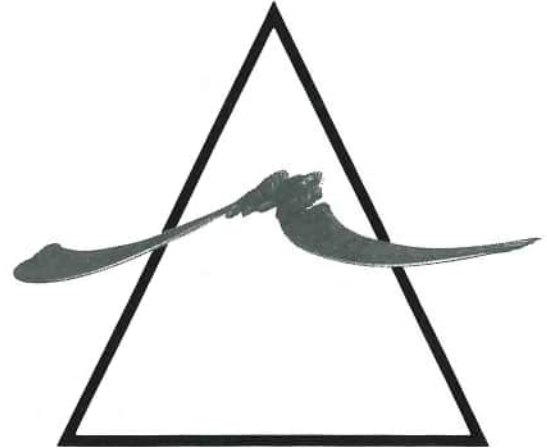


**CONE CITY CLAY
YEARBOOK 1992**
THE 34TH NATIONAL EXHIBITION
OF THE NEW ZEALAND SOCIETY OF POTTERS
MASTERWORKS GALLERY

NZ

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NEW



**CONE CITY CLAY
YEARBOOK 1992**
THE 34TH NATIONAL EXHIBITION
OF THE NEW ZEALAND SOCIETY OF POTTERS
MASTERWORKS GALLERY

- 8 OCT 2004

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NEW

For this 34th National Exhibition from members of the New Zealand Society of Potters, our brief was excellence. Considering that and the variable standard of entry, we worked on compiling this tightly selected group of diverse and stimulating work.

SARAH SADD
ROSEMARIE McCLAY
MEG LATHAM
Exhibition selectors

This latest National Exhibition of the New Zealand Society of Potters continues the society's aim of promoting excellence in clay and increasing the public awareness of the quality of work made in New Zealand and our standing in World Ceramics.

This exhibition is seen as an important complement to the more broad based NZSP Royal Easter Show Pottery Awards and is unique for several reasons:

- It is a diligently selected exhibition of an International standard.
- It is being shown in a leading contemporary craft gallery, for the first time.
- It is being held at the same time as The Fletcher Challenge Ceramics Award. Consequently it is the comparative and complementary exhibition.

PETER COLLIS
President of the New Zealand Society of Potters

Rosemarie McClay ▸
Hornivorous NFS

I make work because I like it. It doesn't always work, but I can't stop. Why does one do anything?

Meg Latham ▾
Trinket boxes NFS

As a potter I remind myself that the unsuccessful pots I have made represent opportunities for growth.



BRENDON ADAMS

Kingsland,
Auckland



- 1 ■ Teapot with a point
- 2 ■ Pendulum Clock

\$295

\$450

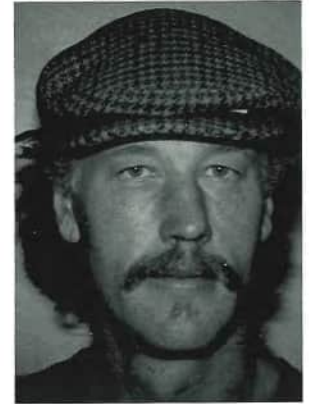
Slipcast and assembled earthenware



PETER ALGER

Whangarei,
Northland

*These works are of unrefined Northland
Materials, stating their own experience (with
a little help from their friend)*



- 3 ■ Maomao uprising
- 4 ■ Elemental Box

\$900

\$300

Thrown and altered stoneware fumed in seashells.



RAEWYN ATKINSON

Brooklyn,
Wellington



From a series of work studying the Nikau, its form, its contrasting colour and textures and the way light filters through the fronds creating patterns. I like to vary groupings, observing the changing dynamics created by different arrangements.

5 Hakirimata Quintet

\$950

Handbuilt from White Earthenware and multi-fired

DOREEN BLUMHARDT C.B.E

Northland,
Wellington



The challenge and excitement of pottery is that there is no end to experimentation and learning. For over fifty years my enthusiasm and energy have grown rather than diminished. There is such an enormous variety of what can be done with clay, it is impossible to follow through fully even one facet in a lifetime.

6 Large thrown pot

\$950

Handthrown and fired at 1300°C with bottle gas



CHRISTINE BOSWIJK

Richmond,
Nelson



- 7 Xenolith \$800
- 8 Xenolith \$800
- 9 Xenolith \$800

ELIZABETH (Libby) BOYD

Te Puru,
Thames Coast



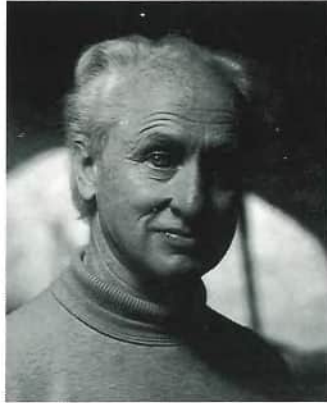
My soul is full of contrary things which almost drive me to madness. The world is so beautiful and human beings are so sad. To spread beauty, honesty and peace and therefore better the quality of life to feel peace. The world must get better. I must make this "work" as beautiful and as well as I can. I am confused, I am driven. I don't know what else I can do.

