



NEW ZEALAND

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POTTER

VOLUME 10/1

MARCH 1968

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NEW ZEALAND POTTER is a non profit-making magazine published twice annually by the Editorial Committee: Juliet Peter, Roy Cowan. Doreen Blumhardt, editing and production; Keverne Trevelyan, advertising, design and production; John Stackhouse, Audrey Brodie, Joan Greig and David Carson-Parker administration.

NEW ZEALAND POTTER,
BOX 12-162
WELLINGTON NORTH. N.Z.

THE 12TH

"The 12th Annual Exhibition of the N.Z. Society of Potters will be held in the foyer of the Otago Museum, from 12th to 27th October 1968, both dates inclusive.

Receiving day is fixed for Thursday 26th September.

Entry forms are obtainable from the Exhibition secretary, Mrs. Nan Menzies, 22 Belgrave Crescent, Dunedin, phone 65-177, or Mr. Noel Macken, Secretary N.Z. Potters Society, Box 3294, Wellington."

NEW ZEALAND POTTER *M. SMISEK TE HORA*

Vol.10 No.1

April, 1968

INDUSTRIAL DESIGN IN NEW ZEALAND

KEVERNE TREVELYAN

At this point it is an opportune time to survey the progress that has been made in the development of an organization that potters, artists and designers have long felt should be established in New Zealand.

Past issues of the "Potter" have frequently presented the point of view that we have here an urgent need of an influential and potent force for the improvement in standards of, and attitudes toward the designer's role in industry.

Events of the past 18 months indicate that the passing of the Industrial Design Act in September 1966 has not yet achieved a great deal towards this end. We saw the announcement, some thirteen months later, of the names of the ladies and gentlemen who are the members of the Council of Industrial Design and there has been held a one-day seminar on industrial design promotion. That is all. Hardly a vital and auspicious beginning, one would think. The questions are why was the beginning not more impressive, and where does it go from here?

It is inevitable that in answer to the first question the 'state of the economy' will always be mentioned. And yet, if this is the real reason for the lack of any sense of urgency in this work, then it is clear at whom the council must aim its first campaign. The government itself must be persuaded of the importance to the country of higher standards of design, for if the maximum of effort and expenditure is not devoted to improving the standard and presentation of our exports in times of diff-

iculty as at present, then will it ever? Government must be reminded that the mere passing of an act will achieve nothing. To initiate any improvement to our present standards every opportunity must be grasped to promote the 'good design' concept. In all our efforts to encourage development design must be considered alongside tax incentives, trade commissions, devaluation and other more obvious avenues for the encouragement of industrial development. And above all government must find sufficient money to enable the council's work to proceed with top priority.

It is to be hoped that when the council has the facilities to proceed with positive action, and the sooner this eventuates the better, it will begin with those projects most likely to result in the practical use of more and better designers by industry. It is clear that the establishment of a Design Index is not one of these, and like the opening of a Design Centre (of which the Index should be an integral part) this is one facet of the council's work that could well be held in the longer view.

Action should first be directed towards the compiling of a designers' register, the standard for entry to which must be rigidly maintained at a high level so as to ensure that manufacturers to whom designers are recommended receive the most favourable results conducive to cementing their association for further projects.

Simultaneous with the development of the designers' register, the council must embark on a concentrated campaign of education and persuasion aimed in two directions. Firstly the

manufacturers to whom designers on the register will look for their first commission, must be persuaded that good industrial design is a good investment economically and not an excursion into airy-fairy artiness. They must also be shown how to derive the greatest benefit from their relationship with the industrial designer. Too many of our smaller industries don't know where to look for designers, can't tell good from bad when they find them, or if they can, finally fail to give the designer the opportunity to work to the full limitations of the design project undertaken.

The second sector whom the council must influence are the retailers, so that at the point of sale the well-designed product will enjoy intelligent and positive promotion. We cannot hope to build a reputation for exports with high design standards if we do not have a discerning demand for the best in our home market.

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Finally we are looking to the council to take responsibility for the selection and presentation of our best products overseas. It should not be impossible for design-trained officers of the council to take over the control of our overseas displays so as to ensure that the exhibition itself is an example of New Zealand's best design and not as one of our 1967 efforts was called, 'more suited to a country fair'.

Only the combined result of all these efforts can achieve for New Zealand a reputation for good design in the seventies. And now is the time to hit hard with vigorous and positive action to end the years of procrastination that have marked the government's thinking on matters concerned with design. As the Finnish designer Tapio Wirkkala has succinctly said, 'A small country cannot make itself felt in the world of power politics; its heroes are artists and athletes'. Perhaps in the 1970's New Zealand's artists and designers will be able to stand in world class alongside her athletes.

LONDON LETTER

Since my last news letter, if we can call it that, the theme has been one of migration. We have moved from beneath the tall Post Office tower to Covent Garden, the Craft Centre has also moved and opened in Covent Garden, a matter of two streets from us, and the Craftsmen Potters Shop has occupied an important corner site in a new building some fifty yards from its former home.

Now, a little news about each. Our premises were due for demolition so we had to move and at some stages I despaired of ever finding anything, with many false starts, crooked agents, and all the hazards of finding premises suitable or within one's pocket. Eventually and after long drawn out negotiations, applications and waiting for permissions and licenses an imaginative and enterprising agent fixed us up with a complete five floored vegetable warehouse for which I am entirely responsible. To boot I have as subtenant on third and ground floor a garlic merchant to add flavour to the business and we occupy the basement, first and second floors, each over a thousand square feet. So we now have a lovely big showroom in the basement and we do most of the work on the first floor.

Apart from the Opera House which is about 100 yards away, the area is not visited much by the general public. This was one of the difficulties faced by the Craft Centre when it first opened last May. Slowly however people are getting the habit, but with several other kindred spirits now in the area quite a colony is forming, and is actively encouraged by the Covent Garden Planning Authority, responsible for replanning the area when the market is moved out.

Only recently the Craft Centre sold £5,000 worth of articles from ceramics to wall hangings to 'Hudson's' of Detroit, and today when I called in the 'Matsuya' department store of Tokyo had just bought at least £1,000 worth of their stock for exhibition or sale in the store.

Robert Jones, the excellent hard-working secretary of the Centre was naturally very pleased,

KENNETH CLARK

and at last felt that things were really moving.

After several years steady progress the Craftsmen Potters had outgrown their original premises (practically in Carnaby St.), and were offered a marvellous new site in a new block next door to Crank's the Health Food Shop which was also expanding. This of course was no easy decision with the greatly increased rent and other expenses. However they took the plunge two or three months ago and now report that on some days the takings have been as much as 300% higher than the equivalent period last year.

While more people each year are applying for membership they are still unable to get sufficient domestic ware to sell in the shop although the demand is increasing. It seems that many of the new members are interested in sculptural ceramics which of course do not sell as readily as domestic ware.

Last newsletter I mentioned Spark's Gallery which is now planning a further pottery exhibition for April when one of the non-English potters exhibiting will be Hamada. I also mentioned Wedgwood who this year are starting two open scholarships valued at £700. The successful candidates will work at Barlaston in studios at present under construction in very attractive surroundings. These scholarships are I gather not just restricted to English applicants.

Meanwhile the debate goes on as regards Art and Design Education with many professional people contributing much practical wisdom and objectivity to a situation still very much in the melting pot. The issue was raised this week by Professor Nicholas Pevsner at an after-dinner talk on 'History and the Artist'. While his main theme was 'History and Changing Values together with Art and Permanent Values', and while we should all like to see a system which recognised what he termed the 'oneness of all Art', he did concede that the training of a Designer was nearer to that of an Architect than to that of a Painter.

In the discussion that followed he was asked

how similar or different should be the training or a Designer or a Painter, if one broadly accepted the premise that designing was concerned with people, purpose, and production but Art need not be. His answer did not fully satisfy many present. Many professional people in the audience said they felt rather reluctantly that whether they liked it or not two types of training seemed necessary. No matter how much we should like to see it ideally as 'The Oneness of all Art'. Whatever the system, it was however agreed that the first essentials were good teachers and without them no system could be really successful.

As more and more people become involved with ceramics so more books are published and

this year has seen Michael Casson's 'Pottery in Britain' published by Tiranti. It is profusely illustrated with the work of England's established potters, and shows clearly how much more we owe to far Eastern traditions, rather than to Continental. I am sure that a similar book published in ten years time would show a very much changed picture when the work of those young people just starting is well established and the present interest in early industrial techniques and ideas has had time to germinate.

Whether the present economic plight of Britain will affect the pottery scene is uncertain, though devaluation had made our prices attractive to overseas buyers as already indicated.

LONDON 1968

While the rest of the economy is booming in the wake of a pre-Budget spending spree, art dealers are experiencing the back-wash in the form of reduced sales. Exhibitions continue to be mounted, some galleries open new premises while others go to the wall. The now defunct Beaux Arts Gallery which pioneered the work of the Kitchen Sink school in the 'fifties has received respectable status in a retrospective tribute to its director Helen Lessore at Marlborough Fine Art.

The event of the year so far has been the Lichtenstein exhibition at the Tate Gallery which has been thronged with visitors relieved to find that art can be both figurative, albeit at second-hand, and amusing. The same trend is evident in the new work of David Hockney at Kasmin with its combination of wry humour and repressed sensuality. More exuberant and frivolous, though lacking effect through sheer proliferation, is the marathon survey exhibition French Art in the Eighteenth Century at the Royal Academy.

Further ahead the appetite is whetted in anticipation of the Bauhaus exhibition at the Royal Academy, the

Henry Moore and Barbara Hepworth exhibitions at the Tate, the opening exhibition of Matisse at the new Hayward Gallery on London's South Bank, and finally the opening of the new premises of the Institute of Contemporary Art in Carlton House Terrace. All in all this promises to be a memorable year for exhibitions.

PETER BIRD

PATRONAGE FOR POTTERS

Patronage for the Arts has a long and honoured history.

The King, The Church, Princes, Merchants and Industrialists have all, at one time or another, occupied this life giving position.

Today, large Business Houses, Insurance Companies, Banks and Breweries often support the Arts. However, to this list we can now add the Ashburton Borough Council. An extension to its Public Library is being built, and as a feature in this new building and to further interest in the community, the Council is approaching a number of our established Potters for good examples of their work. This is surely most

welcome patronage by a relatively small Public Body. It is setting an excellent example, which could well be emulated by many other Institutions.

THE CHARLES E. DISNEY BEQUEST

The donor is Mr Charles E. Disney, who lives at Milford, Auckland. Since 1920 he has been at sea and has seen a great deal of the world's galleries and museums. He is not himself a collector, but he has developed a love of all fine and beautiful objects, and his aim in making this bequest is to enable people who would normally have no contact with surroundings other than those provided by commercial life, to see at close hand examples of those things which people highly developed artistically, have been able to produce. His preference is for Oriental material but his only provisos are that the objects chosen must be specimen objects and be valued for their art value - not for scientific or archaeological reasons.

Half the interest from the fund goes to the Auckland Museum and half to the Dominion Museum. At today's values the total funds will be approaching \$200,000.



An artist today making forms by hand out of fired clay in an age when he can use plastics is immediately expressing his concern with the miraculous nature of man's hands and man's gestures, his involvement with the broad range of texture, with rich material, with the fusion of colour and material, and his belief in the continuing relationship of man to the materials of the natural world when it is impossible to sense this natural world directly in daily life.

All this follows from his choice of material alone; this choice today is no longer dictated by tradition or physical necessity, and the choice becomes a vote. The contemporary craftsman, for the duration of his involvement with his material, votes for a certain human relationship with nature, for a certain rhythm of growth and fusion. And this vote is evident to those who touch his work regardless of the configurations into which the medium has been moved. The choice of material permeates the use of material. The choice of material promotes values the artist feels deeply as he works in the rhythms of his time.

So the contemporary craftsman, expressing a life ethic in both teacup and statue moves to present his work, his beliefs, to people living now as a unique condensation of human energy on hand-worked material made in our time, as the work of an individual, finding his own answer to the problem of how to live in a huge mechanized society.

JEFF SCHLANGER in Craft Horizons Jan/Feb. 1967

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the 11th...

The 11th Annual Exhibition of the N.Z. Society of Potters, held at the Display Centre, Palmerston North, 1967. Photos of the exhibition by Stan Jenkins, of individual pieces by Roy Cowan. With comments by James Mack and the Selectors.



EVALUATION

JAMES MACK

The overall standard of this exhibition ranged from mediocre to poor, and for this reason it is necessary once again to state the need for potters and the N.Z. Society of Potters to re-examine their craft and their reactions to it. The blame for the dearth of quality at this the 11th Annual Exhibition must be laid fairly and squarely at the door of the N.Z. Society of Potters, who, in their enthusiasm haven't been strict enough with their exhibiting membership. Too many amateur potters are allowed what they consider the accolade of membership, and then continue to present works at only the level of attainment of their initial acceptance pieces.

That some of the best practising potters in the country were either not represented in this exhibition, or are not even members of the N.Z. Society of Potters, is reason enough for the Society to take a long hard look at itself and the way it organises its activities.

As Helen Mason reiterated in '10 Years of Pottery in New Zealand', '..... it is the quality of 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'. *

And like Helen Mason, I think the time is now.

Considering this exhibition I have no choice but to destructively rubbish the terrace cats. One particularly was an abomination to end all abominations and should not have been shown, plus the endless strings of beads which as they are now made and presented can be considered as nothing more than precious pot-boilers for fashion-following necks. There is a place for ceramic jewellery and the N.Z. Society of Potters should consider requiring these clay ball rollers to present as a basic requirement for entry a wider range of ceramic objects for personal adornment. Each jewellery maker

*N.Z.Potter, Vol.5 - No.1.

could be required to present at least one pendant, one clasp and a bangle before any consideration is given to the clay ball knotted string things.

Undoubtedly the best pot in the show was Juliet Peter's 'Terrace Pot', No. 305. It was an honest piece of considered clay use which had been enhanced by the controlled rigours of the fire. Unfortunately the high quality of Juliet Peter's presentation was lowered by the inclusion of the 'Lizard Tile', No. 306.

The most uniform group from a single potter was the six piece entry from Len Castle. All pieces exuded the vitality of Castle's immersion in the potter-clay-fire relationship. Here clay was being used honestly, unencumbered, simple and shaped by a professional aesthetic. Castle's influence is felt in the work of potters like Doris Dutch whose 'Twin Vase', No. 113, nearly worked, but as yet this potter is so obviously eclectic that any strength she may have is subjugated by her influences.

The large Cowan mural No. 99, lost most of its monumental strength when displayed, it was set too low and at a bad angle. This was not the fault of the artist but was caused by the physical capabilities of the exhibition hall itself.

No other complete entry by any potter had complete unity, though Nola Barron's 'People Pots', Nos. 19,20 and 21 impressed for their sculptural honesty as did Sally Connolly's 'Flower Holder' and 'Candle Holder', Nos. 97 and 98, for the same reason. The heavily grog impregnated clay used by this potter was, after Castle, the best use of clay 'au naturel'.

No. 191, a large decorated plate from the Crewenna Pottery showed that one-sided vision cannot suffice, for the foot of the plate was badly chipped and the damage as equally badly camouflaged. Jack Laird of Waimea Potteries didn't impress particularly either, the formal

consideration given to his cider jugs was poor, the protuberance that embraced the spigot was over-powered by the girth and weight of the pot. One realises the need to get the last remaining liquid from a jar of this nature, but the design becomes ungainly and cumbersome when the spigot is set so low. Laird's Teapot, No. 187, was by far the best teapot in the show.

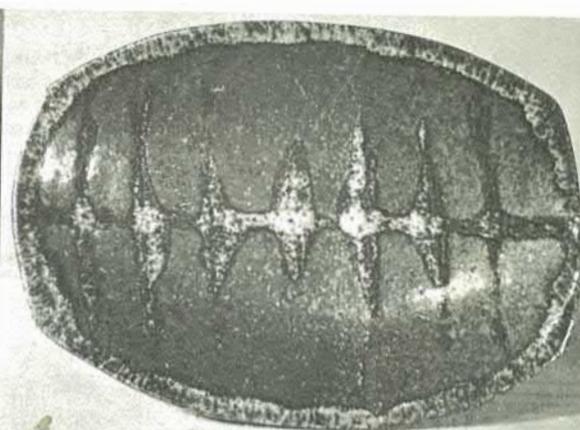
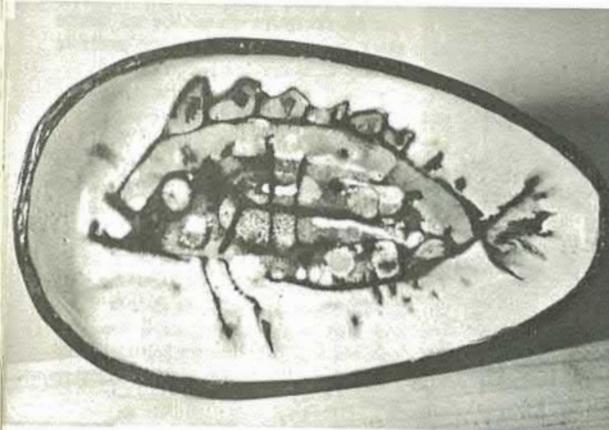
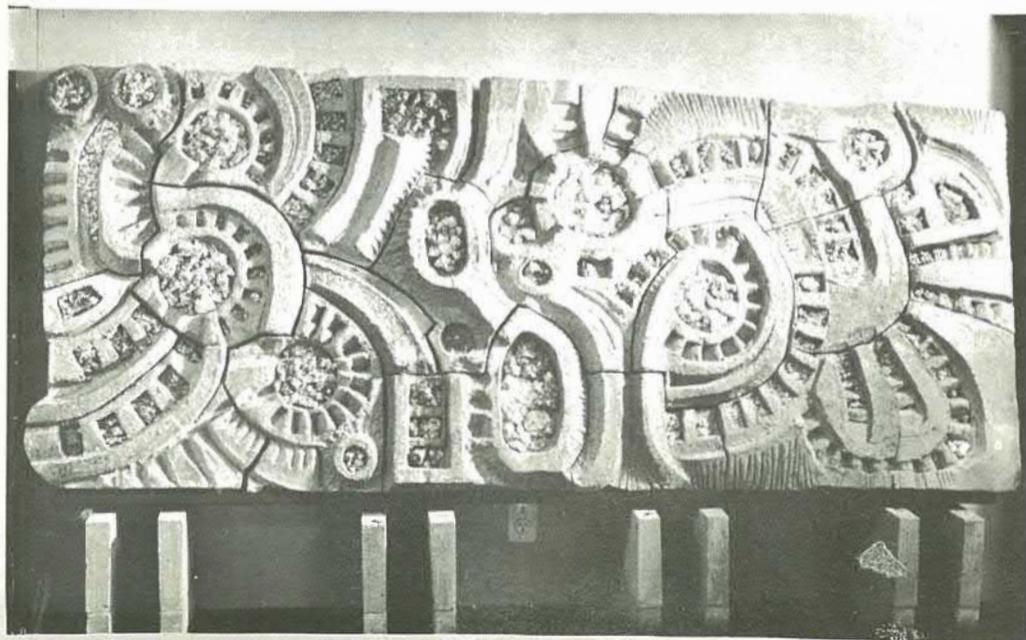
Grant, Chambers, Wilde, Smisek, Stichbury, Helen Mason and Doreen Blumhardt all presented works of even standard well finished and reasonably well formed but with the exception of the entry by Helen Mason, they were not particularly adventurous.

