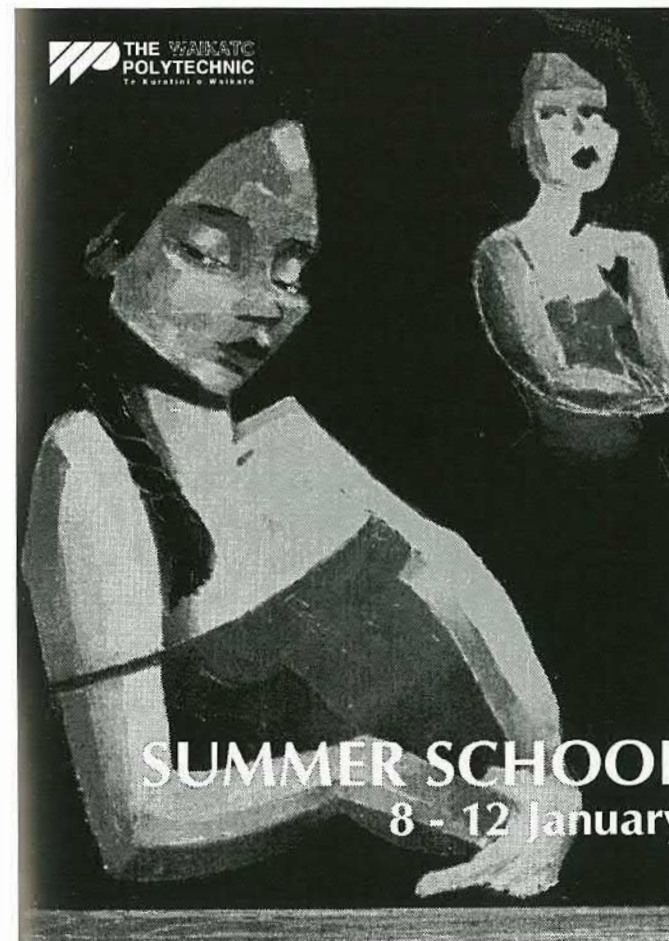
After School

Further Information:

Mac Treliving
164 Mokoia Road
Birkenhead
North Shore City
Phone 09 480 1565



Supported by The Birkenhead Licensing Trust



SUMMER SCHOOL of the ARTS

8 - 12 January 1996

F e a t u r i n g . . .

Painting	Michael Shepherd
Life Drawing	Frankie de Vorms
Intaglio Printmaking	Anthony Davies
Graphic Design	Mark Bradford
Multi-media Computer	Ross Dewstow
Landscape Design	Ian McHarg
Dye in Design	Lee Shun Wong
Hatmaking	Yvonne Stewart
Calligraphy	Valerie Cottrell
Jewellery	Arita Wilkinson
Ceramics	Christine Thacker
Glass-casting	Emma Camden
Photography	Stephanie Young
Quiltmaking	Ngair Brooks
Maori Weaving	Kahu Te Kanawa
Digital Video	Paul Swadel
Music Video Making	Bret Nichols
Drama	Robert Pollock
A'cappella Singing	Tony Backhouse
Songwriting	Liam Ryan
Writing	Tessa Duder

P l u s m u c h m o r e . . .

For a catalogue write to:
The Department of Design & Communication
The Waikato Polytechnic, Private Bag 3036, Hamilton
Phone 0-7-834 8875

