



10 Hawke's Bay Potters

Hawke's Bay Exhibition Centre, Hastings
8 November - 15 December 1991

Manawatu Art Gallery, Palmerston North

Wairarapa Arts Centre, Masterton



A HAWKE'S BAY CULTURAL TRUST TOURING EXHIBITION

A Brief History of Pottery in Hawke's Bay

Starting with early settlers making and firing their own bricks for fireplaces and buildings, clay has been a part of Hawke's Bay life since early times. John Fulford, who came from a family with a long involvement with pottery, arrived in Napier in 1875 to work at Dolbel's brick-yard. His son John made pipes, urns and glazed ware in Te Mata Road and Joll Road Havelock North until 1914. His son Huelin continued to make earthenware flower pots in Fulford Road, and grandson David produced thrown ware until the late 1970's.

Samuel and Reg Eves operated a brickworks in Campbell Street from 1905 to 1959, and Elizabeth Matherson, later awarded the BEM for her services to potting, worked in Havelock North in the 1930's.

In 1955 studio pottery began to flourish in Hawke's Bay. May Smith and Connie Verboeket, with the help of Leo Bestall, then Director of the Hawke's Bay Art Gallery and Museum, founded the Art Gallery Pottery Group in Napier.

Mary Hardwick Smith gave the first class. Fulford's Te Mata clay proved well suited to lead glazed slipware and it wasn't until the commercial stoneware clays became available that studio pottery really became established. Groups in Napier, Keirunga and Taradale now have well-equipped clubrooms.

In 1975 the Hawke's Bay Association of Potters was formed, and organised visits by overseas potters followed. Distinguished international potters who visited were Bernard Leach from England, Takeichi Kawai, Japan; Shoji Hamada and his son Atsuya demonstrated in Napier, as did Ivan McMeekin from Australia, Michael Cardew, Kenneth Clark and Alan Caiger-Smith. Professors Yutaka Kondo and Zenji Muyashita demonstrated at the Hawke's Bay Community College in 1979, followed by Harry Davis and Alan Peascod. Many other well-known potters have given freely of their knowledge and skills in regular work-shops.

Hawke's Bay hosted New Zealand Society of Potters exhibitions in 1958, 1975 and 1985 and the Society's Domestic Ware exhibition was held at the Museum, Napier in 1990.

Hawke's Bay Potters feature regularly in exhibitions throughout N.Z. and overseas and several have won major awards.

This present exhibition brings together a group of ten Hawke's Bay potters with a wide diversity of styles and firing techniques. Kilns range from electric, gas, diesel to pit fires and very long wood-firings in a traditional anagama type kiln. Most are now using stoneware clays even though these do not occur naturally in Hawke's Bay and have to be brought in from other areas.



LIZ EARTH

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|-----------------------------|-------|
| 1. Loving Cup | \$250 |
| 2. Diamond Chalice | \$200 |
| 3. Butterflies over the top | \$200 |
| 4. Win or Bust trophy | \$150 |
| 5. Waiotapu | \$250 |

While completing a Dip F.A at Ilam School of Art in 1958 sculpture and clay modelling became a major interest for Liz Earth. In 1984, 6 children and many dramas later, she re-discovered the joys of clay at a Summer School with Robyn Stewart. Liz has never looked back, and several awards later is caught up in the exciting process of bringing earth to life . . . and life to earth. The trophies and cups in this exhibition symbolise the triumph of mind over matters and are filled with love for the Mother of all Creation.



MANDY LINWOOD

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|----------------|---------------|
| 26. Masquerade | \$275 |
| 27. Masquerade | \$175 |
| 28. Masquerade | Bottle \$95 |
| 29. Masquerade | Platter \$295 |
| 30. Masquerade | Mask \$95 |

Mandy commenced potting in Christchurch about 17 years ago. All her work is handbuilt using slab coil and mould techniques. Mandy's work is ever changing - large and small porcelain pieces, stoneware and terracotta with an emphasis on bird forms. Decoration is carved, and highlighted with applied stains and oxides, very little glaze is used. Mandy's work is highly original and well finished, leading to several awards.



GARY HEBLEY

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| 6. Harlequin hottie | \$125 |
| 7. Negligee night | \$255 |
| 8. Cold Comfort | \$255 |
| 9. Second honeymoon | \$255 |
| 10. Oops! | \$255 |

Trained in Sculpture at Ilam School of Art, Gary left Colenso High School after a 'lifetime of teaching art' to perfect potting and illustrate children's books. He became intrigued with pottery after workshops with Len Castle and Chester Neale. Gary enjoys the discipline of making functional forms for domestic ware and has won several Hawke's Bay Awards. The bottle shape, which invariably takes on human form in his sculptural pieces is a favourite. This latest series develops the possibilities of the delightfully flexible hot-water bottle.



BRUCE MARTIN

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|-------------------|----------|-------|
| 31. Autumn | Jar | \$700 |
| 32. Of Dreams | Boat | \$500 |
| 33. Tidal Rocks | Vase | \$900 |
| 34. Blue and Gold | Cube | \$250 |
| 35. Joyous Flame | Cylinder | \$500 |

"To use an ancient technique of firing to reproduce the wonderful colours and textures of old pottery," Bruce Martin's interest in pottery began in 1959 with the making of a wheel for Estelle and the building of a kiln. He concentrated on hand-built pots - unusual floral containers, bottles and serving plates. In 1965 he and Estelle began potting full-time and spent time with Peter Stutchbury in Auckland. Returning from Japan where he became interested in the ancient method of firing clay with wood for an extended period, he built the Kamaka Anagama kiln which they fired from 1982 to 1990. Bruce exhibited with Estelle in Japan in 1984, has won two Fletcher Challenge Merit Awards, and in 1990 the Principal Award in the United Group-Suter Award.



