

New Zealand Potter

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Royal Easter Show Pottery Awards 1996

Zealand Society of Potters Inc

and

The Agricultural and Pastoral Association
April 3 - 8

Further information see
enclosed entry form
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Photo by Alistair Bell, Hamilton



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IN THIS ISSUE

THROUGH THE FILTER PRESS <i>Howard Williams, Editorial</i>	2
OBITUARY <i>Susie Cooper, English Ceramic Designer</i>	4
MOTOR CYCLISTS GO POTTY <i>Waikato Museum's Exhibition of Motor Cycles and Pots</i>	5
RACHEL FULLER <i>New sculptural work in clay</i>	8
THE PIONEERS <i>John Parker profiles Olive Jones</i>	10
GAS CENTRE CERAMICS AWARDS <i>Photos by Stephanie Leeves from the Waikato Exhibition</i>	13
BLOOMSBURY <i>Gloria Young describes her Wellington co-operative studio and shop</i>	14
LUCIE RIE REMEMBERED <i>John Parker's eulogy for this special lady</i>	16
THE CLAY - ARCHITECTURE SHOW <i>Sue Curnow reviews a Fisher Gallery Exhibition</i>	20
CANTA CLAY '96 <i>The NZSP Convention is introduced by Joan Moon</i>	23
THE POTTERS' CAMP GLAZES <i>Dilys Gill shares her recipe book collection from UK</i>	24
JOSIAH WEDGWOOD <i>Sally Vinson writes on the 200th Anniversary of the "Father of English Potters"</i>	26
SUVA IHC <i>A visit to a disused Fijian pottery workshop, by Pattie Lloyd</i>	28
BUT WHAT IS IT? <i>Brian Gartside continues his computer experiments</i>	32
WORKS IN PROGRESS <i>A collaboration at Compendium Gallery, by John Parker and Terry Stringer</i>	34
THE CLEVELAND ART AWARDS <i>A review by Bruce Dehnert, photos by Robert Brown</i>	35
AUCKLAND STUDIO POTTERS <i>36th Annual Exhibition, photos by Alistair Bell</i>	37
WANGANUI POTTERS SOCIETY <i>Annual Exhibition at the Taupo Arts Centre Gallery</i>	39
H₂O <i>Anneke Borren reviews this Theme Exhibition, photos by Ralph Cook</i>	40
RECENTLY SCENE <i>Photos from Exhibitions around the country</i>	44
GALLERY GUIDE <i>Galleries, Shops and Potter's Showrooms</i>	46
NEW PLYMOUTH POTTERS <i>Annual Exhibition in the Taranaki Museum</i>	47



COVER PHOTO
"The King's Army". Terracotta Installation by Peter Lange
Photo by Howard Williams at Albany Village Pottery
Further photos on page 44

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Through The Filter Press

By Howard S Williams

Value Added Export?

From the UK Clay Industry magazine *Global Ceramic Review* comes the following item:

The ever increasing quality demands of the world's premier bone china and porcelain manufacturers are being met by raw materials from the Stoke-on-Trent sites of *Goonvean Ceramic Materials (GCM)*.

Having invested some five million pounds over the last five years in establishing the sites at Blurton and Milton as two of the most modern production facilities in the field, *GCM* is now focussing on a global market, with a 30 percent increase in export turnover in the past year. These exports now represent more than a third of total sales.

New Zealand Halloysite

At the same time *GCM* has forged a closer link with *New Zealand China Clays* and has become its sole agent covering the UK and Eire markets. The two companies have in fact been working closely on a number of projects over the past few years, culminating in the signing of an agreement to work together on an official basis.

Using "The Whitest Clay in the World" from New Zealand, *GCM* has developed a range of bone china and porcelain bodies to complement its own existing range. In this way, customers will benefit from bodies with some of the highest levels of whiteness and translucency, combined with the high level of quality and consistency associated with all *Goonvean* products. *GCM* is unique in that it brings together in-depth expertise in bone ash, Cornish Stone (Feldspar) and china clay - the three essential ingredients for fine bone china production.

Networks in Ceramics '96

Networks in Ceramics '96, the second international conference in the series of Interaction in Ceramics - Art, Design and Research, will be organised by the *University of Art and Design, Helsinki UIAH*, on June 12 - 14 1996 in Helsinki, Finland.

Networks in Ceramics '96 is a forum of interacting and networking for all professionals in ceramics, artists, designers and researchers. The conference will convey visions of future professions of ceramic art

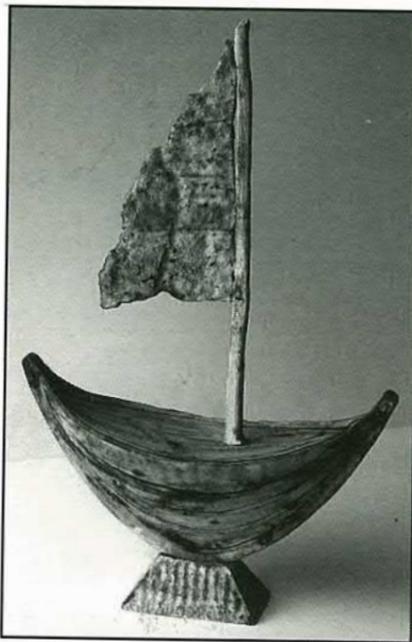
and design, focusing on new means of communication, ways of sharing information, and organising professional and educational co-operation by using New Information Technology.

Other themes will be the *Higher Education of Ceramic Art and Design, Programmes of Post Graduate Experience, Research and Writing on Ceramics*.

Artists, designers, teachers and researchers are invited to present their new findings in the seminar sessions of the conference.

The conference language is English and will be published and be accessible through *Internet/World Wide Web*. Full details from:

**University of Art and Design
Helsinki UIAH
Conference Secretariat
Networks in Ceramics '96
Hameentie 135 C
FIN-00560
Helsinki
Finland**



Mary Barraclough

Apology

To *Mary Barraclough* of Tauranga. Page 30 of our last issue had a photo from the *Hulme Creative Clay* exhibition of her merit winning piece *In the Southern Ocean*. We wrongly called her Nancy.

Copyright

From the *Greymouth Evening Star*, Thursday September 7, 1995, comes the following story written by *Kim Knight*. It concerns all artists and craftspeople where moral ownership of art work, their *Intellectual Property* is concerned. We will be following up this story with the help of *Artists Alliance*.

"Copycat Call From Carver"

"A Paraparaumu carver is claiming a bone disc made by him in 1985 and bought by the *Auckland Museum* has been copied - right down to his signature - by a Hokitika man.

Owen Mapp discovered the jade replica yesterday during a visit to Hokitika's *Gold Room*.

"The design has been ripped off. It's been copied exactly and signed with my signature."

The original bone piece is approximately 13 centimetres across and has featured in several books. It includes Mr Mapp's stylised initials to the right of the three claws.

Mr Mapp said he was "amused and shocked" when he saw the jade copy, which was selling for \$1,000.

"I was amused at the audacity. That a person who lives in the height of the jade carving area could do something so stupid and think they could get away with it."

Mr Mapp admits there is no copyright on jade designs, but says it should be of concern to all carvers that their work is being plagiarised.

"As far as I'm concerned, this guy has lost any chance to get into a national jade exhibition. If you've got any self-esteem, if you're going to call yourself an artist, you don't copy other people's work."

He intends to contact the carver and ask for an explanation.

Mr Mapp is on the West Coast tutoring design to students of the *Tai Poutini Polytechnic* jade carving school. He says he is deliberately teaching students to develop original ideas.

"Everybody starts from somewhere...but hopefully you develop your own art. This piece we're talking about is a simple spiral. Most carvers work with spirals and come up with a different design every time."

Gold Room manager *Rhett Robinson* agrees the jade piece is a copy of Mr Mapp's bone disc.

"But go into any shop, anywhere in New Zealand, and you'll see copied pieces. If he (Mr Mapp) wants to discredit this company, I'll discredit him from here to bloody Bluff. If he can show me patent pending numbers or registration numbers, then he can go to the paper and complain. Where did he copy it from...its copied from the

Maori over the past 500 years."

Mr Robinson said the initials are simply part of the disc's Maori design. However Mr Mapp has produced several other equally intricate pieces with the same signature.

The jade copy wasn't in the *Gold Room* this morning. It has apparently been returned to the carver, who was unable to be contacted.

Another Hokitika carver, *Ross Crump*, says copying is a fact of life.

"It happens right across the industry. you can't take a patent on a design, and the only thing you can really do is be the first to come up with it. It keeps us sharp."

He believes his pieces have been replicated "a thousand times" in his 25 years of carving.

"It's a common thing, there's no doubt about that. A number of people carve, but they have no idea of design."

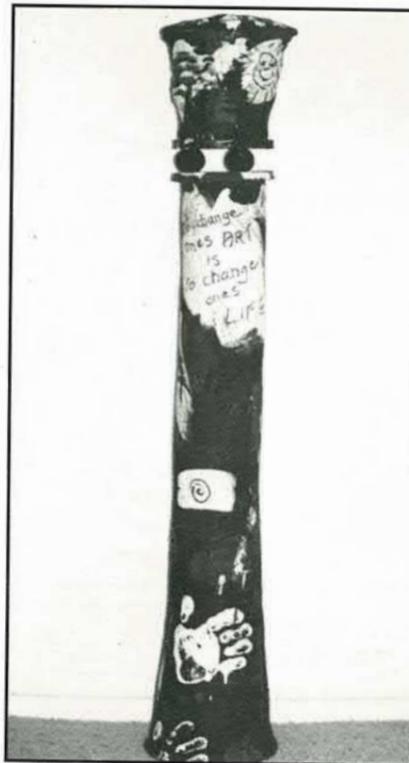
Hawkes Bay Art Review

Annual Exhibition of Painting, Sculpture, Print Making and Photography

Selector: Ted Broey. Head of Fine Art, Canterbury University.

300 works were entered and 55 selected, of these there were seven Sculptural pieces.

"Change" by *Gaeleen Morley*
1.58m high, Heavily applied and textured slip in earthy colours, wheel thrown and altered



Internet

If you can access the Internet through your computer, see if you can find the *Ceramics Gopher*, put up by the *San Diego State University, USA*. This can be found at the address: <http://www.athena.sdsu.edu>.

When the menu comes up, follow it to the *Art Department* and select *The Ceramics Gopher*.

Or you can try: <http://www.sdsu.edu> and follow the *Departmental* links to the *School of Art, Design & Art History Home Page*, and then to the *sdsu Ceramics Gopher*.

Here there are papers on a range of pottery topics including glazes, firing methods, kilns and safety concerns. There is an experimental glaze database with pictures of test tiles. Via the *Internet* you can add your own recipes and pictures if you wish.

There is also the *Ceramics Art Discussion List*. This is a *Listserve* mailing list. You send a message to join up and then can receive copies of the electronic mail messages posted to the group listing. You can ask questions for others to answer on various clay topics, send answers yourself and suggestions, send or get glaze recipes and potters' tips.

Potters' Tips

From *Waikato Society of Potters* come tips for repairing cracks - remedies for our fragile world, to patch, glue and stick together as best we can...

Vinegar and dry body-clay, makes a thick slip for cracks in wet or leather-hard pieces (which have become hard, but not dry).

Sugar, dry body-clay and water, makes a thick slip for cracks in leather-hard pieces and greenware.

Zircopax and calcined *EPK* with water and a few drops of sodium silicate, makes a thick slip for cracks in greenware.

One part *Zircopax* and one part silica with water, makes a thick slip for cracks in bisqueware.

Powdered bisqued body-clay, grog with vinegar and a few drops of sodium silicate, makes a thick slip for bisqueware.

Ceramic supply stores also carry patching materials - these as well as kiln cements will work on green or bisqueware. All usually contain sodium silicate.

Where dry body-clay is called for, it is understood to be the same clay body as the piece to be patched. The best procedure is to rub the elixir well into the crack and then sand it smooth. If the piece is still wet, slow down the drying by covering it in plastic.

Things to be considered when trying this method of repair are, that whenever sodium silicate is used in a light coloured

patching material, it will turn dark grey. It will also dry and fire hard, making it difficult to apply a glaze.

EKCW

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

The *EKCW* is a cross cultural, non-profit contemporary art work space, with a particular focus on ceramics. Its aim is to stimulate development in ceramics, though it is open to all visual artists, craftspeople, designers and architects, from any country, who want to work on a project or carry out research on an individual or co-operative basis. Emphasis in work periods is on exploration, creativity and dialogue.

Applicants must have practised their profession independently for a least two years, though the *EKCW* would also like to encourage talented young artists who don't fulfill this requirement.

Twelve studios and advanced equipment are available, as is technical advice and support.

As a general rule, the work periods last from three to four months. The admission committee bases its decisions on the applicant's documentation; CV slides, references and work plan.

A working budget is made available to those to be admitted. Fairly inexpensive living accommodation can be obtained.

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

**EKCW
Zuid-Willemsvaart 215
5211 SG's-Hertogenbosch
The Netherlands
Ph: 0031 73 124500
Fax: 0031 73 12468**

**Pioneer Potters Mackay Inc
The winners of the Pioneer Potters Mackay 1995 Competition in Queensland, Australia, were:**

Open Award:
Rowley Drysdale, Kenilworth, Qld
Purchase Awards:
Helen Keen, Port Chalmers, New Zealand
Gwyn Hanssen-Pigott, Finch Hatton, Qld
Arther Rosser, Eungella, Qld
Norma Keen, Brisbane, Qld
Cindi Birch, Cawarral, Qld
Highly Commended:
Helen Taylor, Flagstaff Hill, SA
Regional Award:
Rick Wood, Mackay, Qld
Highly Commended:
Carol Rosser, Eungella, Qld

Obituary Susie Cooper, Ceramic Designer

29 October 1902 - 28 July 1995

This article was first published in The Guardian



Susie Cooper (British designer). Dinner service with hand-painted decoration

portable to drink from, her tableware was designed to stack well. During this period Cooper had little time for a life beyond work. She never much wanted a husband, but nevertheless in 1938, she married the architect **Cecil Barker**.

In 1942 her factory was closed by a devastating fire and in 1943, aged 41, she gave birth to her son, **Tim**.

The factory reopened in 1945 and she moved from pottery to bone china and continued to pioneer new designs, including the famous *can* shape, launched in 1955 and epitomised by the tall, cylindrical coffee pot. Her linear ceramics captured the spirit of the '50s.

In 1966 the business was taken over by *Wedgwood*, with Cooper responsible for some lines. But her relationship with the company was not entirely happy and she retired at 83.

Cooper spent her last years on the Isle of Man sharing a house with her son (her husband died in 1972).

In her 90s she was still producing new design work from a studio at the top of five steep flights of stairs.

Cooper also did the cleaning, the shopping and the cooking - serving cauliflower cheese off 1930s Cooper originals that a collector would die for, and that visitors prayed they weren't going to drop.

"Do" was always the word that occurred most frequently in her conversation. "It's not how old you are, it's what you do that counts, and I've never stopped doing." ■

Susie Cooper was one of the most important figures in the history of 20th century British ceramics.

Born into a world where girls were expected only to paint pretty patterns on china while men ran the business, she was one of the few women to create, design and run her own pottery which, at its height, employed 250 people.

In a career that spanned seven decades, Cooper pioneered new ceramic techniques, shapes and patterns.

She supplied customers including royalty with tableware that was modern, stylish, functional and reasonably priced.

"I wanted to do nice things for people who had taste, but not the money to satisfy it," she said with a typical lack of pretension.

Today, many of these "nice" things are regarded as classics of the period, and the elegant "leaping deer motif" that Cooper made her trademark in 1932 has become one of the icons of 20th century design.

Cooper, who has died aged 92, was born in Burslem, Staffordshire, the youngest of seven children. When her father, a farmer, died in 1914, Cooper left school to help run the family business. As a child she had "always been kept good with a box of paints" and at 17 she enrolled in an evening class at *Burslem Art School*.

She was offered a scholarship to complete her course and, in 1922, was taken on as an assistant designer by *Gray's Pottery* in Hanley. The lustreware and brightly painted cubist-style works she produced at *Gray's* are today considered her most collectable pieces, although Cooper came to regard them with some disdain.

"I don't understand why people are prepared to pay hundreds of pounds for them," she said. "They were not very practical."

In 1929, with a loan from her family, Cooper set up her own factory. She was able to design her own shapes and abandon the "crude colours that everyone wanted in the late '20s", in favour of simple patterns and a restrained palette.

Her works combined elegance and utility and were much in demand. Her famous *Dresden* spray design, created in the mid-1930s and purchased by **Edward VIII** from *Peter Jones* for **Mrs Simpson**, was to remain in constant production for 25 years.

It is somewhat ironic that today her china is kept in collectors' cabinets: her teapots always were good pourers, her cups com-



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Motorcyclists Go Potty

By Kinglsey Field, courtesy the New Zealand Herald, 13 September, 1995



Herald picture by Alan Gibson: Motorcycle club president Gary Wendt sitting on one exhibit while museum officer Andrea Dornauf holds another, a piece of ceramic art donated by the club.

Motorbikes and ceramic pottery art works don't seem to have much to do with each other.

But the *Hamilton Motor-Cycle Club* is interested in both and displaying that interest at an exhibition in the *Waikato Museum of Art and History* to celebrate the club's 75th anniversary and acknowledge some of the substantial collection of ceramics it has donated to the museum.

President **Gary Wendt** says the club, founded in 1920, has always had a strong membership in Hamilton and around the

Waikato, and to mark its anniversary this year was keen to put on a display that would show its ties to the region.

In the 40s and 50s it held an annual series of road races in Hamilton, and these were revived during the '70s, when races were held around the central city *Founders Theatre*. As a thank-you to the city for allowing the races to be held, the club donated all the profits from the latter events to the city's museum.

The museum bought more than 100 pottery pieces, which now make up more than 80 per cent of its ceramic collection.

The museum and club have put 20 of the donated ceramic pieces on display along with eight motorcycles, ranging from a rusting old machine once used for street and off-road racing, to the latest 1995 *BMW* 1100cc model, worth a cool \$289,000.

The *BMW*, says Wendt, is displayed simply to give members of the public some idea of the advances in motorcycle technology over the past 75 years. Other motorcycles shown include a 1930 *Velocette* KTT Mk III 350cc, a 1925 *Harley Davidson* complete with sidecar, and a tiny 125cc *BSA* Bantam, ridden to and from work for many years by a club member who used the machine at weekends for racing.

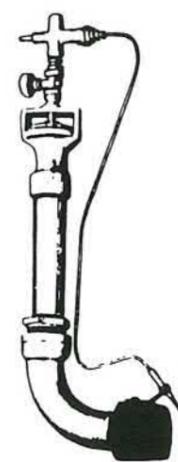
The exhibition area is dotted with historic photographs of early gatherings of club members.

The museum's curator of art collections **Lara Strongman** says. "One doesn't normally expect such an association of motorbikes and ceramic art work. It makes an interesting contrast."

Note from the editor:

The pieces from the pottery collection, shown in this exhibition, included some outstanding examples of the work of potters such as: **Len Castle, John Parker, Graeme Storm, James Greig, Robert Field, Arnold Barraud, Sally Vinson, Estelle and Bruce Martin, and Doreen Blumhardt.** ■

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

CLEAR GLAZE RECIPE:

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

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

Note: All colours are foodsafe.

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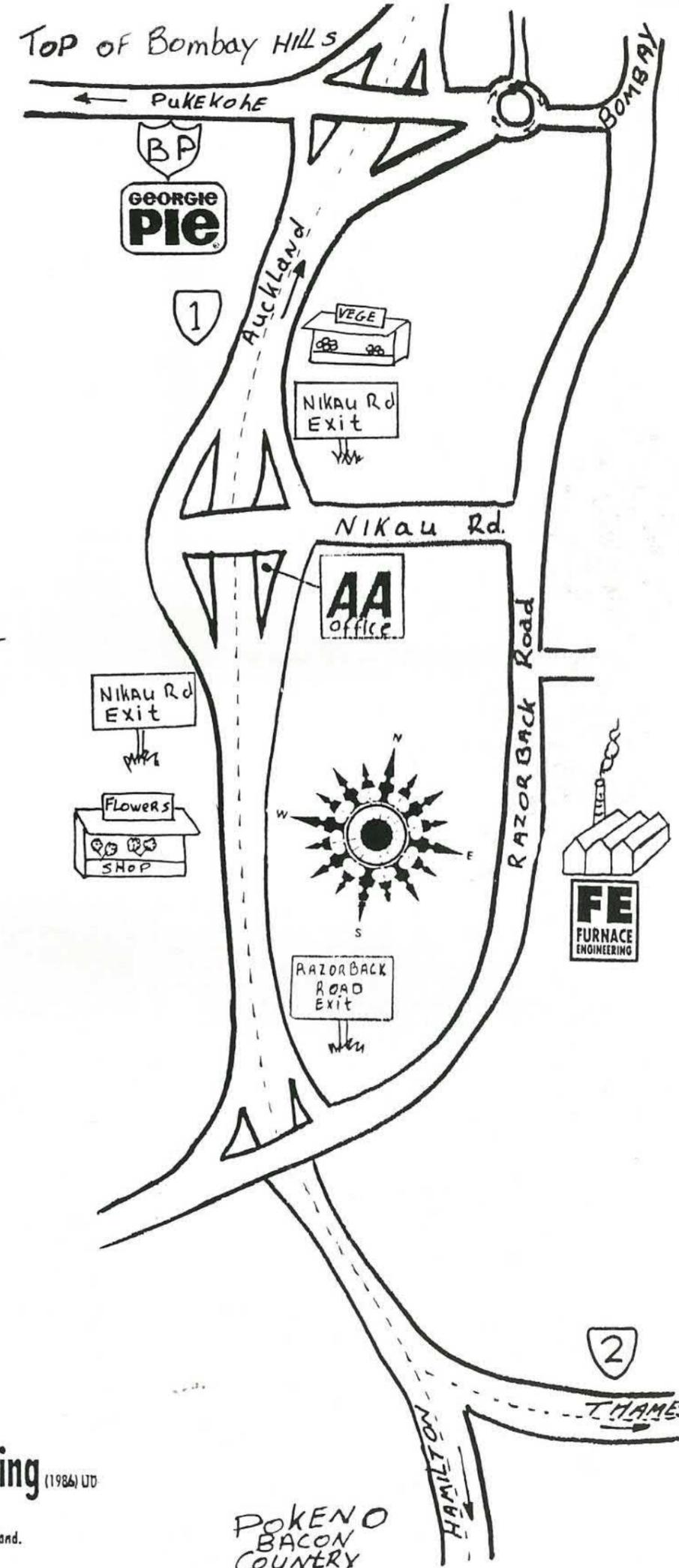
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POKENO
BACON
COUNTRY

Rachel Fuller

Sculptor



Rachel Fuller, wearing her own knitware, in her Dunedin studio. Photo by a friend

John Fuller, a retired secondary school art teacher, potter and former president of the *New Zealand Society of Potters*, had a Christmas visit last year from his daughter Rachel, a graduate of the *Sculpture School in Dunedin*, where she now lives.

