

SABBATICAL LEAVE REPORT

Submitted to
The Board of Trustees
Mt. San Antonio College

by

John H. Blough, Jr.
Ceramics Department

October, 1989

MT. SAN ANTONIO COLLEGE
Salary and Leaves Committee

APPLICATION FOR SABBATICAL LEAVE

RECEIVED
FEBRUARY 1989
PERSONNEL OFFICE

Name of Applicant John H. Blough Jr.

Address 920 Harvard Ave., Claremont, California 91711.

Employed at Mt. San Antonio College beginning Sept. 1967

Dates of last sabbatical leave:

From None. To _____

Department ART Division Humanities

Length of sabbatical leave requested:

One semester XX
Fall _____ Spring XX

Two Semesters _____

Purpose of sabbatical leave:

Study _____ Project _____

Travel XX Combination
(specify) _____

NOTE: Sabbatical periods are limited to contractual dates of the academic year.

Effective dates for proposed sabbatical leave:

From February 1989 To June 1989

and (if taken over a two school year period)

From _____ To _____

Attach a comprehensive, written statement of the proposed sabbatical activity(ies) including a description of the nature of the activity(ies), a timeline of the activity(ies), an itinerary, if applicable, the proposed research design and method(s) of investigation, if applicable.

Attach a statement of the anticipated value and benefit of the proposed sabbatical activity(ies) to the applicant, his/her department or service area, and the College.

Any change or modification of the proposed sabbatical activity(ies) as evaluated and approved by the Salary and Leaves Committee must be submitted to the Committee for reconsideration.

John H. Blough Jr.
Signature of Applicant

Dec. 1, '87
Date

APPLICATION FOR SABBATICAL LEAVE

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Applicant's Name John H. Blough Jr.

THE ACKNOWLEDGMENT SIGNATURES REFLECT AWARENESS OF THE SABBATICAL PLAN FOR THE PURPOSE OF PERSONNEL REPLACEMENT. COMMENTS REQUESTED ALLOW FOR RECOMMENDATIONS PERTAINING TO THE VALUE OF THE SABBATICAL LEAVE PLAN TO THE COLLEGE.

APPLICANTS MUST OBTAIN THE SIGNATURES OF ACKNOWLEDGMENT PRIOR TO SUBMITTING APPLICATION TO THE SALARY AND LEAVES COMMITTEE.

ACKNOWLEDGMENT BY THE DEPARTMENT/DIVISION

Signature of Department Chairperson [Signature] Date 11/25/87

Comments: I am very happy and glad to see John apply for a sabbatical. His proposal is most deserving of strong consideration as it will afford him many first hand experiences with folk potters of New Zealand and Australia which will be of great benefit in teaching ceramics to our students'

Signature of Division Dean [Signature] Date 12-1-87

Comments: John is a talented member of our faculty. I feel this sabbatical will assist John as he seeks to become the most effective teacher possible

ACKNOWLEDGMENT BY THE OFFICE OF INSTRUCTION

Signature of Asst. Superintendent/Vice President, Instructional & Student Services [Signature] Date 1/8/88

Comments:

NOTE: DIVISION DEANS ARE REQUESTED TO SUBMIT A STATEMENT OF RECOMMENDATION REGARDING THE VALUE OF THE SABBATICAL PLAN TO THE COLLEGE, DIVISION/DEPARTMENT, AND INDIVIDUAL, IN CONSULTATION WITH THE APPROPRIATE DEPARTMENT CHAIRPERSON.

FINAL ACTION BY THE SALARY AND LEAVES COMMITTEE:

Recommend approval to the Board of Trustees

Not recommend approval to the Board of Trustees

[Signature] Chairperson, Salary and Leaves Comm. Date 2-23-88

[Signature] Signature - Authorized Agent of the Board Date 3-4-88

SABBATICAL LEAVE PROPOSAL

JOHN BLOUGH

PROPOSED SABBATICAL ACTIVITIES

I propose spending four months traveling through New Zealand and Australia, approximately mid-February through mid-June, for the purpose of broadening my knowledge and my skills both as a functional potter and as a teacher.

I shall begin in New Zealand, on South Island, as this is Fall in the Southern Hemisphere and the weather will be good for travel. I will then proceed to North Island, then on to Australia.

I propose visiting working potters both in their private studios and co-operative work spaces; visiting their sales galleries and public fairs; visiting public galleries and museums; and visiting universities involved in the instruction of ceramics.

ANTICIPATED VALUE OF THIS SABBATICAL

New Zealand and Australia are both countries with a large number of working studio potters. These thousands of folk potters supply not only much-needed functional ware but also contribute a rich, aesthetic quality to the life of the people of these two countries. Many of these potters make a partial living at their craft, while most are fully self-supportive because of it.

This is an especially exciting time to observe the evolution of ceramics as a craft and a business in New Zealand and Australia. Their relatively new involvement in the area very closely parallels the United States' potters' position approximately seventy-five years ago. They are full of the vitality and growth of new enterprise.

The craftsmen are very open to new ideas and encourage visits from international potters. They are fortunate in that their society not only depends upon them for the functional ware they produce, but also supports their various co-operative sales groups and the many galleries and museums scattered throughout New Zealand and Australia.

In the twenty-three years that I have been teaching ceramics, I have concentrated primarily on the functional ware that has, for centuries, been a part of life throughout the world. I have tried to impart to my students the knowledge and ability to combine function and beauty in the creation of their ware. I have attempted to help them achieve the pleasure of creativity and self-expression while also teaching them a craft which can be a source of livelihood as well.

I have strived constantly to bring fresh ideas and new approaches to my students. I use my experiences to find new techniques and directions for them to pursue. With this in mind, I believe now is the ideal time for me

to witness, firsthand, the invigorating work being done by the potters of New Zealand and Australia, and return to my students with new energies and enthusiasms.

I plan to visit as many studio potters as time allows during my proposed four months. I have the assistance of the New Zealand Society of Potters and their president, Sally Vinson, as well as the Australian Ceramic Society, in compiling a feasible list of potters to visit. I will observe their working conditions both in their individual studios and their co-operative working spaces. I will also visit their private and group sales galleries.

Both countries have a large number of museums and galleries that I will visit also.

I plan to keep a daily journal and take many slides. The detailed information from my journal and the slides will be of great value both for lectures and demonstrations in my classes.

As I broaden my outlook and learn new attitudes and techniques through my travels, I know I can, in turn, bring this knowledge back to my students, increasing the value of the education I offer them.

PROPOSED TRAVEL SEQUENCE:

NEW ZEALAND, SOUTH ISLAND:

NELSON:

Royce McGlashan, Cobb Cottage Pottery, Brightwater
Peter Gibbs and Julie Warren, Omaio Pottery, Brightwater
Barry and Diane Woods, Mary Bank
Bill and Nancy Malcolm
Steve Fullmer, Upper Moutare
Ross and Adrianna Richards, Wakapuaka

MARLBOROUGH SOUND:

Mirek and Pamela Smisek, Te Horo, Otaki

CHRISTCHURCH:

The Art Center of Christchurch
Robert McDougall Art Gallery
Canterbury Society of Arts
Artists' Quarter, 40 Oxford Terrace

INVERCARGILL:

Southland Centennial Museum and Art Gallery
City Art Gallery, Anderson Park

QUEENSTOWN:

Lake District Centennial Museum, Arrowtown

BLLENHEIM:

St. Andrew's Presbyterian Church, Craft Market, Fridays

DUNEDIN:

Otago Museum
The Dunedin Public Art Gallery, Logan Park
University of Otago
Canterbury Society of Arts
Otago Polytechnic School of Fine Arts

NEW ZEALAND, NORTH ISLAND:

WELLINGTON:

The National Art Gallery
Artours
National Museum
Gloria Young, Pottery, Mt. Victoria

WANGANUI:

Wanganui Regional Museum
Sarjeant Art Gallery

NAPIER:

Hawkes Bay Museum and Art Gallery

GISBORNE:

Gisborne Museum and Arts Centre

NEW PLYMOUTH:

Govett-Brewster Art Gallery
Festival of the Pines, February

HAMILTON:

Hamilton Arts Center
Waikato Museum of Art and History
Waikato Art Gallery and Museum

RAMARAMA:

Brian Gartside, Pottery

TITIRANGI BUSH:

Len Castle, Pottery

ROTORUA:

Rotorua Art Gallery
City of Rotorua Museum
Little Village, Whakarewarewa

COROMANDEL:

Barry Brickell, Driving Creek Pottery

AUCKLAND:

Auckland City Art Gallery
The Mill in Durham Lane, Crafts, Sales
Earthworks Handcraft Co-op, Parnell Village, Parnell
Craft Cottage, Remuera
New Zealand Society of Potters, Sally Vinson, President
Vinson Pottery, Devon
Ponsonby Potters Co-op, Auckland
Albany Village Co-op

AUSTRALIA

SYDNEY:

Art Gallery of New South Wales
Australian Museum
Holdsworth Galleries
Barry Stern Galleries
Ray Hughes Gallery
Ceramic Study Group, Mrs. P. Farmer
"Paddo Fair", Paddington, Saturdays

CANBERRA:

Australian National Gallery, Lake Burley Griffin
Southlands Gallery
Canberra Potters Society
Australian Ceramic Society, Dr. K. D. Reeve
Australian National University

MELBOURNE:

Moomba Festival, Melbourne
National Gallery of Victoria, Victorian Arts Centre
Australian Centre for Contemporary Art
Gryphon Gallery
Steve Brown, Pottery, Cliftown
Kay Jensen, Pottery, Mt. Evelyn
Distelfink Craft Gallery, Hawthorn
Makers Mark Gallery, Melbourne
Meat Market Craft Center, North Melbourne

ADELAIDE:

Art Gallery of Southern Australia, North Terrace
Hahndorf, Adelaide Hills
Adelaide Potters Club, Parkside, Maggie Smith
South Australian Studio Potters Club, Inc., Lower North Adelaide
Adelaide University

PERTH:

Western Australia Art Gallery
Alexander Galleries
Bannister Street Craftwork, Fremantle
Joan Campbell's Pottery Workshop, Round House
Fremantle Arts Centre, Fremantle
Ceramic Study Group of Western Australia, Mt. Lawley
Perth Potters Club, Inc., Cottesloe, Jo Jones

BRISBANE:

Queensland Art Gallery
Queensland Museum
Ceramic Association of Queensland

CAIRNS:

Cairns Museum, Old School of Arts

NOTE: Because I am visiting not only established public museums, galleries and universities, which remain constant, but also individual studio craftsmen, my scheduled itinerary may alter as the roster of potters possibly changes.

ADDENDUM TO SABBATICAL APPLICATION

1. "Value to the College." In visiting these two countries, I will become a better potter and a better teacher. Upon my return, I will impart my new knowledge to my colleagues, thus improving their teaching abilities, and will offer an expanded program to students, increasing the education available at Mt. San Antonio College.
2. The specific data gained would include clay bodies, glaze formulae, throwing techniques, ways of firing and types of kilns used, studio organization and the marketing of wares produced. I will also observe, by way of gallery and museum tours, the ceramics that influence the culture as well as those which are a result of it.
3. My journal will be used both formally and informally. I will draw from it directly during lectures in class. It will also be available at all times to any students needing information concerning clays, glazes, kilns and firing, and studio designs.
4. I will impart knowledge to my students through informal lectures and slide presentations. I plan to meet with each of my colleagues in the ceramics department and share, through notes and slides, both the functional and aesthetic knowledge I have gained.
5. This is my approximate travel calendar:
February 15: Los Angeles to Wellington, New Zealand, Ferry to Picton.
February 18 - March 4: Nelson, Marlborough Sounds, Blenheim.
March 4 - March 18: Christchurch
March 18 - March 25: Dunedin
March 25 - April 8: Invercargill, Queenstown
April 8 - April 15: Greymouth, Westport, Return to Nelson.
April 15: Ferry to Wellington
April 15 - April 25: Wellington, Palmerston North
April 25 - May 6: Wanganui, New Plymouth
May 6 - May 13: Rotorua, Hamilton
May 13 - May 27: Auckland, Coromandel
May 27:- Auckland to Brisbane, Australia
May 27 - June 3: Brisbane
June 3 - June 10: Sydney, Canberra
June 10 - June 17: Melbourne
June 17 - June 24: Adelaide
June 24 - July 4: Perth
July 4: Perth to Los Angeles
6. The list of potters, fairs, sales groups, museums, etc., which I have already submitted, is partial. I will be acquiring more extensive lists from both countries in the year ahead. Also, when in each country, local lists of current craftspeople are available in almost every town.

STATEMENT OF PURPOSE

I approached my spring semester sabbatical with two main objectives. First, to stimulate my approach to my own craft. Secondly, and in direct conjunction with the first, to re-energize my attitudes and abilities as a teacher. I truly believe that to be an effective crafts teacher one must be a working craftsman, setting forth a living, working example. That example, in tandem with written and visual teaching aids, is the greatest catalyst for inspiring a student to success.

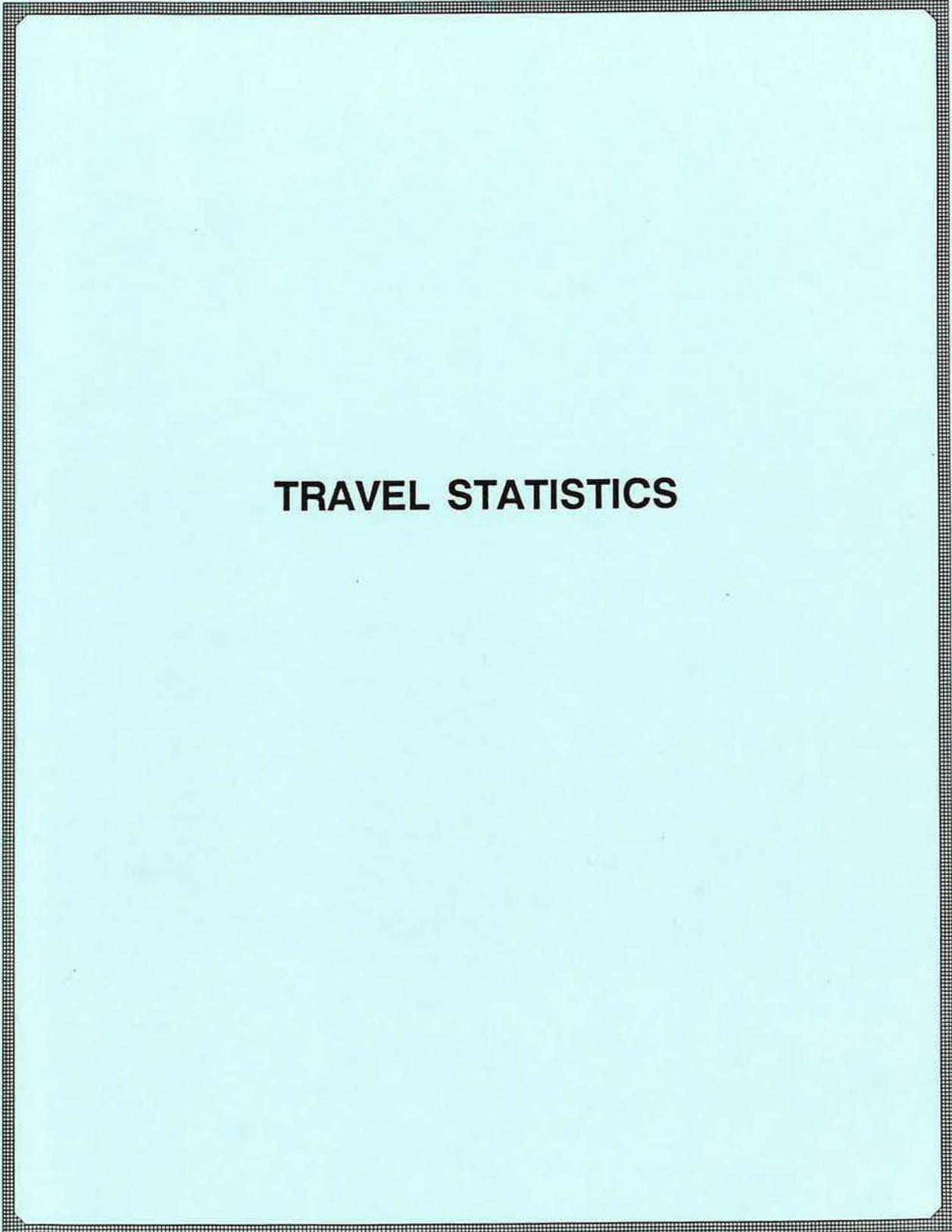
I planned to accomplish these goals through exposure to the work of the potters of New Zealand and Australia; and, even more directly, through interaction with potters in their studios, in their co-op working spaces and in their galleries; and with those people marketing the potters' ware in public galleries and museums; and spending time in the universities and polytechnic schools which offer ceramic courses.

