



MIREKSMISEK-POTTER
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New Zealand POTTER

F I V E S H I L L I N G S

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NEW ZEALAND POTTER

VOL. 8 NO. 1

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EDITORIAL

For the first time, both Auckland and Wellington Potters' Associations have made a consistent effort to include crafts in their Annual Exhibitions. The Wellington Exhibition in fact was the means of starting off the New Zealand Branch of the World Crafts Council. The effect has been increased public interest in the whole show and a consequent fillip to sales. As one of the purposes of an exhibition of this kind is to attract and educate potential buyers this must benefit all concerned.

The two Craft Conferences held in Palmerston North and Auckland did good work in preparing the ground and making people aware of the various crafts that are being followed in this country. In countries such as ours, where crafts are not indigenous but are the natural outcome of an affluent society with time on its hands, pottery is usually the first to get established. Certainly in New Zealand the potters are the first to have a national unity and an annual exhibition which imposes its own standards.

Looking at the other crafts represented in the two local exhibitions it seems to us fair to say that they are at the stage we were at when the first New Zealand Potters' Exhibition was organised in Dunedin. Some very good work is being done, particularly in weaving (the most organised so far), but there is no unity of standard.

It is as well to remember how much hard work and unrelenting discipline has gone into putting the potters where they are today. It has not been easy to establish the New Zealand Society of Potters and formulate its constitution. All craftsmen have a great deal in common and by all means let us cooperate. But the great problem of the crafts which still remains to be solved is: Where does the standard begin? The potters have been facing this fact for some years now. It would be a pity to lose the hard-won ground. The choice is between immediate popular support, or the more politically difficult struggle for standards which will in the long term win durable respect.

PHOTO CREDITS

Cover: Pots by Shoji Hamada made and fired in Wellington: Photo: Doreen Blumhardt

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EXHIBITIONS

January 24 - 30. Pottery by Len Castle, Doreen Blumhardt, Helen Mason, with paintings by Tom Esplin at the Globe Theatre, Dunedin (for the Dunedin Festival).

March 22 - April 2. Pottery by Paul Melser, paintings by Colin Broadley, at the Centre Gallery, Wellington. Extract from the Centre Gallery Newsletter: "Of his work, Paul Melser says: 'I have always been interested in domestic ware and have worked largely within the Leach tradition, producing stoneware with a variety of glazes. Lately I have begun experimenting with ceramic sculpture, using spheres, cylinders and bowls in combination. With some pots I have concentrated on producing patterns of light and shade using holes, angles and textures; with others, pure simple forms. My main interest in sculpture has been in creating forms unassociated with natural objects. Many of these sculptural pots are purely decorative, but they derive from the utilitarian ware in their basic shapes.'"

April 14 - 20. Pottery by Barry Brickell, Carl Vendelbosch. Paintings by Colin McCahon, Robert Samson, Michael Eaton, at the Globe Theatre, Dunedin. "The pottery from Barry Brickell of Coromandel has all the dash and vitality of youth, impaired only occasionally by a lapse in craftsmanship or a fault in form. His best work has the vigour of early English pottery shapes. Carl Vendelbosch of Geraldine is, on the

Pat Perrin's Exhibition



Paul Melser

other hand, much more sophisticated in his approach to pottery, but a concentration upon small items robs his display of impact. There is, however, a standard of craftsmanship present which is much to be admired."

T.E. in "Otago Daily Times"

May 10 - 21. Pottery by Patricia Perrin, Prints by Kees Hos, New Vision Gallery, Auckland. "For Patricia Perrin, making pots is not only a skill, it is a creative adventure between hands,



clay and firing. Her recent interest in slab pottery has given her work a great sculptural feeling. She uses a combination of wax resist and a wood ash glaze almost exclusively. The most striking point about Miss Perrin's work is that she has developed her technique - and it is an impressive one - completely out of her own resources. She has not travelled overseas to absorb new ideas and is willing to stretch her own capability, and the possibilities of clay, to daring lengths."

B.B. in the "Herald"

June 13 - 18. Pottery by Warren Tippet, Several Arts, Christchurch. "This exhibition contains what I consider the best work I've produced to date," Mr. Tippet said. "I admit very readily there are a lot of influences in it. I'm quite happy that these influences are here and that I'm building up for myself on what's been before me." The exhibits, thrown or press-moulded, range in size from 20 inch bread crocks to tiny faceted trinket boxes and include a wide selection of both domestic and decorative ware. Four main glazes have been used: Tenmoku, black breaking away to rust on prominent edges; rich brown clay glazes; wax resist; and pale grey-blue colours, mostly decorated in iron or cobalt blue. Many of the pots have painted or impressed designs.

Interview in the Christchurch "Press" June 16.

June 14 - 25. Wellington Potters' Association Annual Exhibition together with work of New Zealand Members of the World Crafts Council, Centre Gallery, Wellington.

Modern trends, tempered by their utility and purposefulness, prevailed in the combined showing of Wellington Potters' and Members of the World Crafts Council (the President of both is Mrs. N. Berkeley, an artist in her own right). In spite of the limited space available at the Centre Gallery the over 300 objects were well and harmoniously arranged by Doreen Blumhardt. They comprised pottery, screen printing, textiles, enamel, wood and metal work among which Peter Sauerbier's (Auckland) two "Tiki" figures were the most original. Muriel Moody's sculptures are always a pleasure to see as are the ceramics of Doreen Blumhardt and of Helen Mason; the artistic horizon of both has been enlarged by their sojourn in Japan.

Nan Berkeley showed some fine batik work and enamelled slightly over-decorated bowls of agreeable shapes. Whilst the pottery part of the exhibition was on the whole of consistently high standard the same cannot be said of the Craft Council's offerings which were of uneven merit. I understand that a stricter selection is envisaged for the future. The idea of ranging over the whole field of applied arts, instead of limiting the display to ceramics only, is a good one. It relieves the monotony of hundreds of vases,

pots, jugs and bowls; among the latter Rachel Rose for her good sense of colouring and Juliet Peter for her fine feeling of form and texture deserve mention.

Dr. G.E. Bell "Arts in Wellington" feature in "Home and Building" magazine.

June 14 - 18. Otago and Southland Potters' First Exhibition, Otago Savings Bank Chambers, Dunedin. "From the Renaissance the tradition has existed that bankers are regarded as good patrons of the arts. It is interesting to note that the Otago Savings Bank continues this honourable tradition by inviting the Otago and Southland potters to exhibit their craft in the head office in Dowling Street.

In the short three-year existence of the Otago and Southland Potters Group this occasion is an important milestone, for this is the first time it has held a major exhibition. Weeks of planning lie behind the collection of 177 exhibits, now tastefully displayed on hessian-covered tables in the bank foyer.

Some 29 potters from Oamaru to Invercargill have contributed a wide and interesting variety of ceramics ranging from bowls, dishes, jars, mugs, pots and vases to tiles, plaques, jewellery, sculpture and even a complete chess set.

The display shows enterprise, invention and enthusiasm. As might be expected, it reveals a very mixed standard of attainment, ranging from the highly competent to the unremarkable.

Much interest will centre around the loan collection of the work of Hamada, the world-famous Japanese potter who recently visited Christchurch for the Pan-Pacific Festival.

The Hamada pots are quite magnificent, and to add to their interest is the fact that they were thrown in Christchurch from Nelson clay.

While most of the work by exhibiting potters is earthenware Oswald Stephens, Lila Coker and Beryl Jowett have produced some first-class stoneware. Shape and particularly glaze have always been the strong points in Otago pottery but decoration still lags behind. This is not surprising since many potters achieve some competence at throwing and glazing, but decoration takes a special kind of skill and sensitivity.

There are many outstanding pieces in this exhibition, and its popularity with the public has already been shown by the large number of sales already made on the first day."

T.E. "Otago Daily Times" June 16.

The Auckland Festival Crafts Exhibition
Auckland Museum - May - June 1965.

Here was an exhibition interesting not only for the general standard of work displayed so dramatically, but also for a brave attempt to combine the crafts of pottery, weaving, metal work and jewellery; the exquisite bookbindings of guest exhibitor, Edgar Mansfield; together with exhibits and demonstrations by Maori craft workers and weavers.

The implied critical note is no reflection on the Maori exhibit. It was first class both for the exhibited work such as korowais, piupius, bodices, tanikos and flax kits of various kinds and also for the adept and lively demonstrations by Maori women. However, there may have been here an embarrassment of riches. It was questionable whether this combination of historical crafts of one culture provided a satisfactory entity, even by contrast, with the contemporary crafts of another. Many visitors felt it did not come off and that the Maori exhibit deserved a separate presentation, perhaps with other material from the Polynesian background.



Since this exhibition the Museum has arranged to have the Maori craft workers actually working on a project of decorative panels for the Orakei Church in the Maori Court and surrounded by the appropriate atmosphere of the past. This seems to be an eminently suitable setting and purpose and the fact that the idea sprang from the Festival exhibition was, perhaps, sufficient justification for its inclusion there in the first place.

In other respects, general feeling amongst potters at least, and probably fairly universal, was that the combination of other crafts was both desirable and successful. The Hand Weavers Guild may have some reservations on this statement as some of their exhibits, used as background for pots, were inclined to be accepted purely as background and not viewed objectively as exhibits. This is a very moot and difficult point of exhibition arrangement but one worth considering for the future. Other comments on the presentation of the exhibition, less of criticism than as consideration for

future shows: firstly, was there a valid reason for such a spacious central aisle with the exhibits somewhat crowded on either side? This is not in accordance with modern exhibition design. Secondly,

a strong plea, if demand is too strong a word, for more light on the subject! Exhibitors of quality will simply not support future shows so lacking in elementary facilities. This would be a great pity for the Societies concerned as well as the Museum authorities and the public all of whom must share in the stimulation afforded by a show of this quality.

And the pottery itself? A most encouraging if slight advance on the part of most exhibitors to work from the resources of their own minds and hearts with less reliance on the masters. Summed up perfectly by Paul Beadle in his catalogue introduction: "Pottery at the top is magnificent....at the bottom insufferable." May we individually be kept humble by wondering just where we are!

M.B.

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Mapua,
Nelson.

COUNTRY EXHIBITION

Wilf Wright, Janet Wright, Malcolm Warr, Maree Lawrence at the Reikorangi Hall, approx. 50 miles from Wellington, 10 - 17 July.

This experiment by four young people really paid off, being successful both artistically and financially. Wilf Wright's pots were even in quality and had that sureness and finish that only comes after a thorough study of his craft. Both throwing and firing were equally good. His work ranged from domestic ware to more experimental forms. Janet Wright, on the other hand, showed in her work the vigor and excitement that comes with the sudden discovery of the possibilities of clay. Using slab or pressmoulded techniques her use of glazes was imaginative.

Maree Lawrence's screen printing, while somewhat on the conservative side, was very sound and good. Malcolm Warr is a serious young painter in the process of finding himself. His development is sure and his work well worth studying.



Janet Wright

The Exhibition, which was opened by Dr. T. Barrow on the Saturday afternoon, was staged in the local hall next to the country school of Reikorangi, where the Wrights have their pottery. It was very well patronised by the public, who seemed to enjoy the excursion into the wintry countryside. This would seem to indicate that people are really interested in artistic developments around them and are prepared to go some distance to discover them.

H.M.

* Over 2,000 people attended the exhibition.



Wilf Wright



Graeme Storm New Vision Gallery
July 5 - 16

The strength of his work, as is shown in this exhibition, is not so much his forms - which are conservative - but the incredible variety of his glazes.

Not for him the uniformity of domestic earthenware or stoneware. He extends into the purely decorative field and produces pots that have their raison d'etre in shape and colour alone.

In this exhibition an intense purple is the Storm hallmark but equally arresting is his combination of blue and white, an echo of Victorian cottage-ware.

Most of his pots are assembled rather than thrown and within this more sculptural discipline he achieves a beautifully fluid line. All his work, either massive-bodied pots or articles no bigger than a liqueur glass, have precision, balance and symmetry. Storm appears to be a cautious worker; other than with glazes he is not an experimenter or an innovator.

B.B. Herald
15.7.65



June 21 - July 3. Pots and Prints by Juliet Peter and Roy Cowan, New Vision Gallery, Auckland. "Cowan is the more experimental and shows real panache in the way he handles very large pieces. Some of his bowls are 30 inches in diameter, symmetrical and with even glazes; not only a feat of throwing, but a feat of firing as well. He brings a new practicality to pottery with his lanterns and floor vases and, for Auckland, a completely new concept of plastic construction. Juliet Peter's pots are all stoneware and, as in her prints, the sense of design and decoration is very strong. She follows traditional shapes and seldom moves away from the accepted glazes but balance, form and finish are consistently good."

B.B. "Herald"

Forthcoming Exhibitions:

Warren Tippett: Centre Gallery,
Wellington 6 - 17 September, with Brush
Drawings by June Clifton.

Barry Brickell: New Vision Gallery,
Auckland, 11 - 22 October

Len Castle: Opening approx. 18 October,
Leech Gallery, Auckland.

new
VISION

PAINTINGS
SCULPTURE

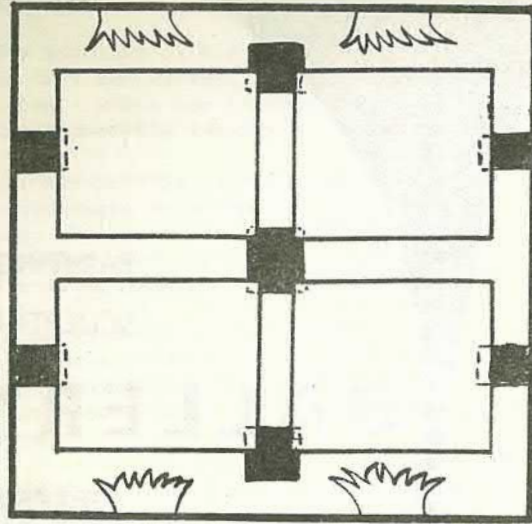
GALLERY

GRAPHICS
DRAWINGS

CRAFT CENTRE

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QUEEN STREET, AUCKLAND
PHONE: 42505

Fig.1



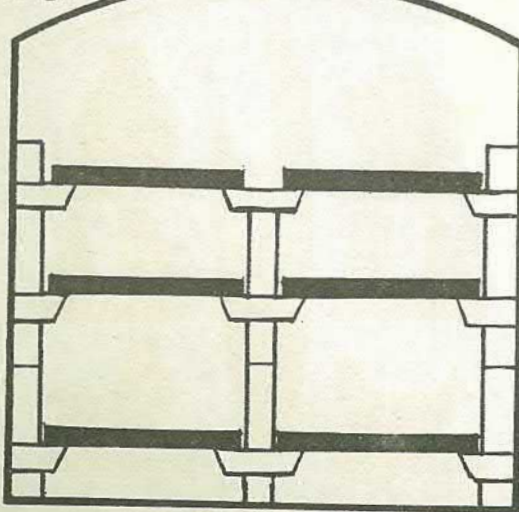
KILN MANAGEMENT

Roy Cowan

Packing

Figure 1 suggests a pattern for a kiln designed to take four shelves and fired from opposing sides. The shelves are about three inches apart in plan, three to four inches from the end walls and about six inches from the firing sides.

