

VOLUME 5

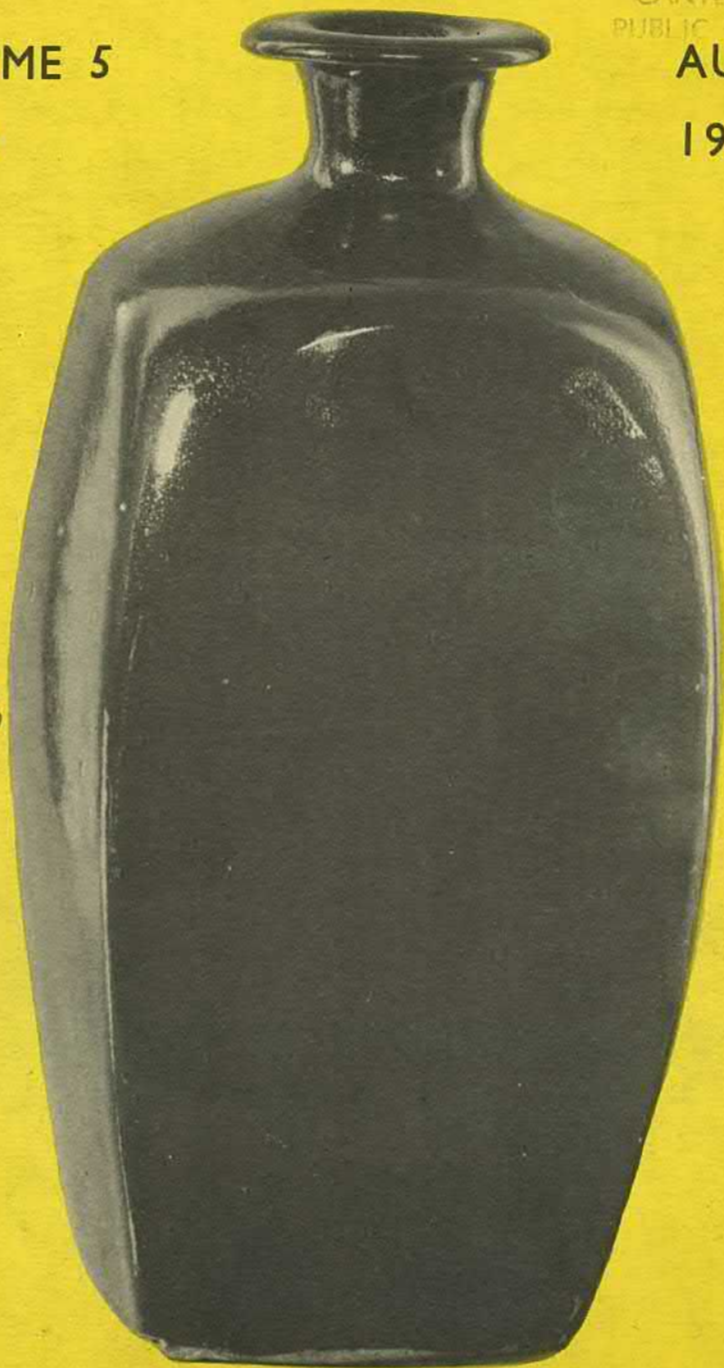
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NEW ZEALAND POTTER

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C O N T E N T S

VOL. 5, NO. 1, 1962

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This issue is published at Wellington by the Editorial Committee of the New Zealand Potter; Editor: Helen Mason, 29 Everest Street, Khandallah, Wellington; Layout and Drawings: Doreen Blumhardt, Juliet Peter, Roy Cowan; Advertising: Lee Thomson, 51 Heke Street, Ngaio, Wellington.



Bernard Leach at Coromandel with
Jane Buckley and Barry Brickell
(Photo taken January 1962 by Graeme Storm)

EDITORIAL

It is not often in a lifetime that opportunity is given to meet a legendary figure, and to New Zealand potters Bernard Leach had indeed become a legend. The depth of his influence could be gauged by the trepidation from which nearly every potter seemed to suffer at the prospect of meeting the great man during his recent visit to our country. The relief was all the more profound, therefore, when he was found to be human after all, and a very charming human, easy to get along with and able to deal superbly with all exigencies of the press, broadcasting, T.V., governmental V.I.P.'s and anxious hostesses.

The Japanese influence in New Zealand, as interpreted in Bernard Leach's two books "A Potter's Book" and "A Potter in Japan", and as exemplified in the collections of Hamada, Leach and Mingei pottery belonging to Ray Chapman-Taylor and Terry Barrow, has been very strong. It was therefore surprising to many of us to find Bernard Leach such an English gentleman, who reminded us irresistibly of English relatives who have played so large a part in the formative stages of New Zealand. Bernard Leach on his part seemed to respond to the English element in our culture, and with his strong feeling for landscape, preferred our hilly sheep country to our more dramatic mountains and bush.

Throughout his month in this country B.L. (as he came affectionately to be known) gave inspiring public lectures, stimulating talks to groups of potters, and innumerable broadcast interviews. The films he showed were excellent. John Read's film on Leach and the Leach Pottery, and the colour slides of Korean pots were of great interest. So too was the Tomimoto film, and the contrasting of Tomimoto's court taste or town type of pottery with Hamada's more earthy or country approach opened up new lines of thought.

One other valuable aspect of Mr. Leach's visit was the recognition he gave to us as potters. He said many times during his stay that he was surprised to find how strong was the pottery movement in New Zealand. The reiteration of this remark by such a famous man helped greatly in our endeavour to have the seriousness of our work recognised as a cultural potential by bodies such as the Arts Advisory Council and by the general public.

There are many different viewpoints and many interpretations of the basic theme that modern man living in an industrialised world still needs handcrafts such as pottery in order to fulfil himself. Mr. Leach has codified one particular viewpoint and a most important one. Now that we have had personal contact with him we can understand the appeal that these ideas have for so many of us. We have, in fact, come to love him. In whatever way New Zealand pottery may develop in the future, and develop it must in its own way if it is to have any character at all, Bernard Leach's philosophy will have its place as probably the strongest foundation stone of them all.



VISIT OF BERNARD LEACH TO NEW ZEALAND

23 January - 24 February, 1962

Itinerary

- 23 Jan. Arrived by TEAL at Wellington Airport, met by Terry Barrow, stayed with Lee and Bruce Thomson.
- 24 Lunch at home of Mr. and Mrs. Plischke. Meeting with Minister of Internal Affairs.
- 25 Stayed with Jack and Peggy Laird at Palmerston North and spoke to Adult Education Pottery School then in progress at the Art and Design Centre.
- 26 Driven through to Napier by Terry Barrow and stayed with Barry Ferguson.
- 27 Spoke at a meeting arranged by Japan Society at the Hawkes Bay Museum and Art Gallery. Visited Napier Potters' Group at their rooms.
- 29 Driven to Rotorua by Terry Barrow, stayed at Hotel.
- 30 Driven via Tauranga by Terry Barrow to Katikati, stayed with Guy and Jocelyn Mountain.
- 31 Driven on to Auckland, stayed with Len and Ruth Castle at Titirangi.
- 1 Feb. Civic Reception given by Mayor of Auckland.
- 2 Reception at Crown Lynn Potteries and inspection of works.
- 5 Moved into Auckland and stayed with Trevor and Marjorie Bayliss. Lectured in evening to Auckland Studio Potters at Museum.
- 6 Public Lecture at Auckland City Art Gallery arranged by Adult Education and Auckland Gallery Associates.
- 7 Taken to Coromandel for the day by Barry Brickell, Jane Buckley and Graeme Storm in chartered amphibian.
- 8 Flew to Dunedin, stayed with Helen Dawson.
- 9 Visit to Otago Museum with Dr. Skinner. Public meeting at Museum in the evening.
- 10 Feb. Picnic at Whare Flat with Dunedin potters and meeting with potters in the evening.
- 11 Driven to Timaru by Helen Dawson, stayed with Richard St. Barbe Baker.
- 12 Arrived Christchurch, stayed with Win and Alan Reed.
- 14 Potters' night at Risingholme Community Centre.
- 15 Address at Canterbury Museum to Friends of the Museum and Japan Society. Visits made to Craft Centre and Hillsborough Group.
- 16 Flew to Wellington. Lunch Reception given by Japanese

Ambassador. Hospitality Elizabeth Matheson and Terry and Joy Barrow.

- 17 Visit to home of Dr. W.B. Sutch. Official party at Malcolm and Helen Mason's home.
- 18 Evening with Wellington Potters' Association.
- 19 Public meeting arranged by Japan Society.
- 20 Mayoral Reception, noon. Evening Bah'ai Meeting.
- 21 Went to stay with Doreen Blumhardt.
- 22 Received by the Secretary of Internal Affairs. Lunch High Commissioner for United Kingdom.
- 23 Morning at School Publications with John Melser. Addressed students at Wellington Teachers' College in afternoon.
- 24 Farewell gathering at home of Terry and Joy Barrow. Left Wellington Airport for Sydney by TEAL.

Contributors:

Crown Lynn Potteries Ltd., £200; Arts Advisory Council £100; New Zealand Potter £25; Japan Society £25; Auckland Studio Potters £25; Mr. L.D. Cohen of Seaboard Joinery £25; Fifth New Zealand Potters' Exhibition Committee £25, donated from profits.

Tribute must be paid to Dr. Terry Barrow, who followed up Crown Lynn's initial invitation, and without whose energy and efficiency the visit would not have been possible; and to all those potters and friends throughout New Zealand who provided accommodation and help.

TO NEW ZEALAND POTTERS

Before leaving these shores I would like to express my very warm thanks to all those who have contributed to my month's stay amongst the potters and pot-lovers of New Zealand. To those who planned it and did all the hidden work behind the scenes, such as Dr. Terry Barrow, to those who entertained me in their homes so warmly and hospitably, and to those who contributed generously to the finances involved, the Department of Internal Affairs, the Japan Society, The New Zealand Potter, Mr. L.D. Cohen of Seaboard Joinery, and particularly Mr. Tom Clark of the Crown Lynn Potteries. Everything possible seems to have been done; there was no hitch anywhere, and for my part I leave with a host of pleasant and stimulating memories and at least the desire to come again.

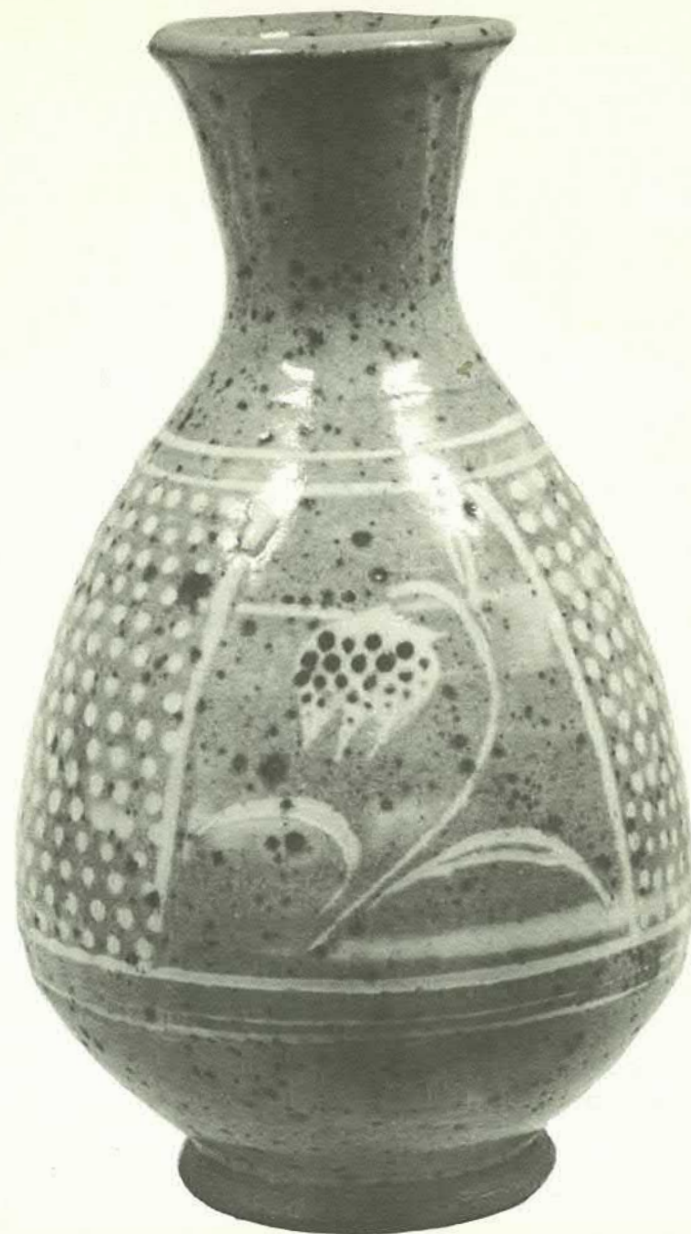
The post-war growth and co-operative spirit of the contemporary pottery movement in this country have taken me by surprise. The level of the best pots being made compares favourably with that in other Commonwealth countries. It is the strongest movement outside England, even if it has not got, as yet, a definite character of its own. That, it seems to me, is not an objective to consciously aim at in this age of individualistic art, - it is a by-product of communal periods of art and work. More important by far is the establishment of a standard, or criterion of good pots corresponding to that applied in other arts such as music or literature. Such standards are not static, but without standards the position of handcrafts in a machine age would be chaotic. The birth of a new type of pottery produced by individual hand work, as a grandchild of William Morris' Arts and Crafts Movement of last century, is not an established fact all over the world. Its tacit standards have been set chiefly by the beauty of Sung pots only found in quantity during the construction of the Chinese railways. This late discovery has opened our eyes to truth and beauty in pots from other times and countries to which our forefathers were blind. Hence it is not just an alien Sung standard which we are trying to find and apply but a universal or world standard.

New Zealand potters are geographically remote but they are predominantly of British stock and they are situated in the Pacific Basin, closer to the pottery traditions of China, Korea and Japan. Blood, they say, is thicker than water, and the natural process, I am convinced, is for the New Zealander to make a foundation of his cultural inheritance and to broaden out from it to include whatever he can absorb or digest from his new situation.

The alternative, as I see it, is to be rootless and to be absorbed. If I am right in believing that the basis of operations for the British emigrant is the British taproot of culture, the reverse is the case for the Maori who should work outward from his native traditions.

