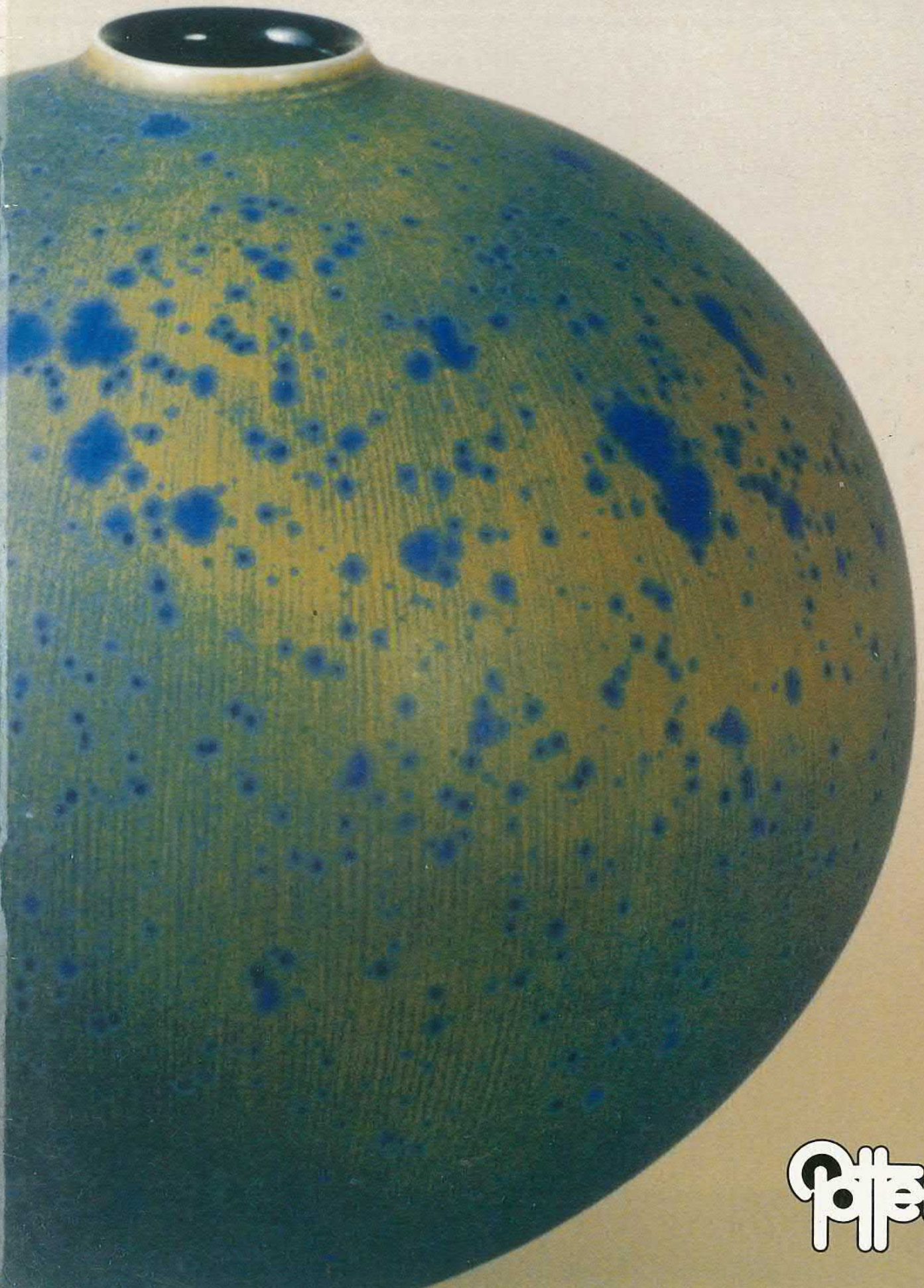


NEW ZEALAND POTTER

Volume 36 □ Number 1 □ April 1994



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**NEW ZEALAND POTTER
VOLUME 36: NUMBER 1: 1994**

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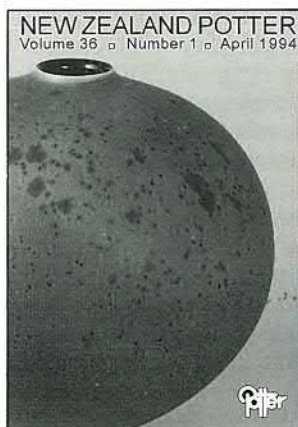
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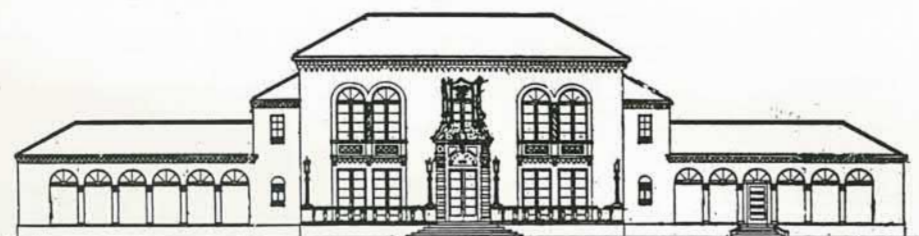
Matt Crystalline Glazed
Vase by **Shane Wagstaff**
Winner of the *Royal Easter
Show Pottery Exhibition,*
Functional Category,
\$3,000 Award.
Photo by Howard Williams
see page 13

THROUGH THE FILTER PRESS

Howard S Williams

CONGRATULATIONS

See photo of the happy couple. **Bryce Smith**, recent secretary treasurer to the NZSP, and printmaker **Sue Cooke** on their special day with Bridesmaid **Bronwyn Cameron** and Best Man **Rick Rudd**. We wish the newlyweds from Wanganui, all the best for their future together.



The Blue Baths, Rotorua

CERAMICS MUSEUM

Helen Mason writes: "Is now the time for us to establish a *Ceramics Museum*? In our own our own way? After all, the development of the pottery movement in this country is, easily chartable. Within one lifetime we have been able to see it develop into a strong force which is a valid expression of the cultural life of this country. Within our cupboards and on our shelves we have collections of the work of famous international potters as well as that of our own and of our friends.

It seems to me that if these were pooled we would have a statement of great interest to travellers and students, now and in the future. Many of the Ceramic Museums of Italy, Scandinavia, Japan, the USA and other countries, are situated, not in the main capitals, but in smaller places to which one can make a pilgrimage.

It seems that the *Blue Baths* in Rotorua could become available for such a purpose. The *Blue Baths*, dating from 1933, are an architectural gem known to most of us. It is sad to see them in disuse because of problems with the supply of thermal water. In such a space we could show the use made of clay in this country by our industries as well as our studio potters. At the same time we could display the pots collected from international sources.

Surely such a concentration in one building would be more effective than being relegated to a small display in the mighty *Te Papa Tongarewa*."

John Perry, from Rotorua's *Bath House Museum of Art and History* - a companion building to the *Blue Baths* - is working on this proposal. In order to prevent possible loss of the disused baths he is working on a pilot scheme with the *Rotorua District Council* to assess the possibilities of converting the premises into New Zealand's first *Museum of Ceramics*.

We await development of this proposal with great interest.

NZSP

Clay a Plenty is the title of the *New Zealand Society of Potters 1994 Convention and National Exhibition* to be held in Tauranga, Bay of Plenty on 21-22 May. The venue is *Otumoetai College* in Bellevue, Tauranga.

The keynote speaker will be this year's *Fletcher Challenge* judge **Jindra Vikova** from Czechoslovakia. There will be demonstrations from potters **Liz Earth** and **Hilary Kerrod**, and *Exhibition and Display Design* will be discussed by **John Parker**.

The main guest demonstrator will be **Rosette Gault** from Oregon, USA, who will give demonstrations on *Amazing Paper Clay*.

There will also be a Film Fest, panel discussions on Education in Crafts, Marketing, Clay Manufacturing and tours of potters' studios.

The *Annual National Exhibition*, which carries a *Hulme Gas Award* of \$1,000 and 5 merit awards of \$100 each, will be in *Baycourt Tauranga* from 22-29 May.

Registration forms and further details can be obtained from:

J Rassel
Lochhead Road
RD 6
Tauranga
Ph: 07 552 4709

TREASURES

The *Treasures of the Underworld Exhibition* from the Seville, Spain Expo, is at present on display at the *Museum of New Zealand, Te Papa Tongarewa* in Wellington. The exhibition will be there until May 15, then it will be at the *Hawke's Bay Exhibition Centre*, Hastings, from 9 June until 31 July. From there it travels to the *Govett-Brewster Art Gallery*, New Plymouth, from 10 September to 23 October.

CORRECTION

In our *FILTER PRESS*, Vol 45, No 2, 1993, we ran a piece from England which mentioned a concern called *Art New Zealand*. It has been brought to our notice that this venture has ceased to exist. Art works are no longer being imported for sale in the UK from artists in New Zealand. Unsold work being held in UK is in the process of being shipped back to this country.

ARTEX

New Zealand's largest sale and exhibition of *Art and Interiors* takes place in Auckland at *Princes Wharf*, 14-17 July; Wellington, at the *Oriental Bay Overseas Terminal*, 22-25 September; Christchurch, at *Addington Raceway (New Stand)* 27-30 October. Prospective exhibitors wanting information should contact:

Artex
Jillian Bashford or Warwick Henderson
Box 37-602
Parnell
Auckland
Ph/Fax: 09 524 0543
Ph/Fax: 09 309 7513

OTOROHANGA

An *Art and Garden Festival* will be held in Otorohanga during ANZAC Weekend, 22 to 24 April. Activities include visits to 20 country gardens, a Classic Film Festival, The Jamaican Storyteller, **Mona Williams**, Art and Craft exhibitors, Ikebana, Bavarian Beer Festival and an Irish Night. Further information from:

The Publicity Officer
Otorohanga Art and Garden Festival
PO Box 209
Otorohanga
Ph: 07 873 8139

NORSEWEAR ART AWARD

Entries for this year's *Norsewear Art Award* closed on March 30. The Exhibition's preview and official opening will be on 16 April, the show running from then until 1st of May. The venue is the *Civic Theatre Complex, Waipukurau*. The Award is in association with the *Central and Southern Hawke's Bay Community Arts Council* and the *Central Hawke's Bay District Council* and carries first prizes of \$2,500 in three categories; Ceramics, Painting and Wool and Fibre. The *NZ Potter* looks forward to publishing photos of the winning ceramic works in the August issue.

GOLD COAST

The *13th National Gold Coast Ceramic Art Award* will be held in Australia at the *Gold Coast City Art Gallery* from 8 October to 6 November, 1994. The *Acquisition Award* is for A\$3,000, with a further A\$3,000 for purchases for the *City Collection*. This year the judge is New Zealand potter **Len Castle**.

Entry forms with colour transparencies must be received by the 1st July, with the selected entries to be delivered by the 1st October.

Entry forms and further information from:
Gold Coast Ceramic Art Award
Gold Coast City Art Gallery
Box 6615
Gold Coast Mail Centre
QLD 4217 Australia
Ph: 075 81 6521

CANADA

The *Edmonton International Ceramics Seminar* called *Fire Works '94* will be held 12-15 May at the *University of Alberta*, in conjunction with the *Alberta Potters' Association*. This is a new event for ceramists in North America. The seminar will focus on the many cultural influences on North American ceramics and will feature international speakers. The programme includes lectures, demonstrations and ceramic exhibitions in galleries in the Edmonton area. Those interested in attending this seminar should contact:

Fine Arts Department
University of Alberta
Edmonton
Alberta T6G 2T4
Canada
Ph: 403 492 3034

SWITZERLAND

The *Fourth Porcelain Triennial* competition and exhibition will take place at the *Chateau, Nyon, Switzerland*, from 24 June to 29 October 1994. An international jury will select by slide, those to be invited to send works and will award the prizes, the premier one being for SFR10,000. Other prizes will also be awarded.

Entry forms and slides of work must be submitted by 1st September 1994 with the deadline for selected works 25 May, 1995.

Entry forms may be obtained from:
Triennale de la Porcelain
18 chemin du Pelard
CH - 1197 Prangins
Switzerland

NEW YORK

NY - 21st Century Art has announced its *ART '95* annual open multimedia competition. All craft artists are invited to submit work for this chance to show in New York City. Prizes totalling US\$55,000, will be awarded by a panel of 12 internationally known judges.

The Competition's exhibition of the "Top 70" winners, will be at *Art 54 Gallery, New York* from 20 July to 6 August 1995, but in order to give artists time to prepare their entries, requests for official application forms must be received by 28 July 1994.

Entries may be made in the following categories: Clay, Glass, Fibre, Jewellery, Wood, Metalwork, Paper, Enamel, Furniture and Fine Arts.

Application forms can be obtained from:
ART '95
Craft Dept, Room P
275 Route 304 Bardonia
New York 10954
USA

WHAT'S THAT AGAIN?

Peter Lange, having judged the ceramics section of the *Kerikeri Arts Festival* this summer, was misquoted in a local news column. He had been seeing a good selection of wood-fired pots in this part of the country and made an observation as regards "elemental pottery". The locals must have wondered about him when it was written up as "elementary pottery"!

OBITUARY

Geoff Wilson: Ceramic Artist and Educator

In late October 1993, a friend and colleague to many, **Geoff Wilson** was tragically killed in a car accident in Whangarei.

I first met Geoff when I joined the staff at *Southland Community College*. We were colleagues, but that changed when I was appointed Head of Department. As Geoff's HOD, he immediately became a handful; not because of perversity, but because Geoff believe that if I wanted the right to be "his boss" then I had to "bloody well earn it".

I must have been okay, as we became very close friends based on genuine respect for each other, a preference for the unconventional and a common disregard for useless bureaucracy. That's not to

ANN CLIFFORD

In our last issue we congratulated Auckland print maker and ceramic artist **Ted Dutch** on his winning an award at the *IV World Triennial Exhibition of Small Ceramics* at Zagreb. Now we also congratulate Dunedin artist **Ann Clifford** for her success in gaining her third award in nine years at the same exhibition, this time an Honorable Mention. Ann has also had three pieces of porcelain sculpture accepted by the *Taipei Fine Arts Museum* in Taiwan.

"*Boat People*" by Ann Clifford, porcelain, 9 x 8 x 4.5cm.



suggest Geoff wasn't organised, thorough, or that he shunned the planning and paper work that gets things to happen.

Geoff to me, was always his own man. He knew his own mind and would do what had to be done. He ran a fine ceramics department, giving all of himself to the students and to his programmes. He was in great demand all over the South Island, running weekend seminars and workshops from Queenstown to Stewart Island. Many in Southland owe much to this ball of energy.

Geoff was an enthusiast. His energy, his passion, and his often uncompromising desire to get things right, created a personality that was infectious and never boring. His willingness to give, eventually caught up with him and he came to me one day, worn out and ready to resign. Such was our regard for him, we encouraged him to take whatever time he needed to travel and work out where he wanted to be, and what he wanted to do.

He returned to Southland, but later went on to the ceramics department at *Otago Polytechnic*, and then to the *Craft Design Programme* at Northland.

We enjoyed you, Geoff; your love of life, your obvious joy in your family (when *Mio* was born I believe Geoff really thought he was the first to ever have such a wonderful thing as a child!) and your creative and generous spirit. You leave these things with us all.

At *Wanganui Regional Community College* we have a portrait of Geoff, in ceramic, made by a colleague at a workshop he attended. We have that to remind us of Geoff Wilson, a colleague, a friend, a creative spirit and a force for good.

I hadn't seen Geoff for months, but like many throughout the country, I felt the loss deeply, for in Geoff's death we lost one of the free spirits of the Ceramic, the Art, the Craft and the Education communities. We extend our sympathy to *Glenn* and the children.

John Scott, Director, Christchurch Polytechnic

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\$250 *Otago Daily Times Award*

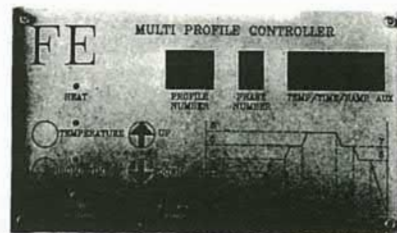
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Otago Peninsula Trust P O Box 492 Dunedin.
Telephone 03 4667351.

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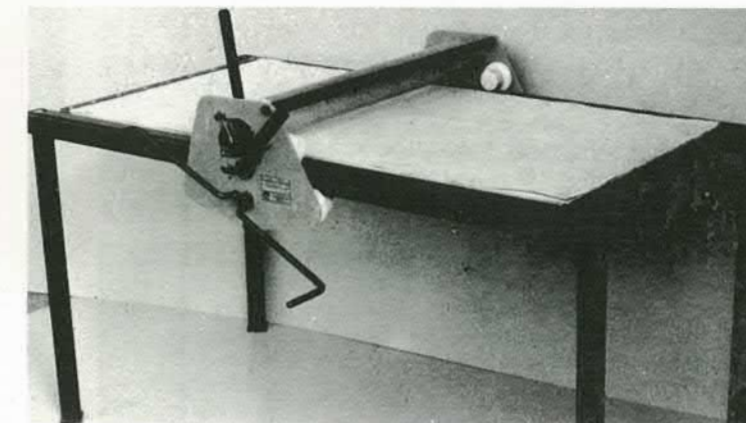
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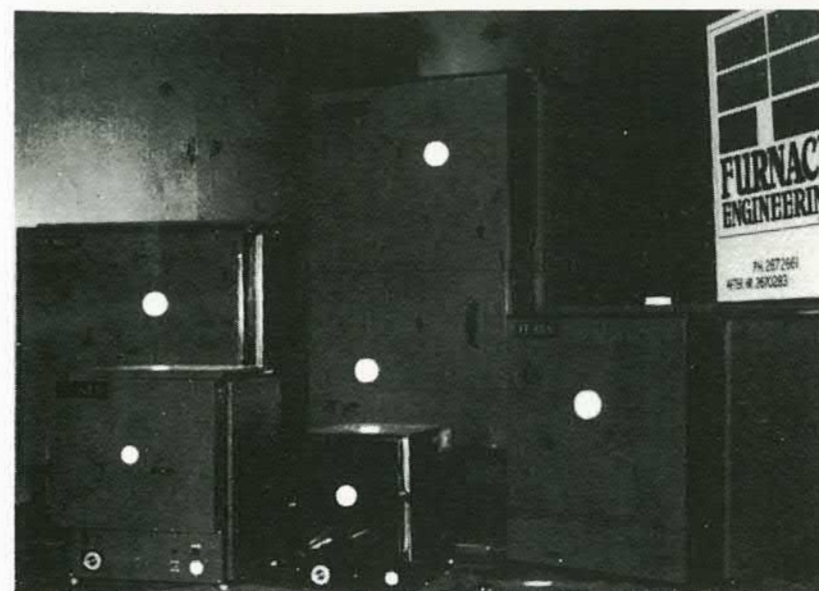
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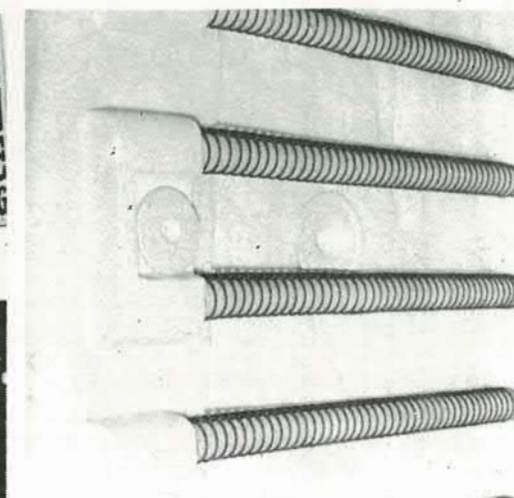
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THE QUARRY

Theresa Sjoquist, Whangarei

This summer's workshop which ran from January 15 to 23 was shared by Peter Alger and Marilyn Wiseman; she tutoring in hand building, he in wheel throwing. Between them they had ten students, each attracted to the school for slightly different reasons.

