

New Zealand Potter

Volume 39

Number 1

1997



Fletcher Challenge Ceramics Award 1997

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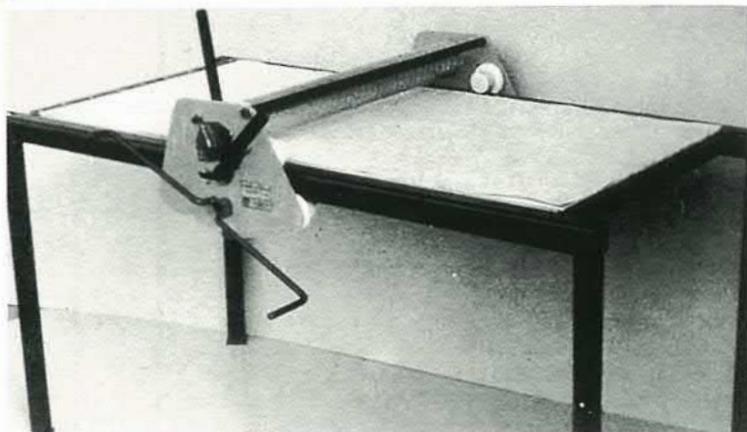
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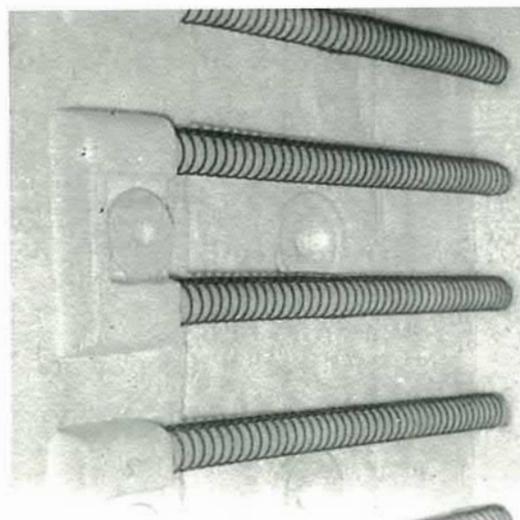
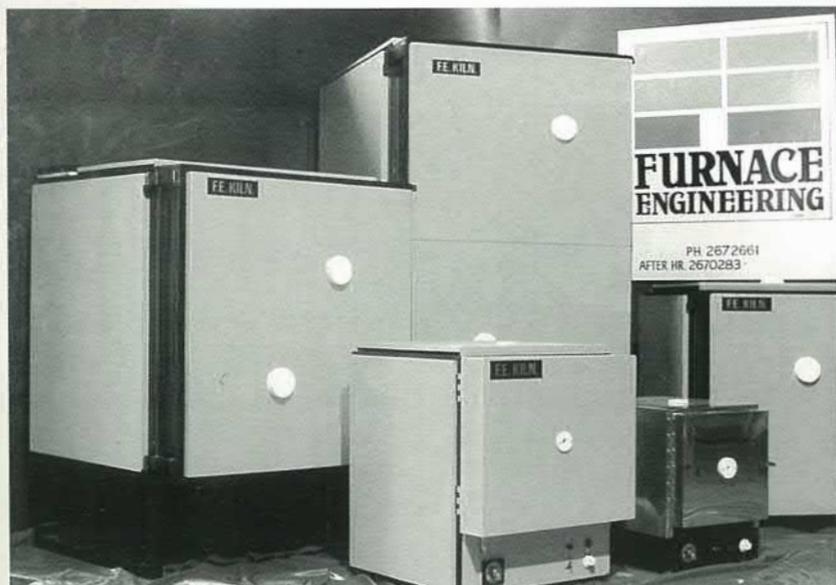
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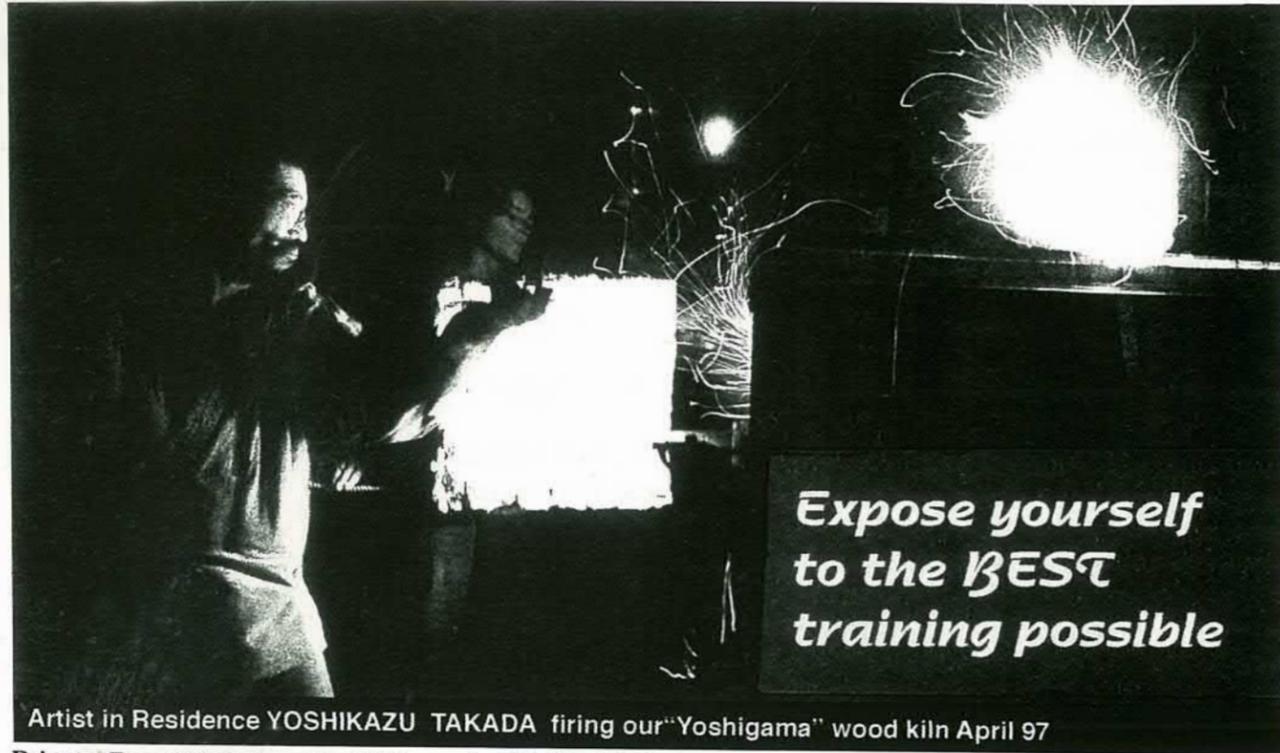
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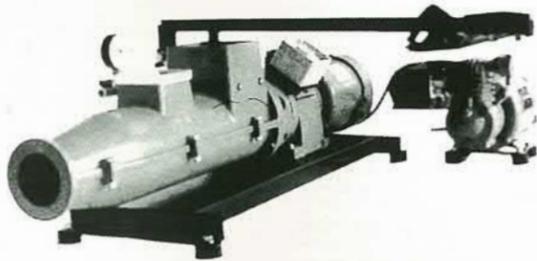
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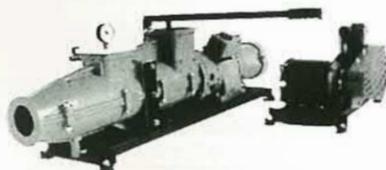
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COVER PHOTO: Fletcher Challenge Ceramics Award Winner, Philippe Barde, Switzerland
"All being different, all being equal"

BACK COVER: The Exhibition, Auckland Museum
All photos by Haru Sameshima
See pages 10 to 15



Filter Press

Howard Williams

50th Premio Faenza

The jury for the selection and admission of the works taking part in this *Concorso*, the 50th *Faenza International Competition of Ceramic Art*, met in Faenza, Italy in early January. It was composed of **Garth Clark**, gallery director and critic of contemporary ceramics from New York and **Janet Mansfield**, ceramist and publisher of *Ceramics: Art and Perception*, from Sydney (Janet Mansfield is also this year's sole judge for the *Fletcher Challenge Ceramics Award*).

From 21 countries, 92 works have been accepted from 52 ceramic artists. One artist has been accepted from each of the following: Argentina, South Korea, Finland, France, Latvia, Mexico, Norway, Spain, USA, Sweden and Hungary. Two each come from Austria and Poland; Three from each of Australia, Belgium, Japan, UK; four from Switzerland; five from Holland; seven from Germany and nine from Italy.

None were accepted from New Zealand. I wonder if anyone from here submitted work this year? Probably some did, as the 92 accepted entries came from 1,381 submissions.

The judges stated:

"The criterion for entry into this *Concorso*, that all entrants be under 40 years of age, shaped our selection - we sought promise, freshness, vision and a touch of youthful iconoclasm. Cultural differences were taken into account, but finally all artists selected had to meet an international level of professionalism in both the use of the medium and in the expression of ideas. We were demanding in the selection process, as the numbers attest - 92 objects being selected from 1,381 submitted - but this rigor was necessary to achieve a standard worthy of the historic milestone of the 50th *Concorso*.

"For more than half a century the *Museo Internazionale delle Ceramiche* in Faenza has provided contemporary ceramics with an unparalleled global forum, promoting excellence and multicultural understanding.

"This year's *Concorso* with its focus on optimism and the future, is a fitting tribute to the longevity and importance of this competition."

The jury has also admitted 56 works from 18 Italian Schools of Art, for a concurrently held competition *Ceramic Art*, open only to students attending such schools. The theme for this exhibition is

The Vase, the same theme of the first *Faenza* competition held in 1938.

The same jury will meet again in June to determine the winner of *Premio Faenza* from the selected artists, awarding a prize of 20 million lire and a scholarship of 5 million lire for a stay in Faenza during the year following, allowing the winner to work and study in the Institutes, workshops and factories for ceramics. The prize-winning work will go into the contemporary collection of the *International Museum of Ceramics* in Faenza.

The President of the Republic of Italy, the President of the Senate and the President of the Chamber will award prizes to three other works.

The jury will also award the winning prize of 2 million lire in the Italian Schools of Art competition.

The exhibitions begin in Faenza on 20 September 1997 and will be accompanied by two other major ceramic shows. One is of particularly significant works by world-famous artists and designers, selected from around the world by the jury, and the other comes from the *Kyoto Raku Museum - A Dynasty of Ceramists from the Origin to Kichizaemon Raku XV*.

Obituary

Kari Christensen

A tribute from Moyra Elliott



New Zealand potters who met her will be saddened to learn of the death, in February 1997, of the 1993 *Fletcher Challenge Ceramics Award* judge, **Kari Christensen** of Norway.

Kari came here with her husband **Knud Larsen** and delighted everyone with her

unassuming charm. They came to New Zealand following one of many visits to the **Dalai Lama** in India where they have been (and Knud continues to be) involved with aiding the Tibetan community there.

After being in New Zealand and on their way back to Norway, they went to San Francisco especially to visit **Susannah Israel**, winner of the *FCCA* that year (with *Lobo California*) who was unable to come for the presentation due to a back injury which prevented her flying. Kari met with Susannah particularly to present her with her winner's medallion and to see more of her work. Kari subsequently arranged to introduce Susannah's work in Scandinavia.

The *Auckland Museum* has a piece of Kari's in its collection - a very fine one from her series based around Tibetan mountains and transfiguring journeys.

Her last work was an altar piece she called *Towards the Light*, commissioned for a small church set in woodland outside Kristiansand, her birthplace. The central figure is a tiny golden bird, in the form of a cross, rising into light. Kari's ashes are buried in the family tomb in this church.

Kari's last trip to Tibet was in late 1994 and it was there that she just became ill. Her last two years were spent undergoing a number of surgical operations and extensive chemotherapy, but she finally succumbed to liver failure caused by the cancer, on February 5.

During her final stay in hospital she expressed the wish that Knud write to send a last greeting to friends all over the world, including New Zealand, sending her love, respect and gratitude for warm exchanges and wonderful memories. Thinking of others is very typical of this generous, gentle and sensitive woman. She trod lightly upon the Earth.

Knud is arranging an exhibition of Kari's recent work in Kristiansand and a full retrospective will take place in Oslo at a later date. There will be many attending both these exhibitions. She was a much loved personality and a highly respected artist, not only in Norway, but in Scandinavia, much of Europe, Canada and the USA where she frequently exhibited, representing her country in group and solo shows. She was a memorable visitor to our shores who enjoyed her stay here and the people she met.

She had hoped to return one day.

**Knud Larsen's address is:
Gladvollveien 18
N 1168
Oslo
Norway**

Busted Pottery

Judi Smith of Taupo has appeared on the **Maggie Barry** gardening programme. Using the book *Modelling Likeness in Clay* by **Daisy Grubbs** as her handbook, Judi has mastered the art of producing replica busts from photos. She takes hundreds of measurements from the photos, ear to nose, nose to chin etc, and then calculates these measurements to larger proportions and uses them to model the bust. She said the making and placement of the ears were very important, as this can affect the overall likeness of the bust.

TVNZ sent Judi two photos of **Ruud Kleinpaste** (front and profile views) and so she set to work, taking well over a week to make the bust. The concrete moulder required the bust to be solid so he could take a mould from it and reproduce it in concrete.

Ruud was completely surprised and very taken with the bust and after the TV programme, wanted it, so Judi was faced with the prospect of firing a solid clay bust. Thinking back to the school she attended with tutor **Bruce Dehnert** at the *Waikato Society of Potters* (Riverlea) she used Bruce's method of firing very slowly. Three days and three nights: 24 hours to reach 200°C; 24 hours to 400°C; 12 hours to 600°C and then overnight to 1,000°C.

The bust has now been sent to Ruud, and his wife who is a painter will paint it. Judi often does this herself using *Humbrol* paints, diluted down and brushed on. She also uses oxides for skin colour and ceramic glazes for extra colours.

Judi recently held an exhibition of 40 pieces and has received many commissions for these busts. She uses *Nelson Slab* clay (SC80 with 30 mesh grog) and cuts the top off each head after finishing the modelling to hollow it out before leaving it to dry and be fired. Even then, it is fired slowly to ensure there is no cracking. After finishing a bust, she often relaxes by doing a raku as a total contrast.

Another potter doing something very different! I hope Judi gets heaps of commissions and we see her on TV again.

Janet Smith

Waikato Potters Newsletter

Arts Deal

The New Zealand Academy of Fine Arts has signed a \$1.2 million deal with the *Museum of New Zealand (MONZ)* to move to a site on the Wellington waterfront.

Bed & Breakfast New Zealand

"My wife and I spent February (1996) in New Zealand. While there, we had the pleasure of staying with the Featonbys, the Newmans, and the Fullmers, and had a nice visit with Lindsay Baine and his wife.

Although it was the first time any of them had faced B&B pottery guests landing on their doorsteps, and our first time using your service, I can't think of anything they might have done differently to make the experience better.

While at the Featonby's we took part in a birthday BBQ celebration, met their 11-year-old woolly lawn-mower, Larry-the-sheep, toured their lovely garden, and generally were treated like family.

Moira and Rex Newman are both in their late 70s but still run their citrus farm and raise sheep. They took time from their busy lives to make us welcome. Moira brought us to their pottery guild meeting where we met and compared notes with a dozen or so area potters.

The Fullmers too were great to visit with. Steve Fullmer told us that last year he had been at his brother's place in California, about the same time the B&B book was being reorganised. It was waiting for him at home, but he looks forward to using it for his next trip.

We had hoped to stay a night with the Baines, but ran out of time. We did, however, stop for a morning coffee with them when we passed through their town. Again, we were made most welcome, and we left wishing we had more time to spend with them.

My suggestions? As a guest, bring slides or photos of your home and work to share with your hosts. If possible, offer to make a presentation to the local guild. Certainly a house gift of a piece of your work is a small thank-you that is much appreciated. I brought spoon rests that were easy to carry in a suitcase and that seemed to please our hosts.

Will we use the system again? You bet! A great contribution to our clay community!"

**Dan and Joanne Taylor
Taylor Clay Works
Medicine Hat, AB
Canada**

**Letter from The Studio Potter Network
Newsletter, Vol 9 No 2, 1995**

International B & B System

Share your home, or your adventures with other potters. Do you have an extra bed to offer a tired travelling potter? Are you on the road for business or pleasure and in need of a friendly pillow for your head? Do you like meeting new people, especially new potters, and talking clay, learning and teaching? If your answer is yes, yes, and yes, join the Bed & Breakfast program.

How does it work?

First, you must belong to a potters' group that is a member of the *Studio Potter Network*. If there's no group for you to join, or if you simply don't like joining groups, you may belong to the *Network* as an individual.

Next, complete an application form and mail it with a US\$10 registration fee. You will then be registered as a B&B host and listed in the International Directory. You will receive a copy of the B&B Directory listing the other hosts in the program.

Once registered, you may act as a host to other participants at your convenience, and you may stay as a guest with other listed potters.

Are there any restrictions?

To use the Directory as a guest, you *must* be listed as a host. This preserves the reciprocal aspect of the program.

It is also strictly *non-commercial*. No money changes hands; it is a volunteer program, and we want to keep it so.

Only members of the *Studio Potter Network* are eligible, and only members and their families may use the B&B Directory. Do not share the listings with other friends; encourage them to join the *Network* and register themselves.

We welcome your participation in the B&B program and are sure you will enjoy it. Remember to let us know how it is working for you.

Details and membership forms from:
**Studio Potters Network B&B Program
c/o Robert Compton Pottery
3600 Route 116
Bristol
Vermont, 05443
USA**

Potters' Tips

When handbuilding bowls and plates, try rolling a tennis ball around inside to smooth out the interior surface.

Think of a toast rack for cooling toast - how about an old wire-frame record rack for holding bats so they can dry out easily, and store them tidily.

If you have an old credit card with your name embossed on it, take a plaster cast and you can use it to stamp your name under your pots.

Prize Money Tax Implications

Russell Toplis, Ross Melville PKF
Chartered Accountants, Auckland

There has been some debate as to what the proper tax position is of potters receiving prize money from winning at exhibitions.

Income Tax

The income tax treatment will be determined by deciding whether a potter carries on an operation which should be regarded as a business, or whether the potter merely carries on a hobby.

Fundamental matters to consider are whether the operations are such that they can be said to be a business undertaking i.e. carried on with the intention of making a profit, or whether the operations should be disregarded for tax purposes as being the indulgence of a hobby, or being carried on in such a small way that the receipts merely cover expenses.

If the operations are such that they constitute a business then the receipts, including prize money, would be liable to tax as normal business income. Expenses associated with earning business income should normally be deductible.

Receipts from indulging in a hobby are not business income and should not be taxable in normal circumstances.

There have been several cases on whether an operation is a business or a hobby. For example an employee of a council bought a fishing boat for hobby purposes. The person was impressed by initial catches and further equipped the boat and extended the activities into a commercial operation. In the next year poor catches were common and a loss was incurred. The Commissioner disallowed the loss relating from a hobby,

but the court found a part time business was carried on and allowed the loss.

On the other hand a taxpayer's activity of restoring vintage cars and selling parts thereof was a hobby and not a business. Another case involved a retired architect who remained a consultant partner operating from home. It was held that losses should be disallowed as there was no reasonable prospect of making a profit and although the operation was not strictly a hobby, it was not a business within the meaning of the Tax Act.

GST

The GST position is not determined by the income tax treatment. A person is required to register for GST purposes if the anticipated annual sales are expected to exceed \$30,000. The receipt of grants and/or sponsorship will need careful analysis when assessing the \$30,000 threshold.

As a general observation most potters deriving more than \$30,000 of gross receipts per annum are likely to be carrying on a business and are therefore GST registered. In this case the prize money forms part of the normal business receipts and the prize money is subject to GST. The practical effect of this is that the prize money of say \$3,000 for a premier award would be deemed to be inclusive of GST of 1/9th of the prize money being \$333.33.

A hobbyist is unlikely to exceed the \$30,000 threshold and therefore the receipt would be deemed to include GST.

No Easy Answers

Each individual potter will have his/her own circumstances to carefully review (with their Accountant and/or Inland Revenue Department) before blindly proceeding. The new IRD "penalty regime" is a tough one!

Cracks Happen!

From **Diane Sullivan**, Vice President of the *Alberta Potters' Association*, Canada, come the following helpful hints, published in her society's newsletter, *In Touch*.

"Here are some remedies for cracks I have successfully used over the years. The best solution to cracks is no cracking at all, but here are some solutions for work past the leather-hard stage when scoring and slip won't cure your woes.

Greenware

Spooze (I learned about this in Nova Scotia seven years ago from an instructor who'd learned about in New York State years before that, and recently I saw it was on the *Internet*)

2 parts dried and powdered clay body
1 part soda ash or frit
corn syrup and vinegar to mix to a paste
Leaves a slight discolouration under glazes where the soda ash fluxes

Paper clay

I've just begun experimenting with this. It successfully fills and mends some cracks. I haven't yet determined why it doesn't work all the time. It sure fixes chips and because it is essentially the same as your clay body there is no discolouration under glazes.

You can make a small batch of paper clay by mixing some of your clay body in a slurry form and some paper pulp (a few sheets of toilet paper in a cup of water run through a blender and drained) and mixing them at a ratio of 5:1 by volume (so if you have a 10cm deep slurry in a plastic cup, add 2cm of pulp).

It seems to work best on bone dry pieces. Wet the cracked area and apply generously. You can sponge and sandpaper it after it's thoroughly dry.

Bisque and Glazeware

1 part *Sairset* (kiln brick mortar)
1 part your clay body calcined (bisque fire the powder)
1 part glaze being used (the goopier the better)

I used to tease the professor who told me this one, that it was the most useful and worthwhile thing I had learned at graduate school. I have successfully filled 1/4 inch cracks over 14 inches long (6cm wide over 35cm long) using this little trick.

It does not work successfully on bottoms, however, as using the glaze is the secret to its success. Mix all three parts into a thick paste and fill the crack, wipe excess off edges, let dry and glaze (if you use more than one glaze on the area of the crack you will need to mix different batches for each surface area). This procedure can be done on bisque or glaze ware. Only mix the amount you need to fix the crack at hand, don't tempt fate!"