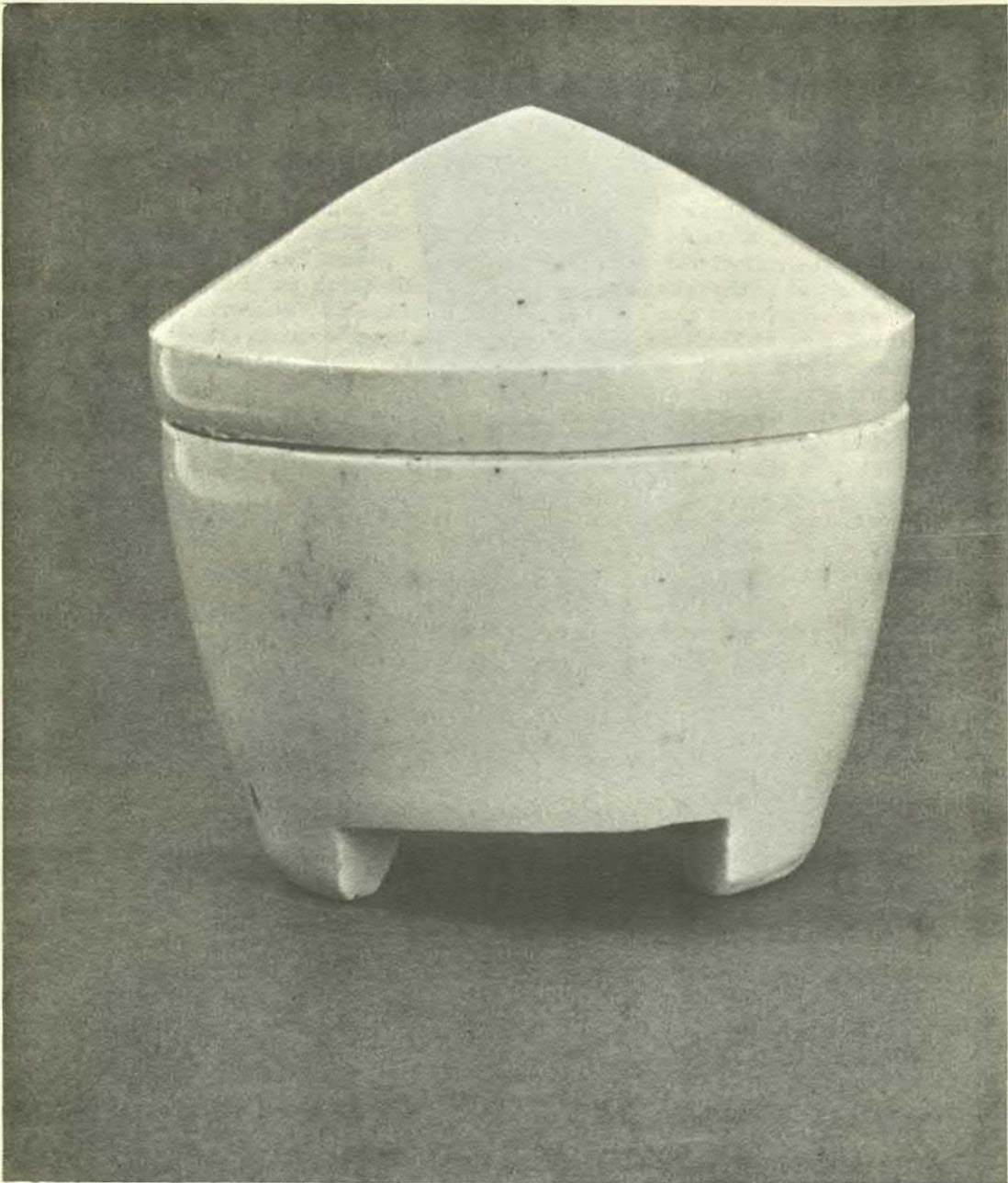
One other important issue has been raised several times during this month's discussions and that is the relationship, if any, between studio and factory, individual hand work and industry in New Zealand. This I don't believe is possible until industry itself perceives the necessity of co-operation with the artist-craftsman on proper terms.

There is, however, so great a difference in both ideals and technique between them that a new kind of interpreter or intermediary who knows both worlds intimately is called for. This is perhaps best illustrated in Denmark where the "Master of the house", the architect, is trained in practice before theory and therefore knowing both approaches is able to interpret one to the other. Because of this the Danes have



Inlaid celadon bottle

height 12", 1960



Porcelain "Kogo"
height 4", 1960



Cut sided dull blue covered pot — stoneware
height 7", 1960



Large covered pot, stoneware sgraffito
width 14", 1960



Salt glaze jug
height 7", 1960

taken the lead from the English in the making of modern wooden furniture, and Danish and other publics have the opportunity of buying well-designed chairs and tables, etc. made entirely by hand, or by machine, or by a suitable combination of the two, and a truer understanding of their relative qualities and prices is being established.

I can only express my hope that in the field of modern pottery something parallel may take place here in New Zealand where the long established prejudices and habits of mind of both hand craftsmen and industrialists are not so ingrained.

Bernard Leach

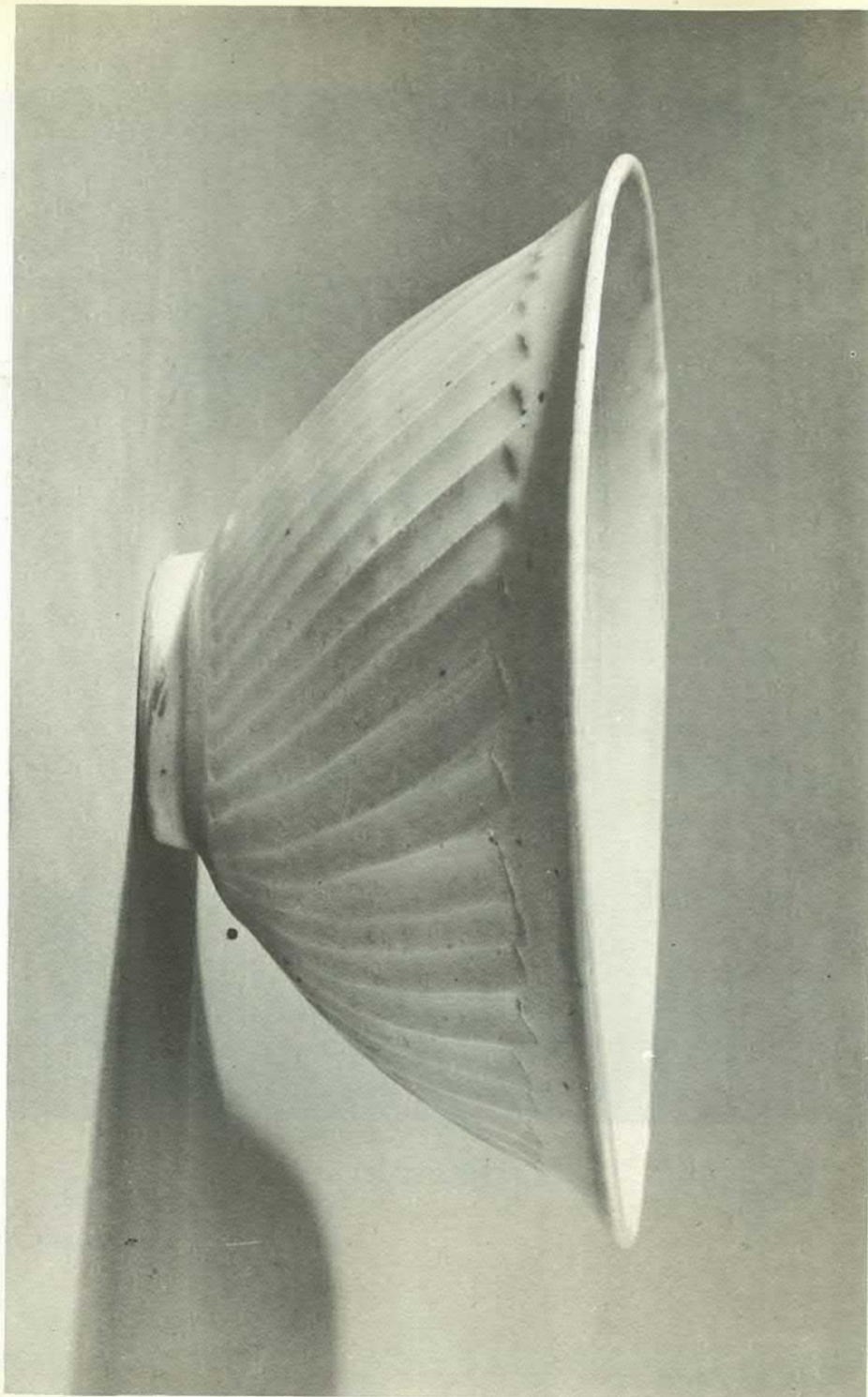
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THE MANAWATU GORGE by BERNARD LEACH

This is one of the many quick pen sketches made by Mr. Leach on his journey through New Zealand.

Wellington, New Zealand

Lent by T. Barrow



Fluted porcelain vase

width 9", 1960

INTRODUCTION TO AN EXHIBITION

Michael Cardew

Michael Cardew and his pupils from Abuja, Northern Nigeria, have recently held two Exhibitions in Europe, one in London and one in Paris. He took several pupils to England with him, including Ladi Kwali, and they were given a very warm reception.

The common Nineteenth-Century opinion, that tropical Africa had no history - or if it had, that it was of no particular significance for the rest of the world, is extinct. Today, the African past gets its full share of attention and study. But the important thing is the Future. In Art, where the ground is fertile with potentialities, is there anything a European can do to promote their realisation?

All over the world, especially perhaps in Africa, there exists still a wealth of popular arts, which are in danger of disappearing. The people themselves, the heirs of all this cultural wealth, are often those who are in the greatest hurry to dissipate it. Usually the on-looker is powerless to do anything to prevent it, and can only raise ineffectual protests. Native handicrafts seem to be faced with the melancholy alternatives of extinction or mummification.

But there is no need to suppose that every stage of European evolution must necessarily be repeated everywhere. There exists a third way, though it is rarely that the chance to take it is presented.

The traditional craftsman faces a crisis of adaptation. If his techniques can be changed to meet the needs of the present day without damage to the character and virtue of his products, he will be able to turn the economic corner. In the past, when the pace of evolution was slower a successful transition of this kind was often made. If the craftsman of today is given a similar chance, a similar adaptation is possible.

In Nigeria, where pots are everywhere made by the immemorial methods of the Archaic period, the Pottery Centre at Abuja was started ten years ago with the object of introducing, at least to a fringe of the traditional potters, three innovations: the potter's wheel, glaze, the high temperature kiln. The aim has been to develop a technique securely based on local conditions and local materials. Experiences during the Second World War taught us that it is unwise for the pioneer potter in Africa to rely on supplies from Europe. He must be able to find and to process all the materials needed for refractories, clay bodies, glazes and colours.

Taking a pot from
the Kiln, Abuja



At Abuja, all the raw materials are found locally. Good plastic clays are abundant; kaolin and zircon are obtained from the intrusive rocks of the Central Plateau; feldspars, limestones, quartz, talc, fluor spar and iron oxides come from the Archaean rocks of the surrounding country. Major ingredients in some of the glazes are grass ash, and a kind of slag collected from the ash-pits of the wood-fired kiln. All the firebricks and saggars for the kiln are made from a local Kaolin-grog mixture. The plant and equipment are simple: a small crusher, a plate-mill, a ball-mill, blunger and pug; potter's wheels; and a kiln.

Style in all arts springs as much out of material techniques as from national character. When you bring in a new technique, the traditional style will be profoundly modified. Can it be kept alive during transition? It is only possible if you yourself believe in the possibility. How to do it can only be discovered by doing it. The method has to be above all empirical - Nature is a better guide than doctrine. The good and the true spring up continually of their own accord, and subsist by their own natural power. To be able to recognise them when they appear - this is the artist's function.

ARTS ADVISORY COUNCIL

The following brief notes on the Arts Advisory Council constituted by Government late in 1960 may be of interest to our readers.

Membership:

The Council comprises the Minister of Internal Affairs (Chairman), the Secretary for Internal Affairs (Deputy Chairman), the Director of Education, the Director-General of Broadcasting, and five non-Government members.

The non-Government members hold appointment for three years and are - Dr. J.C. Beaglehole, Mr. James Collins, Mr. D.S. Campbell, Mr. K. Melvin, and Mr. F. Turnovsky.

Dr. Beaglehole is at present overseas and has been replaced for the period of his absence by Mr. Cedric Firth.

The Council meets at approximately two-monthly intervals.

Directive:

The Council's directive as set out in the Cabinet Minute constituting it is -

- (1) To formulate and implement an overall policy of co-operation among and assistance to the arts generally;
- (2) To define the fields within which assistance will be given;
- (3) To make grants in those fields from the funds available;
- (4) Generally to advise on the arts.

Finance:

The Council receives an annual grant of £60,000. This is made up by £30,000 on the Vote of the Department of Internal Affairs and £30,000 from lottery monies.

Associate Committees:

The Council has set up an associate committee to advise it on the visual arts generally. Additionally in the visual arts, as in music, drama, and ballet, it has appointed a selection committee to advise it on the award of its travel grants and training awards, details of which are given elsewhere in this issue.

Assistance granted:

The Council's policies and details of the grants and awards it has made from time to time have been publicly announced. In so far as potters are concerned one may mention the grant of £50 towards the travel expenses in New Zealand of John Chappell and of £100 to assist Bernard Leach's visit here. In addition, while Mr. Leach was here the Council arranged for him personally to choose examples of his work up to a value of £100. These will be made available by the Council for exhibition and study. Finally the Council has made arrangements for the purchase of examples of N.Z. potters' work with a view to forming a comprehensive collection for exhibition and deposit in due course in an appropriate institution or institutions.



ARTS ADVISORY COUNCIL AWARDS

Although the closing date for the above awards (7th September) is now past, we feel it important that potters should know the general pattern. There may be alterations and amendments, but in general the awards are first advertised in March each year, the closing date is early September, and the decisions announced in December.

The Council offers the following awards to be taken up in 1963:-

Training Awards

The awards are valued at up to £500 for training in New Zealand and at £500 plus £125 grant towards travel for training overseas.

The awards cover the fields of music, drama, ballet and the visual arts. Their scope covers creative artists (e.g. composers) performers and executants (e.g. dancers and pianists) and potential teachers who are seeking to continue formal training either in New Zealand or overseas.

All candidates must show evidence of serious study and training and intend to make a career in their chosen field of work.

In ballet candidates are expected to have passed at least one major examination of a recognised overseas body or to have reached an equivalent standard.

The awards will be made competitively on merit and all candidates must be available in November for an audition and interview (in visual arts a judging and interview) before a professional selection committee.

A preliminary screening of all applications will be held at which finalists will be chosen to come to Wellington.

Candidates who are chosen as finalists will be expected to pay their own travelling expenses.

Candidates in music who are executants should note that a tape of their work will be made at their local N.Z.B.C. station some time in September. This tape will be played at the preliminary screening.

Candidates in art are not required to submit examples of work until requested.

An announcement of the winners of the awards will be made by the Arts Advisory Council in December.

IMPORTANT

Awards in New Zealand will be flexible and will be made according to the needs of the student and the training facilities available.

Overseas awards will be considered only where there is strong evidence of outstanding talent.

Travel Awards

Two travel awards valued at up to £700 each will be available to persons with a background of achievement in some field of the arts who are aged 35 years or over.

The awards are for a minimum period of three months.

Application should be made by letter setting out the purpose the award would be used for, the length of time involved and the way in which the benefits of the award would be used on return to New Zealand.

Candidates should furnish details of age, education, training and experience.

Award to Teacher

One award of £1,000 will be available to a teacher in any field of the arts to undertake a year's specialist study overseas. Candidates may be of any age but should have a background of achievement in teaching and be in a position to put the full benefits of their studies to practical use on return to New Zealand.

Candidates should apply by letter setting out details of the studies to be undertaken and giving details of age, education and professional training and experience.