INGEBORG JENSSEN

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|--------------------|-------------------|------|
| 11. Platter | Fishmarket design | \$70 |
| 12. Platter | Floral | \$70 |
| 13. Platter | Abstract | \$70 |
| 14. Square Platter | Rooster | \$55 |
| 15. Oblong Platter | Tulip design | \$50 |

Ingeborg Jenssen came to New Zealand from Norway in 1958. With an artistic family background, her love for arts and craft was strong and she has been a full time potter for 26 years. The exciting results from Raku and Pit firings

have created never ending possibilities but Ingeborg now enjoys the discipline required for decorated domestic stoneware. A recent fascination for high fired coloured stains, and lessons in watercolour painting have intensified her interest in decoration, leading to imaginative one-of designs. Ingeborg has exhibited widely including the Fletcher Brownbuilt Award and Norsewear Award exhibition.



ESTELLE MARTIN

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|----------------------|------|-------|
| 36. Ridge of Tears | Jar | \$700 |
| 37. Happiness | Jar | \$500 |
| 38. Reminiscing | Vase | \$500 |
| 39. Nesting | Vase | \$600 |
| 40. Robe of Feathers | Vase | \$550 |

An interest in flower arrangement led Estelle into becoming a potter. On a study tour of Japan in 1978 she was captivated with Anagama fired pots. With the help of Mr Sanyo Fujii the Martins built such a kiln and perfected the anagama process. Several pots from this kiln have received merit awards. "My regard for the naturalness of clay enriched with fire, is absolute. To take clay and enliven it - to make fire to transform it - and to use the beauty given with simplicity and naturalness. The contrast between the richness of molten ash and austerity of burned clay and the areas between is profound to me."



CHLOE KING

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| 16. Jar | \$120 |
| 17. Lidded jar | \$85 |
| 18. Bench jar | \$55 |
| 19. Pair Bench jars | \$100 |
| 20. Bottle | \$45 |

Chloe King has been working clay for 20 years developing her techniques and methods. She has had pots accepted in the Fletcher Challenge/Brownbuilt Award eleven times since 1980 including merit awards in 1990 and 1991. Chloe

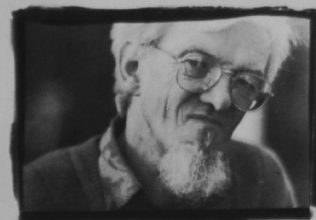
worked with several prominent American potters in Idaho in 1982, and has conducted many weekend schools throughout the North Island. "I remain stubbornly committed to the idea of 'real pots' and I believe that the nature of the chosen clay body should be all-important in the finished work."



GAELEEN MORLEY

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| 41. Dancing Teapot Form Black | \$90 |
| 42. Dancing Teapot Form Blue/Black | \$80 |
| 43. Dancing Teapot Form Green/Red | \$50 |
| 44. Dancing Teapot Form Red | \$50 |
| 45. Dancing Teapot Form Yellow | \$30 |

From an early career as a nurse to one of total commitment to clay has been an eventful and exciting journey. Largely self-taught and self-supporting for 16 years, Gaeleen has developed a structural disciplined approach to domestic stoneware. The use of Teapots as a sculptural medium has become a focus over the last six years - layers of glaze on glaze building up into organic textures enhancing the subtle use of teapots as a sculptural extension to domestic work. A regular Fletcher Challenge/Brownbuilt exhibitor, Gaeleen has exhibited widely including the invited '1990 Sydney Teapot Show.'



JOHN LAWRENCE

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| 21. Jug | Salt glaze | NFS |
| 22. Red Jar | Salt glaze | \$150 |
| 23. Bowl | Scraffito slip design | \$280 |
| 24. Large Dish | | \$300 |
| 25. Handled Bowl | Salt glaze | \$190 |

I was first attracted as a graphics student to the vigorous slip painting of Michael Cardew's early earthenware. After two years working in potteries in Europe I studied Industrial Ceramics in England and later taught this subject at Luton

School of Art. My arrival in New Zealand and a desire to succeed as a studio potter prompted the development of a slip decoration, inspired by marram grass on a beach, for my domestic ware. Individual pieces feature other design elements derived from nature. Sometimes they are unconsciously arrived at and seem to work the best. Now working in salt-glaze I use engobe instead of clay slip.



KEITH ROBINSON

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|---------------------------|-------|
| 46. Bottles form | \$487 |
| 47. Wall Tiles (set of 3) | \$243 |
| 48. Vase form | \$129 |
| 49. Vase form | \$ 65 |
| 50. Vase form | \$ 37 |

Keith started pottery by concentrating on making functional domesticware. As form became more important to him the functional aspect became closely linked to pots being visually balanced. In recent years an important area of his production has been to develop Sagger firing techniques - looking for colour development and movement. The unpredictable results and frequent breakages often cause the production to be unreliable. Keith is now wanting to spend more time on high firing techniques with particular emphasis on glaze and form development.