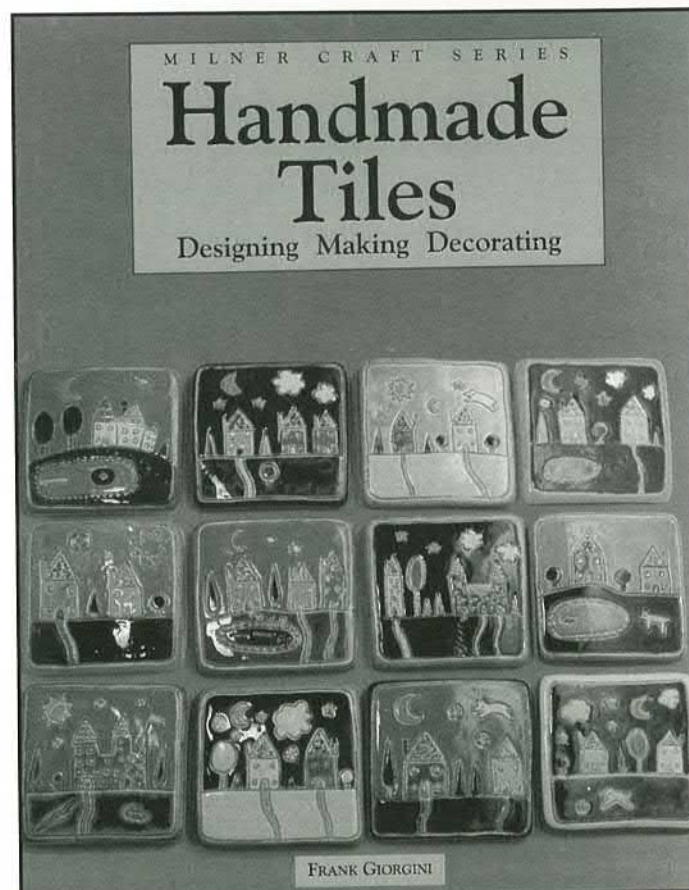
BOOKS

Reviewed by Howard Williams

Handmade Tiles: Designing, Making, Decorating

By Frank Giorgini

Tandem Press, Auckland. \$35.95



Originally published by Lark Books, USA in 1994, then republished this year in Australia by Sally Milner Publishing, this tile-making book is now available here through Tandem Press of Birkenhead, Auckland.

As a professional maker and decorator of tiles, mosaics and ceramic murals, I was asked to preview this book for the New Zealand market and to review it, now it is available here. My concise assessment - this is the most comprehensive instruction manual on the hand-making of tiles I have seen.

It is not only for those who wish to make tiles, however. The basic information on clay, glazes, decorating and firing is applicable to any ceramic work situation. Further, it is a beautifully illustrated treatise on tiles and mosaics, of interest to architects, interior decorators and artists as well as potters.

It shows in first-class colour photos the work of some 90 clay artists, mostly American, though including some from England, Spain and Turkey. Tiles shown are individually made, or produced in limited runs, by every conceivable method of hand-making and decorating, as well as in their final situations - floors, walls, working surfaces; interior and exterior situations; swimming pools, bathrooms and kitchens; as decoration on furniture, around fireplaces, as murals, or covering sculpture.

The book's layout design is unusual and very effective. Work-

ing pages are set out with the top third as a colour band containing photos of tiles. The lower two thirds contains text applicable to their making, plus working photos explaining the techniques being used. The writing is clear and concise, giving detailed technical information and the photos and drawings are excellent. This makes the book a specialised pictorial collection of tile and mosaic art works as well as a workshop instruction manual.

Chapter One gives a short history of the handcrafted tradition in ceramic tiles, written by Joseph Taylor, president of the USA Tile Heritage Foundation. Then Frank Giorgini, the main author takes over, beginning at the beginning - *Getting Started*. He details setting up a studio, from on-the-kitchen-table to full tile workshop and explains about clay, glazes, modelling, decorating, firing and installing. Finding the raw materials, buying or making tools and equipment, experimenting with techniques and formulating glazes are all covered.

Actual making procedures are well documented, with sections on making flat tiles, slab-rolling, relief modelling, open-face press moulds, tile presses and extruders and carved plaster blocks. Chapters deal with decoration of all kinds; surface decoration on unfired clay including impressing, transferring designs, modelling and carving; decoration on wet clay, leatherhard, bone-dry, bisqued and already glazed; use of glaze, under and over-glaze, stains, slips and engobes, inlay and sgraffito, resists, screen printing and decals. Even computer designing is covered.