IMPORTANT

Successful candidates for both the travel and teaching awards will be expected to give an undertaking to return to New Zealand on completion of the award.

The Arts Advisory Council will announce the recipients of the awards in December.

POTTERY BOOKS

Stoneware and Porcelain - D. Rhodes	55s.
Clay and Glazes for the Potter - D. Rhodes	55s.
A Book of Pottery - H. V. Poor	55s.
Complete Book of Pottery Making - J. B. Kenny	49s. 6d.
Ceramic Sculpture - J. B. Kenny	55s.
Craftsmanship and Design in Pottery - W. B. Dalton	55s.

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STONEWARE BODIES

R. R. Hughan

A lecture delivered to the N.S.W. Potters' Society on June 2, 1962, and reproduced by courtesy of Mr. Hughan and The Australian Potter.

Introduction:

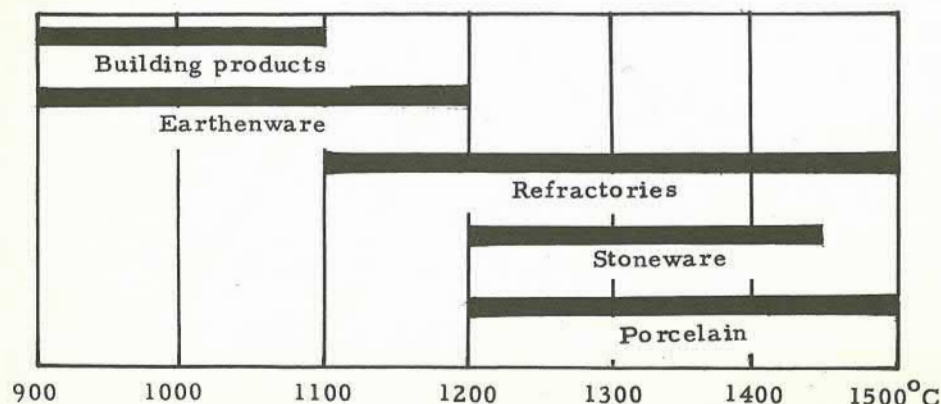
A simple definition of stoneware bodies is not possible, for two main reasons. Firstly the term "stoneware" itself embraces quite a variety of pottery types, ranging from salt glazed building materials, to fine white table and decorated wares closely resembling porcelains. Secondly, the bodies from which these varieties of ware are made may have simple or quite complex recipes. Furthermore the complexity of the body recipe is not necessarily related to how "fine" the ware is.

The best we can hope to do is to compare and contrast the most essential characteristics of stoneware with those of other bodies. We shall do this by considering the properties of stoneware under a number of headings.

1. Firing Range:

Stonewares are fired in a narrower range of temperatures than many other kinds of pottery (see fig.1.). In this range of temperature, about 1200° to 1400° C, the body should reach maturity, that is, be largely vitrified. Many other types of ceramic products vitrify in this

Fig.1 FIRING RANGE OF POTTERY BODIES



range also, e.g. electrical porcelain, but it is a desirable feature of stoneware bodies that they should mature slowly, not warp or slump when slightly overfired. We shall consider this further in the next section.

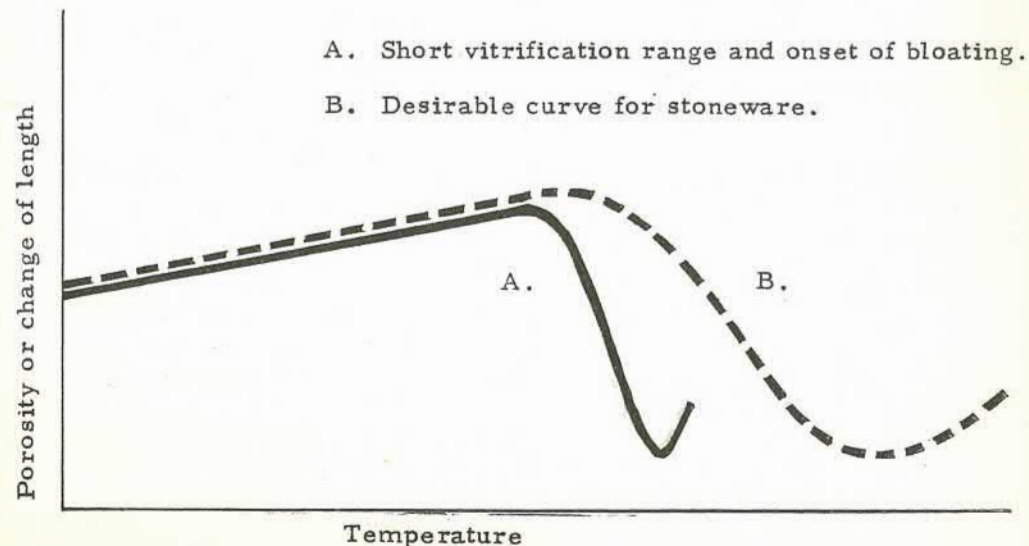
2. Degree of Vitrification:

Stoneware is loosely termed "vitreous" whereas in fact, many stoneware pots would be found to be slightly porous. A slight degree of porosity is desirable in that it contributes to the "toughness" of the body. That is to say, a slightly porous body is more resistant to chipping and to sudden changes of temperature. The borderline between earthenware and stoneware lies at about 10% apparent porosity, and ideally, stoneware should be about 2 to 3% porous.

This porosity should be "residual" in the sense that it results from incomplete vitrification. A second type of porosity due to bloating is caused by overfiring, and in this condition the body tends to be brittle.

We can understand this better if we study typical firing curves for a stoneware clay. We may plot firing temperature against either apparent porosity or change in length (fig.2). In either case we observe a slight rise in the curve up to about 1000° C, and then a steady fall over the next 500 degrees. Finally the curve rises again as bloating commences. (Bloating is the cause of the small blisters seen on

Fig.2 TYPICAL VITRIFICATION CURVES



the surface of overfired ware, which are due to the expansion of trapped gases in sealed pores or other cavities, such as blebs due to poor wedging.) The period of firing during which the curve is falling rapidly, is the vitrification range. In many bodies, especially those containing a large addition of fluxes, the fall may be steep. This necessitates careful control of firing in order to arrest vitrification before it goes too far. (Firing pots is like making love - you have to know when to stop.) For the artist potter, however, a long vitrification range is the ideal, in order that he can make use of a wide range of glost temperatures with the one body. The ideal stoneware body thus exhibits a firing curve which falls slowly, and does not rise suddenly again into the bloating range. This ideal is achieved by the choice of the right fluxing material. Typical vitrification ranges are given in Table I.

TABLE I

VITRIFICATION RANGE OF TYPICAL CLAYS

Lime rich clays	25°C
Very impure clays and shales	150
Stoneware	175
Fireclays, impure kaolins	200
China clays	250

3. Refractories and Fluxes:

This heading might equally have been "bones and flesh", for if we are to look at the fine structure of a vitreous stoneware, with the aid of a microscope, we would observe that it consisted of a skeleton of crystalline material, filled in with glass.

The crystalline skeleton develops from two sources. In part it consists of the residue of non-fusible, i.e. refractory materials such as kaolin flakes, quartz fragments, and a few other minerals in very small amounts, and in part, of mullite needles which crystallise out of the glassy "flesh".

The relative proportions of bones and flesh determine the firing range of the body. The chemical composition of the flesh or glassy matrix determines its fluidity and hence the steepness of the firing curve in the vitrification range.

A number of fluxes are available to the potter, but when their chemical composition is examined they are all found to be compounds

containing one or more of the four important oxides: lime, lithia, potash or soda. We should also mention perhaps a fifth, iron oxide, for this is also a flux but is seldom deliberately added as such.

Lime, lithia and soda are all powerful fluxes. They begin their work of vitrification at lower temperatures than potash but they have the disadvantage of producing bodies with a short vitrification range. This effect is even more marked when they are used in a combination.

These four oxides behave very differently from one another in terms of the temperature at which they first act, and the fluidity of glass which they produce.

Potash alone has the desirable characteristic of producing a viscous glass and hence a long vitrification range at not too high a firing temperature.

It is also worth mentioning in passing that this attribute of potash glasses is also responsible for the richness of texture of stoneware glazes.

Potash of course is a constituent of certain feldspars, but more importantly it occurs intimately bound up with the structure of most clays. Thus it is not uncommon to find clays which fuse to a vitreous body at 12-1400°C without the addition of non-plastic fluxes such as feldspar. Plastic clays of this sort make ideal stoneware bodies.

Not all potters however have access to a single clay body which meets the requirement of stoneware. The right degree of fusibility is only one consideration; plasticity, shrinkage, colour etc. all have to be taken into account. To meet all the requirements it is frequently necessary to formulate what may be called synthetic stoneware bodies by blending various proportions of plastic and non-plastic clays, together with feldspar as a flux, and ground silica as an agent to control shrinkage and crazing. Sand and grog may be added for textural interest.

Finally, before leaving the subject of "bones and flesh", one little known fact must be pointed out: the fineness of grinding of feldspar and silica not only affects the plasticity of synthetic stoneware bodies (overfine grinding is deleterious to plasticity), but has a bearing also on the vitrification behaviour. The finer the grinding the more fusible will the body appear to be. This is due to the fact that the main chemical reaction taking place between the fluxes and refractory constituents occurs at the interfaces between particles. Hence the greater the surface area exposed, the more rapid will the reactions be. This behaviour is more marked in the case of silica than for feldspar because the feldspar will eventually melt anyway, and form a glass.

Vitrification consists in part of the silica dissolving in this glass, and thus the area of silica exposed is an important factor.

4. Plasticity:

For the studio potter the criterion of plasticity is that the body should be suitable for wheel throwing. This means that, in effect, stoneware is required to be more plastic than most other common pottery bodies, where methods of making other than throwing are normal. Even in the industrial sphere, stoneware articles are mostly produced by plastic making methods, e.g. extrusion of pipes, jiggering and jollying of chemical vessels.

The need for plasticity severely restricts our choice of natural clays, and the problem of obtaining plasticity plus right firing characteristics in a body is faced in two ways: one is to blend several clays, all with about the right degree of plasticity, in order to achieve the desired maturing temperature; this is the traditional and most favoured method by the artist potter; the other method is to produce a "synthetic" body based on a highly plastic material, such as English blue ball clay or very sticky terra cotta clays. The plasticity of these materials is such that they can be diluted very considerably with non-plastics such as quartz, felspar, and fireclays or kaolin, by which means other factors such as firing temperature, texture, colour and crazing resistance may be varied at will. This latter method is preferred by those whose bent is more scientific than artistic.

Plasticity is principally influenced by the range of sizes of the individual particles comprising the clay. In very plastic clays such as the English blue ball clays, most of the particles are less than 1/1000 mm, whereas a fireclay or kaolin mostly has particles ranging in size from 1/1000 mm to 50/1000 mm. The former clays are sticky and difficult to dry without warping and cracking. The latter dry easily but are "flabby" to work with. The ideal is a clay having a very broad spread of sizes from less than 1/1000 mm upwards. Some natural clays meet this requirement, but more often than not it is necessary to make blends, and despite the advances of science the best test of plasticity is still the potter's thumb.

5. Colour:

Iron compounds are by far the most common colouring constituents of clays. The only other material of any significance is Titanium in various forms such as Ilmenite (compound of titanium and iron oxides) and Rutile (titanium dioxide).

In weathered clays iron mainly occurs as the hydroxide (Limonite) finely dispersed throughout the clay mass. Its removal in this

state is possible only by drastic chemical action. Some clay minerals, notably Bentonite, are able to incorporate some iron into their own crystal structure, and this too is firmly fixed.

In less weathered clays the iron may be distributed as crystals of iron sulphides, or as nodules of limonite or hematite (Fe_2O_3). In this form it is often possible to remove much of it by sieving; however the artist potter may find that the fine speckle of iron spots in the fired body is texturally attractive. The size of the spots is not only determined by the sieve size, but also by the firing temperature and the nature of the overlying glaze. As a general rule, however, spots less than 100 mesh in size tend to blend into the background colour of the body.

At stoneware temperatures iron compounds give buff colours in an oxidising atmosphere and shades of grey in a reducing atmosphere. The shades of colour exhibited by a broken fragment of fired ware are often a useful indication of the state of the kiln atmosphere at various stages of firing. The external appearance of an unglazed portion of a pot does not necessarily give such an indication since some reoxidation of the surface inevitably occurs during the cooling cycle. It is this reoxidation which causes the highly prized "iron rim" and "iron foot" of bodies containing more than about 3% iron.

The colour of natural clay is not a sure guide to the amount of iron present in a body, since the chemical and physical state of the iron greatly affects its pigmenting power in the raw state. Thus it is not uncommon for quite light coloured clays to fire to a much deeper colour, and the reverse state of affairs is not unknown.

Titanium compounds seldom amount to more than 2% in natural clays. The pigmenting power of titanium is less than that of iron, and the colours given are in general similar to those of iron at stoneware temperature.

6. Analysis and Recipes:

The mere chemical analysis of a clay tells the potter very little about the real nature of a given clay. It is instructive however to compare the typical ranges of composition given in table 2.

Silica tends to be highest in stoneware clays. This is necessary to prevent crazing of the glaze. The iron content is also higher, and this is perhaps the chief distinction between a stoneware clay and the less plastic ball clays. (The terms China clay, Ball clay and Stoneware clay are of course all a matter of definition).

The best bone china contains no ball clay; it is therefore almost devoid of plasticity. Porcelain and parian are similarly low in plasticity, and for this reason alone are difficult materials for the artist potter to handle.

The white earthenware body given here is the basis of most English tableware, and is commonly fired at about 1100 to 1150°C. Above 1200°C however, it begins to vitrify and forms an excellent basis for synthetic white stoneware bodies. Its clay content is too high to allow the development of the translucency which is characteristic of porcelain.

The lime and magnesia content of a stoneware clay must, as we have already explained, be low. The potash content is only limited by the amount of this substance which is naturally combined with the clay minerals present. In synthetic bodies, the amount can be increased by the addition of felspar, but only at the expense of plasticity. The recipes of a number of synthetic pottery bodies are given in the table following.

TABLE 2
RANGE OF COMPOSITION OF TYPICAL CLAYS

Percentages:	China Clay	Ball Clay	Stoneware Clay
SiO ₂	45-47	47-65	50-70
Al ₂ O ₃	37-40	20-34	16-35
Fe ₂ O ₃	0-1	0-3	1-6
TiO ₂	0-1	0-3	0-2
CaO	0- $\frac{1}{2}$	0-1	0- $\frac{1}{2}$
MgO	0- $\frac{1}{2}$	0- $\frac{1}{2}$	0- $\frac{1}{2}$
KNaO*	0.7-2	0-4	2-3
H ₂ O	11-13	8-16	5-12

* Symbol for the sum of Potash and Soda.

