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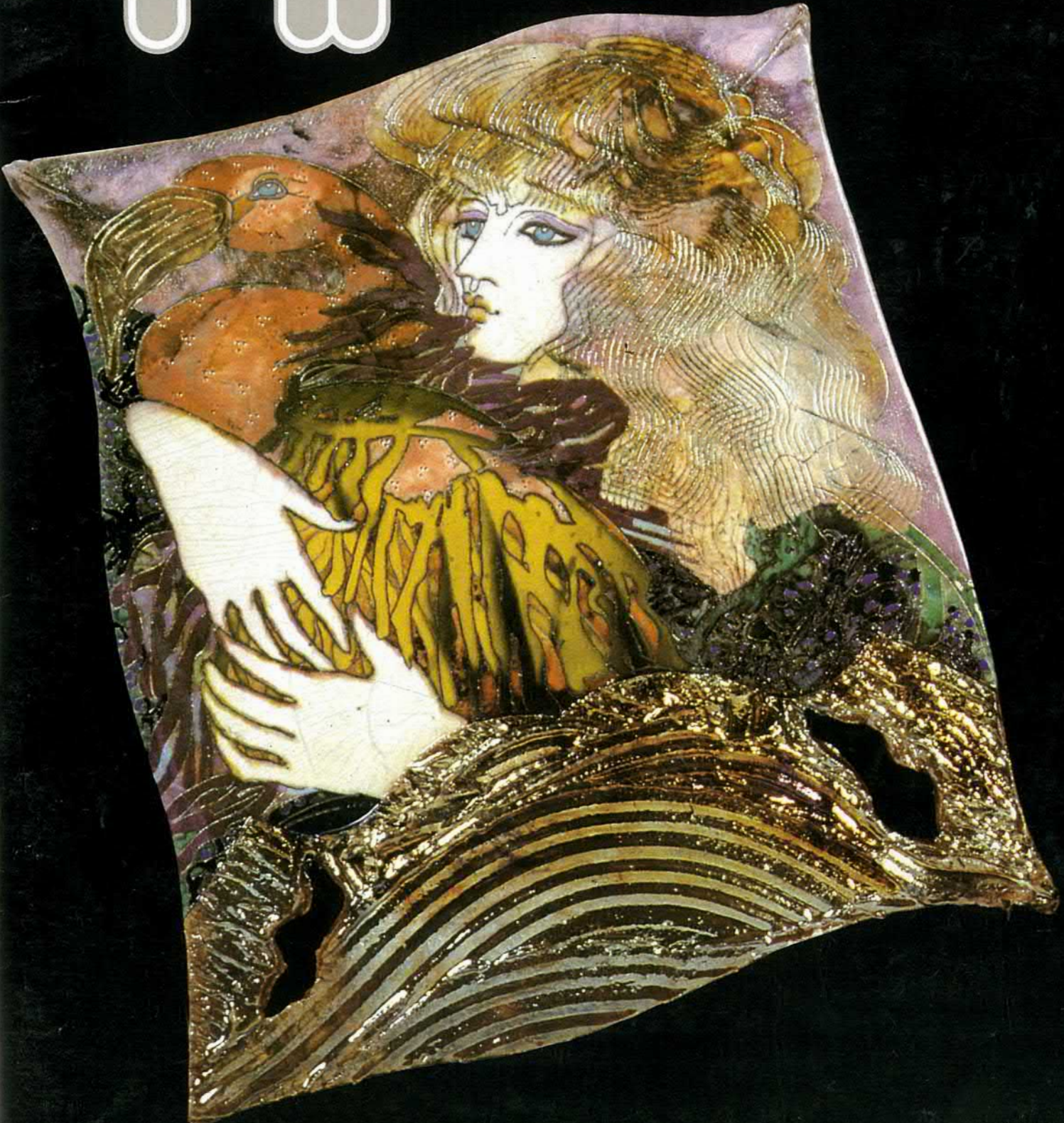
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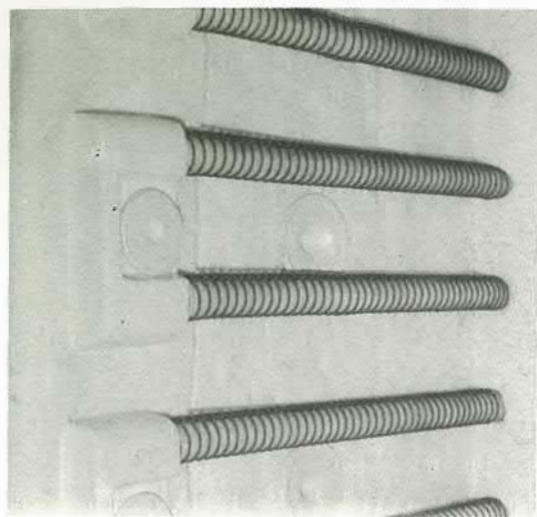
Volume 30, Number 2, 1988

Piper

New Zealand Potter



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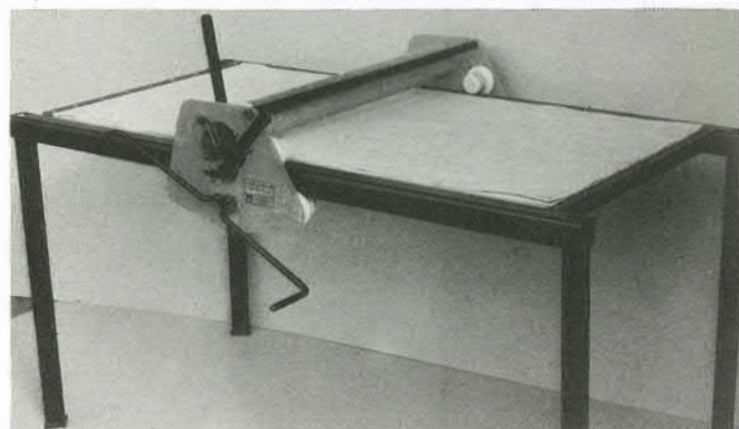
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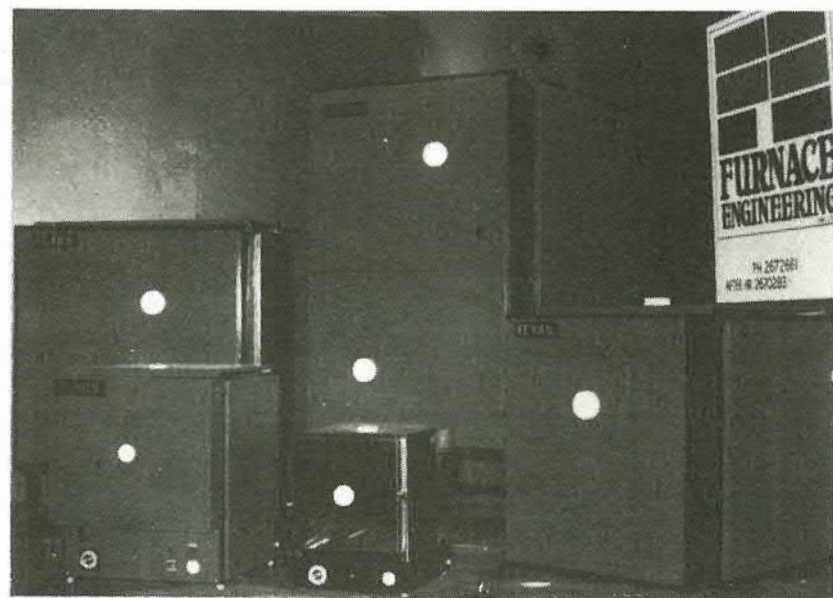
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CONTENTS

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- 2 Through the Filter Press — Howard S. Williams
- 3 Exhibition Calendar
- 4 Eileen Lewenstein — Peter Gibbs
We go to Australia — John Crawford
- 5 NZSP, Waikato, 1989
Christine Harris at Pots of Ponsonby
- 6 Norsewear Art Award
10th Borland Potters School
- 7 Canberra Symposium — Merylyn Wiseman
- 11 Chester Nealie School — Barbara Olsen Reid
- 15 Wellington Potters Annual Exhibition
- 17 Fletcher Challenge Pottery Award 1988
- 22 Fletcher Challenge — NZSP National — Peter Gibbs
- 23 National Ceramics, Wellington — Peter Gibbs
- 25 NZSP National Exhibition 1988
- 29 Nelson Potters Summer Exhibition
- 30 Book Reviews
- 32 Anne Mercer and Judy Dickson
- 37 Potters Market

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THROUGH THE FILTER PRESS

THE EDITOR TYPETALKS

ROYAL GIFT

The Governor General, **Sir Paul Reeves** has recently bought a special piece of pottery as a gift for the Spanish Royal Family. It was made by **Robyn Stewart** of Wairewa.

ACC

Stands for *Accident Compensation Corporation*. This august, but somehow faceless body, recently came sharply into focus when it ill-advisedly placed studio potters into *class 360* which meant a high rate of levy, applicable to the industrial activity "Pottery, manufacture of". The levy rate meant potters had to pay at \$6.05 (Incl. GST) out of every \$100 earned. Many potters objected to this and the *NZSP* took action on their behalf. On behalf of all potters, that is — another good reason to become a member of *NZSP* if you are not already.

A letter now comes from the *ACC*, quote, "After consideration of the facts, the Corporation is of the opinion that the above description was not envisaged to cover self-employed craft potters and accordingly, a new description of industrial activity has been determined by the Corporation to cover the activities of people such as yourself, this being: Potter (hand crafted), manufacture, selling class 610. The levy rate for this class is \$1.80 plus GST".

This brings potters into line with antique dealers, auctioneers, film distributors, publishers, hairdressers and newsagents — very good company to keep! However, I do not think the new rate has yet been published in an *ACC* booklet, so check with your accountant before you incorrectly pay at the old rate.

Amazing isn't it? As was shown in the *Sales Tax* argument of 1979, the bureaucrats who order so much of our lives don't know who we are, what we do, or what box to file us in. The *Queen's Representative* can buy for a state gift, a pot from an artist like **Robyn Stewart**, yet a government department equates her with a machine hand in a factory making clay sewer pipes.

CHANGE OF ADDRESS

No — not another change of address, but just a reminder — if you, as a subscriber to the *NZ POTTER* change your address, please notify our subscription secretary at P.O. Box 881, Auckland, as soon as possible, so your next issue will be sent to your new address. Our subs list computer is not clairvoyant!

ADVERTS

Whether we like the basic concept of advertising or not, the fact is, that in this commercial world, advertising has an important role. Not only do the advert pages in this magazine keep our readers informed, they also pay to keep the magazine financially viable. **Please support this magazine by supporting those who advertise in it.** When you use their services, tell them you saw their advertisement in the *POTTER* — in turn they will remain happy to buy advertising space, which helps us keep the magazine going . . .

We also need a constant supply of new advertisers. If you know of a gallery, shop or business house who would benefit from being nationally advertised, please draw their attention to our advertising rates at the bottom of page 1.

TALISMAN

Talisman Pottery Supplies in Auckland has recently closed down, but those potters who have been their customers need not worry too much. Other supply houses will be carrying any stock that has been unique to *Talisman*, particularly their stains and feldspars. The excellent range of equipment made by *Talisman*, including their pottery wheel, pugmill, glaze sieve, mouli, extruder and slab-roller, will continue to be made under the name of *Talisman*, but the works will be relocated beside *Coastal Ceramics* in Paraparaumu. Service and spare parts for this equipment will be continued, and the new venture intends extending the equipment range.

The *NZ Potter* wishes to thank **Gill and Denise Littler** for the service given to potters over the years, and to wish them all the best in the future.

QEII ARTS COUNCIL Craft Grants

The craft panel has made quite difficult decisions about who should have grants in the final 87/88 quarter. **Judy Wilson**, weaver from Kaiapoi and **Graeme Storm**, potter from Auckland have spent two years as panel members. Regrettably their time is now completed. It is not easy to make selective decisions about one's peers, and Judy and Graeme, under the chairmanship of **Jenny Patrick** have worked with care and integrity to ensure that the limited funds are fairly apportioned. They have also worked in the field to assess, consult and evaluate.

The following grants were made to potters by the craft panel at the end of March:

Major Creative Development

John Crawford of Westport — \$15,000 to study at the *Australian National Gallery*, Canberra in May and June 1988 and to prepare a major exhibition.

Richard Parker of Kaeo — \$15,000 to spend nine months exploring new developments in his work.

Access Studio Workshops — Short Term Study Projects

Janet McKechnie (Whangarei) — \$3,000 to work with **Graeme Haskell** in his workshop.

Jan Gillespie (Dargaville) — \$3,000 to work with **Glen Brook-Anderson** in her workshop.

Rachel Silver (Auckland) — \$3,000 to work with **Christine Harris** in her workshop.

NZ Society of Potters — \$4,000 as a guarantee-against-loss to cover the airfares of **Steven and Susan Kemenyffy** to come to New Zealand to hold a ceramics workshop.

NZ Society of Potters — \$2,000 to subsidise a new executive position of Touring Tutor Organiser.

OVERSEAS VISITORS

Sandra Black, the Australian ceramist who has just won the *Fletcher Challenge Pottery Award* for 1988, will be giving a series of workshops in this country and an exhibition in Auckland at *Masterworks*, Parnell. Sandra specialises in porcelain and bone china and concentrates on decorative techniques. Forming methods include throwing and slip casting. Her workshop dates are as follows:

Auckland Studio Potters; 24-25 September.

Waikato Polytechnic; 30 September.

Waikato Potters Society; 1-2 October.

Wanganui Regional Community College; 4-9 October.

Nelson Polytechnic; 11-14 October.

Nelson Potters Association; 15-16 October.

Otago Polytechnic; 17-21 October.

Canterbury Potters Association; 22-23 October.

Wellington Potters Association; 29-30 October.

Information about these workshops and the planned October and November visits of **Ian Currie** and **Sandy Brown** can be gained by contacting

Peter Gibbs,

R.D.1., Brightwater,

Nelson.

Phone: 054-20716.

AUSTCERAM 88

The *International Ceramic Conference* is being held at the *NSW Institute of Technology*, Sydney, from August 22-26. This is being organised by the *Australian Ceramic Society* and includes lectures and papers on; Clay technology, Refractories, Nuclear ceramics, Sintering technology, Sialons, Bioceramics, Superconductors and Wine tasting. People interested in attending this conference should contact the *Australian Ceramic Society* at P.O. Box 123, Broadway, NSW 2007, Australia.

ITALY 88

The *1st National Conference and Exhibition on Advanced Ceramics* is being held in Faenza, Italy from October 26-November 1. This event sounds similar to the Australian one just mentioned. It is sponsored by an impressive list of research institutes, universities and business houses as well as the *Faenza Town Authorities*. The programme sounds highly technical — probably too much so for most studio potters, but the accompanying exhibition would be interesting to see. For more information write to the *Administrative Office, Agenzia Polo Ceramico, Soc. Cons. a r.l. c/o Residenza Municipale, Faenza, Italy.*

JOHN B. KENNY

John B. Kenny, 1899-1988, died on February 25 in Fort Lauderdale, Florida, USA.