Some were looking for experience in wood-firing; others for intense immersion in claywork for nine days. Some just wanted ideas and the opportunity to exchange them. All wanted Marilyn's or Peter's particular tuition.



Marilyn Wiseman studying firing results with a student



Peter Alger discussing work with a student

Marilyn's tutoring style was relaxed and comfortable yet conveyed much information. She is intuitively perceptive about clay and pottery and has an infectious enthusiasm which she imparts to her students. When she discovers something new, you'll hear a squeal of delight.

"But," says Marilyn, "Pete holds it all together. His throwing skills are masterly, particularly the scale of his work and the way in which he alters a form on the wheel. I like working with him for his grass-roots love and knowledge of clay materials".

"Pete works with a gut knowledge which extends to his use of the wood-fired kiln. He has an extraordinary ability as a teacher

The Northland Craft Trust Summer School at The Quarry, Whangarei

Photos by John Ecuyer



Students were able to camp on site

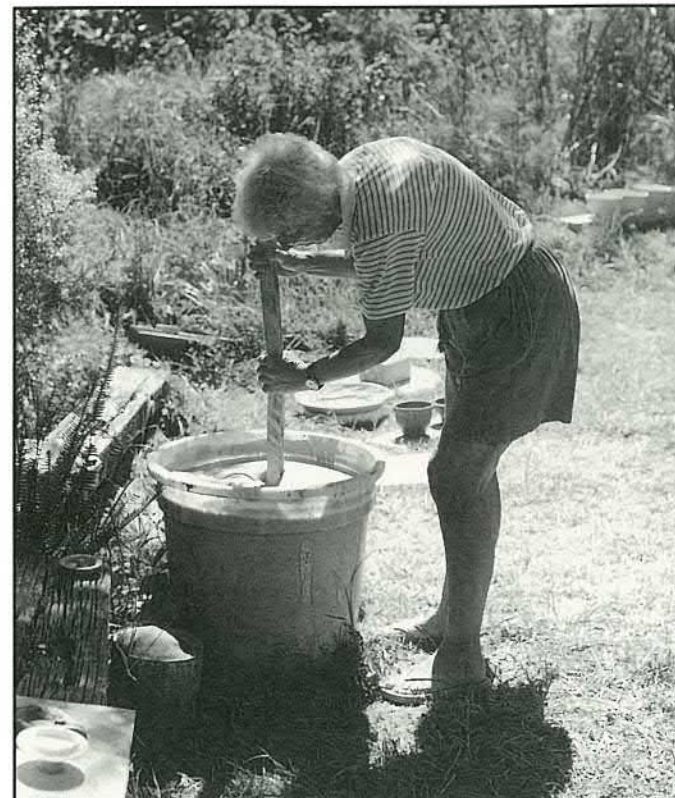
to give full-on, absolute attention to each student and he's very generous with his caring of what someone makes; he wants their success. When teaching, he relates everyday experience to what they are trying to achieve in clay."

Co-tutoring this type of workshop seems to work well, both for students and tutors. Tutoring at the intensely demanding levels required by a nine-day, on-site workshop, is very difficult. To split the workload not only makes sense, but also offers students a much broader knowledge base from which to learn.

"It's verging on madness to attempt, in the short duration of a workshop, to have students make work, dry it, glaze it and then load and wood-fire two huge chambers and have the kiln cool enough to open on the last day," says Marilyn.

Peter Alger commented on the practical aspects of co-tutoring. "Marilyn is a wood-firer from way back so when we were loading the kiln, I'd turn around and find exactly what I needed, waiting to be loaded. Ordinarily it's much quicker to get something yourself, than attempt to explain it to the inexperienced. It meant we were able to short-track the loading with a significant saving in time."

Marilyn Wiseman and student in the workshop



Mixing glazes

Despite having worked with clay for 20 years, Marilyn treated this Summer Do as an opportunity to have a 'play' with clay. She rarely left the workshops, working most nights beyond eleven o'clock. But the work sounded much more like play, enriched by the exchange between tutor and students.

"It's never a one-way process," she says. "I'm always really stimulated by workshops like this."

Marilyn works mostly with two basic techniques; coiling and slabbing.

"Occasionally you need to use a different technique to achieve specific tasks, but generally I use essential techniques and add to them."

The 1994 Quarry Summer Do was the eighth to take place, the first being a clay workshop with Barry Brickell. They are now so popular, they attract up to 80 students to a variety of artistic disciplines. This year there were five workshops which included pottery, earth-building and sculpture, which are all earth based. Even the life drawing workshop tutored by Yvonne Rust (founding member of *The Quarry*) included raw earth in the making and use of clay paints. A print/papermaking workshop run at Te Kowhai Print Trust Studio at The Quarry made up the remaining workshop.

Summer Schools are unique learning environments in which Marilyn and Pete enjoy tutoring. They are where beginners who have never touched clay and more experienced students are welcomed with open arms.

"We're all on the same journey," says Marilyn. "The tutor's role is that of co-pilot. Their job is not to fly the plane, but to give the journey direction and identify landmarks along the route. It's not so much about seeking new landscapes, but in having new eyes."

"It's important for students to see you at work, to see how you do it and that you are a working artist. Students watch me work, then take the idea away and either drop or develop it."

"They often ask how they can develop their own style. I think this desire comes out of an emptiness created by the limits of imitating

the work of other people. Once the initial stage of learning basic skills such as throwing, has been reached, there comes a stage where you need to create without reference to the work of others. That's when style begins to develop. When people look back over their work, it's possible to see threads of personal style that have come all the way through.

"Reflection is a very important element of the learning process. This involves living with your work and allowing time to assess it in a variety of ways, before leaping into the next thing. It's also important to keep asking of your work 'What if?'"

"I want students to get away with something they can relate to their own work. It's important to stress the value of each one's work and to encourage them to maintain their integrity, by belief in their own work."



Students' work ready to load into the kiln



Peter Alger's pots out of the firing

The workshop culminated in a wood-firing using the new two-chamber kiln. (*NZ Potter, Vol 35, No 3, 1993.*) The opening of this kiln was attended by a smattering of pomp and ritual. Pete addressed the pottery group who had gathered to see their transformed works meet the daylight and he offered them advice on how to receive works which may not have met their expectations.

In the nature of wood-firing there were inevitably some disappointments, but it was a good firing and there was not an unhappy face to be seen.

"The kiln worked wonderfully," said Marilyn. "It's great for students to learn about the way pots were fired until early this century, and develop a greater understanding of fire, air, clay and water."

NOA NOA - "TO TIE TOGETHER"

Barry Brickell, Coromandel

Large coiled terracotta forms made by Barry Brickell, carved and painted by Fatu Feu'u, and exhibited in the new ASB Centre, Auckland, 14 December 1993 to 31 January 1994.

I met Samoan artist **Fatu Feu'u** early in 1987 when he brought some of his art students to visit us at *Driving Creek, Coromandel*, soon after my return from overseas.

He was developing an interest in clay, as well as having taken up working as an artist in print-making and painting, after a period of ten years earning a living to keep a growing family.

For the past six years now, he has been a full-time artist in Auckland, no mean feat for a Pacific Islander whose extended family had so many more conventional expectations of him.

When he turned twenty, Fatu was sent from Samoa by his family to earn a living in New Zealand. He also had to earn money to help them back at home, as so many young men were expected to do. As well as having to learn a new language, he very much wanted to go to art school, but his marriage two years later put a stop to this. It wasn't until 1988 when he retired from his commercial art job, that he was at last free to practise his art full-time.

I well know the feeling, having been through the mill of professional jobs myself before 'retiring' in 1961 to become a free and full-time potter. "Oh bliss", some would say, but the reality is damn hard work and dogged determination.

Our association was cemented after I asked Fatu to open my exhibition at the *Albany Village Pottery* gallery late in 1987. He paid many visits to us at *Driving Creek* where I showed him clay building methods, as he wanted to make large kava bowls in terracotta. By then, he was having solo and group exhibitions in New Zealand's main centres and overseas, showing images and motifs from his own Samoan culture. For this he worked at *Muka Print Studio* in Grey Lynn, and rented studio workshop space whenever he could get it.

It has always been my desire to work with a graphic artist to achieve a synthesis between sculptural terracotta and carving/painting. It proved difficult to find someone over the years, but when I suggested the idea to Fatu, he became interested. One evening over a large roll of paper and some crayons, I dashed off a series of outlines of tall forms I thought would be anthropomorphically interesting. Within minutes Fatu had filled them in with very lively patterns based mainly on mask motifs and plant elements, adaptations of his print graphics. We then had the basis for an interesting and new exhibition.

I returned to Coromandel with less than three months to complete the work for this exhibition. At times it was almost impossible to get into my shack-like studio as there were at least three large forms under construction at once. They occupied almost the entire space, as coiling went on, seven days a week. To hell with Christmas pottery orders, they would have to wait until the last minute.

During this time Fatu drove many hundreds of kilometres to Coromandel and back during weekends to do his work on the forms, preferably while they were leather-hard and not too dry. I often had to dress them with plastic sheets to retard the drying and wondered if I should try my hand at theatre costume design one day.

The nine completed forms were dried out and ready for firing just in time. I used our big up-draught/down-draught wood-fired kiln in

8 New Zealand Potter No. 1, 1994

Photos by Howard Williams

two firings, with work from other local potters filling the gaps. They fired almost perfectly, only one piece needed a few cracks filled around the base.

On most pieces, both the natural warm, varied tones of the fired clay and the bolder colours of the applied paint (fired slip stains) came up to expectations. Some pieces exceeded my expectations. This particular kiln gives a rare and beautiful, soft, variable richness of colour to terracotta, especially in the region of cone 2 to 4 temperatures. Many pieces carry darker flashings from the pine wood flames, which tie in with the forms in an unfailingly interesting way.

Five days before the exhibition opening, Auckland's new *Hobson Wharf Maritime Museum* kindly dispatched their handsome full-sized replica sailing scow (traditional flat-bottomed coastal trading vessel) to Coromandel. Named *Ted Ashby* after the 'father' of Auckland scows, she, with her volunteer crew brought a load of stoneware clay from the city, as well as Fatu who came for the pleasure of this voyage across the Hauraki Gulf.

We chose the sea not only because it has always been my favoured transport medium (*NZ Potter*, vol 29, no 2, 1987), but also that it would lend the exhibition pieces a great deal more mana than rubber tyres on a common road could ever do. We also saw it as a re-enactment of colonial history in which rugged, but picturesque sailing scows did all the romantic work of transport around the Gulf. Even the local fishermen moved their boats so the *Ted Ashby* could berth over the tide at Coromandel wharf.

The return trip took about seven hours and the good ship tied up at *Hobson Wharf* late that night with cargo and crew not only safely intact, but phosphorescent with the experience. For crew training it was a vital experience.

The exhibition venue chosen by Fatu was the marble-lined foyer at the base of the new *Auckland Savings Bank* tower. Already there to supplement - and hopefully complement - the nine pieces, were nine very large terracotta planter pots, commissioned for the opening of the building in 1992.

The opening was an enjoyable occasion with many of our friends old and younger present, and with wine supplied by one of Auckland's finest vintners, *Brajovich's Kumeu River Wines*. **Deborah White** and **Jeanne Walters** of *Art Associates* had done a great job with the snacks.

We each returned home to our studios intent on carrying on this concept of *Noa Noa; Tying Together*, to the next stage of achievement, though at the time of writing this article in middle march 1994, not one piece has been sold. Perhaps this is a good thing; the good ship *Ted Ashby* now has the excuse of another voyage to return the cargo to *Driving Creek*, where our visitors to the potteries and the railway can enjoy glimpses of the works in clay and paint, set in regenerating native bush, like ghosts of a new tying. ■

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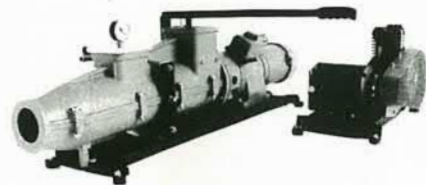
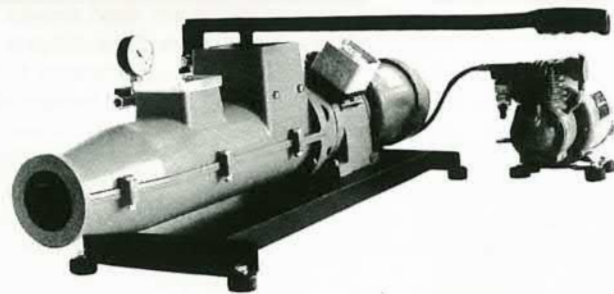


REDWOOD BUFF	A traditional iron bearing stoneware plastic clay. Shrinkage 5-6% to dry. 13-14% shrinkage. Warm toasty brown (R) / Light buff (Ox). Fires Cone 9-10.	\$440 A TONNE includes GST ASSORTED TONNES <i>Good freight rates</i>
TERRACOTTA	Plastic, easy to throw, good for planters, outdoor pots, and domestic terracotta ware. Low shrinkage 5-6% to dry. Overall 13-14%. Fires 1100°C-1140°C. Cone 03 Orange - Cone 01 Red. Red (Ox)	
WHITESTONEWARE	Very plastic dense whitestoneware, good for throwing. Shrinkage 12-13%. Cone 10-11. Off white (R) / white (Ox)	
WHITESTONEWARE T	Very plastic dense whitestoneware, good for oxidized firing. Cone 9-10.	
WHITE SLABWARE	Coarse whitestoneware, good for slab work and handbuilding. Shrinkage 12-13%. Cone 9-11.	
PRODUCTION STONEWARE	Fine plastic body, easy to throw, specially designed for good thermal shock properties. Ideal for domestic production. Shrinkage 12-13%. Firing Cone 9-11. Off white (R) / White (Ox)	\$550 a tonne
PORCELAIN	Superwhite, translucent at Cone 10. Very white in oxidation. Cone 4-10 (1180°-1300°)	\$28 per 20 kg bag.

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SHEARER NEWS

Jenny Shearer, Coromandel

Photos by David Shearer



Jenny Shearer at Poterie Bois sur Plain

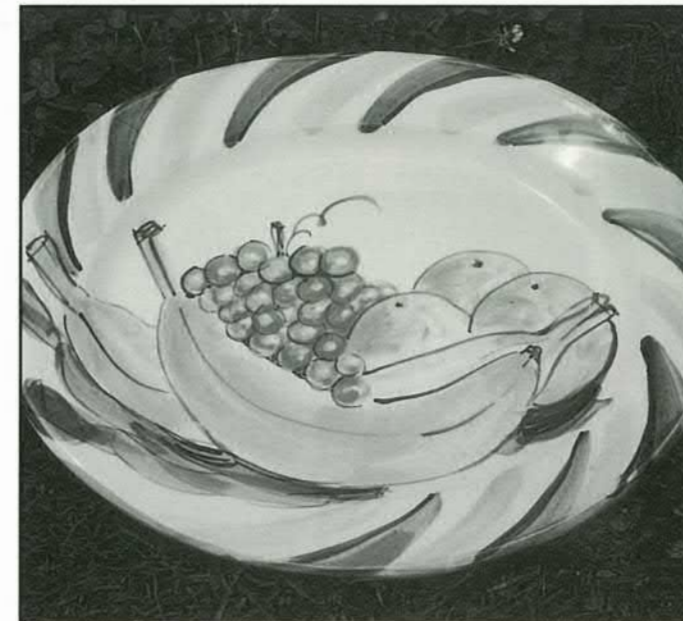
June, July and August of 1993, David and I took a three month sabbatical in Europe, the first time we had been there for 30 years.

Our daughter Rachel now lives in Cologne, Germany, where she works as an independent film-maker. She had recently won a merit award in the Brussels Film Festival - another good reason for our travelling there.

We made a point of visiting many collections of Italian and French 15th and 16th century maiolica in both those countries. The freshness and clarity of brushwork during this era is inspirational.

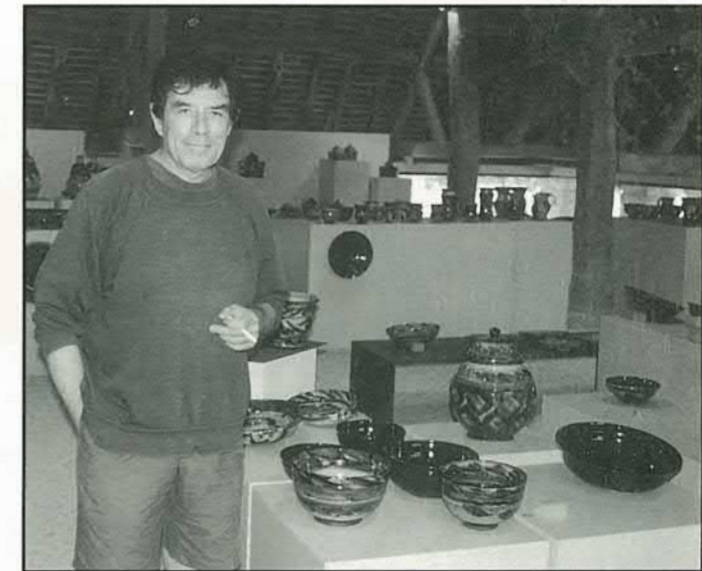
Working in a similar tradition are several contemporary potters in France. One such couple we visited were Jaques and Catherine

Recent press-moulded platter by David and Jenny using stains and clear glaze



Vanier of the Poterie Bois sur Plain. They live 15km from the medieval town of Tournus on the Saone River. Tournus is in the heart of Bourgogne Province - the main city being Dijon - located about 400km south-east of Paris. The countryside is very beautiful, with undulating fields of grapevines and sunflowers, and dotted with ancient churches.

The Vanier's workshop, showroom and dwellings are all revived and restored 15th century stone buildings. They fire with electricity, but manage to achieve free and melting effects with a high fluxing agent in their colouring pigments. Blue, green and gold colours are used to great effect, the decoration being done by Catherine.