TABLE 3
COMPOSITION OF TYPICAL SYNTHETIC BODIES

Type	Cone firing temp.	Kaolin	Ball Clay	Fel-spar	Sil-ica	Bone Ash
Bone China	10	13	-	15	32	40
Porcelain	16	35	15	25	25	-
Parian	8	30	10	60	-	-
White						
Earthenware	1-9	24	28	13	35	-
Stoneware	6-12	40	45	5	10	-

The stoneware body given here depends for its fusibility on the high ball clay content. In this recipe the kaolin content may be replaced by fireclays, and the ball clay by plastic terracotta clays. In this way the potter can produce bodies of any desired texture and colour. The small amount of felspar shown in this formula may not be necessary if the ball clay is sufficiently fusible, similarly the silica content will depend on the tendency of the glaze to craze or peel.

7. Conclusions:

Stoneware in common with all other pottery bodies, requires a nice balance of many factors. These factors roughly in order of importance are - plasticity, vitrifying range, firing temperature, crazing resistance, drying shrinkage, colour and texture.

Single clays which meet all these requirements are rare. Synthetic bodies are not difficult to compound if the potter has a good fundamental understanding of the above factors. They also have the advantage of allowing a good deal of flexibility in the choice of colour, texture, etc. for a given purpose.

The use of the term "synthetic" to describe compounded bodies may raise doubts of an aesthetic nature in the minds of some potters; but all the materials used can be of an entirely natural and unrefined nature, so no aversion to them is justifiable on this score.

Finally we may ask is it possible to produce stoneware, with traditional qualities, at less demanding temperatures than 12-1400°C? It is possible to produce vitreous bodies at much lower temperatures, for example by the use of nepheline syenites as a flux, but the quality of felspar based glazes deteriorates rapidly at lower temperatures. It would seem then that the answer is No.



JAPANESE EXPERIENCE

Mirek Smisek

In August, 1961, Mirek Smisek, one of our few full-time potters, took off with his wife Nona and family of two boys, for a study tour of Japan. They financed the tour entirely themselves, helped not a little by Nona's efforts in making hundreds of strings of beads.

We arrived at Kobe by sea in the middle of summer and John Chappell was waiting to meet us. Within half an hour we were on the way to Kyoto in a fast and comfortable train. The heat and humidity were terrific and for a while we didn't think we could last one day. John booked us into a Japanese Inn until his Japanese friend Nishimura found us a house by advertising in the paper. It was a two storey house with tatami floor covering, large sliding glass doors and a very small garden with a few trees and shrubs. Three days after our arrival I met Terry Barrow's friend Makoto Tashiro, former student of Shoji Hamada, and now teacher of pottery at a High School in Kyoto. He introduced me to Dr. Susumu Okuda, assistant professor at the Faculty for Industrial Arts, Kyoto University, where he is a lecturer in the Ceramics Department. I applied for a position as a student of pottery and was invited by Professor Uei and Dr. Okuda to study for six months. This was offered to me free in return for two lectures on New Zealand and Australia. Our house was only 200 yards from the faculty which allowed me to do a lot of work.

We experienced wonderful hospitality from the Japanese people. Our boys, Ricky and Roger, enrolled at a Japanese primary school where a young teacher, Mr. Tanaka, looked after them. He was happy to have them in the class as he was able to practise his English, which most Japanese wish to learn. Nona was asked to teach English at the Doshisha College, where she taught for about three months and made many friends.

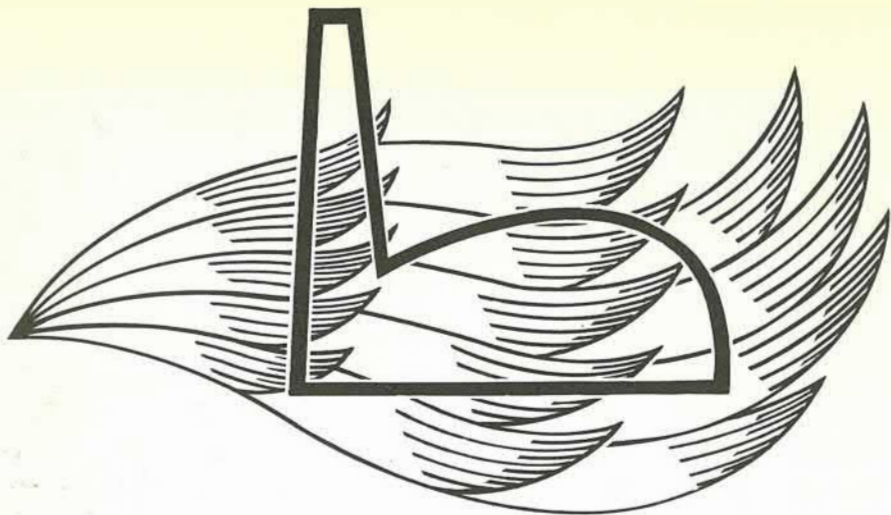
I did all my throwing and bisque firing at the faculty, and glazing and decorating at several other kiln sites, mainly in Takechi Kawai's workshop. Takechi was a wonderful teacher and an excellent host.

In December Makoto Tashiro and I had a two man exhibition in Tokyo which was opened by Shoji Hamada. I also had a one man show in Kyoto and my salt glazed pots appeared to be popular. I was able to do salt-glazing at the faculty in an old glass furnace which I modified a little. I was able to repay some of the kindness by teaching salt-glazing techniques to some of the potters, and a few weeks before our departure they had several successful firings.

Nona and I had the good fortune to meet Bernard Leach in Japan where I saw both his and Shoji Hamada's retrospective exhibitions. English medieval jugs from the Guildhall Museum were shown at the same time and they made quite an impression on the Japanese. Mr. Leach and his friend Dr. Horiuchi came twice to the faculty to see the salt glazing. In fact, I salt-glazed a few of Dr. Horiuchi's own pots. He became something of an uncle of mine, and gave me lots of encouragement. His advice was most valuable.

Our life in Japan was full of interest, and our contact with the people very happy. The September typhoon, which took a few tiles off the roof of our house, added some excitement. During the last month we were given many memorable sayonara parties and our friends all came to the Kyoto Station to see us off when we left for New Zealand. We were very sad to leave the country where so much friendship and hospitality were given to us, but some day hope to return.

Photo: At the Faculty for Industrial Arts, Kyoto University, Japan. Autumn, 1961. From left, Koichi Okumura, Bernard Leach, Dr. Susumu Okuda, Mirek Smisek, Cecily Gibson.



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EXHIBITIONS

The Gallery, Symonds Street, Auckland, held its first Exhibition of pottery, weaving and rugs in April. Potters represented were Len Castle, Peter Stichbury, Trevor and Marjory Bayliss, Case and Nancy Beck, Denis Hanna, Barry Brickell, Mary Hardwick-Smith, Wailyn Hing and others. This was so successful that they plan to hold another, opening December 3 and running till Christmas.

Mingei Pottery from Japan. This exhibition of Folk Craft Pottery was held at Stocktons, Wellington, for a week from July 22. It was opened by Professor C. Bailey.

Susan Skerman, prints, drawings and fabrics, and Leonard Castle, pottery. At the Centre Gallery, Wellington, from July 22 to August 3. Jeremy Commons opened the show.

Mirek Smisek, pottery. The exhibition of work made in Japan and subsequent to his return, was held at Stocktons, Wellington, from July 30 - August 3.

Juliet Peter and Roy Cowan. This show of paintings, lithographs and pottery was held in the Suter Art Gallery, Nelson, from July 30 to August 5.

Auckland Potters were invited to exhibit in the Camellia Society Annual Exhibition held in Hamilton at the end of August. Some of the pots were used to hold the camellias, and others were on display.

Jack Laird, Palmerston North, and Noeline Thomson of Masterton will hold an Exhibition of pottery in the Centre Gallery, Wellington, from September 17 - 28.

Lee Thomson, potter, of Wellington, and Mollie Stevens, painter, of Timaru, are exhibiting in the Centre Gallery, Wellington, from November 12 to 23.

Ian McClymont of Wellington, will have a one-man showing of pottery in the Centre Gallery from November 26 to December 7.

New Zealand Academy of Fine Arts Exhibition of Sculpture, Pottery and Graphic Art, National Art Gallery, Wellington. August 4 - 26. This was a new venture for the Academy, and due to the energy of the organising committee and the artists who supported it, a most successful one. The show, in which 24 potters exhibited, had a vitality often lacking in the more usual Academy exhibitions. The drawings, prints and sculptures blended very happily with the pottery.

Peter Gordon of External Affairs Department, well known for his interest in things ceramic and Japanese, is now Third Secretary at the New Zealand Embassy in Bangkok. Peter is thoroughly enjoying the life there, and is getting together an excellent collection of the traditional Thai pots still being made in the local potteries of red and buff clay. It is interesting to see teapots, casseroles and jars that somehow have a typically Thai tilt to the curve, and we hope that he will be able to overcome the difficulties of transportation and bring the pots home.

The Hawkes Bay and East Coast Art Society's Potters' Group continues to flourish. Membership is steadily increasing and now stands at 52. At the recent Annual Meeting Ennis Oliver was elected President, Constance Verboeket Secretary, and the Treasurer is Hilary Thurston.

Jim Munro, energetic secretary of the Hawkes Bay and East Coast Art Gallery and Museum, is having a whirlwind tour of Europe and America, visiting Galleries and attending Museum Conferences as he goes. When seen in London he was bursting with new ideas and struggling gamely to fit in all the things he wanted to see and do with the time available. How fortunate we are to have a Scotsman with Jim's vision and realism to throw in his lot with New Zealand.

POTTER'S WHEEL

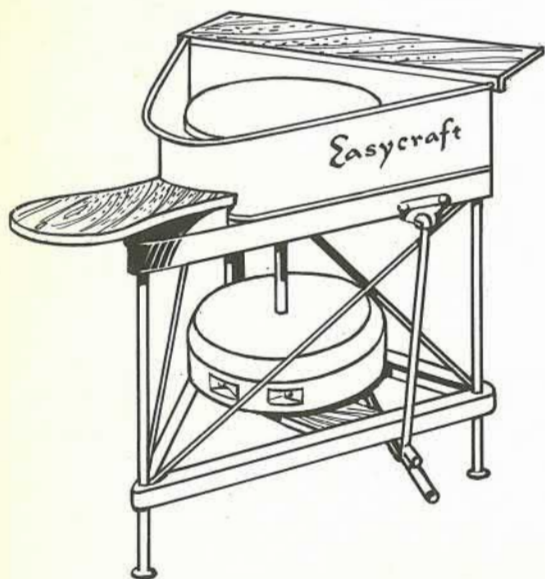
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Miss K.R. Drummond, Bookseller, 21 Little Russell Street, London W.C.1, is a craftswoman (weaving and spinning) whose little upstairs bookshop near the British Museum is crammed to the roof with first class craft books and catalogues. She has just been very busy helping to organise the S.E.A. Craftsmen's Conference. Her love of London and her good Scots sense of humour are a great help to the visitor from overseas.

Lady Lindsay, President of the Arts and Crafts Society of Victoria, Ltd., paid a visit to Wellington when she was in New Zealand with her husband, who was judging the Hay's Art Competition. She gave us a copy of the newly inaugurated Quarterly Bulletin of the Society. This is an excellent production for its size, and reiterates the necessity for setting and keeping high standards in the crafts. Visitors to Melbourne should visit the Society's shop in Albany Court, 230 Collins Street.

During the visit of Bernard Leach to Dunedin, Ina Arthur organised a meeting to discuss the formation of a Dunedin Potters' Group, with liaison members from Invercargill and Oamaru. It was considered time such a group came into being to talk with Northern groups about pottery matters. It was also necessary to have a formed group to deal with the New Zealand Potters' Exhibition, which will probably be held in Dunedin in 1963. Oswald Stephens was elected President and a Committee formed. When Mr. Leach arrived to speak to the potters he was asked if he would be Patron. He kindly consented, and said it would give him much pleasure to be Patron of the Group.

At the University of New South Wales, Sydney, the Department of Ceramic Engineering and the Australian Ceramic Society combined to present a Ceramic Research and Engineering Conference on 16th and 17th August. The Second Session was chaired by Ian McDowell, formerly of the New Zealand Pottery and Ceramics Research Association.

The Annual Meeting of the Auckland Studio Potters was well attended by about seventy members. Case Beck was in the chair. The Committee was re-elected with the addition of Len Castle. Trevor Bayliss showed films - one on Picasso and the other "The Arts of Japan".



The vigorous growth of individual pottery-making in New Zealand since the war stems without question from the stoneware of Bernard Leach, with Korean and Sung pottery in the background. A considerable number of New Zealand potters who, for one reason or another, are making earthenware, have been misled into a most frustrating attempt to follow in stoneware's footsteps and, knowing no better, have sold their bright and joyous earthenware birthright for a mess of dull and muddy-metalled slips and glazes which cannot possibly rival their stoneware equivalents.

It was the all-too-abundant evidence of this in the Fifth New Zealand Potters' Exhibition which prompts me to write this article in an attempt to rescue the earthenware potters from their bondage to an alien god.

Stoneware clays and glazes differ so profoundly from those of earthenware in their final character that the two kinds of ware have developed along completely different roads throughout their history. In stoneware we have clays carried to a high maturity of firing, coupled with feldspathic glazes of a sluggish and deep-flowing nature which share the characteristics of the pot beneath them in a very intimate manner. In earthenware the firing of the clay is broken off at a much lower level of maturity - you might almost say at a level of immaturity - while the glazes applied to it, although potentially very attractive in their own right, are fundamentally a very different type of material, a superimposed skin rather than an intrinsic part of the pot. On the other hand the high stoneware temperatures restrict the available colour range severely, while earthenware has a very wide and colourful palette at its service.

Down the centuries, therefore, the characteristics of stoneware have been reserved colouring, subtle but strong textures, a slightly massive dignity of form, and glazes which are so intimately a part of the pot as to appear one with it. Earthenware, on the other hand, accepted two thousand years ago a humbler but less sombre role, born of its more superficial glazes and lower temperatures, and ever since has indulged in a gay lightness of heart of which stoneware is quite incapable. Apart from the early English monastic wares there is almost nothing in the earthenware traditions which could claim dignity - not even those magnificent great lustre bowls of the Spanish Moors which are among the most exciting tours-de-force in the history of pottery, and which in turn opened up the whole joyous technique of majolica in Renaissance Italy - often pretentious and pompous, but never dignified. By the skilful use of coloured glazes, underglaze colours, tin glaze and on-glaze colours, and the deceptively casual

fluency of slips dipped, poured, brushed, trailed and feathered (but not splashed!), the potters of the Mediterranean and Western Europe turned their unpromising earthenware pots into wares that are full of their own kind of delight, but which bear not the slightest resemblance to stoneware.

Only the very, very faintest echoes of all this are to be found as yet in the earthenware of New Zealand potters. A few tentative examples of slip-trailing, a few tentative examples of painting on top of tin glaze, and the main efforts concentrated on the not-very-successful attempt to produce stoneware effects.

It seems to me that it is high time the earthenware potters woke up to the fact that they have been following false trails, and that earthenware has its own vast heritage to be explored and exploited.

A word of warning, however - earthenware is a much harder task-mistress to follow than stoneware. A stoneware body, fired even moderately well is almost invariably a pleasant thing, and the relatively simple stoneware glazes are so intrinsically attractive that it is fatally easy to get away with bad potting and still produce a quite likeable object. But not so earthenware. Bad earthenware is, alas, all too easy to produce and all too blatantly bad, and long and purposive practice lie behind the fluency, vigour and sureness of touch that go to make good earthenware. Even a really good earthenware glaze has to be won from hostile gods. But if you must make earthenware, you are less likely to break your heart working inside the traditions born of the centuries than trailing along hopelessly in the wake of stoneware!