Most potters in this country will at some time have read and been influenced by John Kenny's books, *The Complete Book of Pottery Making*, *Ceramic Sculpture*, and *Ceramic Design*. They are still widely used around the world as classroom textbooks.

John Kenny was not only an internationally known writer, but also a pioneer of contemporary ceramics in America and a respected artist and teacher. Born in New York, he began teaching art in that city's high schools after serving in Europe during the First World War. Later he spent a year studying and painting in France before specialising in ceramics at the *Alfred University*, USA, where he gained an MA in ceramic art.

John Kenny was the principal of New York's *High School of Art and Design* for more than 20 years, during which time he acted as an advisory editor for *Ceramics Monthly* and began writing his now famous books on the making of ceramics.

EXHIBITION CALENDAR

Auckland War Memorial Museum
October 21-31: Auckland Studio Potters Exhibition.

Albany Village Pottery
October 7-17: John Green
November 6-16: Len Castle.

Pots of Ponsonby, Auckland
August 29-September 10: Ikebana containers and Spring Flowers.
September 12-24: Ron and Viv Wright.
September 26-October 8: Lynda Cullen.
October 10-22: Royce McGlashen.
November 21-December 3: Don Bassett.
December 5-17: Rosemary Brittain.

Compendium Gallery, Devonport
September 4-17: Pots for Plants, Spring Exhibition. Enquiries for inclusion are welcome.

Masterworks, Auckland
September 27-October 8: Sandra Black, winner 1988 Fletcher Challenge Award.

Fire and Form, Hamilton
August 1-27: Chris Mules, black smoked burnished ware and Graeme Quinn, bone carving.

Waikato Museum of Art and History, Hamilton.
August 27 — September 25;
Waikato Society of Potters Annual Exhibition.

New Plymouth
September 5-11: New Plymouth Potters Exhibition.

The Potters Shop, Wellington
August 27-September 4: Judith White, "Spring Lights Up With A Bulb".
September 10-18: Chester Nealie, "Anagama Fired Pots".
October 9-16: Maureen Hunter, "Raku Highlights".

NZ Academy of Fine Arts, Wellington
October 23-November 6: Innovation in Craft.

Clayshapes, Wellington.
August 20 — September 1: Elaine Williams and Karen McCarty. "Flights of Fancy".
October 1 — 15: Margery Smith and Sheila Brown. "Splashes of Colour".
November 5 — 17: Olaf and Marie Hoglund, Hot Glass.
November 19 — December 24: Christmas at Clayshapes by the Members.



FAENZA

CONCORSO INTERNAZIONALE CERAMICS D'ARTE FAENZA ITALY

New Zealand has been invited to be the country in focus at Faenza Italy in 1991. The Faenza Organising Committee has been formed and is a sub-committee of the QEII Arts Council.

John Crawford — Convenor
Jean Hastedt — Project Co-ordinator
Rick Rudd, Margaret Belich, Edith Ryan — Committee Members
Tracey Munn — Secretary

Applications will be by slides only

To: The Head Curator — John Parker
P.O. Box 68067, Newton, Auckland.

All applications must include: Name, Address, Phone No., Curriculum vitae, 5 slides of recent work, marked with name, date, title, an arrow indicating right way up, number of slide, corresponding written information sheet indicating type of firing, and medium and any other relevant data must be attached.

Closing date has been extended from 30th July to 30th September. No late applications will be accepted. Slides to be retained by Crafts Council of New Zealand.

Selection of artists will be made in October 1988. Artists will be notified by 30th November. Artists selected will have until July 1989 to create works.

FAENZA



EILEEN LEWENSTEIN

Peter Gibbs, Nelson

Australia's bi-centenary celebrations generated three major craft conferences across the Tasman during the month of May. Among the distinguished visitors was **Eileen Lewenstein**, co-editor of *Ceramic Review*. She presented two lectures, one on the current state of play in British ceramics, the other on the place of women in the ceramics movement. Prior to these events, she made a short visit to New Zealand to visit friends and family, and found the time to talk to potters in a few centres.

Ceramic Review is published by the *Craftsmen Potters Association* of Great Britain, so in a sense it's the equivalent publication to our *NZ Society of Potters* newsletter, as our own *NZ Potter* used to be many years ago. Together with **Emmanuel Cooper**, Eileen has been co-editor for the past 18 years.

In Nelson she showed slides of contemporary British work, and spoke of the issues facing potters. Changing fashions and the economic climate have similar effects on potters all over the world, it seems. Even legendary figures like **Mick Casson** have found themselves getting away from the powerful traditional forms because they just don't sell any more, and livings must be made.

Colours are in, dull stoneware is out. The number of full-time potters is declining, and teaching jobs are becoming increasingly sought after in spite of tightening educational budgets.

Just the same, the slides she showed were inspiring and she had the ability to look upon the current travails as a transitory thing. It seems that the art/craft debate, which may be passe to us as potters because we're so constantly exposed to it, is still alive and well in Britain.

Painter **John Hoyland** has managed a sellout show of decorated dishes at stupendous prices, simply because he is a known painter. **Janice Tchalenko**, with far fewer pretensions, is bringing lively painted surfaces on clay before the public at a fraction of the price. Who can say who will finally have the greatest influence on the ever changing public perception of ceramic art?



Photo of Eileen Lewenstein by Peter Gibbs.

Ceramic Review,
21 Carnaby Street,
London W1V 1PH, England
Telephone 01-439 3377

Ceramic Review is published by the *Craftsmen Potters Association* of Great Britain. Subscriptions: Inland £16.75; Overseas £17.50 or US\$33 (surface mail). The size of *Ceramic Review* is 11 3/4" x 8 1/4" (297 x 210mm) with the minimum of 52 pages and is published six times a year, in January, March, May, July, September and November.

WE GO TO AUSTRALIA

John Crawford, Westport
President, NZ Society of Potters

This article was first printed in *ARTSTIMES* by *QEII Arts Council*.

Over the past three years the *New Zealand Society of Potters (NZSP)* has worked towards higher professional and aesthetic standards. The society also considers that waving the flag internationally for New Zealand ceramic artists should be part of its role.

A case in point is the society's input into *Expo '88* in Brisbane, which resulted from the successful *NZSP* exhibition during the *Canadian Expo '86* in Vancouver. Auckland area delegate **Chester Nealie** was invited to curate an exhibition to be housed in the *VIP* lounge of the *NZ Pavilion* at *Expo '88*.

The resulting exhibition has been designed to give mana to this important reception area. Thirty-two artists covering a large media range were selected; painters, sculptors, glass blowers and clay workers. These included works by **Patrick Hanly, John Edgar** and **Ann Robinson**.

This exhibition could be considered truly successful in fulfilling its aims and will be seen by a great number of important dignitaries. The *Expo '88* organisers funded the transportation of the exhibits to and from Brisbane.

In contrast, the *NZSP* major ceramic input for the Australian Bicentennial opened at the respected and popular *Holdsworth Contemporary Gallery* in east Sydney and ran to 26 May.

This exhibition of selected ceramic artists was curated in consultation with **Barbara Dicker**, director of the gallery. It

includes 15 artists, all chosen for their diversity of approach and high degree of skill: **Sue Clifford, Melanie Cooper, John Crawford, Moyra Elliott, Steve Fullmer, Jill Gane, John Benge, Brian Gartside, Wendy Masters, Royce McGlashen, Chester Nealie, Rick Rudd, Mirek Smisek, Robyn Stewart** and **Merilyn Wiseman**.

As with all exhibitions these events require research, documentation and packing. This is the first "user pays" promotion managed by the *NZSP*, with artists taking part being asked to share the expenses. *Ansett NZ* have generously sponsored the freight to and from Sydney and all major administration work has been done on a voluntary basis by **Bob Heatherbell** of Nelson.

You might ask why send New Zealand work overseas when we could exhibit it here? In an increasingly international craft community it is important that our very best be seen. This also results in artists being able to measure themselves against world wide standards — evidently we measure up very well.

New Zealand's reputation for sound and innovative ceramic works has been the major factor in the invitation for this country to present at the *Country in Focus Exhibition* in Faenza in 1991. New Zealand is the first country outside Europe to be invited to participate at such a level — a superb compliment to our ceramic artists.

NZSP ANNUAL EXHIBITION

1989

The *NZSP* annual conference, AGM and exhibition for 1989 is to be held in Hamilton and will be hosted by the *Waikato Society of Potters*.

The Director of the new *Waikato Museum of Art and History*, **Bruce Robinson** writes, "The 1989 Annual Exhibition of the *New Zealand Society of Potters* will be held in the *Waikato Museum of Art and History*, Hamilton, opening May 12, 1989.

This prestigious event for the New Zealand ceramic and art world will be further enhanced by the presence of the guest exhibitor **Mitsuo Shoji**. A graduate of the *Kyoto University of Art*, Mitsuo now lives in Australia.

The exhibition will also represent the first major national ceramic display to take place in the new *Waikato Museum of Art and History* which was opened on October 3, 1987. The exhibition will be presented in the large Temporary Exhibitions Gallery, arguably the finest exhibition space in the country, while the installation will be designed by the museum's Exhibition Designer.

Although the Waikato region could be said to be a late-comer to the ceramic scene, in recent years the growth of ceramic artists has increased markedly. The collection of the *Waikato Museum of Art and History* reflects this development with major works by ceramic artists such as **Bronwynne Cornish, Barry Brickell, Russell Moses, Tony Sly, Suzanne Catley** and **Bryce Stevens**, to name but a few.

It is hoped the 1989 exhibition will attract a large number of entries ensuring wide interests from the Waikato and Auckland regions."

HAMILTON



Temporary Exhibitions Gallery, *Waikato Museum of Art and History*.
Photo by Ross Clayton.

Christine Harris at Pots of Ponsonby

Photos by Ces Thomas



Norsewear Art Award Waipukurau

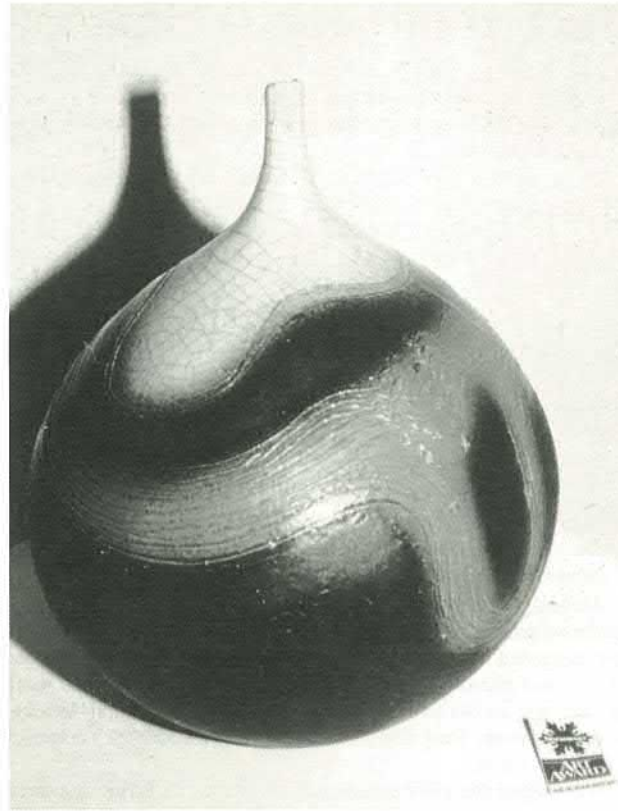
Hawkes Bay potters were to the fore in this year's *Norsewear Art Award*, with top honours for the \$2,000 prize going to **Mandy Linwood** for her winning pot *Kaleidoscope*.

Merit awards picked up by Hawkes Bay potters went to **Chloe King**, **Julie Mair** and **Estelle Martin**, with **George Kojis** from Wanganui, **John Fuller** from Feilding and **Colin Underwood** from Whangarei also figuring.

The judge, **Mirek Smisek** commended the winning work for its colour, shape and form, and said that for him, the pot 'sang'.

This year's exhibition comprised 82 pots, 49 paintings and 13 wool exhibits. Plans for next year's award are already in train with exhibition dates at the *Waipukurau Civic Theatre* from April 15-30.

The winning pot, Kaleidoscope by Mandy Linwood, Hawkes Bay.



10TH BORLAND POTTERS SCHOOL

We have featured articles from the *Borland Pottery Schools* before — this year saw their 10th annual school hosted by the *Otautau Potters Group* and held in the scenic wonderland of the far south — Fiordland. This year was also a special one as it attracted its first overseas student, **Marilyn Solomon** from Melbourne.

Rhonda Hall a member of *Otautau Potters* writes:

"The tutors were two potters from Nelson, **Ross Richards** and **Darryl Robertson**. Ross tutored 15 students and specialised in the making of the spherical form. He used his favourite 'kidney' to demonstrate his "fettish for perfection in constructing the magnificent sphere — perfect for raku firing". The class produced many beautiful copper glazed raku pots under his direction. He also demonstrated the possibilities available with the use of an extruder — until one of the students, a known kitchen delinquent, practised making her brandy snaps and macaroni elbows and broke the die!

Darryl Robertson kept his class fully occupied for the week with varied techniques based around the making of sound domestic ware. Decorated with slips and stains, these pots were fired in a wood kiln and lightly salted, around 1300°C.

A fitting end to the week came when a 10th birthday cake of clay, iced with slip

and decorated with porcelain candles was presented, to commemorate 10 years of the *Borland Lodge Potters Schools*.

These schools run by the *Otautau Potters Group* at *Borland Lodge* offer an excellent week's tuition in clay work as they always have only the best tutors available. The surroundings of Fiordland are magnificent, accommodation is in

Otautau Potters and 1988 tutors.

Seated, front from left: Ivan Erickson, the Borland Mascot, Wynnis Wesley, Zola Ayson and tutor Ross Richards.

Back, from left: Rhonda Hall, Ann Paul, tutor Darryl Robertson, Judith Day, Faye Youngerman, Hillary Cummings, Sandra Steenjes.



comfortable chalets and the meals, from all reports, are superb. The schools take place each January — people interested in finding details of the 11th school should write to:

**Rhonda Hall,
Avondale,
R.D.3, Winton,
Southland.**

1ST INTERNATIONAL CERAMICS SYMPOSIUM, CANBERRA

Merilyn Wiseman, Auckland

In May this year the *World Crafts Council* held its International Conference in Sydney to coincide with Australia's bicentennial celebrations. To precede this conference the *Canberra School of Art* organised an International Symposium in four disciplines — Glass, Ceramics, Textiles and Silversmithing. Each Department invited an approximately equal number of Australian and international artists. Although such gatherings are a regular occurrence throughout North America, Europe and Japan, this was Australia's first International Symposium.

Over a period of weeks (four for the Ceramics Symposium and two for the others) more than fifty artists lived and worked together using the Art School's facilities and materials. The ceramics department is spacious and well equipped. (The *Otago Polytechnic* ceramics department compares very favourably). **Alan Watt** heads the Department and it has become one of the most highly regarded in Australia.

