



# ASP NEWS

May 2005

The Newsletter of the  
Auckland Studio Potters  
Society Inc.  
ASP Centre  
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### Studio Opening Hours

Monday	12.30pm - 5pm
Tuesday	12.30pm - 5pm
Wednesday	12.30pm - 5pm
Thursday	12.30pm - 5pm
Friday	12.30pm - 5pm
Saturday	12.30pm - 5pm

*Centre closed this Saturday!*  
Member to pay \$2 per hour  
up to a maximum of  
\$6.00 per day

## Lex Dawson - our new Life Member.



Lex started backyard firings in the early 60s and has been involved with the Auckland studio pottery movement since then, including a stint running the Smith and Smith pottery division. He became a full-time potter in the early 70s at Ramarama - a kick wheel, a diesel kiln and a bucket of ash glaze and off he went - and made excellent Leach-inspired domestic pots for many years, selling a lot of work through the "Twelve Potters". He became an expert raku firer and won an award in the Fletcher exhibition with a raku jar. He taught at the ASP Centre and eventually took over as Director for three years, and still serves on the ASP committee where his knowledge of the studio pottery movement and his

eye for a good pot is invaluable. He has given a lot of his time to the ASP and his Life Membership is well earned. Congratulations.

## A few words from our Prez.

Wally Hirsh

Last term finished with a group salt firing and the less said about that the better! Meanwhile Duncan has been to India and showed the folks there a thing or two, about potting that is. Peter has been to Invercargill and showed the folks there how to fire in an ice kiln. Mayor Tim, the happy one that is, was away taking dancing lessons so Peter didn't get to see him! A group of us went to Waiheke Island's Green Gallery last weekend (April 30<sup>th</sup> not May 30<sup>th</sup> as emailed out) to attend the opening of an exhibition to honour veteran potter Helen Mason on the occasion of her 90<sup>th</sup> birthday. A new pottery storage shed is being built and this coming weekend sees a major 2-day school taking place. I tell you one thing about ASP it is never ever boring! It is alive and kicking. It is in great heart.

And no, not even the AGM was boring ..... someone actually paid us the compliment of saying it was the best AGM she had ever attended and she had been to more AGMs around the place than most of us have had hot dinners! There was virtually standing room only. My thanks to you all for the great support given to the committee, and really to our society, by attending in such good numbers. This, too, is a statement about a lively organisation which is in good heart.

Secondly the meeting was delighted to grant Life Membership to Lex Dawson. Congratulations Lex.... you sure deserve the honour!

Thirdly we had a very lively discussion about growth and development.

*continued on page 2*

## Major Weekend School - this weekend!! 7<sup>th</sup> - 8<sup>th</sup> May.

With Paul Heroux and Scott Goldberg both potters from the US with great reputations and great techniques. We have some of their pots on show at the Centre and they are wonderful ... beautiful shapes and decoration. Between them they will cover a huge range of techniques from throwing, altering



and hand-building, and they'll talk about their range of glazes and surface treatments.

This is a special weekend for the ASP members and we are hoping to see a big crowd there. You will be free to wander between the two demonstrations or sit and watch, ask questions and relax with our fa-

mous free tea and coffee.

\$90 for two days and two demonstrators. Or \$50 for one day.

Bring a shared lunch. 10am to 4pm both days.

## ASP EXHIBITION

Our exhibition is once again to be held at Mairangi Arts Centre. Submission day is on the 3rd July. The exhibition runs from the 7th to 30th July. So put aside your best pots now! In the June newsletter will be entry forms and invitations. We also need an exhibition officer to run the exhibition, the job involves a fair bit of coordination between the Centre and Mairangi, making sure everything is on track and dealing with receiving day, setup and breakdown. Contact the Centre now if interested (it is a remunerated position).

## General News:

Peter Lange

Good to see a small showing of the ASP flag at the NZSP conference in Invercargill with 8 or so Aucklanders there. I set up an ice kiln thinking that it would be just the thing for the Deep South and got caught out by my own cleverness when it fired in a southerly sleet storm and the kiln instead of melting seemed to get bigger as the firing went on. Talk about cold - but the next day the "wood" kiln warmed us all no end with a large diesel burner brought in especially; it threw a flame 10 metres and provided spectacle and warmth.

