

New Zealand Potter

Volume 39

Number 3

1997



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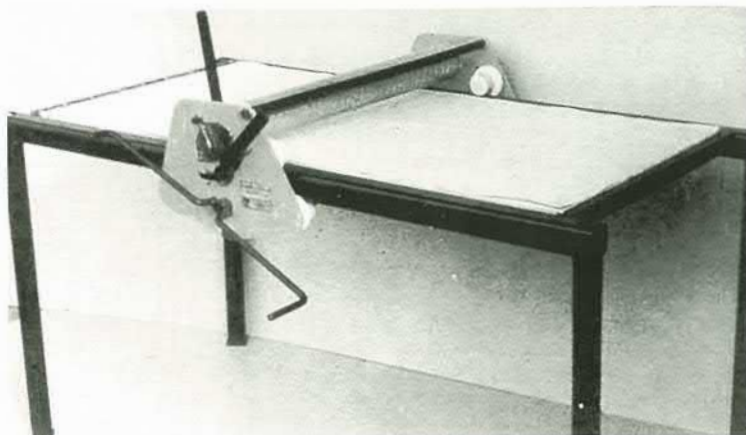
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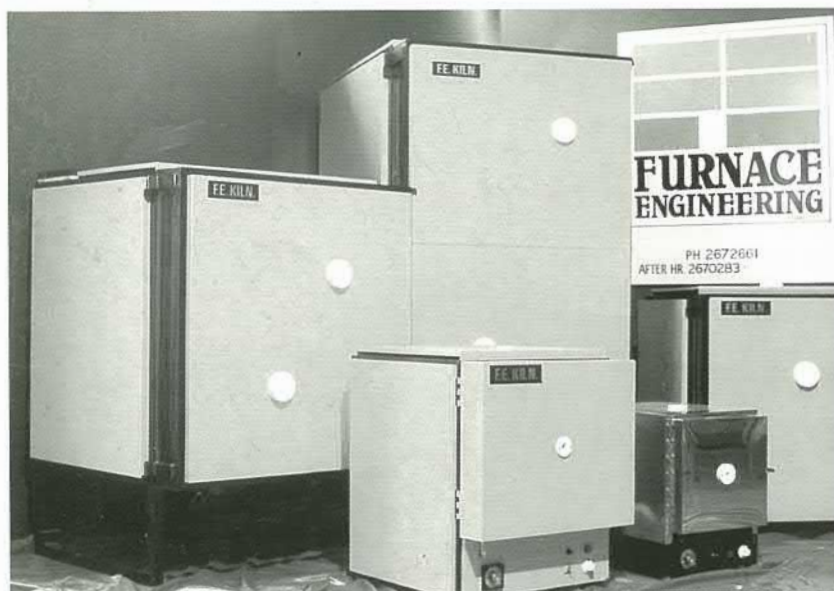
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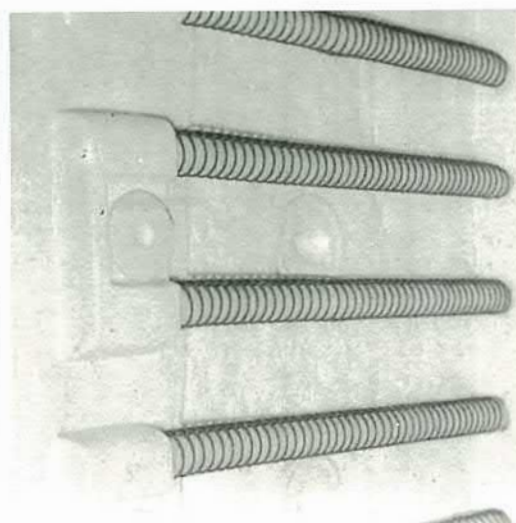
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FRONT COVER PHOTO:

Chuck Joseph, "Tree". Stoneware, on-glaze stains
Photo by Howard Williams

BACK COVER PHOTOS:

Top left: Chuck Joseph. "Singing Fish Vase". Stoneware,
on-glaze stains

Top right: Andrew van der Putten. "Virtual Watering Can", Earthenware

Centre left: Louise Rive. "Women as Landscape". Bas-relief stoneware, glaze and oil
paint

Centre right: Helen Keen. "Persian Design Servers", Gold Lustre

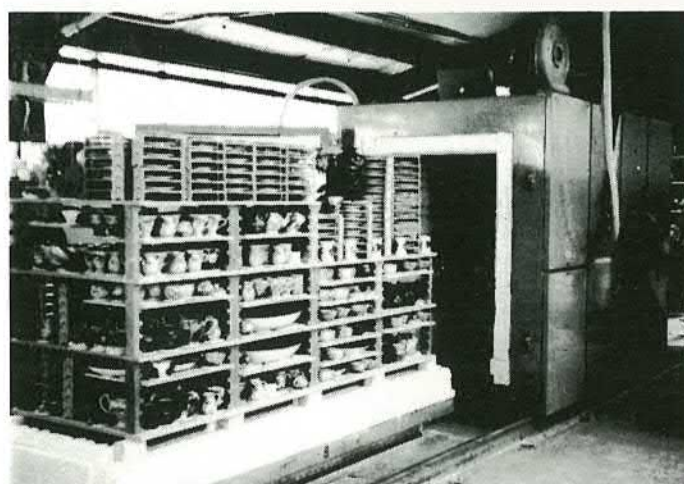
Bottom left: Peter Collis. "Line Bowl", Egyptian paste

Bottom right: Len Castle. Blue earthenware bowl

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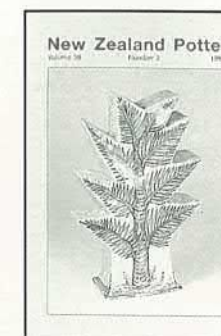
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Christine Thacker

Christine Leov Lealand, Coromandel



Photos by Christine Leov Lealand

"Who is this **Christine Thacker**? - look at that!", someone said to me, pointing to an amazing piece of perforated gunmetal grey clay featured in the *New Zealand Potter*. "How come she is winning all these awards? What does the title mean - *Nomad's Tent*?"

I resolved to visit Christine and find out what her apparent overnight success with the prize selectors is based on. She kindly agreed to see me during Easter, a busy time of year. Waiheke was crowded with people visiting the Jazz Festival. Standing outside Christine's corrugated iron bach there was nothing to tell me about the potter who lives inside. It looks rather as any simple old Waiheke house should look.

As we sat down to talk I gradually began to notice the whole house has large sculptural pieces of Christine's work standing everywhere. Beneath the mezzanine floor dining room is Christine's workshop, right inside the house. I felt this was unusual; most potters I have visited have their workshops separate from the house. Christine told me her home was re-designed and extended by an architect, so while it looks from the street like a standard 1930s corrugated iron bach, inside it is much more

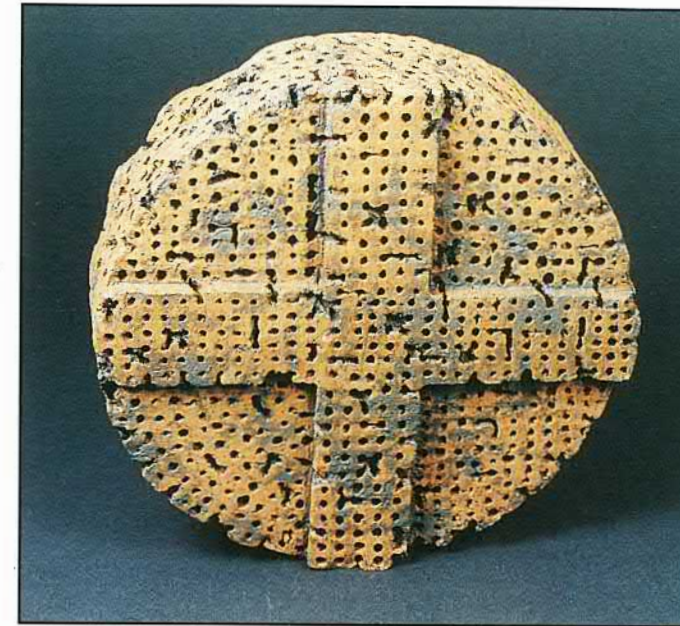
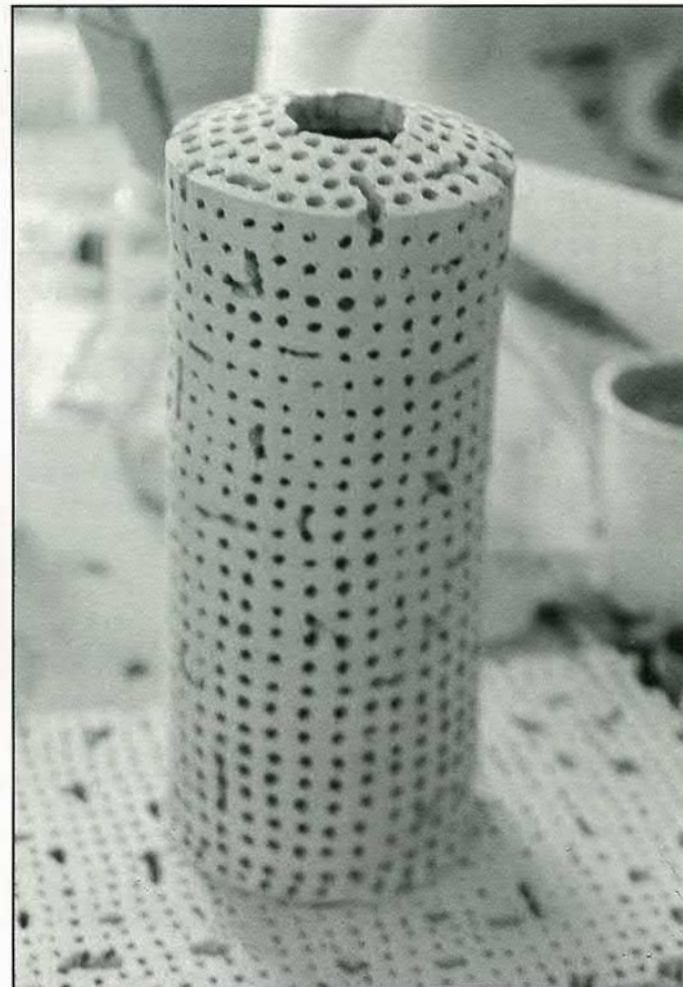
than the average two room bach.

Her work room is lined with windows opening out onto the garden. It is stacked with bags of clay and glazes; half-formed pieces and temporarily abandoned pieces of sculpture fill every space. Pierced discs, primitive wheels, mysterious human-like figures and dismembered body parts surrounded us. Baby **Solomon** bounced enthusiastically in his bouncer as Christine tried to remember her first experiences of clay.

She found it difficult to describe her very gradual process of experimentation and perseverance with clay and technique. Now her work has been recognised in two consecutive major exhibitions and was selected in the latest *Fletcher Challenge Ceramics Award*. This success is actually the product of almost 20 years of creative ceramic evolution.

In the mid 70s Christine was working as a fruit picker in Nelson. The orchard belonged to **Bob Heatherbell** and sharing the packing shed were the *Nelson Studio Potters*. This was Christine's first introduction to clay and when she left for England in 1978 she went to work with **Valentine Hunt** at the *Cambridgeshire Pottery*. There she learnt many basic pottery skills, especially mould-making and designed a doll's head mould which she still has.

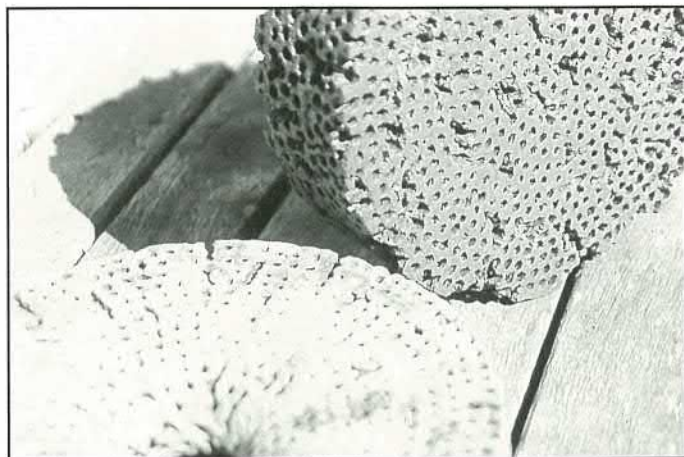
In 1980 Christine returned to New Zealand determined to be a potter and involved with clay for the rest of her life. She has never made a living from ceramics. Because she hand-builds things



"Pierced Forms" 1997. Shown at Gallery 16, Huapai, Auckland. Photos by Howard Williams

"Crowds Form" 1993. Photo by Justine Lord, courtesy Volcanic Cards, Wellington





she has to charge a higher price for the sculptural objects which evolve under her hands.

"I try to find an item that satisfies me creatively; sometimes I try to set up a technical challenge for a project and focus on that." One technical challenge naturally leads on to another technical challenge.

"It was the technical challenge of working with solid clay which resulted in the piercing. The *Nomad's Tent* is an analogy of the universal continuum of the night sky as it appears to nomads living outdoors."

Aspects of the solid, pierced clay will continue to fascinate her for a long time. "Because I am mainly untutored, my ideas lead me in a playful way up many possible blind alleys. I've had a very long apprenticeship with no short cuts. It's to your advantage if no one takes notice of you until later on - I don't think early experimentation benefits from scrutiny."

Christine has always made sculptural pieces, and occasionally hand-built domestic ware. Through the 1980s she worked away quietly at her pottery until in 1992 she took a five week residency in Celskemet in Hungary. "I wanted to go away and made enquiries about places you could go and work. Hungary was an outward-bound ceramic experience; like a continuous symposium. It was extraordinary! - being thrown into a place where, because the raw materials are different or unavailable, you cannot rely on what you know any more. Everything I knew, didn't work. For example I had become reliant on a particular slip recipe, but in Hungary it fell off a piece I made. I had to find other ways to achieve the look I wanted. Eventually I made the slip from the new clay I was using. I was forced out of my specific field of knowledge."

The same year Christine gained a Merit in the *Fletcher Challenge Ceramics Award (FCCA)* and in 1993 she was one of a three-woman exhibition with **Moyra Elliott** and **Bronwynne Cornish** at the *Akasaka Green Gallery* in Tokyo. Since then she has gone on to gain the Judge's Commendation (*FCCA* 1995); the Premier Award at the *New Zealand Ceramic and Glass XPO*, 1996 and a Merit award (*FCCA* 1996). This would seem to have established her as a leading innovator in ceramics, but she continues to be modest about her achievements and future as a clay worker.

"When I wake up every day, pottery is what I want to do. The daily challenge of making incremental changes. Often my work is influenced by a tool that is available. I'll use anything to hand - a blade, threads.

"It's taken me all this time to know the clay and impose less of myself upon it. Originally I felt completely responsible for what the clay did - for making my work. Now I'd like to think my work is less effort laden. I now explore the clay more. You have to be a pyro-technician, chemist, craftsman, aesthete and then be able to see.

"It's like learning a language. It's taking me a long time to learn the language of clay and now I am free, I can stop shouting. The interesting thing about clay is that eventually you get to appreciate the material itself."

Christine has always worked on the surfaces of her pieces with dots and piercing moving to the edge of ugliness to get an effect. She has a tall electric kiln which partly dictates the forms she can make - forest shoots covered in buds, alien feet and legs encased in armour, bodies mummified in clay with colour ribanded on.

Many pieces look painted, curves brushed with the gelato colours of pigmented slips liquefied with frits. Emotional surfaces hugged, softened, blurred. Christine has created bodies with black sepulchral surfaces seeming dripped upon for millennia by black candle waxes. The saturated oxide coatings gleam boldly as they reveal the crumbled surfaces surrounding the holes of her pierced wheels, O shapes and cylindrical pieces.

To lift one of these pieces would be easy, you would think, look at all the holes! But in fact each piece weighs much more than you would expect. Earthenware made extremely solid indeed, yet diaphanous in appearance simultaneously.

Now Christine has a young son to occupy her time, we may not see her work so frequently for a while, but she is engaged in a life work as a potter. An evolving continuum of challenges she sets herself and I am certain we will see more astonishing groundbreaking - if you'll excuse the pun - work from her. I'll look forward to it. ■



"When Clay Sings"

Auckland Studio Potters 33rd Annual Exhibition

Howard Williams, Auckland

Selectors: **Brendan Adams**, **Sue Newby** and **Bruce Haliday**

Guest Potter: **Rod Davies**, Northland

Photos by Howard Williams

"When Clay Sings"

They say
The clay
Remembers
the hands
that made it.