I planned to acquire new ideas in the treatment and use of clay, new glaze formulae and different firing techniques, whenever possible. Uppermost in my mind, when visiting classroom situations, was to be ever watchful for those teaching approaches that created an inspirational, active environment. Also of great interest was the physical setup of lab and materials and the degree of student participation in the workings of the lab. I wanted the

experiences of these four months to return me to Mt. San Antonio College a more accomplished potter and teacher, more eager than ever before to impart my knowledge and love of my craft to my students.

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TRAVEL STATISTICS

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SOUTH ISLAND, NEW ZEALAND:

13 FEBRUARY

Courtyard Pottery, Christchurch
David Brokenshire, Sumner, Christchurch

15 FEBRUARY

Caverock Gallery, Christchurch
Arts Centre, Christchurch
Nola Barron, Christchurch

16 FEBRUARY

Caverock Gallery, Christchurch
David Brokenshire, Sumner, Christchurch

17 FEBRUARY

Courtyard Pottery, Christchurch
BC Pottery, Bill Cranfield, Canterbury
Steve James, Ashburton
Fusion Gallery, Ashburton

18 FEBRUARY

Steve James, Ashburton
Eastside Gallery, Ashburton

20 FEBRUARY

Paul Fisher, Temuka

21 FEBRUARY

Décor Gallery, Timaru
Makikihi Co-op Gallery, Makikihi
Audrey Wallace, Waimate
Presence Gallery, Oamaru

22 FEBRUARY

Otago Polytechnic, Dunedin

23 FEBRUARY

Otago Polytechnic, Dunedin
Otago Art Gallery, Dunedin

24 FEBRUARY

Otago Polytechnic, Dunedin
Otago Museum, Dunedin
Chingford Stables Pottery, Klaus Krix, Dunedin

25 FEBRUARY

Otago Polytechnic, Dunedin
Mike Searle, Mosgeil
Lawrence Ewing, Dunedin
Neil Grant, Dunedin
Michael Trumic, Dunedin

27 FEBRUARY

Crafts Council Gallery, Dunedin
Dan Moorwood, Waitahuna
Rob Wood, Della Slattery, Roxburgh

28 FEBRUARY

Gallery 5, Invercargill

1 MARCH

Heather Munro, Otatara, Invercargill
Invercargill Art Gallery, Anderson Park, Invercargill

2 MARCH

John, Ria and Peter Kalb, Invercargill
Southland Polytechnic, Invercargill

3 MARCH

2nd Level Gallery, Invercargill
Invercargill Museum, Invercargill
Potters Gathering, Home of Heather Munro, Otatara, Invercargill

4 MARCH

Eastern Southland Gallery, Gore

8 MARCH

Barbara Gray, Queenstown
Number 10 the Mall, Crafts Gallery, Queenstown

9 MARCH

The Pottery Shoppe, Arrowtown
Annie Currie Pottery, Arrowtown
Rocky Point Pottery, Colin Pledger, Cromwell

11 MARCH

Craft Cottage, Tehero
The Willows, Crafts, Harihari
Hokitika Craft Gallery, Hokitika
Chris Weaver, Kaniere
Crafts Shop, Punakaiki

13 MARCH

Utopia Craft Shop, Westport
Utopia Pottery, John Sepie, Westport
Hector Gallery, Westport
Hector Pottery, John and Anne Crawford, via Westport

15 MARCH

Cob Cottage Pottery, Royce McGlashen, Brightwater
Peter Gibbs and Julie Warren, Omaio Pottery, Brightwater
Waimea Pottery, John Laird, Richmond

16 MARCH

Cob Cottage Pottery, Brightwater
Waimea Pottery, Richmond
Suter Art Gallery, Bridge Street, Nelson
South Street Gallery, Nile Street, Nelson

17 MARCH

South Street Gallery, Nelson
Neudorf Pottery, Bengé and Gane, Upper Moutere
Carl and Ellie Vendelbosch, Upper Moutere

18 MARCH

Slide Presentation, Richard Parker, Polytechnic, Nelson

20 MARCH

Steve Fullmer, Ruby Bay, Nelson
Darryl Robertson, Bronte, Nelson
Opening of the McKee Wing, Suter Art Gallery, Nelson

21 MARCH

The Artisans, Co-op, Takaka
Hans Bauer, Parapara, Takaka

21 MARCH (Continued)

Decorator Pots, Diane and Barry Woods, Parapara

22 MARCH

Estuary Arts, Rosie Little and Bruce Hamlin, Golden Bay

24 MARCH

David Griffith, Nelson

25 MARCH

Hugh MacMillan and Sara Linda, Nelson

28 MARCH

Motueka Craft Shop, Motueka

Graham Pizzey, Motueka

29 MARCH

Vic Evans, Wakefield

William Higgins Gallery, Spring Grove

Potters Gathering, Home of Peter Gibbs and Julie Warren, Brightwater

30 MARCH

Thackwood Pottery, Ross Richards, Wakapuaka

31 MARCH

The Creek Pottery, Picton

NORTH ISLAND, NEW ZEALAND:**1 APRIL**

Taylor Stace Craft Cottage, Pauatahanui, Wellington

Dowse Art Museum, Lower Hutt, Wellington

The Potters' Shop, Wellington

2 APRIL

Clay Shapes, Wellington

3 APRIL

Antipodes, Wellington

Crafts Council Gallery, Wellington

4 APRIL

The Villas Gallery, Kelburn, Wellington

Earthworks Pottery, Lambton Quay, Wellington

4 APRIL (Continued)

Natural History Museum and Art Gallery, Wellington
Temporary Contemporary Gallery, Wellington

5 APRIL

Louise Beale Gallery, Wellington
Van Helden Gallery, Days Bay, Eastbourne
Kiln Craft Pottery, Showroom, Featherston

6 APRIL

Talents, The Art Centre Craft Shop, Masterton
Cobblestone Crafts, Greytown
Paraphernalia, Paraparaumu
Mirek & Pamela Smisek, Waikanae

7 APRIL

Reikorangi Park and Pottery, Waikanae
Waikanae Crafts, Waikanae

8 APRIL

Anneke Borren, Paraparaumu

9 APRIL

New Zealand Craftworks, Otaki
Foxfire Pottery, Foxton
Doyle Pottery, Foxton

10 APRIL

The Vista, Palmerston North
The Artisan, Palmerston North

11 APRIL

Square Edge Art Centre, The Potters' Vault, Palmerston North
Manawatu Museum, Palmerston North
Manawatu Art Gallery, Palmerston North
The Craftsman, Palmerston North
Stan Jenkins, Feilding
Skylight Gallery, Feilding

12 APRIL

Sanson Pottery, Sanson
Pots and Patches, Bulls
Turakina Arts and Crafts, Turakina
Sarjeant Art Gallery, Wanganui
Bulls Antiques, Bulls

13 APRIL

Vanity Gallery, New Plymouth
 This N That, New Plymouth
 The Potters' Gallery, New Plymouth
 Colonial Crafts and Cafe, New Plymouth
 Riverview Crafts, New Plymouth
 Eric and Sarah Harrison, New Plymouth

14 APRIL

Table Top Gallery, New Plymouth
 Maata Arts and Crafts Gallery, Taumarunui

15 APRIL

Mana Jade Creations, Ltd., Taupo

16 APRIL

Village Crafts, Bay View, Napier

17 APRIL

Vertu, Napier
 Parade of Hands, Craft Works, Napier
 The Potters Place, Waiohiki, Napier
 St. Aubyns Potters, Hastings
 Sirocco Handcraft Studio, Hastings
 2-4-2 Gallery, Hastings

18 APRIL

Kamakura Pottery, Bruce and Estelle Martin, Hastings
 2-4-2 Gallery, Hastings

19 APRIL

Norsewear Art Award, Art and Craft Show, Waipukurau

20 APRIL

Studio 4, Rotorua
 Rotorua Museum and Art Gallery, Rotorua
 Scholes Gallery, Rotorua
 Cornerstone Craft Shop, Rotorua
 Barry Ball, Rotorua
 Craft New Zealand, Cambridge

21 APRIL

Fire and Form, Co-op, Hamilton
 Expressions, The Museum Shop, Waikato Museum of Art and History,
 Hamilton

21 APRIL (Continued)

Heart and Soul Handcrafts, Hamilton
WSA Gallery, Hamilton
Gift World, Hamilton

22 APRIL

Riverlea Arts and Crafts Centre, Riverlea
Lyn Alves, Roger Milne, Maree Martinovich, Cambridge
Jakabs Art and Craft Gallery, Cambridge

23 APRIL

Bow Street Gallery, Raglan

24 APRIL

Perrin Cottage, Hamilton
Warner's Pottery, Huntly
Taupiri Antiques and Crafts, Huntly
Flower and Gift Shoppe, Pukekohe
Brian Gartside, Pakanini
Pictures Gallery, Pukekohe
Peter Stichbury, Manurewa

25 APRIL

Albany Village Pottery, Co-op, Albany

26 APRIL

Hilton Gift Shop, Auckland
New Visions, Auckland
Earthworks, Parnell Village
The Elephant House, Parnell Village
Artisan Centre, Newmarket

27 APRIL

The Pumphouse, Takapuna
12 Potters, Remuera
Pottery Plus, Thames

28 APRIL

The Art Shop, Coromandel
Coromandel Craft Gallery, Coromandel
David and Jenny Shearer, Coromandel
Driving Creek Railway, Barry Brickell, Coromandel
Wyuna Studio, Coromandel

29 APRIL

Auckland Fine Arts Gallery, Auckland

30 APRIL

Footprints, Devonport, Auckland

3 MAY

Earthworks, Parnell

Pots of Ponsonby, Ponsonby

AUSTRALIA:**5 MAY**

The Handmade Shop, Sydney

6 MAY

The Crafts Council of New South Wales, The Rocks, Sydney

Australian Craftworks, The Rocks, Sydney

The Mint, Sydney

7 MAY

The Crafty Potter, Flemington Market, Sydney

8 MAY

Campbellton Arts and Crafts, Campbellton

Michael Bright, Camden

9 MAY

Minnikin Lodge Gallery, Mittagong

Berrima Galleries, Berrima

Sturt Potteries, Campbell and Ande Hegan, Mittagong

10 MAY

Australian National Gallery, Canberra

Canberra School of Art, Campus of A.N.U., Lecture and Retrospective
Show, Les Blakebrough, Canberra

Tour of Ceramics Department, Canberra School of Art, Canberra

11 MAY

Pastoral Gallery, Hiroe and Cornel Swen, Queanbeyan

Parliament Building, Personal Tour, Canberra

Solander Gallery, Canberra

Beaver Galleries, Deakin

Southlands Gallery, Canberra

12 MAY

The Pub Pottery, Table Top
Albury Pottery, Lavington
Murray Vale Potter and Trading Co., Wodonga

13 MAY

One Tree Hill Pottery, Ric and Judy Pierce, Beechworth
Ray Riddington's Premiere Store Gallery, Yackandah

14 MAY

Byramine Homestead, Craft Shop, Yarrawonga/Cobram

15 MAY

Echuca Wharf Pottery, David and Robyn Mitchell, Echuca

16 MAY

Bendigo Pottery, Epsom, Bendigo

17 MAY

Castlemaine Art Gallery, Castlemaine
Muckleford's Corriedale Cottage, Maldon
Etherling's Fine Crafts, Kyneton

18 MAY

National Gallery of Victoria, Melbourne
Distelfink Gallery, Hawthorn
Royal Melbourne Institute of Technology, Art Institute, Personal Tour,
Melbourne

19 MAY

Meat Market Craft Centre, Melbourne
Victoria State Craft Collection Gallery, Melbourne
David Williams, Toolangi

20 MAY

Goldfield Crafts, Ballarat
Leonard's Bridge Pottery, Ballarat
Sovereign Hill, Edinburgh Pottery, Ballarat
Foundry Way, Ballarat

21 MAY

Penny Farthing, Coffee and Crafts, Keith

22 MAY

Tuominen Galleries, Adelaide

22 MAY (Continued)

Quality 5 Crafts, Adelaide
L'Unique, Adelaide
Art Gallery of South Australia, Adelaide

23 MAY

The Jam Factory, St. Peters
Australian Craft Council, St. Peters
Zebra Gallery, Hahndorf
Brenner Crafts, Hahndorf
Bamfurlong, Hahndorf
L'Unique, Hahndorf

29 MAY

Art Gallery of Western Australia, Perth

30 MAY

Joan Campbell's Pottery Workshop, Round House, Fremantle
Fremantle Arts Centre, Fremantle
Bannister Street Craftworks, Fremantle
Freo Pottery, Fremantle

31 MAY

Mt. Lawley Craft Centre, Mt. Lawley
Clay Forms, Mt. Lawley
Perth Technical College, Perth
Curtin University of Technology, Perth
Sandra Black, Guest Lecturer, Curtin University of Technology, Perth

1 JUNE

Crafts Council, Western Australia, Perth

9 JUNE

The Australian Craftworks, Cairns

10 JUNE

The Whole Works Gallery, Palm Cove

11 JUNE

Cracker Box Palace, Kuranda
Kuranda Inn Crafts, Kuranda

20 JUNE

Mackay Art Centre, Mackay
Lindsay H. Hamilton, Mackay

21 JUNE

Adrian Slinger Galleries, Brisbane
John Eagle Galleries, Brisbane
The Handmade Shop, Brisbane
Top's Pottery, Brisbane
Market on the Mall, Brisbane
Crafts Council of Queensland, Brisbane
Fine Arts Gallery, Brisbane
Museum, Brisbane

22 JUNE

Dabbles, Grange, Brisbane
The Potters' Gallery, Fortitude Valley, Brisbane
Brimstone Pottery, Fortitude Valley, Brisbane

23 JUNE

Ocean Gallery, Surfers Paradise

24 JUNE

Burleigh Head Art and Craft Faire:
Tomewin Pottery
Ball Pottery
Beechmountain Pottery
Meldar Pottery
Monteco Gold Coast Pottery, Carrara

