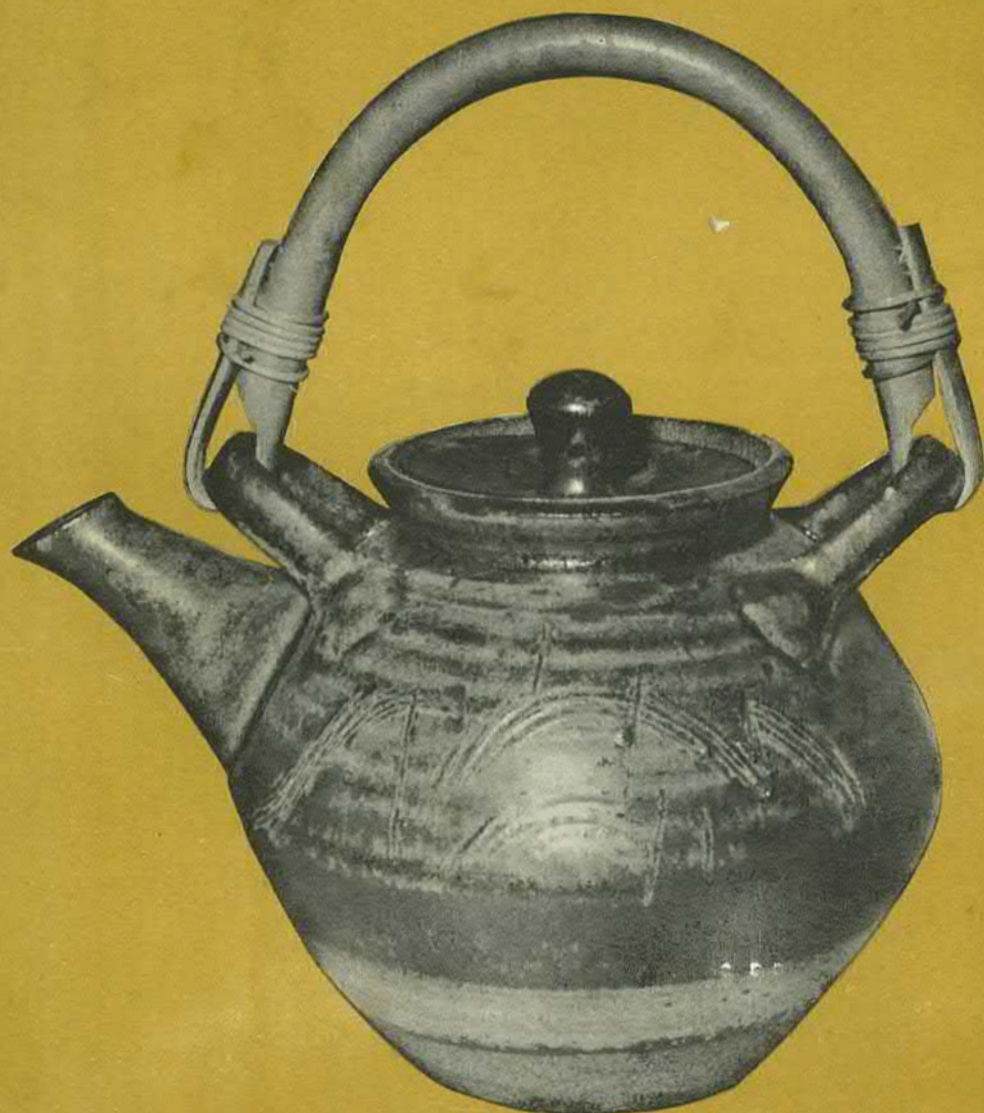


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DECEMBER
1962



NEW ZEALAND POTTER

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C O N T E N T S

Vol. 5, No. 2, 1962

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The price of this magazine is Two Shillings and Sixpence. It is published twice yearly in August and December. Membership subscriptions for next year have still to be determined, but anyone wishing to subscribe in New Zealand should contact the Editor when he will be sent circulars telling of future plans. News of interest to potters is always welcome.

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EDITORIAL

With the successful staging of our Sixth New Zealand Potters' Exhibition at Palmerston North, the first tour is completed. In 1963 the Seventh Exhibition will be the second to be held in Dunedin, and more formal organisation now seems necessary to handle the growing problems.

In this issue we describe the work of several English associations which have evolved over the last few years into something with value for those concerned with crafts. From each of these we may learn something, but we have to evolve the best machinery to fit our own peculiar circumstances.