Diane Sullivan goes on to explain how, as a last resort, she fixes cracks in her sculpture using an epoxy - which may not be available in New Zealand under the same name. "Most miraculous in terms of its ease and strength is *PC 7* (grey in colour) and *PC 11* (white). Of incredible strength, these can be modelled and used to fill cracks after it has set up for 20 to 30 minutes. It has a 45 minute to one hour working time. There are no toxic fumes and it can be sanded and covered with acrylic paint. It is available only in small independent hardware stores - not the large chains. It is pricey, but worth it - and only a third the price in the USA, again in small independent hardware stores."

First International Triennial Exhibition of Ceramics



Ceramics Submerged. Porcelain by Ann Clifford, Dunedin, selected for the *First International Triennial Exhibition of Ceramics*, called *Cup '96*. The Cup exhibition and competition will be held every three years in Belgrade, Yugoslavia. Ann has also had another piece included in the Modern Ceramic Collection of the *Castelli Art Gallery* in Italy.

Kodak Photographic Award
Second Prize Winner: **Emma Smalls**
from Elam School of Fine Arts, essay
on ceramist **Zeke Wolfe**

Kodak Photographic Award



Photo essays by photography students on seven New Zealand ceramic artists exhibiting in this year's *Fletcher Challenge Ceramics Awards* captured the imagination of viewers visiting this prestigious exhibition, the images communicating interesting aspects of each ceramist's art and their life style.

"The exhibition organising committee from the *Auckland Studio Potters* and the show's designer **John Parker**, arranged a sympathetic placement of the photographic images, to the ceramic art pieces involved. The photography adds an interesting extra dimension to the work," said *Kodak's* Manager of Special Events, **Ken Goody**, when announcing the award at the Auckland Museum.

The *Kodak Photography Award* which has been set up in conjunction with the *Fletcher Challenge*, aims to provide encouragement and practical experience for tertiary photography students. *Kodak* invites tertiary institutes each year to select one photography student to complete a photographic essay on a ceramic artist whose work is selected for the exhibition.

The winner this year was **Amanda Trethewey**, from *Otago Polytechnic*, whose photo essay featured ceramist **Nicola McLaren**. Amanda received \$500 worth of *Kodak* Professional film as a prize and the right to hold the camera trophy crafted in clay by ceramist **Peter Lange**, until next year's award.

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Albany Village Gallery
Howard Williams, Albany

Tea, which first originated in China, is the most widely drunk beverage in the world. It is made from an infusion of dried leaves of the subtropical evergreen *Camellia sinensis*, now a major plantation crop in many countries.

Over the centuries its drinking, apart from thirst quenching, has become associated with social rituals; ceremonies which in some cultures have assumed an almost religious significance.

So also, have the pots and cups for preparing and drinking tea evolved, from basic kitchen utensils into ritualistic vessels, even to sculptural interpretations having no tea-time table function.

Teapots to Spout About covers this spread of intention behind the making of teapots from clay. The 50 exhibits were invited from professional potters, some well-known teapot makers, while others are "doing their own thing" - exploring a concept inspired by the theme.

Of all pots, the teapot is the most demanding of a potter's skill, bound by more parameters of function than any other. Handle, lid, spout, sieve; heat retention, no-leak, non-drip, don't scratch the table, don't steam my fingers - all this as well as balance of form, beauty of decoration, quality of glaze, technically correct firing. And then it still might not make a really good cup of tea.

Many of these would. Specialists in their own teapot genre showing excellent examples include Peter Lange, salt-glazed with coloured glaze-runs; Ross Mitchell-Anyon, full-bellied and wood-fired; Greg Barron, classical deep red glaze; Andrew van der Putten, green and gold over full and fluid forms; Marilyn

Wiseman, a royal oval in turquoise with ornamental feet and crested handle; Peter Alger, cut-sided, wood-fired shino. Renton Murray, salt-glazed country cottage kitchen; Chris Weaver, designer-contemporary.

Brush-decorated teapots are by Catherine Anselmi, Heather Skeates and Sally Vinson.

Peter Stichbury's *Red Hot Screw Top* has a cunningly made lid that screws onto the neck of his red glazed teapot. Ian Smail's *Handle with Care* in unglazed terracotta has a handle woven from barbed wire strands.

Then there are sculptural teapots. Brendan Adams excels in slip-cast unit combinations, especially *Blue Spout*, with its exterior sieve and ingeniously devised additions. Rick Rudd's perfectly carved curves are here seen at their best. Jan Russell perches her tiny raku teapot in a tower of bamboo twigs like a bird's nest in a tree. Sam Ireland's is a wiggly jig-saw of flat pieces wired together. Bronwynne Cornish has built a tea-bush planter from clay-covered tea-bags...

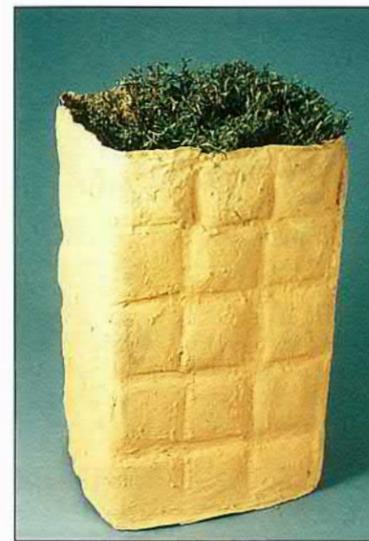
On the wall is a teapot tile picture by Jeannie van der Putten and a terracotta sculpture negatively moulded around teapots, by Matt McLean. From Moyra Elliott, *Proxy* shows teapots graphically sketched on teapot trivets and John Parker cheekily shows a cylindrical vase with brass screws like arms forming a letter T - his "T" Pot.

One special teapot is a collaborative effort: inspired by Richard Parker, made by Richard Fahey, glazed and fired by Marilyn Wiseman.

Photos by Howard Williams

Albany Village Gallery

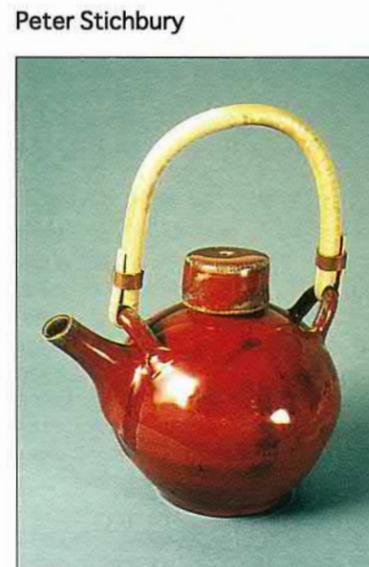
Invited Teapot Exhibition



Bronwynne Cornish
Teabag Tea-pot planter



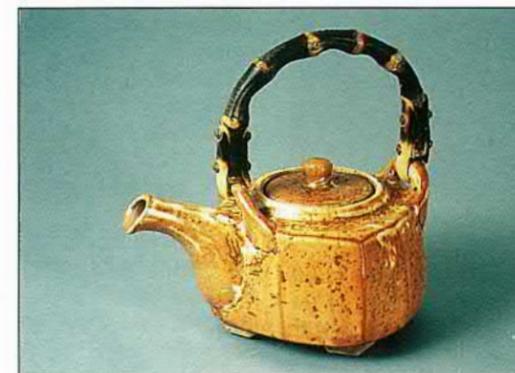
Rosemarie McClay



Peter Stichbury



Brendan Adams



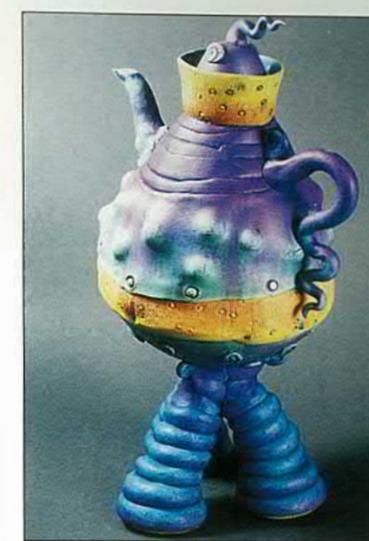
Peter Alger



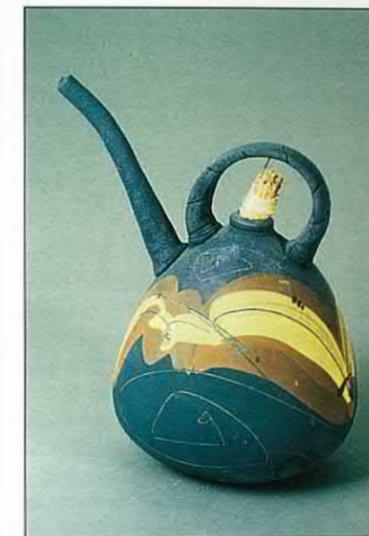
Merilyn Wiseman



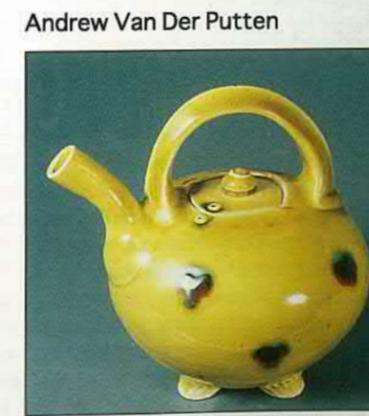
Richard Fahey



Belinda Paton



Royce McGlashen



Andrew Van Der Putten

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FLETCHER CHALLENGE
CERAMICS AWARD

IN ASSOCIATION WITH AUCKLAND STUDIO POTTERS INC:

Call for Entries 1998

The closing date for entry to the Fletcher Challenge Ceramics Award 1998 has yet to be finalised. However, ceramists are reminded that entry is by slide submission and that the closing date is likely to be early December 1997. Work selected by the sole international judge is likely to be required by late March 1998.

For further information contact:
Auckland Studio Potters
PO Box 13195, Onehunga
Auckland, New Zealand
Tel: 0064 9 634 3622 or Fax 0064 9 634 3626

The Fletcher Challenge Ceramics Award

Christine Thacker, Auckland



The judge for the 1997 Fletcher Challenge Ceramics Award was geographically the closest we have had for some time. Australian Janet Mansfield is a practitioner, which is a requirement for the appointee, specialising in the ancient and venerable art of wood firing and she is a highly experienced observer of global practices in pottery through her editorship of two international magazines on the topic. She has not only assembled one of the most comprehensive exhibitions of recent years, but possibly the most objective selection as well.

When the name of this year's judge became known most of us probably thought we would see more traditional pottery, tableware etc, but as Janet writes in her statement included in the catalogue "...the exhibition encompasses the diverse field of ceramic art currently being made." She has chosen what she describes as "the extremes in these possibilities" in a display which "scans the realm of ceramic art practice." To further give description to the wide variability on show, Mansfield uses the following adjectives: fragile, weighty, colourful, animated, subdued, sombre, whimsical, forceful, serene, classic, enigmatic, ritualistic. One or more of these terms can be applied to all of the exhibits and all of them, with the possible exception of "whimsical", can probably be applied to the overall winning work.

There are 94 works this year, one third less than we have become used to, and it is a stronger show because of this. The design, by John Parker, is simple and sophisticated and stunning as a result.

The premier award went to Philippe Barde from Switzerland with a quartet of paper-thin, porcelain, paper-bag-like, chiselled-looking containers titled *All being equal, all being different*. Each of these essentially square vessels seems to have been hewn from rock, then gently softened by rain; they look geological, but at the same time like ghostly supermarket bags with nibbled, tatty edges. They look rough and smooth, flimsy but tough, dried-out, parched and bone-like with an enduring vitality. They are technically interesting, ambiguous and therefore capable of whatever interpretation you bring to them.

Torbjorn Kvasbo, from Norway, received a merit award for *Trough*, a work in which the clay seems to have been taken to the point of almost being brutalised. It is a work of physical and

Photos by Haru Sameshima

technical extremes where gritty terracotta clay has been squeezed, punched, pinched and ripped to form a long, shallow trough which has then been ravaged by flames in an anagama-type kiln. With its cracks and fissures and reptile-like sense of lumbering movement it conveys a bare sort of beauty.

There is stark beauty also in the merit-award-winning bowl from New Zealand's Raewyn Atkinson. It compares aesthetically with the premier award work with its fragile looks, ripped-edge rim and textural character.

Bruce Dehnert's merit award *Red Room*, is in the nature of an experience. Three white walls are studded with the green stalks and shiny red petals and stamens of around 200 flowers which all poke out and into the enclosed space in a manner which is both enticing and slightly threatening. They look as though they may be carnivorous; they look precious as though they only flower once every ten years and then just for fifteen minutes and they also look as though they may snap off if you dare to venture too close.

From England, Richard Slee's merit award work *Punch* emerges from his interest in the development of English industrial pottery and in particular, pottery from the Staffordshire area, home of the *Toby Jug* which this pot both parodies and pays tribute to. The scale and technical prowess impress in a work which is bold and unique.

The three little prickly, prehistoric animal-like container forms from Anne Tyrn of Estonia, achieved their hair-brush-like spikes from the laborious process of repeatedly applying tiny drops of slip in a stalagmite sort of build-up to a height of around half a centimetre each, these covering the form at regular intervals. It is the work of an obsessive and will be of interest to anyone who has been similarly obsessed by the emphasis and oddness which can result from excessive repetition. This completes the list of merit winners, all very different and all quite remarkable.

Mansfield's method for an objective selection and to be sufficiently ruthless in order to make an exhibition of 100 pieces from over 800 entries was to look for resolution of intention, a high level of technical competence and imagination.

Some mentionables with this criteria in mind include the soft and sinuously thrown *Drehform* from Emil Heger of Germany. A thin, column-like form at more than one metre in height, it is substantial, but has the ephemeral look of a plume of smoke.

Leaf Boat by Hideaki Suzuki of Japan, seems to be a study in wave action. Made from many tiny sagging coils to form a segmented boat of 50cm in length, it is as its maker succinctly writes, "not a copy of nature, rather an observation of its structure, texture, rhythm and colours." It is a boat which captures and expresses perfectly the pulse and motion of the sea and it is also a very beautiful object.

From the USA, Pascal Chemlar's *Covered Jar* is a chunky, crusty example of woodfiring while Peter Meanley's salt-glazed teapot has a mixture of elegance and humour with a handle that looks like the sort of handle you pull to get the lawnmower going.

Among the New Zealanders with work in the show this year were Matt McLean who always manages to make large assembled blocks of baked clay look soft, malleable and almost light-weight; Graeme Storm with *Gourd God*, a small, organic pot where the metallic glaze shimmers like surface tension most attractively, and *Sun Chariot* by Nicola McLaren, a mythic-looking work where a legless, wheeled horse draws a radiating form, perhaps the sun. It is a sensitive and personal work.

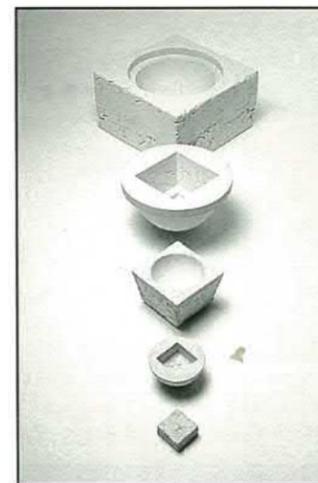
If asked to sum up the 1997 Fletcher Challenge Ceramics Awards exhibition in a word, the word "complete", comes to mind.

Duologue

This article evolved from a conversation between Philip Luxton and me following a joint viewing of the exhibition. We both feel practitioners need to more actively participate in the critical discourse surrounding such events if we are to better utilise their educational potential. We originally intended that the article follow a conversational format and focus more on the differences in our approach. Circumstances didn't allow that however, so we each wrote a personal response which draws on that original conversation.

Matt McLean, Auckland

The first work we considered was *Gegengleich* (*Same to Same*) by Ruedi Kathriner, Switzerland, **Catalogue No 41**, which was interesting for the contrast it immediately showed up in our responses. Philip's was unfavourable because he found the work didn't immediately engage his emotions, so he wasn't tempted to look at it further.



On the other hand, I was immediately arrested by its starkness and by the fact that it posed a problem. Like a dismantled puzzle it demanded solving, which act drew me into the work forcing me to reconcile its various aspects - the recurring geometry, scale progression, material content versus void. One piece must have served as the mould for the next; inner surfaces defining outer.

I found myself considering the medium of air that the pieces displaced and which would be squeezed out if the pieces were

stacked, and of light which informs us about them.

This cerebral involvement lead me to a feeling of kinship with the maker, paralleling his own making process.

Photos by Haru Sameshima of these works, pages 12 and 13

Red Room by Bruce Dehnert, New Zealand. **Catalogue No 37**. I see this work as an environment in which, screened off from outside distractions, the viewer is immersed in a little world of flower-like protrusions. Overwhelming in number and obtrusive in the small space, almost threatening, the clay flowers are also fragile and precariously poised, giving a sense of unease.

The work speaks of methodical and meditative making process, the components being obviously hand-formed and different from each other. These aren't real flowers or even plastic - they're clay with clay-like qualities - motionless, inert, brittle.

The other installation, *Night Depth-charged the Dream with Fish* by Miltiades Kyriakides, Australia, **Catalogue No 13**, I saw initially as a kinetic sculpture with not much to do with ceramics. We are transported into a remote dream world in which eerie lights and swaying movement have the main say. After moving among the hanging fish though, I was struck by their translucent smoothness and mass-produced uniformity - clayness of a different kind, familiar somehow - reminiscent of the china cabinet kitsch of my childhood. In the end, I think these qualities contributed to the success of this work for me. Uniformity of the



cast fish for instance, enhanced the mesmerising uniformity of their motion.

Clay and its manipulation wasn't Kyriakides' primary concern, but it was a significant contributor to this work.

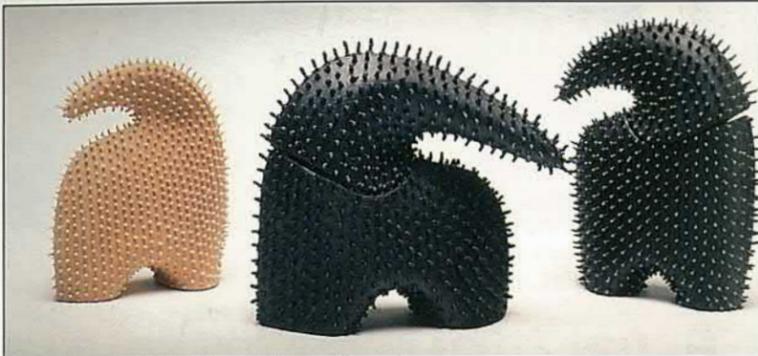
Installations place big demands on curators. By their very nature they're gallery dependent and occupy a disproportionate amount of space and resources. Their temporary nature makes them unattractive to buyers and therefore difficult to justify from a revenue point of view. Nevertheless they make a valuable contribution to a show like this, helping shift the focus away from precious objects and overcoming the atmosphere of reverence which is the antithesis of what ceramics is really about.

O, by Christine Thacker, New Zealand, **Catalogue No 44**. For me this piece speaks of latent movement, threatening to roll along the table and inviting alternative positioning of the central slot. Orientated vertically, it suggests the letter "O"; horizontally, a handle to be picked up, or a letter slot. Each interpretation invites us in turn to consider other attributes - profile, weight, containment. The small piercings are a subtle reference to mass, successfully penetrating only near-exposed edges and betraying the solidness of the form. Contrast this with last year's *Nomad's Tent* from the same artist, where similar piercings showed the paradoxical hollowness of an otherwise massive form.

As with Kathriner's piece, my emotional response developed slowly in the wake of mental analysis, rather than the other way around. In contrast to the installations, there are compelling reasons to own a work like this. Ownership would allow time for my response to evolve and opportunity to touch, which is denied in the gallery environment.

Punch, by Richard Slee, England, **Catalogue No 89**, raised the nostalgia issue for me. In a field as rich in history as ceramics, it's tempting for practitioners, infatuated with another period or culture, to work in that style themselves. Fair enough I think, as long as these time-travellers bring back a message for the present. The danger is that such work can become mere nostalgia - a means of escaping the real world rather than engaging it.

