

New Zealand Potter

Volume 39

Number 2

1997



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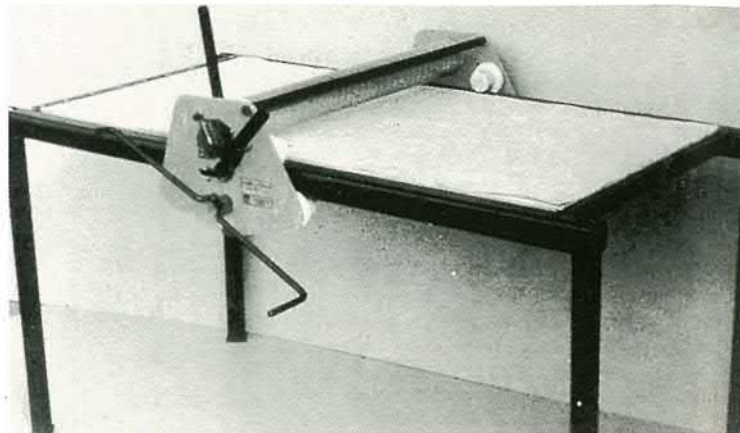
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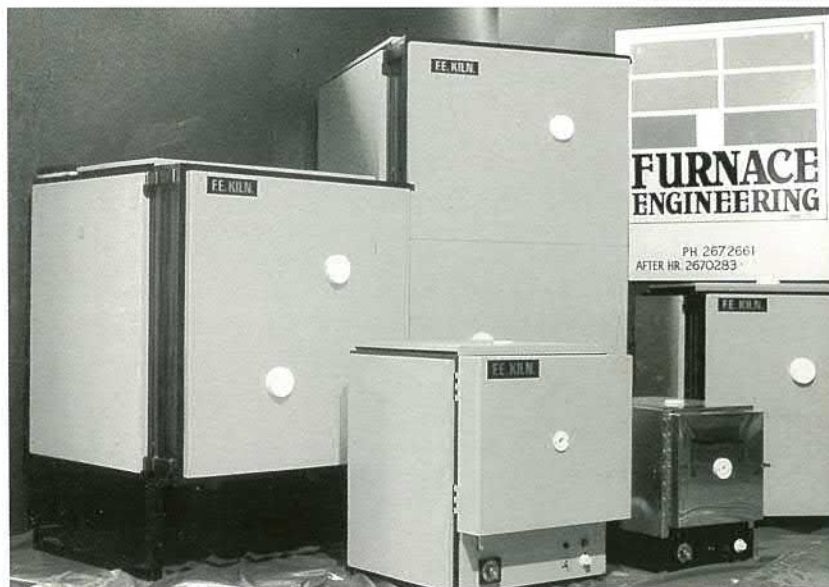
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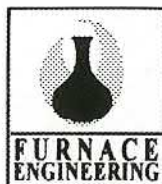


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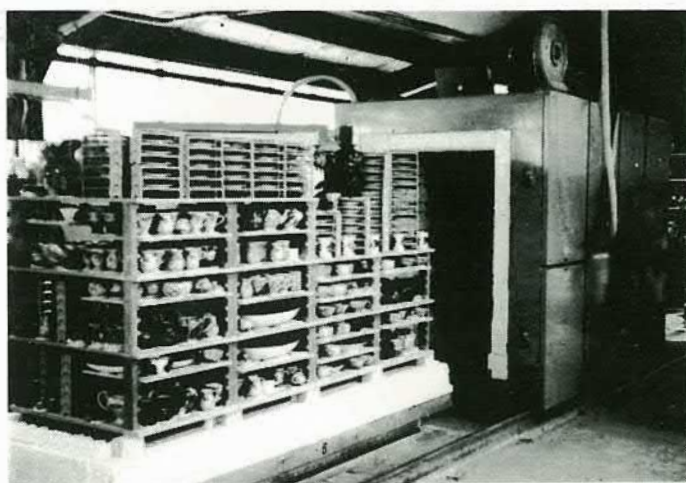
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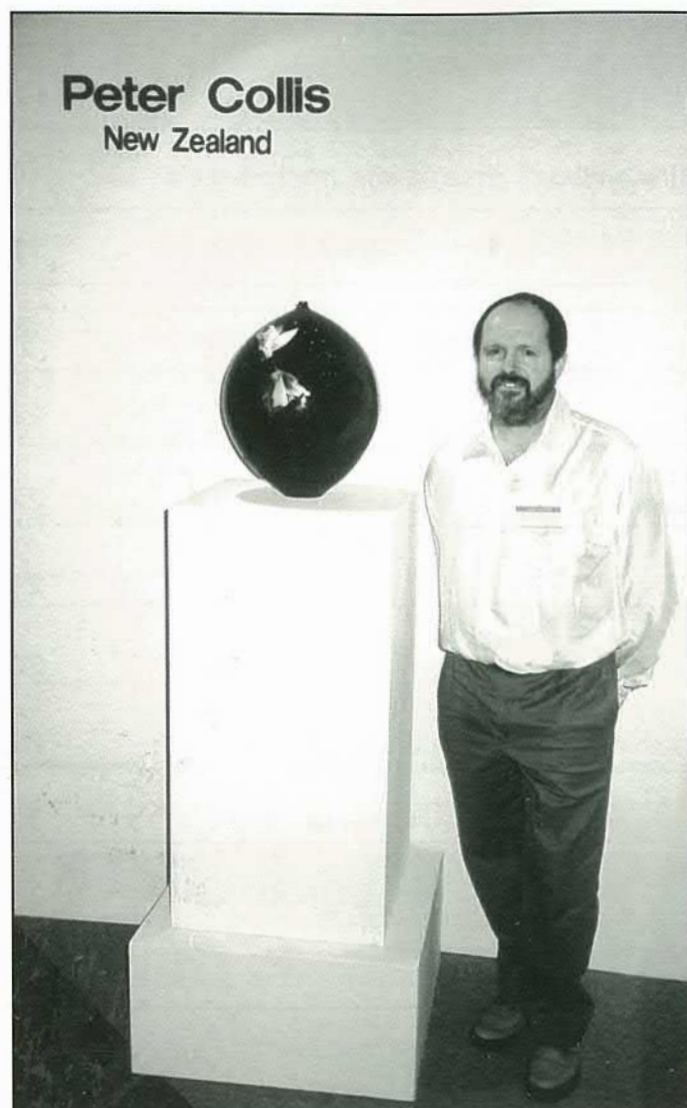
COVER PHOTO: Detail of "Starfish Sue" by Katie Gold
Photo by Nancy Malcolm. See page 32

BACK COVER: Anagama pots by Chester Nealie
from Gallery 16, Huapai, Auckland
Photos by Howard Williams



One Stop Singapore

Alison Mellsop, Auckland



Peter Collis and I arrived in Singapore after the 10 hour flight and were greeted with a temperature of 32 degrees Celsius which was more than a shock after New Zealand. We had arrived carrying 29 pieces of pottery for the *International Art Expo* exhibition.

Whisked away by our host Mr Hoon and his assistants we were taken straight to the exhibition hall to set up Peter's work. This was completely unexpected as the agreement was the host gallery was to organise the exhibition and presentation. I concluded a communication breakdown was the cause.

My intended role was to negotiate and prepare the presentation and promotion of Peter's work for the predominantly Singaporean audience that would attend the *International Art Expo* over the four day period.

Prior to our departure I had worked with Peter and the Singaporean agent to agree the terms and conditions of the exhibition. I achieved an airfare, accommodation and a presentation fee. Peter is the first New Zealand potter to be invited to present an exhibition and seminar to this international audience at an *Art Expo* in Singapore. We had to make sure the presentation of a New Zealand craftsman was done properly.

Organising Peter was easy. His years of experience and from our previous times of working together, we knew what was required and got on with it.

Publicity was generated prior to the exhibition including coverage in New Zealand on *ATV*, *TVNZ Midday News*, *Radio New Zealand News* and several publications. In Singapore Peter was interviewed by Singapore television. Publicity material about him was collated and sent to Singapore and some of the information was included in the *Art Expo Catalogue* which visitors purchased.

Arriving at the venue, we had been quite unprepared to set up the exhibition. However, having arrived and being advised the television crew would be through in the next few hours, immediate action was required. To get some coverage on television before the show began would be excellent publicity. We had anticipated Peter's work would be exhibited with other artists from the host gallery, however the display space was for his work only. Previous exhibition experience enabled us to take quick action and all was set up within two hours, with a few minor details to complete.

I tried to ensure Peter got as much coverage as possible and spent time checking the exhibition and ensuring the pricing was acceptable. I organised his schedule so he also had some time to partake in other activities. The *Art Expo* exhibition received excellent coverage from both television and newspapers. The Singaporean media are very finely tuned to cover cultural events and activities whether they are commercial or non profit motivated. I found it interesting that the different government groups worked together, for example the *Tourism Department*, co-operating with the *Arts Groups*, and television covering the stories for three days in a row. Even the newspaper covered different artists and activities every day.

This trip provided an excellent opportunity to evaluate marketing opportunities for New Zealand craft art. Visitors we met came from Singapore, Taiwan, Korea and China.

Exhibitors ranged; New Zealand, Australia, China, Hong Kong, Taiwan, Indonesia, Korea, Bahrain, Turkey, United States, Mexico, Canada, Denmark, Sweden, France - a truly international affair.

The Danish Group was funded by the *Danish Art Museum*. On preview night they sold two glass pieces to the *Singapore Art Museum*.

Talking with various exhibitors I built up a picture of how important it was to have an agent on your side and of course having a translator was extremely valuable. Peter was there to discuss his work. I introduced him and explained he was the artist, but when the customer was ready to buy and began, Peter backed out. He was not involved in the sale so he was not under pressure like so many artists negotiating a price for their work. Just the simple introducing yourself as the artist can be difficult. Some were shocked at the suggestion they introduce the artist. It was much easier as was suggested to introduce their partner on the stand. That takes the

Peter was the only potter present at the exhibition, however Greg Daly from Australia, was represented by an art gallery.

During the same week, *Tressor*, a highly prestigious of fine art, antiques and jewellery was held. *Tressor* is a market exhibition, for example a watch was on sale for (I couldn't afford to buy it!). Exhibitors were extremely and included the Queen's Jewellers from London. *Tressor* named the hub of the art fairs of the Pacific Basin - at US\$1.5 million a stand I guess you could call it that. It was held by the *Association of Art Galleries* and has strong local support. The *Singapore Tourist Bureau* and the *Arts Council* work together to attract visitors.

The Preview Evening for *Art Expo* was opened by Mr Liu Thai Ker, the Chairman of the *National Artists Council*. He commented

that "the week was a golden week for the visual arts in Singapore. The opening of the *Asian Civilisations Museum*, *Art Expo* and *Tressor*, clearly established Singapore as the Cultural Hub". I thought; wouldn't it be fantastic to have that sort of culture and support in New Zealand.

Peter made a presentation to an audience of over 50 people. They were all very interested to learn about New Zealand ceramics development and current practices and they were able to view 80 slides showing the variety of techniques used by New Zealand ceramists and potters.

At *Tressor*, there was an exhibition by three craft art galleries from Australia. They were supported by the *Australian Craft Council* and seemed very happy with the response they were attracting.

Television and news media coverage for both events was excellent. Television coverage was made the night before preview night. It went into detail showing what was in the exhibition including what the prices were. In both cases, where *Art Expo* and *Tressor* were profit driven, the media had no problem with either being presented on a commercial basis. In New Zealand, it is very difficult to get coverage on preview night let alone any other night.

From my point of view the trip was an extreme success; the opportunity to meet with so many senior officials; the enthusiasm and support for the arts initiatives and the acknowledgement that art and trade are related and the two are eager to work together.

Out of the 29 pieces we took over, 22 sold and the prices we achieved were excellent. Unfortunately, for the organisers of this *Art Expo*, the numbers attending were down and it seemed that Peter's work was one of the best sellers.

The operation established in between companies, government groups, adds richness and to the visual arts there. An exciting

As I heard from the *Singapore Tourist Bureau* and the *Singapore Tourist* their desire to develop strong relationships with New Zealand. There is a strong relationship between New Zealand and Singapore. They are very close relationships with New Zealand though it has to be done on a government level.

One of my meetings with the *Arts Council* researched opportunities for a *International Arts Festival* in Auckland in 1999. Interestingly, I was advised that their government has an initiative that acknowledges arts patrons



"The Team" on Peter Collis' stand. Mr W T Hoon, "Cosmos Arts", Alison Mellsop, "Art NZ", Peter Collis, Ms Foon Yic

and donors, including companies supporting the arts. They are recognised by an Annual Award presented to the selected corporate who has made donations to the arts. It is also used as good status through corporations wanting to make contact with government officials. I have sent a letter to the *Funding Steering Committee of Creative New Zealand*.

What I suggest you do if you want to exhibit overseas:

1. Get an agent to negotiate on your behalf.
2. If you don't get an agent, be clear of the terms and conditions of exhibiting overseas.
3. Get everything in writing and keep notes and dates of items agreed.
4. Expect differences between communications and interpretation.
5. Be clear in your intention, have people repeat back to you what has been agreed.

For further information contact:

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Mr Liu Thai Ker, Chairman, Singapore National Arts Council is introduced to Alison Mellsop at the preview night of the *International Artexpo* in Singapore



Clark House

A National Ceramics Museum?

Richard Quinn, Auckland

Richard Quinn, a professional ceramics historian was invited by the New Zealand Society of Potters to give a presentation on Clark House and the associated Limeburners Bay kiln sites, at their annual conference Coromandoo, at Coromandel earlier this year.



Clark House, Hobsonville

Photos by Howard Williams

It's easier to find foreign ceramics in our museums than local examples. Shouldn't visitors be able to see what we have to offer? To see how, where and why we might differ? Have we earned the right to see our works proudly displayed? If you agree, you'll know why we need a National Ceramics Museum.

The proposal: that Clark House, Limeburners Bay, Hobsonville, Auckland, be used for ceramics displays and Joshua Carder's adjacent, c1863, Waitemata Pottery be a field site. The whole to be our National Ceramics Museum.

Clark House was built between the late 1890s and 1902, of hollow salt-glazed ceramic blocks designed by the Clarks before hollow concrete blocks were invented. Its fixtures and fittings are in original condition and of superb quality. Stained glass windows; rare arched walk-through windows; native wood ceilings; original wallpapers; moulded papier mache wall coverings; handpainted details on multicoloured, pressed-zinc ceilings; tiled floors; tiled, marble fireplaces; etched-glass doors and windows with ceramic pot motifs, etc. Architect/author John Stacpoole says the wrought iron work is the best example in New Zealand.

Originally named Ngaroma - House of Love, it was built for the Clarks' own use and to advertise the glazed blocks. Clark's huge brick and pipeyard abutted Pottery Creek below the house, still served by a brick tunnel from the basement. It stands in four and a half grassy, tree-studded acres above the upper Waitemata Harbour, just minutes from the end of Auckland's North-Western Motorway. Good parking; room to grow. A big concrete block annexe built by the RNZAF (current owners) is ideal for storage or archives and could be covered in salt-glazed tiles.

Briar Gardner, pioneer studio potter, was R O Clark's granddaughter and visited the house often. Tom Clark, Crown Lynn's founder, lived here. His father created Amalgamated Brick and Tile Co, the industry giant, in 1929. The Clarks have played a seminal role in our ceramics history.

Below Clark House the Waitemata Pottery site has miraculously survived, hidden in the bush. Joshua Carder and James Wright - the first wheel-throwing potters in New Zealand, arrived on the

Annie Wilson together in Auckland in 1863. Carder part-owned a Staffordshire Pottery and Wright had managed one. Wright from Carder's kilns. Their kilns differed; Wright had up-draughts, Carder used down-draughts. Carder lived alone in the bush at Limeburners until his family joined him in 1865. He rowed his first wares across the harbour to Auckland - there was no other way. A true pioneer potter.

The Waitemata Pottery site contains a wealth of visible evidence of Carder and those who followed him on the site. There are substantial kiln remains, including some with firemouths, beautiful salted bag walls, a 20 metre flue running up a hillside and a new kiln abandoned when built only to ground-level, because of the 1929 birth of Amalgamated Brick.



Remains of partly-built beehive kiln

There are brick wells, a big brick water-storage tank; even Carder's workshop floor survives! In Pottery Creek lie the remains of two barges that carried marine clays, shell for calcining and finished ware. The Landing is retained by vertical, glazed pipes. Nearby is the steel ferry Tongariro, towed here around 1905 to act as a platform for water tanks. Big drains direct water from a tiny permanent stream. In a pool above one drain, tiny native fish dart for shelter when disturbed.

Four kilns on site are built of handmade, extruded and pressed bricks, the only methods ever used in brickmaking. Some machine parts and machine beds are known; more may be found.

Carder made whatever settlers needed: bricks, jars, flowerpots, pipes, insulators, etc. I've located over 50 moulds and test-pieces still held by his family. He made salt-glazed and unglazed ware, in both earthenware and stoneware, and used both cogglewheel and sprig moulding techniques.

An arched flue runs up the bank from



Salt glazed bag wall inside remains of a kiln

In 1865 Carder apprenticed thirteen year old George Vazey, the first colonial potter's apprentice and thus the first wheel-throwing potter to only ever work local clays. George later married one of Carder's daughters and ran the site for some years, thus becoming the first locally-trained potter to run a colonial Pottery. Yet how many people have ever heard of him?

George Carder and Walter Carder, Joshua's sons, later ran the site until the 1920s when amalgamation cooled the Limeburners Bay kilns for ever. This site is the very heart and hearth of the birth of local ceramics. The bush setting makes it even more precious: pongas, pittosporums, silver ferns, flaxes, ground-ferns, epiphytes, native grasses - nature has clothed the bare body of man's work in a living mantle of green; the result is quietly beautiful.

Phys. Gardner, a botanist (related to Briar), listed 63 native plant species; since, young totara have sprung up. Big Australian trees surround the site, relics from seeds in the coal shipped from eastern Australia. Fantails, grey warblers, herons, tuis, kingfishers and other birds enjoy the protection of the bush. Tiny native snails and giant centipedes, the latter now rare on the mainland, thrive. Take a guided tour round Limeburners Bay: my "Pottery Walk". Start at Clark House. Walk towards Wisely Road. Note the ceramic block servants' quarters, 60 metres from, and on the opposite side of, Clark House. It too had a tunnel which may still exist. Into Wisely Road.

Joshua Carder's house, pulled there on skids by his sons, is its original site over a century ago. It's cherished by the original owners.

Site showing flue exit towards chimney



Remains of smaller beehive kiln

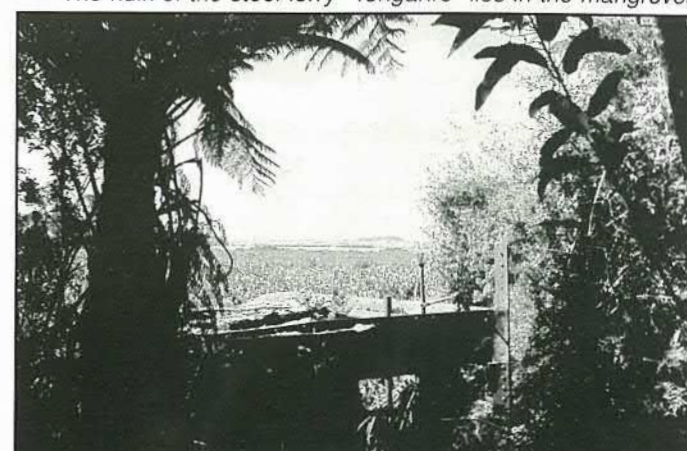
Into Oakpark Place. Meander down to Oakpark Reserve. The huge spreading oak was planted in January 1867 on Annie Carder's twelfth birthday. The hole for it was dug by "Long Harry" du Fresne, one of Carder's workers. (Regrettably, we don't yet know his collar size or the brand of spade he used.) The Carder house originally stood by the oak. Annie Carder later married John Wisely, "the boy next door," who, working for Carder, "married the boss's daughter." The Wiselys are also related to the Clarks and still live in Wisely Road.

Walk to the bottom of the Reserve, noting the huge white shellbanks on the outer fringe of the mangroves. Calcined in the kilns, they gave the Bay its name. Left at the bank of Pottery Creek, into the bush and the Waitemata Pottery site. Beyond it is Robert Holland's site, between the Carder and Clark sites; a huge kiln collapse, like same ancient chief's tumulus, and a big menhir-like machine bed, still remain. Taken over, this site made ceramic blocks for Clark's.

