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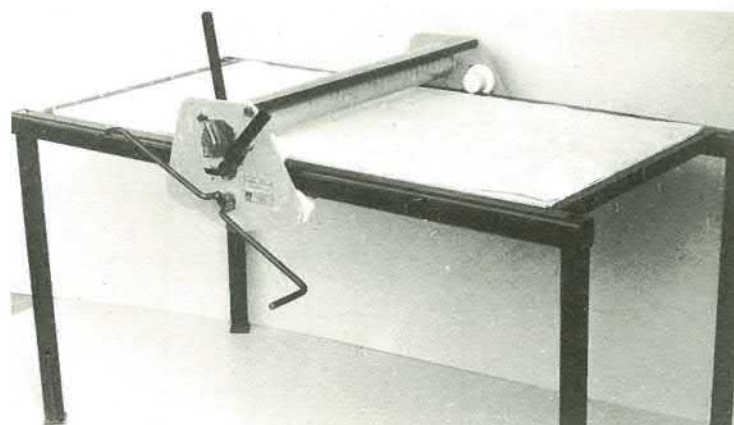
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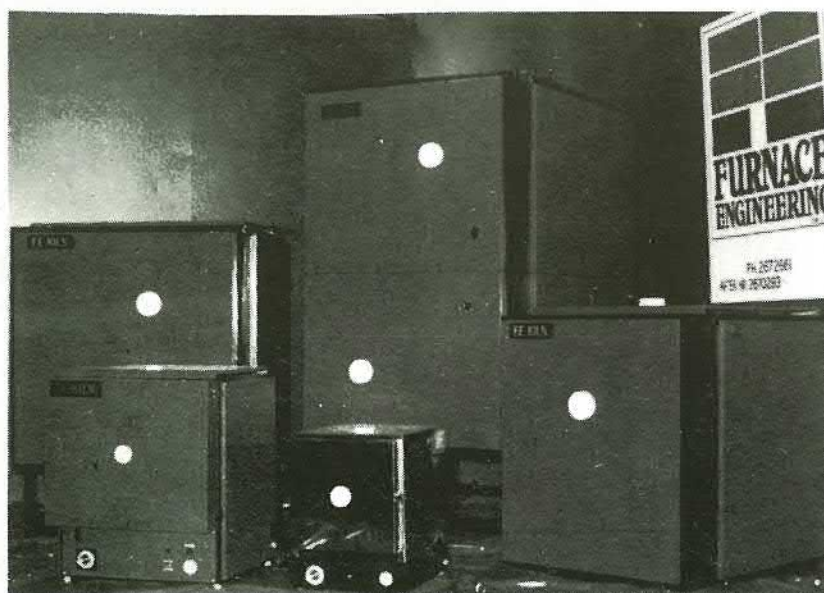
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COVER PHOTO THE RINGING

Photograph by Haru Sameshima

This 66cm high bell form made by **Moyra Elliott** of Auckland, was awarded a bronze medal at the 5th International Triennial, an invitational exhibition at Warsaw, Poland (1991). It is handbuilt from terracotta, multiple fired with high lithium glazes up to cone 07. Moyra has been subsequently invited to attend an international ceramics symposium in Wroclaw, Poland in September 1992. She will be attending with the help of a QE II Arts Council grant.



THROUGH THE FILTER PRESS

EDITORIAL
HOWARD S. WILLIAMS



FLETCHER CHALLENGE CERAMICS AWARD 1992

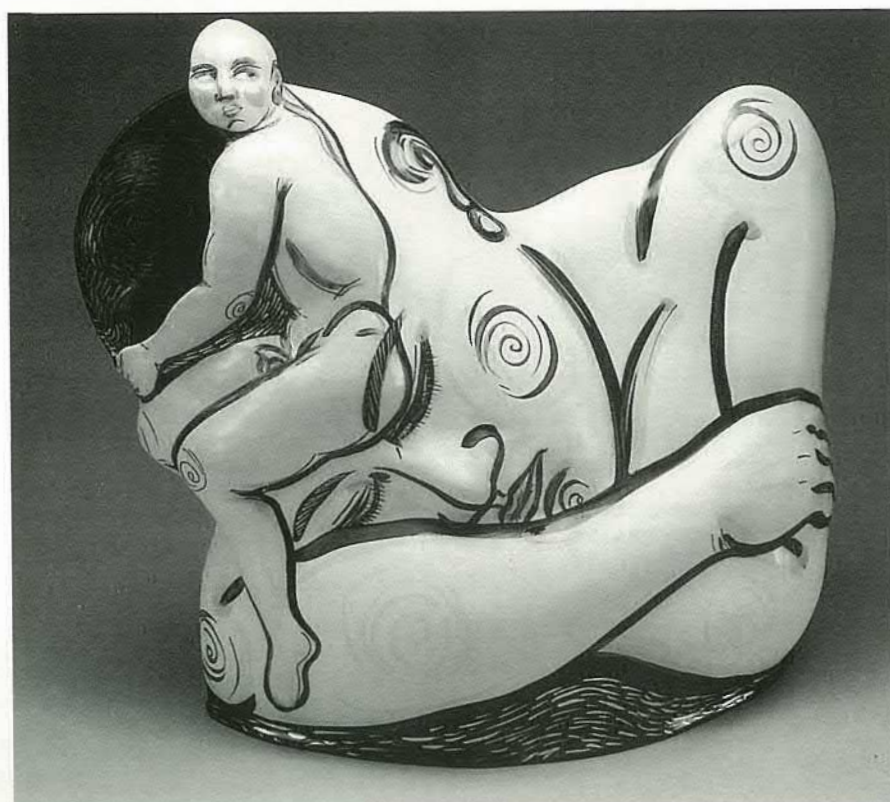
This year's entries, having been pre-selected by slide submission for the first time, have been made well in advance of the normal schedule of events for this award exhibition. This has one advantage — let's not go into the obvious disadvantages of a judge having to adjudicate on the relative merits of 3D ceramic objects when he cannot see the scale, feel the texture, gauge the weight, blah-blah-didah — in that the name of the judge can be announced at a much earlier date, thus giving us more time to find out who/what/why about him or her.

This year's judge is **Akio Takamori** who, as well as adjudicating the *Fletcher Challenge Award* will be the keynote speaker on the 30th of May and a demonstrator for the NZSP national convention *Cone City Clay*. The following was extracted from a *Fletcher Challenge* promotional release.

"Born in Japan, Akio Takamori knew at six years old, which books in his father's library were considered off-limits to children, and he looked at them whenever he got the chance. His doctor father ran a VD clinic in their town on the southern Japanese island of Kyushu.

Akio was born five years after the end of World War II and was brought up during the subsequent period of contrast and change. Dualities of Christian and Shinto, traditional Japanese and modern American, his father's medical tomes on human anatomy and books on **Brueghel** and **Picasso**, formed his childhood images. These dualities are expressed in the highly individual vessels he now makes and which he also uses as metaphors for other of life's dualities.

Graduating from a Tokyo art college in 1972 Takamori apprenticed to a traditional Japanese folkware pottery, throwing 250 teacups a day on the wheel and enjoying one day off a



Photography of Takamori's "Aphrodite and Eros" by Tony Cunha, courtesy Garth Clark Gallery, Los Angeles.

month. After two years there, a visit by American ceramist **Ken Fergusson** caused Takamori to go to the USA and study for his BFA at *Kansas City Art Institute* where Fergusson is head of Ceramics. This was followed by study at *Alfred University* in New York state for his MFA.

It was here he developed the figurative work for which he is now well known — figurative vessels somewhat narrative and often erotic. Figures, both human and animal are drawn in a simple stylised manner reminiscent of some Picasso works but painted with the fluid calligraphic brushstroke characteristic of Eastern painting. The figures oscillate between two dimensional perspective and three dimensional relief. Lines become contour, contour changes to actual form. These vessels have a definite front and back. Though they have interest from every angle there is one point of view where everything clicks together and the illusion of two and three dimensional space becomes apparent.

Takamori's work bears the stamp of both East and West. Traditional Ukiyo-e print figures of seated women with their knees bent and heads turning back over their shoulders are

nevertheless not Japanese in feeling, as they are big fleshy women with heavy breasts and haunches. Their robust fertility makes them seem closer to **Rubens** than **Utamaro**. His images are drawn from Tantra art and Tibetan paintings, ceramic figurines from China, Japan, Pre-Columbian South America and the Mediterranean, and French and Spanish cave paintings.

"I carry things within me from both East and West — tales, legends, mythologies, superstitions. Understanding them helps me understand the modern world. With these vessels I am suggesting not only how a person creates his own personality, but also how that person is connected to the larger world — to culture, to society."

The vessels are constructed from three slabs, back, front and base, contoured to match the preliminary drawings he executes and uses as a pattern. Relief is applied by using crumpled newspaper underneath until a measure of stiffening has taken place. The form is drawn on with black slip and commercial underglaze, with sgraffito lines later cut through, giving surface texture.

After drying, the glaze firing is to

cone 6 and lightly salted. Later firings at cone 06 and 018 with overglazes and enamels further clarify the features and accent elbows, knees, cheeks and buttocks with spirals.

Takamori's work is direct and honest, with an intimate sense of touch, a presence of the hand and an inner power generated from an eccentric personal vision that is bound up with universal symbols and primitive mythology."

FLETCHER CHALLENGE AND CONE CITY CLAY

Don't forget the NZSP convention to be held at *Penrose Boys High School* during Queen's Birthday weekend 29 May to 2 June. The society's Annual National Exhibition will be opening on 29 May at *Masterworks Gallery*, Parnell and its AGM held on the 31st at the convention venue. The programme arranged for participants is magnificent.

The *Fletcher Challenge Ceramics Award* exhibition will also open on the 29th at its usual venue, the *Auckland War Memorial Museum*.

NORSEWEAR ART AWARD

Norsewear New Zealand Ltd has confirmed its on-going support for the *Norsewear Art Award*, guaranteeing sponsorship for a further three years and raising this from \$6,000 to \$7,500.

Mike Barra, chief executive of the Norsewood based woollenwear company, said the art award stood as an example of what could be achieved even in difficult economic times, by the involvement of the local community and a commercial enterprise, to improve and add to the quality of community life.

"The board has been impressed with the high standard achieved with the award which reflects the dedication of the organising committee, the support of the community both individually and through the *Central Hawke's Bay District Council*, and the interest of the art community throughout New Zealand."

The *Central Hawke's Bay District Council* is a major supporter of the award and this year have increased their contribution to \$3,750.

The organising committee has established a high standard of selection and has shown considerable initiative in promoting the award and organising an exchange artists programme with a Fresno, California gallery.

As part of the overall plan, *Norsewear* intends to increase the award total to \$10,000 for 1994.

This year sees the artists exchange programme sending New Zealand artist **Jenny Dolezel** to Fresno, while Californian artist **Suzanne Lewis** comes here. Also coming to New Zealand to work and exhibit early this year, is Californian potter **James Shepard**.

Shepard has a BA from *California State University* where he is currently instructional support technician for the ceramics section of the art department. He is a member of the *Fresno Art Alliance*, a founding member of the *San Joaquin Clay Association*, is on the *National Council on Education for the Ceramic Arts*, is a member of the *Association of San Francisco Potters and Glass Blowers*, the *Fresno Art Centre and Museum* and the *American Crafts Council*.

James Shepard has attended and organised many workshops in the States with some of that country's top ceramists and has exhibited his own work widely throughout California. He is represented by over seven specialist galleries in various states.

We look forward to Shepard's time here as an artist in residence in

Waipukurau and hope to cover his activities here in a future issue of this magazine.

The *Norsewear Art Award* exhibition is open at the *Civic Theatre Complex*, Waipukurau from April 11 to 26.

CLEVELAND CHARITABLE FOUNDATION TRUST

The *Ceramic Award 1992*, presented by the *Otago Peninsular Trust* and the *Cleveland Charitable Foundation Trust* will be exhibited at *Glenfalloch Woodland Garden Chalet*, Dunedin from August 28 to September 6.

The Trust donates \$3,000 as the Open Ceramic Premier Award. Other awards are \$1,000 *Scottwood Merit Award*, \$500 *Southern Clays Ltd Merit Award* and \$500 *Glenfalloch Merit Award*. The *Southern Clays Award* consists of \$500 value of goods from their stock.

Entries for this award close 17 July while the work must be in Dunedin by 12 August. For entry forms write to

N. Noone
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Dunedin.
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Western Potters Supplies are still alive and well, trading from Auckland — see their advertisement elsewhere — but their Hamilton branch has been bought by Hamiltonians **Bryce Stevens** and **Anne Sharp**. They will continue supplying local potters' needs in materials, equipment and tools, under the name *Waikato Ceramics*, and until further notice, from the same address in Northway Street, Te Rapa.



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THE EUROPEAN CERAMICS WORK CENTRE

While on holiday last year in Holland, Rita Zwitter-Bavré, who is currently president of the *Manurewa Potters Society*, was able to visit the *Keramisch Werkcentrum* in the town of Heusden. This *Ceramics Work Centre* has since shifted to new premises in the town of 's-Hertogenbosch, a beautiful town some 100kms from Amsterdam and 70kms from Rotterdam. She was very impressed by the buildings, workshops and studios and their equipment, and also by the contemporary ceramics works being made there by visiting artists.

After an interview with the director Rita, realising that New Zealand potters may be interested in knowing more about the *Centre*, came away with application forms and the following introduction.

The *European Ceramics Work Centre* aims to develop the artistic investigation of ceramics as ceramic art and applied art. The concept evolved out of a desire to increase the understanding of ceramics and bridge the gap between the artist's studio and a more public situation by providing financial support, a place for artists to live and a workplace in a professional environment.

The *Centre* is a cross-cultural non-profit contemporary art workspace, open to all artists from all countries, with a particular focus on ceramics. Emphasis is on exploration and creativity, dialogue and intervention. It is a private foundation subsidized by the Dutch Ministry of Culture.

Participants work independently in their own studios. Optimal ceramic facilities are available and technical assistance is provided. The *Centre* covers an area of 1,600 square metres and separate living quarters. In addition to 12 private studios (varying in size from 40 to 80 sq m) there are workshops for plaster, metal and wood.