- 10 ■ Very pretty little Fletch \$550
Slipcast, carved and glazed porcelain
- 11 The Ribbon \$550
Thrown, turned, carved and glazed porcelain

DAVID BROKENSHERE

Sumner,
Christchurch

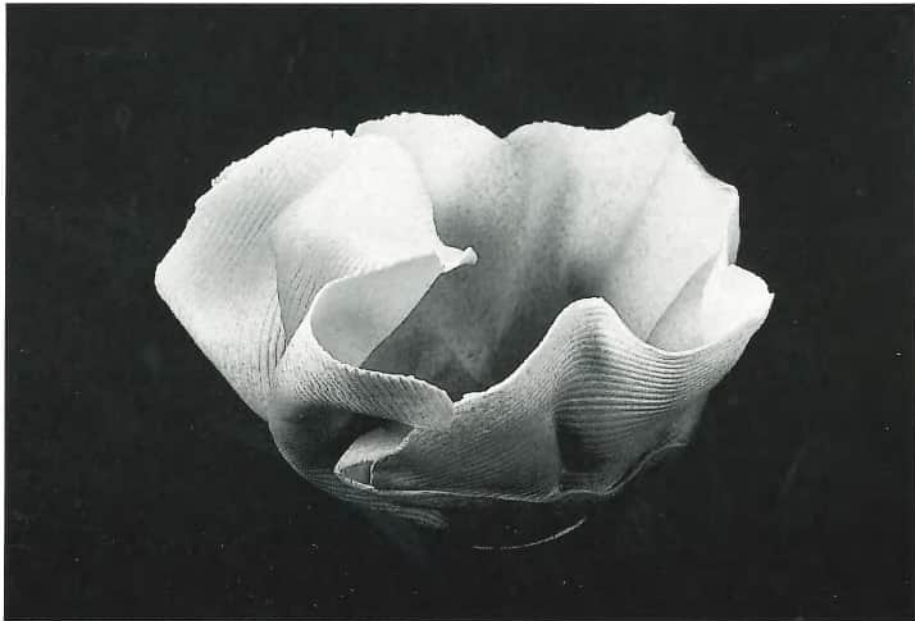
*Porcelain - stirs me most.
Its purity, translucency, response to colour
and ability to hold a fine edge - these
qualities seize my heart.*



12 Spring Bowl

\$125

Made from thin textured slabs, coloured and reduction fired to 1300oC



SHEILA BROWN

Tawa,
Wellington

*While I work in a range of domestic ware, I
have a preference for low fired unglazed
work. I am currently enjoying exploring the
patterns of the pacific and how they may be
used on clay.*



13 Pacifica Series - Samoa

\$96

14 Pacifica Series - Samoa

\$86

Thrown Terracotta with slip, sgraffito decoration, electric fired



CHRIS COCKELL

Oratia,
Auckland



I am a traditional potter and make no apology for it, from the making of my clay to the firing of my wood fired kiln.



15 Three Bottles

\$75

Peach bloom glaze, wood-fired stoneware

PETER COLLIS

Birkenhead,
Auckland



I have a fascination for both the medium and time it takes to respond to the medium.

It is the merging and development of ones ideas and ideals that enable me to maintain a high interest in pottery.



16 ■ Large floor pot

\$3000

17 Black Blossom pot

\$ 300

SALLY CONNOLLY

Christchurch



For nearly 30 Years I have enjoyed the challenge of handbuilding pots and exploring different methods of glazing and firing.

18 Slab Pot

\$120

Handbuilt textured slabs, raku fired

BRONWYNNE CORNISH

Mt Eden,
Auckland



I've become interested lately in including found ceramics in my work.

Often these take the form of shards or fragments, a reference to the historical context in which I see myself.