We have been compensated by the council for their accidental disposal of our exhibition plinths and we are grateful for that - it was a bit of a shock to walk in and find the storage space as empty as a sitting room in the latest décor magazine, and it is good to have the whole thing sorted out.

We are right now having a new shed built for Diploma students to store their stuff. At the weekend as a result of a plea to nearly 200 members for help to move the old shed, we were pleased to have 6 turn up for a couple of hours, so thanks to Jocelyn, Trien, Paddy, Catherine, Lois and Rhonda and in fact if any more of you had come to help you would have just been a nuisance so well done. Nic is installing a shed that we inherited in bits with no instructions; it's surprising how many combinations four walls and a roof can throw up. But he's a whizz at making things go together and it will be good to have the extra space.

Duncan is back from India and will tell you all about it over the next little while - I survived a full-time stint with a lot of help from those who work here, so thanks for that. The big news is that we have replaced the old Zip and now have a continuous boiling water supply, jeopardizing the ritual of the communal cup of tea. So we're switching to leaf tea instead.

## Tree Trunk Firing.

As a result of a brainstorming session that evolved from the post-mortem on the successful "wood" kiln, the next logical step was to up the ante a bit and try for a "Tree Trunk" firing in an old tree stump. So on Saturday May 21<sup>st</sup> we have been invited by Jan Aliah to spend the evening (and the whole night if you wish, she has room) at her place at Pollok on the South Manukau Head, one of the most dramatic landscapes in the Auckland region, where she has arranged to have not one but two tree trunks ready to go with 200mm thick lids and walls, and hand carved burner ports. There will be food, drink and a lot of fire that evening - a great chance



for those who have missed out on our other unusual firings to catch one of the best. As usual the pots will probably just get in the way but no doubt there will be a bit of salt and some cone 10s to knock over, but the ritual is the thing and the sight of a grand old tree stump alight and full of pots will be something to tell your grandchildren (when you get home in the small hours).

Jan is expecting people from 3pm on - she has a gallery to see and raw materials and clay to check out, and there will be places to explore. There will be music, dancing, games and singing and drinking and food, food, food.... and a lantern festival as well. Lighting up at dusk with the firing expected to last about 3 hours, food at 7pm (BYO meat for a BBQ), drinks from whenever you arrive and they'll be whatever you bring.

It's at 266 Pollok Wharf Rd, Pollok, which is about 18km north of Waiuku on the road to Awhitu on the South Manukau Heads. Jan's phone is 09 235 6283 or mobile 021766028. We'll arrange car-pooling through the Centre if you leave us your details. This will be the major winter social celebration for the ASP, there's no charge, so you must be there.

*continued from page 1*

Fourthly we passed into existence a revised constitution. We are hugely indebted to Katie Buchanan, Barrister, Solicitor and emerging potter who guided us in updating this important document. Some significant changes were made and all were approved at the AGM. The powers of the Exec were brought more in line with the provisions of the Incorporated Societies Act. Clause 3 records these changes.

The number of exec members was increased by 2. Matters such as giving notice of meetings electronically and a clause about the responsibility and liability of Committee members were also included to bring us more up to date. And the result of all this is that we now have a much more workable and modern document. Members may request a copy of the Constitution from the office at any time. Thanks Katie for helping us complete this major exercise. Trien presented a very clear set of annual accounts and she was roundly congratulated for that. The year saw us operating with a very small surplus, just \$1800.

And if all that isn't enough good news we also had a full ticket of members standing for election. The members of the Committee for the next year are: Graham Ambrose, Michael Billington (Secretary), Lex Dawson (Vice-president), Wally Hirsh (President), Charade Honey, Anne Hudson, Rhonda Jameson, Jo-Anne Rail, Chris Southern, Trien Steverlynck (Treasurer), Jan Stichbury and Jo West.