Applications are open to all artists (Fine Arts, Crafts,

Design, Architecture) who are looking for: an opportunity to work in clay; to further develop his/her own work in ceramics; a special project in ceramics. The *Centre* also initiates projects for which artists from the international field are invited.

Reviews are conducted by an advisory board comprised of artists and professionals. Decisions are made on the basis of the work (slides, photos, C.V., catalogues) the quality of the project, and the suitability of the *Centre* for the proposed activity.

Admission is basically for three months, but can be extended to a maximum of one year.

Accepted artists are provided with a rent-free studio and 500 guilders (1991, approx NZ\$500) a month working budget towards costs of materials and firings.

Expenses for the artist are 500 guilders a month for accommodation, utilities and administration.

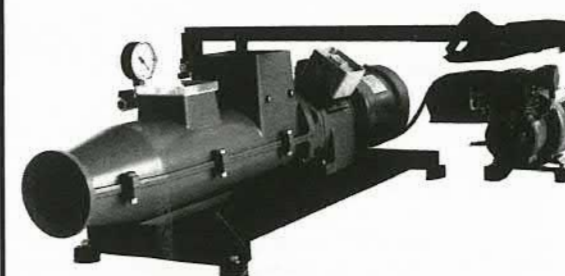
The *Centre* houses an administrative support with spaces for office activities, meetings, photography and a library. There is a multipurpose space specially designed for temporary installations and exhibitions. Superb colour catalogues are made from artists' exhibitions.

A separate building offers accommodation for 12 participants with all facilities for their personal care — washing machine, dryer, iron, etc. Each artist is provided with a private room and bath. A spacious common kitchen enables the participants to prepare their own meals.

Along with this information Rita also obtained a simple application form for artists to apply for a work period at the *Centre*. Photocopies of this may be had by sending a stamped, self-addressed envelope and enclosing two 45c stamps (for photocopy costs) to:

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JOAN CAMPBELL WORKSHOP, BRISBANE

Lynda Harris, Hamilton



Joan Campbell, left, and Lynda Harris

What a start to a conference! A weekend workshop with **Joan Campbell** before the *Arts Industry Interface Conference* in Brisbane last July was an inspired beginning for the forty potters privileged to be present.

Joan is one of Australia's better known ceramists and we couldn't help but be influenced by her tremendous energy and enthusiasm. From a background in engineering and aviation, Joan began working with clay in 1960 when she was in her early 30s. When in the 1960s she began experimenting with the fast-firing technique known as raku, she was instrumental in leading the Australian ceramic world off in a fresh direction. Her love for the light, colours and forms of the Australian landscape has allowed her to capture the essence of Australia in the sculptural pieces and murals for which she is known. Joan works on the edge of the Indian Ocean at Fremantle in a spacious workshop converted from an historic limestone boat-building shed.

After an introductory talk illustrated with slides, the group participated in a series of exercises forming a square, triangle, rectangle and circle in order to experience the shapes of the mural sections to be made and so we could all interrelate as a group.

Then, in the outdoor workshop area, Joan demonstrated the use of an extruder to form various shapes and set the participants to work with the mountains of clay available. Our task — to make a mural using ways we had not previously tried. Textured slab tiles, extruded shapes, moulded and thrown pieces appeared at rapid pace as ideas began to flow. The floor was soon covered with an amazing variety of tiles. The warm, sunny weather that Brisbane enjoys during the winter proved excellent for drying the pieces and we were able to assemble the tiles into a mural the following day.

With such a variety of potters from many backgrounds making the pieces, it soon became apparent that instead of only one mural, there were several panels of distinct characteristics emerging. We spent some time studying how each piece related to its neighbour, making additional pieces and changes until we felt happy with the result. Not to mention a bit of stealing when a piece from another mural would look better in the one you happened to be working on!

By the end of the day four murals had been put together after intense concentration to determine the relationship of parts and honing our abilities to discriminate between the variety of textures, shapes and forms of the pieces. One of the happiest and most spontaneous murals had been made from scraps by a group of three women working away quietly in the background. The murals were completed by being decorated with coloured slip, either brushed on or thrown over the entire mural by Joan, in a very controlled manner, of course!



Photos by Lynda Harris

Throughout the week of the conference Joan and a few helpers worked to dry and fire some of the tiles, as it was her wish that the participants could each take a piece of the mural home with them; an example of Joan's unlimited energy and commitment during a very busy conference.

Needless to say when Joan constructs one of her murals, she does so with much forethought and weeks of planning. For a large tile mural, she begins by making a slab which could be over two metres wide and many metres long, on the floor of her huge studio. As the design develops the slab can be cut to more manageable sized pieces. Joan will walk on the mural as she works on it, so any perceived difficulties in working on such a large slab are ignored, although for fine clay murals she uses planks supported over the slab. Once the surface treatments, sculptural and textural elements are added, the cut edges are covered with damp towel strips so that the centres of the sections will be encouraged to dry before the edges, so preventing the tiles from warping as they dry.

There are many methods of installing murals to walls. Joan works with stainless steel pins plugged and epoxyed



into the wall, to which the sections are then fitted. Or the tiles can be drilled in the appropriate position and bolted through, with glass or glaze spots epoxyed over the bolt or plug heads. If this is the installation technique the mural has to be suitably textured at an early stage of the making. The tiles are usually fired to 1150-1200°C and can still be easily drilled with a masonry bit before epoxying into place.

Joan feels it is the responsibility of the artist to ensure every art work in a public place is installed with utmost care, so does not rely on epoxy alone for adhesion. Hence the need for the stainless steel pins as most of the pressure is exerted downward and taken on the pins. For additional security a strip of angle iron is bolted along the lower edge of the mural.



She works with architects from the initial planning stages of buildings, to ensure walls are sufficiently strengthened to withstand the weight of the clay pieces later to be attached.

Recently, Joan completed a commission for a sculptural water feature for the new *St George's Building Society* building in Kogarah, Sydney. Her brief was for a work that reflected the light and textures of the Australian environment, to be placed in a small pool on the ground floor of an eight storey atrium. After much consideration she decided to treat the pool as an oasis in a marble desert and designed two totemic human and five grass-tree forms. This is where the immense size of her workshop is an advantage as she was able to make a mock-up of the pool and then eventually, two years later, the trial construction of the finished sculpture, five and a half metres tall. The grass-trees have black glazed ceramic trunks and each tree has 1500 stainless steel spines, that Joan and her assistants cut and epoxyed into cast bronze and silvered bulbs.

Joan spent four months research to develop a clay body

that would withstand the constant flow of water. A water absorption rate of less than 6% is considered acceptable and a clay body watertight at 1120°C was eventually found. For the specialised area of water hydraulics, Joan hired an architect experienced in designing fountains and a hydraulics engineer to advise on the water system required. The grass-tree forms have central steel pipes to conduct water and all four spray outlets had to be made to 2mm tolerances.

When the pieces warped in the first firing, they were remade and with better craftsmanship, were successful. After being assembled the sections were precision ground as any small errors would throw them off vertical. The grass-tree trunks were glazed black and all pieces waterproofed, something Joan does to all her sculptural pieces so weathering effects are kept to a minimum.

The pieces were then packed and freighted the 2000 miles to Sydney where, over two weeks, they were installed by Joan and two assistants. Once installed, the grass-trees were completed with stainless steel pipes attached to specially-made fittings at the top of each one. A fine mist sprays from these fittings so that droplets form along wires, then drop into the pool below. A one metre spirally ground stainless steel tube was set into the top of each fitting so water runs down the trunks and is collected in a recessed bowl for recycling.

Joan is constantly pushing the barriers of her knowledge, unafraid to take on something new as she is well aware that only by pushing the limits will one learn and understand more. It is her deep concern for humanity and the environment that repeatedly comes through, and also that we should always be aware of the effects our designs have on our surroundings.



Joan spends three hours in the early morning walking on the beach alongside her Fremantle studio: a time to think and meditate, and also to work, even in a transitory way, with the materials provided by the sea. Through her work she hopes to heighten the awareness of the great beauty of the life at the edge of the sea and to encourage caring for that which nurtures us each day of our lives. The constant movement of wind and sea has been transmitted, consciously or sub-consciously to the surface and forms of Joan's work giving each piece her distinctive imprint, imbued with the character of her country.

BIG HEADS

Michael Dee,
Teacher in charge of Art,
Newlands College, Wellington

These near life-sized terracotta heads were made by some of the fourth form art group at Newlands College, Wellington, during the middle term of 1991.

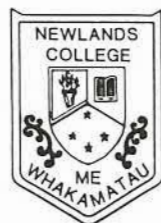
The 14-year olds first studied heads through drawing and painting projects. The whole module lasted about six weeks.

The terracotta heads were coiled and then modelled, following a step-by-step demonstration. Individual characterisation though, came from the students' imaginations, prompted by the preparatory studies.

Keuper Red clay was used and fired to 1020°C. The heads were then coated in the College caretaker's thick, pink, petroleum based floor polish. This was melted in with a heat gun before a final burnishing with rags. A discussion on solvent abuse followed.

Two of these students, Trent Thomsen and Michella Ward, with their (ceramic) heads, took part recently in the making of a pottery video, directed by Liz Mirams, president of the Wellington Potters Association.

I hope this article will encourage others involved in ceramics in education to submit material to this magazine for publication. Perhaps it could become a regular feature.



From left, standing: Trent Thomsen, Nicola Burney, Tina Fairless, Stephanie Bradley, Tim Box, Andrea Sawers.
Seated, front: Belynda Meynell, Darin Berridge, Michella Ward.

Michella Ward



Belynda Meynell



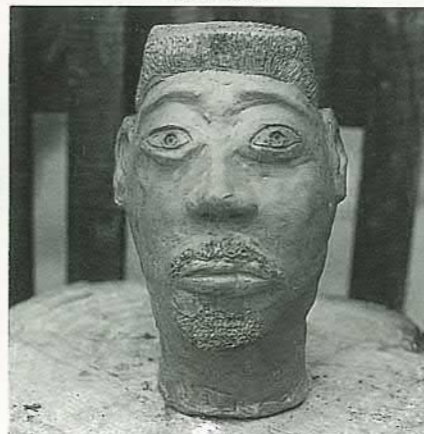
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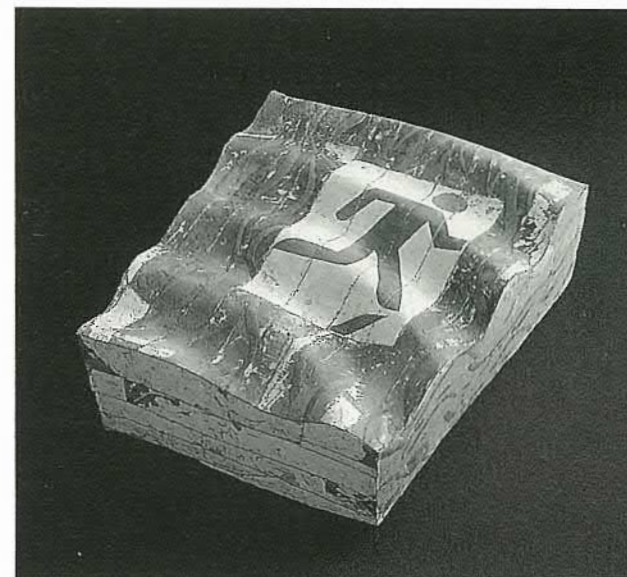
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INAX DESIGN PRIZE FOR EUROPEANS

Rita Zwitser-Bavré, Manurewa



Photos of work by Christine Wisse from Inax Exhibition Catalogue

Visiting my home country of Belgium and the Netherlands after living in New Zealand for seven years, I was able to enjoy these countries as a tourist. I made contact with several ceramists in the Netherlands, one of whom, **Christian Wisse**, lives and works in Amsterdam. A young though experienced ceramist, she had been working in Japan as a result of her winning an award in the *Inax Design Prize for Europeans*, a special competition funded by the *Inax Corporation of Japan*, a tile and sanitary-ware manufacturer.

The *Inax Design Prize* annually selects four young ceramic artists from Europe who are considered to have potential and invites them to visit and work in Japan, to promote cultural exchange of new discoveries and ideas between them and their Japanese counterparts. These prize winners have the opportunity to engage in their own creative activities using Japanese materials at *Inax's* craft workshop, alongside craftspeople working within the corporation.

It is intended to develop and expand this programme each year as an excellent form of cultural exchange with designers from outside Japan.

In 1990 the four winners were **Christian Wisse**, Holland; **Mark Lauberg**, Denmark; **Susan Nemeth**, England and **Pauline Wierds**, Holland. Selection was made from slides of the artists' work and besides the three month working visit to Japan, prizes of \$3,000 were awarded.

Christian, who was born in Terneuzen, Holland in 1956, found it hard to go to Japan, away from her husband and four year old daughter, but she said the trip was a tremendous experience which would colour her thinking for the rest of her life.

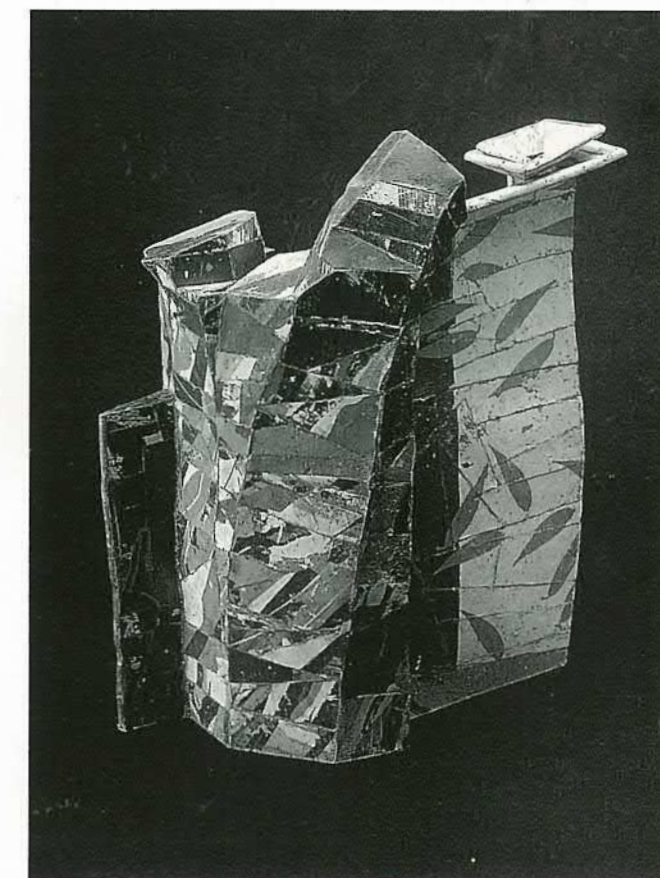
Through the July, August and September she and the other prize winners had their own hotel accommodation including a private kitchen and laundry. They were also provided with bikes. During the three months there was a two-week holiday including a cottage in the country and an open ticket to travel throughout Japan.