They even say
it has
its own
small voice
and sings in
its own way.

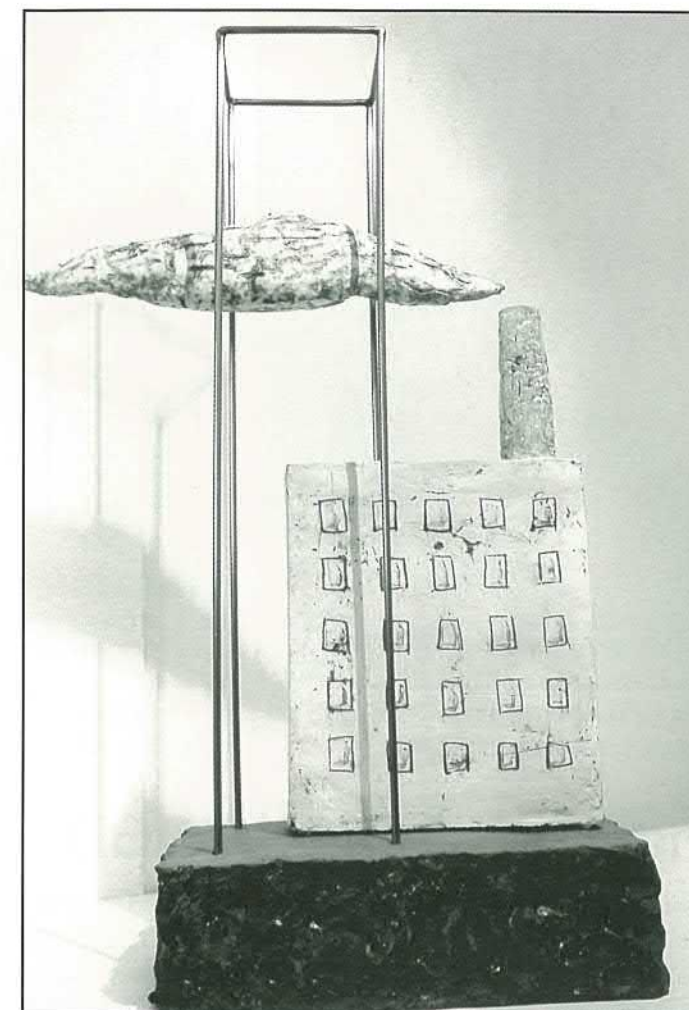
(Excerpt from a poem by Byrd Baylor)

For nearly forty years now pottery has been the foremost craft in New Zealand and today its reputation is international. Our best ceramic artists are cultural ambassadors for this country. The *Fletcher Challenge Ceramics Awards*, organised for 20 years by the *Auckland Studio Potters*, is now one of the top three of its kind in the world and the group's own annual exhibition is one of the strongest within the country.

Yet this year, the *Auckland Museum* halved the rooms normally available for the prestigious Fletcher show, perhaps because of the major alterations to the building being undertaken. Or perhaps because the applied arts do not seem to rank so highly under the museum's new policies. Also this year, for the first time in 33 years of closely connected history, the museum cancelled the standing reservation for the *Auckland Studio Potters Annual Exhibition*.

Desperate to find an alternative venue the potters were, at short notice, accommodated by the *Wallace Trust Gallery*, a recently acquired space not really suitable for such an exhibition. However, thanks to the gallery staff and the exhibition designer **Nicky Jolly** and her team, the show looked surprisingly good.

The guest potter from Northland, **Rod Davies**, showed two disparate styles. His salt-glazed pots were classically suited to the medium, yet showed personal flair, especially in jaunty teapots whose forms suggest sheet-metal characteristics. However, his dry spray-gun decorated terracotta pots, though well made, had a decor sterility about them.



"Factory" by Brendan Adams, photo courtesy NZ Herald

Factory by **Brendan Adams** comprised a ceramic cloud suspended in a steel frame, drifting menacingly from a ceramic factory's chimney. A witty and apposite comment on industry; a clever construction and a well balanced sculpture.

Fine sculpture with an oriental flavour was by **Jin Ling Zhang** whose two beautifully carved heads regard a shine-glazed dove. An unglazed terracotta sculpture by **Duncan Shearer** spiralled upward like emerging sheaths of plant growth, a difficult constructional concept well realised.

Louise Rive and **Chuck Joseph** both contributed strongly to the sculpture content and wall pieces by **Thomas Barter** charted a new direction combining decorated tiles, sheet glass and ceramic imitating iron grille-work.

Excellent pottery vessels were shown by some of our noted potters; **Len Castle**, **Graeme Storm**, **Ian Firth**, **Rick Rudd**, **Catherine Anselmi** and **Greg Barren** who all work within their traditional parameters, but brought fresh ideas to their repertoires.

John Parker continued exploring his perforated white bowls; **Merilyn Wiseman** extended her wonderful blue bowl series into a working fountain; **Peter Collis** took his bright-colour "Egyptian paste" surface onto new forms; **Jan Cockell** perfected her delicately pierced porcelain; **Kelvin Bradford** experimented with spontaneously wire-cut vases; **Nicky Jolly** showed wood-fired "bowls" formed as pillows indented to support their matching spoons.

It was a rich and varied show, worth seeing as always, though disappointing that it was not in its accustomed venue at the *Auckland Museum*. ■



Louise Rive, "Tongue-tied", stoneware glaze, gold lustre and oil paint



Thomas Barter, "Tea Time" clay and glass tiles



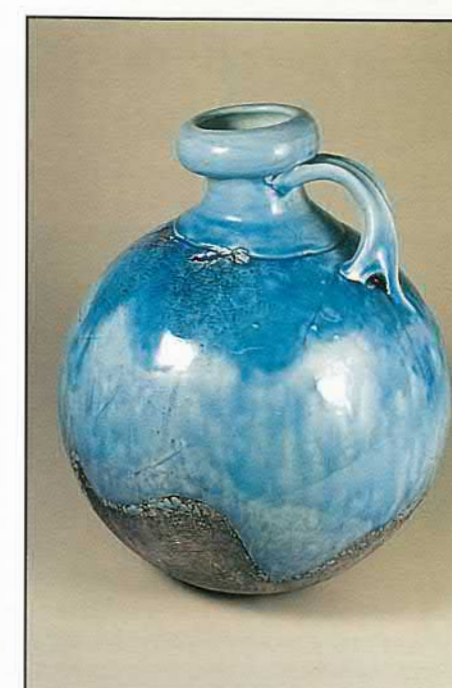
Len Castle, Vase, stoneware



Guest Potter, Rod Davies salt-glazed vase



Lesley Houghton, Urn, wood-fired



Ian Firth, "Singing the Blues", stoneware
Photos by Howard Williams

"When Clay Sings"



Rick Rudd, "Bottles", multi-fired ceramic
Jin Ling Zhang, "Dove", mixed media



Hillary Kerrod, "Two Teapots hectoring a Jug", earthenware
Nicky Jolly, "Pillow" bowl and spoon set, wood-fired



Auckland Studio Potters 33rd Annual Exhibition



Guest Potter, Rod Davies, salt-glazed teapots
Charlie Seakins, large plate, earthenware



Peter Shearer, "Forest Series", stoneware
Jan Cockell, pierced bowl, porcelain



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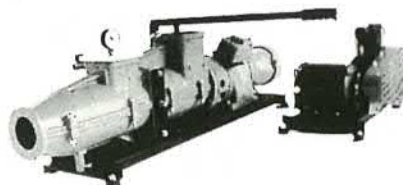
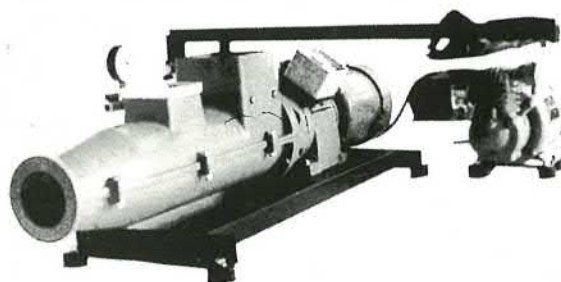
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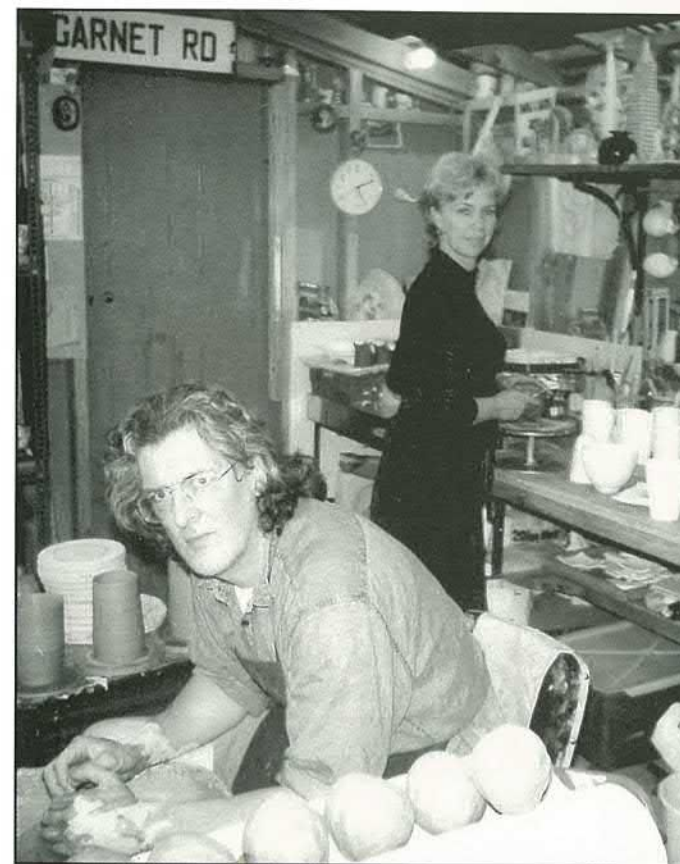
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Edge City

Louise Rive, Auckland



Louise Rive and Chuck Joseph in Edge City Studio

Louise Rive and Chuck Joseph, in the summer of 1981-82, saw that it was possible to make a living from pottery when they sold their first firing of decorated plates straight from the kiln to Peter Sinclair of Alicant. They produced this work with the technology, guidance and kiln of potter Julian Pirie. Louise and Chuck then established a studio in an old commercial building in Westmere on the edge of the city near the Auckland Zoo and worked as Swallow Pottery from 1981 to 1985 and then Edge City from 1986 onward.

From early childhood experiences such as, for Louise, watching her mother make beads from clay dug out of the creek bed by her brothers on their dam-building exercises in Peel Forest, Canterbury, and seeing the beads fired in the local school kiln in Invercargill and worn as a lovely necklace, and for Chuck on holiday at Takapuna Beach finding the bed of clay beneath the sand ideal for sculpture, it was already obvious to them both that there were pleasures to be had from creating in clay.

The current development, Edge City the Artworkshop, a place to work in and sell from, has been open since early 1997 and New Zealanders' inclination to purchase things made of clay has been basic to the studio's success.

The techniques and technology of clay production in the studio have changed very little in 16 years. The first plates were decorated with brushwork in iron or cobalt oxide on a base white stoneware glaze. There was the blue range and the brown range, with simple pictures inspired by everything from European peasant pottery to Japanese woodblock art and English fabric design. Work was sold to begin with through shops around the country, at the thriving Cook Street Market, and some from the studio.

In 1984 the work was mainly sold in the Craft Hall at the then new Victoria Park Market from The Exhibitionists' stall. This exposure in a very busy market place had a massive effect; dealing direct with such a variety of customers, tourists and locals, was liberating. Experimentation with one-off ideas was not self-indulgent because it was possible to sell a piece of work at Victoria Park that might be considered a little too outlandish for a craft retailer to risk carrying as product.

At the same time, in the mid-1980s, import restrictions were being lifted in New Zealand and this changed the pottery market for everyone. For the first time other cheap practical alternatives to New Zealand pottery were being imported and sold at very affordable prices. Viewed with hindsight it was the end of an era for pottery in New Zealand.

Also significant in the development of what has become the Edge City style of work, was a trip to the USA in 1984. Travelling up the coast from Los Angeles to Seattle looking at craft and local arts generally and, in Portland Oregon, visiting what was proudly purported to be the oldest craft gallery on the West Coast, was enlightening. It was apparent to Chuck and Louise on seeing craftspeople dealing with all the competition from cheap and absolutely varied pottery and glassware, that for these people to survive in their competitive marketplace, it was necessary to produce exciting, quality work, not just to compete in terms of price or usefulness. Travel did broaden the mind.

In 1988 Edge City was established as an open studio-gallery, selling what is made on site. All the work is an excuse to paint, be it on glaze, paper or canvas, on a flat surface or on carved and sculpted clay. All the clay work is gas-fired to cone 10, mostly with pictorial decoration painted on glaze using high temperature stains. Sometimes a carved surface is left free of glaze and after the firing process is primed and then painted with oil paint.

Louise's particular delight is to produce mixed media work, with glaze alongside a paint finish. Chuck's Tapestry Pedestal shows fine detail in the brushwork and is typical of Edge City, incorporating pictures and poetry, using local landscape and plants, in all an inherently New Zealand piece.

It is possible for a cup to be so much more than just a cup - it can even tell a story, amuse and entertain, and Louise and Chuck make different styles of cups. If anything, the variety of work produced at Edge City can create problems in that the customer may return expecting more exactly the same and this doesn't always happen.

However, as with any business, financial realism must prevail and in 1994 a decision was made (in part because of impending town planning restrictions) to develop a cafe to operate in conjunction with the gallery, the logic being that this would create a more inclusive and welcoming environment for customers, recognising that not everyone feels comfortable entering an artist's studio. The general principle was strong, but one major miscalculation was that if the cafe was successful, it would inevitably have a life of its own and take over, which is what happened.

Designing and building the cafe environment was a tremendously satisfying exercise and preparing lovely food is pleasurable, but for two years there was a struggle to find time to do any pottery or art work, and this was a totally unsatisfactory situation. It denied the reason for creating the cafe and so The Edge City Cafe was sold and Edge City moved around the corner from the general store building to the grain-store building on Old Mill Road.

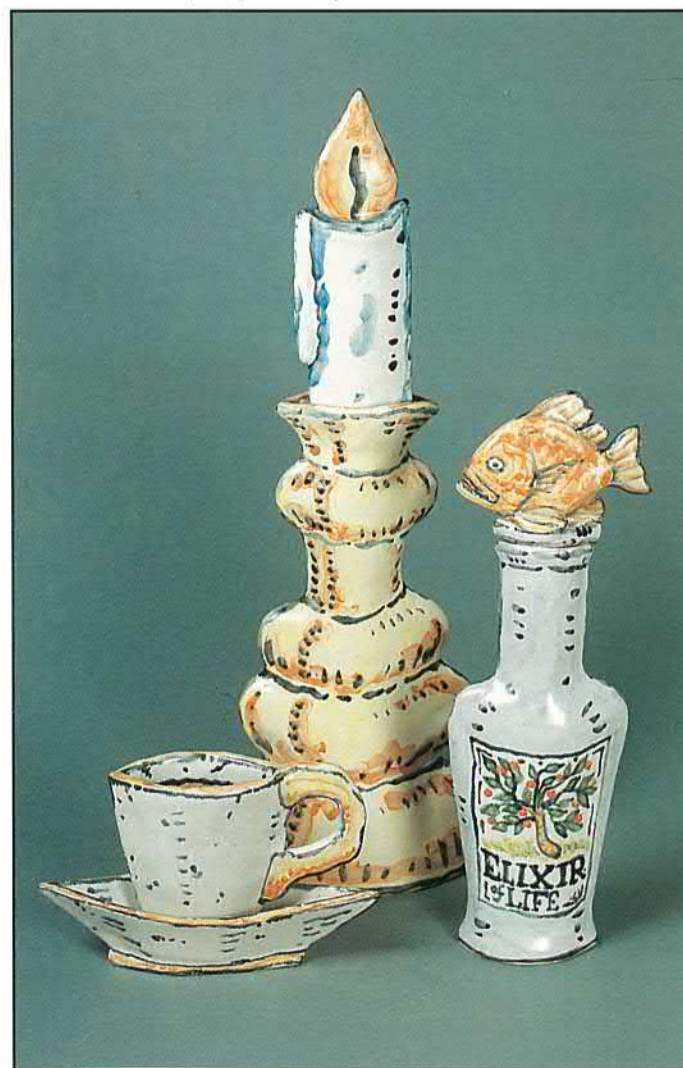
The new workshop is an ongoing development and creating the new Artworkshop has been stimulating, with new directions becoming evident from simple things like the ceramic designs involved in the new courtyard.