As a final word I should like to suggest for serious consideration that in future exhibitions the two wares should be judged quite separately, thus recognising and underlining their fundamentally different characters and encouraging earthenware potters to seek out and establish their own standards.

We have on hand a few copies of the English journal Pottery Quarterly Vol. 7 No. 27 1962, which is the New Zealand issue edited by Dr. Terry Barrow. We are highly sensible of the honour done to us by the English potters in producing this issue. Copies may be obtained by sending 5/- to 29 Everest Street, Khandallah, Wellington, enclosing a 2½d stamp if possible.

There are also a few copies left of Minna Bondy's New Zealand Rock Glazes. Price is also 5/- and may be obtained from the above address.



Crowan Casserole

CROWAN POTTERY

IN NEW ZEALAND

We are indeed fortunate in having potters of the calibre of Harry and May Davis to come and live and work amongst us. They arrived in the middle of August with four handsome children and an apprentice potter, Stephen Carter, who has been with them for three years. Fifteen tons of luggage and equipment followed them on a cargo boat. Their intention is to set up, somewhere in New Zealand, a pottery workshop similar to the one they founded in England in 1946, after twenty years of potting experience.

Crowan Pottery is an attempt to recapture the attitudes and qualities of a pre-industrial workshop, at the same time seeking to reinforce this concept with a rational exploitation of such economic and technical resources as come within the scope of a workshop of such dimensions. Much of this hinges on the question of optimum size, which necessarily stops at a point short of factory status and retains the functions of the master craftsman on the job. This line of economic development has led to a self-sufficiency which was natural to a pre-industrial craftsman, working as he did on a simpler plane, but which has now come to be regarded as impracticable in anything but the larger factories.

The work produced, which is stoneware and porcelain, covers the full range of domestic ware including plates, in a finish and quality appropriate to our age, as well as numerous jars and pots outside these regularly repeated lines. As the pottery is seen as a workshop - not as a studio - the whole concept of signed work is inappropriate, and only the workshop seal is used. In this, too, Crowan follows the practice of most pre-industrial workshops.

Opposite: Harry and May Davis taken after their arrival in New Zealand, August 1962.





Crowan Teaset

The glazes are made from local rocks, chiefly igneous, and are crushed and milled at the pottery. Equipment for this renders possible the preparation of refractory materials and therefore the production of all saggars, flatware setters and even the firebrick needed for maintenance.

We have been familiar with the work of Crowan Pottery ever since the Chapman-Taylor's began importing it into our country a decade or so ago, and many of us have had great pleasure from the use of Crowan pots in our homes. It is therefore good to learn that the Davises have brought with them an exhibition of the best pots from their last few firings, which are a further development of the work already known to us.

At present the Davises are staying in Barry Brickell's house at Sherry River while they prospect the possibilities of the Nelson District. From what they have already achieved in England and elsewhere, we know that in the fullness of time they will produce first class domestic ware made of New Zealand raw materials, and their outlets in England and America are already demanding shipments. The value of such an example is inestimable, both to us as craftsmen and to our country in need of acceptable exports.

H.M.

Pottery in Australia is the title of a new magazine recently produced and published by the Potters' Society of New South Wales. Well set up and printed, with good plates, it is a very welcome addition to the increasing flow of ceramic literature, symptomatic of the growing strength of pottery enthusiasts throughout the world. Enquiries regarding subscriptions should be made to The Editor, Pottery in Australia, 30 Turrumurra Avenue, Turrumurra, N.S.W.

P O T T E R S

Eileen Keys, New Zealand born potter, who now lives in Perth, has built a large new kiln, oil fired, and has been having the usual teething troubles with it, one of her biggest problems being that her rock glazes behave quite differently in this kiln.

Daniel Rhodes, American author of "Clay and Glazes for the Potter" and "Stoneware and Porcelain", has just taken his wife and family to Japan for a year's study. The possibility has been mentioned that he might be able to return home via New Zealand.

Cecily Gibson is still enjoying life in Kyoto, and she is fast developing her own individual style of pottery. She has just had eight days working with Toyo Kaneshige at Bisen and says "The clay is beautiful, so feelable, and totally black. The Master worked very hard, even in this heat. Each day he quite decidedly set to work and very deliberately and without any hesitation made pots, knowing exactly what he wanted to do, and cared not a jot if they were centred or not. This was just right for him, and later when I looked at these pots, the ones that were centred in throwing and turning looked like his pots, as did the others that were not. I learned to understand and appreciate a lot more about Bisen-yaki and am grateful for his hospitality and the time there."

Carel C. Vendelbosch of Geraldine won a prize in the Craft Work section of the Hay's Art Competition with a stoneware vase 17 inches high. The glaze was black with a sgraffito design in the form of a double spiral run over it. Congratulations to Carel both on winning the prize and supporting the exhibition. Too few potters even acknowledged its existence and it will be a pity if, in the future, the craft section is eliminated.

Wanda Garnsey, editor of Pottery in Australia, and her husband Denys, recently returned from an exciting trip to Japan, China and Korea. The ceramic collections in Peking are so good they are overwhelming. Moves are being made to request Peking to send a representative collection of pottery from the Neolithic Age onwards which could be exhibited in Australian and possibly New Zealand Museums.

Helen Dawson recently made a return visit to Japan, and surmounting many varieties of difficulties, was able to present Shoji Hamada with a manuka seedling for his garden.

Jim Nelson and his wife have returned to New Zealand and are now living at Hanmer Springs.

Minna Bondy, author of New Zealand Rock Glazes, is at present in

in England after travelling through Italy, Yugoslavia, Austria, Czechoslovakia, Greece, and France. After attending the Edinburgh Festival she is returning to London for an intensive look at Museums and Art Galleries before returning home on the Ruahine, which arrives in Auckland about the end of November.

Since their return to Japan from New Zealand John and Anja Chappell have been leading an extremely busy life. John has already had two one man shows this year, and has two more lined up for September and November. These, plus a steady pressure of orders for tableware, make for a very full week, but as well they have been coping with a stream of visitors, averaging one a day through April and May. Anja is teaching English nearly every day, often till late in the evening. She also does modelling for fashion shows, and as well is studying seriously the profound art of Japanese dancing. They have plans for building a house in a remote valley in the mountains out of Kyoto and it is to be hoped that here they may find the peace necessary for the working out of ideas. In porcelain John seems to be finding a medium that suits his particular combination of talents.

To all our friends in N.Z. -

Kyoto,
August, 1962.

Apologies! During our stay in N.Z. in 1960-61 we were quite overcome by the wonderful hospitality of everyone we met. We made many friends and, we apologetically admit, made many promises that we have yet to fulfil. We want to take this opportunity to say that though we have long neglected them (it is one year since we returned to Japan), they are not forgotten. Letters will be answered and parcels will be despatched.

Please forgive us for the delay.

Most sincerely,
JOHN and ANJA CHAPPELL

PALMERSTON NORTH POTTERY SCHOOL - JANUARY, 1962

Palmerston North held its first pottery school at the Art and Design Centre of the University College from the 22nd to 27th January, 1962. The course was for advanced students and was directed to the specific study of ceramic decoration, particularly graphic decoration, glaze chemistry and techniques, and design and construction of kilns.

Jack Laird, Adult Education tutor at the Centre, and Roy Cowan from Wellington, were the tutors for the course. They both gave generously of their experience and knowledge, even to glaze recipes and personal techniques of decoration.

There were thirty-two students attending the course who came from all parts of New Zealand. Accommodation was provided for some at Massey College, while others stayed with friends in the city.

The course time-table was a full one and students worked at high pressure. There were lessons on the application of design, using platters that Jack Laird had thrown and fired especially for the course, and on pots that students had thrown themselves. Most of the platters were fired before the end of the week so that students were able to take away samples of the work they had done on the course. Unfortunately the strain of firing so much so quickly proved too much for the kiln and it burnt out an element!

There were two afternoon lectures - one on glaze chemistry given by Mr. Jones of the Crown Lynn potteries, Auckland, and one on the firing of oil-burning kilns by Mr. Jim Maunder from Shell Co., Wellington. Both lectures were extremely interesting, though some

SUPPLIES FOR STUDIO POTTERS

We have plenty of some slip and underglaze colours, but some others are in gravely short supply. Lots of Blue-Green, Imperial Blue, Antimony Yellow 5459 (similar to but slightly weaker than our old 4659), Pale Pink 720, Mikado Yellow, Salmon Pink (rusty pink), Pale Green 1787:

Oxides: Reasonable supplies of iron, manganese, copper; no cobalt at all; a little tin.

Prepared bodies: Sufficient, except for dry CMN body.

Kiln furniture: None but hoping for an import licence soon.

Cones: Pretty desperate.

The supply position may improve later. Fortunately quality doesn't suffer along with quantity.

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people found that the combined effects of Massey's luncheon menu and Palmerston North's summer temperatures made them rather sleepy! Perhaps in future courses lectures could be given in the morning. For many people the topics discussed in these talks provided the answers to long-standing problems. The Art and Design centre will be incorporating one of Mr. Maunder's ideas into their new kiln when they install the vertical firing oil jets.

It seemed like providence that Bernard Leach should arrive in New Zealand during the week of the school, and our thanks are due to the organisers of his tour who arranged for him to visit Palmerston North so soon after his arrival. He spoke to a small group of interested people at the University College on the Thursday evening, and the students of the pottery school entertained him to supper afterwards. He spoke briefly about his impressions of New Zealand pottery and of possible trends - "New Zealand and Japan are likely to be linked more closely in the future from an aesthetic point of view. Japan is the treasure house of Eastern art and has made, and will continue to make, an impact on Western European culture."

Programmes were arranged for the other evenings during the course. On two evenings films were shown and on the third a Brains Trust was held, in which a panel of the tutors chaired by Mr. Toby Easterbrook-Smith, the Course-Administrator, did their best to answer questions put to them by the students.

The school finished on the Saturday morning. After we had cleaned up we all met together to discuss, amongst other things, ways and means of improving future schools. Two suggestions were made - firstly that students should bring with them a representative piece of their own work, as it was felt that these would provide starting points for useful discussions between students, and secondly that there should be a display of work done on the course. All agreed that it had been a wonderful experience, and the following letter from one of the students sums up the feelings of all who attended.

"For the isolated studio potter and for teachers needing a refresher course, the 'summer school' is undoubtedly the answer. After ten years of potting and attending six schools I never cease to be amazed at the amount of fresh, stimulating knowledge, new techniques, new glaze recipes, new methods of decoration, etc.etc., made available to the fortunate student. The Palmerston North school was no exception - where Mr. Jack Laird and Mr. Roy Cowan gave freely of their wide experience and knowledge of pottery to thirty-two appreciative New Zealand potters."

Pam Forsythe
Zoe Bendall
Margaret Sawyer.

W E B B R E F I N E R I E S L I M I T E D

SUPPLIERS OF:

Raw Materials

Ball Clay, Bentonite
Diatomaceous Earth
Fire Clay

Processed Materials

Felspar, Kaolin
Talc as available
White Pottery Clay

Our clays are New Zealand materials only. We do not prepare ready to use bodies but just straight clays and raw materials for the potter to prepare his own bodies.

We would like comments on the advisability of our preparing a ready to use body.

STUDIO POTTERS

We thank the many potters who are supporting us in our efforts to supply a comprehensive range of materials. We also thank Pottery Instructors from the Art Schools for their practical support.

A range of both body and glaze colours for use in pottery making will soon be available in ounce and one pound packets.

Catalogues on Application

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THE SIXTH NEW ZEALAND POTTERS' EXHIBITION

The organisation for running the Sixth New Zealand Potters' Exhibition at Palmerston North is creaking into operation and working parties and volunteers are being rounded up, coerced and press-ganged into service. The designs for the stands have been finalised and the general layout planned in what we may reasonably claim is the most charming small gallery in New Zealand. This gallery in Grey Street, Palmerston North, was designed by Acton Wilde-Browne and is an open, light, and airy construction on portal frames with an interesting lantern roof. The inside incorporates a lot of natural wood finishes and one end is devoted to a full width floor-to-ceiling window. It is planned to place shoji screens across this to give a different background lighting. The supports for the stands are to be painted matt black and the shelves will be sanded "pinus" planks. The gallery is a spacious building and we will need a lot of very good entries if the pots are not to look rather lost. Arrangements are being made for films and demonstrations of pot building and throwing. So far two public bodies have indicated that they are visiting the exhibition with some £70 to spend and two others have evinced similar interests.

Helen Mason and Charles Fearnley of Wellington, and Mrs. Hos of Auckland, have accepted invitations to work on the reviewing committee. Helen Mason needs no introduction to potters, Charles Fearnley is a Wellington architect with a deep interest in pots, who has written articles in the New Zealand Potter, and Mrs. Hos is well known as the proprietor, with her artist-husband Kees, of the New Vision Art Centre in Auckland city.

The opening night on Saturday the 6th October will be a private view and buffet supper. Tickets will be 7/6d and potters should write to the organiser if they need any. Exhibitors will, of course, receive invitations.

New Zealand potters have been approached by the Melbourne Art Gallery to send a selection of pots for an Exhibition there in October 1963. We have also been asked by the Washington Kiln Club to be the "featured country" in the 1963 overseas section of their Biennial Exhibition to be held in September next year. Featured countries in the past have been Canada, South Africa and Japan. It has been decided to invite twenty potters to submit work for these two events, and the twenty potters will be selected from exhibitors in the Sixth New Zealand Potters' Exhibition at Palmerston North.

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We now have approximately fifty of our wheels in use, mostly round the Auckland area. There are five of these wheels in Napier, three in Hamilton, one in Whangarei, and one in Wellington (at the Reikorangi Potteries).

When Bernard Leach was in Auckland he visited our workshop and was keenly interested in our wheels. He commented that we are making a much better wheel than he can get made in Devon.

We have amended the design of the wheels which are nearing completion by lowering the height and also giving the crank more length, which means that potters of shorter stature can reach the kick-bar with greater ease and comfort than with the full height model.

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WHAT A POTTER CAN SEE IN MELBOURNE
IN A SHORT TIME

Mollie Duncan

At "The Casbah"

While "window shopping" one evening in Melbourne, I was attracted to a small window display of hand-made pottery. I noted the address - "The Casbah", 121 Collins Street - and was back next morning soon after opening time.

It is a small shop on the first floor and has an intriguing display of modern Australian pottery. Here are some of the names of potters and their work that I jotted in my notebook.