Was Slee guilty of this? My initial answer was "yes". Apart from enlarging the traditional Toby Jug to give it more prominence, he seemed to have no creative input and failed to bridge the gap to make it relevant to me in the 20th century. His denial in the notes that his jugs speak as heritage, convinced me to reconsider however, and I began regarding *Punch* as something like an ancestor figure gazing mischievously across the centuries mocking us, his descendants - perhaps for not having evolved beyond what he was? Loyal reproduction of the period piece now acquired a new significance, increasing its potency rather than indulging the maker. ▶



AWARD OF MERIT **Anne Tyrn**, Estonia
Cactus - Animals, 160 x 180 x 50mm



AWARD OF MERIT **Torbjorn Kvasbo**, Norway
Trough, 200 x 250 x 600mm

AWARD OF MERIT **Raewyn Atkinson**, Wellington, NZ
A Change of Heart, 220 x 440 x 360mm



The Awards

PREMIER AWARD
Philippe Barde, Switzerland
All being different, all being equal
130 x 120 x 160mm each

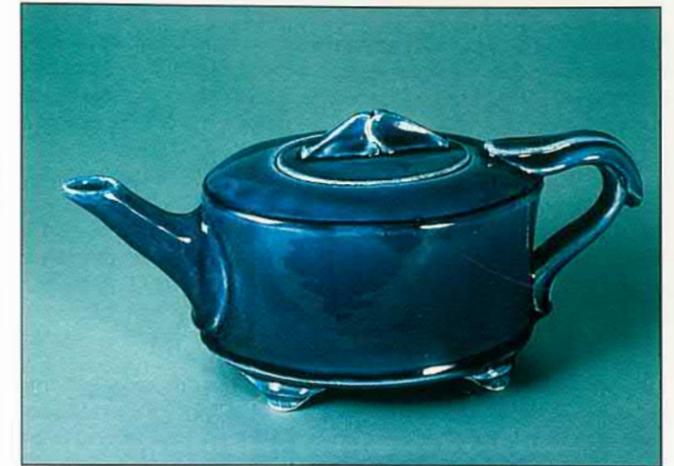


AWARD OF MERIT **Bruce Dehnert**, Dunedin, NZ
Red Room, 4.8 x 4.8m

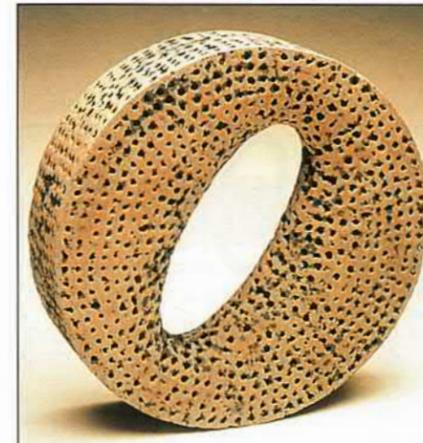
AWARD OF MERIT **Richard Slee**, England
Punch, 640 x 320 x 420mm



Nicola McLaren, Mosgiel, NZ
Sun Chariot, 180 x 680 x 170mm

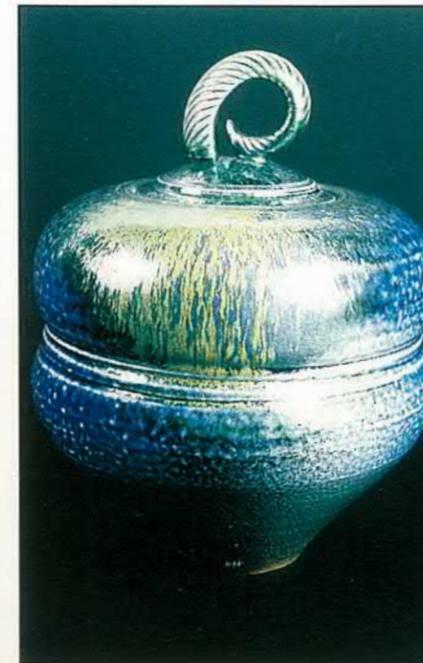


Merilyn Wiseman, Auckland, NZ
Teapot, 145 x 120 x 310mm



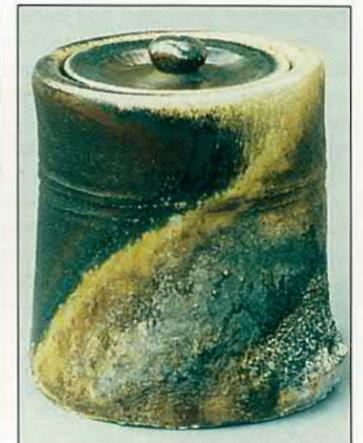
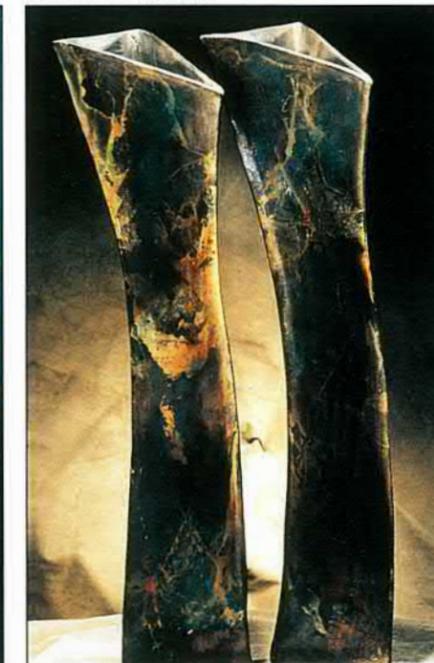
Christine Thacker, Waiheke Island, NZ
"O", 280 x 280 x 80mm

Jane Hamlyn, England
Saltglazed pot with koru handle
250 x 180 x 180mm



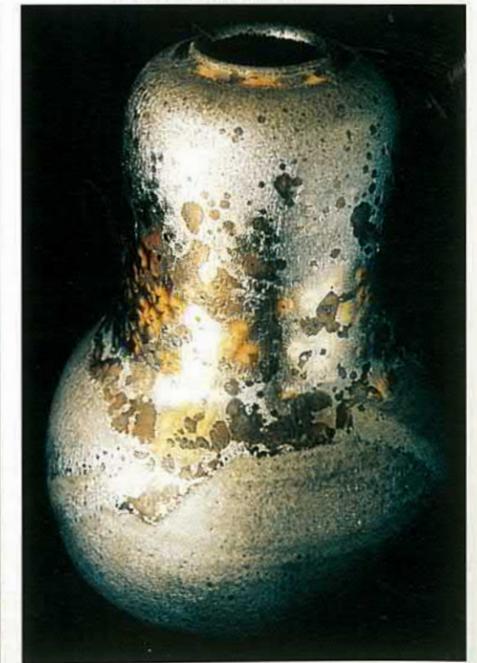
Zeke Wolf, Auckland, NZ
Raku Fish Platter, 200 x 600mm

Patti Meads, Wellington, NZ
Pair of leaning vessels
560 x 90 x 100mm



Estelle Martin, Hastings, NZ
Old Fire Grate, 190 x 165 x 165mm

Graeme Storm, Auckland, NZ
Gourd God!
180 x 120 x 120mm



Trough, by **Torbjorn Kvasbo**, Norway, **Catalogue No 14**, is the work in the show I identify with most. These pieces read as fragments from some greater event involving stamping, cutting and lifting. The eventual form of each is almost incidental. Of greater importance seems to be the activities that formed them, for which the pieces serve as a record.

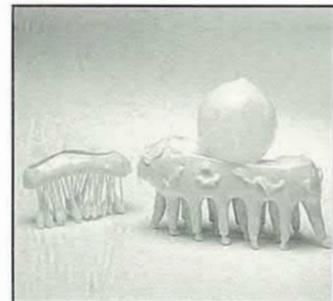
The firing process itself is recorded on the work, of course. I especially like the fact that although utilising an anagama kiln, Kvasbo avoids anagama clichés - no flattering blush or decorative lugs. This work's not pretty. It shows a vision that's personal and uncompromising.

Phillip Luxton, Auckland

I think there is a struggle in me between the desire to become educated and analytical about art, and disdain for art whose main attribute is it can only be understood and appreciated by a select few, or only with copious art wank written to accompany it. There is nothing more laughable than the artist discovering meanings a critic found in their work, which they neither intended nor cared about.

Discovering art is more fun than chocolate. It is the language of human experience; intellectual, emotional and mystical. It is yummy and infinitely enriching, especially if it has a chewy centre. I suspect it has to be made and appreciated on all these levels.

The Shoe, by **Sarka Bulcikova**, Czech Republic, **Catalogue No 56**. When I first saw this work I thought it was being wilfully funky, but it has grown on me since. With its casually pinched porcelain it has little acknowledgement towards craftsmanship and takes much of its delightful air from this looseness. The cotton wool and balloon echo and enhance the softness of the clay and its handling, yet challenge its hard feel. I had no idea what it was about, prior to discovering its title, but enjoyed it sculpturally and conceptually none the less. The title opened up new dimensions suggesting fantasy, magic and dreams around the idea of footwear. I found the work playful, but quite haunting in its imagery.



Yellow Bowl, by **Yaeko Ikeda**, Japan, **Catalogue No 58**. This is open, loose, playful work, the ceramic equivalent of abstract expressionism in three superb dimensions. The form and its colour, scratching, marking and glazing are all harmonious. It is not decorative, nor a good and clever idea; it embodies this person's self. The artist's statement is a wonder, "I love spiral things and get strong power from them". Yippee!

Trough, by **Torbjorn Kvasbo**, Norway, **Catalogue No 14**. This artist's statement in the catalogue was simply "Between thought and clay". It is a piece that speaks volumes about clay - its ability to take impressions from other objects; of plasticity allowing squashing, splitting, penetrating, tearing; of its relationship to fire. All qualities reflected in many clay works, but in this piece, the maker has allowed the clay to say so much firstly, then with great sensitivity has deftly rearranged it into a powerful sculptural

form - a tremendously difficult thing to achieve, a play in which the intellect might take a back seat.

Red Room, by **Bruce Dehnert**, New Zealand, **Catalogue No 37**. Installations are so often loaded with meaning they become pretentious, preachy or obtuse. This one however, is as fresh as its subject - the flower as sculpture. Not the ornamental attitude of building decoration, but to all intents growing from the wall and into the room, transforming the space into an enveloping and enriching zone in which the shadows on the wall alone were worth a review.

There are perhaps ten departure points in terms of the way the clay is handled, from cut/sharp/mechanical, through to soft/folded/organic. Each piece is unique and deserving of attention and yet there are hundreds. Colour is limited to red, yellow, green; clay which serves to enhance the collective sculptural nature of the work. The overall effect is a space vibrating with energy.

Walking Insects of the other Planet, by **Jeng-Daw Hwang**, Taiwan, **Catalogue No 5**. A previous judge of the *Fletcher Challenge Ceramics Award*, **Asako Watanabe** said to me about my work, "Do what the clay is happy to do", or words to that effect (another rejection).



It is a miracle these walking insect pieces made it from Taiwan with their long, long spindly legs of clay. It will be a further miracle if they get to see their first birthday outside a glass case. They defy the laws of clay and therefore must die. The image of the walking teapot has been done many times before and will be done many more - and a good thing too. I searched for a personality in these pieces and found very little. I think they are an exercise in cleverness and suspect they are slightly immature - to see this person's work in five years would be very interesting.

O, by **Christine Thacker**, New Zealand, **Catalogue No 44**. This is a continuation on a theme Thacker has been working on for a year or two now. Last year's piece was about the stars, the universe and our relationship to them - expansive. This work has removed and folded in on itself. It is very quiet.

Thacker's artist statement talks of technical problems and challenges and of producing a sufficiently interesting form. Her work is enigmatic, requiring a reflective attitude to appreciate. Somehow there is always more going on inside her pieces than is immediately visible to the casual viewer and often this is only revealed slowly, which is one of the great joys of her work.

This piece has succeeded for the maker possibly because it has a secret. Although initially it had its back to me and left me with the feeling of no admittance, on a second and third viewing it rolled over and bumped into me.

Toi Tende, by **Mary Barringer**, USA, **Catalogue No 2**. Everything about this work bothered me. Conceptually could it be a comment on implements or tools? As a sculptural form it,

or the space around it, did little to excite me, nor did it have much discernible internal life.

Interestingly I found it one of the most successful photographs in the catalogue. The fact it was made of clay was neither here, nor there; it could have been reinforced concrete. I only wish I could find out what *Toi Tende* means.



Artist's statement; "Working means homing in on a very shadowy, hard-to-grasp feeling, by very tangible physical means. What results is not so much an expression of that specific feeling - more a distillation in an object that has its own concrete reality."

This illustrates pretty well my concerns with this person's work. It would appear she isn't clear in her intentions.

By Product, by **Jeff Schmuki**, USA, **Catalogue No 78**. At the 1996 *Fletcher Challenge*, potters' evening, Schmuki talked about his work for around 20 - 30 minutes which was interesting at first, but it became too much; he gave away more information than was necessary. I feel the same about this work.



The pot is a watering can with a spout and rose turned back at an unusual angle. The clay is very competently and attractively handled in slabs. It has a personality all its own. The problems arise with the imagery on the work; diagrams of mouth-to-mouth/CPR, dissection drawings of beef cattle. The literal message of this, the banged-up watering can and the title suggests a comment on our wasteful society. Social commentary has a noble history in art, but I feel the delivery here was over-stated to the point where subtlety and mystery were cheated.

Three Bowls, by **Jet Mous**, Netherlands, **Catalogue No 25**. Three luminous bowls. Saturated colour matte glazes. Round

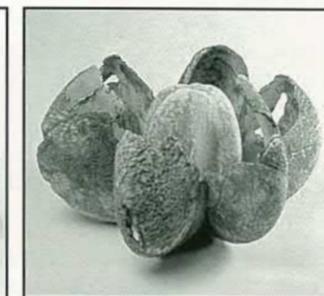


bottoms (as every bottom should be) no feet or detail to disturb their line. The effect is similar to colour-field painting where planes of pure colour are placed in relationship to one another in a celebration of colour and form, except that these offer a sculptural dimension.

This work has a calm, assured clarity. I can imagine it being wonderful to live with; like **Michelle Pfeiffer**, it would become more beautiful the older it got. Also like my wife.

Teapot, Sugar and Cream, by **Nicholas Seidner**, USA, **Catalogue No 19**. This work resonates with the feeling of someone who has been making for a long time and is lovingly familiar with his own unique and wonderful style, a uniqueness achieved not by determined originality, but by self-knowledge and gentle discipline.

Its magic lies in small detail flourishes, gorgeous restrained use of colour and decoration, and finally a clear understanding of the sculptural in the familiar. His statement - "made for everyday rituals and routines" - what powers therein lie.



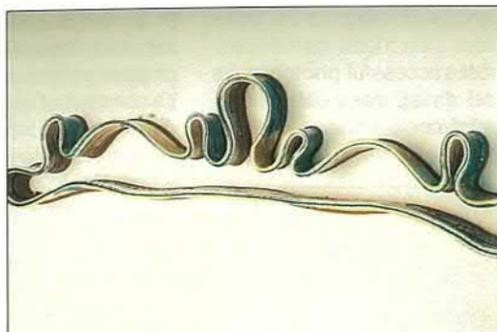
The Yellow Orange, by **Lucie Landau**, Czech Republic, **Catalogue No 63**. On one level this is a flower, its imagery quite straightforward and yet it suggests so much more. Call me a pathetic washed-out old Freudian throwback, but I can't help feeling it has a strange otherworldly air about it. Despite its obvious organic origins it radiates a sense of having inhabited another landscape, yes, that of the psyche. And if that isn't enough it has captured the feeling of rebirth and renewal without even resorting to images of confounded little people peering out of things. Now I'm going to go and lie down in a foetal position and have a drink of milk.

When Matt McLean and I thought reviewing the show would be a good idea, we didn't realise it would be such an engrossing process. At the time of going to print neither of us has read the other's copy. If nothing else, I hope the comparison will be of some interest in its exposure of different approaches to art - and that both approaches have merit. I defend my more emotive response, but realise that the depth and scope of appreciation, afforded by a more cerebral appraisal is its own reward.

A "pick and mix" show like *Fletchers* offers a wide perspective on ceramics, but not I fear, a particularly deep one. A way around this might be, to every so often have a show where fewer people are selected and they submit say, three pieces each, facilitating a more comprehensive understanding of individuals' work. I say this knowing it is very easy for others to make such suggestions, when in reality any move in policy for this kind of show requires an enormous commitment of energy, foresight, will and determination on an already stretched voluntary committee - and in the end it may be full of holes anyway. ■



"Cross"
100 x 100 x 12cm
Photo by Philip Jarvis



"Bossche Bollen Shelf"
Collection, EKWC
185 x 52 x 20cm



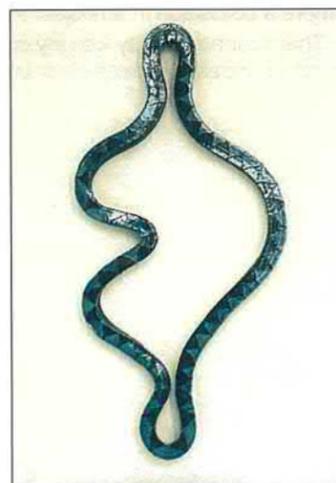
"Sunflower Tulip Vase"
80 x 70 x 16cm
Photo by Philip Jarvis



"Leaf"
180 x 30 x 20cm
Photo by Philip Jarvis



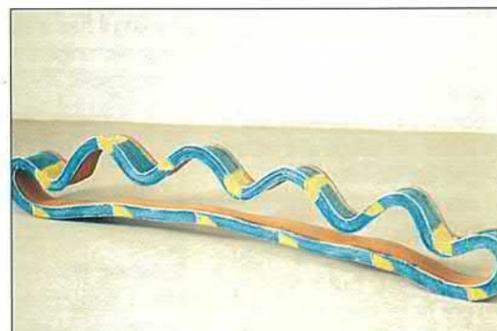
"Green Orange Bowl"
Collection Frans Hals Museum
Harlem, Holland
65 d x 13cm h
Photo by Philip Jarvis



"Blue Cherry Lips"
80 x 40 x 10cm



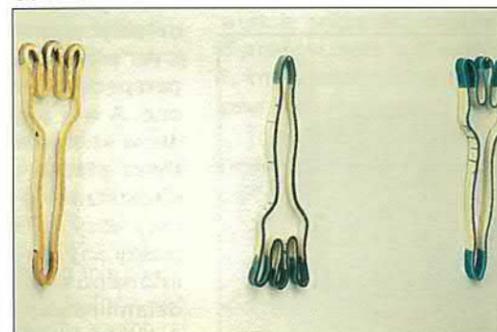
"Yellow Jug"
100 d x 27cm h



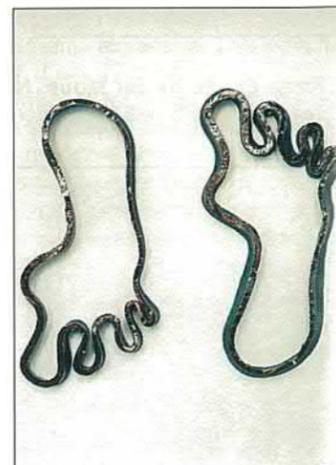
"Step"
200 x 30 x 22cm



"Peony Pot"
95 d x 20cm h



"Chip Forks"
80 x 25 x 7cm



"Foot-hold"
90 x 40 x 8cm

Other photos by Peer van der Kruis

How Things look Longer if they're Shorter

Madeleine Child, Dunedin

Wake up in our Room with a View of the canal, a boat-jam at the bridge, "Portal" and the staff arriving on their bikes - except **Bo** who has kayaked. Don't want to be late for Coffee Time and so miss the wonderful *vlaai* tarts....

Quickly check the studio for any disasters that may have happened overnight (warping, cracks...). The usual babble of languages and accents; Russian, Chinese, American, Swedish, Austrian, Japanese, Dutch...though English is the language of the Centre, thankfully.

Yvette puts up the notices on the board and we all wait to see whose turn it is to present the slide show. Two Chinese sculptors are arriving today as part of a Dutch/Chinese exchange project.

Hank shows me the paper with Mt Ruapehu on the front page - has New Zealand gone up in a puff of smoke, I wonder, briefly. Reminds me, I must fax home for that elderflower champagne recipe.

"Hmm...the Life-cycle of a Pot - reclaim clay in the mixer and extrude; feed clay into the pug-mill and extrude onto our 2 metre diameter bat; wheel into the studio and lift onto the wheel; throw; wiggle it into shape; decision about whether it lives or not; wheel back to the pugs; reclaim clay in the mixer..."

Suzanne, a Swedish performance artist, peers into the studio and asks whether what we are doing is a kind of performance piece in itself...back and forth from the studio.

Nab the bikes and off to the market (past **Hieronymus Bosch's** birthplace) for flowers, smoked mackerel, witlof, mayonnaise and then to the lake for lunch. Take a pile of library books - *Dutch Mediaeval Earthenware*, *Tulpenmania* (the Tulip Vase), **Mondrian's** flower portraits and a wee book on *aardebeienpotjes* (strawberry cups). "Klei is mooi en gewillig." I'm sure I'd agree....

Anton comes in to organise a firing schedule and to urge us to stop making. This is a continual battle I think - not many artists at the Centre can resist making use of the equipment and huge kilns by making big pieces, and it seems dull to have to start thinking about drying and firing and glazing and packing....and leaving....

Peter wants to know what manpower and machinery we think we'll need today, to shift things about.

Els is unobtrusively doing the rounds again, taking photos of work in progress.

Spent the afternoon trying to throw a much larger amount of clay so the ring walls are higher, only to discover that they work much better lower - that they look much longer when they're shorter....

Akio is cooking Japanese dinner which is most exciting and **Dillu** has a bottle of something that will do for the chocolate sauce, if we get the strawberries and ice-cream....

We all wander up to the bar for a *wit bier* or two. Back to collapse in the library. Browse through catalogues of past artists' work....not a lot of potters' names....waiting to see **Danyon** on the telly at some ungodly hour....look up some words:

potter: to busy oneself in a desultory though agreeable manner; dabble, fiddle, mess about.

throw: to bring about or cause to be in a specific state or condition, especially suddenly; fling, hurl; to baffle, dumbfound, hazard, try.

sculpture: (Zool., Bot.) raised or sunk markings on shell etc.; ~esque.

Check the pots on our way to bed - **Anton** is right - Ceramics Is All About Timing and pots need to be watched all the time. We

move some, turn others over, cover some up....can't resist having another go, so on goes the clay mixer.

Balmy night. If it's hot again tomorrow we'll be tempted to go cycling around the *Kröller-Muller Sculpture Park* or catch the train to Rotterdam.

Hose down the studio floor and squeegee it dry. We've become equipment junkies and it's going to be hard, going back to the Scout Hall. The whole place is organised down to the last tea-towel clip. It's almost spooky, as if your every move is predictable, anticipated. But we're not complaining - it's bliss to pot in this environment.

"Good morning. Coffee Time" - **Anna's** dulcet tones.

Messages in our pigeon-hole. An invitation to the Opening of the new **Betty Woodman** show at *The Stedelijk Museum of Modern Art* - we'll just have to stay on and go cycling around Friesland for a couple of weeks. **Ine** has organised a trip to an old brickworks; the *Lindauer* and asparagus (for rolls) are on their way and **Adriaan** has approved the buying of a barbecue.

Oh no! Preparations for the End Presentation....

The *European Ceramics Work Centre (EKWC)* is situated in the centre of s'Hertogenbosch - a city about the size of Dunedin - 100km from Amsterdam, 450km from Paris. Throughout the summer there are lively arts and music festivals, and there are great bars, cafes and markets. The Centre provides bicycles for the students and it is easy cycling to the surrounding 'Dunes' and the beautiful river district to the north.

The aim of the *EKWC* is "to develop the artistic exploration into ceramics as both fine art and applied art...by providing a workplace in a professional environment, with financial support and accommodation."

Participants work independently in their own big, bright studios. The latest ceramic facilities are available and technical assistance is provided. The place is incredibly well thought-out and we were constantly amazed at the detailed organisation of the place. There are well-equipped wood and metal workshops, a plaster room, computer room and an extensive glaze library with hundreds of glaze tests and recipes. There is a library with a good selection of books and catalogues, a slide library, photocopier, TV, video, projectors and photography equipment.