Fig.2



They may be stilted in the normal manner, but particularly for larger kilns or where heavy pieces are to be fired columns assembled from whole and half fire bricks may be used.

These are arranged to rise between the shelves with lintel pieces to provide the supporting points. Although a kiln stacked this way looks suspiciously like a brick firing, in fact the shelf surfaces are less obstructed and the effect on kiln performance is not noticeable.

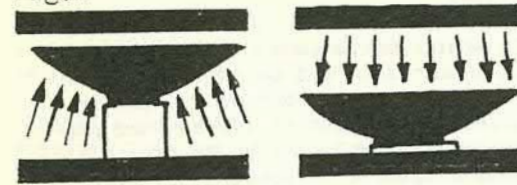
In setting up such a stack, leave the shelves some lateral freedom as the system will expand within the kiln. Note that the top lintel bricks at the sides have a stabilising brick on them.

Vertical Spacing

Fuel fired kilns resemble electric kilns in one respect; more heat transference from source to ware is accomplished by radiation than by contact with hot gas, and the volume of radiation striking any pot depends upon the thickness of the local blanket of emitting gas. A relatively cool pot will cool the boundary layer of gas and, therefore, the rate of heating by contact is influenced by the speed of flow, which should be as even as possible in all parts. In parenthesis, too high an average gas speed results in slipstreaming effects and uneven firing, too slow a speed retards the firing. Too high a speed furthermore means excessive amounts of fuel to heat the larger volume of air passed through the kiln. The kiln dimensions given in previous articles are based on a gas speed of three feet a second.

Figure 3 shows two settings of a bowl between shelves which will give greater exposure to the outside and to the inside. Figure 4 suggests a spacing for the levels in a flat floored kiln. 6 to 7½ inches is allowed beneath the bottom shelf, a space from which the departing gases will heat the bottom shelf. The first shelf space above is given a generous gas way above the pots. The inter-

Fig.3



mediate space is more closely arranged as it is usually here that the gases will tend to flow most freely into the stack. The top shelf is packed to allow gases to pass between the pots and the crown. The graduation of sizes shown for this shelf assists in equal maturing of the flame front and the inner pots. The pieces nearest to the firing side will receive extra radiation from the flame front. This can be offset by the placing of a low screen of small pieces, or of a miniature bag wall on the shelf.

With experience it will be found that manipulation of the density of packing at different levels can be made to produce close correspondence in cone movements at all levels.

The placing of very large pieces may cause problems through the disturbance of uniform gas flow. Such pieces should be placed as high as possible in the kiln and in a position to divide the

Fig.4



gas flow evenly, with a mantle of smaller pieces (Fig.5).

The Choice of Kiln Furniture

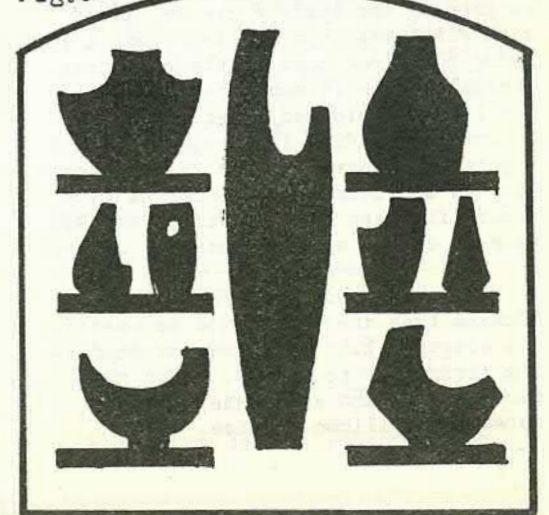
Three types of shelves are commonly used, the buff coloured Sillimanite, the white High-Alumina and the dark brown Silicon Carbide.

Sillimanite is one of a group of minerals having the composition $Al_2O_3 \cdot SiO_2$. On heating it forms Mullite, $3Al_2O_3 \cdot 2SiO_2$, and Silica. The Sillimanite shelf consists of Mullite needles in a matrix of highly viscous silica glass, and withstands oxidising conditions and temperatures to Cone 10 well. Prolonged or repeated reduction will affect iron traces, turning the shelf grey and hastening the advent of softening.

High-Alumina shelves are compositions of Sillimanite, high-alumina clays, pure alumina and refractory grog. The result is a rich phase of Mullite in Silica glass, reduced iron content and more consistent performance in the different atmosphere types.

The surfaces of these two materials remains "DRY" at heat and a kiln wash only will be needed when setting many types of bodies. As the temperature increases,

Fig.5



they both show a progressive softening and at Cone 10 will begin to bend under moderate loads. Failure, however, usually results from crack growth arising from repeated slight bending and the effects of heat shock.

Care must be taken to avoid glaze spillage as the materials combine readily with the glaze.

Silicon Carbide crystals are produced by the electrical fusion of coke and sand. Heated in air SiC "burns" to form Co₂ and SiO₂. When protected against oxygen, SiC will withstand extremely high temperatures and in the shelves the protection consists of embedding the crystals in silica glass, giving a product which will withstand 1800 C.

These shelves age through gradual oxidation of the SiC component, with swelling of the surface layer of vesiculated silica glass. Although the shelves are prepared to withstand a measure of oxidation, their use for oxidising firings, especially in the range 800-1100 C. is not recommended. SiC shelves come into their own under conditions of high temperature, reduction and very heavy loading.

Fireclay setters are needed with these shelves to separate ware from the tacky surface. The surface can be 'dried' with Flint wash but the resultant lightening of colour impairs the heat transmission, which is superior to that of the lighter coloured materials. If it is desired to fire flat objects requiring total support such as tiles, a sandwich of a Sillimanite or Alumina type shelf, fireclay setting strips and SiC base to ensure straightness may be used.

To sum up, the Sillimanite and High Alumina type shelves should be used for all electric kiln work and for oxidising firings up to Cone 8. For reduction firings and all higher temperatures, use Silicon Carbide.

Firing

To start Pot Burners, run in a little fuel and light oil or kerosene soaked rags. Allow the burner to warm up without air blast at first, then progressively apply air. In the initial cool stages it is possible to over-blow the burners, so that they subside, so remain in attendance until steady combustion is established. If firing raw pots, it is wise to start the burner in the open and swing it into position when it has settled down.

If the combined system of Pot and Pressure burners has been fitted, firing should continue on the Pot burners increasing to full output until Pressure burner spray will ignite in the fire-mouth or kiln, usually at about 400 C. and after 3½ hours. Subsequently the Pot burner should be kept on and the spray kept to the minimum until dull red is visible at say 5 hours, when the Pot burners can be withdrawn. The temperature rise until 6 hours should be held to a steady 100 C. an hour.

Once a brighter red appears, firing can be accelerated to 150 C. an hour, but, until 800 C., no haze or flame should be developed amongst the pots. If the firing is of earthenware, these conditions are maintained if the ware carries glazes affected by reduction. If it is desired to fire to the limit without reduction, the placing in good view of a fluid high-zinc type glazed plaque will furnish a control. ZnO reduces readily to the metal and vaporises causing the glaze to bubble. At Cone 6 the Bristol glazes are ideal for this purpose.

From 800 C. the flame length for reduction firings may be increased to the maximum just short of smoke emission.

Flame temperatures.

The maximum temperature which can be produced by burning a perfect mixture of

oil and air at normal temperature is about 1500 C. In practice the result is reduced by less perfect mixture and loss to cooler surroundings. If the firing is oxidising, more air must be supplied than can be used, reducing flame heat and giving a firing maximum between cones 7 and 8.

If in these conditions the fuel ratio is increased, the kiln atmosphere becomes hazy and then develops a comparatively transparent sheet of very bright flame. These are maximum heat conditions. The gas contains myriads of radiating carbon particles, whose emission is widely effective because of the comparative transparency. The possible firing temperature is about Cone 12, and the atmosphere is reducing.

If the fuel ratio is further increased the flame passes to orange with visibility down to an inch or two. The heating effect is much lower because of the self blanketing effect of the dense cloud of carbon particles from which much radiation never reaches the pots, and Cone 7 to 8 will be the highest registered. Something like the effect of a hotter firing can be obtained in time but the results may differ in quality due to the differing responsiveness of glazes to reduction as against temperature.

Higher temperatures for all types of firings can be obtained by pre-heating the air supply. For every 100 degrees pre-heat, an increase of 20 degrees in the flame temperature is secured. In industry, pre-heats of more than 1000 C. are used.

Finishing the firing.

As the temperature rises there is usually gas emission from body and glaze and the surface will contain bubbles, pinholes and dimples. If firing is stopped abruptly from a rising temperature these features will be frozen into the glaze. When the best possible glaze surface is

wanted, there should be a curing period with a slight decrease of temperature. This treatment withdraws the driving energy of the gas-forming reactions and allows the glaze time to settle down.

Finishing reduction firings.

The procedure depends upon the result desired. If the kiln is in good gas holding condition and is sealed promptly on finishing, the full reduced colour of surfaces will be maintained. Alternatively, the burners can be turned well down and the damper pushed in to maintain the atmosphere while the temperature falls.

If fuel is turned off but the air draft is continued oxidising conditions will rule. The effect is least upon dense glassy glazes and most on exposed surfaces of bodies which will develop a thin layer of red oxidation. Given the right clay type and treatment, the colour can be intense ('Iron Foot'). The intensity is an optical effect resulting from colour absorption of a warm layer overlying a cool, a device familiar to oil painters.

Blowing down.

When a reduced cooling time is wanted, or when, especially with large slow cooling kilns, it is desired to remove Cristobalite-forming bodies rapidly from the region of activity, the fueling may be stopped but air blast and circulation maintained while the temperature plunges. The process must be stopped before 800 C. is reached.

Firing time.

A recommended minimum firing time for kilns up to 100 cubic feet.

To 5 hours	500 C.
5 - 11 hours	500 to 1200 C.
11 - 12 hours	1200 to 1250 C.
12 - 13 hours	1250 to 1300 C.
13 - 14 hours or longer,	maturing time

finishing with curing with a drop of about 50 C.

When experience accumulates and the kiln can be taken without haste or waste of time to the full temperature, the tendency arises to regard the real firing as beginning with the fall of the high cone, with results determined by what one does in the succeeding hours.

Wanted to Sell: Jane Snead Electric Kiln in working order, but needs minor repairs. 1 cubic foot internal measure, 3 way control, Kanthal elements. Spare set of elements. Price £45. Apply KILN, P.O. Box 617, Wellington.

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LONDON NEWSLETTER

Kenneth Clark

One of the most important happenings in recent months was the opening last week of an exhibition called "Craftsmanship To-day" by the recently formed Craft Council of Great Britain. At the same time their appeal for £250,000 was launched. This will be used to implement their ambitious programme for all the crafts. Though the Craft Council was formed out of the Craft Centre, it is a separate body with not dissimilar aims. There has been considerable confusion in the public's mind as to why there is an appeal for a Craft Council Fund when the Craft Centre is still running. Actually the Craft Centre would have folded last Christmas through lack of funds, but for an anonymous donor who gave enough to cover one year's running, plus an offer to pay half the expenses for a further two years if the members raised the other half. Hence the confusion, and it is difficult to say what the outcome will be.

"Craftsmanship To-day" exhibition was extremely well mounted and covered craftsmanship in the widest sense. However, the pottery displayed was of a very varied nature with few outstanding pieces. One felt that the selector was not fully informed about what was available and lacked conviction of judgment. One of the best pieces was a stoneware panel by Eileen Nisbet, and there were some interesting slab sculptures by Bryan Newman. Pieces by better known names were very disappointing.

The Craft Centre has had a very lively selection of shows over the past year, starting with Leach Pottery and Hamada pots. This sold well, the most lively pieces being those of Janet Leach, with of course, some fine pieces by Hamada, though I did not find them all to my taste.

A later show was a very contrasting joint effort by Ian Auld and Colin Pear-



"Craftsmanship To-day" Exhibition.
Jug: A. Harris & Sons. Pot and Teapot:
David Leach. Large Dish: Colin Pearson.
Dishes: Ray Finch. Bowl: Alan Gaiger-Smith

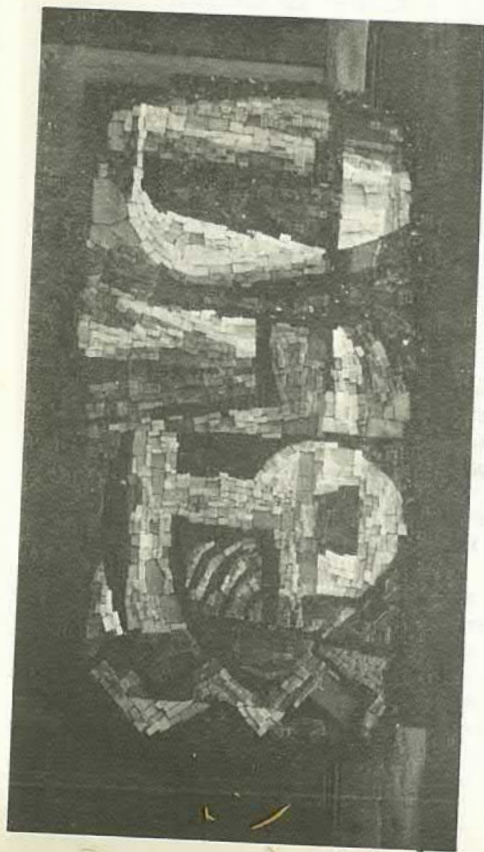
son. Ian Auld's work was all stoneware, with further developments of his slab built rectangular forms and bottles, some tall and thin, others short, thick and powerful, with some very beautiful matt off-white glazes and some heavy rough textured surfaces. Colin Pearson, on the other hand, showed earthy, vigorous thrown shapes, with rich lush stoneware glazes in the tradition of Leach and of Ray Finch. These were mostly in domestic ware with many large jumbo-sized teapots. He also had a wide selection of square pressed dishes showing a possible Hamada influence.

This was also very evident in the current exhibition by Loufs Hanssen at Primavera. The main qualities of his work were vitality and strength, combined with fine craftsmanship. The work, however, showed many influences, and as yet he has not developed a really personal style. This may come with further experience.

Something new in recent exhibitions is a show by Aidron Duckworth of large panels composed of a mixture of stoneware and textured painted fibre glass. For some years he has been a practising sculptor after pioneering glass fibre chairs in this country. Just recently he has begun to use ceramic in his sculptural panels. At present he is teaching sculpture at the University of Illinois, and his wife Ruth is teaching pottery at the University of Chicago.

Another current show is by Hans Unger at the Craft Centre. He is an illustrator and poster artist who shows mosaic panels using wood, smalti, glazed tile and painting. The show was to mark the

Hans Unger: Mosaic Panel, Craft Centre 65 Exhibition.

