

State of the Clay

Auckland Studio Potters Annual Exhibition



Saturday 31 October - Sunday 29 November 1998



Peter Rankinby *New Loop*

FISHER GALLERY

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Hours

10-4 weekdays

1-4 Saturdays and Sundays

Closed Public Holidays

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Auckland
Studio Pottery
Annual Exhibition

JOHN PARKER

talks
about

State of the Clay

Saturday
21 November

2pm
free entry.

State of the Clay

This year the 24th Annual Auckland Studio Pottery exhibition is being held at the Fisher Gallery. A change in venue which breaks a tradition of exhibitions at Auckland Museum dating back to 1961.

There are 85 works in *State of the Clay* with exhibitors coming from far afield to submit work.

Selectors for the show were Douglas Lloyd-Benkins (Head of Critical Studies at Univer School of Design, writer and curator) and Peter Sinclair (television personality, and owner of the innovative Allcott Gallery dedicated to ceramics in the 1970s).



Both Bryant Filled Squares, Clay and slip-glazed

The judges made their selection for *State of Clay* from 182 works. They spent a great deal of time examining works, considering selection and providing feedback for each entrant.

The selection criteria was based around an ethic of excellence. The judges were looking for exhibition quality work and took into consideration different approaches and skill levels. This meant looking for work which represented the best and most innovative aspects of a particular potter's work.

Judges commendations were awarded to Andrew Van Der Peeters, Beth Bryant and Rod Davies.

The Studio Pottery Movement in New Zealand

The Studio Pottery Movement in New Zealand has been an extraordinary growth phenomenon.

Until the early 1970s there had been no formal tertiary craft education available in this area. In 1978, Census statistics showed that in a country with a population of around three million, there were 44,000 people actively engaged in pottery; 3000 of these were considered professional potters.

The making of pottery came to New Zealand with nineteenth-century European colonisation. A developing country needed drainage pipes and bricks. Geographical isolation being the mother of invention, by the 1870s utilitarian and ornamental pottery was being produced. Early studio potters, like Brian Gardner in the 1920s, were associated with the knowledge and technology of the existing brickworks. Others such as Robert Field and Olive Jones returned to New Zealand in 1934 with British art-school training and Stoke-on-Trent experience.

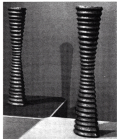
Early studio potters were largely self-taught through Bernard Leach's classic *A Potter's Book* (1938). Kilns were Heath-Robinson affairs of recycled bricks and fired with diesel and old vacuum cleaners. It was a time of pioneer enthusiasm and shared experience. The virtues of no formal training produced a breed of blood-and-guts potters, passionate individuals in



John Parker Ridged Bowl Stoneware
John Parker's classic A

the best do-it-yourself tradition.

From the late forties enthusiasts introduced pottery into art and craft teacher training. By 1957 there were sufficient potters for Oswald Stephens to organise the first exhibition of New Zealand studio potters in the Otago Museum.



Peter Collins Vases, Paper Eggshell Paste

Bernard Leach's *St. Ives Pottery* in Cornwall, Michael Cardew's workshop in Abuja in Nigeria and Hamada's studio at Mashiko in Japan became essential stopovers for New Zealanders seeking overseas experience. Night-school classes in pottery flourished and most shopping centres had their craft shop as well as their butcher, chemist, newsagent and dairy.

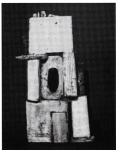
The seventies saw the craft revival and the Studio Pottery Movement at their height, helped by a government policy of import restrictions and tariffs. The rejection of commercial and industrial styles and standards of the previous generation was complete.

Since the mid-seventies, work has radically diversified. The newest generation, perhaps reacting against the homeopun, handicrafted lifestyles of their sixties' parents, have provided the right aesthetic and financial climate for an interest in fine porcelain and glass to flourish. There has also been an overdue renewed interest in earthenware, once the maligned preserve of the amateur.

The isolation argument no longer applies. New Zealanders are great travellers and big on overseas experience. They are one of the greatest consumers of books and magazines in the world. What is happening anywhere has a publication delay of three months at the most.

New Zealand is no longer one of the best kept secrets in the world.