"Nude on Cushions", Louise Rive

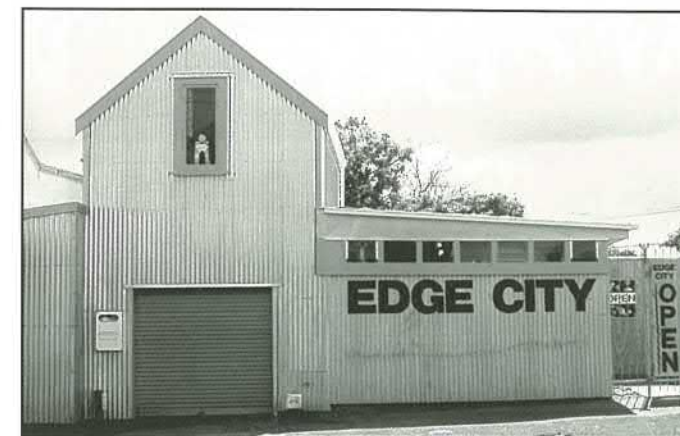
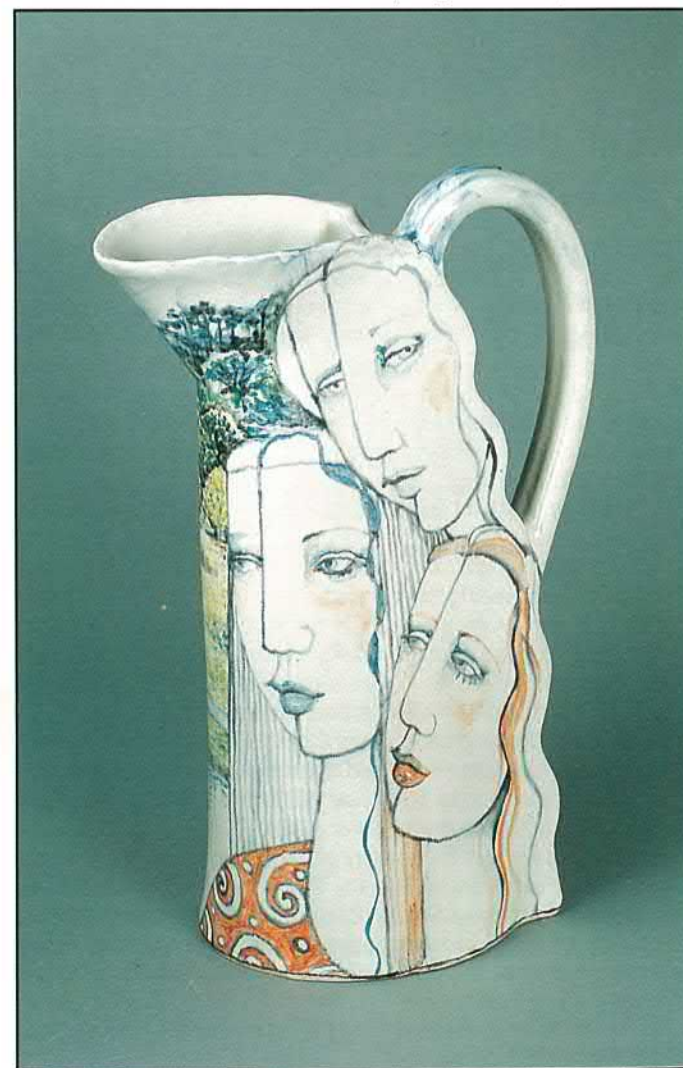
Photos by Howard Williams

"Comic Still Life", Chuck Joseph

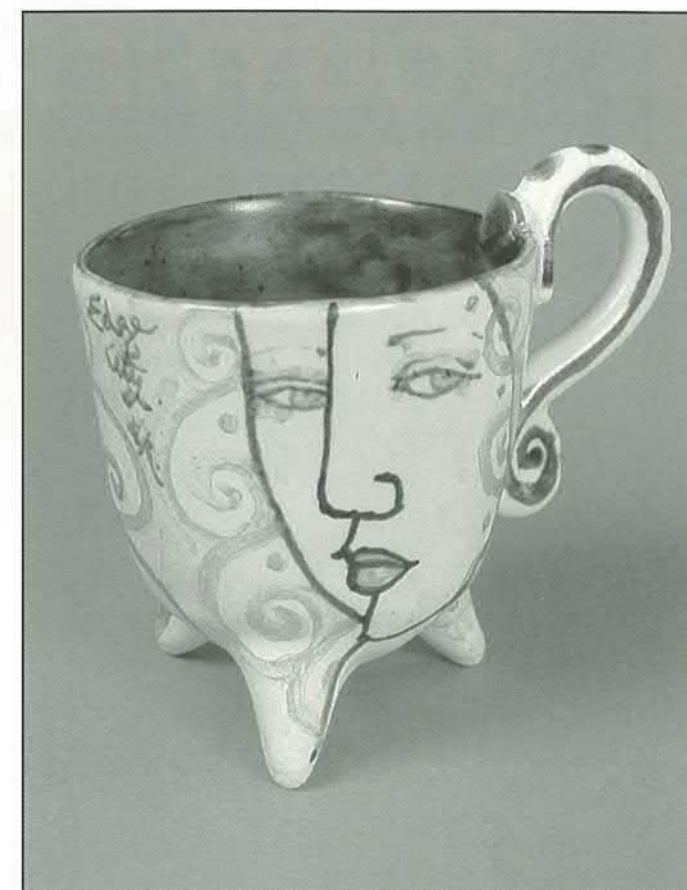


"Sheild Bust", Louise Rive

"Western Springs Pitcher", Louise Rive



Photos by Louise Rive



2 Face Cup, Louise Rive. Photo by Howard Williams

3-D Comic Pedestals, Chuck Joseph. Photo by Sally Tagg

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Through The Filter Press

Howard Williams, Auckland



From Left: Wi Taepa, Dorothy Gentry, George Kojis, John Roy and David Traub

JOHN ROY Jock Fleming, Wellington

The *Friends of the Dowse Art Museum* have awarded a \$2,000 grant to **John Roy**, a ceramic student from the *Wanganui Regional Community Polytechnic*.

The presentation was made on 1 July 1997 by **Dorothy Gentry**, President of the *Friends of the Dowse*, in the presence of a gathering which included **George Kojis**, John Roy's ceramics tutor, **Wi Taepa**, artist in residence and **David Traub**, the senior tutor in the glass department. It was very generous of these three tutors to make the journey down from Wanganui. It was great to see them there.

John Roy's entries were large outdoor ceramic pieces and smaller vessels. He works with terracotta and the small pieces he brought for us to view at the Award presentation were glazed with a copper matt glaze. Their form, surface and colour gave them a distinctive, original quality. John is hopeful that the Award money will help set up his own pottery studio in his home town, Tauranga.

The Student Art Award was open to all studying crafts in recognised teaching institutions. The competition attracted a wide variety of wonderful young talent. The judges were **Bob Maysmor**, The Director of the *Dowse Art Museum*, two of his senior staff, and **John Egan**, representing the *Friends of the Dowse*.

In 1997 the *Friends of the Dowse* increased

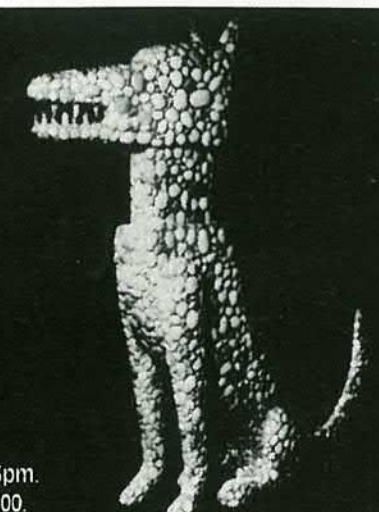
the value of the Student Art Award from \$800 to \$2,000 in recognition of this special birthday year, their 25th anniversary. At a meeting soon to be held, the *Friends* will again consider the value and frequency of this Award. Whatever their decision, their generosity deserves acknowledgement. Their Award to craft students in itself is commendable and hopefully will be an encouragement to others to follow this example of student support.

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Large White Dog, 1990, Barry Lett.

Ceramic Millennium

From July 13 - 17, 1999, two thousand delegates from over sixty countries will gather in Amsterdam for the *Ceramic Millennium*, the *Eighth International Ceramics Symposium* of the *Ceramic Arts Foundation* and an unprecedented global leadership congress of professionals from the ceramic arts: museum directors, artists, designers, architects, curators, writers, historians, dealers and collectors.

The *Ceramic Millennium* project was officially launched on September 29, 1997, at a ceremony at the Consulate General of the Netherlands in New York hosted by **Bob Hiensch**, Consul General, and **Garth Clark**, Chairman of the *Ceramic Arts Foundation*. Work on the *Ceramic Millennium* began over three years ago and was spearheaded by Mr Clark and his co-chairs, **Dawn Bennett** (executive co-ordinator) and **Mark Del Vecchio**, assisted by the *World Advisory Council* of nearly one hundred specialists in the ceramic arts from over fifty countries and the *Stichting Ceramic Millennium* in Amsterdam, chaired by **Geert Dales**.

The Ceramic Millennium comprises five major components: *The Millennium Symposium*, a four-day symposium featuring over forty educators, artists, critics, writers and historians; a film festival, *A Century of Ceramics on Film and Video*; the *Ceramic Resources Fair* of materials, services and equipment for the studio ceramist; *Clay on the Edge*, a festival of events and exhibitions celebrating the avant garde in ceramic art; and *The Ceramic Caravan*, a suite of guided tours throughout Europe that will further explore the conference themes.

The Symposium takes place at the *Amsterdam RAI Congress Centre*, July 13 - 17, 1999. Over forty papers will be given by an international team of scholars on the second to fourth days. Each half-day session is dedicated to a particular focus: criticism and aesthetics, education and history, architecture and art in public places, design and technology and, lastly, meaning and desire. All papers will be presented and published in English. On the last day intimate Focus Meetings will be held for specific groups of professionals: educators; directors of specialists ceramics museums; publishers of ceramics, art and crafts journals; designers and design directors; dealers, curators and others.

Concurrent with the symposium, *The Resources Fair* provides exhibition space for ceramics groups, publishers, film producers, software developers, manufacturers of materials and equipment and others seeking to meet with and expand their international audience. Organisers of ceramics competitions,

educational groups, workshops and cities and regions that are significant ceramics centres will also be taking part. The sale of ceramic art is excluded. The Fair will run for three days from July 13 - 15, 1999. The booths will be situated on the upper and lower lounges of the main auditorium and registrants will have constant access to the Fair.

The Film Festival, *A Century of Ceramics on Film and Video*, runs from day two through day four of the symposium and brings together classic films made between 1900 and 1999. Some of these are rare films that have not been shown in decades. Awards will given to the best new films on ceramics. The Film Festival is being assembled by a Hollywood-based committee headed by **Patti Marcus** and **Tony Marsh**.

The core of the *Ceramic Arts Festival* will be a suite of five exhibitions by five of the most important museums in the Netherlands: the *Groninger Museum*, Groningen; *Boijmans van Beuningen Museum*, Rotterdam; *Stedelijk Museum*, Amsterdam; *Frans Halsmuseum*, Haarlem and the *Museum het Prinsessehof*, Leeuwarden. Satellite exhibitions are being organised in surrounding countries: a **Lucie Rie** retrospective in Vienna, the *European Ceramics Prize* in Höhr-Grenzhausen, Germany, and *1,000 Years of Ceramics* in Stoke-on-Trent. In addition there will be numerous ceramic exhibitions in private galleries in Amsterdam and other Dutch cities.

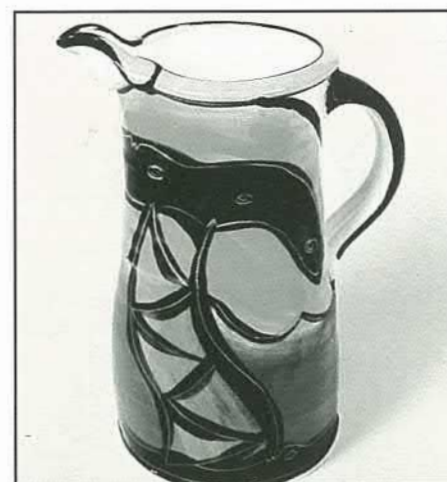
The Caravan is a series of intimate "conferences-on-the-road" after the *Millennium Symposium* closes. Each tour will be a separate activity funded and organised by its own sponsoring institution. Each tour will vary in attendance from 25 to 100 attendees with a tour leader who is a noted scholar. Current destinations for *The Caravan* are: Stoke-on-Trent, England (Ceramic Design from 1700 to the Present); Barcelona and Lisbon (Architectural Ceramics and Design); Faenza, Italy (Tin-glazed Ceramics); Copenhagen, Denmark (Ceramic Art and Industry); and, lastly, the Lower Rhineland, Germany (German Ceramics and Salt-glazed Stoneware).

Registration for the *Ceramic Millennium* begins on April 1, 1998. To be placed on the mailing list for registration forms write to:

The Ceramic Arts Foundation
24 West 57th Street
New York
NY 10019
USA

For further information contact:
Dawn Bennett
Ph: 001 212 246 2205
Fax: 001 212 489 5168
email: ceramics@idt.net

Twenty Different Ways of looking at a Jug



Jug by Andrew van der Putten

The following questionnaire is part of the *Dowse Art Museum's* teaching programme for visiting school children. It might make a good reminder for adults as well!

- 1 What is it used for, what is its function?
- 2 What could it carry or contain?
- 3 How is it carried?
- 4 Where could you put it?
- 5 Does it have more than one use?
- 6 What is it made of?
- 7 Could the same thing be made out of a different material?
- 8 Would it break easily? Does it look fragile, or durable?
- 9 Does it need two hands to hold or use?
- 10 Who will use this?
- 11 Do you have one like this at home? Have you seen one of these before?
- 12 Could something else have the same function? What would it look like?
- 13 Describe its shape, colour and decoration.
- 14 Does its decoration tell us something about its function?
- 15 Write a description of it that would give a clear picture to someone who has never seen one before.
- 16 Who might have made this?
- 17 How long do you think people have been using objects like this? What would they have used to serve the same function before this was invented?
- 18 Is it for everyday use, or do you think it might have a special function as well?
- 19 Historically, was it used for everyday use or did it have a function for special occasions as well?
- 20 Historically, who might have made it? Would it have been the same type of person as might make it today?

From the Wellington Potters Association Newsletter



Language

Language is often wiser than those who use it and we are often in danger of falling into clichés by not examining enough, the words we so casually use. This often leads to dilution or mis-understanding.

Innovation is a current 'buzz word'. The way it is often used implies that those potters who are not coming up with sufficiently 'new' or 'different' forms are, quid pro quo, old hat, passé. The word itself comes from the Latin word *innovo*, which means to re-new.

Original means from the beginning, that is to say, your beginning, your source. It does not mean, as it is currently used, something different from anything else.

The word *individual* means undivided, integral, whole, complete. Not separate, not different, not apart.

And lastly, *timelessness* because the experience is dealing with commonly shared lasting values. This is completely distinct from the present use of the word *contemporary*, another 'buzz' word. Superficially and mischievously I once coined the phrase, "largely a *con* and mostly *temporary*" in a light-hearted attempt to challenge the over-seriousness in which this word is bandied about, particularly to justify the 'new' ceramics.

If you are not producing something 'new' or 'different', then you are not at the cutting edge. The insidious assumption here, and I see it time and again in the writings about the currently favoured 'new' ceramists, is

that what they are doing is a 'progression', a move forward from 'what has been'. In some ways this is true in that the possibilities afforded by new techniques and the release from the *necessity* to produce utilitarian wares only, has opened up many doors. It is a perfectly valid move but, let us not kid ourselves, it is not an extension of 'what has been'. It is a move in a different direction entirely, with different values and motives.