Onto Clark's. More big machine beds. The concrete landing steps where scows, launches, cutters, schooners and barges berthed. The entire bank is retained with pipes - big pipes with smaller pipes inside them, and even smaller pipes inside them. (I've just located photos of Clark's works taken on an Auckland Anniversary day - the Bay is bouncing with ferries, scows, etc.)

Walk round to 'the point'. Huge magnolia and walnut trees stand near where Clark's original ponga-walled, rammed-earth floor where stood from 1854 until 1910. Note the big Norfolk pine, a feature of coastal sites, planted to guide early mariners. Sherds and wasters everywhere. Stumps of piles from the old public wharf rot in the tide.

The hulk of the steel ferry "Tongariro" lies in the mangroves





More kiln remains partly excavated

Back three hundred metres and walk up unpaved Pottery Lane. (In the bush-edge part way up the Lane are suspected kiln remains; I'll investigate them.) Cross the road to Hobsonville Cemetery and Church, now a Scout hall. On land donated by R O Clark, the church was built by **John Danby**, who married one of Carder's daughters here in 1875; the first couple to be married here - its nuptial baptism, so to speak.

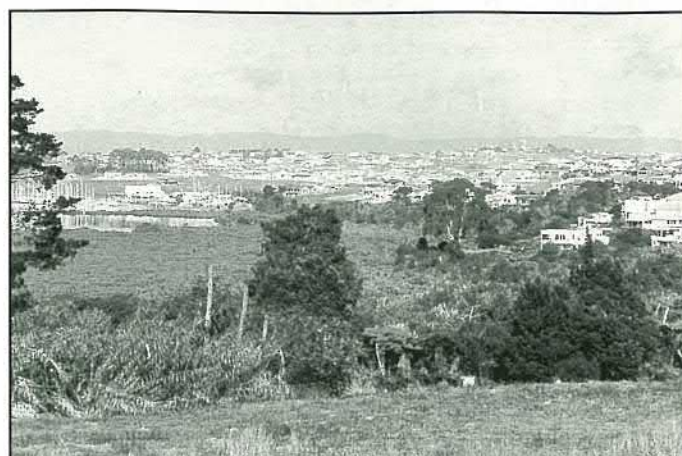
The cemetery. **Emma Vazey**, George's wife, dead of typhoid at 33, 10 weeks after the birth of her fifth child, is just inside the gate. Ironically, huge orders came to the Limeburners works soon after, as town councils laid sewage lines to combat typhoid, endemic in colonial New Zealand. Joshua Carder and his wife lie near R O Clark and family. This place is a ceramic Roll of Honour. Robert Holland's two infant daughters share a tiny unmarked grave through eternity. Brothers George and Walter Carder. A ceramic tombstone marks a pottery worker's grave. Wiselys and **Ocklestones**, who ran a nearby works. (Years later, Ocklestones, a Wisely and a Carder worked for Tom Clark at *Crown Lynn* - the Limeburners lads stuck together.) **Scott**, who ran another local works, is here; the cemetery is in Scott Road,

Here lie more pioneer clayworkers, families and workers than in any comparable place in the country. Still in the Bay where they lived and worked. What can I say? It is sacred to our indigenous clayworking heritage and traditions. It is part of our taonga: Waahi tapu.

Leave this wonderful shrine, walk back into Clarke (sic) Road and Clark House. The entire walk takes an hour, spans 143 years and encompasses more ceramics history, tradition, beauty and associations than is reasonably imaginable. It's overwhelming - and it's of international stature and value. It's where we embarked on an uncharted journey to a pottery tradition - and Clark House displays will show where the voyage has taken us. Past, present and future tied together.

We'll make a video so that everyone can see its value. There may be a better place; I've yet to find it. If you know one, share it with us. Auckland has the needed critical mass; it sometimes faces needing critical masses indulging in parochialism. That was absent at *Coromandoo*: potters are thoughtful, sharing people. It's NOT an Auckland project - it's a national one. It's here only because it's the right thing in the right place at the right time: a national treasure. And to date its most dedicated supporters are from the Waikato, Wellington and the Coromandel as well as Auckland.

You deserve the best: this is it. The *Historic Places Trust* ranks Carder's site first-equal nationally as a remaining colonial industrial site. *Auckland Regional Council* chose it as the sole regional pakeha model site for management/conservation plans.



Seen from behind Clark House, the kiln sites lie between the houses and the mangroves

Clark House is a Category 'A' building; I'm working to Register the whole Bay as an Historic Area.

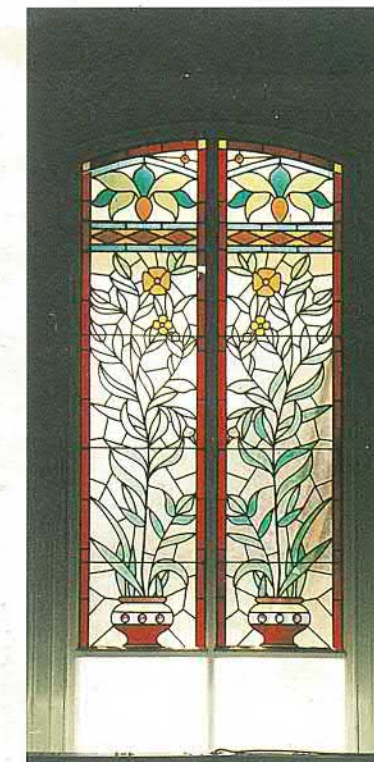
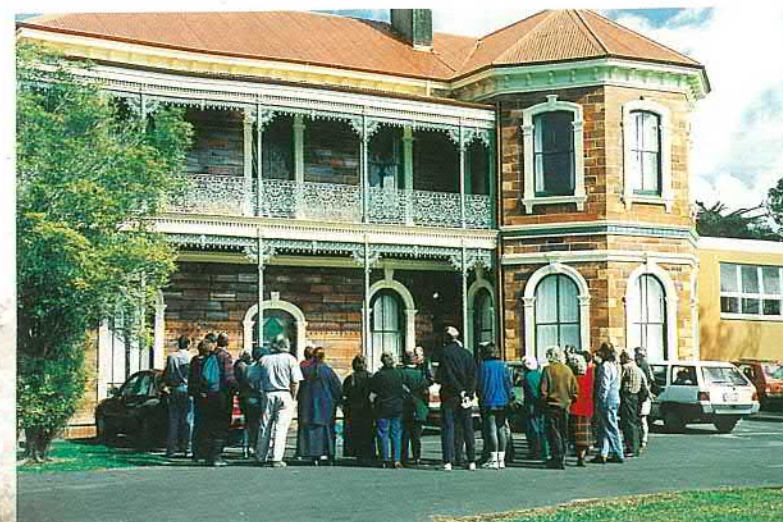
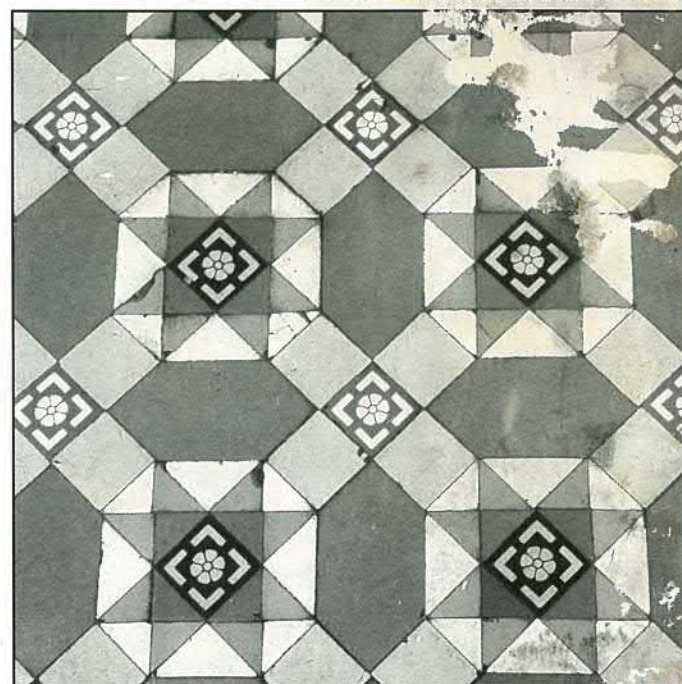
Few other countries can say "here our pottery tradition began." No other country has, right next to that tradition's birthplace, a mansion of such splendid, apposite materials. Or the first local potter's apprentice; the first studio potter; the beautiful healing bush or all the other wonderful associations of this pint-sized, remarkable Bay. We can't ask for more. How lucky we are! To make this all happen we only need our own strength, vision and passion. The overwhelming response to my talk at *Coromandoo* shows we have it.

Thanks to the *New Zealand Society of Potters* for the invitation, to speak at *Coromandoo*; I was scared scriptless - but it was truly Coromandelightful.

Lastly, pottery is intrinsically about people. A Maori proverb says:

*Ka patai koutou ki au, he ata te mea nui o te Ao?
Ka ki atu ahau ki a koutou, he tangata, he tangata, ha tangata!
You ask me what is the greatest thing in the world?
I answer you all, it is people, it is people, it is people.*

Mosaic tile floor inside Clark House



Clockwise from top left:
Clark House visit by Auckland Studio Potters
Bryce Stevens and *Barry Brickell* on 1st floor balcony
Richard Quinn, *Bryce* and *Barry* examine the salt-glazed blocks
Stained glass window on landing
Panelled wall of main stairway
Timbered ceiling in the master bedroom

Doris Dutch

Robert Kay, Auckland



On a recent visit to my friend and former teacher Doris Dutch, she told me her kiln and other pieces of pottery equipment and ingredients, had been sold. It was the end of a long and fruitful association that Doris had with clay. Pottery finally became just a bit more effort than her bad back wanted to put up with; she is now giving much more time to her first love, painting.

I was prompted to write this article because I feel it is also the end of an era for New Zealand ceramics, whenever those, like Doris, end their more active association with clay. I also wanted to acknowledge a fine potter and an influential teacher.

Doris Dutch was an important part of the ceramic scene in New Zealand for a great many years. She represented this country three times at the *Concorso Internazionale Della Ceramica D'art* at Faenza; in 1970 when she was the sole Australasian exhibitor, in 1972 and again in 1976. It was Bronwynne Cornish who encouraged Doris to enter Faenza. That first year Bronwynne's own work was unfortunately found to be damaged and not exhibited. During this time, Doris' work also appeared in the *Fletcher Brownbuilt Pottery Award* (now *Fletcher Challenge Ceramics Award*) on six occasions (1977, 78, 79, 81, 83 and 87). The sixties, seventies and eighties also saw her work exhibited in numerous solo or group shows held in dealer galleries. It was also seen in just about all the *Auckland Studio Potters (ASP)* and *New Zealand Society of Potters* exhibitions during these decades. Pottery was a passion for Doris and her only source of income for over 20 years.

Doris was born in London, but emigrated to New Zealand in 1951 with her former husband and the first of her two sons. Prior

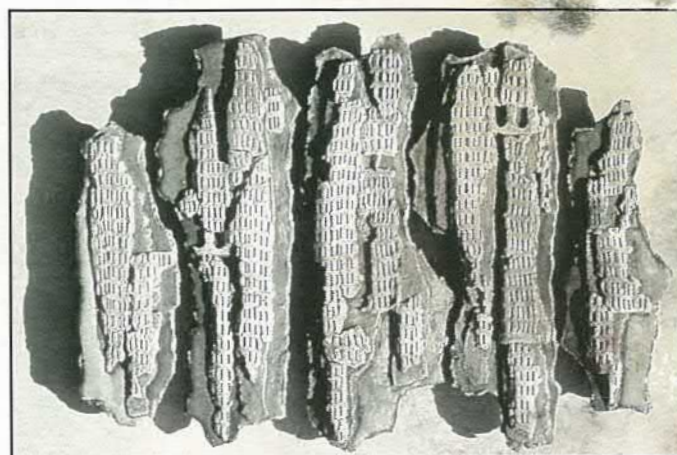
to coming to New Zealand she had already established herself as a professional artist. She did a general art course at *South-West Essex School of Art* in England involving painting, drawing, sculpture and craft, which included pottery.

Between 1945 and 1951 Doris taught crafts in the evenings and worked as a commercial artist. She painted portraits of film stars for display outside cinemas as well as cinema posters. One commission involved making large paper sculptures for shop window displays. Work involving paper has also been part of her recent artistic expression in the form of collages.

It was not until 1963, in New Zealand, that clay became the primary means by which Doris could continue to express herself creatively. She renewed her involvement with clay by attending evening classes at *Rutherford High School* during 1961 and 62. She had wanted to attend **Rex Head's** class, but it was full. She ended up in a class run by a potter called **Len Castle**. This was a fortunate accident as Len had a major influence on her development as a potter. Doris remembers the class members literally jumping in to mix the clay ingredients - real "foots-on" stuff.

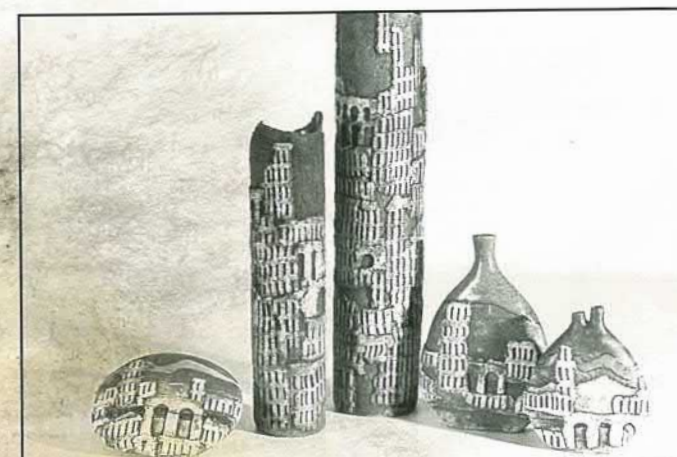
From this point Doris said she read nothing but pottery books for years and stole every moment possible from her busy life as a wife and mother of two sons. She explored many forms of creative expression using clay. She attended summer schools and was greatly influenced by **Patricia Perrin**, **Mary Hardwick-Smith** and **Barry Brickell**. Barry told her to first become a good craftsman and then the ideas for self-expression would come - advice which she took to heart.

Doris soon became a teacher herself, taking classes at *Rutherford High School* and the *ASP Centre* for several years, as well as various weekend schools around the country. Many other New Zealand potters have at some stage been taught or influenced by Doris and her work.



Doris had a large brick diesel-fired kiln which she built herself at her Waitakere property. When she shifted to Henderson in 1993, the kiln was dismantled and the bricks moved to my property, from where they were taken about a year later to the *ASP Centre*. They are now part of the Centre's salt kiln. I feel this is a perfect way for them to end up, maintaining a link between Doris' involvement with pottery and the *ASP* of which she was an active member for many years, including seven as the secretary.

Her work in clay took many forms, highly practical as well as decorative. Her Chun bowls were often stunning. She made a wide variety of domestic ware and individual pieces including trinket boxes, vases, bottles, murals and garden lamps. These were characterised by texture, wonderful detail, the use of oxides and a real sense of clay. She used glaze minimally on these pieces, as an accent or in the interior. Most of her work was fired



in reduction to high stoneware temperatures.

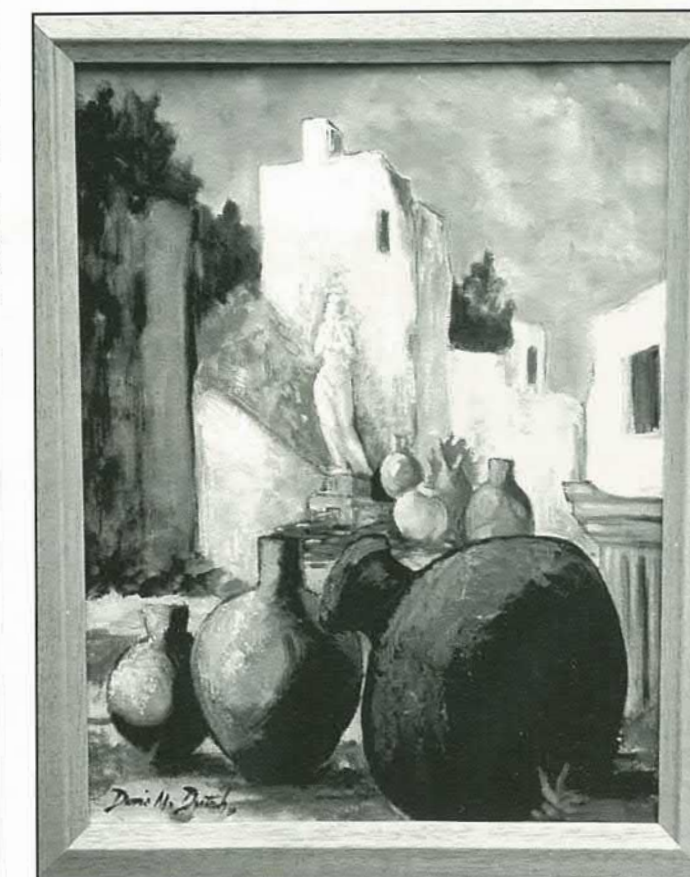
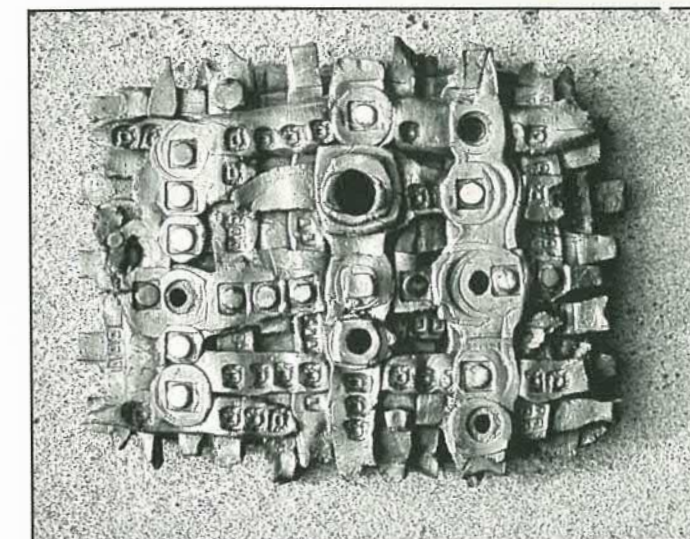
More recently, as pottery took more of a back seat in her life, Doris went to portrait classes with **Ernestine Maddox**, painting classes with **Russell Hollings** and attended life classes regularly as a refresher. It has taken her a relatively short time to come up to speed after her re-introduction to painting. Her work was highly recommended at the *Birkenhead Licensing Trust Art Award* in 1991, she was a guest exhibitor for the *Levin Art Society* in 1993, won best portrait at *The Pumphouse*, Takapuna in 1995 and had her own show at the *Elephant House*, Parnell, in 1995.

Doris has travelled to Europe three times sketching and painting, most recently on a group painting holiday in the Greek Islands. Sketches and photographs taken while abroad provide a rich creative source for paintings and collages produced on her return.



When Doris first came into contact with clay as a student in London she marvelled that she could take a "lump of revolting, mucky clay and turn it into something beautiful." For her, art in all its forms, is a way of sharing her perception of the world. Her work makes a personal statement which gives pleasure and nourishment. Her ceramic murals are reflected in the collages she did some years ago and this gives substance to her belief that whatever field you work in has an influence on other artistic endeavours. She says the process of finding out what one's tastes are, what inspires you, is what makes one's work personal.

Doris' work was definitely an inspiration to me. I came to work under her guidance for one and a half years, after seeing her work at a mutual friend's house. I wanted to meet this potter, phoned to arrange for a visit and our association began. I thank her for her generous sharing of ideas and techniques.



Outdoor Sculpture Exhibition

Howard Williams, Auckland

Last summer an outdoor sculpture exhibition was organised by the *Friends of the North Shore Women's Refuge*. All works were for sale, with the proceeds going to the *Women's Refuge*. Patrons of the *Friends*, are **Judy Bailey, Genevieve Becroft, Jo Cliffe, Erika Congreve, Ann Hartley and Alison Roe**. The organiser of this exhibition was **Lenore Sumpter**.

Around 50 top sculptors were invited to send work for display and sale, including many ceramic artists and most of these delivered their work in person so they had the opportunity to select the site where their work would be displayed. The showing of sculpture in such an outdoor setting proved most successful and will certainly be repeated in the future.

The exhibition was held at North Shore City Councillor Genevieve Becroft's magnificent garden which overlooks Lake Pupuke in Takapuna. The garden was open to the public for a small admission charge, there were raffles, food and drinks were available and donations were accepted.