Another chapter deals with installation of tiles and mosaics and includes adhesives, tools, cutting, grouting and finishing. *Health and Safety* has a section to itself, applicable to all areas of clay work, especially cleanliness and avoidance of dust - "Wherever you can, work 'wet' and clean 'wet'....wipe up spills right away. Clean compulsively!"

The colour photos of completed tiles, panels and murals gives great inspiration with work of incredible variety being illustrated. This feature alone makes the book worth its very reasonable price. It is an admirable addition to any potter's library of clay books, but essential for ceramic departments in teaching institutions and all pottery clubs.

Frank Giorgini : tiles for the Tile Heritage Foundation's logo



Images on Clay

By Hilary Kerrod

Privately printed and published, at \$20 plus P&P

An author-published book - Hilary Kerrod is learning to use a word-processing computer - a technical and a philosophical treatise on how she obtains the very personal style of surface decoration in her ceramic work.

This year Hilary Kerrod is New Zealand Society of Potters' itinerant artist, sent through the *Touring Tutors Scheme* to various venues in the South Island. She made up a series of notes for distribution at the schools she was to run, then realised she had enough material to produce a small booklet. More, she decided it had relevance for potters other than those directly concerned in her classes and so she privately printed a "first edition" of 50. A second edition will be produced - depending on first edition sales!

It is an excellent read, as idiosyncratic as the author herself and evocative of her ceramic work in its style. As a working manual, it might be seen as needing some professional editing to tighten up some technical process descriptions, but this would inevitably dull much of its charm without making it necessarily any more accurate.

It is not intended as an introduction to pottery surface decoration in general, but is more "aimed at experienced potters who have a need to try something new, loosen their style a little or explore some different techniques."

Hilary explains how she was brought up in the vicarage next door to a church graveyard which held great fascination for her as a young girl. She was also intrigued by the centre pages of the *Illustrated London News* which "always seemed to have pictures of people digging up ancient buried cities. I decided these houses had been deliberately buried, because the excavations certainly looked like graves to me."

This interest in the past now shows in Hilary's art work, where her decorating follows a collating and layering process. Her stamping and screenprinting techniques allow her to layer images, giving a feeling of depth in a flat surface. Using text and illustrations she tries to replicate the processes of time and his-

tory, where "some information is preserved and some lost in an almost arbitrary manner. I like to work on pieces at several stages to enhance this feeling of layers of information."

Her ceramic work is content-driven; the important part is what she is trying to say, so she has devised and developed her own processes to best convey the emotion, belief or idea being explored.

A chapter, *On Creativity*, discusses the need for artists and craftspeople to loosen up - to break the "skill barrier" which she sees as blocking the spontaneity of a beginner, once they have been taught to master their craft's techniques. Her "blind drawing" and "blind modelling" lead into the rest of the book where she explains her own technical processes, as skills to learn and then use creatively, breaking any perceived "rules" if the resulting effect, works.

These processes include photocopy transfers, screen printing and photopositives. Details are given on how make the required equipment, find the correct materials and successfully apply the processes. Combustible grogs like paper and sawdust are explained and paper/clay discussed with Liz Earth's easy-to-make recipe being given.

Building with soft clay slabs and screen printing on them come next, followed by working on hard slabs, then her firing notes. Sprig-moulds, cylinder seals and print transfers precede a chapter on how to make ceramic screen-printing inks and crayons. Interesting pages follow, on colour theory, the colour wheel and triangle, colour keys and values. There is a good glossary and bibliography.