Seven Australian and eight international artists were selected to attend the Ceramics Symposium.

The Australians:	The Internationals:
Rod Bamford	Carmen Dionyse — Belgium
Sandra Black	Deborah Horrell — U.S.A.
Greg Daly	Colin Pearson — England
Jeff Mincham	Edward Roguszcak — Poland
Mitsuo Shoji	Jindra Vikova — Czechoslovakia
Mark Stoner	Ulla Viotti — Sweden
John Teschendorff	Toshio Matsui — Japan
	Merilyn Wiseman — New Zealand

Within this group the distinctively individual approaches to concept, clay, methods and processes were remarkable. Without exception all these artists had a background of extensive art school training. They were amazed that the majority of New Zealand potters are self-taught, and horrified that New Zealand art schools make no accommodation whatever for ceramics. In many cases the people I worked with had the security of well paid lectureships. The freedom and vitality apparent in their work are qualities difficult to maintain while earning the bread and butter.

I shared workspace with Carmen Dionyse, Jindra Vikova, Edward Roguszcak, Toshio Matsui, Rod Bamford and Mark

Rod Bamford, Australia



Stoner, and to work beside artists of such calibre was a rare and very special privilege. The Ceramics Symposium functioned very much on the level of creative exchange, with each person pursuing their own independent work — "strutting their stuff" so to speak!

We had only four weeks to produce work for two exhibitions — one at the *Solander Gallery* in Canberra, and the other at the *National Gallery of Victoria* in Melbourne. Although working towards two exhibitions provided a focus for work, it somewhat limited the possibilities for experimental work. The Internationals had to adapt to unfamiliar materials, and for those who spoke very little English (the Aussies sort of fell into this category!) problems were compounded. Students were selected from art schools throughout Australia and assigned as helpers. Apart from working very hard on our behalf they were able to watch, learn, and observe, and this extended the benefits of the Symposium to a wider group.

A programme of public lectures and slide presentations highlighted the enormous diversity of background, training, and philosophy present. The artists from all four disciplines presented slides of their own work and that of colleagues in their own countries. Throughout the period *Canberra School of Art* was visited by articulate professionals in the Arts who participated in this lecture forum. These included **Paul Smith**, Emeritus Director of the *American Craft Museum*, New York; **Alison Britton**, well known British ceramist; **Edward Lucie-Smith**, British Author and Critic; and **Geoffrey Edwards**, Curator in Sculpture and Glass at the *National Gallery of Victoria*. Given the extent and calibre of the lecture programme (23 in all) it was frustrating that the work load prevented us from attending as many of the lectures as we would have liked!

It was an extremely stimulating and challenging month. Such an experience extends one's concepts and personal vision in a unique way, and I cannot help thinking of other New Zealand potters who would also have thrived in such an environment. I am very grateful to **John Crawford** and the *NZSP* for the part they played in organising it all, to *QEII* for their generous sponsorship, and to the staff of the *Canberra School of Art* for their overwhelming hospitality.

Edward Roguszcak, Poland





Colin Pearson, England



Jindra Vikova, Czechoslovakia



Rod Bamford, Australia



Mark Stoner, Australia

1ST INTERNATIONAL CERAMICS SYMPOSIUM

Photos by Marilyn Wiseman

Canberra School of Art, Australia

John Teschendorff, Australia



Carmen Dionyse, Belgium



88 5 9

Ulla Viotti, Sweden



Jindra Vikova, Czechoslovakia

Toshio Matsui and his wife, Hatsuo, Japan



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HE DOES IT HIS WAY A Chester Nealie Summer School, Auckland Studio Potters Centre

Barbara Olsen Reid, Stratford

The weather was hot, the tutor was great and the mosquitoes were in abundance - Auckland really turned it on.

Day One began with each student introducing themselves and explaining what they hoped to get out of the course. We then started potting to give our tutor, **Chester Nealie** some idea of what each one was capable of.

Day Two saw students struggling in with bags of found clay, ochrous earth and bags of ash with which to experiment. Under Chester's tutelage we wedged chunks of silica into the clay in search of the elusive "5 point star", which is what one hopes for when the silica erupts from the fired pot. (Upon opening the kiln, one of my pots had a rather magnificent "1 point star"!)

We made little drunken bottles, big drunken bottles (well they looked pretty drunk to me), we considered the foot of the pot, the lip, in fact we considered pretty well everything about the pot. Chester really impressed upon us the importance of every little detail of our pots. Every mark, every hole tells a story - should anyone care to look. A pot should be an expression of the potter himself.

Day Three was more potting in the morning then off to *Albany Village Pottery* for a quick look and then to the Museum for an afternoon of inspiration and pot appreciation. Under the curator's watchful eye Chester took us through "Aunty's Room", the Asian pottery section and the storeroom full of modern pots. What a magnificent collection. I felt quite envious of the Auckland potters who have this wonderful learning tool at their disposal.

Evening Three saw many of us working far into the night after that inspirational day.

Day Four was a mad rush trying to get more pots made and dried. The hot cobblestones out front made great little "bottom driers". The afternoon saw us all slipping, glazing, decorating, trying to remember (and record) just what we'd done to each pot.

Toby Stafford and Chester ripped out the floor of the salt kiln and rebuilt it while shelves and bricks were scraped and painted with kiln wash. While we were doing all this - an interesting little incident was "happening" just over the fence. A little yellow Morris 1100 wouldn't start so the man leapt out, got an axe out of the boot - and as we stared in open-mouthed amazement - he chopped the car with the axe! Taught that car a thing or two I can tell you! (Boy it all happens in Auckland!)

We then loaded the kiln - and that was not totally without incident. When Chester was loading the back shelves in - a person who shall remain nameless was valiantly clutching Chester's ankles to keep him balanced. Upon the command "Push" she pushed him straight into the kiln. (Well he should have said "Press down . . ."). Fortunately Chester sacrificed some of the skin off his arms and saved the pots. Things went very smoothly after that.

By 9pm the kiln was bricked up and burners were lit. Time for tea. Then for those few of us still up - fabulous slides of Chester's pots, kiln and favoured landscapes. After that it was either sleep or watch the kiln - whichever it was your turn to do.

Friday - things were looking very good kilnwise so - more potting and Chester showed us how he makes flax-covered handles for his cutesy teapots. Then we made The Big Pot. We all learnt how to make this by adding and throwing coils onto it. Toby finished off this pot that night with a rather *Nealish* top - very nice. Early evening we were salting.

Friday night - three of us staying spent the night waking every hour or so waiting for that dull red glow that would tell us that 720°C had been reached for fuming. At 4.30am in went the Stannous Chloride. At some stage we put charcoal in too - can't remember when that was - when the burners were turned off, I think. Some memories were a little blurred from lack of sleep. Back to bed for a good two hours till 6.30am when we got up and opened the kiln a bit to facilitate cooling.

Midday and people started arriving. Some of us were still potting - (this was a very inspirational school). Time for a tidy-up and then we unloaded the kiln. Some Great Pots Appeared.

As each pot came out it was placed in its approximate kiln position on a paper-covered table and each potter had to write beside his/her pots how they were decorated, for future reference.

Much clicking of cameras, cleaning of kiln shelves and we sat down to lunch at 4.30pm. Then we said our sad farewells and departed.

I'd really like to thank the *Auckland Studio Potters* for hosting this school and thank you Chester for giving so much of yourself. It was a great week.

Chester Nealie makes a flax handle for a small teapot.



Photo by Barbara Olsen Reid.



Jar by Toby Stafford.



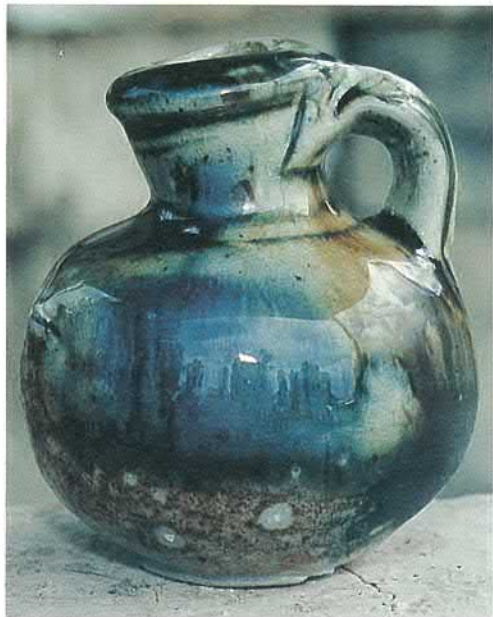
Opening the ASP salt kiln at the end of the school.

Photos by David Huffman.

Bowls stacked as they were fired. Inside, Barbara Reid; outside, David Huffman.



Small poison bottle by Chester Nealie.



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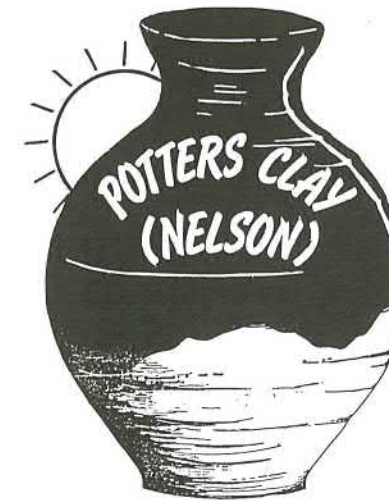
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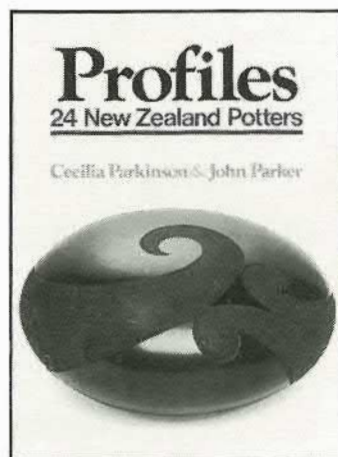
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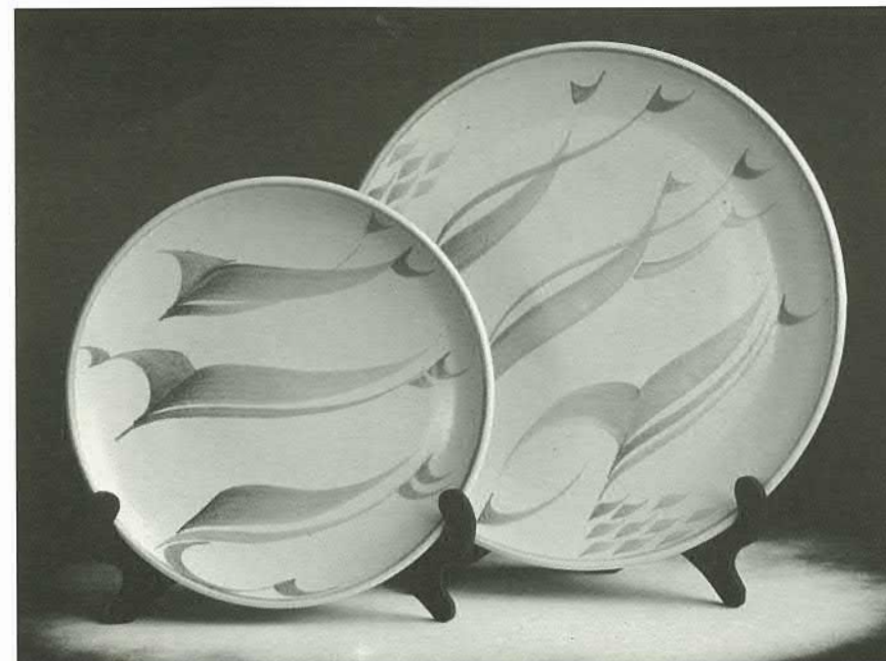


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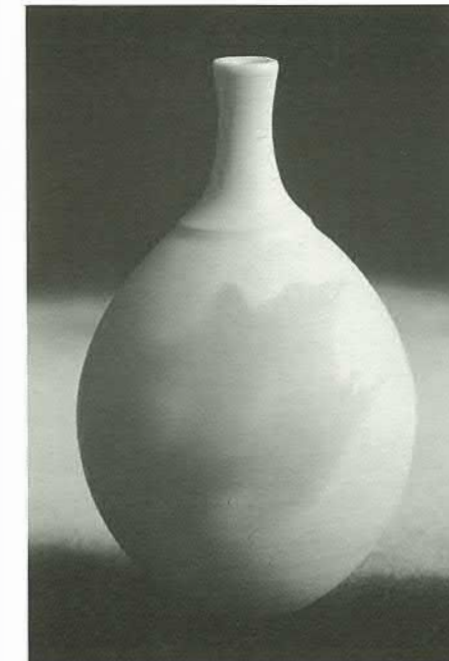
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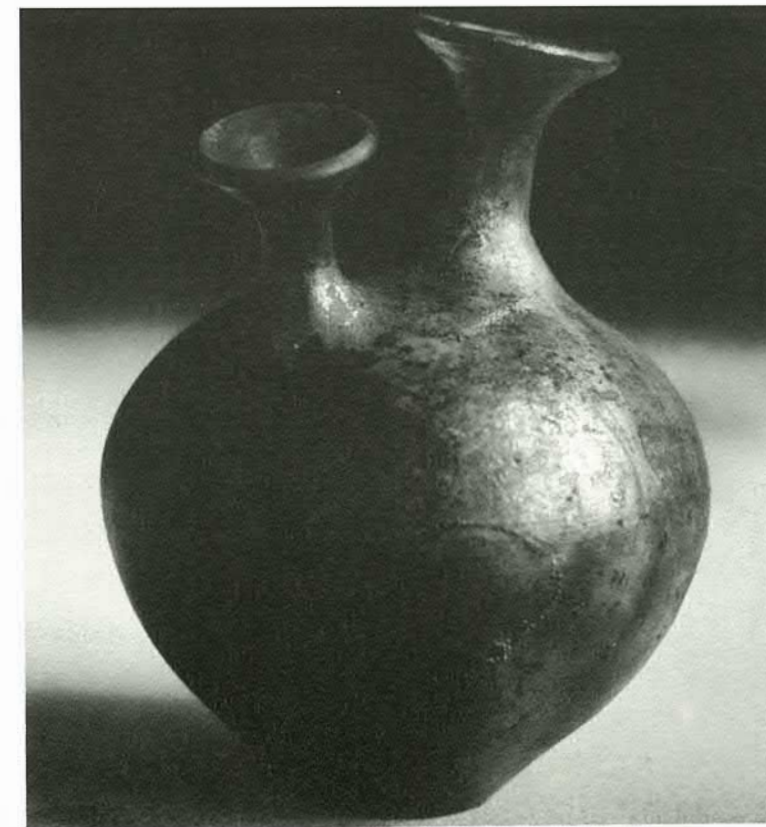
Denise Saunders

WELLINGTON POTTERS ASSOCIATION Annual Exhibition 1988

Roy Cowan



Cheryl Eldridge

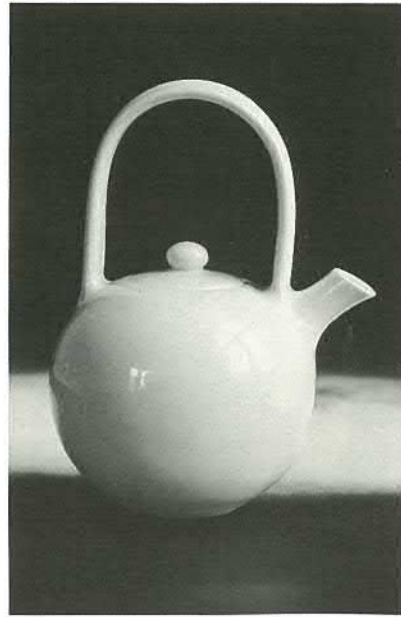


Photos by Ian Hutchison.