19 Dog Shrine

\$450

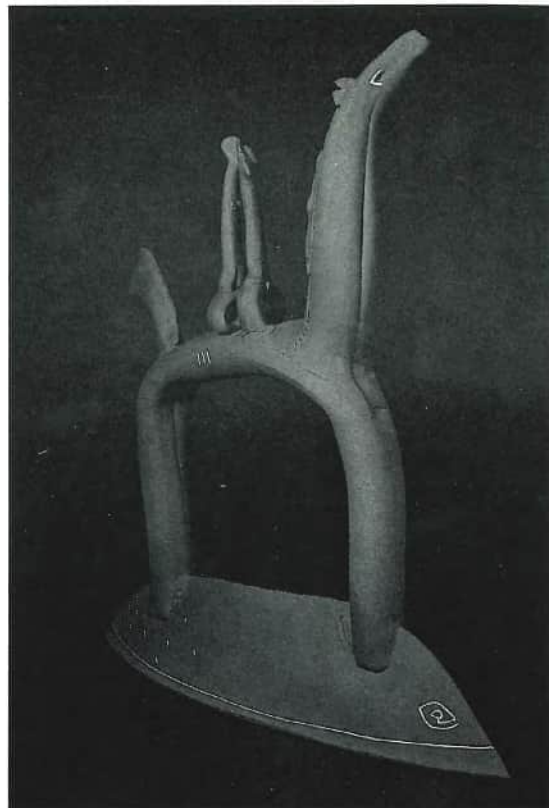
Earthenware with found objects

JOHN CRAWFORD

Ngakawau,
Westport



*No brief personal statement
- the work speaks for itself*



20 Asking directions

\$750

Slab construction, oxidised firing, copper lithium glaze

GULIELMA DOWRICK

Kelburn,
Wellington



I make pots in order to decorate them. Pots are covered with a blue slip which after a high biscuit firing is covered with a clear glaze carrying a small amount of copper. The brush decoration is clay paste lustre.

21 ■ Bowl
22 Vase

\$150
\$80

Porcelain with reduced clay paste pigment on a lustre glaze.



LIZ EARTH

Waimarama,
Hawkes Bay



These chalices are celebrating and symbolising the sacred nature - earth, fire, water and air (space) which make up the environment and the pieces themselves.

The sprigged motifs represent the variety of life forms, the passage of time and all the gifts of creation.



23 Night 'n day chalice

\$500

24 Sea Chalice

\$500

Handbuilt - textured and sprigged - decorated with slips and glazes - electric fired

MARGARET EDWARDS

New Plymouth



My aim in pottery is to make a good form with an equally beautiful glaze for the enjoyment of myself and others

25 Pacific fathoms

\$130

Wheel thrown - stoneware - electric fired and crystalline glazed

PAMELA EDWARDS

Palmerston North



I started potting in 1983 after attaining my U E for Art as an adult student. Mainly my pieces are made purely as a clay canvas to burnish and decorate and are Raku fired. The intimacy of this type of firing in combination with the decoration I find the most rewarding.

26 Homage to C C II

\$340

Raku Fired

MOYRA ELLIOT

Mt Eden,
Auckland



My garden is a mass of uncivilised vegetation that burgeons in rich soil laced over volcanic rock. This cacophony of colour, texture, form and shape, native and exotic, granny's garden and sub-tropical, reflects the wider community in which it is placed.

That is what work is about.



A GARDEN OF UNEARTHLY DELIGHTS

27 ■	Plant/Transplant	\$750
28	Plant/Transplant	\$750
29	Plant/Transplant	\$750

Handbuilt - multiple fired in oxidation

IAN FIRTH

Birkenhead,
Auckland



After a lifetime of making thrown pots I am enjoying the freedom of expression that handbuilding and slabwork allows.



- | | | |
|----|------------------|-------|
| 30 | Porcelain Teapot | \$180 |
| 31 | Porcelain Teapot | \$150 |
| 32 | Porcelain Teapot | \$180 |

Slab/hand built, zinc lithium glaze, gas fired

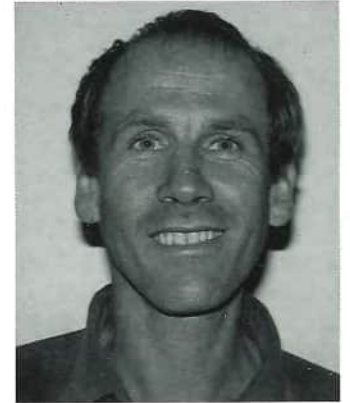
MIKE FLAT

Three Kings,
Auckland

A full time potter.

This pot was selected from the last 4 weeks firings.

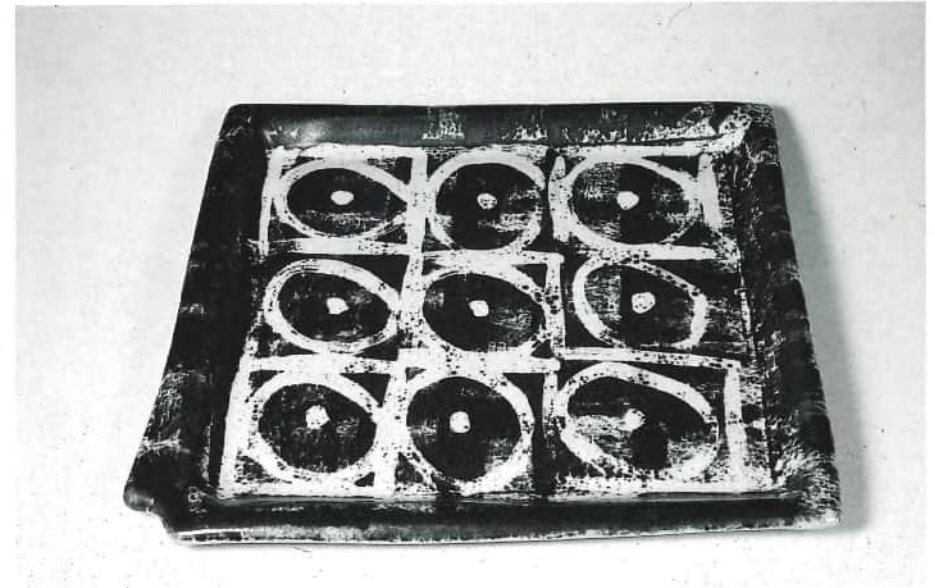
I am particularly interested in the quality of the glaze and the use of decoration to show the glaze to good effect.