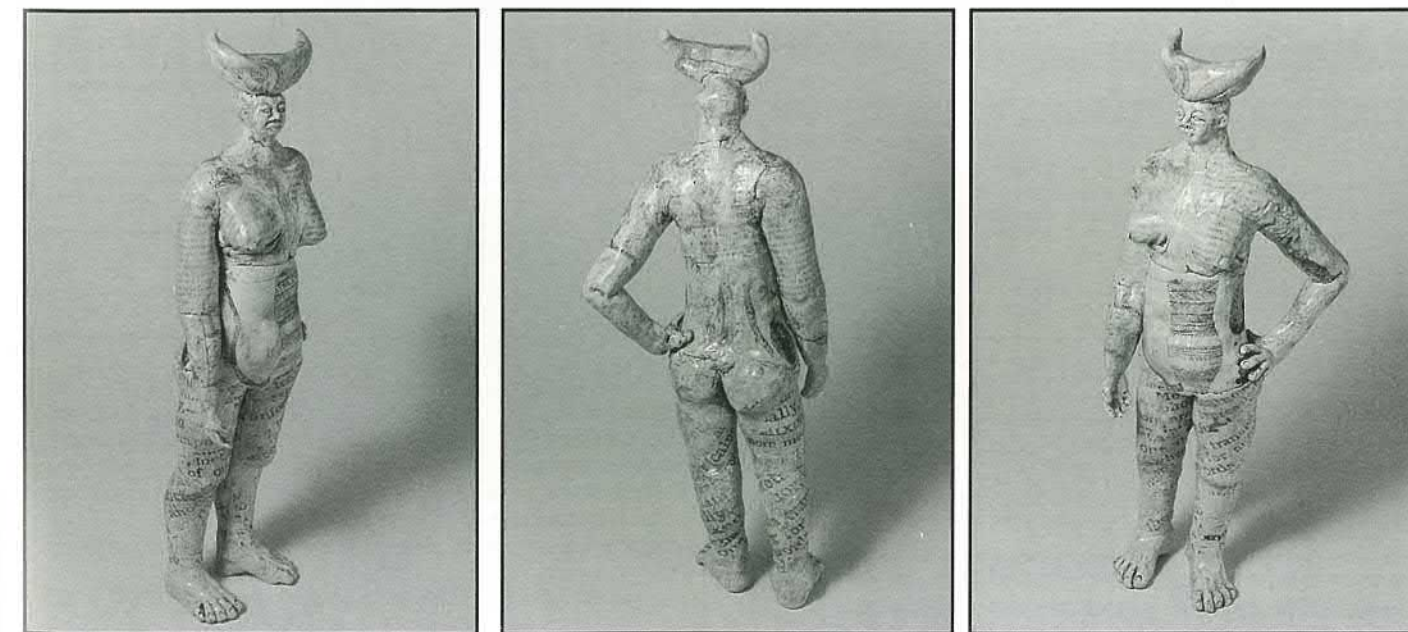
As well as the technical information given on these ceramic decoration processes, the way this book is written is of interest. The style is uniquely Hilary, so the reader learns a lot about the "why" of her work as much as the "how", and after all, what she wants to say in her ceramics, is more important than the methods or machinery used to say it.

I like the way she says to add a coil.... "Do I need to tell you how to add a coil? I do not! (Read any basic book)."

Available from:
Hilary Kerrod
14 Wilma Road
Surfdale
Waiheke Island
Auckland

"Body of Knowledge". Sculpture by Hilary Kerrod

Photographed by Howard Williams at the Birkenhead Licensing Trust Pottery Award Exhibition. (See pages 8 & 9)



GALLERY GUIDE

Entries for this listing cost \$15 — boxed \$20 — (incl Gst) for up to 25 words. Cash with order, to NZ Potter, PO Box 881, Auckland

NORTHLAND

NORTHLAND SOCIETY OF ARTS — Reyburn House Gallery, Lower Quay Street, Whangarei. Monthly Exhibitions of artists and artisans in various media. Hours: Tues - Fri 10.AM - 4pm Weekends 1 - 4

NORTH AUCKLAND

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

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

AUCKLAND

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

COROMANDEL

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

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

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

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

WHAKATANE

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

TAURANGA

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

MANAWATU

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

RANGITIKEI PLAINS

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

WELLINGTON

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

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

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

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

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

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

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

NELSON

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

WEST COAST

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

CANTERBURY

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

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

SOUTH CANTERBURY

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

OTAGO

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

CENTRAL OTAGO

BONZ GALLERY. Best of New Zealand contemporary arts/crafts. Open 7 Days, 9am-10pm. 8-10 The Mall, Queenstown. Phone 03 442 5398 Fax 03 442 5217.