From Fragiles of New Zealand Pottery
Cecilia Parkinson & John Parker



Brendan Adams Wall, Paper Clay 1000x 600mm

Auckland Studio Potters

Officially Auckland Studio Potters came into being in 1961, but as early as 1915 the stage was being set for the growth and beginnings of the studio pottery movement in Auckland.



This is the Auckland Studio Potters symbol.

It is based on symbols that date back to the Middle Ages.

The circle symbolises **FIRE**.

The circle plus the diamond represents **AIR**.

WATER is symbolised by the circle and the horizontal line.

EARTH is symbolised by both the horizontal and vertical lines.

Brian Gardner began watching pipes being made at the family's Amalgamated Brick and Pipe Co. and became so fascinated with the material that pottery wheels were installed at the brick yards. She built up a collection of pots which were then bisqued in the brick kiln. Made of coarse pipe they were decorated with barbs, paint and gold lacquer they were the basis for her first show in 1925.

Other early New Zealand potters, Olive Jones and Robert Field had been students at the Central School of Art and

Crafts in London and on their return to New Zealand in 1934 began working, Field as a teacher in Dunedin and Jones at her own studio in Auckland.

After the war the time was ripe for the training of potters and Avesdale College was an important place for workers at the nearby Crown Lynn works to develop their skills. Important names in New Zealand pottery history like Murray McNair, Paula Kirk, Len Castle, Betty Brookes, Peter Sachbury, Nancy and Martin Beck, Marvin Robins,

Ron Hill and Melva Firth learn their craft through the College.

Around 1980 small groups had sprung up all over Auckland, meeting to exchange ideas and techniques with larger groups meeting in Summer Schools. The North Shore group gathering at Nancy and Martin Beck's home included Melva Firth, Betty Brookes, Barry Brickell, Kath Cloughy, Ron Clear Peter Firth and Ian Firth.

Since 1975 the Auckland Studio Potters have had a home in Oshanga. Grants from Queen Elizabeth II Art Council, and various loans and the societies own funds allowed for the siting of a house, which had been donated to the Society, on Council land in Oshanga.

Auckland Potters held an exhibition at the Auckland City Art Gallery, then with the formation of Auckland Studio Potters in 1961, the first official Auckland Studio Potters exhibition was held at Auckland Museum.

The Museum made their Assembly Hall available for meetings and hosted exhibitions. The Annual Auckland Studio Potters exhibition has been a major attraction there since 1961.

It is also important to point out the assistance of Fletcher Challenge Ltd. who supported Auckland Studio Potters for 22 years. This occurred through the Fletcher Challenge Ceramics Award which enabled Auckland Studio Potters to have the facilities at Oshanga extensively developed, well equipped and debt-free.

- This year the Annual Exhibition is at the Fisher Gallery due to the alterations currently underway at Auckland Museum. We are proud to be hosting this exhibition which celebrates the variety of work being done under the Auckland Studio Potters banner.



Marilyn Wiseman Mixed Messages, Clay 1000x 300mm

LEN CASTLE

Len Castle's name has long been associated with New Zealand Pottery. He has been involved in making pottery for over 40 years.

Introduced to pottery while a student at Auckland Teachers College in 1947 Len Castle is mainly self-taught, his early work being sub-glazed and slip decorated earthenware.

Sarah Ramsey writing in Craft New Zealand in 1987, refers to Castle's beginnings as a potter: "There was no stopping him... he produced an extensive range of pottery forms, domestic ware and individual pieces, inspired by the writings of Bernard Leach and the work of Shoji Hamada. Castle has always been fascinated by the mechanics of plastic clay... while the creation of the form is under the conscious and intuitive control of the potter, the clay behaves in its own way to the physical forces applied."

A New Zealand Art Society scholarship enabled Castle to study with Bernard Leach in 1956-7 and in 1964 he commenced full time potting. During 1966-7 he studied in Japan with the aid of an Arts Council fellowship.



Len Castle Installation Detail - three stoneware bowls

He has held one-man shows in New Zealand, Australia, Sweden, Japan and the United States. At the International Exhibition of Ceramics in the Victoria and Albert Museum, London in 1972, he was awarded a diploma for outstanding achievement.