Jaques Vanier in the showroom, a restored 15thC market place barn

Maiolica platter by Jaques and Catherine Vanier



AUCKLAND STUDIO POTTERS PRESENTS - "STRICTLY DINING ROOM"

29th Annual Exhibition - Auckland Museum November 1993

Selectors : Christine Lloyd - Robert Kay - Stephen Bradbourne

Design : Rosemarie McClay

Photos : Howard Williams



Hilary Kerrod
"Earth Rhythm Mugs"



Jeannie Van Der Putten
"Strictly Dining Room"



Ezra Campbell
"Hibiscus Jug"



Peter Stichbury
"Stoneware Teapot"



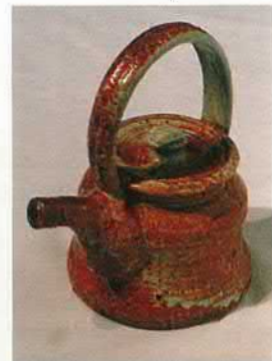
Chrissie and Charlie Seakins
"Pacific Serving Dish"



Hilary Kerrod
"On Suffrage"



Graham Dawson
"Ahead Only"



Barry Hockenhill
"Shino Teapot"



Stan Davis
"Salad Bowl"



Kevin Barton
"Pig Dog"



Peter Lange
"Salt Glaze Vase"



Ian Firth
"Porcelain Slab Vase"



Rod Davies
"Fruit Bowl"



Wendy Lifton
"Cafe Noir"



Penny Ericson
"Windows"



Libby Boyd
"Splash For Special Designs"



Nicky Jolly
"Forbidden Fruit"



Phillip Luxton
"Apparent Penile Pretensions"

ROYAL EASTER SHOW AWARDS

The New Zealand Society of Potters in association with The Auckland Agricultural & Pastoral Association and Western Potters Supplies present this third Royal Easter Show Annual Pottery Award. This national selected show is open only to members of the NZSOP and is aimed at promoting the Best of our craft.

There are two major categories, *Functional* and *Non-Functional* which each carry an award of \$NZ3,000. There are also six Merits known as the *Western Potters Material Awards* for which each winner receives a voucher to the value of \$NZ200. Selector : Howard S. Williams

Winner Functional Category
Shane Wagstaff, Auckland

Merits
Peter Alger, Whangarei
Darryl Robertson, Nelson
Chris Weaver, Hokitika

Winner Non-Functional
John Featonby, Whakatane

Merits
Brendan Adams, Auckland
Liz Earth, Hawkes Bay
Rick Rudd, Wanganui



Winner: Shane Wagstaff.
Matt crystalline vase, h 27cm



Winner: John Featonby.
Burnished, carved vessel 37cm



Raewyn Atkinson, Wellington.
h 32cm



Graeme Storm, Auckland.
h 50cm



Merit: Peter Alger.
Wood-fired vase, h 22cm



Merit: Brendan Adams.
"Running Bishop", h 27cm



Jeannie van der Putten, Auckland.
40cm sq



Peter Henderson, Dunedin.
h 11cm, diam 38cm



Merit: Darryl Robertson.
Saltglaze teapot, h 11cm



Merit: Liz Earth.
"Moon Goddess" h 44cm



John Parker, Auckland.
h 17cm, diam 37cm



Janet Smith, Taranaki.
h 19cm



Merit: Chris Weaver.
Fruit Bowl, h 23cm



Merit: Rick Rudd.
"Teapot" h 17cm



Carrol Swan, Auckland.
h 13cm, diam 32cm

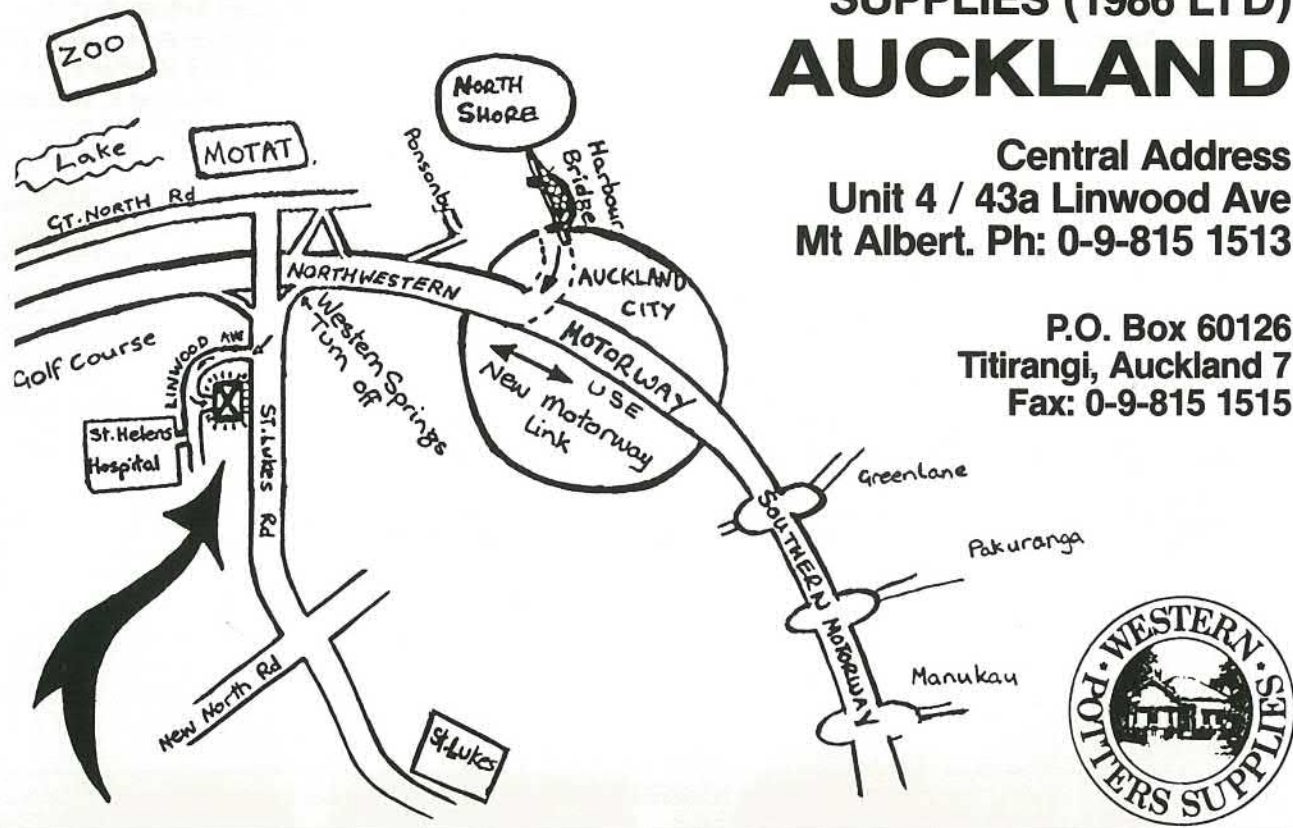


Libby Boyd, Thames.
h 12cm

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NELSON RED (New addition to Catalogue)

A rich red coloured terracotta body with exceptionally low shrinkage and optimal workability for all applications. Fire between Cones 03-3, depending on desired colour. Maximum particle size - 50 mesh (0.3mm). Drying shrinkage 5-7%, total when fired about 13%

LFR (Low Fire Red) A deep red coloured terracotta body best fired between Cone 04-1. It is exceptionally plastic and workable with a 50 mesh nominal maximum particle size. Drying shrinkage 8-10%, total when fired 15-17%.

PCR A medium red terracotta clay suitable for throwing and handbuilding. It has a 50 mesh nominal maximum particle size. Drying shrinkage 7-9%, total when fired about 15%. Recommended firing range Cone 1-3.

E2 A fine-grained medium red terracotta clay with a dense silky texture. It has a 80 mesh nominal maximum particle size. Drying shrinkage 7-9%, total when fired about 15%. Recommended firing range Cone 1-3.

RFK A pale buff-pink earthenware clay suitable for throwing and handbuilding. It has a 50 mesh nominal maximum particle size. Drying shrinkage 6-9%, total when fired about 15%. Recommended firing range Cone 1-4.

1100 RED A higher firing rich red coloured terracotta clay suitable for throwing and handbuilding. It has a 50 mesh nominal maximum particle size. Drying shrinkage 5-8%, total when fired about 14%. Recommended firing range Cone 1-5.

MEDIUM FIRE RANGE

LF 18 A cream to pale-gray coloured (darker grey in reduction) stoneware best fired between Cones 7-9. An excellent throwing clay. It has a 50 mesh nominal maximum particle size. Drying shrinkage 5-8%, total when fired about 15%.

No. 21 An attractive iron-rich stoneware rich red to brown colour (darker in reduction). Recommended firing range Cone 7-9. Good plasticity and workability. It has a 50 mesh nominal maximum particle size. Drying shrinkage 6-9%, total when fired about 15%.

GEF Virtually a lower firing GB2 with similar overall characteristics. It fires a buff colour in oxidation dark grey in reduction. Firing range Cone 7-8. It has a 50 mesh nominal maximum particle size. Drying shrinkage 6-7%, total when fired about 15%.

WIDE-FIRING RANGE CLAYS

NELSON WHITE A pure white earthenware to porcellanous stoneware body. Significantly more plastic than porcelain but suitable for small to large thrown pieces. Recommended firing range Cone 1-10. It has a 200 mesh nominal maximum particle size so is very fine and smooth. Drying shrinkage 5-6%, total when fired about 12% (Cone 3) and 15% (Cone 10).

HIGH FIRING STONEWARES

PCW A versatile, white-firing (grey in reduction) stoneware body with excellent throwing characteristics suitable for all applications (including Raku firings because of high thermal shock resistance). Fires to Cone 9-10. It has an 80 mesh nominal maximum particle size. Drying shrinkage 5-8%, total when fired about 15%.

SC80 Very similar in most respects to PCW but slightly smoother in texture. Very plastic and superbly suited to all domestic stoneware applications. Fires to Cone 9-10. It has a 80 mesh nominal maximum particle size. Drying shrinkage 5-8%, total when fired about 15%.

SC50 Identical in virtually all respects to SC80, but is screened to 10 mesh. It therefore has all the same virtues but is good for larger pieces. Fired to Cone 9-10. Drying shrinkage 5-7%, total when fired about 14%.

RMK3 A fine-textured, strong throwing clay, highly plastic and cream to fawn colour. Suitable for all domestic ware and raku. Fire to Cone 10. Nominal maximum particle size is 80 mesh. Drying shrinkage 7-9%, total when fired about 15%.

GB2 A popular easy-throwing, versatile stoneware clay. Fires buff coloured in oxidation, dark grey in reduction. Useful for all domestic ware, handbuilding and well suited to salt glazing. Best fired to Cone 10. It has a 50 mesh nominal maximum particle size. Drying shrinkage 5-7%, total when fired about 14%.

Otago Poly A blend of GB2 and RMK3 exhibiting characteristics of both clays, eg; smoother than GB2, darker in colour than RMK3. Fires to Cone 10. It has 50 mesh nominal maximum particle size. Drying shrinkage 5-8%, total when fired about 15%.

HGB A version of GB2 with 10% Huntly grog (10 mesh) added to assist handbuilding. The clay is grey to light brown in colour. Particularly useful for sculptural work and general handbuilding. Fire to Cone 10. Drying shrinkage 5-8%, total when fired about 15%.

SLAB A naturally grogged, white to grey firing stoneware with excellent green strength and low shrinkage. The natural coarse sand fraction contains feldspar crystals which when fired project above the ceramic surface, giving the piece a remarkable texture. Fire to Cone 10. It has an 8 mesh nominal maximum particle size. Drying shrinkage 5-8%, total when fired about 14%.

SLAB 30 A 30 mesh version of slab with even further enhanced strength and low shrinkage characteristics. Fire to Cone 10. It has a 30 mesh nominal maximum particle size. Drying shrinkage about 5%, total when fired 12-14%.

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Full range of natural terracotta and white slips available soon.

* All firing specifications are given relative to Orton Standard Pyrometric Cones @ 150°/hour.

SUITCASE ART

Travelling Light

Brian Gartside demonstrated the potential of paper/clay when he was a guest at the *International Potters' Festival, Aberystwyth, Wales, 1993*. This is Part II of his article on paper/clay

● Those of us involved with pottery as a living are continually on the look-out for sales possibilities. *Suitcase Art* was a phrase enjoyed by English potter **John Pollex** and myself in a conversation a few years ago. It refers to making high-value ceramics that would travel easily around the world, and would of course, be in high demand.

● I witnessed the ultimate in *Suitcase Art* when the American potter **Ron Nagle** brought a very small suitcase to his slide talk, opened it and set up a miniature exhibition on a table in front of his audience.

● This concept of *Suitcase Art* was then further expanded by the guest demonstrator at the *International Potters' Festival* in Wales, 1993. He opened a large suitcase on the stage and told the audience the four slabs of clay he pulled out, had travelled halfway around the world, surviving airline baggage handlers in Auckland, Los Angeles, Seattle and Heathrow airports. He revealed that these slabs were unfired and proceeded to wave and jiggle them up and down whilst holding them between fingers and thumb at the very edge of the 60cm long slabs. They did not break, though they seemed to bend slightly as they were handled in this way.

● During the hour or two of his demonstration he assembled a rectangular box which consisted of bone-hard, leather-hard and sloppy paper/clay. Imitation straps and buckles were modelled wet onto the dry surface. A pre-made stiff handle was then attached with scoring and paper/clay slops - voila! A clay suitcase! To the amazement of the audience he then lifted the suitcase by the handle after only half a minute and was able to walk around with it totally intact!

● Quite simply, paper/clay has the ability to stick to itself and be really strong no matter how dry or how wet. It is possible to join anything of any thickness, at any angle, at any time, using paper/clay slip as a glue. It will also join easily to ordinary clay. It seems that nearly all rules of claymaking can be broken.

● My preference is to make slabs on a dry plaster slab with a mixture of clay slip and 30 - 50% paper pulp. For large amounts of paper pulp a conversation with a maker of handmade paper would be helpful. They have ways of making paper pulp and also use linters, a readymade source of cellulose fibres. Any clay slip can be used, but I find a readily accessible source from my wheel slops and trimmings which are easily soaked down.

● If clay is removed as slabs from the plaster the following day, these can be rolled into tubes of any diameter for future construction. Or it can be scraped away from the plaster while still wet and mixed by hand into a plastic state. Coils can then be made or wheel throwing attempted. Whilst in the slop state it can be spread or poured into moulds and left to dry out. Objects do not have to be made hollow.

● I leave my slabs to go bone-dry on the plaster slab. They do not warp and I am able to stack them on edge for storage and future use. At first it seemed that all my ideas were limited to straight, flat-sided forms once the slabs had been made.

● Recently I decided to re-soak a paper/clay slab by totally immersing it in water in a shallow tub, leaving it for at least three hours. The clay and fibres re-absorbed water until the large slab became flexible enough to wrap around into a shape. If a slab is left in water overnight it becomes very sloppy at the surface, but still holds in one piece and is extremely flexible. So it appears the material can be dried out and wetted many times without ill effect.

● Hard surfaces can be plastered and modelled on with more sloppy clay. Fired or glazed ceramic objects and bits of any kind can be pressed into thick paper/clay while it is still wet. It all dries together without the cracking usually associated with shrinkage.

● Texture is easily controlled too. If left to itself, the paper/clay dries with a characteristic lumpy porridge surface. At any stage this can be smoothed with a very fine sponge or, depending on the water content, with rough sandpaper or file. Imprinting works well, but carving is definitely hindered by the cellulose fibres clinging to each other in the mix.

● Firing. Special considerations are recommended if bisque firing is done in an electric kiln. The paper fibre starts to burn away at 300°C and can fill the studio or kiln shed with unpleasant fumes. This smoking can continue up to 500°C. It's important to fire slowly during this period - between 50° and 75° per hour - and to fire with vents and door open if possible. The room should also be well ventilated. There is not the same problem when firing with wood, oil or gas, as the fumes depart up the flue. Once the paper is burnt away the firing can continue as normal.

● After bisque firing the appearance and texture are normal in every way. The fired clay looks and acts as clay always does. The minute spaces formerly occupied by the cellulose fibres cannot be seen by the naked eye and the only noticeable difference will be a lightness in weight, especially when the mix is 50/50, paper to clay.

● Glazing can proceed as it always does - the fibres are gone and play no part in the ceramic process. Any glaze can be used and the results will be as brilliant or depressing as they always are. Salt fire, raku, reduction or pitfiring can proceed as normal.

● The slab roller could become an endangered species - on the verge of extinction.

● Watching people work with this material is enjoyable. Hands covered in 'sludge', they can be so adventurous - joining and building with little or no technical skill. None of the ordinary clay rules apply at the construction stage. Lifting and moving work is less of a problem and breakages seldom occur.

● This can open up the mind to structures and forms that flow in a natural way, especially in the sculptural area. A bold, adventurous approach with seemingly impossible assemblages can be tried. Fragility is a thing of the past with structures remaining strong though its pieces may be arranged and re-arranged many times.

● Paper/clay offers end less possibilities. Information on this topic is only at the beginning stage, with new methods and discoveries emerging weekly. ■

Photographs by Brian Gartside show:

Top row: Storing paper/clay as bone-hard rolls, tubes, slabs and also crushed waste ready for recycling.

Row two and three: The working of wet and hard, dry pieces together. Last photo demonstrates a joint defying breakage and gravity.

Last row: The paper/clay slip being roughly cast into plaster moulds, and coiling.

The final photograph shows shards and other ceramic material pressed into the clay.



PAPER/CLAY AGAIN

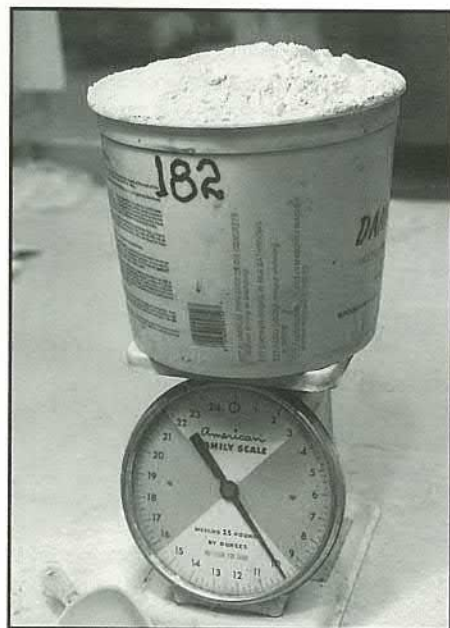
Jerry Caplan, USA

It is not often we publish two articles on the same subject at the same time, but Jerry Caplan's succinct description and clear photos of the paper/clay process complement Brian Gartside's articles perfectly. A difference is that Jerry uses linter instead of wood-pulp paper, linter being the staple fibres of cotton or linen used to make thread. The effects are very similar. The photos are self-evident and I'll let you do your own conversion into metrics - Ed.

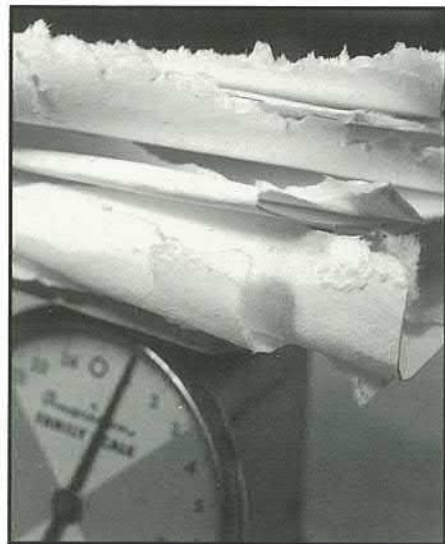
Combining 100% cotton linter with clay, an extraordinary material results. The clay supplies the cohesiveness and the linter provides lightness. A decided advantage of bringing these two materials together, is that one can add wet parts to dry and because the fibres absorb some of the water, the new section adheres without cracks.