26 JUNE

Coolangatta Pottery and Craft, Coolangatta

27 JUNE

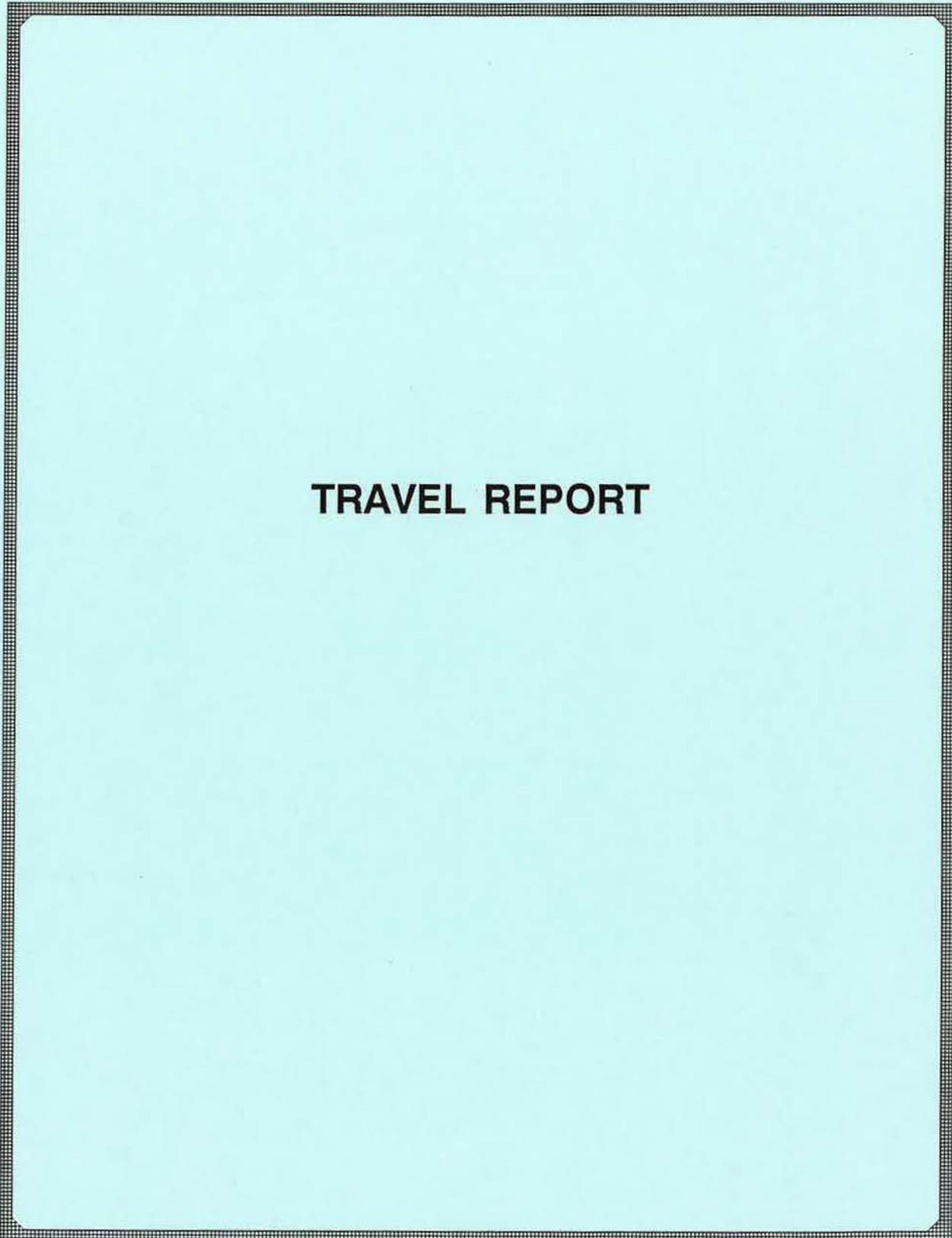
The Cape Gallery, Byron Bay
Makay Harrison, Ballina
Ballina Gallery, Ballina

28 JUNE

Korora Surf and Pottery, Korora

29 JUNE

Southern Cross Pottery, Boambee



TRAVEL REPORT

TRAVEL REPORT

Beginning my journey to New Zealand, armed with some potters' names and places where their work was shown and sold, I was hopeful I would gather information along the way as to whom I should visit and which galleries and museums I should attend. I was pleasantly surprised at the welcome I received immediately and everyone's readiness to help me move from one potter to another as well as pointing out all the galleries and co-op sales rooms and museums I should not miss.

New Zealand being such a small country, with such a small population, makes everyone knowledgeable about everyone else's activities. So the network built by the potters, as well as other craftspeople, is an extensive one.

From my first accidental discovery of a co-op gallery near my residence in Christchurch, I was on my way. The woman in charge was an outgoing potter who worked in stoneware, glazing primarily in black. She knew many people and places I should encounter on both islands. Through her and friends who live in Christchurch, I met a woman who is part of the "old guard" of New Zealand ceramics, Nola Barron. An evening spent at her house not only introduced me to several working craftspeople, but also gave me the opportunity to peruse her collection of New Zealand ceramics, which

spans several decades and to learn the history of the movement of the craft from one who was a part of it.

Immediately, in Christchurch, I got the feeling of how important the craft gallery is to the people of New Zealand. In the city are several; the most impressive, in work represented and its method of display, is the Caverock Gallery. This was my first opportunity to begin what was to become an extensive collection of slides and photographs to bring home for my students and myself. Noeline Brokenshire, who owns Caverock Gallery, is married to one of New Zealand's best known potters, David Brokenshire.

A trip to David Brokenshire's home and studio is a wondrous journey, which was just a hint of the beauty and interesting experiences ahead. He and Noeline live in a house high on a steep hill. When working as an architect years ago, he designed and built the house, which is constructed on several levels each commanding a view of the hills around and the ocean below. This property pointed up one of the precious commodities New Zealand affords its potters--SPACE. Space for studio and distance from neighbors enables one to work and experiment with different types of firing without constant awareness of others' concerns. Space is freedom for a craftsman, as David Brokenshire's studio points up. It is a freeform concrete structure, cocoon-like, with kilns outside and a nice salesroom adjoining the house. He works in porcelain in a most interesting way. He

creates freeform, very thin pieces by pressing them into a mold and after 20 minutes or so of drying, taps them out. They are high-fired in a gas reduction kiln.

Armed with Noeline's computer printout of New Zealand potters, I headed south along the east coast of South Island. It is open, pastoral country, filled with sheep, deer, geese and potters. Along the roads I often encountered small signs simply stating, "POTTERY."

My first stop at such a pottery was a delightful surprise and a preamble of several such experiences in the weeks ahead. This potter's name is Bill Cranfield. He lives on several acres in a house typical of New Zealand farm houses, works part-time as an air defense marshall, raises lavender to sell and vigorously works in a large metal barn-like studio as a self-taught potter. He makes high-fired, functional stoneware most of which is purchased by surrounding neighbors, some by folks passing by and being drawn in by his simple statement, "POTTERY," as I was. He was the first person to give me an inkling of the changes potters are experiencing in New Zealand. He cannot live on what he makes as a potter. He must augment his income and his wife works as a nurse. Not too long ago, the New Zealand potter was self-supporting through the income generated by his craft alone. Now the opening of trade with other countries, allowing not only mass-produced inexpensive pots, but other merchandise on which the people

of New Zealand wish to spend their money (such as VCR's and computers), has cut deeply into the potter's economy.

After a cup of tea and an exchange of one of my pots for a bottle of Bill's homemade wine, I was away.

Having seen several pots by a man named Paul Fisher, I was looking forward to seeing his studio and meeting him. His pots are stoneware, show lots of oriental influence, are fired in an anagama kiln using wood as fuel, and are what I refer to as "a potter's pot." Imagine my disappointment upon learning from him that he is "on the dole" and no longer potting. We spent time looking at his ceramics collection, exchanging glazes, talking pots, and looking at his studio and kiln. Again, he has land and large studio spaces and a great anagama kiln, now in a sad state of disrepair. Upon my departure, he said after our spending time together, he may begin to pot again. I hope so.

So, I moved along the lush roads of New Zealand, noticing no matter how small the town, each held at least one craft shop with a good selection of pots. Many of the pots are functional as they have been for generations for they were purchased to be used. But now, also, one finds the sculptural or non-functional pots, which are individual rather than a production line pot created for use and economy. These individual pieces are known as "one-offs" and have enjoyed a great popularity in recent years. It seems,

though, as I looked and listened, that the pendulum is swinging back to the functional pot. In a country so small, a fad like "one-offs" cannot enjoy a very long popularity before everyone who understands and can afford a one-off has at least one.

In Dunedin, at Otago Polytechnic, I found the first ceramics classroom situation at university level. It is common practice to segregate the arts and crafts from the universities, placing them in a polytech, which is similar to our trade-tech schools, but at the same time granting degrees. Neil Grant, one of the course supervisors, was more than generous with his time and made me feel quite comfortable to roam the facility. I was impressed both with the space and the equipment provided. I was also greatly impressed with their budget, which is \$32,000! A typical class size is fifteen students. The facility has computer scales and glaze formulators and, at the time I was there, the entire department was going on computer. A ceramics student, upon completion of his education, can expect the school to help him, for a fee of \$900, build his own fibre kiln to take with him. Because of the small number of students, each student can experience close supervision in all areas from hand-building and throwing to glazing and bisque and glaze kiln loading and firing. Also, they are given the opportunity to experiment with several different kinds of kilns and firing techniques. Provided also, at several times during the year, is a guest artist-in-residence who is given a salary and housing by

the polytech. I was fortunate to be there when Chester Nealie was the guest. He is well-known in New Zealand and Australia. He makes wonderfully basic shapes with applied clay decoration, which he then fires in an anagama kiln, salt kiln or raku. Over all, the experience of visiting Otago Polytech was a very good one. It is one of a small network of such polytechs and is the largest, best equipped, educating probably 190 students annually.

Within New Zealand is an organization called the Crafts Council. They are a bonding agent, as it were, holding the craftspeople together. They catalogue craftspeople, crafts centres, galleries, exhibits and, in selected major towns, offer a Crafts Council Gallery. Such a gallery is in Dunedin. It is small but very well designed and efficiently run. It is run as a co-op, all items sold on a consignment basis, with members expected to work six hours a month, giving 20% to the gallery from sales, all non-members giving 33% of the proceeds from their sales. They do have a selection committee to choose works to be exhibited, judging them on these three merits:

1. Whether the piece fulfills its function.
2. Whether the piece is well-crafted.
3. Whether it is distinctly different enough to warrant exhibition.

While the demands for the Crafts Council Galleries may be a bit more exacting than most other smaller co-op's, the organization of them is very

similar. In most of the small town co-ops, I usually encountered approximately 14 potters come together to promote their work, each working perhaps two days a month and giving a percentage of his sales to the running of the co-op. It is a good system and serves well those people who alone could not support a retail endeavor, either with time and money or the quantity of work required.

On my way south to Invercargill, I encountered many potters and galleries. One of the first of the new breed of potters was Danny Moorwood. I say new breed because he and many others have moved away from the old method of firing with wood or gas in a reduction atmosphere where the element of surprise still exists, each kiln firing bringing good--and bad--surprises as glazes and oxides change with each fluctuation in temperature and other not-completely-controlled elements. The new move in ceramics, among the New Zealand potters who are producing functional ware, is to electric oxidation firing. They use a very reliable base glaze and very stable stains which vary little. The kilns are fired so consistently the same that many potters permit a computer to do the job, which for centuries only the potter himself could or would do. So, the element of surprise is gone, the late-night work of kiln babysitting is gone, but so, too, is the romance.

The pots produced by this oxidation firing are light in appearance, often with very painterly decoration. They can be expected to come out of

kiln after kiln looking alike. These pots are what I refer to as very clean. They are almost without the quality of being made by hand. They are in direct contrast with what I earlier referred to as "the potter's pot," which is decidedly an individual expression created with all elements of risk at hand.

Invercargill, the southern tip of New Zealand, is a rural area but even so boasts several craft galleries, a fine art gallery with several pieces in a permanent collection of ceramics from past and present potters, and is home to some good potters.

John Kalb is one of the hardest working craftsmen I've ever met. He teaches ceramics at the local branch of the polytech, which is much smaller than Otago, in Dunedin, but an active school. And he pots in the traditional way, from digging his own clay from river banks to loading his finished product in his truck and driving miles to peddle his wares. With the help of his folks, born in Holland, he produces an amazing amount of ware. His mother, Ria, who puts on a delicious lunch, by the way, helps in the throwing of pots and glazing and selling. His father, Peter, is a retired engineer and has done some amazing work creating equipment for John. The studio has homemade spray booths for glazing, a clay mixer and press for getting their raw clay ready to use, and a homemade kiln, which fires wood they cut and truck home from the surrounding forests. Peter and John take shifts at firing the kiln. Stoking wood into a kiln for 10 or 12 hours is a great deal of work.

They are a hard working, gregarious family with whom I spent a pleasant day. They drove home a point I've always held as truth. To do well as a potter, one must work hard, for it is hard work. But that isn't to say you can't love doing it at the same time!

Moving north, I was fortunate to be in the small town of Gore at the time a terrific exhibit of New Zealand potters' work was going on. This small exhibit was large in scope. It ran the gamut from the little-known local potter to those well known as domestic, functional potters to those who had most recently made names for themselves in the area of "one-offs." Plenty of slide material available there!

Queenstown is a lovely spot. A small town built on the hills overlooking Lake Wakatipu. Since it is a true tourist town (the stores are even open on Saturdays and Sundays!), there are craft galleries which represent potters from all over New Zealand. But since the permanent population is only 3,000, there aren't many potters. Most of the craftspeople live a short distance away in Arrowtown, which is a nicely preserved gold rush town. There, in The Pottery Shoppe, we found a huge selection of functional ware. Later we visited Annie Currie who owns the shop and also is a potter. She lives out of town, over two hills (as our directions were given in town), in an old stone house with a quaint studio. She fires a propane gas kiln and produces what has come to be the standard functional

ware of New Zealand--well thrown, repeated shapes and glazes that can be matched at any time later, and sold at prices affordable to the general public. That is not to say inexpensive, for in New Zealand, few things, local or imported, are inexpensive.

Rocky Point Pottery is a treat. It is a drive through gold mining country to get there. I must admit, I tried my hand at panning on that hot day. My reward was microscopic. A richer reward was meeting Colin Pledger and his family at Rocky Point Pottery in Cromwell. Tucked way in rocky hills, they have a wonderful old mud house, a huge salesroom made of stone and the newest building of the lot--the studio. It is a large, open space with kilns inside and the pit for pit firing out back near the horse paddock. Colin makes good, strong pots, functional but each individual. He works hard and does well. He sells his own ware and other potters' work as well. The highway which is near his property is becoming busier as a dam nearby is nearing completion and new towns are growing along the newly created waterway.

The trip toward the coast took me past several small galleries, always with a collection of local pots. The country folks really do buy and use pots.

Once on the rainy west coast, every time I came upon a tourist attraction, like the rocks at Punakaiki, I found a craft shop. Always I would see the pots of Chris Weaver, John Sepie, John Crawford and Royce

McGlashen. They are well-known and locals in the north east area of South Island. I looked forward to meeting them.

First, in a small town, Kaniere, I searched out Chris Weaver. He was doing several kinds of firing. He still produces stoneware for domestic pots, which he fires in an electric kiln. But that has given way more recently to pit firing for decorative pieces and some one-offs. He has an anagama kiln, but hasn't fired it for some time. He is married with two small children and, like many other potters, must work at something besides potting to make a decent living. He teaches part-time and has a milk delivery route. His wife works as a nurse. He is a good potter. He has a wonderful sense of form. At this time, though, he seems unsure about which direction to follow with his craft.

In the coastal town of Westport are two terrific craft galleries. One is Utopia Craft Shop run by John Sepie and his wife. The other is Hector Gallery, run by Anne and John Crawford. Both are fine examples of craft galleries. They sell their own pots and, like other galleries all across New Zealand, they sell handknit wool items, hand carved bone pendants, hand turned wood pieces, jewelry, and mouth blown glass. Most galleries like these, privately owned rather than co-ops, buy their merchandise outright. The craftspeople are happy to have cash up front, the gallery keeper is

happy to have the discounted wholesale price, and they continue to do business happily. They certainly offer a nice selection to the public.

After visiting the galleries in town, I drove out to Utopia Pottery, home and studio of John Sepie, one of the nicest people I've ever met. He, again, lives on a large parcel of land, with great outbuildings and studio. John is really a New Zealand potter, sorry there have been so many outside influences on the potters in his country. He makes his own clay and markets some as well. It is great clay, very good consistency. New Zealand is saturated with natural resources for the potter, clay and all sorts of glaze ingredients. John spends one-half of each month potting, one-half making clay. He built his own kiln and after 80 firings has not had to replace even one brick. He also does pit firing with some of the brightest results I've ever seen. I've included the color and firing information I received from him in my glaze and firing information within this report. And of course, that, with all other information, is available to my students.