A separate building offers accommodation and we had a lovely room overlooking the canal. There is a big, well-equipped communal kitchen in the main building. The Centre houses an administration support section and there is a multi-purpose space available for temporary installations and exhibitions.

There was never any shortage of assistance or equipment. There are twelve staff at the Centre for twelve artists. There are wheels and pugs and extruders and blungers and mixers and rollers....plenty of kilns, including two very big ones with moveable floors, which we couldn't resist using - a top-hat 120 x 120 x 230cm, and a shuttle kiln 84 x 232 x 130cm.

I would like to thank *Creative New Zealand* for helping to fund this work period at the *European Ceramics Work Centre*. My project was to experiment with throwing on a large scale and everything else that involves - handling, glazing, firing... thinking big....

We had a fantastic time.

Life Cycle of a Pot

EKWC, Holland

Photos by Peer van der Kruis and Philip Jarvis



1. Extruded coil of clay on bat, wheeled into studio

2. Throwing ring



3. Wiggling into shape

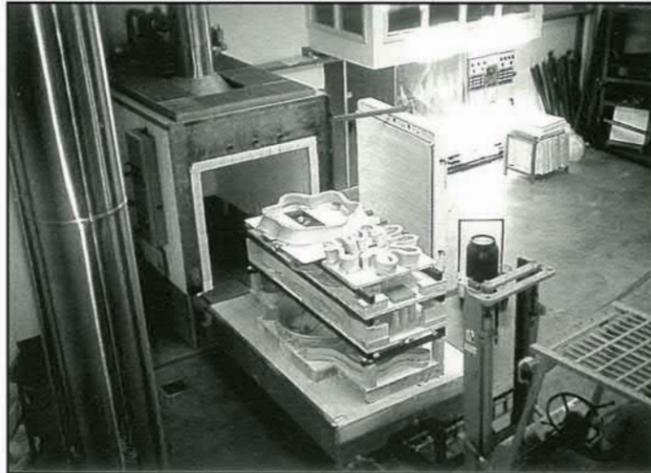


Work made at the EKWC (and some new work) by Madeleine Child and Philip Jarvis was shown at the Canterbury Museum, in an exhibition called *Sculpture for the Home, or How Things look Longer if they're Shorter* and then at Fluxus Gallery, Dunedin in *House Jewellery*.



4. Moving pieces into kiln room

5. Loading kiln



6. Glaze firing



Master Class

Helen Mason, Coromandel

Potter, sculptor, maker of murals and fountains, Elaine Katzer of the USA, was tutor to an innovative master class for New Zealand potters from Christchurch, the West Coast and the Coromandel last January.

The school, which was held in the pleasant and secluded environment of the McLeans Island Caravan Park outside Christchurch, was organised by potter Allan Mauger and made possible by a grant from *Creative New Zealand* and the sponsorship of the Continuing Education Department of *Linwood College*.

Allan met Elaine by chance at a Raku Festival last May at Kuauloa Park in Honolulu, Hawaii, and recognising her unique talents persuaded her to come to this country to share her skills. Then he set about realising his idea with a lot of organisational hard work.

Trained at the *Chouinard Art Institute* in Los Angeles and later completing a master's degree in ceramics at *California State University*, Elaine has 20 years experience creating large scale ceramic art using the method of building hollow sculptures that stack together in units, after firing, to form the whole. This eliminates the problem potters often have, of not having a big enough kiln in which to fire their work.

Elaine uses a pinch-forming method that students usually learn in making small vessels in their first year of ceramics training, but she has pushed it to its ultimate end, enabling her to build strong and stable structures that can be worked on slowly with less possibility of cracking. Final assembly lends itself to interchangeable facets.

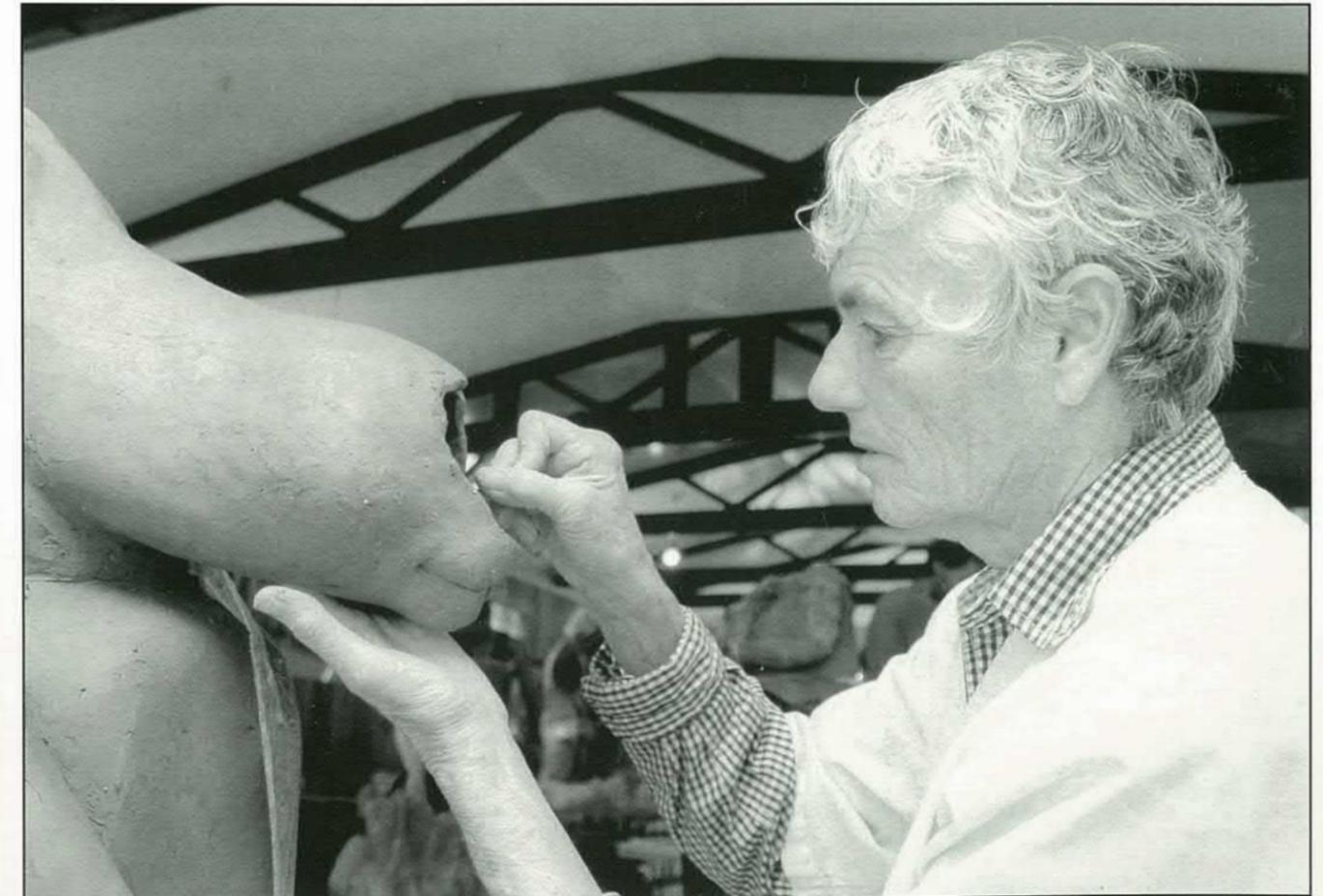
In 1978 Elaine represented the United States as Resident Artist for the *Arts Victoria Crafts Festival* in Melbourne. During her six months tenure there, she designed and later created a large feature fountain inside the main gates of the *Melbourne Zoo*.

Typical of her work is the 18 metre three-dimensional mural she researched, designed and built, outlining the history of Griffith Park in Los Angeles. She is one of those rare people who combine both artistic and scientific talents and she has worked as a scientific and botanical illustrator for the *Los Angeles Zoo* and the *Cabrillo Marine Museum* in San Pedro. This means that when she depicts animals, people and plants in clay using her own methods, they are anatomically correct as well as beautiful. She has conducted workshops at many locations in the USA, Sweden and Australia, all revolving around the making of nature/life murals and free-standing pieces.

With the inspiration of Elaine Katzer, her New Zealand students found within themselves unexpected depths of sculptural potential and the skills with which to realise them. The next challenge for all those involved is the firing of the sculptures, which range from one to three metres in height at the leatherhard stage, but which are all capable of being broken down into manageable units.

Allan Mauger plans to hold an exhibition of this work at *Cobcraft* in Christchurch as soon as possible. ■

Elaine Katzer at the Christchurch Workshop



Operation Banquet

Helen Mason, Coromandel

Photos by David Shearer

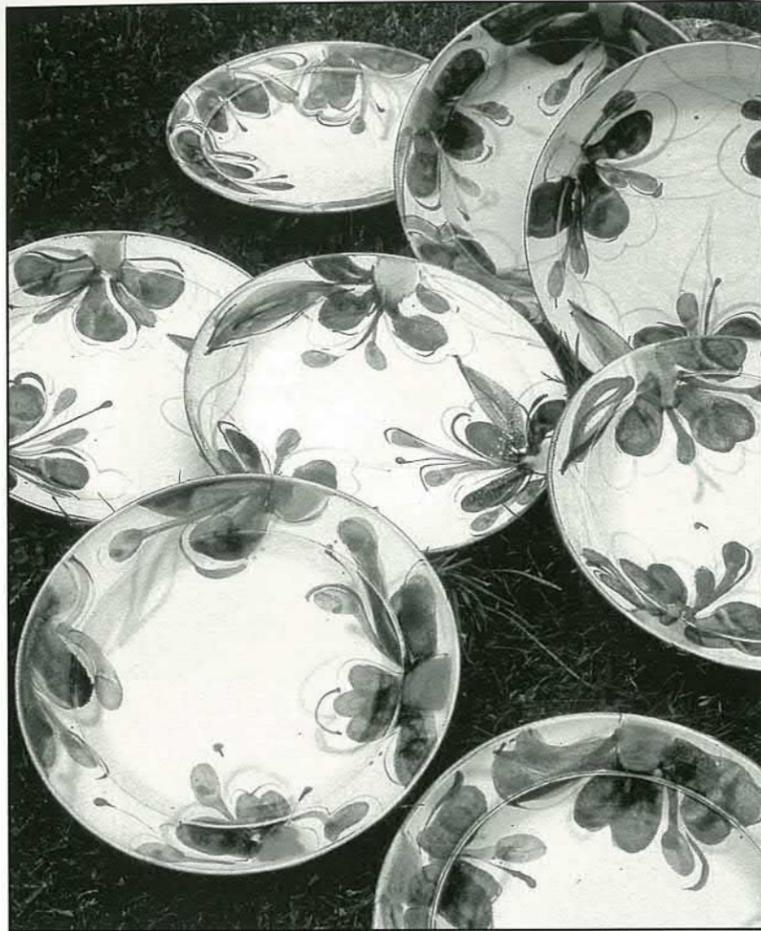
Ever faced the challenge of making a 12 piece table setting totalling 70 dishes to be used on a dining table 2 metres wide by 7 metres long?

Jenny and David Shearer from Coromandel had to do just that for an American magnate who does a lot of entertaining - and they managed to complete it in two and a half months alongside their normal output.

The commission was from **Otto Sieber**, an American citizen of German/Chinese descent who lives in Yakima, Washington State. He has his own film company, *Hard Hat Photo Line Inc* which makes documentaries and does photographic work for companies such as *Boeing*.

Otto travels the world in the course of his work, also looking at pottery as he goes, and he happened upon Jenny and David's pleasant Coromandel motel/cottage when he came to New Zealand to meet up with his backpacking daughter and her friend. When he looked in the Shearer's showroom he knew their work was just what he wanted for his dining room and so he placed this large order which was fulfilled, packed and despatched to Seattle in November 1996.

David throws and pressmoulds the plates and dishes and Jenny does the free-flowing decoration which they call their *English Country Garden Pattern*, inspired by their working holiday to England three years ago.



Helen Mason

Christine Leov Lealand, Coromandel



Photo of Helen Mason by Gil Hanly

What did a young mum do for recreation in the 1950s? Helen Mason decided to join the first pottery classes at *Petone Tech*. Dabbling with clay and mud was then regarded as unusual, but so long as it didn't interfere with her ability to cook meals, mother the husband and kids, pottery was just tolerable.

Helen and her friends became known as the Wellington "backyard potters". They struggled to be the good mothers post-war society expected, but their individual creativity was struggling to emerge too and gradually they became completely absorbed in their ceramic work - building kilns, mixing and throwing clay, having exhibitions, being photographed by the newspaper, travelling to meet other potters in New Zealand and eventually travelling to Japan and England. Pottery was much stronger stuff than anyone could have expected in 1953.

Helen became part of the committee organising the second New Zealand Potters' exhibition held in Wellington in 1957. (The first was organised in Dunedin by **Oswold Stephens** in 1956). This committee began the *New Zealand Potter* magazine to fill the need for communication among potters who, though widely

separated were all engaged in an intensely technical and creative occupation. Helen edited the *New Zealand Potter* for nine years. The *New Zealand Society of Potters Inc (NZSP)* was not established until 1963.

Helen's Valentine's life has been full of incident and adventure. Born in Darfield, Canterbury; her mother died of tuberculosis when Helen was six years old. They moved to Wellington and her father re-married when Helen was ten. She attended *Wellington Girls College* and *Archerfield*, a progressive boarding school for girls in Dunedin, for the final two years of her education. Leadership, running social functions and committees were some of the skills taught there, and Helen has used those lessons ever since.

Seeking to avoid the awful fate of a job as a Karitane nurse, her parents' choice for her, Helen took typing and shorthand. She landed herself a job as a typist working on the *Listener* with **Oliver Duff**. Here she learnt many writing and editing skills. If Helen had not met **Malcolm Mason** and married him in the early days of World War Two, she might have gone to work in Geneva with the *League of Nations*. She traded this opportunity for marriage and life in a small cottage at Tawa.

Malcolm was a Territorial Officer and went overseas with the Third Echelon in 1940. Three months later their daughter was born. Helen was a solo mother. In 1941 Malcolm went missing in the desert and three months later was listed as a POW in an Italian camp. The Japanese came closer and closer to New Zealand and Helen decided to move out of Wellington into the country where it might be safer.

She found an old farmhouse in Carterton and, with her grandmother and another wartime mother, attempted to become self-sufficient as a war effort, learning to milk a cow and raise a pig and making butter to trade for groceries. There they weathered the huge earthquake of 1942.

Italy fell and Malcolm was reported missing; he had not arrived in the German POW camp to which his mates had been moved. The anguish of not knowing what had happened to him was devastating. Eventually Malcolm got through enemy lines and returned home to a very independent wife and a little daughter who did not know him at all.

"We settled down and had about ten years of 'normal' living. We had two sons and by the time the youngest was three, the need to do something creative for myself became a necessity. That is when I went to the first pottery class."

There was no counselling available to assist families like theirs to adjust to peacetime activities. Somehow their marriage weathered the trauma of war until it recurred in 1962 when they visited Italy. In the meantime Helen had become completely preoccupied with her pottery and in 1960 attended the *World Design Conference* in Tokyo. "The contact with Japanese culture and creative people from all over the world was mind-blowing."

In 1965 Helen realised she had to leave her marriage and attempt to make a living alone. Once again she found a home in Carterton and moved in, setting up a pottery "with the help of **Paul Melser** and his tribe". There she co-founded *Turkey Red*, a small craft shop on the main road. Again Helen began a life of independence, this time by choice. She was very impressed by the young people who were 'dropping out' of society and seeking a new way of living.

After a year in Carterton potting full time, Helen realised she didn't have enough skills to earn a living and moved to Auckland to partner **Jeff Scholes** in setting up a craft community. "I was now 53 and had to work so hard I was only saved by my electric blanket and a good sleep at night." Jeff taught her how to turn out domestic ware like mugs, jugs and plates in an economic quantity. To sell her work Helen joined the first co-operative craft market at *Brown's Mill*, just off Queen Street. "This was an exciting time. We wore flowing dresses and had folk singers ▶

performing. **James K Baxter** would arrive with his followers and give us his ballads to sell."

After three happy years Helen moved to Otane in Central Hawkes Bay to become a village potter and spend some quality time with her sons. She also learnt to spin and weave rugs, but after two years realised Otane was not the place for her and she sought greater simplicity. Having always been interested in Maori culture she headed for the East Coast and found a home at Tokomaru Bay, a small coastal settlement north of Gisborne.

Here Helen encouraged local women to spin, weave and work at their own traditional crafts. She got bricks for a kiln and built another pottery. Tokomaru Bay had many unused or nearly derelict buildings and she encouraged craftspeople to use these as workshops, galleries and craft shops. It took a long time to gain the confidence of the local whanau, but over a number of years she gave the area an impetus towards self-sufficiency. She in turn gained great respect and knowledge of Maori culture and values.

After twelve years at Tokomaru Bay all Helen's friends had moved on and the young people had all the knowledge she could

give them. She visited her old friend **Barry Brickell** and asked if she could stay with him at his home *Driving Creek Pottery and Railway* in Coromandel, until her housetruck was built. "Barry didn't say 'yes' and he didn't say 'no', so I stayed and by the time my housetruck was finished a year later, I was settled in. It seemed the right place for a potter to be. I found it very interesting coming back to my own culture from the isolation of Tokomaru Bay. I discovered women had come such a long way in confidence, strength and hope."

There Helen lived for nine years until last year when, at the age of 81, she decided a house with indoor plumbing would be an improvement on her beautiful timber-lined truck. She is still a resident of Coromandel and remains a potter, making beautiful fountains and directing the *Tauira Toru Trust* which she established to promote creativity.

This year, 1997, the NZSP celebrates 40 years since the first national exhibition in Dunedin, organised by Oswald Stephens. Helen, now aged 82, is one of their most veteran members. She helped organise the celebrations and exhibitions, which were staged in Coromandel town during the first weekend in May. ■

The Ultimate Conflagration: Burning the Pit

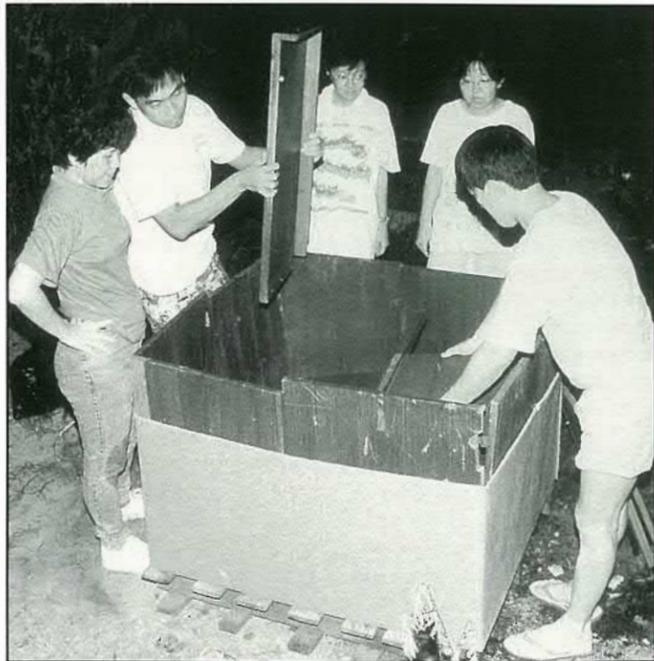
Brian Kemp, Singapore

Brian Kemp is a New Zealander from Napier who has spent many years as a potter and teacher in Geelong, Australia. He spent three years in Japan studying with **Haruki Okishio** and lectured in ceramics at the *Malaysian Institute of Art*, Kuala Lumpur and at the *Nanyang Academy of Fine Arts*, Singapore.

Currently he is lecturing in ceramics at the *Nanyang Technological University, National Institute of Education*, Singapore.

The art of pit firing has gone through a series of radical changes. First came the "hole in the ground", then came the

Building the "pit" inside a large cardboard box using old doors and other large pieces of wood



"reverse pit" - a structure built above the ground - but for the ultimate you have to go to Singapore where **Chua Soo Kim** has found what he considers to be the near perfect situation.

Singapore has a small community of very creative potters, but their work has been limited to traditional electric or gas kiln firings or the occasional "illegal" raku or sawdust firing. There are very stringent anti-pollution laws in Singapore banning open fires. So if you are in the demolition business or if you produce burnable waste you have to pay for the government to get rid of it for you.

Sam Mui Kuang Pottery was the last, fully operational dragon kiln in Singapore and with the ever increasing demand for land on which to build high-rise apartments and factories, the kiln was demolished. But, while they had a license to operate the 30 metre long, wood fired kiln, they had a never-ending supply of free firewood. Furniture makers and demolition companies were only too happy to dump truckloads of wood at the kiln and save paying the government levy.