The garden was seldom empty over the ten day exhibition period, with an estimated 1,500 people visiting. Over \$69,000 was taken in art sales, giving funds of \$37,000 which will help to provide increased accommodation for families in crisis at the *North Shore Women's Refuge*.
Photos by Howard Williams



Phillip Luxton
"Bird House" Terracotta

Joy Wheeler
"Pukekos" Ceramic



Helen Mason
"Fountain" Ceramic



Merilyn Wiseman
"Blue Goldfish Bowl" Ceramic



Dugald Page
"Gulf" Ceramic



Steve Woodward
"Upright Furrow" Marble

John Edgar
"Transformer" Stone and Glass



Peter Oxborough
"Lapstrake Hull Form" Ceramic



Bronwynne Cornish
"Swans" Ceramic

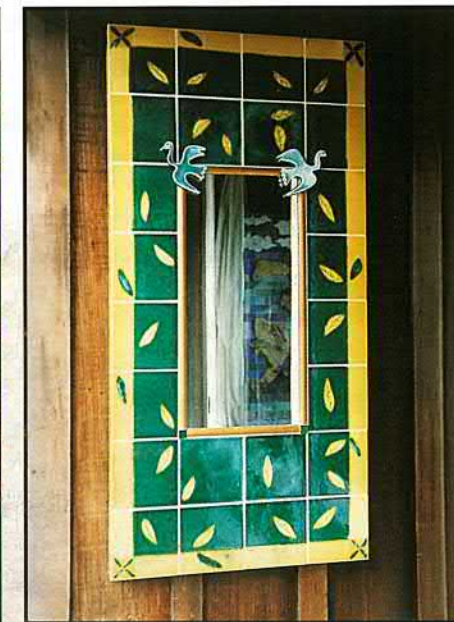


Pamela Webster
"Box of Birds" Ceramic



Peter Collis
"Vessels" Ceramic

Matt McLean
"Chasing Blue" Ceramic



Jeannie van der Putten
"Georges Braque's Birds in the Pacific" Tiles, earthenware and mirror

Neil Dawson
"Little Vanity" Stainless Steel, Glass, Polycarbonate

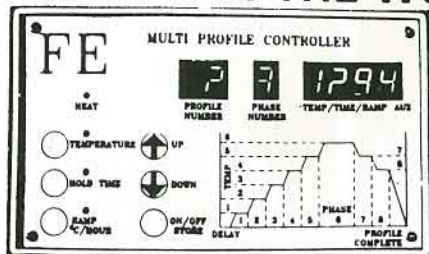


Margaret Sumich
"Vessels" Raku

Helen Pollock
"Untold" Terracotta



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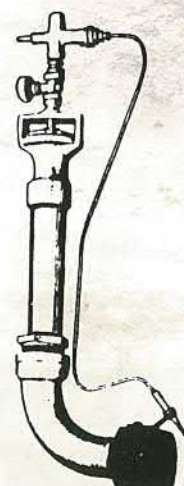
BUFF SCULPTURE CLAY

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Raku: All temperatures
Earthenware: 1100oC - 1200oC
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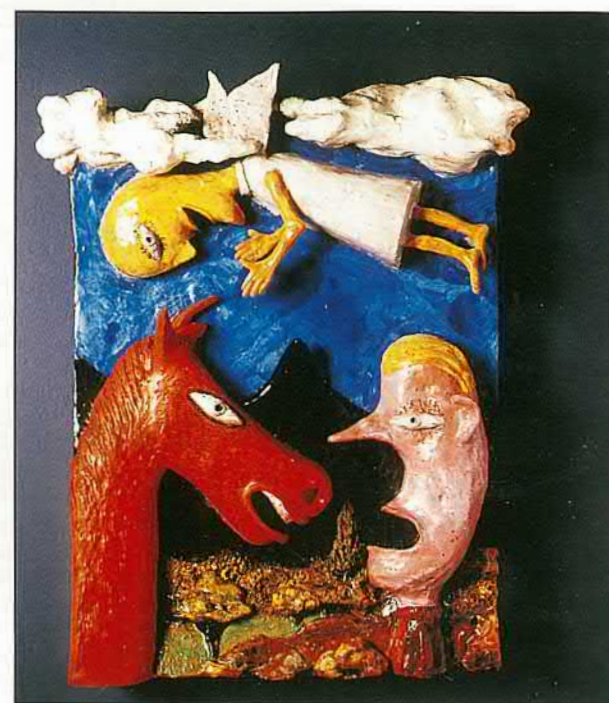
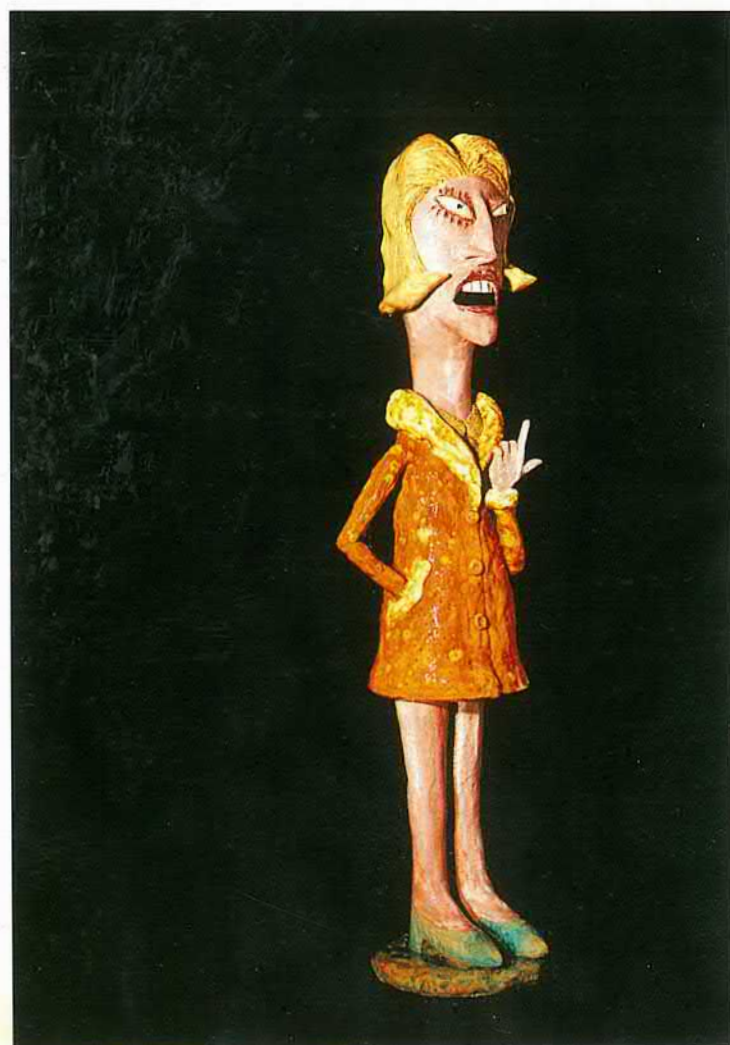
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Photos by Julia Brooke-White

"Woman in a Fur Coat"
H 82cm



"Seven Days in the Wilderness"
Wall panel, H 54cm
Purchased by the Dowse Art Museum
"Struggling to find the Words to say I Love You"
H 58cm



Jim Cooper

Dowse Art Museum, Lower Hutt

Moyra Elliott, Wellington

It's just as well that I got to Westport in the afternoon because **Jim Cooper** "doesn't do AMs". What he does do, in the PMs and at night, are some of the most vigorous and vivid figurative pieces and tableaux around, anywhere. His work is certainly unique to the New Zealand scene and it has developed, probably the only way possible, in isolation in a small community on the west coast of the South Island.

These figurative pieces could initially be interpreted as naïf or folk (indeed he had work included in the touring *Not Bad Eh* exhibition) but there is a wealth of art education both formal and informal that informs his work. The vitality present is not sourced in the European figurative traditions, but links more readily with West Coast American work of the immediate post-Voukos era. **Arneson**, **Brady**, **Warashina** - action or emotion fossilised in clay. Or later artists like **Takamori** or **Moonelis** - movement and the erotic frozen in that state between one moment and the next. Understanding is possible at a purely emotional level, but there is awareness of an underlying rationale. The narrative aspects, often explained literally in the titles, give vent to the surreal. His work has vestiges of **Philip Clairmont** or early **Denys Watkins**.

Snapshots. That's what they are. Flashes of insight into the maelstrom that eddies and whirls in his waking and dreaming. Words flood and tumble as he talks of what interests him and what he enjoys remembering from the past and which is never far buried.

- The "precise spontaneity" of **Picasso's** drawings which were a revelation at art school and where Cooper could "feel the understanding" of the artist.

- **Crumb** - cartoonist of the *Freak Brothers* comics, classics of hippidom.

- Memories of the peculiar shapes of his father's tools and their accompanying odd associations still resonate in some pieces.

- Pictures in the wood grain of the bed head and in the stains on the bedroom wallpaper from his childhood.

- Contemporary rock music whose lyrics strike a chord for him.

"I bared my soul to an envious man"
"My brothers never went blind for what they did - but I might as well have" - **Alanis Morissette**

- The power of the words **McCahon** used on his paintings.

"Come on in, the lights are always on in the hall" (hell) - **Colin McCahon**

The expressionism is unrestrained and probably uncongenial to the prevailing "Englishness" of New Zealand taste in ceramics. Despite, or perhaps because of, the distortion these figures have an odd humanity. They are almost all shocked at life's realities. The dramas in which they find themselves involved are confronting, frustrating and alienating. They are both comic and tragic, full of irony and vulnerability. Their vulgarity is thin-skinned, arousing in the viewer compassionate sympathy. Cooper's snapshots are never passive or distant.

Born on the West Coast forty one years ago Cooper has spent most of his life there with the exception of two separate stints at *Otago School of Art*. There he credits **Neil Grant** as his major mentor, whose timing with appropriate comment he found immaculate and the content "absolutely spot-on." However, the principal revelation was the ceramic history slide lectures and the library where he discovered the American funk movement. This opened up avenues of expression not considered previously.

His work had been clay cut-outs arranged in boxes, but he moved to 3-D although the frames are still evident in many current pieces.

His interest lies mostly with the making, in expressing his personal narratives through vigorous and very direct interaction with the clay using whichever technique seems appropriate. After bisque they are coated with layers of strong colour used intuitively and which, after the glaze, shine with the reflections that only **Duncan** colours can give. Newer work, in leatherhard or bisque form at the time of his current exhibition has the figures more manic, more threatened perhaps, and overcrowded within the confines of the frames, challenging their containment. The development of Jim Cooper's figures dances on, at a pace.

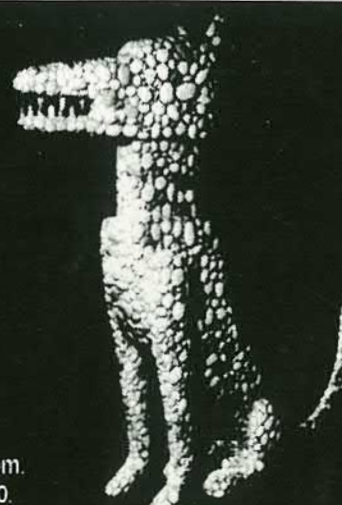
When asked where he derived the creative material from for his works, **Claes Oldenberg** (American *Pop Art* sculptor) once replied "I made it up when I was a little kid". The ability to draw on the fictive resources of childhood is something a number of artists have in common. Jim Cooper keeps this childlike quality and it amalgamates with his dreams, vignettes of current relationships with friends and lovers, his dog, his interest in *Bible* stories, the Tarot and the mystical - his belief that there is another universe happening somewhere, somehow. Jim Cooper's universe, as he sees it, is available for those who are prepared to enter and engage with it.

Jim Cooper's first solo exhibition took place at the *Dowse Art Museum*, Lower Hutt from March 8 to May 25, 1977.

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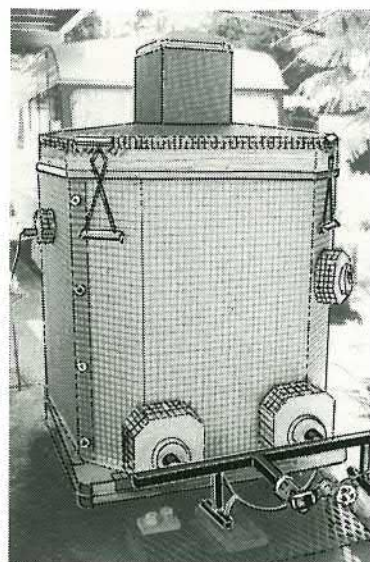
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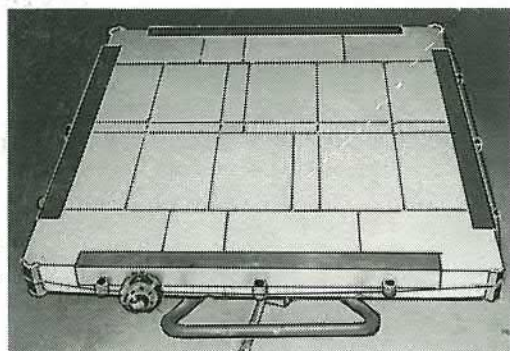
Kaowool Kiln

Jim Palmer, Auckland

Jim Palmer designed and built this 17cu ft Kaowool updraught kiln to glost fire to 1300°C in 5 - 6 hours. He uses it for oxidation firing with 4 Furnace Engineering LPG burners. Illustrations by Jim Palmer



1. Completed Kiln. Showing 2 of 4 Furnace Engineering LPG burners and burner ports. Heavy galvanised wire lifting lugs, joint in mesh down one side corner-angle, and spy hole



2. Low, mobile kiln base. Set on 3mm expanded steel. Perlite insulation bricks, tensioned with galvanised fencing wire and framed with L-section aluminium strips

BASE: Expanded 3mm sheet steel, set on a low mobile trolley, with old steel roller skates. Can be steered on smooth concrete and shifted outside for firing, which I do under a covered balcony.

Kiln base consists of Kamo perlite insulation bricks (266 x 165 x 76mm) with a maximum temperature rating of 1150°C. These bricks are not being made now, but equivalent bricks are available. The bricks are tensioned together with galvanised fencing wire and L-section aluminium extrusion strips, around outer edges.

To protect these bricks, the base is covered with 2 layers of 1260°C Kaowool and one of 1400°C Fibrafax wool on the hot face. The first layer of Kaowool goes right out under the side walls, the weight of which is taken by galvanised mesh bearing down on 25mm pieces of shelf let into this first layer of wool.

If base is built of insulating firebricks, one less layer of Kaowool would be required.

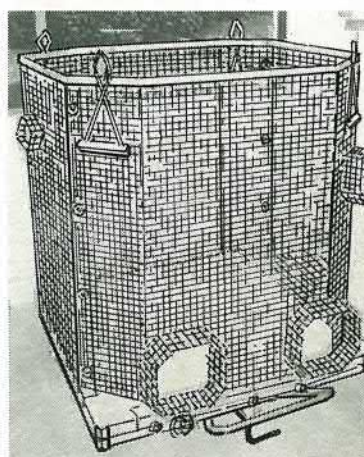
SIDES: Kiln is built to measurements of: 1metre width of wire mesh, Kaowool dimensions, and largest high compression sillimanite shelves available. 1" widths of wool, being slightly compressed gives height of 900mm. 5 layers of 25mm Kaowool gives a 125mm thick wall of wool. OK for 1300°C + with this construction.

Sides are constructed from 2 lengths of galvanised 3.1mm gauge woven steel mesh, 900mm wide by required length, bent to octagonal shape with 50mm overlapped joints on diagonally opposite corners. The mesh is joined with galvanised nuts and bolts with wide washers. All other joints fastened with 13mm galvanised rings and stitched with brass lawn (picture wire). No welding, which would start rust.

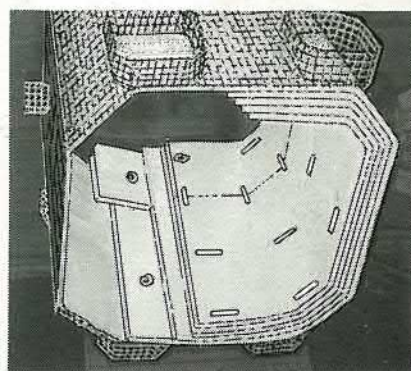
Top edges of sides are covered with U-section aluminium extrusion strips, a push-fit over cut-edges of mesh as illustrated.

Sides are lined with 1" widths of Kaowool with staggered joints, using 4 layers of 1260°C Kaowool and one layer of 1400°C Fibrafax wool on hot face.

Lifting is with a 6-pulley hoist, using 13mm soft synthetic boat rope. For lifting, sides have aluminium extrusion handles combined with heavy galvanised wire loops in each corner. Lifting is from the centre with crossed galvanised bars extended out through corner loops.

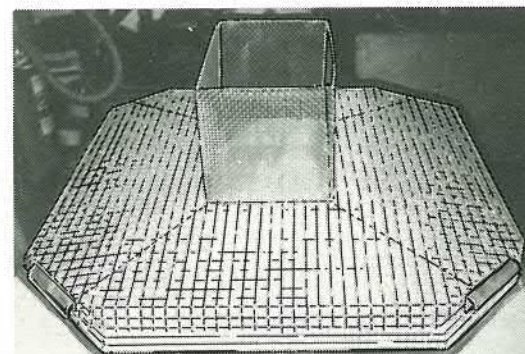


3. Kiln sides completed ready for Kaowool lining. Mesh bent to form octagon in two halves, joined at diagonally opposite corners. Aluminium moulding strip around top edges. Burner port surrounds each bent from one strip of mesh

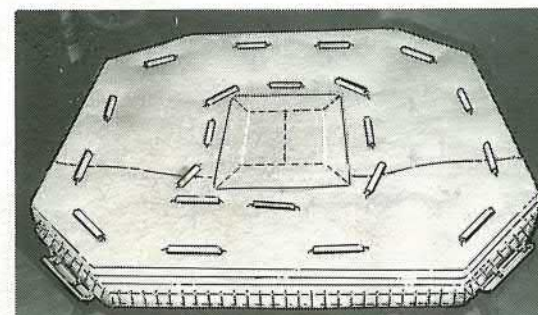


4. Kiln on side, showing 5-layer wool lining fastened with staples of Nichrome wire in old heater element tubes. Staples go across joints between wool sheets. A fibreglass fire blanket is used between wool and mesh on all large areas of exposed wool

TOP: The top, or lid, is separate from sides and can be hoisted or easily lifted with aluminium handles, by 2 people. Thus the kiln can be top-loaded with only the lid removed, or all-round loaded when both lid and sides are lifted clear. Top is bent from full width square of 1m galvanised mesh, with 50mm bent down on all sides to hold wool. It has diagonal cross bends, to give it a slight lift, or arch, up to the centrally placed chimney. The same 5 layers of wool are used as in the sides.



5. Kiln lid has diagonal X bends making a slight arch up to the short chimney. Aluminium extrusion strip handles for lifting



6. Kiln lid inverted shows fastening of Kaowool with staples, some being across wool joints. Centre is marked ready for cuts and bends to shape wool into short chimney

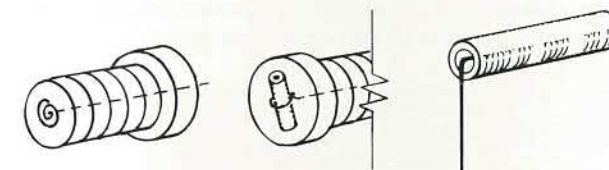
NOTE: All large areas of exposed Kaowool - top and sides - have a fibreglass fire blanket between Kaowool and wire mesh. This acts as a non-heat-conducting layer and an important fine wool-dust barrier.

CHIMNEY: A short chimney, as its height need only be that required for a reasonable draught. Bent from scrap stainless steel 6.5mm mesh and has 2 layers of 1260°C Kaowool and one layer of 1400°C Fibrafax wool on hot face. I place a simple wind shield of fine expanded aluminium bent to fit around the top of the chimney, so wind gusts do not affect firing.

FASTENING: All anchors for wool are made from 100 to 125mm lengths of old bar heater element tubes, made into large staples with 1.5mm nichrome wire. Approximately 45 required, being set 200 - 250mm apart in any direction, closer if necessary in chimney. Staples finally covered with pads of 1400°C Fibrafax wool held with 1400°C Refractite.

Staples are forced through wool till almost flush with surround, and wire bent over outside mesh.

Temporary spiral-wire staples can be used to hold wool in place while working up the sides.