Organisation can lead to increased strength and a unified voice in dealing with common matters, or it can bring indifference and a shrugging off of responsibilities. The fact that our Exhibition travels from centre to centre should keep it alive and flexible, with fresh minds each year dealing with display and kindred matters. We do, however, need some central organisation to handle matters of policy and administration.

We feel it imperative that the ones who are actually making the pots should dictate the policy. We would like to see a form of guild instituted of serious members, to which entrance is limited to those making pots of a certain standard. We hope this may prevent us being swamped in a sea of mediocrity.

The art of the potter could have significance in New Zealand's growing culture. Each year sees one or two more professional potters working full-time. And for each one of these, several hundred more beginners start enthusiastically kicking the wheel. All this creates a climate of intelligent appreciation in which something fine could grow.

Let's put our creative ability to work on the founding of a vigorous and functional potters' organisation.

THE DESIGN CENTRE AND THE CRAFTSMAN'S CONTRIBUTION

Mrs. Jacqueline Kennish

The Design Centre in London is just over six years old. It was opened in April 1956 by H.R.H. the Duke of Edinburgh, as a permanent, constantly changing and selective display of well-designed British consumer goods. The first of its kind and scope in the world, it is run by the Council of Industrial Design, an official body set up in 1944 "to promote by all practicable means the improvement of design in the products of British industry".

At such a time it was an imaginative, and most necessary idea, although the shortages and exigencies of war had made some considerable break in the traditional respect for the old and suspicion of the new. New materials had been invented and offered immense scope for exploitation, a few had recognised a small but effective break with tradition in the somewhat dismally named 'utility' furniture, which nevertheless comprised decently proportioned useful pieces, bereft of superficial ornament and strictly functional. It left its mark and to the ferment of new ideas the Council of Industrial Design, since its inception, has made a creative contribution. And The Design Centre is a show room for the best in modern design that British manufacturers have to offer.

As befits such a show room, it presents a facade of sparkling modern elegance to Haymarket, a few yards from Piccadilly Circus and only a few more from the handsome Theatre Royal, one of the fine buildings bequeathed to London by John Nash, the nineteenth century architect.

The windows are dressed, not only to catch the attention of the passing crowds, but to draw the eye to the displays within - the glint of glass, the colour and pattern of fabrics, the shine of silver and stainless steel ware, the complementary polish of well-proportioned furniture.

The Design Centre averages 2,400 visitors a day, well over four and a half million since it was opened - shopper, school children, trade buyers, and overseas visitors. To these last it offers a clear demonstration that we are not prisoners of tradition, but have the vitality to use it as a spur to fresh invention. Among shoppers who come to compare design, quality and price, it is perhaps not surprising that the displays attract the younger people - 70% of them are under forty-five compared with the population average of 50%.



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About one thousand products are shown at any one time and in the course of a year about three thousand, ranging from teaspoons to sailing boats and lamp posts. There are also usually two or three special displays: room settings, a living room, a girl's bedroom, a well-equipped office, a doctor's consulting room, or the range of a single manufacturer.

For visitors entrance is free, but manufacturers pay a fee to exhibit - if their products are selected for display by the Council of Industrial Design. Charges range from 3s.9d. to 12s.6d. a day. Everything shown is chosen from Design Index, a record in photograph and sample of about ten thousand items in the thirty-two categories which cover most of the goods with which the Council is concerned.

To be included in the Index, goods must pass a selection committee which includes among Council staff, an Industrial Officer with special knowledge of the particular industries, as well as outside representatives expert respectively in the craft based and light engineering industries. About a hundred items are submitted each week and are judged on grounds of total merit, namely sound and appropriate materials, good appearance, standard of manufacture, suitability for purpose, pleasure in use, ease of maintenance and ease of manufacture, which last may have a bearing on cost and therefore on value for money. Tested standards of performance are also taken into account.

Nothing is actually on sale at The Design Centre, but each exhibit bears the name of the maker and approximate retail price, and visitors can get further information, including the names of stockists, from the information desk.

The work of The Design Centre is not confined to London - there is a Scottish Design Centre in Glasgow and special exhibitions are mounted as often as possible in different parts of the British Isles as well as abroad. There is also a Design Centre label which the makers may attach to goods before they leave the factory so that shoppers all over the country can see for themselves that what they buy has measured up to the standards required for display in The Design Centre.