FOR SALE

Pottery Kiln 10 cu.ft Electric 3 phase with digital controls, platinum rhodium thermocouple. Including shelves and props. Never been used \$6500

Bisque ware a selection of mugs, platters, bowls, cafe late cups. Hand thrown in Nelson White.

Imported ceramic stains suitable for stone/earthenware 10kg in assorted colours. \$1,000 ono

Potters Wheel. Good Condition \$500. Ph Michelle 07347 9195

THAMES SOCIETY OF ARTS

SUMMER EXHIBITION

Jan 19 - Feb 4 1996

\$2500 in Prizes

For Painting & Pottery

Good Exhibition sales

Entry forms from:

OLD NORTH SCHOOL GALLERY

TARARU THAMES

Phone 07 868 9192

"MADE BY HAND"

A week of handbuilding in clay
on Waiheke Island

Tutors: **Liz Earth** **Penny Ericson**
Hilary Kerrod **Peter Lange**
Christine Thacker

January 15th to 20th 1996

Fee \$275 covers materials

Please note! This year's programme is different from last year's!
Write to Hilary Kerrod, 14 Wilma Rd, Surfdale, Waiheke Is
or Phone 09 372 8080



**BIENNIAL
POTTERY AWARD 95
\$500**

Creative Clay

Sponsored by NZ China Clays

Reyburn House Gallery

Receiving Day September 22 1995 at 3pm

Entry Forms: Reyburn House Gallery, Lower Quay Street
Whangarei, Ph 09 438 3074 Fax 09 434 3365

BOOKS UNLIMITED

CRAFT BOOKS BY MAIL

**BOOKS ON TEXTILE CRAFTS
POTTERY & WOODWORKING**

**ASK FOR YOUR FREE CATALOGUE
WE WILL ORDER ON YOUR BEHALF**

PH 09 376 3864 FAX 09 376 7187

FIRST KILN — REXMARK FIRST CHOICE



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

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

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

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

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

LAST IN EXPENSIVE KILNS ... No other kiln of this size beats our price - 12 months warranty and excellent after sales service.
6.0 cubic foot two burner - \$1950 incl. G.S.T.
4.5 cubic foot two burner - \$1790 incl. G.S.T.
3.6 cubic foot one burner - \$1550 incl. G.S.T.
Enquire further for information on our range of production kilns up to 60 cu. ft.

**REXMARK DEVELOPMENTS LTD
58 ATHENS ROAD, ONEHUNGA, AUCKLAND**

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

TELEPHONE (09) 634-3311

WESTLEY INSURANCES LTD.

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

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

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

Mouldcraft

- CERAMIC DESIGN
- BLOCKS & CASES
- MOULDMAKING

BRUCE YALLOP

1 Riverbank Rd New Lynn Ph (09) 827-8650



WELLINGTON POTTERS SUPPLIES

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

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

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

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

ROSS MELVILLE PKF

CHARTERED ACCOUNTANTS

INTERNATIONALLY PANNELL KERR FORSTER
ASSOCIATES THROUGHOUT NEW ZEALAND

50 ANZAC AVENUE
AUCKLAND

FAX (09) 309-3247

PO BOX 881
PHONE (09) 379-8663



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

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

[illegible]

TALISMAN

Available from your local potters supplier

GARDEN ART

by Phillip Luxton



Bird Baths Fountains Lanterns
Commissions
COMPENDIUM

5 Lorne Street, Auckland 1
Telephone / Fax (09) 300-3212

ALBANY VILLAGE POTTERY

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



FINEST SELECTION OF STUDIO POTTERY AND CERAMIC ART

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



Candlesticks by Merilyn Wiseman

HOWARD S WILLIAMS
PHOTOGRAPHY

All Crafts and Fine Art
35mm slides, prints, 6x4.5 trannies
PO Box 147, Albany. Phone 09 415 9817

John Parker
CERAMICS



61 BUSH ROAD, ORATIA R.D., AUCKLAND
TELEPHONE / FAX NZ (09) 814 9506