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MIREK SMISEK

NEW ZEALAND POTTER

New Zealand Potter

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The original New Zealand Potters' Exhibition provided the first opportunity of assessing the quality of the pots being produced throughout the country. It gave a standard of comparison, and no longer was every potter a pioneer digging away in his own clay pit; he was now a member of a pottery movement. In the six years since then interest in the craft has grown rapidly, and the Exhibition has grown with it. Because of the Exhibition's changing venue, people through New Zealand have become aware of what is going on, and as well as an increasing number of potters we have an increasing number of collectors and connoisseurs. Throughout this time of development, from the second exhibition onwards, the local organisations have worked out efficient systems of administration and have mounted some very effective displays with a vigour and determination that has been most refreshing. In varying degrees the potters have co-operated by keeping some of their best work for this occasion.

The task of this magazine has been to provide a measure of continuity and co-ordination; to guide, at times to criticise, and to reflect the current situation as it seemed to us and to those whose opinions we sought. We hope to keep this function, but at the same time are thankful to delegate the increasing burden of administration and of making decisions on policy matters to the New Zealand Society of Potters.

This Society, constituted as it is of working potters, should now be able to ensure that the interests of serious potters generally are safeguarded, and that the tradition of the annual national exhibition is consolidated and developed.

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OWEN JENSEN - Music Critic in the Evening Post, Wellington

To those of us interested in the arts, which should mean almost everyone, the membership of the Queen Elizabeth II Arts Council should be as important as who our next members of Parliament will be.

If events run true to form appointments to the new Arts Council will not be the result of any strenuous electioneering campaign - no TV talks, interviews or debates, no manifestos nor affirmation of artistic policy. One day, a bald official announcement will be made, and no one will be much the wiser as to who really chose who and why.

Meanwhile, those at the receiving end - the consumers of the arts - can do little more than speculate on the matter and keep their fingers crossed.

Will it be an arts council whose members have been chosen mostly to placate regional interests; will it be a panel of experts or of dilettantes; will it include those expert in the administration of the arts; will it have any consumer representation; will it be made up of those with an axe to grind, of those who have never handled an axe and would be chary of using it in any direction? At the moment it is anybody's guess.

The members of the former Arts Advisory Council were appointed, it would seem, for a variety of reasons. In the comparatively short time they have been working together, they must have pleased a lot of people and offended few. They have been content to follow an orthodox, conservative line, happy to assist those who asked and had a genuine cause, but discovering few, if any, new paths of cultural development.

Few would complain of the Arts Advisory Council's recommendations for grants. True, in view of the still limited amount of money available, opera may seem to have been given a disproportionate amount and on the other hand, one would have

hoped to see the drama situation more strengthened; but music generally, youth music in particular and the visual arts, have by no means been overlooked.

But, taking it altogether, the approach to cultural development would seem a somewhat negative one. The Queen Elizabeth II Arts Council will have to do much better.

"A society develops an art when it needs it, and not before", writes Hugh McLennan in 'Musical America'. "It is a part of growing up, arising out of the excitement, the loneliness and the self-questioning which come to an individual or to a society, when ties have been cut with a parent or a motherland."

Both the individual and the society, growing up, needs to find itself. McLennan writes of Canada which has an especial problem culturally as well as in other directions, in escaping the shadow of its benevolent big brother across the border. There is an especial urgency in Canada's search for an identity.

The situation is hardly less urgent in New Zealand for already there are strong external pressures shaping our approach to the arts, and without a positive and resilient attitude towards discovering our own cultural beliefs, we are quite likely to finish up a pale, outmoded imitation of an older and alien world. We must set out to find an image of ourselves, - a self-expression that is a true identity and not a reflection.

The new Arts Council should be admirably equipped to initiate this search. It will not discover anything especially valid simply by making hand-outs to those who cry "Baksheesh" loudest or most insistently. Nor will it make the most apt contribution by superimposing its own idea of a national cultural image.

Its job should be to discover and to encourage discovery with suitable incentives, keeping its finger on the pulse of public opinion.

For this the Arts Council needs as members men (and women, too) of vision who understand the arts and are dedicated to their development unconstrained by sectional interest or narrow tastes, and tolerant of a diversity of points of view.

Whether we can get anyone of this calibre yet remains to be seen.

The trouble is that there seems to be no machinery by which those most concerned in cultural affairs, either on the supplying or consumer side, can exercise their judgment in the matter of appointments. But at least everyone can make his views known. If we let the matter go by default and find ourselves loaded with just another limb of bureaucracy, we will have only ourselves to blame.

JOHN STACKHOUSE - opening an Exhibition of Painting by Jacqueline McDonald and Pottery by the Wellington Potters' Association in November at the Centre Gallery.

We in New Zealand are getting only now the full impact of the new attitudes to technique and the possibility of new materials, unexpected textures and methods of handling which threaten to disguise the fact that originality - the vital imprint which distinguishes worthwhile work - is not a matter of how we do it but of why we do it.

It is this double meaning of the word originality which often confuses the layman. Convinced that contemporary work is supposed to be original in handling he either takes fright and retires hastily to the shadow of Rembrandt and Raphael, or else he swallows the movement whole and acclaims only the work that is graced with unfamiliar presentation.

Since all the paint, canvas, bronze or clay we use is only a vehicle for an idea - it cannot make any significant alteration to that idea, and any worthwhile statement must be inherent in the idea itself. The material does its part in making the idea lucid. If it is suitable it can develop a great deal that is included in the idea. It can lend itself to a simple statement (earthenware) or to a sophisticated elaboration (porcelain) but no amount of skilful handling will disguise an empty work, while the simplest means may achieve a masterpiece.

A great deal has been said on the need for content in relation to painting, but the principle applies just as truly to pottery. Thoughtless imitation of someone else's work will always be empty, while there is no limit to the borrowing and inventing that is legitimate to express an idea that is genuinely felt.

DR. D.F. MCKENZIE - opening an exhibition of Don Peebles
Constructions at the Centre Gallery in September

.... In recent years we've become bedevilled by modernism. We patronise the abstract and appreciate textures; we commission murals and go in for mosaics; we deliver ourselves up to a thousand thrills in arbitrary effects of angularity, encrustation, airiness, and sharpness of detail; but in the absence of a developed criticism or a truly outstanding artist, the besetting sin of our appreciation has been to treat art as decoration. Instead of eschewing style, we've gone contemporary.

I overstate the point of course, but a fully-conceived artwork, whether painting or building, is in this country a very rare thing. No painter really thinks architecturally, and few architects in terms of the textures and effects of paint. We're reduced to 'activating' areas, to a meaningless titillation. Where, in New Zealand, do we go beyond decoration to the substance of structural significance? How often does a building function, in its total conception, as neither architect's dream nor sumptuous frame for a series of wall decoration, but as a fully integrated, structured whole? Sculpture, murals, varied surfaces - where do they exist in such an integral way that they couldn't be removed without the whole building falling down - literally?

How much support Don Peebles would lend me in this view I don't know, but I think that the expansiveness of much modern abstract painting and the inventiveness of constructivism are an expression of the hope for a new union with architecture, for a new truly public art. The canvas grows to become fresco; it exploits sculptural forms, reaches out into a third dimension, begs for its internal structure to be reflected, adumbrated in the larger, grander conception of building, seeks to become the structure. It's at this point that Don Peebles' work begins to show the shape of things to come. Despite new methods of strengthening, of steel-frame construction or of concrete-slab construction, our conception of function is such that our modern buildings conceal the structure.

We think we're keeping up with 'overseas practice' if we break clear from late-Victorian and Edwardian-style buildings to

present a clean face and glass-'n-brick matchboxes. We feel uneasy about veneers, and count it as a great achievement, a triumph of enlightenment, if we manage to get an abstract mural on a bank.

We're committed to an orthodoxy of 'form follows function'; and I know that even those who teach basic design to architects insist upon it. Architectural form, it's claimed, derives from programmatic relevance, and freedom of action is circumscribed by specific conditions, which are not merely those of the material and its working properties. The quest for a common basis for architecture, painting and sculpture is therefore rejected, though basic-design training may be held a valid common ground for them. My own view is that this insistence leads to the death of imagination because we're much too prone to think of function in a limited, stereo-typed way. I recognise the difficulties, especially in architecture. But on any serious view, our functions, our very way of life, must be open to the criticism of art.

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C E R A M I C W A L L
P A N E L S
A N D M U R A L S

by John Kingston and Teruo Hara

These photos are examples of early work of ours done while working for Design Technics. Most of the pieces shown are sketches or ideas for large murals, a series of which Teruo has recently completed for a Washington firm.

This work is but a part of a wide scheme of development of clay which we, and now Kobo Group, are attempting to rejuvenate.

Other aspects which interest us include structural ceramic units (sculptured blocks for solid wall construction), pierced sculpture screens, low and high relief decorative ceramic panels, garden lanterns, garden and court sculpture, planters, and the like. I suppose you could say our interest in clay is primarily in work of more heroic proportions, but we do not entirely neglect the world of utilitarian and decorative pottery which gives us a small but steady supplementary income, a great deal of pleasure and, even more, relaxation from the battle of moving clay by the ton.

You may be interested in a short description of the manner in which we go about making and handling the panels and murals. The clay we are using is a plastic saggar or bonding clay loaded with grog and/or coffee grounds, sawdust, perlite (a plaster aggregate of expanded silica, very light weight), or what you will - is wedged, then cut with marked sticks and wire to a uniform thickness of $\frac{3}{8}$ to $\frac{3}{4}$ of an inch depending on the scale and nature of the relief of the panel, and laid out on a flat, preferably absorbent surface such as plaster or

dry untreated ply, first coated with a liberal layer of grog or perlite. We originally worked on 8' x 4' trestle tables, (we had four at Design Technics with 1" of plaster laid on $\frac{3}{4}$ " ply with 2" x 4" frame). However, we have discovered that the plaster tends to be too absorbent and that plenty of grog on ply (preferably waterproof) allows fast enough drying. To get even thickness throughout (very necessary for even drying) it is advisable to use a strip of wood around the perimeter of the panel as a screed bar. Keep the clay soft enough when you prepare it to be able to screed with a straight, sharp edged stick. The clay is laid, each squarish pancake slightly overlaying the next, so that it may be pounded down with your fist and then screeded off to make an indiscernable joint.

The panel laid, you then scratch, scrape, model, build or do whatever you have in mind to do. Next the panel, which may be anything from 8 inches to 8 feet, has to be cut to fit available kiln shelves, allowing space for props. The cuts are made with a fettling knife or bamboo knife, then the panel is allowed to dry slightly to allow complete separation. The pieces are then slid carefully off on to drying boards of plywood or chipboard, liberally covered with grog. Drying must be slow, preferably in humidity controlled conditions but certainly never in sunlight. We lay newspaper then polyethylene film over it for the first couple of days. If the pieces must be dried quickly it can be done by using a heat lamp directed at the centre of the piece, preferably with newspaper and/or polyethelene over. Once dried the pieces are re-assembled and trimmed with a sand or emery board. Then they are ready for glazing or firing, if no glaze is to be used.

Loading on to the shelves is accomplished in the same fashion as was previously employed - with plenty of grog to slide on. Handling can be a nightmare, yet after a time certain precautions are taken without thinking about them, and the triple handling becomes no worse for tiles than it is for pots. (Teruo's recent series of panels 11 x 30 sq.ft. each were completed from beginning to end without so much as a chip - he did however fall downstairs yesterday into the studio and smash a whole board full of trimmed pots, so no one is infallible.)

I cannot enumerate the great number of ways in which panels, plaques or murals can be treated with slip, underglaze, glaze, overglaze, etc. Suffice it to say that more can be done with relief clay than is possible or desirable with the surface of a pot. Some of the most effective and satisfying clay murals I have seen were unglazed and unslipped with nothing more than the beauty of the body (contrived or natural - who knows?) shown up by the knowledge the potter had of his kiln.

J.K.

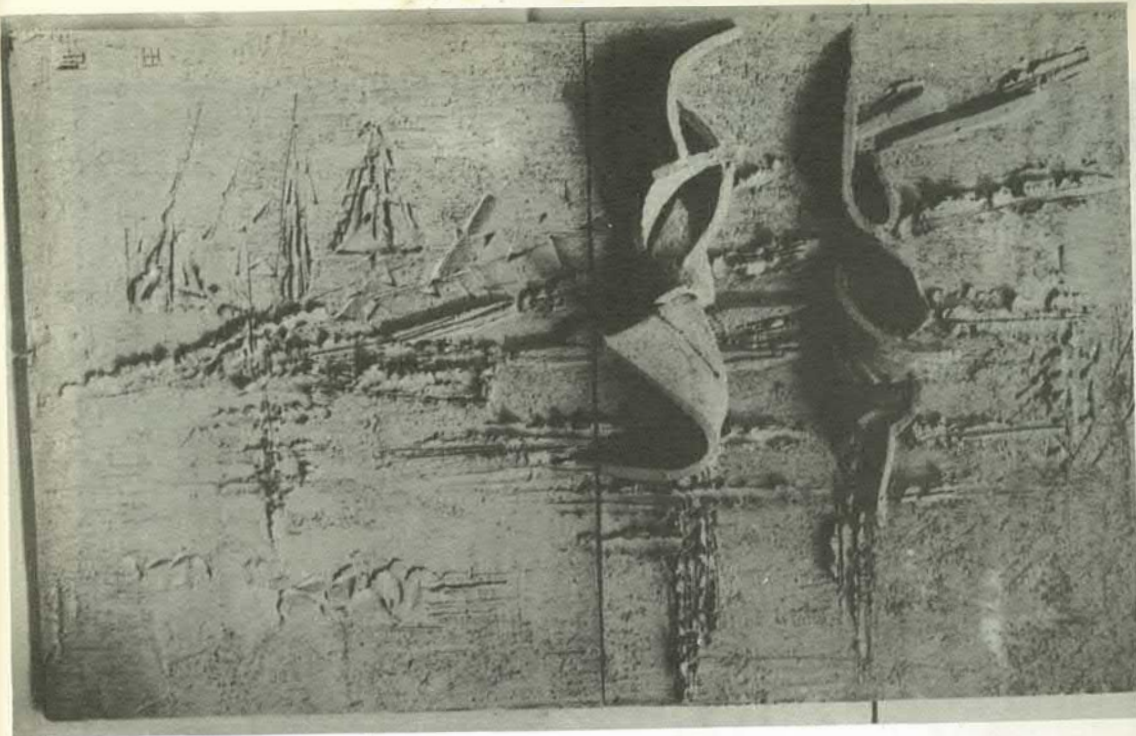
THE SOCIAL FUNCTION OF CRAFTSMEN

by Teruo Hara, founder of the Kobo Group of Craftsmen

Handcraft is a means of making with the hands the utensils for livelihood. However, practically all of the utensils necessary for living are being produced by mechanical processes. Since William Morris' Art and Craft Movement, no craft movement of particular mention has survived and craftsmen have been working quietly and alone with natural, traditional materials notwithstanding the overwhelming influence of mechanical mass-production. As a matter of fact what people are now more interested in is a new type of television, a new type of car, and so forth; while craft products are likely to be regarded as something old-fashioned.