She became engrossed in some of his books on ancient art - Egyptian and pre-Columbian - and although she had intended working on some waxes for bronze casts, went out to his workshop and found a bag of red clay.

John writes, "I couldn't even get into my own workshop and spent most of my time cleaning up after her, but it didn't matter as what she did was more interesting than I had intended to do anyway! The photos show some of the results of her holiday."

Rachel herself explains more about her work.

"The pieces illustrated here stemmed from an interest in primitive and naive forms of ancient art. The vessels and figures were executed to give the appearance of age, as if they had been freshly excavated from an archaeological site.

They are all terracotta clay carved at the leather-hard stage and decorated with various slips and oxides. The patterns are carved directly onto the leather-hard surface of the pot, with very little planning undertaken, as this contributes to the fresh approach - precision is not required or even desired. Slips are then applied and wiped off in a bold, vigorous fashion to further emphasise the spontaneity that so many early Greek pots seem to have.

My interest in pre-Columbian cultures was initially sparked by an art history lecture I attended at art school in Dunedin. I have a habit of frequenting the *Otago Museum* where there is a wonderful collection of Greek, Chinese and Egyptian ceramics as well as Mayan, and while carrying out my research I began to see parallels between these ancient cultures. I then began to use some of their two-dimensional codices and wall paintings, and transformed them into three-dimensional work, resulting in a unique mixture of cultural references.

As well as the ancients, many other potters have had an influence on this work. At the time these pieces were made, I was also looking at English potters, particularly **Ian Godfrey** who made carving and sculpting on pot forms a part of his work. He used rams' horn handles and made small sculptures sitting on vessel forms.

When a two-dimensional codex is taken and worked to produce a three-dimensional sculpture, the result often appears like a miniature stage or diorama. I enjoy this approach and employ it rather than a formal sculptural one, as I believe it is an aspect which adds to the naive quality of the work.

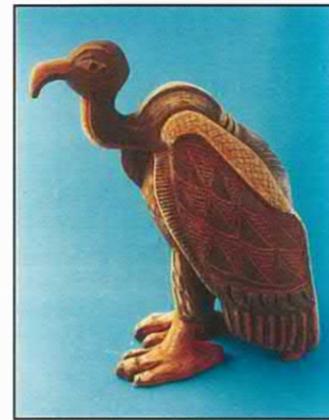
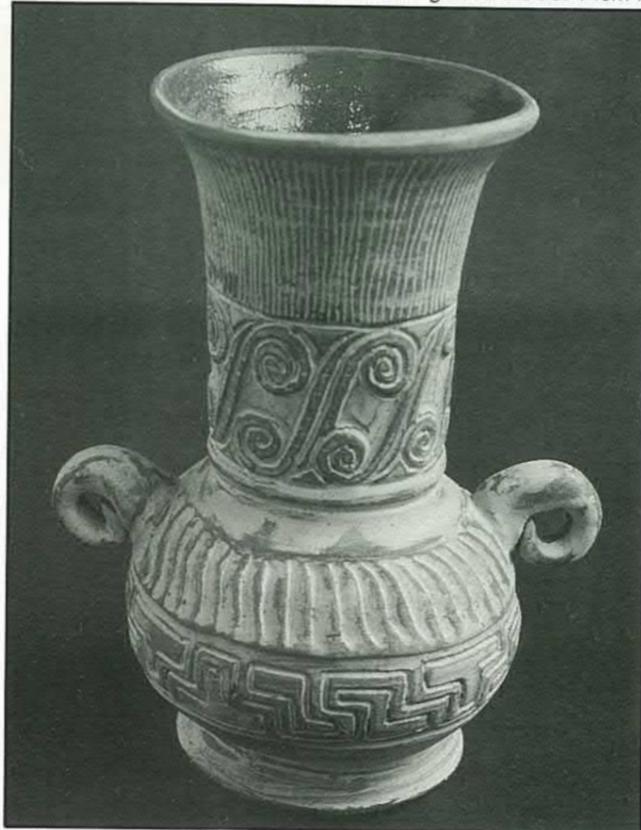
I have always had a strong creative focus and remember from a young age making finger bowls to be fired in my father's kiln along with his pots. From these primitive beginnings my affinity with the clay medium has developed. After leaving school I spent an unhappy year at design school where I found the rigid restrictions of the commercial format not to my liking.

I quickly realised that Fine Art was where my heart lay. In 1989 I came to Dunedin to attend the Diploma of Fine Art course offered at the *Otago Polytechnic*, after hearing of its outstanding reputation in the teaching of ceramics. My next three years were spent happily exploring a variety of expressive outlets with an accent on producing ceramic sculpture used in tandem with materials such as copper wire, fabric, plaster of Paris and wood.

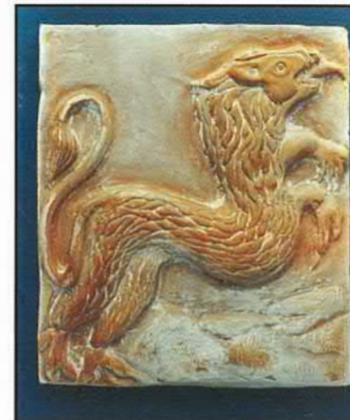
Since art school I have done a number of things to "help make ends meet" including selling craft and bronze works, producing a CD cover design for a local Dunedin band and a beaten and etched copper relief of a religious symbol for a church in Queenstown.

Interspersing this with bouts of painting, sculpting, gardening and knitting, means the biggest problem I have to contend with, is the ability to stay fully focussed on one idea long enough to finish it!"

Carved earthenware vase with pale Orange slip, "rams' horn" handles. Raw glazed inside. 14cm h



"Egyptian Vulture". 18cm h



"Lion Tile". 15 x 13mm



"Helmet", 34 cm h
Aluminium



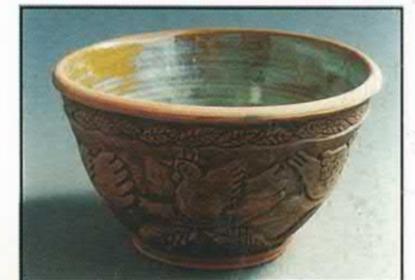
Pagoda Jar, 17cm h
Red earthenware, white slip



Bowl with carved Jackals. 20cm d



"Wild Boar", 20cm l
Patina later changed to brown



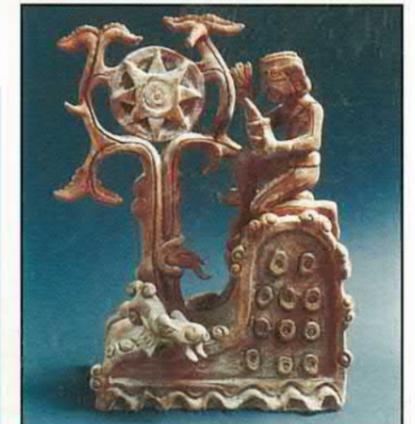
Bowl with carved Birds. 11cm d



Jackal Jar (Anubis)
Red earthenware, white slip. 13cm d



"Nut", 20cm l. The Egyptian Sky Goddess who each night swallowed the sun to give birth to it again in the morning



"Eight-Deer makes an Offering to the Sun" From the Mixtec codices in the British Museum. 23cm h

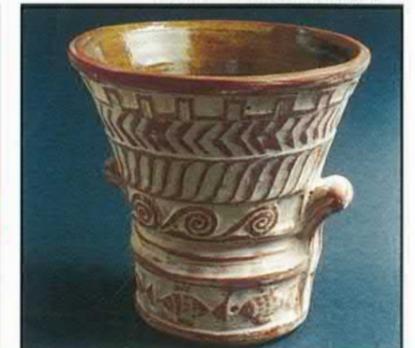


"Eight-Deer", Mixtec chieftain mourns at the funeral of his relative Three-Lizard. 13cm h



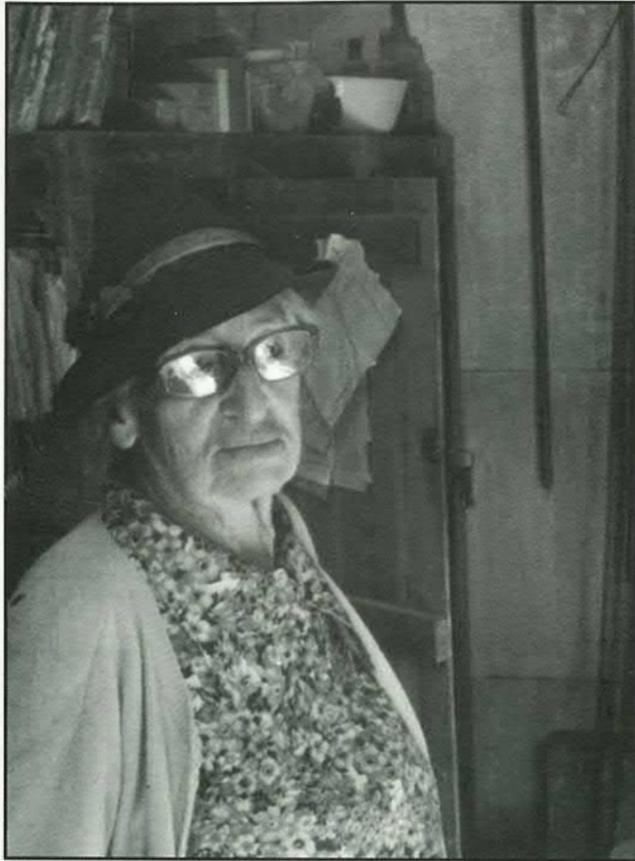
"Nut", (detail)

Photos by John Fuller



Carved earthenware pot, white slip, raw glazed inside. 10cm h

The Pioneers Olive Jones 1890 - 1990 John Parker, Auckland



Olive Jones was born in Auckland in 1893. In 1919 the family of six moved to Seacliffe Road, Onehunga, to a large house designed and built by her father where she lived with her sister Gwenda, until her death in 1983.

Olive's schooling began at *Onehunga School* and then to *Auckland Girls Grammar School* and in her teens *Elam School of Art* where life drawing, perspective and painting were taught, but she did no modelling in clay. She left New Zealand in 1930, sailing to Perth where she saw her first studio pottery and in 1932, followed her sister on to England.

"I enrolled at the *London County Council's Central School of Arts and Crafts*, doing three days potting and some modelling and spinning and weaving to fill up the week. Later I took evening classes at *Camberwell*, also an *L C C School*. I had never heard of **Bernard Leach** or **Michael Cardew**, or any other studio potters or I might have taken a different approach."

It was during this period that she studied under **Dora Billington** and had a wide experience of different clays, electric kilns and a variety of firing temperatures as well as mould making.

The tutor at *Camberwell*, **Harry Hopkins**, worked for *Doultons* in London as a thrower by day and taught in the evenings. A farewell present from fellow *Camberwell* students was the now classic **Emile Bourry's**, *A treatise of Ceramic Industries*, then the only comprehensive book on pottery techniques.

Anticipating her return to New Zealand, she had samples of local clays forwarded to her for testing and during this period she

met up with a fellow New Zealander, potter and artist **Robert Field**. After two years in London, Olive spent the last term in Stoke-on-Trent at *Burslem School* "to get experience of things on a larger scale rather than at Art School, where we perhaps played around all day over one pot." There she saw serious production throwing and had brief experience in lathe turning a black basalt piece at *Wedgwood* with **Tom Simpson**, who was a great technician, teaching her the difficult eccentric jumping lathe technique.

While in Birmingham she bought a second hand reconditioned *Boulton* double-cone drive wheel from *Askams* for £16. She also enquired about the most suitable kilns and fuel for New Zealand conditions, settling for an oil-fired updraught muffle kiln for which she purchased a plan and a muffle liner.

"I ordered from *Wengers* a quantity of glaze materials and oxides and found their large catalogue chapter headings almost as informative as a textbook."

In 1934 both Olive and Robert Field returned to New Zealand, Robert taking a teaching position in Dunedin and Olive to Auckland where she soon met **Briar Gardner**, the only other studio potter in Auckland. In the same year she was accepted as a member of the *Auckland Society of Arts* when their premises were in Victoria Arcade. She held a small solo show soon after, with pieces brought from England.

She began to set up a workshop. "With my father's help, the cart shed and garage at home in Onehunga became the pottery and the family Ford was relegated to the lean-to at the rear.

The kiln was built inside a four hundred gallon tank using insulating bricks from a disused ironworks and keisulghur (diatomaceous earth) dug from a large deposit on the far side of Onehunga known as "The Grotto". The muffle kiln was about 2 cubic feet capacity and was oil fired using forced air from a forge fan.

"I knew nothing of draughts - I just followed my plan and wasted much heat straight up the chimney, not to mention problems with opossums and starlings taking up residence in the new chimney."

The kiln would take about 8 hours to fire to 1060°C for a bisque and 1075°C for a glaze firing. Clay was more of a problem however, than the small forwarded samples had indicated. The local brick clay did not take glazes well. All her clay was dug locally and after losing a great many pieces and experimenting with clay from *Glen Tunnel* in the South Island, the right blend was found of a fatty blue clay found in the Onehunga papa cliffs combined with flint and feldspar.

"Shops began to ask for pots. I also sold from the workshop." With the outbreak of the Second World War there were fewer imports and as the demand for locally made goods increased, Olive built a bigger kiln, twice the size of the first, to a similar plan but with a half muffle. She took evening classes at the *Society of Arts* and fired the student work in the larger kiln. This time the kiln had locally made burners and *Crum Potteries* made tiles to line it. The firings took longer on preciously rationed fuel and varied between earthenware, stoneware and salt glazing. Unfortunately it has been demolished.

All glazes and chemicals were ordered from *Wengers* in Britain every two years. "One lot was lost due to enemy action during the war. Being insured, this was replaced by *Wengers*, but the original order had been diverted so two lots turned up."

In 1939 Olive first met up with **Elizabeth Matheson** who had been at *Central School* earlier than her. Together they joined forces for a demonstration and sales stall at the 1939-40 Centennial Exhibition in Wellington. This occupied their time on and off for six months during which they took turns making more work in their home studios. At the exhibition "An assistant sold while we messed around with clay on our hands."

POTTERY DEMONSTRATION

Miss Olive Jones (Onehunga) is continuing her pottery-making demonstrations in the women's section. She will be rejoined by Miss Elizabeth Matheson (Havelock North) for the last week of the Exhibition. The demonstrations have attracted the interest of young and old and children in particular watch fascinated as under Miss Jones' deft fingers, the shapeless lumps of wet clay are transformed on the whirling potter's wheel into ornaments which require only firing and glazing to complete them. One little girl was heard to ask whether the lady was making mud pies, and a boy of about ten was overheard by Miss Jones to ask his parents: "Is there any real art in that?" The answer to that, if the lad had thought to look, is the ready sale of the finished articles.

The most expensive piece in Miss Jones' collection is priced at only three guineas. It is a piece of salt-glazed stoneware. Miss Jones explained that the technique of firing was different from the other pottery. The article was put in the kiln in its raw state and the temperature was raised to 1200 or 1300 degrees Centigrade. Salt was then shovelled into the firebox. At the high temperature, it volatilised and formed a glaze on the clay. The body of her most expensive vase, said Miss Jones, had been made of grey clay over which a layer of red clay had been placed and the design cut through till the grey body was reached. Different colours were obtained by mixing with the glaze, metal oxides - oxide of copper for green, of cobalt for blue, of iron or manganese for brown and for black a mixture of those oxides.

From a contemporary newspaper article

"At the conclusion of the war, the *American Service Hospital* became *Avondale College*. The *Crown Lynn Works* (the china department of the *Amalgamated Brick and Tile Co*) which was in the same area, required young workers with some training and so prevailed upon the Education Department to start pottery classes in the College. Robert Field from Dunedin was put in charge. About the same time *Auckland Teachers College* set up a pottery wheel in its Art Department, then under **Hillary Clark**.

David McClure, with his practical knowledge of the Ceramic Industry came from Otago to the *Amalgamated Brick and Pipe Co* as a chief chemist. He later set up as the first consultant and supplier of pottery materials (*Commercial Chemicals*) a boon for oncoming students and for schools. The way was now open for students to train and to pass on to schools and colleges, their enthusiasm for pots and potting".

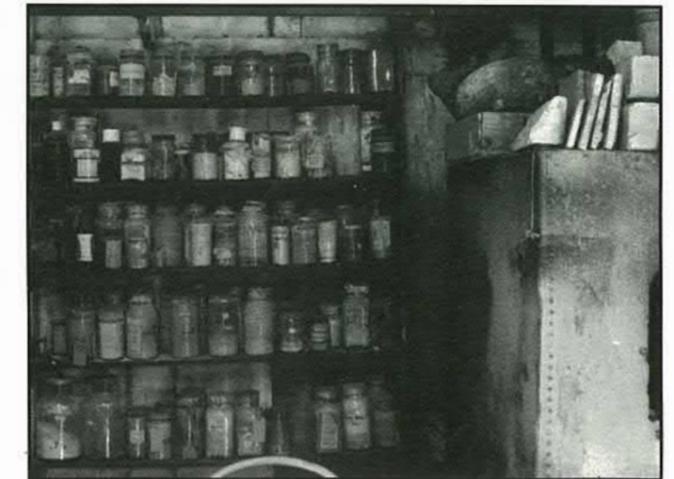
Dan Pierce opened the first craft shop *The Art of the Potter* in Takapuna in the early fifties. In November 1957 **Oswald Stephens** organised the first exhibition of *The New Zealand Studio Potters* in the *Otago Museum*. Olive exhibited both earthenware and stoneware fired in the second updraught kiln. A 3 cu ft *Grafton* brand electric kiln ordered from England was first used in 1957.

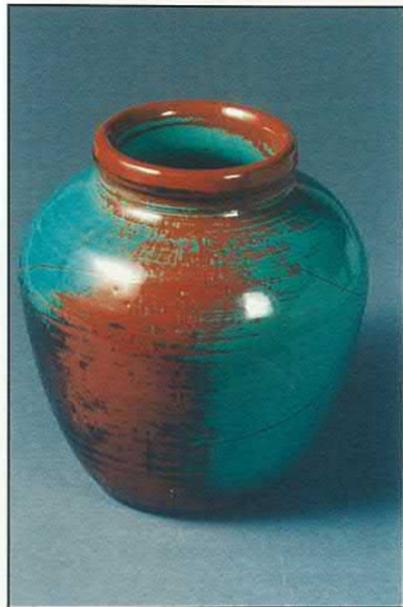
While studying under **Dora Billington** in London, Olive had begun experimenting with lustres from the reduction of low-fired copper earthenware glazes. She now resumed this, introducing cigar shaped parcels of sawdust and moth balls through the small spy holes. The unpredictable results were highly sought after collector's pieces. All her subsequent work was with Bristol type glazes fired to 1220°C in the electric kiln. Her wide range of pottery was always largely functional: bowls, vases (often with Maori rock drawing decoration or moulded New Zealand native flower relief) generous mugs for gargantuan thirsts and her famous whipping jugs - deep to take an eggbeater and with a practical whole-hand handle placed at right angles to the pourer.

There were sculptured ornaments and slip cast book ends based on a stylised Maori canoe prow.

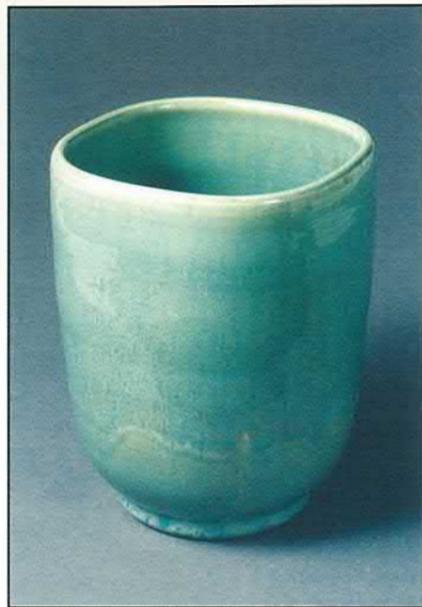
In 1962 **Mavis Robinson**, **Paula King** and **Tony Valentine** approached Olive to start a discussion group to help sort out firing and glaze troubles. They met in each other's studios on Saturday afternoons and out of this group, the first co-operative *The Twelve Potters Shop* was opened in Mt Albert Rd. The group expanded and moved several times, ending at the Upland Rd-Remuera Rd intersection. Olive remained an associate member and always kept potting. When I was director of the new *ASP Centre* at Onehunga in 1977 and we were developing the grounds with planting, Olive arrived with some small puriri trees and a bag of blood and bone manure. They survive today as very large trees, but then they were always known as *The Olive Jones Memorial Grove*, much to the delight of her very much alive dry sense of humour. As part of their 1982 Annual Exhibition the *Auckland Studio Potters* paid homage to her as Guest of Honour with a retrospective exhibition of her past work and an accompanying Profile, for which most of this information was collected.

Olive Jones was a much loved pioneer potter and an inspiration to those who knew her. From the thirties she helped establish a sympathetic climate of attitude and interest in pottery, through teaching and demonstrating, which provided a solid groundbase for the craft revival boom of the sixties. She was always generous with help and encouragement over her more than half century as a potter. After her sudden death in 1983 at 89, there were still some leather hard pieces wrapped in plastic by her wheel, waiting patiently to be turned and finished for that next firing.