The tiny cellulose fibres of the pulp interweave with the platelets of clay and when fired burn away leaving tiny tubules of air. Firing temperature is dependent on the limits of the clay body used in the mix. The formula is really quite simple. ■

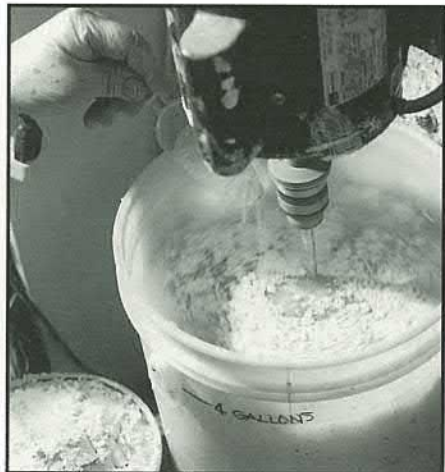
1: Weigh out 10 pounds of dry powdered clay. The clay body is your choice, from earthenware to porcelain



18 New Zealand Potter No. 1, 1994

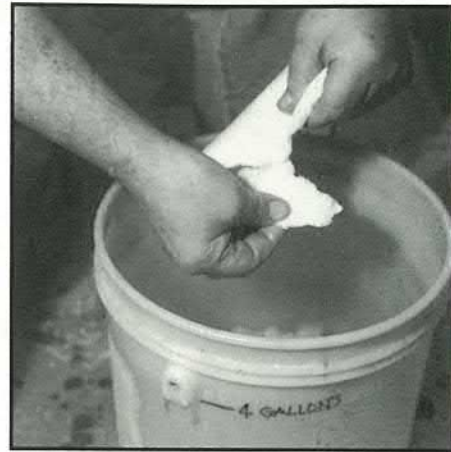
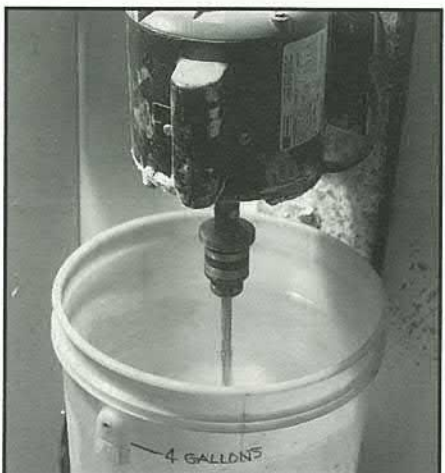


2: One pound of cotton linter completes the formula.

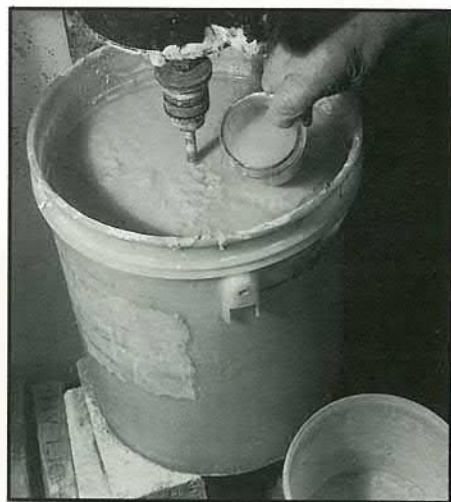


3: Moisten all the linter and tear into small pieces, into 4 gallons of water. Wetting the linter helps it tear more easily.

4: Beat this mix for about 2 hours, or until the fibres are well separated.



5: Slowly add clay powder as the mixer is going. Illustrated is a 1750rpm motor with mixer blade on the end of a steel shaft. The final mix should look like oatmeal



6: After 2 hours of mixing let the water rise to the top and drain off as much as you can. The next day, dip off still more water. Then pour a thick layer of this slurry onto plaster bats.

7: As the water is absorbed the mix will shrink and compress from three-eighths to one quarter of an inch thick

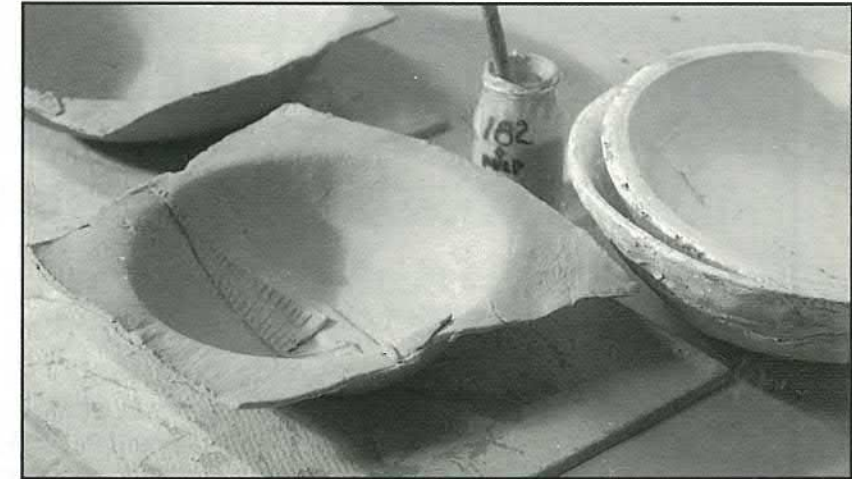
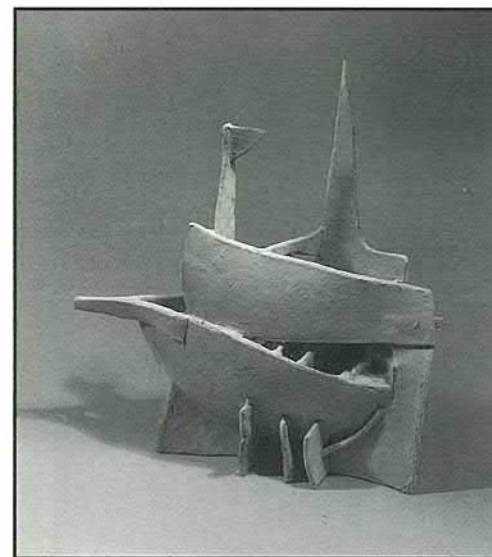


8: When stiffened, the slabs can be removed and stored between plastic sheets until needed.

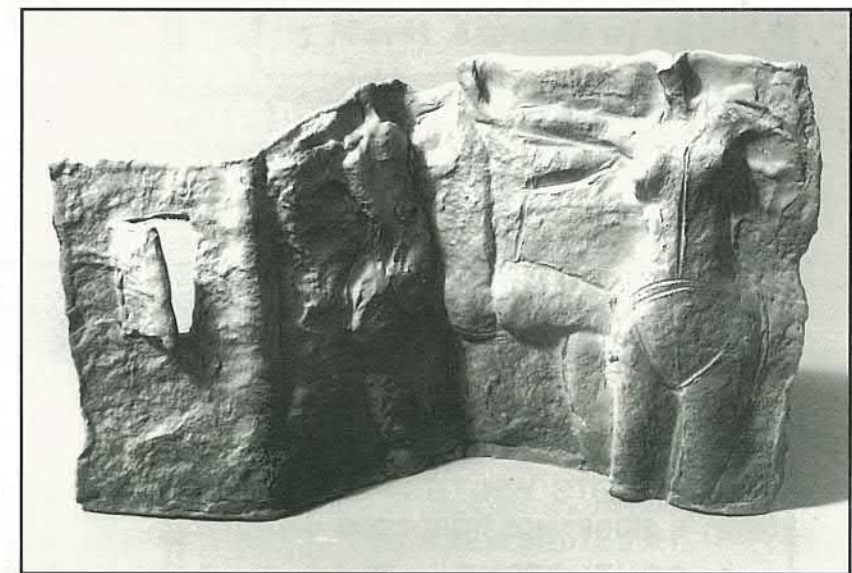


Paper Tea Cup

"Pastel in Drydock"

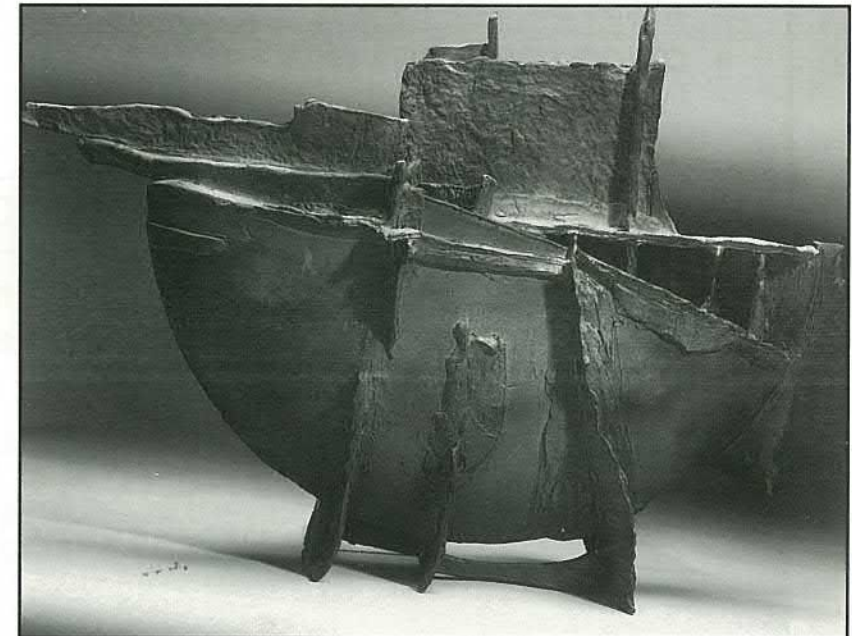


9: Slabs may be pressed into moulds or used to construct sculptural forms.



"Wall with Window and Nude"

"Frigate", 18 x 25 x 11 inches



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MAY 2, 1994**

Is There Life After Raku?

Rick Rudd, Wanganui

Photos by Howard Williams

My journey to find out began just over a year ago when I received a *QEII Arts Council* major creative development grant in order to experiment with new glazes, make a body of large works for an exhibition and obtain a large kiln. It's been a roller coaster journey with a few ups, many downs, several twists and turns, and it continues long after an exhibition at *Masterworks Gallery* in November of last year.

I have worked with clay for over twentyfive years, but have never tested individual compounds to see what happens to them, so I began test firings to find out how materials react at certain temperatures. Having raku fired for many years my kiln was ideal for this purpose.

I made tiles with raised sides, mixed each of the different glaze components I could find with water, and painted them on the tiles - painted, because I knew I would be applying glazes this way rather than dipping or spraying.

I had decided to fire to a maximum temperature of 1150°C, so I fired the tiles looking into the kiln at regular intervals, removing those whose glaze had melted and firing the remainder until 1150°C was reached. I recommend this process to every potter, novice or experienced. I also began collecting recipes for glazes maturing around 1050°C and 1150°C. I had no fixed ideas of what I was looking for except that I wanted textural glazes in black, white or grey.

My sources for glazes were many and various; the most productive were *Richard Behrens' Glaze Projects* and *Ceramic Glazemaking* and *Brian Gartside's New Zealand Potter* articles, but none of the glazes I now use have remained unchanged. (Thanks to all those who have passed on odd snippets of information both useful and otherwise). Potentially interesting glazes often need more flux - I use either gerstley borate or frit 4124; *Ultrax* (zirconium silicate) to whiten; or black stain.

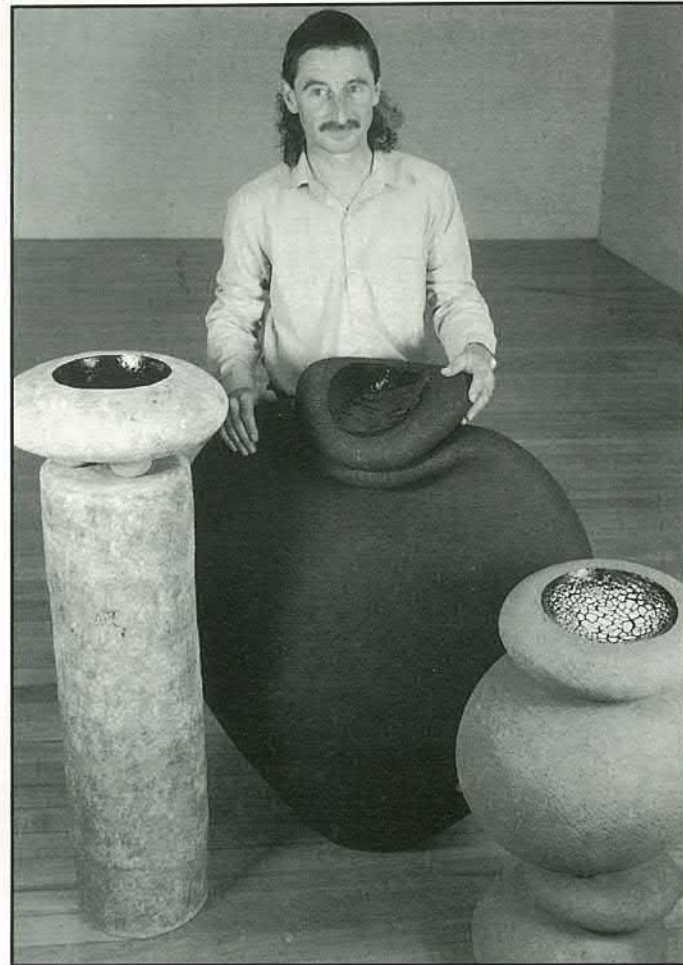
Once I considered a glaze test was worth taking further, I tested it on a simple spherical piece. Warning! - this can be hazardous to kiln shelves! But at least the physical attributes of a glaze become very clear. On a curved surface some glazes react quite differently - peeling and dropping off - before melting! (Keep the chisel handy).

After a short period of glaze testing I found some direction. I decided to concentrate on a couple of simple grey and black glazes; those that crawled and one containing cullet (ground up glass). The cullet glaze needed some flux added (gerstley borate) and because I had decided to use *HGB* clay, where the cullet was concentrated the buff clay colour showed through the glaze - not what I wanted.

A white glaze underneath the cullet glaze sorted out the problem (test on sphere No 4 in the photo) and opened up new options - a black glaze underneath (No 6) and then black stain added to the cullet glaze over a black glaze (No 5). The latest tests on this glaze range have focussed on adding various coloured stains to the underneath glaze and cullet glaze, and then using them in various combinations.

The grey glaze (No 2) is based on a *Behrens'* glaze containing cryolite (sodium aluminium fluoride). The basic glaze test was buff to tan, but had an interesting quality with thick or thin application. With 10% black stain it turned grey and has become a useful glaze both on its own and also underneath crawl glazes. It is also one of the few glazes I've found which show the clay's textural quality because it can be applied so thinly - it's economical too!

Many of my other glazes need to be applied thickly for the best

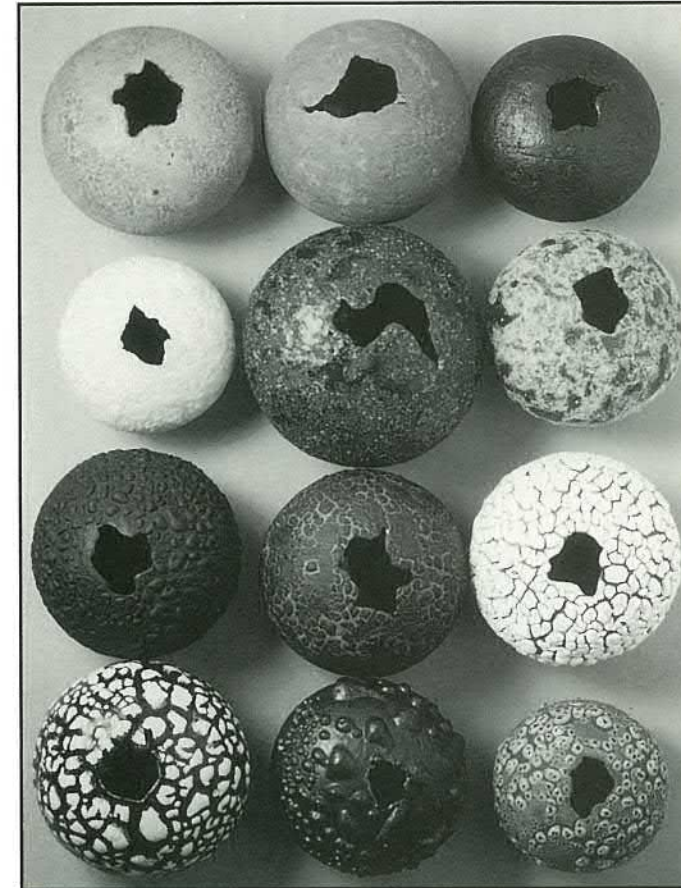


Rick Rudd sets up his exhibition at Masterworks Gallery

results - especially the crawl glazes. The other glaze which shows the clay texture because of its thin application (No 3) is a bit of a problem! It came about from just firing two materials separately, one a clay and one a flux, to 1150°C - then adding 10% black stain to each - then making a 50/50 mix of them. On the first tests, small pieces and even several moderate size pieces, it worked well so I put it on a larger piece - oh dear (and a few other colourful words) it started shivering - bits of glaze pinging off all over the place. I've yet to try and sort out this problem because I've been distracted into other areas like crawl glazes and colour.

The crawl glazes began with a compound test of magnesium carbonate until finally, by gradually adding clay, flux and black stain, a black crawl was 'perfected'. The grey glaze (No 2) fired to 1150°C became a good surface for the black crawl later fired to 1050°C (No 8). A black glaze underneath the crawl also worked well (No 7).

White crawl glazes were much more elusive. They were never white, but cream or yellowish, so I had to forget about trying to whiten the base glaze of the black crawl. It was back to basics with only 10-15% magnesium carbonate as the crawling agent (I've since been told that zinc oxide can also be used). All the other components, clay and flux, had to assist with whiteness and crawling. Finally with 10% *Ultrax* I had some encouraging results,



Twelve test spheres, 9 to 12cm diam; numbered from top left, 1,2,3; second row 4,5,6 etc

the first being fired to 1150°C, then with a black glaze (my old black raku glaze) painted over, then rubbed off the white crawl and refired to 1050°C (No 10).

Converting the white crawl successfully to 1050°C so it could be painted over a glaze proved remarkably tricky. It had a very specific maturing temperature with little latitude, but by adjusting the clay/flux proportions eventually the problem was solved. (No 9). Now I can start to play with coloured crawls using stains, though because of the varying fluxing properties of stains some adjustments will be needed to the clay/flux proportions.

After over a year of glaze testing I have a box of approximately 500 test tiles and more questions than answers. The more I experiment and find out, the less I know and the less predictable the results. I feel if you want a new glaze it's important to have the pain, pleasure and excitement of developing something of your own. Along the way there are often distractions, dead ends, a few surprises and now and then a gem - just what you were aiming for.