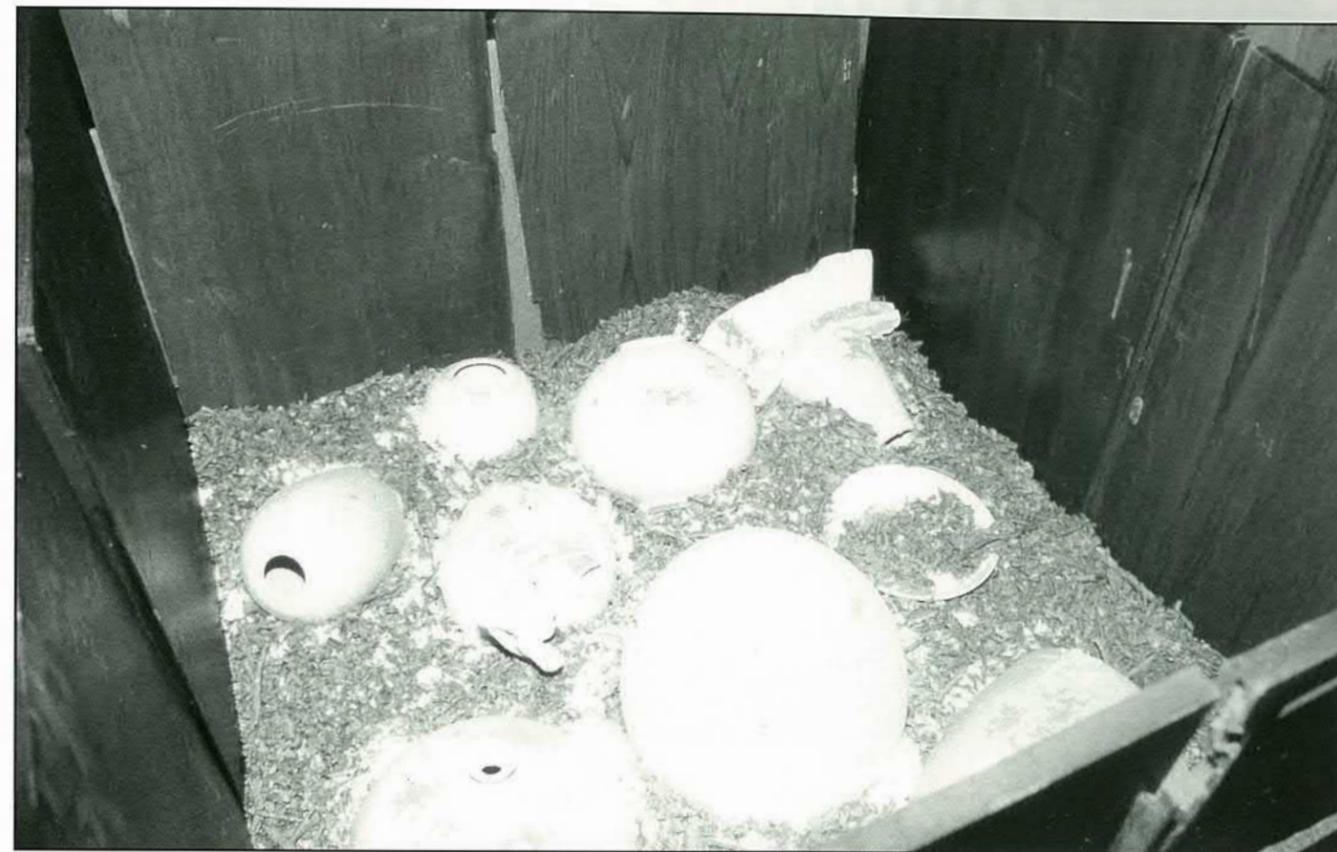
It was a woodworkers' paradise. Large billets of mahogany, teak, jelutong and maranti, plus a wide assortment of plywoods and chipboard were all destined for the flames of the dragon kiln.

Chua Eng Cheow built the dragon kiln 56 years ago and with his four sons and one of his daughters produced a range of garden pots for export. Since the demolition of the kiln, Chua Soo Kim and his brother have started a ceramic supply business, importing ceramic materials from Malaysia, Thailand, China, Australia, New Zealand and the USA. Being a resourceful person, Chua Soo Kim has also devised the "ultimate" pit kiln.

Clay from Australia is delivered on large wooden pallets encased in strong cardboard. This forms the base of the pit. The empty cardboard box, approximately 1.5m by 1.5m by 60cm is placed onto the pallet and old cupboard doors and other solid pieces of wood are used to create a floor. More doors are placed inside the carton to form the walls.

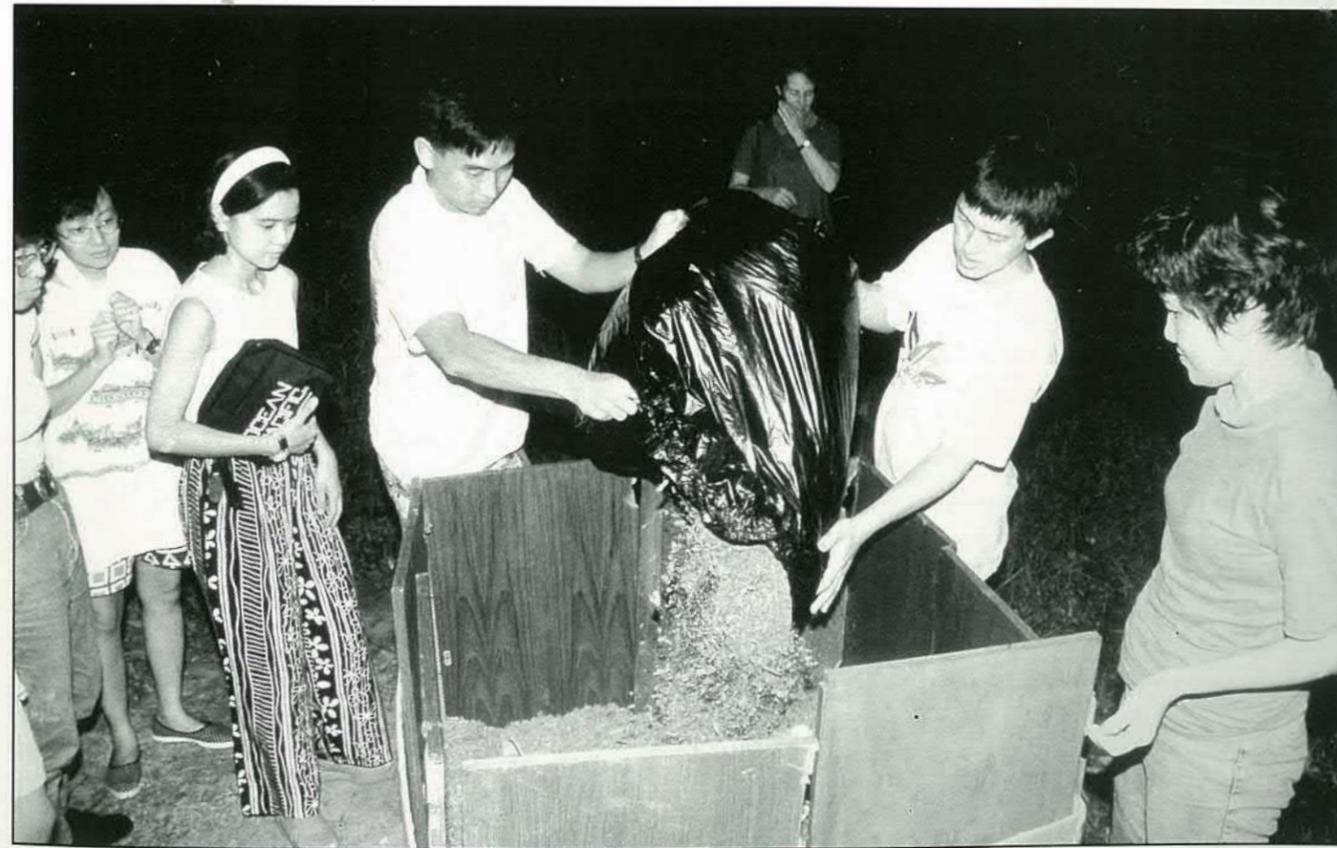
Soo Kim then fills this "pit" to a depth of 15-20cm with sawdust, into which his pots, bisqued to 1100°C, are bedded.

Around the pots he sprinkles salt and copper carbonate and occasionally seaweed (he prefers Australian seaweed). The pots are covered with more sawdust and several layers of doors or solid wood, then comes lighter wood and thin plywood until the "pit" is filled to overflowing. Newspapers are stuffed into the



Bedding the bisqued pots into sawdust before sprinkling salt and copper carbonate around them

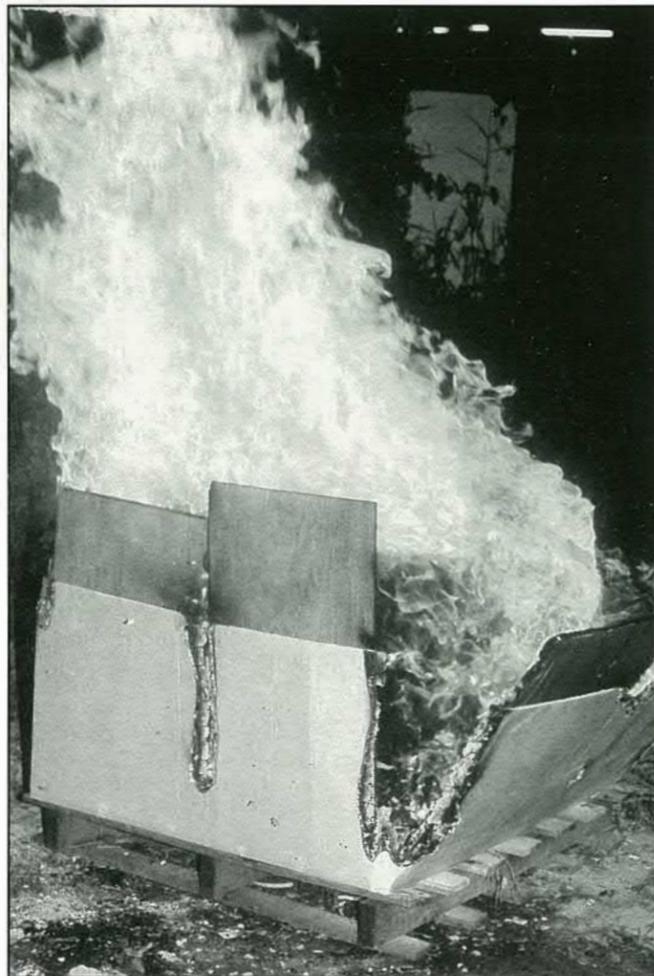
Adding more sawdust to cover the pots





Newspaper is stuffed into the spaces and set alight

At the height of the blaze



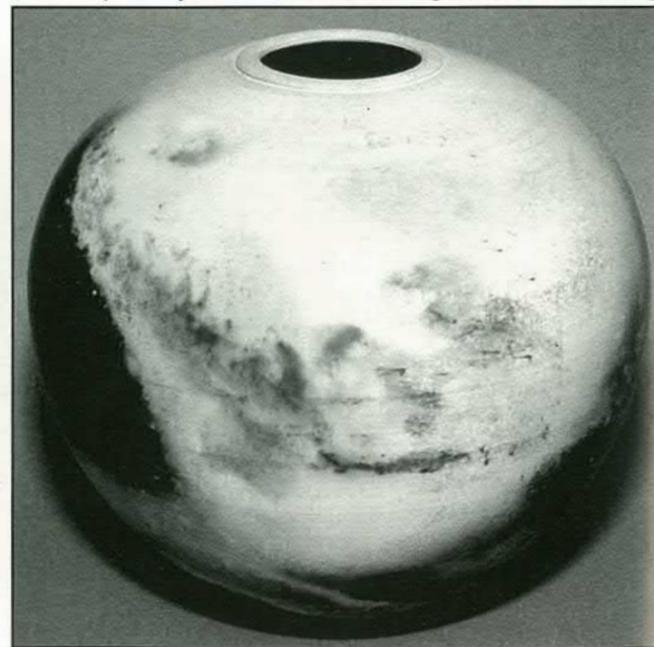
spaces and set alight.

A firing usually takes 3-4 hours and the results are quite stunning. The cardboard often burns away early in the firing and the walls can fall outwards, but this allows plenty of oxygen in so instead of smouldering, the fire burns with fierce intensity.

In future Soo Kim will be experimenting with nailing the wood together to form solid walls that won't collapse so early in the firing, but for the present he is very satisfied with the results - especially as it costs him nothing for a firing.

Today, when just about everything else is disposable, Chua Soo Kim has added the "disposable kiln" to the list. ■

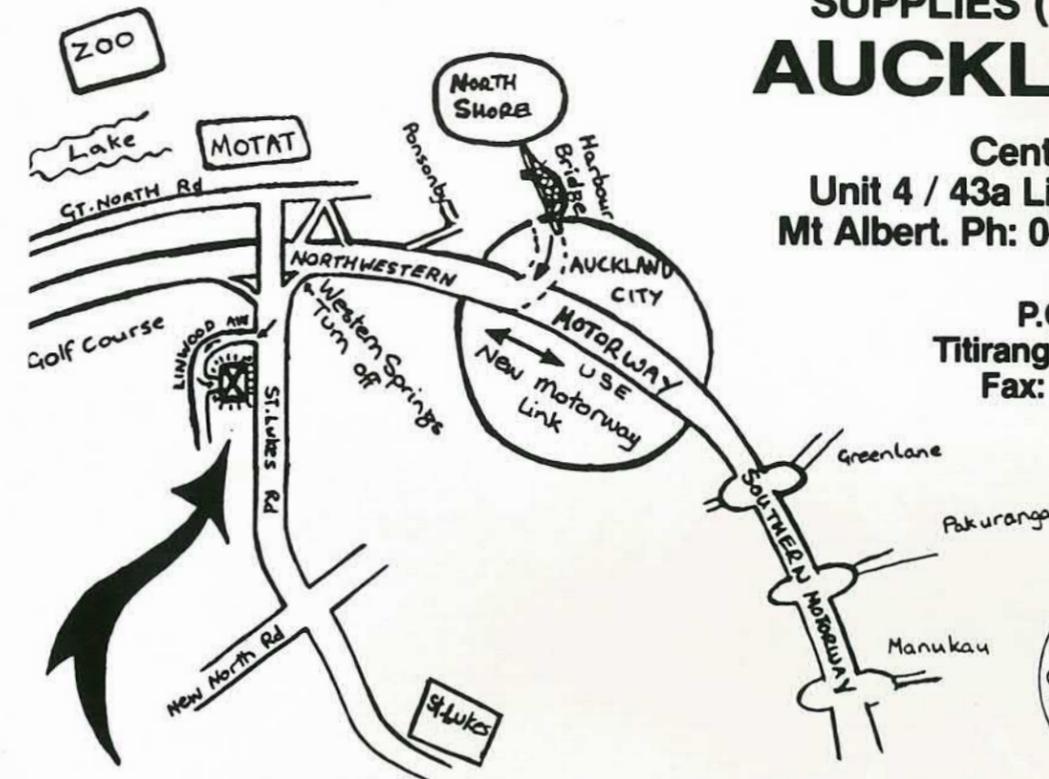
Finished piece by Chua Soo Kim, showing subtle flame-flashing



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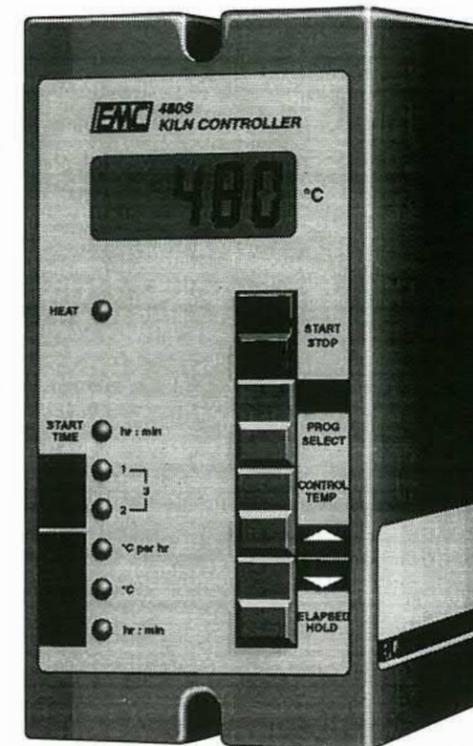


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Quattro Gallery

Lynda Harris, Hamilton



Quattro Potters, Verna Beech, Noortje Smits, Lyn Alves, Lynda Harris

Photos by Lynda Harris

Towards the end of 1996 the environment for the arts in Hamilton appeared to be taking a turn for the worse. The local council was in the process of amalgamating the once prestigious *Waikato Museum of Art and History* with the *Hamilton Library*, resulting in a huge upheaval for staff and a potential reduction in services to the community. Despite protests from the arts community, this has gone ahead with yet to be seen consequences. **Tony Sly** closed his workshop and gallery in River Road, the alternative arts venue *Brookfield Gallery* closed and the long-running *Fire and Form Gallery* at Chartwell Square closed on December 31.

It was in this environment that four Waikato potters, **Lyn Alves, Verna Beech, Lynda Harris** and **Noortje Smits** opened *Quattro Gallery* in central Hamilton at the beginning of December. In the circumstances it seemed quite an undertaking, but it could only help to reduce the cow-town image Hamilton was rapidly beginning to take on!

The gallery is located just north of the entrance to *Centreplace Mall* in Victoria Street, taking the arts into one of the busiest parts of Hamilton. Time will tell what the city's response will be, but the gallery is already receiving enthusiastic support from locals and visitors alike.

The street frontage of the gallery is not wide, but the long, narrow interior is advantageous as it gives maximum wall space. From the outset it was decided that *Quattro* would not concentrate on selling only pottery. The intention is to show ceramics, glass, silk, wood and jewellery from some of New Zealand's leading craft artists as well as work made by the gallery owners. A number of the Waikato's leading painters and printmakers have been invited to exhibit their work and this will be extended to artists from throughout New Zealand as the gallery develops.

Given a very brief time to fit out the gallery in order to open in early December, simple and versatile display furniture was designed, which could be used in any area of the gallery. Most of the artwork is displayed on cubes providing a clean, uncluttered look with only minimal shelving. The cubes, like the walls, are painted a warm white, and the largest are open and fitted with one shelf so they can be used for additional display space or storage. All the shelving is tawa and the only strong colour is on the floor which has a plaster finish stained deep blue. The simplicity of the design allows the work to speak for itself and has so far proved very effective for both two and three dimensional work.

Featured in the entrance are small tiles with the gallery logo impressed into them and their top surface stained a dark blue to match the floor. These were made by Lynda Harris and are set between larger, commercially made terracotta tiles.

The owners are establishing an exhibition programme with exhibitions changing monthly. Generally these will occupy the window area and be augmented by additional work displayed within the gallery. As there is a lot of foot traffic in this central city area, a changing window display will attract the attention of those passing by. Two or three times each year a larger exhibition will be held, with the back third of the gallery devoted to this for a period of two weeks.

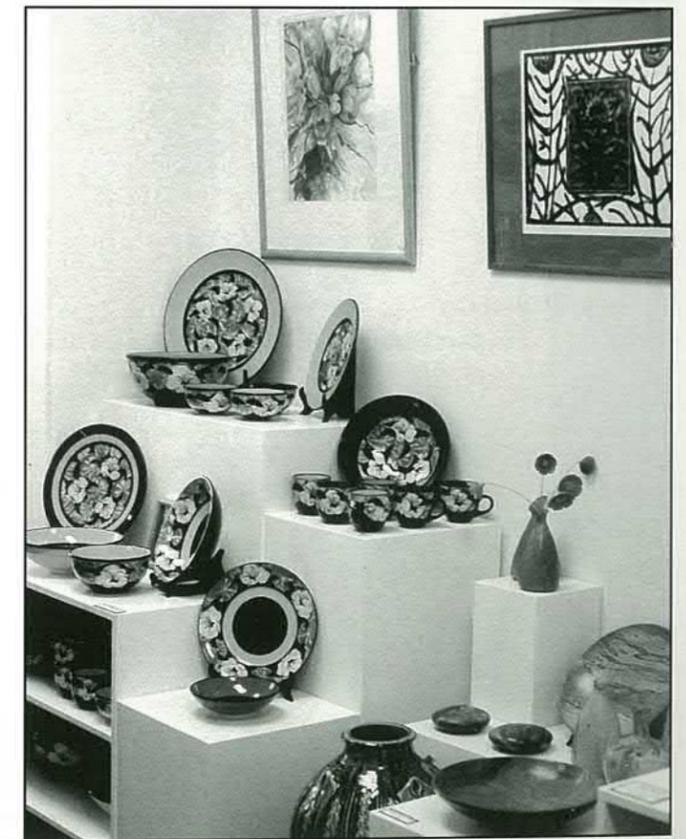
There hasn't been a gallery in the central area of the city recently, especially none actively promoting Waikato work and a frequent comment is that this is what Hamilton has needed for some time. We are enjoying working in this new gallery so do call in to see us if you are passing through Hamilton. ■



▲ Quattro Gallery, Hamilton

▼ Hoglund's glass, pottery by Gaeleen Morley

▼ Pottery by Chrissie and Charles Seakins





▲Raku by Lyn Alves

▼Selection of work by Lynda Harris



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Brickmaking in Indonesia

Keith Blight, Auckland



Brickworks on the edge of a rice field

Travellers in Bali and Lombok may notice piles or stacks of bricks on the roadside or footpaths in towns and villages.

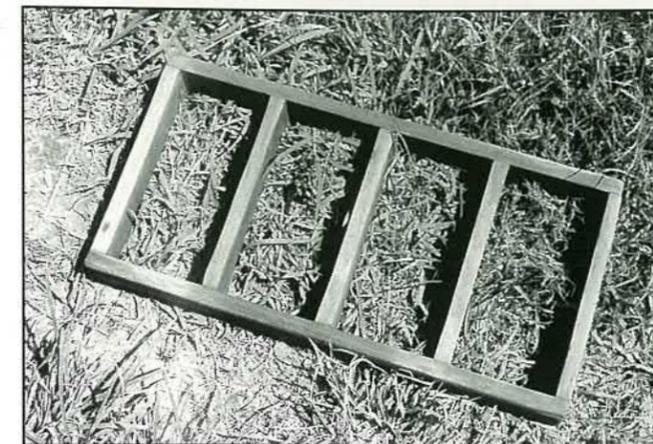
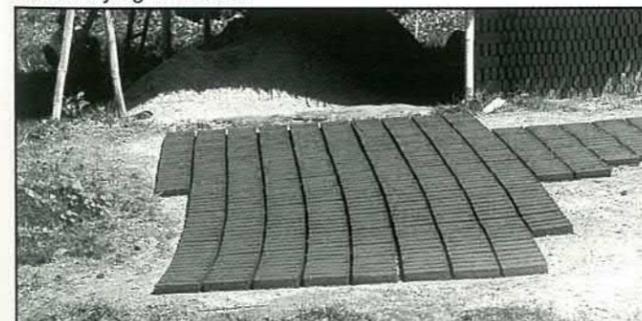
Last year, with **Ann Matheson's** craft tour, while travelling by bus to the New Zealand Government backed *Craft Facility* on Lombok, I asked the Indonesian tour guide where the bricks were made. He spent the next five minutes explaining how they were made very close to their markets, in small businesses set up right alongside their materials sources. Two minutes later the bus screamed to a halt as we spotted one in a rice field.