There was little ceramic sculpture, and most was either held together by exuding glue, nylon cord, or wooden boxing. None of the ceramic sculpture appeared to have the immediacy one would expect from such a vital plastic material as clay. Ceramic sculpture requires virility of handling to lift it above the level of 'chi-chi' decoration.

I realise the good work the N.Z. Society of Potters has done in trying to educate their members towards bettering themselves as potters. The Society's association with the visit

of Hamada, the visit of Michael Cardew, and the exhibition of New Zealand pottery to tour the Pacific are all activities for the betterment of pottery; but unless the Society develops a more conscious awareness of its responsibility to the members by being tougher with standards, the national shows will become expanded versions of the regional shows which happen all over the country. This can only be to the detriment of an exhibition which purports to be of national character. The Society should set its sights on presenting an annual exhibition limited to works of exceptionally high standard. Any pot, by any potter, which falls below an expertly considered level of attainment should be rejected.

The days of everybody in, nearly everybody served, must end and only those who approach their craft with a spirit of creation, experiment, technical finesse and professional accomplishment should be allowed the recognition of inclusion in the Society's Annual Exhibition. In this way the exhibition may regain its national importance and help prevent the general level declining any further, and, by doing so, lift the quality of New Zealand pottery back to the level of strength everyone so emotionally refers to it as having.

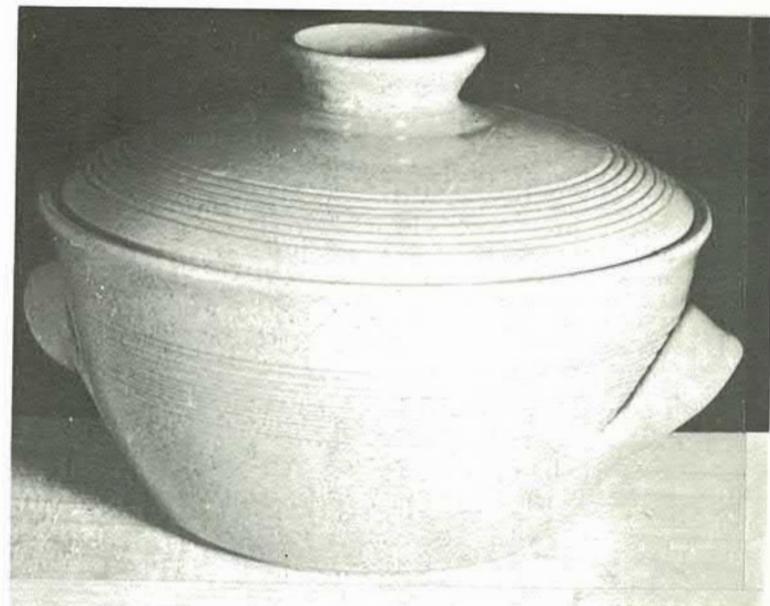


Top left: Doris Holland; Pressed dish, earthenware with majolica decoration.

Top right: Stan Jenkins; Pressed dish, stoneware, with resist pattern and iron sand mottling in the glazes. One dish shows the work of a potter, the other of a potter and painter.

Centre: Francis Fredric; Casserole. *Bottom:* Francis Fredric; Cups and saucers, earthenware with single-colour flecked glaze and turned in-scribed decoration.

Opposite: Roy Cowan; Mural.



SELECTORS' COMMENTS

On completion of the selection for the 11th Exhibition, the potter-selectors, Len Castle and Roy Cowan, made notes on their conclusions. These were drafted as a report to the Association by Roy Cowan and the section of interest to potters is published by permission.

TENDENCIES

In the field of Domestic Ware, a general increase in competence was noted. A larger number of potters appear to be making practicable ware of acceptable standard. Leaving aside questions of the suitability of clay bodies, the casseroles were generally designed with appreciation of their function. The faults which did most commonly appear were; 1. inadequate provision for lifting the hot casserole especially with hands muffled by an oven cloth. 2. excessive thickness variation, especially towards thickness in the lower wall and foot, 3. over development or excessive overhang of the rebate or gallery holding the lid making the piece difficult to empty or to clean. 4. some specimens were submitted in which a very grainy or porous body, exposed at the rim would allow absorption of liquids.

It was noted that almost all the casseroles conformed to a certain median of size and shape. The selectors suggest that closer study of the variety of food dishes and of the methods of presentation of food cooked in these vessels would show that a much greater range of sizes and shapes could be made.

All tea and coffee pots were pour tested and few failed badly enough to incur rejection. Another small group were refused for poorly fitted lids, either too slack a fit or, on the other side, for a tendency to jam.

GLAZING

Some dullness appeared in Stoneware pieces from failure to consider colour, texture, and especially, tonal relationships of the glazes used. In one example, a well-made piece lacked distinction through the use of a dark greenish and a dark brown glaze of similar tone, leaving insufficient contrast to make clear the point of the two-glaze pattern.

DECORATION

There is a prevalent failure to carry a unified plan of decoration through the several stages of production of the piece. The throwing marks left or turned off, the engraving in the clay, and the subsequent application of different glazes are often not related so that the excessive number of effects work against each other. Of these processes engraving or sgraffito appeared to be the most frequently mishandled through failure to realise its function as a form of drawing, as contrasted with a more generalised surface texturing process. In the Earthenware field there was some distinguished work which succeeded through very careful consider-

ation of shape allied with a minimal use of decoration and use of subtle glaze colourations of a type possible in this temperature range.

SCULPTURE

There appear to be unresolved difficulties in the definition of Ceramic Sculpture. It is thought that some objects entered as Sculpture would not be acceptable as such by a sculptor, while the use of the ceramic medium as one for sculpture is as yet not well defined, and some of the objects showing sculptural qualities most effectively were entered as pots.

GENERAL

The selectors noted with regret a tendency of some potters to drift away from the support of this exhibition.

They suggest that the Society should form a teaching exhibition of pottery, possibly with taped commentary, for loan to local groups.

In some cases of rejection, there was a desire to comment in a way which might have aided the potter concerned.

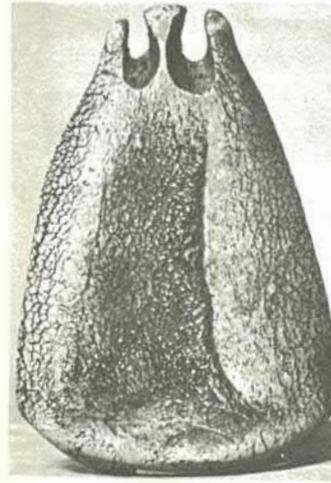
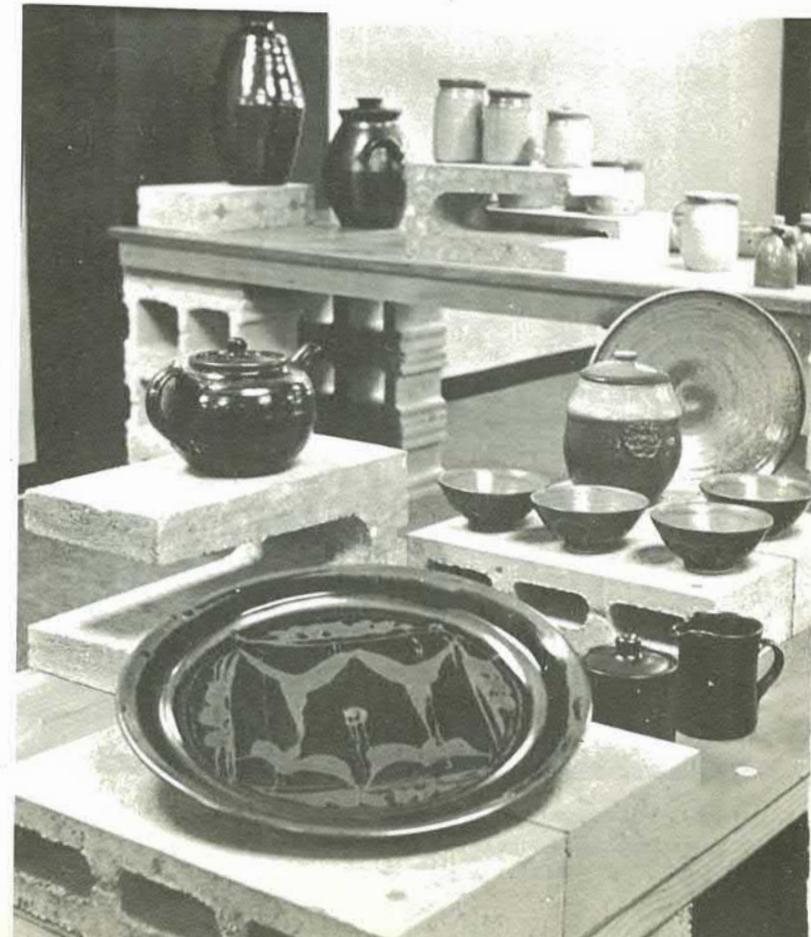
Selectors: Roy Cowan, Len Castle and James Munro



Right: Nola Barron; 'People Pots'.

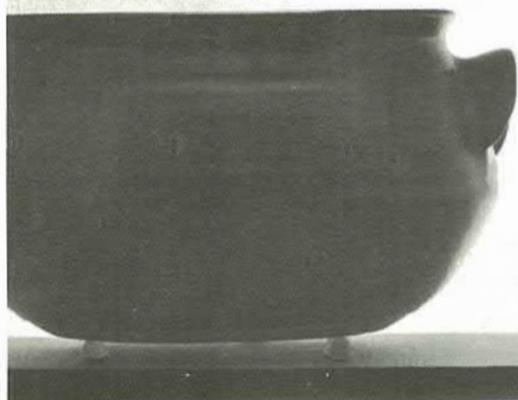
Bottom left: Len Castle; Holder for grass and sedges.

Bottom right: General view.





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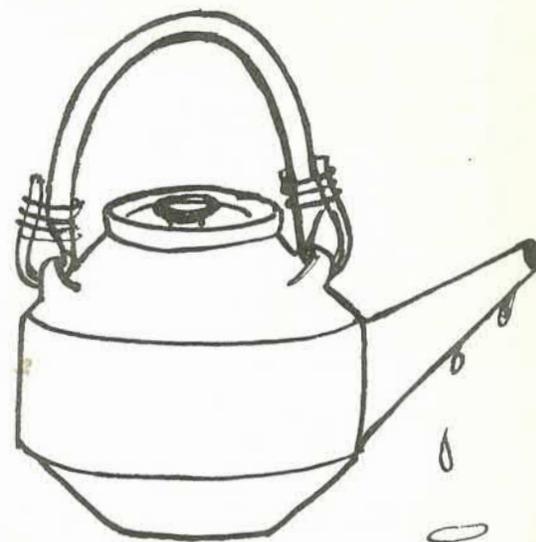
THE HAZARDS OF BUYING

NANCY MARTIN

*Lecturer in Music, Victoria University
Extension Department*

I have been going to pottery exhibitions for years now, in fact ever since pottery was diagnosed as the new national disease with the beer-coffee mug and cane-handled teapot syndrome. Those were the days when I attended official opening ceremonies until I discovered that I did not have the temperament to cope with the atmosphere of feverish acquisition that put the red seal on all but the N.F.S. within minutes of opening.

The trouble is, I am a contemplative buyer, motivated rather to find a use for what I find aesthetically irresistible than to look for that casserole or other utensil I know I need. Satisfying a need as a by-product of acquiring the desirable is a double pleasure. But I find it takes time to be wooed by line, colour, and design, to imagine a pot in an alternative setting, lived with, used, and handled. Vulnerability never occurs to me. Beauty is not an expendable commodity no matter how inexpensive.

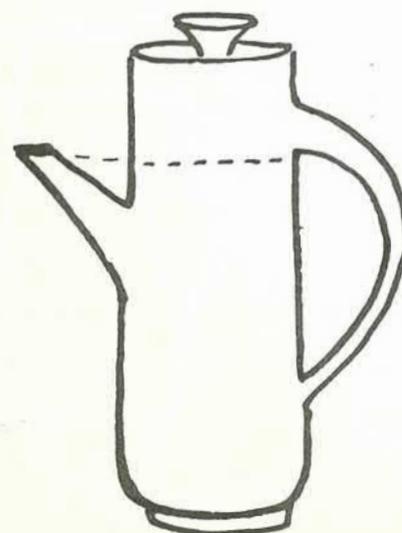


So, I choose quiet morning visits now, hoping that some gem has escaped the red seal. There is only one disadvantage — the eye of the supervisor! Please do not touch! I must obey even though any worth-while piece screams to be handled.

Over the years I seem to have acquired quite a sampling of N.Z. potters' work, and learnt some of the hazards of assuming that all that looks well is well. I am thinking of those mysterious little water marks as regular as footprints that began to appear all over a coffee table one summer, traced finally to the base of a prized ashtray with an unglazed porous edge, that soaked up dish water like a brick and released it in the heat of the sun. It took days to dry out.

Then there is that handsome coffee pot that tosses out coffee like a geyser if filled beyond half full and an equally handsome teapot that drips.

One of my most exciting finds, a narrow necked vase with a sturdy bulbous base, designed to display a single bloom turned out to be too



narrow below eye-inspection level to take even a slender rose stem. Badly fitted lids and poor design are no snares. They are readily detectable. But not so the roughly finished base that scratches the furniture. I have become very suspicious of tall lean pieces that seem top heavy, and handles that look decorative but are not well placed for balance in handling. I often wonder how many of my carefully chosen presents have been irritants rather than joys to my friends.

I suppose one puts this down to experience but it is not the sort of experience that needs repeating. If I must not touch how can I check these important details for myself even when I am aware of them? Clearly, this puts the onus on the potter to ensure the buyer's confidence by a built-in guarantee of these functional aspects. Do potters use their own work? Do they test their designs on themselves first? Or don't they mind the scratches, the drips, and the other functional limitations?

For Inspection and Comment —



THE POTTER AND THE MARKET

PATRICK PIERCE

Well-known proprietor of 'THE ART OF THE POTTER', Auckland.

In Auckland and in most parts of New Zealand these days if you throw a stone hard enough you'll break the window of a shop selling pottery.

Today in the street where I started my shop twenty years ago you would break three windows all within fifty yards or less of each other. It's the latest thing to do. If you're feeling bored or lonely — start a craft shop. Twenty years. What a change!

These days people insist on N.Z. pottery not only because they are proud of it but also because they like it for its own sake — and rightly so. Twenty years ago it was imported pottery—Leach, Winchcombe, Crowan, Lucie Rie, Bath — that first gave people an insight of what pottery really was. It was a slow thing, a very slow thing, the growth of public appreciation. People didn't demand pottery in those days, they had to be encouraged to look at it, to feel it, and some of the brave ones actually bought it.

Comments from those looking at my window used to come floating into the shop — 'Look at that muck!' 'Imagine wasting overseas funds on that stuff!' 'He'll freeze to death trying to sell that!'

Well, I did freeze for quite a while though not unto death! And I still bear the scars, I suppose, of these years of indifference. Of course there were people to encourage me too. Potters like Briar Gardner, Olive Jones, a young man called Leonard Castle, a school boy from Devonport called Brickell, a man in Wellington called Chapman-Taylor, an old woman from Ponsonby who paid off week by painful week a Lucie Rie morning set, a young architectural student who denied himself a host of ordinary pleasures to buy a porcelain bowl of surpassing beauty. People like these helped to lighten the dark months in the first bleak years.

Then the potters' societies got going, the art teachers in school influenced thousands of

young citizens, pottery classes at night schools and in private homes widened the knowledge and the skills and the enthusiasm. All sorts and kinds of people have grown to like it. They may not know it but once introduced to pottery and given time to get accustomed to it they really do like it. That's the wonderful thing about pottery!

The pottery exhibitions that have become such a feature of the New Zealand scene have had a tremendous influence on the potters and the public. Standards were set, and maintained and heightened. A remarkable standard of taste has been achieved. As a culmination of all these influences the buying public is now very well informed. The New Zealand buyer is very practical but will now accept a whole range of things he previously would not look at.

Let's face it, in the year 1968 potters in N.Z. have never had it so good. You could rightly call New Zealand a potters' paradise.

But do the new potters and the new art shopkeepers realise the debt they owe to those pioneer potters who through their own hard work and skill and their enthusiasm in the spreading of the gospel have prepared New Zealand for a real step forward into the world of creative design? Because pottery alone of the crafts has established a firmly based market it has enabled other crafts to flourish too. A whole host of crafts that blend well with pottery are needed in the new craft shop, are needed and are being supplied by people whose inborn skill has been sparked into life.

And that brings me to the situation in N.Z. today. People really do like pottery, they appreciate the finer points of shape and glaze and feel, they enjoy and they buy it and they buy the things that go with it. In wood and flax, in copper and glass, in leather and wool, even in silver and stainless steel things of beauty and utility have been brought forth to flourish simply because pottery established the market.

Where to now?

By rights we should be exporting pottery. I feel sure it would be accepted overseas. We have potters here now equal to any in the world, perhaps some of them better, but very few potters know the ropes, or have the facilities for export packing, or have the incentive to export. How could they when shopkeepers wear tracks to their doors and beg on bended knee for a small handout of pots. We urgently need more pottery not only for our own use in N.Z. but also for export for N.Z.'s sake.

How do we achieve this with our one man potteries, our craftsmen working alone in their country retreats or their own back yards?

More full time potters and more again?

Do we need better organised potters with apprentices or learner potters or paid hands to do the rough work?

Perhaps more groups like the Leach Potteries in Cornwall or Laird's Waimea Pottery in Nelson?

Or a Government or University sponsored pottery school with a father figure like Len Castle or Peter Stichbury devoting half a year to group activities and teaching and half a year to their own creative activities?

Something somewhere needs to be done. More pottery is needed in N.Z. — or less shops. More pottery is needed if we are to export, as we should.

Somewhere along, the line we should think about the monetary returns to the potter, because despite the insatiable demand for pots you don't see many rich potters. It is a pity that in return for such an output of skill and sheer hard work and a great success in the marketing of his product the potters are not more financially secure. Of course like farming pottery is to many a way of life and a good one — it might be best to leave it just like that, if we can.