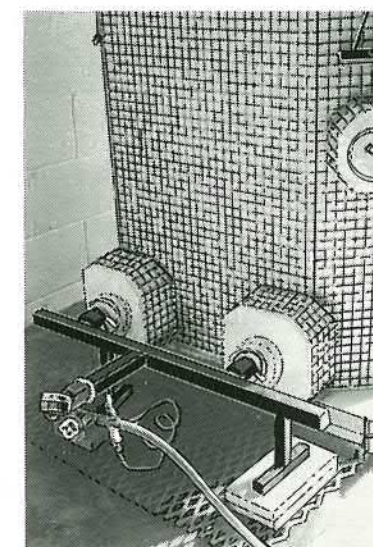


7. Spy hole bung, made of Kaowool discs tensioned together. Kaowool staple, made from porcelain heater tube and Nichrome wire

BURNER PORTS: Surrounds cut from 1m wide strips of mesh used on sides. These 100mm wide strips are bent into an octagonal shape in one piece and attached to sides with 13mm galvanised rings and brass lawn.

Burner port linings cast from 1400°C Firecrete, a castable cement mix, 230mm in length with 50mm inner diameter and 9mm wall thickness. Wound with wool to fit mesh surrounds, first with 1400°C Fibrafax and then approximately 4 layers of 1260°C Kaowool.

Each burner port has its own Kaowool bung, made of discs to fit diameter of port, cut using a tin can with an oscillating motion. Enough layers of these discs to fill depth of port through wall. Discs held together with nichrome wire and a short piece of heater element tube.



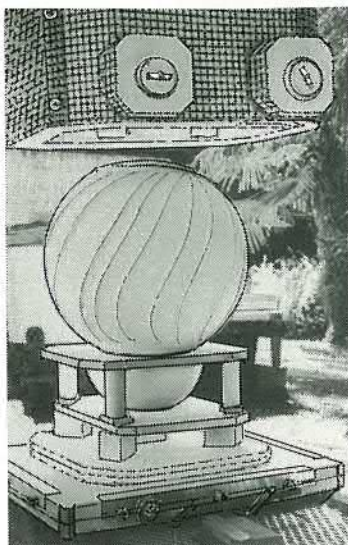
8. Burner ports are tubes cast from 1400°C Firecrete castable cement mix and wrapped with wool to fit mesh surrounds. FE burners sit on piece of expanded steel mesh. Burners shown with mixture control, with (in order) gauge, needle valve, LPG safety cut-off valve and lead to burner probe

STACKING: Updraught kiln is hotter at the base than a downdraught kiln with a short bagwall. First shelf is at height to allow flame underneath, set on 5 half insulation bricks let into base layers of Kaowool. Spy holes set approximately 1/3 of way up sides on diagonal corners. Cone shelves set 31.8mm below spy holes.

Calcined alumina grog, the fine sand size, is all I use on shelves, as it allows large vessels to "roll" inwards on shrinking. Grog can be sieved and replaced if necessary.

KILN PACKING: Large sillimanite shelves used, with corners trimmed to fit octagonal shape of kiln. I use 4 props with large pots as this allows larger diameter work to be stacked between shelves, than 3 props will allow.

Props topped with pads of 1.6mm paper wool, one with double pad, so shelves sit flush without any movement. 50mm overall diameter props used for stacking heavier pots.



9. Kiln with sides hoisted to load bowl and large spherical pot. 4 props to each shelf used for large pots, 5 half insulation bricks lift first shelf to direct flames underneath

PYROMETER AND PROBE: Made in Texas, USA, with a metal probe, only the diameter of a knitting needle. Can be easily poked through the wool. Set furthest from burners, about the same height as cones. Cost was very reasonable.

PROBE HEATERS: Because this kiln is **so quick**, for biscuit firing I have made 2 probe heaters from very early electric heaters. The porcelain cone has been rewound with a 320 watt element which just glows red, a little hotter than the old cupboard warmers. Can be passed through the firing port to act as a final dryer and slow warm-up for larger vessels. Rises approximately 25°C an hour to 225°C. Works well, with the added bonus that when burners are lit as normal, the kiln does not romp away to 300-400°C.

FIRING: Fires best on a day with no wind.

Biscuit firing started with only one pound pressure, or as little as possible to keep flame burning. 1.6mm gap at primary air control, burners set 13mm or more from burner ports. May also start with baffles in burner ports made from short props packed with wool. Usually withdrawn at 350°C.

BURNERS: 4 Furnace Engineering LPG burners lit with small pieces of Kaowool dipped in methylated spirits, and shifted finally into place when safety gas control is working. Kiln rises comfortably in temperature on 2 burners, at 200°C per hour, with all 4 going at 500°C to give a very even distribution of heat.

CONES: Cones are placed on small insulation brick shelves, set just under spy holes on octagonal corners and held in place by heavy nichrome wire staples, pushed downward into Kaowool. As heat progresses over 300°C, more gas is supplied, with gap at primary air increased. Other positions are not changed during firing.

FLUE: Flue opening is closed down to approximately 100mm across using two pieces of kiln shelf as dampers, and not altered during firing. Shortly after end of firing flue and burner ports are all closed off to slow down kiln cooling.

NOTE: With a quick firing you will have to ease off and let kiln soak or fire above temperature on gauge to give the required heat work on cones and glazes, eg; it can take an extra half hour to bend cones after gauge reads temperature required.

SCHEDULE, BISCUIT OR GLOST FIRING			
100°C - 300°C	1lb - 1* lbs pressure	1.6mm gap at primary air supply point	
350°C - 500°C	2lbs - 3lbs "	2.4mm gap	"
550°C - 960°C	3* - 4lbs "	2.4 - 3.7mm gap	"
960°C is my biscuit firing temperature			
960°C - 1100°C	4lbs - 5lbs "	4 - 4.7mm gap	"
1150°C - 1300°C	6lbs - 7lbs "	Max. 4.7 - 6.4mm + gap at primary air adjustment point	

LARGE VESSELS: These contain 10% extra alumina grog when using a white stoneware clay. If sculptural, with a lot of long joints, jointing slurry will contain 10% wet cotton fibres, with excess water squeezed out and rolled in damp. Only use sorbent toilet paper which is made from 100% cotton waste. Some antiseptic needs to be added if clay is going to be stored for any length of time.

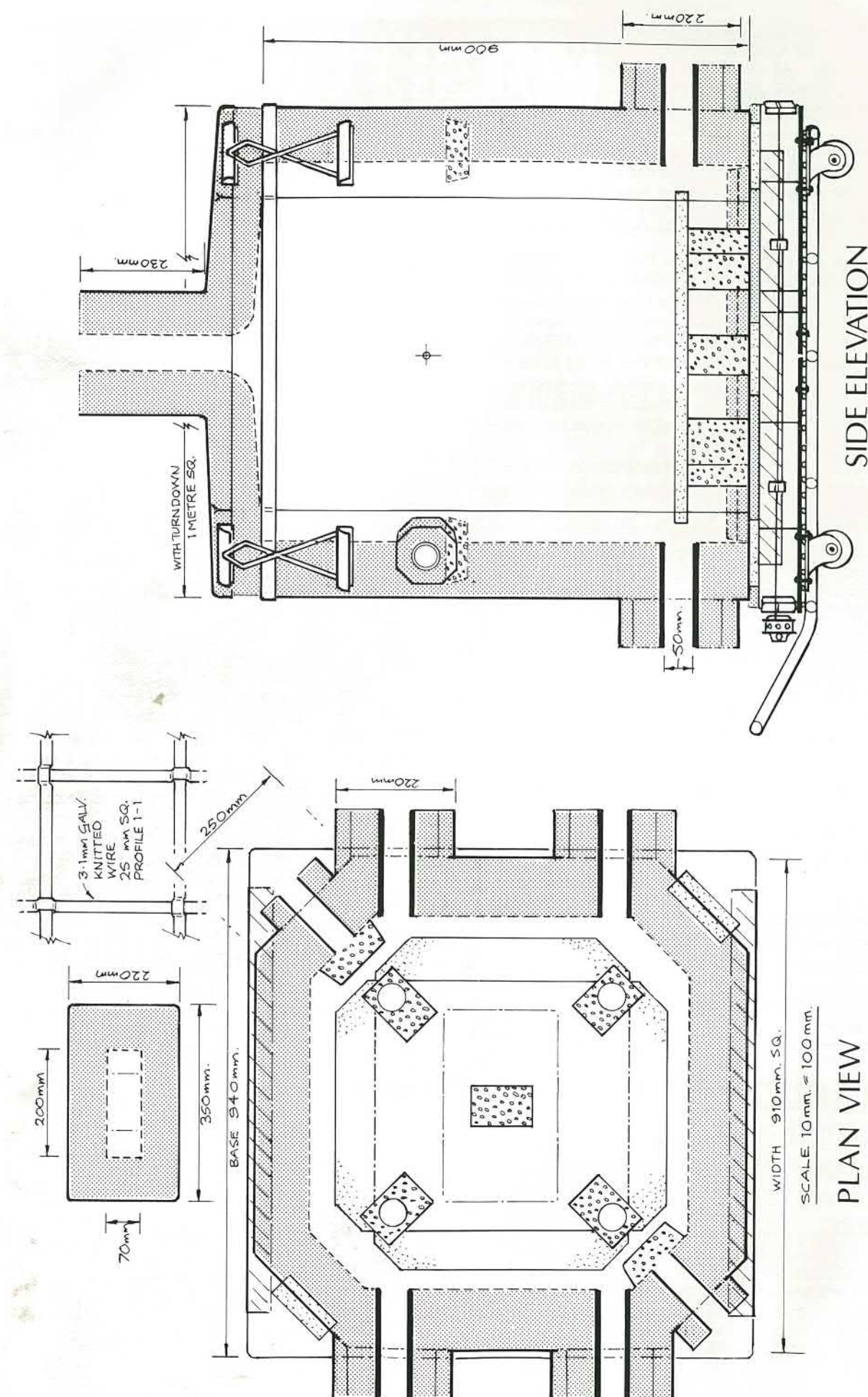
Clay containing cotton fibres, fired to 1300°C will tend to distort more than normal, so I now use cotton clay for joining only, on work to be fired at high temperatures.

Thanks to Lee Le Grice for her assistance with this article which was first published in the Auckland Studio Potters Newsletter ■

CAUTION: Because Kaowool is so fine (only 5 microns) and the dust can float in the air, good quality masks plus suitable clothing should be worn when constructing, or disturbing at all times.

Ceramic Fibre Banned in Scandinavia

A report from *Interceramics '96* an exhibition of industry-related ceramics manufacturers in Europe, shows that ceramic fibre is being "phased out because of the aluminosilicate dust it sheds. Janet Hamer (UK) who attended the exhibition, wrote in the January/February issue of *Ceramic Review*, "It is now banned in Scandinavia. Microtherm is an alternative. This comes packaged in bags as an integrated lining in kiln walls, so these have to be made to measure. Claims like 'five times the insulating property of fibre' are made, but it cannot be used on the hot-face."



You are what you eat - and breathe, and touch!

From ACTS FACTS (February 1997, Vol 11, No 2) of New York we reprint a warning about the daily intake of minerals, not only from food, but from exposure through work practices

The USA Food and Drug Administration (FDA) has recently adopted new Reference Daily Intakes (RDIs) for certain minerals. Those differing from the old RDIs include ones for selenium, molybdenum and chloride. A list of RDIs (see chart) shows that some minerals are needed in only trace amounts, while others can be ingested safely in larger amounts. This is not evident from reading vitamin bottle labels because minerals are reported in both milligrams and micrograms. Converting them all to milligrams makes the differences in our need for various minerals more obvious.

For good health, or to protect a developing foetus, it's not enough to simply avoid metals for which there are no RDIs, such as cadmium, lead and arsenic. It is also important to achieve a good balance of essential minerals. **This is impossible if you are supplementing your diet with metal-laden dusts or fumes from your art studio.**

Many metals required by the body in very small amounts are toxic in larger amounts. For example, children die each year from accidental overdoses of iron supplements. Selenium and chromium (VI) are animal carcinogens and manganese can damage the nervous system.

Manganese, for example, is known to cause symptoms similar to those of Parkinson's disease. Many art and craft workers risk exposure to manganese from welding fumes from mild steel and many types of welding rods and wire, from paint and ink pigments, dyes that are "metallized" with manganese, and manganese colorants in ceramic glazes, dark coloured clays, metal enamels and glass.

Recently in the US, a potter asked ACT's advice about a lab report which showed that a ceramic cup leached 5mg/litre (the same as parts per million [ppm]) manganese on an acetic acid test. Someone using a set of this ware conceivably could exceed their RDI for manganese just from their crockery.

Other toxic metals with RDIs have similar sources in art and craft materials. For example, chrome and molybdenum can also be found in welding fumes, pigments, and glass, enamel and glaze colorants. Selenium is in some pigments, glass, enamel and glazes. And so on.

Exposures to metals must be assessed "holistically" by considering all sources: work, hobbies, food and supplements, medications and herbal remedies, water, utensils, environmental sources - and more.

Mineral	RDI Label Dosage	Milligrams (or ppm)
Chloride	3,400 milligrams (mg)	3,400
Calcium	1,000 mg	1,000
Phosphorus	1,000 mg	1,000
Magnesium	400 mg	400
Zinc	15 mg	15
Copper	2 mg	2
Manganese	2 mg	2
Iodine	150 micrograms (mcg)	0.15
Chromium	120 mcg	0.12
Molybdenum	75 mcg	0.075
Selenium	70 mcg	0.07

ACTS FACTS

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Health Hazards

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.

Hands in Clay is available at approximately £26 from:

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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:

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New Directions in an Old Space

Joanna McLeod, Wellington



A large four-wheel drive Toyota is parked next to a red-hot kiln, right in the middle of **Paul Winspear's** workshop.

"There's nowhere to park outside," he excuses himself, "though I could use the space". Looking around the crowded room, it's obvious. His workshop is located in the same building as two shops and his apartment - the *Bakehouse* building on Swan Lane, in Wellington, that he co-owns with his partner **Robyn Palmer**.

"It was the building we'd been looking at for ages, going 'this would suit us right down to the ground' - it was sheer luck that we happened to be in the right place at the right time."

The couple bought the building, originally a bakery built in 1911, in March 1995, when it was offices and a dance studio. They have been renovating it ever since. Most of the interior walls have come out, creating a large workshop space downstairs and an open-plan apartment above. Out in front of the workshop are two retail areas that currently house the *Bakehouse Gallery*, and *Mike Grealish Leather Goods*.

Paul pots in the workshop, and also shares it with **Julia** who design and sews uniforms and fashion clothes. "I don't like being by myself when I work - I go bananas." Soon **Mike Grealish** may be joining the *Bakehouse* co-op and moving into the workshop too. "The original idea was to have two to three people working in the shop and also back here, but that didn't really work out. I guess most potters are already set up elsewhere, and they need their own space."

Right now because the downstairs bathroom hasn't been finished, the house toilet is at the disposal of all who work there. Although Paul isn't too keen on people traipsing through his house

all day, he admits that it's his own fault, since he hasn't had time yet to build the planned downstairs toilet. He adds, "I hate being the landlord - I think it's the pits."

At one stage in 1996, Paul was keen for the Wellington *Potters Shop*, a long established co-operative outlet on Woodward Street, to move into the larger of the two shops. "The rent there was getting ludicrously high, and I thought it would be a good idea." Not everyone was so keen though. Eventually, four potters from the co-operative decided to start up a second store together - **Paul Winspear**, **Aimée McLeod**, **Raeburn Laird**, and **Beryl Buchanan** who has since resigned. They also found two other artists, **Barbara Schmelzer**, a bookbinder, and **Beryl Walker**, a glass sand-blaster and general entrepreneur, to join the co-operative. They set out to create the *Bakehouse Gallery*.

With the interior, principally designed by Aimée and Paul, they set out to establish a vibrant, exciting space on a limited budget. "We did what we could afford, with maximum shelving, but without making it look like a bloody library," Paul explains.

A key focal point in the interior is the counter, custom designed and made by **John Calvert**. It features a top made out of vivid green stained pinewood polished up to a green-stone finish, and a purple and red base. The counter is curved and features a desktop jewellery display area.

"That was our most expensive purchase," says Aimée, "that and the halogen lighting. It was well worth it though - everyone who comes in wants to stroke it."

Two walls were painted yellow, while the original brickwork was exposed on another. Shelves were cut in curve shapes and mounted on wall-brackets, and an old kauri washtub was converted into a free-standing jewellery case.

"When we opened in June 1996, the shelves were practically empty, and it was all mainly pottery," says Paul. Now the shelves are filled with a range of goods from handmade paper to resin toilet seats. "Everything in there, is what we think is good quality. Some shops seem to have stock in, just to fill the space - well, not us."

As well as items made by the other co-op members - flax weaving and painting by **Ellen Coup**, jewellery by **Billee Mutton** and soon leather goods by Mike Grealish, the shop carries items on commission and sells work that has been purchased outright.

"We buy in as much as we can, outright," says Paul, "all of us know what it's like being a struggling artist waiting for the commission money to come in."

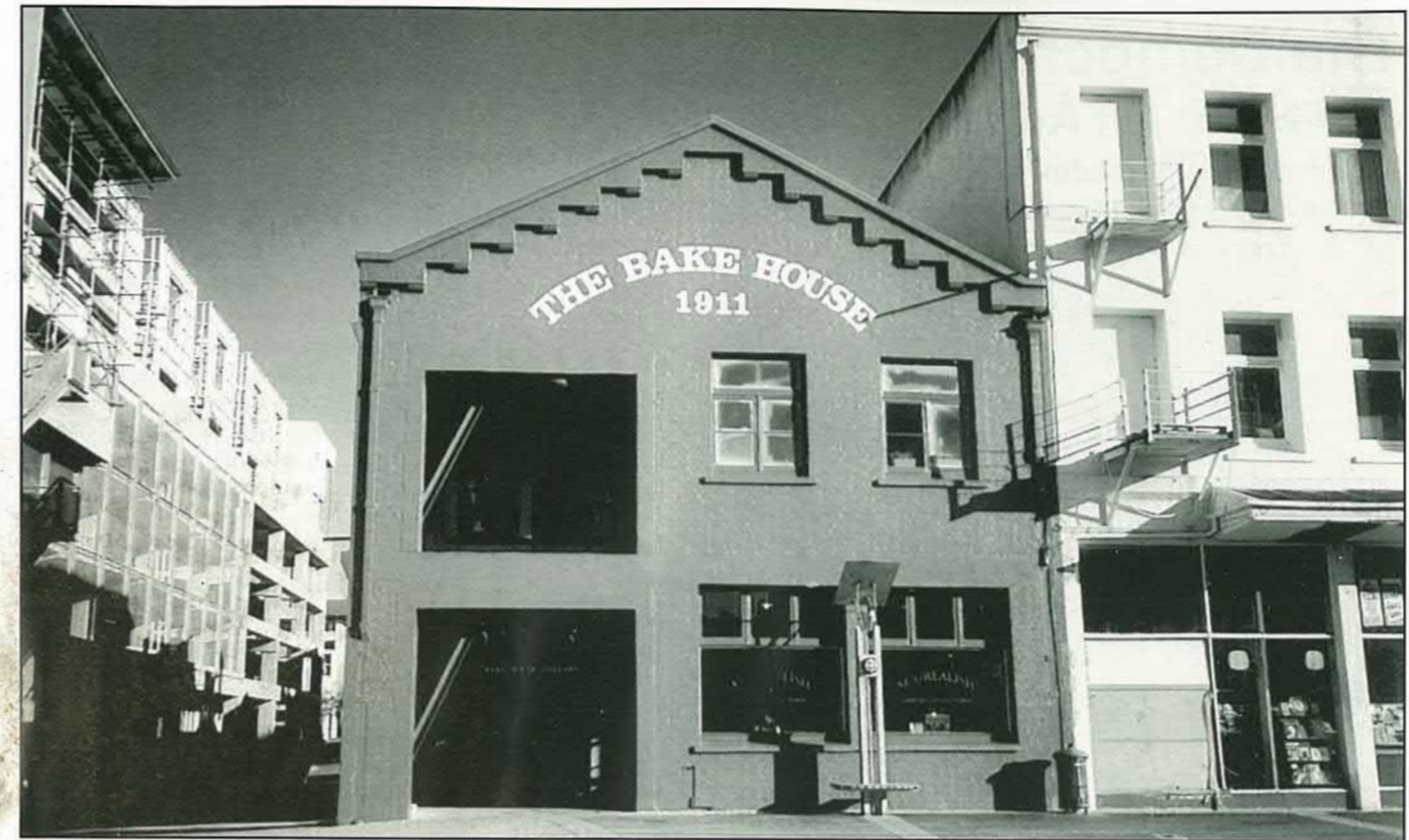
Artists on commission include **Brian Tunbridge**, a wood turner, **Mandy Angus**, glass-blower, and work from *Timber Arts*, of Wanganui.