33 Rack me Baby !

\$69

Press moulded stoneware serving platter



BRIAN GARTSIDE

Ramarama.
Auckland

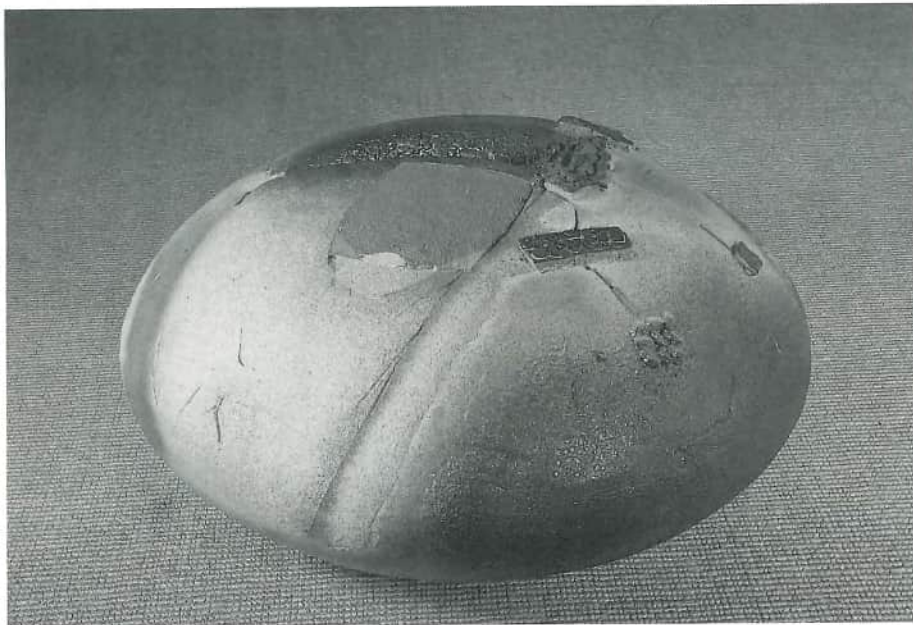
In my art work I enjoy the feeling of being unrestricted by traditional concepts. By keeping the forms simple and basic I can really "let go" on the surfaces, drawing and painting with ceramic materials. I enjoy the ever expanding discovery that is possible when basic glazing "rules" are set aside and imagery is allowed to flourish.



34 On a theme of Antipodes

\$3500

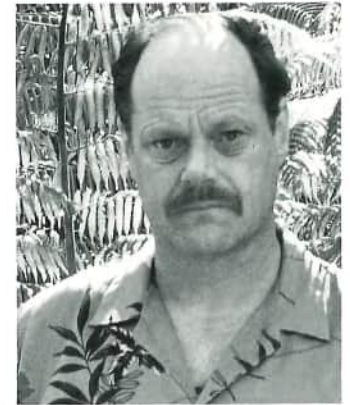
Multifired stoneware



DAVID GRIFFITH

Nelson

I like making pottery and I hope it shows in my work.



35 Red/black bowl

\$50

Thrown and electric kiln fired with commercial glazes.