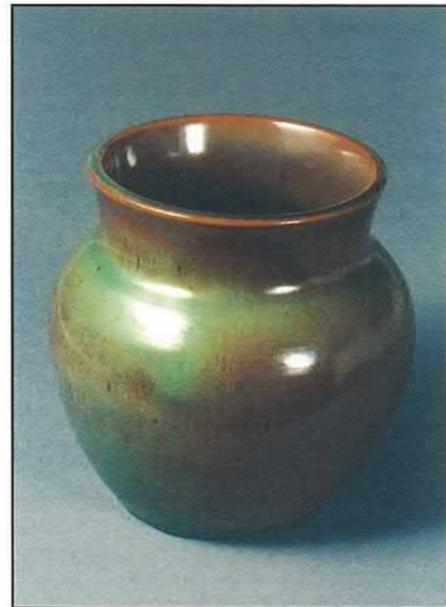




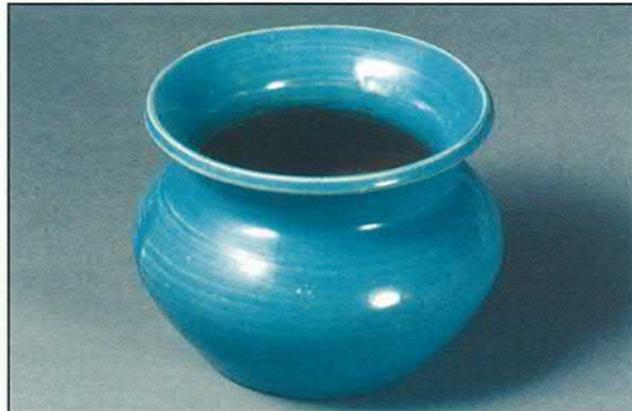
Vase
H 130mm Diam 130mm 1968
Copper glaze partially reduced
Signed **Olive Jones 47cc** (sgraffito)



Squared Deep Bowl
H 150mm Diam 130mm c. 1955
Transparent Rutile green glaze
Signed **Olive Jones 16** (sgraffito)



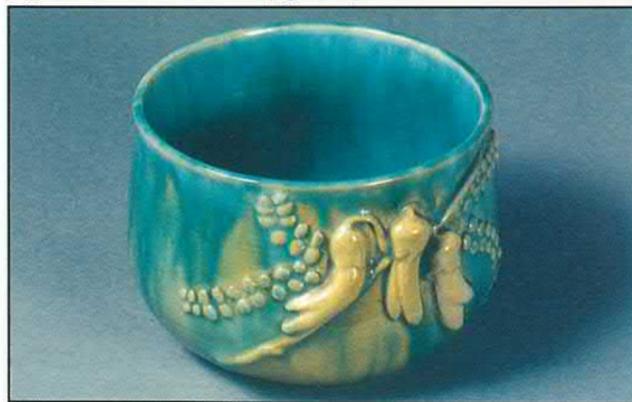
Vase
H 125mm Diam 115mm Earthenware c. 1965
Opacified brown and green glaze
Signed **Olive Jones** (sgraffito)



Blue Bowl
H 95mm Diam 120mm Earthenware c. 1965
Mid blue opacified glaze
Signed **Olive Jones 25+** (sgraffito)



Canoe Stern Post Book Ends
H 120mm L 150mm W 70mm Earthenware 1942
Slip Cast brown transparent glaze
No mark but original gummed label with price of "One Guinea"



Bowl
H 70mm Diam 70mm Earthenware c. 1960
Thrown with moulded Kowai decoration
Signed **Olive Jones** (painted)



Bowl
H 100mm Diam 160mm Earthenware c. 1948
Matt opacified pale green copper glaze
Signed **Olive Jones** (sgraffito) Photos by Howard Williams

Gas Centre Ceramics Awards 1995

Waikato Society of Potters
Waikato Museum of Art and History

Selectors: Allie Eagle, Rick Rudd and Howard Williams

Photos by Stephanie Leeves



Gas Centre Premier Prize
Denise Tohiariki, Palmerston North
"Nau...Naku - Yours...Mine"
Gas fired in sagger with seaweed and shells



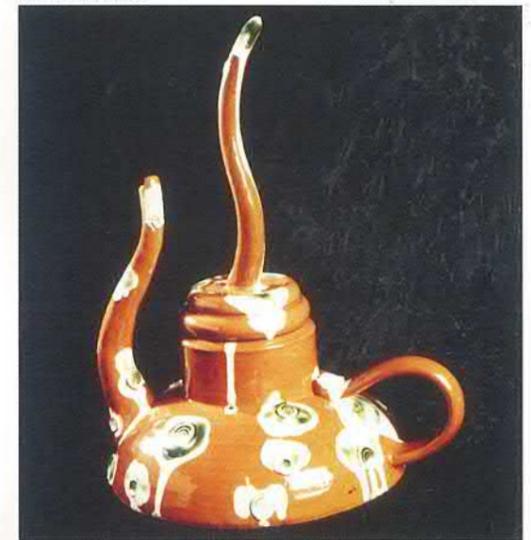
Merit Award
Gaeleen Morley, Taradale
"Volcanic Series Bowl Form", handbuilt, multifired



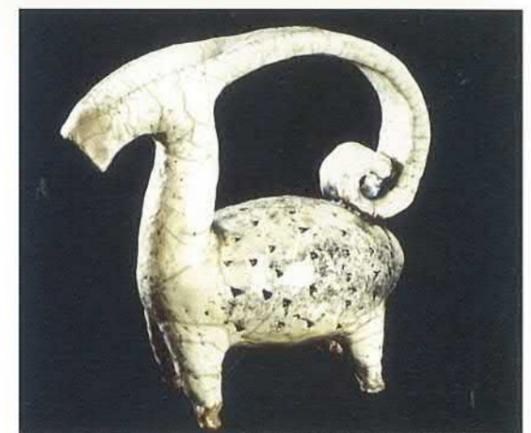
Judges Commendation
Caroline Bowker, Hamilton
"P = Platter". Stoneware with slip and underglaze pencils



General view



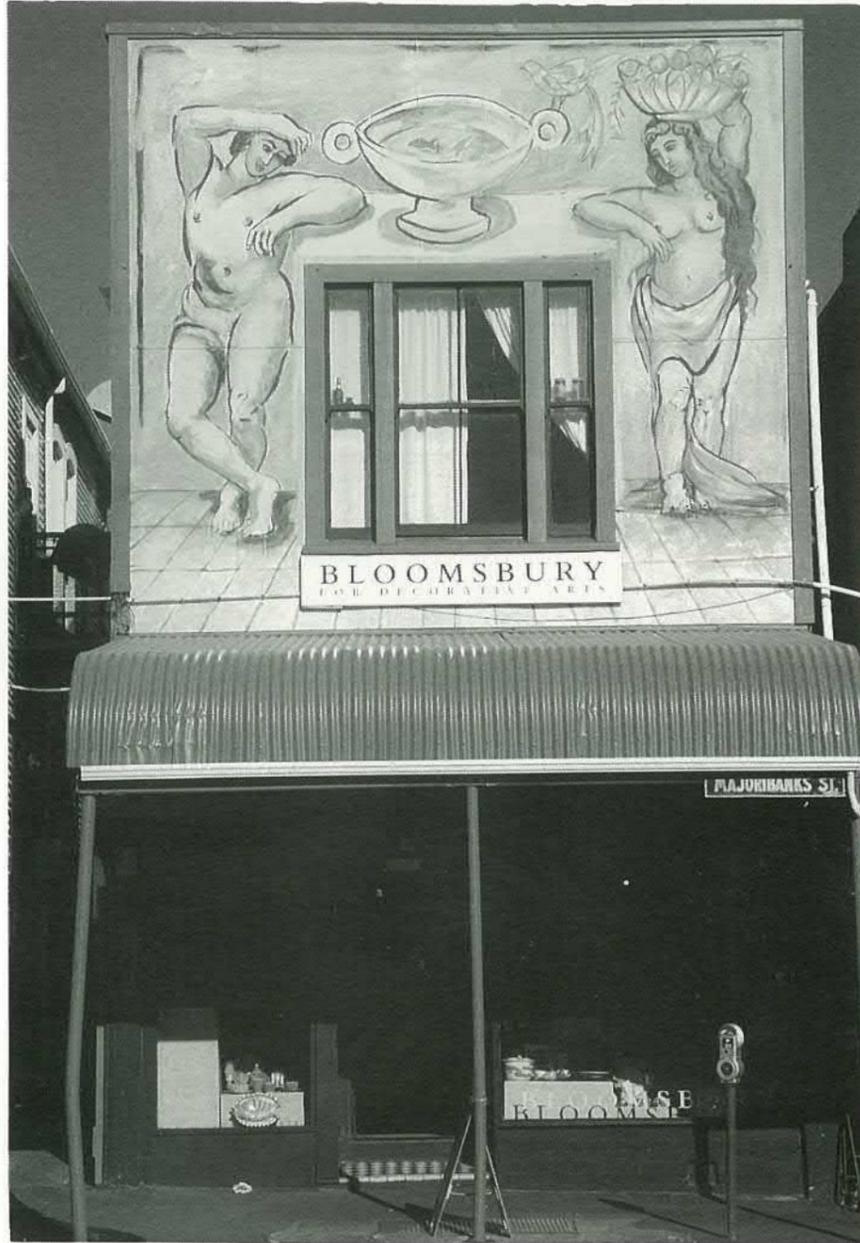
Merit Award
Jo Beckett, Cambridge
"Non-functional Teapot"
Thrown, slabbed and pressed



Judges Commendation
Kevin Barton, Coromandel
Terracotta, Raku Jug

Bloomsbury

Gloria Young, Wellington



Bloomsbury, Wellington. Photo by Nina Bostrom

In 1980 in Mt Victoria, Wellington, I set up *Earth and Fire*, my first pottery studio with a shop attached. Gillian Kersey and I were both recent graduates of the *Otago Polytechnic Ceramics Course* and we started with a 5cu ft gas kiln behind the studio. As we outgrew this venture I moved location to an old Victorian building in Roxburgh Street to form the *Roxburgh 5 Co-operative Workshop*, one of Wellington's first arts co-operatives.

The six studios with shared lounge/lunchroom have at different times been the workplace of at least 50 artists and craftspeople from all sectors of the arts, many of whom have become very successful in their field.

As pressure grew for me to buy another electric kiln I decided to move just a few doors away to Majoribanks Street, to a shop with good foot traffic and room for my studio behind. My plans in making my

workspace accessible to the public pleased the *QE II Arts Council*, who assisted me financially in the five months it took to move.

The name *Bloomsbury for Decorative Arts* is to honour the Bloomsbury Group of artists who set up a similar workshop in London in 1913 - the *Omega Workshop* - with the aim of bringing vigorous, lively, modern artwork into people's homes. I could identify with their struggles to run a workshop producing saleable items, while retaining scope for individual expression. I didn't want to emulate 1913, but to capture the spirit of what they were trying to achieve. Decorative effects such as paint finishes and painted ceramics and fabrics popular at the time, are now back in fashion.

The shop was designed to reflect modern decor trends, so people could see how pieces might look in their own homes. This was carried out superbly by Gayle Wilson, a decorative artist, using trompe-l'oeil or visual tricks to give the shop an opulent imaginative feel, perfect for the kind of work I wanted to display: all New Zealand made ceramics, glassware and jewellery.

At *Roxburgh 5*, my old studio complete with 18cu ft gas-fired kiln, continued to be used by a number of Ceramics Course graduates; Andy Hope, Richard Stratton, Kari Shadwell and Louise Pickford. *Bloomsbury* has become a very accessible outlet for the work of all members of *Roxburgh 5*.

I now have an assistant, Rebecca Pubben, a graduate from Wanganui and Nelson, who produces her own work when she's not serving customers. Despite the interruptions the benefits are great, with the interaction between the customers and the potters, jewellers, glassworkers, bronze sculptors and other artists, helping to make an inspiring workplace in a vibrant, exciting part of Wellington. ■

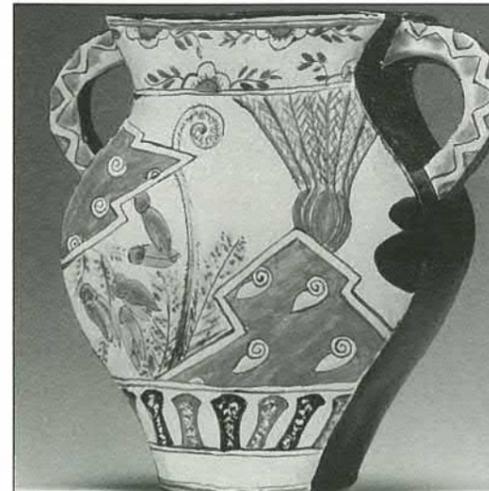
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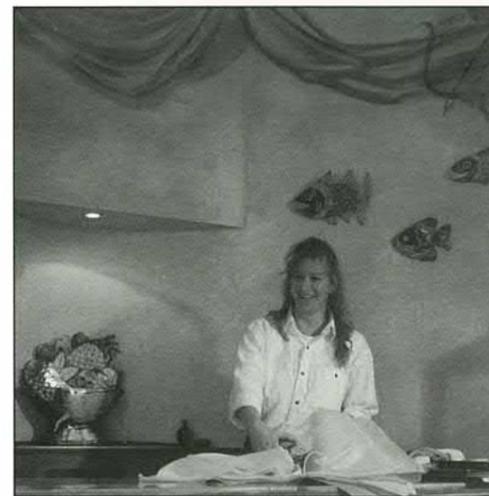
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PO Box 881
Auckland**



Gloria Young in the shop, workshop behind. The seat is used by children to watch pots being thrown



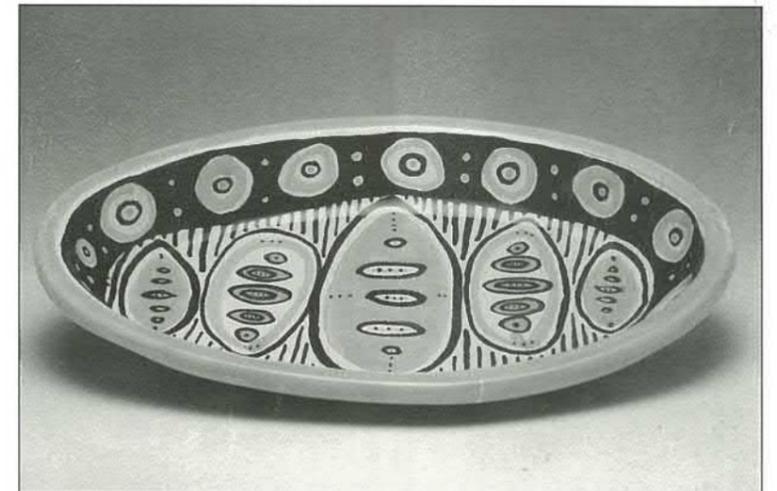
Majolica vase by Gloria Young. 315mm h



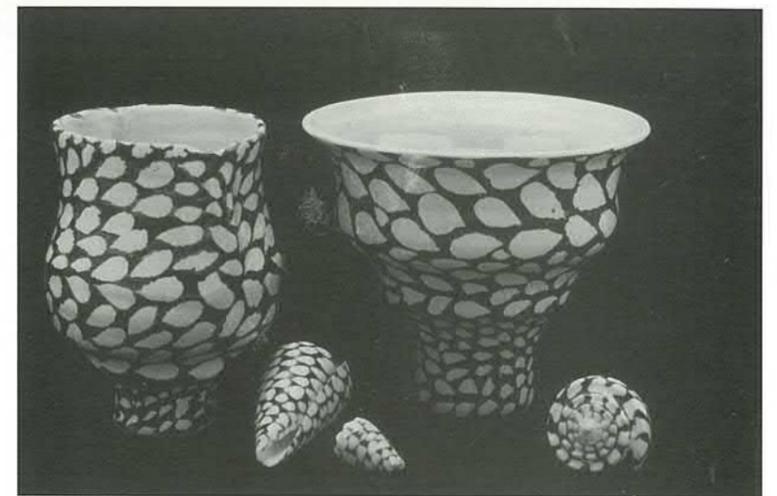
Rebecca Pubben's fish on the wall, fruit bowl by Gloria Young



"Unearthly Urn" earthenware by Gloria Young. 500mm h
Photos by Guy Robinson



Majolica Platter by Rebecca Pubben. 350 x 220mm



Pots and shell forms by Rachel Vollusch, glazed by Gloria Young. 130mm h
Photo by Julia Brooke-White

The Organic Nature of Sophistication

Lucie Rie remembered

John Parker, Auckland

"Art is not a profession. There is no essential difference between the artist and the craftsman. The artist is an exalted craftsman. In rare moments of inspiration, moments beyond this life, the grace of heaven may cause their work to blossom into art. But proficiency in a craft is essential to every artist. Therein lies a source of creative imagination."
 Walter Gropius : The First Bauhaus Manifesto. 1919

Lucie Rie was the most sensitive, aware, individual and uncompromising potter I have ever known. To say she has been the greatest influence on my own work is the understatement of the century. She was a constant inspiration, working right up into her nineties until she had a stroke about three years ago. I was personally devastated when the *Off Centre* column in *Ceramic Review* published an attack on her questionable worth as one of the important influences of twentieth century ceramics. It hurt me deeply. I really felt like answering back, but couldn't. My 1995 show at *Masterworks Gallery* opened on the day she died. It was a strangely positive omen that brought a flood of wonderful thoughts along with the tears. I have wanted to write my feelings about her for a while now, but I haven't wanted to be another hanger-on to jump on the eulogy bandwagon. She is too important to me for that.

When I began working with clay and a potter's wheel in 1966, the New Zealand norm closely followed the **Leach/Hamada/Rhodes** aesthetic of truth to materials, which manifests itself in the natural beauty of iron-bearing clays, reduction fired mostly in oil fuel kilns. Electric kilns were regarded as an amateur joke. The results gave the overall brown and green tradition which was all pervasive. In the pottery heydays of the sixties, so much of the work was mock traditional, mock Japanese, clumsy, roughly finished, unevenly glazed with dribbles. All this hid behind the guise of spontaneity. Honesty, humility and expression of the rugged qualities of clay were often a smokescreen for lack of craftsmanship. The random flashing and firing marks amounted to cosmetic surgery. It was never really my thing, but I tried to conform and managed to work within the system. Firstly trying to throw white earthenware clay which felt more like a casting slip and then by manipulating a magical ingredient *SN1* with *Crum Clay*, I managed to get a relatively iron free clay to experiment with white glazes on. **Trevor Bayliss** mixed the first porcelain clay from refined ingredients, but *David Leach Porcelain* was yet to come as a product of the late '70s. As beautiful as the traditional Chinese and Japanese objects were and still are, I felt out of place with the oriental mentors.

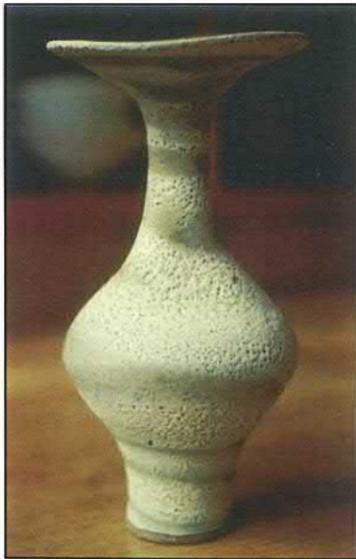
Then one day in 1967 **Tony Birk's** *The Art of the Modern Potter* was published and I discovered **Lucie Rie** and **Hans Coper** and the *Bauhaus* and a European aesthetic which joyously celebrated the machine and technology and precision. Form followed function rather than emulating nature. It changed my life. I had a real mentor at last and one that was well respected and still used an electric kiln. One day with all the naivety and arrogance of a 21 year old, I actually wrote to Lucie and asked if I could come and work with her. She suggested instead that I should apply for the *Royal College of Art*. Years and many letters later I did go there.

Hans Coper was my tutor and I graduated with an MA Degree in Ceramics in 1975. I am certain Lucie had a lot to do with the whole process of my getting in with an honorary BA Degree, although she would never take any credit. She found me a place to live with young friends of hers and would periodically have me over for dinner because she thought I wasn't eating properly. She always cooked sensible things because she said "New Zealanders liked sensible things." She introduced me to her great friend **Ian Godfrey**, and we shared a workshop for a year before I returned home.

I have many great fond memories; like the very first meeting when she came to the door dressed in white, with a white apron and white porcelain clay on her hands; the legendary poppy seed cake; **The Joseph Hoffmann** glasses; the talk of an aristocratic childhood in Vienna and my holding her feet as she dived into her large electric kiln to lift out the heavy shelves. Always there was a generosity of spirit. After I returned home she always made time to see visiting friends I passed her phone number on to. The last time I saw her was in 1988 on the ill-fated *Faenza* reconnaissance trip.

Lucie Rie epitomises all that I find desirable in pottery. Her work is highly sophisticated but the apparent simplicity is highly deceptive. I believe the more her work is refined, the more she is concerned with simple variations of basic ideas, then the more the essential qualities of clay are being expressed. In the *Hand Crafted Ideal* this is as much an apparent contradiction as labelling her work "Potter's Pots", but they are. They contain so much information about clay, glazes, the throwing process and the effects of temperature, but they are like people who silently know more than they are letting on. The implications one may deduce from supposedly simple or straightforward effects are staggering. All you need to do is work out how to decipher them.