Rubber Latex

A health alert reprinted from *Acts Facts, New York*

The *National Institute for Occupational Safety and Health (NIOSH)* has published an alert on allergic reactions to natural rubber. *NIOSH* notes that 8 - 12 percent of health care workers exposed to latex are sensitised, compared with 1 - 6 percent of the general population.

Symptoms include; skin rash and inflammation, respiratory irritation, asthma, and systemic anaphylactic shock. Between 1988 and 1992, the *FDA (USA)* received reports of 1,000 systemic reactions to latex, 15 of which were fatal.

NIOSH suggested that employers:

- Use non-latex gloves for tasks such as food preparation, routine housekeeping and maintenance, that do not involve contact with infectious materials such as blood.
- If latex gloves must be used, they should be *reduced* - that is, powder-free. Powder used as a lubricant can increase exposure through skin contact and inhalation.
- Screen workers with low allergy reaction tolerance to detect symptoms early.

• Implement work practices such as washing hands with a mild soap after removing latex gloves.

• Identify and clean areas contaminated with latex-containing dust, using ventilation filters and vacuum bags.

• Provide latex allergy training for workers. For instance, workers should know that allergies to certain foods like avocados, potatoes, bananas, chestnuts, kiwi fruit and papaya are also associated with latex allergy.

When is Latex not a Natural Rubber?

Latex is any polymeric substance in an essentially aqueous medium or water dispersion. The polymer in latex could be natural rubber, a polyacrylic plastic, butadiene rubber, urethane or any other synthetic or natural polymer. The term *rubber* is applied to any of these natural or synthetic polymer having unique properties of deformation and elastic recovery. The synthetic *rubbers* are chemically unrelated to natural rubber.

Natural rubber is derived from latex sap drawn from Hevea trees. It contains a chemical called *isoprene*, a monomer that can react with itself to form a polymer called *polyisoprene*. The latex also contains impurities including highly sensitising proteins. These proteins cannot be completely removed from natural rubber. Gloves labelled "reduced protein" are less sensitising, but all natural rubber products should be considered allergy provoking.

Natural rubber products include; condoms, surgical gloves (natural rubber is still the best HIV barrier) balloons, rubber cement and many latex moulding products. Almost all rubber tires contain some natural rubber although the main ingredient is more likely to be butadiene rubber. Products which may not contain natural rubber include shoes, toys, and many other hard "rubber" items. Consumer and artists' latex paints almost never contain natural rubber.

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Quote of the Month From *The Hearts and Lives of Men*, by Fay Weldon

'If only creativity and money could be separated. But it can't, if only because each artist - anyone who makes something where nothing was before - provides occupation and profit for so many others. Just as a criminal supports on his shoulders a whole army of policemen, sociologists, commentators, reform societies, Ministers of State and so on - all dependent on his ability to perform a criminal act - so does each artistic act support publishers, critics, libraries, galleries, play-houses, concert halls, actors, printers, framers, musicians, usherettes, cleaners, academics, Arts Councils, administrators, Ministers for the Arts and so forth - and the weight can seem excessive, the rewards astonishingly little, and society's expectation that the artist will do it for free (or just enough to keep them alive and still producing) for sheer abstract love of form, beauty, Art, oh Art - while those who are parasitical upon the artist will command high salaries, higher status - oh intolerable, extraordinary!'

Norsewear Art Award

The Selector for the 1998 *Norsewear Art Award* is Californian museum curator, **Jo Anne Northrup** of Santa Clara. She is curator of the *de Saisset Museum*, well known for its avant garde exhibitions and collection of video art.

Ms Northrup, who has an MA in Art History Museum Studies from the *University of Southern California*, has an impressive CV with many publications, curated exhibitions and awards to her credit. She also has a major interest in "car art" and this could be one of her two lecture topics whilst in New Zealand. This should fit in well with Waipukurau's *Junk*

Art festival organised around the Award.

Being impressed that Waipukurau, a town of only 3,500 inhabitants, could sustain a national art award and bring in overseas selectors, MS Northrup was looking forward to experiencing the uniqueness of New Zealand art and exploring what it had in common with that from the USA.

The *Norsewear Art Award* chairman, **Jim Shand**, said the committee's policy of inviting selectors from other countries was one of the reasons the Award remained so popular. This year the demand for entry forms has reached a record number, close to 1,900.

Norsewear of New Zealand has increased the total prize money to \$12,000. Each of the three categories, wool and fibre art, painting, and glass and ceramics will now offer \$4,000 to their winner.

Entries for the Award close on 8 March 1998, with the exhibition running from April 4 - 19 at the *Waipukurau Civic Theatre*.

Obituary

Leo van Helden 1925 - 1997

Leo van Helden emigrated from the Netherlands in 1951 and started making wood-crafts with Bill Williams in a small workshop in Eastbourne. He went on to become a first-class craftsman making wooden bowls, platters and table-mats.

In 1967 with his wife Julia, Leo established the Van Helden Arts and Crafts shop at Days Bay, Wellington, which then expanded into the Van Helden Gallery.

The Van Helden Gallery, the first commercial outlet in Wellington to have a Sunday trading license, was instrumental in supporting many of our finest craftspeople, whose work Leo would personally collect from workshops around

the country. He had some of the best exhibitions of the time including work from potters like Barry Brickell, Len Castle, Jim Greig, Paul Melser, Mirek Smisek and Muriel Moody.

Leo had a passion for music and art of all kinds and was in a sense a patron for many craftspeople, through the 1970s. He sold the Gallery in 1980.

He will be remembered by many whose careers he helped to establish.



Janet Leach

Janet Leach, who died in September aged 79, was a potter who developed her own highly distinctive style, combining throwing on the potter's wheel with hand building. Although married to **Bernard Leach**, and helping to run the *Leach Pottery* at St Ives, she produced her own often monumental pots, using a technique of throwing, and throwing and hand-building.

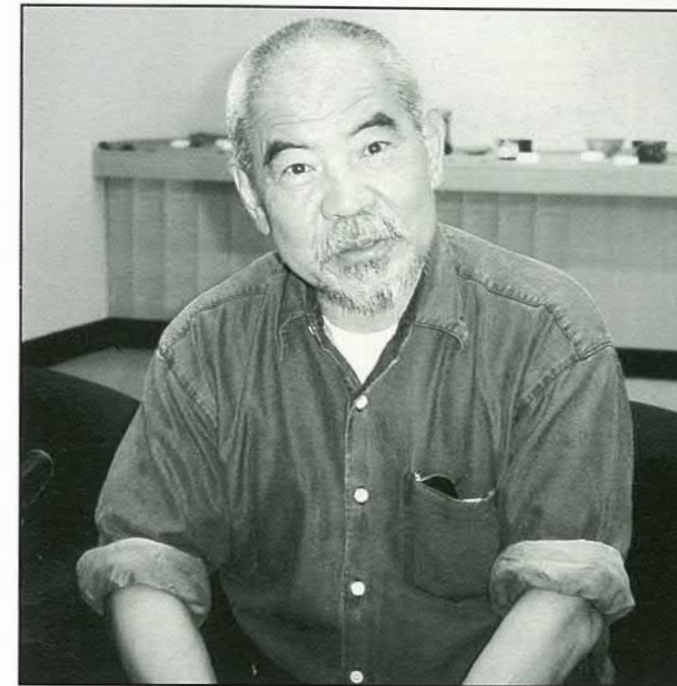
An American born in Texas, Janet Leach came to the United Kingdom in 1956 after studying pottery in Japan, working mostly at the *Ichino* family pottery in Tamba where they still made pots in the traditional style. Here she watched and learned to work on a Japanese wheel and to appreciate the natural qualities of clay and firing.

"Janet's pots show no direct influence from mine", wrote Bernard, proud of her artistic independence which owed little to his influence. Surfaces were often covered with rich runny glazes, and a range of black pots were enlivened with a dramatic white slash, animating and defining the form. In its strength and clarity, her work carries an unmistakable voice, combining both austerity and sensuality. A full appraisal will appear in a future issue of *Ceramic Review*.

Emmanuel Cooper, co-editor of *Ceramic Review* (UK)

Ryoji Koie, Master Potter

Kelvin Bradford, Warkworth



Ryoji Koie at the opening of his exhibition of high-fired raku. Keio Department Store, Tokyo. Photos by Kelvin Bradford

Ryoji Koie at the age of 59, is a legendary master within Japan and certainly one of the most widely published international ceramists over the past 5 years. On first meeting Koie, one is immediately aware of his warmth and geniality. He has a kind and open nature and tremendous vitality. He is a professor at *Aichi School of Fine Art* in Nagoya. His home is in Tokoname and his workshop in Gifu.

Koie's relationship with New Zealand started 15 years ago when he met **Denis O'Connor** from Waiheke Island, who was visiting Japan. He also met the late **Warren Tippett** on three separate occasions and assisted him with an exhibition. This was while Tippett was resident in Australia, and until I met him, Koie was not aware that Tippett was in fact from New Zealand.

Koie has produced an enormous range of work by modern day standards, from purely sculptural forms to simple traditional teabowls. The series of *Clay Faces* produced in 1980 cemented his place internationally. He has exhibited or given workshops in Korea, UK, USA, Switzerland, Australia, Spain and South America.

The Koie philosophy is that one should maintain traditional values with clay, but still be able to extend the range of work to its outermost limits, both in the making and firing processes. All the work he produces is closely identifiable with nature. He has a definite preference for curved forms, when working on the wheel.

I was first privileged to visit Koie's workshop in Gifu in February 1997. On October 24 I attended the opening of his annual exhibition at *Keio Department Store* in Tokyo, and later went again to his workshop at his request, to work alongside him. He is not a typical Master, being very unconventional, which obviously causes him problems within Japan. For example, at the opening of his exhibition he did not dress in a traditional kimono, and he was accompanied by his wife.

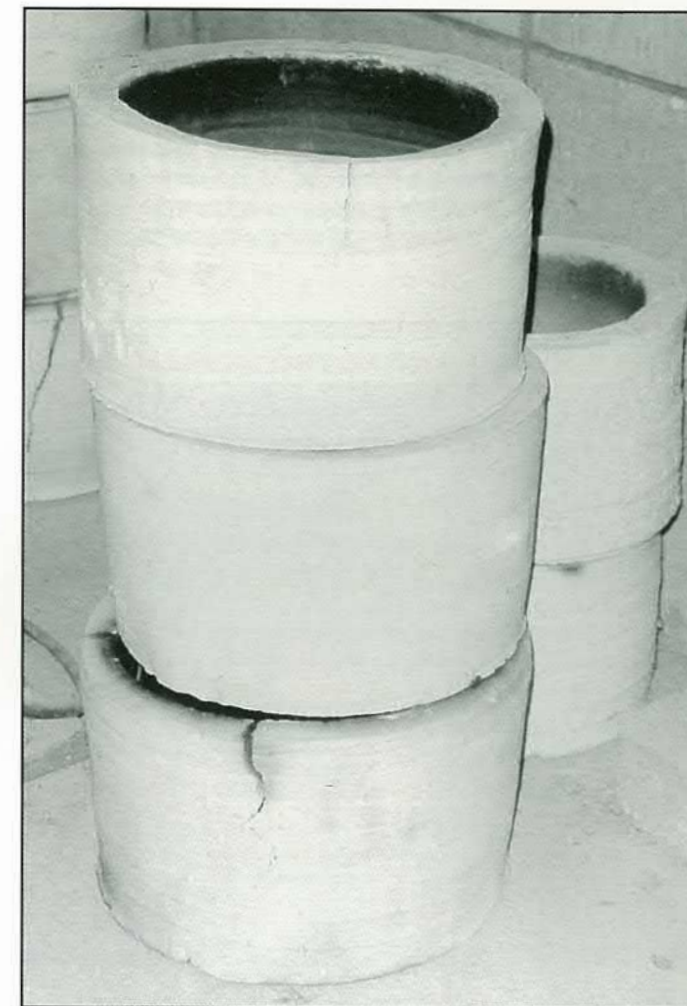
The exhibition was *High-fired Raku* - raku fired to 1250°C -

and although it was only his second exhibition of this newly developed technique, there was an accompanying video on display which explained its every aspect.

When I asked why "high-fire raku?" he said it permitted better iron colour, and of course is much stronger. Raku in Japan is related to the Tea Ceremony and the work presented in this exhibition consisted of tea bowls and water containers, in excess of 100 pieces.

The Winter tea bowls and water containers were all treated the same way, utilising a white slip put on before bisque firing, then an ash glaze and abstract, vigorous, iron decoration applied before the final firing. A big range of effects is obtained using these combinations.

The kiln used is a 45cu ft, 8 burner LPG, with a firing cycle of 15 hours. In the base are four shelves, built up in the conventional manner. The door is opened and closed at 1200°C, with minimal heat loss as the pieces are removed one by one in typical raku fashion. Koie opens the door and his assistant, wearing a moon-based space suit, removes the pieces with long tongs and plunges them into a 25cm high saggar. The saggars can be stacked four high and contain sawdust. Only the front portion of the kiln is used for raku because of the difficulty in removing pieces from the rear.



Saggars for sawdust reduction of raku

The kiln is loaded with conventional shelves, but the tea bowls are each placed on three small seashells which of course, leave their marks. An interesting point is that the bowls are placed in the kiln at unusual angles, rarely sitting squarely on the foot. This is done because during the firing process there is movement which enhances the final shape of each bowl.

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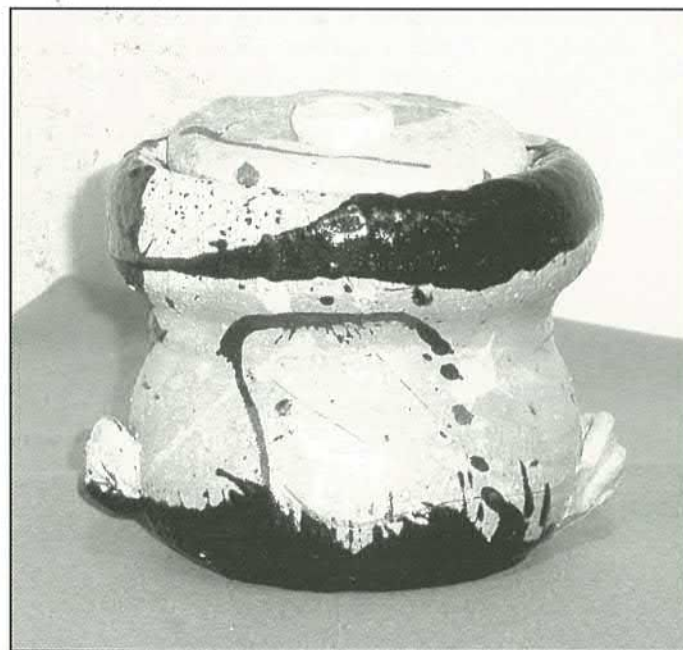
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Tea Bowl

One of the reasons for Koie's success is that he is extremely innovative and basically self-taught. The water jars exhibited were 25cm high and had wonderful balance, the extra height allowing the contrast in decoration to be far more dramatic. The lids rarely fitted, but it didn't matter, they were part of the piece and had been oxidised only to provide contrast in colour, not to retain the same shrinkage as the body.

Koie's method of making the square or Winter tea bowl is by completely coiling it first and then throwing it. The foot is turned in three stages; first cutting around the outer diameter with a knife; second, by placing a metal disc in the centre of the foot area, 2.5cm wide, on which to balance his fingers while further trimming is done; thirdly removing the disc and turning the centre of the foot.