However, critics give a warning against the uniformity and standardisation of mechanical products, as compared to the human warmth of hand-made products. This has resulted in the Modern Craft Movement which should be appreciated from another viewpoint, free from prejudice and conventionality.

As architects began to use new materials, so craftsmen, who are now being supplied with new materials, began working out new methods for their treatment. The traditional system of apprenticeships as well as the stereotyped process of working cannot be depended upon. However, even if materials and processes have changed it must be the craftsmen's characteristic that the whole process of their work be carried out from beginning to end consistently by themselves - just like painters and sculptors. You might say that the craftsman's life is very simple and lonely in this age of strict division of labour.



Differing from industrial designers, engineers, and the like, who visualise their perfect realisation of ideas through their planning and production methods, craftsmen often unexpectedly discover a representative effect within the materials they are actually handling or through just one phase of their productive labour, and such discovery gives them great pleasure. Their labour is free as they like; their movement of mind and hands is direct and collective. A craftsman who copies a thing after a certain model is out of the question here. A craftsman of our type, on the contrary, is always being blessed with new discoveries in technique and in representation during every step of labour, such as moulding, throwing, glazing, etc.

Moreover, as the whole process is carried out by a single person, the product is individualised. I do not agree with the way some craftsmen aim at producing works of uniformity as are seen in those made according to industrial designers' ideas. But it is true that our craftsmen's creative ideas of



design will influence the makers of mass-products indirectly or directly.

We do not make our works for the masses, but for one person out of one hundred or one thousand. We try to make them in the hope that our special works will give some human warmth to a life which has lost artistic taste because of mechanised living.

It is also another question that there has emerged a considerable number of amateur-artists who are interested in making their own works as their hobby. I think that this is a new movement worthy of consideration. It must be good recreation for machine-controlled people like Americans. It must be a sort of human resistance against the mechanisation of living.

Historically speaking, men in ancient times each made something by his own skill in order to exchange it for something

that he needed. Here lies the origin of the division of labour, though in a primitive sense. Their way of exchange was simple and direct, whereas the present day's division of labour is very complex, lessening accordingly the beauty of individuality even in hand-made works. As is seen in the case of constructing a skyscraper or a colossal dam, many many workers work in concerted effort, and each and every person must be co-operative in all. Every worker's individuality in such construction work may as well be called co-operative individuality, and I know the present age needs this form of individuality. However, man is man, and as long as he desires to be tasteful, he likes to appreciate the beauty of free creation. Therefore I am very optimistic about the future of craftsmanship.

I admit that the machine will improve more and more and benefit human beings more and more; but contemporary craftsmen want to find beauty in what machines will disregard. We craftsmen should not live isolated from the world, but should live with the age. Our philosophy of work is to give human warmth to what human beings use for daily life and to enrich their feeling for living. I myself believe that craftsmen will play an influential role in producing activity not as art for art's sake, but art for life's sake.

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Constance Verboeket

The sudden death, after a very brief illness, of Constance Verboeket, has meant the loss to the Napier Art Gallery Pottery Group of one of its most dedicated members.

It was due to her interest, combined with her association with the Art Gallery, that the formation of the Group was made possible. On hearing of the availability of a wheel and kiln she gathered a group of interested Art Society members together and secured the backing of the Art Gallery through its Director, at that time the late Mr. L.D. Bestall. The Gallery financed the purchase of the equipment and provided the first premises, and working in close co-operation with the Group, has seen it grow from those early beginnings of 1955 to the well established Group of today.

As a member of both the Art Gallery and Pottery Group Execu-tive Councils, Connie was the link that kept the Gallery in-formed of all the trials and triumphs of the Group. She also held, during her membership, the offices of both President and Secretary of the Group.

Her interest in potting and pottery was deep and sincere and in her own work she strove without ceasing to attain the high standards she held. The members of the Group will remember with pleasure the successful culmination of some of her recent experiments in the weeks before her death, and can only regret that the others in which she was so interested must remain, for her, unresolved. Her quiet manner and her unfailing enthusiasm, her determination in upholding her standards, and the part she played in the formation and working of the Group will be remembered by all members with affection and grati-tude. She will be sadly missed by all who knew and worked with her.

H.T.

Harry and May Davis hope to be in full production early in 1964. The Exhibition in Christchurch of their work brought from England was very well received. We look forward to the day when the new Crewenna pottery will be available for us to use and enjoy.

Ray Chapman-Taylor, now living in Nigeria and lecturing at the University of Ibadan, has recently been on a week's journey into the interior with two companions by station wagon. They had a good look at the country and the people, staying at resthouses as they went. At Jos, which is cool and has plenty of trees, there is a very fine museum. The pottery collection is displayed in a most unusual court with clay walls, thatched roofs and carved pillars round a lawn and pool. Here Michael Cardew met Ray and travelled with him to Abuja, exploring many interesting features on the way. Ray says: "Michael Cardew's house is part of an old government reserve with District Officers' houses etc. and a winding narrow drive to the hill top. The house, which he gets rent free as it is classed unfit for habitation, is an enormous African-type-modified hut, with clay walls two feet thick, and plenty of windows. There is a central cone with an outer gallery and a few spokes. Plenty of windows, no internal doors, the roof made of thatch on poles (palm frond ribs). There is no electric light but Michael has a couple of pressure lamps. Tables, chairs, desk, kitchen gear, wine jars, pots, calabashes, baskets, carved stools, hand woven blankets etc. lie about in enchanting apparent confusion, and Michael swashes and shouts about cheerfully all over the place - marvellous - nicest house I've seen in Africa. We returned to the pottery, met Ladi Kwali and got rings from her to stand round bottomed pots on, and bought pots, some by, or decorated by Cardew, others by students, mainly seconds, but nice: half pints, jugs, casseroles, plates, sugar bowl and an enormous meat dish - and ordered more for next time."

Roy Walker of Masterton was pulling down his old kiln when he found that a mason bee had built its nest inside. Successive firings had melted all the local clay used, but the work of the mason bee was fine and well matured.

Mirek Smisek enjoys working at the Leach Pottery in St. Ives. He says: "It took me about two weeks to become used to the Leach wheel and I rather like its uninterrupted way of making a pot. After working on my own I find the company of other potters quite stimulating, and Bernard is a wonderful teacher who always fires me with more enthusiasm. I have learnt much from his insight into the problems of the modern potters, and

by the time I leave for New Zealand I will have much to build on.

Like the other students my work consists of making the Leach standard ware. There is much scope for individuality, even though the shapes are designed by someone else. At the moment I am chiefly making large stewpots, small casseroles, vinegar and oil sets, pint beer mugs, large porringers, jugs, lidded soup bowls, all humble and everyday pots. My other activities are the loading of the biscuit chamber and the firing of the Japanese type climbing kiln. There are usually six of us helping with the firing. This differs much from my saltglazing and of course I value this experience very much. Bernard and Janet are generous to all of us working here. After working hours the pottery is open to us at any time of the day or night to make individual pots. The group working here at the moment is pretty cosmopolitan. William Marshall, who has been with the Leach Pottery for the last twenty years, needs no introduction. Three Canadians here are John Reeve (this is his second spell), Glen Lewis (two years) and Mickey Henry, who is a recent convert to pottery. John Reeve and Glen Lewis are starting a pottery of their own with Warren McKenzie in Devon soon. Patricia Ashmore, a former art teacher, worked for some months with Harry Davis before coming to the Leach Pottery two years ago. Kenneth Quick, who so tragically died in Japan, was one of the permanent potters. His passing was a big shock to all of us here. I have also met Johnny Leach (son of David) who left the pottery a few months ago to teach in the U.S.A. Last week on the way to London we stopped in Wilton Abbas where we met Michael Gill from Uganda, and spent the night at his parents' farm. He came home on leave after completing the building of several pottery studios in Uganda, and is at the moment on the way back with his family to continue the same work. We also met Richard Batterham at the same time who has his studio and a lovely thatched cottage near Blandford in Dorset. He and his wife Dina met at the Leach Pottery a few years ago.

Our effort to come to St. Ives has been more than justified for this unique experience has much enriched our lives already. Noná is doing a marvellous job looking after us and Ricky and Roger are having a very good time. St. Ives provides them with much to do.

The British Council are sending to New Zealand in 1964 a small exhibition showing the work of artist-potters from the United Kingdom. The exhibition comprises fourteen pots and fifty-three photos of pots, four in colour. Details of the Exhibition have been circulated to all the Galleries in the country.

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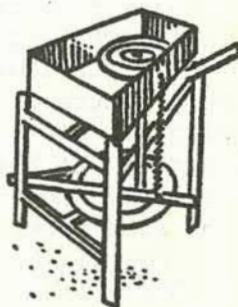
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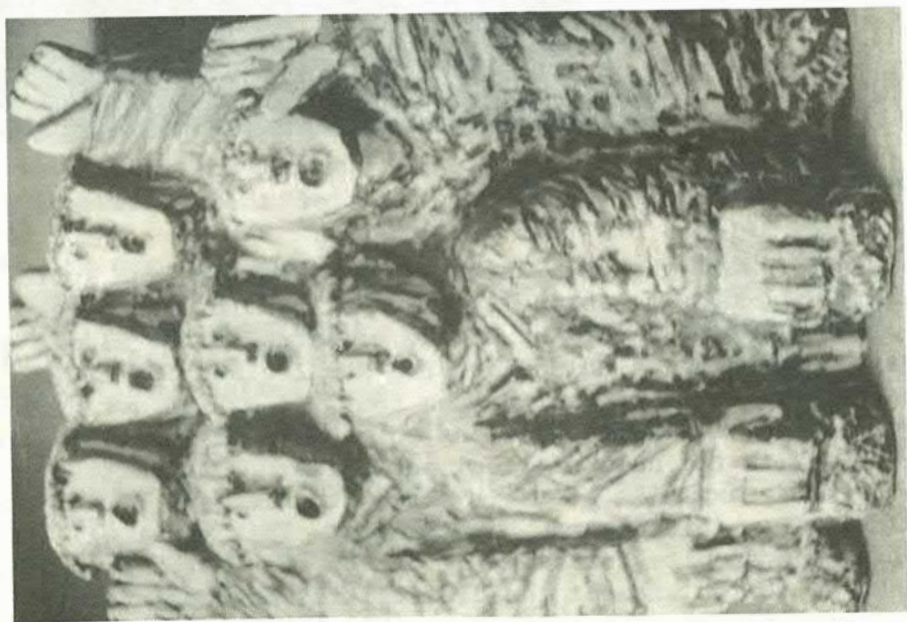
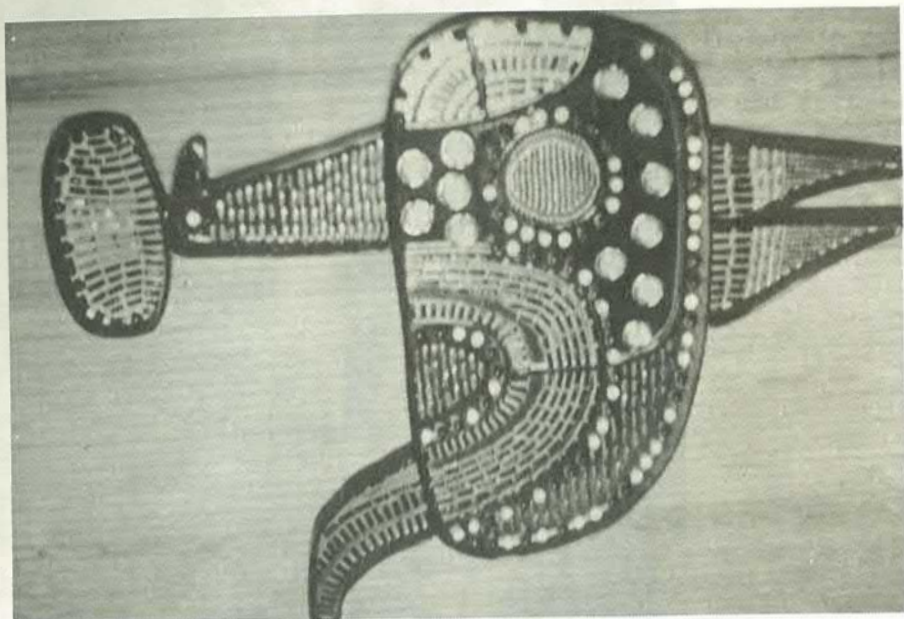
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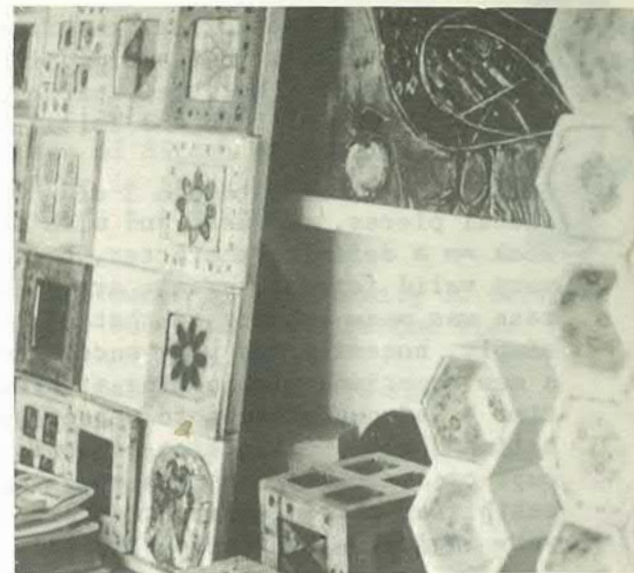
TAKEICHI KAWAI and his wife in front of their home near Gojo, Kyoto.

Takeichi Kawai, the well-known Japanese potter from Kyoto, accompanied by John Chappell, will be spending four weeks in New Zealand from about the middle of March to the middle of April, depending on shipping. The New Zealand Society of Potters, which is sponsoring the tour, is making arrangements for lectures and demonstrations to be held in the four main centres with the help of local societies. Both potters will be bringing examples of their work with them and it is possible that some exhibitions may be arranged. This visit will provide a fine opportunity for studying one of the master-potters of Japan in action without the difficulties of the language barrier, for John Chappell is an able interpreter.



EXHIBITION
IN FINLAND

Graeme Storm



I had been directed to an exhibition of pots in a Helsinki gallery and was dismayed to find a vast number of what at first sight appeared to be quite characterless pieces. Shapes consisted of cylinders of varying heights up to about 2 ft. and widths of around 6 ins., cut off straight at the tops; low rectangular dishes (slab built) 4 - 10 ins. long and upright oblong and square vases from 6 - 16 ins. in height. The colour ranged from all over red to blue, white, green or black and was strong, matt and opaque. The effect of any one piece held in the hand was rather uninspiring and I searched in vain for some of the 'spirit' we tend to look for in Oriental pots.

On re-appraisal, however, I had to admit that while on the one hand they seemed to fall short of what my conception of good pottery should be, there was something about sections of the display that definitely held my attention. Eventually I realised that these pots were never intended as 'singles' but gained their character from composite effect. In themselves they were architectural. They required planned arrangement. The colour range was forthright and uncomplicated in order that a group of 5, 20, or as many as were required of them, would fit into a scheme of interior decoration with no more

ado than would the correct cushions or drapes. The pots were functional in that they could, if necessary, have contained a plant or flowers, but their purpose was admirably fulfilled as an arrangement of form and colour alone.