If we can't — what do we do?

One way perhaps, for the established potter, the one who has his market, his reputation, his fans, to raise his prices to exhibition levels permanently. Or, to have two levels of production. Every day useful pieces, money spinners like coffee mugs at a reasonable level and special pieces at a more advanced level even up to \$100 or \$200 a pot. The time is not yet perhaps, but it could be nearer than we think. If exporting was successfully undertaken and the good pieces became rarer still?

In general the price of pottery sold here is reasonable but the best pieces are probably underpriced and the very best definitely underpriced.

Before devaluation one could import pottery from England, take a dearer mark up and in many cases undersell the New Zealand pottery equivalent. That was for everyday pieces, but seldom for the good individual pieces.

If import restrictions are removed where will the N.Z. potter stand?

That is probably more than enough of speculation. Here are a few thoughts on how the potter could help the person who sells his work.

Make things like mugs in multiples of six matching in size and glaze. For setting out on display in a shop a set of six is more impressive and wanted than three or five. Make coffee pots, sugars and creams to match the glaze and shape of the coffee mugs. Sounds elemental doesn't it? But I assure you it's still very difficult to get.

Coffee mugs are tedious and repetitive, but are wanted in their thousands. Make them while the demand is there! Who knows, in a year or two everyone may be demanding snake juice goblets which might be even more tedious!

Be aware of trends in cooking and house decoration. Did potters ever consider what Graham Kerr was cooking with or talking about? Have enough potters ever heard of or provided for the Ikebana or Bonsai fans?

Have potters ever thought about the colours that are in fashion each year?

How many potters are considering making brightly coloured earthenware in the same good design and taste they display in making their stoneware?

Do potters make sure their particular mark is readable on their pots or provide a label, or write made in N.Z. for tourists or the sender of gifts overseas?

Do all potters mark or number their pots so that each one can be easily identified or do they want that glorious guessing game called 'Pricing the Pots' to cause more nervous breakdowns amongst their friends the shopkeepers?

Are statements of account sent out as a matter of course and not left to the overtaxed memory of the shop keeper who may be dealing with a score or more of other accounts!

Never forget also that the shopkeeper who has to sell your pottery is expected to provide something that is the height of originality, absolutely unique, entirely flawless, of one thousand and one different shapes, sizes and colours, extremely large for a gratifyingly small price, something that won't break, chip or crack when dropped on the concrete, hit with a hammer, or thrown on the fire.

A final cheerful thought.

The shopkeeper who keeps coming round to ask you for more pottery may only be coming because he likes potters, he likes to see people who are happy in their work.

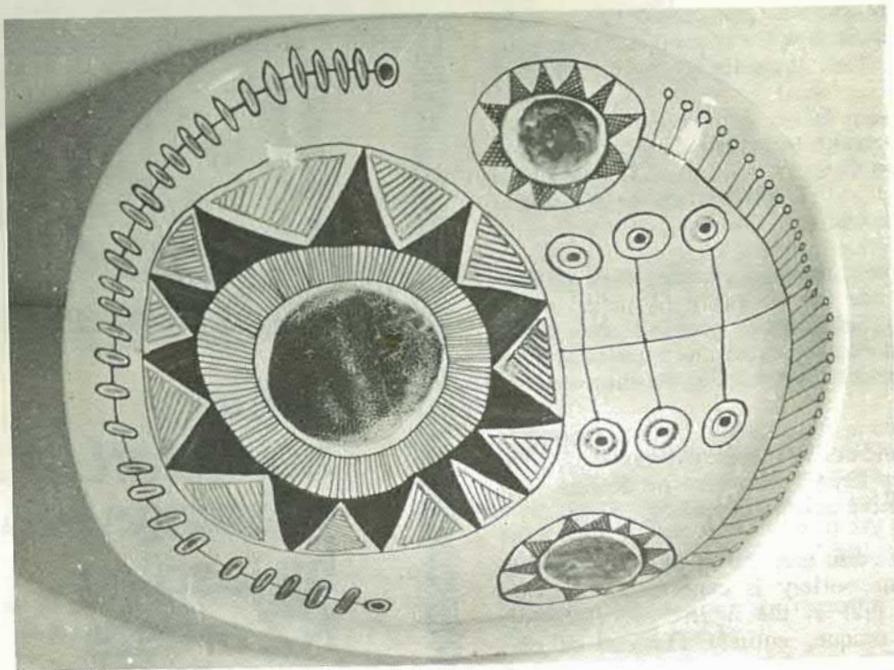
Well, aren't you?



pottery
handcraft
paintings
by leading
NZ artists

the vista

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STUDENTS' WORK FROM LONDON

Specimens of the work of pottery students of the Central School of Arts and Crafts, London, have been selected by Kenneth Clark and sent to the N.Z. Society, and the display is now touring N.Z. under the management of local potters groups or art societies.



The display is of special interest in revealing main sources of conventions totally different from those ruling here: influences from Geometric Art, the tin-glazed Italian or Hispano-Moresque styles, and from modern graphic design, are in evidence.

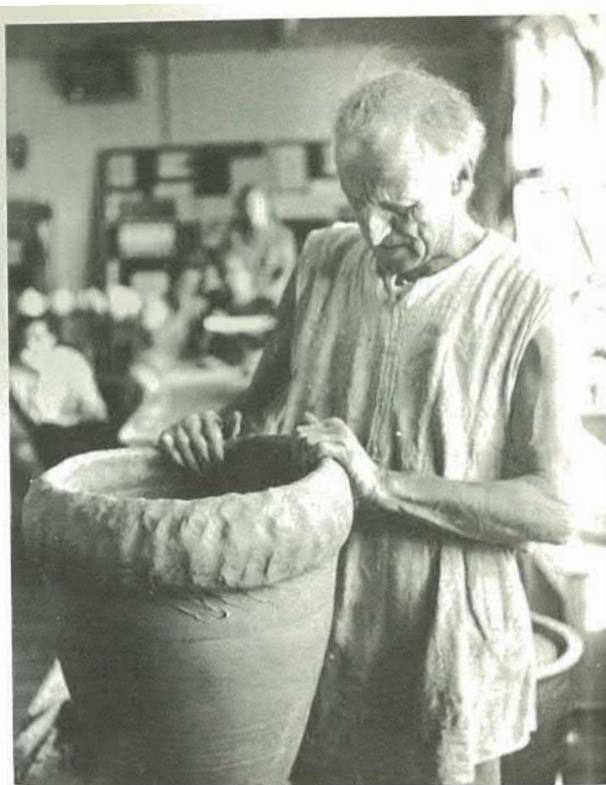
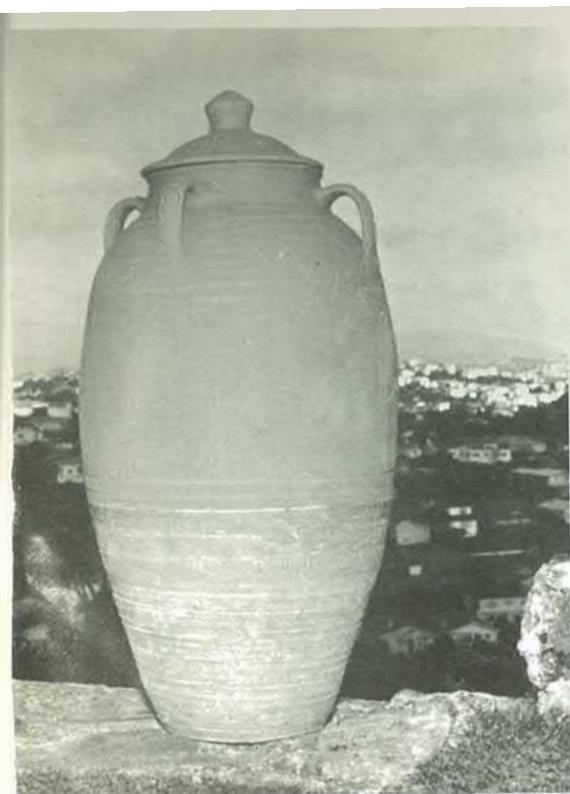
Opposite page, top: Patrick Howlett; Pressed dish with majolica decoration and silver lustre.

Opposite page, bottom: Tessa Gavin; Thrown bowl with majolica decoration.

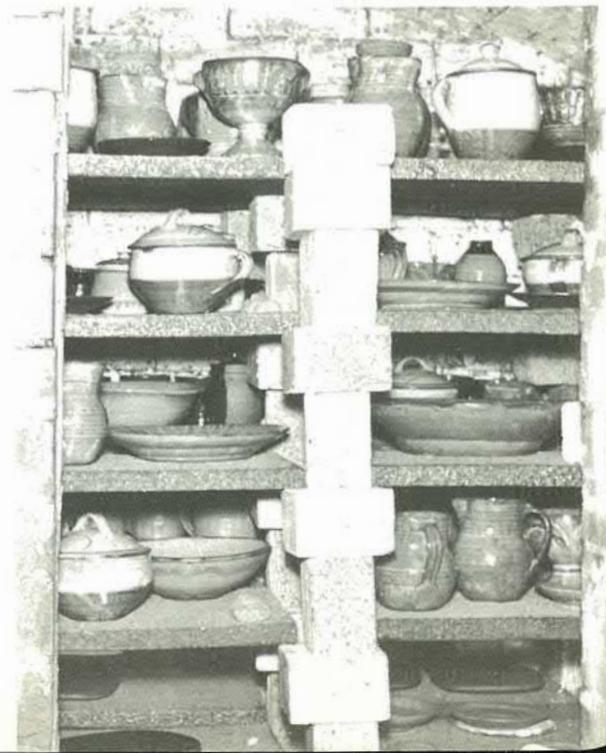
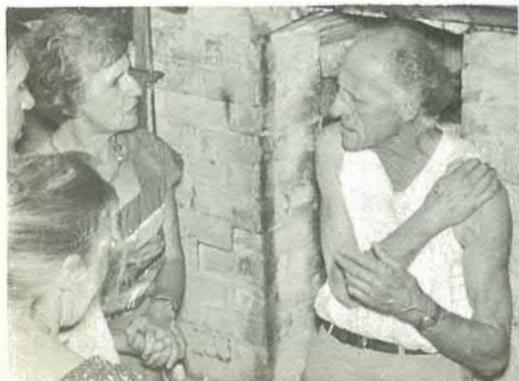
Above: John Chipperfield; Lidded jar and saucer, vitrified coloured body with white and-blue inlay.

Below: John Chipperfield; Clay pipe with silk-screen decoration.





Michael Cardew's visit to Wellington, recorded by Stan Jenkins. *Top right*, coiling demonstration at the week-end school. *Below*, kiln-side conference, David C-P., Doreen Blumhardt, and M.C. The kiln was that of Lee Thomson, at the home of Bruce Thomson, where the group demonstrations were held.



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THE LOCAL SCENE IN DUNEDIN

BERYL JOWETT

There has been a great upsurge of interest in the Potter's Craft in Dunedin over the past few years and there is a noticeable swing away from the Earthenware tradition of the Otago potters. This came about, I think, after a demonstration by Barry Brickell five years ago and the distribution of the plans of his small oil drip feed kiln. It was shortly after this that I arrived in Dunedin, and at that time, to my knowledge, there were only two stoneware kilns in Dunedin operated by studio potters - that of Helen Dawson who was the pioneer of stoneware here and a small Barry Brickell kiln of Maria Thomson's. It did not take long for me to build a similar kiln and a very satisfactory stoneware body was evolved using local materials, the recipe for which has been passed round and used successfully. After this several of these small stoneware kilns sprang up and worked very satisfactorily for the limited amount of pottery which could be produced by busy housewives and people in full time jobs.

Then came the exciting discovery that many of the local rocks, grits, sands, etc. could be used with very little alteration to make interesting and satisfying glazes at 1250-1300 deg.C. Lila Coker and Oswald Stephens had a good working knowledge of the local clays in the Otago district and this made a good start for the making up of bodies with different working properties to suit individual tastes. Ian Gray-Smith had built a salt glaze kiln out at Waitati, and is the only potter using this technique here, as far as I know. Meanwhile some of us found our kilns too small and when Lawson Fraser came down here and built his kiln - 20 cu.ft. - of very simple design, and new craft shops began opening up, my husband and I, at least, took the plunge and during the Christmas holiday built a larger kiln and are awaiting the first firing with excitement.

Meanwhile earthenware still flourishes and two years ago the Otago Potters' Group Inc. started a workshop which will eventually cater for both the low fire and high fire enthusiasts. At the moment the members make earthenware. The workshop is equipped with six wheels, three electric kilns one of which is on loan from a generous friend, Ina Arthur, and one of which was built by one of the members, Ian Pairman. We have over 100 members, though only a small core use the workshop regularly. It is open 24 hours of the day and members have a key and are free to use any of the facilities offered.

There is no regular or formal teaching, though local potters of more experience who feel they have something to offer give demonstrations at the monthly meetings and some members are prepared to help beginners who are unable to take advantage of formal teaching for one reason or another. A charge is made for all materials supplied, clay, glaze materials, and oxides, and an equitable charge is made for the firing of pots. The whole system seems to work very well and we feel that the workshop serves a very useful purpose for those interested to work in clay and yet who do not want to set up on their own. For the last three years there has been a selected exhibition of the Otago Potters' Group's work, in conjunction with the Southland Potters, at the Otago Savings Bank. This has proved very popular with the public and gives everyone a chance to see new and old ideas, and the development of individual potters. For the last two years demonstrations of throwing have been given in the Bank during Exhibition hours. There are local groups in Alexandra, Ranfurly (the Maniototo group), Ettrick, Riverton, and Balclutha, and members from these groups keep contact and sometimes are able to join our meetings. They are generally very enthusiastic and active and I hope

to give you more news of them in a later edition.

The only formal teaching done in Dunedin is at the Otago Polytechnic where there are full time day and evening classes. There are four tutors under the direction of Mr. F. C.W. Staub and the course is intended to be in three stages each of a year's duration. The teaching of pottery is also included in courses at the Home Science School and at the Teachers' College. Apart from this local potters give help to those who ask for it, and there are many potters who have got started in this way.

Towards the end of last year, exhibitions of pottery were held by Lila Coker at the Playhouse. This was an exhibition of earthenware and stoneware and concentrated on useful and functional domestic ware, beautifully thrown and with superbly fitting lids to casseroles and storage jars. Beryl Jowett had an exhibition of stoneware at the Globe Theatre which created considerable interest in the use of local materials in glazes and bodies, and the design of some non-domestic pieces. She also gave two T.V. programmes about her work and methods. The Art Gallery held an exhibition of work by Doreen Blumhardt, Peter Stichbury, Mirek Smisek and Carl Vendebosch, opened by Lawson Fraser who gave a very interesting talk on the potters as people, and about their individual work and techniques.

In the coming year there is to be an exhibition in the Museum foyer of ceramic plaques and decorative panels by Ian Gray-Smith who is using an interesting combination of coloured glass and clay. This will be a fairly large exhibition with techniques new to Dunedin. Beryl Jowett will be having another exhibition at the Globe Theatre towards the end of the year, and Lawson Fraser is hoping to show some of his work in an exhibition with Vera Patterson, who is an embroideress, and Douglas McGregor, a painter, but details are not yet finalised.

In March we are to have a demonstration and lecture from Michael Cardew, thanks to arrangements with The New Zealand Society of Potters, and this is much looked forward to, not only by potters, but also by members of the public and we are delighted that this opportunity should have come our way.

In April Doreen Blumhardt is to give a weekend demonstration and workshop in the premises of the Otago Potters' Group. We look forward to this with great anticipation because all who have met Doreen Blumhardt know that she is generous and outgoing with her knowledge and talents.

Barry Brickell is to have an exhibition at Dawson's Craft Gallery in Princes St. from April 10th.

The last twelve months has seen the opening up of two new craft shops in Dunedin. Dawson's Ltd., have opened a craft gallery in the basement of their shop in George St., and Mr. and Mrs Throp have opened

"The Connoisseur" in George St. It was noticeable that all the pottery stocked came from outside Dunedin, but encouraging to see now that Dunedin potters' work is finding its way into these shops and appears to be in demand. The Rosslyn Gallery is still selling pottery, and has always encouraged the local pottery, and Rua White, in Princes St., stocks pottery from all over New Zealand. The Playhouse in Albany St., has also opened a craft shop in their coffee bar and potters from all over New Zealand have been well represented here too.

Most of the stoneware potters here are interested in the local materials and it was good to have Lawson Fraser come down here as he had some solid knowledge of New Zealand materials elsewhere and his stimulating helpfulness has done much to consolidate the tenuous experiments we were making. Many of us have benefitted from contact with him and his generosity in giving his time to help in kiln building and passing

on his knowledge. At the moment he himself is exploring local materials.

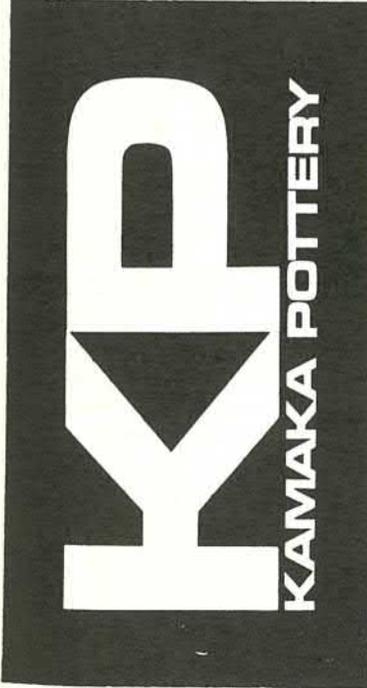
I feel that this last year has seen a big step forward in the development of pottery in this area, and if the New Zealand Society of Potters' Exhibition is held here this year, public interest in the craftsmanship and design should be even more discriminating.

And now as a tailpiece - a conversation between Ian Gray-Smith and myself.

Ian : Do you always use cones, Beryl?

Beryl: Yes, don't you?

Ian : No - I put my kettle on top of the kiln when I light it, and when it boils I make the tea and when I've washed up I put the kettle back on, and when it boils the second time I know I've reached temperature.



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THE AUCKLAND STUDIO POTTERS' YEAR

It has been a busy year for the Auckland Studio Potters, but a very rewarding one. Upon the return of Len Castle from Japan, he gave a very interesting talk with slides to the Association at a meeting in the War Memorial Museum. Pots he had acquired on our behalf were on display.

The Art Society, to celebrate the opening of their new gallery, invited potters to exhibit in a joint exhibition with weavers during the Auckland Festival. The display was set up by Jim Palmer and Neil Grant and was a very successful venture.

During the year the Auckland War Memorial Museum set aside a "Potters Room" which we now use for committee meetings. In time this room will house our permanent collection of pots and may be used by student potter members.