The election also saw three members of the last exec depart. We all extend our sincere thanks to Ray Pitcher, Jenny Williams and Brendan Adams who have served the Society so well over the years and especially in their time on the Exec. Thanks guys!

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## Gundaroo Woodfire '05

by Jocelyn Logan

Imagine a one-horse town of 150 people successfully hosting a conference for 150 potters. It helped that 3 of the businesses in the main (almost only) street were decent places to eat. One was a renowned restaurant, Grazing, with a world-class chef, housed in the 140 year old Gundaroo pub. The Cork Café also put on a live band (naturally, the Gundarookis). Of course, being only 35 km north of Canberra is part of the secret.

But the chief credit for the generous hosting of Gundaroo Woodfire goes to the organisers, Ian Jones and Moraig McKenna. Half the events were held at their property 7km away. They run a gallery in an 1848 stone church, Old St Lukes, with their house and pottery attached. The marquee was in the graveyard, and so was the potters' market. As one young potter set up his wares on the edge of a grave I heard another say "I hope Harriet *liked* pottery." Each delegate had been asked to send a bisqued pot for firing in Ian and Moraig's anagama, which was opened on the last day. We sat chatting in their shady orchard, sampled the coffee and homemade cakes and pizza (free coffee with every mug bought), watched demos by international guests and local Australian potters, and generally enjoyed the beautiful spot and the unseasonable heat of Anzac weekend.

One of the drawbacks of tiny Gundaroo is finding accommodation. Some commuted from Canberra, but a large number found the free (but basic) campsite at the local Domain quite congenial. We had a big campfire every night around which I got to meet Arthur and Carol Rosser of Queensland, who host one of my favourite pottery websites: [www.sidestoke.com](http://www.sidestoke.com) One night someone pulled out a fiddle and played it. Yuri Wiedenhofer, the wild man of Aussie woodfiring, hollowed out an old anthill and slept in it, despite the little hole down the side that he said meant his downstairs flatmate was a (deadly) brown snake.

Yuri was one of the speakers at a fascinating symposium on sculpture chaired by Barbara Campbell-Allen, the others being Steve Williams, Malina Monks, Ginni Jones and Moraig McKenna. I found something to connect with in each person's work. For Yuri the fire is the event. He fires anthill-

shaped sculptures as kilns, with wood built into them, or in some cases bottles, and (local councils willing) leaves them to be absorbed by the landscape. Malina bases her woodfired weavings on the crafts of her Hebridean childhood, Moraig forms parts of her many-piece sculptures on her body: bowls formed on her elbows for example. Steve talked of wanting to finish each piece at one sitting and get it into the kiln without delay – thus eliminating turning, bisquing and decorating.

French guest demonstrator, Herve Rousseau from La Borne, has a similarly direct method of working, tearing the clay with his hands and has moved from wedging with his feet to actually forming the clay with them. Linda Christiansen, the other international star hails from near Jeff Oestreich in Minnesota, and would have to be the first genuinely modest, self-deprecating American I have ever met. Her shy manner belies the quality of her work, inspired by a love for quirky objects. She uses a Leach kick-wheel, turned incredibly slowly and throws deceptively quickly and easily. Her work (domestic ware) is then altered and fired on a short cycle.

Conference highlights for me were Chester Nealie's kiln-packing workshop, hearing my hero Robert Barron, and Gail Nichols' session on the similarities and differences between wood and soda-firing. Chester razzed the Aussies and confused Americans by giving all quantities in half-gumboots "because Kiwis can't count or measure". Robert Barron, whose giant \$2000 pots I have long admired, turns out to be funny and down-to-earth. He told us that he deliberately made his noborigama kiln huge so that he would have to make lots of pots to fill it. He believes you should "just make pots" and by doing so will "get into the

zone" where you make good pots and enjoy it. He enjoys making coffee mugs as much as huge pots. Gail Nichols reminded us that the first Australian Soda-firing Conference is coming up in Sept, with Ruthanne Tudball as the guest: 99.9% Salt-free at ANU, Canberra 23-25 Sept [national.soda.conference@anu.edu.au](mailto:national.soda.conference@anu.edu.au) (Janet Mansfield claims to be the 0.1%.)