LYNDA HARRIS



Hamilton

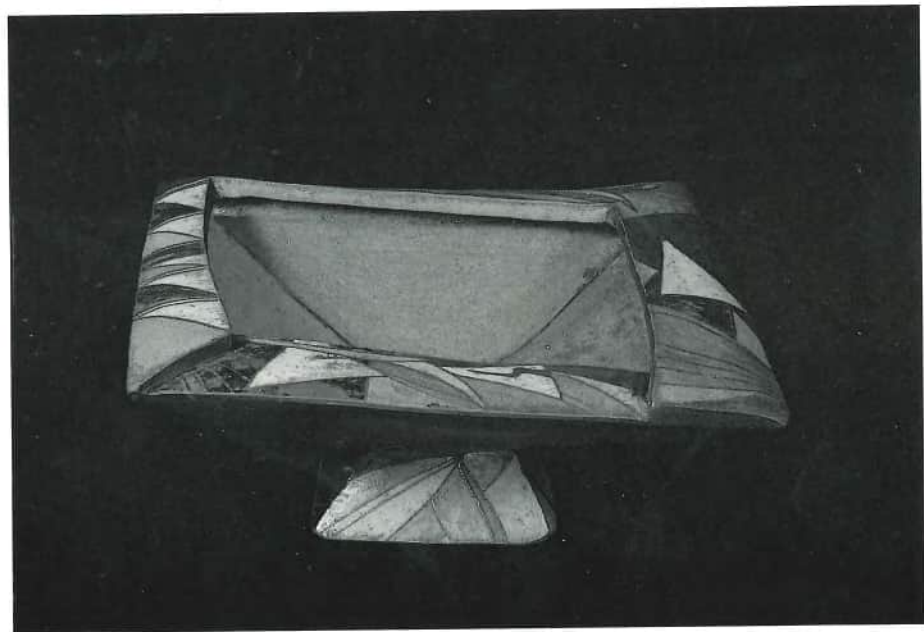
With these pieces I hope to reflect the colours and sights of the south pacific where we live.

I particularly enjoy using the intense colours achieved with the raku technique.

- 36 ■ Strelitzia Bowl Form
- 37 ■ Strelitzia Box

\$250
\$ 95

Slab built from stoneware clay, raku fired, sawdust reduction



RAEWYNE JOHNSON



Wanganui

Peter Randall-Page's words eloquently echo my intentions with these works:

"I attempted to draw attention to the exotic in the commonplace, the exquisite in the familiar."

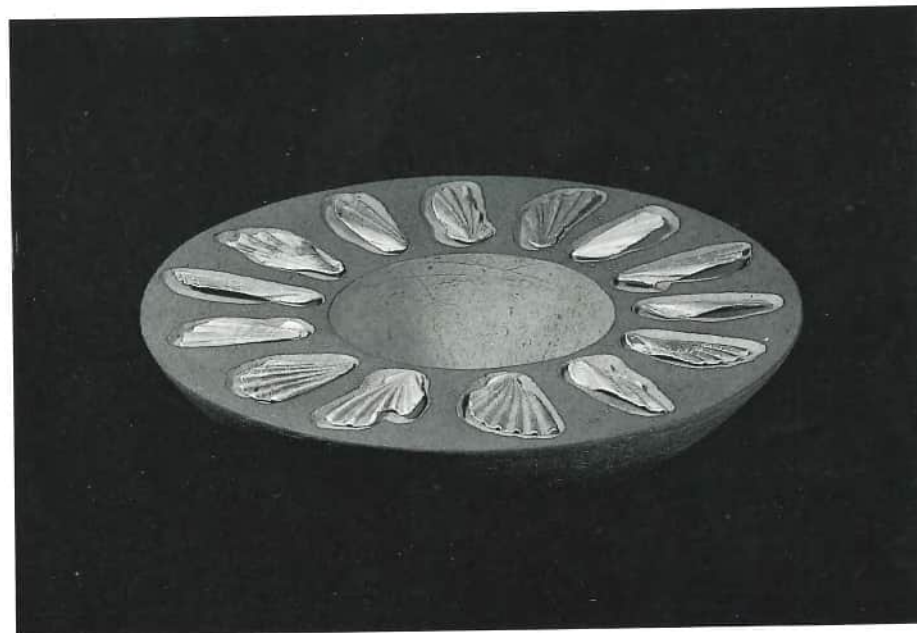
- 38 ■ Castlecliff Circa Series I

\$330

- 39 ■ Castlecliff Circa Series II

\$330

Terracotta clay, handbuilt and electric fired to 1100°C



CHUCK JOSEPH

Westmere,
Auckland



Isn't function a nuisance !!

*Once we have satisfied our
basic desires we must
consider the bigger picture.*

*Even the monstrous
becomes mundane and the
mundane monstrous.*

40 ■ Symbolic Teapot

\$600

41 Surfing with the Angel

\$300

Stoneware, high fired stains and lustre.