Phyl Dunn, on her shelf, had pots of creamy-white stoneware, some of which were decorated with a fawn colour while other pieces were patterned in a pale green. David Boyd is, if anything, Australia's master potter. He gains his inspiration from ancient forms and has attained in his own work a delightful, shiny-brown copper finish. Van Nykel is a direct descendant from the sculptor of the famous statue of a mermaid in Copenhagen. His Scandinavian origins show in his work - tall, graceful coffee pots in grey and dark purple-green colourings. Heidrickson, a Canadian potter now living in Australia, had an attractive display on one of the small tables. Henri le Grande, from the Canberra National University, sends to "The Casbah" his characteristic work in rich, gold-coloured stoneware. Ellis had a beautiful grey-green coffee set on display, which reflected the lines of the tall, modern Danish pottery. Lucy Beck (sister to David Boyd) exhibited some glossy brown pots which contrasted with the lighter colours of the Scandinavian work and toned with those of her brother. Tom Saunders, recently returned from Paris, displayed some dark-green stoneware. He also does earthenware pottery, mostly in a mottled-green, matt finish. Gus McLaren, famous for his sculptured bulls, had some most attractive large casseroles with huge sculptured figures as handles on the lids. Mrs. Wolfe, the manageress of "The Casbah", assured me that the demand for these casseroles was so high that she could not purchase enough of them.

My overall impression, from this sample of Australian pottery, is that the influence from the European countries has had a more marked effect than in New Zealand, where the dominant influence seems to be Asian.

The Potters' Cottage, Warrandyte

In Potters' Cottage two rooms are set aside for displays. Pottery is arranged in little bays below the photograph of the exhibiting potter. There are two husband and wife teams exhibiting along with the work of Gus McLaren, Charles Wilton and Kate Janeba. Sylvia Halpen and her husband, who sign their work SYLHA, exhibit clay figures as well as wheel work. Phyl Dunn and her husband Reg Preston combine their work under the name CERES.

In another room in the cottage, tea and coffee are available. If a group of twenty or more persons plans to visit the cottage for an afternoon's recreation, one of the potters will bring his or her wheel and demonstrate throwing methods. Many women's groups attached to Kindergarten Mothers' Clubs or Art Groups avail themselves of this opportunity for a pleasant and instructive afternoon's entertainment. The surroundings are so attractive - lovely eucalyptus bush, the winding Yarra River nearby, picnic areas, and playgrounds for children to enjoy.

With typical Australian business initiative, a nurseryman has opened gardens next door. Visitors can select an indoor plant and purchase a pot to suit. Unusual pot-plant containers were featured on the shelves of the local potters.

For the uninitiated tourist, a taxi fare can be saved by travelling the sixteen miles to Warrandyte by bus. Buses leave from Flinders Street at 12.30 p.m. and 2.30 p.m. returning at 4 p.m. and 5.25 p.m. The cottage is open every afternoon except Monday.

A Visit to the contemporary Australian Pottery at Barry Hall, National Gallery

There are only six exhibits in the Contemporary Australian Section but all are well worth seeing.

Three of the exhibits are the work of H. R. Hughan. The first is a large stoneware bowl with a soft, green glaze inside which contrasts with the terracotta of the outside. His other exhibits are: a grey and white stoneware water bottle and a soft green lidded jar with fluted sides.

Patricia Englund exhibits a tall, brush decorated, stoneware bottle, Mollie Douglas a white stoneware lidded jar with neat brown lines on the lid, and Eileen Keys a small, covered, stoneware jar with iron decorations over the cream base.



T R E N D S

Helen Mason

Impressions gained in a three and a half months trip round the world by air.

It is a peculiar feeling for the middle-aged, born and bred exclusively in New Zealand, suddenly to emerge and begin examining the world in general and the roots of our culture in particular. Many theories have to be discarded, but others are reinforced. You find out the gaps in your education, but you also find out why your ancestors emigrated to a new world. And you gain a new appreciation of what it means to live in a small society in a young and hopeful country, where all have a chance to get to work and do something about making history.

Japan was first, and it was good to be there again and to be immersed even briefly in its sophisticated world of wide-awake artistic consciousness. It was good also to walk into John Chappell's exhibition in Tokyo and to find that he was using porcelain with increasing sureness as the medium for expressing his ideas. I gained a fresh appreciation of the intensity with which the Japanese use clay as a form of artistic expression, and a fresh appreciation of the trained intelligence they are bringing to bear in the field of industrial design. It was interesting, later on, to see at nearly every international airport, one or two Japanese obviously travelling the world, seeing what developments are taking place in ideas and products. Japanese intelligence grafted on to Western ideas can produce something of real excellence.

After Japan there was the long haul to Europe, with a brief pause at Bangkok, its fantastic roofs glittering in the sun, and the teeming life on its waterways where the diesel fumes absorbed on the famous morning trip to see the floating market are more overpowering than in

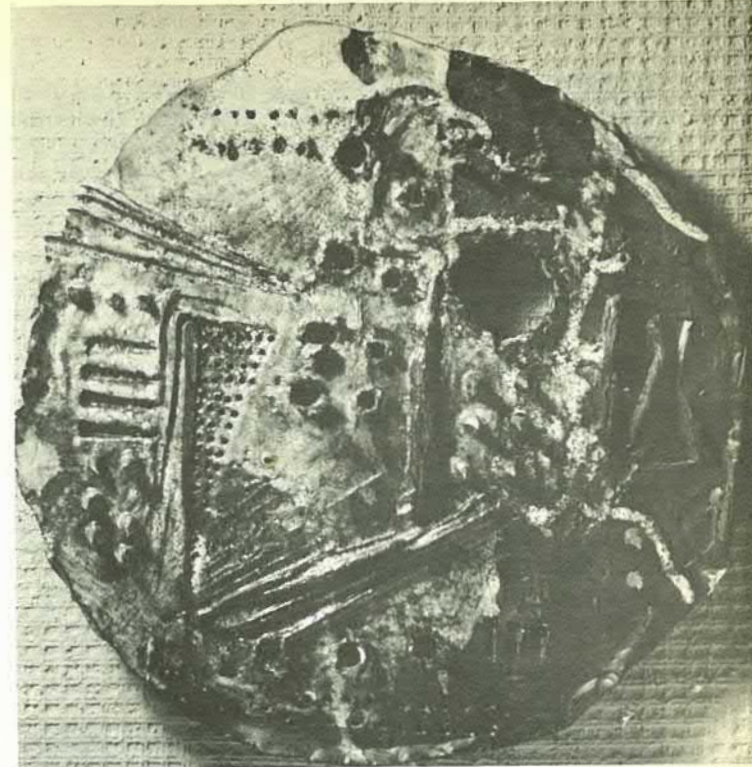
London or New York. Then sunbaked India, a brief touchdown in Cairo with a fascinating airport shop filled with the same leather pouffes, gaudy slippers and dressed dolls that our soldiers had brought back from two wars. Then, at last, Greece, its light beautiful and blinding; the rocks, the ruins, the lovely cubist lines of the buildings with here and there the intrusive Byzantine curves, and the Acropolis most gloriously all it ought to be. Greek handicrafts are good. We stayed in a hotel in the old Plaka area under the shadow of the Acropolis, and every stroll through the ancient streets brought fresh finds of handmade goods. Little pottery shops catering to the local trade in water pots and cooking vessels (still in the classical form), copper-smiths merrily beating out bowls on their ancient anvils, and shops full of peasant weaving in bags, rugs and skirts at half the prices in the better streets. I loved their use of marble, marble floors, marble stairs, marble shop counters, even a marble shower box. Greece has a small population and very little natural resources or industry apart from the tourist, so a conscious effort is being made to foster the peasant handicrafts, which make ideal souvenirs. Much of the weaving and copperware I enjoyed, but the souvenir pottery, mostly miniature copies of the Greek classical forms, frankly horrified me. However, one morning I caught a bus from Kanegous Plaka near Omonia Square to Amaroussi, a half hour journey, and here I found an area where many artisans were still making simple flower pots and water pots in traditional shapes in traditional ways. The potter I visited used a continental type kick-wheel, sitting at the side of it, and he had quite a different way of wedging the clay from anything I had seen before. These red clay pots were low fired in a kiln fired with wood shavings.

Italy is a different story. An artistically-conscious nation like the Japanese, but with a more flamboyant form of expression, they are style-setters today in clothes, architecture and industrial design. The great contrast between rich and poor, industrialised north and impoverished south, shook this egalitarian New Zealander. Living for a short time in a little mountain village in a romantic-looking stone house where all the water had to be carried from the nearby stream, and all the washing done by hand in the cold water of the village fontana, gave me a fresh appreciation of the benefit modern woman has gained from the water pipe, the washing machine, the refrigerator and the vacuum cleaner. The dream so many craftspeople cherish of the simple life and the rural community - "getting away from it all" - might leave us even less time in which to perfect our skills than we now have.

Nurtured as we are in the faith of Sung and Bernard Leach, Italian pottery had always rather appalled me, but as I studied the museums in Greece and Italy I began to see that it was the natural outcome of the Greek and Persian idea of the pot, as a surface to be decorated.

Stoneware pots by
Carlo Zauli of
Faenza, Italy.

Ceramic Wall
Decoration by Cristina
Franciosi of Modena,
Italy.



One day I went in a bus on a fascinating journey to the little medieval pottery town of Castelli, perched high up on a mountain crag. There the potters were still turning out a pleasant majolica in traditional patterns by traditional methods. Further up the mountain, however, was an avant-garde school of ceramic art where the students, both artisans from the town and would-be artists, were receiving a thorough training in all branches of pottery. The quality of their work (majolica fired at about 940°C), astonished me, as did the welcome from the highly-qualified teaching staff. Serafim Matucci, Director of the School, was a well-known ceramicist who had exhibited in many international art shows, and his work, lively and gay, showed how versatile majolica could be in the hands of a sensitive artist.

Faenza, near Ravenna, is another pottery town with much of interest, including an excellent International Ceramic Museum. The historical collection of Italian pottery is so extensive as to be almost overwhelming, but I found much to interest me in the modern Italian work, the joyous exuberance being quite different from anything I had seen before. Two long galleries contain foreign pots both old and new from all over the world. The British collection made a poor showing, but U.S.A. and Canada were well represented. I was intrigued to find a representative collection of modern Japanese work recently presented to the Museum by Mr. Koyama of the National Museum, Tokyo.

Every year, from 28th June to 22nd July, the Concorso Nazionale della Ceramica is held at Faenza, and this is a most interesting pottery exhibition. The Art School section was vivid and alive, with excellent craftsmanship; while the overseas section included first class work from Czechoslovakia, Poland, Sweden and Norway. The pots from Denmark gave me great joy, using as they did the familiar Chinese glazes in a rich and imaginative way. In the main hall of the Concorso the Italian pots were simply but effectively displayed on low stands against the whitewashed walls. To my utter amazement almost every piece was stoneware. Some were very good indeed, but many I felt lacked conviction. I managed to track down the local potter, Carlo Zauli, who claimed to be the first to make stoneware in Italy. Lively, energetic, rushing round directing everything with great verve, he was head of a flourishing studio with a staff of twelve or so, turning out huge murals (which were laid out in various stages all over the floor of the courtyard), exhibition pots, and bread and butter lines. Finally I managed to get him to stand still long enough to tell me (through an interpreter) why the transition to stoneware. "About five years ago," he said, "I thought it a good thing to get into this field along with the rest of the world, and after many experiments I managed to control it. Now, who knows," with a typical Italian shrug, "in another five years the fashion may change and we'll all be back to majolica!"

In Milan, helped by an introduction to Domus Magazine, and armed with a copy of Craft Horizons (Italian issue), I found myself in Il Sestante Gallery. Here enthusiastic Lina Mateucci told me how she and her sister had founded the gallery four years before in response to a growing demand for handmade objects for use in the home. They had found such a response that not only were they holding several Exhibitions a year of the work of individuals, but they were also placing orders with these craftsmen and building up a flourishing export trade. Much of the work on display was familiar to me from magazine illustrations, and I was intrigued to find that, good though most of it was, it lost a little of its glamour when not highlighted in a well-taken photograph. The Danese Showroom, also started about four years ago for a similar purpose, was steadily moving into another field - that of good design. Here Jacqueline Vodoss, another enthusiast, put in my hand products which showed what could happen when the fertile brain of artist and sculptor concentrated on designing for industry. Many of the ash trays, paper weights and desk furniture on display would, by their very presence, transform an office into a place of beauty. Ever since Olivetti first began to show the world that enlightened industry could produce products of beauty as well as utility, the Italians have been setting styles in this field.

France was too breathless for real study. By the time we'd seen the Louvre, the Impressionists and Miro's Exhibition at the Gallery of Modern Art, the time was gone, but I was intrigued in passing to see

how many artists had made an attempt at decorating pottery, if not actually making it. Picasso's work is widely known, but Gauguin, Chagall, Matisse and others had also had a go. I felt confirmed in my opinion that most painters see a pot as a canvas to be covered. The last afternoon, after several false starts on the Metro, I managed to get to the Butte of Montmartre and 13 Rue Durantin, where Michael Cardew's Exhibition should have closed down about a week before. I was lucky; the exhibition had been extended, and I was able to feast my eyes on the rich colours and generous shapes of "Michael Cardew et les potiers d'Aboudja". It was good to see something so warm and familiar in the wastes of a foreign city and I had an exhilarating half hour with the lively young couple who run the Gallery. They had no English, and my French was the schoolgirl variety, but as usual it was the pots that formed a bridge.

After all these foreign places England enfolded us like a mother and I enjoyed to the full the kindness, courtesy and restraint of the Londoner. After luxuriating in this feeling for a few days I found it necessary to remind myself quite firmly that New Zealanders are now over twenty-one, and began to find differences as well as similarities. England, birthplace of the Industrial Revolution, seemed to me at last to be pulling itself out of the slough caused by industrialisation rampant. Other nations, such as Japan and Italy, were able to learn from England's mistakes and preserve handicrafts as well as promote industries. So England needed men like William Morris and Bernard Leach, who consciously set out to rescue the crafts from extinction. Perhaps this explains the self-conscious arty-craftiness that still bedevils much of the pottery in England, New Zealand and Australia.

We spent a wonderful weekend in the country manor-house of Katherine Pleydell-Bouverie, companioned for the holidays by her old partner, Nora Braden. This made me realise afresh what a debt we owe good people like these who slaved to re-establish the handicrafts as a means of self-expression for the educated, and not merely a means of livelihood for the peasant.

The Craftsmen Potters' Association, with their camaraderie and self-help; the Craft Centre, Hay Hill; and the Design Council, whose work is undoubtedly raising standards, are all organisations which are coping realistically with present problems of the craftsman, and we intend to report more fully on their work in our next issue.

The picture of the U.S.A. which I had formed from the glossy magazines, and the films, had made me faintly suspicious of American culture. It was therefore a pleasant surprise to learn that in their own country I liked the Americans very much and found them a fine people, honestly trying to do a good job in a troubled world. In New York, not far from Fifth Avenue, the Museum of Contemporary Crafts had an Exhibition called "Young Americans 1962" in which no one over

thirty years old was included. Across the street, in America House, the American Craftsmen's Council had their headquarters, the first two floors being showrooms for the sale of handcraft objects. Much of the work displayed in both places is completely foreign to our concepts, but after the initial shock I began to enjoy the sheer exuberance of it all. The freedom of thought and the willingness to try something new was most refreshing. I felt that in the U.S.A. they had gone further than anywhere else I had visited with the use of clay as a means of creative expression, and while plenty of mistakes were being made there was still a wholesome vitality in the air.