In the introduction to the catalogue for the 1967 *Arts Council* retrospective exhibition of her work **George Wingfield Digby** wrote "Here was a studio potter who was not rustic but Metropolitan. Her work had the nostalgic undertone of Folk Art." She always worked within the area of traditional studio pottery, because all her ware is recognisable as buttons, bowls, bottles, cups, jugs, vases etc. Although some of her inspiration comes from early Roman pottery found in Britain, her work is contemporary and sophisticated. This is not surprising since Greek and Roman pottery was all about control and precision: the potter's skill of throwing and turning versus the kiln's random enhancement. She never needed to resort to using the bizarre for effect. She was concerned with essence: The paring away of unnecessary features like stuck-on appendages or ruinous brush painting. Lucie decorated and complicated her work with restraint and from a limited vocabulary of methods and simple variations. Her favourite forms recurred with subtle changes in size and proportion rather like the a group of plants of the same species - they are all theoretically the same, with a shared common origin but none are exactly identical. Her forms are stark, often severe, but are far more related to the forms and principles and refinement of natural things than the pseudo-natural sculptural ceramic artworks which proffer to know what it is all about, but which end



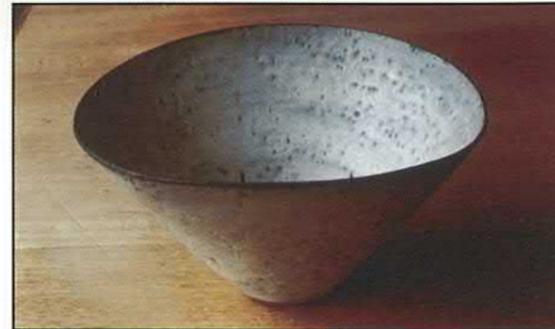
Double Agate: Silicon Carbide and Copper additives



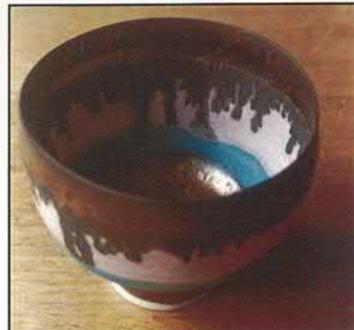
Crawl glaze with Manganese particles bleeding through



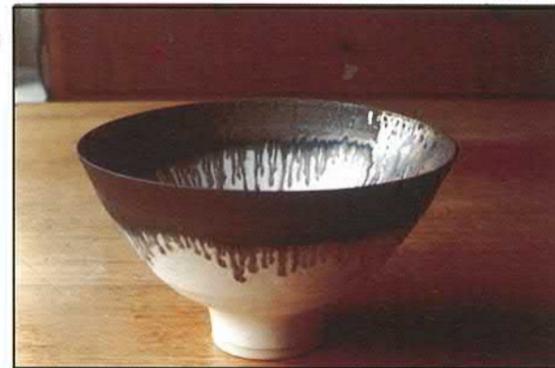
Manganese/Copper "Bronze" Mixture with sgraffito through Red Iron Slip



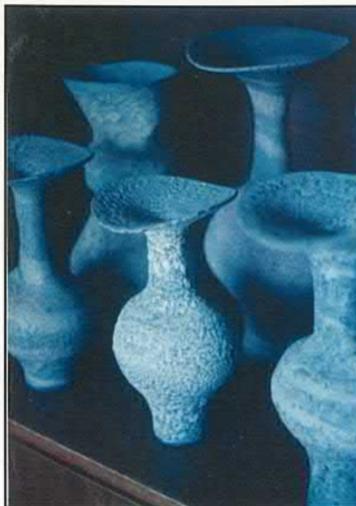
Bowl squeezed oval with Manganese and Cobalt particles added to the clay



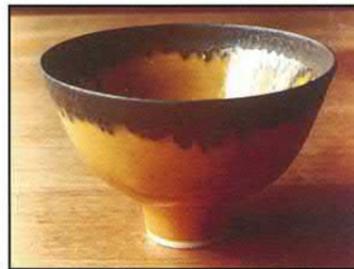
"Tyrolean" bowl. The pink is Chrome Tin reaction from Lead Chromate



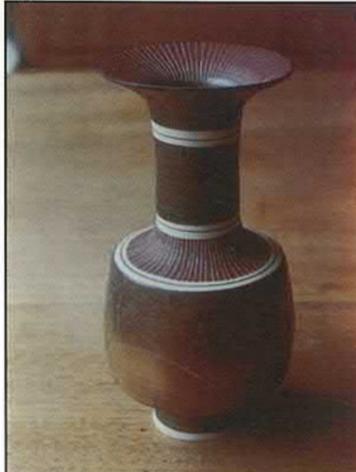
Fluid Manganese/Copper caught in motion in a matt white glaze



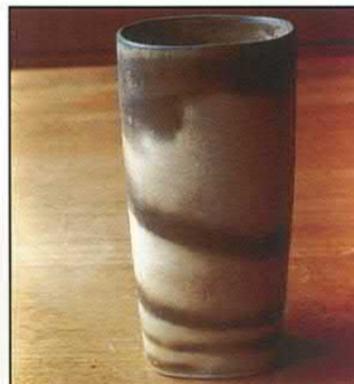
Group of bottles in different surface treatment techniques with undulating rims



Uranium Yellow with Manganese/Copper rim



Manganese/Copper "Bronze" mixture with sgraffito through Red Iron Slip and Inlaid blue lines



Agate spiral with Copper Carbonate in the clay



A group of composite bottles with pink artificial reduction caused by Silicon Carbide in one of the agate clays

Photos John Parker

up as parodies of the nature they are trying to homage, rather than expressing any of the abstract subtlety of evolution, development and slow considered change.

There is no obvious clay quality about her pots, but the more turned and distinctly shaped, with all the variables held in a certain degree of control, the more one may deduce about the properties of clay. Certainly it would not be possible to make her work in any other material.

The whole process of throwing says so much about clay. How it has plasticity and can be stretched and formed and while on the wheel it is a very organic material which is flexible and sensitive to the slightest of pressures by the hands and fingers. All this is present in her work without the superficial clues of throwing ridges to indicate they are hand thrown objects.

Her forms show how clay can be manipulated. She often pushes a piece oval or cuts major furrows or fine fluting. Pieces are often made in sections and joined while still wet, the subsequent finishing obliterating the obvious joins with the piece drying as a whole.

All her work was raw glazed and subsequently fired in an electric kiln to 1250°C. By its very nature the raw glazing process is difficult, since unfired green ware is pottery in its most vulnerable state, brittle to the touch and still sensitive to water breakdown. Add ware which is very finely turned and it is a prescription for disaster. She showed me, one evening, the technique of applying thick slurry glaze as the bone dry bowl spun on the wheel head. Not a hand-tied bamboo and dog hair brush in sight, she always used clumsy *Woolworth's* house painting ones because they gave a better coverage. She added Gum Arabic, "Not too much and not too little" to make the glaze stick. The piece was then painstakingly dried back to bone dry again and the process repeated inside and thoroughly dried again before a slow single firing. The pitfalls of raw glazing end up being its virtues. Because the clay is still receptive to water, the glaze actually penetrates into the clay and the two contact layers mix a certain amount and the clay and glaze have a relationship which is intermeshed rather than just being a surface coating on bisque ware. Bloating is an ever present problem however. With raw ware you have to lift a bowl carefully with both hands, you can't pick it up with two fingers on the rim. A potter has a much more intimate relationship with the pieces themselves because so much extra care is needed in handling and timing the drying. I feel that this quality of gentleness in handling, care and intimacy can be sensed in the final pieces. To dismiss this attribute as a mere feminine element is to miss the point. This is an artist who is an expert craftsman, who fully understands the process and its limitations and who can work within, and boldly exploit, these limitations with a knowledge that only comes with time and experience.

No-one has made thrown and turned porcelain as thin or as delicate. However her pieces never have a mechanical or a lathe-turned or a machined static rigidity. The flared rims of the bottles undulate and sometimes distort in the firing under the gentle tension of gravity. No matter how crisp and sharp your throwing and turning may be, the high firing process and the clay/glaze meshing means that the clay is on the verge of melting and warping and distortions occur, but these are the same distortions as leaves sagging under the weight of water droplets or flowers being blown out of shape by a gentle wind. There is a softening and an organic quality which is being caught in a moment in time and held. It also records the way in which clay unwinds in firing in the opposite direction to the wheel spin, or the flow path of a particular glaze material.

Lucie often coloured or textured her oxidised clay with additives. With the clay and glaze interacting so closely, these affected the resulting glaze surfaces, sometimes causing them to pit or bubble. A particular clay from Chesterfield mixed with "T"

Material caused a decorative crawling. Other glazes used silicon carbide for a volcanic pitting, which also gave the added bonus of local reduction copper pinks in the otherwise oxidising atmosphere of her electric kiln.

Lucie used many clays and glazes and chose each carefully to complement the other. Sometimes flecks of colour break through or metallic particles melt in characteristic flow paths. Because the colouring oxides were often in the clay rather than the glaze, there are subtle depths of colours, blues, greens, browns and greys which have their origin somewhere in the distance within the clay at some intangible secret place as if the colour is slowly seeping from an internal source. One has the feeling that these pieces are dynamic, moving and breathing rather than suffocated and embalmed under an impervious sheet of plastic glaze.

The agate pieces involve the use of two different clays within one piece but without mixing them properly together, so that the action of throwing causes spirals of differing colours and possibly textures. This spiralling is a unique property of throwing. When the pieces are glazed, the additives react to the glaze in their unique ways. So it is possible to have one glaze that is both smooth and pitted on the one piece where it crosses different clay strata.

A characteristic of her work has always been the use of sgraffito. Often she applied her beloved Manganese Dioxide or the Manganese/Copper "Bronze" mixture, brushed onto the bone dry raw clay, with only water and a little Gum Arabic. She then scratched the fine sgraffito lines through the oxide coating into the clay with a pin. The effect is very precise and machine-like at a distance, but close-up the lines have a slightly feathered edge from the dry clay splintering under the pressure of the pin. The same quality does not happen in metal, wood or glass. The complete reverse of sgraffito is inlay. Lines or furrows are scratched into raw clay and filled with a coloured clay or slip and turned back to reveal precise lines in the normal body. In this way the inside of a bowl may be treated as a negative of the outside with respect to glaze treatment.

Her special magic is her attention to detail. All her pots have turned feet, even those which are not obviously visible. They were glazed with only the foot ring cleaned for stacking in the kiln. Some rare bowls had an unglazed ring inside so that another bowl could be economically stacked inside, as some ancient Chinese ware was fired. Often the insides of feet have a delicate sgraffito pattern that is an unexpected surprise to discover when inverting while handling.

The wholeness of each piece is a quality found in nature, but her forms never mimic nature. They never look like something else. They are concerned with the same ideas as natural shells and stones ie, if you turn them over there is not an ugly part that you are not meant to see. The pots can be viewed from all angles. There is not a single way of looking. They were not made to specifically stand or be displayed in one particular way, just as trees and flowers do not have a front and a back. There is no large unglazed area of clay which says "I am the bottom of this pot and I should be sitting down on something and never be picked up." Even if her pieces are never picked up and examined all over, the point is that she bothered, taking that extra amount of care about the finish, outside what is just necessary.

To the end she was continually developing new glazes. Every firing had a new glaze test. Parts of her hand written glaze sketch/note books have recently been published. They are such a personal working diary, it is somehow fitting they appear as some indecipherable hieroglyphic archaeological find. Hans Coper wisely destroyed all his notes before his death. Hans began as her student making ceramic buttons, during the war, in the tiny workshop at 18 Albion Mews. Lucie always regarded him as her greatest teacher. She certainly was mine. ■

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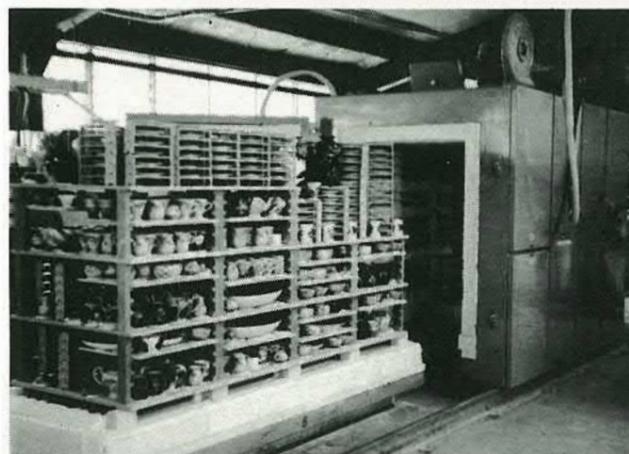
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The Clay Architecture Show

Fisher Gallery, Pakuranga

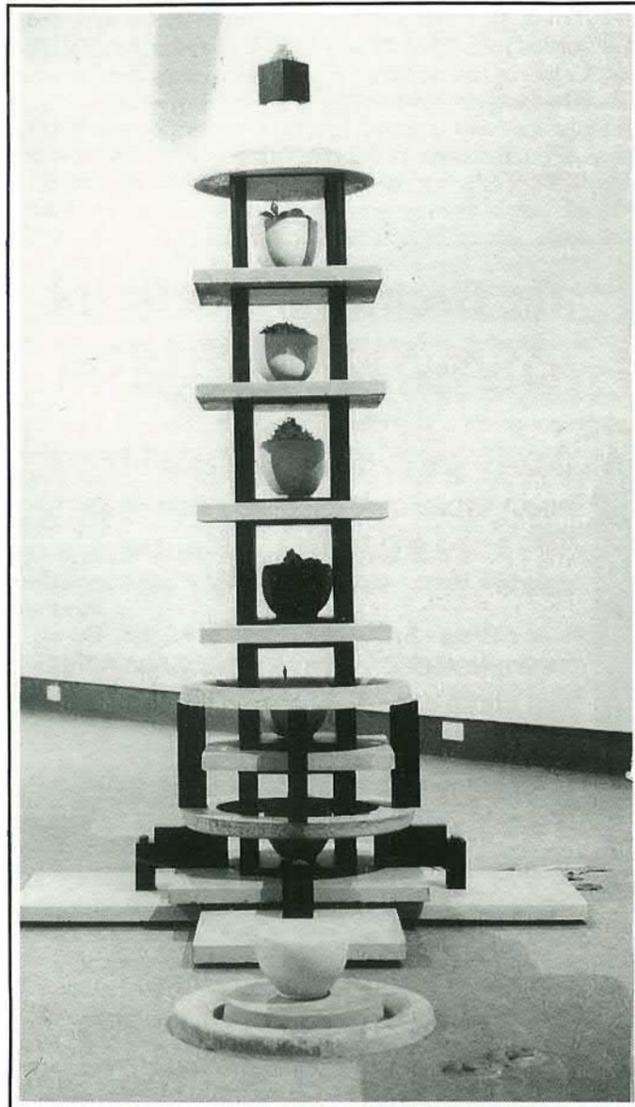
Sue Curnow, Auckland

Photos Courtesy Fisher Gallery

Because of the absence, on vacation, of **Howard Williams**, this review of the *Clay Architecture Show* at the *Fisher Gallery* has been written from the view point of a lay-person in terms of pottery. It is short on technical information or analysis, a factor for which I can offer no apology, but I hope it will provide a good enough overview of the exhibition which resulted from the original proposition.

The *Fisher Gallery* invited selected potters to team up with an architect, designer, or artist, of their choice, with the aim of exploring the interaction of ceramics and architecture. Sponsored by the *Interior Design Guild*, the show is remarkable for its di-

Christine Thacker and Graham Lane



verse interpretation of the brief, as well as for its high degree of technical expertise, and excellent presentation.

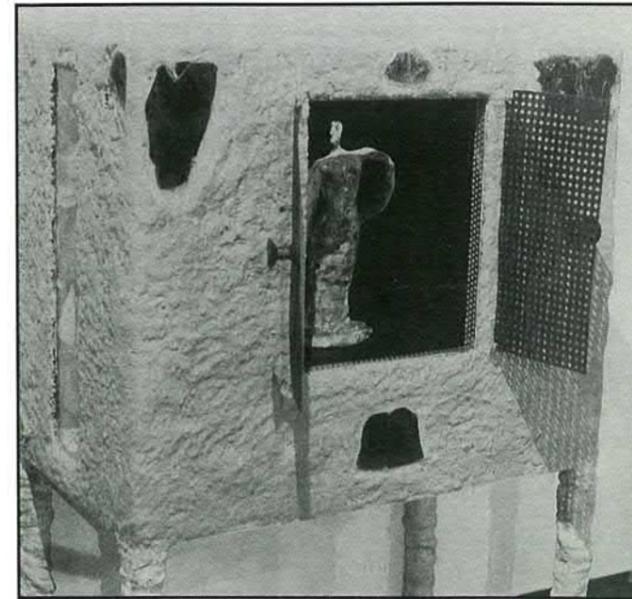
For **John Parker** and **Simon Carnachan**, a plumb bob - the quintessential builders' tool - signifies the essence of the matter. Parker's large white ceramic cone "bob" is suspended from a cord which is carried from the entry, diagonally across the ceiling, to a corner where it hangs almost point-to-point with an up-turned black cone of equal size. This elegant composition has elements familiar in Parker's work - the cone, the smooth plain finish - as well as a cool, rational approach to the show's concept.

Matt McLean, in *Big Wall/Little Wall*, built two walls, identical except for size. Seen from a certain viewpoint, they refer to architectural perspective. Constructed entirely from one form - the ancient and mutable equilateral triangle - they also refer to the fact that clay is one of the most ubiquitous and enduring building materials. Configuring alternately hexagons and triangles, the building units are affixed by hot glue and steel rivets.

In **Peter Lange** and **Graeme Scott's** elaborate collaboration, nothing is as it seems. All is illusion: Lange's skills are in full flight. A large square glass tank is full to the brim with water. Floating on this - though secured by chains to the tank's bottom - is a brick platform. Atop this, a cage, made of Meccano struts, encloses an upturned kit of the kind made by Nuie Islanders, here in Auckland, of bright-coloured industrial strapping. Or so it seems. Close inspection reveals the truth; the water is real enough, and the tank too, but everything else is made of clay, brilliantly disguised - apparent substance proven to be hollow and brittle.

The *Cabinet of Curiosities*, a sixteenth century Italian invention for the storage and display of small precious objects, provides the theme for **Bronwynne Cornish** and **David Kissler**. Whereas the cabinet used to be as exquisite as its contents, here it is interpreted as a basic box on long thin legs, roughly rendered in clay over mesh. Pieces of flat agate, embedded in places and secured with copper wire, reinforce an impression of decadence, implied by side windows full of old, broken crockery. Inside, through small rusty perforated metal doors, stands a female figure of awkward grace, with long sweeping arms. The piece has a melancholy air, a fragility suggestive of past beauty and present decay.

Alone among this group, **Graham Lane** and **Christine Thacker** have employed new, modern materials, as well as clay objects, in their collaborative work *CBD*. A tower built of concrete paving stones and rings, supported by black wooden frames, contains on each platform a bowl of small constructional elements, such as nails, or symbolic items (dice, keys). Tubes and wires emerge



Bronwyn Cornish and David Kissler



Peter Lange and Graeme Scott

from the bottom, spilling over the floor. The message here is clear and possibly overstated, but the concept and its execution are well-realised in this elegant structure.

The installation by **Linda Kestle** and **Rosemary McClay** comprises a large concept plan of a flower, and two large wood and glass specimen cases containing many small "plants". The plan, on the wall, is in three parts; it describes a simple plain flower, to be constructed on various scales. Inside the cases, the products

of this "Genetic Engineering" gleam. The characteristic glistening viscosity and slightly misshapen forms of McClay's flowers lend them a somewhat menacing air despite their bright colours; it's as if the cases protect us, as well as them.

The challenge of working with people from different disciplines has been well met by all participants in this show. Each work is well-considered and there is a strong impression that all have found it a broadening experience. ■

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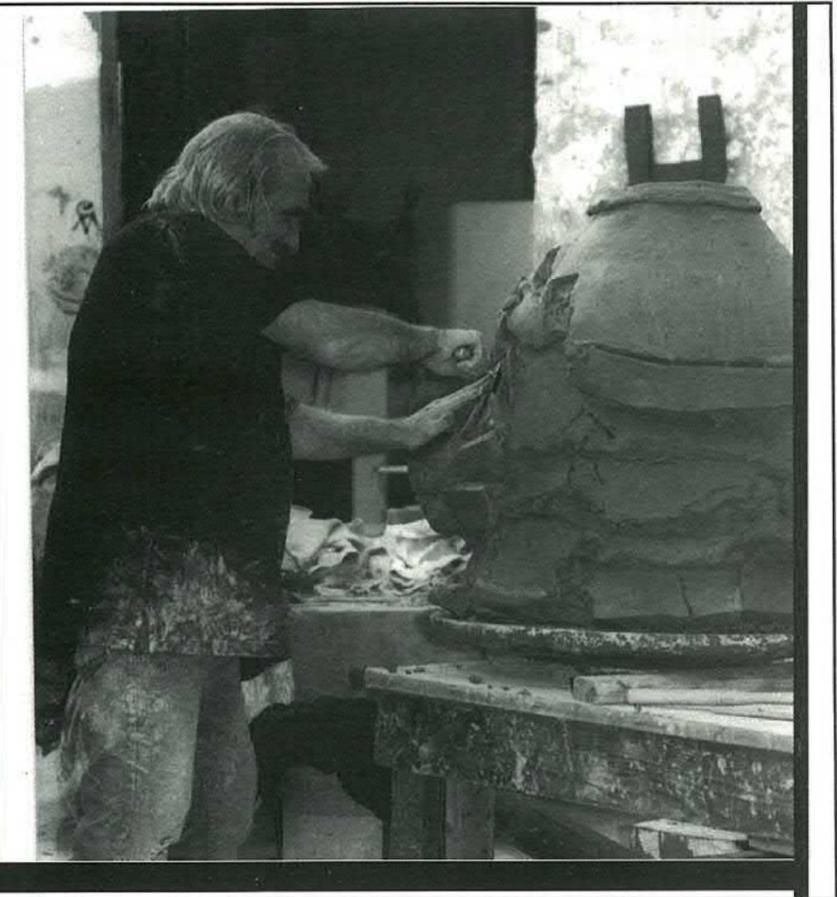
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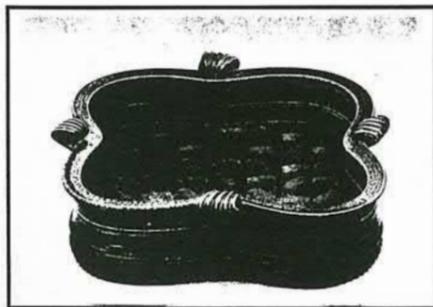
Tony Bond, David Brokenshire

Hilary Kerrod, Rick Rudd

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Canta Clay '96

Joan Moon, Christchurch

Tony Bond, David Brokenshire - what do they have in common? Not their ages, methods of working, their backgrounds or training, but, as two of Christchurch's outstanding potters, they will be demonstrating at *Canta Clay '96 Convention* next March. Both are handbuilders who have won many awards.

David Brokenshire comes from the early local pottery tradition of do-it-yourself. He built his own wheel and a series of wood, oil and gas kilns.