EVELYN KELLY

Wanganui

*I've been hooked on clay and its various
processes for several years : the most recent
addiction is to crystalline glazes - Their
peculiarities, difficulties and rewards.*



42 Crystalline glazed plate

Wheelthrown, electric fired to 1270°C, crystalline glaze with soluble salts



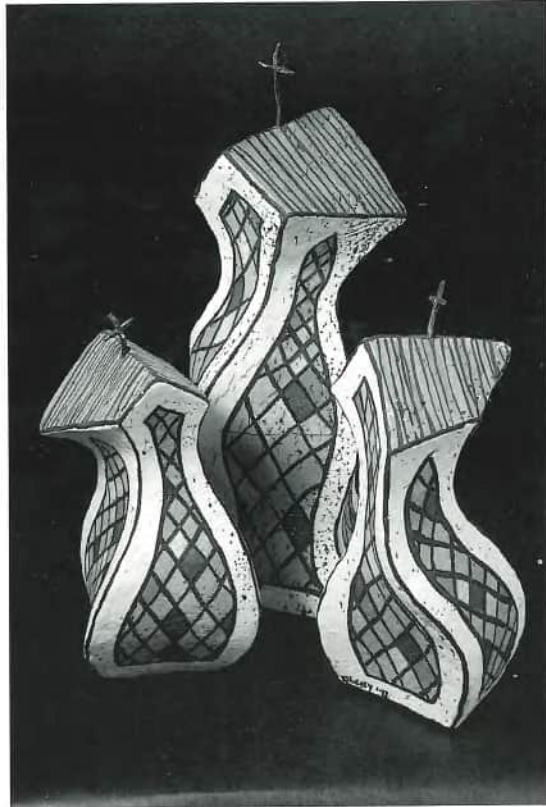
KEVIN KILSBY

Hamilton



These pieces have a light hearted appeal as well as a deeper side.

Interpretation is possible on different levels from simple visual enjoyment to heavier theological analysis and questioning.



43 Hallelujah Sisters

\$395

Porcelain and stoneware, coloured slips, black oxides and beaten copper

GEORGE KOJIS

Wanganui



44 ■

\$650

45

\$350

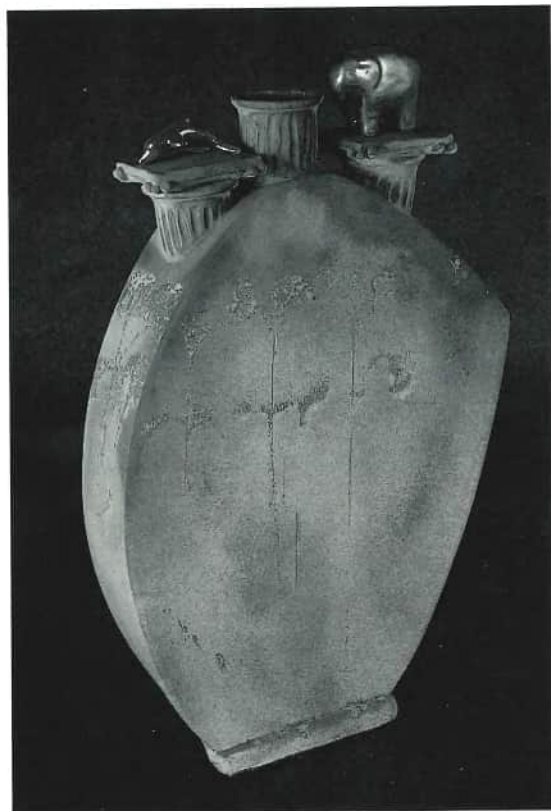
Handbuilt, Anagama Type Firing

PAUL LAIRD

Waimea,
Richmond



From a background of 18 years production Domestic Ware I have realised I am only doing it for the money.



46 **Elephant and dolphin myth** **\$500**

Combination of thrown and slab work. Gas and electric fired with lustre and cast porcelain additions.

PATTI MEADS

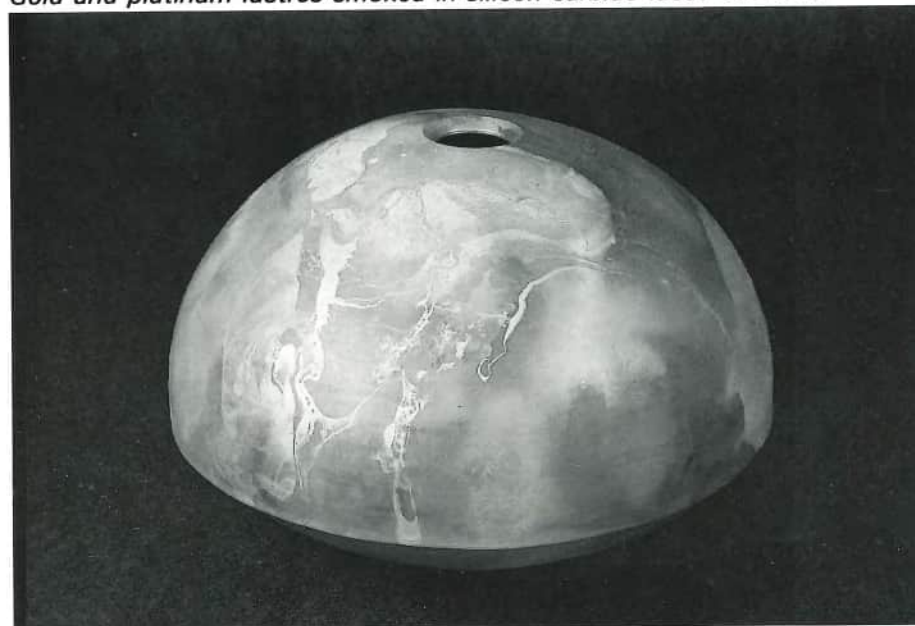
Khandallah,
Wellington



I really enjoy experimenting with the effect of smoke and flame with additions of soluble salts and metals on lustres during the sawdust firings