Once I had a range of glazes developed I needed pots to put them on. While testing I was making pots, but because of the way the glazes were progressing I soon realised the 'vessels' had to be simpler in form. A reduction of the complex curves and *Mobius* twists of my raku pieces was necessary and lately they have been completely dispensed with.

The large works I wanted to make were 'bowls'. These pieces, some over a metre tall and some almost a metre wide, were all pinched and coiled. A few needed internal structures to support them and some were made as separate components and assembled after firing.

Rex Sellar had built a new kiln for me, one and a half metres high, one metre square and *LPG* fired. He delivered and installed

this one tonne kiln into a tight space with what appeared to be minimal physical effort, but some fairly heavy brainpower. Having got the 'beast' installed, the next day he (we) did a bisque firing which went very well, but when it came time for me to do my own firing, the thought was quite daunting. I found all sorts of excuses for not firing until the opening date of my exhibition began to loom.

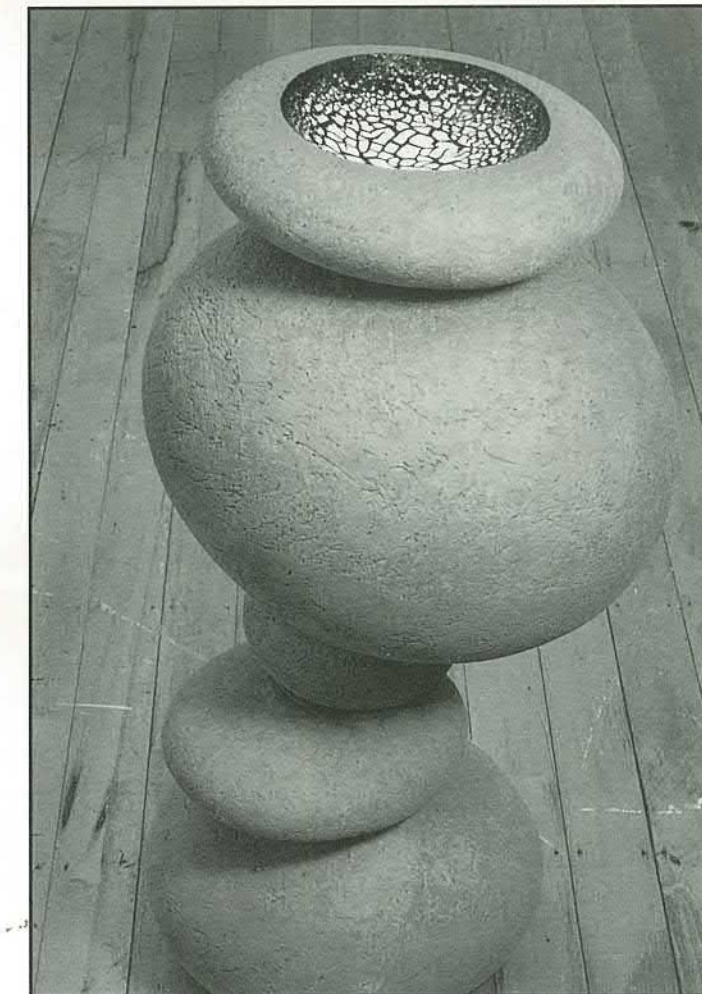
The first firing on my own was a nerve-racking time and waiting for the kiln to cool was almost worse. It's not like my small kiln which cools in a few hours and definitely not like raku firing where results are immediately known, but I don't know why I worried so much. The kiln fired like a dream, the results were good and although some glazes changed slightly from the results in the small kiln, there were no problems with the longer, slower firing time.

After several more firings the pieces were ready to be taken to *Masterworks Gallery*. Fortunately **Ross Mitchell-Anyon** offered to transport them to Auckland in his van - I knew they wouldn't go into my car!

In Auckland I was extremely nervous. A year's work, nine large pieces in the gallery and 30 vessels shown alongside. How would they be received? Would anything sell? The grant money had long gone and my funds were low.

What a relief! One sale made before the opening, positive reaction from friends and other potters, good public interest increased by a great review by **Howard Williams** in the *New Zealand Herald* the morning after the opening, continued sales throughout the exhibition and a positive outlook for sales in the future. ▶

"Bowl". H 85 x diam 39cm. Glaze tests 2 and 10



New Zealand Potter No. 1, 1994 23

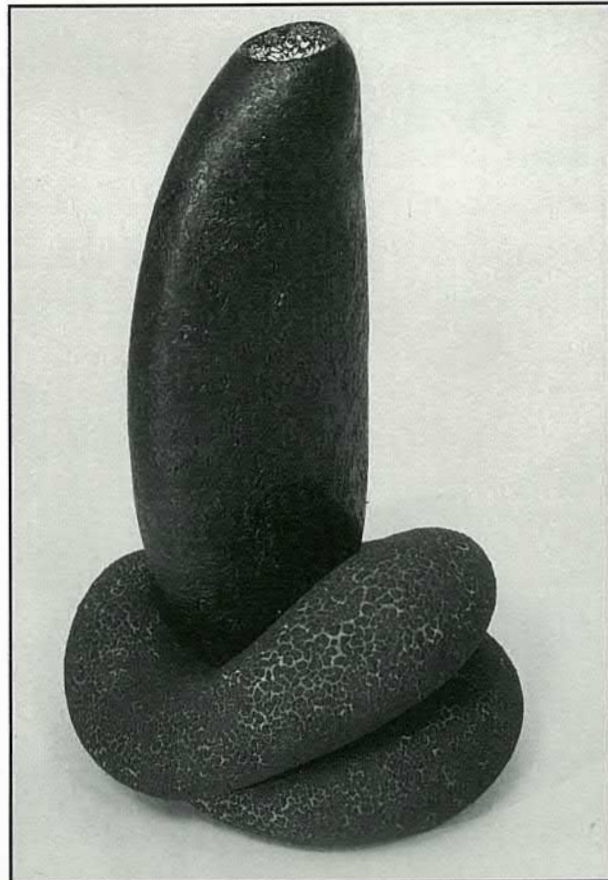
My journey has been interesting, depressing, elating, disappointing and exciting, but never boring (apart from mixing up all those glaze tests - does anyone really enjoy weighing out batches of glaze tests?). I still have more large pieces I want to make and several more glazes to work on, and so for me the answer is yes - there is life after raku.

PS. What can I do with two-litre containers of assorted left-over glaze? Some of them sort of white (perhaps more off-white or cream) some of them sort of black (well - slimey brown) - firing temperature somewhere between 1050 - 1150°C! ■



"Bowl". H 90 x 48 x 30cm.
Glaze test 2 and 10

"Bowl". H 76 x diam 39cm.
Glaze tests 3 and 10



"Bowl". H 53 x 35 x 33cm. Glaze tests 3, 8 and 10

RECENTLY SEEN

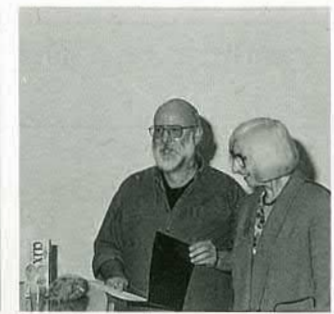
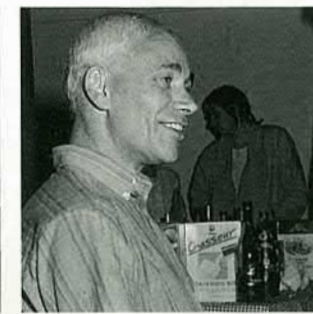


Gaeleen Morley, Taradale,
winner of The 1994 Northland
Creative Clay Art Award.

At MASTER WORKS, Auckland, work by Liz Earth : Philip Luxton : Ian Firth

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Majolica Method

1 Bisque fire terracotta clay to 1000°C.

2 Apply a background of opaque white glaze.

Example recipe:

- 1kg Abbots Zircon white glaze powder

- 1 litre water

- 20 mls glaze medium (Sussett)

Mix thoroughly, sieve through 100* mesh at least.

3 Shake, 'Kiwi Majolica' to mix colour. Paint decoration using good quality glaze brush. Be generous, load your brush fully, allow surplus glaze to run off the tip (avoid wiping brush on rim of container) then lay on the colour. One stroke produces a pale wash, another one or two strokes over this will intensify the colour. Try one colour over another for interesting results. Consider outlining your design in Cobalt Blue or Jet Black for dramatic effect.

4 Glost fire at 1150°C ± (check clay requirements).

Best in an oxidising atmosphere. Best rate of temperature climb 150°C per hour. Leave to cool until you can remove piece with bare hands. Opening kiln too hot will cause crazing.

Decorating on White Clays

1 Bisque fire your clay piece at 1000°C - 1050°C.

2 'Kiwi Majolica' may be painted, dipped or sprayed directly on the clay. However, for tableware it is usually best to apply a clear base glaze.

Example recipe:

- 1kg Abbots clear glaze powder

- 1.5 litres water

- 20 mls glaze medium (Sussett)

Mix thoroughly, sieve through 100* mesh at least.

3 Proceed as 3. above.

4 Glost fire to the best temperature for your clay — Kiwi Majolica is very tolerant (but test first). Best in an oxidising atmosphere. Best temperature climb 150°C per hour.

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Designed primarily as an Earthenware Glaze, almost all colours fire to Stoneware temperature and fit most Stoneware Clay types.

(It seems that if the clay body is mature Kiwi Majolica will fit, but do test for your requirements).

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Colour	75 ml	200 ml	Colour	75 ml	200 ml
AQUA	\$3.20	\$6.95	ORIENTAL GRN	\$3.95	\$8.95
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LIGHT GREEN	\$3.20	\$6.95	TURQUOISE	\$3.20	\$6.95
LIME	\$3.20	\$6.95	WHITE	\$3.20	\$6.95
MANDARIN	\$3.95	\$8.95	YELLOW	\$3.20	\$6.95

South Island Distributor: Cobcraft Potters Supplies, Christchurch.

Brushing

Dip your brush into *Kiwi Underglaze* colour up to the ferrule. Work up and down to saturate the hair. Do not wipe off colour on the edge of the jar. Keep brush fully loaded at all times. For solid coverage as in backgrounds, apply two or three coats of colour working in opposite directions with each layer. Wait for sheen to disappear between coats.

Sponging

Pour *Kiwi Underglaze* on to a glazed plate. Saturate a slightly dampened fine sponge with colour and apply by 'pouncing' (like powder on a puff). Allow the first coat to dry before applying the next. Solid colour backgrounds can be achieved quickly with this method which eliminates the streaking that may occur when brushing.

Trailing

Trail *Kiwi Underglaze* through the finest tip of our 'Ultimate Slip Trailer' to produce a line with the characteristics of a felt tip pen. A boon for outlining designs if you're not comfortable with a brush.

Airbrushing

Dilute *Kiwi Underglaze* with water to the consistency required for a smooth spraying application. For solid coverage airbrush two or three coats.

Antiquing

Dilute *Kiwi Underglaze* 3/4 colour with 1/4 water for an antiquing solution. Apply to bisqueware with a brush as large as practicable. Allow to dry. Remove the colour from the raised areas with a moist sponge, rinsing and turning the sponge often to produce clear highlights and exposing embossed designs.

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1000°C-1300°C

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KIWI LIQUID UNDERGLAZES are strong, fluxed colours suitable for applying on to greenware (leatherhard or bone dry) or on to bisqueware. They perform in both earthenware and stoneware temperature ranges.

The usual underglaze technique is to apply the colour on to greenware and then bisquefire to 1000°C prior to an application of clear or transparent glaze. If applied to bisqueware a firing to 650°C is sufficient to harden the colour prior to glazing.

After the glaze firing the colours will intensify and become glossy.

When left unglazed and fired to 1000°C-1100°C they assume a velvet matt appearance ... a good surface for sculptural forms and as a decorating effect where glazing is not essential.

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ROSSO	\$4.95	\$11.00	BROWN	\$3.50	\$7.95
LIME	\$3.50	\$7.95	ROYAL BLUE	\$3.50	\$7.95
COBALT BLUE	\$4.95	\$11.00	MANDARIN	\$4.95	\$11.00
TANGERINE	\$4.95	\$11.00	EGG YELLOW	\$3.50	\$7.95
ORIENTAL GREEN	\$4.95	\$11.00	TURQUOISE	\$3.50	\$7.95
JET BLACK	\$4.95	\$11.00	PEACOCK	\$3.50	\$7.95
WHITE	\$3.50	\$7.95	KORALLE	\$4.95	\$11.00
PURPLE	\$4.95	\$11.00	YELLOW	\$3.50	\$7.95

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HUMANISING A BUILDING

Gretyl Doo, Dunedin

Photos by Anna Masich and Olly Bains



Gretyl Doo demonstrating to a class

During my first year as Artist in Residence at *Dunedin College of Education*, I was approached by **Graham Price**, Head of the Art Department with the idea for a project that would prove to be both challenging and interesting. **Tim Heath**, a local architect had drawn up plans for a new *Child Care Centre* to be built on the *College of Education* campus and completed by the end of September 1993.

The centre would cater for pre-schoolers of staff and students at the college, as well as adult students from a nearby secondary school. The plan already depicted a row of tiles along one face of the building; commercial tiles brightly coloured, but plain. What was the possibility of replacing these with tiles made using the college facilities, and embellished with imagery relating to the small child's world, thus adding a human touch to the building?

I considered the Art Department which consists of a kiln room housing a large electric kiln, my studio and the two art teaching rooms. It was feasible that these facilities would cope with the number of tiles required, ie; one hundred of size 200 x 200mm. I'd never made them in that quantity before, but knew they presented special problems relating in particular to the drying and firing process.

The idea behind making them at college was to give people who were likely to be using the facilities of the *Child Care Centre*, the opportunity to be involved in the building, by decorating tiles with their own individual marks. My role would be to oversee all technical aspects of the project and make sure their ideas would translate successfully into clay.

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The project developed a complexity not originally envisaged - the tiles were to be made by people of differing age groups and ideas, and generally with little ceramic experience and maybe limited artistic skill. They were also to be a permanent feature in a very public place, so it was important for me to avoid being a partner in the birthing of a visual hotch-potch of ideas.

I initially consulted another ceramist of long-standing experience to discuss the feasibility of the project and also the costing. His reticence was not encouraging, however I took up his suggestion of approaching a local clay supplier - **Kevin Griffiths** of *Southern Clays*, to see if I could contract out the actual production of the tiles.

The timing was perfect. Kevin had been thinking of dusting off his tile making equipment and he made me a very generous offer to supply 200 clay tiles delivered in the leatherhard stage, in time for the planned teaching workshops. After discussion I decided to use *Abbots Red* clay and fire up to full vitrification at 1200°C for maximum strength and durability, this being the cheapest option.

Many people when making tiles do endless experiments to find the ideal clay body which will not warp or crack during drying and firing, but Kevin explained that equal compression of clay particles as the tiles were extruded, pressed and cut, was the critical factor to ensure an even drying process and stress-free firing. I was impressed when shown a large, thin sheet of *Abbots Red*, size 400 x 400mm, which had dried and fired perfectly flat, with no undue attention given to the drying process.

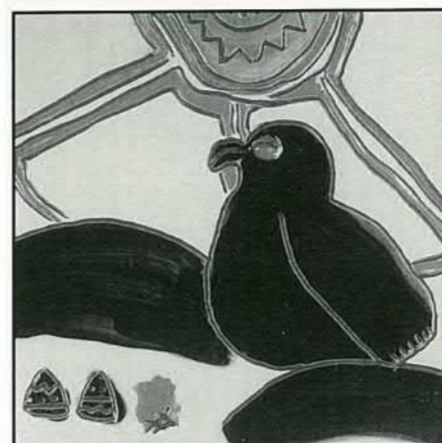
The colour of the fired clay was not ideal, but I planned to mask this using white and coloured clay slips. The tiles would also need to be glazed for cleaning and long term maintenance, as they were going on the exterior of the building.

Armed with the knowledge that I could obtain the desired uniformity of the finished product, I was ready to tackle the next aspect of the project. A visit to the architects' office familiarised me with the colour scheme designed for the building. It featured an intense blue on metal window and door surrounds and a large expanse of soft green roof. The exterior was plastered a cream colour, overpainted with horizontal bands in lilac-tinged blue.

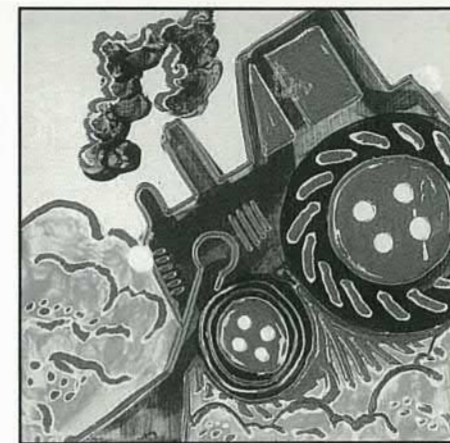
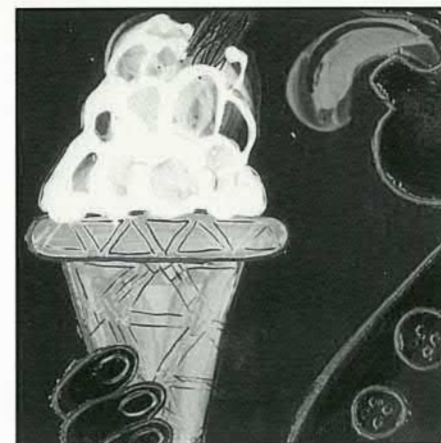
To give the tiles a visual coherence in keeping with the rest of the building, Graham and I decide on a limited four colour scheme using white slip, a royal blue exactly matching the window and door surrounds, a terracotta red and maybe small amounts of black, plus the clay colour which was dark brown. The terracotta red and cobalt blue would help to give the tiles a ceramic identity. They were to be placed in a horizontal band beneath the window surrounds, so that would be the most immediate colour match.

Whilst researching and glaze testing to obtain this colour scheme with slips under the glaze, I also made several tiles to explore and demonstrate different mark-making techniques. These proved to be a very valuable teaching resource. We gave much attention to evolving a tight design brief as this would be a critical factor when it came to passing on our skills - Graham's as a design tutor, mine as a ceramist - to the people making their marks on the tiles.

The design brief was aimed at unifying the band of tiles (in terms of colour and tone especially) but giving freedom also for each tile and its maker to have their own 'voice'. The square format was common to all of the tiles, but the need for horizontal flow was



Individual tiles



ensured by cropping centrally placed motifs and avoiding diagonal cutting of corners. Participants were instructed to place their image to cut the horizontal margins at one-third and two-thirds from the edge and to side-step symmetry. We settled on a few decorating techniques such as sgraffito, slip trailing and brush work which we could teach successfully, given the limited time frame for the workshops.

We decided we would need 200 tiles decorated, to give us a 50% success rate in the fired product to fall back on. Free range could be given to the imagery chosen, with the only stipulation being that it must relate to a small child's world. As the tiles were to be placed under the windows in easy reach of the children, the tactile potential of the decorating media was to be given emphasis.