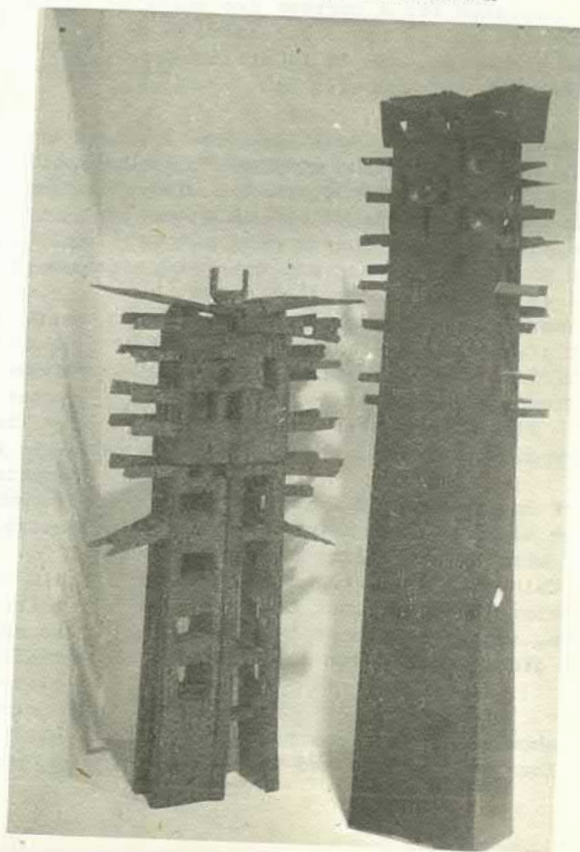


launching of his book on mosaics for Studio Vista, which should be of great interest in New Zealand. The colours of his mosaics were brilliant, but the mixing of so many media was often disturbing and did not always complement the mosaic. This approach could be a starting point for others to develop even further.

The Craftsmen Potters have regular small exhibitions at their shop but they are only on for short periods so it is very difficult to be sure of seeing them.

One of their best shows included many pieces of animal sculpture in stoneware by Rosemary Wren. These had a directness and simplicity not always apparent in her more abstract free form shapes.

Bryan Newman: Stoneware Sculpture "Craftsmanship Today" Exhibition



Mural in the process of making by the Kenneth Clark Pottery

Bernard Rooke is another stoneware potter who has used clay decoration with imagination and sensitivity. His small, individual panels are very good but his large stoneware panels are less successful, being too much an enlargement of his smaller ones.

In another show it was good to see a very lively selection of thrown pots by Katherine Pleydell Bouverie using sparkling, less sombre glazes than usual, with a lively glaze on glaze decorating technique.

We have recently finished a twenty foot mural for the Board Room of "Banking Buildings Ltd.", a large construction and prefabrication group of companies. The mural had to depict the work of the firms

from the gravel pit to the finished article. Ann (Kenneth's wife) worked on it almost continuously from Christmas to Easter every evening after the children were in bed, and also for several days each week, while I developed all the glazes and carried out the placing and other arrangements with the help of Howard Williams. The headquarters of the Company is at Leamington Spa so we had quite a lot of travelling to do. We took all the pieces of the mural up in his Landrover and my Mini-van.

At the same time I have been busy designing tiles for a Stoke firm of Woolliscroft Tiles Ltd. This has also meant a lot of travelling, but I always enjoy working for industry, especially when one has such enthusiastic and progressive management.



John Mason in his studio at Glenvale Boulevard, Los Angeles

When John Stackhouse was in Los Angeles he ran across John Mason. He says: This interesting artist trained as a potter, but after a few years he found his work leading him to the field where ceramics co-ordinate with architecture and sculpture. His work may veer towards architecture, as in the doors he did for the architect, Paul Hogg, or he may tend to sculpture as in the 5'6" cross recently purchased by the Chicago Art Institute. The wall panel used in the Tishman Building on the corner of Wilshire Blvd. and Flower Street in Los Angeles, is very fine, and being 11 feet high it manages the difficult problem of making itself felt in the entrance of a large and impressive city building. The

photograph of John Mason in his studio is self-explanatory. He is one of the leaders in the movement in California towards freer use of imagination and larger ceramic works.

Kilns I have seen in California are often around 7 feet high. The inside dimensions of John Mason's kiln are: Height about 7'6", width about 6', depth about 5 feet. The Tishman Building figure was fired in about 30 pieces, which was small for him. The cross (66") was fired whole. He uses a stone-ware foundation with a lower firing for the colour, which is very subdued, not competing with the form and texture but enhancing them.

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CHANGING CLIMATE

New Zealand is admittedly a small country but there is no valid reason why we should behave like a small town.

Conrad Bollinger
Landfall June 1965

Looking into the future a generation ago, many observers felt that existing Maori problems would be solved by the absorption of the native race into the white. Many regretted that Maori arts and culture would probably be largely lost along the way. Instead of that we find signs on every side of this exciting resurgence of Maori pride in Maoritanga. The more "pakeha" the Maoris become, chiefly through their own renewed longing and striving for education, the prouder the best of them become of their Maori heritage. I believe with Doris Gordon that if we can blend our Nordic and Polynesian blood-streams and characteristics, we can produce one of the finest races on earth. If we can at the same time preserve both our cultures, we can make New Zealand one of the most interesting places on earth.

Yes, I know. I get carried away and start shouting instead of speaking with a quiet restrained voice. But I am excited about this. In spite of remaining vestiges of prejudice and isolated instances of discrimination which cannot be denied even if they are sometimes exaggerated or falsely evaluated, I think the resurgence of the Maori as a Maori is just about the most exciting and hopeful thing that is happening in New Zealand today.

Susan in the "Dominion" - 22.5.65

New Zealand was primarily a European farm rather than an economy of nuts and bolts, the author and playwright Bruce Mason told a packed Victoria University Theatre yesterday.

The artist in New Zealand was regarded as an "un-person performing un-work".

The welfare state, a model for the world, aimed at health, not creativeness. Its heroes were runners, footballers, and Sir Edmund Hillary.

Mediocrity existed in all fields except sport and medicine, which was also encouraged. The national motto was "She'll be right" - leave things as they are; and the national emblem was the kiwi, a flightless bird.

The State, if it was wise, would look with sympathy on theatrical groups - like Wellington's Downstage - which showed initiative.

"The next 10 years are regarded as crucial for New Zealand literature," Mr. Mason said. "They will be crucial for theatre also."

Bruce Mason "Dominion"
16.7.65

A writer with whom I spoke saw as significant the growing cosmopolitanism of both Wellington and Auckland. With cosmopolitanism, he believed, a sophistication of our own would develop. "It's already apparent in so many ways. Consider how much room is made, in newspapers and on the radio, today for reviews and opinions," he said. Another sign of restlessness - of waiting?

Louis Johnson 'Looking at Books'
"Dominion" - 3.4.65

Chairman, founder and at present, president of the Hampshire area of the British Association of Flower Arrangement, Mrs Nora Samuel said she had found flower arrangements very different in New Zealand from those seen in England.

"You are well ahead with the Japanese line, or Ikebana," she said. "This is just becoming known in England."

There the oriental style of decoration did not fit in so well with the beauty of old building materials, woods and architecture.

I think you have most beautiful foliage and flowers to work with in this country," she said, "particularly the bottle brush tree and all those native trees with wonderfully shaped leaves and branches."

"Evening Post" - 7.4.65

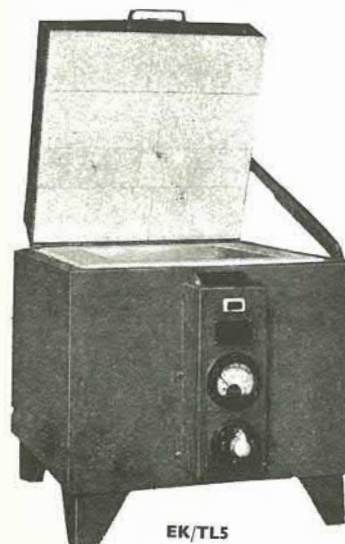
"A Reikorangi potter is most impressed with the excellent co-operation he received last week from the local power board," writes W.G.W. of Campbell Street, Karori.

"His large kiln was filled with special pots for firing for a week's exhibition at the Reikorangi Hall, which was to begin last Saturday. So he was most disturbed to find a 'power cut' announced for the 'firing day'.

"As the kiln takes 13 hours to fire, there was no way of avoiding the cut, and it looked as if he would miss the exhibition.

"A 'phone call to the power authority changed everything. They told him to go ahead with the firing and they would bring along a portable generator and connect it to the kiln for the duration of the cut.

"This they did. An excellent firing resulted. Also, a very satisfied customer."



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Technical Topic -- one of a series by Commercial Chemicals Ltd.

No.2. More about crazing: Technical Topic No.1 described the causes of crazing and how glaze fit can be tested. Now, a few notes about the prevention of crazing.

There are hosts of rules about getting glaze-fit, but the trouble is that many, perhaps most of them, don't work.

This is the problem: As a clay body is heated to higher and higher temperatures, reactions among the raw materials continuously alter its properties. Thus the glaze on a particular body may craze if the body is fired to 900°C, be a little better if the body is harder fired, craze-free if the body is fired to 1150°C and tending to craze again if the clay is baked harder still.

This is because the free silica (quartz or flint) in the raw materials changes through a number of forms -- about six of them. All of them have different coefficients of expansion at different temperatures and the proportions of them will vary. In fact, it is almost impossible to predict the behaviour of a body because of this. The fluxes (mainly soda, potash and lime compounds which are found in feldspars, calcite and fusible clays) begin to dissolve the silica to form complex silicates and glasses, all of which in turn have a different coefficient of expansion. And impurities such as iron and titanium oxides "catalyse" some reactions. Obviously, the fired body can actually finally contain a host of siliceous chemical compounds in varying amounts.

It is wise to realise this, because it explains the unpredictability of glaze fit. However, there are a few guides, and although they may seem homely, they're usually more helpful, to begin with, than complex approaches:

- (i) Extra FREE silica in the body (flint, silica flour, finely ground quartz) tends to reduce crazing in earthenwares but not necessarily so in porcelains and stonewares.
- (ii) Very fine free silica in the body has a much more powerful effect than coarse silica. Its higher surface area increases its effectiveness. Coarse silica acts virtually as fine grog and does not greatly affect the coefficient of expansion of the whole mass.
- (iii) It is usually simpler to adjust the body to reduce crazing than to adjust the glaze.
- (iv) Extra silica in a glaze also tends to reduce crazing. This is true of almost all types of glazes, but the extra silica also makes the glaze less fusible. It seems odd that extra silica in the glaze has the same effect as extra silica in the body. In the glaze, the silica becomes fused silica; in the body, except at extreme temperatures, it is crystalline and behaves differently.

- (v) Talc often reduces crazing if used in very porous bodies but a vitrified talc-containing body tends to craze (because of the different minerals, e.g., cordierite, formed at fusion temperatures).
- (vi) In common types of stoneware, a little more feldspar in the body often retards crazing.
- (vii) Differences of temperature of firing the clay have a very marked effect on glaze fit, so try a range of temperatures. However, differences in temperature in glaze-firing don't affect the coefficient of expansion of the glaze very much. If you have a good glaze, but you encounter crazing, try modifications to the body or firing temperature of the clay. Most glazes have a fairly wide firing range and you can lower the fusion temperature of the glaze with a little frit or replacement of some flint by feldspar; or raise the fusion temperature by adding a little more clay or flint to the glaze.
- (viii) Use our 'P' glaze for temperatures up to about 1140 -- or with a more refractory glaze for higher temperatures. It has a low coefficient of contraction.
- (ix) An interface develops between glaze and body. This is caused by the corrosive attack of glaze on body. It acts as a buffer, reducing the strains between glaze and body. This interface develops a little better in tin-opacified glazes and where there has been a longer "soaking" at the end of the firing.
- (x) It is possible to work out, by chemical means, glazes which have a low coefficient of expansion but the chemistry of glazes is more complicated than most potters realise or than popular books imply, and it's better to follow simple guides, such as those above -----

AND NOW, to talk business.

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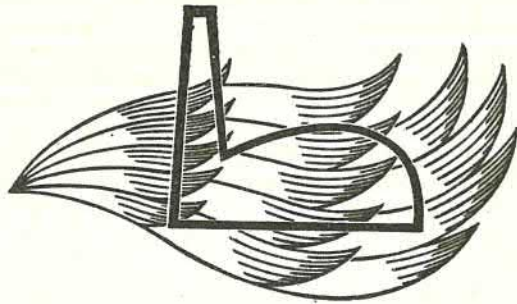
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THE QUEEN ELIZABETH II ARTS COUNCIL

That we get the government we deserve is a truism constantly being proved again. The very fact that this country is old enough and affluent enough to have an Arts Council is quite something. As a group of creative people, whether active or passive, the potters should take a lively interest in what is going on. We therefore propose to run a series of articles on various aspects of the Arts Council as seen from our point of view.

New Zealanders have repeatedly proved their ability to march with the best when working in the arts overseas. To do this, however, they have had to become assimilated into the culture in which they work. This proves that there is no lack of raw material here, environmental encouragement is what is needed. Working in our own country we need to learn from the art and history of other countries and then make our own synthesis.

The potters have certainly learnt from overseas and will continue to do so, but it is by what they have produced of their own that their work has gained attention abroad. The way in which the potters maintain substantial unity in spite of the presence of traditional and experimental phases has made the task easier for those selecting exhibitions of pottery to go overseas. The potters have also maintained the confidence of the public.

This is not the position with painting, which suffers deep divisions inherited from abroad, but also possibly sharpened here. The dilemma of the official patron is perfectly illustrated by the buying of the National Art Gallery,

which can acquire Barbara Hepworth, Bryan Kneale or Sydney Nolan from overseas, but cannot accept that Woollaston, McCahon or Rita Angus are major New Zealand artists of secure reputation.

This illustrates the difficulties of any system of official patronage. It is easy where opera, ballet and the theatre are concerned. They can show good reasons for grants and back their pleas with numbers. But as we move nearer the individual original and creative artist the voice grows smaller and the wavelengths become confused. In the early stages at this level it is sometimes difficult to distinguish the phoney from the genuine, and some mistakes will of necessity be made. But better far to have an Arts Council that makes a few mistakes than one which is too concerned with safety ever to make them.

It is clear that if the official patron is going to assist the truly creative arts to mature as well as the interpretive ones, those responsible for action will have to possess a thorough understanding of conditions in this country. To be effective, an Arts Council needs to become something more than a Finance Bureau, administered by comfortable elderly gentlemen. The creative arts do not look for handouts, but for wise and perceptive encouragement, and the tactful provision of opportunity. The artists need help in bringing their work before a public, the public needs help in interpreting the work of the artists, and an opportunity of assessing what is actually going on in their own country. A wise Arts Council would be alert to the dangers that bias and promotion of ideologies could create and would endeavour to take a long view of the whole situation.

All this demands a lot more than good administration, financial wizardry and lots of money to spend. It needs a warm understanding of what the New Zealander is and what he might develop into. At this present moment the Queen

Elizabeth II Arts Council is still settling down. A secretary, Mr. John Malcolm, has been appointed. The office of the Director has yet to be filled. Is it too much to ask that he be someone appreciative of the New Zealand way of life, able to comprehend both the difficulties and the opportunities it offers the creative artist?