PETER HAWKESBY

1950 Born, Paki Road, Cocklebay
1975 Started working in clay near Warkworth
1978 Moved to Paki Pottery on Waikato Island to work with Denis O'Connor
1980-1984 Mt Eden warehouse studio and Paki kilns
1984-1994 Lived and worked Tokyo. No hands on clay.
1994 Opened Alleyway Bar & Café in Kananapohue Road
1998 Residency in clay at Unitec School of Design.

Peter Hawkesby works with locally dug clay and English porcelain. He salt fires his work.



Peter Hawkesby New Loop

He enjoys making things and says "I don't think too much about what I'm making. The work usually leads me. Successful work has a beauty and a mystery about it. Sometimes it's necessary to fire work many times."

His work has been collected by the Doreen Art Museum the Auckland War Memorial Museum as well as many private collector groups and innumerable individuals.

All works in this exhibition are made with either Waikato Island clays and English porcelain or a Umetec rim or a combination of them all.

All works except the blunted vase with wand and daggers #15 are salted lightly and quite heavily reduced. Glass is used only on the insides of the vessels. The blunted vase with wand and daggers #15 is a low fired vessel with Duxton commercial glazes and high fired salted daggers and wand.

The majority of the work is made during the residency at Unitec. Some of the work was started shortly before he left New Zealand for Japan in 1984 and was used as a trigger to start this new series. All work, originally made in 1984 has either been altered, re-fired, or altered and re-fired.

AUCKLAND STUDIO POTTERS GUEST EDITOR
CHRIS WEAVER

Chris Weaver was born in Te Awamutu in 1956. He trained at Otago Polytechnic in Dunedin and graduated with a Diploma of Fine and Applied Arts with Distinction in Design and Sculpture in 1977 and a Certificate in Ceramics the following year. He then began to pot in his own studio at Kaitere just east of Hokitika on the West Coast.

Chris uses a white high-firing clay body. The wheel-thrown sections are then altered and assembled. He uses a selection of tools, hand-made from delinwood found on the local beaches, in the forming process and to add details to the surface of the pieces. After bisque-firing, glazes, especially chosen for their ability to break on the edges of the pots and pool in the hollows, are sprayed on and then fired to 1250° in an electric kiln.

For Chris, form and function are most important. "I like my pots to have a simplicity of form and something of a sculptural presence. Attention to detail and truth to the material and process are also what I try to achieve in my work."

Each piece made in a hollow on from the piece made before it so that there are common elements that can be seen flowing from one piece to the next. Most of his past work has been inspired by his Grandmother's poodipiroa, a form that has captured his attention for the last couple of years. In his more recent work Chris has been trying to capture a feeling of solidity and volume that he saw in the work of Henry Moore and Jean Arp sculptures.

Chris has exhibited throughout New Zealand and in Germany, the US and Japan. He has won various major awards in New Zealand and been selected for the international Fletcher Challenge Ceramic Award Exhibition several times. He was awarded a Creative New Zealand study grant to USA, UK and Ireland.



Chris Weaver Teapot, stoneware

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1	Greene Stern Lunar Form Stoneware 450x170	1750	9	Judy Wood Oval Vase Stoneware	1120
2	Joanna Van Der Putten Eight x One Earthenware 1630x100	1070	10	Jim Palmer Chalice Crystal Pottery Stoneware 200 x	5180
3	Andrew Van Der Putten Jug Glazed and glazed stoneware 250 high	895	11	Graham Anderson "Splattered Slab" Stoneware 370 x 250x	1180
4	Andrew Van Der Putten Lipped Bowl Glazed and glazed stoneware 250 270x180	885	12	Peter Steinhilber Flaskie Stoneware Iron sand div 305 diameter	1095
5	Andrew Van Der Putten Bowl Glazed and glazed stoneware 180x90	945	13	Peter Steinhilber Tongue Stoneware 260 height	8145
6	Joanna Van Der Putten Bowl Glazed and glazed stoneware 180x90	845	14	Greg Barron Jug, Ash Glaze Woodfired Salt glaze 8, 200mm x	5110
7	Christine Lloyd Jug Wood salt fired stoneware 190x120	540	15	Peter Cobble Vases Paper Clay Egyptian Paste	3400
8	Duncan Shearer Oar Play Woodfired ash x 500x1	1125	16	Peter Shearer Vase Stoneware 270x110	8195
9	Les Dawson Salt Glazed And woodfired Stoneware various	1150x1	17	Kevin Murray Mimosa bowl and spoon Salt glazed stoneware 80x115	320