One of the liveliest events is the annual Design Centre awards given to not more than twenty items which are judged to be outstanding in their field among those which have been on show during the previous year. The Duke of Edinburgh presents the certificates each year to the makers of the chosen goods, and four years ago he instituted his own annual prize - the Duke of Edinburgh's Prize for Elegant Design. Prince Philip acts as chairman for his own selection committee which chooses a product from Design Index distinguished for its elegance. It

must, of course, also measure up to the other stringent standards. The prize, value £100, goes in this case to the designer who may either design his own prize or commission someone else.

In all this the craftsman has his place. Many industries are still dependent on hand processes - in the manufacture of furniture, fabrics, cutlery, pottery, among others. Not that automation is eschewed, far from it, when it can be introduced, sometimes achieving finer results, as it can do for instance in ceramics, sometimes improving methods of production, sometimes both.

The main categories in which there is scope for the handcraftsman are in silver, including cutlery and ornaments, woodware, rugs and rush matting, hand thrown pots, glass engraving and toys. The standards applied are similar to those by which mass produced goods are judged - that suitable materials should be used in a craftsmanly way and that original thought in the use of traditional materials is applauded; that the final product should be functional and give pleasure in use. Among potters in this country, many of those with international reputations show an oriental influence in their work, but there are also many highly competent and imaginative artists who produce work of high quality and indigenous style in the traditional stoneware, slipware and red earthenware.

Some contribute work to The Design Centre as individual potters, others work with manufacturers more precisely in the role of industrial ceramic designers. Kenneth Clark, for instance, a studio potter, recently designed for Joseph Bourne, a new range of casseroles based on hand thrown shapes. Similarly, Robert Jefferson, for some time resident designer for Poole Pottery, produced a range of oven-to-tableware which is distinguished not only for its simple shapes and sensitive colours, but also for its lightness, a quality which has sometimes been overlooked in some modern designs for kitchen ware of this kind. The flowing shapes of the Poole range were partly dictated by the weakness of sharp corners when exposed to heat not only in factory firing but also in domestic use. There is no self-conscious 'styling' in this range, but it demonstrates effectively the design process based on a functional approach.

Individual work of potters and sculptors is also accepted for The Design Centre - that of Hans Coper has often been shown, also that of William Newland. Most of these pieces cannot be repeated, but the artists offer similar if not identical work for approximately the same price, whether they be stoneware jars, vases, figures or groups of figures.

Silversmithing is another field in which original and highly gifted

artists have been at work during the last few years and as in ceramics, they have not confined themselves to single pieces, but have also proved themselves sufficiently accomplished to design stainless steel cutlery for mass production, easily achieving the high standard of design which is aimed at by the enlightened manufacturer as well as the CoID.

Among makers of handwoven rugs, the work of Peter Collingwood, who gave up medicine to become a craftsman, is outstanding. So also are those made by Michael Abakhan, among others.

The common factor to be observed in the work of all these artists is in the high quality of essentially modern designs and lively and appropriate use of modern as well as traditional materials, producing both pleasing and efficient objects for everyday use.

BOOKS FOR
POTTERS AND DESIGNERS

SCULPTURE: Techniques In Clay, Wax, Slate - Frank Eliscu 55s.

For those who have always wanted to try sculpture, this fresh approach offers a simple and direct introduction to a wonderful new world. Hundreds of photographs make this a book of clear visual instructions with the fundamental processes concisely outlined. Clay is used for teaching sketching in the round, wax for casting large and small figures, and slate for the technique of rendering shallow bas-relief in stone.

STONEWARE AND PORCELAIN: The Art of High-Fired Pottery - Daniel Rhodes 55s.

This is a splendid book about the traditions, techniques and materials used in high-fired pottery. It gives a brief history of Oriental and European stoneware and porcelain. The sections on clay bodies and glazes are full of practical information on how to achieve varying colours and textures. Decorative techniques find a place, as do methods of shaping and the design and construction of kilns.

Obtain your copies from any bookseller.

SIR ISAAC PITMAN & SONS LIMITED,
Publishers
150 Bouverie Street, Carlton, N.3, Victoria.