Lugged Water Jar; reduced body and oxidised lid

Koie makes the Summer tea bowls by throwing one piece of clay at a time and not off the hump as is the traditional way. The clay used is a mixture of an old clay he digs in the mountains at Tokoname with some Shigaraki clay added. When I visited the workshop, his son was removing unwanted roots from this particular Tokoname clay. There is also an assistant, **Wataru**



The kiln room, Gifu, Japan

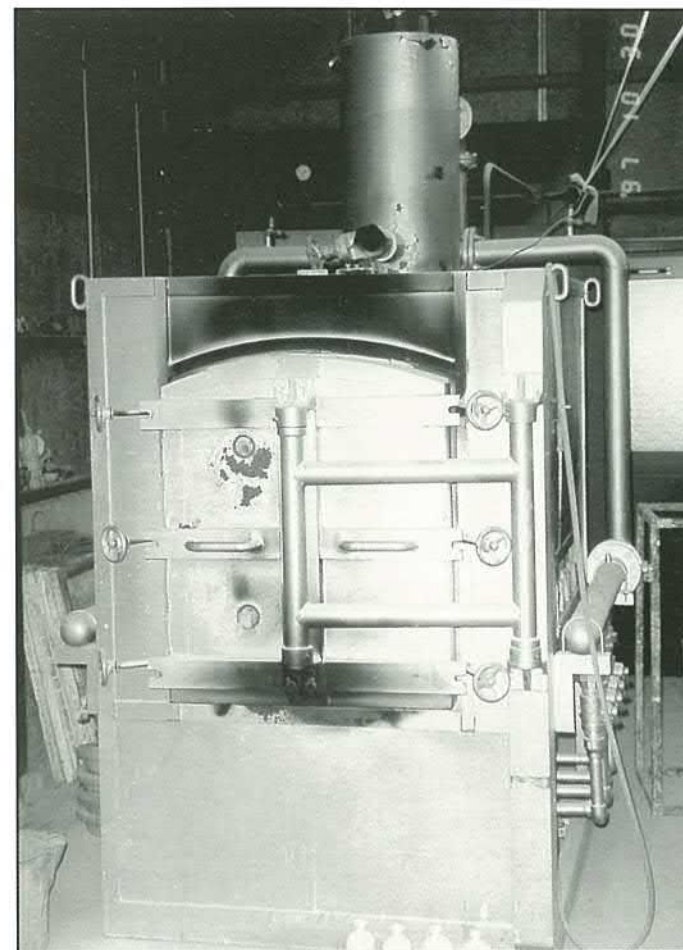
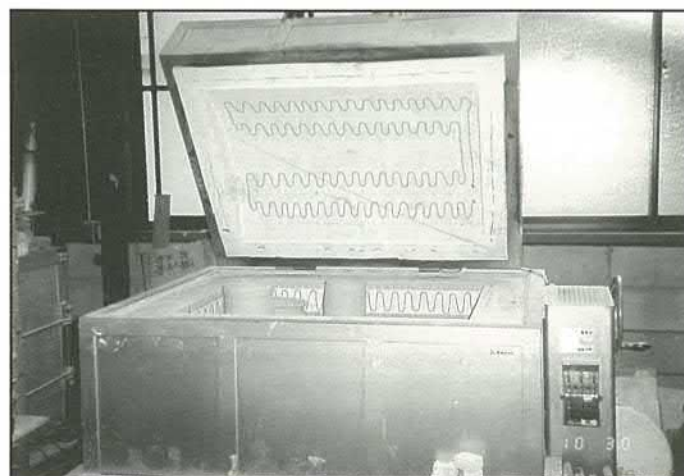
Mizutani who, while I was there threw, dried and turned 120 saki bowls in one day. Special oil heaters run all day and night so pots can be turned within three hours of their being made.

The kiln workshop has three large gas kilns, one with a huge blower system capable of firing to 1600°C and four large electric kilns. Next door is the main studio which has three wheels, Koie's office and library on the ground floor, and upstairs, four single bedrooms, a large open sleeping area, TV, toilets and kitchen.



Gas-fired kilns

Top loading electric kiln



Gas-fired raku kiln

The main studio and living accommodation



Assistant, Wataru Mizutani

Koie's work dispels a school of thought which has predominated in Western society, that wheel-based work is inferior somehow to that produced by hand-building - a school of thought held mainly by academics who have never developed real wheel skills and therefore do not have a basic understanding of the relationship of the wheel to clay.

I have naturally enjoyed the opportunity of visiting Ryoji Koie's workshop because one learns by not what they show you on the wheel, but by how they pick up pieces, by their particular philosophy and what they identify with.

While on my visit to Japan, I have had phone calls almost every day from the press requiring interviews, visits from students and a request from a glass blower to arrange a joint seminar on clay-glass relationships.

Thanks to Creative New Zealand for their assistance towards creating work for my 1998 exhibition in Tokyo. Kelvin Bradford



Te Atinga

Two Maoris in a Celtic Clayworkers' Court

Colleen Waata-Urlich, Dargaville



Drinking cider from Eddie's drinking horn

Recently the *National Maori Contemporary Visual Arts Committee*, 'Te Atinga', was invited to mount a *Contemporary Maori Art Exhibition*, as one of the main features of the *Bath International Music Festival*, in England, for the 1997 season.

The Assistant High Commissioner asked that following the Bath season, the exhibition be shown in *New Zealand House*, London, for a six week period which would also see the new High Commissioner, **Dr Richard Grant**, installed in office.

Many expatriate Kiwis, an overwhelming number of these being Pakeha, travelled from all over Britain to see both exhibitions and there was an emotional response from them to the traditional powhiri - welcome - in both Bath and London.

Following the London show the exhibition was asked for and then travelled to Belfast in August and again in October at the *City Art Gallery* in Edinburgh, during *CHOGM*.

The exhibition brief for fellow Maori clayworker, **Manos Nathan** and myself, as part of the *Te Atinga Committee*, was an extensive one and neither of us expected to meet with British clayworkers let alone have time to indulge in actual clay practice or to fire kilns. But Earth People attract Earth People wherever they go, whether that interaction is planned or not, and England was no exception.

Eddie Daughton is a huge Celt - 7 feet tall; a potter in his own right; both student and tutor at the *College of Bath Visual Arts Department*. Our meeting was facilitated by **Victoria Jones** of the *Hotbath Gallery* staff, who had determined we had to meet as we all seemed to speak the same language and have the same enthusiasms and philosophies.

Eddie Daughton and **Bridget Cordroy**, along with others of like mind and commitment, are investigating ancient Celtic clay techniques and technologies, and many of these clayworkers

are proud descendants of Celtic peoples. In fact I was not prepared for the strong Celtic revivalist mood I found in Britain.

After finishing at the *Hotbath Gallery* one evening, a beautiful drive into the Somerset countryside to an area north east of Glastonbury, brought Manos and me to the re-creation of a Neolithic village in West Hay.

I recommend that if you are ever in England you should visit this complex which is a stunning step back into history, and then visit the ancient pub *Bird in the Hand* just a little further down the road, for the most seriously wonderful *Oggie* you will ever eat. Made from fresh local produce including gammon, enclosed in a fabulous pastry, it is English cooking at its best and nothing else we ate in England came anywhere near it. Wash it down with the delicious local cider.

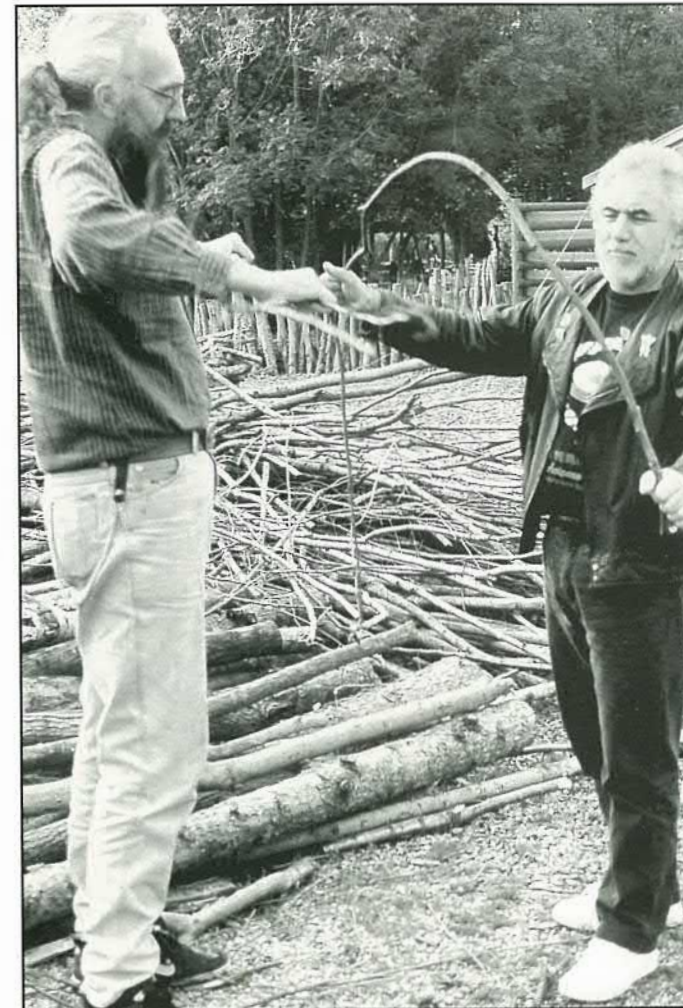
At the *Neolithic Village*, Eddie, Bridget, the senior clay technician from the *College of Bath* and ceramic students, were constructing a Hasseris kiln, weaving withes (strong, flexible twigs) of willow over hazel hoops to form the initial framework, which would later support the daub.

Bridget's invitation to assist in the weaving was taken up with alacrity and she and I constructed the chimney framework.

Who would have thought that basket-making techniques learned in Aotearoa would be used on the other side of the world? Or is it just natural for Maori women to weave?

Talking at length with Eddie and Bridget, plus research I have done since arriving home, makes one appreciate the clay technology developed by the Celts a thousand years before **Christ** and superior to the claywork of the Romans. Photographs of examples give one no real appreciation of the techniques and technologies - true of all ancient art forms of course!

Eddie Daughton unloads the British-Romano turf kiln



Eddie Daughton and Manos Nathan testing hazel hoops for the Hasseris kiln

The work that Eddie, Bridget and others are doing in reviving these clay technologies involves a great deal of experimentation based on their research and the archaeologists' findings, and necessitates some understanding of the lives and times of those ancient clayworkers, hence the involvement with the *Neolithic Village*.

We were able to view one of the Hasseris kilns which had been previously built and fired nine times, indicating a semi-permanent structure which justifies the effort put into building one. I found the shape pregnant with meaning, as to load this type of kiln - shaped like a human figure with its hands above its head - you had to crawl up the firebox. Shades of **Maui** the demi-god and **Hine-nui-te Po**, the goddess of death, sprang to mind.

Our meeting with Eddie and sharing in constructing the Hasseris led to a further invitation to visit Lower Chedworth, in the Cotswolds, over Bank Holiday Weekend. The site was the ancient Roman Villa excavated by the *National Trust*, the equivalent our *National Historic Places Trust*.

The Trust was holding an Open Day on the site, re-creating the time the villa would have been occupied and all those employed to contribute to the day were in full and authentic costume. Eddie and his wife and son had been contracted to build another type of ancient kiln known as the British-Romano kiln which was constructed of sod turves and known to have been used during a period of Celtic development known as *La Tene 111*. A notable feature of this type of kiln is the transportable kiln furniture.

At the Roman Villa site, archaeologists were meticulously uncovering a newly discovered drainage system and the carefully

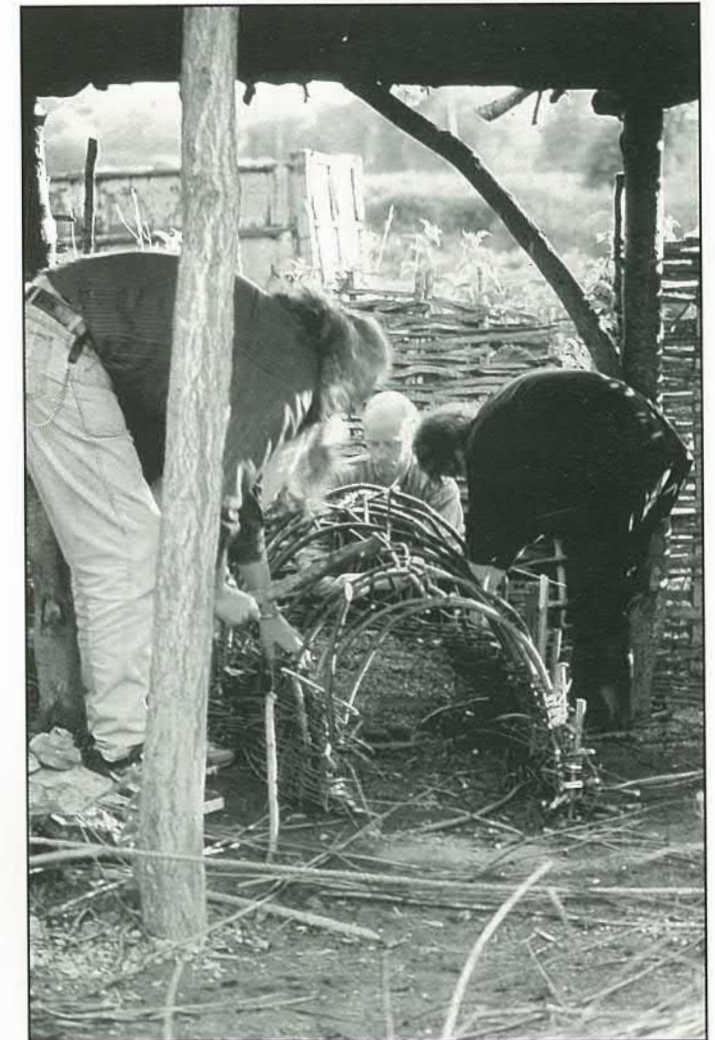
cut sod turves were ideal building material for the British-Romano kiln. We had viewed one of these kilns partially constructed at the West Hay *Neolithic Village*, but this was real hands-on stuff. So, after having woven withes with the best of them in Somerset, I was now helping to barrow turves up steep inclines in the Cotswolds.

Manos and I had taken a sample of our work with us to contribute to the firing and my large *Mahuika* - *Goddess of the Fire* - was placed in a central position acting as a support for Eddie's pots which were placed carefully upside down; positioned to allow the flame to move around and into each pot. An important loading technique with this type of kiln. The turves were built up in beeskip style with the top left open so the firing process was totally visible throughout. I loved it. It appealed to the natural pyromania which is part of every clayworker I know.

The *Mahuika* pot smiled gently at us throughout the firing process, obviously not minding her translocation from Aotearoa to the land of the Celts. The *Kaitiaki* of the land - the *Guardian* - during the firing, was a mole who burrowed right up under our seat and stayed there all night. Very appropriate for one who has loved all the books on the *Moles of Duncton Wood*. The libation was seriously good cider drunk throughout the night from Eddie's drinking horn. What else?

Manos had contributed one of his *kohatu* - clay stones decorated with his beautiful carved Maori designs and we were both extremely pleased with the way in which our New Zealand *Abbotts White* clay mixed with Waipoua River sand, stood up to the firing process. Firing was extremely slow and gentle to begin with, the

Weaving willow withes over hoops of hazel





The Hasseris kiln almost ready for the daub layer

fire initially being built outside the firebox and gradually moved within. Constant vigilance from half way through the firing process had to be maintained to see that the fire did not break through the walls of the kiln and turf was kept aside to effect repairs as needed. Eddie wanted his pots to stay red, so the kiln was not closed off for reduction. Those pots that are reduction fired end up black or charcoal coloured and traditionally this colour was used for kitchen ware.

Kiln furniture in the British-Romano turf kiln at West Hay



From the Hotbath Gallery catalogue for Te Atinga Contemporary Maori Arts Exhibition, Bath, England, May 1997.

"In collaboration with the *Hotbath Gallery* and as part of the Education and Community Programme, *Bath Festivals Trust* is mounting an exhibition of contemporary Maori Art - with a difference. We will be hosting 18 Maori artists and performers who will show their work and, in addition, will collaborate with students and community groups in Bath and North East Somerset to decorate spaces in and around the gallery with elements from the interior of a Wharewhare - a Maori Meeting House.

On visiting this exhibition, where there are 30 Maori artworks on display, you will wander through the highly decorative interior of a Maori Meeting House produced by local school children and Maori artists, into the main foyer where Maori artists have created a Maori Greeting Gate.