47 ■ **Centripetal form** **\$450**
48 **Box** **\$125**

Gold and platinum lustres smoked in silicon carbide laced sawdust



ROSS MITCHELL-ANYON

Wanganui

To me a good pot is a blend of materials, process and design - nature and nurture - not precious but confident - useful and beautiful or capable of becoming beautiful with use - like people



49 Bowl

\$85

Thrown kitchenware - woodfired



DANNY MOORWOOD

Dunedin

My interest in pottery is in form and proportion, with glaze or decoration that compliments both.



50 Black and metallic bowl

\$130

White stoneware body, fired to 1250°C in an electric kiln



GAELEEN MORLEY

Taradale,
Hawkes Bay



The use of teapots as a ceramic sculptural medium has become a serious focus of mine as an abstract extension to the necessary functionality of my domestic ware

- | | | |
|----|-------------|-------|
| 51 | Teapot form | \$320 |
| 52 | Teapot form | \$280 |
| 53 | Teapot form | \$260 |

Handbuilt and multifired

TUI MORSE

Waitakere,
Auckland



After many years with domestic stoneware I am now working exclusively with individually made porcelain. Inlaid coloured porcelain is built around a wooden former and assembled.

Pieces are not glazed but finished by sanding with silicon carbide paper.

- | | | |
|----|----------------|------|
| 54 | Regatta Teapot | \$55 |
| 55 | Regatta Teapot | \$55 |
| 56 | Regatta Box | \$50 |



CHESTER NEALIE

South Kaipara Head



I make woodfired vessels that show the effects of prolonged firing at high temperatures on raw clay surfaces, using an Anagama kiln. Although the pots have a basic classic form, their individuality is present in the freedom and joy in hand-making, combined with the magical spontaneity of flame.

- | | | |
|-----|----------|-------|
| 57 | Open jar | \$550 |
| 58■ | Vase | \$280 |

Wheel thrown, anagama wood fired vessels.

GEORGE NEWTON-BROAD

Palmerston North



My satisfaction and enjoyment of pottery comes from discovering and trying the many techniques that clay offers.

I do not restrict myself to any particular method of making or firing but like the instant results obtained from that of RAKU.

- | | | |
|-----|---------------------------|-------|
| 59■ | Black and white Raku form | \$270 |
| 60 | Black and white Raku form | \$165 |

Wheel thrown, alkaline glaze, fired in a Raku kiln

PETER OXBOROUGH

Warkworth

Boats, bays, sea, sand wind and waves.

These elements of my chosen environment on the Te Kapa River Estuary, influence my work.

Pieces are slab constructed, gas or wood fired sulphate decoration with additions.



- | | | |
|------|-----------------------------|-------|
| 61 ■ | "Crow's nest" topsail form | \$400 |
| 62 | "D'Ora" topsail form | \$200 |
| 63 | "Morning Mist" topsail form | \$250 |



ANNE POWELL

Poukiore Valley,
Huntermville



Still Intrigued by form, and carving into vessels, and expanding on a theme.

Enjoying the close affinity of old Celtic and traditional Maori designs.

- | | | |
|------|----------------------|-------|
| 64 | Celtic Spirit vessel | \$200 |
| 65 ■ | Celtic Spirit vessel | \$100 |

Thrown porcelain, carved, reduction fired to 1270°C, burnished / buffed.

LOUISE RIVE

Westmere,
Auckland



I just can't help it.

*Sometimes it seems like
it's against my better
judgement.*



66 ■ "An abundance of golden apples" \$750

67 "Rainbow over Rangitoto" pitcher \$650

Stoneware, intensely painted with high fire stains mostly.

RICK RUDD

Wanganui



*Most of my work is vessel
based - each piece is an
exercise in form and line.*



68 Cup and saucer \$875

69 ■ Vessel \$485

70 Vessel \$325

Pinched, coiled and scraped, Raku fired, smoked in wood shavings.

JAN RUSSELL

New Plymouth



I just love the immediacy of Raku firing and also enjoy adding other media to the clay.

71 Teapot \$50

72 Teapot \$40

Handbuilt and Raku fired.



JANET SMITH

Stratford



I am interested in all areas of pottery but have a special interest in Raku firing, developing new glaze colours and designs for my pots.

My work is influenced by a very active colourful family life.