Because of the location of the shop, in Wellington's eclectic Cuba Street area, it has a wide range of customers, anyone from students to local sex workers to gold-card corporate buyers.

"I haven't heard a bad word said about it - it's a good all-round shop," says Paul. Aimée agrees, adding "So many people come in here and just go 'There are so many things I want to buy - I'll definitely be coming back.' We get such positive feedback."

Because of the wide variety of goods available in the shop, there is almost certain to be something to suit everyone with taste. A central theme that developed incidentally was that of fish - aluminium fish lamps stand decoratively outside in the atrium, while fish-shaped clocks and plaster wall art swim across the walls and sand-blasted piranha terrorise drinking glasses.

Swan Lane is due to be developed into apartments and more shops soon. "We're paying off our overdraft now," says Paul.



"We set ourselves two years to flow steady. Every month we're selling more. We'll get there."

As I interview Paul, friends and clients are coming in an almost continuous stream into his workshop. One man is placing an order for a hundred terracotta bird houses and worries that Paul

might get bored with the task. "It starts to flow as it goes on," says Paul, reassuringly. It seems that could be true of the *Bakehouse Gallery* too.

Check out the *Bakehouse Gallery* on-line at:
<http://homepages.ihug.co.nz/~clouds/page9.html>



The Democratic Patron Cleveland Art Awards, 1997

Linden Cowell, Dunedin

Linden Cowell lectures in Ceramic History at the Otago Polytechnic School of Art



Les Cleveland, OBE. Patron of the Arts

As spring comes to Dunedin many residents look forward to a "host of golden daffodils" appearing in and around the city. The man chiefly responsible for the abundance of the floral herald of the season is deservedly one of Otago's best known figures, **Les Cleveland**; patron of the arts, opera singer, conservationist, former regional councillor and successful businessman. Retiring early from his business to escape, as he said, "the Midas disease" and to repay the opportunities he felt the community had provided, he formed the *Cleveland Charitable Foundation*.

One of its early sponsorships was of the *Cleveland Ceramic Award* seven years ago. Starting from an idea by **Major John McPherson**, a joint member of the *Otago Peninsula Trust* and the *Otago Peninsula Potters Group*, the Award event has been mainly at a venue in the *Glenfalloch Woodland Garden* on the Otago Peninsula. It has grown through the years to become a major event for all those interested in ceramics and this year it will be a significant part of the *Cleveland Art Awards* to be run in October.

The Foundation has extended the Art Awards to encompass seven categories of which Paintings and Works on Paper are for Otago residents only, and Ceramics, Glass, Sculpture, Textiles and Jewellery are open to all New Zealand residents.

The Foundation's conditions are that the Awards should reflect the diversity of the art process rather than the promotion of a particular trend or discipline, and that there must be free entry to the exhibition venue. This, together with what I have been informed took place 'behind the scenes', led me to title this contribution, *The Democratic Patron*.

The judge for this year's Ceramic Award is **Michael Trumic**, a fitting choice I feel, to fulfil Les Cleveland's wishes as a patron. As a personal observation I find myself comparing my experience of the *Cleveland Ceramic Art Award* with that of the *Fletcher Challenge*.

The retrospective of award winners held last year in conjunction with the 20th *Fletcher Challenge Ceramics Award* demonstrated for me that recent winners have been 'safe' choices for an international constituency and produce a reaction in me that longs, for example, for the sensuous rhapsodic works of **Merilyn Wiseman** or **Christine Thacker**, the witty ceramic profundities of a **Peter Lange** and the basic resonance of a **Smisek** or a **Brickell**.

If I appear parochial it is probably because that kind of sensitivity has been aroused by the renewed debate in Dunedin over the role of the *Dunedin Public Art Gallery*. With its move into the heart of the city, the gallery's impressive new building housed the 'blockbuster' of *Guggenheim Masterworks*. Despite the huge success of the *Guggenheim*

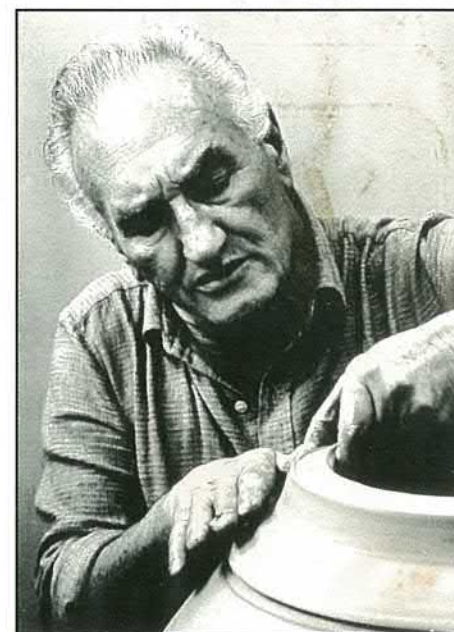
show, questions of regional responsibilities have not been obscured.

These questions must be seen against a background of a loss of national and local identity. Our pessimism is added to when we see throughout the nation venality in high places, exclusiveness and elitism in the arts and our technocrats illiterate in the main. Therefore it is difficult for me not to indulge in hyperbole when writing about Les Cleveland, the contrast is so extreme.

I was fortunate to know **Charles Brash** and often talked to him about his grandfather **Willi Fels**, the great *Otago Museum* benefactor. I feel Charles would not object to my borrowing a line from his poem to his grandfather's memory. He wrote, that while his grandfather's kind continues "earth shall not lack sweetness or the human cause be lost".

I believe Les Cleveland is of that kind and what is more, is instrumental in encouraging other patronage to be given in the right areas. I urge those that create in clay to participate in the Awards.

The opening of the *Cleveland Art Awards* is on Friday 10th October and the exhibition is open to the public from Saturday 11th to Sunday 26th October.



Michael Trumic, this year's judge of the Cleveland Ceramic Art

The Premier Award is \$3,000 and Highly Commended \$1,000. Student Award is \$500. There is also a Merit award donated by *Southern Clays*, Dunedin and the possibility of winning the People's Choice Award of \$1,000 donated by Dunedin Mayor, **Sukhi Turner**, herself a keen and intelligent patron of the arts.

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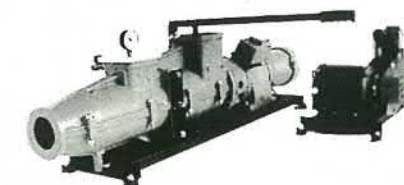
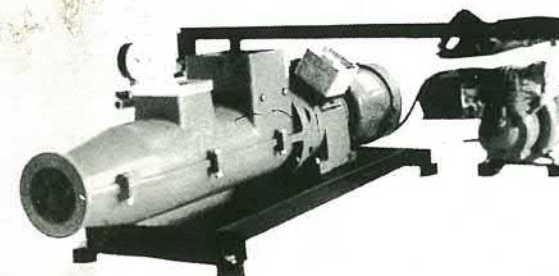
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Japan Pottery Tour, April 1997

Impressions from Tour Participants

Photos by Ron Sang



The Tour Group in front of Himeji Castle

It is a special joy to revisit potter friends in Japan. **Kiyoto Sakakibara**, a Bizen potter, is a delight. We had a full explanation of his seven-chamber wood-burning, climbing kiln and then he threw some pots from his own local clay, which he had matured for 35 years. Suddenly the local TV company arrived to film us - **Heather Townsend** volunteered to be the movie star throwing a pot!

We all quaffed beer from Mr Kiysto's pots and each left with his generous gifts of a sake cup and a warm feeling and happy memories.

It was an honour to visit **Shimaoka Tatsuzo** who has recently received the highest award - *National Cultural Treasure*. He worked with **Hamada Shoji** for many years in Mashiko. Mr Shimaoka, in his quiet unassuming manner greeted us with a warm smile and showed us over his extensive workshops and kilns. Apprentices and workers were working on his designs. One talented Chinese student worked together with the Master in a small room with two wheels. Finished pots for two coming exhibitions were stored on the floor in another room. Lastly, at his home, a traditional farmhouse with a lovely garden, we were treated to green tea and rice cakes. Both he and his wife were so natural and warm, and from their gateway waved us right out of sight - a very humbling experience.

Ann Matheson, Auckland

Although Japan is a very modern country, tradition remains and is seen everywhere. The arts of Tea Ceremony, Ikebana and Bonsai flourish. Japanese cuisine with its many small courses and the drinking of sake are very much part of Japanese life. Pottery vessels and dishes complement these and are the preferred containers. With all these such an integral part of Japanese culture it is not surprising that traditional styles of pottery are produced in large quantities, whether they be the "mass produced", but still studio ware, or exclusive "one-offs". We visited five of the six remaining and still operational ancient kiln sites, so to see traditional pottery in these places was not unexpected. However, not only there, but all over Japan there is obviously both public demand and appreciation.

Our Takayama workshop gave us the opportunity to view demonstrations and reflect on what we had seen. On Day One. **Rick Rudd** talked of his work and progress, showed slides and demonstrated his hand-building techniques.

On Day Two **Kenji Kato** demonstrated. Suddenly I was transported back to when I had first met Kenji. In 1976, hosted by *Auckland Studio Potters*, he had demonstrated the throwing of the five basic shapes off the mound. Along with the rest of the audience I had gasped when he said he was "just a young potter" - he had only 30 years experience! Now here in Takayama, 21 years later, he gave exactly the same traditional demonstration.

Most of that 1976 audience who still pot today would not yet be out of Kenji Kato's "young potter" stage. By New Zealand standards they are now our "old masters", though I wonder how many still work in the same way as they did then.

Appreciation of pottery is part of being Japanese and traditional or not, we heard of the support given to the arts by the big department stores. It seems they host a succession of art exhibitions within their stores - and the biggest drawcard of all is pottery.

Phyl Belsham, Auckland

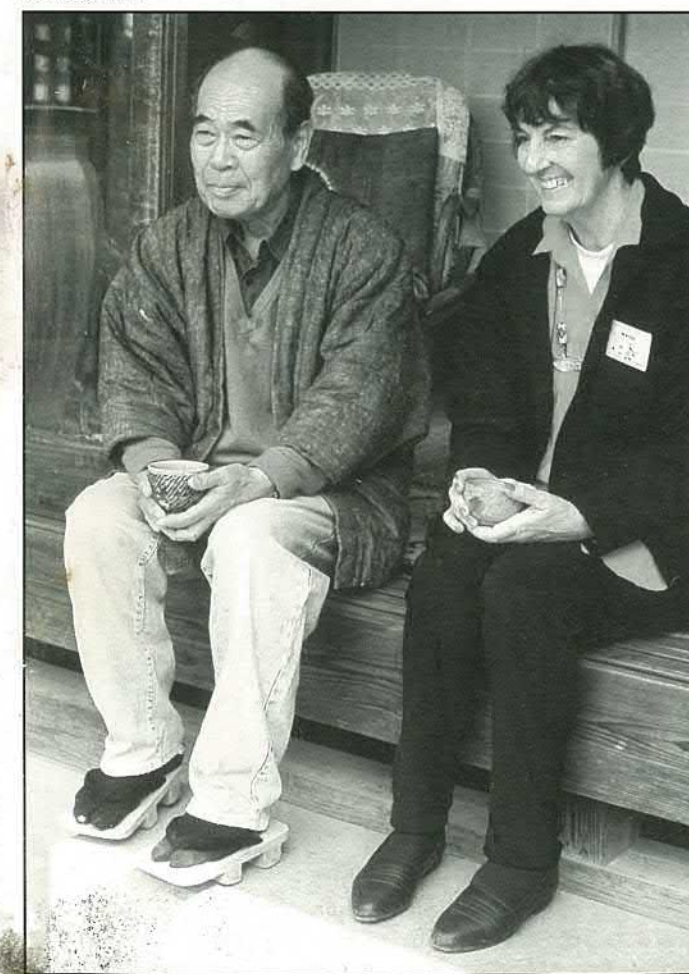
It has been my ambition for some years to visit the famous kiln areas in Japan like Tamba and Bizen. We achieved this and so much more! I was amazed by the sheer quantities of pots in shops, galleries, exhibitions and museums. From the ancient Jomon pottery in the *Aichi Museum*, to the contemporary work by potters like **Kiyomizu Masahiro**. I found his slab sculptures particularly appealing. We were honoured to be invited to see his private family museum in his home and see the progression of pottery over eight generations.

Ann Pritchard, Tauranga

What a wonderful experience it was to wander through the narrow streets of the Tamba area, where potters had lived and worked with clay for 1,100 years. The snake-like hebegama kilns extended up to 50 metres up the hillside and local potters with basement workshops invited us in to view their work. Most people living here were directly or indirectly involved with clay.

Joy McKelvey, Christchurch

Living National Treasure Shimaoka Tatsuzo with Ann Matheson at Mashiko



I especially enjoyed visiting the old pottery towns steeped in history, and seeing the hebe and anagama kilns used by generations of potters. Potters, working in their dirt-floored studios, sitting with legs bent under them for hours, using basic tools and producing such beautiful pots.

Sandy Sullivan, Paraparaumu

The highlight for me was seeing the exciting contemporary work being done in porcelain.

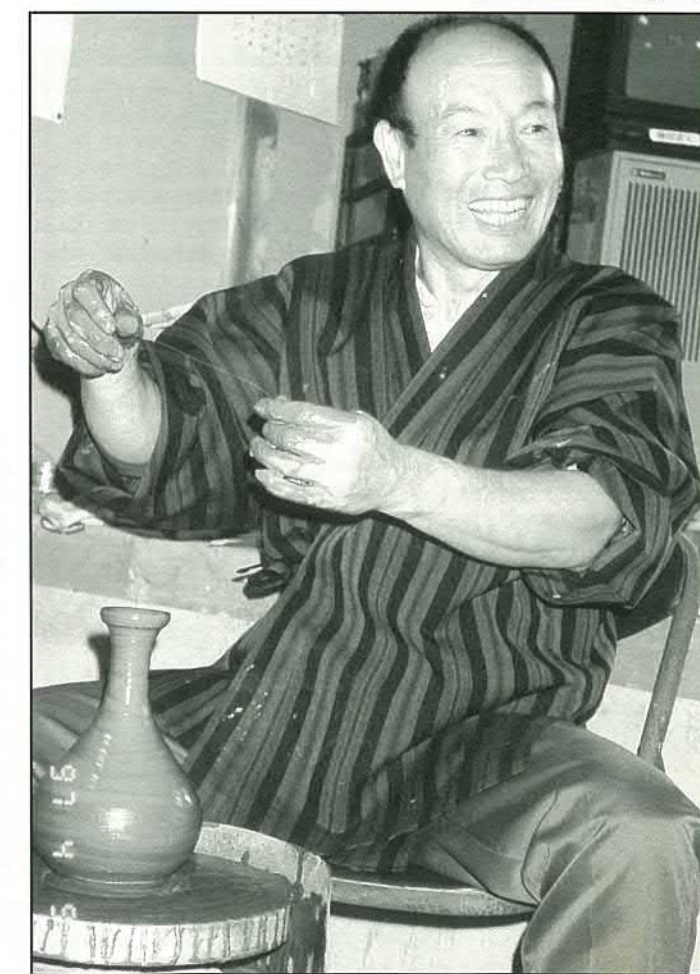
We were fortunate to be invited to the home and studio of **Masamichi Yoshikawa**, whom Rick Rudd had met at a symposium in Finland last year. We went to his home in the beautiful small town of Tokoname which happened to be having a Spring Blossom Festival with a parade of lovely old carved wooden floats being hauled through narrow streets by teams of lusty young men in colourful costumes.

Masamichi is working in porcelain using the most heavenly pale blue celadon. In his studio there were enormous 1.5 metre high porcelain pots which have to be dried extremely slowly.

Yasuko Sakurai, the *Fletcher Challenge Ceramics Award* winner of 1996, took us to meet two of her professors, one of whom was **Matsumoto Hideo** who also works in porcelain. He uses rope fibre to strengthen his work. We visited a current exhibition of his - very delicate pieces assembled with curved pieces on top flatter pieces and long tripod legs. They were beautifully displayed.

Barbara Skelton, Auckland

Bizen Potter Sakakibara Kiyoto demonstration throwing techniques to the tour group



Interspersed with the pottery experiences, we visited scenic shrines with exquisite gardens of blossoms, sculptured trees and traditional buildings. The visit to Himeji to see the White Castle and walk under the avenues of white blossom was a special day. The Japanese were picnicking under the blossom trees on their blue mats, a yearly event. The four-night home-stay was another highlight - sampling Japanese food, sleeping and washing arrangements as well as family life, was quite a shock. In spite of only being able to communicate by signs we managed well and attended all the activities arranged by the *Takayama Japan - New Zealand Society*, which included workshops, tea ceremony and final banquet.

Going away from the large cities was most enjoyable, although Japanese open spaces are not like New Zealand wide open spaces and I felt Japan is crowded with houses, people, hills and trees - never quite the same as openness as here. Visiting the pottery town of Mashiko where 350 potters live, work and sell their pots, was a delight. We stayed here at a Japanese Inn and were royally treated with a meal that looked like a work of art.

Audrey Shearer, Dunedin

Audrey and I had a very busy day, our last in Takayama. Our home host, **Mr Takashi Kitamura** called to pick us up and take us home to change for the farewell party that night.

On the way home we stopped at a delightful coffee shop where he ordered toast and coffee for three - enjoyed amidst much laughter - as we couldn't understand anything he said. Back to the car and then home - or so we thought. Mr Kitamura threw out a large hand vaguely at the snow-capped mountains in the distance. "Captain Cook", he said. With that he drove in that direction.

"Surely we are not going there!" exclaimed Audrey. Down valleys, and up and up, around corners, across bridges and through tunnels dripping with water. Still on, and on past deserted ski villages and chair lifts - "Choshi Falls" and "Forest Inn" were the only two English signs we saw. We stopped at last - snow all around and the falls in front of us.

Mr Kitamura started walking towards them. Audrey followed in nice waterproof walkers and I came up in the rear - no socks and open sandals in the snow! We took photos until we ran out of film and as we wound our way down, the sun, every bit as red as on the Japanese flag, sank out of sight - just beautiful.

Conversation impossible, we sang on the way home - Mr Kitamura seemed to know "You are my Sunshine" best!

Joan Goodman, Dunedin

My second trip to Japan, again with an Ann Matheson tour (she's



Kato Kenji's mural in the entrance of the Community Education Centre at Tajimi

the person who things happen for, and the person who makes things happen). The experiences she gives are myriad - getting to places which would be difficult without local knowledge and sometimes impossible for even the Japanese to get to.

Meeting potters, visiting private and public museums - the trip was special for us all in different ways. We came back with treasures - mine were a Shimaoka tea-beaker and a beaker and sake cup given to me by **Shigeo Shiga**, the judge for the 1978 *Fletcher Challenge Ceramics Awards*.

It was 19 years since I had seen Shigeo, who had selected my pot as the winner that year. We spent a few hours together talking, reminiscing (about an evening frolicking with Hilary and Chester Nealie) visiting an exhibition, looking at "antique" pots, including a **Hamada**, a **Kawai** and a **Tomimoto** (prices not as high as one might think!). Shigeo, a humble man with a lovely sense of humour, has fond memories of New Zealand and the people he met here. I had to walk quickly to keep up with him.

I've enjoyed Japan twice now; the food, the culture, the incredible beauty, the urban ugliness - even the bad taste is great. My big question is - can I afford to go on the next trip in 1998?

Rick Rudd, Wanganui

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Katie Gold

Nancy Malcolm, Nelson

Photos by Nancy Malcolm



Katie and her daughter Alysha

Katie works with clay as though it were fabric, making slabs and strips and then layering, entwining and quilting them. She's long been interested in fabrics and even completed a certificate in handwoven textiles at Nelson Polytechnic. Only later did she go on to study pottery as part of a Certificate and Diploma in Craft Design. By 1991 she was a Graduate Resident in pottery at the Polytechnic and she now teaches pottery at the Nelson Community Potters.

Katie uses three base glazes which are formulated to fire between 1280°C and 1100°C. She needs that wide a firing range because she glazes and fires each pot up to four times, costuming

it in splendid deep-liquid colours. Her style is playful, fresh and exciting, and the titles of her pieces whimsical - *Strawberry Fields*, *Mandarin beach-walking* and *Shell-puff*.