Editorial Committee

(In our next issue Doreen Blumhardt will discuss the role of the Arts Council in Education)

EXHIBITIONS

"Potters' Cottage" at Warrandyte, Victoria (near Melbourne) is sponsoring a competition for potters, the results of which will be on display in an exhibition from October 16th next at Warrandyte. The competition which will be judged by Kenneth Hood of the National Gallery, Victoria, offers two fifty guinea prizes for the two best pots. This is the largest prize money offered for a pottery exhibit in Australia and the Warrandyte potters have ambitions for making this an annual event. The exhibition is open to Australian potters only. It could make an important contribution to pottery as an art form in that country.

WORLD CRAFTS COUNCIL

- Geneva, Switzerland

The purpose of the World Crafts Council is to establish an international association of all interested in the crafts which through information, education, advice and personal contacts can bring to all peoples everywhere knowledge of standards of excellence, enhance public appreciation and emphasise the need in our time of the creative elements found in true craftsmanship.

The Council has now been established for one year and the outstanding event of this first was its admission to UNESCO, in the mutual information category of the Section on Arts Education and the Cultural Development of the Community. A contract has been signed with UNESCO to prepare a basic report on world craftsmanship.

The inaugural meeting of the World Crafts Council held at New York on 12th June, 1964, was attended by Nan Berkeley of Wellington, as delegate, and Mary Hardwick-Smith of Auckland as observer.

A New Zealand Branch has been formed by Mrs. Nan Berkeley and its first meeting was held on 14th June after the private opening of the combined exhibition of Wellington Potters and New Zealand Members of the World Crafts Council at the Centre Gallery, Wellington. The following officers were elected: President, Mrs. Nan Berkeley; Secretary, Miss E. Archdall; Committee, Lady Dorothea Turner, Mrs. Jenny Pain, Mr. J. Tarrant, Mr. P. Janssen, Mrs. Mae Hodge, representing pottery, weaving, applied glass art, metal enamelling and applique. Plans are being made for a much larger and more comprehensive exhibition next year, which will also incorporate samples of craft work from the other 45 member countries. The New Zealand Branch now has a total of six group memberships and 29 individual memberships ranging from Whangarei to Invercargill.

Mrs. Berkeley wishes to contact other craft workers in New Zealand who may be interested in joining. Her address is 21 McFarlane Street, Wellington.

There is to be a meeting of the General Assembly in Geneva next June, to which all World Craft Council members are welcome. Members travelling in other countries will be given names of other craftsmen with whom to make contact.

ARRIVAL

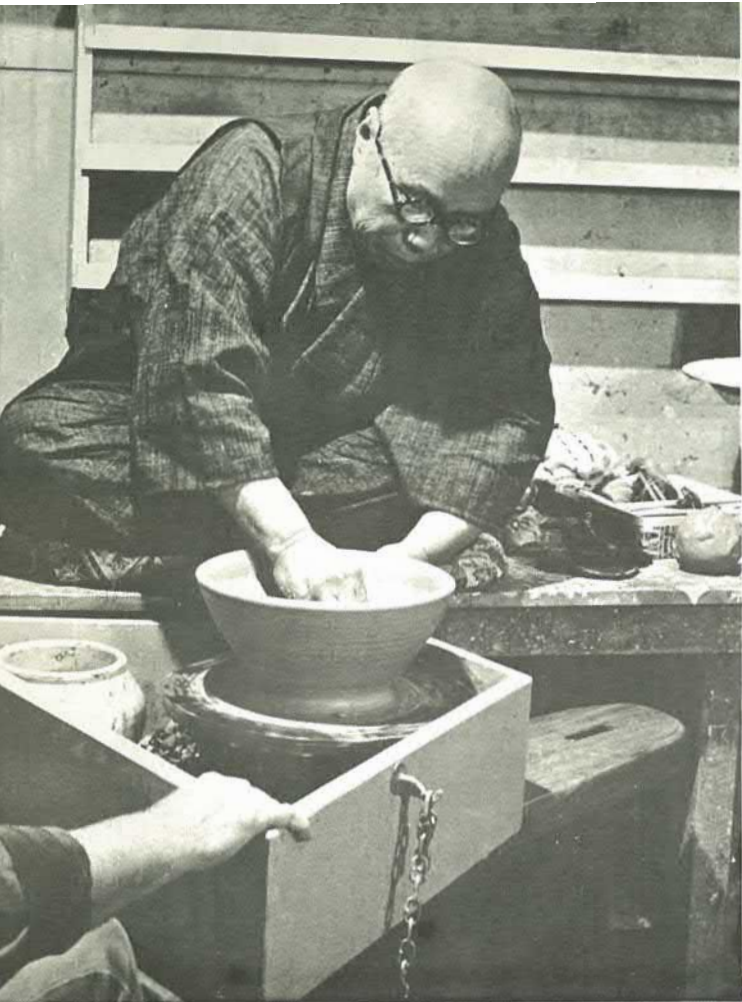


SHOJI HAMADA AT THE PAN PACIFIC ARTS FESTIVAL IN CHRISTCHURCH

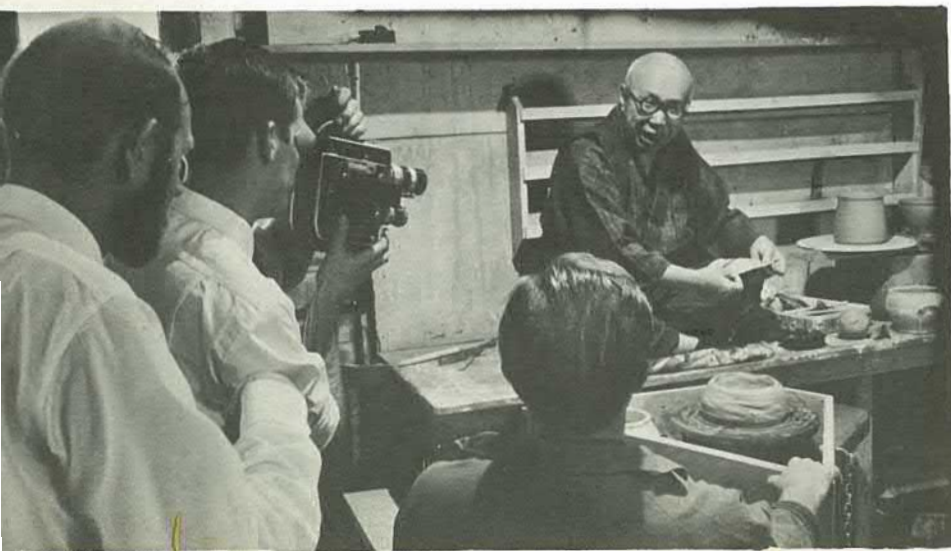
When it was first rumoured round that "Hamada might come", it seemed quite beyond the realms of possibility. He came and has gone and apart from a tendency for flattened bottles to appear in our kilns and a glowing wealth of treasure in some of our homes what else has changed?

We were all rather anxious when his arrival was imminent - the legend about to materialize. He stepped out of the plane and for a brief moment gave the impression of a very small really old man. This impression lasted for a fleeting moment only and then completely evaporated before his compelling vitality.





WORKING IN
YVONNE RUST'S
STUDIO



We grew to love this man, and Dr. Duff of the Canterbury Museum shortly before Hamada left us captured the poignancy of farewell by using the Maori "Te Kotuku rerenga tahi". (The White Heron of single flight) meaning the White Heron whom one might see only once in a life time. Hamada left us this also:

"A potter should hold a line for 10 years - no say 5 years. He should be like a plant which grows up in the Spring. In the Summer it flowers and sets its seed. In the Autumn the fruit ripens - falls to the ground, is covered over by the snow and lies dead through the Winter. In the Spring it is born again and the flower it brings forth in the following Summer bears a likeness to the flower of the previous year."

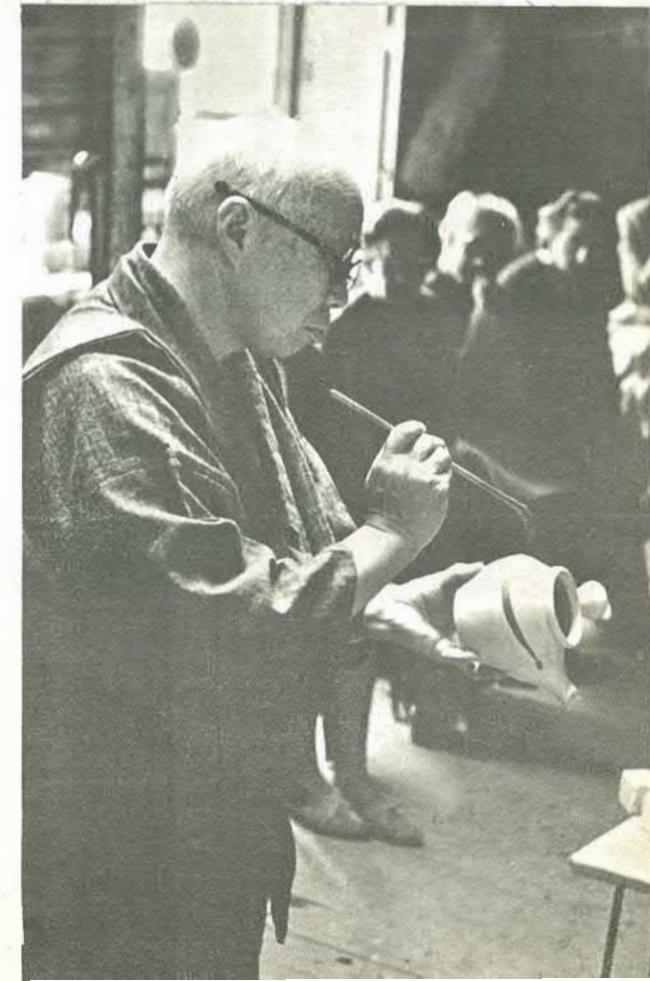
David Brokenshire

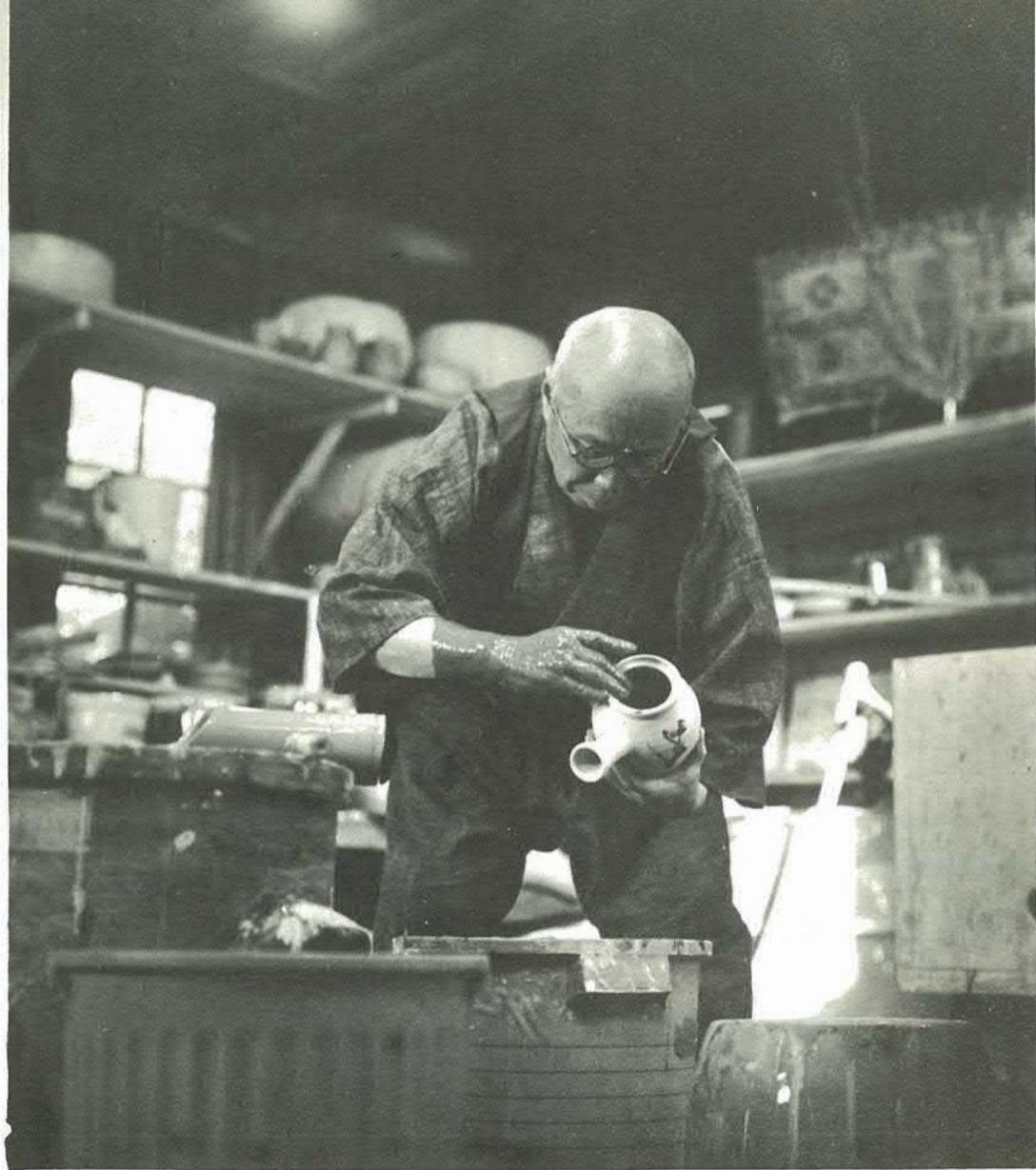
February 1965, here in Christchurch was, for potters, a month of tremendous richness. The Medieval Pottery from the Guildhall London, Shoji Hamada's Exhibition, Exhibition of New Zealand Potters, Japanese Decorative Art Exhibition and added to all this, demonstrations by both Shoji Hamada and Atsuya Hamada, seminars for potters, slides and films, the glazing, stacking, firing and unpacking the kiln and behold, enough Hamada Pots for another complete Exhibition.

"and has anything else changed?"

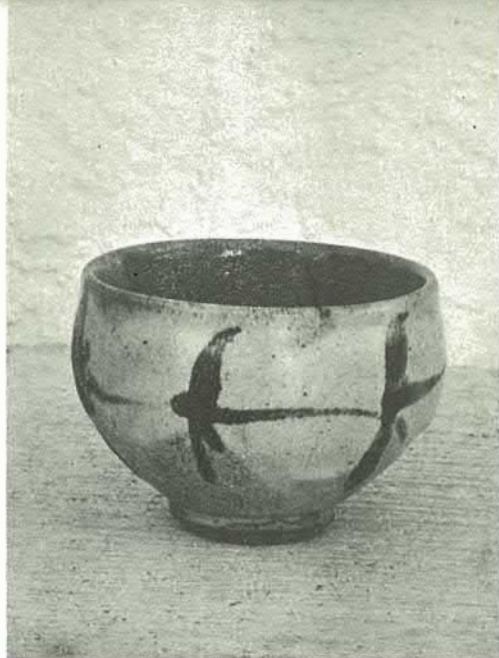
Yes indeed. We will always remember this total potter - A Master standing firmly on tradition - his repertoire of shapes, not whim, but each form for an established definite purpose.