Harry Davis gave us a weekend school at Ardmore College in June. This was attended by 94 members and 88 attended his lecture at the Museum.

Our annual exhibition was held in the War Memorial Museum from 23rd November to 3rd December. This was very successful and drew large crowds. We had seven TV and radio coverages, including a Raku firing by Neil Grant. Paper publicity was good too. Neil Grant was responsible for the display and Mr. Docking, Art Gallery Director opened the exhibition.

Michael Cardew's visit was the highlight of our year. He arrived in Auckland a very sick man but after a few days was able to cope with the demanding schedule we had drawn up. This was entirely due to the care and hospitality of Diane and Peter Stichbury. It was here too that Michael Cardew made his pots which were subsequently fired by Peter, catalogued and sent down to the Pan Pacific Festival.

96 members attended the weekend school and 300 attended the Museum meeting.

The Auckland Studio Potters were asked to exhibit and sell pots pertaining to the holding and drinking of wine at the Auckland Wine Festival held annually at Swanson. A great deal of interest was shown in the exhibition and sales were good.

We acquired 40 new members this year.

MARGARET LEIGHTON

NEW VISION POTTERS CALENDAR, 1968

It is good to see the New Vision Gallery following up their first POTTERS CALENDAR with another for the current year. Of a similar format to the first, it extends the coverage to take in three leading South Island potters. The other eleven belong geographically to Auckland and the northern parts of New Zealand.

The two calendars together form an interesting documentary on the 1967-68 period, and should in time become collectors prizes. Co-existent with the calendars, and a by product of the project, are the many fine photos taken by Marti Friedlander in the course of assembling material. It is always to be regretted that the struggle with printing processes and the need to keep costs within reason does not allow full justice to be done to those selected.

THE MANAWATU SCENE

1967 saw the excitement and public awareness of handcraft reach a new record as evidenced by the attendance and interest in the 11th National Pottery Exhibition held in the New Zealand Display Centre, Palmerston

North and earlier in the year by the successful 2nd Annual Exhibition of the Manawatu Pottery Exhibition.

For many potters it has been a year of sad endings. The Design Centre at Massey University, Hokowhitu, the original Alma Mater of so many Manawatu Potters has been demolished to make room for new buildings for the Teachers' Training College. Jack Laird and later Jim Greig were the tutors for the classes organised by the Department of Adult Education, Victoria University. There were approximately 200 enrolments a year from 1961. A number of weekend schools were arranged, a notable one was when Gwyn Hanssen, an Australian potter now living and working at La Borne, France gave demonstrations and a lecture at the Centre.

Now that we no longer have the centre to support a Tutor the continually creative energy of the local potters will undoubtedly surmount any temporary difficulties and this is already evident in the increased number of privately owned pottery wheels and the purchasing of electric kilns and the building of oiled fired kilns large and small.

Late in 1966 a group of enthusiasts opened 'The Craftsman' Shop opp. N.A.C. in Princess Street, Palmerston North. The shop is governed by ten members made up of the Potters, Peter Wilde, Zoe Bendall, Peg Jackson, Dorothy Abraham, Barbara Taylor, Don Chambers, Stan Jenkins, and May Jordan, Weaver, Bridget Smeeton and jewellery maker Ann Redpath.

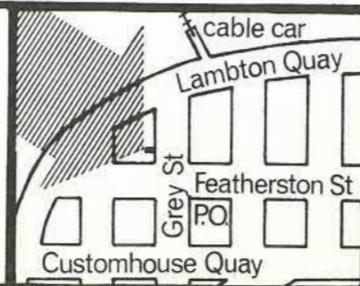
J.P. Other craftsmen have been added to the group on a non governing basis. The partners are all friends and the shop is a highly successful venture to all concerned and tremendous fun.

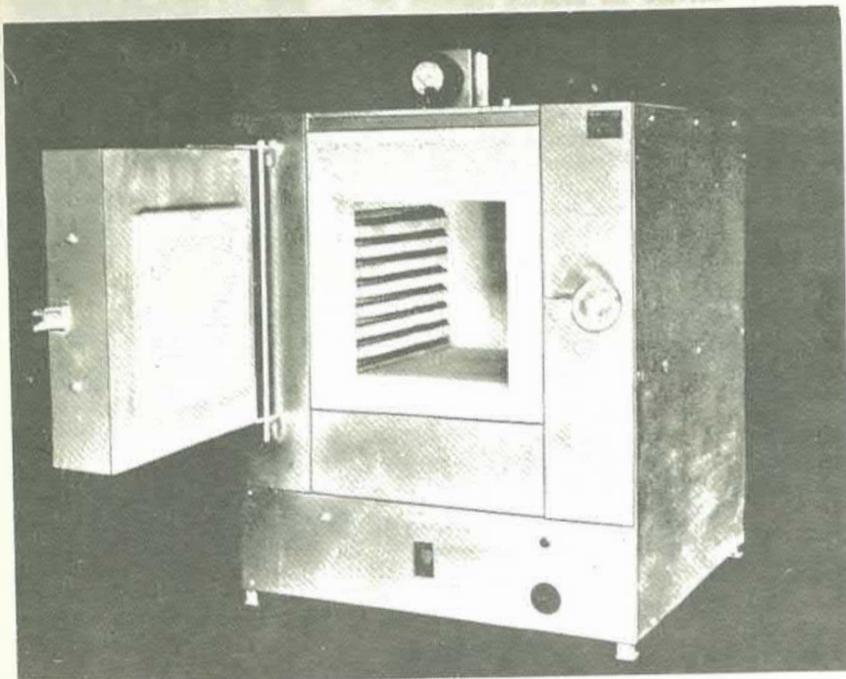
So we enter 1968 with the enthusiasm and determination to improve our skills, our knowledge and function.

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TE MATA POTTERIES

There are potters everywhere in New Zealand, with new clubs and studios opening in some part of the country every few weeks. Recently, we have read in the 'New Zealand Potter' many interesting facts about some of these people who like to express themselves through the medium of clay.

This ancient craft, of which there is a new awareness, was being pursued in Havelock North by the late Mr. John Fulford at his brickyard in the centre of Havelock North from about 1890 until 1914, and is today carried on by his son Mr. H.V. Fulford (a third generation potter) at the Te Mata Potteries.

Mr. H.V. Fulford is known to many people throughout the Dominion, and it would be interesting to know how many of our successful potters today owe something to his practical advice and encouragement. His own pottery was started about 1925 at



Te Mata, when there were only very few people in the country who could throw a pot on the wheel, so he is undoubtedly one of our oldest potters.

Our picture shows Mr. Fulford on the right with Mr. Bob Huck, surely our newest potter. Mr. Huck is a young Cornishman who had never touched a potter's wheel until nine

months ago, and who is now able, through the expert tuition of Mr. Fulford, to make very large bowls and bird baths, surely a remarkable achievement: between them they are producing many pleasing glazed articles and garden ware. Mr. Huck's personal designs are modern and original in style. Much will be heard of this craftsman in the future.

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P.O. Box 593 Telephone 79-006

GRAEME STORM IN CANADA

Graeme has been working at the Rozynska Pottery, Ways's Mills, Quebec. He has just completed a teaching tour, and with his wife Jacque will be leaving Canada in March to visit the U.K. and Europe before returning to N.Z. later in the year. Of his lecture tour he writes:

The six week tour was sponsored by the Canada Council and the Canadian Guild of Potters and consisted of a series of one or two day workshops, held at various places across the country. These included workshops in the provinces of British Columbia, Alberta, Manitoba, Ontario, Quebec and Nova Scotia. Attendances varied from 15 people up to 85 in larger centres. An exhibition of 60 pots made in Quebec during the summer was taken on the tour.

The demonstrations consisted of hand building and throwing techniques, combinations of the two, and some aspects of decoration. A talk on the growth of pottery in N.Z. over the past ten years together with slides showing the work of a number of N.Z. potters was received with a great deal of interest. Discussions on differences in kilns and firing methods also proved informative, for the most part, gas (natural or propane) is the predominant fuel in Canada for open flame firings.

An interesting feature of the workshop held at Edmonton, was the use of closed-circuit T.V., both to record on video-tape and to provide the large audience with close-up views of the demonstrator's hands in positions otherwise impossible to see at a distance. These close-ups were relayed to two monitor screens

placed at the front of the room on either side in such a way as to enable the audience to alternate their viewing between the demonstrator and the screen with ease as the occasion demanded.

As a permanent record the video tape is an excellent teaching aid which can be re-run at normal speed, slow motion or even 'frozen' to show accurately any hand position. Coupled with a taped commentary this can provide a recap of the salient points of the whole demonstration, which can then be studied again, in great detail. Could we not do this for future pottery demonstrations in New Zealand, particularly where attendance is large and at least half of the audience is always on the blind side from where the 'magic' is going on?

A Canadian visitor to N.Z. reported attending one of Graeme's lectures in which a reading of B. Brickell's 'The Art of Firing' (Vol. 9 No.2), caused a minor sensation, apparently for the way in which it puts across the element of adventure and satisfaction involved in the manipulation of local materials by the most direct methods.

THE CERAMIC STUDY GROUP

From a letter from Margaret Crosby, Secretary of the Ceramic Study Group, Sydney.

'The outstanding event of the year for us, so far, has been the visits of Len Castle and Mirek Smisek, who spared us precious time when in Sydney on their way home from

Japan.....

LEN CASTLE'S LECTURE. After working in Japan on the islands of Honshu and Kyushu, Len Castle was able to give us a first hand description of craft pottery there at the moment. His enthusiasm for the work of the Japanese potters, especially that of Kanjiro Kawai, was apparent and the slides he showed us were excellent. We saw how the Japanese potter uses his materials and the fire to give strength to his pots, how he puts function always first and how he understands subtle, natural and asymmetrical rhythms showing man's minor place in relation to nature's vast forces.

MIREK SMISEK CLASSES. Three sessions of immense practical value were given by Mirek Smisek of New Zealand, on his way home from Japan. Mr. Smisek gave demonstrations of wedging, throwing, turning, handle making, decorating and glazing, and he frankly answered a hundred questions on such diverse topics as how to eat live snails from the shell to the weighty technical problems of pottery. The pots made by Mr. Smisek during the classes were highly functional and of simple and satisfying shape, with the decoration seeming part of the forming method.

The Group continues to grow and we now have 160 members, mostly in the Sydney area At the moment we are running a course of lectures on Geology for Potters given by Michael Tuckson, who is the son of Margaret Tuckson so of course understands the potter's angle; this includes some field excursions and is proving a most interesting subject for study!

Those who possess a copy of 'Ascent', the new arts publication produced by the Caxton Press, will have noted the combination of first-class photography and printing in the article on Patricia Perrin. The pictorial supplement on the next eight pages is drawn from the catalogue

of the New Zealand Society of Potters Travelling Exhibition which was inaugurated at the Pan-Pacific Festival at Christchurch, and it is made available by courtesy of the Society and the Caxton Press.



These two photos from Jeff Scholes' workshop at Henderson, near Auckland, show hand wedging, and the tendency of New Zealand potters to work in groups. Shown above are Peamsook, a UNESCO student from Thailand, Jeff Scholes, and Helen Mason, a founder and former Editor of the 'New Zealand Potter'.

POTTERY BEGINS WITH CLAY



Photo: Dr. Michael Gill

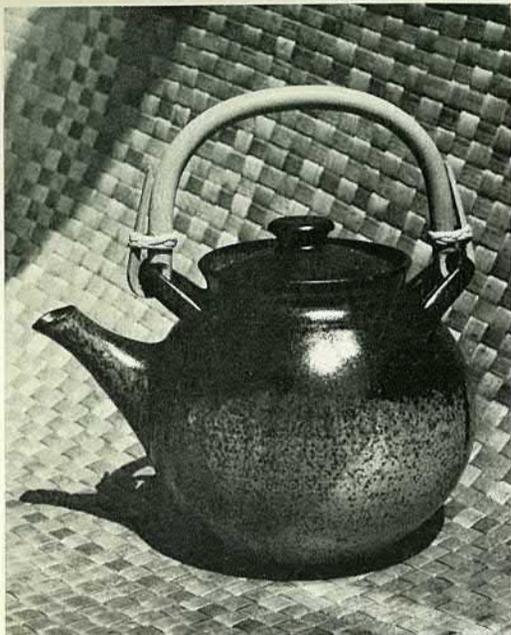


Photo: Harry Davis

DOREEN BLUMHARDT

A stoneware teapot by a potter who is strongly influenced by a working and study period in Japan. She was awarded a travel grant by the Japanese Government in 1962. As head of the Art Department of the Wellington Teachers' Training College, Doreen Blumhardt has less time than most to spend in her own studio. Nevertheless she has an impressive list of exhibitions behind her, and has work in many public and private collections within N.Z. and overseas.

Photo: Doreen Blumhardt



CREWENNA POTTERY

A cider bottle of twelve pints capacity. Harry and May Davis left their Crowan Pottery in Cornwall, England, and came to N.Z. to found Crewenna in 1963. Their work is internationally known, and is keenly sought by collectors and by those who like good pottery for domestic use. The making of this type of pottery is the first aim of Crewenna, and the tradition of Crowan.

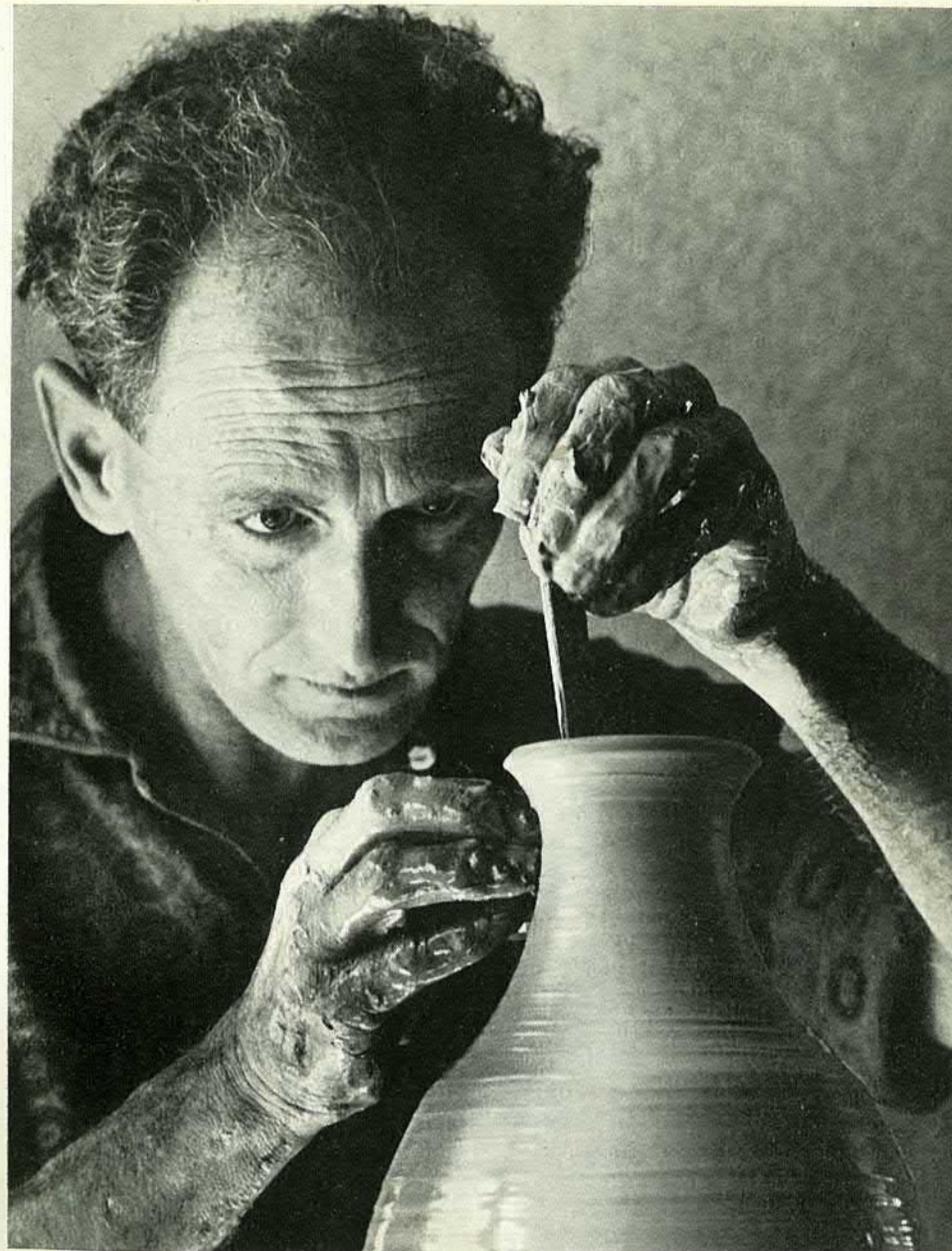


Photo: Marti Friedlander
for New Vision Potters' Calendar 1967

PETER STICHBURY

Peter received a two-year study grant from the Association of Art Societies, which enabled him to work with Bernard Leach at St. Ives and with Michael Cardew at Abuja, in Nigeria. He lectures in Arts and Crafts at Ardmore College, Auckland. In his pottery he specialises in fine domestic ware. He exhibits in New Zealand and abroad, and is represented in the International Museum of Ceramics, Faenza, Italy.



PATRICIA PERRIN
among her pots

Photo: Marti Friedlander

PATRICIA PERRIN

She has in good measure that rare quality, originality. Her individual and very personal pots are sculptural in conception, and glazing, although carefully considered, is of secondary importance to form. Patricia Perrin has exhibited widely in N.Z. and overseas, is represented in the International Museum of Ceramics, Faenza, and in many other collections.

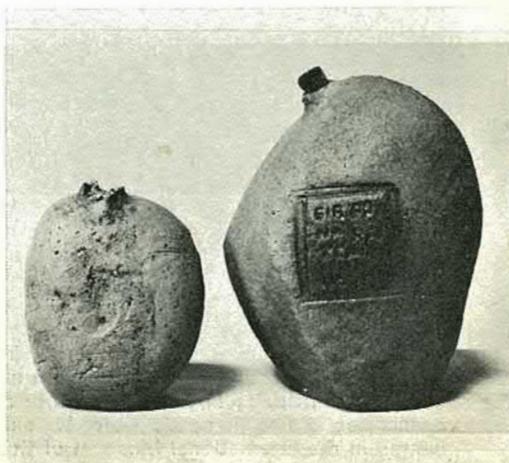


Photo: Roy Cowan

DAVID BROKENSIRE with pots and kiln

David Brokenshire is an architect with definite ideas on the relationship of ceramics to architecture and his work has strong sculptural feeling. He has a leading part in the development of modern oil-fired kilns in his home city of Christchurch.