FLETCHER CHALLENGE POTTERY AWARD

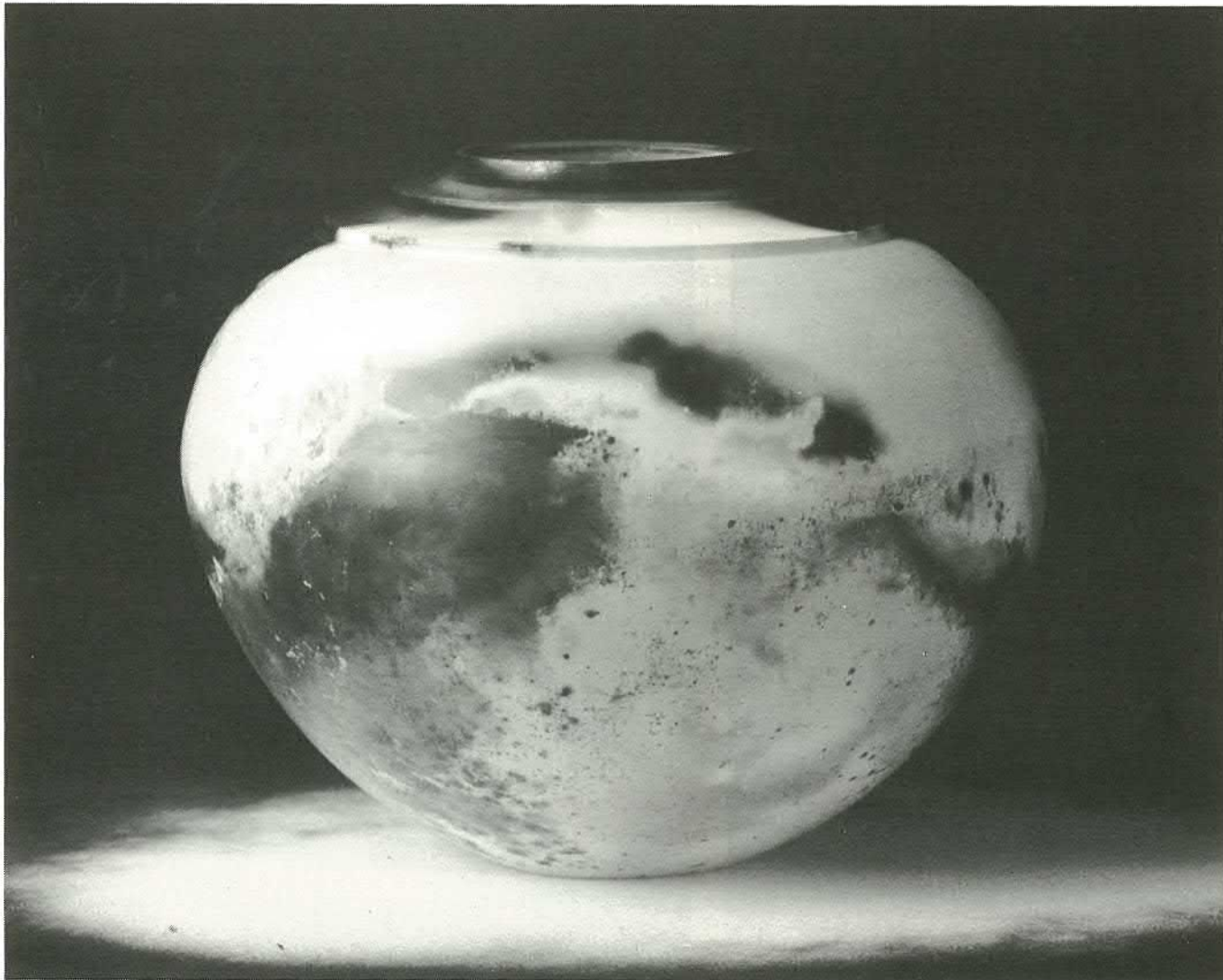


Gloria Young



Alison Eaton

Sheila Brown



Winner — "Rites of Passage III"
Sandra Black — Australia.

FLETCHER CHALLENGE AWARD EXHIBITION

With the Auckland Studio Potters

1988

Extracts from the opening speech by the President of Auckland Studio Potters, Moyra Elliott.

"... the Fletcher Challenge Award is New Zealand's premier event in the field of ceramics. That one event fulfils such a major focus for potters nationwide is significant and we also welcome the increasing interest from ceramists and publications overseas. This year the numbers of overseas entries were 20% higher than previously and there was an 11% increase in entries overall, from last year.

Interest from the public is also high with almost 7,000 people viewing last year's show and in the future, with extended Museum viewing periods, there will be far more. Only Monet does it better!

The 12 years of this exhibition have seen many changes in the ceramics on display, as pots have changed alongside the societal and environmental contexts in which they are made. These are the 80s, and while the bulk of pottery throughout history has been down-to-earth necessary stuff, descriptive of past eating habits and past rituals, there has been a distinct shift in recent times towards more sculptural, more decorative, more whimsical, more ornamental and more pictorial themes.

There are many historical precedents for all of these, for since the beginning clay has been used to make things beyond the needs of daily life — for entertainment.

Despite these recent changes, the New Zealand public still finds that pots are easy to live with — they are more accessible to many people, conceptually, financially and in scale, than much contemporary fine art.

Pottery can be about design or about art, and occasionally both. Pots succeed because they move the spirit, like art, or because they perfectly fulfil a function, like design. That one discipline can straddle both areas with a dual emphasis is distinctive.

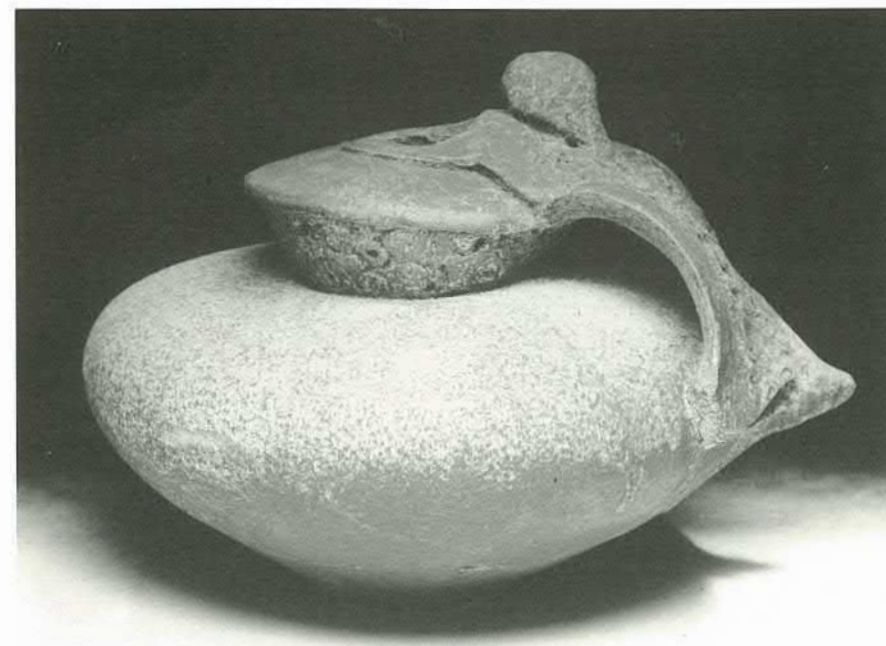
Ceramics is enjoying a renaissance. This, perhaps most popular of the decorative arts has found a contemporary function. Here is a comprehensive art form, universal in its appeal and language, domestic in its scale, offering delight and solace to a lay audience, while providing strong and satisfying challenges to the practitioner.

In the wake of post-modernism and the revival of all the decorative arts, the new ceramics have acquired a fresh relevance to many other areas of design in the second half of the 1980s.



The Fletcher Challenge Award Judge, **Patti Warashina** with the award winning entry "Rites of Passage III" by **Sandra Black**, Australia. From left: **Penny Evans**, ASP exhibition organiser; **Patti Warashina**, judge; **Lin Stoddart**, sector chairman, Fletcher Challenge; **Moyra Elliott**, President of ASP and the winner **Sandra Black** from Australia.

Photos by Trevor Coppock, courtesy Bretts Public Relations



Simone Fraser, Australia. Dry glazed ceramic form

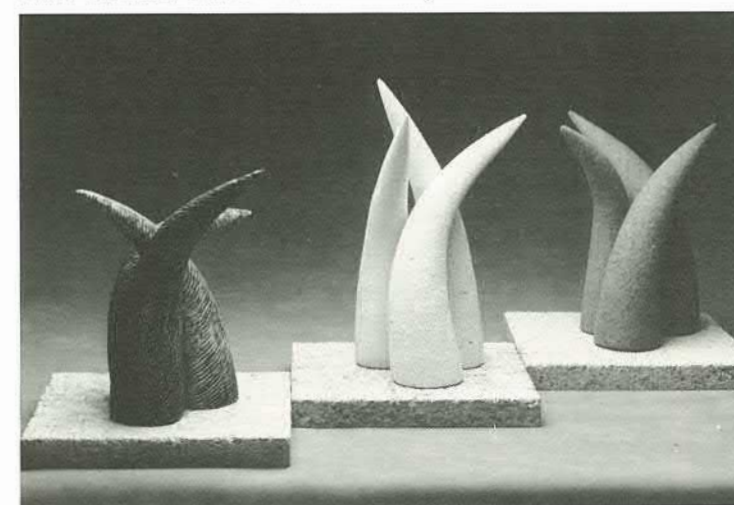


Christine Thacker, Waiheke Island. Stoneware "The Man you might soon meet"



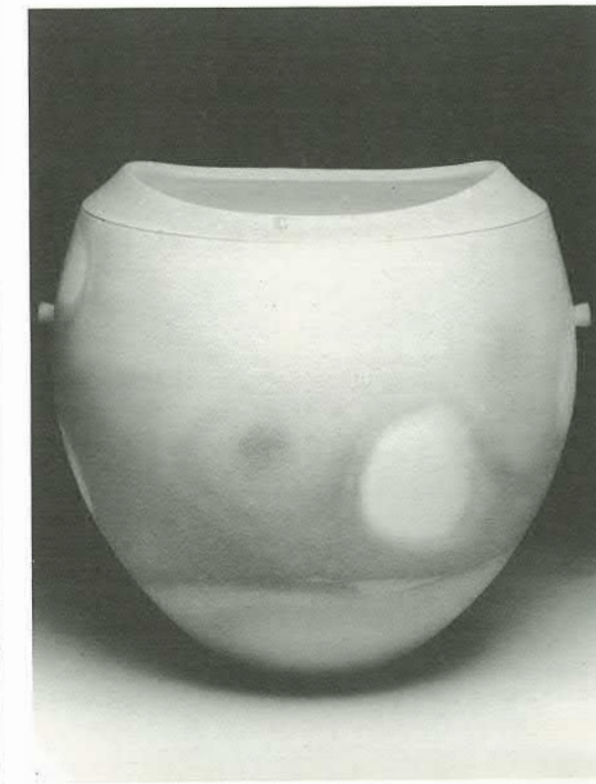
Moyra Elliott, Auckland. Terracotta "Gotta Lot on my Plate"

Ann Verdcourt, Dannevirke. Handbuilt forms "Trio"



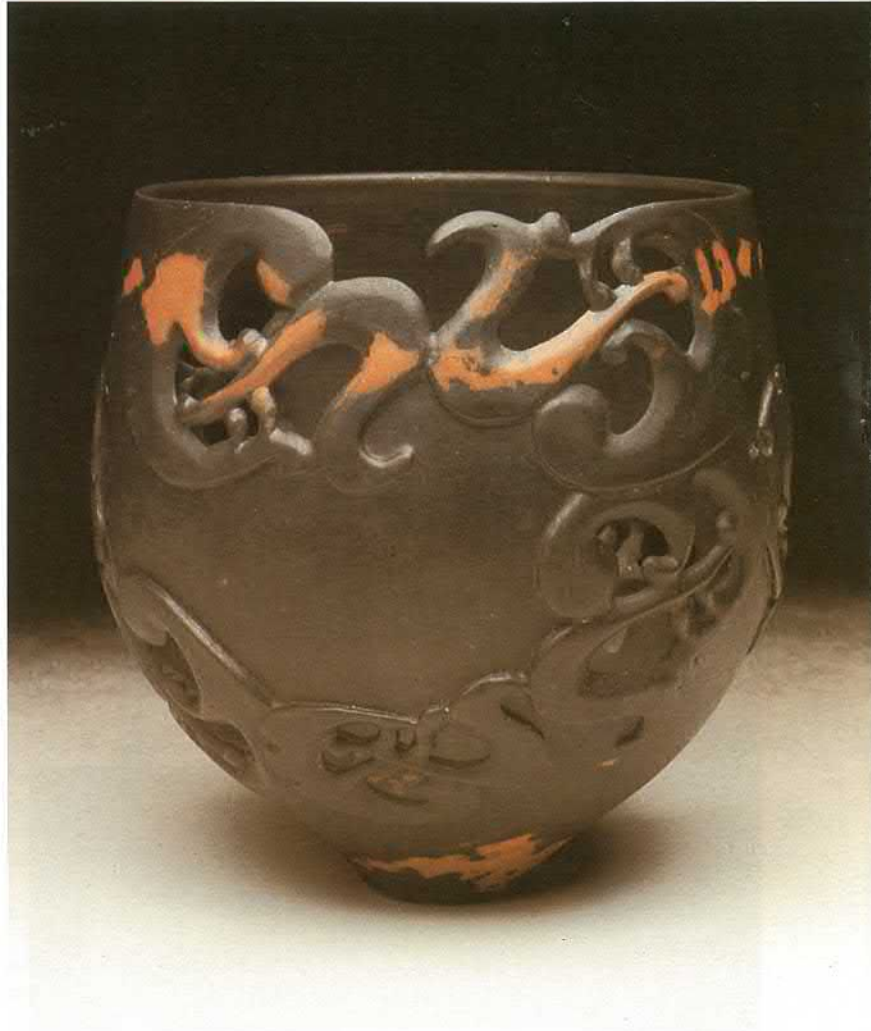
Photos by Haru Sameshima

Chris Weaver, Hokitika. White stoneware, salt fumed





Photos by Haru Sameshima



- 1. Anne Powell, Hunterville. "Kowhaiwai Vessel"
- 2. Vladimir Havrilla, Czechoslovakia. "Test Tea Pot"
- 3. Merylyn Wiseman, Auckland. Woodfired Box.
- 4. Ann Mercer, South Australia. "Laminated Plate"
- 5. Richard Parker, Kaeo. "White Vase"
- 6. Barry Ball, Rotorua, "Basra"