Because involvement in such an experience was so valuable, the four artists participated in the writing of a sort of diary, to give everyone an idea of how it felt to be working in a totally strange environment. Christian found it an excellent combination — the money, the accommodation and working in a fully equipped studio. Also she enjoyed working and living with the three other Europeans — although they were from different countries, they were able to support each other in this situation, and they have developed further contact since returning to their own homes.

The end of the work period finished with an exhibition of their ceramics made in Japan. Christian found she learned to make quick decisions as solutions had to be found by a more impulsive way of working than she was normally used to. A need for quick results because of the short time given before the opening of the exhibition meant there was little time for using more theoretical approaches to the use of new materials, colour and form.

Christian's ceramic work is mostly made from slabs which are first pressed onto layers of coloured slips painted onto the surface of a plaster block. These slip decorated slabs are then allowed to stiffen before being cut and used to form her beautiful abstract sculptural shapes.

The programme of the *Inax Design Prize for Europeans* is so successful, I wonder whether it could ever be extended to include young ceramists from New Zealand.



CUT THE CACKLE

Let's call a Spade, a Spade

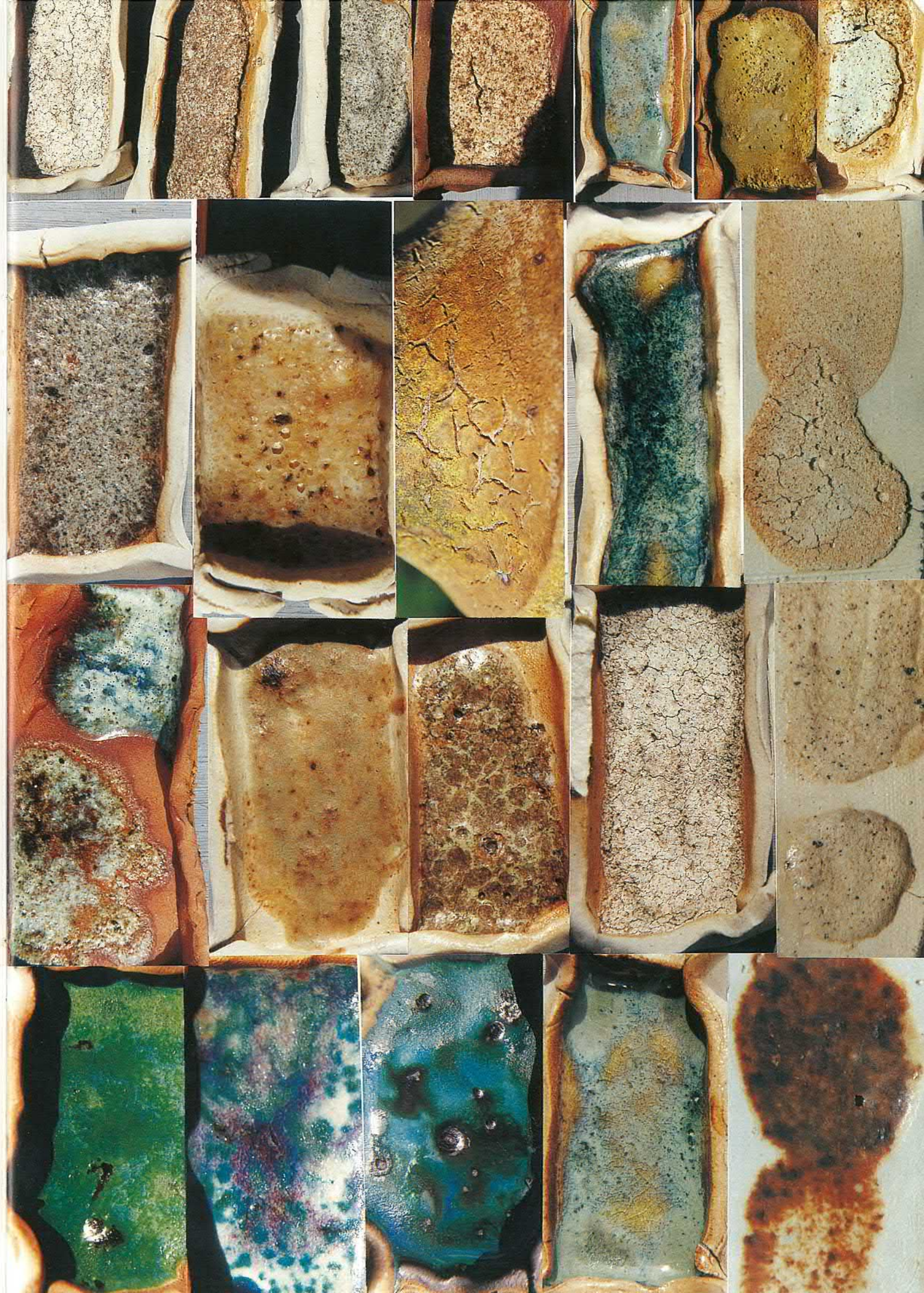
Brian Gartside, Drury

- This is an article on WOOD ASH.
- I've been trying to remember the beginning to a joke or riddle that ends, "No, but Edward Woodward would!" — it would have made a good title.
- Many dynamic motivators move around the world telling avid audiences that *attitude* and *visualisation* have a very definite effect upon performance and results. This applies to sport and business, acquiring wealth, retaining health and all kinds of personal achievements.
- It reminds me of the time I worked with groups doing raku firings. It was almost certain that the person who was most anxious about their pieces would experience some, or total, disaster and disappointment in the process. It did seem that if a person could develop an attitude that assumed faultless glazing, colour and firing, then a good result was virtually guaranteed.
- In terms of *attitude* then, it seems that negative things tend to happen when we say to ourselves, "This is not going to work," or "I wonder if this will be OK?"
- *Visualisation* is the other important aspect of this topic. In nearly all my experience in art — and in clay in particular — strong and clear visions of a finished product before starting, do not necessarily help the process to run smoothly. Too often, frustration and disappointment accompany such visions. I suspect that there are different types of visualisation and to be non-specific might be a more helpful strategy.
- By this I mean that instead of seeing a glaze in all its precise and detailed glory *in the mind's eye*, it's probably more productive to visualise the actual *feeling* of success and discovery. This might take the pressure off the glaze having to perform its full excellence immediately and give it more time to reveal its possibilities and potential.
- What I am trying to say is, that there is a lot of benefit in having imprecise expectations when looking at glazes and surfaces.
- I suspect that a lot of glazes are discarded through lack of close attention. Very often small adjustments can be made to water content, the method of application; a cooler, hotter, faster or slower firing; a change of clay body or even of the form on which it is used.
- The accompanying photographs in many ways enhance the surfaces they represent. They are enlarged and focus is forced upon the viewer by the nature of the lighting and layout.
- In a standard everyday situation with clay and kiln debris all around, the same fired surfaces can look very ordinary. Maybe this sometimes leads to the statement, "I tried your glaze suggestions, but they didn't work!"
- Apart from the obvious variations of temperature, atmosphere, application methods, thickness, et al, it may be a question of *seeing* the result in a different context.
- OK! This is where the cackle is cut and the spadework begins.
- **Notes relating to the photographs.**
- **Wood ash** — most plants spend their lives lifting nutrients and minerals through their roots and using them to make tissue and fibre. In the normal course of events the tree or plant dies and rots, and the minerals and salts are returned to the earth. When we cut up and burn wood, the minerals and salts are all that remain after the fire has subsided. It takes a lot of wood to accumulate a reasonable amount of the greyish powder we call **wood ash**.

- The **wood ash** I have used is mostly of unknown origin. For my purposes I shake the dry remnants of a wood fire through a garden sieve to remove bits of charcoal and old nails. A lot of books advise washing the powder, but this does remove some salts which might be useful in the melting process.
- In all instances the **wood ash** is mixed 50:50 by volume with the following materials. All are fired to approximately 1260°C.
- **Zircon Oxide** — a very refractory material; produces a dry surface.
- **Bone Ash** — another product of burning an organic material.
- **Silica** — refractory and normally glass-forming; produces a hard textured fused surface.
- **China Clay** — difficult to melt; a tendency to shrink produces a crawling surface. Thicker application gives more crawling.
- **Feldspar** and **Nepheline Syenite** — both produce more fused yet mottled surfaces.
- **Gerstley Borate** and the **Ferro Frits** — as would be expected, melt really well and result in fluid surfaces. Very interesting greens from Gerstley Borate. Puzzling!
- **Pumice Frit** mixture — very fine pumice sand from Horotiu (Waikato) was mixed 50:50 with **Borax Frit** and used as a basic material. Again there is an interesting green colour.
- **Lepidolite** — melts quite pleasantly and would benefit from the addition of oxides or stains.
- **Amblygonite** — an amazing material if you can acquire it. Someone in Brisbane told me of a rumour of mining Amblygonite in Australia. I hope it becomes available. By itself or with other materials it always melts well to make rich glazes.
- The riddle I started with — I think the question was, "Do you know how thick four planks are?" ■

WoodASH mixed 50/50 WITH:

ZIRCON OXIDE	BONE ASH	SILICA	CHINA CLAY	GERSTLEY BORATE	TALC	TALC
POTASH FELDSPAR	FERROFRIT 4508	CHINA CLAY	PUMICE & FRIT mixture	TALC		
PUMICE/FRIT MIXTURE.	ZINC OXIDE.	NEPHELINE SYENITE	ZIRCON OXIDE	LEPIDOLITE		
FRIT 4508 with CHROME.	FRIT 4508 with COPPER. REDUCED.	FRIT 4508 with COPPER SULPHATE.	GERSTLEY BORATE	AMBLYGONITE		
Fired to approx. 1260°C						



MURIEL MOODY, 1907-1991

Jean Hastedt, Wellington

Photo of Muriel Moody by Jean Hastedt.



Muriel Moody, artist and sculptor died late last year at Lower Hutt Hospital on 24 December, aged 84.

Born in Whangarei, Muriel Wilson was the great-granddaughter of **John Munroe**, one of the early settlers who sailed from Nova Scotia to Waipu. Muriel inherited from her mother a deep love of the arts and as a young woman studied painting with artist **Linley Richardson** in Palmerston North, and later worked with **Dorothy Turner** studying etching.

Muriel was appointed advertising manager for **Ballantynes Department Store** in Christchurch. There she worked on fashion drawings with fellow artist **Rita Angus**.

With the advent of the Second World War, Muriel was one of two New Zealand women appointed by the **British Red Cross** to work in Egypt with women members from the Forces. It was during this time in Egypt that Muriel took instruction from an Egyptian sculptor and together they

worked on plaster of Paris sculptures — one of these pieces is in Wellington still. She then was transferred to India and later to Ceylon, working closely with **Lady Louis Mountbatten** who was head of the **Red Cross** movement.

At the end of the war, Muriel was sent to Japan as head of the **British Welfare Services**. Her work took her throughout the country and she spent any free time talking with, and watching potters and painters at work in their studios. After two years in Japan she returned to New Zealand and established a workshop in the basement of her Days Bay home. There she and her husband **Bob** worked in clay, firing their pieces in a double chambered oil kiln.

Muriel was elected the first president of the **New Zealand Society of Potters** and helped formulate the constitution of that Society.

She later built a salt kiln on her Days Bay property. Firings were always an occasion and potters and firemen alike enjoyed many happy hours with wine

and laughter. More recently she was part of a team of Wellington potters who built a salt kiln in the Wairarapa.

Bronze casting became another of her projects and last year she began a new venture — that of silk batik paintings. These were shown at the **Merilyn Saville Gallery** in Wellington during March, an exhibition Muriel had planned with fellow artist **Eleanor Ginn**. This exhibition included Muriel's early etchings from the 1930s.

Muriel Moody's home was always an open house to her many friends and fellow artists. The atmosphere was warm and friendly and her luncheon parties were not to be missed. They were special gatherings for artists young and old.

Muriel will be greatly missed by many people for her bountiful hospitality, her wicked sense of fun, her artistic guidance and direction and the enthusiasm she had for life. Her sculptures are to be found in public and private collections both in this country and overseas.



The "Naked Truth". Sculpture by Muriel Moody exhibited at the 9th NZSP exhibition in the Auckland Museum, 1965. Photo by National Publicity Studios.

COMPENDIUM GALLERY, DEVONPORT

8th Annual Contemporary Crafts Competition

Photos by Howard Williams

Last September *Compendium Gallery* held its 8th Annual Contemporary Craft Competition, this year for ceramics. The gallery provides a \$500 prize and several merit certificates for this competition which is selected and judged by an independent expert in the particular craft.

The judge for the 1991 ceramics was visiting Sudanese potter from England **Siddig El'nigoumi**.

The \$500 prizewinner was *Dangerous Moonlight*, a crystal glaze vase by **Margaret Edwards**.

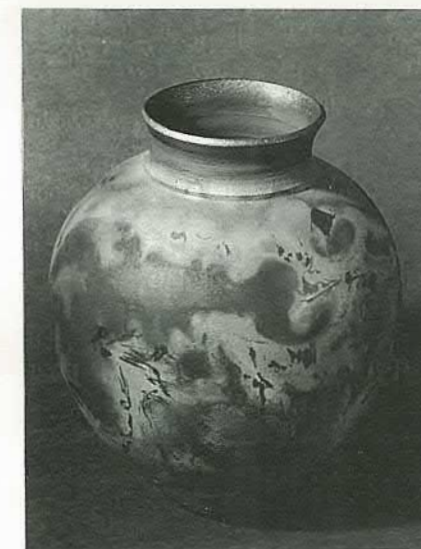
There were six merit winners: **Penny Evans**, multicoloured raku vase; **Peter Lange**, slip-cast *Lion Beer* coffee mug; **Heather McLeod**, brush decorated vase; **Helen Pollock**, terracotta wall-piece *Artemis*; **Rick Rudd**, Raku pouring vessel; **Heather Skeates**, slip decorated stoneware platter.