Brickmaking is started soon after the rice is harvested, usually twice a year now after President Suharto encouraged doubling up on the rice crop some years ago. Unlike countries such as Japan where a large degree of mechanisation replaces backbreaking work, the Indonesian crop is still harvested by hand. Bullocks work the soil afterwards, so both humans and animals work the remains of the cuttings and roots into the mud.

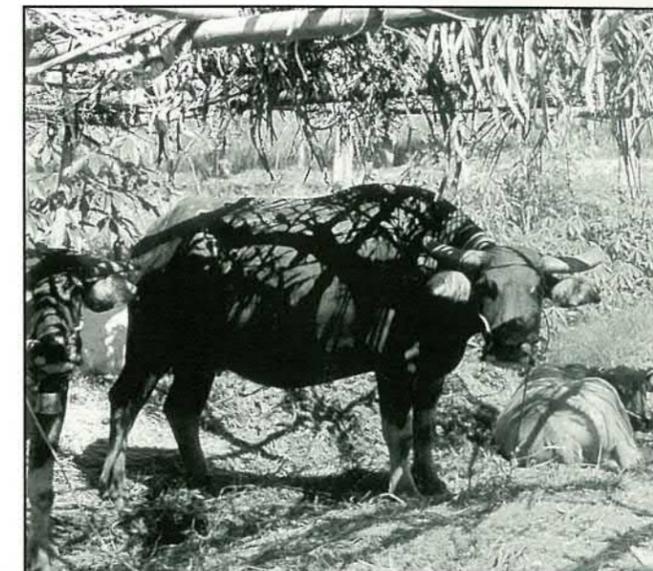
In many places this mud is deemed to be suitable for brickmaking and it is moved to the kiln site alongside. Here the bullocks are put to further use trampling the mud after much of the water has dried out or drained away. One suspects that other materials are added to the mixture by these impressive beasts, though others may pooh-pooh such an idea! The prepared clay is then poured into formers and left to dry in the sun.

The wood-fired brick kiln is fired over several days. On visual and tactile inspection the final product seems to be fairly porous and not as strong as New Zealand made bricks, though that may not be so important in these tropical islands. ■

Bricks drying in the sun



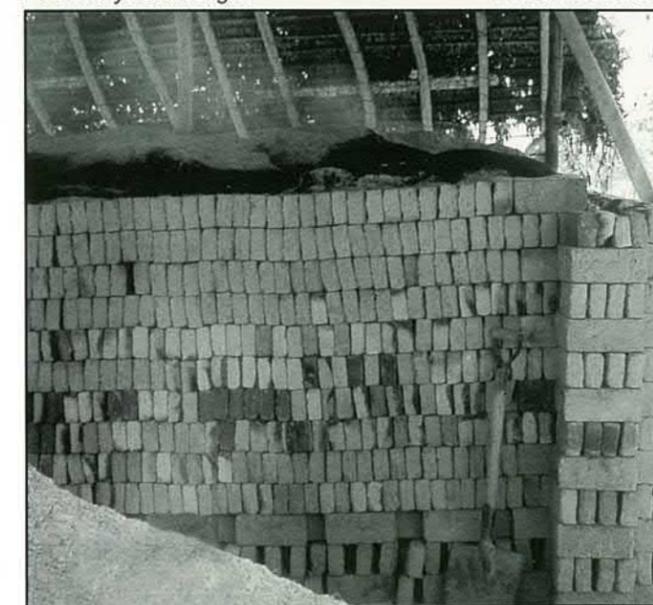
Wooden brick formers



Lombok "clay-working" cattle

Photos by Keith Blight

Wood-fired bricks



From a Room by the Sea

Christine Boswijk, Nelson

Nelson viewers at the *Suter Art Gallery* have a good opportunity to see recent works by **John Crawford**.

Here they will find the steadfast and true language of the Potter at work, an artist who has honed his skills through a long using of clay, who has explored within that discipline the infinite ways in which the material can be used and through which he has developed a vocabulary of elegance and eloquence.

Here you will find not vessels as such, but rather as metaphor, the vehicle for expressing thoughts and ideas - a language through which the creator can best speak.

It is about the personal journey of a boy who grew up on the rugged West Coast of the South Island of New Zealand, his relationship with this and the intimacy and security he found within it.

Here the mountains ghost above the rainforested slopes, their icy peaks, visible on a clear day, juxtapose the flat planes of the ocean waves pounding the beaches.

It comes from a sensitive boy whose father took him, at the age of six, down a mine, snuffed the lamp and left him in the inky blackness to discourage him from becoming a miner.

It refers to a mother who for weeks on end would absent herself (unannounced) from the family, or who would hide in closets where she would not be found.

Crawford from a young age discovered his "safe zone" existed at the water's edge, that strip called beach which lies between the land and the sea and where he wandered exploring, and finding small objects he collected and saved, unconsciously weaving a fabric of security bound by the sound of the waves and the collectables at home. It is not surprising that when ready to establish his own workshops with his potter wife **Anne**, he turned his back on the gentle and cosy environs of Nelson, returning to the familiar and vigorous beachscape at Granity.

Crawford's exhibitions have always been biographical (and this is no exception) where he invites the viewer to share cameos of his life and personal philosophy - through clay and works on paper - where he now includes the skills of the knitter and weaver, and takes the seemingly worthless, the familiar and the handmade to juxtapose thoughts, dreams and ideas, giving them form and a new identity.

This is evident in *Nine Hearts*, a collection of small works comprised of clay and collectables from the beach walks - pieces of coke, seaweed, wood, pine cone and Egyptian paste sensitively fashioned, then glued and lashed together to form a harmonious whole. These are intimate works, talismans that challenge one to think about the ties that bind, about the need for contradictions and dichotomy - our relationship to the past and the present - about matter and tension as being irrevocably fused.

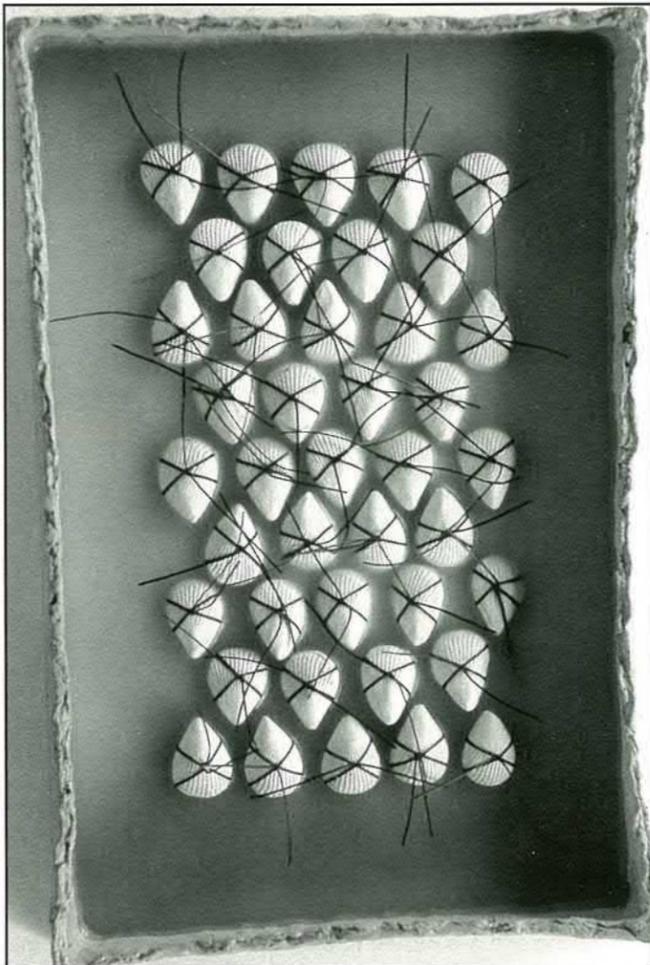
Close by, the *Growth Patterns* - shell shaped forms are arranged into sequences of energy. The lashings that bind each component contradict by stabilising or "holding down" the energy within - or is it a strong reference to the underlying principle of Nature?

Perhaps this is what Crawford refers to - what we SEE is the randomness, but what exists is the unity, the rhythm and geometric relationship.

This geometry, both hidden and revealed, is again referred to by Crawford when he weaves the *Welsh Firelighters* to include shells and driftwood in the idiom of Pacific stamping or patterning on cloth, to form lattices, that ghost their shape on the wall behind. These seemingly disparate materials (or zones) unite in the abstractions of the shadow, fixed to the wall by nylon strings attached to the firefighter lattice.

► "Tidal Sequence", Terracotta, Egyptian Paste, Stone Clay

►► "Menage a Trois", Terracotta, White Clay, Coke



"Shells Made Safe", Terracotta, White Clay, Wax, String

My preference would have been to see them floating free, the flickering of shadows reminiscent of the flames and firelight set by the tapers and evocative of the coal embers that refer back to his childhood.

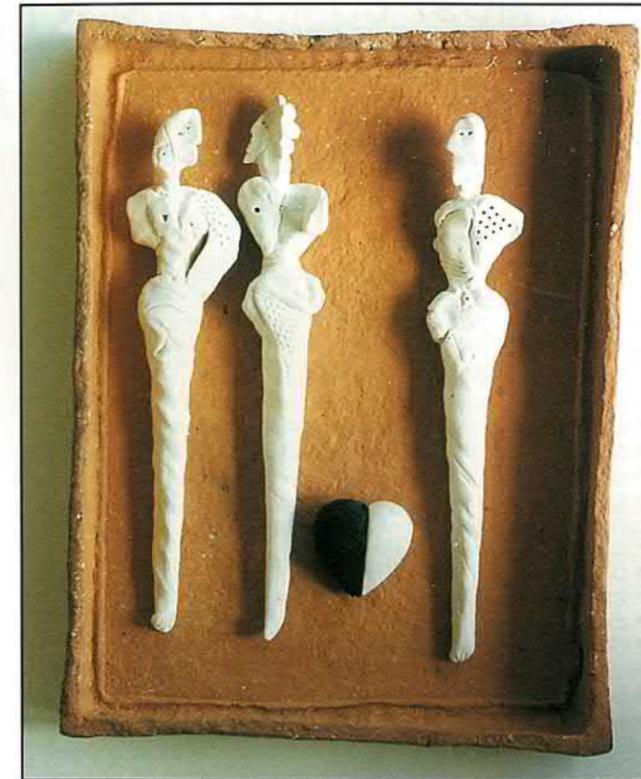
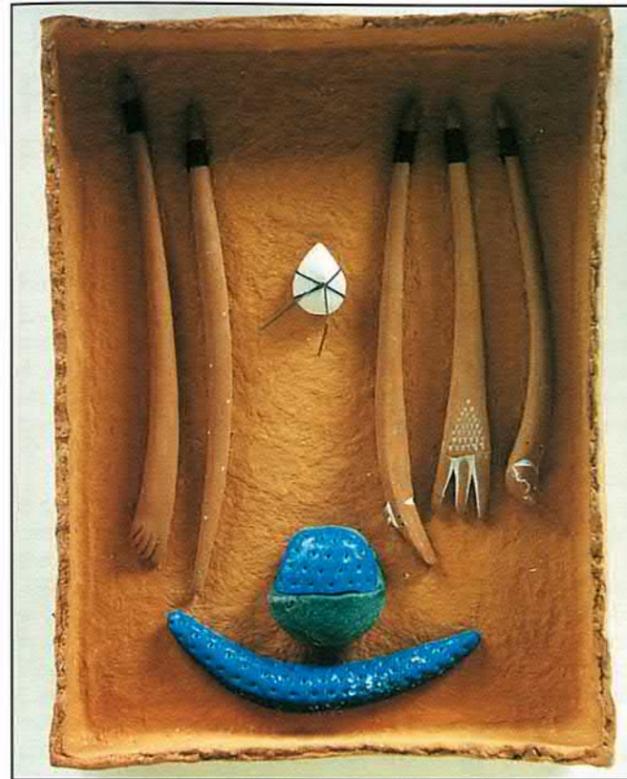
Each work proposes a new thought, often of ambiguity - do the spoon people trigger domestic thoughts - spoons stirring, hands holding, jams cooking - or are they a playful gesture about shape, a trigger of the imagination - or is the arrangement indicative of sea birds flying in formation - thoughts of migration!

This invitation to take part with the seeding of our own journeys can sometimes distract from the work, for the ideas are numerous (and very personal/cerebral) be they floating free as with the knitted pieces, or bound as with the shells in boxes, or contained like the *Pacific Families*.

The order of punctuation of each work demands time, a need to focus and explore as one would do in a Museum when looking at Artefacts.

It is essential to take time and be intimate with these works for Crawford, it appears, has had an anxious need to reveal his "ALL" before he finds his path clear to a more relaxed and mature work to emerge.

It is challenging and potent viewing!

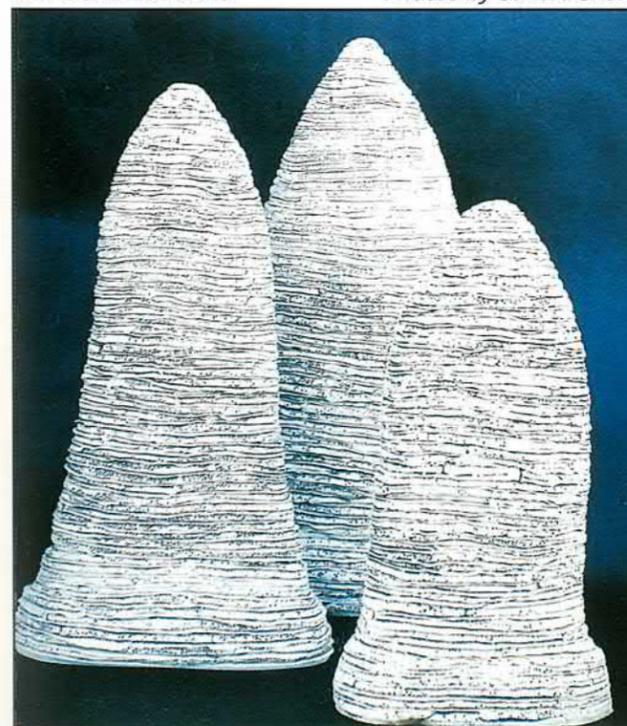


Norsewear Art Awards

WINNER CERAMICS AND GLASS ▼
Raewyn Atkinson, Wellington
"And Death Shall Have No Dominion"

MERIT CERAMICS
Hilary Kerrod, Waiheke Island ►
Morris and his Partner

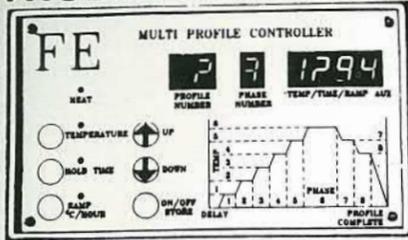
Photos by Sandra Shand



MERIT CERAMICS
Lex Benson-Cooper, Hastings. *Passages of Time*
Helen Keen, Dunedin. *An Occasion 4 Tea*
 MERIT GLASS **Ruth Allen**, Auckland. *Pacific Light*



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The New Zealand Society of Potters Royal Easter Show Pottery Awards

Presented with The Auckland Agricultural and Pastoral Association

Photos by Howard Williams

Howard Williams, Auckland

Each year the *Royal Easter Show* features the country's most comprehensive national craft exhibition, thanks to the *Auckland Agricultural and Pastoral Association (A & P)* which sets up the annual spectacular at the Epsom Showgrounds. Alongside the crafts are painting and photography competitions and this year, an inaugural children's art display.

This is not a craft market. National incorporated craft societies organise their own sections, appointing judges and display designers to select and present craft made by their members to the best professional standards.

The *NZ Society of Potters* shows studio pottery and ceramic sculpture, studio glass work comes from the *NZ Society of Artists in Glass*, and fibre and fabric work is shown by members of the *Combined Textile Guilds*. There is also a section for *Hobby Ceramics*. This year there were no teddy bears, dolls or decorated cakes, which left more room for the other displays, but unfortunately absent were craft jewellers and wood-turners - both groups whose members create work of international standing and who should surely be represented here.

Apart from the awards and certificates gained by exhibiting members, and of course from sales of their work, these societies value the Easter Show venue for its public forum. Many of the thousands of Show visitors (around 150,000 this year) who incidentally go through the Art and Craft Hall may not normally attend dealer gallery exhibitions, so this could be their first introduction to fine craft as a culturally important studio art.

This year was especially good, as there were more entries than usual and the general standard was high. A frequent

comment from the public was one of astonishment at the range of individual creativity and skill. "Was that really made here, by hand? Haven't we some brilliant talent for such a small population!"

In our pottery section, where **Peter Alger** was the judge, **Peter Shearer** (Birkenhead) won the domesticware prize with a thrown tea-set glazed in white with lively over-glaze brush-decoration of fruit. The sculptural section was won by **Philip Jarvis** (Dunedin) with a ceramic "cushion" or neck rest glazed in geometric patterns of green and gold, and **Catherine Anselmi** (Auckland) won the production design section with a very professionally produced tableware range in strong designer colours.

Six merits were awarded as follows: **Mary Barraclough** (Tauranga) for immaculately made square dishes with raised patterns; **Carolyn Hodgson** (Auckland) for her large sculptural dogs - favourites with the public; **Jennie Russell** (Tauranga) for her wood-fired teabowl; **Jenny Shearer** (Coromandel) for her decorated demi-tasse cups and saucers; **Denise Tohiariki** (Palmerston North) for her sculptural vessels with fibre and feather additions and **Derek Williamson** (Manurewa) for his pair of stamp-patterned flat trays.

The exhibition looked well thanks to layout by **John Parker** and overall sales were good. Thanks must go to **Cecilia Parkinson** for once again organising this major event so competently on behalf of *NZSP*, to all the potters who minded the show, to the judge, Peter Alger and to the *Manurewa Potters'* members who assisted with the chores of unpacking, packing and carrying. It was a great success. ▶



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The New Zealand Society of Potters Royal Easter Show Pottery Awards

Photos by Howard Williams



WINNER : SCULPTURAL
Philip Jarvis Pillow



WINNER : PRODUCTION DESIGN
Catherine Anselmi Production Ware Range



WINNER : DOMESTIC WARE
Peter Shearer

MERIT : Jennie Russell
Wood-fired teabowl and Vase from the Firebox



MERIT : Jennie Shearer
Teaset



MERIT : Derek Williamson
Flora and Fauna Table mats



MERIT : Carolyn Hodgson
Oscar

MERIT : Mary Barraclough
Pacific Rim

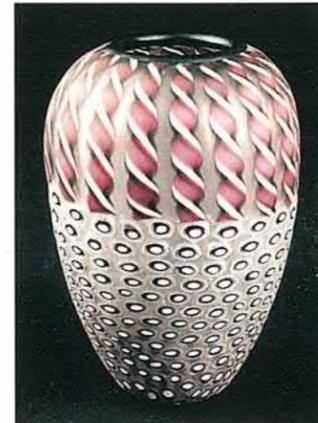


1ST PRIZE : GLASS AWARDS
Emma Camden Questor



MERIT : Denise Tohiariki
Ceremonial Vessel

2ND PRIZE : GLASS AWARDS
Ruth Allen Murrine Vase



6th Annual Cleveland Ceramic Awards Glenfalloch Homestead, Dunedin

Presented by the Otago Peninsula Trust and the Cleveland Charitable Foundation Trust
Judges: Morgan and Pat Jones

Premier Winner : \$3,000
Katie Gold, Nelson
Winter Flow Cup
Electric fired, soft slab hand built

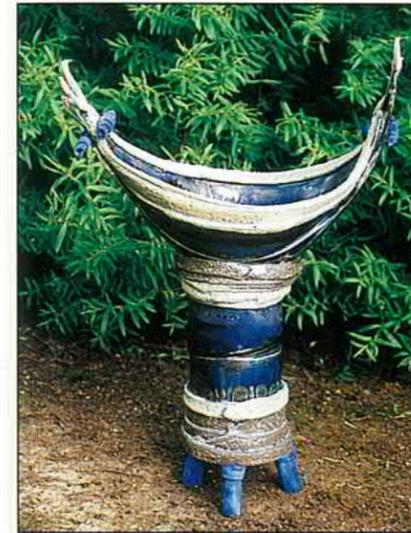
Otago Daily Times Merit Award, \$250
(For a potter resident in Otago)
Jeff Brown, Cromwell
Vortex, Pit fired terracotta

Cleveland Student Award, \$250
Mellisa Floyd, Dunedin
Twister
Paper-clay fired to 1260°C with crystal glazes

Glenfalloch Garden Sculpture Award, \$1,000
Christine Black, Dunedin
Sea Wheel
Gas fired ceramic 1200°C, Terra sigillata and oxide washes

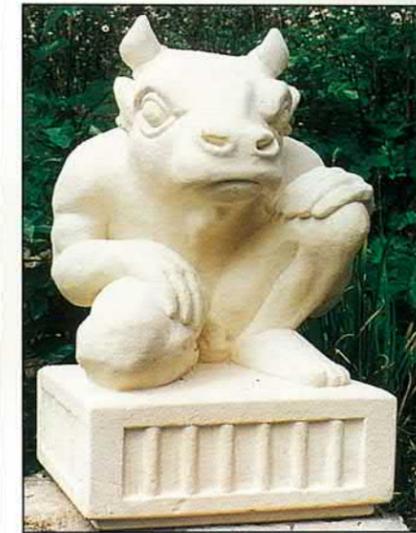
Glenfalloch Merit Award, \$500
David Milne, Dunedin
Jenni's Dream
Multiple glazed stoneware coiled vase

Southern Clays Ltd Merit Award
Goods to the value of \$500
Peter Alger, Whangarei
Pacific Platter Moorea,
Stoneware thrown and altered, crackled slip, copper blue glaze



Premier Award : **Katie Gold**, Nelson

Merit Award : **Christine Black**, Dunedin

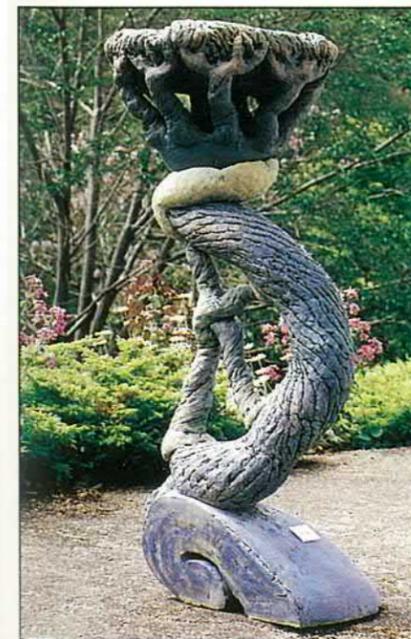


Chris Naylor, Clyde
Minotaur
Garden Sculpture, Oamaru stone

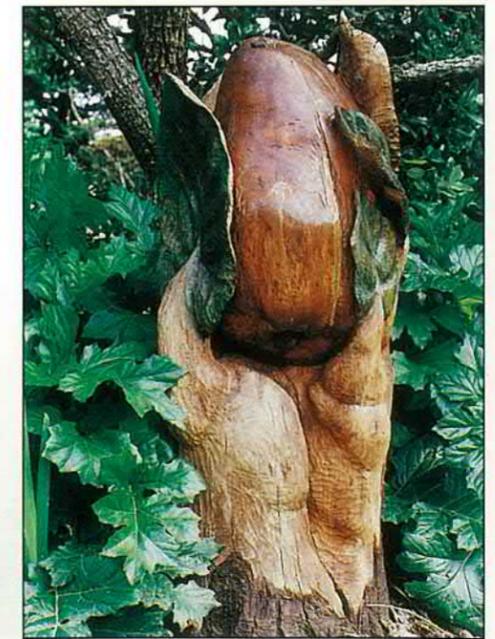


Student Award : **Mellisa Floyd**, Dunedin

Hendrik Kock, Portobello.
Garden Sculpture: Offering
set in 130 year old pear tree, stained and oiled



Merit Award : **David Milne**, Dunedin



Central Hawkes Bay Mud

Steve Martin, Waipawa



Omakere Station Homestead, 1996

winds blew us across the Ruahines to Ruataniwha Street, Waipawa, where we have set up a studio and shop in the backyard. We fire a 50cu ft gas updraft kiln almost as old as the clay itself, but it seems to do the trick. We make and sell mostly garden pots of various styles and sizes, pretty much determined by what we had for breakfast - no discipline, you see. Also there's the odd bit of madness - sculptural stuff - to amuse visiting children and grown-ups.