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1988 MERIT WINNERS

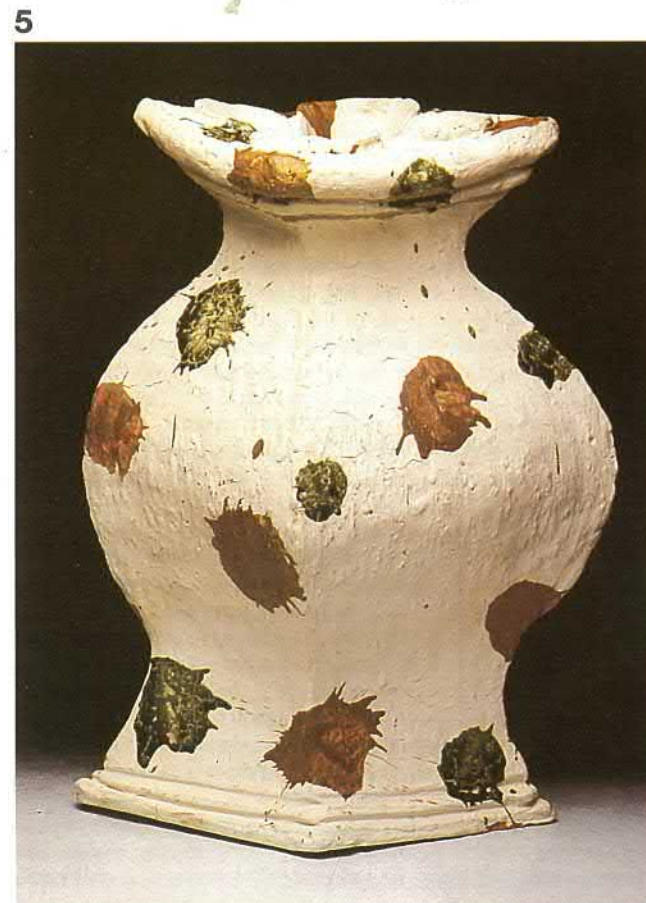
Auckland War Memorial Museum
Judge: Patti Warashina, USA



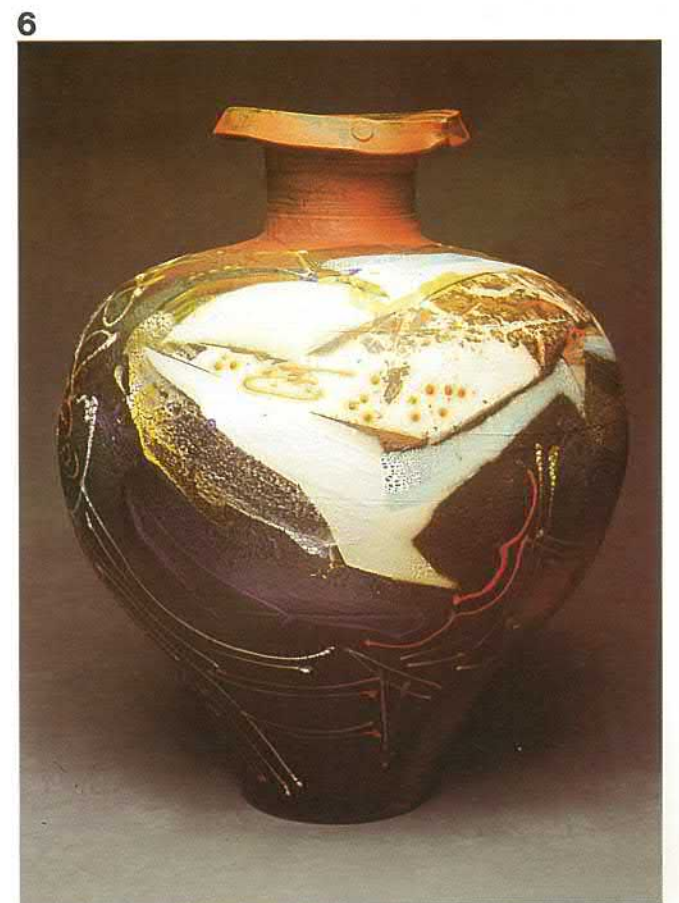
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FLETCHER CHALLENGE — 1988 — NZSP NATIONAL

Peter Gibbs, Nelson

Comparisons between the *National Exhibition* and the *Fletcher Challenge* are not easy to make, but are bound to be invited. Over the years, the *Fletcher Challenge* show has built up a reputation and captured a media following which the *National* has never managed.

Auckland Studio Potters have worked hard to capture and cultivate a generous and enlightened sponsor, and their ongoing involvement with the show and its organisation has meant that they have been able to work on problems from year to year, making the whole production, at least from the outside, appear to function with supreme smoothness. By comparison, the *National* show has never settled into a predictable format, and the fact that it has no specifically newsworthy element attached to it makes it a difficult show to cover in the national press.

We expect to see the *Fletcher Challenge* exhibition covered in our local newspaper and on TV because of the fact of there being a prize of significance, and a winner — in fact several if you include the merit awards.

Take away those elements, and you have a much more difficult package to sell to the country. That's the task facing the *National* exhibition. It's not a matter of continually endeavouring to make the show "more professional", whatever that means, nor is it a matter of continually seeking to raise the standard, although standards must be maintained.

The recent *QEII/McNair* survey of the arts revealed that exhibitions of pottery and other crafts were the most popular art form of New Zealanders, ahead of live theatre, painting and so on. In this country we do well in terms of public acceptance, but in an increasingly competitive world, we must push harder. With increasing leisure, entertainment is becoming big business, and like it or not, entertainment is at least a part of our promotional task.

Fletcher Challenge judge **Patti Warashina**, professor of art at *Washington University* was impressed with the standard of entries. She found no discernible difference between the standard of the New Zealand entries and those from overseas. In choosing the exhibition and the winners, she was looking for work which made a personal statement. The most successful pieces, she found, moved beyond the strictures of materials and techniques. They could have been from paper, metal, wood or any other substance; the medium was irrelevant.

She certainly thought that **Sandra Black's** winning piece achieved this. "It has an incredible presence, a mystical quality which makes it a very haunting piece. The strange combination of elements presents a mystery which goes far beyond the ordinary statement".

There were plenty of other powerful statements in the show. One of the most arresting was **Barry Ball's** massive vase form *Basra*. The impressive thing about this work was its sheer vigour. In giving it a merit award, the judge recognised the commitment by the artist to a dynamic, mobile statement. She also referred to the element of risk-taking in the work. Where the person makes a statement such as this which is completely over the top, they risk criticism. The piece wasn't perfect. Elements of the form such as the upthrust at the bottom, and the curve in towards the neck were weak, while throwing and other construction marks conflicted with the decoration, but the concept, the scale, and the presence of the work made up for all that.

In contrast, **Barry Ball's** work at the *National* show, while lacking the sheer impact of size, worked much better in terms of the total piece. The reduced scale meant that the forms were

more precise, and the surface treatment, while just the same, was more compact and balanced.

Many other potters showed work at both shows, and of course there were notable omissions as well, which we are fated never to know about.

With so much excellent work being exhibited, the ones which stick in the mind are those which are fresh and individual. So often we brush past top class work just because we've seen it before. Which raises the question, does art have to be innovative and new to make it successful? **Merilyn Wiseman** and **Anne Powell** both gained merit awards at the *Fletcher Challenge* with pieces which were a consolidation of their previous experience. Both managed a perfection and ease with no attempt to startle or impress. Although the judge had no intention of giving us any such message, it was reassuring to see quiet values being reinforced.

Steve Fullmer has the capacity to surprise with outrageous statements which completely debunk traditional ideas of form and surface treatment. At the *National*, he was more gentle with us. His work there had a quietness and humour, but lacked none of the brilliance of his more spectacular work. At the *Fletcher Challenge*, he was even more low-key with a quiet vessel form of relaxed strength. His usual scratched surface images were understated, as was the glaze, which had a subtlety often present in his work, but not generally so apparent. To me this piece had an authority and sureness of statement which was only overshadowed by **Sandra Black's** winning piece.

The *National Bank* achieved the sponsor's dream of having the *National* show named after them. The largest supporter ever of the NZSP exhibition and convention, their \$1,000 prize, chosen by the guest exhibitors **Susan** and **Steven Kemenyffy** of Pennsylvania, was awarded to **John Featonby** of Whakatane for his large pit fired sphere. This piece captured a full swelling of form perfectly. To do this on a large scale, to have it survive the rigours of the firing process, and to have the subtle copper decoration fall so perfectly into place is an achievement which is only dreamed about by many pit firers. His work at the *Fletcher Challenge* was a more squat piece, again a strong and perfect spherical form, but lacking the majestic rise, and with more random markings.

A notable feature of the *Fletcher Challenge*, is the increasing overseas input. This year 70 entries were received from other countries, with 28 of these being accepted, 14 from Australia, including the winning piece and the merit award of **Ann Mercer**.

Her large rectangular slab dish was decorated with inlaid, coloured clay, using a process which she describes as lamination.

Vladimir Havrilla of Czechoslovakia also gained a merit award. His *Test Tea Pot — 1988* was a brilliantly constructed piece which took the teapot elements of spout, handle, cup and lid, and combined them in a completely unique way. It avoided the awkward result which this approach could have led to, instead it was a work of balance and harmony. The feel and finish of the piece was a revelation, but the odd random squiggles and marks on the surface detracted.

The only overseas input in the *National* was the work of guest artists **Susan** and **Steven Kemenyffy**. Their massive Raku panels and sculptural piece were impressive.

Steven constructs these pieces and fires them, and Susan does the surface treatment, both collaborating all the while. The result is too indulgent, like sinister illustrations in children's fairy tale books.

It is easy in an art form which owes so much to technical achievements to be impressed by this aspect alone, and there is no doubt that the *Kemenyffy's* are world leaders in their field. Techniques aside, the content of the surface treatment owes nothing to clay; Susan's art would be just as appropriate on paper or canvas, and in either of these media it would be laughed out of court.

There is so much else in both shows which is worthy of mention.

At the *Fletcher Challenge*: **Richard Parker's** amazing *White Vase*, **Brian Gartside's** *Orange and Red*, **Lyn Alves'** raku slab, **Simone Fraser's** *Dry Glazed Ceramic Form*. The heavily wood-ashed forms of **Bruce** and **Estelle Martin** and **Roswitha Wulff**, **George Kojis'** majestic *Ethos Vessel*.

At the *National*: **Tui Morse's** porcelain bowls, **Chris Dunn's** lusted bowls, **Raewynne Johnson's** terracotta forms, **Lawrence**

Ewing's noble jar, and **John Crawford's** slab horses.

There was consistency in both shows from **Catherine Anselmi**, **Barry Doyle**, **Moyra Elliott**, **Vic Evans**, **Chloe King**, **Rick Rudd**, **Chris Weaver**, **Gloria Young**, and so many others.

With so much good work about, it is sad that so little of it is seen en masse outside of Auckland and whatever main centre happens to host the *National*. Given the *McNair* results, there is an obvious need for top class work to be seen throughout the country. If TV and other media won't oblige, then it is up to potters to get work seen. Perhaps an annual touring show of some 30 pieces; more frequent group shows in provincial galleries; shows like **Campbell Hegan** used to host for *Kaleidoscope*, particularly his discussions with the judges of the then *Fletcher Brownbuilt* exhibitions.

Instead of whining about how difficult it is to get coverage, it's up to us to go out there and push it along.

NATIONAL CERAMICS, WELLINGTON '88

Peter Gibbs, Nelson

The *National Bank* made its first appearance as a major sponsor of a ceramic event at this year's annual *New Zealand Society of Potters* convention. Appropriately, the concurrent exhibition was named after them.

Pattie Meads of the host group, *Wellington Potters Association*, set the scene with an enthusiastic welcome to potters and guests at *Wellington College*. The chairman of *QEII Arts Council*, **Ian Cochrane** was far more subdued as he spoke of financial matters and the *Arts Council's* intention to chase sponsorship and to shortly announce a scheme to encourage the passage of artists both into and out of New Zealand. Two weeks later it became official as the lottery board (or was it *Lotto*) came up with \$1.5 million.

Back at the convention, the potters' version (*Potto*) made no such huge profit. Thanks to the evil machinations of **John Parker**, prospective experts in things ceramic tried to match youthful pots and photos with more recent models, jumbled names and little known facts. Did you know that **John Parker** once played rugby league, **Rick Rudd** made it big on radio, or **Pattie Meads** was once a budding Thespian? Eventually, Auckland's **Lex Dawson** proved to be the convention mastermind, but not before a lot of water had flowed under the bridge.

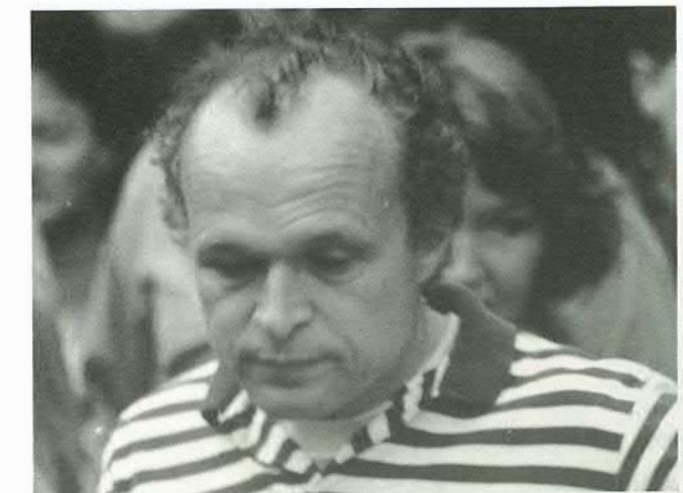
Susan and **Steven Kemenyffy**, Pennsylvania potters, were this year's guests, although Steven did have roots in Transylvania, as he pointed out in the weekend's first digression. In order to achieve their goal of making large panels and bringing them successfully through drying, decorating, and firing during the course of the weekend, they moved fast, with Steven beginning on pummelling out clay right away.