Daniel and the Lion - Ceramic Sculpture by
William Newland: Ht. 22". CoID photograph

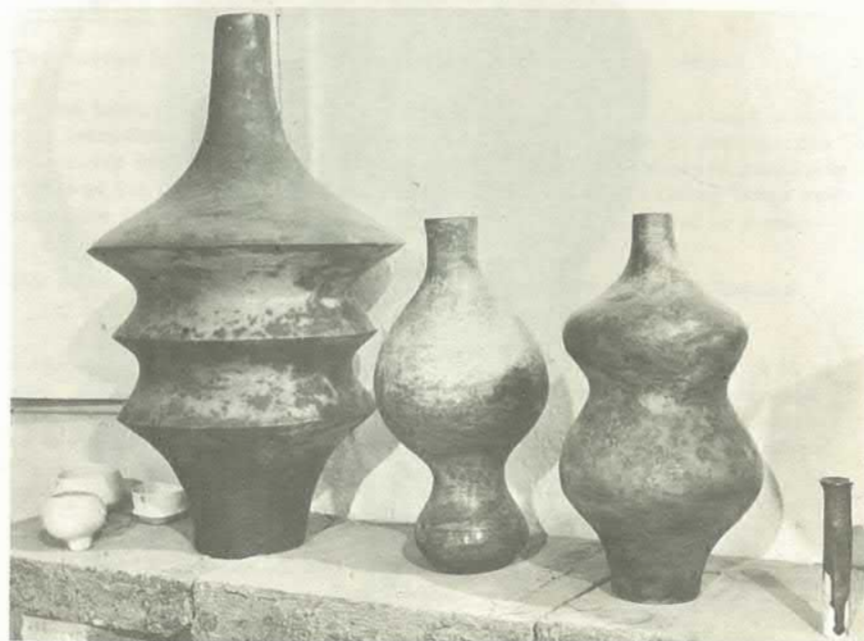




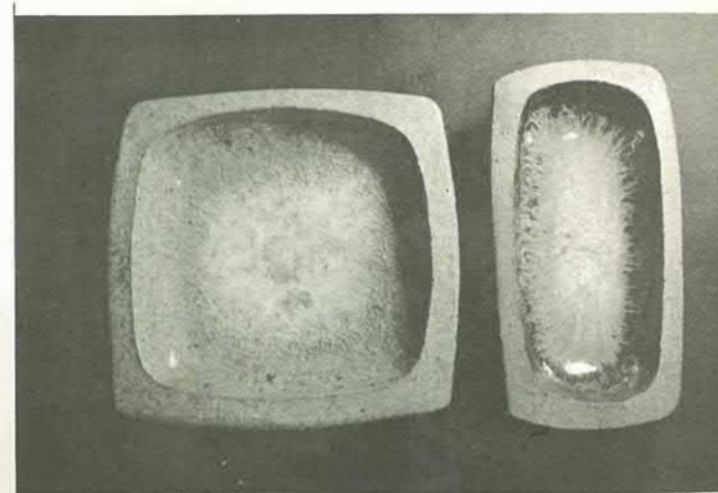
Hand shaped matt glazed
porcelain shape by Ruth
Duckworth. Ht. 6"
Photograph Kenneth Clark

Oxidised hand built stoneware
pots with matt green black
copper glaze by
Gillian Lowndes.

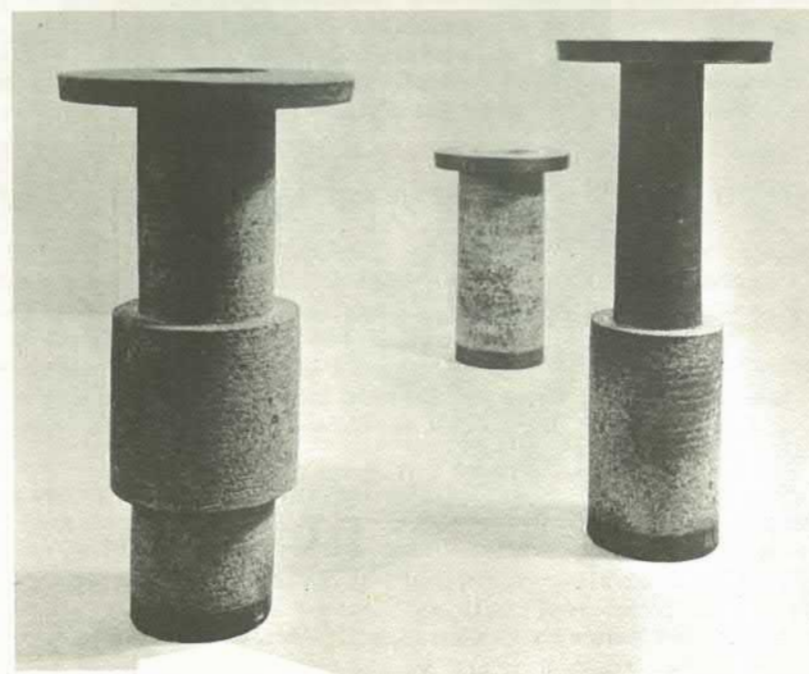
Photograph Kenneth Clark



Stoneware Dishes
by Robin Welch



Stoneware Jars by Dan Arbeid
Photograph Peter Dorp





Stoneware Vases by Gillian Lowndes ht. approx. 20" photo CoID.