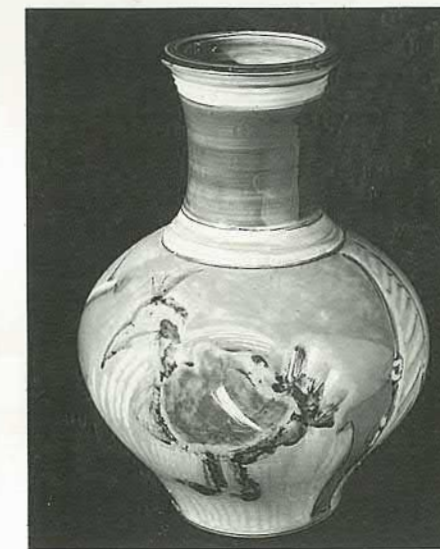
Rick Rudd



Award Winner, Margaret Edwards



Penny Evans



Heather McLeod



Helen Pollock



Heather Skeates



Peter Lange

RECENTLY SEEN

TEMBIKAR SASAK

The Women Potters of Lombok

Jean McKinnon of Wellington wrote an update on the work of the *Lombok Project* in our last issue, Vol 33, No 3, 1991. Since then the *Tembikar Sasak Exhibition* — the Women Potters of Lombok, has been shown at the Dowse Art Museum, Lower Hutt. Jean Hastedt sent photographs of pots from this exhibition.

Photos by Howard S. Williams

Penny Ericson lives and works on Waiheke Island where she is surrounded by flowers and a beautiful view of the Hauraki Gulf. This, and the fact that her father was a notable boat builder has obviously influenced her work. Handbuilt plaques and boat models in porcelain with soluble salt colours mostly refer to sea, sky, shells and other marine subjects. These examples were on display at a recent summer open day at her home studio. Penny, in red shorts entertains guests in her garden.



1. Water pot, Penujak Village. Stone and paddle formed earthenware, 45cm diam.



2. Footed Offering Bowl, Banyumulek Village. Press and coil built, burnish decoration, clamp fired, 25cm h.



3. Rice Storage Jar, Masbagik Timur Village. Coil built, burnish decoration, clamp fired, 70cm h.

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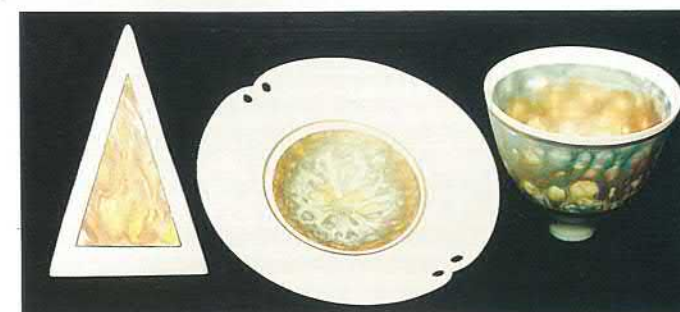
18th Annual Exhibition, 1991



Photos by Thelma Levy



Allan and Linda Ballard. Slip cast platter



Tui Morse, guest potter. Porcelain



Royce McGlashen. "Birds of a Feather"



Paul Laird. "Atlantis Submerged III"



Neil Grant, guest potter. Lustered bottle and box



Bob Heatherbell. Shino



Peter Gibbs. Teapots



Vic Evans. Vessel, "Dancer"



Ellie Vendelbosch. Multi-coloured porcelain



Jean Allan. "Body Language"

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SEVILLE, EXPO '92

Howard S. Williams, Auckland

A great deal of controversy has followed after the aborted attempt to send a representative collection of contemporary New Zealand ceramics to Faenza, Italy. Originally this was to be selected by the *New Zealand Society of Potters* and funded through the crafts section of *QE II Arts Council*, and with corporate sponsorship, but after months of negotiations, good intentions and creative ideas, the Catherine Wheel came off its nail and died in a horizontal spirallation of sparks. The fizzing still hasn't quite stopped.

Communication between various parties was not good. Some errors of judgement were made, some power was overused, money and words were wasted. Rumour begat rumour and disintegration set in, to the detriment of all. Time to stomp on the embers.

Unfortunately the burnt smell has hung over to taint the commissioning of the ceramic works for the New Zealand Pavilion at *Expo '92* in Seville, Spain, which project is not the direct Son-of-Faenza many people seem to think. It is not even intended to be representative of this country's ceramics. It is a designed installation having as much to do with international marketing, as art. It is jointly funded by *New Zealand Expo 1992*, *QE II Arts Council* and *Te Whare O Aotearoa/National Museum of New Zealand*.

Ceramics in particular were chosen for this exhibition says the curator **James Mack**, because "it is a discipline readily understood by Europeans, in which New Zealand leads the world, and because it is an ideal non-verbal medium of communication at an exposition in which visitors will speak dozens of different languages. Its purpose is to help brand New Zealand with a market label, to reinforce the message throughout the pavilion that New Zealand is a producer of excellence."

This exhibition will be quite different from the sort of group art show most people are used to," said Mack. "Normally artists simply send along the best of their recent work, but for this show those invited have been asked to make their work reflect *Expo* themes, such as *Voyage in the Age of Discovery*. This will give an opportunity for them to say tremendous things about our country and its geological, cultural and recent history."

The exhibition is more a form of story-telling by sequential installation, spread up a complex stairway and over a mezzanine floor. Visitors (all prospected 4.5 million of them) will enter through a gate of nikau palms cast in glass, with ceramic rock pools, a waka, a ceramic and bronze forest mural, ceramic eels, giant suspended plates representing the Southern Cross, volcanoes and a waterfall of ceramic tiles tumbling over an eight metre high balcony.

Though ceramics is the major art form there are also to be paintings and life-sized sculptures by **Tony Stones** of the great Pacific explorers from **Kupe** to **Cook**, and the most comprehensive display to date of the best photography of the late **Brian Brake**.

It is intended that after *Expo '92* is closed, the collection will travel to be exhibited in a number of major European cities, before eventually returning here to constitute part of a permanent display.

The ceramists involved are **Barry Brickell**, **Christine Boswijk**, **Len Castle**, **Robyn Stewart**, **Chester Nealie**, **Anne Verdcourt**, **Darryl Robertson**, **Brian Gartside**, **Richard Parker**, **Steve Fullmer** and **Julia Van Helden**. Also included are sculptor **Christine Hellyar**, glass artist **Anne Robinson**, and multi-media artist **Paratene Matchitt**.

The *New Zealand Potter* has asked each of these artists to write a short piece on their involvement in this project. Some follow below, the others will appear in our next issue and we hope to have an overview of the project from Seville once *Expo* has opened.

An actual exhibition of pots will be on show, a small but choice collection of contemporary pots from Pacific cultures. They will be primarily from New Guinea and Fiji and are intended to reinforce the clay tradition.



DARRYL ROBERTSON, NELSON

For the New Zealand ceramics collection, *Seville Expo '92*, I produced eleven works. Five disks, a sculpture, a person, comets, moon and stars. The largest of these works is a disk about a metre across made from 100kg of *PCR HGB* clay from *Potters Clays*, with a 25% blend of grog. An excellent mix which I fired to 1150°C in gas and diesel kilns for up to 30 hours.

The installation will see these works all relating to one another in space. The discs representing stars will be suspended in the form of the Southern Cross with the moon, comets and other stars behind and the person, on a wave sculpture, observing the stars as he plots his course through the southern oceans.

The experience of working on this exhibition installation was one I personally enjoyed very much — not to say that it was easy, simple, or unchallenging, in fact every emotion you can get seemed to pass by at some stage. However I did feel good and confident about the project from the start, and still do.

During this time, very suddenly and unexpectedly, my father died and it was to be some months before I could get close to the works again. After this I started to paint the surfaces of the discs with a different kind of energy and from a different point of view.

James Mack, the *QE II Arts Council* and *New Zealand World Expo* have done something special and it has been for me a great pleasure to work with them and the many other people involved. The effort and vision of their kind of thinking has not been wasted.



STEVE FULLMER, NELSON

In early November 1990 I received a letter from the *National Museum of New Zealand* detailing a ceramic exhibition to take place in Sevilla, Spain, in the New Zealand pavilion at the 1992 *World Expo*. As I read and re-read through the six printed pages I started to realise that this was no ordinary exhibition and would probably be the biggest show that I had ever, or would ever, be involved with.

This exhibition was to be curated by **James Mack**, then of the *National Museum*, who described his curator's dream of what the show might look like — a blow by blow account of each exhibitor's possible brief, which of course made interesting reading.

My brief read something like "... essentially primeval and hopefully we are going to persuade Steve to make some of his axolotls into tuataras (an ancient and still existing species of lizard-like reptile — Ed) or geckos or whatever, and to also include a suite of large bowls, which will be primeval in nature, acid in colour, subterranean in feel." Ah,

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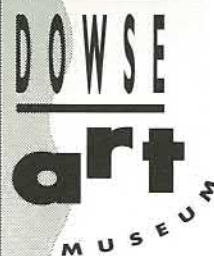
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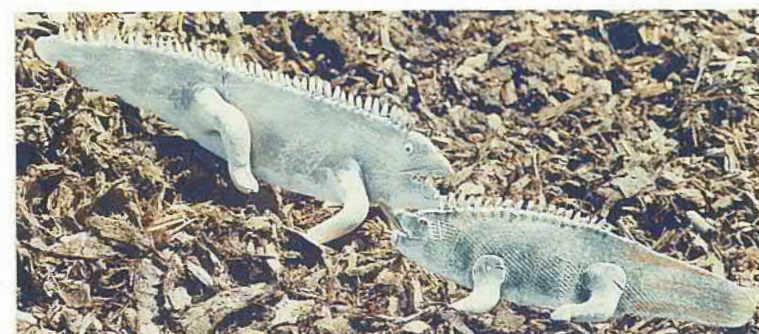
Darryl Robertson



Photos by Darryl Robertson



Steve Fullmer



Photos by Peter Gibbs



Brian Gartside



Photos by Howard Williams



Christine Boswijk



Photos by Christine Boswijk

NEW ZEALAND EXPO '92

simple! I thought — a couple of weeks at the most, but then I heard myself saying "Is there anything else I can do folks?"

As it turned out time slipped through my muddy fingers and soon James and his assistant **Martin Kelly** made their first appearance in Tasman, Nelson, with flowing energy and excitement hard to match.

James colourfully described the New Zealand ceramics proposition at *Expo* and what he was trying to have said, in clay. As a result of this meeting, and on my suggestion my brief changed from large axolotls to enormous eels; the bowls also suffered, never to make it out of a bag of clay.

From these initial meetings, letters and telephone conversations I imagined that the curator's dream was to somehow emphasise and link the navigational skills of **Christopher Columbus** and the Polynesian sailors; the great sailing adventurers, new seas, new lands and the unknown.

I finally, after some time, put together my brief as three major bodies of work — my *Pilots* (a form I made some years ago) would be representing the European Spanish sailors. They would be large dominating forms strange to look at, as of course this was probably the feeling felt by the natives of the lands who first came into contact with such vessels. Nine large eels would represent the Polynesian great sailing adventurers, as I understand young eels go off to sea for some unknown adventure. Also eels may have been one of the pathfinders for Maori canoes.

To say something of the land of New Zealand I chose to make large boulders, small rocks and pebbles — 1,800 in total — with five tuataras and a running skink.

I started on the eels first as I had a feeling if there would be trouble, it would come from them. I went to *Bishopdale Brick and Tile Potteries* and with their permission and using their clay body I extruded six 160mm wide field-tile pipes 1.5 metres long. This clay was so firm I was unable to do anything with it. They extrude this diameter of pipe every fortnight, so the next time I came armed with half a tonne of *PC Red* kindly donated by *Potters Clay* of Nelson. We extruded fourteen 1.5 metre long pipes, but by the time I got home they had all turned to shards as the clay was too soft. A fortnight later again, I returned with my very firm *PC Red* and extruded twelve 1.5 metre pipes. All were in good shape the next day as I cut and bent into shape, twelve huge eels which then took months to slowly dry.

While the eels were drying I started on the *Pilots*. I wanted them to be big and challenging, and their decoration to say speed, fast flowing water, or gas heat. The first one made weighed in at 118 pounds (45kg) and needed two of us to lift it. My next three attempts failed for various reasons, then I got lucky with my biggest one at 135 pounds (61kg) and 1.9 metres long. Unbelievable fear would take over whenever I had to move it, but the last *Pilot* was a smaller one that went off without a hitch.

The boulders and rocks were made on the wheel from 60 pounds down to 1 pound (27.2kg to 0.45kg). I would close off the top to trap air inside, let the clay set up a little then gently roll it on particle board for texture, put a hole somewhere on the top and set it aside to dry. The pebbles were solid clay rolled by hand and bumped into shape — all 1,200 of them!

I used my slip coating and wash-off technique on all the projects except the eels, which were all black slip coated. The pebbles were divided into three colours — terracotta red, white and black. Almost all the works were fired in my diesel kiln to 1180°C.

On December 1st 1991 James and Martin arrived to pack and remove the work — a process which took nearly three days of intense effort. Last minute trauma had struck the eels which, with careful attention to protocol and advice from Maori elders both local and from further afield, had been named after various significant *Waka* (canoes). The problem came when the *Tohunga* who was to bless them

found he was unable to do so. Reluctantly, changes were made and though later discussions brought forward differing opinions it was too late for the eels who left in their altered state.

After dominating our lives for six months or more, it felt both good and sad to see that moving truck, its precious cargo having been manoeuvred into a seemingly impossible gap, as it sped off down the road to the ferry to Wellington and then on . . .

BRIAN GARTSIDE, RAMARAMA

About a year ago I received a letter inviting me to make a group of ceramic pieces that would form part of a display for the *World Expo* in Seville. Four years earlier I had also received a similar commission for large colourful forms for the *Expo '88* New Zealand pavilion in Brisbane.