Can't you still see that terrifying bulge at the bottom of the pot firmly controlled and then vanish. What about the gasp of astonishment at the daring vigour of his turning and the delighted chuckle of laughter through the darkness at the showing of the Pueblo Pottery Slides. Oh yes, we have changed. We have been immeasurably enriched by his humble example working at the Studio of Design. We witnessed his incredible drive, we learned of his knowledge not only of ceramics but of many other crafts.





Bottle, beaten and cut in facets.
Iron slip decoration, wood ash glaze



Tea Bowl. Hakeme slip over light
grey slip. Decorative with iron
slip. Wood ash glaze.



Footed Tea Pot. Dark grey iron slip,
incised decoration. Clear glaze.

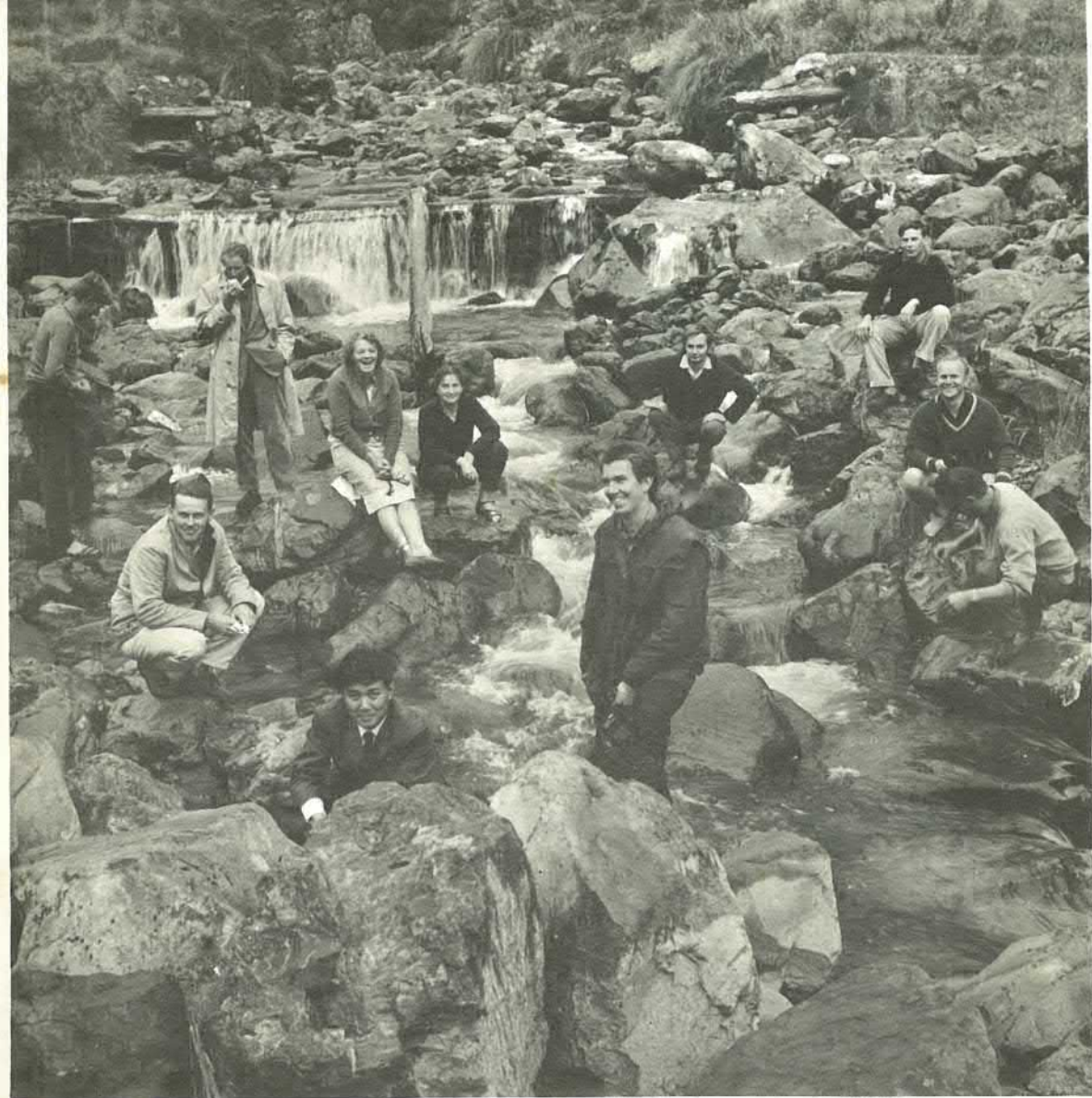


31
ATSUYA HAMADA. Lugged Pot. Dark
grey slip. Poured hakeme slip.
Wood ash glaze.



BRUSHES AND TOOLS BESIDE POTS
DECORATED AND READY FOR THE KILN

EXAMINING POTS AFTER THE KILN
OPENING. The pots are arranged in
the same order as they had been stacked
in the kiln.



SUNDAY AT ARTHUR'S PASS

Barry Brickell, Graeme Storm, Denis Hanna, Atsuya Hamada,
Vvonne Rust, Patricia Perrin, Neil Grant, Warren Tippett,
Len Castle, Peter Hewson, Michael Trumic.



WORKING POTTER

Shoji Hamada's visit came and went all too quickly, but in the short time he was here he worked so assiduously that he left a rich legacy for those who were with him observing his excellent craftsmanship and meticulous attention to detail.

Before coming to New Zealand, he asked the Christchurch potters to make test tiles of various local materials. To reproduce glazes similar to the Mashiko ones in a strange country with strange materials, demands a high degree of knowledge and skill. He approached the problem by first looking at all the test tiles from various local potters, and selected a clear glaze, a kaki, a tenmoku, and a rock glaze.

For decorating slip he looked not for the bright colours but for the subtle greys, browns and blacks. From the test tiles he selected four glazes and four slips. There were made up in no

less than four gallon lots for the glazes and all-over slips, and dark and light grey in two gallon containers, whereas the 'hakeme' slip (white) and iron decorating slip were made in small quantities only. The 'hakeme' slip was made so thick that it would not drip from the brush, which accounts for its density. Other slips were thinner and about the consistency of thick cream. These slips were applied on to raw pots at the leather hard stage. Sometimes a dark slip was applied first, and as soon as it was dry enough to touch, the 'hakeme' slip was applied.

The brushes he used for decorating were old friends, and his 'hakeme' brush was of particular interest, made of dog's hair from the nape of the neck, and was about two and a quarter inches long. This same brush was used, from broad patterns on very large pots, to sugar cane designs on signet rings.

On the whole, Hamada applied his glazes, especially the wheat straw glaze, very thickly on a soft biscuit 800-900 degrees Cent. In Christchurch he was given rimu ash (unwashed) and wheat straw ash (washed) to substitute for rice ash. With these, he made a series of tests, to find out their characteristics. There were fired in conjunction with the dark slip. All the tests came out in glazes which according to our standards were most usable, but from which he chose with great subtlety, the quieter results.

The interiors of his teapots were glazed separately with very much watered down glaze, to ensure that spout holes were not clogged.

Both firings held in Christchurch in Yvonne Rust's kiln, and fired by Mirek Smisek, were most successful. In the second firing, when applying tenmoku glazes, all incised patterns were painted with water before dipping, so that the painted part would take less glaze, and thus encourage it to break.

The following is the test chart. Test No. 1 is the wheat straw ash glaze used by Hamada. This is a hard ash and was used to simulate the rice straw ash used in Japan. The wood ash used was rimu.

All quantities were by weight. All the glazes were fired at Cone 9 - 10.

TEST NO.	
1.	3 Feldspar 3 Woodash 4 Wheat straw ash
2.	4 Feldspar 3 Woodash 3 Wheat straw ash
3.	3 Feldspar 4 Woodash 3 Wheat straw ash
4.	3 Feldspar 2 Woodash 5 Wheat straw ash
5.	7½ Feldspar 2½ Woodash
6.	1 Feldspar 1 Woodash
7.	2½ Feldspar 7½ Woodash

Clear Glaze

Rimu Ash	1
China Clay	1
Talc	1
Body Clay	1
Feldspar	2

Decorating slip (under or overglaze)

2 parts Iron Ore
1 part body clay

Dark Under Glaze slip

1 part Iron Ore
2 parts body clay

Light Green Under Glaze slip

1 part Iron Ore
4 parts body clay

'Hakeme' slip

60 parts Nelson Fire Clay (this is a very white-firing high-maturing clay, ordinary fireclay would not do)
40 parts Feldspar

All slips were screened through an 80 mesh sieve.

We intend, at some future date, to bring out a special issue containing photographs of Shoji Hamada and Takeichi Kawai at work. We feel that such a record would be unique and valuable. It would be most helpful if anyone possessing prints in black and white would send these to Doreen Blumhardt, 35 Harbour View Road, Northland, Wellington.

LIVING TREASURE HONOUR FOR JAPANESE ARTISTS

From Frank Devine in Tokyo

A Japanese theatrical director called Monjuuro Kirikate and a sculptor in gold named Taihai Yonemitsu have just been declared "living treasures".

The "living treasure" label is considerably more than a casual personal compliment. It was conferred on the sculptor and the director as the considered judgment of Japan's Cultural Assets Protection Commission, a Government-appointed board of 30 scholars, artists and artistic experts.

Usually the commission - established 11 years ago - makes judgments on abstract or, at least, inanimate, institutions.

It has, for example, named the traditional Kabuki and Noh theatres of Japan as national cultural assets, as well as many paintings, sculptures, temples, castles and architectural achievements.

The commission has a lot of prestige, and reasonably sincere Government support. The elevation of the Kabuki theatre to cultural asset status, for example, makes it eligible for subsidies from public funds on tours abroad, and financial bolstering if it should run into problems at home.

To date 53 human beings have been named national cultural assets (or "living treasures" in literal translation) and there is a little money in it for them.

Depending on the commission's assessment of their importance in the national cultural scene they receive from £30 to £50 a year for life as soon as they are designated living treasures.

Since most of the men honoured are pretty advanced in years (the theatrical director and gold sculptor named this week were 64 and 76 respectively) these

payments don't really cost the Government a lot of money.

But the thought is universally appreciated.

Of the 54 men so far elevated 11 are connected with the traditional Japanese theatre, 12 with traditional dancing and 31 have been craftsmen (in wood, ceramics, dyeing, stone and so on).

No poets, writers or painters have made it yet, but several people in these fields are under consideration, according to a commission spokesman.

In addition to their small annuities the "living treasures" enjoy considerable elevation in social status. They get invited to gatherings at the Imperial Palace from time-to-time and have an honoured place at Government functions they deign to attend.

The commission is also negotiating at present for extra funds to send selected living treasures abroad as Japanese cultural representatives.

(Reproduced by permission from the "Dominion" - 3.4.65)

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BOOK REVIEW

IN THE EARLY WORLD, by Elwyn S. Richardson. Educational Research Series No.42. Printed in New Zealand by Whitcombe & Tombs Ltd. 35/-

I remember once hearing Bernard Leach talk to a small group of people in the Department of Education. He was talking about art, in particular about his own art of pottery. After a while he paused, and one well-feathered bureaucrat asked him -

"What can we do about this in the schools, Mr. Leach? How can we recognise the potential potters among the children - how can we help them to develop their creative faculties?"

"You needn't worry too much about that," Leach said. "The best potters will very likely be the rebellious and ineducable ones. Just leave them alone. Give them the materials and leave them alone."

Perhaps I'm putting words into Mr. Leach's mouth; but that's the way I remember it. He was paying a tribute to the creative faculties that most children have anyway, with a side-swipe at the educational process which so often reduces these faculties to nothing or to a feeble imitative gesture.

So one must recognise from the start that this magnificent book was not created by Elwyn Richardson or by the New Zealand Council for Educational Research. The noonday demon of abstract boredom which has its home in our offices and schools is not its progenitor. The book was made in spite of that all-pervading power; and Mr. Richardson is to be congratulated chiefly for his humility. He made it possible for Dennis, Eric, David, Mavis, Barbara, and the rest, to make pots, lino-cuts, printed fabrics, drawings,

paintings, stories and poems at school. He did not stand in their way any more than he could help. And the fruits of their creativity and his humility are offered to us in a selected form in this book.

The problem of the teacher of art is always that he finds himself dealing with pupils, not with people; and there is no way round it, except the way of abnegation, by which the teacher ceases to be teacher and becomes the eldest of a group. To the extent that he does this he has ceased to do what he is paid to do; he is concerned with relationship, not with instruction, with the free acts of the creative will, and only by chance with the acquisition of supposedly useful skills. I have held that it is impossible for anyone to produce works of art in a classroom; but Mr. Richardson has all but convinced me that the impossible has been achieved. If so, there must have been occasions when his school ceased to be a school and the angels held their breath. If I were in control of our local bureaucracy I would have Mr. Richardson jailed immediately as a saboteur. He has wantonly thrown a spanner in the works of that machine in whose grim bowels human beings are turned into computers and filing cabinets. To the chain gang with him!

Pictures of pots are not so good as pots which one can touch and handle. But pots can't be divided and multiplied, and remain the same, as poems, and in a lesser degree pictures, can. As far as I can judge, the children's pots are good. They are strong, lumpy, asymmetrical pots, with bold incisions and broad marks like bandages. I think they have that quality which belongs to all child art - they aren't built to last for ever - they would be good to make and also good to smash - except for one or two that would be kept as a memento of a time when one felt particularly full of satisfaction. Because most children feel (so rightly) that they will never

die, the urge to make remarkable monuments is usually absent from their creative action. It is one of the points of separation between the lives (and so the art) of children and the lives (and so the art) of adults. I have seen squarish Japanese vases in which the urn-quality, the endurance of the knowledge of death by the living, was so much part of them that I found it hard to look at them for long: one should not look too long at death or at the naked sun.

The children made masks. Naturally they resemble most the geometrical spirit-masks and ancestor-masks of Africa. A certain amount of a child's sense of what is terrible is represented (or rather, signified) in them. That is the way they affect me.

(At the risk of being mistaken, I would like to make a crude distinction between craft and art. The small, beast-headed, callipygous earth mother which I carved out of wet pumice with a rusty nail, and which now stands on my window shelf, is a work of art, however ill made. I made her to outlast the Hydrogen Bomb. Three things combined to make her: my slight skill, the wet pumice which taught me what I could do and couldn't do with it, and a mainly subconscious feeling state connected with motherhood and beasthood and whatever endures. The first two things (skill and material) go to make craft; the third is necessary, however nebulously, to make a work of art. In my own art, the making of poems, there is no such thing as craft alone. Poems are either symbols or nothing. But in all the arts where one carves, shapes, decorates, craft can stand separate from art. There is a school of thought which holds that craft is art, that the essential relation is that which exists between the artist and his medium - an attractive notion, but in the long run depressing - too far, I think, from the primitive sources where some touch of the sacred symbol lay on everything made. But our educators love this

notion; for it delivers them from any encounter with the numen ... Instead one has little houses made of ticky-tacky in which little children made of ticky-tacky grow up to be big people made of very thick strong rubbery opaque ticky-tacky. And I must get down from by soap box.)