At first, losses were so high with Omakere clay the prospect of working for ourselves seemed futile. However, the qualities of fired colour and texture drove us on and only recently we have developed a body that is still short and sticky as hell, but hey! - with only a few seconds produced, we get three square meals a day and a warm, dry bed. Can't be so bad, huh?

We would like to thank Jan and Charles Nairn (Jr) for their support in compiling this article. ■

Photos by Karen Fairweather and Steve Martin

Quote from the Site Foreman's Journal, Omakere Station, 10th October, 1919

"I enclose herewith the time sheets for the week ending October 9th."

"We have prepared the place for the brick machinery (pugmill) and excavated the kiln and firing ways, taken out in all, about 120 yards of stuff. The walls of the kiln is very rough and some parts loose where we had taken out large stones from, and probably will have to be built up inside, however Jack will see to that when he arrives."

Jack Fulford from the *Havelock North Brick and Tile Pottery*, duly did arrive and eight months later, with two labourers, had produced 131,157 wire-cut or hand-pressed bricks, yet 40,000 were still required to finish the Omakere Station Homestead.

After the original house burnt down, the late **Charles Nairn** (Senior) had the present house commissioned using local clay for making the bricks and local forests for firing the kilns. There are no records of the quantity of wood burnt, but it must have been substantial.

Waipawa, 1995 - 1997

"That sticky brown stuff - yeah, come and help yourself. Jeez, I can't get me bloody horse through it, let alone me three-wheeler."

And that's pretty much where we, **Karen Fairweather** and **Steve Martin** have found ourselves - trading pots for clay, or just meeting the local farmers who think we're mad.

Hawkes Bay mud is a montmorillonite with a high bentonite content, so care in drying is essential; slow drying in summer, speed it up in winter. Aside from the many pitfalls, it is extremely satisfying to use.

We find it humbling to be part of a tradition starting with Jack Fulford and the many brickworks in the Hawkes Bay, and followed by **Peter Phrazyn** and **Bob Huck** of the *Phoenix Pottery* in Otane during the 1980s. Bob Huck worked under Jack Fulford and is still throwing, some 30 years later.

Graduating in 1994 from *Wanganui Polytechnic*, westerly

Some of our range of pots and garden pieces



Murupara

Elizabeth Wernli, Murupara

These photographs are of the results of a project undertaken at Manual Classes (materials technology) at *Rongitahi College*, Murupara. The Form I and Form II children come in from local primary schools for pottery or ceramic sculpture classes, for which I am their tutor.

These life-size heads are coiled clay. They have oxides sprayed and sponged onto the raw clay which is then once-fired - except for those from *Huiarau School*, Ruatahuna, which have been painted with engobes.

The children in each class worked together on the pieces, which I found to be a fascinating mirror of these young people. Perhaps they will be of interest to other potters and also to teachers. ■

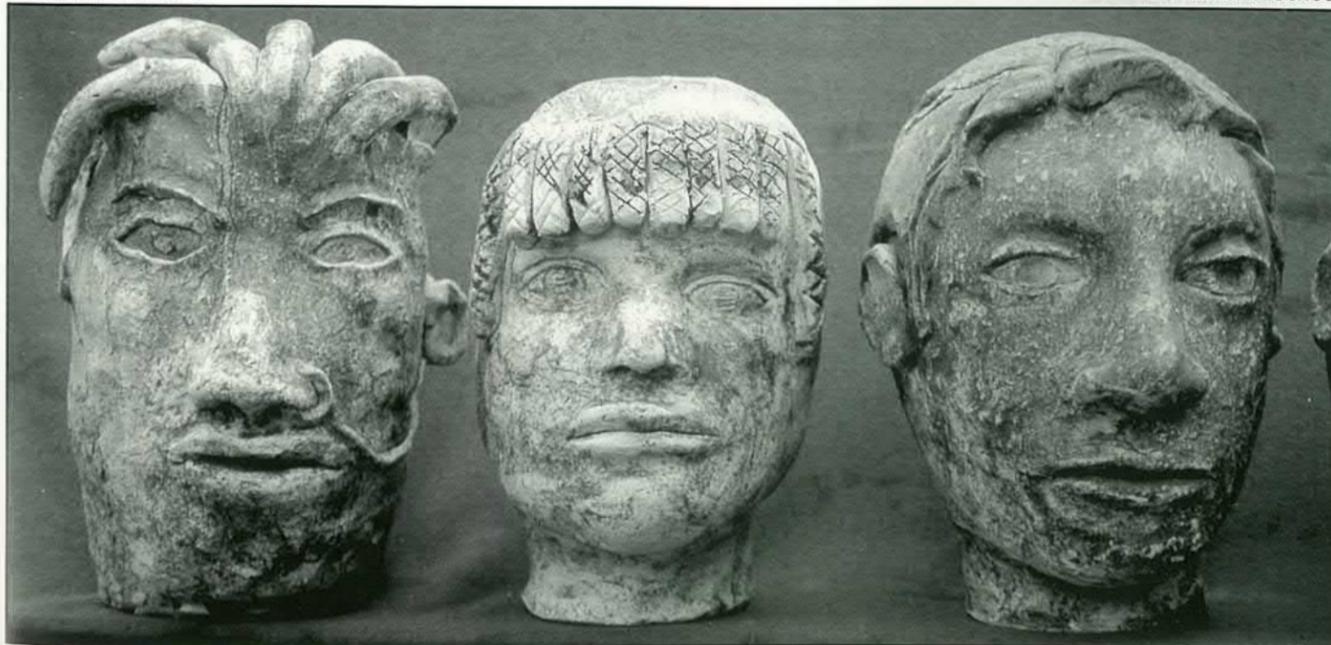


Galatea School



Murupara School ▼

▲Tawhiuau School



Craft Potters Nelson Spring Exhibition

Bob Heatherbell, Nelson

The guest potters were **Brian Gartside** of Pukekohe and **Diane and Barry Woods** of Golden Bay. Brian displayed a number of wall plates carrying his usual colourful abstract designs and several bowls in a similar theme. Diane and Barry had a theme of blue-green in their work, with handsome forms in vases, bowls and platters, as well as some colourful decorative pieces as a contrast.

A most notable feature of this exhibition was the absence, with some exceptions, of the highly decorated work usually seen. The pots, from 55 potters, showed a wide range of diverse skills, from porcelain to earthenware and from cups to sculpture. A lesser number of pots than previously gave more room for them to be shown to advantage.

Photos by Bob Heatherbell



Brian Gartside, Guest Potter



Diane and Barry Woods, Guest Potters



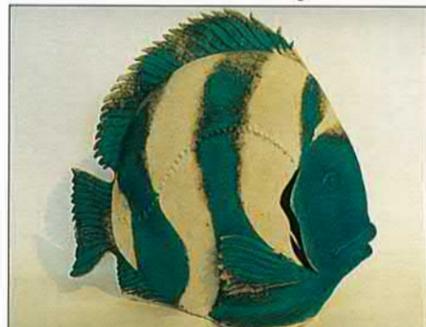
Jocelyn Tucker



Esther McNaughton



Royce McGlashen



Peter Stewart



Michael Perry
Hugh MacMillan



Ross Richards
Cathy Durham



Vic Evans
Lizz Johnston



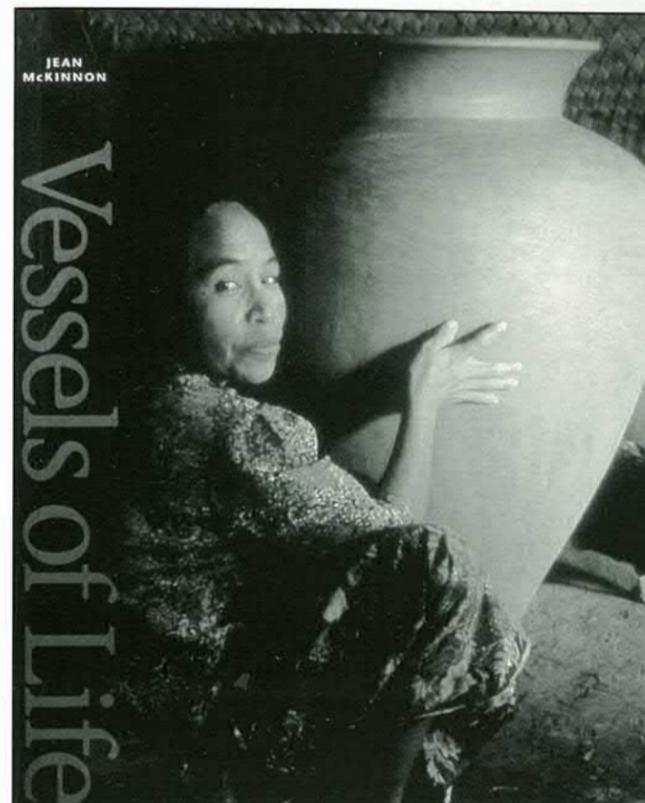
Books

Reviewed by Howard Williams

Vessels of Life

by Jean McKinnon

Published by Saritaksu Design Communication, Bali. \$89.95



The *New Zealand Potter* has followed the progress of the *Lombok Crafts Project* since its beginnings in February 1986 when the New Zealand Government Department of Foreign Affairs, sent **Robyn Stewart** to the Indonesian Island of Lombok. She was to study the feasibility of establishing a pottery production and marketing project in an existing traditional pottery making village, under the Overseas Development Assistance Programme, with the endorsement of the Indonesian Government. (*NZ Potter*, Vol 29, No 1, 1987).

This project went ahead successfully and we have published further articles over the years by New Zealand potters who worked there, **Annie Ambler-Woodroffe**, **Peter Yates** and **Jean McKinnon**.

Jean McKinnon is an accomplished artist in her own right, a student of Southeast Asian folk art and a consultant in craft development. She graduated with Honours in Fine Art at the *University of California* before living in New Zealand, which became her base for extended travels and living periods in Southeast Asia and the Pacific Islands. She has worked in the Solomon Islands, North Thailand and rural North Auckland, raised her family partly whilst in Fiji, and has exhibited her paintings and ceramic sculpture in venues as far apart as Wellington and Chiang Mai.

Jean was one of the main advisors to the Lombok project and pioneered its first three years, 1988-1991, with the aim of

strengthening traditional techniques and developing new outlets and marketing strategies for the local earthenware pots.

Since then Jean has continued her association with the project and curated a major exhibition of the pottery at the *Dowse Art Museum* in Lower Hutt. She revisited Lombok for eight months in 1993-94 when she carried out field research for the New Zealand Government into the potential for indigenous crafts of the Sasak people. She currently lives in Eastbourne, Wellington, from where she works as a rural development consultant in Asia-Pacific countries.

This book, *Vessels of Life - Lombok Earthenware* is the outcome of Jean's experiences on this Indonesian island, next door as it were, to Bali. Her writing touches on the *Lombok Crafts Project*, but it is a far deeper exploration of the whole sociological importance of pottery to the village life on the island.

The book explores how water, clay and fire are combined to make vessels which will eventually hold water and the staple food, rice, thereby becoming a symbol of life itself. This symbolism is philosophically important to the Sasak people - and gives the book its title.

The vessels themselves, though we might consider them "low-tech", have that beauty which comes from simplicity and the age-old refinement of form to the practical needs they supply in such a society. The utilitarian, connected to the rituals associated with food and water, becomes aesthetically a form of fine art to us.

In Lombok such pottery has long been overshadowed by textiles and the Sasak people themselves, and their crafts, underestimated against the now world-known parallel in Bali. *Vessels of Life* is an important document of research, based on the indigenous pottery, into the Sasak people, their life and culture and religion, their rice-based economy - an ancient culture where fast-expanding tourism and Western cultural values have recently had a powerful impact.

As **Dr Urs Ramseyer**, Curator of the Indonesian Department of the *Museum of Ethnology*, Basel, Switzerland, says in her foreword to the book, "In a world that tends to take people seriously mainly as producers and consumers, an age that exploits transport routes, natural resources, non-renewable energy, and utilisable forests with mounting shamelessness, the time has come to talk about rivers, soil and woods again."

This book shows how these values in Lombok are being considered and conserved, so the culture is not submerged by 20th century consumerism, but how the local standard of living is being successfully raised by sensitive adaptation.

It is a wonderfully informative volume in the area of art and travel, especially for lovers of Indonesia. It is an intimate study of the Sasak people, the role of craft in their everyday life, the influences in their past from religious beliefs and languages, and the farming, planting and harvesting rituals around rice.

Chapters cover water, food, storing and cooking - and of course the all-important pots; clay production and preparation, making, firing, burnishing and decorating; using and marketing; traders, transport and the new markets; Lombok pots marketed in a new world; new forms of pottery and new styles of decoration, new firing technology - women potters taking charge.

Apart from the richness of information supplied in *Vessels of Life*, Jean McKinnon has produced a simply stunning selection of photographs. Most books of this calibre would have been collated by a team of people, each a specialist in their own area. Here the author has been a historian, an astute sociological observer, a fascinating travel writer, a lucid and technical describer of a pottery-driven village economy, and an illustrator of high professional standard, both technically and aesthetically. Most of the colour prints would be acceptable not only as book illustration, but also for a full photographic exhibition. Some are

quite breathtaking in their beauty as well as being informative to the text, making the book a collector's volume, especially, but not only, to those interested in pottery.

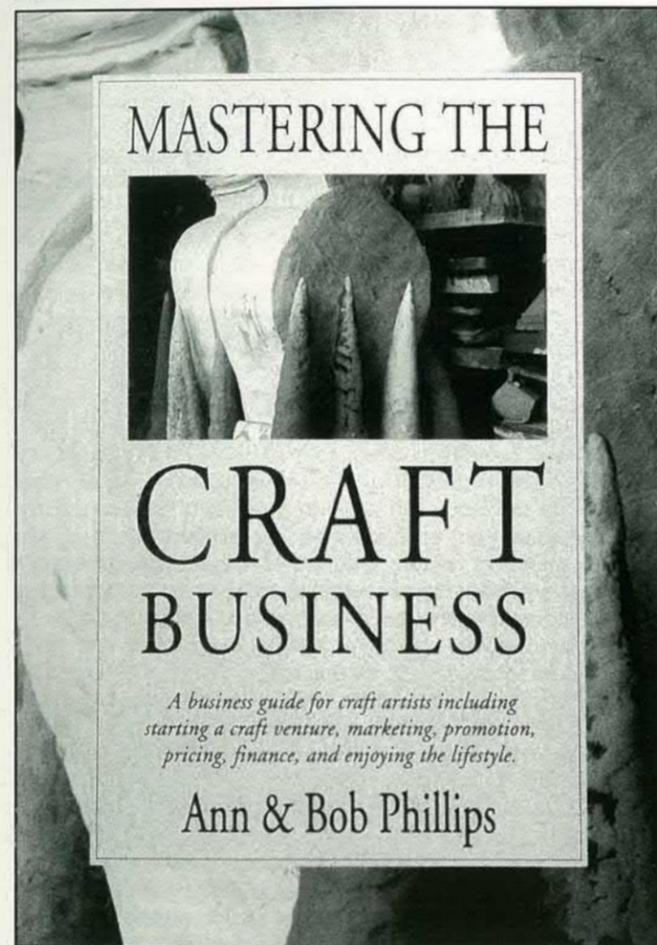
The production of the book is of a complimentary high quality. The layout design is excellent, particularly the way in which the photographs have been presented, with wonderfully suitable colour masks, frames or surrounds. The colour reproduction is exquisite.

Vessels of Life is a credit to Jean McKinnon, the publishers, *Saritaksu Bali*, and the printers, *Jayakarta Agung* of Jakarta. It is also a great tribute to the Sasak potters of Lombok and the New Zealand potters who have assisted in the project.

Mastering the Craft Business

by Ann and Bob Phillips

Craig Potton Publishing. \$29.95



So, you're a good artist/craftsperson, technically and aesthetically - but how successfully do you market the fruit of your creativity?

For many, the "commercial" bit - pricing pots and exchanging them for money - is the least liked part of their work, so they don't handle it in a fiscally rational way. If you sell your pots to earn a living, are you happy with your expenses/time/sweat to income ratio?

Your pots might sell themselves because they are just so good, or maybe you made your reputation in the boom times of the '70s and early '80s and can coast along with a slowly diminishing post-hippie coffee mug and casserole clientele.

Are you part of an established co-op making it easier to expose

your work in the retail world, or are you paying a gallery for this specialised service? Are you a stall-renter following the craft market circuit?

Maybe you sell from home, with low overheads, sporadic turnover - and low income.

If you are not yet established, how do you intend promoting yourself in order to earn a reasonable living from your craft? Are any institutions actually teaching skills in this area or do they just indulge students' creative pretensions.....

Long gone are the halcyon days when craft-shop owners like Peter Sinclair, Leo van Helden and Tom Barton would arrive at the first sniff of a kiln being opened, and offer a cheque on the spot for the whole, still-warm load - and help wrap them up! In those days, philosophical purists pretended to keep the craft unsullied by such commercial concerns as *marketing* - logical costing, advertising, accountancy, self-promotion - but the *business* of living from a craft must be attended to as professionally as are the skills of the actual crafting.

Mastering the Craft Business is the first comprehensive manual produced by craftspeople who know their craft and their business and have made the combination successful.

Ann and Bob Phillips, based in Nelson, are studio woodturners with established professional reputations. As writers they are long-time contributors with their articles and books being published world-wide. In this book they challenge "the traditional dogma that 'true' craft artists should remain aloof from the profit motive....Good business does *not* stifle creativity....Developing organisational skills can in fact be creatively fulfilling and satisfying."

Chapter One is *Taking Stock*....Are you considering a career as a craft artist, or are you already established, but hoping to improve your standard of living? Here are some searching questions, the answers to which lead to discussing options and then actions; Working from home or from a separate studio. Co-ops and collectives - sharing facilities. Success - Lifestyle.

Administration and Your Art looks at business organisation; paperwork, simple cashbook layout, filing, using advisors.

Next is *Adding New Skills*....Workshops, seminars, individual tuition, photographing your work.

Then comes a major chapter, *Marketing and Promotion*, with multiple subheadings; image, the fear of selling, selling your own work, exhibitions, craft fairs, selling to galleries and shops, agents, commission and contract work, promotion, the media, brochures, advertising, public speaking, radio and television.

Chapter Six deals with *Playing the Money Game*. The need for finance, money problems, borrowing, banks. Then pricing, working out a wholesale price for production work, the price of genius? Profits (what the outside world provides in return).

Enjoying the Lifestyle includes maintaining enthusiasm and maintaining your inspiration and the final chapter looks at *Common Problems*; money, image anxiety, dealing positively with bad situations, finding the balance between creativity and business - which is where we first came in.

The book is an easy read even though it is a hard-hitting business manual - an excellent combination of commercial nonsense and craft sensitivity. The authors do not approach the subject from a small-business advisory office viewpoint, with all the attendant jargon, but from personal experience as internationally successful craft artists. They understand the problems having worked through them and have compiled this comprehensive guide to help others who are professional in their craft, to become professional in their marketing of it.

The text is supported with good colour photographs by Craig Potton of known craftspeople in their studios and work including pottery, glass, wood, jewellery, fabrics and furniture.