The very likable Daniel Lafferty built a small woodfired salt kiln during the 3 days of the conference, helped by anyone who wanted to join in. This will be a souvenir for Ian and Moraig. Daniel also featured in one of the exhibitions which we all travelled into Canberra to see, showing large paddled jars at Anca Gallery alongside work from Kirk Winter, Yuri, and Simon Reece. At Canberra Potters' Society (a membership institution somewhat like ASP) an invited exhibition, Australian Woodfire Survey 2005, was curated by Owen Rye, who was unable to be at the conference, as he was teaching in the USA. Altogether 4 exhibitions, collectively called "Raw Heat, Hot Clay" were put on in Canberra to complement the conference. At Canberra Potters Col Minogue, Irish editor of the Log Book, gave us a talk about American women woodfirers. In Gundaroo itself an exhibition called "A Delegate Situation" showed one pot by each of us. Janet de Boos opened this by saying that such exhibitions are usually a curator's nightmare as they don't hang together, but that this one did because of the common devotion to woodfiring. As I found my bottle next to one of Ian Hodgson's this was a relief to me.

I was the only delegate direct from NZ, but met some expat Kiwi potters, including Ann O'Sullivan from ASP who recently moved to Sydney. It was really great to meet up again with Justin, the young French potter who was at ASP last year. He and his girlfriend Angelique were the backbone of the conference workforce. They now intend to go on to Melbourne. Justin sends regards to everyone he knew at ASP and Driving Creek.

Next Woodfire Conference will be hosted by Paul Davis and his team at Sturt in 2008 – unless someone wants to invite the Aussies for a return match on our ground before then?

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## Mary Rose Hardwick-Smith

November 21, 1923 to April 8, 2005

Mary Rose died at her home in Castor Bay, on Auckland's North Shore, on April 8th after a very short illness.

Mary was a "first generation" potter, modelling with brick clay in Miramar, Wellington in 1951. Soon she was experimenting with throwing on a wheel which her brother Robin made from found parts - a record turntable driven by a motor and pieces from old cars and other machinery. She became "hooked on clay", throwing domesticware from a red-firing Plimmerton earthenware.

1953 saw Mary fully into self-taught potting with assistance from weekend classes and Adult Education Summer Schools in Auckland. As it was in those days, she learned mostly by sharing information and discoveries with other pioneer potters, later gaining much from visiting international experts, particularly those from England and Japan. When Bernard Leach's "A Potter's Book" became available her attitudes changed, both with respect to her pottery and life's philosophies. With very little access then to prepared materials she became interested in finding, preparing and adapting local materials - papa, iron sand, quarry dust, pumice, wood ash. Special clays were "acquired" from known spots nation-wide with many potters collecting samples any time they travelled on particular routes, bringing home their diggings to share with others.

In 1957 Mary shifted to Castor Bay and set up her studio workshop in the basement of the lovely house she was to live in for the rest of her life. Here through the early 1960s she developed a commercial range of jewellery, mainly earrings and buttons and through a need to match materials used by dress designers, became fascinated with colour, experimenting to develop a suitable and controllable palette of glazes. Gradually she progressed to making domestic stoneware from a mixture of Auckland, Wellington and Nelson clays, initially fired in an electric kiln, then with oil and later, gas. She constantly experimented to perfect glazes suitable to her clays and the end use-purpose of her functional tableware pots.

Learning so much from her own experiments she was often called upon to teach others, giving lectures and demonstrations on glaze making, materials and chemistry as well as clay-making and

throwing. For three years from 1967 she employed and taught a neighbour, Peter Anderson, her student apprentice. Mary's niece Ayla was also a fascinated student.

Mary joined the North Shore Pottery Club, the first of its kind in NZ, which was started by Ian and Lorraine Firth and Peter Webb. Then she became a foundation member of the Auckland Studio Potters which evolved from this first club. She served as president of ASP for two years and became a foundation member also of the NZSP, of which she was vice-president for a term of three years. As pottery grew in popularity through the 1970s, Mary became a frequent exhibitor with ASP, NZSP and New Vision Gallery exhibitions.