After leaving John Sepie, I headed up to Hector Pottery, via Westport, where I found the popular John Crawford and his wife, Anne. John has made quite a name for himself by being a trendsetter in the field of light-colored functional ware with bright-colored stain decoration. His dinnerware and other functional pieces are found all over New Zealand. He is now working on sculptural pieces, which have great brushwork on flat slabs of

clay which are then attached to one another at angles to stand on their own as three-dimensional pieces. Very well done.

The next stop was potters' capital of New Zealand--Nelson. And here I found the powerhouse of all potters, Royce McGlashen. He is probably the most exhibited contemporary potter in New Zealand. He lives in a suburb of Nelson, Brightwater, where he has a house, studio and sales gallery and a clay manufacturing business. He is married and father of two. He makes a wide range of domestic ware, some one-offs, and paints what have now become high-demand paintings. He works primarily in white stoneware and fires in electric oxidation. His use of stains in decoration on clay have a very painterly quality. His studio is large and well-organized with a loft for painting. His salesroom, efficiently managed by his wife, Trudie, is nearby. Their home is across the street. And just a kilometer down the road, is his clay company, Mac's Mud, where he produces nine tons of clay a week. Again, New Zealand is full of natural materials for the potter. In this area around Nelson, Royce mines or merely digs out and processes five different clay bodies. He is probably the major supplier of clay in New Zealand.

The offering of potters in Nelson is as wide as you find, all the way from the weekend hobbyist to the full-fledged professional like Royce to the one-off champion award winner, Steve Fullmer. Steve is a potter because of the influence of his brother, Doug, who was my student right here at

Mt. SAC! Steve has twice been winner of the coveted Fletcher-Brownbuilt Award, an annual presentation to that potter deemed the best by the competition's judges. He brought a completely new look to New Zealand ceramics. He introduced complete non-function, a radical change in texture through his use of sulphates on clay, and the whimsy of his creatures he calls mudfish. He has a hectic studio which looks like it can't keep up with the pace of Steve's mental or physical moves. And his salesroom is bold, colorful and different from all others I've seen in New Zealand. In this quiet little country of New Zealand, Steve is quite obviously a California boy.

Years ago a man named Jack Laird began a pottery in Nelson. He taught several of those men who are now important potters in New Zealand. Jack Laird's pottery is still in Nelson and today is run by his son, Paul, who is a most prolific potter. He runs the pottery as part of a craft complex, which also houses weavers, glass blowers, a wood turner, a basketmaker and a cooper. Waimea Pottery's showroom looks like it offers the works of several different potters so many and so varied are the pieces, but it is all the work of Paul Laird. He can throw incredibly large pieces, through the use of coils. And he uses bright glazes and gold with abandon. The combination is a real assault on the visual sense when walking into a room full of pots of such size and color. Paul, like so many potters in New Zealand, is very

happy to share his knowledge and so I have added one of his bright glazes to my recipes.

With raku and pit firing being so prevalent, I must mention my visit to the pottery of Ross Richards. He achieves some of the brightest colors I've seen in raku without the use of conventional glazes. He was kind enough to part with his secrets, which I will in turn impart to my students.

Besides being the town with the largest concentration of potters, Nelson is also the possessor of one of the nicest galleries, the Suter Art Gallery. They exhibit a permanent collection of New Zealand pots and have a very nice selection of contemporary pieces for sale. I was fortunate to have been invited to the opening of the McKee Wing of the Suter while in Nelson. There was a good turnout of artists and public alike. Many of New Zealand's finest potters were included in the exhibit, so there were some great pots there. One of the key exhibitors was Richard Parker, whom I'd already had the pleasure of meeting.

Richard Parker lives north of Auckland in a remote area, green hills and water ways. He gave a slide presentation at the Nelson Polytech. His pots have moved along several lines of design, many being fired in a great old anagama kiln, to the point where he is today. He is cutting blocks of clay into his desired shapes, taking them apart at appropriate places and hollowing out the forms, reuniting them to their original shape and low-firing

them with lead glazes reminiscent of the Tang Dynasty in China. It is a definite departure from his previous earthy approach making such things as small plates called "signal plates," with "writing" on them, fired in his anagama kiln. Now, however, his anagama kiln is no more. One day he heard a big sound and looked outside his studio to find a large ewe had walked to the top of his kiln, made of local clay, and fell through the roof up to her shoulders. It is history. He simply laughs and moves on to another form of firing.

A day's journey from Nelson, over Takaka Hill, is an area of gorgeous hills and unspoiled beaches where I found the small town of Takaka, a nice co-op called The Artisans, and three potteries, the most impressive being that of Diane and Barry Woods, Decorator Pots, Parapara. This husband and wife team does a wide range of ceramics, from pit firing to oxidation in electric kilns; from sculptural to functional pieces. The brushwork, using stains over white-glazed white stoneware has the quality of watercolor painting. Barry has created a terrific smoke kiln using a large barrel. It is a simple design and fired with locally-found pig's fern, so there is almost no cost involved. Barry and Diane sell from their studio salesroom and market their ware throughout a network of New Zealand galleries, which is what I found most of the more active New Zealand potters do.

Back in Nelson, I spent time with Julie Warren and Peter Gibbs, a husband and wife team who not only are very busy potters, but also a major part of the backbone of the New Zealand Society of Potters. They have long been instrumental in bringing outside potters into New Zealand to demonstrate different potting and firing techniques. Peter now writes for a number of publications, among them The Listener, American Ceramics Monthly, English Ceramics Review, and the New Zealand Society of Potters publications. They fire gas and electric kilns as well as doing pit firing and raku. Attached to their large, efficient studio, is Peter's office where everything ceramic-wise is stored in his computers. They also have a screened-in sales area where one feels as though he is shopping for pots in paradise. And, a sheer joy, is dinner shared in the rustic kitchen of this family, all three children in attendance, tasting the pleasures of home-grown New Zealand food.

From Nelson I travelled to Picton where I caught the ferry to Wellington, North Island. And even in Picton, a town of only 3,000, there is a small but comprehensive crafts gallery, The Creek Pottery.

Wellington is a hustle-bustle city which boasts many galleries, museums and arts and crafts outlets. Here I found the finest Crafts Council Gallery in New Zealand. Located downtown in an old, typically New Zealand wooden house, it is an open, airy space flooded with sunlight which lends

beautifully to the display of glass, fabrics, wood, jewelry and a magnificent array of ceramics. The slides, which my students will have at their disposal, will show the dark metallic bowls and red bowls with lustre glaze made by Melanie Cooper, the rich raku of Penny Evans, the mudfish of Steve Fullmer, as well as other pots of his with the texture and colors now immediately identifiable as his. Included also are the functional pots of John Bengé and Gill Gane, with their bright geometric designs, and the newer, sculptural pieces of John and Anne Crawford, and the bright platter from Brian Gartside, boasting a red circle and three yellow bars in a 20 inch square. The variety in this gallery is really impressive. They are also constantly rotating merchandise and make it a practice to install a new central theme show every three to four weeks. Also available to visitors is an extensive library in a comfortable office upstairs. It was interesting to take time to look through the brochures of many previous shows of years past.

Downtown, not far from the Crafts Council, is another gallery, privately owned, the Antipodes. It is run more in the attitude of a retail outlet than a gallery, and is very full of crafts. Among the almost confused assortment of work are some impressive pieces from Barry Ball, Keith Blight, Brian Gartside, Kaewyn Atkinson, Moyra Elliot, and Rick Rudd. These craftspeople all tend to work with bright colors and the combination is a visual fireworks.

Atop the hills of Wellington I came across a co-op, Clay Shapes, with 12 members who shared the initial cost of setting up their gallery. Now they donate their time, working usually two days a month, and contribute 15% of their sales to provide operating capital. The gallery offers a little of everything from function to whimsy. Added to my slide collection are the rich raku of Cheryl Eldrige, the pit-fired saggar pots of Kerry Rombouts, Karen McCarty's white stoneware pots decorated with lovely pastel brushwork, and the blue and green incised bottles of Margery Smith. As with most people I encountered in my travels, these folks were very helpful in suggesting people and places I should visit.

The next co-op I visited was a smaller one as far as exhibit space went, but has a co-op membership of 14. Again, each member works once in a fortnight and gives 10% to 15% of sales for operating expenses. The work of Anneke Borren was shown here. She works meticulously, creating large, flowing shapes which she glazes all black. I was later to spend a day with her at her home and studio. Gwen Bright had a fine display of shino-glazed pots here at the potter's shop. Shino was once extremely popular in New Zealand, but has more recently fallen by the way as more people discover the lighter colors and more highly decorated ware.

Another gallery well worth mentioning is The Villas in Kelburn, a quaint hillside suburb of Wellington. Upstairs in an old building is this small gallery

with slate floors and a select few craftspeople represented in dramatic, sparse display. My slides will reflect the diversity of work displayed. Lisa Kearney hand-builds tall bottles of beautiful shapes, Marilyn Wiseman molds strong-looking square plates, Jo Monro makes round forms, fires them in a pit, and Richard Parker, whom I mentioned earlier, is represented both by his newer lead glazed pieces and boats and signal plates fired in his anagama kiln before the advent of the ewe. Also in this cleverly-arranged space is the bold work of Graeme Storm with its aqua tint, the colorful work of Steve Fullmer and the heavy sand-textured forms of Christine Bell-Pearson. Wendy Masters, who lives outside of Wellington on the shore, uses local clay with local sand and driftwood added as grog, then constructs boxes in the shapes of Wellington houses, which are similar to those found in San Francisco. They are a well-done touch of whimsy.

Among the many other places I visited in and around Wellington, the Dowse Art Museum in Lower Hutt was one of the finest experiences I had. At the time I was there, they had an exhibit called "Lucky 13." It was a very exciting show of some of New Zealand's finest potters. The variety of approaches to working with the medium clay was breathtaking. An instance of contrast is the work of Moyra Elliot versus that of Peter Lange, the Prime Minister's brother. Moyra Elliot works in terra cotta clay, making very sculptural forms, suggestive of busts, helmets and other human-related

shapes; then she glazes and fires them so that they are rich in colors that seem like weathered copper and brass. They are very textural, tactile pieces. Peter Lange, on the other hand, works in earthenware, slipcasting things like wood spools and tin cans, then glazing them in slick commercial glazes, and assembling them in human-like forms. It seems a superficial, fast-forgotten craft. The other 11 exhibitors offer 11 other methods of working in clay. Fantastic show!

A trip around to the small agricultural town of Masterton led me through the even smaller towns of Featherston, Greytown and Carterton. And, as on South Island, even these wee towns had their craft galleries.

The suburbs around the bay of Port Nicholson offer a variety of craft shops also. The Earthworks Pottery in Lambton Quay is small but nicely presented. In Days Bay was the fullest pottery shop I've ever seen. This is the Van Helden Gallery, a large building absolutely bursting with the work of the common New Zealand potter. There are a few well-known names shown here, but primarily it is an outlet for very good, hard-working potters who are making their living selling their ware. It is an impressive collection of functional and decorative ware. The owner of this shop buys all but the major pieces outright and makes it a point to pay all consignments immediately. In this way he keeps his suppliers happy, and they are always willing to supply him first and with their best works.

Travelling north toward the western seacoast, I came upon a delightful surprise--a craft cottage in Pauatahanui. It is in an old homestead, named Taylor Stace Craft Cottage. Small, but with a select assortment of crafts, I was delighted to spend time there with the two elder ladies who managed the place. The pots there are primarily functional, with a few decorator pieces, all done very well.

One of the mainstays of ceramics in New Zealand is Mirek Smišek. I stopped in to visit him and his wife, Pamela, and ended up staying the night in an old railway station, which they've moved in behind their house. Mirek is a great potter and a great character. He makes a potter's pot, well thrown, and fires his pots in old beehive salt kilns. He had three old kilns, the first in the line wore out after years of firing and now stands as an example to visitors. The second wore out and now serves as a house for their great hound, who was expecting puppies. The third was firing the night I was there, and was the main reason I stayed. It was perhaps its last firing as the arch had fallen and Mirek had put a kiln post in to hold it up. I agreed to get up in the middle of the night to help salt the kiln. After dinner of wild mushrooms that Pamela and Mirek had gathered, it was early to bed. I expected Mirek to wake me at 2:00 a.m., but the kiln got hot faster than he had anticipated, and he woke me at 1:30 a.m. With Mirek in his pajamas, robe and slippers, I would alternately open one stoke hole on one side of the

kiln then on the other, while Mirek threw rock salt in. We did this for half an hour, 40 or 50 times until he was happy with the way the kiln looked. It was an exciting experience. The red fire of the kiln against the black of the night, the roar of the blaze in combination with the opera on the radio, Mirek's hair and robe flying, all combined to create what felt right for potters to be doing at 1:30 a.m., as potters have for centuries. The early morning brought curiosity for what the kiln held, but we had to wait 24 hours for it to cool completely. I spent the day away and returned the next morning to help unload the pots, which were beautiful, and looked them over in Mirek's large outdoor sales area. I have one of these pots. After warm goodbyes, I drove away, leaving behind the old house, the railway station, the studio with the dirt floor, the beehive kilns, a pregnant hound, two new-found friends and the last thing to disappear from view--Mirek's tall needle-shaped tower up which he climbs whenever he needs to see the ocean. I took with me some fond memories.

As mentioned earlier, I was fortunate to meet Anneke Borren. She and her husband, Owen Mapp, live in a house in Paraparaumu, not far from Mirek and Pamela Smišek. Through Pamela's arrangement, I was invited to Anneke's house on the day the family was celebrating Owen's winning of the Bank of New Zealand's Craftsperson Award of \$3,000. Owen is a bonecarver, well-known and respected, as well he should be, as he is one

of the best. Together, this is an energetic couple, a house full of children and crafts from around the world, both studios evidence of active craftspeople. Anneke throws basket-like shapes of round, ample forms, often incorporating bone, wood or bamboo as handles or knobs. She then glazes the pots in a black high-iron glaze which, when fired, becomes glossy. Over that glaze, very precisely, she paints a detailed pattern in a high-iron stain which, when fired, turns flat black. So, after firing the pot in an oxidation fibre kiln, she ends up with a glossy black pot with a detailed, symmetrical pattern in flat black. It is very effective, and has won for her the Fletcher-Brownbuilt Award. I thoroughly enjoyed my time spent with Anneke, Owen and their family.

Going up the coast, I stopped at the New Zealand Craftworks, a gallery which has a nice display/salesroom and also a large exhibit area, which houses a constantly changing show. Here I found pots from several of the potters I usually saw in exhibit, but I also saw some work that was new to me. A woman named Dianna Poor makes wonderful hand-built vases of colored porcelain with a clear glaze over. Here, too, were salt-fired pots of wonderful shapes by a man named Andrew Van der Putten. The fellow who runs the gallery also told me how to reach Campbell Hegan, a New Zealand potter whom I admire, and who has moved to Australia. As I've said before,

the people of New Zealand are eager to help a visitor. I greatly appreciated it.

The finest pottery I came across while travelling the roads of New Zealand was Foxfire Pottery in Foxton. The line of functional ware was beautifully designed and excellently crafted. The shapes were more widely diverse than any others I'd seen in the country. Three basic glazes were applied and each was pleasing in texture and color for utilitarian ware; a rich black with decoration in rutile, creating gold on black; a clean white with chun red decoration; and a deep green with iron decoration, which created a rich brown over green. Spotted here and there, amongst these wonderful pots, were handmade clay dragons, terrifically whimsical and well-crafted. This pottery is a must to anyone visiting New Zealand.

In the same small town is Doyle Pottery, which offers a limited line of functional pots and some almost-garish raku, the colors are so excessively bright. But, it is interesting to note that one town, no larger than 4,000 people, can support two potteries.