18	Barbara Skilton Black and white eggs and Porcelain 6 cups and Porcelain 6 cups and	\$210	33	Hilary Korred Jag Shab-Bath White earthenware 260mm	\$85	46	Both Bryant Filled Spoons 7 Clay and slip plates 150 x 150	\$185	60	Nicky Jolly Food For Thought clay 200x150	\$35
19	Barbara Beckenbuhl Mangrove Porcelain 150x150x30	\$150	34	Lex Dawson Brown Coffee Mug (Pressed) Stoneware and Handmade 170x40	\$30	47	Both Bryant Filled Spoons 17 Clay and slip plates 150 x 200	\$185	61	Red Davies Pillow Dish	\$180
20	Barbara Beckenbuhl Mangrove Porcelain 150x150x30	\$100	35	Greg Barron Almond Vase With Beaters Porcelain 4 1/2mm w	\$110	48	Both Bryant Filled Spoons 11 Clay and slip plates 200x250	\$190	62	Kirsti Neale Tale Boxes Earthenware 1800x500	\$220
21	Barbara Beckenbuhl Mangrove Porcelain 150x150x30	\$100	36	Barbara Skilton Black and Silver Bowl Porcelain with Silver leaf 280x180	\$150	49	Toby Stafford Flat Ware Earthenware	\$190	63	Kath Night Angry Depth and Shallow Stoneware 4000x x 600x	\$1,200
22	Konnie Oliver 7 Odling Street Dish Stoneware	\$40	37	Barbara Skilton Black and Copper Bowl Porcelain and Luster 220x150	\$120	50	Brendan Adams Waff Paper Clay 1000x100	\$1,200	64	Paddy Swarke Tazza Clay 300 w x 600h	\$500
23	Toby Stafford Spaced Bowl Earthenware	\$60	38	Trudie Knott Glass and Porcelain Vessel Porcelain 200mm	\$300 net	51	Ian Astell 'Outside the Square' Serving Stoneware and Clear Glass 7 1/2 300mm	\$120	65	Philip Luster Tall Sculpture Porcelain 2000x 600x	\$3,800
24	Jan Ling Zhang Sittara Porcelain-Clay	\$660	39	Cecilia Parkinson Dove Central Form Porcelain	\$50	52	Marilyn Wiseman Mixed Messages Clay 1050mmx10	\$1,600	66	Matt McLenn Unkind ceramics 2x	\$5000
25	Nicky Jolly Spawning Spire clay 300x150	\$120	40	Cecilia Parkinson Dove Bowl Porcelain	\$40	53	Rick Knott Bowl Earthenware 150x100x70	\$150			
26	Koniko Ando Karywa Stoneware	\$280	41	Tai Morse Jade and Jester Porcelain Porcelain 100x40	\$40	54	Rosemarie McClay Spooners 1 Earthenware with glass and	\$45			
27	Trudie Knott Porcelain Bowl Porcelain 300x200	\$240	42	Tai Morse Jade and Jester Porcelain Porcelain 100x40	\$40	55	Rosemarie McClay Spooners 11 Earthenware with Glass and	\$45			
28	Peter Scott Vessel Porcelain 100x100x100	\$90	43	Tai Morse Jade and Jester Porcelain Porcelain 100x40	\$40	56	Rosemarie McClay Group Or Millennium Hybrid Earthenware with Glass and	\$120			
29	Ian Firth Three Platened Forms To Stoneware 18 300x127	\$485	44	John Parker Ridged Bowl Stoneware	\$185	57	Roslyn Murray Beaten Jar Soft Glass 190x170	\$305			
30	Jean Greenberg Ogledale Luster Decorated Porcelain 1150mmx130	\$150	45	John Parker Ridged Sphere Stoneware	\$185	58	Peter Lange Fragat Soft Glass/porcelain 280x160	\$180			
31	Jean Greenberg Ogledale Luster Decorated Bow Porcelain 180mmx100mm	\$200	46	John Parker Ridged Sphere Stoneware	\$125	59	Kelvin Broadford Fogel (II) Soft Formed Stoneware	\$250			