I concluded that although I did not care for the pots as individual pieces, en masse and with studied arrangement, they took on a definite character, became exciting, vital and a very valid form of ceramic art. The individual form in this case was made subject to that of the collective. It was done simply, honestly and very successfully, and opened up for me a new experience in looking at groups of pots. Until that time I had not stopped to reason what it was I found so fascinating about a collection of bowls, a shelf full of drying cups or a crowd of teapots awaiting their firing. This exhibition not only answered that question but carried on to a very logical extension of the idea.



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ALL THESE TRUST IN THEIR HANDS
From the Apocryphal Book of Ecclesiasticus

(Written by Jesus, son of Sirach of Jerusalem,
in 280 B.C. By some he is thought to have
been a priest, by others a physician.)



The wisdom of a scribe cometh by opportunity of leisure:
And he that hath little business shall become wise.

How can he get wisdom that holdeth the plough,
That glorieth in the goad
That driveth oxen, and is occupied in their labors,
And whose talk is of bullocks?
He giveth his mind to make furrows,
And his sleepless care is to give the kine fodder.

So every mason and master builder
That laboreth night and day
And they that cut and grave seals
And he who is persevering in making manifold figures,
Who give themselves to make a lifelike picture,
And whose sleepless care is to finish a work.

So the smith, sitting by the anvil
And tiring himself with the rough iron:
The smoke of the fire wasteth his flesh.
And he fighteth with the heat of the furnace:
The noise of the hammer deafens his ear,
And his eyes are upon the pattern of the utensil:
He giveth his mind to finish his work,
And his sleepless care is to polish it on completion.

So the potter sitting at his work,
And turning the wheel about with his feet,
Who is always anxious about his work,
And maketh all his work by number.
He fashioneth the clay with his arm,
And maketh it pliable with his feet;
He applieth himself to glaze it over;
And his sleepless care is to make clean the furnace.

All these trust to their hands,
And every one is wise in his work.
Without these shall not a city be inhabited;
And men shall not dwell abroad, nor go up and down:
They shall not be sought for in public counsel,
Nor sit high in the congregation;
They shall not sit on the judge's seat,
Nor understand the statutes of the covenant;
They shall not bring to light instruction and judgment;
And they shall not be found where parables are spoken.
But they will maintain the world,
And their prayer be for the work of their craft.

(Contributed by Alan Prime) (15-chap.xxxviii)

NELSON MINERALS FOR THE POTTER

Elsewhere in this issue some Nelson minerals are advertised. Here are some notes on these.

Dolomite, from Mt. Burnett. The mineral Dolomite is a solid solution of Calcium Carbonate and Magnesium Carbonate. The Nelson deposit is relatively iron-free and gives white or colourless glazes.

Wollastonite, CaSiO_3 , may be substituted for lime in glazes, bringing in extra silica, or used as an addition to clay bodies to flux them and alter their characteristics. Appears to have a much longer fusing range than lime.

Magnesite, Magnesium Carbonate, often with Talc, Magnesium Silicate, and in the Nelson deposits, iron. A strong flux and iron colourant in glazes and bodies. Magnesia-bearing fluxes promote the formation of heat-shock resisting compounds in clay bodies.

Whiting. The Nelson variety is powdered marble from the Takaka Hill quarry.

The Talc is prepared from machine cuttings of Australian rock, the New Zealand Talc being iron bearing. An important glaze ingredient and body flux.

Feldspar. A mixture of Orthoclase and Albite (Potash and Soda Feldspars).

Iron. Limonitic ore from Onekaka containing from 35 to 50% Fe.

NOTICE OF EXHIBITION OF ART 1964

The Devonport Festival is to be held on Windsor Reserve, Devonport, from Monday 24th February to Sunday 1st March 1964.

You are invited to exhibit your work which will be given adequate protection.

Entry forms may be obtained from the Secretary, Mr. N.C. Brickell, 1 Tui Street, Devonport.

A VISIT TO THE ANCIENT T'ING KILN SITE

Rewi Alley

Ever since the Sung dynasty, or around a millennium ago, one of the most prized wares of China has been that of T'ing. Hundreds of books on old porcelain have discussed it in detail. In antique shops and museums the world around specimens or copies can be seen, usually with a copper, silver or gold ring covering the unglazed portion of the rim. White was the most common colour then, cream, light green, with rarer purple and black. A real piece of black "t'ing" was held by the Ming period collector Hsiang Yuan-pien, to be as rare as a black swan. T'ing ware which was made in the T'ang dynasty preceding Sung, was rare too. Then from the same locality came a Liao T'ing, a different thing again. Sung T'ing was made in moulded, engraved, coiled or wheel turned pieces, mainly bowls, vases and plates. For some pieces a porcelainous clay was used, while others ring with a true porcelain note.

It was with these facts in my mind, and the knowledge of the many much loved pieces handled in homes of friends, seen in museums, and described in books, that I came to T'ing Hsien (pronounced Ding Hsien) this spring of 1963. I mentioned the ancient kiln site and spoke of how I would like to see it. Friends there explained that the ware was called "T'ing" because T'ing Hsien in Sung was T'ing Chou, the prefectural city, which had a number of counties or "hsien" under its jurisdiction. Today's T'ing Hsien is under the jurisdiction of the Paoting prefecture, as is Chuyang, the county amongst the hills of which lies the old T'ing kiln site in a locality called Kang Pei.

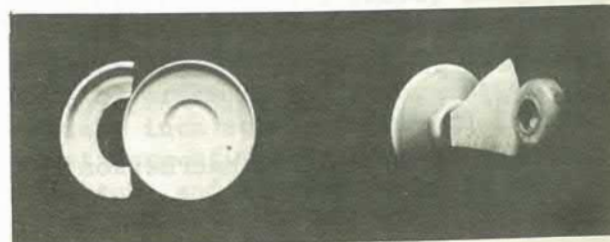
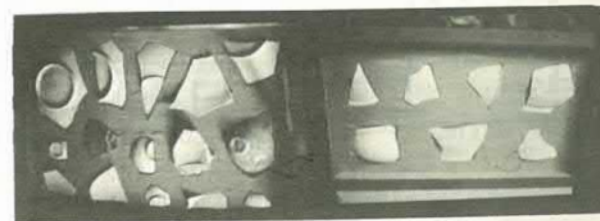
We were going to Chuyang to see some of the marble carving there and an ancient temple, so mentioned the T'ing kiln site as soon as we arrived. Our hosts thought we would be too tired after looking at all the other places to make an additional forty kilo trip through rough country over a hill cart road to the site. However, in the end we went.

We finally drew up at a modern kiln on a valley edge where household pottery and refractory brick was made. The manager of this little plant said he had never been able to locate the clay used by Sung potters. When the Liao tribesmen had driven down and had occupied the area in Northern Sung, Sung potters had gone south and sources were lost. However, he volunteered to guide us to the old Sung kiln sites, and off down the valley we went. We finally came to a ravine over which an ancient stone bridge still existed, with marble carving adorning. This was the entrance to an area where many tens of thousands of people once worked, making the wares that have immortalised them. Today the terraces that run up the hillside enclose fields on which work teams were busy with spring sowing. Looking closer, one found that the front walls of terraces in a great many cases were old kiln walls, and that below each one was a little mountain of kiln waste. Farm lads told us that the sites ran further down the valley for several miles. Certainly for as far as we could see in the evening light, bones of old waste dumps showed white. Fossicking amongst the kiln waste heaps, one soon began to amass piles of fascinating shards. White predominated and engraved ware was common, though there were many discards of moulded ware also. There were both black and purple shards as well. The purple was really a bright purple when it had not fused properly. When it had, it became a purplish, bluey brown. Some pieces were brown on the outside and white within. There were many sizes of base rims. The most interesting thing for me, however, was when picking up one fragment after another, I found that surplus glaze had always run down to the base, not towards the rim, so that the old conception of T'ing ware as being fired with the rim down, was not tenable. How to explain away the unglazed rim then? One picked up many rims and studied them. On some the unglazed portion was on the inner edge, on others the outer, and then again, just on the rim edge, very finely.

The explanation could be found easily by a study of the saggars used. They were not ordinary saggars, but were made up of rings, broken specimens of which composed the greater portion of the kiln waste. The bowl touched this original kind of saggar in different places, depending on how it was hung. The important fact to notice was that it was hung, base downwards. It did not rest on its rim.

I found one plate mould, and then a fragment that had come from one like it. There were incised rings around the outside of the dish, running in concentric circles.

In the ancient temple at Chuyang, a collection of some of the better discard pieces had been made, some of the earlier T'ang ones also being exhibited there, as well as the brownish Liao wares of post Sung times. I brought home a big swag of shards and spent some enjoyable evenings sorting them, and then in getting boxes made for the best, so that they could be studied at leisure. One fragment I particularly like is of a vase. It has been built up of coils, as the inside shows. The outside has been smoothed off and engraved. The glaze used on the inside is a bright, glossy one; that of the exterior is a subdued matt, evidently then judged to be superior. Looking back over the many old kiln sites I have poked around in China, I can think of none that was more interesting than that of ancient T'ing which gave a new insight into the life and culture of the people of Sung.





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MAGNESITE	80 lbs.	£1. 4. 1
WHITING (Calcium Carbonate)	80 lbs.	18. 0
FELDSPAR, Nelson	100 lbs.	£1. 6.10
TALC	56 lbs.	15. 9

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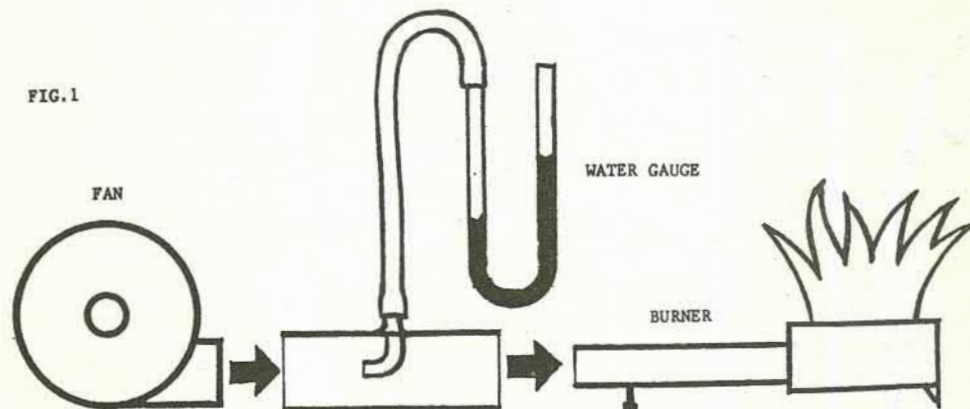
All these products have been tested and approved by practical potters.

Cash with order to Ian MacPherson, Mapua, Nelson.

KILN FIRING DEVELOPMENTS

To begin this second article on oil firing, a word about the measurement of blower air pressures.

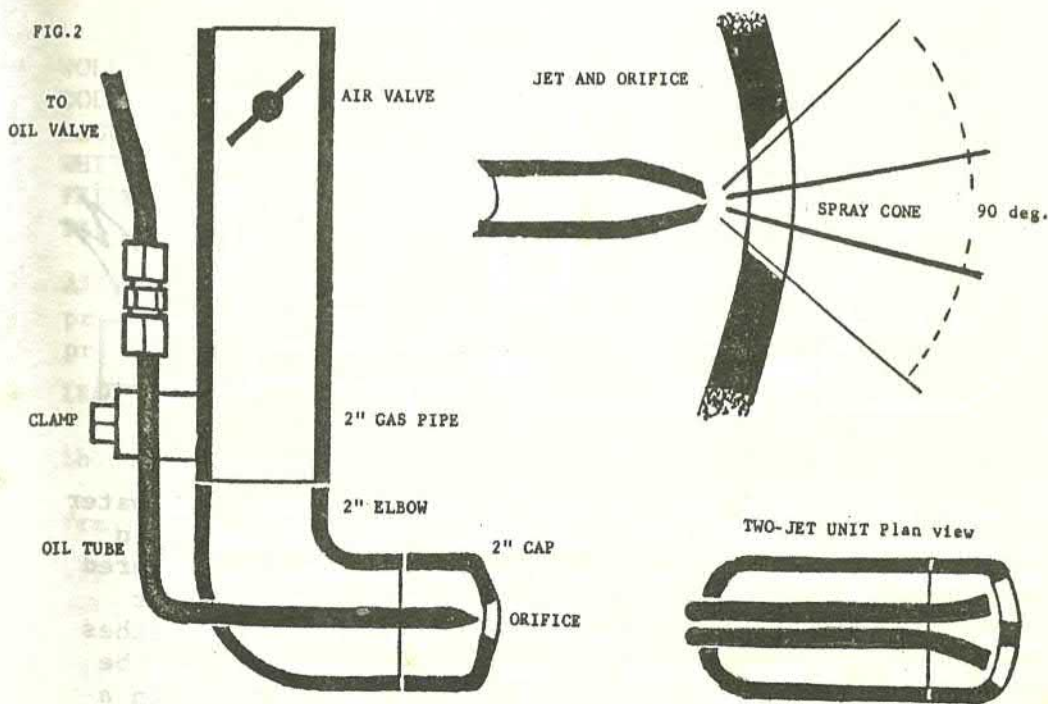
Figure I shows air flowing in a pipe from the fan at left. A short length of 3/8" copper tubing is bent, passed through the pipe wall and is fixed so that the open end faces the air flow and is on the centre line of the pipe. One end of a three-foot length of plastic tubing is slipped over the outer end of the copper tube. The measurement of air flow pressure is made with the fan in operation and the burner system connected as for



firing. The plastic tube is held to form a U shape, and water is introduced, to half fill this shape. The difference, in the vertical plane, of the levels in the two arms is measured in inches. This is the air flow pressure in 'Inches Water Gauge'. One pound to the square inch equals nearly 28 inches Water Gauge. A more permanent form of the instrument may be made by mounting a bent glass tube and a ruler or scale on a panel.

The vaporizing type burners described in the previous article will work on an air pressure of only two inches Water Gauge, but the air should be in sufficient volume to provide most of the total required to burn the fuel. This type of air supply can be furnished by the smaller types of low pressure industrial exhaust fans, turning at speeds within the power range of fractional horsepower electric motors which can be connected to normal domestic power systems.

As mentioned in the previous article, vaporizing burners are influenced by conditions in the kiln above, and require frequent attention when fired. The low pressure atomizing burners described below are controlled solely by the air and oil settings, and will run steadily at whatever rate is set by the controls. They are more difficult to start and to run at low output than vaporizing types, but have the advantage in amenability after the first few hundred degrees.



Air must be supplied to these burners at not less than three inches water gauge, but less of the total air requirement need be pumped. Although greater fan speed is required, and consequently a larger motor, the lesser volume of air to be moved permits the use of motors of 3/4 to 1 horsepower, for which a suitable circuit and permanent connection can be provided in most domestic systems.