As the date of the first tile workshop loomed, half the tiles ordered duly arrived in the leatherhard state. I prepared these by applying a ground of four coats of any one of the coloured slips we had chosen. Graham was meanwhile preparing his teaching resources and giving out open invitations in the form of posters to interested parties. We had no idea what the response to participate would be, at this stage.

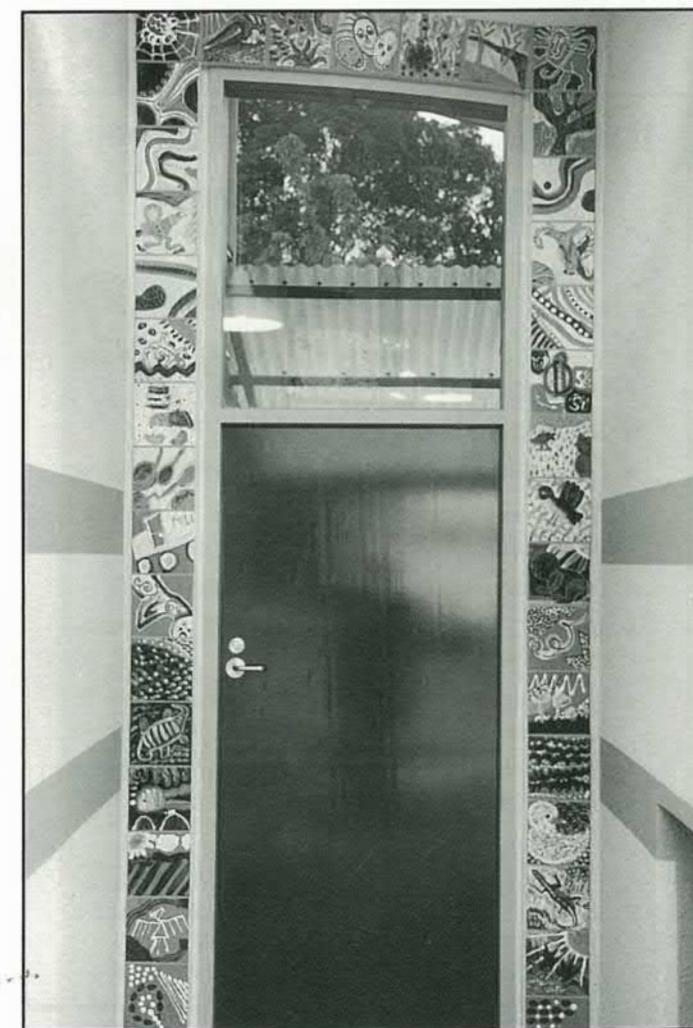
The prepared tiles were stacked face to face and kept in the leatherhard state under plastic. We envisaged it would be possible for most people to produce two tiles within the four hour time frame of each workshop. The four hours would be structured - participants spending the first 1-2 hours in the design room where Graham had arranged an impressive display of objects loved by children and colour images of brush paintings, bold collage shapes and sgraffito images in indigenous art forms using different media. Here they would sketch out their ideas using coloured chalks to represent coloured slips and practise with thick tempera paint to develop sensitive mark-making, composition and media skills. When participants were satisfied with their design and composition and felt confident with their gestures, they were encouraged to apply their motifs to clay tiles using slip.

About twenty people turned up for the first workshop, half being children. Most of the children had great ideas and a natural sense of composition, though some of the younger ones experienced difficulties in grasping all the different stages of the process and spent inordinate amounts of time practising with the slip trailers. The adults found committing their marks irrevocably on the tiles rather terrifying, so the time spent in the design room proved invaluable. We wanted their mark-making to retain its freshness so stressed that once made, there was no turning back - you had to go with the flow even if you found your marks unsatisfactory.

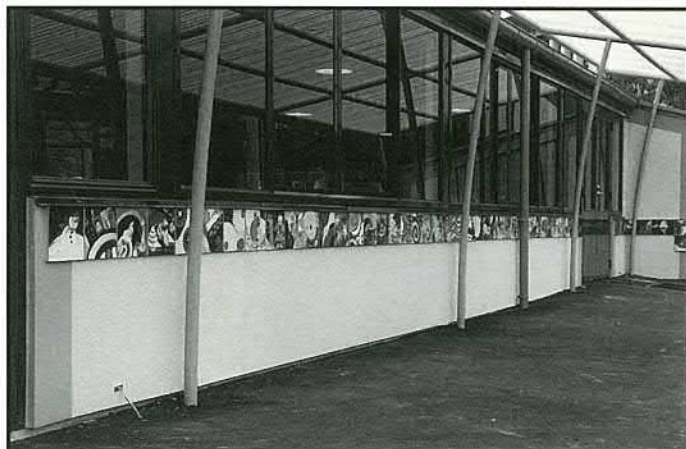
Graham and I developed a good rapport during the four weekend workshops and by the end were able to move into each other's areas of expertise with ease.

During the weeks of the workshop I was busy in the kiln room drying, firing and glazing the decorated tiles. We were pressured time-wise by deadlines for completion of the building, so the kiln was in constant use. I found it more efficient to dry prestacked tiles in the kiln on a programme which kept the temperature at 90°C for up to twentyfour hours at a time. When a tile was tested to be bone dry, I switched over to the bisque programme and fired straight up to 1000°C.

Extra tiles around the entrance door



New Zealand Potter No. 1, 1994 29



Tiles in the original intended site

The project involved nearly 80 people aged from 4-74. In total we produced 180 finished tiles, the technical success rate with the firing being 99%. In terms of imagery and aesthetics about two-thirds of the finished product were suitable for use on the building. This gave us a bit of leeway when choosing which tiles would look good together.

We had great fun creating the right combination for the line of tiles under the window sills. In the design brief we had stressed the need for the composition to flow horizontally from one tile to the next, but we discovered that in most cases the composition and imagery worked equally well when placed in a vertical line, so 30 - 40 tiles were also used to frame the doorway of the main entrance. Six tiles were also inset into the kitchen benches,

leaving a box of 30 to keep in case any needed replacing.

The project went a lot smoother than I'd imagined and the finished effect has had positive interest from the general college community. It has been satisfying to see that something which brought together so many different people and skills, with good organisation has been successfully accomplished. I'm looking forward to the opening of the *Child Care Centre* when the true success of the tiles will be put to the test. Will children look at them and touch and love them, have special names for their favourite ones? What games and conversations will the pictures initiate? Around the college campus they have certainly helped many of the staff and students to form a special identity with their place of work.

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THE COLLECTORS

Jackie and Graham Guthrie The JAG Collection

Howard S Williams, Albany

Visiting Jackie and Graham Guthrie's home had a certain *deja vu* feeling about it, explained when I learned the house had been remodelled and extended by architect Ron Sang. Though the design was primarily for easy, but gracious living, it also proclaimed a life-style daily concerned with art-work; paintings, sculpture, glass and ceramics.

Sang's own home is a special example of his living-with-art philosophy (*NZ Potter*, vol 33, no 1, 1991) a viewpoint he often passes on to his clients. Spaces are designed to show paintings or art objects, particularly ceramics, in the best way possible; the whole almost becoming a gallery, yet retaining a homely, not public atmosphere.

Natural light floods in during the day, softly reflected from neutral toned walls, while at night a complex though unobtrusive lighting system displays each artwork at its best.

A house becomes a combined living space for its owners and for their art collections, reflecting their personalities - as may do the titles of books in a bookcase, or the range of CDs beside the sound system.

Not that the architect had to convince these clients to invest in art works to complete his design for their house - Jackie was already a most proficient painter having studied under artist Bill Buckley and since they became interested in ceramics - mainly through attending *Fletcher Challenge* shows and meeting potters, she has taken pottery courses at the *Auckland Studio Potters Centre* at Onehunga. Her own work is justifiably part of their carefully considered collection.

Now as serious collectors, the Guthries are of course aware of the possible investment value of their buying, but their first concern is a real love for pieces acquired. No way will any be preciously concealed in a safe place awaiting that day when the artist's fame, or death, may mean a financial advantage gained through the work's resale. Works are bought for their own merit and are loved and lived with every day.

The learning process has added great excitement to their buying policy, and a growing appreciation of the 'why, what and who' aspects of building a comprehensive collection. They attend most of the important exhibition openings in Auckland and have been particularly helped by galleries like *Masterworks* from where many special pieces have been selected.

Now they also visit studios and workshops on 'open days', a valuable development of the whole process, where they can meet craftspeople and artists, selecting pieces from people who may also become their friends. They are even more closely involved in their collection by being closer to the creative source, getting to know and understand the people behind the artifacts. An interest, a hobby, has become an important part of a way of life.

Entering the foyer of the Guthrie's home, a visitor is welcomed through dappled punga frond shadows, by a stepped display of Robyn Stewart's burnished, low-fired vessels. Against the side wall an immaculately crafted wooden bench by Kazu Nakagawa is offset by a brilliant cobalt and turquoise blossom pot from Steve Fullmer and a painting by Mervyn Williams. A handbuilt and carved ceramic sculpture from Roy Cowan stands opposite, near a classic squared blossom pot by Len Castle. The rich blue glaze of this pot echoes that of the Fullmer.

The rest of the house continues in this vein; natural soft tones accented with vibrant colours of ceramic, glass, acrylic and oils. Paintings by Toss Woollaston, Louise Henderson and Milan Mrkusich, share the walls with more recent collage landscapes by Mark Lander who works clay into handmade paper as his medium.

Cast glass vessels by Ann Robinson come alive where sunlight strikes through specially placed windows. At night these *pate de verre* pieces are lit from below through the tops of each individually designed display cube.

Small ceramics are housed on wall shelves in each room, including the master bedroom where some of the first pieces collected are shown. A magnificent *Royal Worcester "Sailfish"* and a porcelain *Copenhagen cat* from the late 60s, are still loved though the collection has grown away from factory produced art ceramics into the more personal realms of studio potters - like the latest acquisition, an abstract maritime sculpture by ceramist Penny Ericson.

Large works stand on their own cubes. Glass blown, overlaid and etched by Gary Nash stands near a cast bronze mare by Louise Purvis, an abstract bronze by Nicolas Ngan and important ceramic pieces by the late James Greig, Ray Rogers, Royce McGlashen, Nick Brandon, Bronwynne Cornish and Graeme Storm.

Past *Fletcher Challenge* winners are represented by Tim Currey and Chester Nealie, now both in Australia, and Lara Scobie from Scotland. There are also pieces by Antonia Salmond and Jeff Mincham. A recent piece of Rick Rudd's stands close to an earlier Doreen Blumhardt, a John Crawford and another large Steve Fullmer.

Down amongst the trees surrounding the swimming pool stands a tall terracotta arch by Jan White - the collection goes into the garden as well.

In fact, the collection goes further than this. Graham Guthrie takes it to work with him as the house might otherwise become too over-cluttered. His company *Smiths Sound Hi-Fi Ltd* recently moved its headquarters into a turn of the century building in Mt Eden. Here, demonstration rooms for the high quality imported sound systems they deal in, are on a domestic scale and so offer a natural extension space to take the artwork overflow. This includes a magnificent fabric hanging by Malcolm Harrison, a Guy Ngan sculpture, further ceramics by Steve Fullmer, Graeme Storm and Tim Currey and a zany, wonderful wooden fishing boat by Malcolm Ford.

The Guthries enjoy this part too, as it means their collection becomes more available for public viewing and gives added exposure for the artists.

One step further again and we find that some of the works in *Smiths Sound Hi-Fi House*, are there on loan by courtesy from galleries - *Aberhart North Gallery* and *Warwick Henderson Gallery* both have paintings there by such artists as Garth Tapper, Keith Patterson and Toss Woollaston. Art has become so important that promotion and sponsorship is now part of life as well as collecting.

Sponsorship in their own field of fine music is another undertaking for the company who are the master importers of *Denon Hi-Fi* sound equipment. They annually sponsor concerts through *Chamber Music New Zealand*, and also sponsor a player in the *Auckland Philharmonic Orchestra*.

Coming back to the personal; hanging in Graham's office is one of his favourite landscape paintings - by Jackie. ■



Jackie Guthrie with Glass by Ann Robinson



Steve Fullmer "Vessel"



Jan White "Terracotta Garden Sculpture"



Lara Scobie - "Vessel"



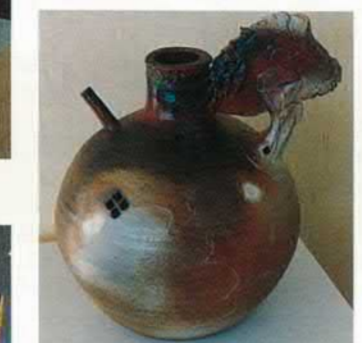
Len Castle "Blossom Vase"



Steve Fullmer



Robyn Stewart - "Burnished Pots"



Early Steve Fullmer Pot



Ann Robinson "Cast Glass Bowl"



Jim Greig - "Sculptured Vessel"



Garry Nash "Blown Glass"



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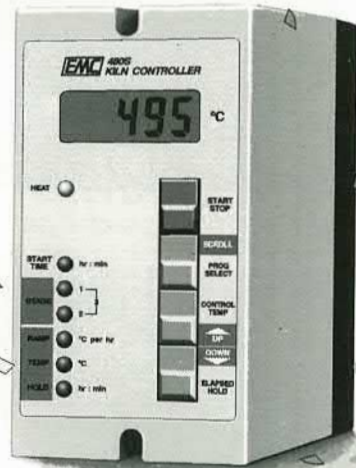


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A CHANGE IN DIRECTION

Penny Ericson, Waiheke Island

Having recently attended two workshops overseas, I have since changed the direction of my work dramatically. A one day demonstration by **Gordon Cooke** in Auckland led to my attending a workshop of his at *West Dean College* in Chichester and a residential week in Denmark run by **John Gibson**. The trip also let me make personal visits in the UK to **John Maltby**, **Peter Lane**, **David Leach** and **Siddig El'Nigoumi**.

Having good friends only 40 minutes out of central London meant my initial week in England was spent in 'doing' London galleries, museums and exhibitions. What a thrill to finally see the work of people such as **Keeler**, **Hamlyn**, **Pearson** and **Byers**.

I also visited *The Raw and the Cooked*, an exhibition at the *Barbican* heralded as one of the major ceramics exhibitions of the century. Its broad review of ceramics in Britain today brought home sharply how lucky we are to have the *Fletcher Challenge Ceramics Award* every year, with the international range of work it attracts.

The following week at *West Dean College* proved an education in many ways. Originally built in the 1600s it is now run under the *Edward James Trust* as a residential art college set in 6,000 acres of the rolling South Downs. It has excellent workshop facilities and provides food and accommodation.

The Gordon Cooke workshop comprised 12 people from a wide variety of backgrounds, including potting and geological, from Japan, America, Europe, England and New Zealand. They also ranged from beginners to full-time potters - not an enviable task for Gordon.

It was a very practical hands-on affair which kicked off with drawing, then progressed as we concentrated on slab-building, using the 'best bits' cut out from initial drawings as templates. Having worked mostly with porcelain myself, I found the handling of a very coarse grogged clay called *Industrial Crank* a challenge. However, the gutsiness of this clay really grabbed me in the end and the experience opened up whole new horizons.

During this week, Gordon went through a range of techniques, concentrating on the decoration of slabs with oxides and slips, before making these into a variety of vessels, boxes and pots. The painting of slabs with oxides, cutting through the oxide layer with eight *Stanley* knives taped together, then stretching the slabs out, proved a lot harder to do than it looked! (and why does cobalt oxide go everywhere?)

With little time left for glazing, a ready mixed shino and ash provided well worthwhile results - all credit to Gordon who managed to get all work fired for an exhibition on the last day.

A few days in Devon made a visit to **David Leach** and the *Riverside Mill* in Bovey Tracey possible. Living and working not far from this retail outlet, David is still making pots after 63 years. I watched him decorate the lid of a box with all the deftness of those years, while chatting away about his *David Leach Porcelain*, which he chooses not to use - he prefers *Harry Fraser's!*

It's worth remembering when purchasing air tickets that *British Airways* has a package giving a 'free' side trip to any of its European destinations. Copenhagen was one fortunately, as the **John Gibson** course I was booked for was on the island of Bornholm in the Baltic Sea.

John Gibson, English author of *Contemporary Approaches to Decoration* has lived on Bornholm with his wife **Judy** and son **Johnnie** for two years. About the size of Stewart Island, Bornholm



Gordon Cooke demonstrating at West Dean College

is an idyllic place - even if I arrived at 11 pm in pouring rain with the temperature dropping to below zero, and that's in the middle of summer! However, the Gibsons are great folk and provided extra jerseys and blankets to a kiwi in shorts and T-shirt.

Their 400 year old house set in cornfields near Ostelars village, provided a complete contrast to *West Dean*. Working in John's studio on my own, the week dashed past in a frenzy of building sculptural pieces. He is a part-time lecturer in ceramics at the *Danish School of Design* and he is keen to take his students from where they are at, and devise for each, a personalised programme. His own work, saltglazed domestic ware, highlights the wonderful subtleties of the medium.

Back in London, the final week was hectic. A visit to **Siddig El'Nigoumi** in Farnham was a must, as Siddig had visited my Waiheke home when he was in New Zealand. He was working hard for an exhibition in Bath (in good health and sends his fondest regards to all in NZ). A bonus was to meet **Magdalene Odundo** there with him.

Also included was a visit to **Peter Lane**, now in Arlsford where he is about to build a new studio, having decided not to give up making pots. He was exhibiting at the close-by *Candover Gallery*, and is at present updating his book *Studio Porcelain* for a reprint. His personal collection of pots is ever-growing and an education in itself.

Another special highlight was a visit to **John and Heather Maltby** at their home in the rolling Devon countryside. John gave me an insight into the techniques he uses to achieve those wonderful Maltby pots - the rich surfaces using a clay glaze, the stencilled enamels and incised lines often inspired by the primitive painter **Ben Nicholson**. My only regret of this wonderful trip was the lack of 60 pounds for a Maltby pot.

Finally, a rushed trip up to Manchester to collect from Gordon Cooke my bisqued pot to bring home. His hospitality was wonderful, taking time out to show me the sights of Manchester.

Since returning home, my work has changed substantially - not from any one particular technique learned or pot seen, but from all the concentrated exposure.

Now it is a matter of sifting through all the new, while still retaining the essential me. Hopefully a balance will be struck.