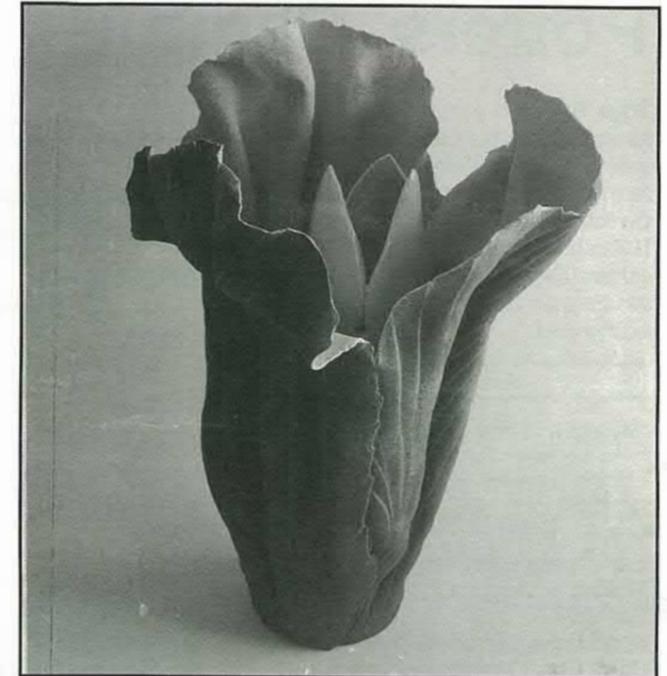
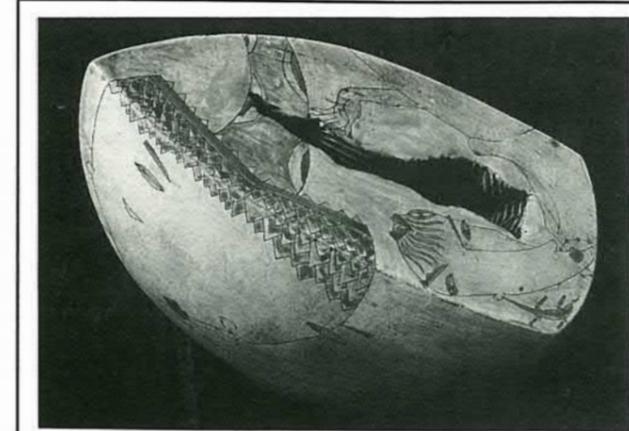
The Potters Book by **Bernard Leach** was the reference book for early potters. Otherwise, progress depended on enthusiasm, trial and error, and the sharing of ideas with other potters. Early Chinese and Japanese porcelain, was and is, a constant source of inspiration.

Born in 1925, David served in the Pacific in the *RNZAF* before completing *B.Arch.* in 1951. But in contrast to architecture, David enjoyed being in control of the whole process in pottery. At first, David potted before and after work, developing large coiled sculptural pieces in stoneware. Then, 20 years ago he was introduced to porcelain! "The delicate, translucent beauty of this material completely stole my heart", he says.

He is constantly striving for a feeling of movement and vitality in his work. "Porcelain is so short and softens under fire", he says, but he loves "the marvellous translucency and wonderfully soft colours". These qualities compensate for occasional mishaps.

David has had a *Merit Award* and other acceptances in the *Fletcher Challenge Ceramics Award* and twice recently he has had honourable mentions in the three yearly *International Ceramic Competition* in Mino, Japan.

Tony Bond



David Brokenshire

Tony Bond is a relative newcomer to clay. In 1989 he began pottery at *Risingholme Community Centre* and by 1991 had gained the *Certificate in Fine and Applied Arts* from *Wanganui Polytechnic*, majoring in ceramics and printmaking.

In 1994, Tony won the *Hulme Gas Premier Award* in the *NZSP National Exhibition* and a *Merit Award* in the *Norsewear Art Award*. He has had work accepted twice for the *Fletcher Challenge Ceramics Award*. This year, Tony has won the *Thames Star Ceramics Award*; *Scotwood Award* in the *Cleveland Ceramics Award*; plus *Merit Awards* in the *Royal Easter Show* and *Norsewear Art Awards*.

Tony has drawn since he was young and worked in other mediums, including five years in graphic arts. "There are so many possibilities with clay, you can really get involved with it. It opens you up to all sorts of things," he says. Not coming from a traditional wheel work background, he is looking at different ways of using clay and combining it with other materials.

Using a minimum of equipment, Tony keeps his whole process simple. The clay surface is coated with terra sigillata and his work is once fired. The tactile softness of unglazed earthenware appeals to Tony. He tries "to work with the clay rather than dominate it." Recently, he says his "sculptural forms with surface graphic images have led him towards figurative forms.

Canta clay '96 offers the opportunity to see these potters sharing their expertise with us.

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Potters' Camp Glazes

Dilys Gill lived and potted in Wales before moving to New Zealand. She is now setting up a workshop to continue her pottery in Greenhithe, Auckland. She sent in the following glaze recipes by well-known British potters, from her notes taken at the *Potters' Camp* in Wales in 1983. Some materials may need translating into local equivalents.

Dilys Gill, Auckland

Alan Barrett-Danes

Reduced Lustre Glazes in Electric Kiln

A	
Wengers Soft Frit	42.5
Wengers E Frit (medium)	42.5
Whiting	5
China Clay	10

B	
Wengers Soft Frit	85
Whiting	5
China Clay	10

C	
Calcium Borate Frit	70
Nepheline Syenite	30
Oxidise to 960°C. Let kiln cool to 800°C and start reduction for 20 minutes	

Colouring Agents:

1 Silver Sulphate	1 to 2 parts
2 Silver Sulphide	1 to 2 parts
3 Silver carbonate	1 to 2 parts
4 Cobalt Sulphate	0.5 to 1 part
5 Bismuth Oxide	1 to 3 parts
6 Bismuth Nitrate	1 to 3 parts
7 Copper Carbonate	1 to 3 parts

Peter Dick, Coxwold Pottery

Slips

Black	
Red Slip	60 pints (double cream consistency)
Manganese Dioxide	1lb 8oz
Red Iron Oxide	12oz
Purple Iron Oxide (coarse)	12oz
Black and speckled when partially reduced. Flat black in electric kiln 1160°C	

White

Straight HVAR Ball Clay

Grey

Straight Potclays Buff Body, or mixture of fireclays and ball clay

Green

Straight Potclays Buff Body
HVAR Ball Clay 2kg
Red Copper 100gm
Bright green in electric kiln to 1080°C, tends to go plum colour when reduced

Blue

HVAR Ball Clay	2kg
Cobalt Oxide	10gm
Cambridge blue in electric kiln at 1080°C	

Standard Glaze 1130 - 1180°C

Bentonite	24oz
Harrison Mayer 216 Glaze	528oz
(Low sol, ie: fritted lead/borax)	
Lead Bisilicate	32oz
Cornish Stone	24oz
Red Iron Oxide	12oz
Purple Iron Oxide	3oz
Manganese Dioxide	1.5oz
Water	2.5 gals

Low Earthenware Glaze 1080°C

Lead Bisilicate	700
Red Clay	100
Cornish Stone	40
Whiting	20
HVAR Ball Clay	50
Bentonite	10

NB: These glazes passed lead release tests in UK at the time, but the Pottery still did not use them on domestic ware. Remember, colouring oxides, especially copper, have a bad effect on the safety of almost any lead glaze.

Dave Roberts

Slips and Glazes

Black Slip	
Borax Frit	25
Flint	40
China Clay	80
Black Stain	25

Coloured Slips

Borax Frit	25
Flint	40
China Clay	80
Plus colours or stains	

Clear Glaze

Borax Frit (Podmores 2245)	90
China Clay	10

Crackle White

Borax Frit (Podmores 2245)	40
Calcium Borate Frit (P 2244)	40
Tin Oxide	5
China Clay	15

Black Overglaze

High Alkali Frit	65
Potash Feldspar	20
China Clay	5
Whiting	10
Black Stain	15

Dark Maroon Overglaze

Borax Frit (P 2245)	80
Whiting	10
China Clay	10
Red Iron Oxide	8
Manganese Dioxide	3
Cobalt Carbonate	1

Ted and Jane Hamlyn

Recipes for Salt-glaze Firing

Clay Body A

BBV Ball Clay	1 bag
CC China Clay	1 bag
Grog	10lb
Potash Feldspar	10lb
Powdered Red Clay	2lb
Podmores 1037 Plastic Clay	2lb

Clay Body B

Powdered SMD Ball Clay	1 bag
Plastic Moira Grey Clay	1 bag

White Slip

China Clay	1 part
SMD Ball Clay	1 part

Green Glaze (Raw)

Potash Feldspar	24
Whiting	18
AT Ball Clay	30
Quartz	30
Red Iron Oxide	5

Rimwash for Lids

Calcined Alumina	3
China Clay	1

Batwash for Kiln Shelves

Hydrated Alumina	3
Ball Clay	1
(HVAR, SMD, or TWVD)	

Wadding

Mix to soft pastry-like consistency and roll into balls or sausages. Useful for certain lid fittings and especially for firing pots rim to rim. These wads fire hard and come away clean.

Alumina Hydrate	32
China Clay	8
TWVD Ball Clay	4
Grog (80s to dust)	4

Walter Keeler

Glazes

Interior glazes are blends of the following two recipes, using 2 parts of A, to 1 part of B. An alternative to B is C, a paler glaze, quite a nice pale yellow-green on its own in reduction or with salt. It can be blended with A for blues.

A

Feldspar	1000
Ball Clay	600
Dolomite	400
Cobalt Oxide	13
Copper Carbonate	10

B

Ash	50
Local Red Clay	50

C

Ash	20
Feldspar	10
Local Red Clay	5

Exterior Glazes

On Leather-hard Pots	
Ball Clay	50
China Clay	50

On Dry or Bisque Pots

Feldspar	50
China Clay	50

Or

Feldspar	40
China Clay	60

Oxides and stains can be sprayed over these, or colour added to them in the bucket. They will NOT produce a glaze without salting.

Peter Starkey

Salt Glaze Slips

A. Apply to Bisque	
China Clay	40
Nepheline Syenite	60

Spray or brush over

Cobalt Oxide	0.5
Rutile	2
Red Iron Oxide	2

B. Apply Raw

Red Clay	80
Feldspar	20
Cobalt Oxide	1

Siddig El'Nigoumi

Glazes

Hard greenish-blue stable glaze, 1250 - 1300°C in reduction

Feldspar	40
China Clay	38
Whiting	20
Cobalt Oxide	1
Red Iron Oxide	1

Use very thickly in slip-trailer for decorating on bisque ware

Stoneware Glaze, 1250 - 1280°C in reduction

Feldspar	39
China Clay	23
Whiting	18
Flint	11
Ball Clay	6
Talc	11

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Large White Dog, 1990, Barry Lett.

JOSIAH WEDGWOOD

"Father of English Potters" 1730 - 1795

Sally Vinson, Coromandel

Sally Vinson went to England to meet her new grandson who is a fourth generation descendant of Josiah Wedgwood. The bi-centennial celebrations were an interesting coincidence.



Churchyard Works, Burslem, Staffordshire where Josiah Wedgwood was born and learnt his trade

You may think the only thing that you, as a 20th century studio potter, have in common with Josiah Wedgwood is clay. And you may be right! But there are some parallels perhaps?

He was fortunate to be born into the fourth generation of a family of potters, so nobody could talk him out of wanting to be a potter - in fact he may have had no choice. He was born in 1730 in Burslem, then the only town in the Potteries in Staffordshire. His great-great-grandfather, Gilbert Wedgwood had come to Burslem to make pottery in 1612.

So Josiah was born at Churchyard Works and it doesn't look like a bad sort of place to have a workshop, with a nice looking house in a rural area. He was apprenticed at age 14 to his brother Thomas who was in charge of the Works, to learn the "Art, Mystery, Occupation or Employment of Throwing and Handleing." During this apprenticeship he suffered an attack of smallpox which resulted in Brodie's abscess which affected the knee, leading eventually, in 1768, to amputation. Since the potter's wheel at that time was often turned by kicking, his illness made it difficult for him to continue his work as a thrower.

This didn't seem to hold him up - one of his greatest assets was his ability to turn his hand to almost anything, however skilled, from mixing clay to designing. The organisation of factory operations thus came more easily to him than most of the potters of his day. His crippled knee was in one sense an advantage, since he was unable to take an active part in the life of his contemporaries, and he turned to books instead, becoming largely self-taught.

He took off on his own and rented the Ivy House and Potworks from his uncles for the then considerable sum of ten pounds a

year. His cousin (another Thomas) became his principal assistant and was taken into his partnership. They speedily outgrew the Ivy House works and in 1764 transferred to the Brick House works, known locally as the Bell Works, from the method of summoning the workmen.

This was the beginning of a career in which he achieved great success producing work of excellent quality, using many of his own invented clay bodies and glazes. Combined with his marketing skills this pottery brought him excellent patronage and in 1766 he was allowed to style himself as "Potter to Her Majesty", and his creamware, perhaps Wedgwood's most important contribution to English ceramic history, was renamed Queen's Ware.

Early in 1773 Wedgwood received an important order from Catherine II of Russia for a dinner and dessert service of 952 pieces, for the Chesmenski Palace near St Petersburg, built on the Frog Marsh or La Grenouilliere. This has subsequently become known as the Frog Service. Each piece is adorned with the frog emblem and hand-painted with over 1,000 different subjects depicting views of English landscapes, painted by 30 painters! Too big a set for Wheel of Fortune.

A family man, Wedgwood married his cousin Sarah (Sally) daughter of Richard Wedgwood of Spen Green, Cheshire. Their first child Susannah, who was born the following year, married Robert Waring Darwin (son of Erasmus Darwin) in 1796 and was the mother of Charles Darwin.

Josiah's letters show his wife as a clever, charming and considerate woman, helpful in his business and in his domestic life. She sat in judgement on his new shapes and assisted in his schemes and experiments. He wrote, "Sally is my chief helpmate in this as well as in other things, and that she may not be hurried by having too many irons in the fire, as the phrase is, I have ordered the spinning wheel into the lumber room."

Josiah's reputation went beyond that of a simple potter. Throughout his life he continually experimented to perfect existing ceramic bodies and to invent new ones, keeping copious and meticulous records of his experiments.

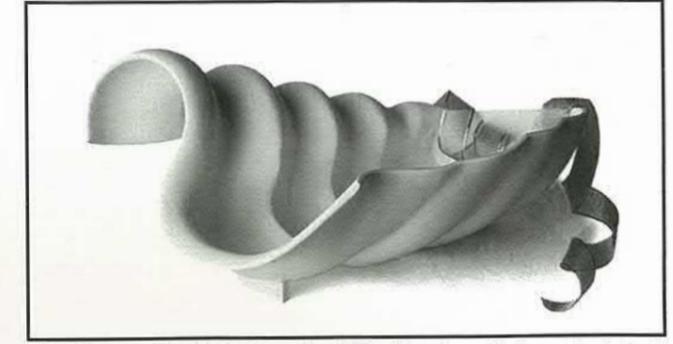
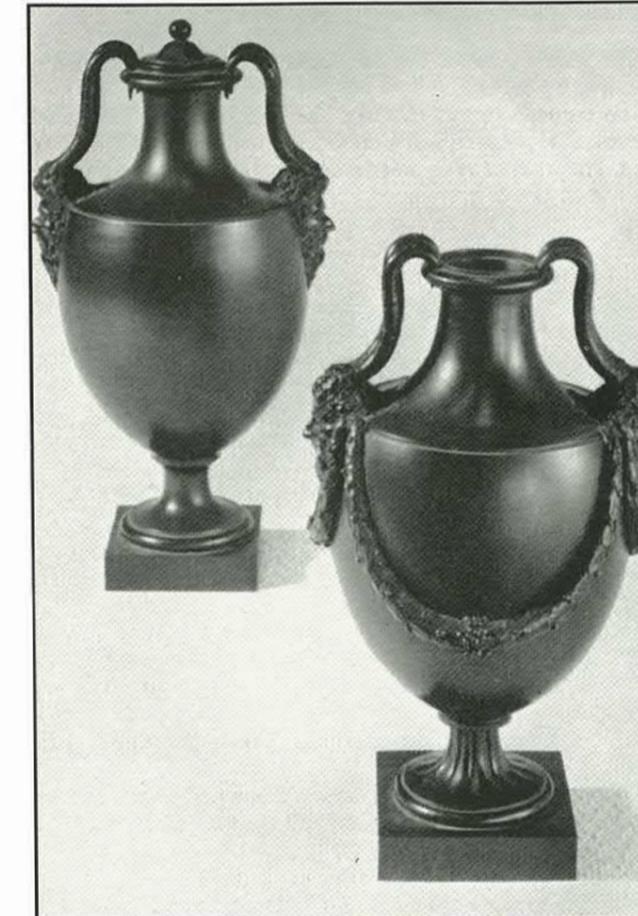
Victorian kitchen items of Queen's Ware, circa 1850



Part of the 952 piece Frog Service commissioned by Catherine the Great of Russia



Designs by John Skeaping, Keith Murray and Eric Ravilious Two Black Basalt vases. Left, No 1 in Wedgwood's shape book of 1770, right, also No 1 in Wedgwood's shape book 1770



The Pesaro Shell designed by Mirko Bravi, an Italian art student, won the Wedgwood Bicentennial Award. A limited edition of five full-size shells and 500 smaller versions were made for the Bicentenary



Reproduction for the 1995 celebrations, this is a pineapple centrepiece or epergne in cream-coloured Queen's Ware. The original was catalogued about 1774

In 1863 William Ewart Gladstone, the Liberal politician who was a collector of Wedgwood wares, said of him that "He was the greatest man who ever, in any age or country, applied himself to the important work of uniting art with industry."

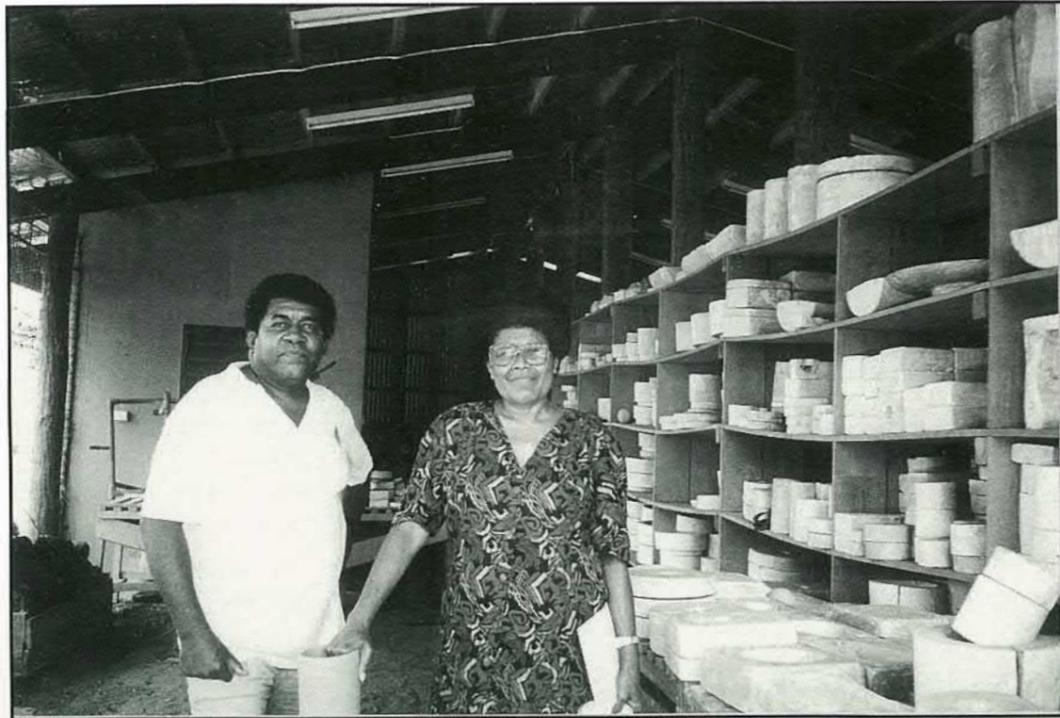
He developed the pyrometer, the first time accurate kiln heat measurements could be taken. He also contributed to a number of causes and activities in which he strongly believed. These included the emancipation of slaves, the development of the English canal system and the improvement of working conditions for his employees. No doubt if he'd had a boat suitable for going to the South Pacific he would have joined the Peace Flotilla there today!

This year is the 200th anniversary of his death. Three exhibitions have been staged in his honour including the Genius of Wedgwood at the Victoria and Albert Museum, which included a massive display of pieces loaned from Catherine the Great's Service from Russia.

Potters today may not want to emulate all the directions Josiah's career took, or even like the work he is associated with, but at the end of the day I feel we must admire and respect this man for his commitment to making objects from clay, and the high profile he achieved for pottery.

Suva IHC

Pattie Lloyd, Tauranga



Sitiveni Naqoli and Head Teacher Liku Mataluvu in the ceramics factory, glaze room at rear left

Suva Society for the Intellectually Handicapped, through the *Fiji Education Board*, runs a school which has a ceramics factory attached.

This factory was originally donated by the *United Nations* to the *Fiji Trade and Industry* to provide work skills for the youth of Fiji. The manager **Sitiveni Naqoli** was sent to Indonesia for three years of training, after which he returned to work in the factory. He made all the moulds used for slip-casting and on the jigger and jolly.

At first the factory used all imported clay, but Sitiveni gradually moved it towards using three types of local clay and importing only ball clay as an addition to the slip-casting clay, and borax to add to the base glaze. Local clays came from Rewa, a clay high in kaolin, a high flux clay from Naboa, and a high feldspar clay from Wailuku.

This ceramic factory venture eventually failed and its equipment was partly bought by, and partly donated to the *Suva Society for the Intellectually Handicapped*. About four years ago it was moved to its present site, attached to the school. Siteveni Naqoli came to work at the school and was to have run the factory, with the intention of providing work skills for senior pupils and ongoing permanent work for some of the ex-pupils.

I visited the school on 27 and 30 June, 1995. The total number of children attending was 125, divided into three groups - Junior, Intermediate and Senior. There were 45 Senior pupils, from 15 to 18 years of age, who would gain work skills in the factory. They were described by the headmistress as *slow learners*. More severely handicapped children receive no education and remain at home or in charity-run homes.