She enjoys decorating and uses a variety of techniques, stamping textures, sprigging, carving, rolling and coiling, while incorporating seashells and other motifs that she's gleaned from the seashore. More recently she has developed a boat shape, perhaps inspired by her home's overlooking Nelson's Brook Stream.

At first her pots had simple bases, but Lana Wilson introduced her to the idea of adding anatomical elements. Now her pots are more likely to have quirky legs. Recently at a party with her friends, she jotted down the colours and other details of their dress, then went home and made a pot based on each. She then threw a party and "introduced her friends to themselves" as pots.

Her home is newly painted a cream colour with green trim and mauve accents. She lives with her nine year old daughter Alysha, who also enjoys playing with clay.

Katie has participated in many exhibitions around New Zealand, the most notable being the 1991 and 1994 *Fletcher Challenge* shows, the *New Zealand Society of Potters' Royal Easter Show* and *Art XPO*. She won a \$200 award in June 1996 at the *Birkenhead Licensing Trust* pottery show and the \$3,000 Premier Award in October 1996 at the *Cleveland Charitable Foundation Trust* exhibition in Dunedin.

This year Katie has also won the first prizes at both the *Cleveland* and the *Birkenhead* Award exhibitions.

Katie stopped making domestic ware until after August because she was busy making pots as Guest Exhibitor for the annual *South Canterbury Group* show at *Aigantighe Gallery* in Timaru. She also make 40-60 pots for her *Pots of Ponsonby* show in August.

As for long-term plans, she's looking forward to taking possession of a "new" and much bigger kiln, an 18cu ft fired by gas. She also hopes to further her studies in Australia.



Mandarin Maiden



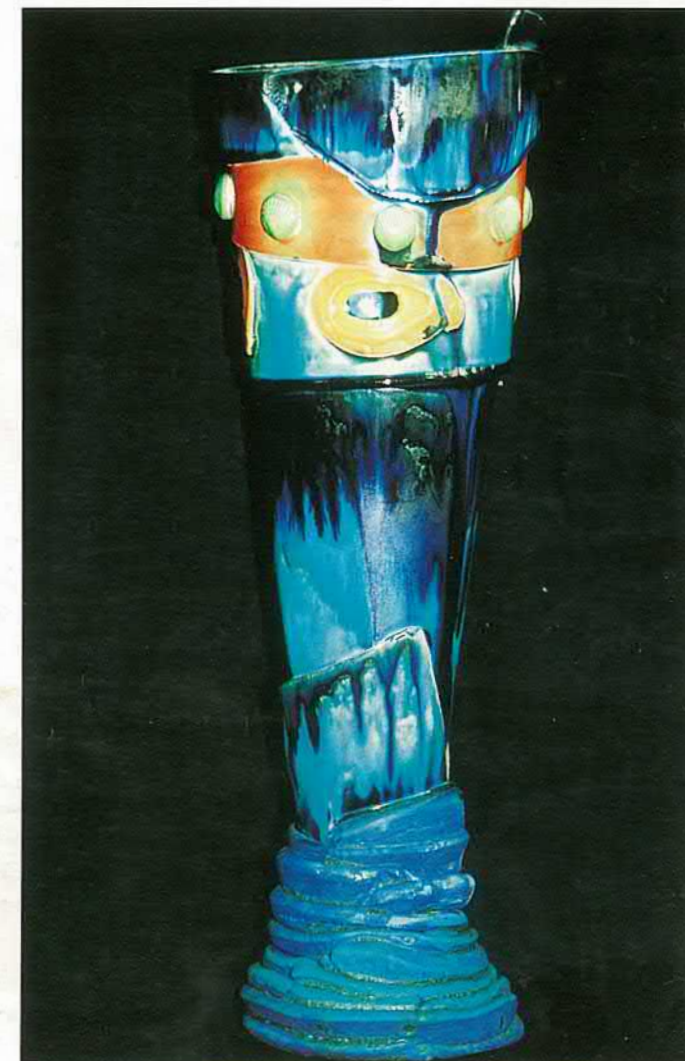
Green Shell Back (detail)

Katie Gold. Photos by Nancy Malcolm

Asparagus Picnic (detail)



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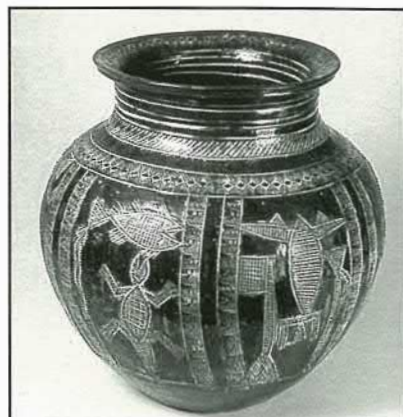
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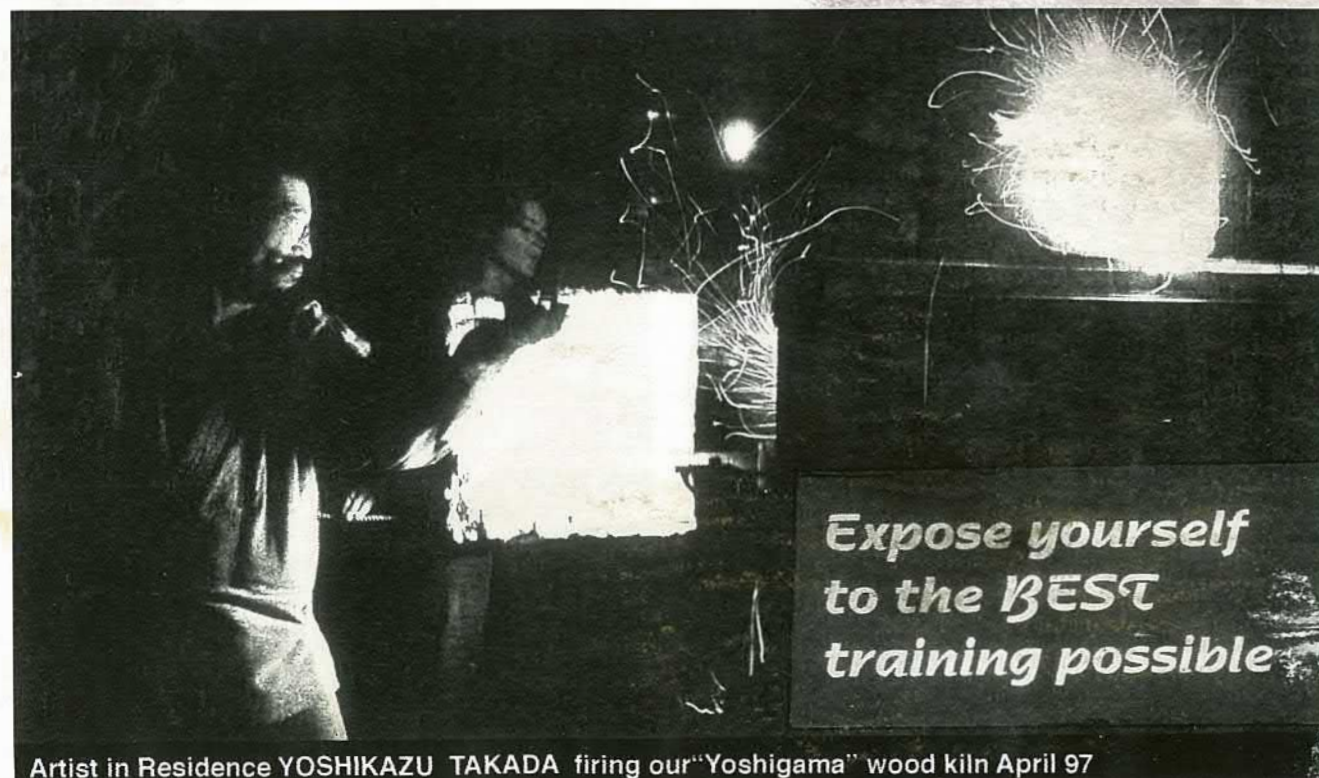
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Birkenhead Licensing Trust Pottery Award The Third Annual Westshore Community Arts Council Project

Howard Williams, Auckland

Photos by Howard Williams

The third annual *Birkenhead Licensing Trust Pottery Award* was this year selected by **Keith Blight** and the exhibition display designed by **Ian Firth**. The standard of entries was as high as in any national exhibition, but the interesting aspect was the number of new names in the catalogue. Some of these are recent arrivals from other countries, like South Africa, Korea and Taiwan, bringing a different cultural flavour with their work, while others are students from various teaching institutions including polytechnics.

Wherever these people have come from, they have brought fresh ideas to the pottery scene and executed them with a satisfyingly high standard of craftsmanship.

This third annual *BLT Award* is the last at its present venue as the buildings are being demolished for new development projects, but the organisers, *Westshore Community Arts Council*, and the local sponsoring business concerns are negotiating for new and probably improved exhibition premises in Birkenhead, Auckland's North Shore. The future looks good for this annual national award exhibition thanks to the commitment of those involved and the support of potters from around the country.

The winner of this year's premier prize was **Katie Gold** (Nelson) with *Blue Bruce*, an open strap-built vessel similar to that which won her first prize in the recent *Cleveland Award* in Dunedin. Congratulations Katie, for your prize-winning consistency!

Second prize went to **Ian Firth** (Birkenhead) for *Celtic Warrior*, one of his large slab-built stoneware vases imprinted with symbols. As further acclaim, Ian's pot was bought by the local council for their offices.

Third prize went to **Maureen Allison** (Matamata) for *Demolition Pots*; fourth to **Pher Scott** (Auckland) for both his earthenware sculptural vessels; fifth to **Sue Newby** (Auckland) for *Blue Bowl*; sixth to **Royce McGlashen** (Nelson) for *Frosty Night*; and seventh prize to **Mark James** (Havelock) for *Pattern Jug*.

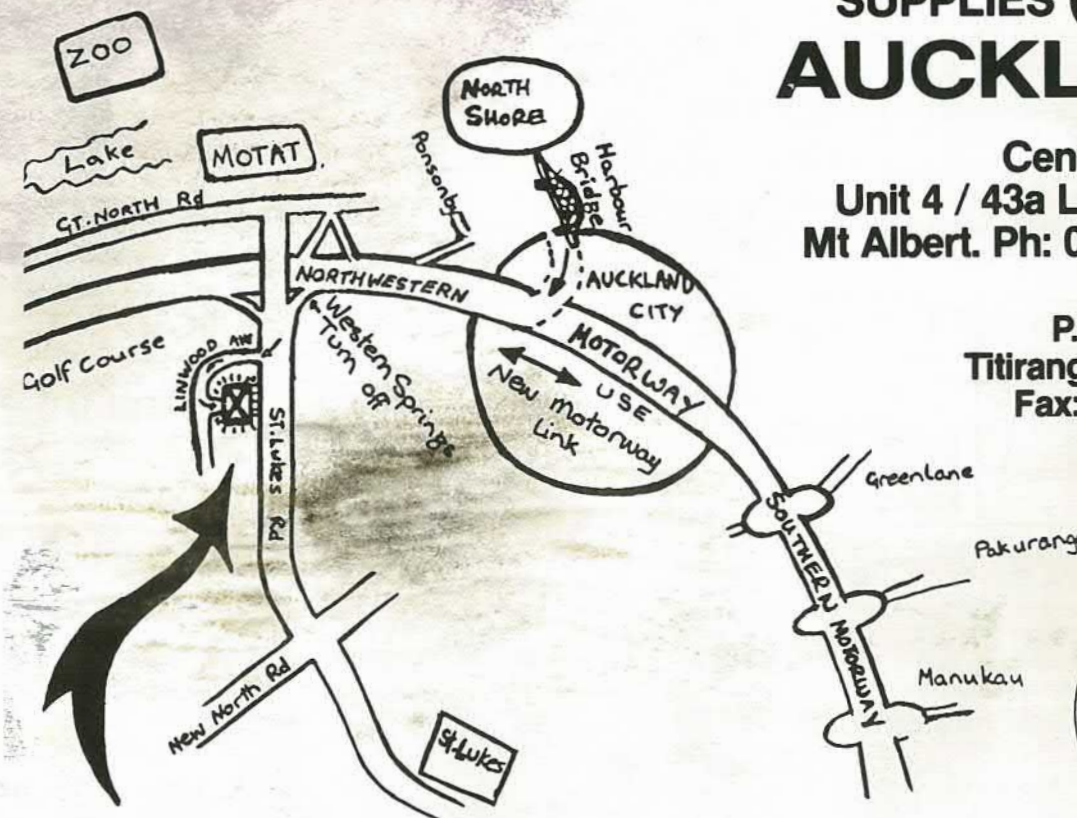
There were also four well-deserved merits for work by **Graeme Storm** (Auckland), **Janet Smith** (Cambridge), **Penny Ericson** (Waiheke Island) and **Helen Keen** (Dunedin).

The *Westshore Community Arts Council* is presently negotiating for the 1998 Pottery Awards. See the December issue of the *New Zealand Potter* for entry information and exhibition dates▶

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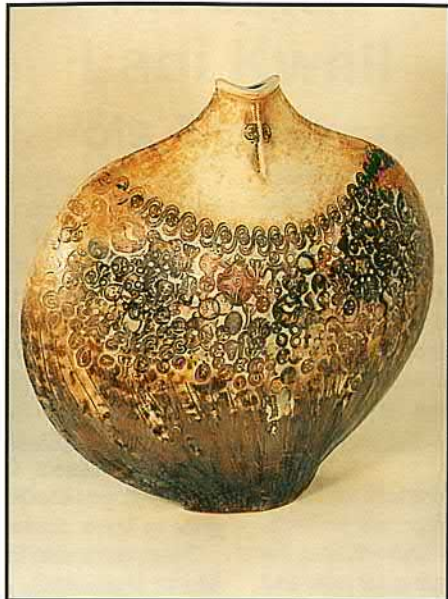
Birkenhead Licensing Trust Award

A Westshore Community Arts Council Project

Judge: Keith Blight



Winner: **Katie Gold**, Nelson
"Blue Bruce"



Second Prize: **Ian Firth**, Auckland
"Celtic Warrior"



Third Prize: **Maureen Allison**, Matamata
"Demolition Pots"



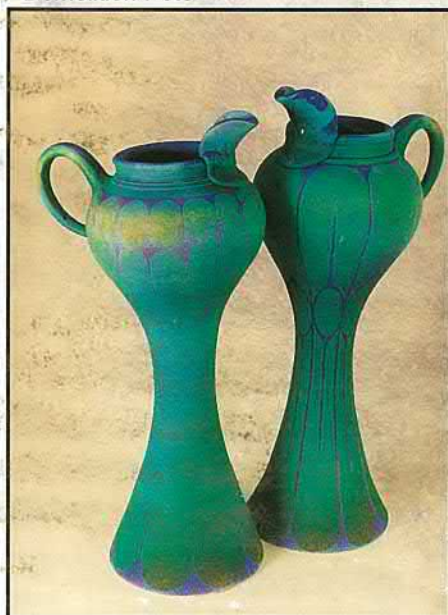
Fourth Prize: **Pher Scott**, Auckland
Untitled, Earthenware

Fifth Prize: **Sue Newby**, Auckland
"Blue Bowl"



Sixth Prize: **Royce McGlashen**, Nelson
"Frosty Night"

Merit: **Janet Smith**, Cambridge
"My Three Fat Jugs"



Seventh Prize: **Mark James**, Havelock
"Pattern Jugs"

Wellington Potters Association

39th Annual Exhibition

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Guest potter and selector:
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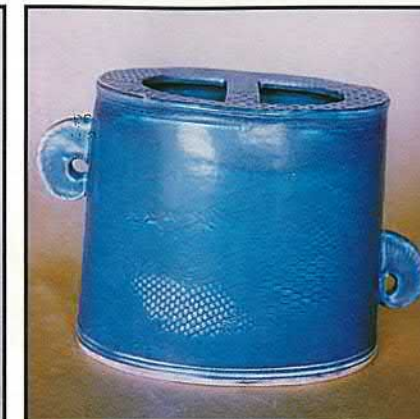
Photos by David Burton



Winner of Coastal Ceramics Award for Innovation
Caroline Early "Untitled"



Guest Potter
Ross Mitchell Anyon
Jenny Daysh
"Rice Bowls with Chopsticks"



Margery Smith
"Blossom Pot"



Rob Burton
"Square Vase"
Jill Bagnall
"Pair of Nesting Bowls"



Campbell Glasgow-Palmer
"The Tea Party"



Sheila Brown
"Platter for Piscean"
Hazel Calderwood
"Pinnacles"



Chester Nealie Photos by Howard Williams

Guest tutor at UNITEC Design School Ceramics Department
See also back cover photos from Gallery 16, Huapai, Exhibition



New Acquisition by the Dowse Art Museum

The Bride by Ann Verdcourt

Moyra Elliott, Lower Hutt

Ann Verdcourt has for a number of years used books taken from the art section of her local library in Dannevirke as a source for some of her clay pieces. In a sort of returning two dimensional images back to the three, Verdcourt has worked on several series based on a variety of painters' work, Velázquez, Magritte and Matisse for example, and this piece is from a series of work based upon the paintings of Amedeo Modigliani. This particular work is *The Bride* from *Bride and Groom* painted in 1915.

Verdcourt uses this approach as a personal means of getting to know the painting and its subject better - "You don't know what is there till you do it". She explores what is not in the painting, and if she can see a third dimension in the reproduced image, then she makes it - "It's getting to know them better".

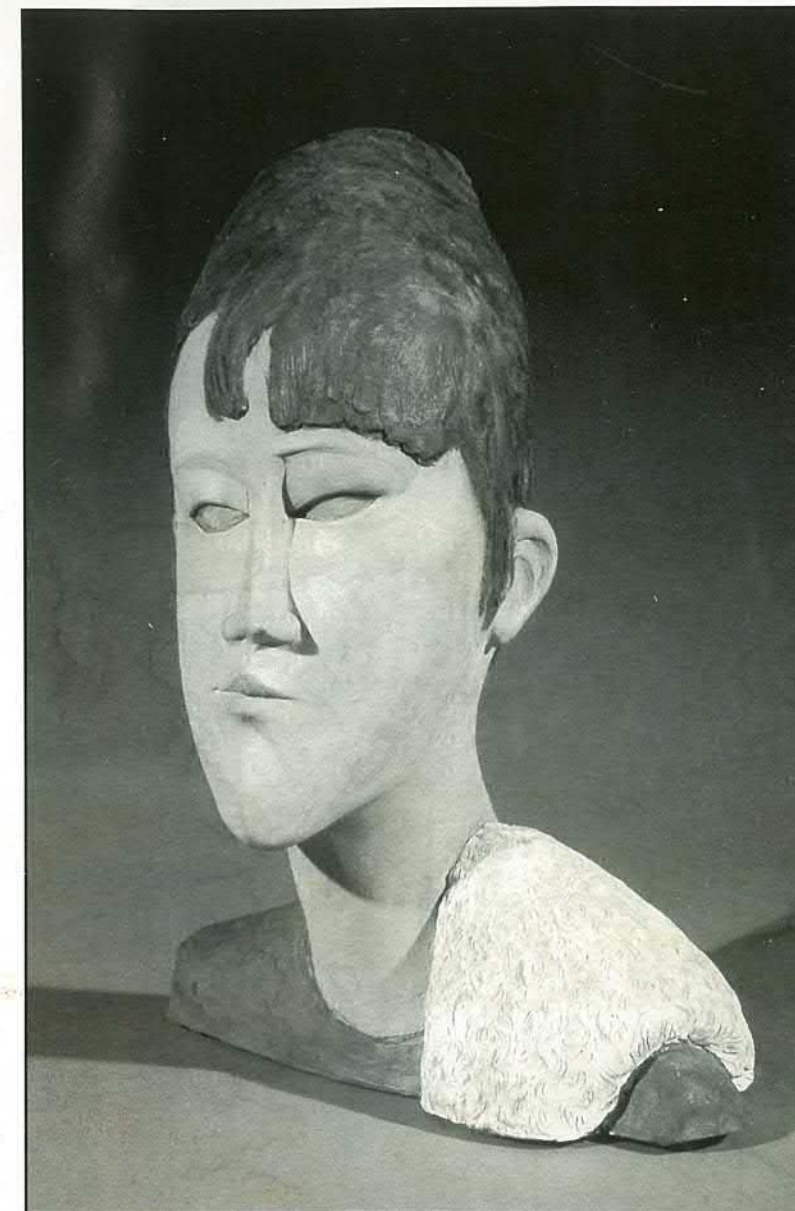
She finds an added advantage in working from books rather than from live models, "I don't have to poke them with a wet mop to keep them awake, make them coffee or pay them!"