The burner can be made up from 2" gas pipe sections. Oil is introduced through a 3/8" copper tube, the quantity being controlled by a small needle valve in the oil supply line, and is discharged in a spray from a slit in the flattened end of the tube, which terminates just inside an orifice formed in the end cap of the two inch pipework. The end of the copper tube is flattened upon a strip of 24 gauge shim brass, which is then drawn out to leave the slit. To form the orifice in the 2" pipe cap, drill two 3/8" holes at centres one half inch apart, then file to form one oval opening.

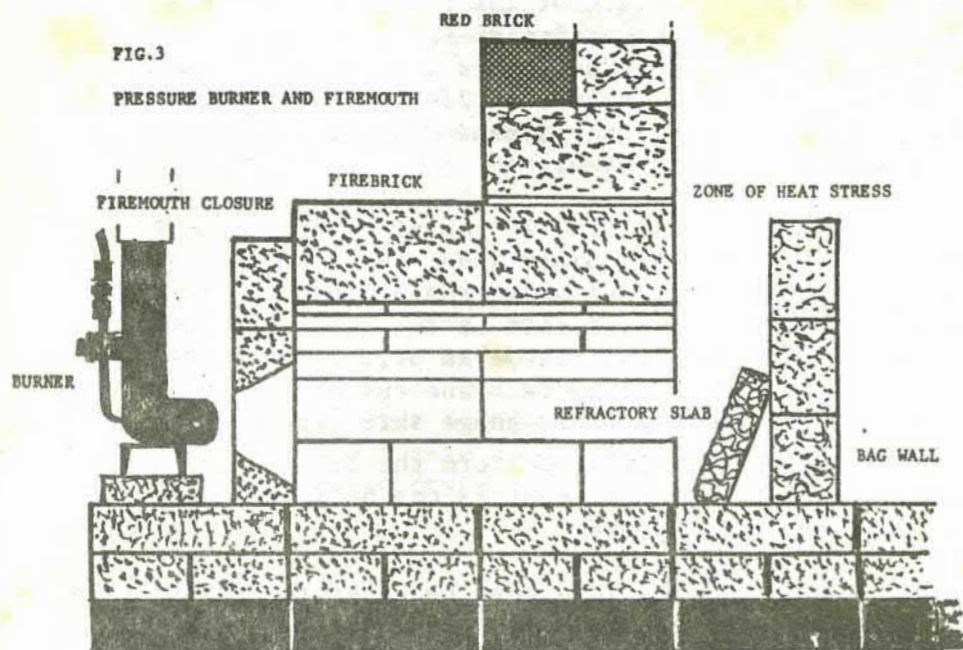
The outlet end of the oil tube must be carefully set in relation to the orifice. If it is too close the oil spray will not be well broken up. As the fuel tube is drawn back a finer spray appears, but a point is reached at which the spray cone strikes the edge of the orifice, causing fuel accumulation in the burner. Examine this behaviour by setting the burner up to spray (water) into the garden.

Figure 2 shows the complete burner including the controls and the clamping device needed to hold the fuel tube in adjustment. Two, or even three fuel tubes can be brought through the burner, each one being capable of feeding up to one and a half gallons an hour. The kiln at the Reikorangi Potteries, of 54 cubic feet, is fired by two such burners working at 3" water gauge, the air coming from a 5" Richardson fan driven at 2200 r.p.m. by a 1 h.p. motor. The writer's kiln of 18 cubic feet was fired by one three-jet unit, and the present one of 70 cubic feet is fired by various burners, amounting to seven jets. The firing time to Cone 10 is about thirteen hours in each case.

Now, the difficulties. The burners fire through a small port

FIG.3

PRESSURE BURNER AND FIREMOUTH



in the outer closure of the firemouth, but there must be ample combustion space within, in particular, not less than eighteen inches from burner to bag wall, so that the number of particles of unburnt fuel which hit the brickwork is reduced. The spraying of liquid fuel over brickwork results in the growth of hard carbon formations. Rapid heating and high temperatures affect the bricks at the base of the bag wall and in the arch just above, which are best composed of heat-shock resistant materials with service temperature above 1500C.

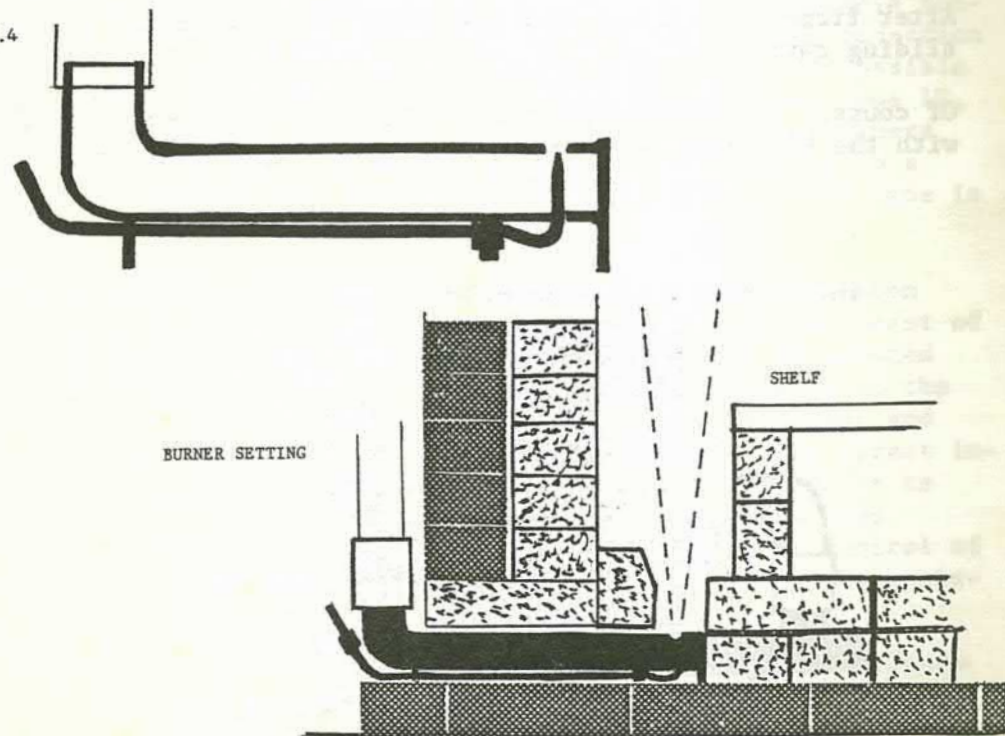
The best method of starting is to reduce air pressure and establish a flame on a piece of refractory placed in front of the burner. Once the firemouth is glowing, the refractory is moved aside. Care must be taken at this stage to keep the

flame short of the ware, but once past 600C. the temperature may be raised rapidly.

Before each firing the oil jets should be checked for freedom from obstructions, and the fuel supply should be clean.

The next development has been to link vaporizing and pressure burners to exploit the best qualities of each type. Figure 4 shows a new version of the pressure burner. It is now a short length of 2" pipe inserted horizontally through an aperture 3" square in the kiln wall below floor level. The oil jet now discharges through an orifice in the top surface of the pipe, above which there is a slot in the floor of kiln. A space of

FIG.4



about six inches is left between kiln wall and the stack of shelves, and in this the flame develops as a fan shaped sheet.

Direct injection of fuel and air in this way might seem an almost murderous way of firing, but in fact, it is the reverse. There are no firemouths or bag walls, no localised high temperature regions and therefore no need for special refractories. However, there must be a way of bringing the kiln temperature to the point where the pressure burner spray will ignite. Where this burner is used to correct heat distribution in an existing kiln, the existing burner system is started first. In the case of non-firemouth kilns, a side-firing pot burner (see previous article) is fitted above one or two of the pressure burners, firing through a port $4\frac{1}{2}$ " square. Once the pressure system is functioning, the pot burner is removed and the port is closed. A construction which eliminates the separate pot burner by combining the two forms is illustrated. After firing, the burners may be drawn out, or capped with a sliding cover.

Of course, the system has now reached a pitch of elaboration, with the kiln exterior a mass of pipes, reminiscent of the

FIG.5 PRESSURE AND POT BURNER SETTING

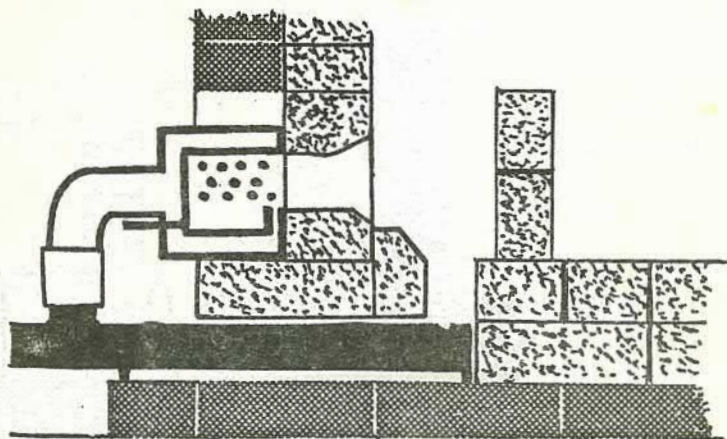
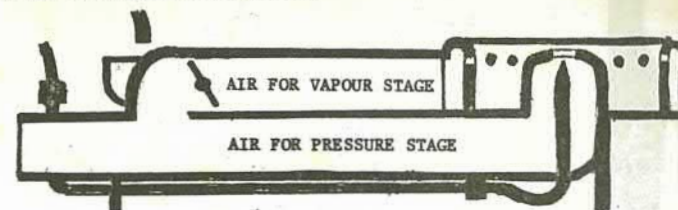


FIG.6 PRESSURE AND VAPOUR STAGES IN ONE

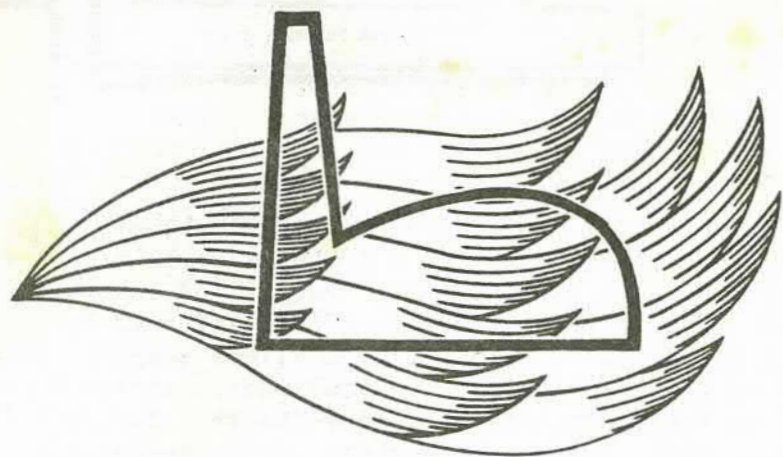


engine room of a ship. The advantages, however, are considerable. The firing is free of smoke or fumes at all stages. The pot burners can be started easily and run perfectly at low rates. They are nevertheless little affected by wind. A multi-jet pressure burner system allows complete control of the rate of advance, the type of atmosphere, and considerable control of the distribution of temperature. The direct injection version will produce the highest firing temperatures possible with normal temperature air supply. This means that Cone 10, a common maximum, is reached with ease. Vaporizing burners operate with a rumbling noise, pressure types working in a normal firemouth are less noisy, the direct injection type is almost silent.

All the burners dealt with in these two articles have been described in forms suitable for construction with the least of equipment. The firing methods outlined need not be adopted in their entirety. A drip feed kiln which is smoking at the start can be started smokelessly on a vaporizing burner and then be turned over to the usual firing method. The direct injection type can be used to correct heat distribution or to boost a slow kiln. All the equipment described has been evolved towards the end of increasing the degree of control of firing and of eliminating any disturbance caused by the operation of the kiln.



Roy Cowan



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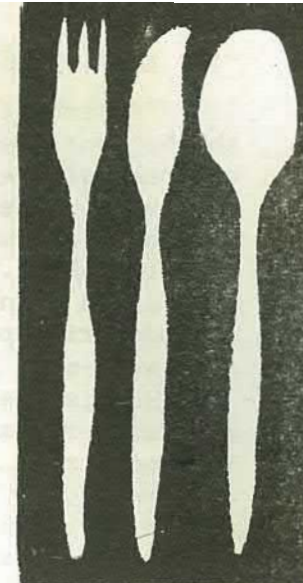
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AUSTRALIAN AND NEW ZEALAND POTTERY

Exhibition Organised by the National Gallery of Victoria for circulation in the Australian State Galleries 1963-64.

"THE SUN", Tuesday, 10th September, 1963.

"Two hundred and twenty pottery pieces are displayed in the Verdon Gallery (of the National Gallery). How does one look at this craft? The potter is a creator. But he's also a bit of a misfit in present-day society because he's menaced by the competition of mechanical mass production. His pot must have qualities which differentiate it from every other thing of which we have experience. It has a lot of attributes - form, weight, colour and surface qualities. The good pot, bowl or vase then is a balance between the rightness of form for the clay used and the intended contents; of the relevance of the decoration to this form. What does impress here is the healthy spirit of enquiry and adventure displayed by these "unknowns". (A large body of this work is by New Zealanders who have never exhibited here before.)" - Alan Warren

"THE AGE", Tuesday, 17th September, 1963.

"An exhibition of Australian and New Zealand pottery at the National Gallery brings together what is probably the most comprehensive exhibition of studio pottery ever to be shown in Melbourne. The beauty which radiates from a well-made pot is uncanny - a kind of silent music. It seems to keep turning upon the wheel. That is how to tell a good shape. The good ones go on turning. The others stop. Even the finest pieces of industrial production are cold stream-lined fish compared to a well-made pot.

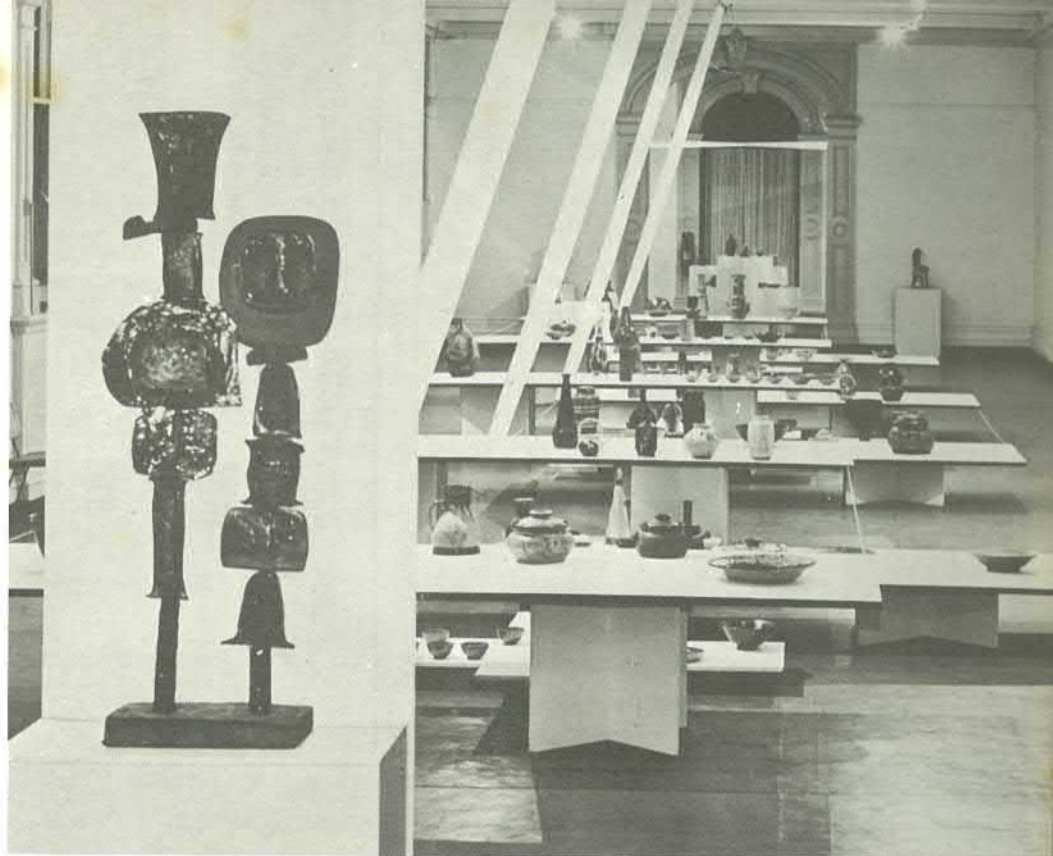
Morris was right after all - it is the joy in the work that matters, and in good studio pottery the joy is still there. The industrial designer can achieve an efficient and logical construction - but he cannot transmit joy. That is why the unique work, the studio pot, the original print, will always be sought in order to give a house or an office a feeling of personal warmth and a human touch.