The factory has never been operational since being on its present site. A small amount of handbuilt clay work was being done in another room at the school. This was part of the school activities and the pieces were fired in a traditional way in a hole

in the ground outside. The clay used was obtained locally and prepared by Sitiveni.

The ceramic factory building has approximately 20 square metres of floor space and a corrugated iron roof over the whole area. The walls of three small rooms and across the back of the main area are of corrugated iron construction. The remaining walls in the main area are of heavy mesh netting. Part of the floor is concreted and the remainder should by now be done as a donation from the *Australian Government*. There are about 12 power outlets throughout the building which is in "as new" condition except for a few louvre windows that need replacing.

A description of the equipment together with an idea of its condition is as follows:

Six concrete tubs each a metre square with overflow pipes, and drainage pipes with valves draining into a channel in the concrete floor, all in excellent condition.

Fibre lined electric kiln, half a cubic metre capacity, appears in good order.

Computerised thermostat from *EMC*, Auckland, appears in "as new" condition, but I was told they could not get it to take the firing beyond 1000°C.

Six silicon carbide shelves and props, in fair condition.

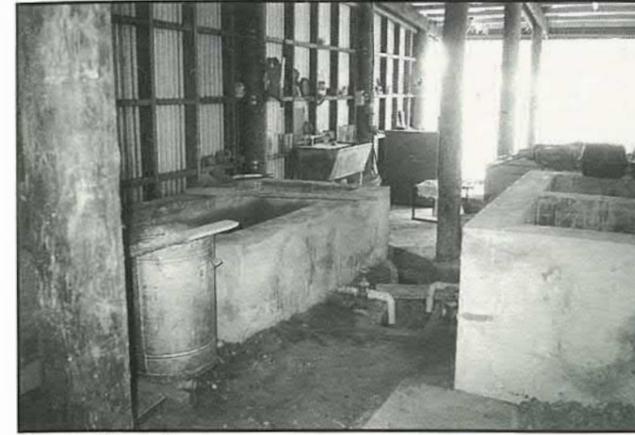
200 plaster moulds, about half of which are two-piece moulds for slip-casting and the other half are for use on the jigger and jolly. All in good condition.

Two jigger and jolly machines, one in pieces, the other in going order, though very rusty.

Four electric wheels, one a *Talisman*, one homemade and two from Japan. All metalwork is rusty including the drive cones, but all the motors work.

Wooden shelving, 8 by 3 metres in good order.

Electric slip mixer and drum. Rusty condition and uncertain of working order.



Slip-casting tubs

Ball mill for clay crushing and mixing. In working order.

About 800 firebricks at present being used to border the flower gardens.

Numerous other items such as glaze bins, turntables, buckets, rollers, sieves, scales - all in reasonable condition.

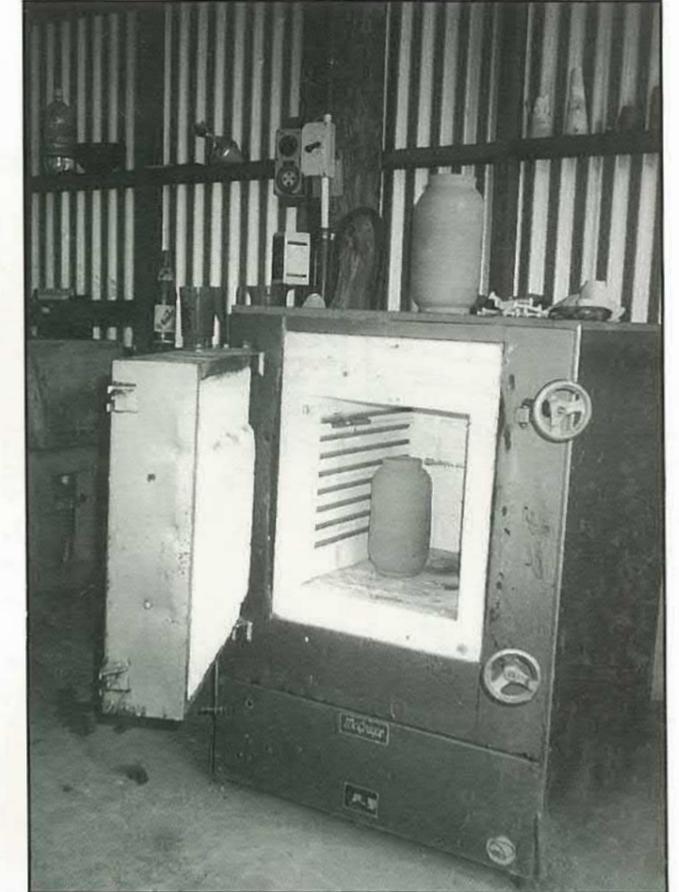
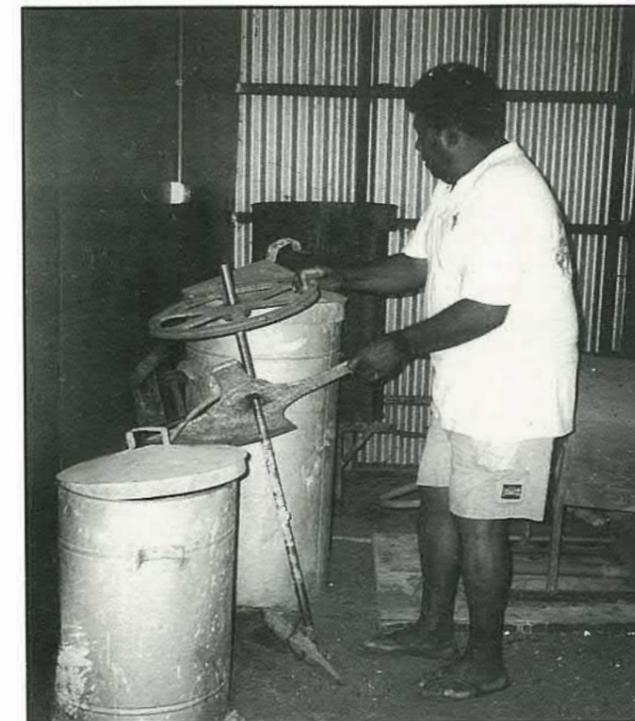
There is no money set aside to get this factory in working order. If it did get going, it is likely there would be no money available to keep it going. The offer of help from the *Australian Government* came simply as a goodwill gesture to the *Fiji Government*. They had some troops stationed in Suva in August and were looking for a charity project to use them on. Putting down a concrete floor filled the bill for them even though that gets the factory no nearer able to get going.

Perhaps getting the factory up and running in its present form is not a practical thing for the school to attempt, and money poured into it could be wasted. If anyone is to help, it must first be established what the most appropriate help is. This means having someone there to check out all the possibilities and to stay there long enough to see it in action.

I think there is a good tourist market for pottery, as things eas-

Casting-slip mixer

Photos by Pattie Lloyd



Kiln with thermostat and water gauge

ily packed and carried, with a bit of Fiji on them seem to be missing. The traditional pottery being made is so low fired it does not transport easily, so the market remains a small one. I have been involved in a pottery in Wati, attempting to find ways for them to fire their pottery to a higher temperature to make them stronger and possibly waterproof.

Mangrove wood was once used for firing and I presume they had huge firings because all the cooking pots and water containers were pottery. Now the Bombay pots in aluminium and plastic have taken over, pottery is not used by local people. The small amount being made is mainly for the tourist market, the firings are small and usually little more than rubbish fires.

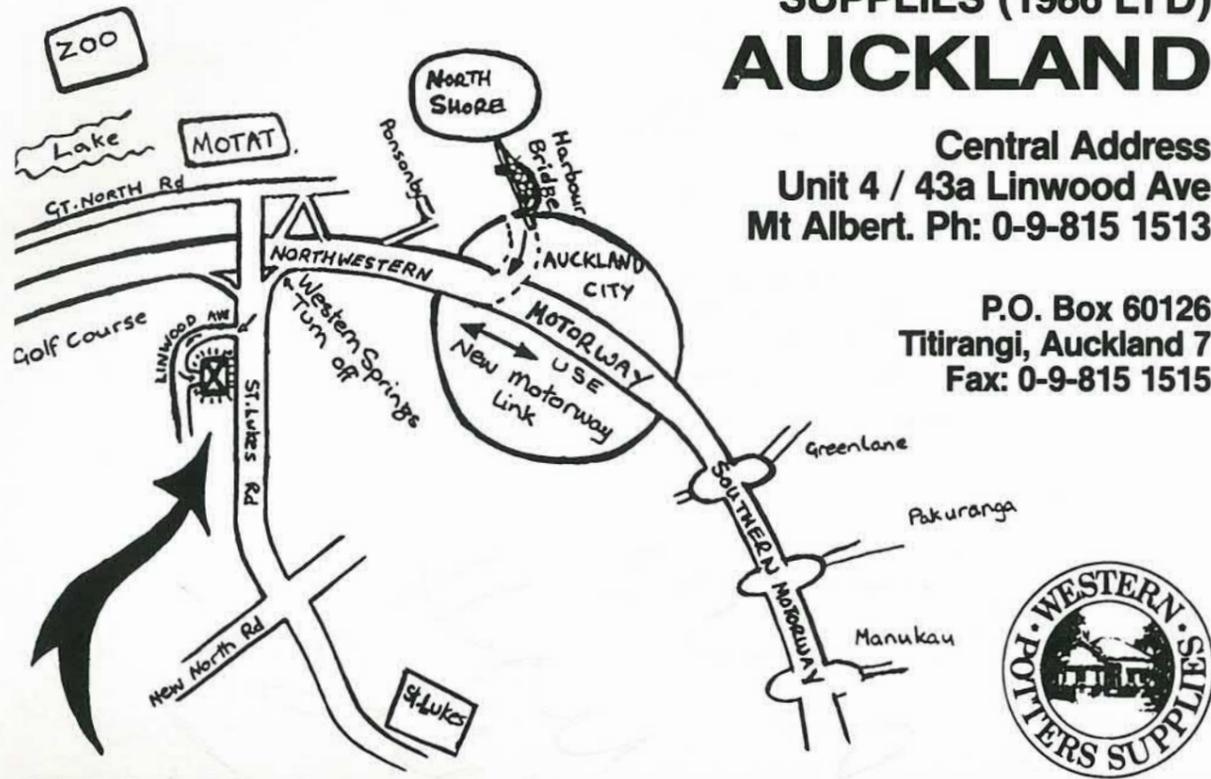
Sitiveni Naqoli was firing a mixture of local clays to 1200°C, presumably in the electric kiln. He was then glazing the pots with sugar-cane ash and borax or Nabu clay with borax. The word *glaze* is subject to a misunderstanding. Local pots are sometimes *glazed* by taking them from the fire while still hot and rubbing them over with gum from the dakua tree, sometimes called the Fiji kauri. Our conception of a glaze made up and applied to the unfired or bisqued pot is unknown to them, although Sitiveni may well have been using this method. It is hard to establish whether all the information you are hearing is correct, according to how you understand it. Hence the need for personal involvement.

If anyone is interested in finding out more, particularly with a view to help get this school factory project going, Sitiveni Naqoli is still there as caretaker and groundsman and the Head Teacher is **Ms Liku Mataluvu**. The *IHC* school is at 78 Saloto Road, Namadi Heights, Suva, phone, 321375. The school is run through the Education Board by the Senior Education Officer for Special Education, Ministry of Education, Marela House, Suva, Fiji. ■

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But What Is It?

Brian Gartside, Ramarama

Essay, designs, photography etc by Brian Gartside

I have always enjoyed the story of how **Kandinsky** first began to "see" his own paintings. After years of traditional still life and object orientated and landscape painting, his interest focussed on what happens when a person looks at a painting. He wrote:

"I have for many years searched for the possibility of letting the viewer "stroll" in the picture, forcing him to forget himself and dissolve into the picture. Often, too, I have succeeded. I have seen it in the observers."

He talks a lot about allowing the object such as a flower, a table or a tree "dissolve" and instead allow the paint and the marks to be the essential part of the image.

Then again...in his own words he continues:

"Much later, in Munich, I was once enchanted by an unexpected view in my studio. It was the hour of approaching dusk. I came home with my paintbox after making a study, still dreaming and wrapped up in the work I had completed, when suddenly I saw an indescribably beautiful picture drenched with an inner glowing. At first I hesitated, then I rushed toward this mysterious picture, of which I saw nothing but forms and colors, and whose content was incomprehensible.

"Immediately I found the key to the puzzle: it was a picture I had painted, leaning against the wall, standing on its side.

"The next day I attempted to get the same effect by daylight. I was only half-successful: even on its side I always recognised the objects, and the fine finish of dusk was missing. Now I knew for certain that the object harmed my paintings.

"A frightening depth of questions, weighted with responsibility confronted me. And the most important: what should replace the missing object?"

"It took a very long time before this question received a proper answer from me. Often I look back into my past and am desolate to think how much time I took for the solution...the forms and images had to be from feeling within me. I could not think up forms, and it repels me when I see such forms. All the forms which I ever used came from "themselves"; they presented themselves complete before my eyes...they created themselves while I was working, often surprising me! I allowed the forms to "create themselves"...they needed no external object to act as a starting point."

● Wassily Kandinsky - a Russian born artist - wrote these words in *Reminiscences* (1913) and there is no doubt his works and his words had an immense influence on the development of much 20th century art which has been non-objectively abstract. Because of this we have all had to try to learn a new plastic and visual language. We have had to respond to the sensuousness of line, surface, space and colour as autonomous visual experiences and to refrain from asking the question, "What is it?"

● What's all this got to do with clay? and pottery??

● It is possible that every time we pick up a brush or sliptrailer or any tool to make a mark on a pottery surface, we are commencing a conversation...

it can be original or plagiarized...
it can be sensitive or crude...
it can be loud and gaudy, or quiet and shy...
it can be cryptic or tedious and pompous...

● At the moment the marks begin, we allow the language of line, colour, shape, texture to supersede the language of words, objects and literary description.

● What develops is a conversation between all the different marks and spaces on the surface and certainly that conversation can be just as interesting, outrageous, or as dull as every-day conversation.

● Similarly the creation of interior and exterior space and the spaces and lines inherent in every mug, bowl, plate, teapot and vase we try to make, are loaded with heaps of abstract qualities without our realising it!

● The question is...are some spaces, shapes and marks of more value than others?...are some forms better than others?

● In terms of the market and selling, then it is obvious some objects are more appealing than others and it "pays" in more ways than one to keep up with fashion.

● But do we want to be part of a fashion industry?

● Are there not some lasting values we can apply to what we make in clay?

● What guidelines are there to help create objects of value?

● Are there schools that can teach design?

● Do I need to know about history?

● Why do I have all the questions and none of the answers?

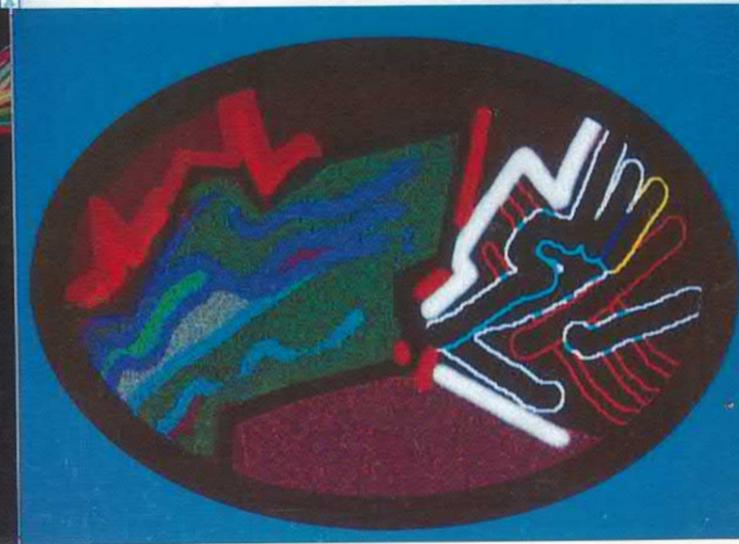
I doubt it...maybe...don't know...I doubt it...maybe...don't know.

● If for what it's worth I think it helps if our actions are carried out with as much integrity as possible...that there is no pretense; we do things for our reasons and we believe in the things we do and that we strive to express our own particular view of the world following the inner voice dialogue of our minds. And may we be blessed with not too many voices on our mental committee, and plenty of self trust!

● There have been countless books written on the elements and principles of design and they all talk about this non-verbal language. Even the most realistic and representational work seems to have underlying visual dynamics and tensions. They do however, tend to be overshadowed whenever we are able to recognise the object portrayed..."Oh that's a fish, a flower, a fruit!"

● No such domination can take place when the object is removed. To use Kandinsky's phrase..."No harm can be done"...the visual elements can reign in all their glory, revelling in their unique and inventive relationships...and in the case of clay, with the added excitement of three dimensions. Perhaps inviting the viewer to "stroll" occasionally in the visual space that defies description...and NOT to ask the question, "What is it?" ■

Illustrations opposite were created on a Macintosh computer using Adobe "Photoshop" and Fractal Design "Painter" software. Extra effects were created with *Andromeda Filter* software and *Kais Power Tools*. Computer generated paintings demonstrate abstract elements created for adaptation to clay and glaze surfaces. The use of computers in the creation of clay objects and pottery seems an unlikely and an undesirable intrusion upon an essentially tactile craft. Used as a visualising tool or sketch pad however, it offers unsurpassed opportunities to explore ideas and a flexibility unavailable to pencil and paper.

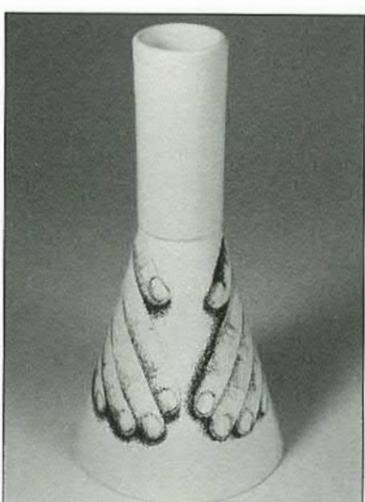
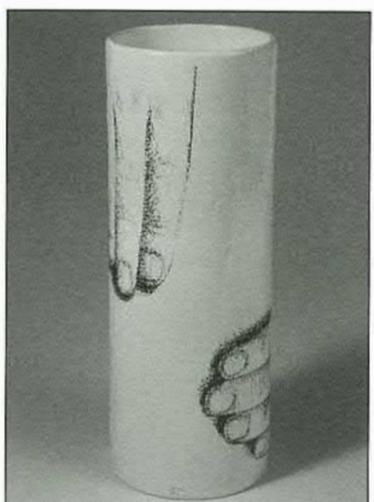
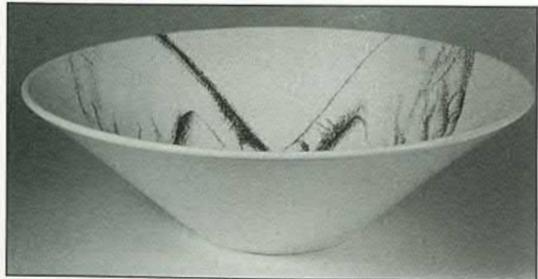
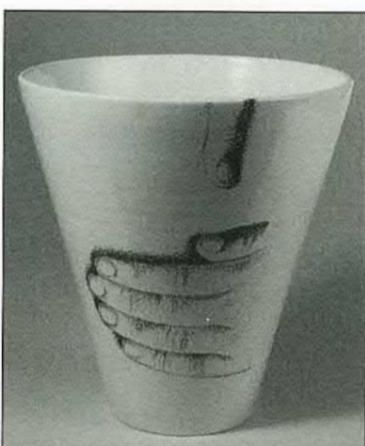
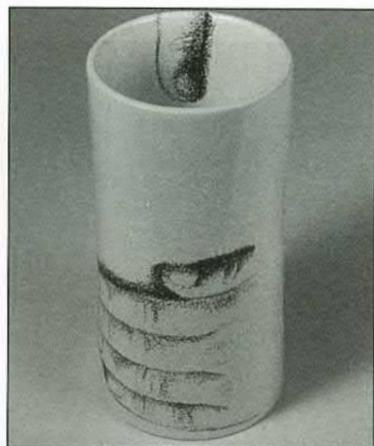
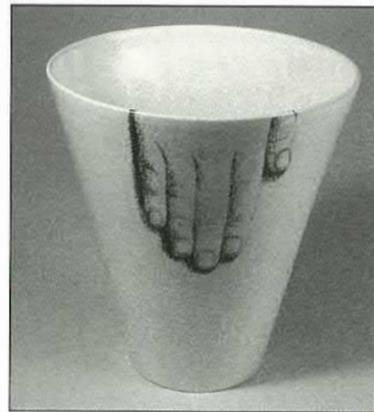
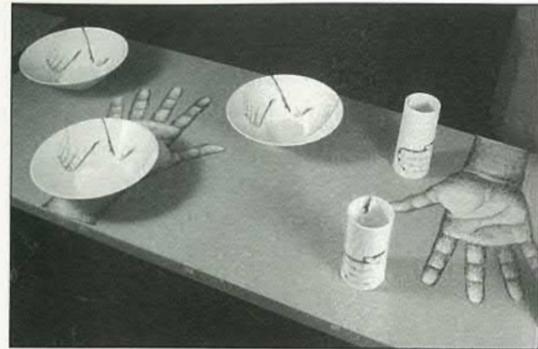


Works in Progress

John Parker - Potter : Terry Stringer -Sculptor

Compendium Gallery, Auckland

The concept for this series of collaborative works involves decoration that relates to form in a manner different from the usual. The works use the graphic appeal of diagrams on 3D forms, integrally relating them to the whole piece rather than as superficial to the surface. As well as looking good to the eye they explain the shaping and the creation of the form. Photographs of the potter's hands in different positions of the throwing process were interpreted in charcoal, then made into ceramic decals and applied to the completely finished pieces to show the earlier stages of how they were made. The end point was to make people think about the mastery involved in making something, ie, the combination of skill involved in say, the idea of a straight line and the technique needed to achieve it. The "How to be a Potter in 10 Easy Lessons" aspect was intended to demystify the process of hand making things, by capturing the works actually in progress, like recording a moment as one of a series of time-lapse photographs.