The first feeling on being asked to produce such work is one of real pleasure. Sometimes there is little or no feedback on work that moves away from the studio and goes into people's homes. Most of my pieces are sold through galleries and usually I have no knowledge of where they have gone, though it's always rewarding when a special "art" piece sells. For me that sale is the only indication that someone somewhere is responding to my visual ideas. So — when an important commission comes, it's a real positive confirmation that somewhere "out there" the work is not only creating a response, but it's also being seen as a valuable contribution to the community. Physically making the pieces then becomes a priority.

In this case there was a strong theme to be maintained, part of which, given especially to me, was that of "Antipodes".

Immediately I related to two things in that topic, the first being that Ramarama, where I live and work is almost the exact antipodes of Seville in Spain.

The other reason for an immediate feeling of identification with the theme was that most of what I do in my art concerns itself with opposites and contradictions. In creating all the symbols, images, and elements of my surfaces during the last 15 years or so, I have always been tempted to place side by side a lot of visual elements that in theory did not belong together in a "harmonious" whole.

Purposely using complementary (in colour theory terms) colours, lines and shapes that "jarred" against each other, and surfaces that just didn't "belong" together, became my normal way of working. I didn't work or think consciously about it or try to analyse the results, but looking back there's not much doubt that using such diverse visual elements helped me to feel, that what I made exhibited a dynamic energy that in a strange contradictory way came across as quite balanced. They also retained much of the tension you would expect from such a method of working.

Working freely with firing "adventures" and "mishaps" also has allowed opportunities to use such things as warping, splitting and sagging; boiling, creeping and crawling as natural design elements.

On occasions I have also developed the attitude that the judicious addition of other materials such as steel, cement and epoxies could add extra tension to the marks and surfaces.

So — working on the *Expo* group of pieces, for me seemed a natural progression from what I had been doing and had developed up to this point.

Technically I had to ensure that I could maintain a larger scale than my usual. This meant constructing extra moulds to support the larger slabs. All the pieces made are two-sided, one rounded and one flat — opposites. Blues and greens oppose oranges and browns. Flowing fluid references on one side contrast with dry textured, arid, ideas on the other. All surfaces have abstract geographical

references and each has some reference to rainbows. As I made the pieces during the rains of last winter, I began to think of my home as in the land of rainbows — in fact I even saw a moon rainbow one night.

The pieces were fired an average of four times each. Some steel additions and reinforcing with epoxy gave real permanent strength to what could have otherwise been very fragile structures.

On completion I had the feeling that the work was totally successful on several levels, but most importantly on the level of fulfilling the idea of "antipodes" in a visual way.

CHRISTINE BOSWIJK, NELSON

In 1990 I returned from Australia to New Zealand after completing an exploratory year of study at the *National Art School*, East Sydney; later some part-time tertiary teaching and then a sojourn in Europe where I spent time furthering my interests in Art, Artifacts and Architecture.

This time away from New Zealand/Aotearoa evolved a new focus in my work, for I gained a greater insight into Art and its role in Society — and subsequently a re-evaluation of my own directions.

Directions which aroused the interest of **James Mack** who later invited me to make work for the New Zealand pavilion at *Expo*, Seville, 1992. Next came a visit from James and **Martin Kelly** to discuss the project, New Zealand's projected image, and my work — surfaces, colours, forms, etc. Enthusiasm from James was infectious and inspiring!

My brief was simple — three large ceramic forms with a verdant thrust, and a forest of smaller pieces evocative of nikau palms, as a symbol of Aotearoa.

Have you ever stood amidst a forest of nikau, followed the curve of the trunk to a lofty height where the gentle swelling of the bole converts into the thrusting spread of a branched palm head — looked through the criss-crossed patterns of the leaves to the sky, felt the textured trunk and smelled the earth beneath your feet?

This experience, emotional, tactile and visual, is a Pacific one and the *Rhopalostylis Sapido* identifies it as being of Aotearoa.

Recording the nikau on film I later worked on a series of drawings that captured my impressions — these divergent images gave me my starting point for the project, but it needed to say more.

How does one portray, through clay, the lush growth of Aotearoa, its geology, our cultural heritage and place in the Pacific — and Aotearoa as an integral part of the Global Community?

A kaleidoscope of images, actual and imaginary, filled my head — I felt a need to pare back, abandon research as being contradictory to my intuitive way of working. I referred back to the photographs, drawings and clay.

Clay, the fundamental element from which all life springs, is seemingly inert, yet in its plasticity and immediacy it has a life of its own, a complexity of unborn thought — I shape it with my hands and transmit my energy into it, the ideas translate into form and what emerges is more than a concept — it is the subconscious revealed.

This way of working is like life itself, for at no time is it in a static state. Each moment brings about change — a fingerprint in clay dries, shrinks and rearranges its image; the definition is clear, but it is not frozen, nor is it literal — rather more abstract, a record of energy, a part of the continuum of life itself.

Hence my choice to handbuild by coiling, using slabs to layer and patch. This eliminates all possibility of intervention between me and my work; a simple tool becomes an extension of my hands, while they work close to the speed of my own biological rhythms.

Working in this way, large forms began to fill my workshop, each piece acting as a trigger for the work to come and growing out of the one before it, always in my mind the way in which the work would be seen — the primeval forest contained in a metre square glass box, the metre high palm heads mounted by sleeves of transparent glass above steel columns; towering above as if floating in space.

These pieces, hovering at a lofty height, command an accentuated dynamic thrust, with surfaces of bold texture and colour, whilst the forest of small pieces, seen from above, invite a fragility of surface that allows the viewer to get closer to the work, thereby evoking a feeling of intimacy.

This juxtaposition of strength and fragility became an integral aspect of the forms — surfaces and edges establishing an ambiguity symbolic of growth and decay, of the past or the future.

I followed behind the work, firing and re-firing pieces to get the required effect, pausing to acquaint myself with them as they emerged from the fire and often not daring to look, but gradually peeping.

It is a scary, a frightening way to work — on the edge of one's capabilities, but the only way for me!

The project taught me so much; to keep learning from the work and the working processes, and to maintain the commitment to the project when things weren't going well.

Knowing that there were twelve others out there doing it too, helped maintain a professional edge.

The project finished, James and Martin came to carton and package the three large pieces and the sixty-four nikau. Watching them being wrapped and swaddled in foam and tied with blanket strips, gave the work another perspective — my mind moved on to the next series.

The months of thinking *Expo* had come to an end. ■



James Mack packing Christine Boswijk's nikaus.



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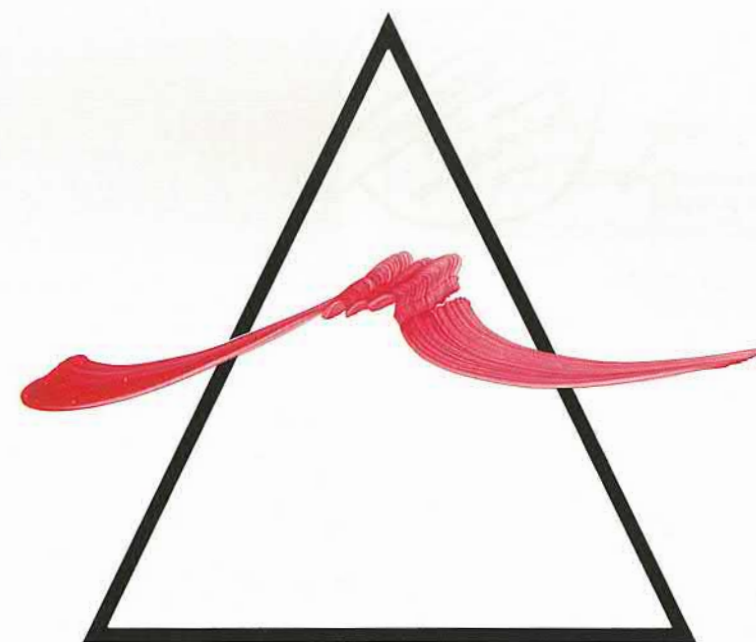
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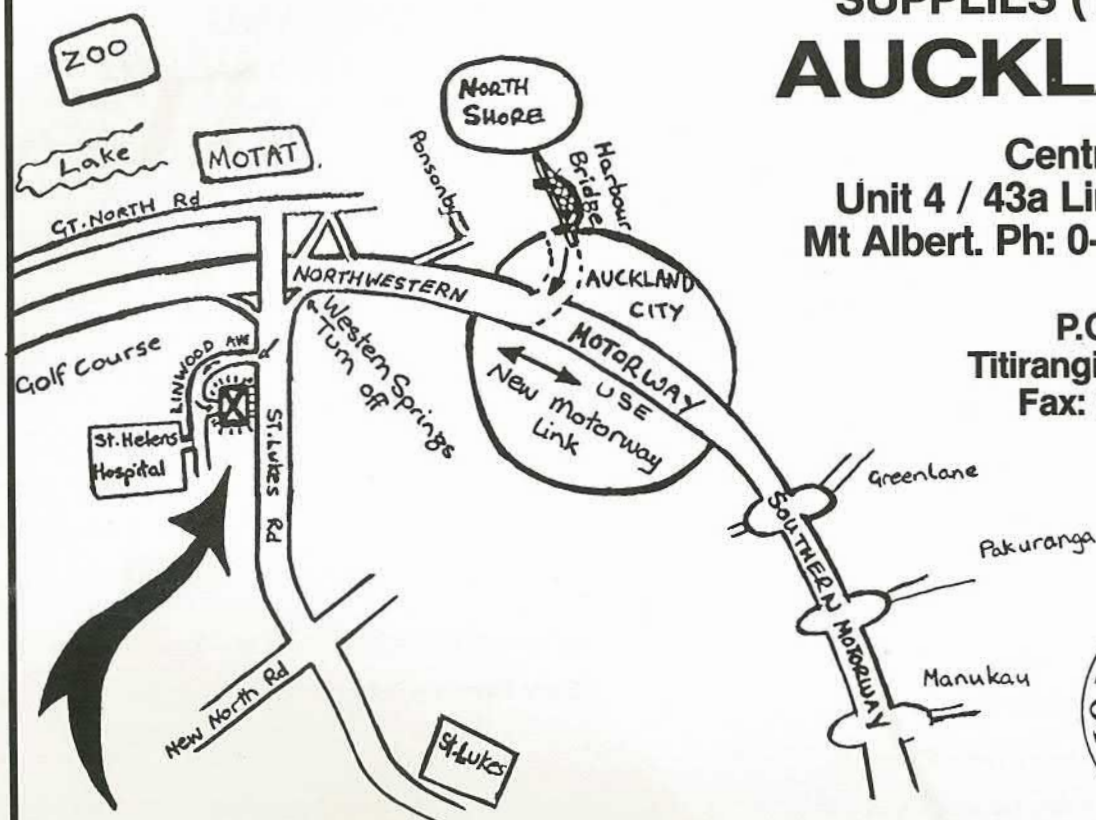
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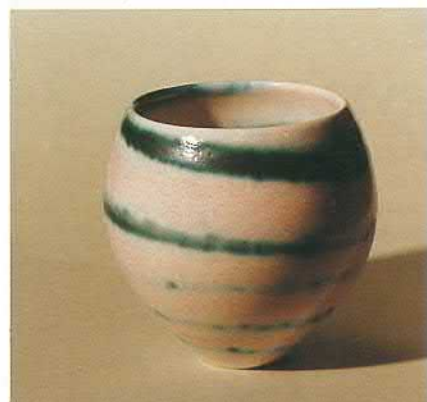
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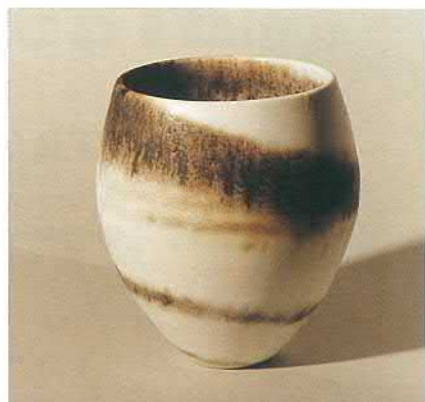
Detail



Key cuttings 2.5 - 0.25% in Abbot's White used as agate with straight Abbot's White clay.



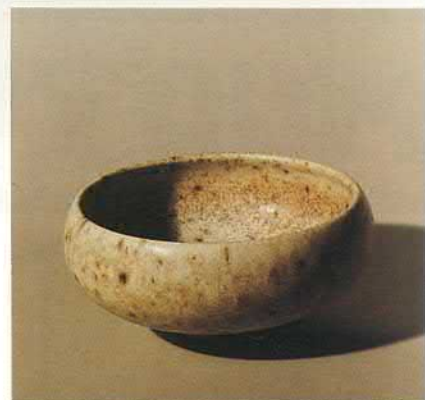
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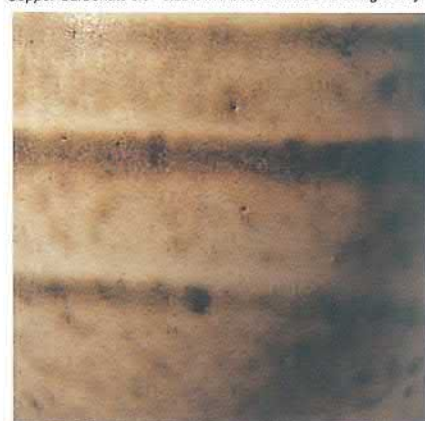
Copper Carbonate 5.0 - 0.25% in Abbot's White used as agate with straight Abbot's White Clay.



Detail



Key cuttings 2.5 - 0.25% in Abbot's White used as agate with Copper Carbonate 5.0 - 0.25% in Abbot's White and straight clay.



Detail



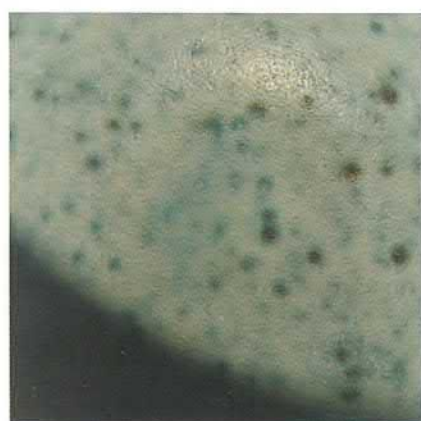
Copper Carbonate 5.0 - 0.25% in Abbot's White used as agate with straight Abbot's White Clay.



Detail



Key cuttings 1% in Abbot's White.