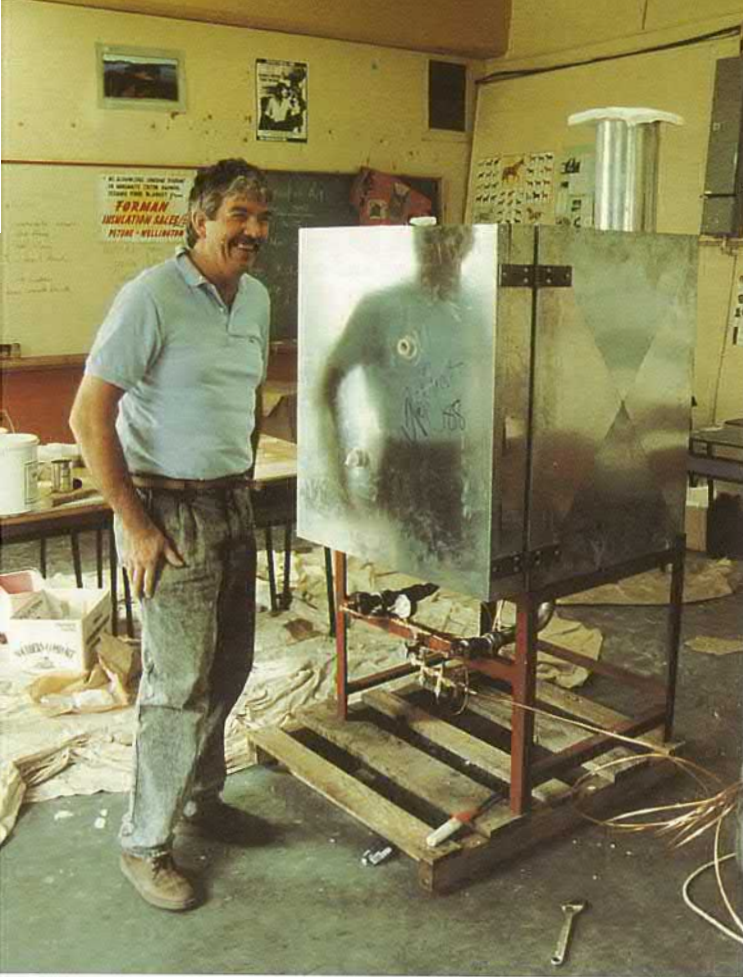
The magic ingredient which would help their pieces survive this rapid transformation was *kyanite*. Now we've heard about this material before, and to be straight, it had never worked. However, the coarse, splintery material which Steven handed round had nothing to do with the 200 mesh dust purchased from supply shops in New Zealand, so that was valuable lesson number one.

By Saturday, things were taking shape in the large slab department. I had to skip glaze technology and the psychology of art in order to check out fibre maintenance and kiln lining — both great. **Neil Grant** knows just what he is doing, and he gets



Photos of Susan and Steven Kemenyffy by Peter Gibbs.





Neil Grant lectures on kiln maintenance.

on with it in a direct and purposeful manner. Just let me remember it next time I can afford some fibre.

The vibes from the Art Psychology lecture were pretty good. It makes you wonder just who gets a say when talent is handed out — **John Scott** is currently *Crafts Council* president, *Arts Council* member, *Wanganui Regional Community College* principal, (or are they directors these days), an award winning artist, a trained psychologist, and he can whip up these fantastic lectures at the drop of a hat. Well, I was sorry to miss that one.

The *NZSPA* AGM passed without drama. **Rick Rudd** became the new president, flanked by vice presidents **Evelyn Kelly** and **Julie Warren**, and I became known as the vice president's husband. Outgoing president **John Crawford** and secretary **Bronwyn Monopoli** were fondly farewelled, then off we all rushed to put on glad rags for the exhibition opening. The Governor General, **Sir Paul Reeves** opened the show, everyone talked a lot, and then we were off to our nefarious Saturday night activities in the capital.

Sunday morning dawned on dull heads, but up at the college, Susan and Steven continued undaunted. The room slowly filled as Susan took centre stage with her art work on the clay. You had to hand it to them, they knew how to handle that stuff.

More fibre, more psychology, the morning raced on. A trio of Wellington women, **Anneke Borren**, **Gloria Young**, and **Diane Hutchison**, aided by the redoubtable **Ian Hutchison**, decorated their way through a bewildering array of techniques. Technical aspects of kilns were taken at a run, and suddenly it was happy hour, and dressing up again for the final dinner. All weekend the tireless jewellery makers had been concocting and firing, and now the creations came out.

High energy these conventions. You never get tired of them. Wellington was great.

Photos by Lawrence Ewing.

wellington potters' association inc.



Melanie Cooper, glaze technology lecturer.

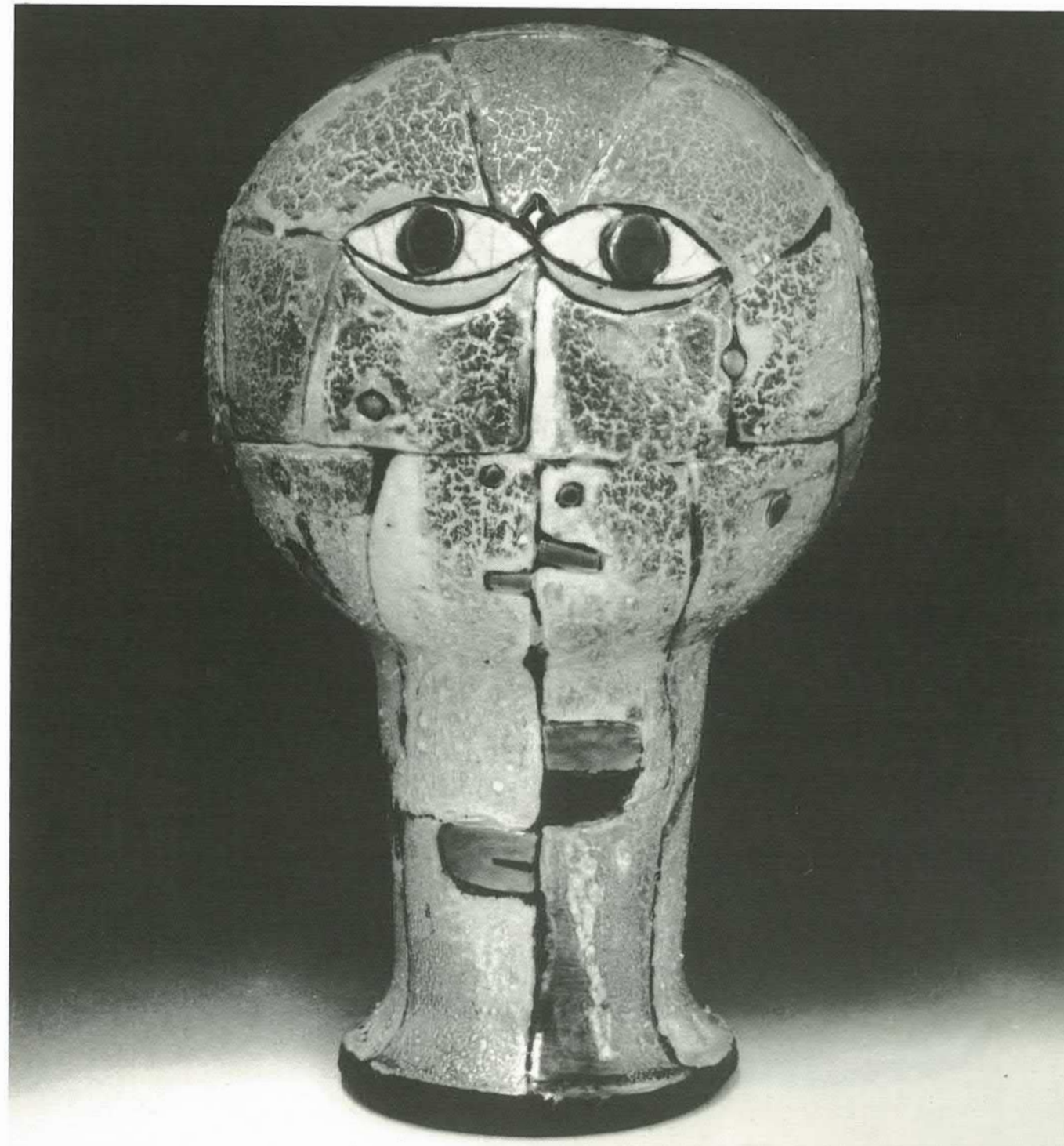
Diane and Ian Hutchison demonstrate mask and spray decoration.

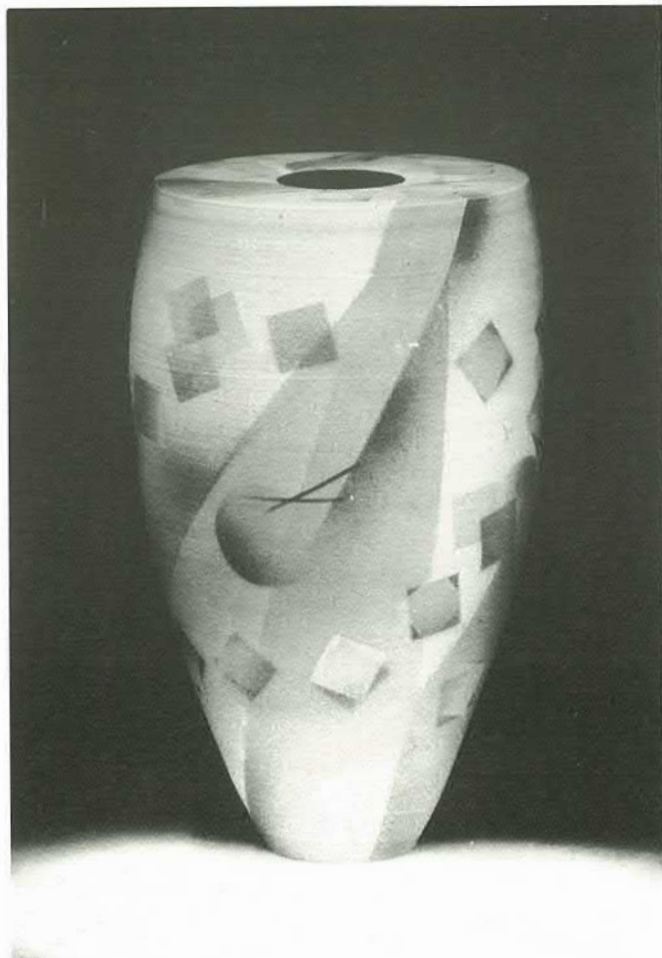


NEW ZEALAND SOCIETY OF POTTERS 30TH NATIONAL EXHIBITION

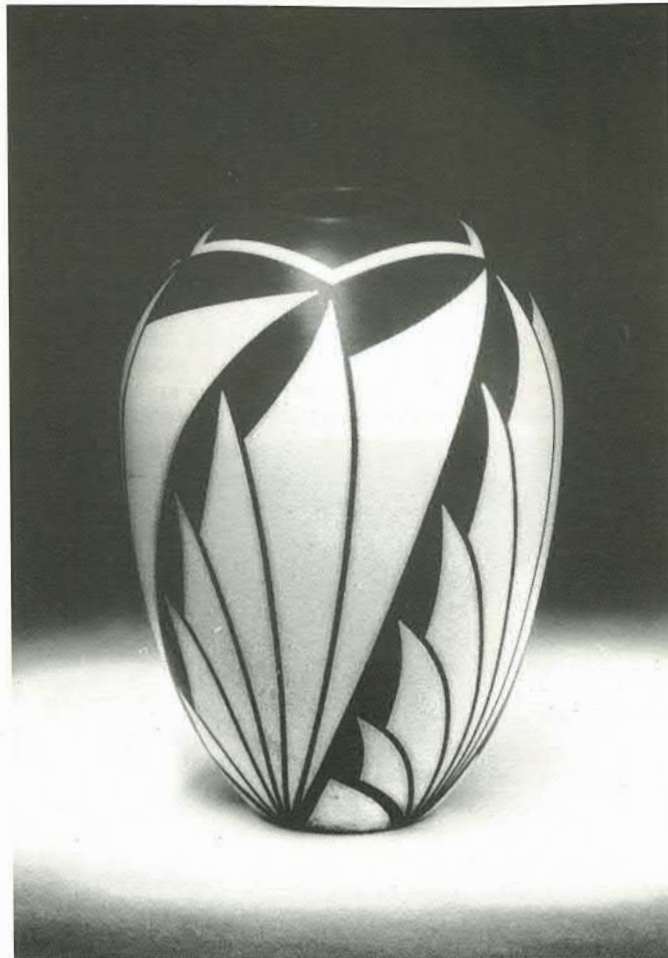
New Zealand Academy of Fine Arts Gallery,
Wellington □ Wellington Potters Association

Pamela Edwards, Palmerston North. "Pappa" coiled and thrown, raku fired.



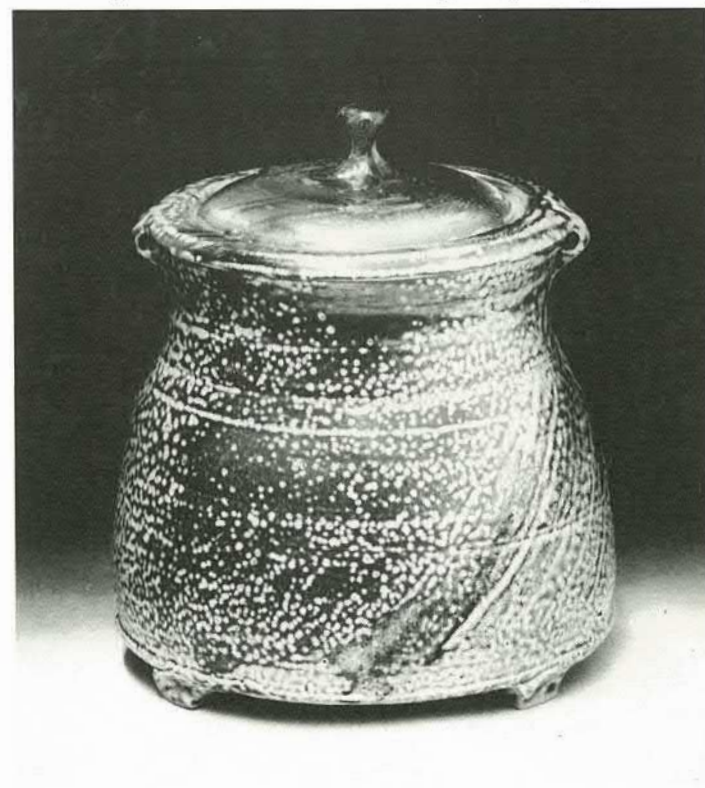


Ian Hutchison, Wellington. Terracotta form, stained slips, gas fired.



George Newton Broad, Palmerston North. Black and white alkaline glaze, LPG raku fired.

Chloe King, Havelock North. Lidded salt glazed pot, oil fired.