Photo: Marti Friedlander
for New Vision Potters' Calendar 1968

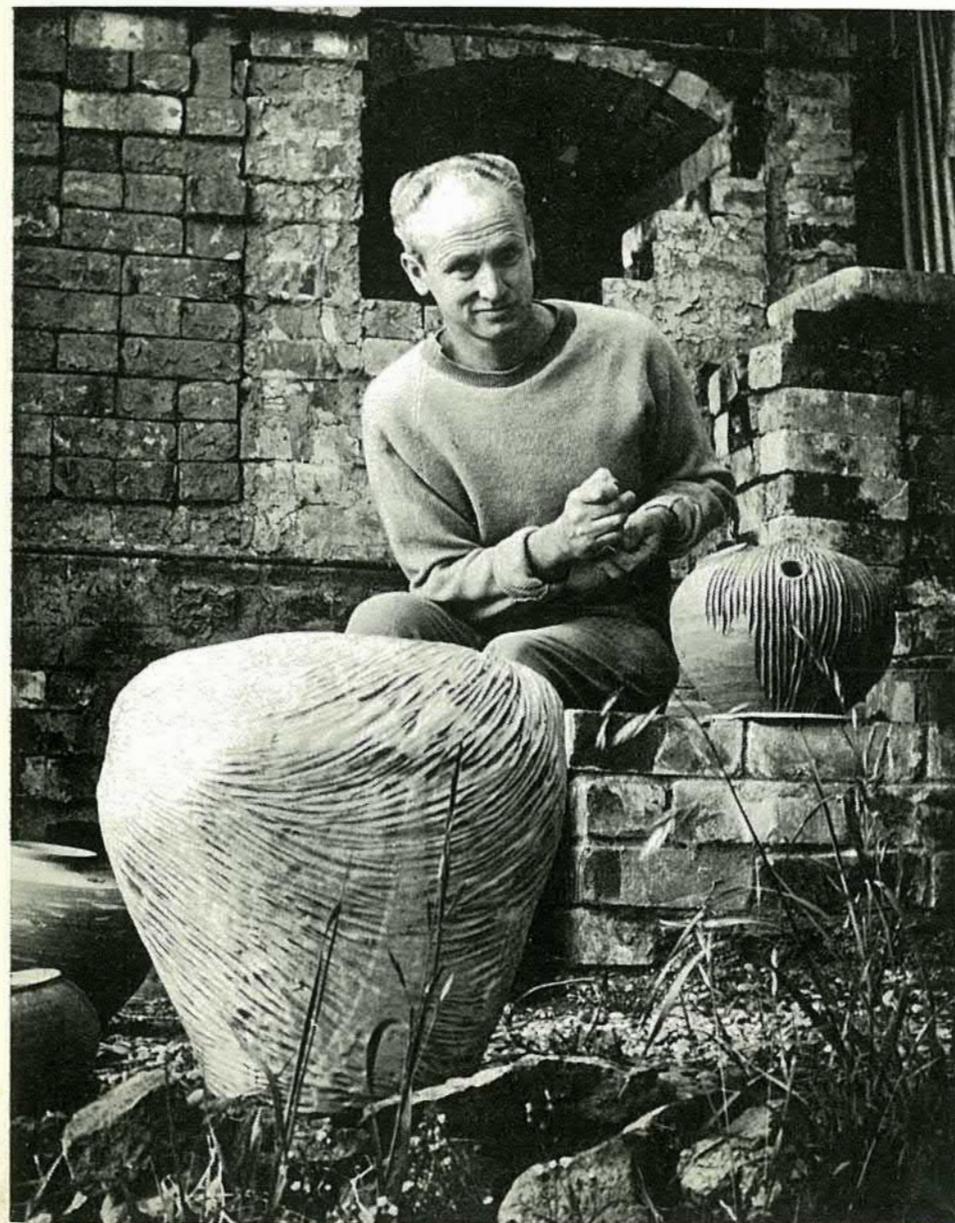




Photo: Marti Friedlander

WILFRED WRIGHT

As he adjusts the burners which are sending out a flame of from 1400 to 1500 C. temperature, we sense something of the drama and excitement of the conclusion of a firing. Wilf Wright is a full time potter, who, with the help of his wife, Janet, operates two kilns at his Reikorangi Pottery at Waikanae, near Wellington.

AT FULL TEMPERATURE

A 120 cubic foot oil fired kiln firing salt-glazed stoneware at 1300-1350 C. It was built and operated by a young N.Z. potter, Paul Melser, and his friends, and produced much fine work.

Photo: Roy Cowan

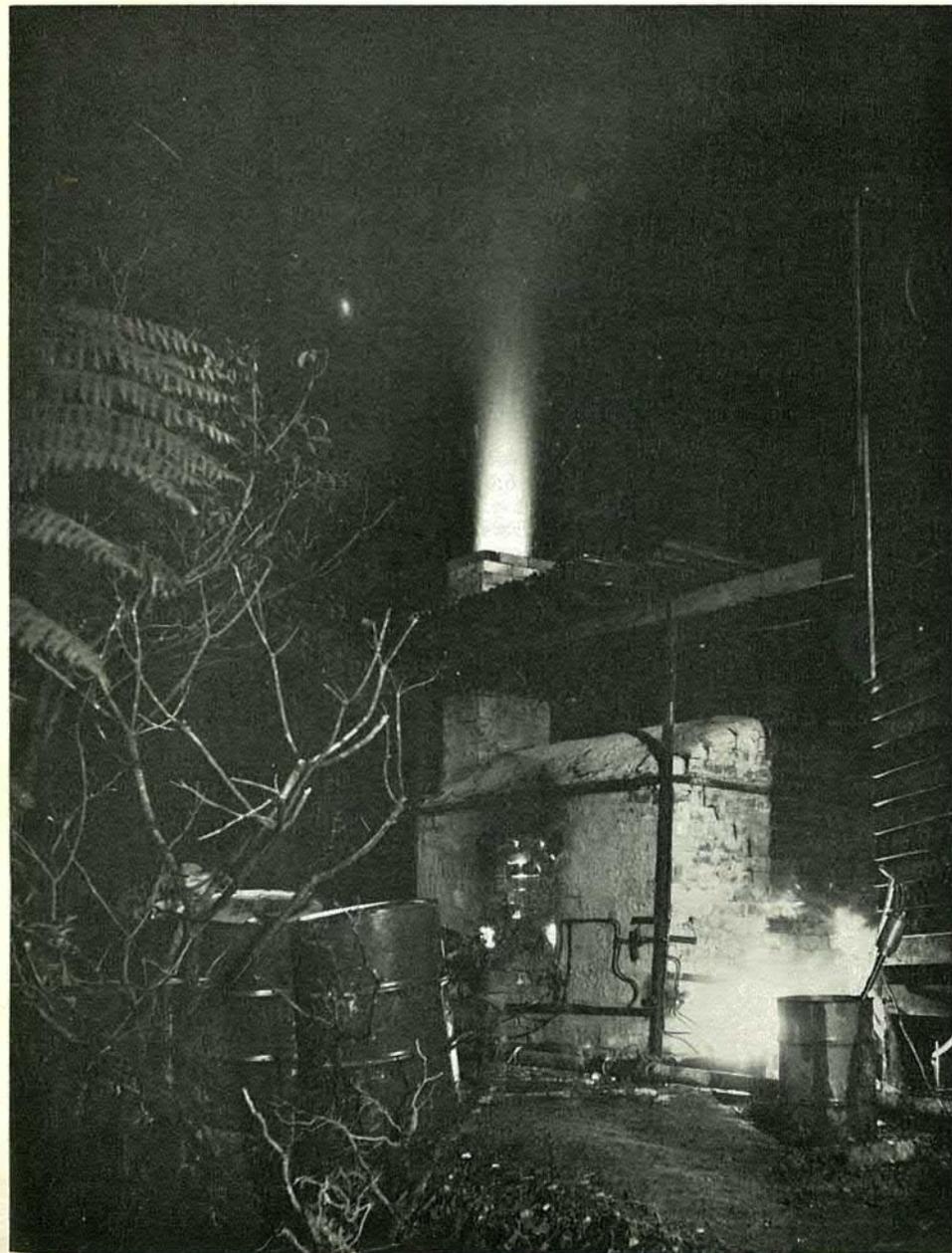
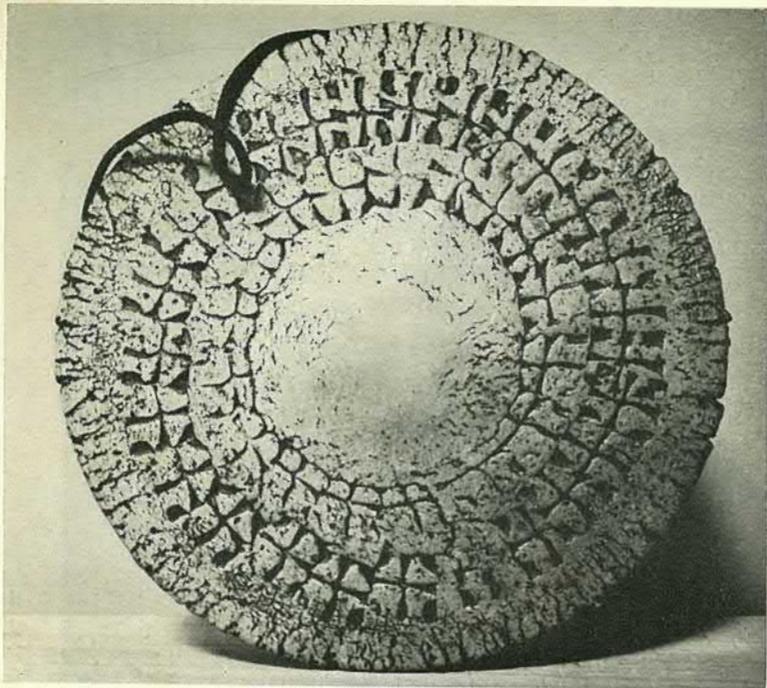


Photo: Roy Cowan



LEN CASTLE

A Discoid Vase by Len Castle, perhaps N.Z.'s best-known potter, and certainly one with a formidable background of experience and achievement. He has received two grants for study overseas, the first taking him to work with Bernard Leach, and the second to Japan and other Pacific countries. His work appears in all major N.Z. public and private collections, and in the International Museum of ceramics at Faenza.

Characteristic pieces, before firing. A highly accomplished potter. His style, which stands quite aside from that of other N.Z. potters, possibly as a result of a period of study and teaching in Scandinavia, combines simple, monumental forms, impressed decoration and glazes of rich colour and deep tone. He has travelled widely and has recently worked and studied in Canada. He is represented in many collections in N.Z. and overseas and in the International Museum of Ceramics at Faenza.

GRAEME STORM

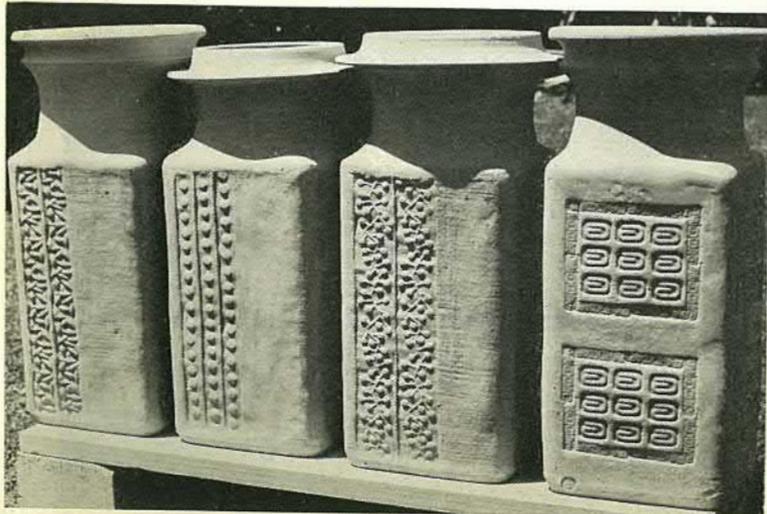
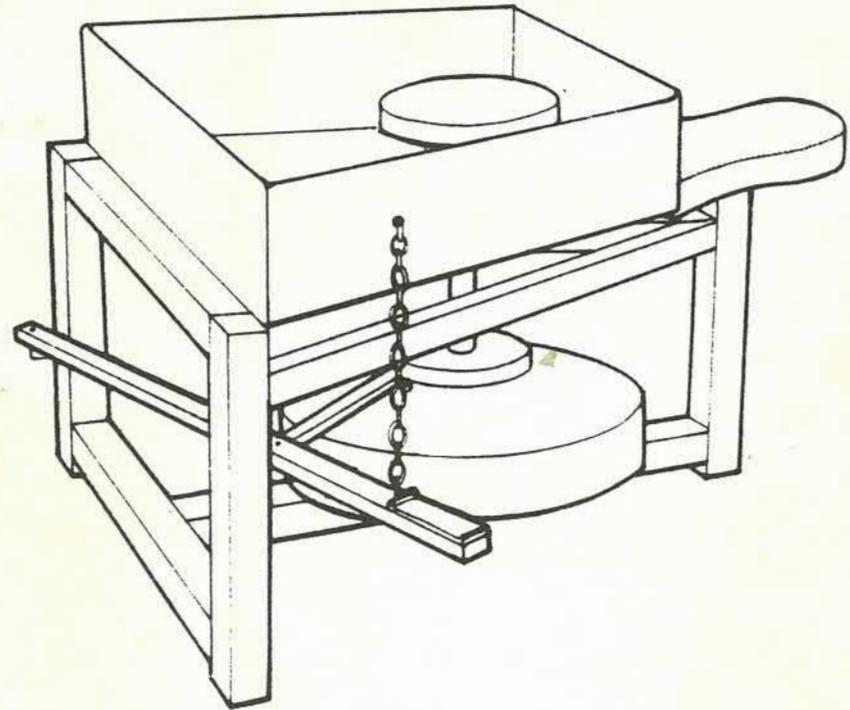


Photo: Graeme Storm



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KEVERNE TREVELYAN: Trained at Canterbury School of Art, completing a Diploma in Fine Arts with Honours in Design. Teacher training at Auckland Teachers' College and spent several years art teaching. Received Arts Council overseas training award to study the work of the U.K. Council of Industrial Design and other European design promotion organizations. At present teaching, freelance designing, and assisting with the advertising, design and production of the POTTER.



Joan Greig has joined the POTTER administration in the concealed but important function of despatch organiser. This involves concentrated work, as an addressograph system is a fluid thing, which alters week by week as subscribers pay, or don't pay, change, or forget to change, their addresses, and so on.

JOHN STACKHOUSE has been assisting with correspondence. A painter and gallery preparator, he shows in Auckland and Wellington, and has prepared exhibition for S.B. MacLennan, T.A. McCormack, Edgar Mansfield and others. He visited the perimeter of the Pacific in 1960 and 1964 and will be in Mexico in 1968. Hobby; the Arts Festival of the Olympic Games.



AUDREY BRODIE has been a potter for seven years, is a member of the N. Z. Society and was its first Secretary-Treasurer. She recently attended a school in design and ceramics at the Cleireau Craft Centre, Paris, and is helping with POTTER correspondence.



'Face Pots' are June Black's latest idea, inspired by the Victorians of the T.V. 'Forsyte Saga'.

FROM HAWAII

In a recent letter to Terry Barrow, who is resident in Honolulu, and Anthropologist on the staff of the Bishop Museum, The 'POTTER' asked for news of himself and a photo of his Japanese wife.

He writes:
'On the 10th September, 1967, one Wellingtonian Dr Terry Barrow married, in a Zen Buddhist ceremony, Miss Hisako Sato of Iwate Prefecture, Japan. The wedding took place in the So-jiji temple, Tsurumi, Kanagawa, in company of the bride's family and friends. Friends of the bridegroom then in Tokyo attended (known to N.Z. potters was Atsuya Hamada, and the N.Z. Ambassador to Japan, His Excellency John V. Scott). The So-jiji temple is the headquarters of the Soto-Zen sect which is the family religion of the bride. Hisako (Chako for short) has an interest in ceramics and herself practises Ikebana and Cha-no-yu. Terry Barrow and Chako have now settled in Honolulu, Hawaii.'

Since Terry left N.Z. in 1966 his work has taken him to Thailand, Okinawa and Japan. However, he has not forgotten his ties with Wellington and his early involvement with the pottery movement. He was a foundation member of the 'New Zealand Potter' magazine, and recalls that he proposed the name; when titles like 'Turning Wheels' and 'Spinning Clay' were being considered. Terry also says: 'As one of the pioneer potters I can claim a number of 'firsts' including first N. Z. potter to visit Japan and England (I mean specifically to search out places of potting interest, and as you know, exhibitions, talks, and visits of potters from overseas resulted from this). As far as I know I was the first Wellington studio potter to fire to stoneware temperatures with



oil in an open 'muffle-less' kiln. Terry remembers that he is still a member of the N.Z. Society of Potters and he and Chako send personal greetings to all his potter friends.

RAKU FIRING

ISOBEL RODIE

Although Raku fired pottery is porous and care must be taken in using Raku ware for domestic purposes because of the use of raw lead in glazes, Raku firing is fun, is a wonderful way to introduce new potters and interested non-potters to some of the mysteries of a glaze firing and is a means of producing interesting and useful pottery.

Raku tea bowls which have been produced in Japan by generations of potters starting from Chojiro and his son Jokei, early in the 16th Century are highly esteemed in the tea ceremony and some of the Raku tea bowls produced by members of this family are among the most valued pots in Japan.

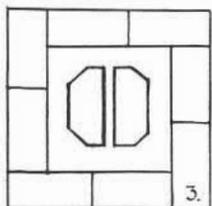
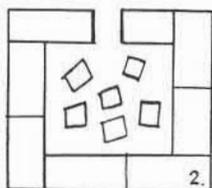
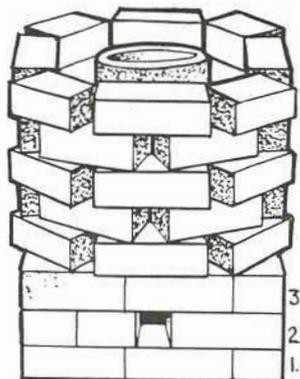
Pots for Raku firing may be made on the wheel or by using hand methods such as slab or pinch pots.

Because of the rapid rise and fall in temperature of a Raku Glaze firing, the clay used must be open and one that will withstand thermal shock. The addition of 20% silica and 40% grog to a plastic red clay will give a suitable body. Most stoneware clay with the addition of extra grog can also be used.

As pots made from these clays dry very rapidly it is possible to make pots one day and fire the next. (I have made and fired pots on the same day). Pots should be biscuit fired to at least 1100°C.