In 1975 Mary joined Barbara Hockenull, Margaret Symes and myself in establishing the Albany Village Co-operative Pottery Shop and Gallery which soon had a professional membership of 15 potters. Mary helped establish the ground rules and philosophies which made this co-op one of the best known in the country for nearly 30 years. Even after she stopped actively potting, Mary continued as a valuable member of this group and an interested participant in all its activities. Her technical knowledge and attitudes to life kept her as a sort of guru whose opinions and knowledge were respected and sought after.

Mary constantly read and studied, attending classes in art and pottery as well as philosophy, geology and creative writing. Recently she had several poems published in a specialist magazine along with other fellow writers. She was contemplative and creative right to the end.

In her will Mary bequeathed her magnificent collection of over 200 pots to the proposed National Ceramics Museum to be established in Clark House, Hobsonville. This is a seminal collection which includes important examples from many major overseas potters who visited this country through the late 1960s and '70s and from our own top potters. As well there are over 100 pieces of her own beautiful domestic-ware pots. Although Mary Rose Hardwick-Smith is sorely missed by her family and many friends, her valuable legacy lives on to benefit us all.

*Howard Williams.*

Janet Mansfield has been awarded a Doctorate of Letters from the University of Tasmania. This honorary degree recognises Mansfield's contribution to the field of art, in particular, the art of ceramics. The Chancellor of the University, Dr. Mike Vertigan, highlighted Mansfield's energy, her active practice as a potter and as an author of books and the periodicals; Ceramics Art and Perception and Ceramics TECHNICAL.

### Snippet about Joel Kottet an Oregon potter who died recently.

To those who had questioned whether or not Joel left any written material or videos behind - I called a close friend of his today and learned that he had not, unfortunately. While George was reminiscing about Joel, he corrected my belief that Joel's limit on the wheel was 500 lbs. He personally watched him throw 700 lbs, after piling the clay onto the bat (already on the wheel), climbing up on top and wedging it with his feet! He threw this huge mass while bracing his back against the wall, because the force of the wheel coming at him from the left and pushing against the clay as he pulled up would have thrown him across the room - and yes, it did happen...once. Joel called his method and workshops Left Of Centre.



*Duncan in teaching mode*

## Patricia Perrin Ceramics Exhibition

In December of this year a survey exhibition of Patricia Perrin's ceramics is being held at the Corban Estate Arts Centre, in Henderson, Auckland. Examples of Perrin's ceramics are being sourced from both public and private collections. The organizers of the exhibition would love to hear from anyone who has any of Perrin's work, or knows anyone who does, with the view to possibly exhibiting these items.

The exhibition will be accompanied by a printed catalogue containing essays, biographical details and color photographs of key examples of Patricia's work along with archival photographs. The exhibition will run from Thursday 15<sup>th</sup> December 2005 through until early February 2006. This exhibition will be the first survey exhibition of its kind and will help to form an important research base for future reference. Please contact Tanya Wilkinson, Corban Estate Arts Centre, PO Box 21 526, Henderson, Waitakere City. Email: tanya@ceac.org.nz, www.ceac.org.nz for more information.

## Indian Escapade

*Duncan Shearer*

After completing last year's glaze course in India there was talk of inviting me back this year, initially January was on the cards, but turned out too difficult to organise the visa. But the NCDPD (National Centre for Design and Product Development) did manage to get its act together for an April workshop. So I packed my bags and left for a three-week trip early in April. The workshop had 25 country potters from around India taking part, most fired to terracotta temperatures, but some fired to about 1200. My course taught them basic glaze theory and we did a lot of our experiments at 1260, mainly to illustrate the point that stoneware glazes are easier to formulate and have cheaper materials than earthenware - just the fuel costs are higher.

The course lasted 12 days and we covered a wide range of topics, everything from kiln and burner design, to clay bodies, to glaze chemicals and even molecular unity formulas. The greatest problem facing the potters in India is their materials. Finding out what's in them is difficult, and when you do get information from material suppliers

they don't make sense. We tested all the materials first and found some very surprising results, like a dolomite that melted and turned black and whiting that also completely fused and turned grey.