Palmerston North was my next major stop. In this town I found craft outlets, potteries, a great museum and art gallery and the longest-established crafts retailer in New Zealand, The Vista. The Vista is a small place which has an assortment of functional pots and the other usual New Zealand crafts,

wood, jewelry, baskets and needlework. Len Castle, one of the country's longest working potters, is well-represented here.

One of the most active and interesting co-ops I found is in Palmerston North in the Square Edge Art Centre. It is called the Potters' Vault because it is located in a huge walk-in vault in what used to be a local bank for miners. There are seven members who have been together, running this successful venture, for four years. Each potter works a day a week, donates \$10 per month towards the rent, plus 10% of his sales to the working capital. I had met one of the members, Pam Edwards, while visiting the Woods in Parapara on the South Island. Pam does very detailed decoration on raku pots; very colorful. Another member, Pauline Williams, works primarily in porcelain. Several others produce functional ware, but each with a distinct style and different decoration and glaze colors.

A day in the country surrounding Palmerston North turned up a delightful gallery, the Skylight, which offers a terrific variety of all crafts, pots primarily.

The wee town of Feilding is the home of Stan Jenkins, the man who has recorded on film several of the pottery greats of New Zealand: Mirek Smišek, Peter Stichbury and Len Castle. He is a potter of merit himself and also has the most comprehensive private collection of past and present potters' work I've ever seen. He and his wife, Joyce, opened their home,

collection and studio to me for an enjoyable afternoon. He also urged me to be sure to visit Peter Stichbury while in the Auckland area. I took his advice, I'm happy to say.

Moving along the coast toward New Plymouth, I happened upon the Sanson Pottery in Sanson. This pottery offered a good range of functional ware in a variety of glazes. There were also good examples of smoke-fired, pit-fired and raku pots. Here, too, were some great examples of shino, a glaze that is often dull, but when used properly, as this potter did, can be vibrant and rich in color and texture.

The tiny town of Bulls offered a tiny craft shop, Pots and Patches, and a terrific antique shop, Bulls Antiques, with an exciting collection of pots, many from New Zealand's past, but also several salt glazed pots made by the convicts who first inhabited Australia about 200 years ago.

Wanganui is a town, most unlikely in appearance, to contain a fine art gallery. But that they do. A pleasant surprise it was to happen on a show incorporating clay, wood and other media, from the early 19th century to now. Some of the pieces were done by Maori artists in an interesting combination of tribal influences and European influences.

New Plymouth is a good-sized, pretty town where I visited four crafts galleries, which ran the range from the small but nicely presented This N That Gallery right in town to a large gallery in an old mansion outside of town, the

Table Top, which derives its name from sitting on a high, flat hill. On one side it commands a view of Mt. Egmont, a dormant, but not extinct, volcano rising over 8,000 feet. On the other, the Waiwhakaiho River running through lush green banks. The Table Top Gallery has a wide selection of pots, more for decorative use than for functional use.

The Potters' Gallery is a co-op of eight members. They represent a nice selection of pieces. The most interesting to me were rock-like forms, often in non-functioning teapot shapes, raku fired, with feathers, leather and other organic materials attached. The raku method used by Jan Russell produces muted, rich colors over the black-smoked clay.

Living along the ocean and working in a small studio in town, are Eric and Sarah Harrison. He is a big, burly man with a great brogue. He is also quite open about disclosing the difficulty of being a studio potter in New Zealand today. He is an imaginative craftsman who spends too many hours making salt pigs and other marketable items, just for money. He feels the desire to be more creative, but cannot risk the loss of income. The government's opening up the importation of Asian-produced ceramics has also hurt Eric and other potters like him. A terra cotta planter, for instance, made in Korea, will sell in New Zealand for \$50. The New Zealand potter must pay \$17 for 20 kilograms of clay. The planter requires 30 kilograms, and that plus the time to throw, finish and fire the planter, drives the New

Zealand potter's price well above \$50. To quote Eric, "I can sit some days and cry, 'What am I doing, bastardizing myself?' but, to make it, 5% of the things I don't like to do, 95% of the things I like to do. I don't want to be anything but a potter."

Lake Taupo, while primarily a sports-oriented vacation spot, does offer a crafts gallery, in New Zealand tradition. It is a good-sized place called Mana Jade Creations, Ltd., and carries pots, jewelry, wood and wool items.

Napier and Hastings are lovely towns in a rural setting, Hastings inland a bit and Napier on Hawke Bay. The area is overflowing with galleries and potters. I shall be selective and describe my favorites. The pottery of Bob and Margaret Gregory, The Potter's Place, is a farm which boasts an old New Zealand farm house, an old studio with a salesroom and a room in which Margaret weaves, and a paddock in which roam sheep of different colors. Bob pots and teaches too. Margaret weaves sweaters and blankets from the natural wool from her sheep. And they sell both there at home and in a co-op to which they belong, in Hastings.

The co-op is a delight. It is Sirocco, has 11 members and offers superbly crafted ware. Pots, sweaters, wood, paintings; all are excellent. To support the co-op, members give 10-15% of sales, non-members give 35%.

Also in Hastings, which is quite small, are two other galleries. And not far away, in equally small Napier, are three more.

The most impressive one in Napier is a gallery called Vertu. The biggest names in clay, wood, glass, jewelry, silk and wool work, and crystal are represented here. A local potter, Keith Robinson, offers a dinnerware line in the new look--white clay, white base glaze, with bright colors brushed on.

Napier also has a very nice art gallery and museum that does a fine job of recording the history of New Zealand ceramics, including English and Japanese potters who showed the greatest influence.

Along my way, I had seen the work and heard the tales of two people devoted to their craft, ceramics, in its true form: clay fired in an anagama kiln, using wood for fuel. I drove out to Kamakura Pottery to see for myself. Bruce and Estelle Martin have raised two sons, are now grandparents, have retired from the jobs they held through the younger years of life and have dived headlong into potting. They live on a large parcel of land, in a Japanese-inspired house of ordered simplicity, work in a studio of the same design and sell from a sales area adjoining the studio. Years ago, when they decided potting was the life for them, they invited a potter from Japan, Mr. Fujii, to come live with them and help them design and build their anagama kiln. It is a four-level kiln, stepping up as each level climbs up the hill to the 12 inch round flew of the chimney. They purchase the wood they use and it is brought in by truck. They then spend two months stripping the bark from the wood and cutting and stacking it in the needed shapes and

sizes. After working and making pots for five months, they are ready to load the kiln. It takes three weeks to load. When that is finally accomplished, big pieces of wood are placed in the front of the kiln, lit to create a low heat, and this is maintained for one day. Then, wood is added at various stoke holes around the kiln and the firing continues for a total of ten days. To achieve the even temperature of 1300°C. Throughout the kiln, they use 30-year-old wood. As the kiln fires, the intense heat lifts the top one and one-half inches, at which time more mud is applied to strengthen the kiln and prevent heat from escaping from any cracks. The kiln takes ten days to cool and six weeks to unload. The pots derive their color and texture from their position in the kiln and the amount of ash and the type of atmosphere in which they fire. The pots at the front of the kiln are milky-white with transparent green ash over them. The signature of the anagama firing is a dark side of the pot and a more heavily-covered ash side, due to the ash being sent from one side as the wood is stoked in from the side. The second level pots have some milky-white with green ash, but much less. The side stoke at this point creates some blue ash color. The third step up, the pots are dark, matte brown and iron red. Some have golden ash spots. At the fourth and last step, the iron in the clay reaches the point of being almost a glaze. The pots take on the deep color of a tenmoku glaze. The kiln is fired twice a year, obviously with great love and effort. And for this effort, in 1988, the Martins

made a profit of \$11! Fortunately, he receives a government retirement stipend of \$200 each fortnight. They feel they must make pots now before they're too old for the physical work involved. And, as far as money goes, they say they do the work for the work's sake. They make pots which are completely satisfying, fulfilling all visual, tactile and aesthetic criteria. They are pots of lasting beauty.

During my stay in Napier, I went south to Waipukurau, to the Norsewear Art and Craft Show. It is an annual event entered by almost every New Zealand potter I met. It was quite interesting to see such a cross section of work, much of it done by folks I have had the opportunity to spend time with.

Rotorua is certainly the most unusual-smelling area of New Zealand. The entire place smells of hydrogen sulphide from the underground thermal activity. But the thermal baths are relaxing and make one's skin feel silken. The place abounds with crafts. I visited four craft outlets in and around town. The most diversified presentation of pots was right downtown at Studio 4. They had a striking display of Peter Shearer's stoneware with pink glaze and his porcelain pieces which he decorates with oxides. Exhibited also were Raewyn Atkinson, Campbell Hegan, Brian Gartside and Tony Sly. All are well-known in New Zealand.

The Rotorua Museum and Art Gallery is a huge, gorgeous Elizabethan-style building, originally a bathhouse. It sits in the centre of acres of lawns and flower gardens and well kept greens for lawn bowls and croquet. While I was there the main show was "Objects of a Three-Dimensional Nature," which was a terrific show. Things from the most common parts of life, like a pin cushion, to clay and wood sculptures as large as six feet tall. Old things, contemporary things; it was a great concept.

Barry Ball is Rotorua's resident well-known potter. He also runs a motel and sells his pots in a salesroom there as well as in galleries all over New Zealand. His pots are extremely colorful and highly textured. After making the pot, he applies layers of low-fired glaze and will fire one pot over and over again to achieve his desired effect. He also inks the crackles, which come in the low-fire glazes, to add further interest.

Hamilton is a beautiful town on the Waikato River. There I found four craft outlets, the most active one a co-op with eight members, Fire and Form. Besides exhibiting its own members' work, Fire and Form also invites a different guest craftsman to show his work each month. When I was there the guest exhibitor was Kevin Kilsby, who makes hand-built pots from porcelain with inlaid colored porcelain as decoration. The eight members really offer a wide selection, from domestic stoneware to pit-fired and raku pieces. Each member gives 17% of his sales to support the co-op.

In Hamilton is the Waikato Museum of Art and History. Not only do they have a good example of the work of past New Zealand potters, they also have a terrific craft outlet within the museum, Expressions, the museum shop. Here they represent ten potters from North and South Island. Outside the gift shop are two large floor sculptures by Barry Brickell, one of New Zealand's true characters. He is a potter who is fascinated with steam engines. These two sculptures are unglazed clay, very machine-like forms. One is titled "Steam Engine," the other, "Space Heating Iron." I was later to spend some time at Barry Brickell's.

Outside the town of Hamilton is an area called Riverlea. The Riverlea Arts and Crafts Centre is in an old church. The Centre offers work space for hire and firing space in their kilns as well as making available tutors for special schools. They keep a collection of pots as a record of who their tutors have been. They've had some good ones!

The Saturday that I was in the Hamilton area, I took the short drive to Cambridge to attend their annual Parade and Crafts Faire on the lawn. Cambridge is a quaint town. Their parade and faire smacked of Norman Rockwell. I might have been in the American Midwest 30 years ago. On the lawn, selling their ware, were three local potters with whom I enjoyed visiting and exchanging information. Lyn Alves does primarily domestic ware using white stoneware, some raku and a little work in porcelain. Roger Milne works

in stoneware, raku and some planters of terra cotta. Maree Martinovich does raku only. They were all three doing some business.

Also in the wee town of Cambridge is a small craft gallery, Jakabs, and a large, very well set-up New Zealand Crafts Council Gallery. They have a grand selection of pots, wood, jewelry and wool items. And, being on the main highway, only three hours south of Auckland, they do a brisk business.

On the way into Auckland, every town contains a craft gallery and/or pottery, no matter how small they may be. Sometimes they are tucked away in the corner of a cottage that serves Devonshire teas, sometimes in a room behind the local dairy (which is like our corner store). But they're there to serve the locals or the passersby.

Auckland is home to the North Island potters, as Nelson is to the South. Here I met two men I'd heard much about, whose work I had admired and whom I was told by many to be sure to see.

First I went to the home and studio of Brian Gartside. He is a little elf-like man with enormous energy and a giant talent with clay. He has a line of functional ware which he says is his "bread and butter." It is black with color applied through a syringe; simple, striking, effective. The fun side of Brian shows itself in those things he loves to make: large slab plates, large open forms and wall hangings. These pieces are uninhibited, colorful, freeform expressions of Brian's imagination. He experiments with glazes and

firings continuously. He usually fires pieces at least two times, applying layers of glazes and stains. His pieces are highly textured and always hold added interest because no two are ever alike.

The second man I met in the Auckland area was Peter Stichbury. Peter is one of New Zealand's longest working potters. He and his wife, Diane, live on a parcel of wooded land on the edge of Auckland. Where in Brian Gartside one feels unbridled energy, in Peter Stichbury one is enveloped with a sense of calm, sure serenity. His work reflects this, too. His pots are examples of years of working in methods which please him and those who buy and use his pots. He fires a gas kiln, in reduction atmosphere. His pots are functional, good forms with a sensitivity toward their use and the feel in one's hand, or on one's mouth in the case of a mug. He gave me the formula for his satin green glaze. My students and I will make good use of it.

Auckland gives one looking for arts and crafts a feast from which to choose. Downtown offers such galleries as the Hilton Gift Shop, where every major potter and painter is represented, and New Visions which is a contemporary gallery offering pieces from the smallest porcelain treasures of David Brokenshire to the bright, large forms of Brian Gartside to the very large terra cotta sculptural works of Ray Rodgers. There are also delightful outlying areas of Auckland, most of them quaint seaside villages, that offer

crafts shops as well. Parnell Village is one such place. There the Earthworks is a well-stocked store offering every major New Zealand craft. In Newmarket, the Artisan Centre is an active co-op of nine potters with a beautifully presented gallery. Takapuna is a lovely village wherein I found The Pumphouse, which is a gorgeous old brick and wood pumphouse, which now houses a live theatre and an upstairs gallery. The gallery had an exhibit of Auckland area potters; quite an exciting body of work. Margaret Sumich made really gutsy raku forms. Bruce Haliday made some terrifically whimsical molded cups and saucers. All in all, a good show. And, in Remuera, a small place called 12 Potters was offering a show of ceramics and Japanese kimonos. The two media really played well against one another. The pots ranged from the wee delicate porcelains of Tui Morse to the bold terra cotta works of Moyra Elliott.

A days journey north to Coromandel was a treat, even in the not-too-uncommon rain. The village of Coromandel is very small, but still offers two very good crafts shops. One is The Art Shop, a nicely stocked little place. The other is the Coromandel Craft Gallery.

Coromandel is well-known as the home of Barry Brickell, potter, steam engine enthusiast and character! A trip to his home and studio is truly amazing. His studio is called Driving Creek Pottery because his 70-acre property before he inherited it was logged, the creek being dammed to the

point of bursting, then the logs were stacked in the water, the dam opened, and the water was used to "drive" the logs down the hills. He is trying to replenish the forest and heal the scars left from gold mining. The conglomeration of buildings and equipment on the property is unbelievable. Rails run everywhere on which travel steam trains to move clay and other materials. He has a complex of wood, brick and metal sheds which function as studio workspace, salesroom and kiln sheds. Wood is stacked everywhere. Living on the site are probably four people besides Barry, in rooms above the studio and in "caravans" (campers to us), parked in the trees. Most of Barry's works are large terra cotta forms, which suggest, rather than resemble, machine-like things like boilers, valves and pipes. He has three wood-burning kilns. The largest is 100 cubic feet and fired when neighbors bring their pots to be fired, too. The smallest is the one he most often uses for his work as it is 30 cubic feet and just right for a few Barry-scaled objects. Barry spends incredible amounts of energy on projects that are in evidence everywhere.

Not far from Driving Creek Pottery is the much smaller, more organized studio of Jenny and David Shearer. These two do large numbers of pieces, which are marketed all over New Zealand. They use a white stoneware body from Nelson and porcelain they import from Australia. Some of their colors

are exceptional. One glaze recipe they gave me will provide my students and me with a very rich purple.