The exhibition has been well chosen, and critical selection is no easy matter. But for me the four pieces by Hughan were outstanding and his stoneware bowl (150), with its great beauty of shape and surface, the finest thing in the exhibition. A small porcelain bowl (38) by Helen Dawson, with delicate crackle and light grey celadon glaze, possessed a quiet distinction; so too did a faceted vase (13) by Doreen Blumhardt.

It is shape, after all, which endows a pot with distinction. Nothing can compensate for mediocre shape. That is what gives quality to Henri La Grand's dark little stoneware bottle (160) - a well proportioned shape. Carl McConnell presented a group of gourd-like forms all of good quality. But his tall, slim bottle (173) reminiscent of Sung Tzu Chou ware, is outstanding. Other potters avoid Chinese precedent and burst into rough textures and fantastic, anthropomorphic forms. Among these the most notable are Alex Leckie and Milton Moon. The wine would indeed be raw and rough that was poured from Moon's rugose, picturesque pots.

There was also fine work exhibited by Bernard Sahm (a well-shaped lofty vase, 195); John Perceval (a bowl, an earthenware platter, streaked with Sang-deBoeuf) and interesting pieces by Les Blakebrough, Helen Mason, Col Levy and Margaret Tuckson."

- Bernard Smith



"THE HERALD", Wednesday, 18th September, 1963.

"We...approach the pottery display in a spirit of enjoyment, and one is happy to note that the Australian and New Zealand works complement one another. The difficulty with pottery is to distinguish between the genuinely creative types and the merely imitative. Allowances need to be made for a large number of permissible derivations, mainly, of course, from antiquity. What one looks for in the work of individual potters is stylistic consistency. Equality of craftsmanship prevails throughout the present show, the most spectacular and perhaps the most creative pieces being those by Alexander Leckie and June Black."

- Alan McCulloch

Foreword to the Catalogue

Since the last war and, especially, during the last few years, there has been a considerable awakening of interest in the various crafts.

Among the crafts enjoying this new popularity perhaps the foremost is pottery - in Australia we find that most of the Technical Schools have pottery classes and workshops with waiting lists and each year more exhibitions by established and professional potters are to be seen. Pottery is being bought and is receiving the attention of the critic and the art historian. This healthy position is mirrored in New Zealand. Whilst it is, perhaps, true that we, in Australia, see little of the painting of that country, the work of the New Zealand potter is commanding increasing attention and, as a group, their pottery now has an authority and sophistication not seen at any time since the beginning of studio pottery in New Zealand during the nineteen-twenties.....

The present exhibition is important because it is the first time that a considerable body of work by New Zealand potters has been seen here, and, combined with pottery by Australian craftsmen, it provides an admirable opportunity both to assess the work of our own potters and to compare the work being done in each country.

Kenneth Hood
National Gallery of Victoria



SEVENTH NEW ZEALAND POTTERS'
EXHIBITION

OTAGO MUSEUM, DUNEDIN, OCTOBER 6 - 18, 1963.

LOOKING BACKWARDS

Tom Esplin

As the 7th N.Z. Potters' Exhibition goes into history it is appropriate to see how far we have come from the first Exhibition.

Activity by individual studio potters in New Zealand goes back to the beginning of this century with a mounting enthusiasm during the last twenty years. It was, however, the 1957 Exhibition in Dunedin that suggested the idea of a national group.

At that exhibition held in the entrance hall of the Otago Museum, 150 people attended the Private View to look at the work of 16 potters from all over New Zealand. During the fortnight of the Exhibition some 500 people came to see it. Although the exhibition was sponsored by the Visual Arts Association of Dunedin the driving force behind the idea came from Oswald Stephens.

From this beginning there followed each year Exhibitions in succession in Wellington, Auckland, Napier, Christchurch and Palmerston North, and now the wheel has turned the full circle.

At the Private View in Dunedin this year 600 invited guests heard Dr. Sutch, Head of the Department of Industries and Commerce, in his opening address, praise the strength of the studio pottery movement.

During the fortnight the 7th N.Z. Potters' Exhibition was open in the Foyer of the New Wing of the Otago Museum some 3000 people came to see it and to buy about 90% of the 384 items on display by the 78 exhibiting potters.

It is now obvious that the Potters' Exhibition has become a national event, a major exhibition on the New Zealand Calendar.

Perhaps the best introduction to the 7th New Zealand Potters' Exhibition was the 23 pieces on loan from the Arts Advisory Council. These were from the Leach Pottery and were specially selected by Bernard Leach himself. This small exhibit set a



General View of the Seventh Exhibition

We regret that a clearer photo of the general view could not be obtained.

Group of pots by Doreen Blumhardt





Group of Pots by Helen Dawson

standard of comparison from which to assess the work of the New Zealand potters for Leach had a profound influence on all studio pottery in this century. The twin sources of his inspiration were clearly evident - the formative period he spent in Japan and the high regard he has for English medieval pottery of a rustic nature. His influence is still strong upon the potters of New Zealand and it might be expected that we shall in time outgrow the almost religious allegiance to his philosophy to produce a more indigenous pottery culture.

The predominance of stoneware over earthenware is a trend that has been steadily growing resulting in 90 per cent of this exhibition being stoneware. Consequently one's lasting memory of the exhibition was an impression of monotony - a monotony of low muted earthy glazes. This trend reflects a



Pot by Len Castle

policy of playing safe for colour can be as dangerous as it is attractive but one longs for a splash of brilliant earthenware glaze.

A noticeable feature was the predominance of the useful article. It seems that the concentration shown by the New Zealand potter on the useful as opposed to the merely beautiful is a reflection of the pioneering background. As our culture ages perhaps a more sophisticated approach will see an increasing place for the merely beautiful. Such a change will be slow but it will bring with it a greater interest in the more adventuresome shape. It will free the imagination of the potter for pottery is an art as well as a craft.

EXTRACT FROM OPENING SPEECH

Dr. W.B. Sutch

A strong but relatively unselective public demand has been created for New Zealand pottery, particularly through the medium of small exhibitions. Poor work has sold as well as good putting temptation in the way of experienced potters, and encouraging beginners to believe that their work is of good quality when it is still, so to speak, half-baked. More recently, some discrimination is being shown by the public, particularly in the specialist shops selling pottery in our main cities - the poorer work isn't being sold. Good New Zealand pottery is becoming known overseas: the first major overseas exhibition of 130 pieces is now touring Australia; pottery has been requested by and sent to the World Craft Exhibition in Washington, and the Washington Kiln Club, an influential pottery organisation in that city; a shipment of pottery and craft articles has been purchased by the Vente des Nations in Paris for re-sale; the Department of External Affairs has had pottery selected for New Zealand House in London; Industries and Commerce is using New Zealand pottery in its Trade Commissioners' offices in various parts of the world as examples of New Zealand craftsmanship; and the Arts Advisory Council has begun a national collection of New Zealand pottery.

So far so good, but in what areas can improvements be made, now that pottery is becoming a desirable indigenous product, far removed from the articles produced by the amateur hobbyist?

As the technical aspects of pottery have now reached a good standard, I believe that more emphasis should be given to raising and maintaining the standard of design, and increasing the rate of production. Increased production suggests export, and to succeed in competitive markets goods must be of the highest quality and the best design. This requires organisation both at the work level and at the broader level of potters' groups and associations.

Harry and May Davis, with their newly set up Crewenna Pottery at Nelson, have emphasised the need for establishing the workshop principle in New Zealand as an aid to greater production without losing the qualities peculiar to the hand made article. Apart from using a degree of simple mechanisation required to prepare the raw material economically, the potter employs assistants and apprentices to deal with the production run, which allows him the maximum time to design and set the quality of his products. Also as there is no formal basic training in pottery available in New Zealand, apprentices acquire knowledge of the craft and the art of producing pottery, although it must be acknowledged that there are obvious disadvantages in the master-disciple method of training.

Good design should be the concern of potters now. Related to pottery, good design has been described as "a form of expression embodying perfect function, richness in aesthetic value, and stimulus through the senses to the intelligent human being" (L. Fremaux, Education Officer, National Art Gallery). Good design means productive thought. It has to do with origination, with working from basic principles, with keeping function in mind as well as aesthetic value.

Some potters, I feel, begin further up the scale, being influenced too much by or even imitating the expression of the traditional methods of other countries, or by being bowled over by a current sculpture fashion prevalent overseas. By all means let us keep our enthusiasms, but let us keep them in their place.

The development of imagination is a necessity for any designer, and good work will only result from the imaginative interpretation of basic design requirements. Potters' organisations should be concerned with problems of style and standards of

design, and can do much to help their members turn into designers as well as craftsmen.

From a continuing preoccupation with fundamental design, a basis of distinction for New Zealand pottery can emerge, unencumbered by the practical and cultural requirements of other countries.

C R I T I C I S M

D.R. Simmons

A first impression is that there are only a few potters in the Exhibition whose wares are outstanding. This seems surprising when the technical ability of the majority is considered. Perhaps the answer lies in the ephemeral nature of the European tradition in New Zealand. The medieval and country wares which have formed the basic inventory of Leach and others in Europe are, for the majority of New Zealanders, things seen only in books and museums. A few attempts to utilise, consciously, "New Zealand" themes have failed because such themes have not been assimilated. This sort of process is exemplified in the present exhibition by one potter showing pieces inspired by Maori themes and others showing pieces in which they have attempted to incorporate Japanese ideas but have failed because of an apparent lack of understanding of the traditions from which they stem. Half-understood techniques or themes applied willy-nilly to everything do not produce that agreeable form, the hybrid, but rather an epidemic of spontaneous abortions.

Among the pottery exhibited, that of Len Castle, Doreen Blumhardt and Helen Dawson stands out. Len Castle's work has a variety of facets from medieval type platter to beakers with an abstract brush decoration reminiscent of the Japanese style. Castle shows more understanding of the handling of surface decoration than most of his fellow exhibitors, and his work is generally very fine though one could quarrel with his use of the surface glaze on his two medieval inspired pieces - a large press-moulded dish and a bulbous jar. On both of these pieces the glaze has been allowed to collect in hollows, producing over-shiny patches, which are less disturbing on the dish than the jar.

Doreen Blumhardt's work is more uneven but two large bowls - one oatmeal and iron glaze with a "leaf" pattern centre and another bowl in grey and red, are extremely interesting. A large dark brown lidded jar, is of a beautifully simple shape, without the lid, and is only spoiled by the "effect" sought for by applying a dripping white glaze on the shoulders.

The wares exhibited by Helen Dawson, mainly simple, kitchen storage jars, casseroles and the like are remarkable for the technical brilliance of their maker, and the quiet satisfaction her pots give to the eye and hand. Helen Dawson has not shown anything terrifically exciting - one plate with a deep crackle glaze is rather interesting, but a fine iron grey casserole decorated with a simple encircling ridge on the body is perhaps her best piece. Her variety of glazes in light grey, blue, brown, limestone and celadon, is in marked contrast to the dark grey or brown of many of the other exhibits.

Another potter who has attempted to lighten his wares is Roy Cowan. Notable is a casserole with brown body and lighter top decorated with free brush work. One of his pieces, a brown and white storage jar, which is somewhat like a biscuit barrel in shape, is not particularly enhanced by a brown brushed decoration being applied on the upper light portion. I say not enhanced because on a curved pot he has employed angled brush strokes which detract from the shape. This same sort of near miss is evident in some of his other pieces.

Originality is displayed in the work of Martin Beck, especially in a bottle covered with Tenmoku and oatmeal glaze and decorated with groups of incised lines on two sides. This piece exhibits some of the hybrid qualities sought when reconciling various influences, being neither European, Japanese or anything else though both the former traditions have influenced it. Nancy Beck has a piece of a pleasing originality, a brown bowl speckled blue and white; the effect of this on a simple well-made body is pleasing.

The search for originality has led Patricia Perrin also to produce some interesting forms. In particular a globular dark brown strap handled jug with a rough surface and glazed black interior has a delightful line somewhat spoiled by the "pull out"

spout. Two cruet sets by the same potter are interesting free form work but some sculptured vases are not so successful.

Helen Mason's work evinces the same drive as the potters already mentioned, but though she is obviously a potter of merit, there is nothing which really impresses in the group shown. One had the feeling that pieces such as the "moon plate", a square brown plate, with a circular depression in one corner, glazed with blue and white - needed a special setting not available in the present show.

One potter who has an individual style, if not a terrific amount of technical skill, is Warren Tippet. The throwing of his pieces tends to be sloppy, and the transfer type decoration used on beer mugs and plates is sometimes carelessly applied, yet there is a fair amount of what can only be described as Tippet in these pieces. Nothing is really outstanding in the group displayed, yet the style is there.

The unevenness of some of the work exhibited could be instanced by the salad dishes of Juliet Peter. Of the two displayed, one is interesting, the other merely slick. A large bowl is quite pleasant. From among the other pieces shown examples such as Denis Hanna's bowl, which has a good shape and decoration, though treacled with too hard a glaze, could be mentioned, as could the competent work of Mary Hardwick-Smith.

The pendants, necklaces and other items of personal adornment exhibited show very little originality and the few sculptures included are not very exciting.

The insights which come from a great potter are not evident in this seventh Exhibition of New Zealand Pottery, though some exhibitors could be capable of providing them in the future. The next exhibition will be awaited with great interest. Many of the potters in this exhibition display the necessary technical skills upon which any significant advance must be based. This fact in itself is in contrast to some of the previous exhibitions I have seen, and represents an important achievement.



SELECTION COMMITTEE REPORT

Wyn Reed

I was the only one of the three selectors who had the opportunity of seeing the result of our selection on display at the Exhibition. I then felt that, even on the standards we had set ourselves, we had admitted about twenty pots that should have been rejected. On the whole I thought the general standard of work exhibited was on a higher level than that of previous exhibitions I have seen, but there were not as many high peaks.