As a small child in England during the war, she learned to shut all else out when reading her books in air-raid shelters or under the stairs.

Later, after art school, she spent a period earning a living as a portrait sculptor. These two facets, when added to her joy in exploring books on art, contribute greatly to the current series of works.

The Dowse Art Museum holds most of the *Infanta* series based on Velázquez paintings. Like other painting-based series they are not merely the faithful reproduction into three dimensions of a two dimensional work, but an exploration, often with tongue firmly placed in cheek, of what is not apparent in the painting, the out-of-sight factors like rats' nests under wide panniered skirts, or answers to questions like "Did Infanta Maria Theresa visit Africa?" where she renders the figure in the painting as an African carving.

The Bride is an appropriate addition to the Dowse Art Museum's considerable collection of Ann Verdcourt's work.



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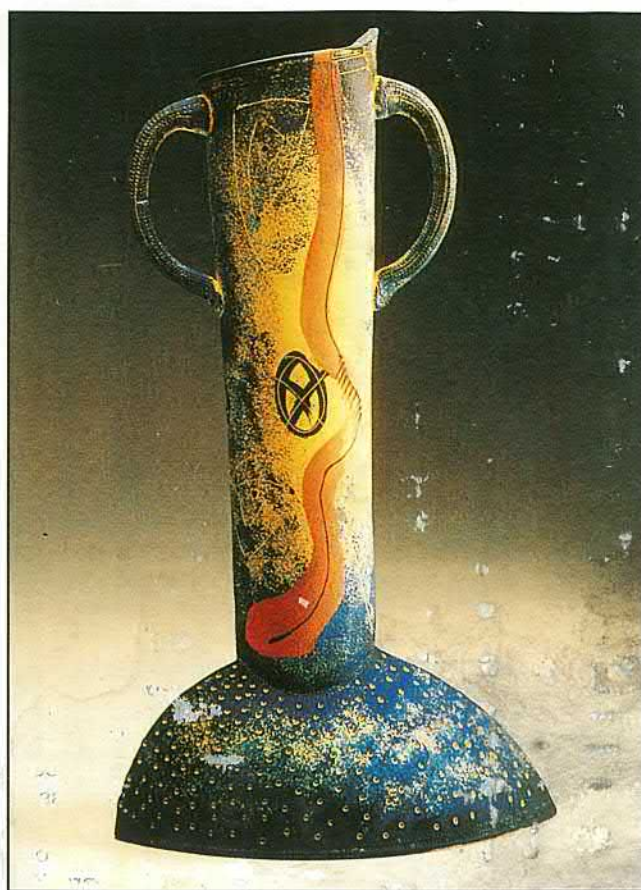
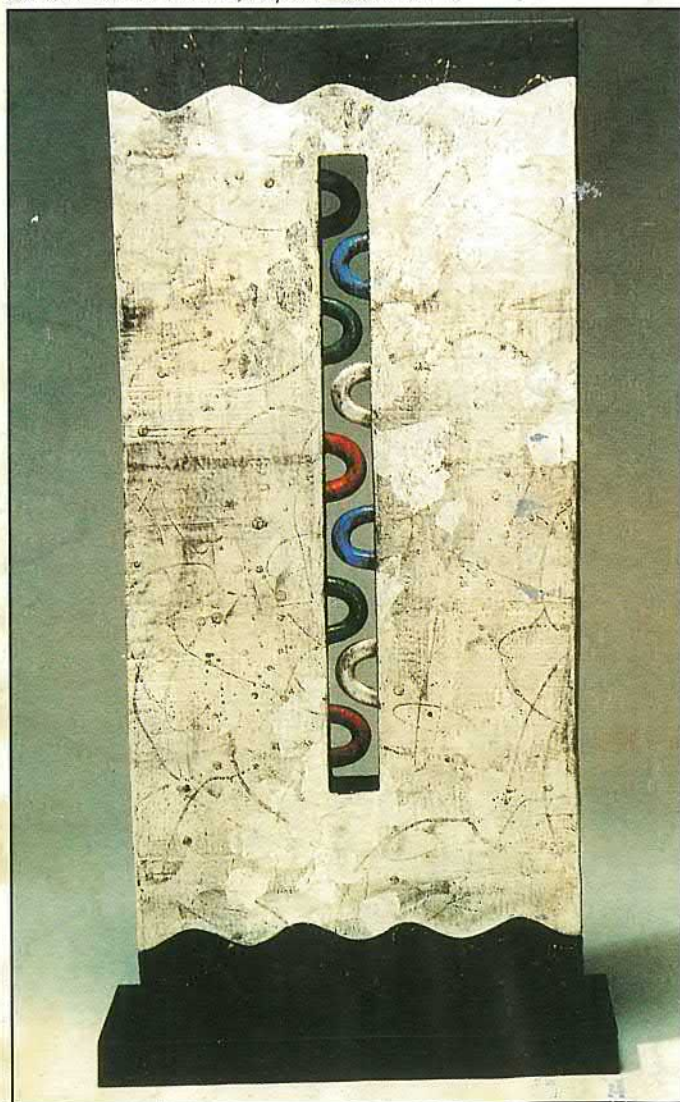
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Gustavo Pérez, Mexico. "Untitled"

Photos from "IAC '96 Japan" Exhibition Catalogue

Hiroshi Taimei Morino, Japan. "Work 95 - 3"



Royce McGlashen, New Zealand. "Night Sky of the South Pacific"

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Multi-tube Vase, Barbara Hockenull

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The International Academy of Ceramics General Assembly in Japan. September, 1996

Royce McGlashen, Nelson



Having not ever travelled to the Eastern Countries of the Pacific Rim apart from Singapore, the chance to attend the *International Academy of Ceramics (IAC)* General Assembly in Nagoya and Saga in Japan and a pre-visit to Seoul in Korea was to be a highlight in my eight years of membership of the IAC.

A few weeks before departing for Japan a fax arrived from Korea saying all members who were attending the IAC assembly in Japan were welcome to travel to Korea, the heartland of early ceramics with a history dating back 5,000 years. Two days accommodation, meals and excursions would be provided in exchange for one ceramic work as a gift to the Korean Nation.

Tickets bought, bag packed, I left home 18th September arriving in Seoul early on a wet morning. Collected from Kimpo Airport and whisked away by **Yoon Park**, a member of the *Korean Contemporary Ceramic Artists Association (KCCA)*. Tree covered granite hills with apartment lined valleys, it happened to be the morning a North Korean submarine was captured on the coast causing traffic jams. Gradually IAC members arrived at the hotel where much green tea was consumed at the hotel cafe, while talking to potters from all parts of the world. Photos, catalogues, addresses and cards were exchanged. Our numbers rose to about 20.

September 20: the official welcoming dinner. Professor **Gil Hong Han**, Chairman of the *KCCA* welcomed the members of the IAC and KCCA. Great to have the interaction of local people. Some English spoken, but I found pencil and paper and photos helped the communication during a wonderful traditional meal.

September 21: an early start for a bus tour of the *Icheon Ceramic Festival* where we visited many pottery villages. At one we met **Mr Keun-Hyeong Yoo** whose artist name is **Hae Gang**. He has revived the technique of Koryo Celadon, a mystical jade-green colour renown for its beauty attained through a unique inlay technique. In the working pottery they took us through the Soo-Bi, the area they crush and sieve the raw materials, from which some sediment is extracted, and then air dried. This was the clay they used.

Some workshops had blungers, vibrating sieves, filterpresses and pugmills. There was a throwing area, and the ware was dried on a stone slab floor 4 metres square, heated from underneath. After turning, the different inlay techniques are applied: *Mei-ping* vase in celadon with inlaid cloud and crane design, *Pun-chong* ware with stamped flower head designs. These techniques were applied very slowly and carefully and once dried, the ware was fired to 1000-1300°C, glazed, then gloss fired to 1300°C in a reduced atmosphere.

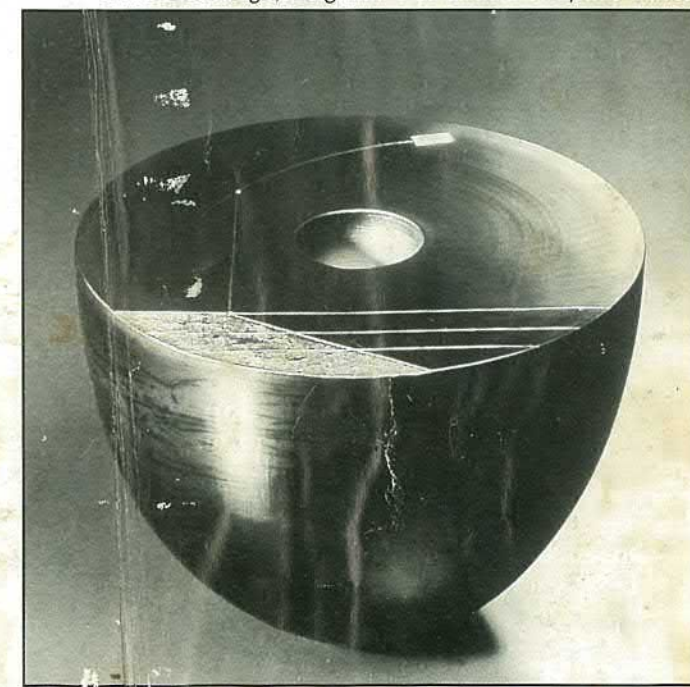
We then continued to *Kwang Ju Yo*, a large commercial pottery. Hand thrown, jiggering and pressure-casting manufacturing methods were employed to produce 4-colour inlaid ware. Work was of a very high quality taking on many highly technical methods for making traditional styles. On the bus again to the *Total Art Museum* of the Jang Hueng. This is where the IAC and KCCA members' exhibition was held. Masses of flowers were arranged at the entrance with a multitude of ribbons stretched across the doorway. The official party was adorned with white gloves and there were many speeches expressing the great benefit in exchanging cultures and improving friendships. The ribbons were cut by all of the officials and the exhibition was declared open. The Korean work was a mixture of traditional and contemporary.

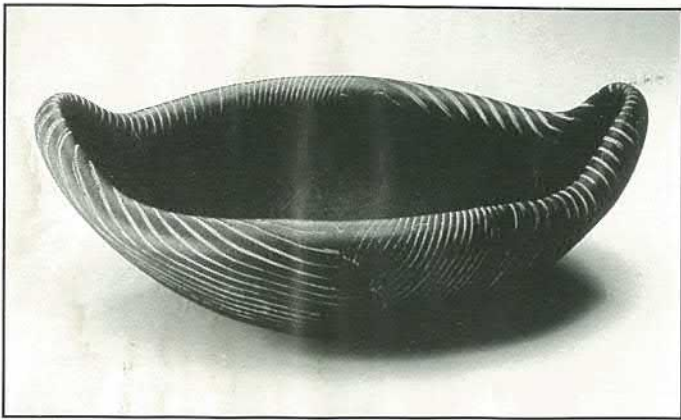
We spent a short time in a traditional market place in the centre of Seoul with streets of very old buildings, windows stuffed full of brushes, inks, paper, silk, stone sculptures, pottery and carved wood, both modern and traditional, beautiful white and coloured porcelains and of course those lovely food bars with tasty spicy meats, rices, fruits, buns and cakes.

Packed my bags and with mounting numbers of catalogues, off to Kimpo Airport for a quick flight to Japan, arriving at Nagoya, 22nd September. Registration of the IAC General Assembly at the *Nagoya Congress Centre* just south of the city centre, which seems to have endless boundaries where one city merges into another. That evening all 150 members present from most countries of the world, plus many students from throughout Japan, met in the *Shirotori Garden* among beautifully manicured trees and shrubs with pools of motley coloured fish. We enjoyed an evening of great food and intriguing traditional music. The IAC participants keenly painted messages on candlelit paper boats that they floated on the ponds.

Next day the conference commenced with an opening address from the President, **Rudolf Schnyder**. This was followed by a

Jok Dessauvage, Belgium. "Pot Structure: Space Mirror"





Milan Kout, Czech Republic. "Screw Bowl"

lecture by **Yoshiaki Inui**, Chairman of the IAC in Japan, entitled "Reviewing the Actual Situation of Ceramics; an Analysis of its Globalization and Vernacularity." The afternoon lecture followed a similar theme "Globalization and Vernacularity of Contemporary Ceramic Art", with a panel of five, one from UK, one from USA, one from Korea, and two from Japan. There was another wonderful dinner party in the evening, as there was every evening.

24th September; a general meeting of the IAC members in the morning. I opted to visit the *Osu Kannon Temple* and *Artsuta Shrine*. These wonderful shaped trees and massive wooden buildings with black tiled roofs of heavily reduced terracotta clay. This is a popular place to have weddings and christenings. The afternoon was a visit to the *Noritaki Craft Centre*, the factory where white porcelain of the highest quality called the *Noritaki Diamond Collection* is produced. You can observe the production process - jigger and jollying, pressure-casting, china painting. There are galleries where all of *Noritaki's* early products through to modern tableware are on display. I am sure this was a showcase factory.

From here we bussed south to Tokoname to visit the *Kamamori Hiroba Ceramic Museum*, a building and a kiln where large sized earthenware pipes used to be made, and now remodelled into a ceramics museum showing terracottas and other variety of tiles from many parts of the world. We also visited the *INAX Craft Studio* next door, a place where ceramic artists and architects are able to work developing ideas. There are technicians at hand, ceramic chemists, ceramic engineers. What a place! Anyone throughout the world can apply to study there from one to three months. Some of the members of the *Academy* have experienced time there and had worked on high tech development ideas.

We then walked through the old town pottery workshops still working. The pipe manufacture had ceased because of pollution and the onset of plastic pipes. Some oak wood fired kilns 3 x 20 metres with multi chambers still stand. The area has charm and a feeling of past industrialisation (hard work and smoke) yet a sadness of not being wanted and of decay. A must-visit area for anyone going to Japan. To finish the day, another wonderful dinner party.

The remaining day was to cover in-house work of the IAC trying to find a way to open it to new members, methods of selection, discussion on the next IAC General Assembly to be held in 1998 in Canada, and reviewing the Korean meeting. In the afternoon I visited clay and silica digging, that have been operational on a large scale for many centuries and where now the gigantic white cliffs present a grand spectacle. These pits are miles wide and long with incredible deposits of materials. From here we progressed to **Kiyoyuki Kato's** ceramic studio, where he has a gas kiln, a traditional Seto style kiln prevalent in the Kamakura Period (1192 - 1333) and a kiln used for glassblowing. His studio

is built in an old Japanese style and roofed with colourful tiles he made himself.

On the 26th; bags packed and flew to Saga - a whole plane load of IAC members. The meeting was held in two stages at two venues on different islands, an hour's flight apart. We were bussed to the IAC Members' exhibition. It was my first opportunity to put ceramic works to names and faces. It was a great show with a spectacular catalogue produced, and the party went on.

27th; a lecture given by **Yoshiaki Yabe**, head of the Ceramic Department at the *National Museum*, Tokyo. **Ekkart Klinge**, Vice Curator of *Hetjens Museum*, Germany spoke on the interaction in Ceramic Art between China, the Korean Peninsula and Japan and the interaction between Europe and Japan in Ceramic Art. The afternoon was spent visiting potters and studios and Kuromuta, a pottery-producing hamlet in Takeo City. We saw a bank-kiln consisting of four chambers, each of which had a floor area of 33 square metres - the largest kiln of its type in the world. This kiln had been constructed as an attraction of the *World Ceramics Exposition in Saga 96*. This kiln was just big - too big.



Four - chamber bank kiln at Kuromuta, Takeo City, Japan
The world's largest kiln of its type

28th; This day was spent visiting Kitanata Village and the bank-kilns used for firing *Karatsu* ware, ruins at Wizen, Nagoya Castle constructed in 1591 and now in ruins with only the stone walls remaining. From here we went to an exhibition of old *Karatsu* ware especially noted for its tea bowls - lovely old fine pieces, and then on to *Taroemon Nakazawa Ceramic Studio*, one of the most time honoured potteries firing *Karatsu* ware. The 13th generation potter is still producing and reviving old techniques called *taijiki* (tapping) where the clay is tapped into the pot shape.

29th; Visited **Imaemon Imaizumi's** ceramic studio. He produces *Iro Nakatsu* ware. This is when the designs are painted on, again many generations have produced this ware and Imaizumi is a living national treasure. **Kakemon Sakaida's** studio produces porcelain, which is characterised by pictures painted in five bright colours including an enchanting red. Plants are a common theme.

Finally we visited *Arts College of Ceramics* and then on to the final farewell party with all the appropriate speeches of farewell to all delegates.

For me this was a most enlightening experience, the exposure to other ceramic artists from all over the world and sharing what I am doing and what is happening in New Zealand. It is important to have more members from the rest of the world.

I have given a brief account of my journey and I have not mentioned all the galleries, pottery fairs, universities, lectures and gatherings that we attended. It was a wonderful opportunity.

I would like to thank my wife, **Trudi**, for organising my trip and keeping the home fires burning. I would also like to thank *Creative New Zealand* for approving my application and assisting me financially to attend the IAC assembly in Korea and Japan. ■

Books

Potters

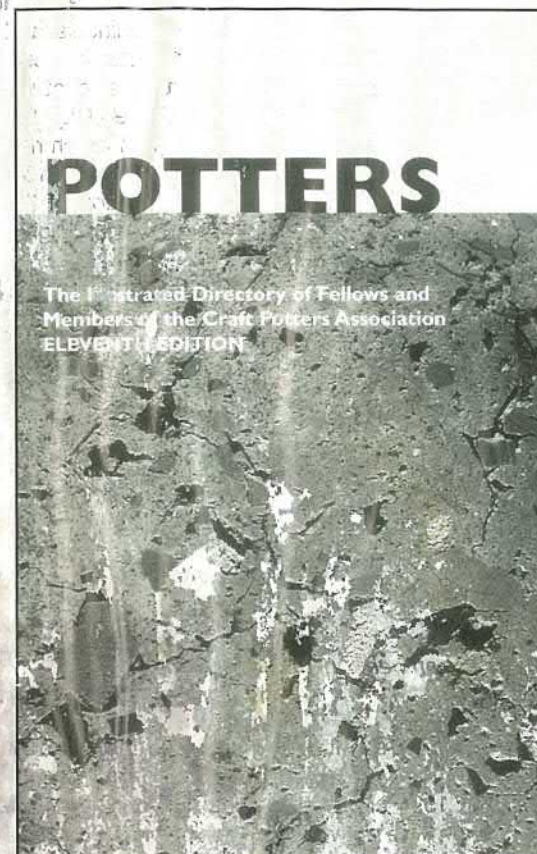
Ceramic Review Publications

21 Carnaby Street

London W1V 1PH

Approx £UK15, incl post

Reviewed by Howard Williams



The Eleventh Edition of *Potters*, published by Ceramic Review, is the authoritative guide to studio ceramics in the United Kingdom. It continues in the best tradition of the annual updating of this guide featuring the work of Fellows and Professional Members of the Craft Potters Association of Great Britain. The CPA is the national organisation for studio potters and has a total membership of nearly 1,000. It is owned and managed by its members and runs on their behalf one of the best galleries/shops for pottery in Britain, *Contemporary Ceramics* at 7 Marshall Street, London.

Each of about 280 pages has a photograph of typical work/s by the potter, a portrait of the potter and his/her personal mark by which the work can be identified. A profile gives a short CV and an indication of the type of work made. A further full listing gives names, addresses, phone numbers and hours of visiting if applicable.

A chapter, *Working with Clay* gives advice on short courses available, a list of major colleges, art schools and universities with ceramics courses, and an outline of what they offer.

Potters is a high quality publication with professional standard photographs, mostly in full colour.

Apart from an indispensable guide, with a numbered map reference, for those wishing to visit UK potters in their studios, this book is an excellent quick review of some of that country's best contemporary ceramic artists.