However despite these and other effects (like an electric kiln that took 3 days to cool down) some of the glazes produced were very interesting and could be used by the country potters. Once they had built their kilns. Which brought me to kiln designs and the different gas burners available in India. It turns out no one had heard of venturi gas burners, so that night I had to come up with a simple design for one that could be made by their engineers. The burners they did have resembled overgrown Bunsen burners with no air adjustments. They also wanted kilns that could be used

to burn everything from wood to waste to cow dung.

During my stay I was also invited to view a couple of ceramic factories, partly to offer product design advice and also to further my understanding of their ceramic industry. It was fascinating to see their processes, mainly slip casting, but some jigger work as well. Lots of workers squatting on the ground fettling and sponging, then glazing and cleaning up. They use very minimal machinery, clay preparation ball mills and pugmills plus large oil kilns were about it. Every other process had a team of workers to do it.

One small village called Prajapat Colony was positively dickensian in feel, although it was only built in 1985 as a potter's colony. Most houses were potteries, all making a living from low-fired earthenware, things like water pots and religious objects. Each house had its clay pile outside the front door and the road traffic crushed the clay, once fine enough it was swept into pits and slaked with water, before sieving and wedging into lumps. The kilns were often built into the homes as well. Fired with sacks of sawdust, an average kiln of 7-foot diameter and 4 foot high would consume about 600-800 kg of sawdust to reach 850 degrees. But as everyone made their

pots during the day and fired their kilns at night, come 6pm when I visited, there is this black atmosphere of soot and smoke belching from every house and this continues to around midnight. It was an amazing sight standing on the rooftop and surrounded by rising clouds of smoke in every direction. Also on the rooftops were the painters, finishing off the work by daubing it in gaudy colours, the brighter the better.

It was only after the 12 day workshop finished that I got some time off to explore Delhi. The highlight being in the



oldest Indian Mosque called Qutab Minar during a thunder storm and watching the tall stone tower (the tallest structure for miles around) to see if it would be struck by lightning as has happened so often in the past. No such luck this time but the rain brought a welcome relief from the heat. Most days we hit the 40-degree mark, and even at night it never dipped below 20, thank goodness for aircon and water coolers.



## Anagama firing

Are you interested in taking part in the next ASP members anagama firing? We hope to fire in early July (either 1st, 2nd, 3rd or 8th, 9th, 10th) See our website under events for more details.

## Bus Trip

The ASP is planning a bus trip to the Waikato to see Ron Sang's selection. See the June newsletter, or our website for more info.

# classified

All phone numbers in these sections are in the Auckland free-calling area unless an area code is explicitly stated.

### For Sale

Talisman wheel, good condition, only \$750. Ph Roger Crawshaw on 638 9520

The ASP has a small tabletop slab roller for sale (it's the brown one) for \$500. Contact the centre now if interested.

### Workshop:

15 cubic Feet gas kiln, electric kiln, two wheels, small slab roller and other stuff - work and pay your bills (gas electricity) for exchange of minor jobs, and companionship with black Labrador called Jenny. Call Yael 027 2916589

# exhibitions

### Masterworks Gallery (Ponsonby)

New Ceramics by Duncan Shearer  
Come and see my latest saltglazed work in my first solo exhibition at Masterworks. No preview, show opens on 23rd May, runs until 5th June  
77 Ponsonby Rd, Ponsonby. Ph 378 1256

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### Masterworks Gallery (Viaduct)

Beyond Bombay  
May 5th - 21st, 2005. Preview Wednesday May 4th, 5.30 - 7.30pm,  
A survey of applied art practice from south of the Bombay Hills. Artists presenting new work in the show include Madeleine Child and Philip Jarvis (Dunedin), Emma Camden (Wanganui), Brian Staite (Christchurch), Sharon Hall (Nelson), Michael Tannock (Dunedin), Karen Ellett (Wanganui), Paul Masey (Featherson), Ann Verdcourt (Dannevirke), Kevin Webby (Hawkes Bay), Tania Zoe Robinson (Napier) and many more of our leading talents from around the country. Beyond Bombay spans a range of media including ceramics, glass, and metal and we are very pleased to be presenting new furniture by Kevin Webby - a member of acclaimed designer David Trubridge's Cicada Workshop and Studios. 95 Customs St West.