Detail

PART 2: MIDDLE FIRE OXIDISED GLAZES

ADDING COPPER CARBONATE HIGH TEMPERATURE LITMUS TESTING

A Cautionary Tale of Sorts

John Parker, Auckland

I didn't used to like it when pottery suppliers sold materials and then covered themselves if something went wrong by referring to the small print which advised testing each batch of a chemical before using it in confidence that it was the same material purchased last time.

No-one I know really seriously dates bags of raw materials for these comparisons, but there have been famous disastrous problems. There was a Manganese that wasn't. It was an irony sort of dark stuff or a paint ingredient. I am still using the vast mountain of REAL Manganese given as hush money. And more recently a commercial glaze which hit an isolated group of potters that was accidentally weighed up out of a bag of straight Standard Borax Frit.

Using Copper chemicals changed my attitude to testing new batches of materials.

Sources

In any testing regime the aim is to eliminate as many variables as possible. Lets assume all scales weigh the same. I seemed to have accumulated a lot of unrelated small packets of what I believed to be copper, all of which varied in colour from the palest pastel aqua to the dark green I would have normally associated with Chromium oxide. I had really no idea where and when they had been purchased. Some came from people who were selling up their materials so the problem of sourcing was really impossible. Over the last few years new stocks seem to be very granular and float on water. I understand this happens because of a new refining process which gives a reliable purity of supply.

For colour comparison I used another very unpredictable source of copper, key-cutting filings from the local hardware. These can vary on a daily basis depending on what metal has been cut. They need to be cleaned up of iron with a magnet. Mostly the impurities come from the wire brush attachment on the cutting machine, but there must be also a certain amount of chromium and whatever else keys are now made of.

I concentrated on the three white glaze bases, introduced in PART 1, leaving out A, the Gloss Neutral Glaze.

Colour Response

The Copper Carbonate and key cuttings were added to the base clay, Abbot's White, and not to the glaze. The clay was then used for throwing agate. I find that a more subtle colour response is possible as one clay folds under another and the glaze interaction ends up being very soft and watercolourish.

Percentages that can be added without bloating vary with the sources of the materials. Hence the caution of testing before you commit yourself to a kiln-load of work.

I found I could just get away with using 5% Copper Carbonate and 2.5% key cuttings. Sometimes there was bloating in a heavy concentration of the carbonate.

The best results came from combinations of clean clay with dilutions of the bulk copper clay of 2.5, 1 and 0.25% and similar dilutions of key cutting clay of 1 and 0.25%.

b. GLOSS OPACIFIED

Potash Feldspar	43.00
Silica	24.00
Kaolin	2.00
Gerstley Borate	20.00
Whiting	2.00
Zinc Oxide	3.00
Barium Carbonate	6.00
Tin Oxide	10.00
	110.00

The copper agate gave pinks on the non-copper areas, I guess from local reduction of the volatile copper gases. This didn't seem to happen with the key cuttings. Both clays gave a gunmetal black in the centres of concentration and faded out to a pale green.

c. MATT MAGNESIA/ZINC

Potash Feldspar	31.00
Whiting	20.00
Talc	10.00
Kaolin	29.00
Silica	10.00
Zinc Oxide	10.00
	110.00

The colour response was the most subtle and unusual. There were touches of apricot, yellow, pink, orange and brown and green. The results were much like birds' eggs especially in combination with the key cutting clay.

d. MATT HIGH ALKALINE

Barium Carbonate	27.00
Nepheline Syenite	58.00
Kaolin	6.00
Silica	7.00
Lithium Carbonate	2.00
Alkaline Frit	10.00
	110.00

The Alkaline glaze gave traditional turquoise blues from the copper. The high concentrations gave the blackest of blacks.

Conclusion-Warning

These results were based on what I tested from materials I had. They should only be taken as a guide.

PART 3

Cobalt Treatment will follow in the next issue.

AMERICAN INDIAN POTTERS VISIT

Extracts from the Taitokerau Conference Report

Colleen Waata-Urlich, Dargaville

Photos by Manos Nathan

The visit of our American Indian manuhiri who came to share their skills and knowledge with this fledgling group of emerging Maori clayworkers of *Kaihanga-Uku*, has come and gone, but what a wealth of sharing and knowledge has been given and received in the month they were with us.

This exchange was made possible by the vision and determination of our two leading Maori clayworkers **Baye Riddell** and **Manos Nathan**, to set this emerging Maori artform within an appropriate kaupapapa. As a result of their visit to Arizona and New Mexico on a *Fullbright* (NZ Potter, Vol 32, No 1, 1990) **Al Qoyawayma**, a Hopi potter, mechanical engineer and environmentalist was brought to New Zealand on a *Fullbright* exchange.

Blue Corn and **Jody Folwell** were brought by *Te Atinga Panel of Te Waka Toi* assisted by the *QE II Arts Council Waewae Tapu Scheme*. They and Blue Corn's son **Joseph Kalakaza**, a potter in his own right as well as a tribal elder and councillor to his Tewa people of San Ildefonso, along with Jody's daughter **Susan**, a talented young photographer and painter, lived and worked with Maori clayworkers for a month.

These people who have a clay tradition going back thousands of years, have proved an invaluable resource enabling us to recognise the wealth of material beneath our feet, methods for its preparation and techniques of building which will set us on a path to self sufficiency.

The result of this interchange will be identifiably Maori claywork that owes little to western technology. It will draw strongly on our own cultural heritage and perspectives and continue to develop and expand on the kaupapa already laid down by *Kaihanga-Uku*.

The three potters; Blue Corn, Jody Folwell and Al Qoyawayma are recognised nationally in the States as being at the apex of their field. Blue Corn is credited with the rediscovery of Polychrome Pottery and also produces the Black on Black ware made famous by **Maria Martinez** from the same San Ildefonso Pueblo. Her pieces are collectors' items.

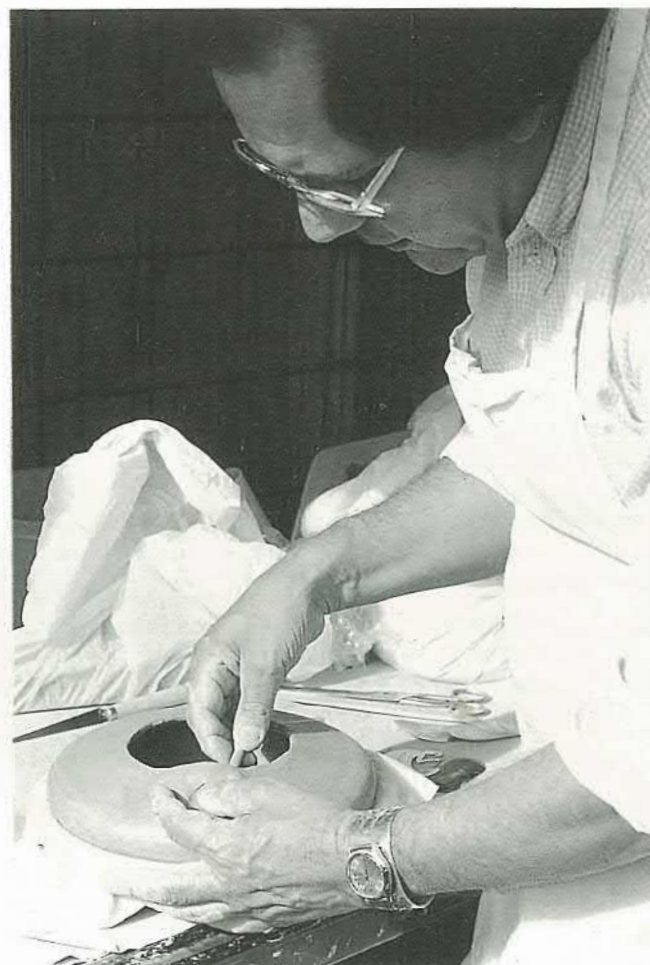
Jody Folwell, drawing on past traditions produces contemporary pieces that are eagerly sought by collectors in America and internationally.

Al Qoyawayma, also a nationally acclaimed potter, draws on ancient traditions of the Hopi which go back to 1400 AD. He produces vessels which may be an amalgam of several traditional styles, but which can look as modern as tomorrow, or as classical as the Greek. His works are noted for their sculptured repoussé features pressed from the inside of the pot — a method recently rediscovered in Ecuador and Peru on shards dated 1900 BC.

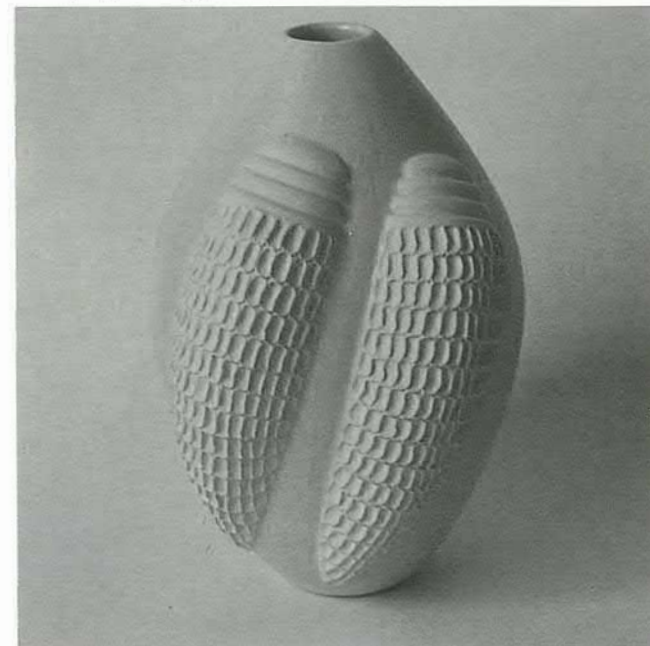
I asked Al what prices they could command for their work and was told that all three of them, along with a number of others, depending on the piece, can command between \$75,000 and \$140,000 a vessel. The noughts are all in the right place and your eyes have not deceived you!

The visit began in Tokomaru Bay with invited potters, our manuhiri being hosted by Baye Riddell and his whanau for a 10 day workshop session. That our manuhiri were a perceptive people became obvious when Jody and Blue Corn held a naming ceremony for the workshop participants. The aptness of the names delighted those who were so honoured. For instance, Baye is now **Turtle Mountain** because he moves slowly and Manos **Medicine Mountain** because he is always looking for something to fix up.

Al Qoyawayma beginning repoussé modelling



Corn pot, coiled, pinched and stretched by Al Qoyawayma



Blue Corn slipping and burnishing Black on Black pot by Blue Corn



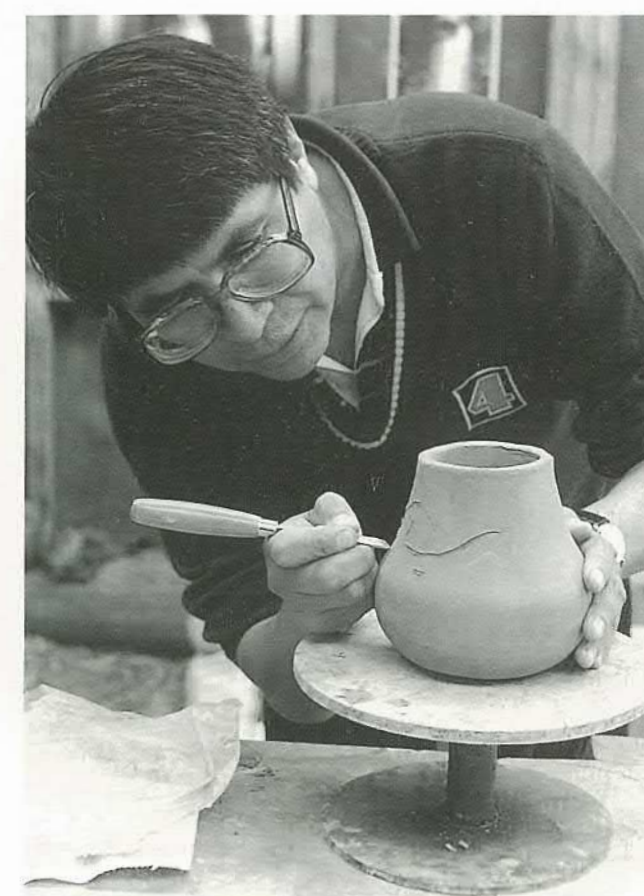
Travelling up the island, several pleasant days were spent in Rotorua where our guests were warmly welcomed to Apumoana, where the National Council of *Nga Puna Waihangā* were also meeting. They were given wonderful home hosting by Baye's Mum and Dad.

Several interesting days were then spent at Driving Creek, Coromandel, with **Barry Brickell** and his friends, and where Al, as a mechanical engineer, environmental manager and potter, found a kindred soul in Barry.

Into the depths of the Waipoua to Matatana Marae and the *Ahi-Ki-Roa* potters who are based there. Invited potters included those who are established in this field, but in the main were our rangatahi who we have been nurturing. Even the children got into the act with a special workshop just for them, run by Al and Jody. We had had the devil of a job keeping them out of the workshop and out of the clay — result, some busy kids with world-class teachers and some potters heaving sighs of relief.

Finally there was a visit to Ngaruawahia for the *Taitokerau* Conference where our manuhiri were able to relax and enjoy the exchanges of gifts and to buy up large for gifts for family at home. I received a lot of personal pleasure from the thought that they were taking back gifts made by Maori artists — work that was of high calibre and which they as artists in their own right, recognised. Perhaps the highlight of this visit to Ngaruawahia, particularly for Blue Corn, was the audience given to our manuhiri by **Dame Te Atarangi-ikahu** where gifts were exchanged.

Slides and videos were shown at every venue and many an evening was spent watching the history of the American



Joseph Kalakaza carving greenware Jody Folwell and Susie using Waipoua clay for slip



Indian potters unfold; pots from 3,000 years ago, up to the present.

These initial contacts have been invaluable to us all and we hope they will continue, including exchange studentships in the near future, to benefit our rangatahi at the *Institute of American Indian Arts*, where there are already Hawaiian students studying.

MUDLARKS ON THE MOVE

Ian Axtell, Auckland



MudLarks potters

Photos by Kathy Jarvis

Ten years ago a group of people from *Manurewa Potter's Club* formed a co-operative to sell their pots, in a shop in Manurewa. Covered in mud and thinking their venture a great lark they called themselves *MudLarks of Manurewa*.