73 Hope \$150

74 Loving \$150

Wheel thrown forms, raku fired and plate is metallic laced.

CAROL SWAN

New Lynn,
Auckland

I have enjoyed working with clay since I started pottery classes 17 years ago.

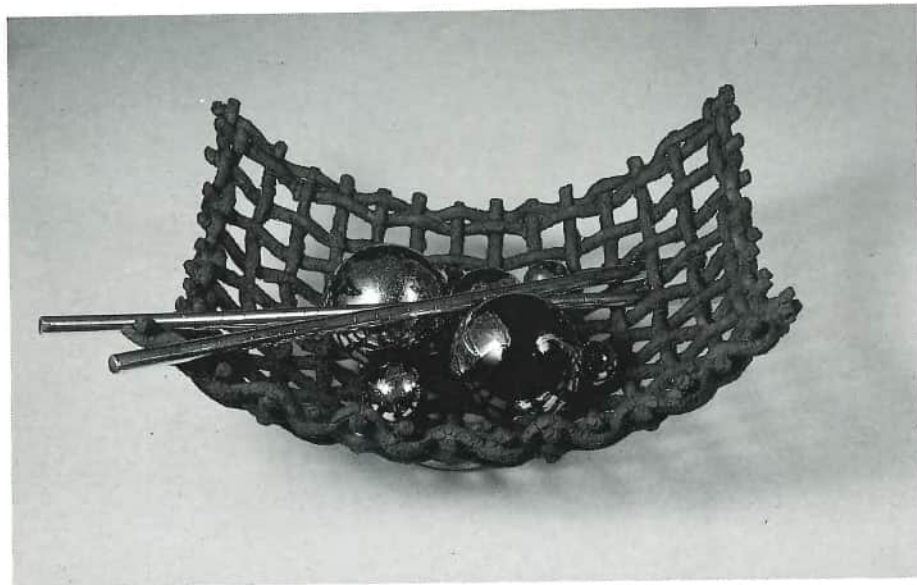
Although my work has gone through many changes, I still love on-glaze decoration with precious metals : Gold, Platinum, Copper and Lustres.



75 V Grid Bowl \$395

76 ■ Grid Basket \$375

Handmade, Medium fired stoneware with Gold and Platinum Lustres



CHRISTINE THACKER

Oneroa,
Waiheke Island



The pot is about excess and having too much in a container so that it spills out like industrial waste.



77 Jar of plenty \$320

Coil-built, pierced, slip painted. Green extrusion is waxed and polished.

JEANNIE VAN DER PUTTEN

Grey Lynn,
Auckland



*Hardening of the categories
leads to art disease !*

78 ■ Fish Trumpet

\$220

79 Fish Dish

\$180

SUE WILLIS

Whangarei,
Northland



80 "Feathered Friends"

\$350

Handbuilt, burnished and dung fired. Not Waterproof.



MERILYN WISEMAN

Albany,
Auckland

Tools distance the hands from most materials, but clay is real "Hands-on-stuff."

Clay allows ideas to take shape in a uniquely direct and spontaneous way.

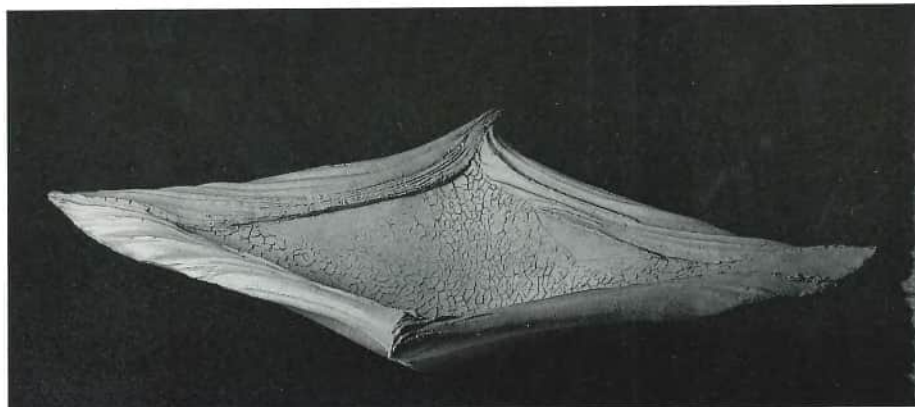
I would like these qualities to be evident in the fired work.



81 **Rough Diamond**

\$750

High fired stoneware decorated with coloured vitreous engobes



GLORIA YOUNG

Mt. Victoria,
Wellington

I like "FOLKSY" pottery.

Majolica with its loose brushwork and bright colours, allows me to impart a freshness to domestic ware that, I hope, invites daily use.



82 **Lemons platter**

\$150

83 ■ **Cups and saucers**

Pair \$ 58

Low fired earthenware using the Majolica technique



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