I sensed a tendency on the part of a number of potters to strive to be original which I think is fundamentally wrong. Two or three potters were producing pots showing genuine individuality, but a number of good potters appeared to be straining to be original and their work tended to look contrived.

In my opinion, after a considerable amount of thought and analysis of the recent exhibition, it is imperative for the New Zealand Potters' Society to make a definite policy for the guidance of future exhibition committees and their selectors. I have come to the conclusion that there are three alternatives and the situation that must be faced is quite clearly defined.

There were 384 items accepted; 68 of these were jewellery, 6 pieces of sculpture and 2 ceramic panels, which leaves 308 pots. Of these 308 pots I consider only 60 to 80 were of real exhibition standard, in so much as they would be worthy of inclusion in any International Pottery Exhibition. After that one comes down to the vast plateau of indifferent pots neither bad nor very good.

Do we want our annual exhibition to be limited to the 60 or 80 pots of top quality or to include that large lower plateau? This group is by far the hardest to judge and takes up most of the time of the selectors, as on careful comparisons there is often no reason why one pot should be included and another rejected. This would be partly cured by limiting the number of entries to 4 or 6 and thus making the potters select their own best pots to send. After handling well over 1000 entries

in the last exhibition I am convinced that 12 entries per person is far too many. It makes the task of the selectors too long and involved, even with such splendid facilities as we had in our recent exhibition. Such conditions can surely seldom be available.

The third alternative I offer is to choose the hundred best pots each year.

I suggest, too, that an expert is desirable to select sculpture. We were fortunate to be able to co-opt Mr. Fred Staub whose advice and judgment we found invaluable.

I leave you with these thoughts and hope they might be of some help for the future.

Doreen Blumhardt

Selection of pottery for exhibitions I always find rather difficult and unrewarding work, the main reason being that as soon as criteria are set up it is discouraging for those whose work does not reach the standard set. Having been a teacher for so long it is my habit to encourage everyone's efforts. However, there is ample opportunity for all potters to exhibit their work in the annual exhibitions held by the local associations, and in the future I feel we should aim at making the annual New Zealand Potters' Exhibition a small one, with a highly selected group of only the really good pots. I estimate that if Len, Wyn and I had selected by the standards we agreed would be ideal, perhaps fifty pots at most would have been left, which would not have made an exhibition for Dunedin.

In this exhibition the pots seemed to fall into two categories. In the larger group the outlines were coldly and severely calculated, in the other the pots had an organic freedom as of something living and growing. These last, though few in number, were a delight to see and handle. Comparatively few of the first category seemed to reach their goal. Many of the pots submitted were simply poor forms, and it was on these grounds that many pots were rejected. In other cases applied decoration, though skilfully executed, was often unsuitable

to the piece. Often there were poorly fitting lids, awkward handles, and spouts that would not pour well, either spluttering or dribbling badly. We found this out by testing with water every piece that was intended to pour liquid.

At no stage was there discrimination against earthenware, which is a criticism that has sometimes been levelled at selectors in New Zealand. Usually potters begin with an electric kiln, using low firing clay and glazes, and the work has to be rejected because it is not yet up to standard, certainly not because it happens to be earthenware.

The great wave of enthusiasm for making pottery that has swept New Zealand in the past few years includes many who have learnt the technique of using clay, glazes, and kilns, but this in itself does not mean that these people are artists, and their own lack of aesthetic awareness makes them incapable of realising the difference between a good form and a bad one. Design is of course the most important inherent quality in everything we make: I don't mean applied decoration, but the whole concept, - only too often technical skill is confused with good design. Design means form, fitness for purpose, suitability, and interest in body colour, glaze quality and texture. Most important the pot should be the sincere and honest expression of the craftsman and have soul or heartbeat, as Bernard Leach so aptly expresses it.

In this exhibition I felt there was too little lively invention, too many potters had directly copied from books and magazines resulting in many dull pots. A few had really worked on an idea of their own, but only the odd one or two had the skill to carry out the idea successfully. Technical skill must never be an end in itself, it should only provide the artist with the fullest opportunity to convey his idea. Pottery, like all the arts, is a language, only in this form of expression clay, instead of paint, sound or words, is the medium.

Len Castle, the third member of the Selection Committee, found himself unable to express his views on paper. In future it would be easier if time were found for the Selectors to write a combined report on the spot, even if recourse to a tape recorder has to be made.

The Selectors

at Work



Summing Up by the Editorial Committee

We feel that the Seventh Exhibition was outstanding for its efficient organisation and for the teamwork displayed in dealing with all the attendant problems under the very able leadership of Tom Esplin. The system evolved will make an excellent basis for the constitution of future exhibitions.

The measures taken to create interest in the community were very good. The Seminar with the Selectors, the film showings bringing in school children as well as adults, the radio and TV coverage, the demonstrations of throwing, and above all, the tie-up with the Otago Museum, did much to make the whole exhibition a real occasion.

It is obvious that the standard of the Exhibition itself rests with the Selection Committee, and in this case the choosing by the Dunedin Committee of three experienced potters from different centres, and the arrangements made and time allowed for the deliberations, meant that every pot received as fair a judgment as possible.

Mention has been made that the general effect of the Exhibition was one of monotony. We agree, but think that this was contributed to by the general effect of the colour of the walls, the lighting, and the pots being displayed all at one level. If

the majority of New Zealand potters continue to make stoneware we will have to pay more attention to display and the quality and intensity of lighting. We did like the way in which the pots were displayed in groups of the individual potters' work.

When we compare the first Dunedin exhibition seven years ago with this one in 1963, a steady development is evident. But we must remember that the pottery movement is world wide and there is room for still more enterprise. Imagination is needed as well as skill, irrespective of whether the work produced is earthenware or stoneware, a beer mug or a ceramic mural.

EXHIBITS PURCHASED BY PUBLIC BODIES

FROM THE 7th N.Z. POTTERS' EXHIBITION, OCTOBER 1963

(The figures in brackets show the number in the Catalogue.)

OTAGO MUSEUM

Martin Beck (20), Bottle	3. 3. 0
Doreen Blumhardt (42), Large Bowl	9. 9. 0
Len Castle (64), Vase	7. 7. 0
Patricia Perrin (251), Pepper Salt and Mustard	2. 2. 0

DUNEDIN ART GALLERY

Doreen Blumhardt (40), Large Lidded Storage Jar	21. 0. 0
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CANTERBURY MUSEUM

Len Castle (65), Press Moulded Dish	7. 7. 0
Helen Dawson (87), Casserole	4. 4. 0

ARTS ADVISORY COUNCIL

Martin Beck (18), Platter	4. 4. 0
Doreen Blumhardt (38), Shallow Bowl	6. 6. 0
Len Castle (60), Wine Jar	6. 6. 0
Patricia Perrin (250), Sculptured Vase slab built	5. 5. 0

DEPARTMENT OF INDUSTRIES AND COMMERCE

Marjorie and Trevor Bayliss (14), Crackle glaze Dish	1.15. 0
Martin Beck (22), Tea Bowl	1. 1. 0
Len Castle (62), Bowl	3. 3. 0
Mary Hardwick-Smith (149), Decorated Platter	3. 3. 0
Juliet Peter (265), Salad Dish	3. 3. 0
Peter Stichbury (301), Platter	3. 3. 0
Graeme Storm (311), 2 Storage Jars	2.10. 0
Graeme Storm (312), 6 Wine Cups	2. 2. 0

N E W S

The Executive Committee of the Hawkes Bay & East Coast Art Society's Pottery Group elected at the last Annual General meeting is as follows: President, Gwyn Ace; Treasurer, Mrs. Dulcie Johnstone; Secretary, Robert McGregor. A series of Saturday classes are being conducted by Lawson Fraser. A social is held each quarter at which colour slides are shown and discussions of interest to potters are held. Visitors are welcome.

At Orewa, Northland, a class has begun at the local High School. They have two Leach wheels and an electric kiln. The local children are out scouring the hills for clay and turn up hopefully with their "pots" to be fired at the school.

Now in its third year, and with a membership of thirty-five, the Ceramic Club (Southland) in Invercargill continues to flourish and to fulfil its purpose of providing facilities for the hobby potter. In the congenial atmosphere of the old Mary Street Brewery, there is much activity, especially on Tuesday evenings which are set aside as Club nights, when members meet and discuss their ideas and experiments. The kiln is usually packed on Tuesday nights and again on Thursday depending on the amount of work in hand.

Our first kiln, a top loading electric one, was built on the premises by three enthusiastic members, and it has really given wonderful service in spite of the inevitable breakdowns. However it became apparent that a replacement would soon be needed, and after much effort by everyone to raise the necessary funds, we now look forward to the arrival of a new kiln in the near future.

With the purchase of a pot from the Bernard Leach Studio collection recently on sale in Invercargill, the Club has begun a display case in the Clubroom, and it is hoped to add to this from time to time selections from the works of various New Zealand potters. We feel in need of inspiration and a standard at which we can at least aim.

In September, thirteen members travelled to Dunedin to attend the Workshop conducted by Mr. Len Castle and Miss Doreen Blumhardt, and came home full of renewed enthusiasm. We are grateful to the Otago group for giving us this opportunity.

Nine members were able to be present at the opening of the Seventh N.Z. Potters' Exhibition in Dunedin and for them it was indeed a great event, everyone returning on Sunday for another long look before leaving for home.

Main event of the moment in Invercargill is the annual Spring Exhibition of the Art Gallery at Anderson Park, where several members have on display a selection of earthenware pieces.

The Canterbury and West Coast Potters' Association has had a busy six months since its foundation in April this year and now caters for a membership of over eighty potters and friends. After the evening with Mrs. Frankel reported in the last issue of the N.Z. Potter, the Association was pleased to stage an exhibition of Crowan Pottery in the Durham Street Art Gallery, Christchurch. This collection of 67 pieces by Harry and May Davis and their assistant, Stephen Carter, was some of the last pottery made in England before these accomplished potters left for New Zealand and the high standard of workmanship and the attractive and lively shapes and decoration gave much pleasure to the many people who visited the Exhibition.

In September Doreen Blumhardt delighted a large audience with reminiscences of her Japanese visit. Miss Blumhardt showed many slides of pots made in Japan and also a short film illustrating the artistic side of everyday life in that country.

Len Castle was the Association's next visitor and gave an instructive evening showing how some of his larger pots are made, and demonstrating various finishes to the edges of bowls, the necks of bottles, etc. As Mr. Castle arrived in Christchurch immediately after his hard-working weekend in Dunedin as one of the selectors for the 7th New Zealand Potters' Exhibition, members were doubly appreciative of this pleasant evening.

October brought Barry Brickell and a collection of the stoneware domestic pottery he and Jeff Scholes are producing so satisfactorily. Mr. Brickell spent an evening with Association members and demonstrated methods of pottery-making without a wheel, providing a stimulating and entertaining evening.

The first Annual Meeting of the Association will be in May, 1964.

Information about the Association may be obtained from the Secretary, Mrs. N.J. Hewett, 226 Mount Pleasant Road, Christchurch 8.

The Wellington Potters' Association has had an interesting year which is reflected in its growing numbers. As well as the meetings with lectures and slides two exhibitions have been held. The first, at Stocktons in February, was a small one, but the sales came to £130. At the major Exhibition held in November at the Centre Gallery, 27 potters took part. There were over 1000 visitors during the two weeks it was on display and sales were £270. Lady Fergusson paid a special visit and bought a pot, and the Arts Advisory Council and the Department of Industries and Commerce also made purchases. It was the first time the exhibition has been televised, and this created great interest. It was good to find that several potters are experimenting with mosaics and more adventuresome treatment of the clay. Enquiries about the activities of the Association may be made from the President, Mrs. E.N. Berkeley, 21 McFarlane Street, Wellington.

Auckland Potters' Society have continued to hold discussion evenings in The Museum. This year they have included an informal talk on kiln building by Trevor Bayliss in which he gave a brief but entertaining and informative account of his own kiln building and modifications; a criticism of senior potters' work given by Len Castle, Peter Stichbury and Martin Beck; a film evening when slides were shown and the film "A Potter's World"; and a criticism of junior potters' work given by Patricia Perrin and Olive Jones.

The work offered for our Annual Exhibition was of a generally high and competent standard but there was a lack of adventuresome pieces. 47 potters contributed 245 entries of which 175 entries were selected.

We are pleased to report that our Past President, Martin Beck, who has been seriously ill, is making a slow but satisfactory recovery.

Are you interested in health, homesteading, organic gardening, conservation and world peace? If your answer is "yes" to any or all of these questions and you would like to live in the country and join with others in activities relating to such interests write to: Morris, 71 Royal Crescent, St. Kilda, Dunedin.