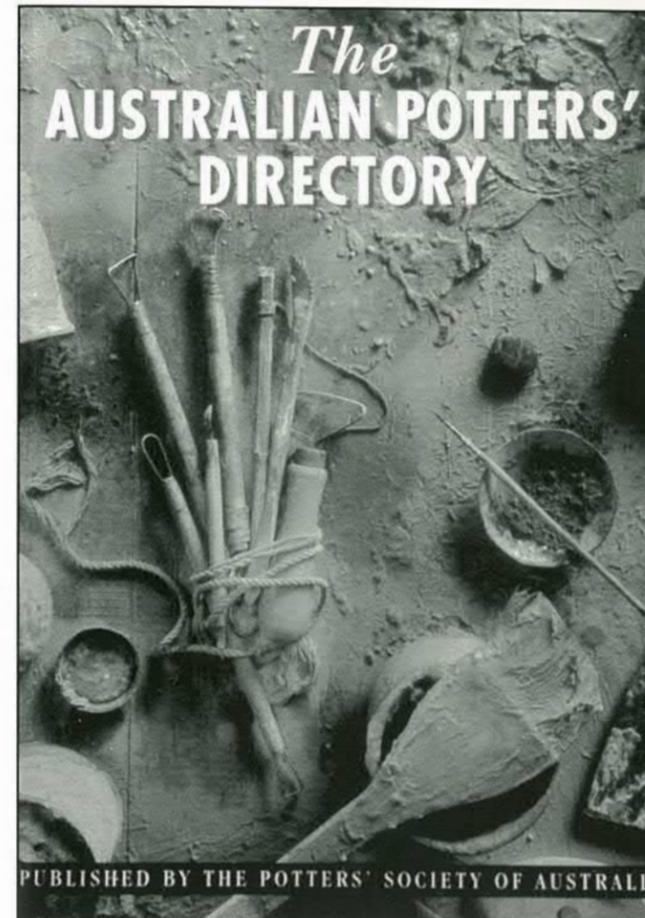
Mastering the Craft Business dispenses with the "Unknown

Craftsman" philosophy to help good craft artists create a better return for their work. It reminds me of years ago hearing potter Sally Vinson, not in apologetic mode, saying, "Why shouldn't I drive a white Jaguar, I'm worth just as much as any executive in any other business!"

Quite true, and this book may well help craftspeople get there!

The Australian Potters' Directory

Published by The Potters' Society of Australia. RRP A\$26.00



The national *Potters' Society of Australia*, formed in 1956 by four potters, now has several different levels of membership comprising some 1,500 individuals as well as groups in Australia and other countries. Its latest data-listing of members, *The Australian Potters' Directory*, was published at the end of 1996 and is the definitive up-to-date guide to many potters in that country.

Over 130 individuals are listed, each on their own page with a black and white portrait photo as well as a full colour photo of a representative piece of their work and their identifying signature or potter's mark. Address and telephone numbers are included with a short biographical note, some description of their pottery and where it can be found. Colour coding in the book geographically places the potters and their studios.

Galleries specialising in exhibitions and sales of ceramic work are grouped by State for easy reference by visitors, as are addresses of pottery groups. A special section lists suppliers of materials, machinery and services to potters and a comprehensive index is cross-referenced for easy access to all this information.

This directory is a must for any potters visiting Australia who

want to contact like minds - creative people with clay under their fingernails and all over their telephone handsets - or to find galleries where the best Australian ceramics are exhibited, but even if you are not intending to visit the country, it is a good indication of contemporary Australian potters' work, almost as if it were a catalogue from a recent nationally curated exhibition.

The photography is variable, natural to a directory like this where individuals submit their own material, but in general the publication is of a commendable standard and a good addition to a potter's - or a pottery club's - library.

The Australian Potters' Directory can be obtained from the publisher as below, or in New Zealand it can be ordered through your local pottery supplies house.

The Potters' Society of Australia

PO Box 937

Crows Nest 2065

Sydney

Ph: 0061 2 9901 3353

Fax: 0061 2 9436 1681

Hands in Clay

by Marilyn Kopkin

from Ceramic Review Books. 26 pounds

21 Carnaby Street London W1V 1PH

Ph: 0044 171 439 3377

Fax: 0044 171 287 9954

New *Control of Substances Hazardous to Health (COSHH)* regulations are in the pipeline in UK. Most studio potters are aware by now of the need for good workshop practice and sensible handling of potentially hazardous materials.

As some British potters have discovered, the USA has now introduced legislation to make itself lead-free and the former *British Standards (BS)* are no longer valid. The American produced and highly rated, *Hands in Clay - An Introduction to Ceramics, 3rd Edition* by Charlotte F Speight and John Toki includes a sobering Appendix that lists chemicals and materials used by the potter assessed as H - highly toxic, M - moderately toxic, S - slightly toxic and N - nuisance. Few of our favourite colouring oxides are benign.

Potters Beware

by Rosemary Perry

On this subject of health hazards, but closer to home, is our own important-for-all-potters publication. *Potters Beware*, written and recently completely revised by Rosemary Perry for the *New Zealand Society of Potters*. This publication, reviewed in the *New Zealand Potter*, Vol 38, No 1, 1996, is an absolute must for anyone working with pottery and ceramics. It is available for \$12, plus \$1 postage from:

Jennie Russell

New Zealand Society of Potters

100 Lochhead Road

RD 6

Tauranga

R e c e n t l y S e e n

Chester Nealie
Chester Nealie and Friends
GALLERY SIXTEEN, HUAPAI

Chester Nealie, for seven years in Australia potting, exhibiting and teaching internationally, was here in May exhibiting alongside Raewyn Atkinson, Len Castle, Bronwynne Cornish, Richard Parker, Christine Thacker and Marilyn Wiseman. It was a powerful show.

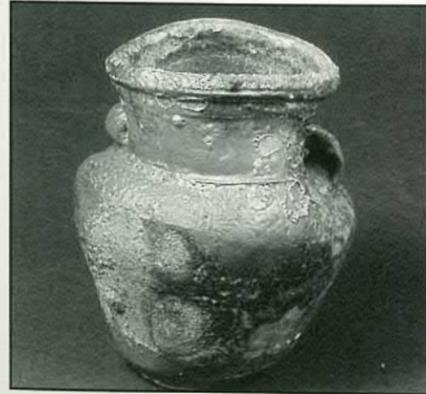
Nalie specialises in wood-firing, designing and building dedicated kilns and mastering their firing procedures. His pottery is thrown with a studied spontaneity where every soft lip-line, shoulder edge, finger-wipe and tool mark are specific words in his language of clay; each pot in essence a vessel to capture wood-fire effects, particularly those from anagama kilns which fire pots at high temperatures for 10 to 12 days.

This kiln technique gradually deposits glaze from wood-ash chemicals carried through on the flame path, the flame itself producing localised oxidisation or reduction changing the colours, toasting the clay, flashing and burning-in flow-patterns shaped by the proximity of other pots or kiln-props.

Ash build-up creates areas of clinker-rugged texture; glaze fluxes over contours; "kiss" marks appear where objects touching are later broken apart - all "accidents" of firing which an experienced master accommodates and learns to plan for; natural effects which describe the work the fire has done.

Pots like these could seem recovered from an archaeological site or ancient shipwreck, but these were brand-new, imbued with a pottery aesthetic ever more seductive on closer acquaintance - and they bore the unmistakable Nealie character.

Howard Williams



Rick Rudd
New Ceramics
MASTERWORKS, AUCKLAND

Rick Rudd is known in the pottery world for masterful adaptation of raku firing for fine handbuilt vessel sculptures. More recently he has developed multi-firings at earthenware temperatures with up to six separate firings between glaze and enamel applications for each piece. With correct chemistry and process control this produces dramatic "crackle" textures where a glaze layer separates into chunks like ice floes, in a network of contrasting colour.

Rudd often applies this technique using brilliant primary colours on small sculptures, but on these new large works he limits the colour to stark white fissured with black. The crazing is not fine, but large-scale and in relief, a natural mosaic. The glaze isn't a body covering, but is confined within shallow basins, minimal depressions in the top surfaces of these monolithic blocks.

The sculptures, some over a metre high, are called *Vessels* - the glazed depressions intended to hold water like finger-bowls in basalt rocks. They stand close in groups of three or five columns, or are softly rounded oblong blocks. In one, paired oblongs are capped horizontally by a third in a Stonehenge configuration. The bodies are overall grey, a mottled texture of glaze fused with glass cullet giving hints of colour and sparkle.

Another example comprises three columns shaped to triangulate together with coinciding pockets forming a space between which holds, and all but conceals a loose ceramic pebble.

As accents to the forest of verticals are two *Bottle*, giant versions of Rudd's miniatures, full-bellied tear-drops arching up to tiny pouring spouts. It is an impressive show.

Howard Williams

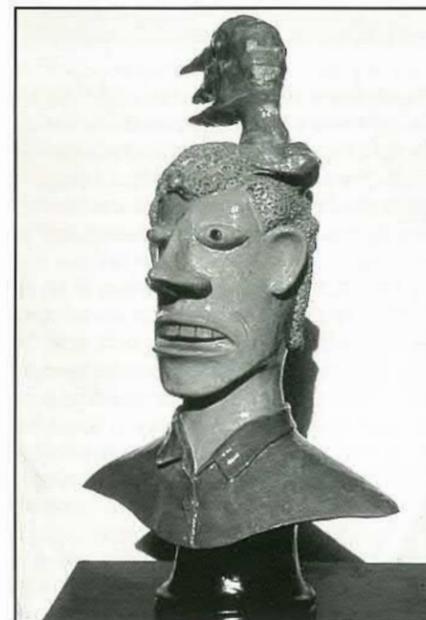


Old Masters to Young Masters
DESIGN CONNECTION, AUCKLAND

Design Connection, Mount Eden, initiated a new concept during May and June when it ran three consecutive exhibitions giving a brief historical overview of New Zealand ceramics.

The three shows were titled *Old Masters*, *The Second Generation*, and *Young Masters*.

Top, *Old Master*, Doreen Blumhardt. "Heaven, Humanity and Earth"
Bottom, *Young Master*, Jimmy Cooper. "The Big D"



R e c e n t l y S e e n

Christine Thacker
Retrospective
OUT OF THE BLUE, AUCKLAND

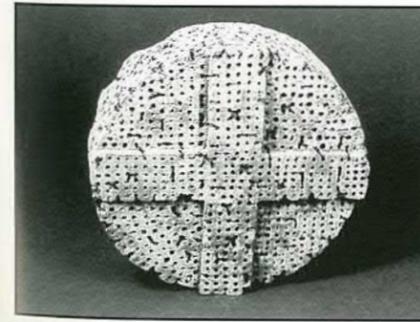
This small retrospective comprises thrown/handbuilt vessels and ceramic sculpture from a *Bird Form* (1992) to two vases (1997). It is a personal expression of those five years, some works being pivotal ideas which Christine Thacker developed, while others, complete in themselves, needed no further exploration.

Thacker uses clay simply as clay; a malleable material from which she constructs conceptual works. Surfaces are brushed with engobes and scraped or scratched to give texture, emphasised with rubbed-in stains and oxide colours. The fired clay stays clay-like, or tends towards the character of water-polished stone. Overall the finish is matt, occasionally enlivened by incidental "wet" accents, where sheen occurs from patches of engobe slightly fluxed towards a glaze composition.

Colours are earthy browns, fatty white and copper green, the tints of which depend on the strength of their painterly application. Earlier works are pinpricked all over giving a breathing, botanical character, a surface treatment later developed into fully pierced holes, opening up the interior form to make visual the volume contained within an otherwise closed construction.

Her *Bird Forms* are columns subtly suggesting necks and heads of inquisitive birds. *Bowls* are almost spheres deeply indented to become double-walled vessels. *Wheels* are fat discs heavily perforated from both sides to build mechanical spoke patterns.

Showing arresting sculptural presence are *Standing Forms*, paired sets of legs, which though seemingly only models of knee-high boots, elicit an uncanny sense of person, as if they were aware, standing akimbo, silently watching. Thacker's sculpture at its best.



Patti and Sarah Meads
Pots and Paint
ACADEMY OF FINE ARTS, WELLINGTON

"Two years ago when my daughter Sarah returned to New Zealand I talked her into working with me on an exhibition using pieces of clay as part of a picture. I made and fired slabs, squares and twisted pieces; glazing, lustring and sawdust firing them. Sarah made large wall-hangings using acrylics and metal paints and the results were beyond my wildest dreams. I then made pots to reflect the finished works."

Recently we co-operated in the same way in an exhibition we called *Pots and Paint*. The exhibition was part of *Going Solo 9* at the *Academy of Fine Arts* where eleven other artists also bought space in the Galleries to exhibit their work. This created a wonderful mix of styles and techniques with everyone getting an opportunity to work in depth.

Sarah threw me completely when she suddenly produced a couple of most unusual works with folded paper as part of the design, with lovely turquoise blues and gold, so I had to come up with shapes and glazes to compliment them. I also made some pots to go with her pictures, which I then handed over to her to paint.

It has been the most wonderful fun and thrown us both into new directions.

Sarah, left, and Patti Meads with "Ephemeral Match", paint and sawdust smoked clay in their "Perfection" series

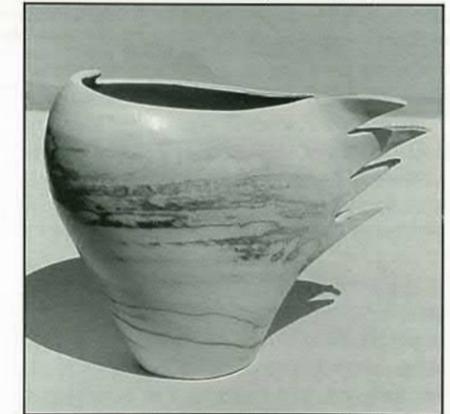


Sandy McNeight / Stuart Fyfe
Exhibition Pots and Sculpture
WAIRARAPAART CENTRE, MASTERTON



Sandy McNeight, "Medusa"

Stuart Fyfe, "Flying Vase"



R e c e n t l y S e e n

Onlie Ong
Going Solo 9
NZFA, WELLINGTON

Onlie Ong holds diplomas in Graphic Art and Art History from Taipei, taught graphic design in a high school, was the team leader of the advertising design team at Panasonic in Taipei, then established his own retail, trading and publishing companies in books and graphic design.

In Taiwan Onlie is known for his poetry and calligraphy and has been invited back to attend literary conferences. However he intended in NZ to quietly continue his interest in wood carving. But as soon as he attended some pottery night classes at Onslow College in 1991 he realised that clay would take over. And it has. Very soon he was exhibiting - 30 times in three years. In 1994 he was selected to take part in the Fletcher Challenge Ceramics Awards and in 1995 won the merit in the XPO NZ Ceramics Award.

Onlie's pots are always thoughtful, often whimsical, sometimes outright dada-ish. They are always worth taking time to study and consider. He is a dramatic cross cultural potter, particularly in his philosophy of clay and in the meanings that he is giving form to.

"...all kinds of personal stories and feelings, the happy or unhappy influences of the past are mixed into the potter's clay. When they finally come out, the twisted, the tortured, the trapped, the happy, the satirical or the transformed, they tell the story of different pasts...."

What is life? We come in a hurry and fade away into nothingness.....Think of bottles. They must be empty before they can be used. The emptiness creates the meaning of existence"



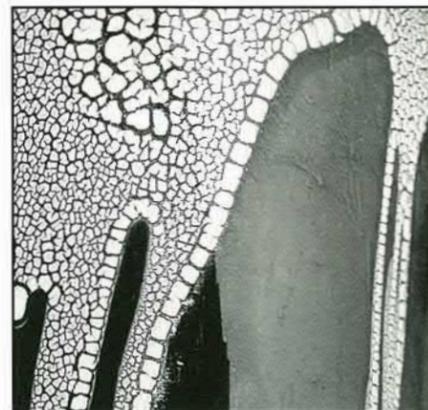
Gaeleen Morley
Black and White and Terracotta
MIRO GALLERY, NAPIER

Gaeleen Morley is passionate about colour in clay and glaze. Her latest work however has left behind the bizarre juxtapositions of outrageous colour for the new direction of a concentration on black, white and terracotta. The overall feeling is of a quieter self assurance where the limitations of the palette become the strengths of the exhibition.

The familiar *Dancing Teapots* have metamorphosed into a more subdued chorus. More clay is left bare than with the earlier polychromatic work and this exposed clay surface has been enhanced by the light spraying of a flux which gives flashing as if a life within the clay is exuding out below the characteristic cracking black pigment and beading white dry glaze.

Previous work has involved the decoration of commercial tiles, here the tiles are handbuilt with casually formed frame edges which contain the glaze elements, some of which are bright orange and vivid turquoise.

John Parker

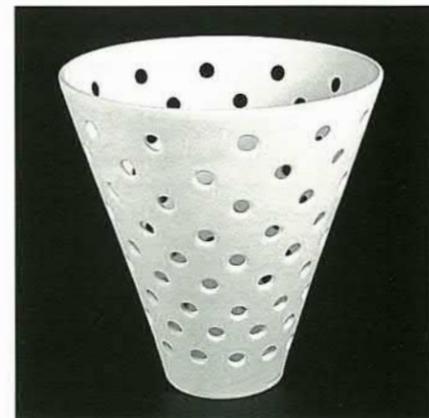


John Parker
White Ware
AVID GALLERY, WELLINGTON

"I have made the commitment to explore the concept of only working in white for at least a year. At first I was terrified. The defiant statement came so easily, but then the implications of the enormity of the task hit me.

But I have always worked best under self imposed limitations. Now with the prettiness of colour absent, I feel I can concentrate on the purity of the thrown and severely turned forms. Nothing is left to get in the way. The decoration is limited to the structure. You have to throw and turn so much more evenly and precisely when you drill a hole in something because you see how thick the wall is. For some time I have been interested in perforating my work with regular patterns of drilled holes, in the same way as industrial ceramics - sieves, strainers are constructed. I enjoy the ambiguity with other materials. The pieces.

The matt white surface is a conventional glaze with glaze-like tactile qualities but I want the pieces to look as if they have been pressed out of powder coated aluminium sheet."



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

BURNING ISSUES GALLERY, 8 Quayside, Town Basin, Whangarei. On site glass blowing, production pottery and sculpture studios, with viewing platform. Open 7 days 10-6pm. Phone/fax (09) 438 3108

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

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 and 14 Woodward Street, Wellington. Ph/fax (04) 499 9299. Open 6 days. Greatest selection of original NZ craft - glass, ceramics, jewellery, wood, clothing

EARTH AND FIRE, ground floor St Lukes Mall, Mount Albert, Auckland. Offer a wide selection of fine New Zealand crafts, pottery, woodturning, glass and wrought iron, etc. Open 7 days. Phone (09) 846 3265

'FLYING FISH CERAMICS', (Catharine 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) 818 5858

LOPDELL HOUSE GALLERY, Waitakere Centre for the Arts, two galleries, two working studios, gallery shop. Open 7 days 10am-4.30pm. Phone (09) 817 8087. Fax (09) 817 3340

MASTERWORKS GALLERY, 77 Ponsonby Road. Phone (09) 378 1256, fax (09) 378 1257. Ceramics, glass, fibre, wood, jewellery. Superb selection of New Zealand's best. Open Monday-Friday 10-5pm Saturday 10-4pm, Sunday 11-3pm

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

OUT OF THE BLUE WORKSHOPS. (Brendan and Kathryn Adams, Sue Newby and Bruce Haliday). Working studio gallery, 507 New North Road, Kingsland. Electric and vibrant ceramics with an off beat-slant. Open Monday to Friday 10-5.30pm, Saturday 10-4pm. Phone (09) 849 6376

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.

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.

QUATTRO GALLERY, 513 Victoria Street, Hamilton. Phone (07) 839 4535. Contemporary New Zealand ceramics, wood, jewellery, glass, prints and paintings. Monthly exhibitions by NZ Craftspeople in various media. Closed Sundays

COROMANDEL

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

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

TAURANGA

PYROMANIA, THE ART CENTRE, 24 Wharf Street, Tauranga. Ph (07) 578 5028. Co-operative gallery. Specialising in pottery, 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.

WELLINGTON

AVID. Dealers in Applied Arts, 48 Victoria Street, Wellington. Handmade works for sale by Contemporary New Zealand designers. Open 6 days Monday to Saturday from 10 - . Phone (04) 472 7703

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. Hours by appointment. Telephone (04) 293 5060.

MIREK SMISEK AND PAMELA ANNSOUTH POTTERY, 170 Weggery Drive West, Waikanae. Open every day. Wide range of domestic, decorative and sculptural pieces in stoneware and saltglaze.

NEIL GARDINER - PAKAKARIKI POTTERY, Ceramics for interiors - murals, clocks and mirrors. Commissions accepted. Varied range of bowls and vases plus other surprises. Visitors welcome, 65 Wellington Road, Paekakariki. Phone (04) 292 8396.

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

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

NELSON

WAIMEA POTTERY. When in Nelson visit Waimea Pottery at Craft Habitat, Richmond, to view a fine collection of lusted and domestic ware by Paul Laird. Phone/fax (03) 544 7481

WEST COAST

HOKITIKA CRAFT GALLERY CO-OPERATIVE, 25 Tancred Street, Hokitika. Multi-media gallery of top quality creations by internationally recognised West Coast Artisans, New Zealand's best. Open 7 days. Phone (03) 755 8802

CANTERBURY

CAVE ROCK GALLERY, The Arts Centre, Christchurch. For fine New Zealand crafts, ceramic, wood, jade, glass, silk and wool. Open 7 days. Phone (03) 365 1634

SALAMANDER GALLERY, The Arts Centre, Christchurch. Art works on paper. Phone (03) 365 9279

COURTYARD POTTERY, 75 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.

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.

Classified

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Wanted

Chrome Hills Pottery, Nelson. Vacancy: Potter offered workshop and showroom space in return for helping manage showroom. Prime shop location. Contact 03 544 1863 or 03 544 1735

Back issues of the New Zealand Magazines, Vol 26 No3, Vol 29 No1, and Vol 33 No1. If anyone has any of these issues they would like to sell or donate to Queen Elizabeth College, Palmerston North. Please ring Sue Artner, Head of Art Department. Phone 06 358 9033

Jigger and Jolly. Phone Helen 03 472 8135

Decal Paper - genuine English product available in any quantity in the size of your choice that cuts 457 X 610. Ideal for screen-printing with ceramic inks or hand printing/stencilling where an awkward surface is involved. Samples available from Paper Magic. Phone 04 568 5534, fax 04 568 5538

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Late October 1998

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invites you to participate in the

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GREENLANE, AUCKLAND

NOVEMBER 12 - 16 1997

Garden Sculpture Exhibition

(Planters, Birdfeeders, Birdbaths, Fountains, Garden Sculpture etc)



Barbara Hockenhull



Matt McLean



Carolyn Hodgson

**Pre-enrolment is required as we will only have space for sixty potters
who can each submit up to twenty pieces**

\$30 entrance fee per potter is required by August 1

**Send to: The Organiser, NZSP:
Cecilia Parkinson, 11 The Close, Greenhithe, Auckland. Phone/Fax 09 413 9960**

*On receipt of your \$30, an enrolment form will be mailed to you.
Please book early*

To participate you must be a member of the New Zealand Society of Potters