It was good to leave the canyons of New York for the weekend and to go down to Stroudsburg, Pennsylvania, through countryside so reminiscent of Norman Rockwell's covers on the "Saturday Evening Post", it seemed unreal. Here we were welcomed by John Kingston and Teruo and Tomoko Hara, who are busy laying the foundations for a new professional band of craftsmen, the Kobo Group. John and Teruo have been working with Design Technics, and I was most impressed by what they have done with clay in the shape of decorative, textured panels and in sculptural screens for architecture. John has now struck out on his own as he needs the freedom to get on with his own work in preparation for an Exhibition in New York City. Teruo is an idealistic Japanese with very high artistic standards, and a dream of developing a new tradition for the modern craftsman. America is giving him the freedom to try out his ideas.

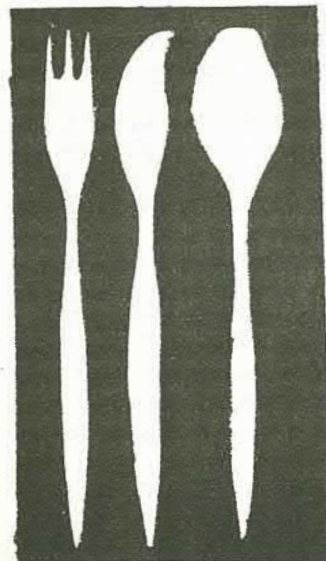
When we stepped out of the plane at San Francisco I felt something different in the air. The wind was blowing, the hills were clear without the mistiness of Europe or New York, the sky with its billowing white clouds was the blue sky of the Pacific. The people were free and easy and there was a frontier feeling about the place that reminded me of New Zealand. I was amazed at the number of little art galleries. In one I found them just packing up an Exhibition of Herbert Sanders' pots - big, clearcut shapes with fine glazes - and we sat down and had a yarn about art in the Pacific. The Museum of Art at the Civic Centre was displaying "The Arts of San Francisco" and the potters were well to the fore. The lively sureness of "Yawning Pot" and "Bright Pot" of Alan R. Meisel gave me a reassuring image of American ceramics to carry with me.

Where do we stand in New Zealand? Our isolation means that we are not swayed by every changing concept just over the border. At our leisure we can sift out of the world what we need for our own development. Books, films, and travellers' loot all help to keep us in touch, but it is the quality of our endeavour that matters. There is no reason why a group of straight-thinking, artistically-conscious people should not produce, right here, work of high value.

It seems to me that pottery has a definite part to play in the modern world. Industry, wisely used, leads to a better, fuller and more leisured life for us all by freeing us from many of the chores. But at the same time, surrounded by mass-produced goods, we need the hand-made article, the very imperfections of which restore the human balance. In our lengthening leisure time we can work to improve our own creative ability because we want to, not because we have to. Perhaps the potter of the future is not only the dedicated worker prepared to throw up everything for the simple life. Perhaps he will also be the person who has enough time and energy left after earning his daily bread to cross the border between amateur and professional and acquire the skill necessary to make pots of a high enough standard to please first himself and then his fellows. At the same time the woman who can only go to a pottery class once or twice a week can learn something of benefit to her whole environment. By consciously thinking of how to make a usable vessel she can awaken herself to a re-assessment of all the objects used in her home. Thus analysing and criticising she can demand a higher standard from the manufacturer and create a better environment for herself and her family.

Perhaps I'm over-optimistic, but it seems to me that man is just on the brink of moving into a clearer and less cluttered era, and that the simplicity and directness of much modern painting and architecture herald a new and better age for Everyman.

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THE KENNETH CLARK POTTERY, LONDON

Helen Mason

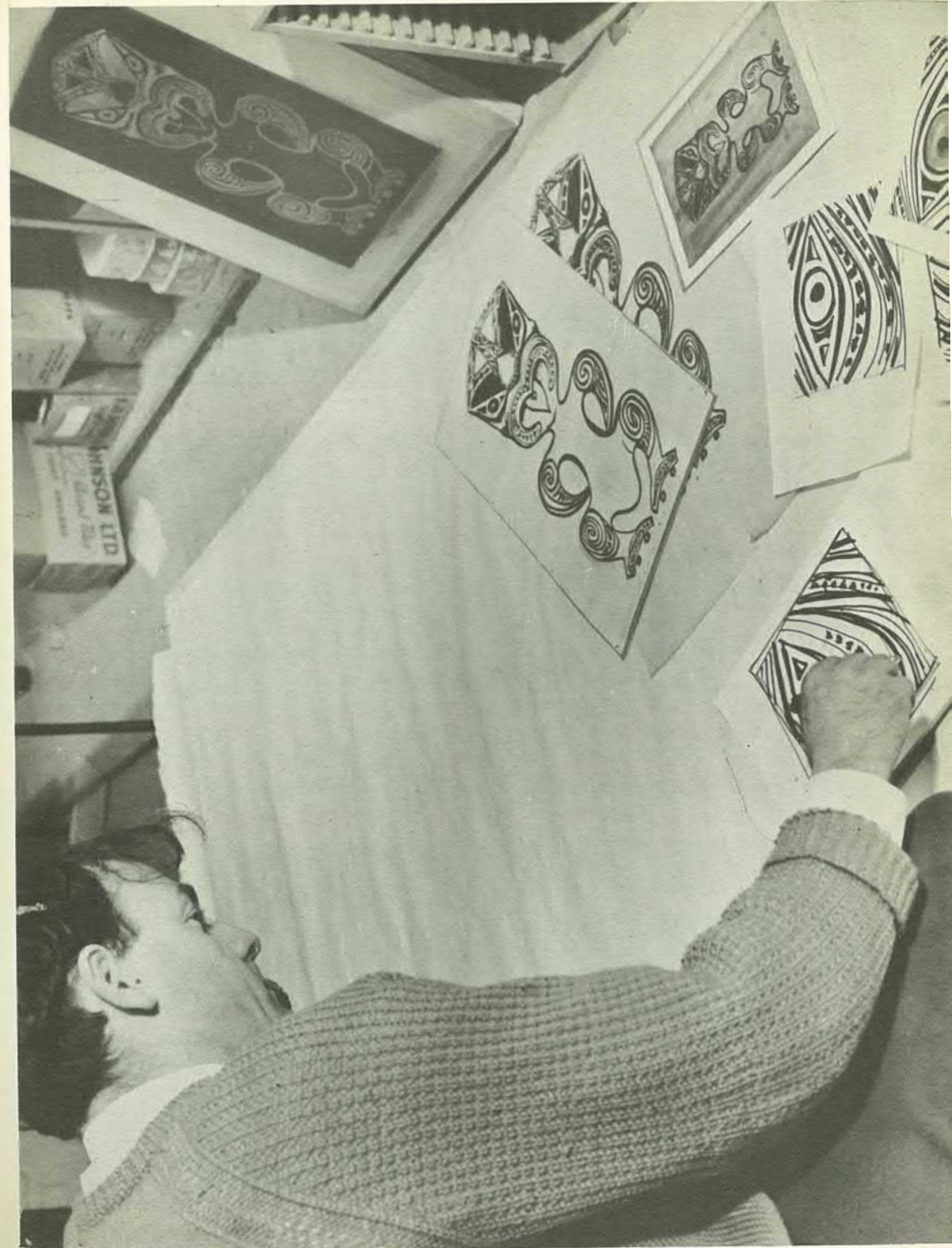
New Zealander Kenneth Clark and his English wife, Ann Wynn Reeves, are two artists who are doing well in the highly competitive world of English design. Their versatility and ability to solve the problems posed by the acceptance of a great variety of commissions has built up over the years an imposing body of work.

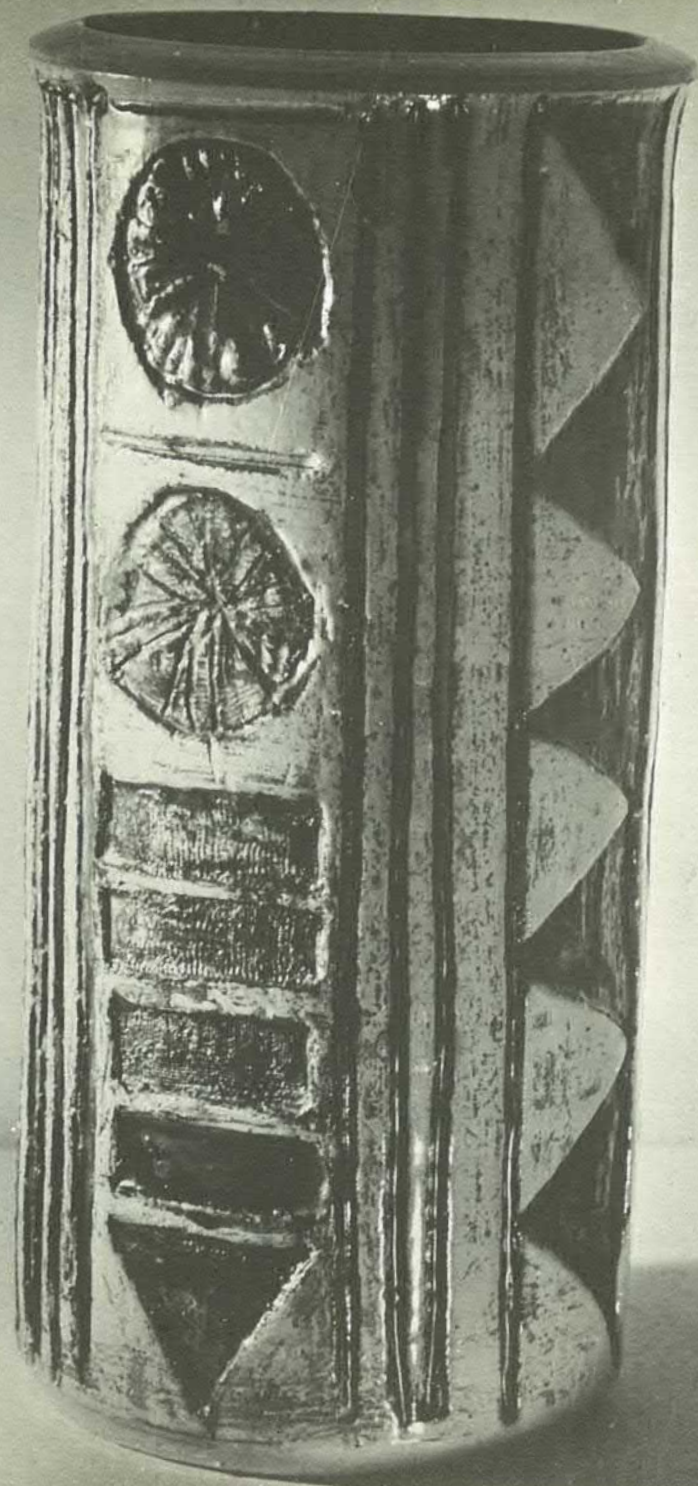
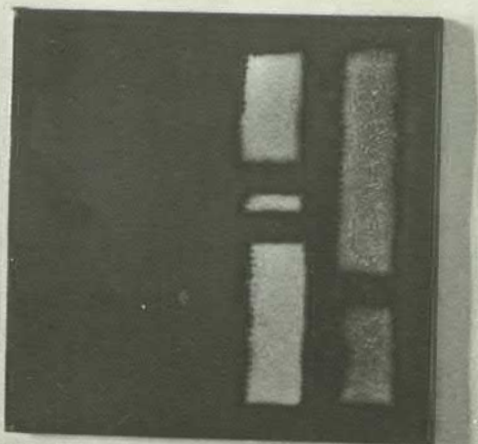
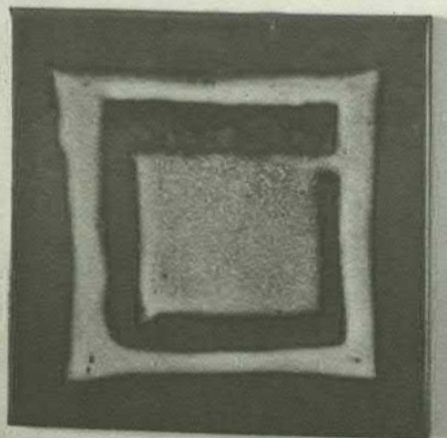
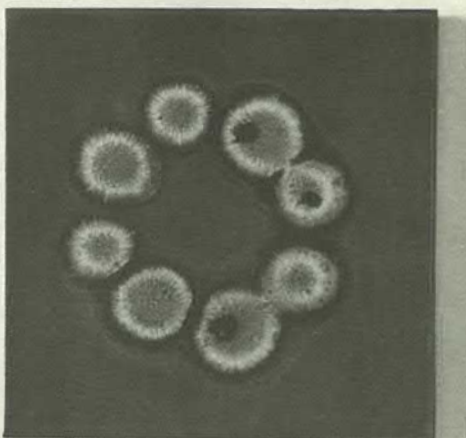
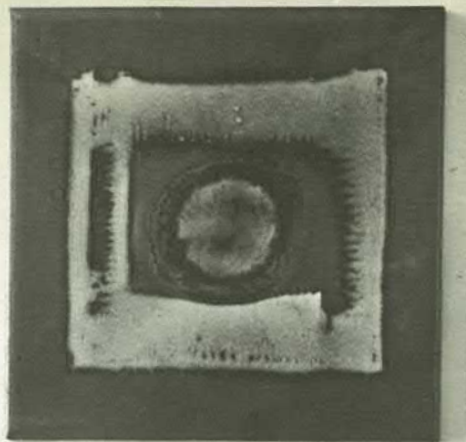
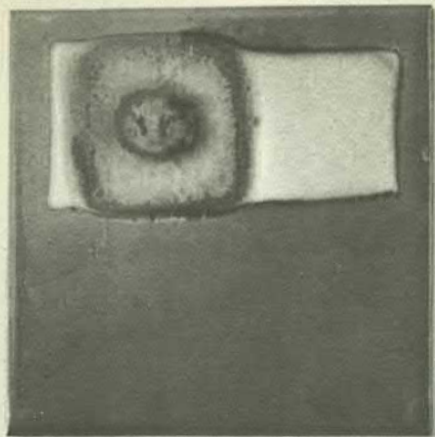
Ann leans more to decoration and Kenneth to shapes and form so they are able to collaborate and criticise each other; nevertheless their work is still highly individual.