### Green Gallery

'Honouring Helen Mason'  
A Ceramic Show featuring the work of Helen Mason, Barry Brickell, Bronwynne Cornish, Hilary Kerrod, Mike O'Donnell, Baye Riddell.  
Opens 30<sup>th</sup> April, runs until 22<sup>nd</sup> May.  
20 Cory Rd, Palm Beach, Waiheke. Ph: 3722891

### The Studio Gallery

New work by Jengis  
High fired earthenware with scraffito.  
Opening 2<sup>nd</sup> May, runs until 14<sup>th</sup> May  
385 New North Rd, Kingsland. Ph 8159310

### Object Space

Minus Reason  
23 April to 21 May  
In 2004 Creative New Zealand awarded the inaugural Craft/Object Fellowship to leading maker Malcolm Harrison. The announcement was made at Objectspace in June 2004 and so it is fitting that his installation of new works, Minus Reason, is shown for the first time at Objectspace. The installation is inspired by Francisco Goya's masterpiece The Sleep of Reason Produces Monsters. The works in Minus Reason are stitched and quilted and include elements by ceramist Christine Thacker and woodworker Lee Elliot. Novelist and former applied arts curator Laurence Fernley has pro-

vided the catalogue essay.

Something colourful, cheerful and frivolous  
29 March - 21 May  
'Something colorful, cheerful and frivolous' is how writer John Davenport has described Pates Pottery, produced in Sydney from 1946 to 1990. Produced to meet a huge domestic demand for cheap decorative ceramics, Pates Pottery sheds light on the cultural influences, consumer tastes and the economics of policy and production in post WWII Australia. Collector Benjamin Chow acquired his collection of Pates Pottery while living in Australia and 40 pieces from his much larger collection are on show in The Vault.  
Objectspace is at 8 Ponsonby Rd Auckland Ph: 376 6216

### International

Dear Colleagues in the Pacific. The Commonwealth Foundation is urgently seeking entries from the Pacific for its 2005 Arts and Crafts Award. If you are interested please see their website: <http://www.commonwealthfoundation.com/arts/artsawards/>

The international salt-fired ceramics competition held by Handwerkskammer Koblenz in Germany are after ceramists of all ages who work with salt-glaze for an exhibition called 'Salt-Glaze 2006'. For more information either contact the Centre (we have the info and entry form) or email [galerie@hwk-koblenz.de](mailto:galerie@hwk-koblenz.de)

The 24<sup>th</sup> Gold Coast International Ceramic Art Award is calling for entries by the 1<sup>st</sup> July. With a total of A\$ 17,000 up for grabs is certainly worth the effort. This year's judge is Grace Cochrane, the Senior Curator Australian Decorative Arts and Design, Powerhouse Museum. Entry forms are either at the Centre or you can download from: [www.ceramicartaward.com](http://www.ceramicartaward.com).

My name is Nicola Harvey, as Project Officer for the South Project I have been developing a series of residency opportunities for artists from across the southern hemisphere. The South Project, initiated by Craft Victoria in July 2004, is designed to bring together artists and cultural workers from all over the southern hemisphere, to collaborate, exchange and respond to the unique conditions of living in the south.

In 2005 we have a residency opportunity specifically for a New Zealand ceramic or clay artist to be based in Victoria, Australia for a 6 week period. I would greatly appreciate it if you could forward on the following information on the residency opportunity to your network, and if you have any further questions I hope you will not hesitate to contact me. I sincerely hope that this residency opportunity may be of interest to someone in your network, it'll be a fantastic program and a chance for a New Zealand artist to respond to and learn from the ceramic artists of Victoria. Further details can be found at on the website: [www.southproject.org](http://www.southproject.org)

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