Somewhat to their surprise the shop was an instant success and although a few changes in personnel have occurred since then, the sale of pots has continued.

The current co-operative members are all from the Auckland area with the exception of **Alan Rhodes** from Whenuakite. The Aucklanders are: **Ian Axtell, Elsie Bishop, Daphne Grant, Iris Hannay, Des Howard, Kathy Jarvis, Dave King, Rosie McGowan** and **Gwen Naughton**. Between them they have more years of potting experience than they would care to admit.

In October 1991, after considerable angst, *MudLarks* moved from Manurewa to a shop in *Hunter's Plaza*, a new shopping complex in Papatoetoe.

The move to a big, bright and expensive shopping centre was not a decision that came easily. On the contrary, every reason against the move was mooted, most of these being centred around finance. However, the reality was that a shop selling pottery in a side street of a suburb dying from lack of employment, was as 'hot' as a week-old pot, and an annual turnover that had been at cone 10 in 1988 was now hovering around high earthenware.

Not all considerations were of a financial nature although this was the prime mover. Pots sitting on shelves do no more good for the ego than for the bank balance. Similarly a 'good' day in the shop should not consist of a bit of dusting, vacuuming and 12 chapters of **Robert Ludlum**. The consensus was that something radical was required.

Something radical was the resurrection of a previous idea to move into a mall, and this coincided with the news that shops were available to lease in the proposed *Hunter's Plaza*. After much of the pre-mentioned angst we put our energies and enthusiasm into leasing a piece of floor space and filling it with pots. Little did we realise the amount of preparation, organisation, frustration and perspiration that would be expended before the task was completed.

Plans had to be drawn up and presented to the management before acceptance was possible. Fortunately one of our potter members Rosie McGowan, is also an accomplished draughtsperson and so was able to do the job that would have otherwise required a well-paid outsider. After several meetings with the Plaza company and subsequent

plan variations our shop design was finally approved.

Perhaps the gods (pottery) were smiling on us when shops were allocated because our first position was mysteriously cancelled and we were placed in an area next to the major supermarket where we hoped to profit from the traffic that would make a beeline for their door. With these grandiose thoughts we were finally allowed to view our space in reality instead of on paper. This first visit was devastating. It was too small! Surely too small to display the wares of ten potters. How could this minute slab of concrete and plaster walls be translated into the lavish artist's impressions with which we were familiar. After the initial shock we accepted that we had signed our lives away and there was no turning back. We began to look for people to supply the necessary materials and equipment to outfit our shop.

All the outfitting of the premises was our responsibility, but subject to the approval of the management, and sometimes it seemed that approval was as elusive as members at a pottery club working bee.

We were lucky to have **Bob Grant** and **Max Jarvis**, husbands of two of our members, who were able to design and fit our excellent lighting system, while Bob acted as clerk of works and was able to maintain calm when the artistic temperament was set to 'run all over the shelves'. We frequently had a glazed look about us.

Joinery, facade, painting, shelving and carpet followed in sequence, with all of us being involved in some way. There were frequent delays due to incorrect supply or non-supply of materials. It seemed that nothing could be done correctly the first time. In fact some of the shelving did not arrive until some days after the shop had opened. In retrospect we can laugh about it, but at the time it created considerable stress for all of us.

Now, four months down the track we can say it was worth it. The opening was a great success and the Christmas period that followed was like nothing any of us had experienced before. (We lost count of people coming through after the first ten thousand). It was exhilarating to be part of such a busy scene.

After the Yuletide euphoria we are aware of the challenges of the mid-year period which historically is a tough time for potters. It will be an interesting and a challenging time.

However, if we could get ten potters, ten artistic temperaments, to instigate and carry through such a venture with democratic consensus (well, no one died) then we must be destined for success.

Photo by Des Howard



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FIRE AND FORM

Lynda Harris, Hamilton



Photos by Lynda Harris

The *Fire & Form Gallery* of Hamilton has proven that a craft co-operative can work successfully in the unsympathetic environment of a multi-million dollar shopping complex. Or is this the reality of retailing in the 90s where, although rents are formidable, the high foot traffic ensures that the turnover is sufficient to cover costs comfortably.

Having operated successfully since 1984, the co-operative faced new challenges in early 1991 as the entire *Chartwell Square* shopping complex was about to be refurbished at a total cost of \$16 million. This meant a new lease, yet higher rental, a new location in the complex and a shop fit-out that had to meet very exacting standards. In effect we were entering an entirely new situation with more responsibilities — almost like starting again.

Fire & Form has established a reputation as one of the few venues for the display of fine craft in Hamilton and surveys by the complex management re-inforced this. They were very supportive of the gallery remaining in the complex as we offer a product (dare I use that word?) that is unique, unlike the many franchised shops that tend to populate these large shopping complexes. Also, something very interesting to us was that the survey revealed the pottery shop was one of the three main destination points for shoppers and that we drew people to our exhibitions who would not otherwise drive across Hamilton to shop in the mall. So, no doubt for not entirely altruistic reasons the presence of a craft gallery in the complex is valued by the owners and the gallery now occupies a prime position.

Planning for the new gallery began in March 1991 and we finally moved during September having been subjected to numerous delays with the construction (or more correctly destruction) going on around us.

The complex has about 70 shops and the process of refurbishing has meant a constant juggling act by the builders who, as soon as they clear an area of old shops then build new ones in the space, thus clearing another area, et cetera. We were fortunate in moving directly to our new premises without having to move to one or more temporary locations. We just had the noise (jackhammers next door) and months of gritty dust to contend with. This led to constant dusting until on some days the clouds of dust blowing in through the door meant one gave up the battle!

Now all that is over and almost forgotten, and our new

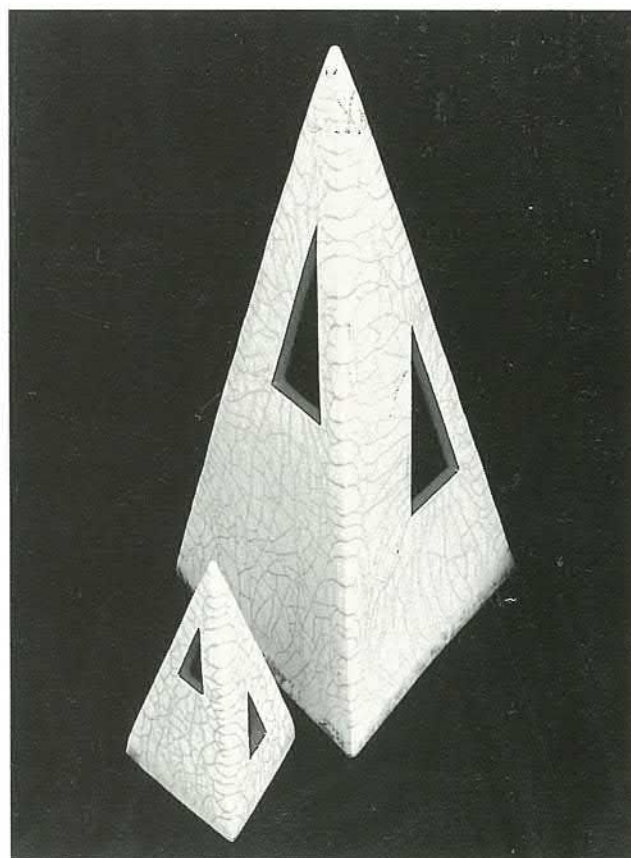
gallery looks wonderful having emerged relatively unscathed from layers of dust. As standards for the new gallery set by the management were of a high specification we decided early on to employ a Hamilton interior designer **Murray Borland**, and that the shop fit-out would be done entirely by professionals. This not only meant co-operative members could continue making their craftwork uninterrupted, but costs would be shared equally and the gallery would have a sophisticated, professional look.

Murray produced an innovative design and colour scheme which, after a few adjustments from the members of the co-operative has proven very workable. The colour scheme in varying tones of green initially produced some discussion, but has proven to be a sympathetic background to all types of colours of pottery, wood and other crafts displayed in the gallery. The most difficult decision was whether or not to paint the ceiling and central display cubes a very dark forest green. Having decided to go with the idea, the cubes have proven to be a very effective background for the wood and pottery, especially as these days most of our ceramic work has a white base glaze.

The design theme for the layout of the gallery is drawn from the shop front which has been off-set in a series of acute angles. Each co-operative member has their work displayed in a glass-shelved tawa unit, and these are set at an angle to draw customers around the gallery. The angle theme has been further emphasised by placing terracotta floor-tile edging around the units and the positioning of the desk and storeroom. The colours of the terracotta tiles and dark green have been picked up in the redesigned logo for the shop sign, business cards and letterhead.

On September 29th we invited friends and valued customers to celebrate the opening of our new gallery with us. **Edith Ryan** from *QE II Arts Council* spoke of the positive achievements we are making, marketing crafts in the Waikato as a co-operative, then officially opened the gallery.

Raku, Lynn Alves



Slab raku "Keruru", Lynda Harris

To encourage emerging artists and to promote established craft artists from throughout the country we hold solo or group exhibitions of work from any of the craft disciplines, each month. These exhibitions run for the full month and not only allow our customers the opportunity to see some of the best craft available in New Zealand, but also continually give the gallery a fresh look. As most of our customers shop regularly in the complex they expect to see new work on a regular basis, keeping us on our toes not only for what we exhibit, but also for the work co-operative members themselves present. We also take care to allocate space for our members to display the special one-off pieces that they make.

The *Fire & Form Gallery* has a current membership of potters:— **Lyn Alves, Verna Beech, Trish Hansen, Lynda Harris, Wilma Jennings-Engelsman, Kevin Kilsby, Sue Knowles, Val McArthur, Jennie Russell, Noortje Smits** and woodturner, **Derek Kerwood**. We all share in the duties and responsibilities of managing the gallery and have found that over the years our individual strengths and weaknesses have balanced out to form a cohesive group that works very successfully together. Being part of a co-operative means we receive direct feedback from customers and this allows us to remain in touch with the marketplace. Customers appreciate buying directly from craftspeople, talking to the artist who has made the piece they are purchasing, and we hope that this helps to promote awareness of the fine craft work being made in the Waikato.



Stoneware vase, Noortje Smits



Plate "Triangle", Kevin Kilsby

A recent development has been to invite interested craft artists, generally potters, to become a guest member for three months. During this time they work in the gallery, although they don't share in the management responsibilities. They have the opportunity to assess their work in the public eye and we can see how they fit into the co-operative situation. This has been very successful with a high proportion of guests becoming full members of the co-operative, and developing to become established nationally.

The positive response from our customers to the work we present has shown that the hard work involved in maintaining high standards has been worthwhile. We now look forward to the 90s positively and with enthusiasm, even in these uncertain times.

We would like to thank *QE II Arts Council* for their support in this new venture.

EASTERLEY GALLERY, TAIRUA

Howard S. Williams

The last few years have seen the gradual disappearance of many small craft shops around our country and it seems from two other articles in this issue, that the trend is for pottery shops to re-locate in new shopping malls. Here they are exposed to a much greater pedestrian traffic, and with sophisticated display and marketing techniques have hopes of surviving the attendant higher expenses.

However, it is a pleasant surprise to find a craft shop of the old kind still open, still selling good craft work from top craftspeople. I remember this one from a visit to the beach resorts of Pauanui and Tairua many years ago, and revisited it this last summer to find it still full of good pottery, woodwork, glass, jewellery, fibre art and sculpture. It was also full of holiday makers, in typical tourist mode, happily spending.

Pat and David Boyes sort-of-retired here 20 years ago after selling up their Days Bay, Wellington home and Little Yellow Boat Hire business. They converted the ground floor

Clay sculpture by Jan White



Pottery by Bryce Stevens



into a three-roomed gallery plus offices, the upstairs into their living quarters and the two acre grounds into very beautiful gardens.

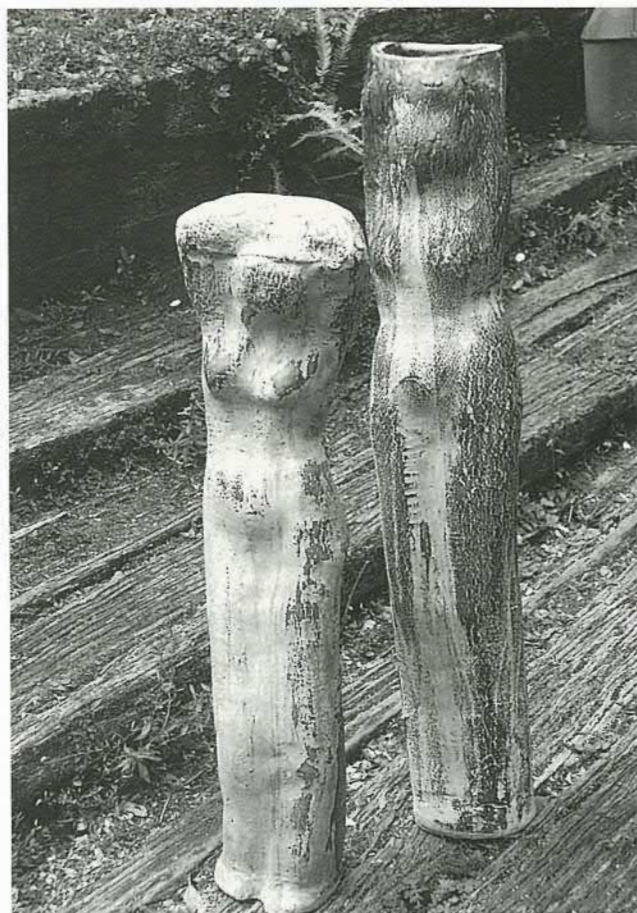
The garden development is still going on. Visitors now can walk through a network of soft bark covered paths, up steps of railway sleepers, past ponds with fountains and goldfish, every turn disclosing something new half-hidden in the trees. Sculptures in metal, wood and pottery, a gazebo, water lillies and exotic birds. And more ponds. Hours can be happily whiled away before one even steps inside the gallery.

Inside will keep you occupied for another browsing hour. Pottery comes from all over the country; John Sweden, Sally Vinson, Bryce Stevens, Peter Oxborough, Marilyn Wiseman, Norma Nell; sculpture by Jan White, Norm Sayer and Gillian Elmsley; flat glass by Rachael Olsen, blown glass by Keith Mahy. There is bronze and wood carving by Rex Homan, silks from Pat Henley and wood from Rolly Munroe — and that's only in the first room. Bone carving, cushions, prints and paintings, weaving, dolls . . .