If there is no other kiln available for biscuit firing, the Raku kiln may be used, though it is unlikely that the temperature will be quite up to the required 1100°. However Raku pots may be lifted out of the kiln, using tongs, glazed and dried and glaze fired in the same firing. Other pots may also be biscuit fired in this kiln but the kiln should be sealed over with bricks and allowed to cool slowly until the following day. Pots to be bisqued are packed before firing is started.

The following kiln plan required 50-60 bricks, fire bricks if possible but common bricks will do, and a saggar about 9" in diameter and about 9" high. An earthenware drain-pipe makes an ideal saggar, but a large flower-pot or even a large tin will do.



No cement is needed as bricks are merely placed in position as space is required to allow air in during firing. Provision has been made for forced air from a vacuum cleaner to speed up firing if required but this is not absolutely necessary. Too much wind or draft from one direction can cause the kiln to heat unevenly so it is wise to have a piece of iron handy to protect the kiln from this.

A lid is required for the top of the saggar. This can be a proper saggar lid or two bricks laid across.

Tongs are required to lift pots in and out of the kiln. Because of the heat the tongs should have handles at least 36" long. Gloves of stout leather, such as those used by bee-keepers; will provide additional protection to the hands.

FIRING. A half to three quarter bag of medium coke is required for each kiln. The fire is started with small kindling then larger pieces of wood or coal are used to form a base before the coke is added, a little at a time, until the fire is built up level with the top of the saggar. More coke is added to keep the fire up during firing.

The kiln takes from one and a half to two hours to reach 800C. or Cone 014, the maturing temperature of the glazes given. A good orange-red colour indicates the temperature if cones are not used. Glazes mature in 15 to 20 minutes. A glimpse inside the kiln will show glazes shiny and fluid in appearance when the pots are ready for removal. If a crackled effect is required, pots may be dunked in water or cold tea on removal from the kiln.

For reduced effects, the pots may be placed in sawdust. This is most effective with the copper glaze given, a rich copper lustre being produced.

STACKING. Glazed pots are heated on the bricks surrounding the kiln to drive off moisture from the glaze, before being placed in the kiln. From four to eight pots are fired at one time, placed one on top of the other in the kiln. Spots where the pots touch heal over as the glaze is very fluid when mature. Batches of pots with the one type of glaze should be fired together for best results.

DECORATION. Colouring oxides such as cobalt, copper, and iron may be mixed with water and a little gum for use as under-glaze decoration. A wash of yellow ochre, preferably applied before biscuit firing, will yield a pink to red colour beneath the glaze, the shade depending on the strength of the wash.

GLAZES

Transparent, 800 - 900 C.

Red lead	30 parts, wt.
Borax frit	10
Silica	10

Transparent, low solubility, 860 C.

Lead bisilicate	16
Borax frit	4
Feldspar	2
Kaolin	1

Green or Copper lustre, reduced.

Red lead	66
Borax frit	100
Silica	15
Copper carbonate	15

Blue-grey.

Red lead	36
Borax frit	42
Silica	8
Cobalt Carbonate	2
Manganese dioxide	1

Glazes should be a little thicker than normal transparent earthenware glazes and a siccativie such as Gum Arabic, 5% solution or cellulose wall-paper paste is necessary to keep the glaze in place and prevent the tongs marking the pots as they are placed in the kiln. I used a level teaspoon of wall-paper paste to a half pint of cold water, and added about one ounce to each pint of glaze.

Note. As a coke fire will go out if stoked, at the completion of firing the kiln can be cooled quickly by merely stoking and removing the clinkers and wall bricks.

References. 'A Potter's Book', Bernard Leach, 'Clays and Glazes', Daniel Rhodes.



A LETTER FROM HOLLAND

Dear New Zealand Potters,

News from Holland - a land where professional potters working in small groups are making themselves known internationally.

I have been working at the Experimental Department of the 'Porcelain Flees' in Delft (Delft's blue) - experimental in this way, that it was founded by an idealistic director twelve years ago, on the pattern of Swedish studios, and that it provides studio facilities and a fixed salary to potters making individual, one-of-a-kind pieces. The leader of this activity is a noted Dutch sculptor and ceramist. The methods used are turning, coiling, building up, and engobe and glaze techniques.

In particular, the scraffito work made here forms a trademark of the Department. The difference between this and the brush technique so much used in New Zealand as a means of decoration, is artistically and technically great. Brushwork can be used for details, painting - like strokes, shadow applications, perspective, polychrome etc. The scraffito technique, applied with any kind of sharp point in the slip which has been poured over the pot, is limited to harsh, rather matter-of-fact drawings, but this limitation is of the strength, the decorative value of a

pot here being of more value than the actual utility. This is quite a different approach compared with the Japanese influence in New Zealand.

With the bond of using the same method of glazing and decorating it is understandable that we (the three girls working here) should work more or less as a team, but keeping our own individuality. For the non-ceramist this is sometimes difficult to distinguish, as it is difficult for the non-Classicalist to see style differences in the Greek pottery of the red-and-black periods. Using mainly matt glazes, ranging in temperature from 1000 to 1200 C., the pigments or oxides are used direct. There is a preference for monochrome, understandable with the scraffito which stands out in black.

As well as pots we make ceramic sculpture, tiles, and architectural pieces, much in demand to grace walls of modern office buildings.

The Experimental Department is taking an important part in Dutch ceramics. There is a kind of competition with the Amsterdam school of potters, who are mostly self-trained, highly individual, and influenced by English potters. The tendency to sculpture animals, expressionistic forms, and small imaginative pieces is in. Still I think personally that potters will have to be careful in

working in clay sculpture, making what the stone and bronze sculptors did fifty years ago, but much worse, as some of the pieces show.

One of the outstanding features of the Dutch potters is their expressive use of colours - blendings of red, orange, and purple on a pot are no exception; vivid colouring and strong forms, often built-up.

Understanding on the part of the public is increasing, and to encourage this and the improving level of craftsmanship, the Government has provided a 25% state subsidy on each piece. Also, young potters, unable to make a living, can acquire aid from an art institution run by the Government, for which they will be judged by a chosen jury of artists. This aid consists of financial support up to £12 a week, in exchange for a show of work once a year, to keep some kind of check.

The influence of Bernard Leach is small, although big public and private collections of oriental ceramics do inspire many. In general the Dutch potters keep their individuality well in spite of cries of 'Swedish design' and 'Finnish design' although they take over much, especially from Sweden.

Wishing you a happy potting New Year.

Yours sincerely,
ANNEKE BORREN

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THAI POTTERY

Doreen Blumhardt

For a long time I had wished to visit South East Asia. I had read about their pottery and other crafts, met many Colombo Plan and UNESCO students, and knew something of the two great Asian epics the Ramayana and the Mahabharata that have inspired the religious life and so much of the painting and sculpture of India and Asia. Swankhalok and Annamese pots held a special fascination for me, and in the use of ceramics in building I knew the Thais excelled. In December 1967 I set off for Thailand and Cambodia to have a look.

When I arrived in Bangkok the crowded city was glowing in the sun's last rays, and its ornate temples and spires, seemed etched against the evening sky. Although my visit was comparatively short I was able to visit quite a number of the city's more than 300 temples, each with its soft tinkling, tiny bronze or gold bells, that swing from the eaves. Bangkok's temples give it one of the most romantic, fairy-tale atmospheres of any city in the Orient. Many of the huge guardian figures at the portals, the walls of the temples, and the chedis are covered with pottery shards. Thousands of broken pieces of plates and dishes with bright coloured glazes have been stuck on all over, making gay, glistening coloured surfaces. In the early days I understand the pottery was brought from China, but now it is made in Thailand in imitation of the Chinese style, especially for use on the temples.

As yet little is known of the earliest pottery in Thailand, as archaeological diggings have only recently begun. When I visited the Museum in Bangkok, by far the most exciting thing I saw was a special storeroom, not open to the public, with shelves full of recently excavated pottery from some time B.C., and not yet dated with any degree of certainty. They are Chinese in feeling, a light terra cotta colour, with very well preserved white slip decoration, which closely resembles some of our Maori rafter patterns. There are shallow bowls, some on three spindly legs, large storage and water pots, globular pots with ears, jars and funerary articles, and many varied small round pot

shapes. One very large pot had just been brought in with soil still clinging to it, and was sitting in a padded basket, obviously treated with great care and tenderness. It was only partly broken, and all the pieces seemed to be there, so that like many of the others it will be carefully pieced together again. It was a pot of unusual shape but simply coiled and decorated with brown and white slip. Most of the pots had been dug about 60 miles north of Bangkok, and it is known that where they came from there are many more. Money is the problem, and the archaeologist in charge of the digging told me that they can afford to dig only for 2 months in the year, then the funds run out and they have to stop. This year's diggings were planned to take place in the southern leg of Thailand, where no work had yet been done, but in an area which is thought to be rich in very early shards.

The Museum displays of Thai pottery were frankly disappointing, but some specimens held in private collections are magnificent. Many of the finest examples of pots from the early Swankhalok period (14th Cent.) are in the Thompson collection, and in the Suan Pakard, the home of Princess Chumbot. The Thompson collection has been photographed by Brian Brake, a New Zealand photographer now living in Hong Kong, and a lavishly illustrated catalogue, with many colour plates, will soon be available under the name of "THE HOUSE ON THE KLONG". In the collection of the latter, there are enormous pots standing out in the grounds, some from 4 to 5 feet in height, with a natural ash glaze, and others dark brown or black unglazed. Their modern counterpart, very similar in size and shape, are a pleasure to see all along the klongs in Bangkok, where they serve as water pots standing outside their wooden houses, and on the many boats which are always busy on these waterways.

The history of Thai pottery is not yet clear, but it is possible that the development of the ceramic art was much later than in China or Annam. The theory generally held is that in the 13th Century the well-known Swankhalok ware began to be produced after King Rama Kamhaeng had visited China and brought back with him Chinese potters to build kilns in North West Thailand. At the close of the



14th Century the power and glory that had belonged to King Rama Kamhaeng faded, and Sukhothai became a province of the powerful new kingdom of Ayudhya, and within the space of about fifty years, the famous pottery towns of Sukhothai and Swankhalok became the battlegrounds over which the armies of the kingdoms of Ayudhya and Lana Thai (present day Chiang Mai) waged their famous elephant mounted battles. Sukhothai and Swankhalok were over-run and as was the custom all the skilled artisans including the potters were enslaved and taken to Chiang Mai. Swankhalok and Sukhothai never again produced their splendid stoneware. Old kiln sites have been found in Swankhalok and in Chiang Sen, the products of which are the most numerous of surviving Thai articles. They comprise a rich variety of wares in four main groups – celadons, black glaze, white opaque glaze, and iron painting on white ground. The celadons seem to be the most numerous, and are certainly the best known.



Drawings by Peamsook

In the Bangkok museum and in the Suan Pakard, there are a number of examples of vessels fused together, with glaze, and some very bent and twisted ones. This I am told is due to the fact that many of the kilns were poorly constructed, and often collapsed during firing, damaging the contents beyond repair. Some of these exhibits are of course extremely interesting to potters, especially those who are looking for ideas in ceramic sculpture!! Some kilns have also been discovered, which were apparently abandoned before the pottery could be removed after firing.

I went to Chiang Mai to see what was being done now at the well-known Thai Celadon Pottery. The idea of reviving the making of celadons began in 1959, when a company was formed largely with overseas capital, and a New Zealander Alex Walker who has a Thai wife and four beautiful children, was appointed manager. When he went to Chiang Mai he found the kilns and highly skilled potters working there, but with a rather primitive and inefficiently run set-up. These potters however, knew some of the secrets of the old glazes, and Alex Walker told me the story of the beginning of the present Thai Celadon pottery which incidentally you cannot buy in Chiang Mai as it is all shipped to Bangkok for sale or export. The kilns with which they were working were difficult to bring up to the required temperature, and the old kiln master and his workers were very suspicious of change, and superstitious about the effect such changes might have on them and their families. In fact they refused to come and work when Alex Walker first introduced grates into one of the kilns. He decided that there was only one thing to do, and that was to prove to them that nothing untoward would happen when he fired the kiln. Although he had little experience with kilns he decided in true kiwi style to give it a go. He demanded that all the workers should come and watch for three days while he alone stacked the kiln, and fired it all by himself. Then again they had to come and see the kiln being unstacked. Nothing went wrong, the kiln reached the required temperature with ease, and when the pots came out the potters were amazed to find they were fired better than they had as yet seen. Alex Walker said it was beginners luck but

that, although the old kiln master left him the others continued to work happily at the pottery and he had no further trouble when other changes were made.

The glazes are made from a wood ash from special trees which grow in the jungles north of Chiang Mai about 5000 feet above sealevel, and are brought down to the pottery by the hill tribes of the area. The wood fired kilns are round and up-draught, with just a small opening for crawling in to stack. The inside walls of the kiln into which I crawled, were literally dripping with globules of ash glaze, in deep brown, blue and greens.

All the work is hand thrown and decorated, often finely incised similar to the traditional old celadons to which unfortunately they have little resemblance, because of the brilliantly shiny finish. The temperatures of the kilns are always controlled to give this effect, with much crazing in glassy glazes. I was disappointed in the results, as the opportunity for making the more mat celadons is there. One has to remember always that it is a business, and that much of the ware is exported to countries where the demand dictates what is made. The pieces are extremely varied, ranging from domestic ware — dinner sets, plates, teapots, cups and saucers, to hugh lampbases often decorated in bas-relief, and modelled on traditional patterns, tastelessly Westernized to meet the demands of an undiscerning market. This is of course nothing new in the East (I saw the same thing happening in Japan) or for that matter in the West, but it is a trap to be guarded against for all artist potters who are interested in maintaining high standards of design, and the developing of pottery as an art rather than as a business.

Peamsook Bhundhumasut

In August 1967 Peamsook Bhundhumasut came to New Zealand from Bangkok with a UNESCO Fellowship, to study pottery. I was able to accept the request to let her work with me at the Teachers College, as she could be in the workshop potting, and I could look in through the day between my lecturing programme. The students at the Coll-

ege helped her tremendously with her potting, her English, and in finding suitable meals at a Chinese restaurant. She made very rapid progress, as she is a most gifted and sensitive artist.

The Chang Silpa School of Fine Arts in Bangkok, where she is a teacher of drawing and painting, has a roll of about 300 students ranging in age from 15 to 20 years. This is a unique institution linked with the School of Dramatic Art which has 900 students from 10 years to 21 years of age and the only one in Thailand, where Traditional Thai Dancing, Music, Dramatic and Visual Art are all taught under the same roof. Students are drawn from all over the country, and many of them after their training will become teachers. The aim is to have a teacher of traditional Thai Dancing in all schools in Thailand. Many of the students go on from the Chang Silpa School to the University of Fine Arts, as Peamsook herself did to obtain her degree.

It is intended that when she returns home in May this year that she will teach pottery in her school. Her problems are many, as there is no room for her to set up a workshop, nor is there as yet any equipment for her to work with. When I visited the school in January her Principal told me that they had no money at present to set up a workshop for her, but that they were hoping to have new premises for the whole of the visual arts section in about two years time.

POTTERS

Mirek Smisek has left Nelson and gone to live at Manukau, north of Wellington, where he is understood to be building a pottery. We hope to hear more of his future plans in the next issue.

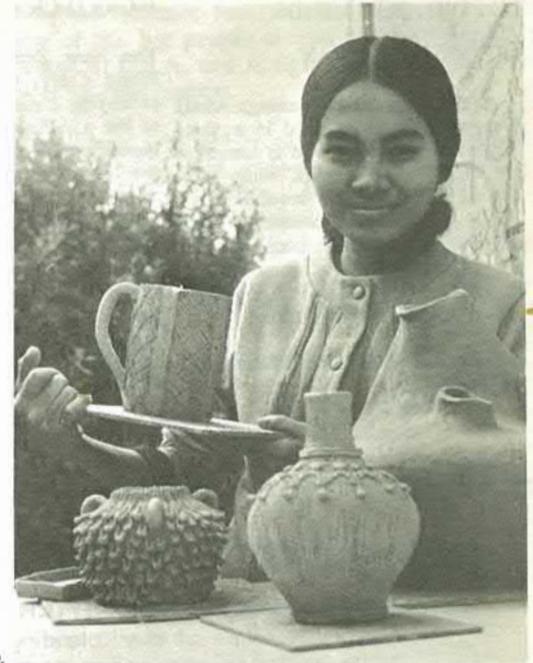
Paul Melser has moved to the Wairarapa to found a country pottery

ing and challenging one. She is off to a good start having worked with Isobel Rodie in Hawera, Helen Mason and Geoff Scholes in Henderson, Harry and May Davis in Nelson, attended workshops and week-end school with Michael Cardew in Wellington, and has been working with me all the rest of the time of her stay. It is all far too short a preparation for her to undertake the task she has been set, and I'm sure that all New Zealand potters wish her well.

We have often talked about the kind of pots she makes, and how much she can work within her own tradition. She feels quite strongly that she wants to develop her own ideas in pottery, growing though from her traditional background. She has a responsibility and a tremendous task before her, but an extremely interest-

near Featherston. Here he lives, totally surrounded by work! There is an aged farmhouse and sundry out-buildings requiring adaptation, and, with help from Richard Poore and Frank Light he has already built two kilns, one for stoneware, the other for salt glazing. At the same time large numbers of pots are being made, and results of first firings indicate success.

Another emigre to the Wairarapa is Dorothy Castle, now Mrs Bob Gronn. The 'POTTER' takes this opportunity to thank Dot for all the help she gave the magazine during the difficult change-over period. We wish her all the best and hope that she will soon have her fingers back in the clay again.



'Dominion' photo.

TO PULL OUR MINDS

OUT OF THE CLAY

'Yes, there are the happenings, where everyone arrives swathed in nothing but white, and the food is somehow all white - you drink white wine and white thread is wound round you.....you become involved, but it's all terribly contrived - and yes, the accent is on sex, but somehow it's so jolly obvious that it loses round thing - the French win there!

From a Wellington artist, Susan Skerman, in London.

LONDON 1968

WORLD CRAFTS COUNCIL

The New Zealand Chapter of the World Crafts Council is at present mounting a major exhibition as part of the Auckland Festival. Whatever questions the potters may have about the point at which the standard should be set for their own exhibitions, their problem is simple compared with that of the other crafts with the multitude of mediums and conventions. Nevertheless, noting the names of the selectors for the craft exhibition, Mrs M. Buchanan, Miss Patricia Perrin, and Mr Kees Hos, we can be confident that the selection will be backed by experience and discrimination.

NOTES FOR POTTERS IN AUSTRALIA.

Vol. 1. Raw materials and clay bodies. Ivan McMeekin. New South Wales University Press Limited. \$4.65 N.Z. In his introduction the author stresses the need for Australian potters to study their materials intensively as a step towards the founding of their own tradition. Although specifically Australian materials are treated, the situations, and the introductory sections are all applicable to the New Zealand position. This book is an essential for any N.Z. potter who is interested in his local resources.