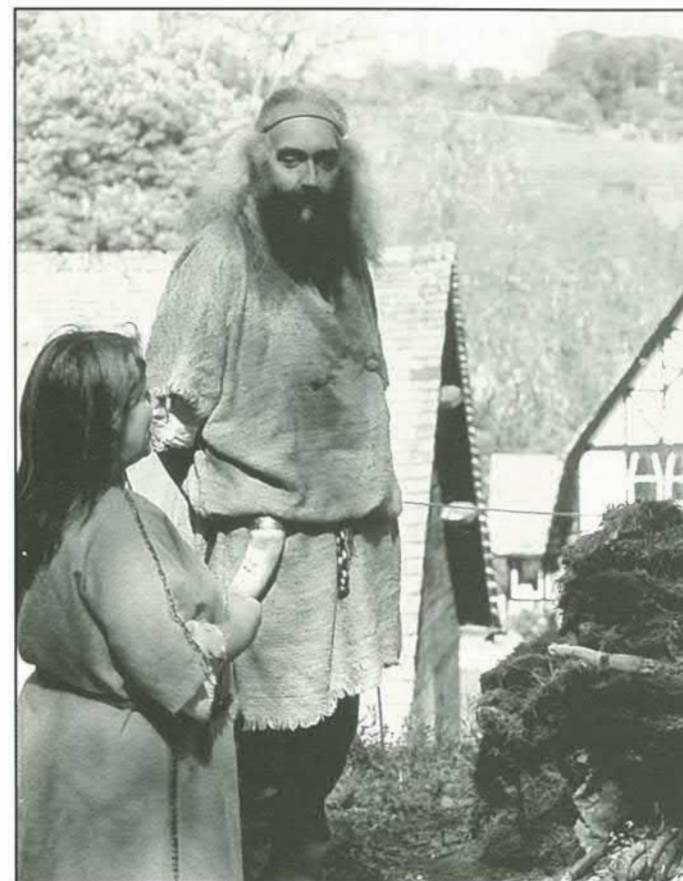
The Maori artists will also give performances and demonstrations in the exhibition space with a lively programme including short performances of Maori ritual dances, workshops, discussions and slide-shows. There will be demonstrations of traditional and contemporary Maori arts and crafts - carving, painting and fibre arts. They will be joined by local artists from our community who work in similar media and who use symbolism or are inspired by the arts of indigenous peoples.

The result - a meeting of Maori and Bath communities in visual and performing art, with the emphasis on drawing parallels and establishing links between our two communities.

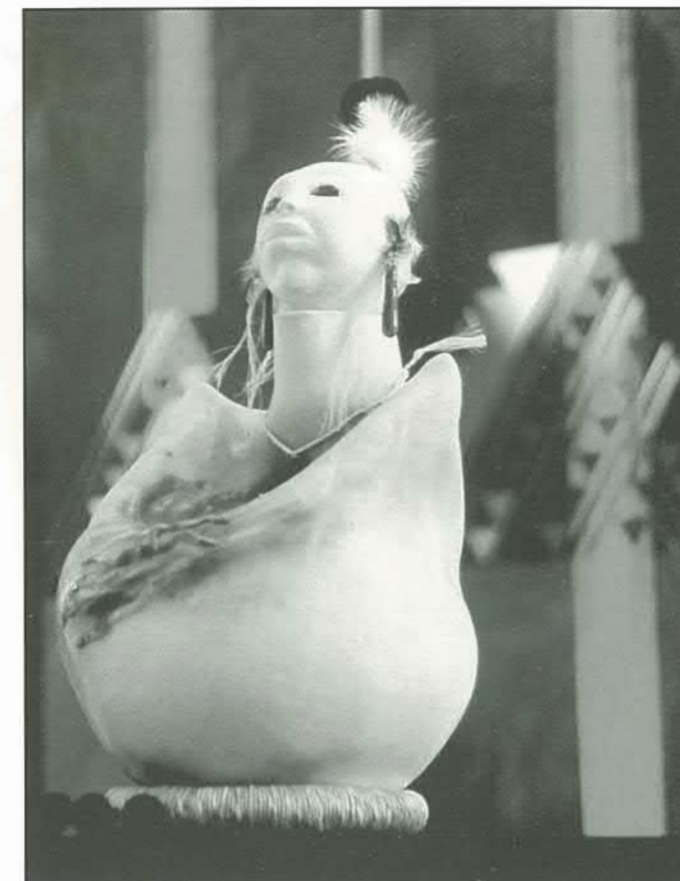
Yes, we are going to try these ancient methods ourselves and will experiment with local materials to try and replicate the processes. The low technology methods we saw equate with what we are trying to achieve in making clay a creative, accessible medium placed firmly with Maori cultural concepts and available to all who wish to use and fire it, without having to use expensive and high technique methods.

We look forward to having these Celtic potters visit and work with us, just as we have had wonderful times with the American Indian potters' (*New Zealand Potter*, Vol 32, No 1, 1990 and Vol 34, No 1, 1992) and Fijian potters' visits. Eddie Daughton and his family and Bridget Cordroy are now added to our growing network of indigenous clayworkers and artists from around the world. ■

'Waka Taura here tangata' - afterbirth vessel in carved raku by Manos Nathan



Eddie and Rachel Daughton firing the British Romano Turf kiln



'He Mokopuna O Mahuika' - Mahuika' grandchild saggar-fired by Colleen Waata-Urlich

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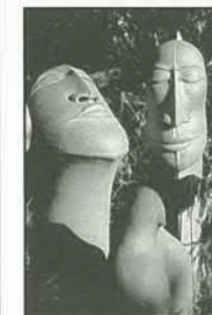
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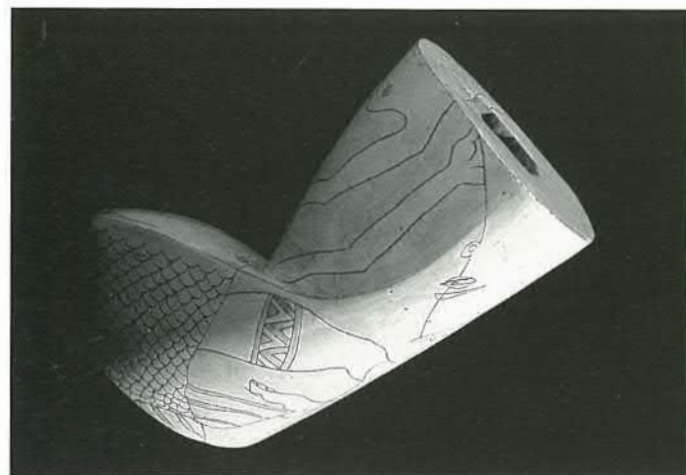
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16th International Gold Coast Ceramic Art Award

Judge: **Mitsuo Shoji, MFA**, lecturer in ceramics, College of the Arts, Sydney University



Tony Bond. "Strange Rivers run through Me", Merit Award



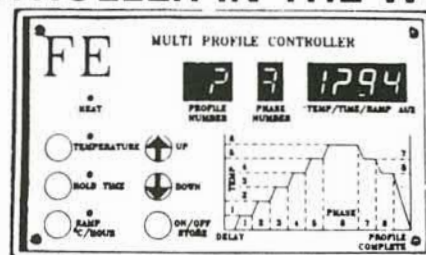
Helen Kean. "Persian Design Server", three piece set
See also back cover

The International Gold Coast Ceramic Art Award is the largest of its kind in Australia. This year, the 16th annual exhibition and competition saw 43 works selected from entries by major artists in Australia, New Zealand, Japan, Switzerland, Germany, Spain and Turkey.

The premier prize was awarded to **Lynda Draper** of Australia.

Two New Zealand ceramic artists were successful in having work selected for this exhibition, **Helen Keen** of Dunedin and **Tony Bond** of Christchurch. Tony's piece *Strange Rivers run through Me*, was awarded one of the eight merits in the exhibition. He also won the Premier Award in the sculpture section at the *Cleveland Art Awards* in Dunedin, see pages 31 - 32

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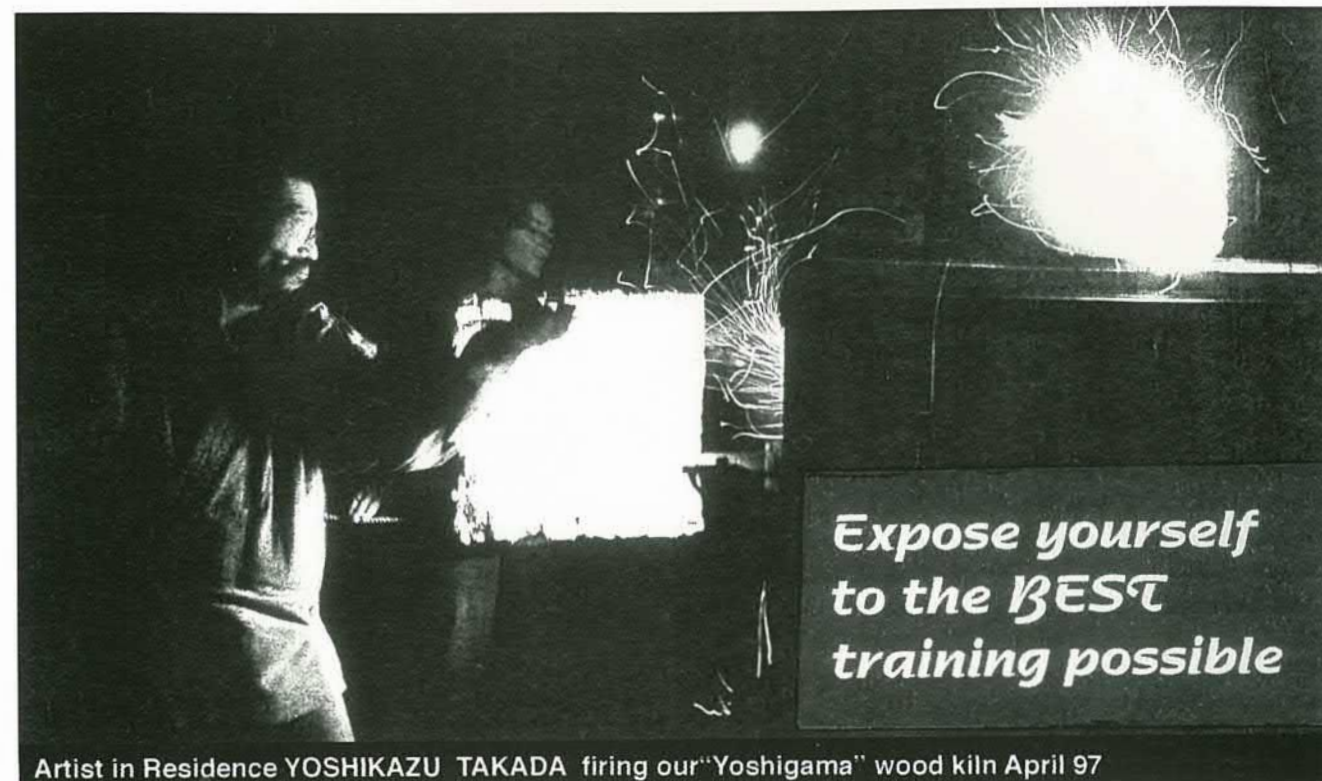


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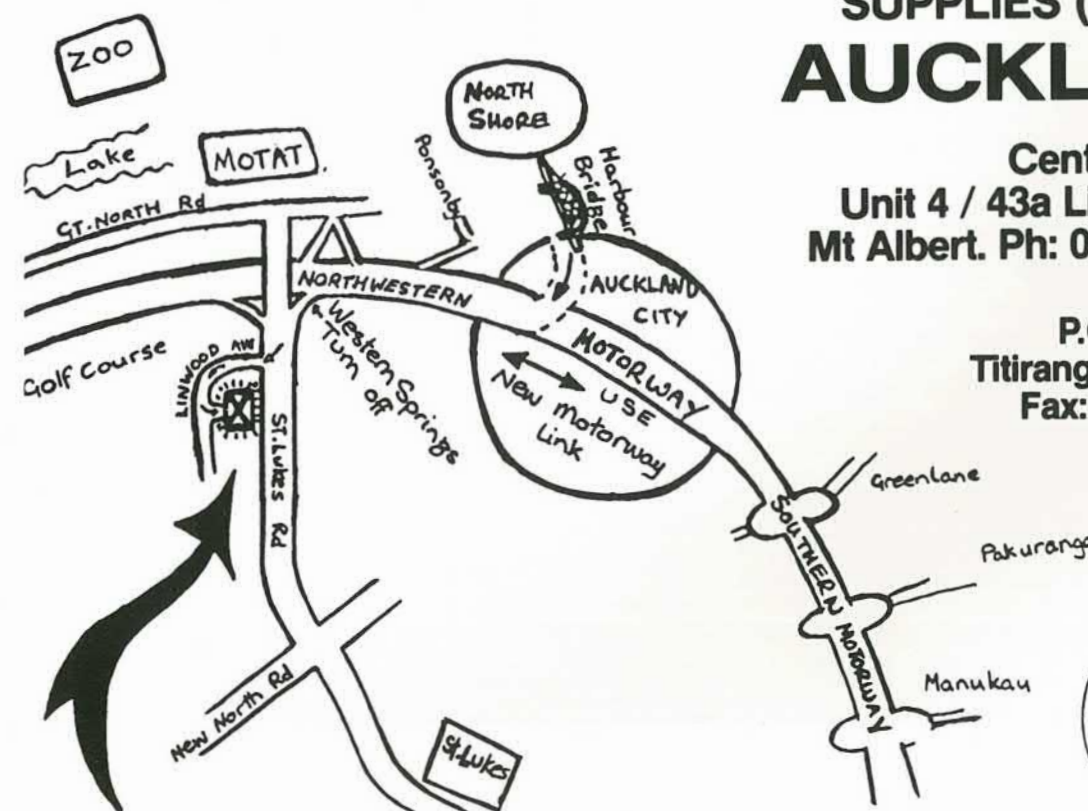
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21 Glazes from 3

Gulielma Dowrick, Wellington



Blending different glazes in proportions given by a chart is a method described in almost every book on glaze making including my own small hand-book *Gulie's Glazemaking*, which

is available from the *New Zealand Society of Potters* and the *New Zealand Potter* magazine.

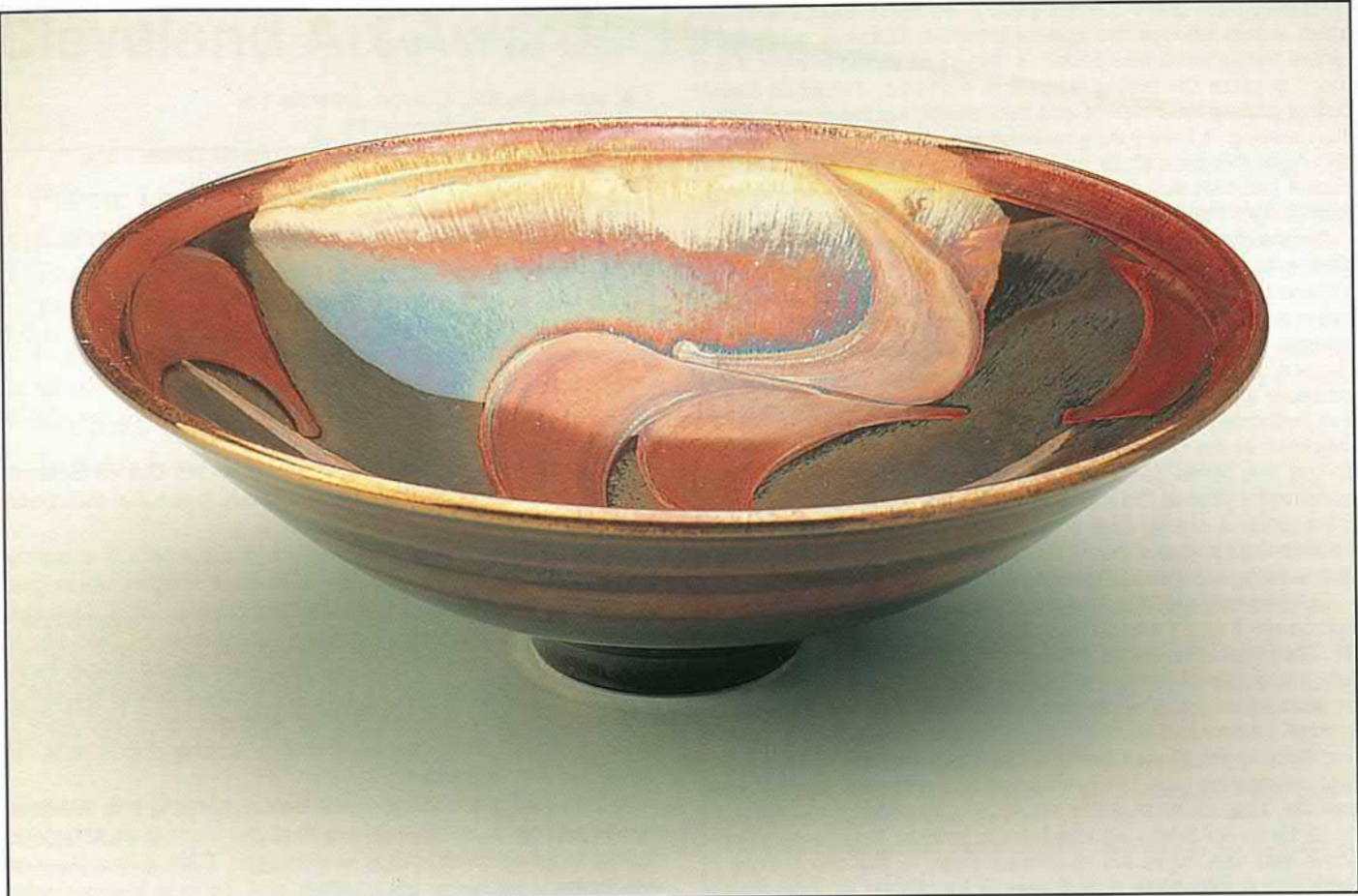
Blending is a way of discovering colours and surfaces by weighing out just 2, 3 or 4 glazes which can either be the same recipe with different colorant oxides added to each, or different glazes. The glazes are then proportioned out according to a chart, and blended. There are *Line Blends* for mixing 2 glazes, *Triaxial Blends* for 3 and *Quad Blends* for 4.