Art and Collectibles

By Annie Gray

Hodder Moa Beckett Ltd

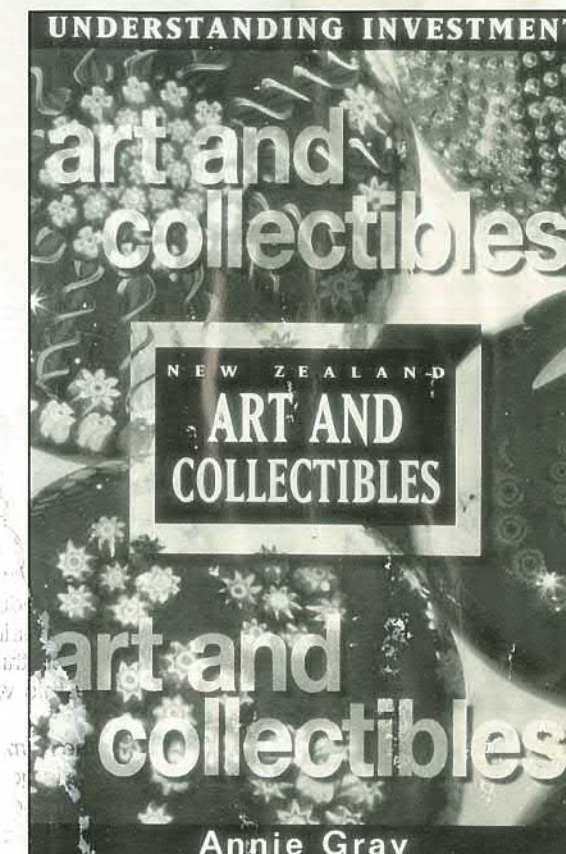
4 Whetu Place

Mairangi Bay

Auckland

\$14.95

Reviewed By Howard Williams



"There is no excellent beauty that hath not some strangeness in the proportion" Francis Bacon (1561 - 1626)

So starts the chapter on *Ceramics and Studio Pottery* in this guide to "Understanding Investment".

The booklet is the fourth in the publisher's series *Understanding Investment*, and has chapters on the buying, selling and collecting for collecting's sake, or for investment prospects, of contemporary and historic art, original prints, sculpture and ceramics, toys, dolls, teddies, fine wine, old books, stamps and coins. It is aimed at being a starting point for new collectors, to give a quick appraisal of the world of collecting.

As an overview there are chapters on the general principles of collecting, aesthetic values, investment values, supply and demand, the markets and their cycles, inflation and the "Golden Rules" of buying and selling.

The chapter that concerns us, tells us "The ceramics market has a dedicated following in New Zealand and everything from *Royal Doulton* to *Clarice Cliff*, *Susie Cooper*, *Carlton Ware* and *Crown Lynn Pottery* attracts interest at auction and at retail stores. On top of this there seems to be a growing interest in studio pottery, both contemporary and older works."

The market is a cyclical one, very much driven by fashion and part of the global market influenced by trends that seem to circle the world. Art Deco was enormously popular in the late 1920s and '30s, but things slowed down after the 1987 stock market

crash when prices fell and today the market is more driven by specialist collectors who are still prepared to pay high prices for the best pieces.

In studio pottery the book mentions early names who pioneered this art form in the 1920s and '30s - **Brian Gardner, Olive Jones, Elizabeth Lissaman** and **Oswald Stephens**, and then "it took off in the 1960s and 70s with potters like **Len Castle, Ian Firth** and **Barry Brickell**.

Examples are given of various prices works have recently fetched at auction, where to look for such work and how to find out about studio potters and their work, including from the *New Zealand Society of Potters* and the *New Zealand Potter* magazine.

There are also hints for collectors on such matters as attribution (potters MUST register their personal potter's mark, no room for the philosophy of the *Unknown Craftsman*) conservation, restoration, recording a collection, safe storage, insurance, buying and selling a collection - and a general bibliography dealing with books, magazines, catalogues etc.

It is an easily read booklet, of necessity fairly shallow in information because of the wide field covered, but still, as it intends, a good introduction for new collectors.

Lucie Rie and Hans Coper Potters in Parallel

Edited by Margot Coatts with critical essays
from Edmund de Waal, Lesley Jackson, Peter
Dormer and Emmanuel Cooper

Herbert Press in association with the Barbican Gallery

\$99 from:

Roger Parsons Bookshop

26 Wellesley Street

Auckland 1

Reviewed by John Parker

LUCIE RIE & HANS COPER

POTTERS IN PARALLEL

It is ironic that the two most important British potters of the twentieth century were born in Vienna and Lower Saxony. They arrive Britain in 1938 and 1939 respectively, fleeing the changing politics in Europe. **Lucie Rie**, who spoke little English, became a wartime fire warden. **Hans Coper** was arrested as an alien and deported to Canada, returning in 1941. They were to share a workshop and a life from 1947-58 and a close kindred spirit friendship continued until Hans died in 1981. Lucie always regarded her former pupil as her superior teacher, so following the *Crafts Council* publication, *Lucie Rie (Houston/Cripps, 1981)* and their two individual monographs by **Tony Birks, Hans Coper (1983)** and *Lucie Rie (1987)* it is overdue, but fitting, that they should be considered within the same volume.

Potters in Parallel is a lavishly illustrated and well written accompaniment to the 1997 *Barbican Art Gallery's* comprehensive retrospective exhibition. The publication is far from being the mere exhibition catalogue I was expecting. Neither is it a rehash of everything that has been published before. There are certainly some old friends, but the early collaborative functional domestic ware contained a few surprise pieces which were the most interesting, so timeless and pure and modern. Coper's 1950-55 pieces, I knew only a little about. It was fascinating to watch the development from obvious fifties graphics through their simplification into their final manifestation as his familiar monochrome texture of the later sixties and seventies pieces. The *Rie Chess Set* I didn't know before, which brings up the old lament that it was Industry's loss for never having used her as a designer. Both their great strengths can be summarised as a continued risk-taking. Difficult forms, unusual glazes and refined minimalism were combined with the death-defying balance of a tightrope walker. Coper's final works as his crippling bone disease progressed, were so focused and concentrated, like the summary of a paraphrase of a short story. He began to deal in just essence. The arrowhead forms defied gravity and the science of fired clay.

In the book, my favourite piece new to me, is a Lucie Rie conical bowl inscribed with her characteristic sgraffito through a manganese band; "For Hans Coper Christmas 1949 From His Boss Lucie Rie All Debts Cancelled".

What a love letter!

Obituary

Janet Leach, age 79. American Potter who fused the spirits of Japanese and Western Ceramics.

Best known in Britain as wife of Bernard Leach, one of the most influential potters of the century.

Courtesy, *Weekly Telegraph (Britain)*

Letters

The International Potters' Path

A Millennium Project in Wales by participating potters from around the world

The *Chapel of Artis*, housed in an old chapel near Criccieth Castle on the coast of Wales. **Eckhard** and **Janet Kaiser** bought the 19thC chapel in 1989 and have converted it into an intimate space of immense character - an *International Centre for the Arts* holding exhibitions of all fine arts and crafts, tuition classes and demonstrations as well as recitals of poetry and music. Any

professional artist or craftsperson is welcome to enquire about exhibiting there.

The *Chapel of Art's* Millennium Project is to pave the entrance with some 50 square metres of ceramic tiles, donated by potters from around the world, to create the *International Potters' Path*. Stage I has just been completed and further tiles will be laid in square metre batches as they arrive, with five tiles needed every day through 1997 to 1999! The Grand Opening is timed for 24.00hrs GMT, on December 31, 1999, by when 5,000 tiles should have been laid.

The project has no public funding or grant aid, but relies solely on donations of tiles. These must be 10 x 10cm square x 1cm thick, be non-porous and safe to walk on when wet. The maker's personal seal or signature should be included on each tile. Design and colour is of course entirely up to the creativity of its maker. All donations of tiles should include information about the potter with name and contact address and a customs declaration: *Gift/ Cadeau* - no commercial value.

Full documentation with photos and an invitation to the opening will be sent to all contributors. Interested potters please contact:

Janet Kaiser

The Chapel of Art

8 Marine Cres

Criccieth, LL52 0EA

Wales

Ph: 0044 1766 523570

Dear Artists

My name is **Robina Nicholl**. I am a learning painter and potter. Three years ago I gave up a professional career to learn to paint. I began studentship at *Hungry Creek Art and Craft School* at Puhoi, north of Auckland, where I handled clay for the first time and developed a passion for it which equalled my passion for painting. What to do, what to do! *Hungry Creek* has helpfully fostered my love for them, enabling me to major in both pottery and painting. I graduate in November 1997.

Thus fired up I began searching for information about New Zealand artists who both paint and pot. While many of our noble artists and potters are well documented in our literature, I have not found any publication which is specific and exclusive to all of you who work with both clay and painting media and are thus producing both ceramic ware and paintings for public perusal and/or purchase. Reviews in journals and art columns of local papers document the work of individual artists and have been

helpful when I have known the names, but I have not been able to find anything under a collective heading.

I believe this topic would be of great interest, not only to other artists, but to the wider audience of the public who buy our work. My interest is in the personal angle. How come you are working in both media? What inspires you, who influences you? Who has helped you - mentors, teachers? Chronology of important life events that have influenced your work. How do you reconcile your painting with your ceramic ware?

It may be that you are not currently working with both clay and paint, but have at some time in your career.

My intention is to bring together information about New Zealand potter/painters for a publication that would interest many. To carry out this project empirically, I would like to meet and talk with each artist personally. I am gathering names now and if you are willing to be included, would you please contact me by fax at the *Hungry Creek Art and Craft School*: 09 422 0752, or write:

Robina Nicholl

404A Moirs Hill Road

Warkworth

Re: "Busted Pottery"

New Zealand Potter, Page 5, Vol 39, No 1, 1997

"I suggest the writer of this item should have checked her facts. My company, the *Stone Centre, Taupo*, featured on *Maggie Barry's Garden Show (TV1, 7.30pm, November 1, 1996)*.

I arranged with **Catherine** from *TV1* to send me some photos of the presenter, **Ruud Kleinpaste**. Ten or twelve photos arrived and I discussed them with Taupo potter **Judi Smith**, who I then commissioned to work on a bust of Ruud. This she did to her excellent standards.

Judi was unaware that I would need the model bisqued so it could be safely handled (to produce a concrete-casting mould) and the wall thickness varied by several inches. The bisque-firing process in our 3-phase kiln was left to me and it took three days, so I don't know where your writer got her figures from.

I have used Judi's expertise for several such commissions as my company designs and makes garden statuary, plaques etc, and my artists are very busy with silicon rubber and fibre-glass. My wife, who is a member of the local potters society is a potter and my staff and I do the bisque and glaze firings at our Miro Street factory.

Earle McEwen, Taupo

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Desmond Ford: to develop new work (sculpture) for an exhibition. \$5,000

Fisher Gallery: towards the development of a new body of work by Helen Schamroth for exhibition. \$10,000

Gregory Bloomfield: towards the creation of new work in furniture. \$7,200

Heather McLeod: to develop bronze cast and ceramic sculptures. \$18,000

Len Castle: to produce new, experimental ceramic works. \$9,200

Nicki Hastings-McFall: to develop work for a jewellery exhibition. \$5,800

Maori Arts Development: to support the maintenance and development of Maori arts and artists

Manos Nathan: to produce works and to explore new directions in clay. \$25,000

Puwhenua Marketing Ltd: to establish an enterprise to develop and market traditional carving skills and works. \$5,650

Pacific Islands Arts Development: to support the development of Pacific Islands peoples living in New Zealand

Norwest Vainetini: to hold Tivaevae making workshops. \$1,000

International Arts Promotion: to encourage promotion of New Zealand Arts Internationally

Anne Scott: to take an exhibition of 20-25 quilts by New Zealand quilters to display at Quilt Canada in Vancouver in May 1998. \$18,500

Katherine Morrison: to exhibit quilts in Europe. \$2,900

Professional Development: to encourage the professional development of New Zealand's artists and art workers

Assn of NZ Embroiderers Guilds Inc: to conduct tutor training seminars in embroidery. \$3,000

Craft Dyers Guild of NZ Inc: to bring Keiko Amenomori Schmeisser from Australia to tour in five centres in New Zealand. \$3,600

Janice Wilson: to attend an international textile/tapestry conference in NSW, Australia. \$3,000

Victoria Mason: to work at FLUXUS contemporary jewellery workshop in Dunedin to develop skills in contemporary jewellery making and metalsmithing. \$3,210

Curators and Writers:

University of Canterbury: towards writing/publishing a book on the carver and metalworker Frederick Gurnsey, to accompany an exhibition. \$4,000

Arts Presentation: to assist in presenting the arts to New Zealand audiences

Dowse Art Museum: to support the development and presentation of new work by Judy McIntosh-Wilson. \$10,000

Dowse Art Museum: towards a publication on Ann Robinson. \$20,000

John Edgar: towards touring exhibition of stone sculpture in 1997-99 in association with Auckland Museum. \$9,000

Maori Participation: to increase Maori participation in nga toi Maori

Kohewhata Marae Trustees: towards tukutuku and carving of new marae complex. \$100,000

Maureen Wakefield: towards transfer of skills of whariki making to local women. \$6,500

Papakanga Marae Committee: towards carving. \$15,000

Te Roopu Raranga/Whatu O Aotearoa Committee: is a national hui of weavers. \$9,600

Te Runanga O Ngati Awa: towards reconstruction of the Mataatua Whareniui. \$30,000

Waingaro Marae: towards a transfer of skills in korowai making. \$3,500

Arts Awareness: to increase access to, and participation in, the arts

NZ Society of Potters Inc: to publish a booklet on ceramic glazes from a NZ perspective. \$2,000

Tauranga Community Arts Council Inc: to foster awareness in public art and community through a seminar/workshop programme. \$11,000

UNITEC - Institute of Technology: to support *Practical Variables* (Australia) as an artist-in-residence in ceramics. \$5,500

Arts Access: to increase access to the arts, and participation by people and communities whose involvement is otherwise limited

Waitakere City Council: to build an earthwall in playground, using community art processes. \$9,000

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 S1 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 6790.

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. on King Edward Parade and Church Street, Devonport. Phone (09) 447 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, wood turning, glass, and wrought iron, etc. Open 7 days. Phone (09) 846 3265

FLYING FISH GALLERY, (Catherine Dawson), 102 Dominion Road, Balmoral, Auckland. Turned, handbuilt and coiled, decorated ware. Wholesale and retail welcome. Open 6 days: Mon - Thurs 10.30am - 5.30pm, Fri 10.30am - Sat 10.40pm. Ph (09) 623 7069, Fax (09) 818 5858

LOPDELL HOUSE GALLERY, Wakefield 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

MYSTERWORKS GALLERY, 7 Benson Road. Phone (09) 378 1256, fax (09) 378 1257. Ceramics, glass, fibre, wood, jewellery. Superior selection of New Zealand's best. Open Monday - Friday 10-5pm, Sat 10-4pm, Sun 11-3pm

MUDLARKS: Hunters Plaza, Papatotetoe, (behind the trees next to K Mart). Offer an extensive selection of quality art objects, tukutuku 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 10.30am - 5.30pm, Saturday 10-4pm. Phone (09) 849 6376

POTS OF PUNSONBY, 298 Ponsonby Road, Auckland. Ph (09) 376 0145. Craft co-operative gallery offering a wide range of 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, 515 Victoria Street, Hamilton. Phone (07) 835 4535. Contemporary New Zealand ceramics, wood, fibre, glass, prints and paintings. Monthly exhibitions by NZ craftspeople in various media. Closed Sundays

COROMANDEL

ALAN RHODES POTTERY, Situated at Wihirihihi 2.5km south of Whitianga. Stoneware and pit fired pots. Studio attached to the gallery, visitor friendly. Open 7 days

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

RIVERSIDE GALLERY, Settling Point Road, Papanui. 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

WETA design store, Kapanga Road, Coromandel Town. Work by New Zealand's finest artists. Purchases for overseas mail are tax free. Open daily 10-5pm. Phone 07 863 8623

TAURANGA

PYROVANT: THE ART CENTRE, 24 Wha Street, Tauranga. Ph (07) 576 5028. Co-operative gallery, specialising in pottery, painting, jewellery, sculpture, hand blown glass, weaving and other crafts. Open Mon - Thurs 9 - 5, Fri 9 - 6, Sat 9 - 5

WELLINGTON

AVIC Design Applied Arts, 8 Victoria Street, Wellington. Handmade works for sale by contemporary New Zealand designers. Open 6 days Monday to Saturday from 10 - 5pm. Phone (04) 472 1133

Bakehouse Gallery, Swan Lane (off Cuba Street) Wellington. Phone 382 8331. Pots, handbound books, glass, flax, jewellery and other out of the ordinary crafts

CHEZ-MOI POTTERY, 12 Kinwai Road, Paremata, Wellington. Work by Annette Borren. Domestic, sculptural, hand brushed decorated stoneware and earthenware. Ring first. Phone (04) 293 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 Weggerly 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 Will 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 Wakefield 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 Tairāwhiti Street, Hokitika. Multi media gallery of top quality creations by internationally recognised West Coast Artists. New Zealand's best. Open 7 days. Phone (03) 735 867

CANTERBURY

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

COURTYARD POTTERY, 75 Rutland Street, Christchurch. Ph (03) 355 5937. Specialising in quality pottery, glass and silk. By New Zealanders. Open Mon-Thurs 9.30-5.30pm. Friday 9.30-8pm, Sat 10-12pm.

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

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Classified

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Wanted

Missing after "Arrex". Porcelain bowl with handcarved female nude in a mirror, carved on both sides 5" x 2" approximate, made by Libby Boyd Exhibited "Organiser" unable to find it. Thinks it may be in one of the other potters' packages. Can any potters, packers or helpers, help with its whereabouts. Please phone Libby collect 07 868 5129

Riversdale and District Arts and Crafts Group 25th Annual Mixed Media Exhibition July 1998. Our committee are looking to invite new and exciting artists work for sale 25% commission and return unsold items freight free. Please send before 1 February 1998 and enclose photos or for more information contact, President Joan Clark, PO Box 152, Riversdale, Southland. Phone/Fax 03 202 5399

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Rapaura Pottery, Rapaura Road, RD3, Marlborough
Phone: 03 572 9187

THAMES SOCIETY OF ARTS

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20 Feb - 8 March 1998

- \$2,500 in prizes -

For Painting & Pottery

Last day for entries 31 Jan 1998

Entry forms from:

Old North School Gallery

Tararu, Thames. Phone 07 868 9192

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AUCKLAND EAST ARTS

For their Arts Festival, the Auckland East Arts Council is once again showing selected pottery at the RSA Hall, St Heliers, Auckland

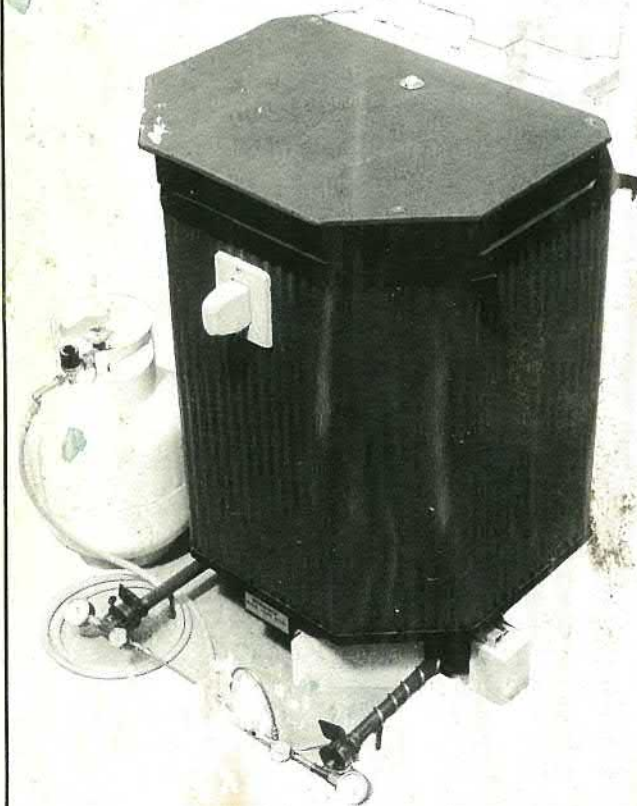
November 28 - 30 1997

First Prize: \$600, Second, \$300
Third prize by popular choice, \$100

For further information and entry forms contact:

Maureen Hardley, 57 Meadowbank Road, Auckland 5, Ph: 09 521 5031
or write: PO Box 25 081, St Heliers, Auckland 5

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NEW ZEALAND SOCIETY OF POTTERS

invites you to participate in the

EPSOM GARDEN SHOW

GREENLANE, AUCKLAND

NOVEMBER 15 - 16 1997

Garden Sculpture Exhibition

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



Barbara Hockenfull



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

Send to: The Organiser, NZSP:

Patricia Parkinson, 11 The Close, Greenhithe, Auckland. Phone/Fax 09 413 9960

\$30 entrance fee per potter is required, just a few places left, book now!
This is a good opportunity to promote and sell your work

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