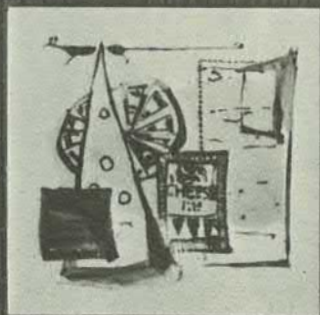
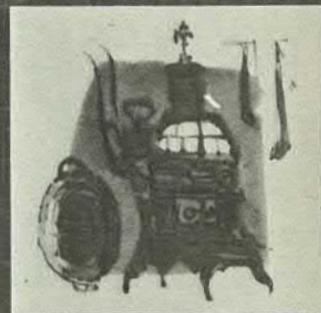
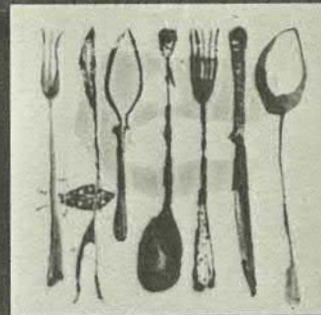
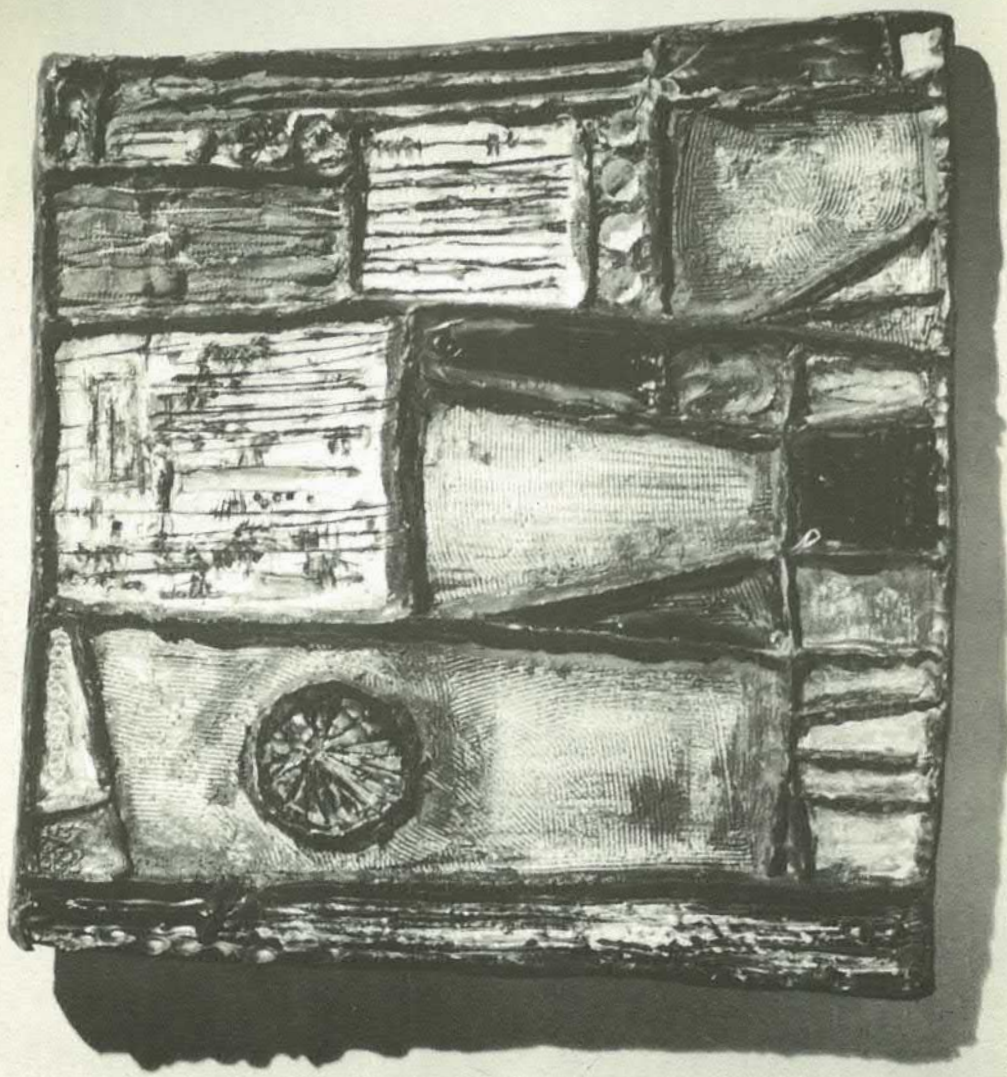
Ann trained at the Central School of Arts and Crafts and studied pottery under Dora Billington. Since then, as her work has become known, she has undertaken many commissions for murals (some for private bathrooms and kitchens), in tiles and ceramic mosaic. One of her major commissions has been a handmade ceramic relief mural in rich colours for the New Civic Centre in Plymouth. This was specially designed for the Children's Section where recalcitrant children have to wait while the mothers are interviewed about the bad behaviour of their offspring. Another ceramic relief panel of tropical fish, plants and boats was accomplished for the Bahamas Development Corporation in Bond Street. Many of us are familiar with Ann's decorated pots from *Decorative Art*, the *Studio Year Book*. Two of her pieces have been bought by the Victoria and Albert Museum, and the Queen Mother owns one of her decorated dishes purchased from an Exhibition at the Goldsmith's Company in the City.

As an Ex-Serviceman Kenneth obtained a Bursary for study at the Slade School of Art, London. One day a week he studied pottery under Dora Billington at the Central School. For six to eight years after graduation he taught pottery at Camberwell School of Art and the Goldsmith's College Art School and Training College. At Goldsmith's he evolved a method of teaching pottery in a Teachers' College which has since been used as a guide by many other Teachers' Training Colleges. Kenneth also ran summer courses introducing pottery to ordinary London City Council teachers. All this time he kept on making his own pots, and in 1952 founded his own studio, but continued with some

Photos: Kenneth Clark designing tiles for the bar of the Inter-Island Ferry, Aramoana.
Ceramic Tiles - Kenneth Clark
Pot designed and decorated by Ann Wynn Reeves
Wall plaque - Ann Wynn Reeves
Ceramic Jar Tops - Kenneth Clark
Ceramic Tiles - Ann Wynn Reeves









teaching and part-time lecturing. During vacations he went to Stoke and worked at Copelands to get industrial experience. This led to industrial designing, and he designed a dinner service and accessories for the Bristol Pottery, sold several designs to Stoke firms, and also to Joseph Bourne, makers of Denby oven ware. One thing leads to another; for instance, all the tableware for one famous Chinese restaurant in London is supplied by Kenneth's Studio, some pieces being made in the actual studio and others made in a factory to Kenneth's designs and marketed by him. This range includes bowls, coffee cups, teapots, and ashtrays.

In 1954 Ann and Kenneth were married and now have two delightful children. From some of their experimental efforts with clay it would look as if the children have inherited a fair share of the family talent.

The Clarks' London studio at Clipstone Street, in a Mews, is an interesting, active place, with all sorts of ideas taking concrete form. The lovely, rich, sensuous colour on many of the pots and tiles is the first impression. Then the delicate sensitive line of Ann's fabric designs holds the attention. And then in odd corners many different objects emerge for consideration. Silver candlesticks of a clean and simple design are some, and Kenneth explains that he has done quite a lot of designing in the specialised field of metal, including a six foot decorative metal branch for the lounge of the Empress of Canada. An adaptation of Maori designs for the tiles in the bar of the Aramoana was another commission. Packaging jars for a national advertising campaign was another successful effort of Kenneth's.

They now have several people on the studio staff and are able to undertake quite large commissions. It is disciplined work, especially in the fast developing field of architecture, because both artist and architect have to combine in considering not only the artistic idea but also the functional aspect, for the work must fit into its context. Nevertheless, it is only small workshops such as this, flexible and creative, that can give the architect what he wants for his buildings.

Despite the excitement and stimulation of London, Kenneth sometimes looks wistfully back at the good life in New Zealand. In fact, many expatriates are demanding to know if the reports filtering through about the changing cultural climate in our country are true. The fact that New Zealand House has been designed by one of England's best architects and will be one of London's outstanding modern buildings they feel may be symptomatic.

What a country we could have if some of these able people came home and helped to design our future!

IN SEARCH OF KILNS IN JAPAN

Doreen Blumhardt

Thanks to the efforts of the Japanese Ambassador in Wellington and those of a few other people, I was the fortunate recipient of a scholarship to study pottery in Japan for a few months. Not only did I receive financial aid, but the official backing of the Foreign Office in Tokyo made possible many things I could not otherwise have achieved.

On my first day in Tokyo I went to the Matsuya Store to see John Chappell's Exhibition, currently showing there. Not only John, but Helen Mason, Helen Dawson and Bob Sarcander, an American potter-teacher, were there too. Shortly afterwards I visited Mashiko, where a precious day was spent with Hamada and Shimaoka, and I met Martha Longernecker, an American potter who was working there at the time.

Armed with a letter from the Foreign Office which had the official seal, and with a tight schedule mapped out for the next few weeks, Bob and I set off in search of kilns all round Japan. Our most important piece of luggage was a huge basket which we intended filling with pots and other articles which we hoped to gather on the way. Bob, over six feet tall, with this peasant basket on his back, attracted much attention on our trip, especially in some of the country towns we visited. We started out for Kuji kiln on the North East corner of the main island of Honshu. When we arrived at Kuji I presented my official letter of introduction to the stationmaster, and within a very short time a press photographer had bagged a picture, and a jeep with chauffeur was pressed into action to help us. Kuji kiln had little stock and we bought only two small articles, mainly for their interest in the glaze. Wheat straw ash is used, giving a rather different result from the rice straw ash we were to see later. In this area there is much natural iron in the clay and there is the added interest of the iron break-through in the glaze.

At Yatsuo a Mr. Yoshida, who makes some of the finest handmade paper, joined our party, and all of us went to another town, Iname, some distance away, to see a wood-carver, a weaver, and a fine old temple. It was here that I was able to buy a lovely old horse-eye plate. Ceremonial tea served by his gracious wife, in the home of Mr. Funaoka, ended a day spent in the company of a group of fine artists. Kindness and generosity are outstanding characteristics of the Japanese people.

In Tajimi we visited Toyozo Arakawa, who makes chunky, highly decorated pots, mostly with a creamy glaze and iron decoration. On

to Seto, where we found the Ceramic Centre had a large display from many different kilns in the Seto area. This is, of course, a city of potteries, lying in a valley studded with chimneys, and always a pall of smoke lying over it. Again we were fortunate, and at the Ceramic Centre found Kato Toyako, a woman fabric printer, who was just arranging to show an Indian visitor around some of the Seto kilns. We saw individual, industrial, traditional and modern work. Sei Sei Suzuki, who does some interesting large modern pieces, and Hactiro Suzuki, who specialises in the difficult medium of enamel inlay, were two of the most interesting potters we met there.

Mr. Mizuno, the Managing Director of the Pottery Design Centre in Nagoya, sent us to the Noritake factory, through which we were taken to see all the processes of the making of this famous porcelain. I was most impressed with the clean, orderly and well-organised factory, and some of the work they produce is of excellent quality and design. However, most of it is produced for overseas markets and unfortunately many of the patterns used in decoration are dictated by foreign demands.

A day on the boat going through the Inland Sea was beautifully calm, but very hazy, as the atmosphere most frequently is in Japan. I had heard and read much about Onda and Koshiwara kilns, and at last I was to see one of the highlights of the whole journey. From Hita city we were taken by jeep for about 10 miles over an extremely rough road, typical of most Japanese roads, and were invited to spend the night at the house of Mr. Sakamoto who is the head of the co-operative to which six out of the nine potters in the valley belong. Here the clay is dug from the hillside as a soft rock, which has to be broken and pounded into clay. Bernard Leach's book "A Potter in Japan" describes in some detail the clay pounders which are used here and are locally known as "Katonga-Katong". There are a number of these set all down the stream which operates them, and they go continually day and night. Squatting on the ground were several people breaking up the rock with hand mallets into small chunks before taking it to the "Katonga-Katong" for pounding. It was here that I had my first experience of working on a Japanese kick wheel, and found it extremely difficult to know how to cope with long legs, a wheel built for short people, strange clay and a number of spectators. I acquitted myself rather badly but enjoyed the wonderful feel of clay again after a long spell away from it. I felt I would love to stay and work in this rural, friendly atmosphere. One of the few articles in the display room was a beautiful, very large and heavy platter, which Bob insisted on buying and taking with us.

The famous Imari ware is made at Arita, a five hour train journey from Hita. We were taken to a number of fine museums containing early and contemporary wares, also the Fukugawa factory which is

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making industrial porcelain for the Western market similar to that of Noritake, but it did not strike us as being on the same level and certainly their applied patterns leave much to be desired. We were here asked to decorate plates while Mr. Fukugawa painted our portraits on another plate; all of these were fired and sent to us later in Kyoto. They were so awful we dumped them in the first rubbish box that we could find!!

Visiting Mr. Chin at Naeshirogawa was an exciting experience. Although his English was practically nil, our Japanese was negligible and we had no interpreter, communication was easy with this warm, friendly, 14th generation Korean. His house set in a carefully tended garden of rocks, old stone lanterns, trees and early Thai and Korean pots, had a very large area of open verandah stacked full of many wonderful traditional pots, made by his forefathers. From this kiln comes the famous "Satsuma" ware. Jiggering, moulding and hand thrown methods are all in use, and although Mr. Chin still uses the same bodies and glazes, his present work seems to have lost much of his Korean tradition and he is making intricately decorated ware for the American market. Samples of his individual work, in his own tradition, however, I saw later in the new Folk Craft Museum in Osaka - a fine new building displaying good work from many kilns in Japan.

The Tobe kiln near Matsuyama on Shikoku Island was a real joy to see. Here, although much industrial work is being done as well as hand-thrown ware, the standard is very high, both in design and execution.

At last to Kyoto and the famous Gojo. Here hundreds of potters live in a tightly packed community with their great communal kilns tucked in behind their houses, and pouring forth columns of smoke over the city at frequent intervals. Some of Japan's most famous potters have lived and worked here all their lives, sometimes in small flimsy houses, which leak in every corner during the rainy season, and often roofs are blown off in the typhoons. As you look down the streets boys and men are constantly carrying boards laden with pots in and out of the houses to dry them in the sun, and when rain comes everyone rushes out to put things under cover. The narrow little unpaved streets are lined with pots of all shapes and sizes, and often vehicles passing through must stop and clear the way before they can proceed. Women with babies strapped to their backs, and boy apprentices are sitting in every available corner cleaning moulds, washing, mixing glazes, and generally waiting on the master potter as he sits quietly shaping pots on his wheel, or in moulds, or as he sits and glazes or decorates with a surety and skill that is wonderful to see. Each kiln

is fired once a month, usually, but the kiln master himself may use perhaps only 2 or 3 of the 8 or more chambers of the kiln, while the remaining space is hired out to many others who do not own their own. A few days before the firing starts, the kiln is like a beehive, everyone buzzing around stacking their own space. Great mountains of wood are stacked up along the sides of the slope and a great pile at the bottom. When the chambers are all sealed the professional stokers start their hot and tiring task, which usually continues for 30 to 40 hours. My first pieces made under the eye of Mr. Arao, with whom I have been working, came out of the kiln a week ago. Over 200 glaze tests which I had done were also fired in this kiln.

At present the heat in Kyoto is so oppressive that kiln work has ceased so I am off on some more travels, and on my return will work for a time with Takeichi Kawai who has invited me to his studio.



Mrs. T.M. Jones, 267 Turton Road, New Lambton, Newcastle, N.S.W., would like to correspond with another potter who is studying ceramics as she is. She has read of the New Zealand Potters in the English Pottery Quarterly. She is in her second year of the Studio Pottery Course of the Newcastle Technical College and next year begins stoneware.

The price of this magazine is Two Shillings and Sixpence. It is published twice yearly in August and December. The annual subscription for the magazine only, is Six Shillings, post free. Well-wishers and potters wishing to take part in the Annual Exhibition pay a subscription of Ten Shillings per annum. In May a circular is sent to all subscribers telling of plans for the year and calling for subscriptions. News of interest to potters is always welcome.

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