My last few days in Auckland, I visited the Auckland Fine Arts Gallery where I took in the Readers' Digest Show, a beautiful collection of paintings and sculpture. I spent some time in Devonport at Footprints, a nice clay gallery, and in Ponsonby, at Pots of Ponsonby.

And, with three months having passed unbelievably quickly, it was time for me to begin new journeys in the "Land of Oz," as Australia is referred to Down Under.

After three months in the small, quiet country of New Zealand, Australia is a big change. Immediately I could sense a dramatic increase in energy level. The pace of life is much quicker.

Sydney is a large, busy city with several extraordinary craft galleries. The first place I saw was The Handmade Shop, a small but well-stocked place which made it clear to me that the crafts are approached on a much more professional level in Australia than in New Zealand. The clay, glass, jewelry and weaving in The Handmade Shop were more commercial than what I'd found in shops even in the city of Auckland.

The Mint is a grand old convict-built stone building, which once housed the Australian mint, but is now a museum in which I found a comprehensive

collection of pots made by the major potters who helped to form Australia's ceramic attitude today.

The Rocks is Sydney's oldest quarter, actually the place where the nation was begun in 1788. The stone buildings used to house Australia's first prison, barracks, store and hospital. After a major redevelopment in 1968, The Rocks became the city's heart of arts and crafts. There are shops selling all kinds of handmade goods. The two finest examples of craft galleries are the Australian Craftworks and The Crafts Council of New South Wales. The Australian Craftworks is a gallery set up in the old prison. Each cell contains a different display. Here I had my first taste of those potters' whose work would become familiar to me as I travelled the country. Peter Harris does raku with very controlled pastel brushwork designs. Marianne Cole works in white stoneware and glazes in bright, matt glazes much like Steve Fullmer, the American who lives in New Zealand. Jan Twyerould makes her pots from porcelain or white stoneware and air brushes sulfates on them in the bright colors of the Australian sunset. This technique and these colors I was to see repeated by other Australian potters.

Much larger and more broadly representative of the Australian craftspeople is the Crafts Council of N.S.W. gallery. The ceramics here was breathtaking in scope. Andrew Halford had great pieces with mishima decoration, a method of scratching a pattern into the clay then filling the

pattern with clay of a different color. Sandra Black, a name I'd heard often in New Zealand, had several of her porcelain pieces there. Colored porcelain from Merron Esson, salt-glazed pots from Sandy Lockwood, raku from John Hazeldine, low-fire teapots and covered jars from Greg Sugden and Merrie Hamilton, porcelain rice bowls with handmade chopsticks from John Robertson; and this is only a partial list of those who were most impressive and varied in their approach to clay.

On weekends, in the suburb of Flemington, is a large affair called The Flemington Markets, where almost anything one could imagine is sold. Of course, there is a potter who sells his ware. He is known as The Crafty Potter and produces so many pots that he hires four people to peddle them in four different markets of this sort each weekend. He produces unremarkable domestic ware, glazed in only two different glazes, and he prices things very reasonably and sells quite well.

Moving south from Sydney, on my way to Canberra, I stopped in Campelltown at their Arts and Crafts Centre. It held an interesting combination of pots from some of the well-known potters of the country as well as some pots from little-known local potters.

Nearby, in Camden, I spent time with the first Australian potter I met. His name is Michael Bright and, strangely enough, his sister is Jenny Shearer, the last New Zealand potter I visited in New Zealand! We found that to be

a strange coincidence. Michael is a straightforward domestic potter. He uses natural-colored stoneware clay and glazes in primarily neutral colors. He fires his pots in a brick kiln, which he fires to a reduction cone 10, using natural gas. He is a member of a small co-op which sells from a gallery just off the main highway to Canberra.

While in New Zealand, I was urged to stop in Mittagong at the Sturt Complex and visit Campbell Hegan. I was looking forward to it. The Sturt Complex is a school for crafts. The ceramics area had gone decidedly downhill until Campbell was persuaded to come to its rescue. He and his wife, Ande, have not only put the studio area back on its feet, they have also put together a terrific gallery, which offers pots, glass, wood, fabrics and jewelry. Everything they sell is locally made. The studio area is a small space, but well equipped with an old three-chambered kiln and two fibre kilns, which are fired with natural gas. They have a blunger and a ball mill to prepare their own clay. Right now the studio is occupied by only four people, but in time that number will grow. I thoroughly enjoyed my time spent with those friendly, talented people in their wooded spot of Australia.

Canberra, the capital of Australia, is a beautifully laid-out city. Their new parliament building, designed by an American architect, was to be built for 400 million dollars. It finally cost 12 billion dollars. It is open to the public and is an interesting place to tour, not only for the building itself, but also

because it is full of art and crafts. I toured those areas open to the public, but did not see what I went specifically to see--a series of large ceramic murals depicting the course of a river, as the giver of life. So, I asked about seeing them. They are in an area off limits to the public, but I explained my purpose and was given a special pass, my own guide and was even allowed to photograph them. They are really impressive pieces and the slides will be of interest to my students.

Canberra is a treasure chest for anyone interested in arts and crafts. The Canberra School of Art is on the campus of the Australian National University. First of all, the campus is a good blend of old and new architecture, and the setting is ideal, wooded and hilly, and with a view of either Burley Lake or Sullivan's Creek from almost every point. The Ceramic Department is headed by Alan Watt who was kind enough to give me a tour of the school and invite me to a lecture and exhibit by Les Blakebrough. The Ceramic Department provides a two-year Associate Diploma and a four-year degree. The faculty is complemented by a potter who is a professional studio craftsperson so that the students learn not only the skills but something about what to do with them in a studio situation as well. The facility is large enough to accommodate beginning students in one room, intermediate in another and to allot private spaces to the advanced students.

The outdoor kiln yard is very large and provides not only traditional gas-fired kilns, but also pits for smoking and kilns for raku and salt glazing.

As I mentioned, I was invited to a lecture and to inspect the potting exhibition of a potter named Les Blakebrough. His lecture was an excellent one. He obviously had the attention and the respect of his primarily young audience. His exhibit was a retrospective show which is travelling for several months to give people in Australia and other countries the chance to enjoy this man's lifelong body of work. He is 59 years old and has spent the better portion of those years as a potter. It is wonderful to see the progression of his work from his youth to the latest pieces. My meeting Les and getting to know him was an unexpected pleasure. Hopefully, when he is in the States next time, I'll see him again. In the meantime, I shall enjoy his book and its inscription from Les, and shall share it with my students.

Another chance meeting at the Canberra School of Art was with Hiroe Swen, the resident studio potter/instructor in the Ceramics Department. She invited me to her home and studio, which she shares with her husband, Cornel, who is a painter. Hiroe was born in Kyoto, Japan, where she met Cornel while he was visiting there. They were married and have lived in Australia for 22 years. Their home is in the countryside of Queanbeyan, a suburb of Canberra. The house is Japanese in attitude, the display area for pots and paintings very simple, lots of big windows looking out to the

Australian plains and tall eucalyptus trees. Hiroe and Cornel permitted me unlimited time to photograph their work and her studio. Her studio is small, uncluttered and obviously where she spends most of her time, because she is a prolific potter. She is also a great one. She combines the techniques of throwing, molding and slab hand-building to create her shapes. Glazes are usually simple with moderate decoration, just enough to complement the form. Her lifestyle and work reflect the elegant, energetic simplicity of Hiroe.

Canberra is also home to one of the finest galleries I've seen, The Australian National Gallery. It is a large, contemporary building which seems to float on the water which surrounds it. It is full of paintings, sculptures and pots that give you a keen look at Australian art past and present.

In Canberra and its surrounds, I visited three exceptional crafts outlets. The Solander Gallery in Canberra has a good collection of functional and one-off pieces. The Southlands Gallery in Canberra offers primarily non-functional and sculptural forms, with an emphasis on size and texture. The Beaver Galleries in Deakin is a spacious place run by a woman who obviously loves what she does. She has four galleries adjoining one another, one for clay, one for glass and jewelry and wood, one for textiles and the last for furniture. The room which is primarily pots, is very large and displays pots exceptionally well, which is good because the pieces shown there were deserving of the best. Johanna DeMaine, Sergio Sill, Jill Symes and Richard

Murray were the featured potters. Each one does impressive work. Richard Murray does some large platters in an array of glazes that are brilliant. The Beaver Galleries was a high note on which to depart Canberra and begin my trek along the Murray River.

Spotted along the Murray are dozens of old river towns. Many of them have galleries which hold crafts done by local people as well as others from all around Australia. In Table Top I stopped at The Pub Pottery, in Lavington at Albury Pottery, in Wodonga, at the Murray Vale Pottery and Trading Co., and so on, through many small towns.

In the picturesque town of Beechworth, with the leaves turning gold in anticipation of winter, I happened on One Tree Hill Pottery. It is a small pottery run by Ric and Judy Pierce. They learned to pot in New Zealand. She was potting full-time and he was helping her when he wasn't working on his job at IBM. They found the work so enjoyable and the income steady enough after their move from New Zealand to Australia, that he quit his job at IBM and now works as a potter, with Judy, full-time. They make a line of functional ware which is both thrown and molded, using primarily earthy-colored glazes. They gave me a recipe for a rich brown they use. They are now selling from their studio and in all major Australian cities, and sell all they can make.

Echuca is a lovely river town with some of the oldest boats in Australia still taking people up the Murray for sightseeing. It is also the home of the only registered brothel in Victoria, a fantastic old wooden structure that looks like it's out of the American Old West. Next door to it is the large studio/gallery of the Echuca Wharf Pottery. It is in what once was a riverside warehouse, and so offers great spaces. David and Robyn Mitchell, another husband and wife team, work in terra cotta, stoneware and porcelain. They have a versatile range of functional ware which they glaze in two basic glazes that always can be matched at any time a customer returns wanting to add to his collection. They fire a huge brick kiln to cone 10 reduction, using natural gas for fuel. They have one large area for throwing and glazing, another for their kiln, yet more space for office and storage and still have enough room left that their gallery display area is the size of a barn. They do a good enough business in this location that David has decided to quit his present position, teaching ceramics to grades K through 12, and work full-time as a studio potter.

Outside Bendigo, in an area called Epsom, is the Bendigo Pottery, one of the oldest in Australia. It is so well-known that it has become a tourist attraction. They have tours through the old kiln area, which is now the display area with pots arranged around the huge old salt kilns, some as big as rooms, and tours through the present work area. While there is a small

amount of throwing still being done, most of the ware now sold at Bendigo is molded. And while there is some salt firing still done, most of the pots are low-fired in large commercial gas kilns. There is a pleasant tea room and restaurant and picnic area, all of which were very busy.

Moving toward Melbourne, I visited such small towns as Castlemaine and its Castlemaine Art Gallery, which was small but held a fine collection of pots from the time of the convicts and the Chinese who worked the gold mines of the area up to such contemporary potters as Les Blakebrough. Even the wee towns of Maldon and Kyneton had craft galleries, Muckleford's Corriedale Cottage and Etherling's Fine Crafts, respectively.

Melbourne is a dark, busy city; most probably the least attractive city I visited. But it does offer arts and crafts. The National Gallery of Victoria is large and full of paintings, sculpture and ceramics. The Australians very proudly display the works of those people who helped to father arts and crafts as they are today. The ceramics display is extensive. They feature not only Australian potters' work but ceramics from all over the world which had influence on the Australian potter. Especially evident are pieces from Japan and England.

In the city of Melbourne is an old brick structure with a cobblestone courtyard. This was originally a meat market where horse-drawn wagons moved in and out with goods. Now it has been beautifully transfigured to

serve as a group of studio spaces for craftspeople who work in clay, wood, glass, fabrics and leather. The centre courtyard serves as display space and there are also two galleries which display and sell the work done on the premises as well as other quality work from around Australia. Upstairs is the Victoria State Craft Collection Gallery. Here are selected pieces, done by members of the Craft Council, in a constantly changing show.

In Melbourne I took the opportunity to visit another school of higher learning which offers credential courses in ceramics. Located in the city, The Royal Melbourne Institute of Technology, Art Institute, is a series of older stone buildings which afford lots of space both inside and out. The most impressive thing to me, as an instructor, is the small number of students in classes of ceramics, both in New Zealand and Australia. It is no different in this art institute in Melbourne. An average class is 12 to 15 students, whereas my average class is 30. Each advanced student has his own space in which to work. There are several kilns inside for electric and natural gas firing. Outside there is a kiln yard where the students have space to experiment with pit firing, raku and salt firing. They also have a gallery where the students' work is exhibited. It was interesting to see that while the other schools I'd visited stressed functional throwing, this gallery reflected the fact that almost all work done here is non-functional. It is an active school, offering the input of three distinctly different potter/teachers and every facility

one could expect. All of this is available to each of the 15 students accepted each year for \$11,000. This annual fee includes everything but clay. In three years one can obtain a Bachelor of Fine Arts degree. It was an interesting place to visit, made more so by the hospitality of the instructors, Kim, Devin and Mark.

In a suburb of Melbourne, Hawthorn, is one of the most interesting galleries I visited. It isn't large but every square foot of space is well used. There is even a catwalk-type loft which is packed with pots as are the stairs up to it. The place is called Distelfink and holds some fine examples of work. Robert Anaw does raku pots which are glazed with black lustre. Graham Wilkie does large bowls with a patina one would think could come only with centuries, but he achieves the look with his textured glazes. One of his bowls sits in a metal tripod and bears a price tag of \$2,500. Robert Barrow does large bowls in a rich tenmoku glaze mixed with shino, celadon, copper red and tin, a typical price is \$580. Shari Nye makes large Greek-like shapes which sell for \$750. These are definitely upper-end prices, especially compared with the typical small-town galleries and the functional ware and its lower, easily-afforded prices. The Distelfink also offers functional ware, but again, it is higher-priced, "big name" work. Beside the gallery I've just described is another which houses one-man shows. At the time I was there, a sculpture show was there. The sculptor was Peter Petruccelli. He

worked in a terrific combination of media, including clay, plaster, marble, wood and metal. He did floor pieces and wall bas relief, for the most part highly textured and very stimulating.

Leaving Melbourne, in the general direction of Adelaide, I once again travelled through little towns in the area known as the Gold Central Region. Ballarat is a little town rich in gold heritage. It contains three craft shops: Goldfield Crafts, outside of town, where I picked up another glaze recipe; Leonard's Bridge Pottery, a group of 23 potters who work on one line of functional ware and terra cotta planters and share the profit; and a small place, Foundry Way Gallery, owned by a potter and his wife. They sell his pots and other potters', too. Some of the most impressive work was done by Maria Froia, who fires her pots in the saggar method, by placing them inside closed forms during the firing when organic materials placed inside with the pot make muted colors and shapes on it. She did it well. The other striking work was done by Janine and Peter Pilven. They throw porcelain, creating beautiful shapes and glazing them a brilliant, metallic green, often with a red decoration.

Outside of Ballarat is Sovereign Hill, a completely rebuilt mining town. One feels as though he has stepped back in time upon entering. Among the shops on the main street is a pottery, Edinburg Pottery, which produces and

sells to the tourists old-fashioned looking pottery which looks as though it might have been made when the shop was new, almost 150 years ago.

Adelaide is a charming city, actually a little town just grown up, according to the locals. Both in the city and its outlying areas, I found places of great interest.

Quality 5 Crafts, downtown Adelaide, has a terrific selection of pots. They buy all their merchandise outright and choose remarkably well. A sampling of nicely done work: Lise and Dirch Jans make functional ware glazed in a satin-smooth green; Greg Pitt does functional ware in a glaze similar to our G MATT 3; Barry Hayes does very colorful pit firing; Jo Reid works in porcelain which she glazes in a crackle glaze then inks the crackle and applies gold; and Elizabeth Morrell works in porcelain which she then glazes in bright blue and green barium matt. And these are but a few of the truly interesting pieces. And the group of people who own this shop, also own four others in and around Adelaide, each as well-done as this one.