The fabric prints pleased me least (though even they were good to look at) - chiefly because I suspected the children had been 'encouraged' to look at caterpillars and leaves and make up patterns that resembled them. It's a way of integrating Nature Study with the art syllabus, God help us! I remember some gruesome hours at an Ardmore Training College Teachers' Refresher Course when we had to look at leaves through magnifying glasses, and then paint them, and then write poems about them, under the guidance of an incarnation of the noonday demon, a youngish art instructor on his way to the top of the ladder. There were 'extension exercises', if I remember rightly - something like being hung up with weights attached to one's ankles. I wrote and circulated a number of obscene quatrains in order to fend off the power of that boring devil. Perhaps Mr. Richardson has 'encouraged' his children; perhaps not. Some of the fabric prints look the nearest thing to it - very two-dimensional, very nice and flat.

When you buy this book, you must look yourselves at the passages where Mr. Richardson tells how they built and used their kiln. I liked reading about it. But you would know precisely what was involved in it.

It seems that Mr. Richardson was prepared to accept whatever the children produced, to get their confidence - it would take a good while - and then let the whole group make comments. My own doubt about whether actual works of art can be produced in a classroom rises to the surface when I read the children's poems -

COWS

Away down in the man high fern
Cows are roaming
With shiny backs showing.

That poem by Owen gives me great satisfaction; there are many others nearly as good. Yet I notice it follows the present style for classroom poetry - wherever the children are 'encouraged' to write it - a clear, hard, exact image (often, though not in this case, a simple comparison); something observed; a tiny, broken fragment of experience; something expressed very visually; a form reminiscent of the Japanese haiku. Like some of the fabric prints, it side-steps the essential problem - that children are very loth to express their actual feeling states in the deeply authoritarian world of the classroom - they will imitate, improvise, make something in order to please. In the broad terms of Carl Jung, intellect and feeling predominate; intuition and sensation remain for the most part asleep. To go back to the pictures - or forward, if you like - would the children from time to time when they represent people show them equipped with genitals? I doubt it; I doubt if it would occur to them to do so, except on the dunny wall. The world of the school and the world outside the school are still separate - yet I deeply respect the working compromise initiated by people like Mr. Richardson. Let us not say, though - 'This is free; this is art' - let us rather say - 'This is a development of a part of the creative faculties in a situation of compromise; may it continue.'

On the whole I was much moved and cheered by this book. Some of the work is very beautiful. And all of it was done by the children. They can do it anywhere if they are allowed to.

James K. Baxter



Masks made by the children



THE PICTURE GALLERY LTD.

The Picture Gallery maintains a permanent sales display of Pottery in its attractive Gallery in the centre of Lower Hutt city, and will be shortly moving to a much larger Gallery that is being built especially with Pottery in mind. Potters are welcome to call and view at any time. Mr. Young (the Galleries Director) would be happy to

discuss the purchase of any work of a high standard.

THE PICTURE GALLERY LTD.

136 High Street, Lower Hutt 'phone 64-234
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GLAZING OF EARTHEN WARE

O.C. Stephens.

Final Article

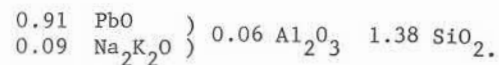
The second article of this series dealt with glazes maturing at 960°C (cone 07A) except that the last glaze was a lead bi-silicate glaze maturing at 1080°C. Either that glaze, or the base glaze that follows can be used with the oxides, glaze stains and modifying oxides, as with the 960°C range of glazes. The colour tones and textures will not be exactly the same but a good guide for further experimenting will be obvious.

This second base glaze is:-

Frit 3*	200 grams
White clay	44 grams
Whiting	9 grams
Flint	41 grams

Frit 3 is obtainable from the Ceramic Supply Co., 1 Lakemba Street, Belmore, Sydney.

Frit 3 has the approximate composition:-



The glaze above can be modified in texture by adding

Zinc oxide	15 grams
Tin oxide	12 grams.

And if then copper oxide 3 grams is added a delightful soft green results.

Another base glaze formula that gives good results from 1080°C - 1140°C is:-

Frit 3	387 grams
Clay	89.4 grams
Whiting	36.6 grams
Silica	85.2 grams

Using the lead bi-silicate glaze given in the second article the following additions give good results:-

Using about 500 grams of base glaze, and firing to 1140°C -

add Copper oxide 40 grams to get a gun-metal star
add Zinc oxide 150 grams, for a satin-matt glaze.
add iron oxide 70 grams for a golden brown speckle.
add Crocus Martis 15 grams for a clear golden brown

add Manganese dioxide 15 grams for a glossy mulberry brown.

add Wengers 754 G.S. 5 grams for a glaze similar in colour to the Copenhagen blue grey.

add Rutile 30 grams, and Wengers 750 GS, 15 grams for a cold matt beige-grey
add Wengers 8Gs 50 grams, Rutile 3 grams
Wengers 769G. 100 grams for a very good red.

add Titanium oxide 40 grams for a good matt beige.

add Tin oxide 20 grams and Cobalt oxide 4 grams for a powder blue.

add Tin oxide 20 grams, Zinc oxide 50 grams, Copper oxide 5 grams for good turquoise green.

Blistering

Sometimes if a glaze has blistered the pot can be reclaimed by grinding off the blisters and spraying on a thin coat of a soft majolica glaze. The pot must be warmed before the spraying. For this I use my 2009 glaze maturing at 920°C - 960°C, which is:-

Red lead	230 grams
Flint	12 grams
China clay	40 grams

Red lead has a nasty habit of cementing on the bottom of the bottle, but this can be prevented by adding about 1 gram of anhydrous Calcium Chloride to one pint of glaze. Sometimes Magnesium Sulphate is used but I find the Calcium Chloride more satisfactory.

Decoration using glaze on glaze

This is a most useful way of obtaining effects in the glaze which can be very beautiful. A base glaze is put on the biscuit (rather more thinly than usual) then a second glaze is put on top; and even a third glaze can be put on top of all. Care must be taken that the total coating is not too thick or the glaze may crawl in the glaze firing.

A good example of a triple glaze-on-glaze is:-

Base glaze: A Chestnut, cone 07A

White lead	85 grams
Felspar	12 grams
Whiting	4 grams
Ball clay	12 grams
Flint	100 grams
321 G.	120 grams
Zinc oxide	50 grams
Tin oxide	12 grams
58 GS	12 grams

Second glaze: A light coat of Jade, cone 07A.

White lead	350 grams
Felspar	50 grams
Whiting	20 grams
Ball clay	20 grams
Flint	100 grams
235 GS	40 grams

Final glaze: A flecked green glaze, cone 07A.

White lead	400 grams
Felspar	50 grams
Whiting	20 grams
Ball clay	20 grams
Flint	110 grams
Zinc oxide	60 grams
Tin oxide	50 grams
Copper oxide	2 grams
224 GS	3 grams
Rutile	30 grams

A completely different effect is obtained if the second glaze is omitted, and a different effect again is obtained if the glazes are fired between each coat. In this case the pot must be heated and the second coat of glaze sprayed on.

On a coloured biscuit I recommend a base cone 07A glaze:-

769G*	375 grams
White lead	50 grams
Felspar	50 grams
Whiting	20 grams
Ball Clay	20 grams
Flint	50 grams

This is covered by a second glaze coat of either one of the two following cone 07A glazes:-

I

White lead	400 grams
Felspar	50 grams
Whiting	20 grams
Ball clay	20 grams
Flint	110 grams
Zinc oxide	60 grams
Tin oxide	50 grams
Copper oxide	2 grams
224 GS	3 grams
Rutile	30 grams

II

White lead	400 grams
Felspar	50 grams
Whiting	20 grams
Ball clay	20 grams
Flint	110 grams
Zinc oxide	60 grams
Tin oxide	50 grams
Copper oxide	2 grams
Mazarine 20 GS	10 grams
Rutile	30 grams

No.I gives a lovely green fleck, and No.II gives a blue fleck.

* The 769 glaze, 321 glaze, and the various glaze stains mentioned; 58GS, 235GS, 224GS, and 20GS are obtainable from Wengers Ltd.

Wax Resist.

When this method of decoration is used on earthenware, which must be sealed by the glaze, unlike stoneware, a base glaze must be applied before the pattern or design is painted on, using a hot mixture of Texwax and Kerosene. Then a second glaze is applied by pouring or dipping. This second glaze runs off the wax, covering only the unwaxed surface. In the ordinary glaze firing that follows, the wax burns away, showing the first glaze making the design through the second glaze. Useful glazes for wax resist are, for the first glaze, Primrose, Orange, Beige, Turquoise. And for the second glaze, Chestnut, Green, or Brown on Primrose or Beige, Lapis Blue or Terracotta on Turquoise, Brown on

Orange. These are just some suggestions You will doubtless find many more.

Paper Resist.

A design can be cut out of paper and held in place on a flat surface with small lead weights while the second glaze is sprayed on. The paper design is removed before firing.

Acrylic Resist.

When an earthenware pot has been glazed and fired, it is necessary to have it hot before another glaze is put on. This makes it impossible to use wax for the resist pattern, for the wax would melt while the pot was being heated. A design can however be painted on using 'Cryla' medium (No.1 gloss) put on fairly thickly. Then heat the pot, spray on the second glaze - and then with the point of a sharp knife carefully lift up the end of the medium and peel it gently off, carrying its cover of the second glaze with it. Sometimes with all methods of Resist Decoration, if there is a heavy coat of the second glaze, the glaze blisters. If this happens, grind off the blisters as much as possible and spray with a soft majolica glaze such as my 2009, or a coloured version of it:-

Red Lead	230 grams
Flint	12 grams
China clay	40 grams
Uranium oxide	20 grams
Calcium chloride, anhydrous	2 grams

This of course must then be refired. It may be decided to do this even if the glaze has not blistered as it often gives very beautiful results.

I hope this series of articles has given the earthenware potters some information that will be of value to them. If they have been encouraged to try more and more experiments using intelligently the results gained by success and failure then I will feel the articles will have been worthwhile.

Oswald Stephens at the Otago and Southland Potters' First Exhibition



LIFE MEMBERS

At the first Annual Meeting of the New Zealand Society of Potters, three people were elected life members as a tribute to the way in which they had served the craft for many years. They were:- Oswald Stephens, Elizabeth Matheson and Olive Jones. A brief history of each follows:

Oswald Stephens has long been regarded as the doyen of potters in Otago. The respect in which he is held is, indeed, well-founded.

After a brilliant academic career at Canterbury Agricultural College, where he was gold medallist, he graduated M.Sc., with first-class honours in chemistry from Otago University in 1923. It was at the University that his interest in the heat treatment of clays was first aroused, and consequently, after a short year of teaching at Hastings, he accepted an appointment as industrial chemist at N. Z. Insulators Ltd. in Temuka. There, for seven years, he applied the same patient and careful research that has characterised his approach to every task before him. Even

at this early date he was experimenting with stoneware pottery, and when, in 1932, he was appointed Principal Science Master at King Edward Technical College in Dunedin, he felt he could continue his interest in pottery as a hobby.

By 1936, Oswald Stephens had constructed a studio pottery at the bottom of his garden and the demand for his work so exceeded his expectation that his hobby became a serious spare-time occupation. He enlarged his studio and built himself a bigger kiln, this time an electric one of 4½ cubic feet capacity, heated by Globar rods and controlled by special switch gear designed and made in Dunedin. This enabled the load to be raised in 4 kilowatt steps from 0 - 32 without having to use a transformer.

By the forties, he was firing for organisations such as the University Extension and the Roxburgh Health Camp, as well as for individual potters who had no kiln. Many a potter owed a great deal to his personal help and encouragement. His extensive knowledge of glaze chemistry was never withheld from the tyro or the expert.

Many distinguished visitors have trod that garden path to Oswald Stephen's studio, including Lord and Lady Freyberg and Lady Norrie. Lady Freyberg, indeed, commissioned several special pieces which she took back with her to England. Oswald Stephens' work can be found in Dunedin Public Art Gallery, Otago Museum, Government House and in New Zealand House in London, as well as in many private homes up and down the country. He is a regular exhibitor at exhibitions and has held several one-

man shows. As might be expected, he is a Founder Member of the local Potters Group and is its current President. In 1957 he organised for the Visual Arts Society the first exhibition of New Zealand Potters which has since become an annual event.

No record of the work of Oswald Stephens could end properly, however, without mention of the faithful, practical co-operation of his wife, Ailsa, whose feeling for design has so often enlivened the work of this husband-and-wife team, a work which, by the way, goes on unabated, since Mr. Stephens' retirement from teaching, for while their interest has for long been in earthenware, they have once again started to experiment in stoneware with marked success.

T.E.

Elizabeth Matheson



It was about 1920 when Elizabeth Matheson first began to earn her living as a professional craftswoman. Her work was mainly in metal repousse. By 1930, when she was given a trip to England, her livelihood was threatened by larger importations of machine-made articles, so she felt she needed another craft and chose "in blissful ignorance" as she puts it, pottery. She went to the Central School of Art, London, and begged for lessons as she had no time for a proper course. They let her in for 13 days, just long enough to get some idea about the wheel and to help once with the filling of a kiln. Some of the lessons were with Dora Billington and proved most valuable.

On her return to New Zealand, she spent ten days with Elizabeth Lissaman at Seddon, learning particularly about firing and glazing. Then in between working at her other crafts, she began to experiment with local clays in Hawkes

Bay, where she was living. Mr. Fulford of Havelock North gave her a lesson in stoking her first kiln with coal. By 1938 pottery had ousted the other work and was just providing a living. In 1939-40 Elizabeth Matheson and Olive Jones combined with a stall at the Wellington Centennial Exhibition, taking month about demonstrating with the wheel and selling what they had made in between. In 1940 Elizabeth moved to Seatoun, Wellington, for family reasons, and built an oil fired muffle kiln. In 1954 she dismantled this and sold the parts

to Helen Mason, installing a large electric McGregor kiln in its place.

Elizabeth has always used local clays, often dug and prepared by herself, made some of her own glazes and imported others. She has always worked in earthenware and is noted for her very pleasant colours. Her kindness and warm response to any plea for help and her readiness to play her part in any project devised by the younger potters, have made her a much-loved and respected member of the pottery fraternity.

Olive Jones of Onehunga, Auckland, received her early art training at Elam School of Art. It was during a period of work in Australia that she first became interested in pottery. In 1931 she went to England, where she studied pottery and sculpture at the L.C.C. Central and Camberwell Schools. A further study period followed at Burslem School of Art.

standards of design and technical excellence have been both a stimulation and a challenge to many potters who have followed her.