The Cleveland Art Awards

Bruce Dehnert, Dunedin

Exhibitions are "situations" having something to do with the age-old problem of communication. And, like it or not, communication of any sort indicates a hierarchical based system of selection. Furthermore, exhibitions of everything from Elvis memorabilia, power boats, to ceramic art are by their very nature subjective enterprises that present some form or another of hierarchy; just by choosing what to show, the artist indicates bias or judgement.

A similar dynamic was explained by Darwin over 100 years ago and is easily applied to say, the selection of sealants (O-rings) for NASA's *Challenger* fuel tanks. We might ask, "why on earth did they select Thiokol's solution and not General Dynamics?", but in reality there are over 700 individual components that could cause total craft malfunction if they fail in flight. So, if I do a quick comparative as to what flies at an exhibition and what doesn't get the nod, I have to reason that surprise and change are healthy things and if you don't have skin the density of a Goodyear radial then exhibitions of the calibre of this year's Cleveland Awards in Dunedin are, perhaps, not your game.

Hilary Kerrod, 1995 judge of the Cleveland Award, selected a diverse range of objects, much to the benefit of students in Otago where the Cleveland is fast becoming the premier arts event. This annual exhibition with substantial prize monies, thanks to the Charitable Trust that is its namesake and to its committed organiser Netta Noone, provides students and an appreciative public the opportunity to consider contemporary New Zealand ceramics in the flesh. The Cleveland is a unique exhibition for numerous reasons, not the least of which is its on-going commitment to and recognition of student work, which I often find more challenging and courageous than the professional ranks seem to achieve.

First-time judge Kerrod, was "impressed by the diversity" of submissions and went about the arduous task of awarding prizes by trying to analyse the "intention of each individual artist and then measure that against the work". By Friday she was still as engaged by Richard Parker's *Weaving* and the miniatures by Kate Fitzharris as her gut reaction had indicated the previous Monday.

Parker's generous bowl, a robust mustard colour with a woven pattern of ivory-black slip encircling its centre, received the premier award. Three small seashells had been applied in a triad to the interior band of slip and allowed to burn out, leaving traces of what they once were - Parker's glaze surface is as much about memory, as his handling of the clay is. This honest piece could have been made eons ago, or today, indicating a timelessness. Parker's work edict is, quite obviously, a celebration of material: velvet, leaden, and raw.

Kate Fitzharris, a third year standout at the School of Art at Otago Polytechnic, was presented with the premier award in the student competition. Her entry was an aptly untitled work involving an eyeless beast and an absurd chrome-green chair. There are few absolutes in this artist's work, preferring instead to function in the unconscious. A pig's body, Bart Simpson jowl and the back of a hyaena makes for pathos aplenty. The "furniture" steers the work clear of any literal meaning and at the same time provokes dialogue rooted in the mysterious.

Suzanne Butson, an Honours student at Otago was highly commended for her *Waltz in Gold*, a stunning white vase exquisitely Baroque with lustrous foliage and a crown of winter's withered leaves. Butson is particularly successful when she explores the territory that exists between tightly hewn and carefree.

Another graduate of Otago, Gretyl Doo, won the Otago Daily Times Merit with her archetypal *Fjordland Moon* that seems uncomfortable with its secrets of the watery deep. The piece's furled, corrugated sails or spires pierce the immediate space. Kerrod gave Nicola McLaren (Otago 1994) a commendation in this award category for her *Sun Chariot*.

The Scottwood Merit Prize went to Tony Bond for his work *Two Faced Bastards Gathering*. A heavy title for a heavy piece, literally. Bond's stylised and conspiratorial figures' heads transform, as the form is turned, into fish heads with wagging tongues, rumour-mongering I'm sure. "A fish rots from its head down." comes to mind. The shape of this piece reminds me of a large file of mako.

Peter Alger, a potter from Whangarei, won the Southern Clays Ltd Merit with his monumental *Pitcher for Iris*, a voluminous sea-blue jug, its pure, watery curves and fluid strokes held proudly by a strong, masculine handle that seemed to lick its own belly like a thick, wet tongue. The judge commented that this entry had "all the obvious qualities of clay".

Thames ceramist Elizabeth Boyd, achieves a perhaps too self-conscious fragility with her *Delicately* which Kerrod awarded a merit. Irish lace makers derive rich intricacies from a tradition of combining material, time, and a language of symbols and patterns. Boyd's work seems to aspire to these qualities, but is wounded by its own sentimentalities.

Life without the Pumpkins - the Cinderella Bowl by Lyttleton potter Cheryl Lucas, was one of the show's hidden jewels, in both a technical sense and its subtle point of view. Casting off the constraints of stereotype, Lucas' dancing females surround, like Matisse's *Dance*, a pile of colourful slippers discarded in the centre of the bowl. Though much akin to Matisse's love for pattern within pattern, this artist's drawing style pays respect, ironically, to Picasso's.

In Peter Henderson's *It's Blue Underneath*, love falls from its pedestal. Through Henderson's fluid sgraffito we're able to glimpse the truth that lies beneath the illusion.

This exhibition's third hidden gem would have to be Madeleine Child's *Pot Belly Pot* that, at a humorous tilt, invites associations with the body. A small heart cut through the vase at breast level is reflected ten times in a brick base. The vase is like a drawn line of clay suspended in space. Child, a recent graduate of the Royal College of Art, makes a delightful nod to Betty Woodman on her way to romancing the material.

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Cleveland Ceramic Art Award 1995

Otago Peninsula Trust and the Cleveland Charitable Foundation Trust

Glenfalloch Homestead, Dunedin

Judge: Hilary Kerrod, Waiheke Island



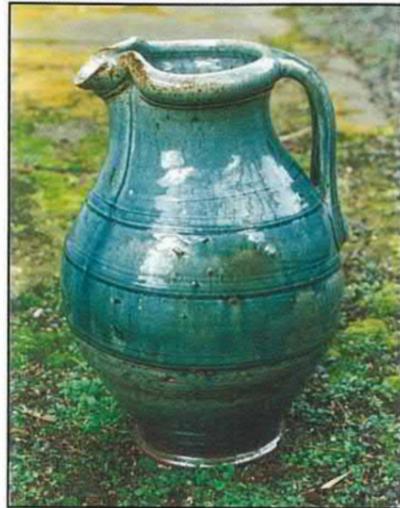
Photos by Robert Brown



Cleveland Charitable Foundation Trust
Premier Award, \$3,000
Richard Parker, Kaeo. "Weaving"



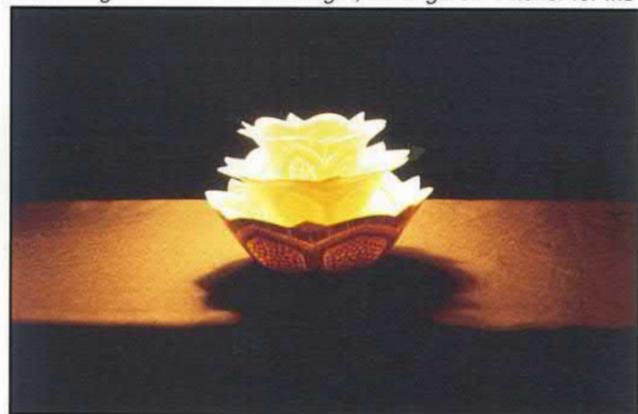
Scottwood Merit Award, \$1,000
Tony Bond, Christchurch
"Two Faced Bastards Gathering"



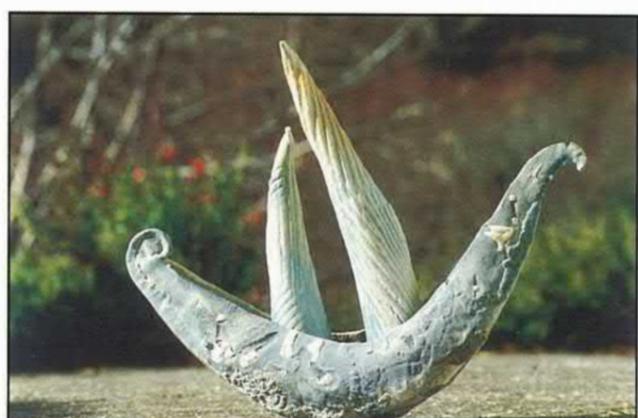
Southern Clays Ltd Merit Award
(Supplies to the value of \$500)
Peter Alger, Whangarei. "Pitcher for Iris"



Glengalloch Merit Award, \$500
Elizabeth Boyd, Thames. "Delicately"



Cleveland Student Award, \$250
Kate Fitzharris, Otago Polytechnic. "Untitled"



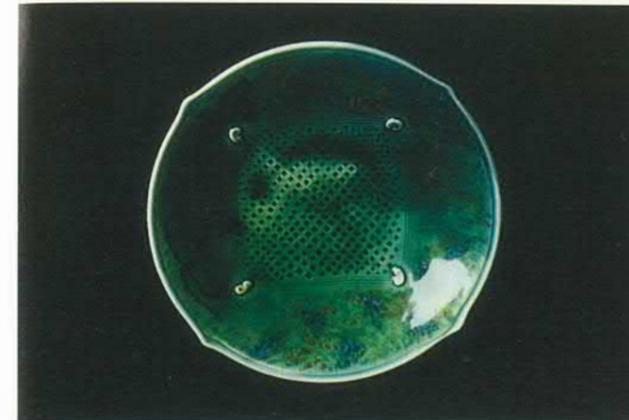
Otago Daily Times Merit Award
for a potter resident in Otago, \$250
Gretyl Doo, Dunedin. "Navigator"

Auckland Studio Potters Inc 1995

36th Annual Exhibition

Auckland War Memorial Museum

Selectors: Matt McLean and Phillip Luxton



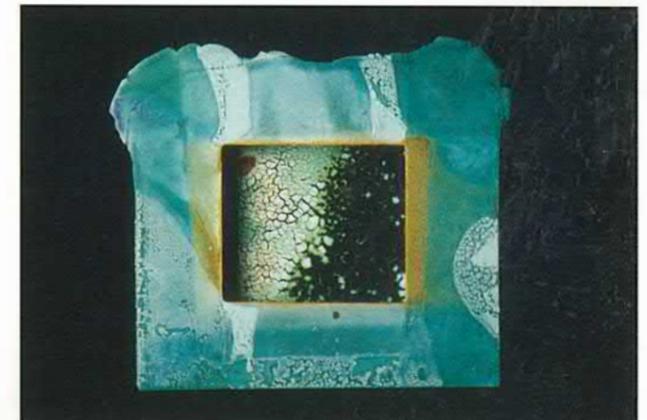
Adrienne Smith "Platter" White Earthenware



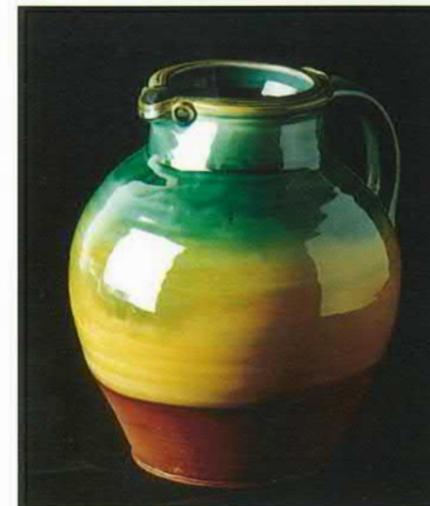
Nicky Jolly "Raised Platter" Earthenware



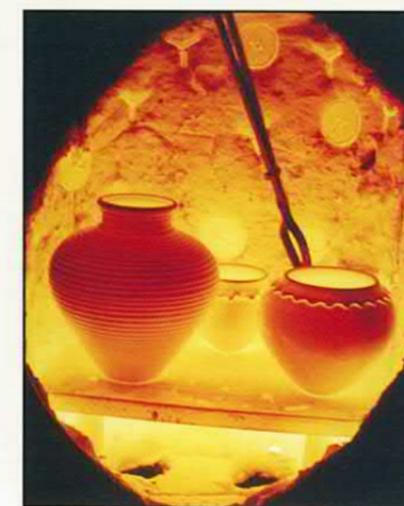
Robert Kay "Vase for Ikebana"



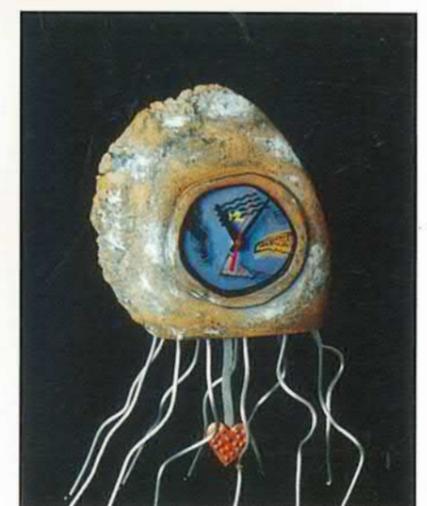
Penny Ericson "Hanmer Valley"



Andrew Van Der Putten "Jug"

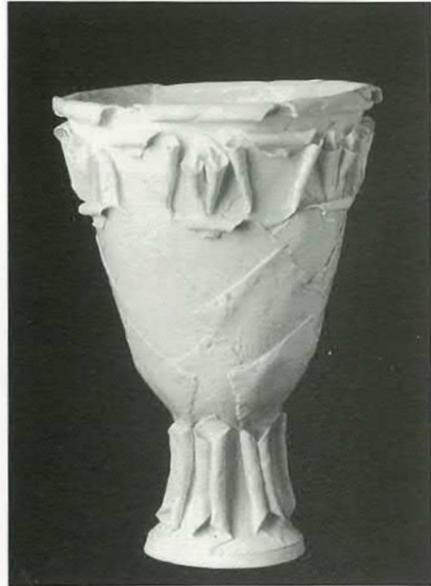


Kiln Firing. Photos Alistair Bell

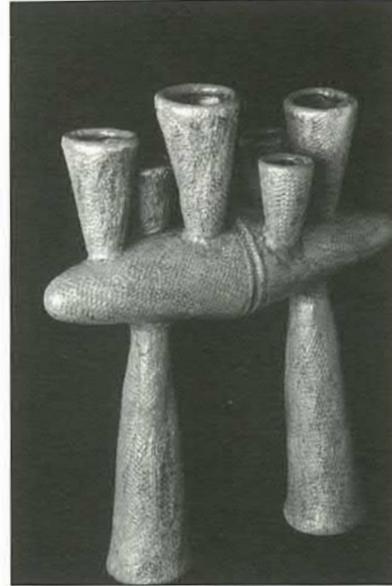


Brendan Adams "Rock on Clock"

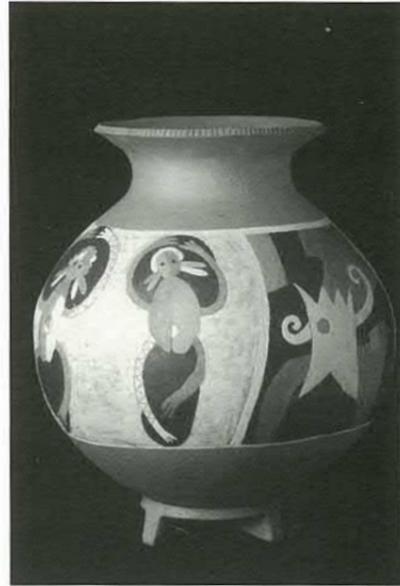
Auckland Studio Potters Continued



Robert Clark, "Garden White"



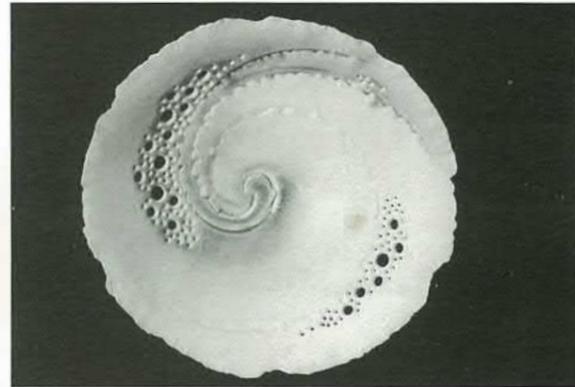
Barbara Hockenhull, "Flower Container"



Josephine Prestipho, "Dancing Chee"

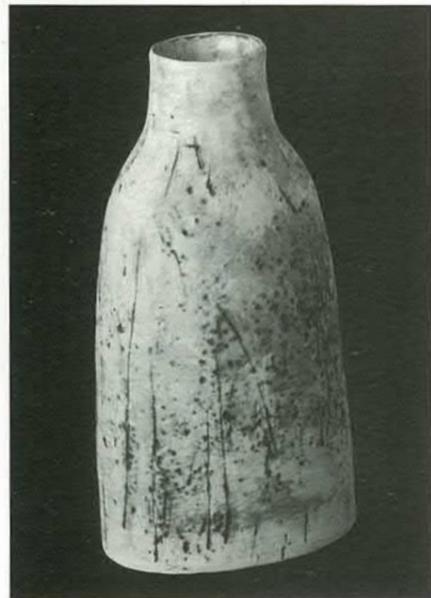


Lee Le Grice, "Saltglaze Plate"



Jan Cockell, "Pierced Plate"

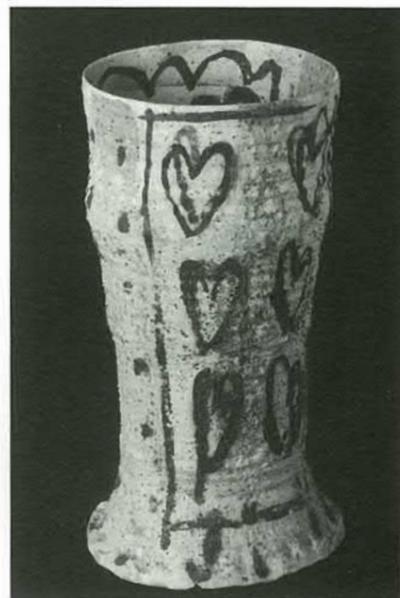
Christine Thacker, "Dry Vase"



Dianne Barr, "Lounge Lizard"



Sam Ireland, "Hearts"



Wanganui Potters Society Taupo Arts Centre Gallery

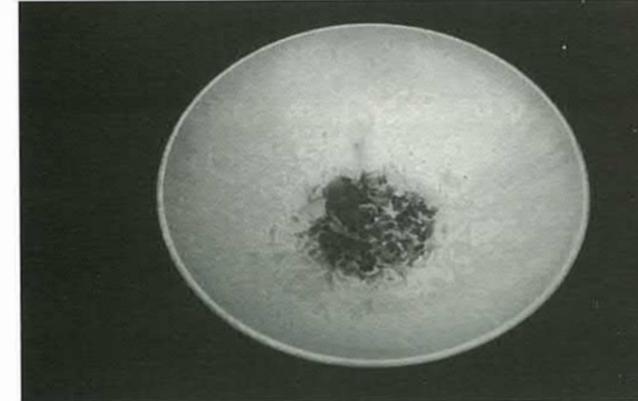
Selector: Rosemarie McClay



George Kojis
Ceramic, "Paraboxes"



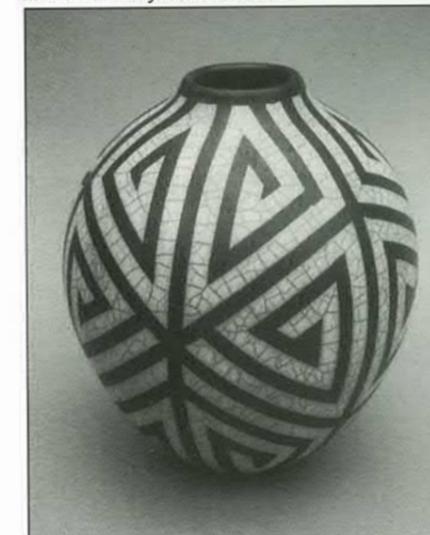
Lindsay and Sonia Hopping
"Autumn Leaves", Bowls



Evelyn Kelly
Bowl with Crystalline Glaze



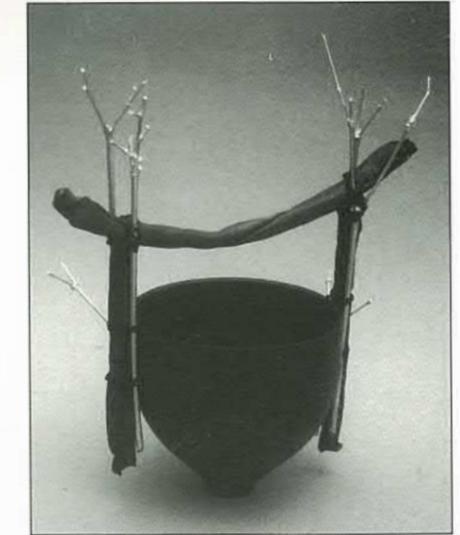
Catherine Lawrence
"Fairy Goblets"



George Newton Broad
"Raku Form"



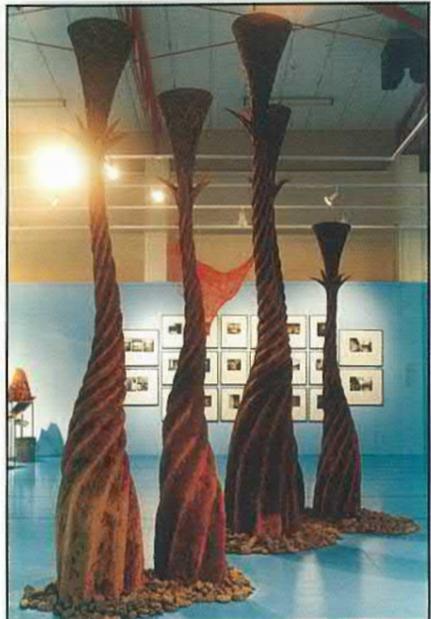
Rosemarie McClay
"Vessel for Carmen Miranda"



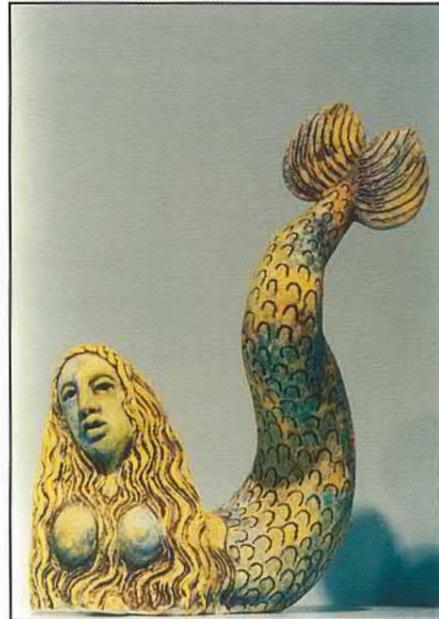
Anne Powell
"Spirit Gate Vessel"



Ann Verdcourt, "Side Stroke" and detail



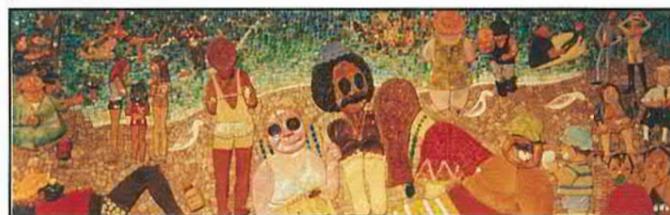
Phillip Luxton, "Strange Flowers"



Ann Verdcourt, "Mermaid"



Nicky Jolly, Madame "Flutterboard"



Margaret Coupe, "On the Beach"



Liz Earth, "Swimming School"



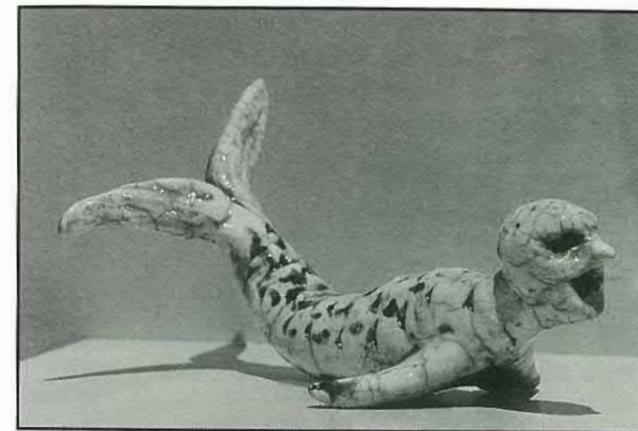
Photos Ralph Cook

Andy Conchie, "Rockpool"

H₂O at The Dowse

Exploring Themes of Water in the Visual Arts

Anneke Borren, Wellington



Kevin Barton, "Merman"

"Water is a relatively simple and fairly common substance. It is colourless, tasteless, odourless and shapeless, but essential for the survival of life. It covers about 75 per cent of the earth's surface and makes up 65 per cent of your body - 95 per cent if you're a jelly fish."