Tuominen Galleries is small but offers a wide range of domestic ware which is thrown by three potters who live and work in Tranmere and sell in this one shop downtown.

The Art Gallery of South Australia in Perth is as fine as all other Australian National Galleries. Besides offering a wide range of paintings and

sculpture, this gallery had a terrific collection of old pots from China, Japan, Vietnam and England.

L'Unique is another craft shop which carries all crafts and a selection of what has come to be known as Aussie-colors pots. These are pots which are glazed in low-fire colors that resemble the bright colors of an Aussie sunset in the outback. It is true to life, too. I've seen the colors at sunset. L'Unique featured the pots of Marianne Cole, who worked in blue, brown and tan, and Jan Twyerould, who worked in blue, orange and black. L'Unique has two shops, one in Adelaide and one outside of the city in the German-settled town of Hahndorf. So, I decided to take a day in Hahndorf.

Hahndorf is a storybook town, small, clean, with quaint old buildings, and an abundance of trees and flowers. Here I visited L'Unique, the Zebra Gallery, Brenner Crafts, and the most charming place of all, Bamfurlong. Bamfurlong is a stone building, as are many older ones in Australia, and has a slate floor and large-paned wooden case windows. The passage from the front gallery to the rear is a narrow space between the 12-inch-thick walls. The place is beautifully conducive to displaying crafts. Judy Farrow, the proprietor, buys all her pieces outright and marks them up 100%. She has a fine selection of all crafts, and her pots were no exception. She exhibits the white stoneware of Wayne Alty on which he does intricate brushwork of leaves and blossoms in gold and red; the very clean porcelain functional

ware of Roy Sacchse, with blue on white decoration; Tim Strachan's porcelain with inked surface and brushwork over that; and Andrea Hyland's almost-silly triangular pots with little openings, glazed in bright colors. Judy Farrow is a delightfully friendly lady who loves what she does and is ready to give any information she can.

Another area outside Adelaide proper is St. Peters. Here are two very important places on any craft-seekers list: The Australian Craft Council and The Jam Factory. The Craft Council has a list of galleries in the area and is where I received directions to several places. The Jam Factory is unique in Australia in that it is a school and working environment supported in part by government funding. The aim of The Jam Factory is to teach the techniques and aesthetics of a craft as well as making the craftsperson capable of marketing his ware once he's on his own. The Jam Factory operates training workshops in hot glass, textiles, leather and ceramics. The ceramics area is quite large and provides students with a work area for personal work and expects them to participate in the commercial production of the dinnerware the Factory makes to sell to help support its programs. The Factory also has a large sales space in which they market the crafts produced on-site as well as a high-standard selection of crafts from other areas of Australia. I was most impressed with the work being done by Stephen Bowers who had been a student there and had returned as a resident craftsman/teacher. He

throws porcelain forms which vary in size from six inches to four feet, then does detailed glazing with fine brushwork, through six firings. The results are pots with rich colors, detailed brushwork scenes or animals, busy, textured backgrounds, and applied accents of gold. It is exquisite work.

Perth, isolated on the southwest coast of Western Australia, is a delightful city. The Swan River winds its way around the city and out to Fremantle, a newly refurbished town sitting on the Indian Ocean. Perth is a culture-oriented city, enjoying several live theatre groups, a concert hall which was hosting the Moscow Symphony during my stay, art galleries, crafts centres and two higher learning centres for the arts.

The Art Gallery of Western Australia in Perth is one more fine example of Australian National Galleries. The Design and Craft Show, which was open while I was there, included old pots from all over the world. There were examples from Australian potters: a vase made by Flora Landells in Western Australia in 1939, a bowl in 1950, and a jardiniere in 1933; a kookaburra plate, an early example of commercial earthenware by Archibald Bertram Webb, 1930; a jug, 1962, and a jug and four mugs, 1951, from Guy Grey-Smith of Western Australia; a bowl by Phy Dunn, 1964; and assorted pieces from John Gilbert, Ivan Englund and Harold Hughan of Australia. And there were examples of pots made by well-known potters while visiting and working in Australia: a teapot made by Michael Cardew (England) in 1968;

several pots by Eileen Keep (New Zealand) from 1958 to 1960; and a tripod bowl by Alex Leckie (Scotland) in 1960. The influences on Australia's potters have been many and varied. Also in the art gallery was a demonstration on video by Sandra Black, a potter who is well-known in New Zealand and in her native Australia. It was an interesting video, but I was later to meet her and learn her techniques first hand. In the room where the video presentation took place, was a comprehensive exhibit of Sandra's work from 1976 to 1988.

A trip to Fremantle was a full day because it offers so much in the way of ceramics. My first stop was at Joan Campbell's Pottery Workshop. It is situated in an old building on the seashore which is part of the complex of buildings around the Roundhouse, which is the oldest building in Western Australia, built in 1850. Joan has a large studio area which is a newer addition to the old stone building which serves as a gallery in which she displays her pots and those of other potters as well. Joan does large architectural installations of clay, too. On the day I was there she was on her way to install a large outdoor fountain after our visit. One gallery, to the side of the larger main one, is accessible through a passage in the stone, and in there Joan had set up a display of Jane Watkins' pots which are inspired by the shapes and colors of nature. It is a great setting for such pieces. When one is standing in Joan Campbell's studio or galleries, the

sound of the ocean waves comes to one, muted through the stones. It's very peaceful.

The Fremantle Arts Centre is a grand old place. It is an old school which has now been converted to a crafts gallery, fine arts gallery, a tea room and spaces where crafts and painting are taught. They also have a very nice book store. The ceramics area will accommodate up to 12 people in a class. They fire electric kilns exclusively, and have four of them. Their crafts gallery shows the work of local and national craftsmen. The person whose work caught my eye is Estelle Boak. She was born in Hong Kong and is now married to a professor and living in Western Australia. She does terrific little bowls in the shapes of fish, glazed with bright colors, and also works with inlaid black and white porcelain, and with white and pastel-colored porcelain. Her style is an interesting blend of East and West.

Again, the Bannister Street Craftworks is a large, old building housing several craftspeople and a large gallery area. Unfortunately, the quality of work in this group was not that which I'd grown accustomed to seeing. So, the space was terrific, but the people needed further instruction. It did make me stop and think, though, how many crafts I'd looked at and how few times I'd been disappointed.

Along the streets of Fremantle, I ran across the Freo Pottery. It is a huge old warehouse-like structure with wonderful work spaces and a walk-in

kiln made of soft brick. Three men work together making primarily patio planters. They do some raku firing and also some firing by dropping seaweed around their pots giving them a rough texture and an appearance something like a pot that has been salt fired. These three young potters are really prolific. Besides selling from their own gallery, they also sell to retail outlets. When they sell their planters wholesale, they sell them for \$7 each and move about 2,000 of them a week.

A suburb of Perth is Mt. Lawley. There I found two craft outlets. The first, Mt. Lawley Craft Centre, sold all crafts imaginable, and few pots of interest. The second, however, is a different story. Clay Forms offers the work of its owner and other Australian potters and works from Asian potters also. There were some very large hand-thrown jars, which were impressive for the size alone. Large pieces are very difficult to throw and throw well. Most exciting of all to me were the teapots. This man had an assortment of Chinese masters' teapots. They are exquisite in form and function, and \$800 each!

The Perth Technological College is situated in an old girls' school outside the city. The spaces are not large, but then neither are the classes. There are seven first-year students, eleven second-year, and six third-year. The course is a three-year course, and a thesis must be written at completion. The physical area of the school is comprised of an outdoor kiln

area, an indoor/outdoor enclosed room for working and kilns, and one indoor room. There is a technician's room. Design courses go hand-in-hand with the learning of skills, which is something I found in all New Zealand and Australian school situations. There are three instructors, one specializing in throwing, one in hand-building, and the department head, Bela Kotai. Bela is a task-master, but his students obviously appreciate it. I think they like it, in part, because Bela does his own studio work right there at the school and he works hard. They can see that daily. Bela feels it's important to work in their presence and show his work in exhibits to which they are invited. Bela's teaching and personal work in clay are both impressive.

Curtin University, outside of Perth in an area wooded with huge eucalyptus, has a large Ceramics Department. Here I was fortunate to meet Sandra Black, whom I mentioned earlier was featured on a video presentation at the Perth Art Gallery of Western Australia. Sandra showed me around the department where she is a guest lecturer. There are three major work spaces, one separated into smaller, individual spaces for students to work privately. The other two are large areas for throwing, hand-building and glazing. There are two kiln areas, one indoors and one out. An annual fee of \$900 covers everything but clay.

Sandra is a worker. Besides lecturing at Curtin, she also exhibits all over New Zealand and Australia. She travels on occasion to towns in both

countries to give workshops. She works exclusively in bone china now. When she began potting in 1976, she worked with porcelain which she glazed and fired. Now she works with finely thrown or cast pieces of bone china, which she prefers over porcelain because it is whiter. She does lots of piercing. Her pots are very delicate and she must be very cautious and precise. She uses a fine electric drill to pierce holes, then she polishes the pot until it is perfectly smooth. She applies no glaze. When she fires her pots, she places them upside down to prevent warping. The texture of her pieces is fantastic. They are smooth and delicate as egg shells.

Flying diagonally across the expanse of Australia, I ended up in Cairns. This tropical beach city looks out to The Great Barrier Reef and all its islands. In the city of Cairns is The Australian Craftworks. Once again, this shop carries all the handcrafted items one expects to find. Their pottery was a sampling of work from across Australia. In a small beach city outside of Cairns is The Whole Works Gallery. Even though this town, Palm Cove, is small, this gallery has a large inventory including some nice Sandra Black pieces.

A day's trip by train into the rain forest puts one in the lovely spot, Kuranda. This wee town boasts several attractions. They have a butterfly sanctuary, an Aboriginal dance theatre, a trip by army duck into the roads and streams of the rain forest, and a huge market every weekend. At the

market are all kinds of stalls from produce to gold jewelry. In the village itself are two interesting craft shops, the Kuranda Inn Crafts and the Cracker Box Palace. The Kuranda Inn Crafts concentrates primarily on functional pieces, with some variation in design because the local influence is to include the rain forest leaves and butterflies in the decoration. The Cracker Box Palace is a jumble of paintings, sculpture and pots. Very few of their pieces are functional.

Down the coast in Mackay, a short stay proved long enough as the town offered only two small craft outlets. The first was the Mackay Art Centre which offers a small but tasteful assortment of domestic ware. The second was the small pottery of Lindsay H. Hamilton. Lindsay learned to pot in Scotland under Alex Leckie and moved to Australia in 1983. Since coming to Mackay, her pots have shown the great influence she feels in natural forms, especially the coral, sea urchins and brilliant colors of The Great Barrier Reef. She does terrific, organic shapes in porcelain, glazes and stains of bright colors enhancing the forms.

Brisbane is a good-sized place and full of interest for a potter. The Museum of Brisbane and the Fine Arts Gallery both chronicled the movement of ceramics in Australia through examples of influences from the Asian and European potters such as Hamada and Leach, and the work of potters past and present in Australia.

In the city itself are several galleries well worth visiting. The Adrian Slinger Galleries carry high-end pieces, usually one-offs, their main area of interest being painting. The Handmade Shop Market on the Mall, and Top's Pottery, however, offer the full spectrum of Australian ceramics. In great evidence here is the use of Aussie-colors, the bright colors of outback sunsets. Here, too, one can find the delicate pierced pots of Sandra Black or the earthy, salt-glazed stoneware of Janet Mansfield.

John Eagle Pottery offers a sampling of John's own work, a hearty line of functional ware in three basic glazes and the pots of others.

Located in a huge old house that was the servants' home for those who worked for the wealthy forefathers of Brisbane, is the Crafts Council of Queensland. The gallery displays all crafts, but interestingly, those displayed are contemporary and, juxtaposed against them, the crafts of the past 125 years. Unfortunately, the city was levelled by fire in 1864, so buildings and their contents, such as crafts of that period, were lost.

The outlying area of Grange is the unlikely location of Dabbles, an old house which has been turned into a craft and painting gallery. Most of the pots are domestic ware with the exception of some whimsical animals of the Queensland rain forest and some nice crystalline glazed pots.

Fortitude Valley is a suburb of Brisbane, on the Brisbane River, and home to a group of potters who have purchased an old church for their

gallery. The members display their work downstairs in The Potters' Gallery and upstairs exhibit a guest craftsman's work. The upstairs show changes every three weeks and always generates interest and business for the gallery. They are doing quite well financially and obviously having a grand time at it. When there, one is infused with their enthusiasm for their craft and their gallery.

Also in Fortitude Valley is a pottery called Brimstone Pottery, a partnership of two men, Tim Acutt and Laurie Callaghan. They rent their space from a local church which I believe had influence on the name. These two make stoneware pots, primarily domestic ware and a wide variety. They alter shapes rather than repeating the same ones as many domestic potters do. And they use a wide range of glazes. They have a real money-maker in mugs they make for local clubs, churches, schools and other large groups. They have the organization's logo made in metal, about two inches across, then make a plaster cast of it which they press into a piece of clay then attach it to the front of a mug. It is tedious work, but it pays their rent and permits them to work on other pieces they want to do for their own gratification.

Most beach cities down the east coast of Australia have craft outlets. One of the most memorable is the Ocean Gallery in Surfers Paradise. Located in a high-ceilinged, glass-topped shopping atrium, this gallery is

awash with color. The Aussie-colors are everywhere. Also several of the potters shown are working in barium glazes which give a vivid color on a matt surface. This gallery is exceptional and the traffic and business being done attest to it.

Burleigh Head is a small town on the coastline. It has a lovely park which runs along the shore for several miles. Here, on the last Saturday of each month, a craft faire is held. Four potters participated the Saturday I was there: Tomewin Pottery, Ball Pottery, Beechmountain Pottery and Meldar Pottery. Each one was selling domestic ware primarily with some planters and an occasional piece of raku or pit-fired ware. The interesting thing to me was that the first three I mentioned glazed their work in the usual subdued colors that Australian potters use for domestic ware. The fourth one, however, used glazes that were bright, colorful, and strikingly similar to those we use. In talking to the man selling these pots for Meldar Pottery, I found out that the man who owns the pottery is from California and trained in Long Beach! That explains the California attitude surrounding the work done by Meldar Pottery.