This article outlines and illustrates making a triaxial blend of 3 batches of glaze, all with the same recipe as detailed below. Each batch totalled 700g to which different oxides were added (as percentages of 700). 700g dry weight makes about 800ml of this glaze.

Melanie Cooper's Magnesium Glaze **Orton Cone 9**. The example illustrated was fired in an electric kiln. The Potash Feldspar tested was from UK and the Silica is an Australian one called *Snosil*.

Potash Feldspar	28.0	196.0
Whiting	12.2	85.4
Talc	16.6	116.2
China Clay	15.5	108.5
Silica	27.7	193.9
	100.0	700.0

I marked the containers (2 litre Ice Cream containers) **A, B, C**.
To **A**, I added 5% Rutile and 1% Coarse Ilmenite.
To **B**, I added 1% Cobalt Carbonate.
To **C**, I added 1.5% Chrome Oxide and 0.5% Cobalt Carbonate. The Chrome Oxide makes brown in this type of glaze unless there is a little Cobalt Carbonate, and that is why I put it into **C** as well as **B**.



Gulielma Dowrick, Lustre Bowl. Photo by Stephen Acourt

Percentages of Colorant for each test tile

Note that the base glaze for this blend is the same for each tile. The variation is in the colorant oxides, as detailed. Colour photo opposite, by Howard Williams

A 1 Rutile 5 Ilmenite 1					
2 Rutile 4 Ilmenite 0.8 Cobalt Carbonate 0.2		3 Rutile 4 Ilmenite 0.8 Cobalt Carbonate 0.1 Chrome Oxide 0.3			
4 Rutile 3 Ilmenite 0.6 Cobalt Carbonate 0.4		5 Rutile 3 Ilmenite 0.6 Cobalt Carbonate 0.3 Chrome Oxide 0.3		6 Rutile 3 Ilmenite 0.6 Cobalt Carbonate 0.2 Chrome Oxide 0.6	
7 Rutile 2 Ilmenite 0.4 Cobalt Carbonate 0.6		8 Rutile 2 Ilmenite 0.4 Cobalt Carbonate 0.5 Chrome Oxide 0.3		9 Rutile 2 Ilmenite 0.4 Cobalt Carbonate 0.4 Chrome Oxide 0.6	
10 Rutile 2 Ilmenite 0.4 Cobalt Carbonate 0.3 Chrome Oxide 0.9		11 Rutile 1 Ilmenite 0.2 Cobalt Carbonate 0.8		12 Rutile 1 Ilmenite 0.2 Cobalt Carbonate 0.7 Chrome Oxide 0.3	
13 Rutile 1 Ilmenite 0.2 Cobalt Carbonate 0.6 Chrome Oxide 0.6		14 Rutile 1 Ilmenite 0.2 Cobalt Carbonate 0.5 Chrome Oxide 0.9		15 Rutile 1 Ilmenite 0.2 Cobalt Carbonate 0.4 Chrome Oxide 1.2	
16 Cobalt Carbonate 1		17 Cobalt Carbonate 0.9 Chrome Oxide 0.3		18 Cobalt Carbonate 0.8 Chrome Oxide 0.6	
19 Cobalt Carbonate 0.7 Chrome Oxide 0.9		20 Cobalt Carbonate 0.6 Chrome Oxide 1.2		21 Cobalt Carbonate 0.5 Chrome Oxide 1.5	



I sieved each glaze 3 times through 80 mesh. Because the 80 mesh would remove the coarse Ilmenite, Glaze A was sieved before the Ilmenite was added, it being just stirred in after. If any batch of glaze containing Ilmenite is made up, it must be sieved before adding the Ilmenite and then stirred up thoroughly, rather than sieving. A heavy duty paint stirrer on the end of an electric drill does this beautifully and if you have the glaze in a ribbed bucket (rubbish bin) you are less likely to whirl it over the edge and all over the floor.

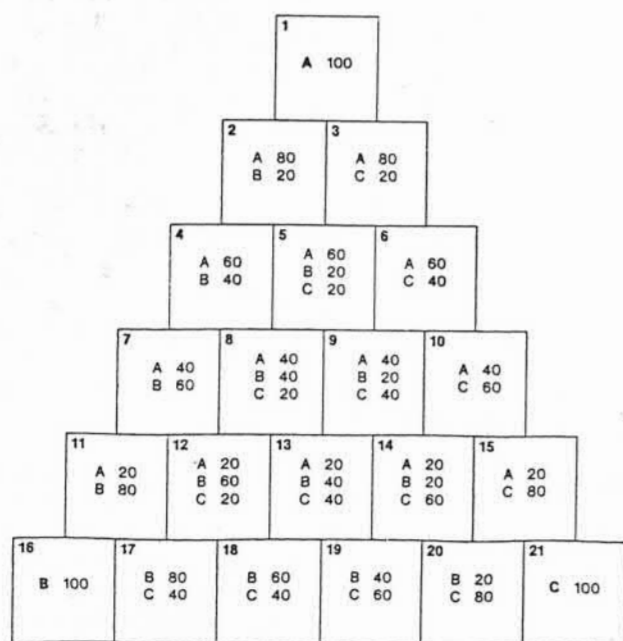
Stir the glaze frequently as you apply it, to prevent the Ilmenite sinking to the bottom.

Because the 3 glazes to be blended were the same recipe, the same amount of water added to each one made them the same density. This would not necessarily be so for glazes of different recipes, but that problem is solved by using a hydrometer to measure the density.

A hydrometer is simply a tube with a scale up the side and weighted at the bottom end, so it floats upright in slip or glaze. To get the same density you add enough water to make the hydrometer float at the same level in each glaze. It works better if the glaze is sieved beforehand. (See above mentioned hand-book on how to make these. Hydrometers made for wine making and farming are usually too long for glazes).

To proceed with the blend, I had prepared 21 small cups numbered 1 to 21 and 21 biscuit-fired tiles also numbered 1 to 21. These test tiles were made from GEF clay, each dipped half way into a slip of Nelson White, to show the effect of the glaze on both a buff and a white clay. Using a 60cc (same as ml) vet's syringe, I measured out the quantities from the chart as illustrated, into each of the 21 numbered cups. Syringes are more accurate than measuring jugs. I stirred each cupful thoroughly and dipped in a tile. The 100ml of glaze in each cup is enough for about 10 or 12 tiles - so this is an ideal group activity. If you are doing it alone you can halve the quantities given in the chart. 50ml in each cup would allow 4 or 5 tiles to be dipped in. It is always worth glazing more than one set of tiles at a time and putting them in different firings.

The proportions measured in ml or cc are percentages because they total 100 (providing you have not halved them). To discover the amount of colorant oxide in the glaze of one tile, calculate the percentage of the percentage originally added to A, B, C.



Proportions of A, B and C for Triaxial Blend

Diagram reproduced by permission of the author **Greg Daly** and publisher **Kangaroo Press Pty Ltd**, PO Box Rural Delivery Centre, NSW 2158, Australia

In the example illustrated,

- A has Rutile 5%, Coarse Ilmenite 1%
- B has Cobalt Carbonate 1%
- C has Cobalt Carbonate 0.5%, Chrome Oxide 1.5%

Tile No 12 has:

20 A which is 20% of 5% Rutile which is 1.0 and 20% of 1% Ilmenite which is 0.2

60 B which is 60% of 1% Cobalt Carbonate which is 0.6
20 C which is 20% of 0.5% Cobalt Carbonate which is 0.1 and 20% of 1.5% Chrome Oxide which is 0.3

On a calculator just press $5 \times 20\% =$ and you get 1.0 and so on. 1.0 is 1%, 0.2 is 0.2%, 0.6 is 0.6%, 0.3 is 0.3%, and 0.1 is 0.1%.

In the chart entitled *Percentages of Colorant Oxides* for each tile, you will see that I have calculated these for the blend illustrated.

The recipe I used is a magnesium glaze which is a typical domestic ware glaze. There are masses of recipes which give quantities of a Feldspar, Calcium Carbonate, China Clay and Silica with Talc, and also Magnesium Carbonate or Dolomite to provide Magnesium Oxide in the fired glaze for that lovely waxy surface. These glazes are likely to give a similar colour response. A glaze you know is better than a stranger, so if you have a similar recipe, just try blending this or adding oxides to it, as detailed in the illustration.

Do test this glaze for yourself before glazing kiln loads of masterpieces. I usually make a first test sample of 100g and dip in a few tiles which I put all over the kiln. Then, if I am pleased with these, I make up about 500g and dip in a few despised pots and fire these, before covering my better efforts with a new glaze.

Percentages of Colorant Oxides for each Test Tile

Note that the base glaze for this blend is the same for each tile. The variation is in the colorant oxides, as detailed. ■

New Zealand Society of Potters Gulie's Glaze Making Book

This New Zealand book written by Gulielma Dowrick - a long-standing and respected Wellington potter - offers you quick and systematic ways of testing and adapting glaze recipes. As well as recipes it includes a wealth of useful information on other aspects of pottery, such as ceramic fibre kiln repairs and the safe use of LPG, all related to local conditions.

The book is an important reference work for both experienced and beginner potters.

This is a project of the New Zealand Society of Potters for the benefit of its members.

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Cleveland Art Awards 1997

Patron: **Les Cleveland**

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The Awards in each category were:

The Premier Award: \$3,000

Highly Commended: \$1,000

Merit Award from *Southern Clays*, Dunedin

People's Choice Award donated by **Sukhi**

Turner, Mayor of Dunedin: \$1,000

The Exhibition

The exhibition, which included seven categories (paintings, works on paper, ceramics, glass, sculpture, textiles and jewellery) was held on four floors of the *Dunedin Centre*. There were some 700 exhibits and the exhibition was visited by more than 14,000 people. The *People's Choice Award*, a special prize of \$1,000 sponsored by the Mayor of Dunedin, **Sukhi Turner**, was won by Timaru sculptor, **Trevor Asken**, for his popular cast bronze albatross *Old Blue*.

The Judges

The judges in the various categories were **John Firth-Smith** from Australia and from New Zealand, **Dee Copeland**, **Michael Trumic**, **Ann Robinson**, **Bing Dawe** and **Warwick Freeman**.

The Patron

According to **Caroline Martin**, writing for the *Otago Daily Times*, the sponsor, **Les Cleveland** of the *Cleveland Charitable Foundation*, believes most art competitions fail to cater for the average citizen and have become elitist.

"I felt the general level wasn't being catered for," Mr Cleveland said.

"We started with the ceramics, then we added the paintings and works on paper and now we've attempted to do something that no-one said you should ever attempt - to put all the art forms together into one big competition. It's the first time it's been tried in New Zealand.

"I've always felt that we should never push one particular area of the arts over another. We should be looking at valuing the art itself, rather than any particular type or discipline."

The emphasis was on the creative process, he said. It was an acknowledgement of the diversity of mediums artists worked in and all the different ways they interpreted their art.

Students and other artists who were not so well off had been encouraged to enter because no competition fees had been charged, he said.

"And we insisted that the works must be for sale, so the artists had a chance to earn some money out of it and that we (the trust) also had a chance to make some money to pay for putting it on.

"Another very important point as far as the trust and I were concerned was that the exhibition would be available to the people at large. I wanted to make it free so the average family could come along and see without having to pay a whole lot of money.

"I'm really hopeful that if what we've planned goes well, it will become a part of the New Zealand art scene. I think that's important for us here. I'm a great believer that unless you have a firm culture fixed in your community, your community really doesn't have much. It's your arts, your music and sport that put heart into it and give you a culture. If you don't have that there's no focus.

"When people are involved in all these activities they show love and care for themselves, their neighbours and the community. It's very important to have that, and we've got it in the Dunedin area". ▶

Paintings

Premier Award	Clive Humphreys	Dunedin
Highly Commended	Damien Kurth	Dunedin
Merit Award	Roy J. Dickison	Queenstown
Student Award	Gary McMillan	Dunedin

Works on Paper

Premier Award	Clive Humphreys	Dunedin
Highly Commended	Marilynn Webb	Dunedin
Merit Award	Lynn Taylor	Dunedin
Student Award	Kheang Ov	Dunedin

Ceramics

Premier Award	Andrew Nolan	Hokitika
Highly Commended	Mirek Smisek	Wellington
Merit Award	Danny Moorwood	Dunedin
Student Award	Vincent Forster	Dunedin

Glass

Premier Award	Hoana Stachl	Auckland
Highly Commended	Megan Tidmarsh	Auckland
Merit Award	Lyndsay Patterson	Wanganui
Student Award	Lou Pendergrast	Auckland

Sculpture

Premier Award	Tony Bond	Christchurch
Highly Commended	Helen Davidson	Westport
Merit Award	Darryl Robertson	Upper Moutere
Student Award	Mike O'Kane	Dunedin

Textiles

Premier Award	Kelly Thompson	Dunedin
Highly Commended	Kate Wells/Craig Allen	Auckland
Merit Award	Suzy Pennington	Wellington
Student Award	Simone Montgomery	Dunedin

Jewellery

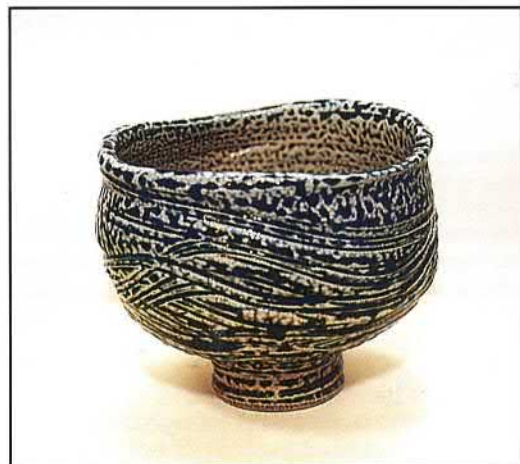
Premier Award	Stephen Mulqueen	Dunedin
Highly Commended	Pauline Bern	Auckland
Merit Award	Areta Wilkinson	Auckland
Student Award	Victoria Jane	Auckland

Cleveland Art Awards 1997

The Dunedin Art Centre

The Cleveland Charitable Foundation Inc

Patron: Les Cleveland
Photos by Jane Dawber



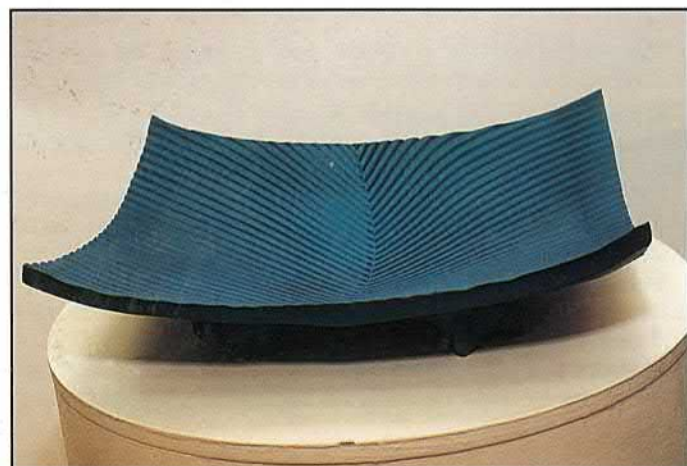
Ceramics, Highly Commended:
Mirek Smisek. "Tararua", salt glazed bowl