FISHER GALLERY

Auckland Studio Pottery Guest Exhibitor

Len Castle

Saturday 31 October - Sunday 29 November 1998

1c1	Bowl 'Night Sky' catharan	5c6
1c2	Bowl catharan	5100
1c3	Bowl catharan	5100
1c4	Bowl catharan	5c6
1c5	Jugged Bowl catharan	5110
1c6	Bird 'Rounded Bowl' catharan	5400
1c7	Bowl 'Albatross Spring' green-catharan	5700
1c8	Sea Farm catharan	5300
1c9	Sea Farm catharan	5300
1c10	Sea Farm catharan	5200
1c11	Sea Farm catharan	5200
1c12	Earth Bowl catharan	5370
1c14	Earth Bowl catharan	5370

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Auckland Studio Pottery Guest Exhibitor

Peter Hawkesby

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p1	3 loops in a landscape	5800	p26	burnt bowl	5120
p2	new loops 1	5c6	p27	yellow loops with a tiled lid	5550
p3	red clay loop	5775	p28	7 tick covers	5100
p4	new loop 2	5775	p29	short glass	5c6
p5	loop retards with dots	5750	p30	4 black disks	500
p6	new loop 3	5750	p31	quilt stick	500
p7	blended vase wrap, wand and	5875	p32	quilt sticks in a warm base	500
p8	blended with loop wand and	5875	p33	black disk	500
p9	blended vase with loops,	5875	p34	dagger and wand	5100
p10	blended vase with daggers	5c6	p35	green and red disk	5c6
p11	blended vase with daggers,	5750	p36	small 'round' with petals	5c6
p12	blended vase with daggers,	5150	p37	harlequin vase	5c6
p13	clayd vase 1	5150	p38	8 disks and a cross - a clay	5c6
p14	clayd vase 2	5150			
p15	blended vase with wand and	5200			
p16	21 ticks on fused base and	5200			
p17	21 ticks on fused base (thick)	520			
p18	21 ticks with nails (thick) you	5100			
p19	short sticks multi-colored	5500			
p20	short sticks - a clay painting	5400			
p21	8 sticks - a clay painting	5500			
p22	8 sticks, 2 bridge handles and lid	5800			
p23	8 sticks - a clay painting	5400			
p24	shallow disk 1	5c6			
p25	shallow disk 2	5c6			

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Auckland Studio Pottery Guest Exhibitor
Chris Weaver

Saturday 17 October - Sunday 29 November 1998

e1	Taper Stoneware	\$280
e2	Taper Stoneware	\$280
e3	Taper Stoneware	\$185
e4	Taper Stoneware	\$225
e5	Taper Stoneware	\$225
e6	Taper Stoneware	\$225
e6	Taper Stoneware	\$225
e6	Dish Stoneware	\$250
e7	Dish Stoneware	\$225
e8	Dish Stoneware	\$190
e9	Dish Stoneware	\$158
e10	Jug Stoneware	\$80
e11	Jug and Cup Stoneware	\$120
e12	Sauce Pot Stoneware	\$120
e13	Sauce Pot Stoneware	\$110
e14	Sauce Pot Stoneware	\$90

Glossary of Terms

BISQUE (OR BISCUIT)

Un glazed fired ware is the first firing of ware at a lower temperature than the subsequent glass firing.

CLAY

Decomposed granite and igneous rocks.

COILING

Hand building by the continued adding of coils or snakes of clay and working them together.

CRACKLE GLAZE

The intentional use of the network of fractures in a glaze known as crazing, as a decorative feature.

EARTHENWARE

A porous pottery made watertight by a covering glaze.

HAND BUILT

Forming ceramics without a wheel, by coiling, pinching, slab building or moulding.

HIGH-FIRED

Ware fired above 1200° Centigrade.

KILN

A refractory box to conserve heat, which must be capable of being heated to at least 600° Centigrade.

LOW-FIRED

Ware fired below 1000° Centigrade.

RAKU

A low-temperature earthenware technique involving a very rapid firing cycle.

REDUCTION

A kiln atmosphere which is lacking in oxygen and take it from the metal oxides in the clay and glazes.

SALT-GLAZED

Ware glazed by the volatilisation of common salt, thrown directly into the kiln.

SILICA-SAND

A refractory sand often used as a kiln setting material.

STONEWARE

High-fired, dense, strong pottery.

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