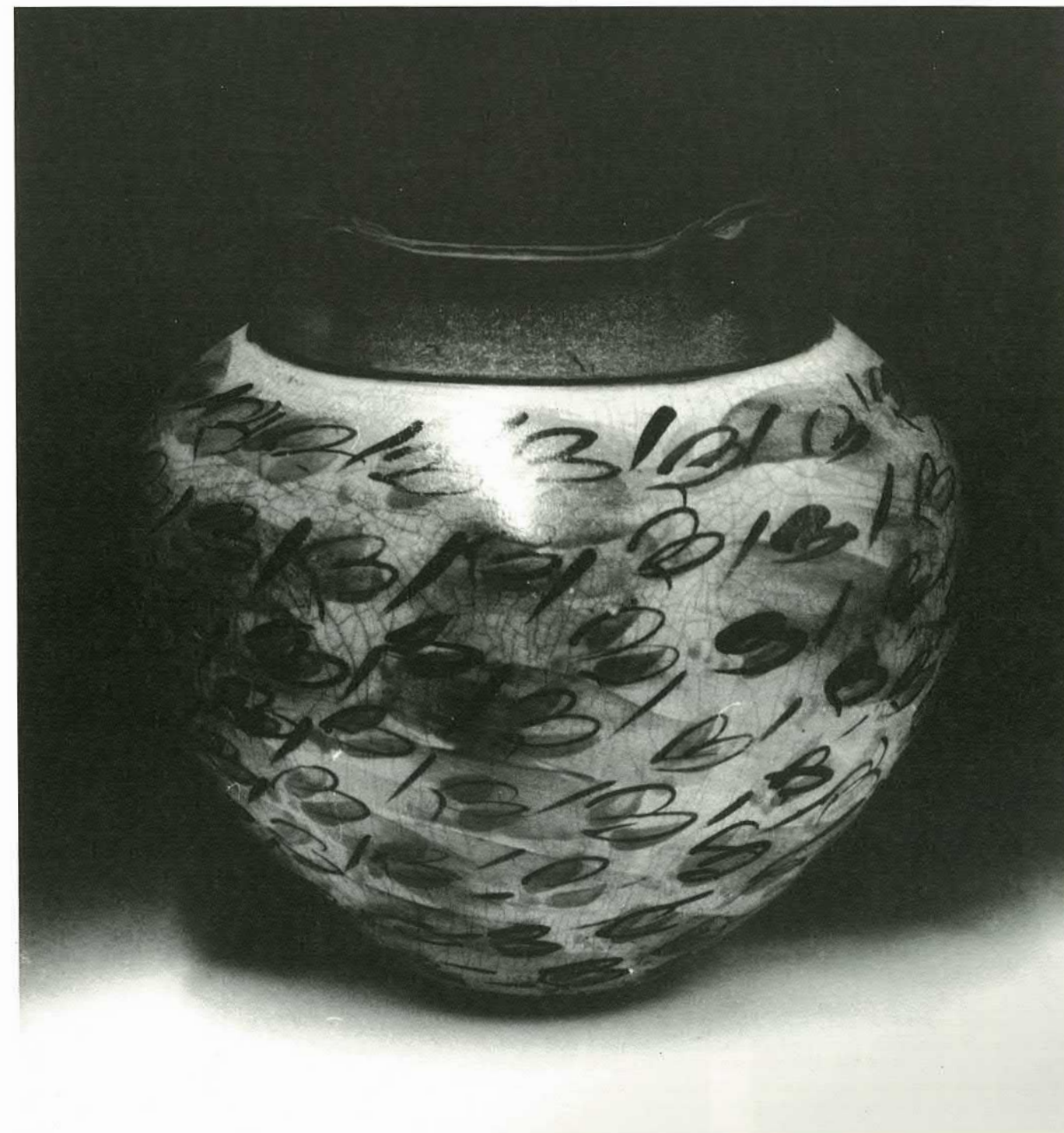


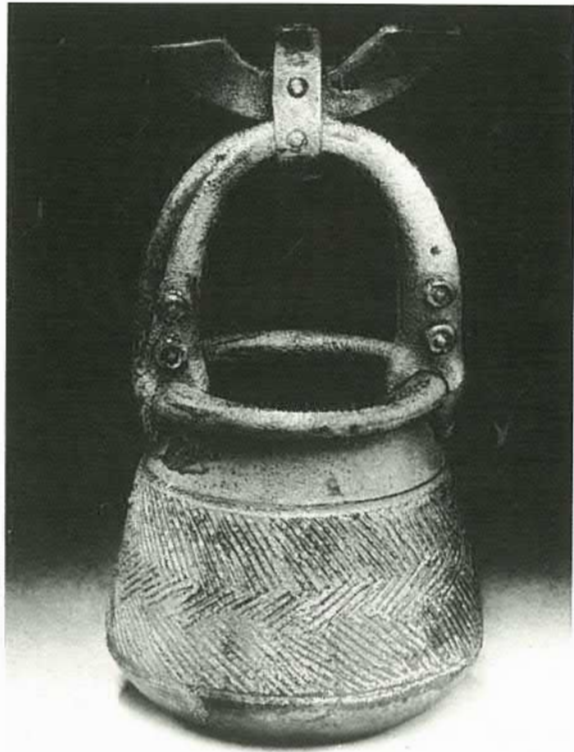
Meg Latham, Nelson. Drinking vessels, porcelain, electric fired.

Photos by Ian Hutchison.

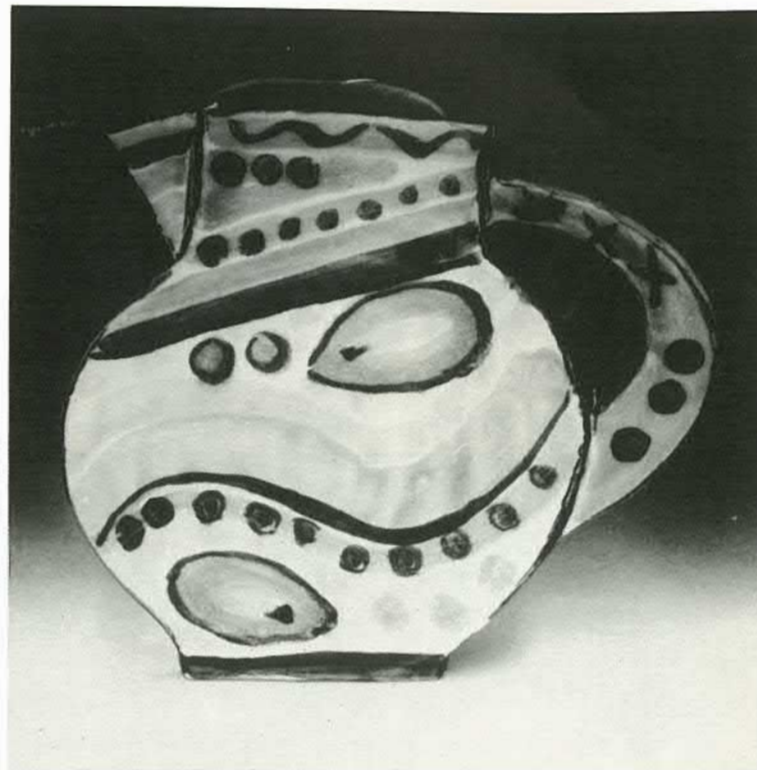


Tony Sly, Hamilton. Jar No 91 "Fresh Fields For You". Polychrome slips and clear crackle glaze, LPG raku fired.





Gaye Atkinson, New Plymouth. "Aztéc Relic Basket", multiple raku firings.

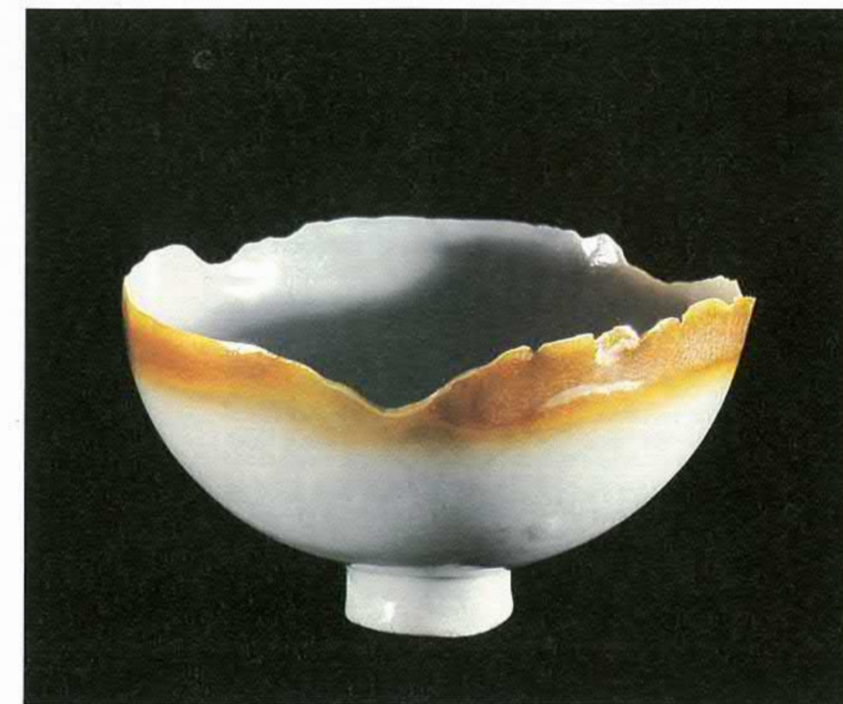


Gloria Young, Wellington. "Pitcher Picture", earthenware majolica, electric fired.

Danny Moorwood, Waitahuna. Black and white stoneware sphere, electric fired.



Royce McGlashen, Teapot "Kite Day"

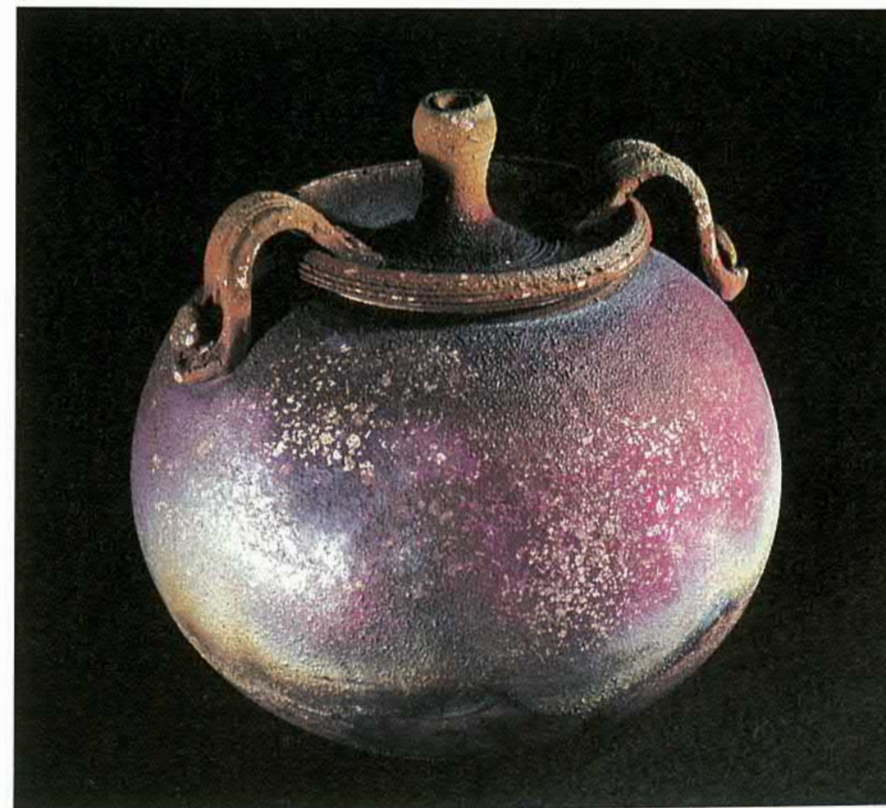


David Cook, Bowl, porcelain lustre

NELSON POTTERS ASSOCIATION

Summer Exhibition, 1988
Suter Art Gallery, Nelson

Colleen Malcolm, Raku "Animation"



Meg Latham, "Musical Series"



BOOKS

Reviewed by Peter Stichbury

THE POTTER'S ALTERNATIVE

By Harry Davis. Methuen Australia. Approximately \$80.

What a difference a book of this calibre would have made to the efforts of the potters of the late '40s and early '50s.

The book is in two distinct parts. Part one shows the independent potter how to find and process his own raw materials without recourse to supply companies and introduces him or her to an exciting world of exploration and experimentation.

I remember visiting *Crowan Pottery* in England, with my wife Diane, in September 1958 (*NZ POTTER*, vol 1, no 2, 1958) before Harry and May Davis came out to this country to live. On the bench was a whole new range of tests straight from the kiln. Beautiful glazes made entirely from local materials. The typical work of Harry Davis, the potter.

Part two introduces the means of making one's own pottery equipment — de-airing pugmill, wheel, kiln furniture, filter press and tile press — all using scrap materials or parts of discarded machinery. All this should appeal to the independent spirit of the typical 'do-it-yourself' New Zealand potter.

Gerry Williams, editor of *The Studio Potter* of USA, writes in part in his foreword to the book, "This is an important document for potters as well as others. It is a fascinating, breathtaking look into the mechanics of the creative act, in which the forming process becomes an ethical statement of social philosophy. As a result we are enriched by a view of the physical environment, into our human condition and into the promise of inner harmony of spirit".

In chapter 17 of *The Potter's Alternative*, Harry Davis writes "There are plenty of experts and specialists who know about the sophisticated and expensive, but for those who are neither experts or specialists, there is a need to rediscover something about forms of expertise once in general use, so that they can learn themselves!

The documentary film by Stan Jenkins "Harry and May Davis" — (The development of self sufficiency using alternative engineering and pottery techniques) an excellent film of 57 minutes, illustrates in part the alternative technology described in the book.

This book is available in limited numbers at \$46.50 including postage, direct from May Davis, Crewenna, Wakapuaka, Nelson, R.D.

Reviewed by Howard S. Williams

LUCIE RIE

By Tony Birks. A. & C. Black, London. \$100.

This is a companion book to *Hans Coper* also written by Tony Birks, illustrated with photographs by Jane Coper and published in 1983. Tony Birks also wrote *Art of the Modern Potter* published 1967 and 1976. He has been a friend of Lucie Rie's for over 20 years so he is well placed to be the biographer of such an important person in the development of contemporary ceramics.

Lucie Rie and Hans Coper are both major figures in this development and the two books will become the standard works of reference on them, their work and their world-wide influence on studio potters.

Lucie Rie has been printed and published to the same high standard as *Hans Coper* with magnificent photos, many of them by Jane Coper. It traces the personal history of Lucie from her birth in 1902 in Vienna to her present home in London. It shows her development as a person and as an artist — her family background in Vienna and the problems of being Jewish in that country through the First World War; her beginnings as a potter; her marriage to Hans Rie and her shift to live in London in 1938. The story continues through the Second World War with Lucie's development from a ceramic button maker, into an internationally known potter and her contacts with other leading figures in the pottery and art world. Right up to the present day, with Lucie still potting in her Albion Mews studio where last year she was commissioned to make a trophy for the *BBC's Best Television Designer Award*, she participated in an exhibition at *Fischer Gallery* and one of her pots was used as an illustration on a Post Office commemorative stamp series of British potters.

The photography and the colour printing in this book are simply superb. It is a complete record of the lifetime's work of this very special woman. Tony Birks's writing amplifies the 'very special'. The book is one which every serious student of contemporary ceramics and all studio potters should own — the problem being that they should also own the companion volume *Hans Coper*. The two books, like the two artists, their work and the effect they had on today's studio pottery, though different, are somehow almost inseparable.

The New Zealand agent for this book is Book Reps New Zealand of Northcote, Auckland.