So starts the main thematic show of the Dowse Art Museum's 1995 year.

The Curator, **Michael Eyes**, explains - "With H₂O I'm interested in exploring human interaction with water. The range of possibilities is endless - cross-cultural, spiritual, functional, environmental, mythological, political, etc."

The exhibition covers a wide range of media including sculpture, ceramics, glass, photography, painting, mixed media and mosaics - and of course, water itself. It includes new works by invited artists, responding to the general theme of water alongside some water-related works from New Zealand's art and craft history.

Ceramics play a large part in this show and it is from that angle that I'd like to present a picture, incomplete as it is.

The museum wing is painted totally "swimming-pool blue" with the swimming lanes clearly marked and girls' and boys' changing-sheds on opposite sides.

Raewyn Atkinson's piece, designed as a boat-shaped, three-piece and three level, large outdoor fountain, trickles and gurgles its water sound, like a hidden stream; red-clayed and fired, its simplicity holds our water-consciousness.

Phillip Luxton's five *Strange Flowers*, which were fired in sections and assembled in situ at the Dowse Art Museum, spiral themselves four metres upwards, with a distinctive New Zealand feel to them; a major technical feat and imposing in any foyer or pool. The many school groups visiting have dubbed them *Dr Seuss Trees*.

Andy Conchie's rock pool of large sea anemones, located at the beginning of H₂O, captures the spirit of the water perspective.

In **Moyra Elliott's** physical swimming pool entry, *Le Plongeur* crackles the thickly glazed surface.

Amongst the mermaids, **Ann Verdcourt's** stand out in their watery-siren-indolence and her wall piece *Side Stroke* is an outstanding example of the intimacy of her imagination; these forms simply float off the wall.

Rosemarie McClay's *Creature from the Black Lagoon* could ooze between my toes and give me a distinct kick upwards towards the surface.

Diana Firth's *Eloise*, an elderly woman poised on the edge of a pool, toes curled over, skirted togs too tight and eyes closed to gain courage to jump in, identifies "that" feeling in us all.

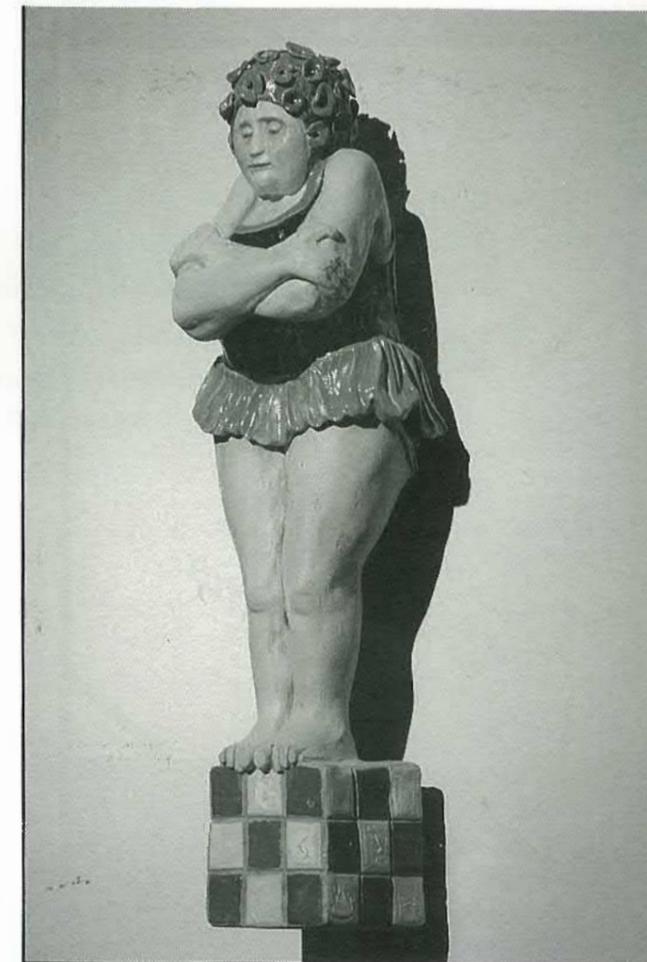
Kevin Barton's *Merman* flashes his tail - and other mermaids by **Liz Earth** and **Karen Kennedy** as well as **Nicky Jolly's** *Madam Flutterboard* and **Sarah McKenny's** *Fishwomen*, hold Court.

Margaret Coupe's mosaics *The Beach* and *For the Children* are typical suburban beach scenes, hugely enjoyed by the school groups as being instantly definable as "their family and themselves". They reveal an understanding of the process of ceramic mosaic-laying, deftly and surely placed.

The interplay between the serious works of art and delightful whimsy from the clay perspective makes this H₂O exhibition a happily balanced experience. ■

Photos by Ralph Cook

Diana Firth, "Eloise"



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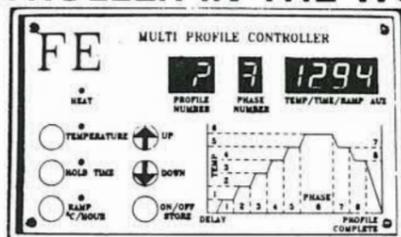
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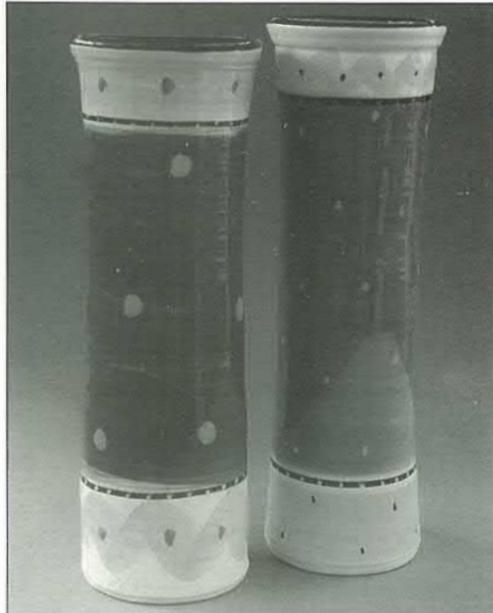
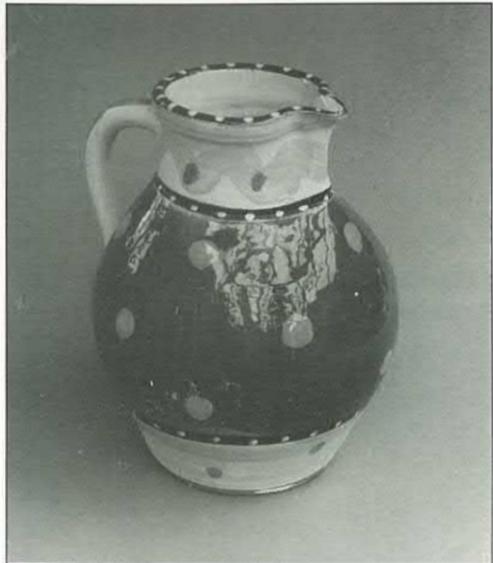
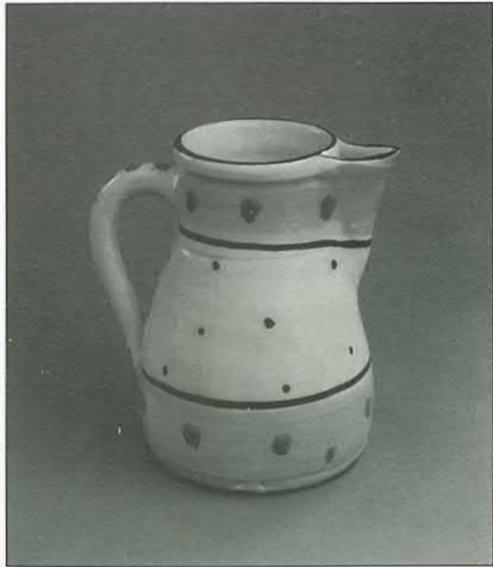
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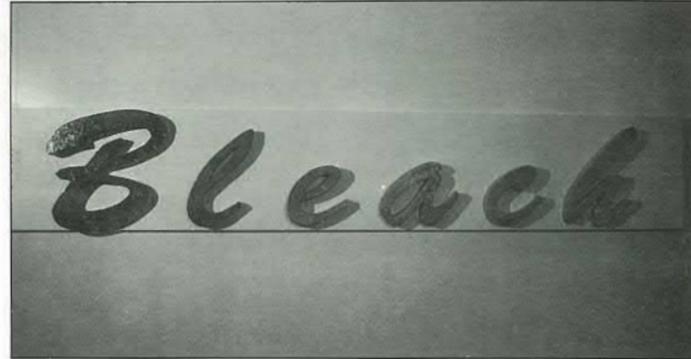


Photos by Jeff Scholes

Jeff Scholes, New Majolica at Pots of Ponsonby

Recently

Albany Village Pottery. Preview of Peter Lange's exhibition later installed at Robert McDougall Art Gallery, Christchurch



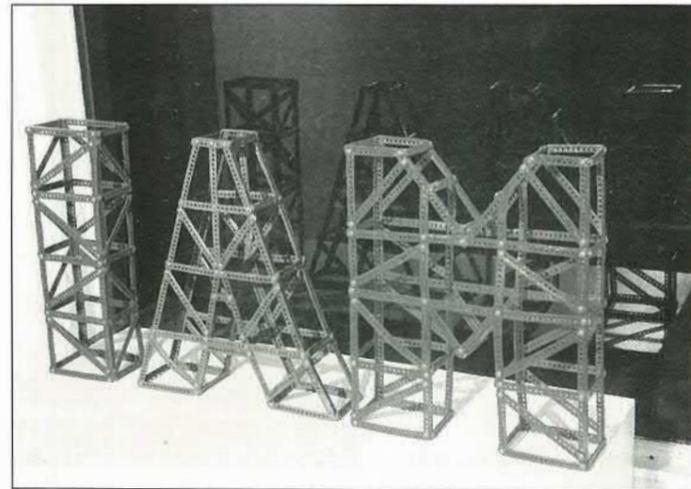
"Bleach". Another household name, saltglaze stoneware. (B. Leach)

Photos by Howard Williams



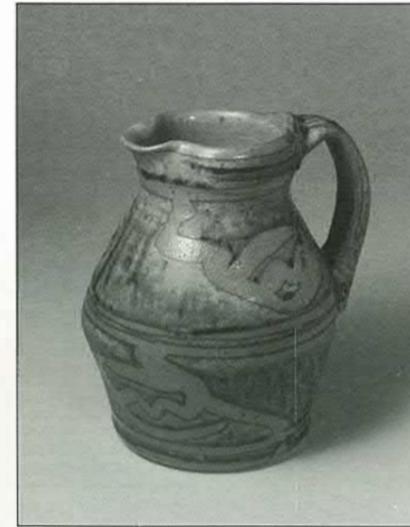
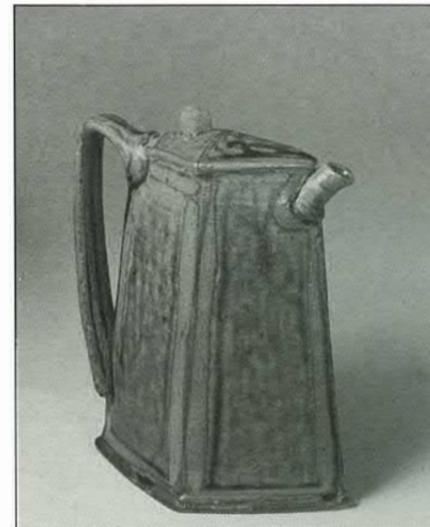
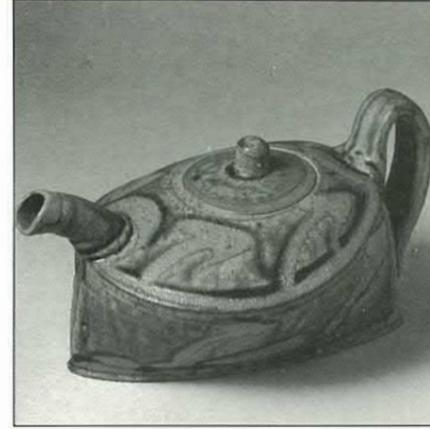
"Eddy", Slip-cast Earthenware and Aquarium

"I am", Ceramic Meccano



Scene

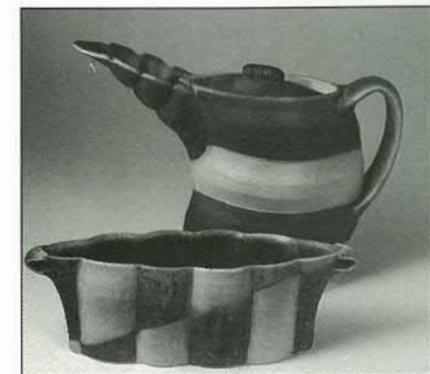
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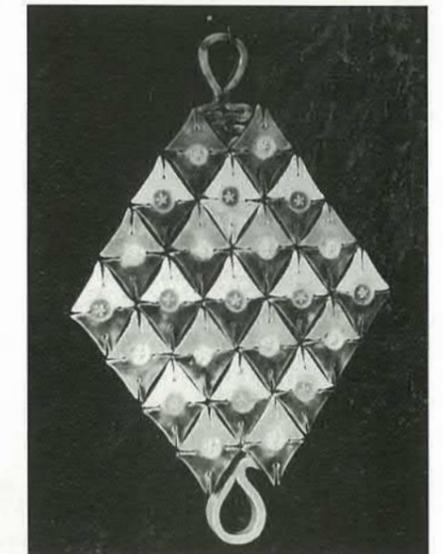
Scott Goldberg

Combined exhibition at the Albany Village Pottery, at the time these two American Potters were Artists in Residence at Unitec, Auckland

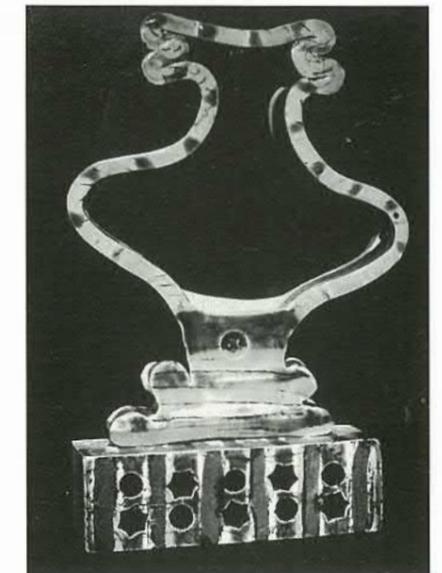
Jeff Oestreich



Tony Bond, Christchurch



Madeleine Child, "Versatile(s)" at the Dowse Art Museum



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

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

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

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

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

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

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

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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.

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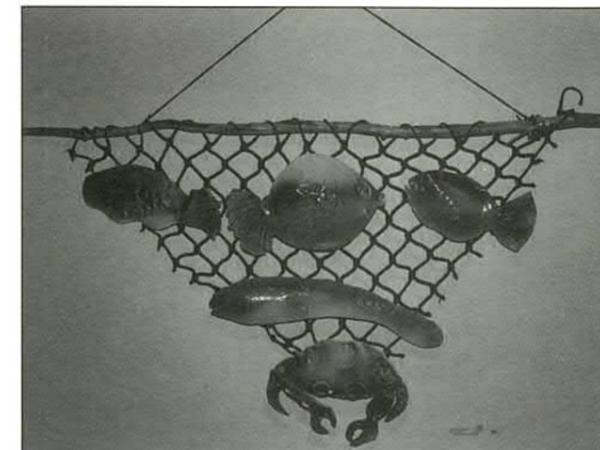
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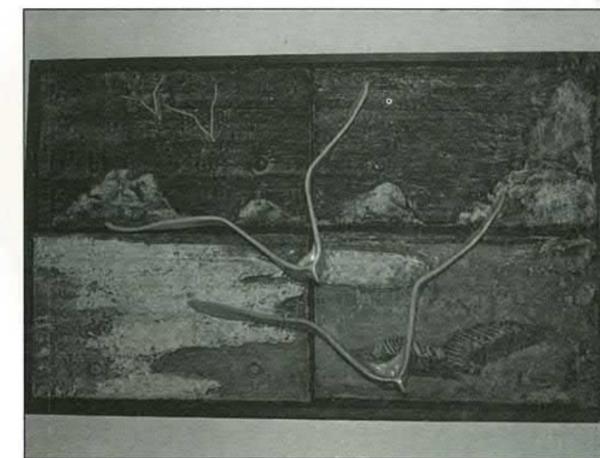
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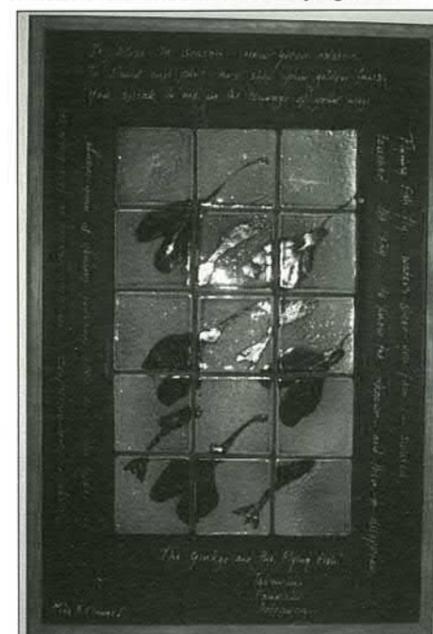
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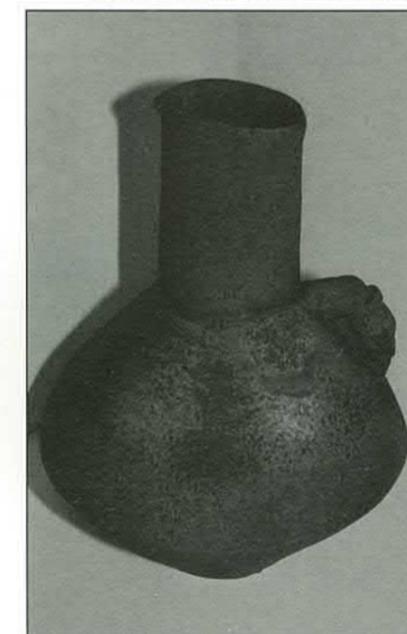
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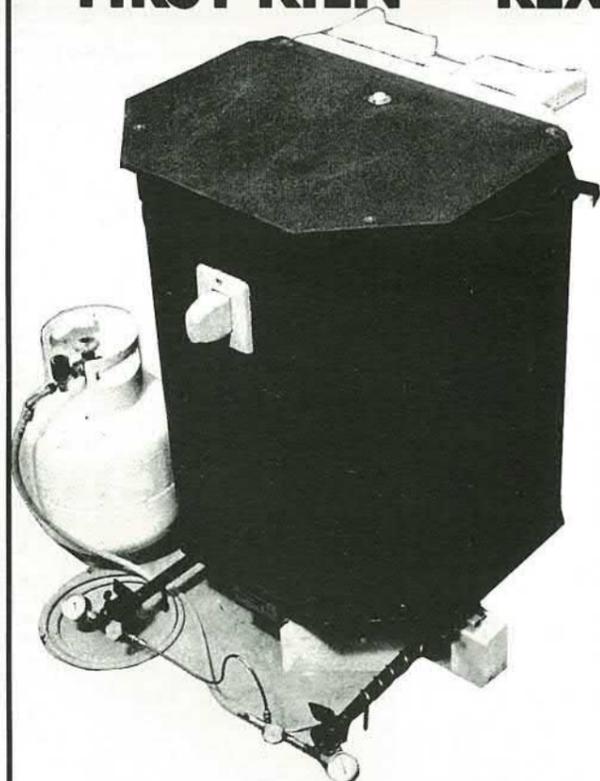
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