On down the coast, the towns of Carrara, Coolangatta, and Byron Bay all offered the standard, but nice, galleries. Then, in Ballina, the Makay Harrison Gallery provided a pleasant surprise. A painter himself, Makay has set up a remarkable gallery. It is full of fine art and fine craft. All is arranged

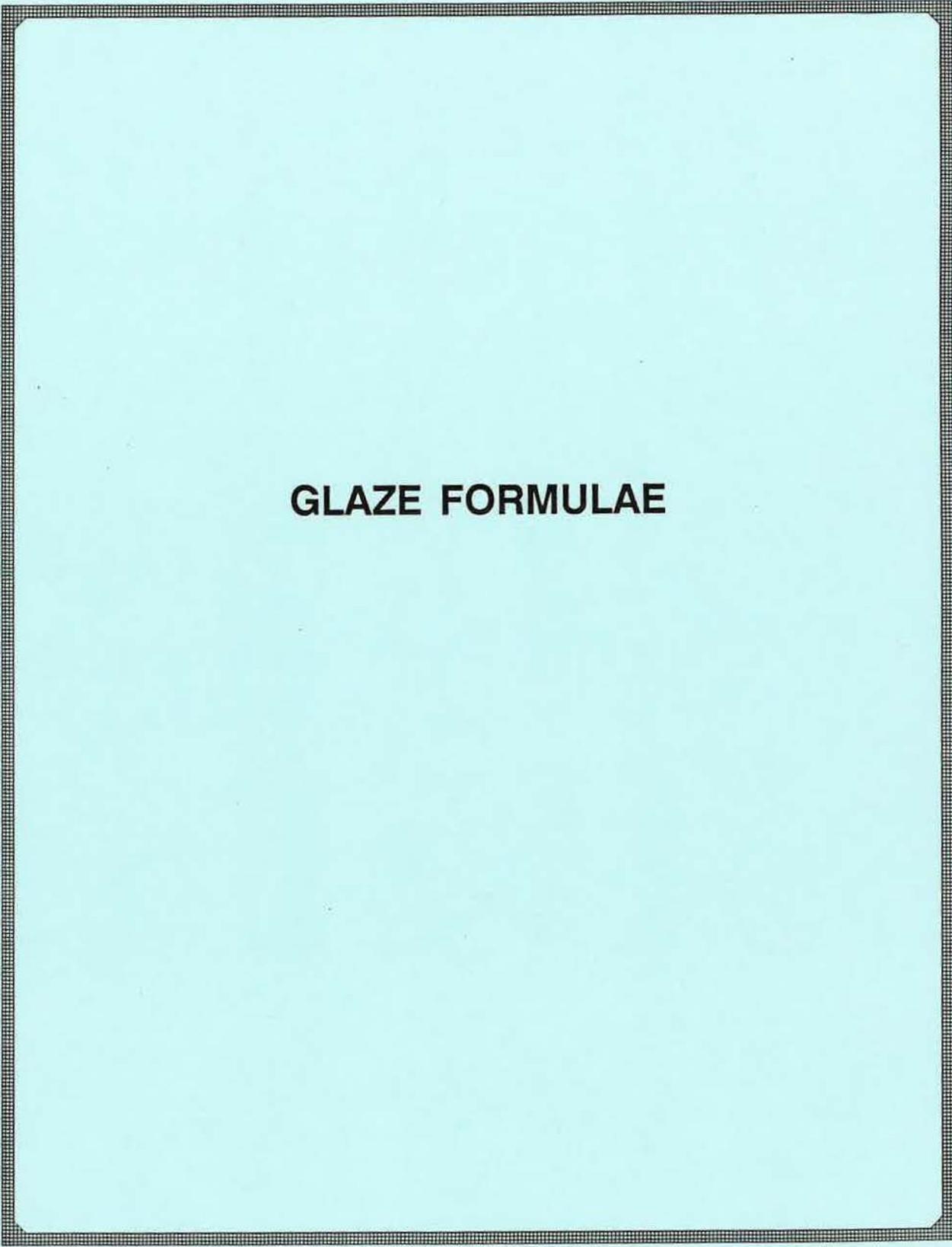
tastefully and invites one's investigation. The slides I took there will show my students the bright purple pots of David Webster, David Oswald's large vase with gold on the rose-colored glaze, Janine Grose's vivid matt green and blue, the rich celadon of those pieces done by Jamie Beeston and the breathtaking crystalline glazes of Duncan Smith.

An interesting combination of the interests along the Gold Coast is found in Korora at the Korora Surf and Pottery. Sure enough, the front of the building is full of a range of ceramics from domestic to comical and the back of the place is devoted to surf boards and related apparel and gear. Both seem to do a brisk business. The raku represented here was very interesting, both well-thrown and lustrous in color; the work of Jane Annois. The finest domestic ware and Aussie-color pots came from a pottery south of there called Southern Cross Pottery.

Southern Cross Pottery is located in Boambee. It is a stroke of luck that I arrived the day of their opening their new gallery. This pottery is run by two young men. Steven Prince was born in Australia. Jeff Sower was born in the United States where both he and his wife were practicing attorneys. Then Jeff found ceramics and things changed. For twelve years now he has lived and worked as a potter in Australia. The two men produce a tremendous number of pots. They offer several different kinds of domestic ware, incidentals such as lotion bottles with pump tops, and a line of Aussie-

color pots. They have two fibre kilns which they are firing almost continuously. Their new studio and gallery are well planned and laid out. The studio is one long room, with a loft above where the business of orders and such is done, and the gallery is glassed on three sides looking out across the hills leading to the Pacific Ocean. The day I was there, just before the opening of their new gallery, a rainbow stretched across the whole vista as seen from inside the gallery. I hope it boded good fortune for their new venture. It was certainly a fitting end for me, as this was my last visit with a potter Down Under.

The time went quickly. I met many people I shall remember always and some with whom I know I shall continue a friendship and correspondence. Hopefully, I can reciprocate the friendship and hospitality to those who travel here. I've seen some fine work done by potters who were generous with their time and knowledge and information. I have been able to exchange information, leaving something behind while taking something with me.



GLAZE FORMULAE

GLAZE FORMULAE

From Paul Fisher, Temuka, South Island, New Zealand:

Good Shino--turns brown

Nepheline Syenite	90
Common Salt	4
Ball Clay	10

Try different clays for changes in brown.

Shino

Potash Feldspar	116
China Clay	2 ounces

Fire slowly 'til melts. This Shino favors a silica body.

Midnight Blue

Barium Carbonate	300
Feldspar	600
Copper Carbonate	80

Heavy reduction glaze. Double dip for purple.

Addition to Clear Feldspar Glaze

Ball Clay	15
Feldspar	5 + more

From Bill Cranfield, Canterbury, South Island, New Zealand:

Shino--rich red-brown

Nepheline Syenite	75
Kaolin	10
Terra cotta (dry)	13
Tin Oxide	1.5

Turquoise

Potash Feldspar	2400
Kaolin	750
Dolomite	750
Calcite	150
Talc	150
Iron Sand	30
Cobalt, very fine	18
Chrome, very fine	30

From Steve James, Ashburton, South Island, New Zealand:**Shino**

Nepheline Syenite	80
China Clay	10
Ball Clay	10
Zirconium Silicate	5
Salt	5

To achieve a red color over buff, apply iron slip under glaze. To make Shino pull away more, decrease Nepheline Syenite to 70, increase China Clay to 15 and Ball Clay to 15.

Khaki

Cornish Stone (New Zealand Feldspar)	50
China Clay	12
Quartz (Silica)	28
Dolomite	7
Iron Oxide	3.5
Yellow Ochre	3.5

To apply same khaki glaze over limestone, mix:

Cornish Stone	55
Quartz	15
China Clay	10
Whiting	20

Raku Glaze

Borax Frit	30
Barium Carbonate	35
China Clay	35

Raku Glaze (Continued)

Lithium Carbonate	20
Potash Feldspar	10
Copper Carbonate	10

Tip: Colemanite and Gerstley Borate will leak off pots in raku.

Tea Dust

Potash Feldspar	45
Quartz	25
Whiting	15
Talc	10
Zinc Oxide	5
Iron Oxide	5

Tenmoku

Cornish Stone	50.5
China Clay	7
Quartz	19.3
Whiting	15
Iron Oxide	8.5

From Mirek Smisek, Waikanae, North Island, New Zealand:**Leach's Limestone**

Kaolin	2
Limestone	4
Silica	6
Spar	8

Milky Celadon

Stoneware Body *	16.5
Talc	5.5
Spar	25.5
Kaolin	3.5
Limestone	6
Gerstley Borate	3.25
Bentonite	.50

* Use impure clay bodies such as VW33 or Rod's Bod.

From Roger Milne, Cambridge, North Island, New Zealand:**Raku Glaze, 3 Way**

Feldspar
Ball Clay
Whiting

Mix equal parts.

For golden color, add 9% iron.

For tomb bead turquoise color, add 6% copper carbonate.

From Peter Stichbury, Manurewa, North Island, New Zealand:**Satin Green Cone 12**

Barium Carbonate	40
Silica	20
Kaolin	30
Dolomite	10
Swedish Potash Feldspar	80
Cornwall Stone	30

Add 2% iron.

Good with heavy iron under.

Blue Cone 12

Cornwall Stone	30
Kaolin	18.8
Silica	22.5
Dolomite	10
Potash Feldspar	45
Borax Frit	13
Talc	18
Whiting	5
Barium Carbonate	4

Add .5 each Chrome and Cobalt.

From John Sepie, Westport, South Island, New Zealand:**Color Additive for Pit Firing**

Mix together one tablespoon each:

Copper Sulphate

Copper Carbonate

Toss with handful of Salt in Margarine Pottle.

From David & Jenny Shearer, Coromandel, North Island, New Zealand:**Tom Coleman's Purple Glaze**

Barium Carbonate	4.98
Dolomite	4.97
Gerstley Borate	4.97
Whiting	7.96
Zinc Oxide	2.46
Potash Feldspar	49.75
Flint	24.88
Tin Oxide	1
Copper Carbonate	1.99

Add either:

Cobalt Carbonate *	.24
Cobalt Oxide	.24

* Carbonate is better since it is more finely ground.

From Neil Grant, Otago Polytech, Dunedin, South Island, New Zealand:**Oatmeal White Base Glaze--Decorate Over**

Cornish Stone	3.5
Silica	1
Whiting	2
Talc	.5
China Clay (Grolleg, English)	2.9

Waxy Matt

Cornish Stone	6
Dolomite	2
China Clay	2

From Chester Nealie, Helensville, North Island, New Zealand:**Ching Pai (Leach's) Blue Celadon**

Whiting	50
Kaolin	50
Feldspar	50
Finest Silica	50
Talc	From 5 to 10 *
Iron Oxide	1

* Chester adds 8, more Matte, rather fat.
 Add Yellow Ochre, 1%, for more subtle blue.
 Add red iron, 1%, for darker blue.
 For shiny blue, fire 1260°C-1300°C.
 When raw glazing, no bisque fire, add Bentonite, no Iron.

From Heather Munro, Otatara, South Island, New Zealand:**Shino--1300°C**

Nepheline Syenite	70
Kaolin	30

Shino--1280°C

Nepheline Syenite	65
Kaolin	25
Yellow Ochre	5

Softer, more orange color.

Shino--Heather's favorite

Nepheline Syenite	85
China Clay	15

Shino--Cone 9-10

Nepheline Syenite	70
Ball Clay	30
Tin Oxide	5

Reduction. Lustrous where thick, breaking to orange where thin. Best over white clays. Slow cooling for best oranges. Addition of 5 parts Tin Oxide to base gives lustrous apricot. White where thickly applied.

From John Kalb, Invercargill, South Island, New Zealand:**Shino**

Nepheline Syenite	80
Talc	2
China Clay	16
Common Salt	3

Speckled Burnt Orange

Soda Feldspar	32
Nepheline Syenite	46
China Clay	22
Iron Oxide	2

Very rich, nice color.

Pink Cone 10 to Red Cone 11

Cornish Stone	80
Whiting	20
Copper Carbonate	2.5

Add Red Iron Oxide, instead of Copper Carbonate, 8%, will make clear brown.

Speckled Blue

Nepheline Syenite	74.5
Dolomite	4.9
Whiting	2.7
China Clay	6.9
Silica	8.7
Zinc Oxide	2.2

At this point, recipe produces a plum-like color.

Speckled Blue (Continued)

Then add:

Magnesium Carbonate	4%
Rutile	4%

For blue color.

From Chris Weaver, Kaniere, South Island, New Zealand:**Base, Low-fire Glaze--1060°C**

Equal parts:

Ball Clay
Colemanite
Zirconium Silicate

From Anne & John Crawford, Via Westport, South Island, New Zealand:**High Fire Oxidation Color Decoration Over Glaze,
Cone 10-11, Zirconium Stain**

1 teaspoon color
1 tablespoon glaze
1 tablespoon water

From Paul Laird, Richmond, South Island, New Zealand:**Val Barry's Black Satin--1250°C**

Potash Feldspar	42
Dolomite	13
Fire Clay	8
Barium Carbonate	2
Flint	20
Cobalt Oxide	3
Chrome Oxide	1
Red Iron	4

Tip: Gold fired to 750°C. To create a spotty resist, spray kerosene over with perfume atomizer.

From Carl & Ellie Vendelbosch, Upper Moutere, South Island, New Zealand:

Add to Any Glaze to Turn it Black

Iron	6
Manganese	4
Cobalt	2

Add Flux as needed.

From David Griffith, Nelson, South Island, New Zealand:

Raku

Copper	80
3124 or 3110 Frit	20

No water dip after. Refire if necessary to achieve more color.

Bone Ash Glaze

Feldspar	54
Silica	24
China Clay	8
Talc	7
Bone Ash	13
Whiting *	8

* Increase to 10%, thin application will give tomato red.

Magnesium Glaze

Feldspar	25
Whiting	11
Talc	15
China Clay	14
Silica	25

Then wash over:

Cobalt-Iron wash	
Cobalt Oxide	10
Red iron Oxide	90

100 grams color per 2 litres.

From Hugh & Sara Linda MacMillan, Richmond, South Island,
New Zealand:

MacMillan White

Spar	50
Dolomite	10
Silica	20
Whiting	15
China Clay	40

For pink, add 1/2% copper carbonate.

Eggshell Matt

Feldspar	1512
Dolomite	504
Whiting	84
China Clay	700

Blue Mountain Turquoise

Cobalt	7.5 grams
Chrome	7.5 grams
Rutile	7.5 grams
Iron	7.5 grams

Add 4025 Barium

Doug Helms White

Dolomite	40
China Clay	60
Silica	70
Feldspar	60

10 oxidation

Papa (local clay)

Papa	10
China Clay	3
Feldspar	3

From Vic Evans, Wakefield, South Island, New Zealand:**Robert Shaw's Influence--Magnesium Glaze--1025°C**

Magnesium Carbonate	50 parts
Lithium	10 parts
Borax Frit (Medium)	50 parts
Gerstley Borate	30 parts

To achieve incredible blue, add 4 parts Copper Carbonate and 4 parts Cobalt Carbonate. Glaze has great texture. Oxidation.

From Ross Richards, Wakapuaka, South Island, New Zealand:**Raku**

Copper Carbonate, Very Fine	80%
Ferro Frit 3124 or 3100	20%

Very thin, watery. Spray application. Do not touch.
First firing 960°C. Reduction out, into rubbish tin.
Second firing 840°-860°C. Reduction.

From David Williams, Toolangi, Victoria, Australia:**Powder Blue**

Potash Feldspar	31
Ball Clay	31
Whiting	31
Nepheline Syenite	6
Cobalt Oxide	.5
Rutile	8

Jenkins Green

Potash Feldspar	40
Whiting	30
Silica	20
Kaolin	10
Red Iron Oxide	4
Nickel Oxide	4

From Michael Brith, Camden, New South Wales, Australia:**White Base**

Potash Feldspar	43
Silica	22
Whiting	1.5
Kaolin	3.5
Gerstley Borate	7.5
Dolomite	8.5
Talc	7
Zircopax	5
Zinc Oxide	2
Iron Oxide	.2

From Sandra Black, Fremantle, Western Australia, Australia:**Eggshell Matte White**

Potash Feldspar	490
Barium Carbonate	275
Whiting	90
Kaolin	85
Silica	70
Titanium Dioxide	100
Tin Oxide	60

Matte on stoneware. Glossy on porcelain.

From Ric & Judy Pierce, Beechworth, New South Wales, Australia:**Summer Brown Cone 10**

Potash Feldspar	42
Whiting	11
Heavy Magnesium Carbonate	17
Kaolin	30

Warm brown to white. Good surface.

From The Jam Factory, St. Peters, Adelaide, South Australia, Australia:

Black Glaze, Cone 8-9 Oxidation

Potash Feldspar	42.85
Whiting	16.44
Gerstley Borate	3.49
Kaolin	3.31
Silica	33.91
Add:	
Red Iron Oxide	5%
Chrome Oxide	3%
Nickel Oxide	2%

From The Gold Field Crafts Pottery, Ballarat, Victoria, Australia:

Calcite Matt

Feldspar	3 lbs., 2 oz.
Silica	15 oz.
Whiting	1 lb. , 4 oz.

Chrome and Iron work well under this glaze.

From Bela Kotai, Perth Tech, Perth, Western Australia:

Oil Spot Glaze

Soda Spar	95%
Red Iron Oxide	4%
Bentonite	1%

To be fired to Cone 10-11 oxidation, except for reduction at end of firing.

FIRING TECHNIQUES

AND

KILN DESIGNS