Olive Jones



In 1934 she returned to New Zealand with enough material and equipment to set up her own studio at Onehunga. Her electric wheel, with the speed governed by cones, is a professional wheel as used in the English potteries.

For many years she fired her pots in an oil-fired muffle kiln, but a few years ago changed to an electric kiln. However, occasionally she still fires the old kiln for a stoneware or salt glaze firing. Her pots reflect her thorough training. They are well thrown, well finished, with well-fitting glazes in the rich colours of earthenware.

Olive Jones must have been the first New Zealand potter to have introduced simple, pure forms to this country and has thus been the forerunner of much of our contemporary work. Her uncompromising



9th.

NEW ZEALAND SOCIETY OF POTTERS' EXHIBITION

AUCKLAND
WAR MEMORIAL
MUSEUM

7th. - 20th.
NOVEMBER

OFFICIAL
OPENING
6th. Nov. at 8pm.

Invitation tickets 10/- each. Send to the
Exhibition Secretary, Mrs Margaret Milne
36 Maungakiekie Ave. Green Lane, Auckland S.E.4.
Complimentary tickets will be sent to
Potters whose work is accepted for exhibition.

THE NEW ZEALAND SOCIETY OF POTTERS INC.

When the Society was mooted some may have had doubts as to whether it would be of any use to studio potters. However it is now showing that it is able to assist them a great deal. Indeed, the rate of growth is so accelerated that demands are coming in from many parts of the world for New Zealand pots.

We would like to record our appreciation of the excellent liaison between the New Zealand Society and the Government Departments of External Affairs, Internal Affairs, Tourist and Publicity and Industries and Commerce as well as the Queen Elizabeth II Arts Council. Without the grand help of the External Affairs Department it would not have been possible to send two Exhibitions to the U.S.A. - one to Washington to the Kiln Club's International Exhibition and the other to Chautauqua University. Industries and Commerce have just sent an Exhibition of New Zealand Crafts to the Council of Industrial Design, Haymarket, London, and included in this display are pots purchased by them at our National Exhibitions. Our thanks go to the Queen Elizabeth II Arts Council for making it possible for so many of our potters to meet Shoji Hamada, and to enjoy stimulation of seeing this great man at work. To many of us it could be described as a "punch in the chest".

We have also been asked by the Queen Elizabeth II Arts Council to assemble a small exhibition of the work of New Zealand potters for the Waratah Arts Festival in Sydney.

Our appreciation also goes to the Tourist and Publicity Department for their help in making the work of the New Zealand potters known overseas.

At the 9th New Zealand Potters Exhibition we hope to purchase a small but choice collection of pots for the

permanent collection at the International Museum of Ceramics at Faenza, Italy, and we also hope to send an exhibition to that City's International Exhibition in 1966.

Approaches were made to Michael Cardew to visit New Zealand next year, but unfortunately he has returned to U.K. where he is busy publishing a book. Later he may be able to make the trip. In the meantime the Society is giving consideration to inviting another world figure in the potting field and will keep you advised of progress.

All this is very gratifying and shows the potential of the rapidly developing New Zealand Society but there is no room for complacency. In order to retain and extend his audience the New Zealand potter must be intellectually alert, and have an aesthetic awareness as well as technical skill.

Muriel Moody
President

THIRTY AND UNDER EXHIBITION

The New Zealand Society of Potters is gathering together an exhibition of the work of serious potters thirty years of age and under. Mr. Warren Tippett, of Christchurch, has been appointed organiser.

If you are eligible and wish your work to be considered, contact the Secretary, N.Z. Society of Potters, P.O. Box 3294, Wellington.

This exhibition will tour New Zealand next year, and will be available, not

only to the larger centres, but also to towns with a Potters' Group sufficiently organised to be able to sponsor and display the exhibition.

While some of the touring expenses will be covered by a grant, the balance of the expenses will be paid by the N.Z. Society of Potters. Display costs will be the responsibility of those centres participating in this project.

Application to display the exhibition should be made to the New Zealand Society of Potters, stating what facilities are available.

A Few Suggestions For Packing Exhibits.

Wrap each piece separately in paper and if possible wrap around with corrugated card, tied in place. When packing in container (box, carton, etc.) pack tightly, with tightly rolled balls or rolls of newspaper, making sure there is no movement of pots. Wood wool may be used, but must be packed very tightly or pots will work their way through and bump each other with the vibration of travelling. If you must use wood wool, put it in paper bags forming cushions. A word about cartons - if you use these, make sure that the open end is well strapped down. If this is not done the carton may work, causing it to distort, with dire results to the contents. A strip of strong brown paper glued across the join is usually adequate.

Whatever you use for packing, make sure there can be no movement of the pots, that they cannot come in contact with one another or touch any hard surface, and that the container will not go out of shape.

Address clearly, print for preference. Mark "POTTERY - FRAGILE".

Contributed by Ted Twiss.

THE AUCKLAND SCENE

Martin Beck

First some instant history. In 1925 Briar Gardiner - New Zealand's first studio potter. Carrying the flag from the pre-war to the post-war years, R.N. Field and Olive Jones (still an exhibiting member of the Auckland group). Then Patricia Perrin, Len Castle and Peter Stichbury, the start of the post-war renaissance. Into the nineteen fifties and the movement really began. An Auckland group, led by those above and also the late Vernon Brown, Dennis Hanna and others made a few faltering steps and died. The North Shore Group, initiated by Ian Firth, Peter Webb, Nancy and Martin Beck, Betty Brookes, joined later by Mary Hardwick-Smith, Barry Brickell and others, proved more hardy. Finally the wisdom of amalgamation became evident. The Auckland Studio Potters Group, formed in 1961 with 61 members has since grown to 170 and now speaks with one voice for all potters in the province. Over 50 of its members are regular exhibitors in pottery exhibitions throughout New Zealand. Avondale College, the original alma mater of so many Auckland potters, has been joined over the past ten years by 24 further adult night classes, the schools providing experienced tuition by working potters and with sufficient facilities provided for making pots. The result, an increased awareness and appreciation of pots by many people and the emergence of a few more promising potters every year.

And the picture now after virtually twenty years of post-war growth, slow at first but explosive over the past five years? In the Auckland province some six full time professional potters and about fifteen serious semi-professional part-timers, as well as the dozens of amateur part-timers who contribute regularly to exhibitions. About a dozen galleries and retail outlets who number hand made pots among their chief exhibits. To date, five large scale annual exhibitions by the Auckland Group on its

own account and this year presenting the New Zealand exhibition for the second time. Thirtyfive of its members incidentally earned foundation membership in the New Zealand Society. All this would seem to indicate plenty of vitality in the Auckland Scene. But perhaps the greatest promise of growth and continuity is the recognition by all concerned

that although it may have some weaknesses (and what system hasn't?) the fact that the Auckland Studio Potters is an active and cohesive administration representing pretty fairly all those wide potting interests from the dilettante to the full time professional is its greatest strength.

NINTH NEW ZEALAND POTTERS EXHIBITION

Opening Date: Saturday, 6th November, 8 p.m., Auckland War Memorial Museum Lecture Hall, entrance by the Western Door.

Exhibition will be open to the public during Museum Hours from 2 p.m. on Sunday November 7 to 5 p.m. on Saturday November 20.

Pots may be collected on Sunday November 21 between the hours of 2 - 5 p.m.

Tickets for Opening Night Ten Shillings each from Mrs. Margaret Milne Secretary 9th N.Z. Potters' Exhibition 36 Maungakiekie Avenue Green Lane Auckland thereafter No Charge for admission Complimentary tickets will be sent to Exhibitors.

Works may be submitted by Exhibiting Members of the New Zealand Society of Potters Inc. or by Candidates for Exhibiting Membership.

Number of pots must not exceed six in any of three categories, with a total of twelve.

Entry Forms may be obtained from Margaret Milne, or from the Secretary of

the New Zealand Society of Potters, Inc. P.O. Box 3294, Wellington.

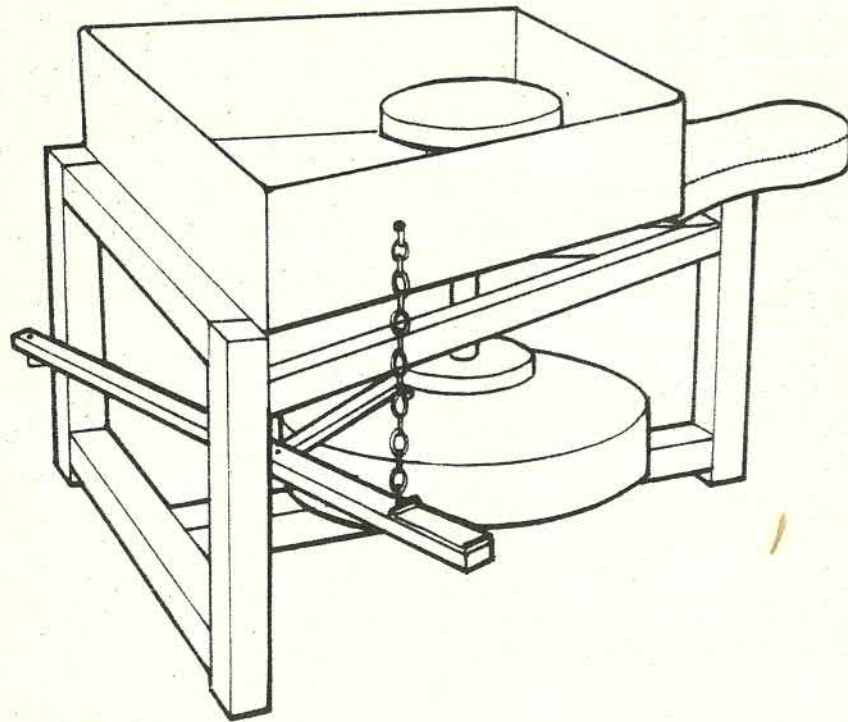
Exhibition Committee: The Standing Committee of the Auckland Studio Potters, which consists of:

Chairman:	Mary Hardwick-Smith
Vice Chairman:	Peter Stichbury
Secretary:	Margaret Milne
Treasurer:	Betty Colson
Members:	Olive Jones Patricia Perrin Mavis Robinson Jean Weir Marjorie Leighton Jim Palmer Betty Brown Brian Lusk Ted Twiss
Advisers:	The Director, War Memorial Museum, Mr. Turbott Display artist of the Museum, Mrs. Betty Brookes Len Castle Martin Beck

Selection Committee:

Chairman:	Mr. P.D. Pierce
Members:	Mr. Gilbert Docking Director of the Auckland Art Gallery Len Castle Juliet Peter Mary Hardwick-Smith

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TWO SCHOOLS OF THOUGHT

Helen Mason

Was it by accident or design that the exhibition of the Decorative Arts of Modern Japan followed so closely on that of the master potter Shoji Hamada? However it came about these two exhibitions, representing as they do two very different schools of thought, have given the perceptive New Zealander a unique opportunity to further his artistic education.

Most of us are familiar with the tenets of the modern pottery movement as so ably expounded by Bernard Leach in his books and pots. Without that codification, which offers a very sound basis

on which to build, we would have found it difficult to get started as potters. We would have been looking for something but not known what it was. The friendship of Shoji Hamada and Bernard Leach has been the means of starting many Westerners along the difficult path of trying to understand and appreciate Eastern culture. But because this friendship has been so well recorded in Leach's books it is easy to gain the impression that the pots of Shoji Hamada typify those of all Japanese potters. Therefore to many the Decorative Arts Exhibition has come as a shock and some potters have looked at it with blinkers on, not even trying to see what it is all about.

Japan is a country with a long tradition of pottery making, for clay is one of the few indigenous raw materials. Since early times the craftsman potter has fulfilled the needs of the community with his pots, but as well there have been ceramic artists, whose names and pots are still remembered, since the Momoyama period (1574 - 1614). The traditional Japanese way of life needs a great deal of pottery, not only in the many dishes used during the course of a meal, but also in the accepted form

of room decoration, the tokonoma. The easel painting as such has no place in the austere Japanese room with tatami matting on the floor and plastered walls of earth colour. Decoration is confined to the tokonoma alcove graced with hanging scroll and handmade pot. Therefore it is not surprising that the Japanese have taken the art of ceramics to a very high level. And it is also not surprising that different approaches have been developed in the same way that the Western world divides up its painters into schools.

Professor Koyama, the well known authority on Japanese ceramics, says in a survey of Contemporary Ceramic Art in Japan written as a foreword in a catalogue for an exhibition at the National Museum of Modern Art in Tokyo in 1959:

"It appears that the number of ceramic artists....exhibiting their works at exhibitions is not less than three hundred. Among ceramic artists in today's Japan, some are making such traditional ceramics as Shino, Oribe, Iga, Shigaraki, Raku, Bizen, Hagi, Takatori, Karatsu and Satsuma wares, and some are skilful in imitating such old porcelain wares as Kutani, Iro Nabeshima, Shonzui and Kinrande wares. On the other hand, Rosanjin Kitaoji, Munemaro Ishiguro, Toyozo Arakawa and Kei Fujiwara are making efforts to create original expressions though following such traditional ceramics as Oribe, Shino, Bizen wares and Sung porcelain wares. If we call the former group the classical school, the

the latter may be called the neo-classical school. Those who are most numerous are ceramic artists belonging to the Nitten Exhibition. They are making it their motto to violate tradition and create new ceramics. With the same intention, the Shinsho-kai Association was organised by those who are under the leadership of Kenkichi Tomimoto. Ceramic artists of the Kokugakai Association are under the leadership of Soetsu Yanagi, Shoji Hamada and Kanjiro Kawai and belong to

the school of folk art. Those who have the most fresh styles are vanguard ceramic artists belonging to the Sodeisha and Shiko-kai Associations. They are showing young and vivid activities. As mentioned above, the ceramic art in today's Japan may be divided into six main schools, namely the classical school, the neo-classical school, the Nitten school, the Shinsho-kai school, the school of folk art and the vanguard school."

From this it can be seen that the school of folk art (or Mingei) of which Shoji Hamada is now the leader, is dedicated to the preservation and appreciation of the traditional in the West as well as the East. Early in the nineteen twenties as young men and friends with similar ideals, Leach and Hamada decided to spend their lives working for these ideals. Bernard Leach felt the need to find his own roots and came back to England and set up the famous pottery at St. Ives. Shoji Hamada found the village of Mashiko and set up his kiln among the traditional potters whose families had been working there for centuries. He adopted the rich warm earthy glazes and shapes of the area and developed them himself. The film he brought with him and which many of us saw gives an excellent idea of the Mashiko methods as they were when he first went there. When one walks down the village street at Mashiko peering into the many pottery shops, to the untutored eye all the pots look as if they had come from Hamada's workshop. It is only as one's perception grows that one can begin to distinguish the hand of the master, for master potter he undoubtedly is. But to understand something of the man and his pots it is important to fit them into context. It is also wise to remember that those dedicated to the preservation of the traditional in Japan or any other country are not particularly enthusiastic about the emancipation of women.