PS: Recently I entered the local *Waiheke Art Competition* with a new piece of work *The Doors of West Dean*. It won first prize in the 'art that stands' section - a prize of \$250 which went straight to Devon. I now have my Maltby pot. ▶



West Dean College, Chichester, England



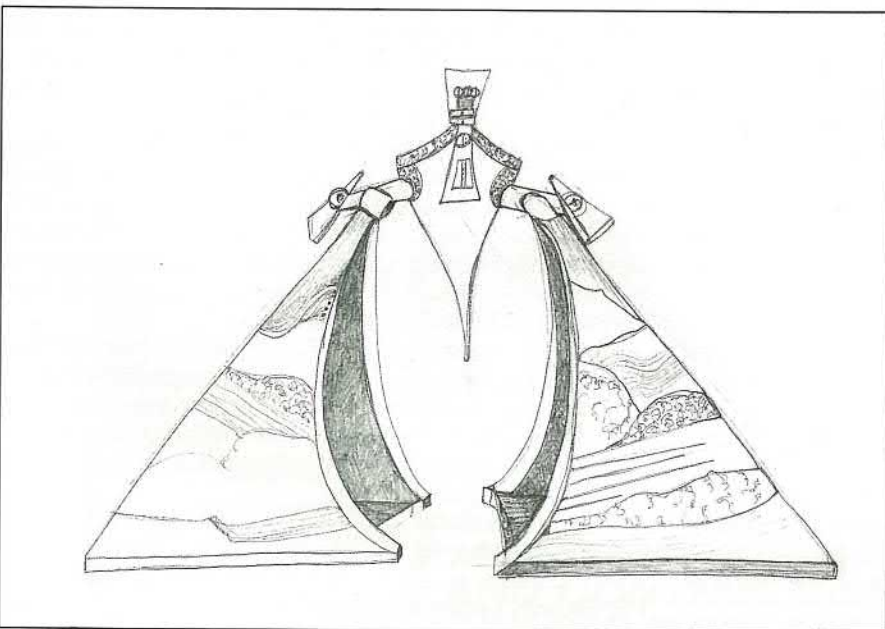
Pencil Drawing of Castle Door



Ceramic Castle Door



"Doris Rock"



Pencil Drawing of Viking Ship



Ceramic Viking Ship

THE FLETCHER CHALLENGE AWARD

A selection of works accepted for the 1994 Fletcher Challenge Ceramics Award Exhibition taken from competitor's own slides. These serve to illustrate the standard of photography being submitted, and show some of the range of work to be seen at the Auckland Museum gallery between June 3 and July 3, 1994.



"Raining". Onlie Ong, Wellington, NZ.
H 30 x 45 x 50cm

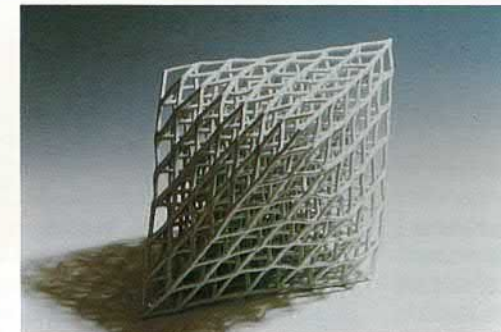


"Chest Form". Torbjorn Kvasbo, Norway.
H 30 x 70 x 35cm

Untitled. Phyllis Kloda, USA.
H 22 x 17cm



"Shrine". Ingrid Mortensen
Norway. H 35 x 21 x 15cm



"Rhomb". Netty van den Heuvel
Netherlands. 26 x 35cm



"The Harmony of Spheres". Minsoo Park
South Korea. Milk and sugar containers from
set of 6 multiple piece works



"Sail Form". Peter Beard, England.
H 33 x 40 x 12cm



"Many Wishes". Mitsuo Shoji, Australia
H 15 x 400 x 400 cms



Untitled (Detail). Bruce Dehnert
Dunedin, NZ. H 122 x 90 cms



"Beaked Pitcher". Jeff Oestreich, USA.
H 22 x 30 x 6cm



"Vessel with Bird". Anne-Beth Borselius, Sweden

FLETCHER CHALLENGE CERAMICS AWARD 1994

The Judge; A Profile by Moyra Elliott



Jindra Vikova

The judge of this year's *Fletcher Challenge Ceramics Award*, **Jindra Vikova** of the Czech Republic, has lived through momentous times. When she was 21, pregnant with her daughter and still a student at the University of Applied Arts in Prague, she stood in Wenceslas Square and watched the Soviet invasion of her country.

Twenty-one years later, the bloodless *Velvet Revolution* led by students, artists and intellectuals, caused the collapse of the Communist Government. During the crisis, Vikova again spent days and nights in the square, this time accompanied not only by her husband, photographer **Pavel Bauka**, but also by her daughter **Marketa**, now a student at the same university, and almost the same age as **Vikova** was during the first cataclysm.

During the years of Soviet domination Vikova worked as an artist in the Eastern bloc. Lives of such artists were very different from those of their Western counterparts. The Socialist State was both the artist's benefactor and nemesis. While acceptance into art academies was very difficult, those successful received free education often with a student stipend. Upon graduation the State was intent on ensuring the success of its investment with sometimes interest-free loans for studio set-up, or factory residencies for access to substantial facilities and materials.

State owned museums bought extensively, many commissions were given and art was incorporated into all public projects. (In that system, all projects were essentially public.) The State also sponsored exhibitions, international symposia, scholarships and travel stipends. Shipping costs were underwritten so that, for example, ceramists could participate in prestigious international competitions such as *Faenza*. The price was that artists were expected to co-operate with, and even promote the socialist system. Control by the State was maintained over content of work, and upon whose work would be shown.

In some ways artists enjoyed the status of athletes, although at a considerably lower level of recognition and financial compensation. Access to the West was rare, although artists had more

opportunities than the average citizen. Ceramists along with others in traditional craft media, fared better, as the tightest controls were reserved for painters and sculptors. Clay was seen as less subversive and also as a potential producer of hard currency. The regime's 'schizophrenic' control and support made life difficult on one hand, but on the other gave artists a lifestyle of privilege denied many of their countrymen.

In Czechoslovakia, upon graduation, acceptance into the *Artists' Union* was automatic. For artists to gain membership outside these official channels was nearly impossible, especially as the State required the uncertified to work full-time at some other job. Once certified, the mediocre got equal treatment with artists of merit - better, if they had political clout. Artists who stood out, gaining recognition in the West were sometimes given a hard time by officials and fellow artists, but their ability to bring in hard currency from the West gave them a measure of protection.

The *Artist's Union* ran several galleries in Prague, where work could be exhibited and sold. There were opportunities to show several times a year at least in group exhibitions and the Union awarded State commissions. Furthermore, Prague with its strong tradition of interest in the arts provided a supportive cultural atmosphere and a steady market. Because of the shortage of luxury goods, many ceramists were kept busy with exhibition work and supplying private buyers with more functional ware.

Vikova's earlier professional work consisted of figurative ashtrays and hand-built vessels with modelled faces. With few consumer goods available these were very popular and she sold all she could make. Following this, and inspired by an exhibition of sixteenth century majolica, she began to experiment with faience, partly because she had access only to a low temperature kiln. Finding difficulty in controlling her line with only in-glaze painting, she combined it with overglaze additions.

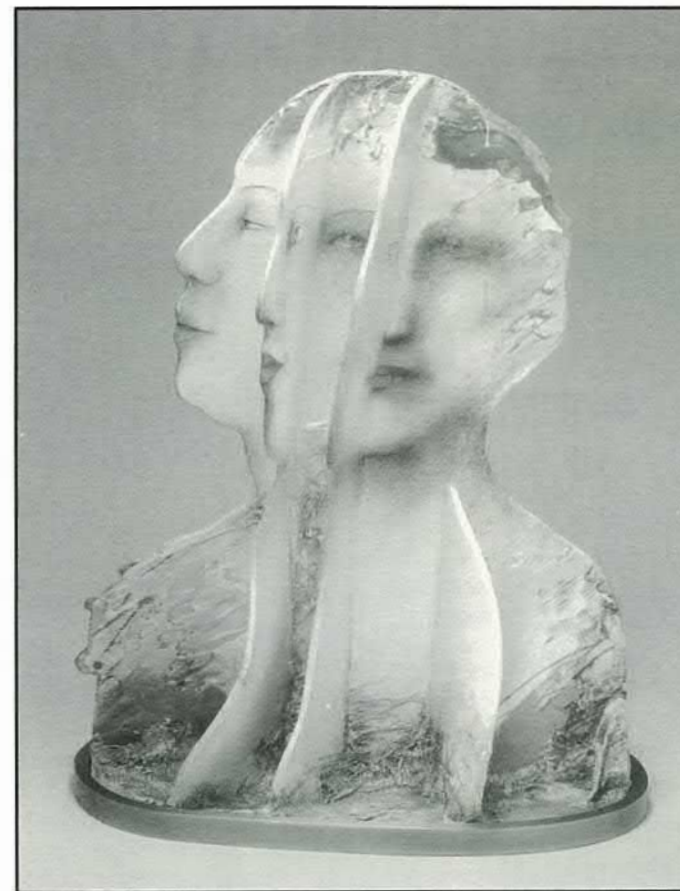
Five years of this method gave her expert control, but the challenge was gone. However, at an international symposium in Poland she was introduced to porcelain - the medium that would occupy her for the next eight years, and make her reputation internationally.

There was plenty of challenge here. The 'electro-porcelain' she used, intended for industrial insulators, was fragile and difficult to work. Her method was to pour slip onto plaster bats and work with the resulting slabs. She started with a sketch which when transferred to a slab could, with her under- and on-glaze surface techniques, give her both three-dimensional shape and two-dimensional image.

The pieces were figurative, consisting of images, often female, painted on the silhouette-cut slabs. Buttresses cut from the same poured slab were attached to hold the image upright, and all mounted on a poured slab base.

Multiple firings clarified the image as well as bleaching and softening the surface, giving the final work a unique quality of depth. When complete, each form was mounted on a metal base custom fit by a craftsman.

Although visually handsome, Vikova's pieces were intended to be more than stunning portraits with their glimpses of female beauty and oblique references to popular culture. "I was never too interested in the aesthetic effect of my work. I've always been most impressed by those artworks which convey some sort of message, however coded it might be." While several themes ran through these pieces, portrayal of personality types, rather than specific individuals, predominated. Often subjects appear to have



"Moments", porcelain and brass, 75cm, 1989

been frozen in the midst of a gesture or conversation. What interested her were people and their emotions - that moment when the veil lifts and something of the inner self is revealed. Titles of her work such as *Looking Back*, *A Somewhat Different Woman*, *Attempt at a Definition of a Moment*, and *Instant*, also give clues to this theme.

With works such as these Vikova won the *Premier Acquisition Award* in Faenza, Italy in 1981; a gold medal at the same competition in 1984 and a further gold medal at Vallauris, France in 1986. In 1986 she also won the Grand Prix at the *Nyon Porcelain Triennale*, and an Honourable Mention in the *Mino*, Japan, competition and the *Qualdo Tadino*, Italy. In 1988 she gained First Prize at the *Bagdad Festival of Art*, Iraq.

More recently her work evolved into objects, simple objects of everyday life which are continually handled by people - teapots, cups and jugs. Again it was the connections between these objects which interested her. These connections were physically represented in the resultant tableaux by metal and plastic linear elements. These 'situations' represented playing at reality and through them reality acquired a new meaning. It was a game, and the title of the series *Contribution to Attempts at Innovating the Contemporary Dining, Drinking and Tea Service* reveals that the whole thing could be nonsense, yet the meaning is evasive; like her other work it implies narrative, but defies simple interpretation.

Following the success of her heads, these object-orientated pieces puzzled her viewers. Although her work was still imbued with psychological insights characteristic of her, they were seen as very different.

Then politics intervened and the *Velvet Revolution* of November 1989 and its cataclysmic consequences for all Czechoslovaks produced more changes.

These changes are still developing in her work. On the second day after the revolution she began making work quite unlike that

on which her reputation was based - a series of nearly abstract three-dimensional totems. She stripped away everything superfluous in an effort to get down to a primitive symbolism she felt is missing from our lives, and which - in the wake of the revolution - it seemed somehow essential to regain. For this intense and patriotic woman, it was not possible to continue in the old vein after such significant upheavals in her country. In a 1992 self-portrait she presented herself as a *Tabula Rasa* - wiped clean of old ideas yet susceptible to new impressions.

Such uningratiating work was not easy for her established audience. She was pressured to return to the remarkable two-dimensional heads, but unsuccessfully, for she was determined to follow her intuition wherever it lead. She works emotionally rather than intellectually and most recently, during her 1993 residency in the USA, a change again resulted which could be declared a synthesis of the predominant themes and images from her previous work.

The silhouette heads from earlier have evolved into three-dimensional busts, and assumed animalistic features. Through watching nature programmes on cable TV, she became interested in the shapes of animals and began modelling them in an effort to identify with them and gain a better understanding of the two worlds - of humans and animals.

A change to more malleable white stoneware facilitated the expression of changes going on within the artist herself. The resulting amorphous figures share a timeless archaic quality with her totems, while simultaneously alluding to the psychological complexities of her human forms.

"I realise this direction might appear to some as naive realism, or an escape from reality. Still I trust that my modest experiments will mean something to those who share with me an interest in all forms of life. I would like to believe that my work might stimulate their imagination, and challenge them to follow and even overtake me on this path, when they explore their own fantasy."

Thus, this background and body of work informs her selection of the *1994 Fletcher Challenge Ceramics Award Exhibition*. While there is representation of most forms of ceramic expression in the show, in general, the exhibition is particularly strong on sculpture, with many large-scale works and three substantial installations. As one might expect from Eastern Europe, there is little indication of influence from the Leach/Hamada school which was dominant here, while Czechoslovakia was separated from the West. Colour is on the whole quiet with some stunning exceptions, and funk and humorous works are almost completely absent.

The effects of prolonged firing are very clear in some works and unglazed surfaces, bare clay or slip-painted are evident. It is a more uncompromising exhibition than was **Kari Christensen's** last year, with layers of meaning suggested in a number of pieces. It is an exhibition that will require a deal of time spent, and which will be the prizewinner is anyone's guess.

Jindra Vikova will arrive in New Zealand in late May, accompanied by her husband Pavel Bauka. They will, between her selection of the awards and the opening function, be present for a period at the national *NZSP* conference in Tauranga, where Jindra will give a slide lecture on her own work. This will be their first visit to New Zealand and they are keen to meet people and see some of our nature. I know you will make them welcome.

Sources:

Helen Giambrini, art historian, *New York*, article 1993
New York Times, June 1985
 Jimmy Clark, Philadelphia, articles 1991 and 1993
 Eva Stara, art curator, *Geneva*, article 1986
 Marion Weiss-Munk, assistant professor of art, *New Jersey*, article 1988
Correspondence with the Artist

FROM THE FIRE

Wellington Potters' Association Festival Exhibition, IBM Foyer

Guest Potter and Selector: Lynda Harris

Coastal Ceramics Award for Innovation: Rosemary O'Hara



Winner "Pukeko Platter", Rosemary O'Hara.



"The Wind Passes" Su Mo Ong



"Offering Vessels". Jessica Baines



"Nikau Forms". Guest potter, Lynda Harris
Photo Waikato Museum of Art and History



"Flower Pony". Juliet Peter



"Candle Woman". Nic Holland



"Forest Series". Ted Sutch



Crystalline glaze goblets. Ngaere Adams



"Heart Pot". Anthea Grob



Shino lidded bowl and plate. Suzanne McAllen

Photos by David Burton

EARTH RHYTHMS AND WILD SINGING

Helen Pollock, Auckland

Eight artists celebrate with clay, the centennial of Women's Suffrage. Pots of Ponsonby, October 1993

Uli Christoffersen
Bronwynne Cornish
Jenny Doole
Liz Earth

Diana Firth
Hilary Kerrod
Helen Mason
Helen Pollock

*But there come times - perhaps this is one of them -
When we have to take ourselves more seriously or die;
When we have to pull back from the incantations, rhythms we're
moved to thoughtlessly, and disenthral ourselves, bestow our-
selves to silence, or a severer listening, cleansed of oratory,
formulas, choruses, laments, static crowding the wires...
But in fact we were always like this, rootless, dismembered:
knowing it makes the difference.
Birth stripped our birthright from us, tore us from a woman, from
women, from ourselves, so early on
and the whole chorus throbbing in our ears like midges, told us
nothing, nothing of origins, nothing we needed to know, nothing
that could re-member us...
Homesick for myself, for her...*

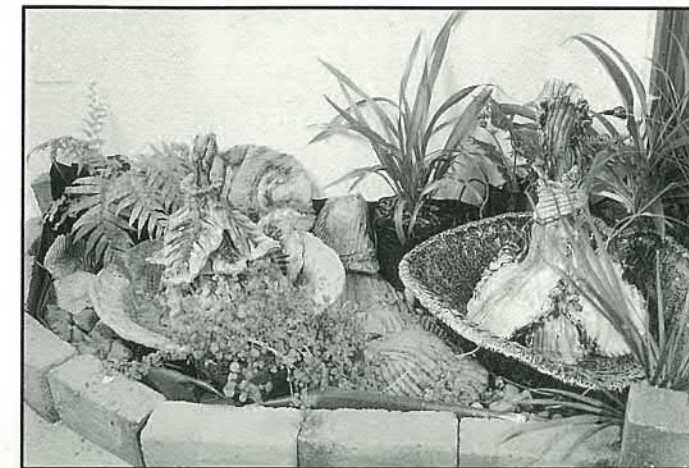
Adrienne Rich's powerfully communicated longing in her poem *Transcendental Etude* eloquently expresses the sentiment of the exhibition's title *Earth Rhythms and Wild Singing*: the longing/need to listen to the Earth's rhythms - to silence the clatter of our contemporary invectives and to envision a future of 'wild' singing; of men and women bringing their soul song; their truth.

I curated this exhibition at *Pots of Ponsonby* in October 1993 to celebrate the centennial of Women's Suffrage in New Zealand. Eight women of diverse ages and backgrounds, but connected by a love of clay as their primary artistic medium, contributed to create a strong and thought provoking exhibition. The *New Zealand Herald* reviewer, **Helen Schamroth**, described the effect as "initially overwhelming, as though walking into an ancient ritual, and with a sense of being removed from contemporary life".

"Pacific Listeners", Helen Pollock



Photos by Howard Williams



"Fountains", Helen Mason

"Homesick for myself, for her..." Who, what is this "her"? "She" may be seen in the ecological movement, in contemporary science, quantum physics, the *Gaia Theory* where all of life is seen as interconnected, in any movement that has as its goal to honour the Earth and to learn from the Earth, rather than seeking to control it. Movements that seek to empower people, to rebalance masculine and feminine energies and their expression in the world through art, writing, music, ritual, dance, theatre, political movements, and where men and women seek a feminine face of the divine.

For women in particular, to be fed only masculine images of the divine, is to be badly malnourished. We are starved of images which recognise the sacredness of the feminine, and for images that express the complexity and power of the female energy. We long for images that name as authentically feminine, qualities such as courage, creativity, self-confidence, resilience, capacity to clear insight, solitude and passion.

In her book *Women's Mysteries* written in 1973, **Esther Harding** suggested that our appreciation of contemporary dream images could be deepened and enriched by relating them to age-old representations of the feminine, contained in ancient myths and rituals. Her book presents the 'goddesses' not as objects of worship, but as figures through which we might discover the various forms of the archetypal feminine, ie; the eternal aspects of the feminine. Her book suggests the 'gods/goddesses' are not beings external to human kind, but rather psychological forces or principles which have been projected or personified in the 'gods/goddesses'.

Helen Schamroth, further in her review of this exhibition asks "...does this preoccupation with goddesses reflect authentic belief?"

It is not so much belief in an external goddess, but an authentic quest to find and name the sacred and eternal qualities in oneself. It seems natural to me, a woman, that any personification of the divine, be female, ie; goddess.