BOOK REVIEWS

FOCUS ON MILTON MOON : Dennis Pryor. University of Queensland Press, St. Lucia, Queensland. One of a series "Artists in Queensland". \$5.95A

Milton Moon is a somewhat controversial figure in Australian ceramics. Working on his own in Brisbane, his talent has developed outside the main pottery strongholds in Sydney and Melbourne, and his work sometimes receives a hostile reception. It is interesting, therefore, that he should be taken seriously enough in his own territory to have a book of this calibre made about him.

To me the book is significant on three counts; in presentation and makeup; as the record of the growth of art appreciation in a provincial city such as Brisbane; and as a serious appraisal of the creative development of that modern phenomenon, the artist potter.

If this is typical of the productions of the University of Queensland Press, then the Press is to be congratulated. The format, binding, photographs and general layout make the book a pleasure to pick up, and shows what can be done with an intelligent use of modern printing methods.

The author of the book, Dennis Pryor, is a T.V. personality as well as writer and classical scholar. He is also a close friend of Milton Moon, who was himself involved in radio work for many years. The book was apparently constructed out of many informal tape-recorded conversations obviously between people of similar understanding and familiar with the vivid use of words. The background descriptions of the environment in which Milton Moon's talent developed could be paralleled in many New Zealand cities. The small but growing band of enthusiasts who provided support by actually buying pots; the encouragement given by one or two stalwart people who opened and kept open galleries; the consequences of the lack of really knowledgeable art critics; and the surprise when an authority recognises the sincerity of the potter by awarding him a really useful travel grant.

The description of his travels is delightful, and the warm contact Milton Moon made with many of the big people overseas such as Peter Voukos in U.S.A. and Artigas in Spain demonstrates his own bigness.

Milton Moon is a potter of stature, he is also typical of the type of artist we are beginning to produce in the Antipodes. When I visited him at Tarragindi on the outskirts of Brisbane I was intrigued to find that he had replanted his section of "block" as they call it there, with native trees and plants until you had to look for the kilns through what seemed almost a jungle gloom. His interest in Eastern philosophy and the intensity of his involvement with the landscape of his own country reminded me of so many others I know in this part of the world. Milton Moon is working through to some new expression of the spirit, and the vigour of his working is refreshing and stimulating to all those in his orbit.

HELEN MASON

LEACH, Bernard.

Kenzan and his tradition. The lives and times of Koetsu, Sotatsu, Korin and Kenzan. London, Faber, 1966. 173 pages, 11 coloured plates 96 monochrome plates. Plan and sketches, chronological charts, "Pottery notes and recipes" of Kenzan I, bibliographical footnotes, index.

Very much Leach's reactions to the character and work of the four great "artist-craftsmen, as distinct from artisans", he has chosen to present. This must have been a laborious work for the author, who does not read Japanese script, and had to depend on friends reading to him in Japanese and he then writing this down in English. The whole is an intensely personal statement, with rather esoteric discussions of tea bowls, as assessed by distinguished modern critics and connoisseurs such as the late Soetsu Yanagi and Kenkichi Tomimoto, and with whom Leach seems somewhat at odds.

He deals more or less briefly with the various aspects of Koetsu's artistic endeavours; e.g.

AUTHORITATIVE BOOKS ON POTTERY

CLAY AND GLAZES FOR THE POTTER *by Daniel Rhodes*

Covers the origin of clay, blending characteristics, ceramic uses, innumerable recipes for mixing and firing as well as the whole story of glazes.

COMPLETE BOOK OF POTTERY MAKING *by John B. Kenny*

This standard, most widely accepted book in the field, covers fundamentals, tools needed, techniques. 187 large step-by-step photos, 100 diagrams, 12 four-colour photographs.

CERAMIC DESIGN *by John B. Kenny*

Here is a "How to Do" book in one. Complete instructions for methods of forming and decorating ceramic ware are given with step-by-step photographs to guide the designer along the way.

A BOOK OF POTTERY *by Henry Varnum Pool*

America's foremost ceramic artist presents his philosophy of pottery, his methods of work, his cherished techniques for making and decorating all kinds of pots and for ceramic sculpture. He discusses also the use of slips, glazes and enamels, fire and kilns and gives fundamental terms, methods and other practical aids.

CERAMIC SCULPTURE: METHODS AND PROCESSES *by John B. Kenny*

This book features 393 step-by-step photos, 668 large scale diagrams, 14 magnificent colour photos. Most comprehensive book published on the subject.

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tea bowls, iron tea-kettles, sand pictures, lacquer, and not least calligraphy.

Sotatsu is treated as a mystery man, of whose life and activities almost nothing is known, but whose skills appear to stem directly from his basic training in fan and screen painting. Numbers of his paintings, for which there is documentary evidence are no longer extant.

Korin and Kenzan, the brothers, are discussed at greater length, and their influence on each other and the general artistic climate of the times is stressed.

A lengthy later chapter appears to be an attempt at vindication of his acceptance of the highly controversial Kenzan pots, found at Sano, where Kenzan lived for a time in his later years, as genuine, if one is to judge by numerous examples of this material he has

included in the illustrations. He states fully and fairly the reasons and research on which he bases his decision, and even if other potters cannot agree with his enthusiastic support of the claims for their authenticity, it makes intensely interesting reading.

One wonders if this might go some way toward convincing the Japanese of the undesirability of indiscriminate copying, from which incidentally Leach himself has suffered.

The plates are gathered in sections, and though the relevant text is carefully matched with the numbered plate, this entails a great deal of page turning. Lavishly illustrated with full page plates on heavy art paper, as well as the sketches incorporated in the text, and excellently reproduced, this is nevertheless an expensive book, at the New Zealand price of \$16.40.

FREDA ANDERSON

BOOKS

HANDBUILT POTTERY.

Mollie Winterborn, Mills & Boon Ltd., London, 30/-. By an experienced teacher of children, well illustrated with examples of their work. An aid to the introduction of pottery teaching where there are limited resources.

THE BEGINNER'S BOOK OF POTTERY.

Harold Powell, Blandford Press, London, Part 1, Coil and Slab. Part 2, Throwing, Casting, Decoration. 8/6d. each. In the same series, FURTHER STEPS IN POTTERY, 10/6d.

POTTERY AND MOSAICS, 12/6d.

The division into stages enables the student to acquire a simple manual at least cost and could be an advantage where groups of students seek reference to several different processes.

With these and numerous other elementary books, and also with some more comprehensive works the teaching of varieties of methods and processes needs to be paralleled by some approach to questions of values, which tend to lose out amidst all the techniques. Dora Billington, for many years a teacher at the Central

School of Arts and Crafts, London, in THE TECHNIQUE OF POTTERY, Batsford, \$4.00, now in the third edition, does go beyond techniques alone. Suitable for more advanced students.

POTTERY MATERIALS AND TECHNIQUES, 56/-, and UNDERSTANDING POTTERY GLAZES, 30/-.

both by David Green, Faber and Faber, are written for those seeking an introduction to the science and practice of ceramics, but who are ready for more advanced studies and wish to understand more fully the nature of the reactions of the materials. The book on glazes would be particularly useful for potters experimenting with glaze recipes or with local materials.

POTTERY FORM AND EXPRESSION.

Marguerite Wildenhain, Reinhold, \$8.50. Marguerite Wildenhain was educated and later taught at the Bauhaus during the most vital years. This is not a book of techniques,

it is a study of the relations of a potter's attitude to his life and his work and of the development of creative sensibility. Series of photographs are widely used to develop and illustrate the themes. Something similar is explored, in a quite different way, in the book.

A POTTER'S WORK

by Bernard Leach, Evelyn, Adams & McKay Ltd., London, 63/-. This book, which has an introduction and autobiographical note by J.P. Hodin, is the only one by Bernard Leach in which he is concerned with his own work solely. There are illustrations covering over fifty years of his work, with his comments.

KATACHI

Japanese pattern and design in wood, paper and clay, by Takeji Iwamiya and Donald Richie, Weidenfeld and Nicholson, is primarily a visual work, evincing the highest level of response to the qualities of the materials, well matched by the photography and production of the book. For potters, craftsmen and designers, including exhibition designers and display artists.

INDUSTRIAL DESIGN AND THE POTTER

Article supplied by The Design Institute

Opened in November 1967, the New Zealand Industrial Design Council's function is to improve the quality, efficiency and appearance of New Zealand-made goods by practically encouraging manufacturers to produce, and consumers to demand, better designed products. One method of doing this will be the introduction of a design index — a list of well-designed products of New Zealand manufacture that will serve as a shoppers' guide as well as a manufacturers' reference. Products listed will display Good Design tags at selling point.

All types of products will be contained in the guide, including, of course, pottery and craft-work where it reaches required standards. The evaluation of articles will be carried out by committees of technical experts in various fields which will include representative potters and craftsmen. Understandably, only reasonably-sized production runs will be appropriate; the one-off design will miss the point of the index.

In the context of industrial design, craftsmanship, and hence pottery, is simply one of a number of possible ways of making things. There is no intrinsic merit in making an article either by machine or by hand. The fitness of the article for the job and our pleasure in using it — its quality — is the relevant factor.

The Design Council recognises both the validity of quantity productions and the value of hand-craft. While a mutual and apparently fundamental antipathy seems inevitable between the two — the craftsman considered a crank and the industrialist a moneygrabber — the Council sees room for the exploration of a useful relationship. It isn't suggested that association with craftsmen will bring to industry sudden increased sales, or that the relationship will be easily organised. The basis for such an association must be in the fundamental concern of the manufacturer with the quality and character of his products — a concern that the Design Council is setting out to develop.

Many craftsmen will see a connection with industry or design as deadening and damaging,

and are convinced that the craftsman-influenced object produced by industry is necessarily less good than that produced directly by the craftsman himself. While this may be true, it is not relevant criterion for judgment — the meaningful test is whether or not the industrial product is better than it would otherwise have been. In a modern society supported by quantity production the over-riding need is to raise industrial standards. This is the importance of the craftsman's influence.

The function of the potter in industry must be carefully examined; his purpose should not be to assist in the mechanical production of fake studio pottery, but to work in a design research capacity. With facilities and freedom to experiment, the potter can design-by-making within the framework of large-scale production. In this way he is a valuable addition to the design abilities already available to industry. A notable example of the benefits of such an association is the internationally successful Finnish company Arabia, which gives complete freedom to its designers and potters to develop their individual talents with the backing of the factory's advanced technical resources.

To some extent the interchange of ideas between craftsman potters and industry is limited by the completely different techniques involved.

There is wide scope, however, for a raising of design standards by their inter-relationship. The vitality and artistic value that typify studio pottery could happily combine with the uniformity of quality and standards of finish characteristic of commercially manufactured ware.

Industrial design is concerned primarily with efficiency — an article must do the job it's made for. Good design also implies economy and pleasing appearance. While the best New Zealand pottery embodies all these qualities, too often too great a concern for exhibition pottery overshadows the basic function of the craft. Now that New Zealand potters have reached good technical standards, it would be appropriate time to concentrate on efficiency in design and increased rates of production.

Useful, well designed and well made things will always be in demand, even in times of national economy squeezes. The widespread appreciation of the worth of our studio pottery is

not caused by its scarcity value, but by its intrinsic merit. A stepping up of production rates will only serve to allow still wider appreciation both here and abroad.

In order to give background to the preceding article the following questions were put to Mr. Geoffrey Nees, Executive Officer of the Design Council.

Q. WHAT IS THE STRUCTURE OF THE DESIGN COUNCIL?

A. It consists of 9 people; 6 nominated by the Minister of Industries and Commerce, and appointed by the Governor General; and 3 Heads of Government Departments.

Q. WHO ARE THE MEMBERS?

A. Chairman:— Mr. Philip Proctor, Chairman of Directors, Phillips Electrical Industries.

Deputy Chairman:— J.N.C. Doig, Managing Director of U.E.B. Industries, Auckland.

W. G. Caughey of Smith and Caughey, Auckland.

J.K. Dobson, Manager, Crown-Crystal Glass, Christchurch.

Patricia Coleman, Dean of Faculty of Home Science, Otago University.

James Coe, (Industrial Design Member) Head of School of Design, Wellington Polytechnic.
and also :

The Secretary of the Department of Industries and Commerce.

The Director General of the D.S.I.R.

The Director of Education.

Q. HAS THE DESIGN COUNCIL ANY MEANS OF ASSERTING ITS AUTHORITY?

A. It will set out to persuade rather than adjudicate. Three sub. committees are already considering plans for setting up
a Design Index
Design Incentive for Industry.
a Register of Designers

The latter will be a means of putting designers in touch with Industry, and will be widely advertised to encourage membership.

Ultimately, Design Centres are also envisaged.



LETTER TO THE EDITOR

Sir,

First, the price, or quality of some essential pottery materials has become so unreasonable that the N.Z. Society of Potters should make a strong protest to the importers. Even before the introduction of decimal currency and devaluation pyrometric cones cost from 6d. to 8d. each, compared with the English price, 2.4d. (when bought in boxes of 100). Even allowing for freight cost and charges needed to cover small - quantity supply, the mark-up appears to be far too high.

Also, the only silicon carbide shelves available to us at the moment seem to be excessively expensive when their poor quality is taken into account. Since these must be imported, why can't the importers obtain the English-made shelves which are very much better than the Australian product?

Secondly, the crippling shortage of the above two items seems to be due to stringent import controls. At least four months delay for shelving and the chronic shortage of cones are ridiculous and unnecessary. The N.Z. Society of Potters is the only body in this country that can speak for all the potters. It would have the full support of its members if it presented to the Minister of Customs a case for some relaxation of import controls on these essential items.

Yours etc.,

STAN JENKINS



NOT A POT IN SIGHT...

Many who live in an increasingly man-made environment must sense a loss of contact with the natural world. The potter whose work, apparently allowing the process to speak for itself, gives us objects in which natural forces and human thought are completely interwoven, does something to restore the lost unity.

1. Warren Tippett gathering mussels, Coromandel.

teaching

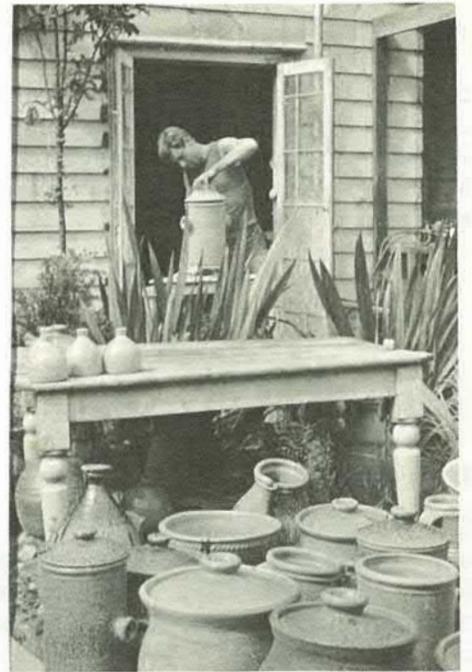
2. In his studio near Henderson, Jeff Scholes pauses from throwing to answer the query of a student. Few teaching systems could match the effectiveness of the 'unofficial university' of the potters and their close followers.



production

3. Barry Brickell fitting a lid, Coromandel.

4. Sumptuous pot forms and rich textures, fresh from the kiln, left out for rain to wash away any traces of salt. Behind the antique table and the flax, the centre of energy.



more production

5. Another salt glaze kiln. The process converts the whole kiln interior and contents into one glittering textured mass. Paul Melser unpacks his kiln, still burning hot thirty hours after firing.



transport

6. A railway wagon load of pots, bedded down in straw, is opened at Wellington station. Richard Poore began his pottery career by organising an exhibition of the work of professional potters.



confusion apparent

7. "Will it ever make an exhibition?" At the Display Centre, Wellington, the blue carpet vanishes under pots, paper, straw.

order, just in time

8. As the last pieces are emplaced, the first guest arrives.





... NOT A POT IN SIGHT

9. "Will someone else buy it before I can catch the seller's eye?"

Photos: 1, Marti Friedlander; 2, Michael Gill; 3 & 4, Roy Cowan; 5 - 9, Jeff Scholes.

FORM IN CLAY

DAVID BROKENSHIRE

Mr. Tom Taylor of the School of Art, Canterbury University, gave a series of 3 lectures to members of the Canterbury Potters' Association in June 1967.

The first lecture explained the basis of sculpture, its relation to materials, and the form consciousness of various peoples in different ages.

The second lecture illustrated the first, by means of a series of magnificent slides. These were largely of work of our own century and clearly showed the relation between form and material.

The third lecture, illustrated by slides of Mr. Taylor's recent tour, showed work firstly by sculptors in Australia. These illustrated the effect of environment and landscape on sculpture. Secondly, work by students at Canterbury University was shown. These showed various exercises relating

structural principles to form. An overall difference to the work shown in the first half of the lecture was apparent, possibly explained by our different country.

Generally, these lectures were well attended, and were tremendously valuable from the potter's view point. They sketched the basis of the world of sculpture, and increased our vocabulary of form by showing the work of sculptors of our own century generally, and particularly, by the work of men in Australia.

'ASCENT', A DISCUSSION BETWEEN JIM MUNRO & JOHN STACKHOUSE.

J.S. : I expect, Jim, that one of the first things you look for in a New Zealand art publication is, how it reflects the current scene. How do you find 'Ascent' on this point?

J.M. : It gives a good coverage of the things that are going on at present. As well as illustrations of prints by John Drawbridge, paintings by Pat Hanly and bronzes by Greer Twiss, there are reviews of a wide range of exhibitions and some publications. I find Douglas MacDiarmid's comments about communications in New Zealand apply in my own experience; and there is a most sensible plea by Charles Brasch for coordination in the buying by Art Galleries.

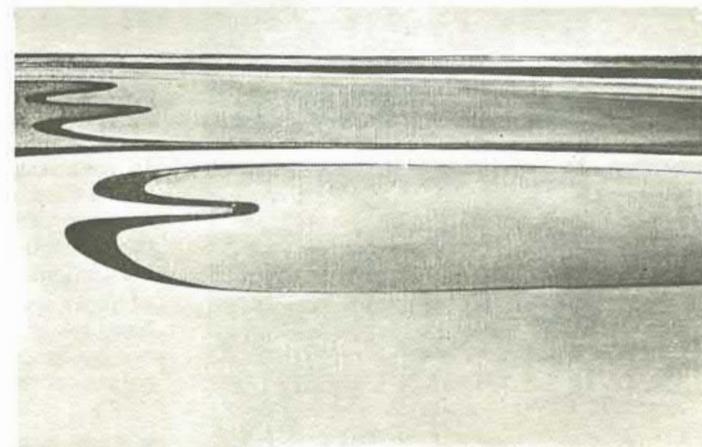
I have wondered if there is enough interest for the casual reader. There may be a much wider public, besides the converted, that a magazine like this might reach?