If, during your stay in Tairua, you should catch fish, David Boyes is also a professional fish smoker — he will smoke your catch for you, the charge being a small percentage of the actual finished product.

A beautiful place to visit, to see and buy good crafts, and to enjoy an ambience too seldom available in today's hurried world.

Clay sculpture by Margriet van der Oord



Dr Doreen Blumhardt CBE; Hon D Litt



From a Press Release from the New Zealand Academy of Fine Arts, Wellington.

"The Governor General of New Zealand, Dame Catherine Tizard presented the Governor General Art Award at the Academy of Fine Arts on Thursday 31 October 1991. The recipient was famous potter, teacher and author, Doreen Blumhardt.

The presentation was made at the opening of the Mary Potter Hospice Collection of paintings which also included a retrospective exhibition of fifty years of work by Doreen in her chosen medium.

Doreen was awarded an honorary Doctorate by Victoria University in May, is a Commander of the British Empire and a Fellow of the Royal Society of Arts.

She was a key figure in the development of art teaching in New Zealand schools in the 1950s and 1960s. Doreen has also produced two important books *New Zealand Potters — Their Work and Their Words* in 1976 and *Craft New Zealand* in 1981. Both were illustrated by her lifelong friend, world famous photographer Brian Brake.

The Governor General also launched a new book entitled *Doreen Blumhardt, Teacher and Potter* which has just been published by Daphne Brasell Associates, and includes many coloured photographs of Blumhardt pottery."

From the Catalogue of the Retrospective Exhibition.

Five Decades of Pottery from 37 Collections.

"Doreen Blumhardt is one of the most eminent of New Zealand potters. Born in Whangarei and brought up on a farm she learned, as she says "to work hard,

to use ingenuity and how to turn her hand to all manner of practical tasks." As she loves making big pots this early training has equipped her for the heavy work involved.

Doreen is also a pioneer New Zealand educationalist. She was appointed in 1942 by Dr Beeby, then Director of Education, to introduce a programme of art education to primary schools throughout New Zealand. With great enthusiasm — and employing all her ingenuity and hard working qualities, she conducted art and craft courses for teachers in many centres and was a leader in shaping the excellent art education which New Zealand children now receive.

In 1949 she went for a year to the UK to study art education during which time she represented New Zealand at a Unesco conference in Paris.

On her return to New Zealand in 1951 she was appointed head of the Art department at the Wellington Teachers Training College, a position which she held until 1972.

Despite all her other commitments Doreen has continued to produce her pottery without interruption. She was involved in helping to create the *New Zealand Potter* magazine.

In 1962 she spent six months in Japan working with Japanese potters under a Japanese government grant.

She was one of the New Zealand advisory panel for Expo '70 in Osaka and in 1969 she became president of the New Zealand Society of Potters. She was appointed to the advisory panel of QE II Arts Council in 1973.

Having joined the Council of the New Zealand Academy of Fine Arts in 1971 she became vice-president in 1972 which she remained until her retirement from the Council in 1989. During those 18 years she made an immense contribution to the Council and to the development of the Academy exhibition programme, especially in the areas of crafts."

Dame Catharine Tizard (right) presents the Governor General Art Award 1991, to Dr Doreen Blumhardt. Photo courtesy Woolf Ltd.

BOOK REVIEW

Howard S. Williams, Auckland

Doreen Blumhardt, Teacher and Potter

Daphne Brasell Associates Press, Wellington (\$21.95)

This biography of Doreen Blumhardt was launched at the opening of her retrospective exhibition and her being awarded the Governor General's Fine Art Award as recorded above. Half the 64 pages contains the biography written by Marion McLeod and includes many black and white photos taken from Doreen's family albums. The other half is a portfolio of large full-colour photos of her pots taken by Brian Enting and Brian Brake.

Text and illustrations together make an eminently readable record, not only of Doreen's personal history as a noted potter, but also of the development of the teaching of art and craft in our schools and the beginnings and nurturing of studio pottery in this country.

Doreen is one of our most influential craftspeople, having been a teacher most of her life, a full time practitioner and exhibitor of pottery — the exhibition showed some 180 pieces of her work from 1940 on, culled from 37 private collections — and an involved, committed activist in organisations. Her history is part of the history of the *Wellington Potters*, the *New Zealand Society of Potters* and of the beginnings of this very magazine.

The educationalist in Doreen did not stop with teaching; she also produced the major books on crafts and potters previously mentioned, with the help of her great friend, the late Brian Brake. It is very fitting that this book about Doreen is also illustrated with Brian's photos of her own pots. It is to the credit of the publishers and printers that these are reproduced so well, doing justice to both the pottery and photography.

This important piece of our studio pottery history is available at normal retail bookshops throughout the country for \$21.95.

GALLERY GUIDE

Entries for this listing cost \$15 — boxed \$20 — (incl GST) for up to 25 words. Cash with order, to NZ Potter, PO Box 881, Auckland. Next deadline 1st June.

NORTHLAND

NORTHLAND SOCIETY OF ARTS — Reyburn House Gallery, Lower Quay Street, Whangarei. Monthly exhibitions of artists, craft people and various media — Hours: Tues-Fri 10.30-4.00, Weekends 1-4.

NORTH AUCKLAND

PALMS GALLERY, Wayby, Pottery, wood, glass. Resident potters: Barry, Barbara, Scott and Arran Hockenhuil. Open 7 days (09423) 7125. Turn left 500m off S.H.1 15km north of Warkworth.

WARKWORTH CRAFT GALLERY CO-OPERATIVE Cnr Baxter and Neville St. Excellent selection of local pottery, woodwork, weaving, jewellery and clothing. Open 9.30-5.00 daily. Phone (09425) 8790.

AUCKLAND

ALICAT GALLERY, 36 Jervois Road, Ponsonby. Phone (09) 786-874. Open 6 days, fine selection of NZ pottery, paintings and custom framing.

CLAY FEAT, Countrywide Arcade, Level 2, 280 Queen Street. Phone (09) 358-5420. Open 6 days. Six city potters working on site — contemporary, original ceramics.

COMPENDIUM GALLERY, Victoria Road, Devonport. Ph (09) 445-1577. Open 7 days/evenings. Greatest selection of quality NZ crafts anywhere — ceramics, jewellery, clothing, glass and woodware.

GALLERIE LA POSTE, former Takapuna North Post Office, corner Hurstmere Rd and Earnock Ave. Excellent selection of top New Zealand artists, painting, pottery, mixed media and sculptures. Exhibitions change monthly. Phone (09) 486-1022.

GALLERY 8, Hillary Square Building, Orewa. Phone (09) 426-6971. Art with a difference. Pottery, glass, wood, jewellery, artworks.

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

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

MUDLARKS, Hunters Plaza, Papatoetoe, (behind the trees next to K Mart). Offer an extensive selection of quality stoneware, raku and pit fired pottery. Open 7 days, Phone (09) 277-6868.

PETER & DIANE STICHBURY, 94B Great South Road, Manurewa. Pottery in a pleasant bush setting up R.O.W. Wide range of decorative domestic stoneware in a range of glazes. "Open Weekend", at home first weekend December. Phone call appreciated (09) 266-8072.

POTS OF PONSONBY, 298 Ponsonby Road, Auckland. Ph (09) 760-145. Craft co-operative gallery offering a wide range of quality handmade domestic and decorative pottery and other crafts.

SUNPARK GALLERY, Main Road, RD 2 Albany. 8kms north of Albany village. Excellent selection of fine pottery and ceramics. Open 7 days. Phone (09) 415-9373.

TEXTURES CRAFT GALLERY, ASB Arcade, Hurstmere Rd, Takapuna. Phone (09) 460-877. Selection of fine NZ craft concentrating on fibre, wearable art and flax. Exhibition space available to potters. Open 7 days.

THE BLUE STUDIO, 434 New North Road, Kingsland. Home of the Out of the Blue original, modern, bright ceramics by Brendan Adams. Ph (09) 896-376.

THE POTTERS GALLERY, 209 Hinemoa Street, Birkenhead. Phone (09) 418-1263. Fine range of porcelain, domestic and decorative pottery, silk scarves and kauri woodware. All by leading crafts people. Open 6 days.

THE RICH EARTH, Auckland's Crafty Place to shop, 106 Picton Street, Howick. Pottery, hand crafted kauri, lead lights, china painting, leatherware and knitted garments. Phone (09) 534-2321.

WAIKATO

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MALCOLM WARR STUDIO GALLERY, 26 Parata Street, Waikanae. Ceramic Sculpture by Maree Lawrence and original prints by Malcolm Warr. Open Monday-Saturday 9am-5pm. Telephone (058) 35-060.

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

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PARAPHENALIA CRAFT GALLERY, 22 Marine Parade, Paraparaumu Beach. Fine crafts — pottery, glass, wood turning, screen and hand painted clothing, jewellery, handmade wooden childrens toys. Phone (04) 298-4022.

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

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WAMEA POTTERY. When in Nelson visit Wamea Pottery at Craft Habitat, Richmond, to view a fine collection of lusted and domestic ware by Paul Laird.

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COURTYARD POTTERY, 69 Rutland St, Christchurch. Ph (03) 355-5933. Specialising in quality pottery, glass and silks by New Zealand craft people. Open Mon-Thurs 9.30-5.30pm. Friday 9.30-8pm. Saturday 11-2pm.

CAVEROCK & SALAMANDER GALLERIES, The Arts Centre Christchurch. For fine NZ crafts and works on paper. Phone (03) 365-1634.

EASTSIDE GALLERY. Specialising in quality pottery, woodwork, fabric craft, paintings, silk scarves, woollen garments, weaving. 724 East Street, Ashburton. Ph (053) 89-550. Open 7 days, 9.30am-5.30pm.

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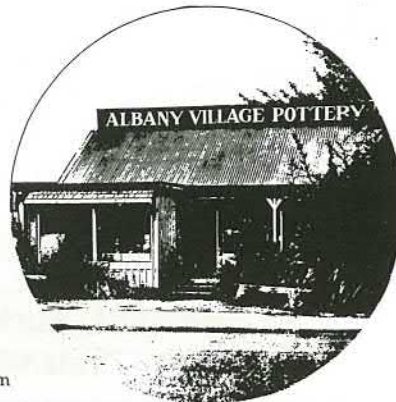
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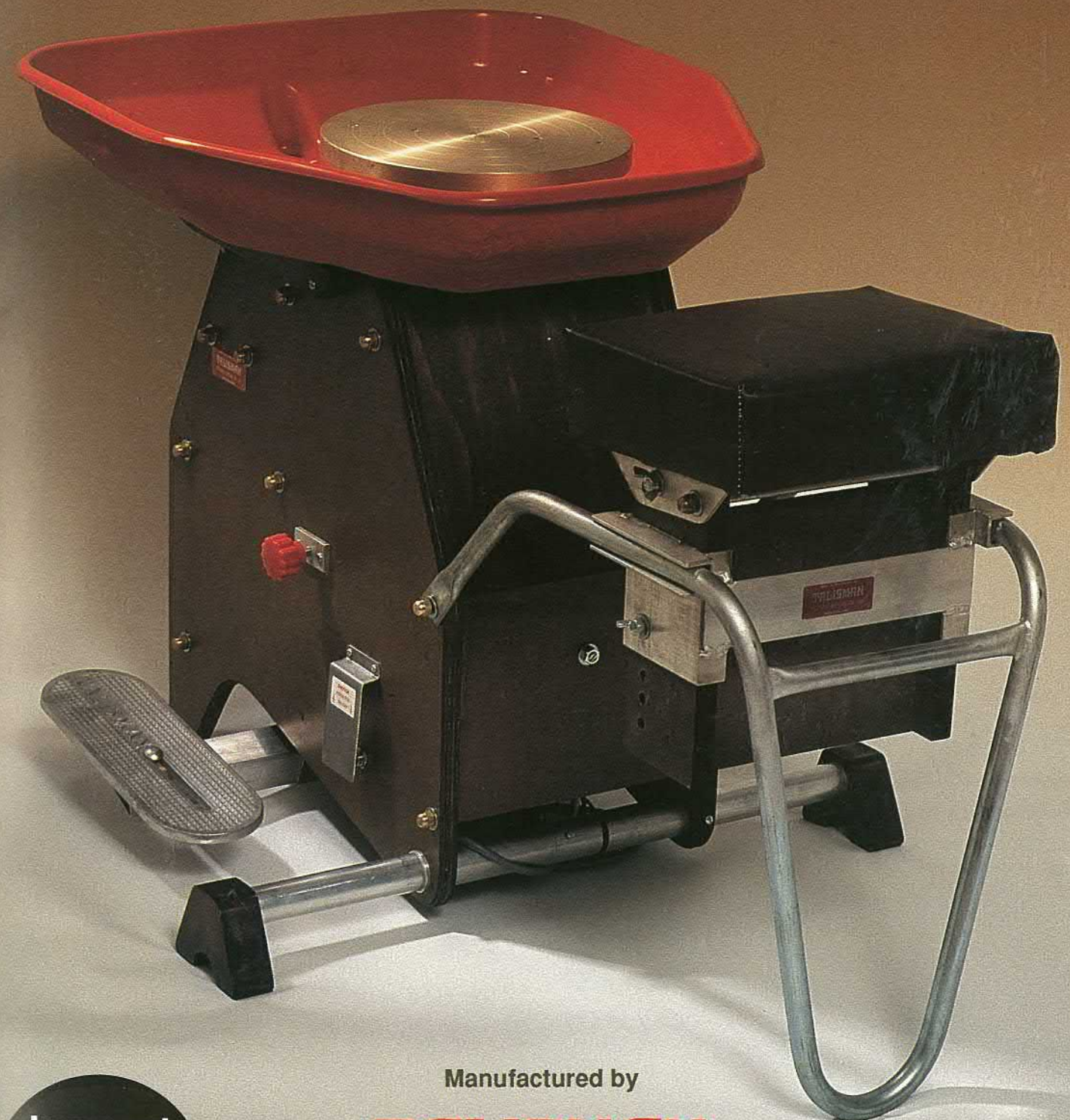
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