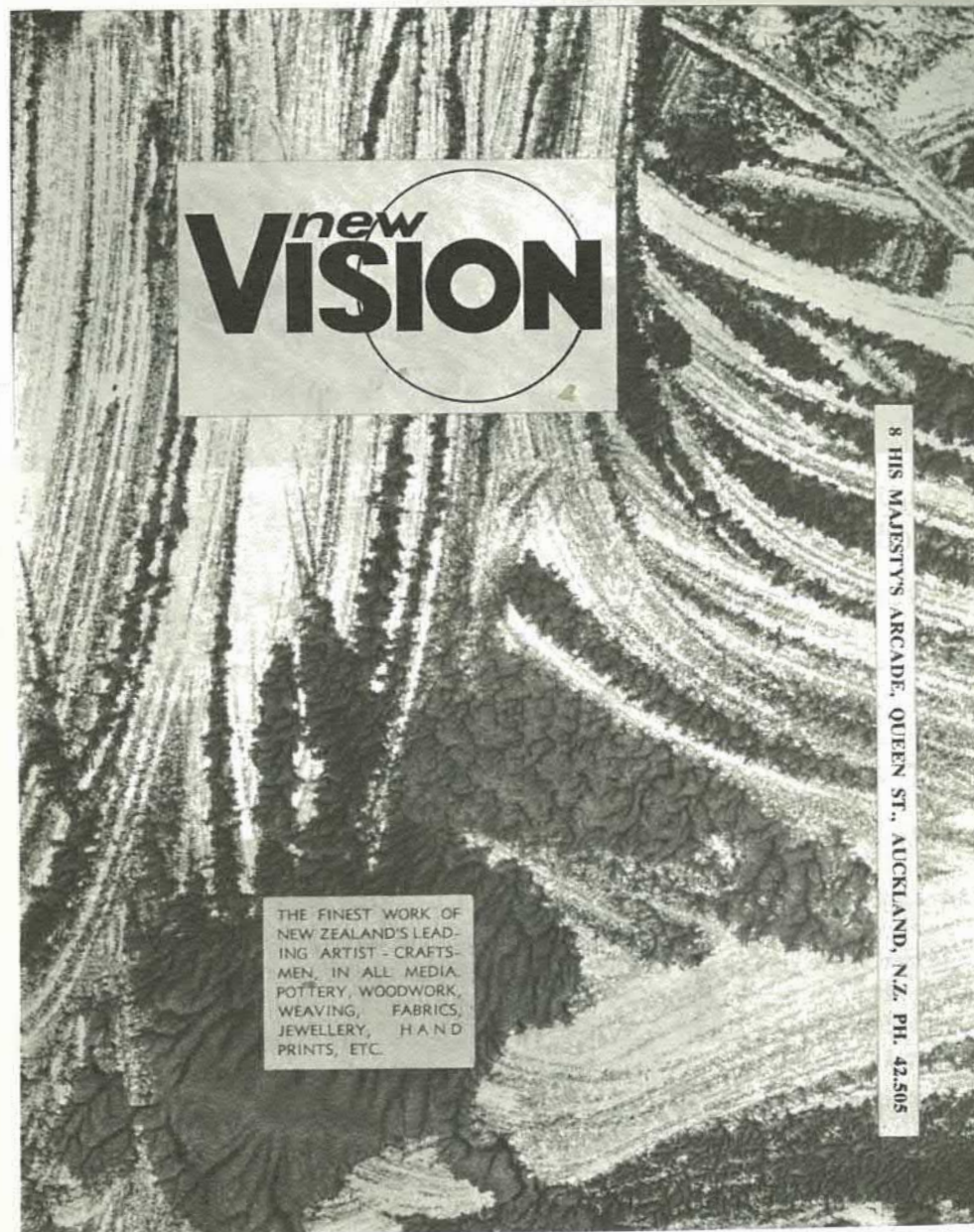
POTTERS

John Kingston and the Kobo Group have found a new home in Warrenton, Virginia. He says: "We have had a tremendous struggle re-establishing ourselves in the new area, but like the feeling of this town so much more than the get-rich-quick Stroudsberg area. After our initial disappointment of being beaten out of our plans for building a new, well-equipped studio by the local town-planning committee, our financial status, and last of all the onset of winter, we have buckled down to work and just about completed a substitute plan in the basement of a "Civil-War-Charles Adams-Rube Goldberg" house purchased on the never-never. There is a terrific storm howling outside now as I write this, bringing the first snow of winter, and I am breathing long sighs of relief and thanks for the final closing-in of the outhouse which shelters our rebuilt kiln also just completed. This has been a week of horror and sadness for everybody following the assassination of President Kennedy. I was part of the stunned crowd of mourners on the route to Arlington Cemetery on Monday and was very glad to have good back breaking work to come home to and so shake off the grim lassitude that existed wherever one went."

John goes on to say: "I am proposing to make a pilgrimage to the old hunting grounds next year, leaving here probably in May. I have a very strong feeling to return to New Zealand to re-establish contact and get some perspective on life in America. I will bring some work with me for an exhibition and am prepared to lecture and to give workshops if this could be arranged."

Jim Nelson of Hanmer Springs has suffered a long illness but is now feeling better and able to cope with the problems of potters' supplies and the manufacturing of potters' equipment.

Judith Surrige, now teaching school in Cyprus, spent a week with John and Elizabeth Shelly at the Old Manor, Littlehampton, Totnes, Devon. These two potters open their lovely old thirteenth century home to people who wish to spend a week in the English countryside learning good potting. Judith has sent us some pamphlets about the Pottery Course, which sounds very worthwhile, and these may be obtained from the Editor by sending a stamped addressed foolscap envelope.





At the Smithsonian Institute - part of the Washington Kiln Club Exhibition

THE NINTH INTERNATIONAL EXHIBITION OF CERAMIC ART sponsored by The Kiln Club of Washington D.C. held in the Smithsonian Institution from September 8 to October 11, 1963.

Thirty-eight countries were represented in this Exhibition for which New Zealand sent six pieces. Argentina was the featured country and thirty-one ceramic artists from this country had work on show. Mr. Appleton, President of the Kiln Club, thought it was the most successful exhibition they had organised. He was highly complimentary about the New Zealand work and has asked that his gratitude be expressed to those participating. The New Zealand Embassy in Washington also send congratulations and hopes that New Zealand potters will continue to contribute to this Exhibition in the future. The six items of pottery are now on display in the foyer of the Embassy in Washington where they are attracting much attention.

One New Zealand observer in Washington commented that it seemed to him, as a layman, that the flamboyance and greater use of colour characteristic of a few countries was quite noticeable, and that alongside the strikingly original shapes of some of the pots and the skilful use of brilliant colours in some of the ceramic work, the New Zealand entries appeared rather subdued.

In our own short experience of running exhibitions we have begun to realise the importance of the Selection Committee in setting standards. We reproduce here the Charge to the Jurors of this Washington Exhibition taken from the Catalogue:

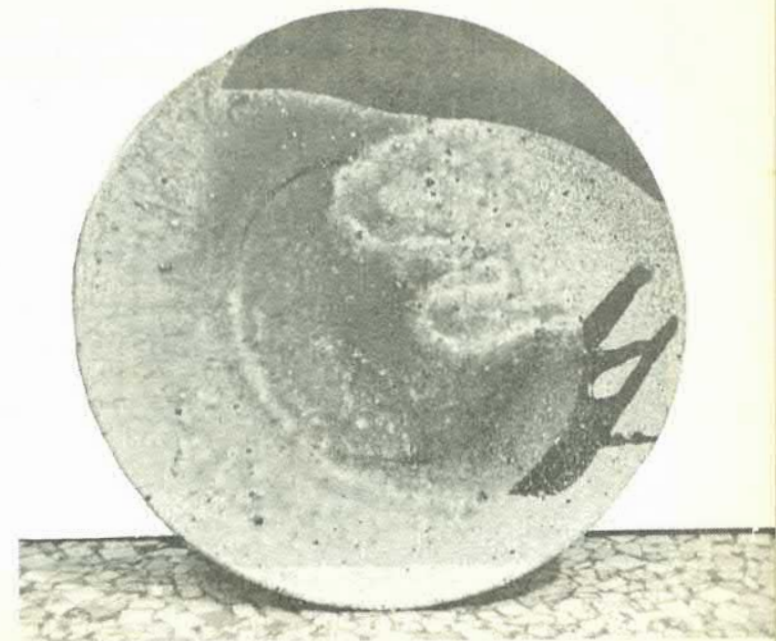
A charge to the jurors could emphasise a wide variety of issues. We could admonish you to be highly selective and pick the best; we could ask for an exhibit representative of contemporary trends, or national trends, or Washington trends. We could ask for a sample of work in the California tradition, the Japanese tradition, the new-form experiments. We could ask for colour, for subdued earthiness, for romantic form. However, we ask only that you use your aesthetic sensibilities in selecting our exhibition and the winners of prizes.

In charging you so simply, we acknowledge that the exhibition will represent your training, your preferences, your prejudices, your personal conception of craftsmanship, your aesthetic heritage, your humanity. Can we ask more of you? Can we ask less of you?

In its most profound sense then, the competitive part of our exhibition is yours. It represents the inter-action of the jurors' taste and is thus the jurors' responsibility. We offer you our good wishes and our support.

FCA Award \$100.00

John Kingston
63. Plate





More of the Washington Kiln Club Exhibition



FIRST STUDY-CONFERENCE FOR THE PROMOTION OF CRAFTS IN NEW ZEALAND

Report by Gerald Wakely

This was held at Massey College from 29th to 31st August 1963, under the auspices of the Victoria University Regional Council of Adult Education and organised by Adult Education tutor and nationally known potter, Jack Laird. Generally speaking, the object of the exercise was to examine the place of crafts in New Zealand and to try to get some sort of an idea of which way they should be going - are hand crafts of various sorts just a nice harmless relaxation or do they fill a meaningful place in the national scene, a place that can be made more important? At the end of the conference, as you will see, we all had a better idea of where we thought we were going and what we should do about it.

The conference was particularly fortunate in being opened by Mr. Leslie Gander who, besides being on the Board of Massey College and Chairman of its Committee for development of the arts, is also a successful sheep farmer with a sensitive appreciation of the qualities required in wool for different purposes and the conditions needed to grow this wool.

An indication of the crafts represented at the conference was given by the work exhibited concurrently with the conference and for another week thereafter at the Palmerston North Art Gallery. This is thought to have been the first New Zealand-wide exhibition of crafts and included pottery, weaving and spinning, fabric printing, articles made of rushes, woodwork, jewellery, enamelling, copperwork, violin-making and prints. There were also two stands of particular interest. One featured Maori carving being done by a young Maori for a living; that is, it was a commercial proposition insofar as it provided his livelihood but it was far removed from the tawdry stuff that passes for Maori craftwork in most souvenir shops. On this stand there were also some fine exhibits of flax kit weaving by a Maori craftswoman. The other stand featured fabric printing, leatherwork, copperware, carving and pottery by an Adult Education group in Feilding, most of

it well up to professional standards. Whilst not wishing to provoke the readers of this journal into a defence of those who did exhibit their pottery one would say that, on the whole, the potters came off worse as far as liveliness and interest of the pieces exhibited was concerned. This reflects not so much a poverty of pots, as a richness of other exhibits and will, one hopes, stimulate potters to exert themselves still more at the next exhibition.

But to return to the conference. The first paper was given by the writer - possibly as a reward for chairing the conference to ensure that he had one opportunity to say what he wanted to! The majority of the paper is of little moment here but the point was made that good hand-made articles need good presentation and well printed tickets or labels; if the ticket looks as if it came out of the wastepaper basket many people will not bother to look at the article itself.

A panel discussion - by Jim Coe, head of Wellington School of Design, Wellington Polytechnic and Terry Bryant, area specialist for arts and crafts, Department of Education, and also a practising jeweller and Adult Education organiser and tutor of the Feilding Community Centre Activity Group - on the place of crafts in our educational system came to the conclusion that those best fitted to benefit from learning a craft were often denied the possibility through the requirements of the examination system. It was generally felt that crafts were taught to the academically less bright pupils whilst those in the 'A' forms who could benefit from a knowledge of, say, pottery or weaving for the relief from tension that it could bring them in later years, missed this because schools forced them to concentrate solely on examination subjects and did not regard active participation in some art work or a craft as a pursuit necessary for a full education. In discussing adult education the difficulty of conveying ideas of form and design was mentioned.

A paper on weaving by Ilse von Randow, generally regarded as the doyen of the handweavers in New Zealand, suggested that there should be permanent but changing exhibitions of New Zealand craftwork in New Zealand House and other overseas missions. It drew attention to the difficulty of getting

some New Zealand materials - flax, for instance - and also suggested that New Zealand manufacturers using wool could employ handweavers to weave lengths of yarn which are too short for a run of material. This is done much in Scandinavia, for example, and is the source of many of the industry's new designs. In this connection, the necessity of the designer being familiar with the process was stressed - an artist cannot design for weaving because he thinks in different terms. In this and other papers and discussions the need for some recognition of good craftsmanship was mentioned; of this, more later.

A panel discussion was held on 'The craftsman and the retailer'. The panel comprised Pru Harding, the Palmerston North Manager for Hurdley's, Karin Wakely who, herself a weaver and fabric printer, had run her own craftroom for the last seven years, and Wilfred Wright, Manager of Stockton's, Wellington, and himself a potter. It soon became apparent - as probably every potter knows - that there are too many shops chasing too few good potters. Too many people were gaining an elementary knowledge of pottery, in particular, and selling poor pots to the detriment of those whose workmanship was good. The remedy, of course, lies in the hands, or pockets, of the customers but this is not the practical answer to the problem. Was it too much to suggest that integrity is an essential ingredient of the craftsman and that a certain responsibility in inculcating and maintaining this lies with those who are the acknowledged leaders? The contrary situation exists with weavers who have difficulty in selling their work at an economical price.

A paper on the organisation of the Swedish handcraft industry by a Swede, Karin Wakely, showed how a mixture of self-help and government and local body backing had made handcraft both a satisfying and economically rewarding pursuit in Sweden. Applying Swedish experience to New Zealand it was suggested that a small committee could be set up to publicise to government departments, producer boards and others the craftwork that is being done in New Zealand and to put these agencies in touch with crafts people whose work was of a high standard. It would also keep the craftsman in touch with possible markets and maintain standards through exhibitions. Finally, it would represent the craftworkers' viewpoint to government departments and other agencies. It was generally felt by the confer-

ence that this was something to be aimed at. In discussion it was agreed that craftwork had a place in the scheme of things as far as the proposed Council of Industrial Design was concerned and that craftsmen should strive for recognition on an equal footing with the designers of clothes or aluminium kitchenware or boats. What mattered was that the article should be well made and well designed.

This theme was developed by Harry Davis, in a paper on 'The Craftsman Today'. The gist of this was that the craftworker should concern himself in the main with the making of everyday things and that he should be able to do this in competition with the industrial product both in quality and economically. The precious approach that says that a badly thrown pot that leaks should be treasured merely because it is hand made and costs three times a well-made factory product was foreign to the picture of the craftsman as a person taking his rightful place in society.

The conference wound up by electing a committee of three - Jack Laird, Terry Bryant and the writer - to bring its views to the notice of those most concerned. It agreed that another conference should be held next year, possibly in Wellington, and reaffirmed the view that the precious approach to crafts was to be deplored. It hoped that educational authorities would appreciate that a knowledge of a craft contributed to a balanced personality which should be the product of a good education. The conference hoped, also, that craftworkers would find a place in the activities of the Council of Industrial Design.

Summing up, I felt that this was a very worthwhile 2½ days. Discussion was plentiful, free of cant and full of ideas. It revealed a realistic approach to the problems of the craftworker and a laudable willingness to try to do something about them in contrast to so many other sections of the community who invariably look to the 'they' of government to do something. I look forward to the next conference and hope that its work will be helped and invigorated by a stronger representation of potters who could well give a lead to other crafts and contribute to the presentation of craftspeople as an integral part of the industrial complex which is concerned to see that 'well made New Zealand' means just that.

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Practical Pottery and Ceramics: Kenneth Clark. Published by Studio Books on January 30, 1964. New Zealand price round about 37/6.

Kenneth Clark is a New Zealander and our London correspondent. He is a lecturer at the Central School of Arts and Crafts and as well runs his own ceramic studio workshop in central London. His more recent works include the making of large ceramic panels designed by John Farleigh for Heal's furniture store in London, a decorative metal motif for the "Empress of Canada", and, with his wife, Ann Wyn Reeves, a ceramic mural for the New Civic Centre in Plymouth.

This book makes a valuable contribution to present-day thinking about the uses of clay in modern living. It is filled with practical advice on dealing with the problems that face the potter working today in his studio with the raw materials available; but more than this, it also deals with the problems of developing insight. I quote: "In all these exercises the ceramist is acquiring and expanding his vocabulary. Therefore, in the same way that piano exercises are not played in the concert hall, the student of ceramics will and should make many forms and articles that may have no immediate function or sale. This experience, however, will be invaluable for his development, or for future work as a professional. Here, as in most activities, one learns the vocabulary either before or at the same time that one begins to use it to express ideas, and until you can control the medium the results will lack coherence."

The book is well produced with many illustrations both in photograph and black and white drawings. These have been chosen in an effort to show just how varied the techniques and uses of ceramics can be. As Kenneth Clark says: "Too few of us are alive to the implications of living fully in the present." I can recommend this book as a thoughtful and genuine attempt to make the potter realise the exciting possibilities opening up before him.

H.M.