J.S. : There could be a brief summary to introduce the contributors - many journals, including 'Landfall' adopt this method. Some even use editorial space to underline the authority of their sources. I believe the next issue of 'Ascent' will carry more detailed information about illustrated works - who owns them - where they can be seen - as well as credits for the photographs.

IRENE O'NEILL.

WAITAO ESTUARY.

Tauranga Harbour Series. Oil.



from 'ASCENT'

An art magazine must first aim for basic circulation in an orbit of active enthusiasts but it is likely to build up strength from occasional supporters and a wider public. A few countries which try to keep the Arts in perspective have an art magazine as a cherished product of the tourist department. Some of our visitors would value this journal to guide them during their visit and to serve as a souvenir afterwards.

'Ascent' carries an imposing line-up of contributors; Douglas MacDiarmid, Bruce Mason, Charles Brasch, Gordon Brown, Beverley Simmons; specialists in Painting, Writing, Publishing, Architecture, and Criticism. I wonder if this standard will be difficult to maintain?

J.M. : It will be very exacting if the publication is to be quarterly. There are only a few informed people who can also achieve the required standard of journalism. This copy does not tell us, but perhaps half yearly would be a more realistic target.

J.S. : This field of publication is very competitive and the look and feel of a magazine is an important factor in circulation; what is your reaction to this one, Jim?

J.M. : It is a pleasure to pick it up. The pictures are interesting and the articles are by people who know what they are talking about. I notice that after a lot of handling, my copy is still in good condition. A special feature that appeals to me is the use of a different

paper for reproducing four prints by Barry Cleavin. This is a touch of variety and enhances the prints. The illustrations as a whole are very varied, ranging from artists we know well like Rita Angus and Toss Woollaston, to such late comers as Irene O'Neill and Quentin MacFarlane. For me the four mezzotints by John Drawbridge are particularly valid, perhaps because a printed medium is more suited to a magazine.

J.S. : In your work at Napier you have an amalgam of the arts under one roof – are there difficulties in this kind of composite coverage?

J.M. : It has its own special problems. All the arts are not equally suited to magazine treatment. I remember in 'The Arts Year Book' that Drama sometimes suffered because the reviews had to be illustrated with amateur photographs of amateur groupings, against amateur sets – only technical shortcomings, but standing in the way of constructive reporting. In 'Ascent' the various fields covered are welded together and the problems that must have been there are not apparent. One supposes that later issues will carry more advertising. In this issue the 72 pages are packed with interest – now when can we look forward to Number Two?

THE YEAR WE BUILT THE KILN.

DOROTHY ABRAHAM

Photo Stan Jenkins

In presenting this account of the building of an oil-fired kiln, the first thing I must do is to acknowledge and extend my gratitude to the numerous potters whose help with plans, illustrations, building instructions and the loan of tools and time and help in discussing problems made this undertaking possible, also to my husband who gave up his winter vegetable garden for the kiln site.

I discovered the first question to be answered

before starting to build a kiln, was whether as a woman I was showing more courage than sense to build one at all. 'Would it not be a good idea to supplement my small electric kiln by installing a much larger one', a friendly potter murmured, and I realized he was thinking of my over sixty years tackling a job of bricks and mortar.

Not only do I love reduction glazes, but the whole process of kiln management appealed to me.

Up till 1967, there had been the oil-fired kiln at the Design Centre, only when I knew its days were numbered did I realize how much I would miss this rather difficult old kiln with its three pot burners. What did it matter if ones hair was sticky with oil fumes, and singed by the flames leaping from the spy-hole. A kiln I must have and so the decision was made. I need not be alone in the venture and so this was the way of it. A group was formed of four women and one man.

An area which was once vegetable garden gave way to a smooth area of concrete 12 ft. by 18 ft. and 5 inches deep. The kiln area of approximately 4 ft. x 6½ ft. was marked out and the first bricks laid. After several courses had been built, a workshop was erected over the floor with a bench for glazing, the full width of the shed, and along the wall opposite the wickets, a window and a set of movable shelves.

Through the winter we worked on the kiln in the shelter of this workshop.

The kiln was from the design by Roy Cowan as set out in the "Potter" Volume 7, No. 2. The glost chamber measures 20 cubic feet and the biscuit chamber, 15 cubic feet.

Stan Jenkins had completed a kiln to this design and he was very helpful in supplying all his plans, the wooden arch frames and supports, indeed a mass of material, and he was always ready to show us what he had done in the building of his own kiln which is a model of neat workmanship.

Building materials were obtained from Winstone

Limited and very often were collected a bag of one thing at a time so that cement and fireclay were not stored too long. After the first big load of firebricks arrived with a percentage of chipped edges, I collected all further requirements from the yard, transporting them in the boot of my car. The cost of building materials for the kiln has been approximately \$250. The blower was given to us and this amount does not cover the concrete floor on which the kiln is built or kiln furniture.

Our group seldom worked in full force, usually one or two would offer to come and build. So this was how it was done, quite often several courses would be built by two women in short sessions of several hours, enough for our strength. 'It all helps', we said, as we stretched our backs after the work on the lower courses, washed our tools, swept the mortar from the floor and covered the kiln walls with damp sacks.

The feel and use of tools that one has never given a second glance, gave me immense satisfaction. Trowel float, bolster, level and leather-headed hammer all came into use. I happily talked about the Scotch hammer until I discovered that this useful tool was a Scotch hammer.

There were weeks when little was accomplished but at last we were ready for the skewbacks to be laid. I had mastered the knack of cutting bricks to the required size either across or lengthwise by placing the wet brick on a sack and scoring round the brick with bolster and metal-headed hammer. A sharp tap and the pieces fell neatly apart. But what about angle cutting for skewbacks? Here again kindness helped us when a stonemason cut them as neatly as a piece of cake. Then we came to the setting of the archbricks. The man of the group really came into his own at this point and a friendly potter added his efforts and the arch bricks slid into place without mortar of any kind. Above this the red bricks were set in a mixture of four parts grog, three parts cement fondu and one part fireclay. To keep any part of this from penetrating the archbricks, we painted melted Tex Wax and kerosene over the cracks and it worked perfectly.

The top was insulated with Vermiculite and a little cement-fondu in a wet mix topped by pumice treated the same way.

It was suggested to me that grinding down the edges of the wicket base would save my knees while packing the kiln. So this was done and I also rounded the edges of the wicket as this would lessen the risk of chipping.

The blower, electric motor and fuel tank are ready to be set up. The pot burner and jet burners were made by Mr. B. Campbell, 214 Botanical Road, Palmerston North, and the automatic cut-off is ready.

With the last brick in place, the kiln is drying. We plan to have two biscuit-firings in order that the kiln may not be too hastily subjected to the fiercest heat.

Building a kiln is a wonderful experience and not to be missed in the life of a Potter.

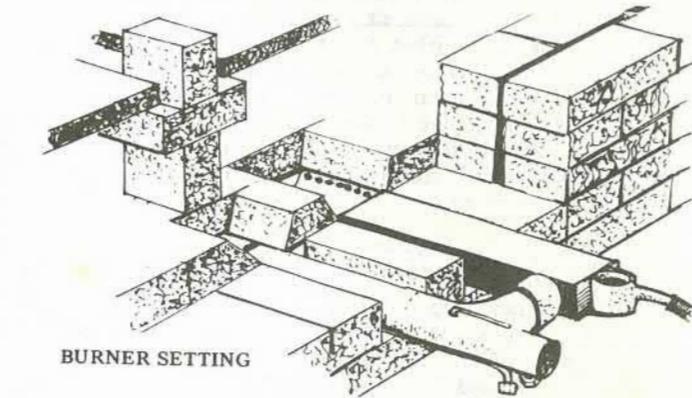
For many reasons there were interruptions to steady progress, so potters, do not be deterred that our building took a full year. I will certainly remember with special happiness the 'year we built the kiln'.

KILN

Vol. 7 No.2 is now out of print and as there are still many enquiries for the kiln design we have added further drawings to the plan supplied by Dorothy Abraham, with some notes on modifications and operating methods, the results of experience with this design. Intending kiln builders are advised to look also at the Ardmore kiln, designed by Peter Stichbury, a simple design of about the same capacity, which has been widely adopted. It is shown in Vol. 8 No. 2.

THE KILN. The biscuit chamber is given the same capacity as the glost and the floor level is made the same in both. In place of a second layer of bricks and loose fill on the crown, the kiln may be capped with vermiculite concrete. As this material needs water-tight shuttering some proofing such as a plastic sheet tank should be formed on top of the kiln.

The chambers, each of about 18 cu. ft. capacity, are connected by two passages each 4½" x 6". The horizontal flue, if short, and the chimney are 6" x 9" internally. The horizontal flue may be lengthened to pass outside a building, in which case the internal size should be 7½" x 9". Firebrick is recommended for the lower chimney courses. Height may



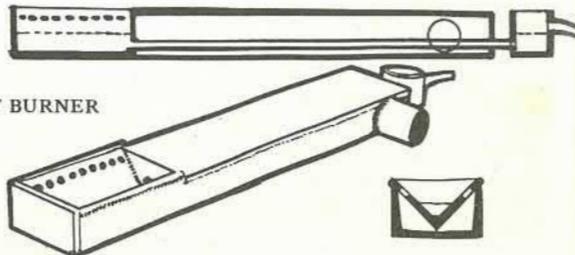
BURNER SETTING

be more than shown in the drawing. Control of the draft can be exercised by air bleeds at the points shown in the biscuit chamber and in the base of the stack. In general it is best to build a stack of excess capacity and control by air bleeding.

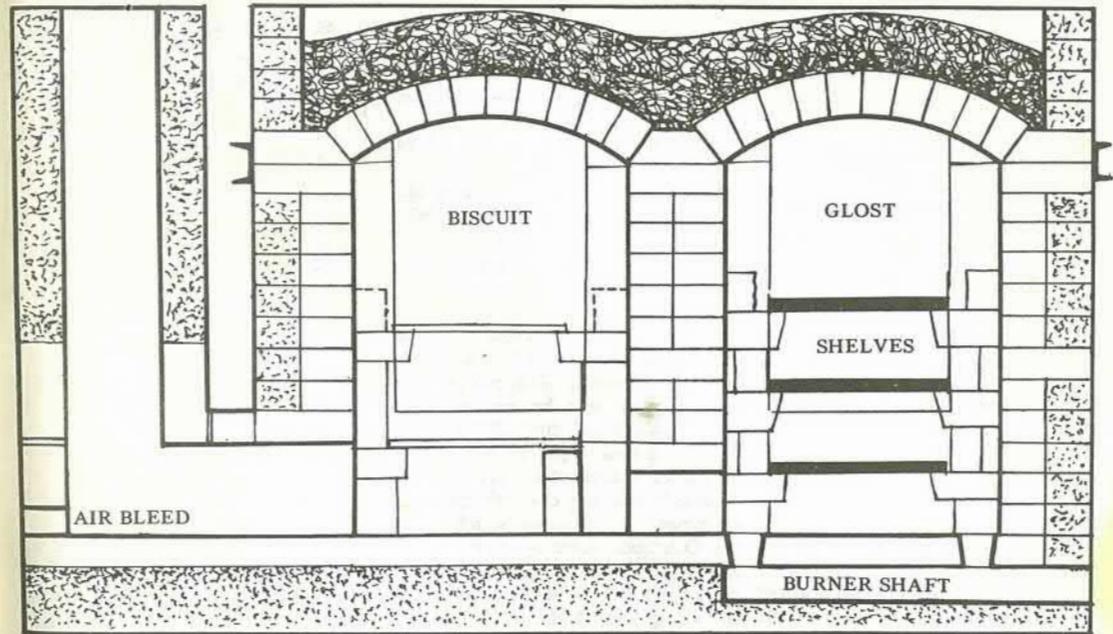
Build the kiln well clear of inflammable materials and if the chimney passes through a roof allow at least 12" clearance from woodwork or anything that can burn. It is not

so much the chance of fire occurring during firing, but the sustained hot radiation afterwards may be too much for many of the very inflammable synthetic and plastic materials at present in use.

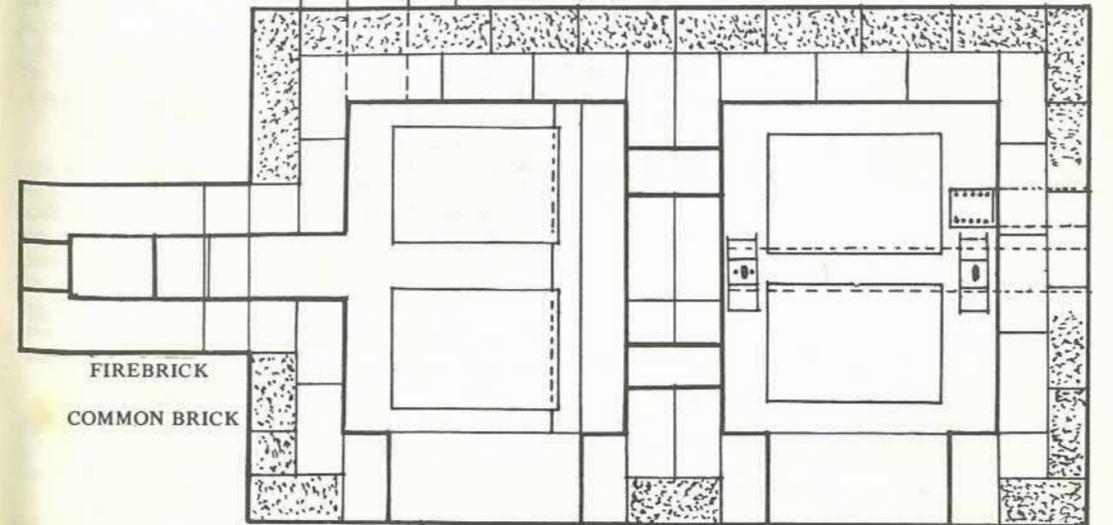
THE POT BURNER. To replace the round type, there is a rectangular form which is simpler to make, fits the kiln brickwork more closely, and has a much higher output when blown at higher pressure. It is



POT BURNER



ALTERNATIVE CHIMNEY POSITION



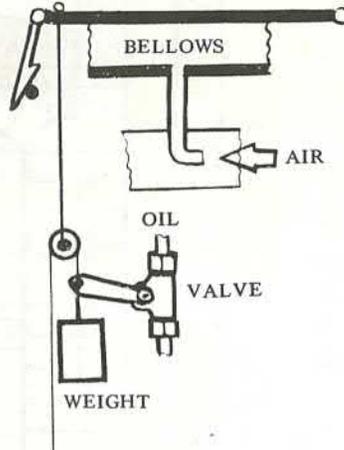
made from 3" and 2" angle steel, 3/16" thickness, 4" x 2" channel, and some plate.

HEATING ON THE POT BURNER. The kiln chimney draft increases as the gases become hotter, reaching maximum at about 250-300 C., that is, very soon after the start of heating. The pot burner may thus set up enough draft to combat its own heat output. As the pot burner can provide all the combustion air it needs, the chimney draft is not needed and the damper may be closed almost completely. A hot lake of gas will form in the kiln, and an even red heat is more readily achieved.

SAFE OPERATION. Kilns are not in the same class as the multitudes of heater and boiler installations which must operate without an attendant, but fail-safe devices appropriate to their conditions should be fitted. Some have already been mentioned. Where complications would follow failure of power supply, a solenoid

type cut-off valve should be included. This should be of the manual reset type so that the potter can re-establish firing under his own control. To deal with fire arising from a broken fuel line, the quick-action gate valve, fitted with a weight or spring adequate to close it, and held open by a fusible or combustible line or cord running beside the fuel lines or firemouths, provides insurance.

Finally, there is the possibility that the air blast may fail though the power remains on. With pot burners, this may be met by provision for the draw-off of fuel if the level rises, or a float type cut off, as used in motor carburettors may be used. A simple solution covering all burner types is a bellows which holds the Q.A. gate valve open only while air pressure is maintained. A one-pound weight is adequate to close the valve, and, if the lower is giving 3" water gauge, an area of more than 20 inches square in the bellows leaf will deliver 2lb. effort. Note



that the pressure must be picked up in the air trunk in the manner sketched. Once again, a manual re-set is preferable and this can be fitted by a simple pawl which prevents the bellows re-inflating on restoration of power.

NATURAL GAS

The British Thermal Unit (B.T.U. for short), is a standard unit for measuring heating power. A gallon of oil fuel, burnt in 1800 to 2000 cubic feet of air, produces about 160,000 B.T.U's. In doing so, the oil forms an additional volume of gas.

One cubic foot of natural gas will produce about 1050 B.T.U's when burnt in 10-11 cu. ft. of air, and, to produce 160,000 B.T.U's, 157 cu. ft. of gas would be burnt in about 1650 cu. ft. of air. The total flow for gas would then be 157 plus 1650 cu. ft. In other words, kilns dimensioned for oil will work on gas with a slight margin of gas-flow capacity.

The maximum flame temperature for oil in correct mixture with air is

about 1500 C. For natural gas, the figure is about 1900 C, which indicates the possibilities which will be opened up in the firing of porcelains and refractories, but there may also be some problems. Many kilns can be fired on at full temperature as they will normally level off at about Cone 10, but with gas, control will have to be exercised. Temperatures may be expected to rise more readily with gas than they will with oil even when the atmosphere is toward either the oxidising or reducing side, so that maintenance of the correct atmosphere for the desired ceramic result will be more important.

In most applications it will not be necessary to blow air, and the kilns will be essentially natural draft with a slight push from the gas jets. The controls become; the gas valves and air shutters at the burners, and a damper or baffle at the chimney.

Any but the smallest of kilns will require a larger gas supply pipe and meter than the usual domestic sizes, and this change will in most cases be made by the gas supplier free of cost. The rates for natural gas are not yet announced but they are to be competitive with other fuels.

Some enterprising New Zealand fire-brick manufacturer should now make lightweight expanded versions of their high-alumina bricks for use in gas fired kilns and central heating units. And while we are about it, as we have plenty of silica sand, salt, sawdust, coke and cheap electric power, what about Silicon Carbide for abrasives and refractories?

We are indebted to Mr H.A. Ferry of the Wellington Gas Co. Ltd., for technical information on natural gas.

at Hamilton

main contributing potters:

Warren Tippett

Len Castle

Barry Brickell

Adrian Cotter

Mirek Smisek

Waimea

Crewenna

Copper work
Weaving
Jewellery
Wooden things
Leather & Suede

DEVON ART

567 VICTORIA STREET

HAMILTON

also direct importers of high quality tableware, cutlery and glassware from the world's leading manufacturers