Sculpture, Highly Commended:
Helen Davidson. "Radio Alarm Clock"



Sculpture, Premier Award:
Tony Bond. "Cock", bronze

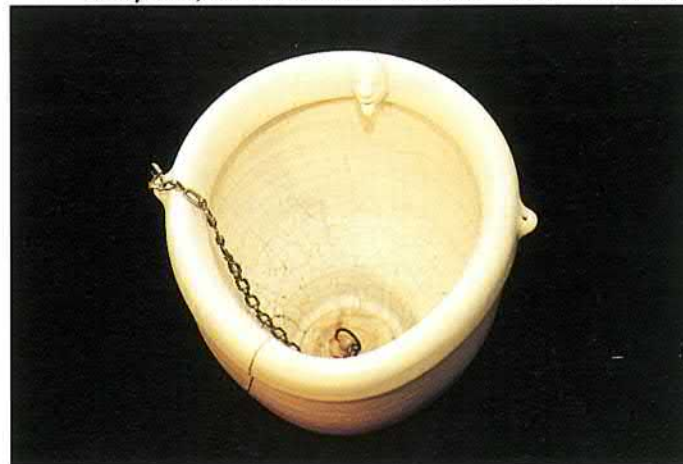


Ceramics, Merit: Danny Moorwood. Blue carved dish



Glass, Premier Award: Hoana Stachl. "Nine", cast glass

Ceramics, Premier Award: Andrew Nolan. Dish, celadon glaze



Sculpture, Student Award: Vincent Forster. "Sick Bowl"

The Welle Collection, Paderborn, West Germany

Contemporary 20th Century Ceramics



Olivier Giroud, "Drei Gebote". 1991, Stoneware, 66 x 32 x 53cm



Gordon Baldwin, "Jug Form". 1986, Stoneware, 55 x 50 x 14.5cm

Robert Sturm, "Torso". 1988, Stoneware, H 98.5cm



Gertraud Möhwald, "Kopf mit zwei Händen". 1991/2
Chamotte and Porcelain, H 55cm



The Welle Collection

Contemporary 20th Century Ceramics

Paderborn, West Germany

The *Welle Ceramic Collection* has been exhibited publicly for the first time as an international overview of contemporary studio ceramics. The venue was *Schloss Neuhaus* and the exhibition hall at *Welle Möbel GmbH* from 1 June to 8 August 1997 in Paderborn, West Germany.

Ingrid and Werner Welle, in collaboration with the city of Paderborn, were showing a large selection from their collection of ceramics. *Welle Möbel GmbH*, as the organiser, assumed responsibility for the exhibition together with the city of Paderborn.

For at least 20 years the *Welle Ceramic Collection* has been dedicated to 20th century European ceramics, and therefore to "studio ceramics". Most of the acquisitions were made between 1980 and 1990. However the basis of the collection comprises individual pieces acquired considerably earlier from family ownership. Focusing on West Germany, the collection shows a representative cross section of development after 1950 - especially in western Europe. Works from southern, northern and eastern Europe, America, Israel and Japan round off the range. Pieces from over 100 internationally renowned ceramists were to be seen in the exhibition.

In this way, the *Welle Ceramic Collection* presented about half its inventory, covering three generations. Besides those who were active before the interruption of the Second World War (such as Richard Bampi, Jan Bontjes van Beek, Hubert Griemert, Otto Meier, Liebfriede Bernstiel) there appeared the group which picked up the thread again after 1950. Representing Germany were the London Group (Margarete Schott, Ursula and Karl Scheid, Gotlind and Gerald Weigel, Beate Kuhn), Robert Sturm, Klaus Lehmann, Gertraud Möhwald, Albrecht and Gorge Hohlt, Ely and Wilhelm Kuch.

Top-ranking international names in the exhibition included Lucie Rie, Hans Coper, Ruth Duckworth, Tatsuzo Shimaoka, Edouard Chapallaz, Paul Soldner and Gordon Baldwin.

Besides the traditional use of ceramics for making vessels, the first decisive tendencies toward free sculpture were superbly documented in the collection and exhibition. Finally, there was the generation which learned the craft of ceramics in the 1960s and thereafter display an increasingly uninhibited approach to once authoritative models and to the material, as well as a more masterly relationship with the concept of the usable (for example in Germany: Dieter Crumbiegel, Vera Vehring, Cathy Fleckstein; or internationally: Elizabeth Fritsch, Ewen Henderson, Gilbert Portanier, Kurt Spurey, Leiko Ikemura).

The *Welle Ceramic Collection* was divided into a presentation of three main areas: the city of Paderborn displayed a selection of pieces from deceased ceramists in the *Städtische Gallerie Reithalle* in *Schloss Neuhaus*. *Welle Möbel GmbH* presented artists who are still active in its almost 1,000 metre squared exhibition hall in Paderborn. The third area - also in the *Welle* trade fair hall - provided a sales exhibition with three new pieces from each of around 50 artists represented in the collection.

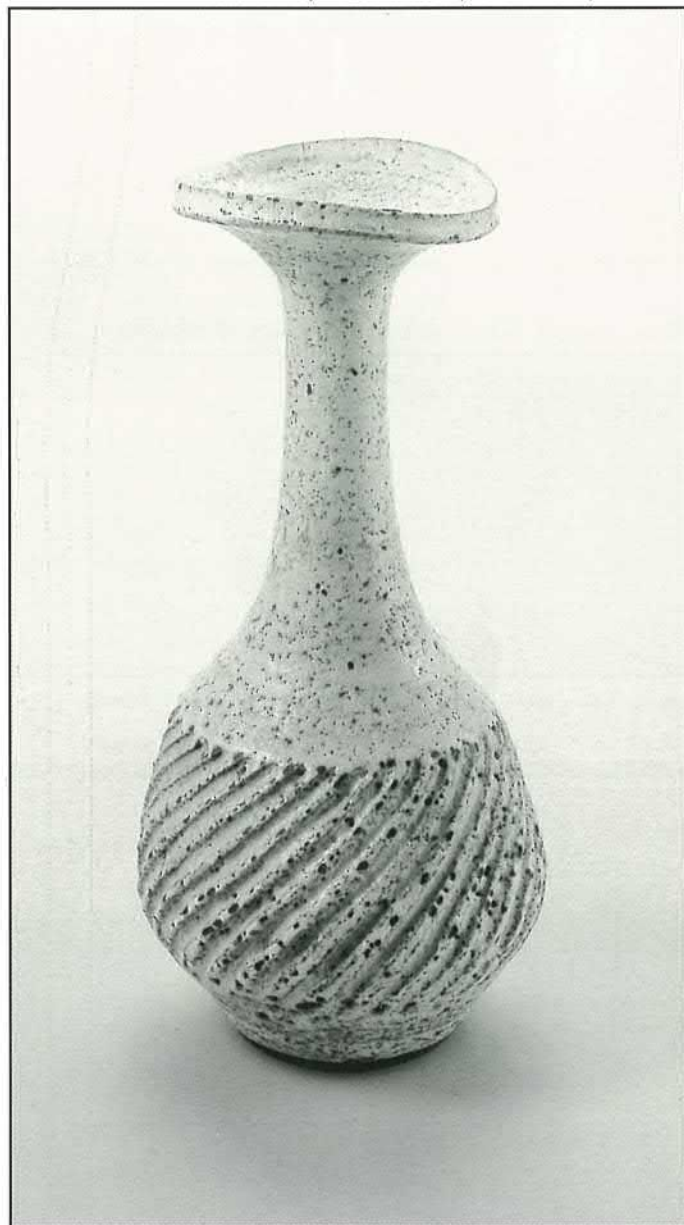
Without a doubt, ceramic vessels occupy a central position in the *Welle Collection*. The show, which was also from the technical

point of view an excellently managed exhibition, brought to life the development and transition of contemporary ceramics. Just how close clay as a material has come to free art in its expressiveness, how this came about, and what culture and how much self-confidence contemporary ceramics - whether applied or free-form - have achieved today in Germany and elsewhere, all this the exhibition *Ceramics of the 20th Century* showed in exemplary fashion.

Especially in the present times of cuts in state funding, which seriously affect museums and their educational objectives in all quarters, a comprehensive exhibition such as this is of immense value to the public.

The exhibition, distributed over 2 locations, took place from 1 June to 8 August 1997. Preceding the show, in the late autumn (northern) of 1996, was the appearance of the book *Ceramics of the 20th Century. The Welle Collection* (published by DuMont, 1996, ISBN 3-7701-3859-7) under the expert guidance of Dr Ekkart Klinge, main custodian of the German ceramics museum, *Hetjens-Museum* in Düsseldorf, and which also served as a catalogue for the exhibition. ■

Photos from The Welle Collection Catalogue
Lucie Rie, "Vase". 1960, Stoneware, H 40cm



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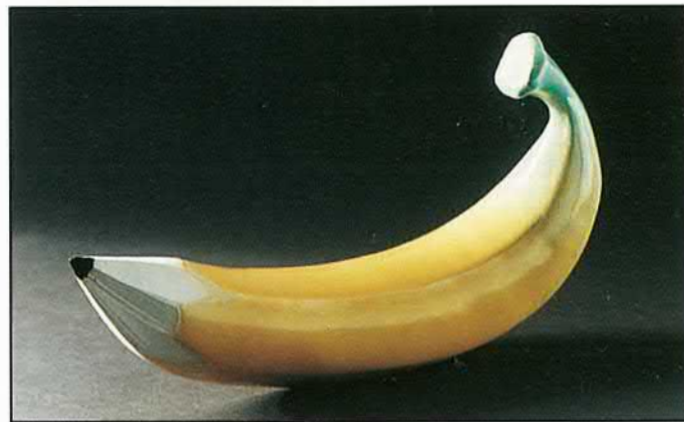


Photos by Onlie Ong

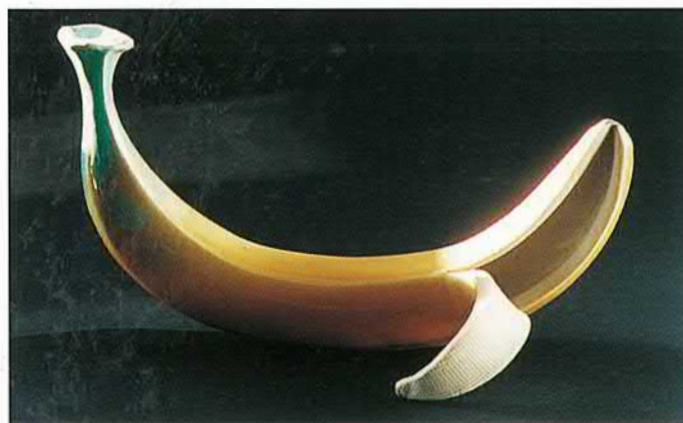
"Survival"



"Transformation"



"Utilisation"



"Empty"



"Individuality"



"Futility"



"Evolution"

Onlie Ong

Masterworks, Ponsonby

Howard Williams, Auckland

Photos by Onlie Ong

Wellington ceramic artist Onlie Ong was known in Taiwan for poetry, calligraphy and wood carving, taking up ceramics only after arriving here with his family in 1990. Initially he found the cultural contrast a shock, but this enhanced his senses and provided fresh inspiration. His professional dedication to technical perfection in exploring personal ideas has already made its mark here as he has won several awards in major New Zealand and Australian exhibitions.

Onlie Ong's visual communication is accessible to all, as his warm sense of humour is readable above language or cultural boundaries. At his exhibition in *Masterworks*, Auckland, his technical expertise showed in a range of lidded jars cheerfully decorated in bright glazes, imitating pumpkins, peppers, avocados and even the dreaded durian. Super-realistic, they were far better than the kitsch other artists of this genre might contrive.

Sculptures of bananas were the main, and most humorous, though also thought-provoking, exhibits. Wonderful bananas peeling to show empty insides; peeling to reveal another banana within, like an evolving insect shedding its consecutive skins; sharpened at one end into a graphic artist's pencil; dancing delicately upright on curlicues of peeled-back skin; melting with butter-yellow realism in a saucepan or beside a fried egg on a shovel-blade.

The titles of Onlie Ong's ceramics are always clever, humorous pointers to the visual jokes, but on another level these "amusers" evaluate the human condition. As metaphors discussing social attitudes while avoiding cross-cultural and language misinterpretations, they are worthy of time taken for deeper consideration.

"When I moved to New Zealand in 1990 with my wife, Diana, and two teenage daughters, Lucy and Penny, we were looking for a more relaxed and peaceful life than we had in Taipei. Here everything is fresh and new. But the move was a shock, bringing mixed feelings of joy and sadness, frustration and adventure. Yet it enhanced the senses and has provided a great source of inspiration."

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

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

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

is giving form to. Talking about a previous exhibition *A Bottle Story* in *Compendium Gallery*, Auckland (NZ *Potter*, Vol 37, No 1, 1995) he said,

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

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



To be or not to be. A few thoughts before the Masterworks exhibition

"I have been asking myself where I should be in the years to come. Should I return to my home country as a leaf falling and returning to its roots? Or should I stay in New Zealand as a leaf falling and setting down new roots?"

I feel that being an "immigrant" has a sense of tragedy with it. Immigrants have to bravely farewell their past and courageously face an unknown future in a foreign society. During the period of getting myself and my family settled in New Zealand, I felt confused, frustrated and depressed in a process that was full of contradictions and inner struggle. Although I was able to adjust myself to the new life that I had chosen, I am not sure whether I was making a compromise to the reality, or merely accepting an inevitable change for survival in a totally different cultural environment.

Recently my Taiwanese friends and relatives have told me, "You are different now." I wonder if this is a compliment, or sarcasm? As I struggle to strike the right balance between the two cultures, I sadly find myself and my children, to be "Neither East Nor West".

Even plants that are inorganic matter, know how to adjust themselves to survive in a different environment. The wisest of all creatures, the human race, feels this struggle to a greater degree. The impact from facing the countless challenges and changes in my new life had inspired me to work on this *Bananas Series*. Bananas, with their characteristic yellow on the outside and white within, have provided a perfect description to the second generation of immigrants. Even though they have retained their Chinese appearance, on the inside they are Westernised.

Much as I would like to, there is no way for me to know whether the decision I made to immigrate and force my next generation to become "Bananas" was right. Only time will tell, I suppose.

When I think about the younger generation, I can't help but wonder whether it is wise for a middle-aged person like me to stay and continue to drift in a sea of foreign water.

I hope that through my work, my destiny will come to light. ■



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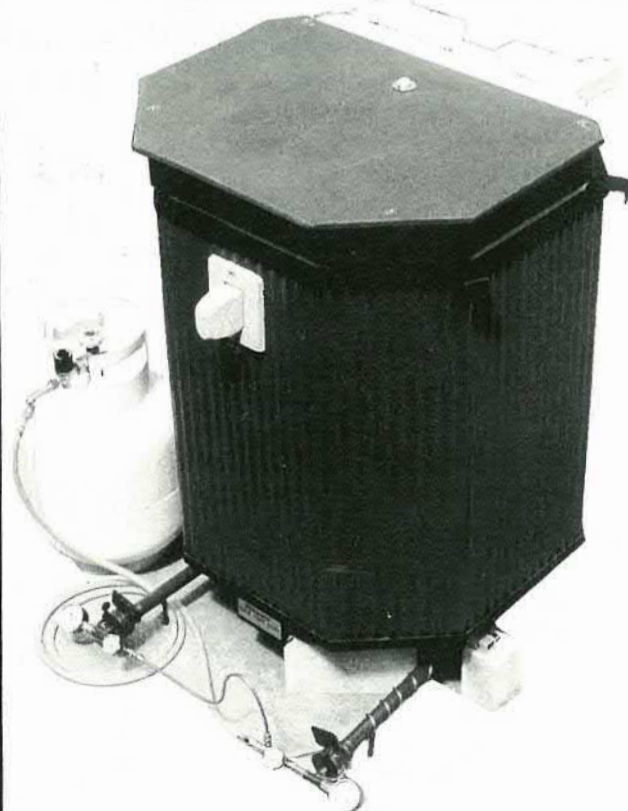


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