Some Pitman Publications FOR THE POTTER

STONEWARE AND PORCELAIN: The Art of High Fired Pottery by Daniel Rhodes - 55s. This book is concerned not only with the methods of the craft, but also with the standards, meanings and values in pottery making.

SCULPTURE: Techniques in Clay, Wax, Slate, by Frank Eliscu - 55s. Hundreds of step-by-step photographs make this a valuable book of visual instruction with fundamental processes clearly described.

THE COMPLETE BOOK OF POTTERY MAKING, by John B. Kenny - 55s. nineteen series of photographs the learner is shown the various techniques - slab-building, throwing, moulding, solid-casting, jiggering, using a turning box.

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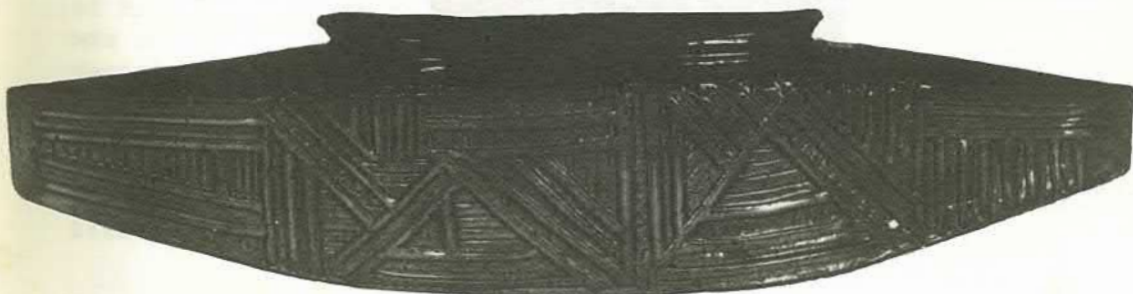
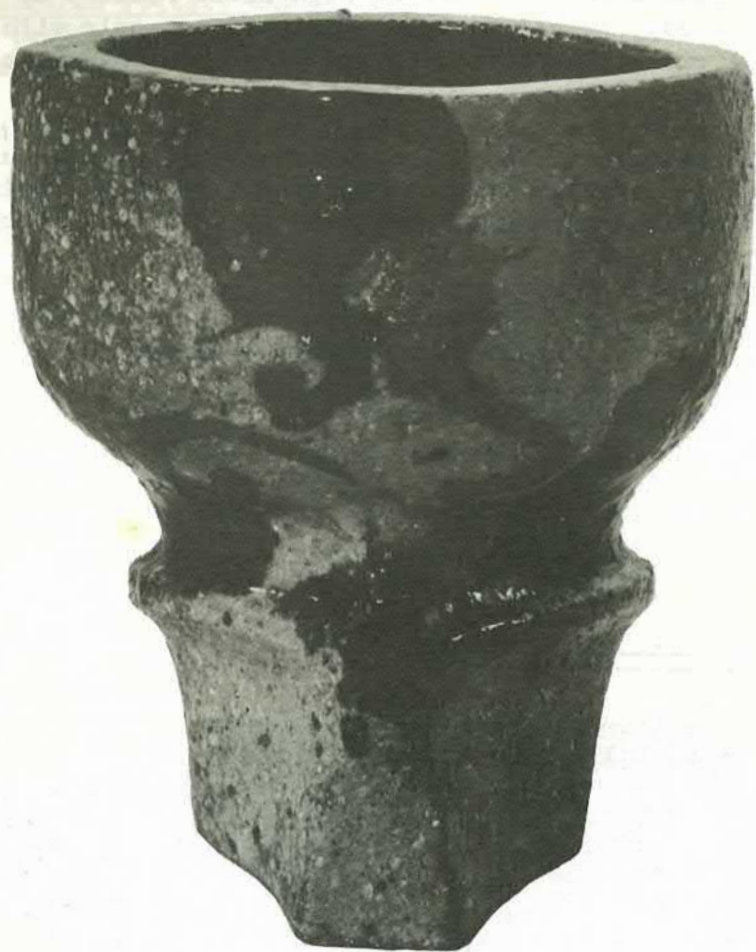


Photo Dominion Museum N. Z.

Stoneware pot by Roy Cowan purchased by the Arts Advisory Council from the Exhibition of the Wellington Potters' Association - 36" long by 10" high by 7" wide.



"Three colour Asymmetric pot - Kan."

Note on a stoneware jar by Kanjiro Kawai of Kyoto recently presented to the Dominion Museum by the Prime Minister of Japan

On 4th October 1963 Mr. Hayato Ikeda, Prime Minister of Japan, visited the Dominion Museum during a tour with his official party to places of interest in the city of Wellington. Mr. Ikeda showed great interest in the collections of the Museum and expressed pleasure at seeing the work of some of Japan's living master-potters on display. He commented that although he saw a good collection of pots by Shoji Hamada, the Kyoto potter Kanjiro Kawai was not well represented, and added that as he had an example of Mr. Kawai's most recent work at his hotel he would like to present it for the collection. Next day Embassy officials arrived with the fine jar which is illustrated.

This pot (illustrated) is eight inches in height with clear glaze over greyish body loaded with small nodules of feldspar which break through areas of light-brown toasting. The orange, brown and green pigments are dabbed on with large brush in pattern reminiscent of Rorschach blots. They have that brilliance of colour for which Mr. Kawai is famous, and the press-moulded and asymmetric form is also characteristic of his style. When Mr. Chapman-Taylor brought the first examples of Mr. Kawai's work to New Zealand over ten years ago there was considerable reaction against such an unusual style, especially by those who thought every good pot should be round, but today Kawai's work is accepted in this country. This pot presented by Mr. Ikeda to the Museum, is a superb piece from a master-craftsman and artist which does not get justice done it by a black and white photograph. Potters should see the pot itself in the Dominion Museum.

T. Barrow

Inscription in the hand of Kanjiro Kawai from the lid of the box of the pot described. It reads 'three coloured pottery - Kan' (abbreviation of the forename Kanjiro). The red-printed seal is a mark of authenticity.

Short poems by Mr. Kawai from We do not work alone printed by the Folk Art Society, Kyoto, 1953.

To everything
Goes the gift of fire

The prayer of fire,
To melt, to melt!
That is the prayer of fire.

The man who stokes the fire
Is the flame itself.

The moon in me looks up at the moon.
The moon that looks,
Looks back at herself.

The pledge of fire:
To return all things purified.

What a wonderful Now!
It is surely eternity.

Nothing is lacking - seek and it appears.
Nothing is unknown - something knows.
Nothing is impossible - something can do it.

- the unknown self.

The Otago Potters' Group have reproduced the poem "This Clay" by Bernard Leach which was read by him during his visit to New Zealand in January 1962. The poem has been written in script by H.V. Miller and is printed in the size of a Christmas card. Copies may be obtained from Mavis McAra, 1 Gamma Street, Belleknowes, Dunedin, for One Shilling each, including envelope.



Inscription in the hand of Kanjiro Kawai from the lid of the box of the pot described. It reads 'three coloured pottery - Kan' (abbreviation of the forename Kanjiro). The red-printed seal is a mark of authenticity.



Group of Pots by Warren Tippett

WARREN TIPPETT - recently awarded an Arts Advisory Council Grant for study within New Zealand.

Warren is an Invercargill boy who has reached a high standard in pottery at the age of twenty-two. This is an exciting achievement for one so young.

Educated at Southland Technical College he was first introduced to pottery by Sonia King, but left school to take up a position with a signwriting firm in Invercargill. Pottery haunted him and at the age of twenty he joined the Invercargill Ceramic Group. Using their facilities he experimented with earthenware and reached a fairly high standard. At this stage he attended a weekend school in honour of Bernard Leach in Dunedin and was so inspired by his philosophy, personality, and praise that on encouragement from Michael Trumic, he came to Christchurch and hitch-hiked on to Mirek Smisek in Nelson to observe his working conditions. While in Christchurch he

saw over the "School of Design" and asked if he could attend it as a full time potter. I was delighted and so he returned in August to take up this position.

In his single year at the Studio Warren has achieved a tremendous amount. For the first time he worked in stoneware. Struggling in this new environment he learned wheel technique, the ability to fossick for raw material, the mixing of clays and glazes and also firing, so that in August 1963 he held his first, one man exhibition at Several Arts, almost a year to the day after he arrived in Christchurch. This was a refreshing exhibition by this versatile young potter. Later in the year he exhibited at the New Zealand Potters' Exhibition in Dunedin, and all who saw his work would agree it held its own with the established New Zealand potters. During November he exhibited with the "Studio of Design" and the Group Show at the Durham Street Art Gallery.

His work is prolific and varied and apart from these exhibitions he has sold dozens of mugs, lampbases and other work to shops throughout New Zealand. He has also taken a class of established Christchurch potters, and they in turn are delighted with his instruction. Now Warren has found a cottage and facilities to build a workshop.

I am sure the Arts Advisory Council Grant will help this young and unassuming potter to get established and to develop the ability he has already proved is his. I feel that potters throughout New Zealand wish him well.

Yvonne Rust

At the June Meeting in Wellington three potters paid their Ten Shillings but left no addresses. We would like to locate them so we can forward the copies of this magazine to which they are entitled. Their names are: Jean Russell, Maureen Sutherland and Edwin Slinn.

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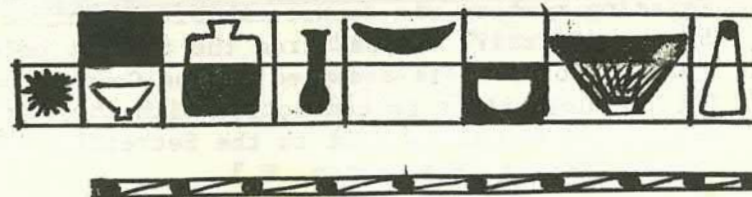
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NEW ZEALAND SOCIETY OF POTTERS

At last a workable basis on which to build our Society has been sorted out. We ask for tolerance from people who have suffered from the inevitable muddles caused by the changeover in administration and the formulation of new rules. We feel that the solution arrived at at the first general meeting of the Society held in Dunedin on October 6 will look after the interests of those to whom pottery means the most - the working potters.

The situation now is:

All those who paid Ten Shillings in June and subsequently to the Editorial Committee have become 1963 subscribers to The New Zealand Potter magazine.

All potters who have exhibited twice or more in the Annual New Zealand Exhibitions plus the 17 first time exhibitors who were specially admitted at the General Meeting comprise the membership of the New Zealand Society of Potters. These should have paid £1 to the Secretary of the Society or have had this £1 deducted from pots sold at the Seventh Exhibition. This fee covers membership to the Society, Entry fee for the Exhibition and return freight. It does not cover the subscription to the New Zealand Potter magazine.

Anyone outside the above membership who submitted pots but had none accepted must pay return freight themselves.

In future every potter or group of potters outside the membership whose work satisfies the current Selection Committee will be admitted as a new member.

Existing members who do not exhibit for three years running will be automatically dropped from the Society unless their reason for not doing so is accepted by the Council.

All communications in connection with the New Zealand Society of Potters should be sent to the Secretary: Audrey Brodie, 26 Croydon Street, Wellington, W.3.

The Council of the Society is:-

President: Muriel Moody
Vice-Presidents: Nan Berkeley (Wellington)
Trevor Bayliss (Auckland)
Members: Jack Laird
Ian McClymont
Michael Trumic (Canterbury)
O.C. Stephens (Otago)
One member of the Editorial
Committee

Secretary-Treasurer: Audrey Brodie.

The Executive Committee consists of: Muriel Moody, Nan Berkeley, Audrey Brodie, and one from the Editorial Committee.

The Council will draw up a proposed constitution to be ratified at the Annual General Meeting to be held during the time of the Eighth Exhibition in Wellington.

President

Secretary-Treasurer

Members of the New Zealand Society of Potters, October, 1963

Gwyn Ace	O.C. Stephens
Margaret Anderson	Esma Stevens
Ina Arthur	Peter Stichbury
Trevor & Marjorie Bayliss	Graeme Storm

Nancy & Martin Beck
R.G.B. Bevan
Barry Brickell
Paula Carter
Len Castle
Flora Christeller
Betty Colson
Roy Cowan
Helen Dawson
Winifred Dunn
A.M. Ferguson
Nora Flewellen
Pamela Forsyth
Grete Graetzer
Denis Hanna
Mary Hardwick-Smith
Maisie Hill
Hillsborough Group
Doreen Blumhardt
Mavis Jack
Stan Jenkins
Olive Jones
Paula King
Erna Kral
Jack Laird
Marjorie Leighton
Hazel McCaughern
Helen Mason
Paul Melser
Margaret Milne
Muriel Moody
Guy Mountain
Phyllis Oxford
Jim Palmer
Patricia Perrin
Yvonne Perrin
Juliet Peter
Dora Prime
Inez Rennie
Rachel Rose
Elizabeth Schiessel
W.S. Schiessel

Noelene Thompson
Lee Thomson
Hilary Thurston
Carl Vendelbosch
Lilyan Walcott
Jocelyn Wilkie
Marcia Wilkinson
John Wood
Muriel Wotton
Wilf Wright
Terry Barrow
June Black
R.B. Hall
Elizabeth Matheson
Mirek Smisek
Jocelyn Thornton
Jean Weir
K.M. Caughley
Veronica Clear
Gwen Keys
Mavis Robinson
Marion Mauger
D.J. Watkins
Doris Holland
Minna Bondy
Wailyn Hing
Nan Berkeley
David Brokenshire
John Brown
Danella Cooper
J.M. Craig
Frank & Peggy Finan
Neil Grant
D.I. Lascelles
Margaret Ogilvie
John T. Patrick
Nan Patterson
Mr. and Mrs. F.G. Shewell
Warren Tippet
Michael Trumic
L.J. Wilde
Audrey Brodie

EIGHTH NEW ZEALAND POTTERS' EXHIBITION

will be held in Wellington in 1964.

Place: The Gallery of the New Zealand Academy of Fine Arts,
National Art Gallery, Wellington.

Tentative Dates:

Closing date for entries: Wednesday October 28

Opening Function: Evening of November 25

Last day of Exhibition: December 6.

Tentative Rules:

Number of pieces allowed each entrant: Eight.

Limit of N.F.S. pieces: Two.

Minimum number of pieces to be submitted by those
wishing to join the Society: Six.

All these arrangements will be confirmed in a circular to be
sent out in May 1964.

Walter B. Harris has been appointed Organiser of the Eighth
Exhibition by the Executive Committee of the Society.

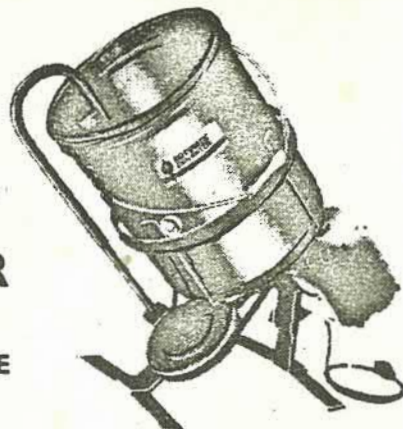
The Academy Gallery is a very large room which will give plenty
of scope for the display of architectural ceramics and other
large pieces, and it is hoped that this will help to develop a
more adventurous approach to pottery.



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