ASH GLAZES

By Robert Tichane. New York Glaze Institute. US\$22.

Another of those specialist books from Robert Tichane whose other titles include *Those Celadon Blues*, *Ching-Te-Chen* and *Reds, Reds, Copper Reds*, the last of which was reviewed in *New Zealand Potter*, vol 27, No 3, 1985. All of these books by Robert Tichane, published by the *New York Glaze Institute* are highly researched treatises, each on a special area of ceramic glaze formulation. They are exhaustive in detail and carry much more 'scientific' information than the average studio potter can digest. To the serious ceramics student or practitioner, however, they must be invaluable — especially so to teachers of adult pottery schools.

The *Ash Glazes* is no exception. Well illustrated and eminently readable it goes in depth into the formulation, preparation and use of glazes made from over 50 different ash combinations. It gives plenty of 'meat' for the experienced potter to work with, yet there is also much practical information for the beginner. There are nearly 40 ash glaze recipes, plus salt wash and cement glazes. (No, don't ask me, buy the book and find out what a cement glaze is!). There are also detailed instructions for making synthetic ash glazes; **save a tree — make a synthetic ash.**

With the contemporary trend towards buying all ceramic materials ready prepared and in tidy little plastic bags, it is good to see that manuals like this are still being produced to assist those who really want to explore in depth the chemical structures of their art form. And thereby create something unique to themselves.

To obtain *Ash Glazes* send US\$22 (postpaid) to the **Book Department, New York Glaze Institute, 511 North Hamilton Street, Painted Post, NY 14870, USA.**

PROFILES

24 New Zealand Potters

By Cecilia Parkinson and John Parker. David Bateman, \$49.95.

One of the most difficult parts of putting together a book of this type must be in the selection of how many potters are to be represented — and who they are to be. Having produced this 'profile' of 24 of this country's ceramic artists, the authors will no doubt be assailed from all sides — "Why wasn't X in? Why was Y? And Z has done much more interesting stuff since then!" Ultimately, like selection for an exhibition, it comes down to personal choice. So if you don't like the selection of people profiled in this book, either compile one yourself, or wait until the next edition comes out — "It is intended that further volumes will follow to broaden the cover".

This selection problem is a difficult one to deal with, but Cecilia and John have a great deal of experience between them and they were brave enough to go ahead with the book, knowing what they wanted. The result is fine.

I called them the 'authors' — they really are the compilers, as the 24 potters profiled have written their own philosophical blurbs, listed their own biographical details and supplied their own photographs. Initially I was concerned that this would give an uneven quality to the book, but it hasn't, except to the most niggly of critics — in general the standard is very high and the reproduction excellent.

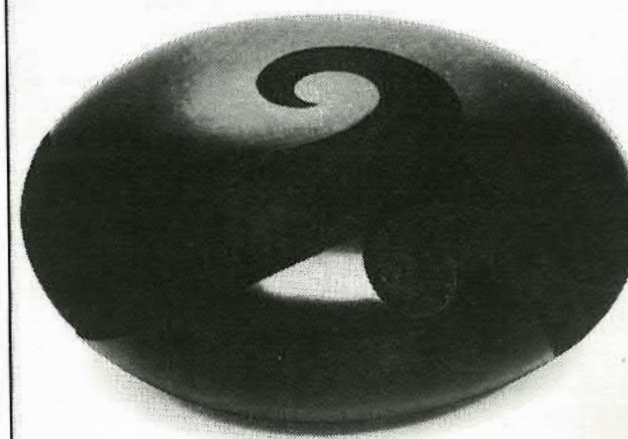
It is a most interesting book — an exhibition put together by Cecilia and John, of 24 potters who they respect and whose work they deem to be some of the finest at the moment being crafted. Including their own.

Enjoy this book, its biographical information and lovely photos of some of our special ceramic artists and their work — maybe the next edition will fill in the gaps with potters you might have put in, had you been selecting.

Profiles

24 New Zealand Potters

Cecilia Parkinson & John Parker



YOUR PAINFUL NECK AND BACK

By Dr J.W. Fisk. Century Hutchinson. \$9.95 Approx.

What a timely book to review this was! When I received a copy I was doing the rounds of orthodox and fringe medical 'experts' to find out why my potter's back was being such a pain and what could be done about it — if I should live long enough! I am now under very good medical care, which really is the only sensible way to go, but I found a great deal of help in this book. It is very well written, easily understood and explains mechanical problems with clear diagrams. The information given makes sense when tested against the expert opinions I have heard over the last few months, so I personally would recommend this book as being a valuable source of information on the subject.

It is of course not written specifically for potters, but covers lower back and neck injuries from whatever source, lifting strains, sports injuries, garden and household accidents — the author, who is a medical specialist from Hamilton, says that 80% of our population suffers from neck or back ache and these people can help themselves to lasting relief. If you know the facts you can begin to do something about your own pain. If you read this book you can find out how to treat yourself, or when you must get help, and what sort of help to get.

Dr Fisk has spent 30 years treating neck and back patients and in writing this book he offers a scientific, safe, sensible guide to those who have these problems and want to find out how to eliminate them.

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ANNE MERCER

From Adelaide, to the Wellington Potters' Shop
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The notion was to provide a three-way benefit event to coincide with Wellington's *International Festival of the Arts*. We wanted to: Hold a special exhibition that the co-operative members could grow from; that visitors to the shop and exhibition could appreciate; and that would provide a stage for someone's worthwhile work to sit on.

Who would we ask to exhibit that would be special enough? We decided to go over the top and ask an Australian. A short list of possibilities and one phone call later, we caught **Anne Mercer** a little off guard. She thinking it might be a 'spoof' call, the reply was a laid back "Yeah — put it all down on paper".

UDC Finance came willingly to our assistance and covered Anne's air fares. Without this generous aid we would have only had pots and not the potter as well. Thankyou UDC.

Laminated coloured porcelain was the theme of the exhibition, which was a bonus surprise as we had seen pictures of her delicately carved celadon porcelain work. Now we were able to see something quite new and different.

The exhibition of 34 pieces — all flat-rimmed deep plate forms — opened with a bubbly breakfast at 9am amidst great frivolity and interest. With a little persuasion Anne made a small speech in her sincere down-to-earth style, the exhibition was unveiled and the red 'sold' spots started appearing.

On the Sunday a demonstration workshop was held for 25 people who were shown the comparatively simple technique of making laminated porcelain, and told about the comparatively difficult method of firing it. Anne also showed her slide collection of some amazing work made by South Australian potters.

The exhibition was a great success for us; the public came through in droves to view and discuss the work — we hope our platform was satisfactory for Anne and that some good PR both ways will now follow.



Anne Mercer was awarded a Merit at the recent Fletcher Challenge Exhibition.



JUDY DICKSON NORTHLAND

Judy Dickson from Whangarei has been experimenting with obtaining colour and pattern on porcelain. All the pots shown here were exhibited at the *North Gallery* in Whangarei and are porcelain, thrown and beaten, or thrown, cut and rejoined. They were then burnished, masked for patterning and smoke-fired. The non-functional teapot's handle was made from supplejack vine using its natural kinks.

Teapot, 32cm h

Wall Bottle, 32cm h

Photos by Judy Dickson



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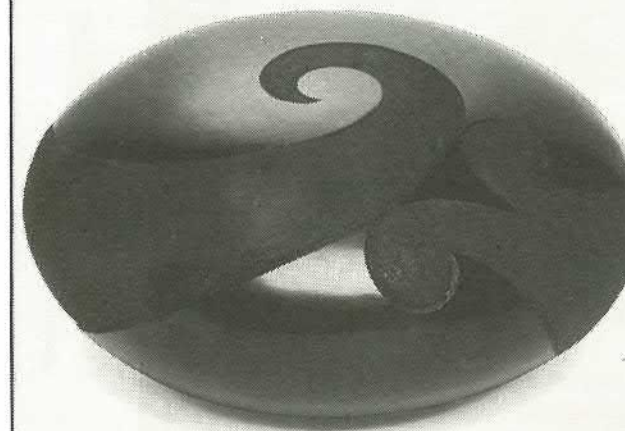
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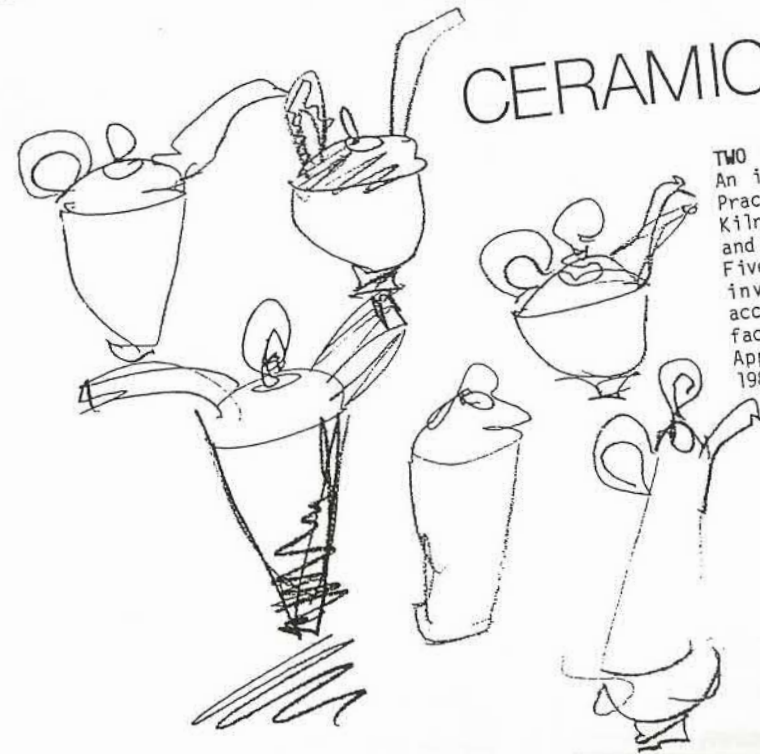
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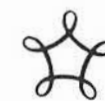
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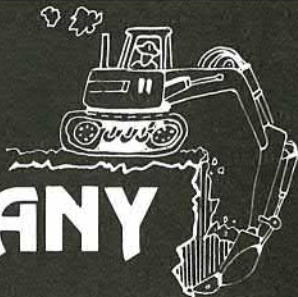
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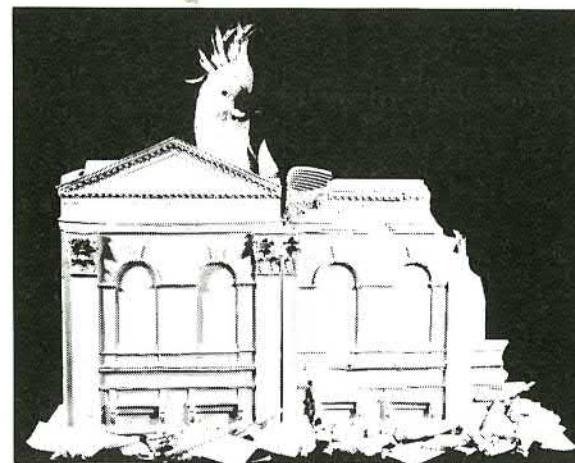
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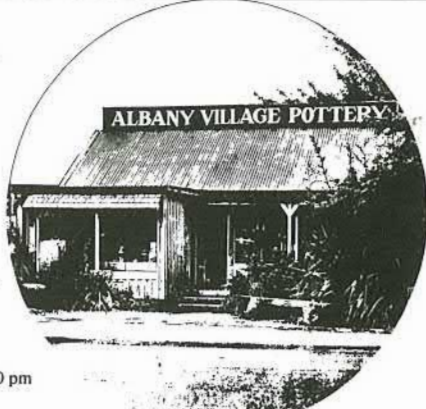
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Wellington Telephone 735-560

The Palms Gallery

WAYBY

A fine selection of New Zealand Crafts
RESIDENT POTTERS:
Barry, Barbara, Scott and Arran Hockenull



TURN LEFT 500 METRES OFF STATE HIGHWAY 1
15 km NORTH OF WARKWORTH

OPEN 7 DAYS 9.00 - 5.30 pm
PHONE (08463) 7125 RD 6 WELLSFORD

WHICH KILN SUITS YOU ?

Both the same
size - but
different designs

PERFORMANCE

Both fire to 1300° in a fast economical three hour cycle — or as slowly as you desire, with a guaranteed evenness of 10°. Both achieve even reduction or oxidation atmospheres.

BURNERS

Both have two burners — each with individual gas control and preset primary air supply — no other system is as simple to operate.

INSULATION

Both are lined with 'Rigid Ceramic Fibre' — the best type of pottery kiln lining (no fluffy blanket falls on your ware) Rigid fibre is better able to take the knocks — a Remark exclusive. N.Z. Patent No. 19381.

TRAINING

For both we offer full training — Set up — Stacking — Firing — Safety and maintenance. Essential for the new potter but equally valuable for experienced potters.

WARRANTY

Both have a twelve month warranty but more important is our unmatched after sales service — we stand behind our kilns even after the warranty period.

ENQUIRE FURTHER FOR OUR RANGE OF
PRODUCTION KILNS — From 6 to 60cu.ft.



ROBUST PRODUCTION MODEL

Heavy steel frame — Baked Epoxy coated with Breathing Panels to disperse water vapour.

FRONT LOADER — TWO LARGE SPY HOLES —

CHOICE OF INSULATION THICKNESS:
85mm — 6 to 8 hours optimum firing cycles

100mm — 8 hours plus cycles
RMD 6.0 85mm \$2430 complete
100mm \$2530 complete



PORTABLE LIGHTWEIGHT MODEL

Aluminium frame with lightweight breathing panels Transport weight only 35kgs — fire anywhere without a flue then back into storage

TOP LOADER — ONE LARGE SPY HOLE —

INSULATION THICKNESS — 55mm

Optimum firing cycles — 4 to 6 hours

N.Z.'s LOWEST PRICED 6.0 cu.ft KILN

\$1650 complete

Also available

N.Z.'s LOWEST PRICED 3.6 cu.ft KILN

\$1155 complete

REMARK DEVELOPMENTS LTD

58, Athens Road, Onehunga, Auckland. Phone 643-311

"THE GAS KILN SPECIALISTS — WORKING
EXCLUSIVELY WITH STUDIO POTTERS"
PRICES INCLUDE G.S.T.

THE COTTER KILN

DOWNDRAFT LPG & NATURAL GAS FIRED

These kilns are constructed from folded and compressed ceramic fibre which takes 1300°C firings repeatedly without cracking or falling off the walls.

The exterior steel sheathing (galvanised & painted) is ventilated to prevent corrosion and maintains cooler exterior surface during firing.

Electric elements are used in the kiln to provide flame safety on all burners and also provide a gentle preheat important for bisque firings.

One main control valve regulates gas flow to all burners.

Safety devices for natural gas kilns that comply with your local gas board requirements are included in your quote.

After sales service second to none.

No previous experience is necessary to fire the kiln successfully in 6 hours from 0° to 1300° with less than 1 cone difference in temperature throughout.

ARCADIA DEVELOPMENTS LTD

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