The ramifications of the Japanese pottery industry are so great that few Japanese

and probably no Westerner, can hope to understand its complete pattern. Add to which the fact that very little is written in English about modern potters apart from the Mingei group, and you will understand that for the foreigner the situation is very complex.

The decorative arts school represented in the recent exhibition approach pots from their own viewpoint. To quote from the catalogue: "It is not that in modern Japanese decorative art, handiwork is highly appreciated for itself alone, or that it is maintained only for racially nostalgic reasons. The decorative arts have the same artistic aim as painting and engraving, and their traditional techniques are now recognised as plastic means of reproducing modern beauty. Thus, the works should represent the individual personality of the craftsman."

Quite a number of these individual potters live in the famous old town of Seto, city of 2000 kilns. Some of them are the more gifted members of pottery families such as the Kato family, with a history stretching back to the 12th Century when the first kilns were built there. Using the traditional local clays and glazes they accept the idea that the pots should reflect their own personal artistic development, and concentrate on this, with one or two "disciples" as they term them, to help. These boys turn out plates and dishes and cups to the master's design which are ordered by the Japanese Inns, or sold through such outlets as Craft Centre, Japan, in Tokyo. This particular organisation will only accept for sale work by approved craftsmen and the standard is very high. The master lends a hand with the orders when necessary, or gets on with his own work which is in constant demand for a steady round of exhibitions.

Most of the potters represented in the Japan Decorative Arts Exhibition are men of fifty years or more who have



worked their way into the top bracket after years of hard work, much training, and a high degree of natural talent. In a nation like Japan, with a well-developed artistic awareness, to get to the top you have to be good. Very few of them have travelled outside their own country, except possibly to China, so they are not directly influenced by the West. Being men of their time, however, they are naturally affected by the changing ideas of the world in which they live.

The pots in this Exhibition were stimulating and exciting, even though to us, with a different visual background, the idiom was sometimes strange. It is unfortunate if some vague pottery mystique prevented anyone from enjoying them to the full. The opportunity to study the products of two such different schools of Japanese thought within a short space of time would be a rare privilege even in Europe or America.

The large exhibition pot is the logical outcome of the way of working of the individual potter living in a highly industrialised community. It is a challenge to the potter, provides an interesting exhibition for the public, and performs a useful function in the decoration of buildings and public places. We can see this same type of pot beginning to develop in our own New Zealand Potters' Exhibition. They stand quite happily alongside the teapot and the bowl, giving stature and dimension to the exhibition. If we can keep this tolerance and continue to accept different points of view we are all the richer and our exhibitions will be all the stronger. Surely the artistic integrity of the pot itself, whether large or small, decorative or functional, should be the sole criterion. This to anyone with an open mind and a fair degree of perception is immediately evident.



Modern Japanese Decorative Art

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NOTES ON OUR ADVERTISERS

Mavis Jack has had great difficulty for several years in obtaining more than token licences for Podmore materials and has finally decided to give up the agency. This has now been taken over by C.C.G. Industries Ltd., Auckland. She retains her Agency for Bricesco Kilns, though at present these can only be obtained on a No Remittance Licence. She has in stock, however, elements and shelves for these kilns. We are grateful to Mavis for all the battling she has done on behalf of potters for many years and hope that the time now saved will enable her to spend more energies on her own work.

The Leach Type pottery wheels made by Seaboard Joinery Ltd., have become known throughout New Zealand for fine craftsmanship and durability. When Bernard Leach was in this country he examined the wheels and said they compare very favourably with the ones made to this pattern in England. Mr. L.D. Cohen, proprietor of the joinery company in which they are made, is an enthusiast who believes in his products. He has gone to endless trouble to provide wheels for various demonstrations and has a genuine interest in pots and potters.

The brickwork described in foregoing articles on kilns is of the traditional type, - massive, moderate in insulation value and low in cost. With modern materials a lighter and more insulated type of kiln can be constructed, and casting processes can be used to cut on building operations. The outer red brick skin can be largely replaced with panels of heat-resisting insulating concrete composed of Ciment Fondu and Vermiculite, a very light expanded mica-like mineral, with ordinary brickwork or a denser concrete made from Ciment Fondu and firebrick aggregate at points of high loading.

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Vermiculite refractory concrete has slightly elastic qualities rather like expanded plastic insulation material, but with heat resistance to 1000 C., and it can be readily cut or sawn.

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POTTERS

Courtney Archer, of Southbrook, North Canterbury, well-known for his knowledge and his collection of Chinese pottery, has been travelling again. He says: "Last year I was fortunate to examine the most interesting collection of Chinese pottery discovered in Sarawak by Tom Harrison and his workers at the Sarawak Museum, as well as examining mostly Ming dishes and jars kept by the Ibans in their long houses up country in Borneo. There is a wonderful collection of Chinese pottery in the museum at Djakarta, going back to the Han dynasty, and I feel certain that sometime we may discover Chinese pottery in New Zealand, brought by a junk blown off its course to South East Asia."

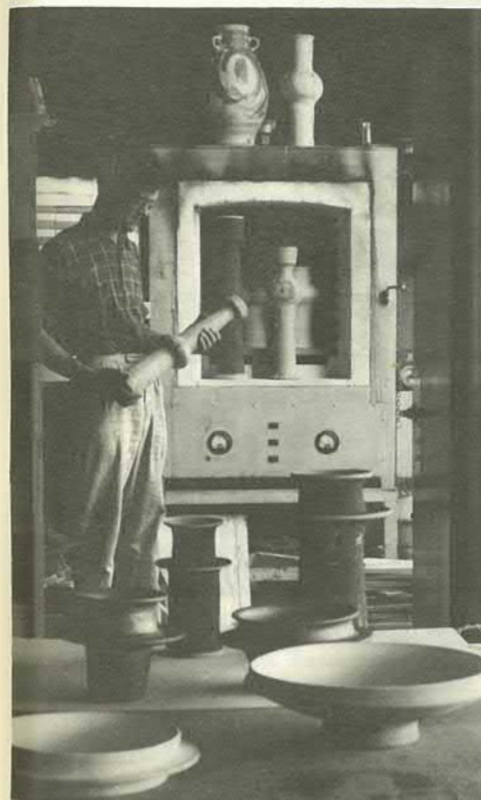
P.D.J. Leach, English potter who is working his way round the Middle East at present in search of pottery in Asia, is now in Beirut, working in a studio there and preparing for an exhibition of pottery.

Barry Brickell recently spent a short period working in Nelson with Mirek Smisek and Michael Trumic. He was written up in the Nelson Newspaper as the owner of the only railway in the country that makes its own crockery - the Driving Creek Pottery and Railway Company, Unlimited.

George Sempagala of Kampala, Uganda, was one of Michael Gill's original pupils when he started training potters at the Kampala Technical Institute in 1957. The aim of the Uganda Development Corporation in employing Michael Gill was to produce an artisan-craftsman class of workers to bridge the gap between the peasant farmers and the new industrialist-technicians. Of his students Michael Gill said: "They are not cursed with English inhibitions, nor are they preoccupied by problems of artist status, so that from the start their pots are themselves translated directly into clay. George Sempagala, for example, is solid, hard-working and dependable. His father was a carpen-

ter, although not self-employed, and so he does already in a certain sense belong to the class which we are aiming to inoculate into this society. His pots have "breadth" and convey the very definite and direct appeal of efficiency and commonsense." When George finished the course at Kampala he went to Nigeria and worked with Michael Cardew and Peter Bruce-Dick at Abuja for a year. On his return to Uganda he was given a loan to set up a new pottery. This has been established for over a year and things are going well. He is an enthusiastic reader of our magazine.

Michael Cardew, who finally retired from his famous pottery at Abuja, Nigeria, last June, is at present unable to accept the invitation of the New Zealand Society of Potters sent through Peter Stichbury, to visit this country. He says: "It is really very kind of all New Zealand potters to invite me like this, but, immediately, there is no prospect of my being free to come: No place like home, and I want to be back at Wenford for a bit to see what's going on there. And I am not going to propose any world tours until I have at last succeeded in finishing my book (Pioneer Pottery - Faber and Faber) of which only about two chapters remain to be written: but lots of work on the illustrations, diagrams and drawings and revision will take at least six months I'm sure." He also has a date on the 20th July in London to have the M.B.E. pinned on. This is an official Nigerian recognition of the significance of Abuja Pottery, which pleases him much for this reason. Ladi Kwali was awarded the same decoration in 1962. Michael Cardew concludes: "Ivan McMeekin wants me to go to Australia too, on a visit. But I don't want to do anything until the book is published and we see whether it succeeds. I feel I've left it rather too long and too late. But if it's the will of Allah, I do look forward to some day being able to visit you all and accept your awfully kind offer, and make pots with you (if I haven't forgotten how by then!)"



Ann Verdcourt

John Lawrence

John and Ann Lawrence, potter and sculptor respectively, have set up their studio at Pahiatua, where John teaches art at Tararua College and Ann takes night classes for adult education. They are experimenting with New Zealand clays and gradually getting acclimatised. During the May holidays they visited Nelson and met their potter compatriots established there. Ann holds a National Diploma of Design in Sculpture and John the same degree in Industrial Pottery. John was Head of the Pottery Department of the Luton Art School at Luton in England and Ann was a member of the National Society of Portrait Sculptors. At their studio in Luton they undertook commissions for architectural ceramics, individual pots and tiles. In due course they hope to set up a similar studio here.

In the meantime they are working their two small electric kilns overtime making mugs, eggcups, small vases, spice jars and hand modelled flower arrangement pieces.

In our last issue, Vol. 7 No. 2, this casserole No. 7 on Page 38 was wrongly ascribed to Marjorie Leighton. It was in fact made by Lila Coker of Dunedin, to whom we apologise.



Peggy Dickinson, potter from the U.S.A., spent some months in New Zealand with her husband who was on a Field Scholarship. She writes: "While travelling in New Zealand, enjoying the hospitality of many New Zealand potters, I found two natural glaze materials which would be of use to potters. Both occur in sufficient quantity for use by studio potters and are easily obtained. Mirek Smisek tested them in his reduction kiln at stoneware temperature. I hope that you can publish the information so that I may return in some small way the many kindnesses and pleasant hours I enjoyed with New Zealand potters.

"At Karitane Pa, just north of Dunedin, I found an extremely plastic red iron bearing clay of the kind used for house decoration by the Maoris. From the end of the road adjacent to the beach, walk north around the headland and continue along the beach until sighting a sea-stack forming a natural arch. The clay appears in the cliff on the left, just beyond this stack. It also outcrops further up the beach behind some open caves, and on the other side of the Karitane headland itself. This clay fired a rich dark brown, quite metallic when thick and very matt in surface texture. I suggest it also for underglaze decoration.

"In the head of the Matukituki Valley near Lake Wanaka are several miles of rock flour mounds. Driving up the valley, past the gate, and continuing towards Rob Roy Glacier, the flour occurs in grey mounds along the creeks and ditches. The powder is extremely fine, but can be picked up in chunks. In Mirek's stoneware firing it produced a fine rich brown semimatt glaze, flecked with black and slightly metallic where thickly applied. Perhaps with a little iron added it would give a tenoku."

Peggy and her husband are now working in Fiji before returning to California. Peggy hopes to do some research into local potting methods.



Maxwell Gimblett, the Auckland potter and painter, who has been studying and working in Canada is now moving on for further study in the U.S.A.. His Canadian wife, Barbara, goes to Graduate School at University of California, Berkeley, to work towards a M.A. and Ph.D. in English Literature, while Maxwell has been accepted for Painting and Ceramics at the San Francisco Art Institute. As he has to earn enough in the vacations by working in factories and as a labourer to keep them going for the academic term, he leads a busy life. They have plans for living in New Zealand after the present period of studies in California. The first potter Maxwell worked with in Toronto was Roman Bartkin, who once worked with Harry Davis in Cornwall. Roman is settling into a great old grist mill in Markdale, Ontario, and intends to run his wheels and clay mixer by water power.

Wanda Garnsey, editor of Pottery in Australia, has recently returned from a visit to China where among other things she enjoyed the Museums of Peking and the pottery at Chin-te-Chen.

Claire Bunby, young Auckland potter, has been working full-time since friends built her a kiln in her backyard last September. After a year and a half at Elam Art School in 1962-63 she did a course in pottery at Kelston High School. She makes many utility pots, but as well enjoys making large, bold shapes with free sculptured lines.

Cecily Gibson, Australian potter who worked in Japan for three years, recently held an exhibition in Canberra. David Thomas comments: "Cecily Gibson, in her first exhibition since her return, shows to the fullest extent the influence that Japanese traditions, skills and teaching can have on a creative and talented artist. In looking at her work, all preconceived notions of pottery as a craft should be dismissed in the enjoyment of an art which, in the hands of this potter, is bursting forth into the full richness of a mature style."

Jack and Peggy Laird are now well established in their Waimea Pottery at Richmond, Nelson. Caroline Webber of Nelson joined them last March and Rachel Graham from England arrived in May. Carl Vendelbosch of Geraldine, with his wife Elly and three children, has recently moved up to Nelson and joined the team. Jack and Peggy have been working hard since they started and have had

little more than a half day each month off but Carl's help should ease the burden of keeping up with demands. A recent commission has been a 30 square feet mural for the new offices of the Nelson City Council, fastened to a local stone walling.

Val Hunt, who worked as a partner with Jim Nelson at Hanmer for three years, and before that studied pottery at Ashburton Technical School, left for England at the beginning of June. He has enrolled at the North Staffordshire College of Technology at Stoke-on-Trent for two years and hopes to gain a

Diploma in Ceramics. This should give him a comprehensive knowledge of all classes of pottery, pottery chemistry and physics. On his return he intends to pass on the knowledge gained by means of teaching.

John Kingston had a very busy year teaching at the Cleveland Institute of Arts, Ohio, U.S.A.. He has been asked to go back for another year as Assistant to Toshiko Takaeza, whose place he filled while she had a year's Sabbatical to carry on her own work.

Warren Tippet consigned a case of pots to Hamilton but it never arrived. Five months later it turned up in California, U.S.A. having been mixed up with someone's household goods being shipped from New Zealand to U.S.A.. Can one make a claim for loss of profit? Such a mixup could make serious financial difficulties for a struggling young potter.

John and Elizabeth Shelly, who live at The Old Manor, Littlehempston, Totnes, Devon, England, hold pottery courses during the summer and it is possible to live with them in the Manor. During the winter John Shelly makes his own pottery but will give advice and help to those who wish to share the studio and make pots on their own.

The Ceramic Study Group, Sydney, continues to flourish. It was formed in November, 1963, its main objects being to continue the training commenced in the Ceramics Department at East Sydney Technical College and to enquire into all matters concerned with Studio Potting. Membership is restricted to those with a reasonable standard of work. Meetings are held on the fourth Wednesday of each month at the Royal Art Society building, 25 Walker Street, Lavender Bay, and lectures and projects are part of a well-planned programme. New Zealand potters would be welcomed at the meetings. The Secretary is Mrs Marjorie Wood, 31 Eaton Avenue, Normanshurst, Sydney.

NEWZEALAND POTTER

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