Schamroth probes further and asks "...or is it a fashionable appropriation of ancient icons?"



"Brigit", Diana Firth

As we seek to redefine ourselves it also seems natural to return to our beginnings - to our archaic traditions of the 'Great Mother', the original 'She'. **Carl Jung** encourages such re-engagement with ancient images and myth. He does not see them as dead deposits from the archaic past, but believes there exists in us the capacity for spontaneously making the same kind of symbolic associations so conspicuous in myth, and that such exposure connects us to the 'collective unconscious'. What we are hungry for is an immanent 'She' transcendent to the ego; discovered within, but initially perhaps more easily recognised in outward projects like those of ancient cult and myth.

Is this "fashionable appropriation of icons?"

It is interesting to observe that in New Zealand the work of artists of other cultures, who draw on the traditions of their tribe (culture) is frequently treated with a respect verging on awe, sometimes it seems, merely because it has a spiritual component, while the work of pakeha New Zealanders (particularly women) drawing in some instances from the traditions of their cultures (loosely, Western Civilisation) or from a Jungian perspective (the collective unconscious) is dismissed as "fashionable appropriation".

Isn't it time we acknowledged the potency and sacredness in all ourselves, and that pakeha culture too, has artists attempting to express such qualities in their work? Western culture has for too long allowed its materialistic concerns to crowd out its spiritual expression, other than in somewhat archaic and rigid forms that have little relevance to many.

This does not mean our spirituality is lost. We need people able, willing, and convinced enough to create the images, sounds and

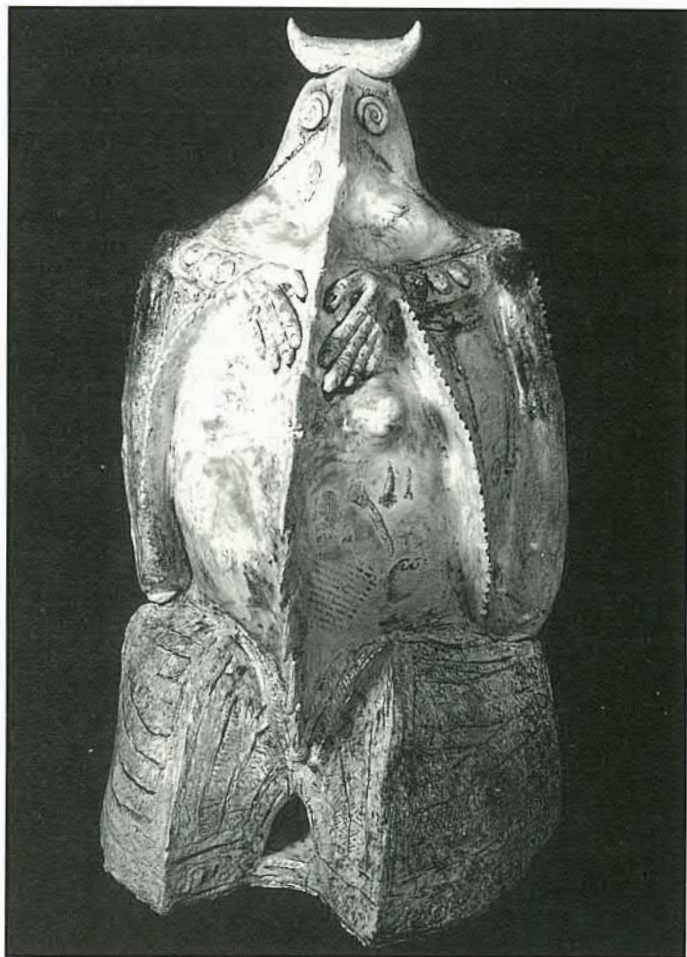
words to nourish and focus this spirituality. They also must be free of manipulation by art trends or fashion.

Carole Shepherd wrote in a *New Zealand Listener* editorial (November, 1993) that although she sees a definite increase in the presence of women in all aspects of visual art, she notes there appears to be "work that is acceptable and other work that is deemed distasteful". She adds, "Contemporary art practice with its theoretical and philosophical underpinnings may have neutralised some women's experiences, and attempts to sanitise feminism may have reinforced silence in others".

Juliet Batten in her installation *The Simultaneous Dress*, presented as part of the *Alter Image* series at the *Auckland City Art Gallery* (February 1994) also commenting on the art historicising process says, "When each new art trend is seized on as the latest desirable consumer product, and the old one is flung out with an action that assumes instant obsolescence, destructive competitiveness is set up." and asks "When critics and curators have the power to create new 'darlings' to the exclusion of what has gone before, how can we take our power?"

She suggests, "We must resist being backed into corners of indifference and instead, confront our differences - dialogue, connect, challenge and debate passionately".

Further, I suggest, enjoy and value the differences.



"Great Goddess", Hilary Kerrod

Hilary Kerrod, Waiheke

"But I am left wondering whether this preoccupation with goddesses reflects authentic belief or a fashionable appropriation of ancient icons. **Helen Schamroth** *New Zealand Herald*, 28/10/93

In her final sentence, Helen Schamroth raises a valid and fascinating question: when is the use of an image - or series of images - an appropriation and when is it authentic?



"Ladies of the Night", Liz Earth

To me, ancient images of prehistoric goddess forms carry echoes and resonances which I seek to amplify and to link with my present concerns about the continued existence of human life on this planet.

I'm pretty unapologetic about my conviction that more of us need to become aware not only of general concerns, but also of needed changes in attitudes, from regarding our resources as expendable to conserving and guarding these, and the recognition that the ways we act out these concerns are individual and changing.

To me, when an image epitomises an area of knowledge or a concept, when I feel comfortable with it, when it 'fits' with other bits of the jigsaw, I feel happy to use it.

When an artist has been working in a certain genre or with a particular body of knowledge over time, that must do much to authenticate their use, though the ultimate test may well be the gut reponse to "does it work?"

As a pakeha (and a pom, come to that) I feel whakama about using images from Maori culture and other indigenous cultures - at least without maintaining a distance or making it clear that I'm reporting or quoting - but more confident about reclaiming what I regard as my own ancestral images.

So much of my own folk culture has been destroyed by sheer vandalism, sanitisation, modernisation, geographic displacement and other historic forces, that I have to go back and forth, hither and thither, collecting shards and scraps across the fields of history.

Lita Barrie (*ANTIC* 1988) speaks of the importance of self criticism and revision which must be employed by any feminist critic who is committed to the cause of feminism, rather than creating their own orthodoxy. (This must also apply to artists.)

Public discussion of the issues and processes that underlie the making of art objects can only lead to a greater understanding and clarification of one's own and other's work and viewpoints, and I am grateful to Helen for raising this issue.

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THE PAPER KILN PROJECT

Margery Smith, Wellington

Photos by Sheila Brown and Liz Mirams

Wellington Potters Association organise something different each year for their Christmas function. For 1993 we decided to build and fire a paper kiln. I had read about their construction in *Ceramic Review* (Jan/Feb 1989, No 115) and we all thought it would be an interesting exercise to build one ourselves.

The chosen venue was Makara Beach near Wellington where we had held a previous beach firing. Permission was granted by the local Fire Department as long as we had buckets nearby to douse the flames with seawater should the fire get out of hand.

The advantage of Makara was the proximity of the *Sunset Cafe* where we intended to end the day with a barbeque and wine.

The day proved to be the usual pre-Christmas type weather experienced in Wellington - not very warm and blowing a gale - but we decided to go ahead with our plans.

We arrived at the beach in the morning, laden with newspapers, buckets of slip, bricks and wooden blocks. I had been unable to procure a piece of concrete reinforcing steel which would have made an ideal base for our kiln, so we used instead a wooden frame with chicken wire stretched across and nailed into place. This was roughly 1.2 metres square and could be lifted by four wooden handles, rather like a stretcher.

Some of the pots were treated with sulphate washes, others wrapped in seaweed or glossy magazines (*not back issues of the NZ Potter, I hope - Ed*) and piled up in a cone shape on top of the 'stretcher' which lay on the sand. Wooden blocks approximately 16 x 10 x 10cm were placed in a circle around the pots and gradually built up into a beehive shape.

We then pasted at least 10 layers of single newspaper sheets onto the cone with slip. We found it better to paste a sheet of newspaper onto the cone with slip and then lay a dry sheet over the top of it, rather than dip the paper into the slip, as this caused it to disintegrate. The paper had to be pasted right down to the wire mesh to eliminate air intake.

In the meantime a fire had been lit nearby and allowed to burn to embers. Any pieces of wood still aflame were removed. Bricks, several high, were placed around the fire at the four corners and the stretcher and kiln carefully carried by four people and lowered onto the bricks.

If our base had been made from the correct mesh and had no wooden surround we would have kept the kiln and stretcher suspended over the embers for at least half an hour to slowly dry out the pots inside the kiln. Then we would have slowly removed a brick at each corner until the stretcher was resting on the sand.

However, the wooden surrounds caught fire after about 10 minutes and we had to lower the construction onto the embers sooner than was expected. As it happened most of our pots had been pre-bisqued and we did not have any breakages.

It was suggested in the *Ceramic Review* article that the top of the kiln should be sliced almost off, but left in position until near the end of the firing. It was reasoned that lack of air would cause the wood inside to turn to charcoal rather like the charcoal clamps used in Africa and other countries. Due to insufficient time we cut off the top of our kiln right at the beginning and probably did not achieve such high temperatures as we might, had we left the top in place.

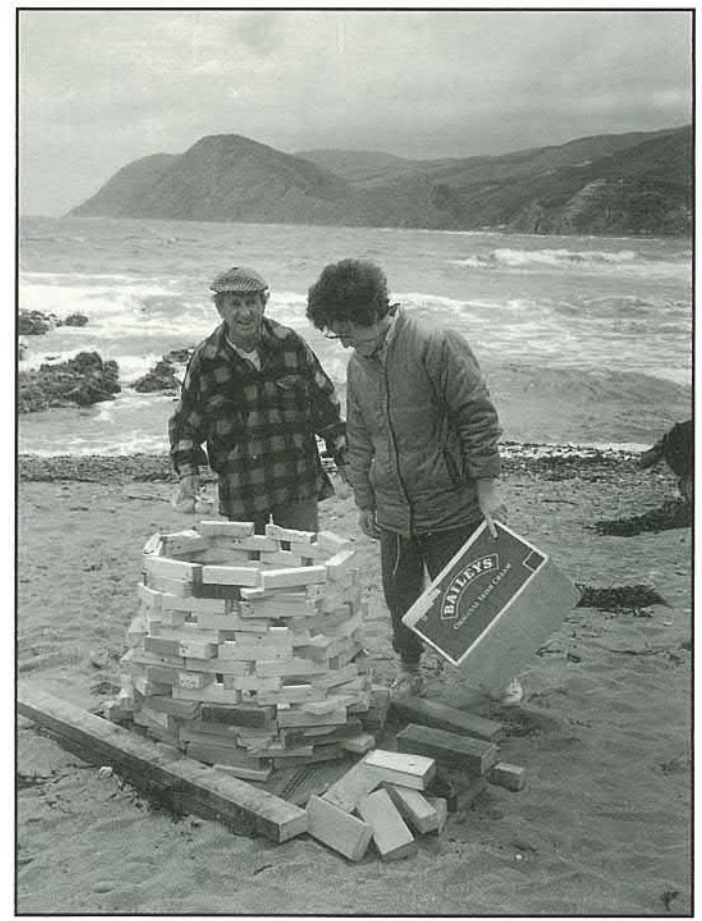
Towards the end of the firing a tablespoon of copper carbonate was added to the fire. We could only allow our kiln to burn for five

hours and in fact had to break it open near the end to shorten the time. The shell remained intact almost to the end and proved that paper and slip are a marvellous insulation.

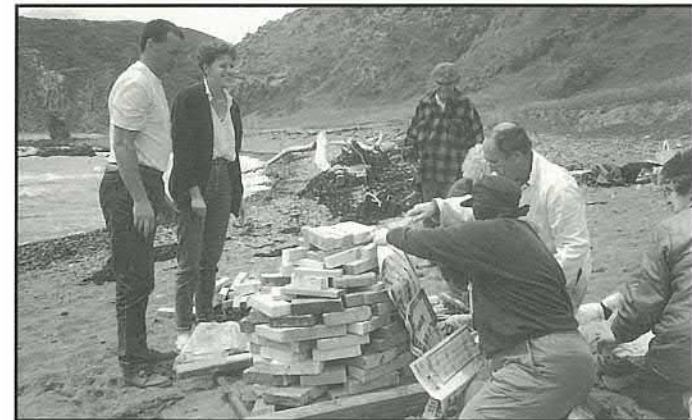
The results were very interesting. Most pots had large areas of ash glaze on them with reds and greens and a great deal of metallic copper flashing. The biggest mistake had been the addition of seaweed which had caused an unsightly residue to form on some of the pots.

Although we did not have the benefit of a probe during the firing, we felt sure that the temperature must have been in excess of 1100°C by the colour of the interior and by the look and sound of the pots.

This project was only a club activity intended to be a social outing, but as well as being great fun, the results made us keen to experiment again in a more considered fashion. For instance, we feel better colours and markings would have been obtained had we left the kiln overnight. We believe it is the first time such a kiln has been tried in this country, but it certainly won't be the last - it is so simple and cheap to build and fire that it is ideal for schools or club projects.



1. Wood blocks placed around pots on wire-mesh frame



2. First layer of paper applied with slip



3. Carrying kiln to the fire embers



4. Placing kiln on bricks around the hot embers



5. Kiln pre-heating, still up on bricks



6. After several hours



7. Still maintaining its shape

8. Eventual collapse of kiln walls



9. Total collapse - with some help to cool the pots



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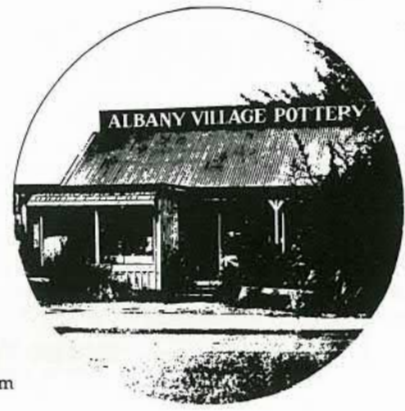
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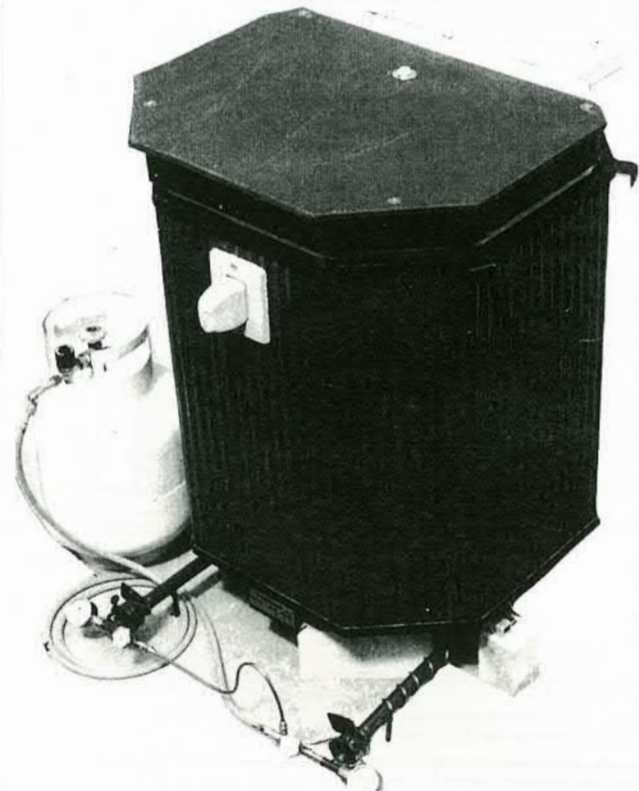
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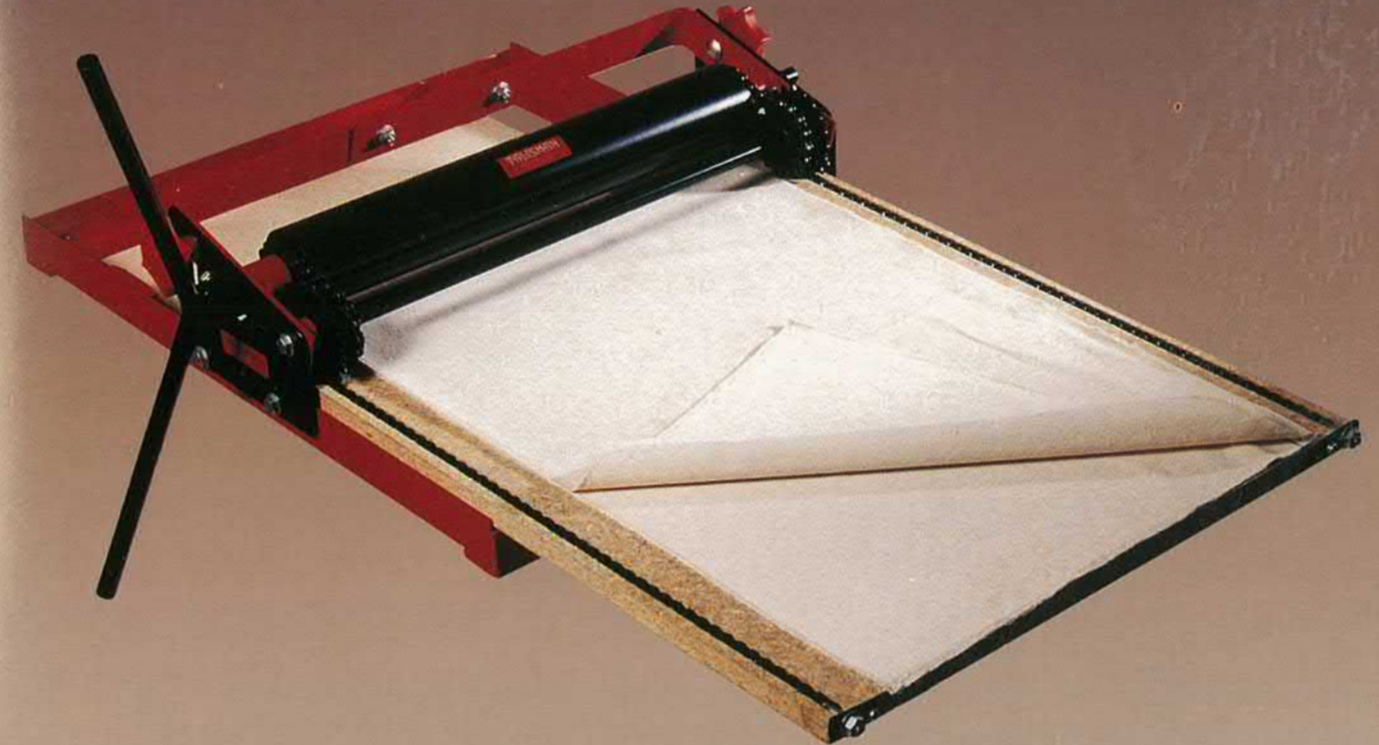
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