What, one may ask, is the present position for potters in England? Without some official support or an increase in public awareness and desire to purchase, it is and will continue to be a precarious and difficult profession. To remain professional and maintain standards calls for ingenuity and endurance. As a result, those who continue to follow this profession do so with great faith and often sacrifice.

In spite of high costs, etc., there are several young potters who each year (if even in a modest way) do establish their studios and workshops. Because of a limited market and high overheads it is extremely difficult for these people to make pottery a full-time occupation. Therefore, in order to maintain standards, most of them find it necessary to supplement their income by teaching.

While there are still many established production workshops throughout the country, it is the work of the younger individual potters that concerns us here. There is no doubt that Lucie Rie is our most outstanding potter who continues to develop and produce wares both functional and individual, and of superb quality. Much the same pattern is followed by Ruth Duckworth, who during the past year staged a most stimulating and successful exhibition at Primavera. Her outstanding contribution was to show the richness, both in colour and treatment, that can be achieved in the field of oxidised stoneware where you cannot rely on the rich, natural effects usually obtained in reduction firings.

Of the younger potters, Ian Auld, Dan Arbeid, Robin Welch, Gillian Lowndes, Gwyn and Louis Hansson, John Colbeck, Bonnie Van De Wattering, Bryan Newman and others, all work in stoneware as this best suits the qualities they wish to develop and express. Though, while working quite independently, one may discern similar directions in the work of Dan Arbeid and Robin Welch where a severity of form, often almost brutally mechanical, asserts itself. To counter this the quality of surface is often rich and stimulating, combining pigments, slips and glazes, ranging from blacks to vibrant blues.

Robin Welch leaves England after his exhibition in September to join Ian Sprague in establishing a pottery in Australia where they will concentrate on large pieces and architectural features. Ian Auld has been developing square slab built vases and bottles as well as a range of shapes called Derricks, which formed the main feature of his recent exhibition also at Primavera. His range of colours and shapes is not



wide but expresses great quality, subtlety and conviction. Gillian Lowndes, on the other hand, has developed aspects of form in both stoneware and porcelain which have a compelling primeval quality, and yet other forms which are precise, sharp and irrevocably twentieth century. Gwyn and Louis Hansson are the only potters mentioned whose shapes are thrown, but they bring a fresh, sensuous and vigorous approach to the technique backed up by superb oxidised stoneware glazes used with great discretion and verve. John Colbeck and his wife, Bonnie Van De Wettering, are among the small number of potters brave enough to tackle that most difficult aspect, decoration. Both are excellent draughtsmen and are endeavouring to find ways and techniques to express their ideas and not rely upon the traditional clichés that bedevil so many potters.

One of the few people working in high fired earthenware is Gordon Baldwin, who is also a painter and sculptor. His works can be classed as Ceramic Sculpture, though they show what can be achieved with the use of less orthodox earthenware techniques.

Several of the people mentioned, together with Ann Wynn Reeves, have been working in porcelain making exquisite hand-shaped pots and figures. Another significant fact is that all these potters are excellent throwers but prefer to express their ideas by using hand-built techniques. Perhaps a recent broadcast by Jean Renoir (whose father was not unfamiliar with clay) makes a point when he said that today you must either be an artist with clay or an industrial pottery designer. While there are obvious explanations, conditions point more and more in this direction, as can be seen by what is happening in America. As our society becomes more materialistic and mechanised,

some of our leading potters, whilst striving to find a personal idiom, seem unable to avoid its overpowering mechanical symbolism.

The recent visit of Professor Koyama, of Tokyo, with his outstanding collection of colour slides, enabled many potters to see for the first time examples of good Japanese pottery. His accounts of the modern movement in Japan, with its attendant birth pangs, made us realise how little we knew hitherto of certain aspects of their work.

THE CRAFTSMEN POTTERS' ASSOCIATION OF GREAT BRITAIN

This Association was formed in 1957 under the Secretaryship of Mr. Lipton of the Rural Industries Bureau. The aims and objects of the Association were:

"To promote and develop the production of high quality pottery, particularly work of original design and individual character."

Full membership was open to any potter in the United Kingdom who had their own wheel and kiln and sold direct to the public. Subscription was three guineas per annum, plus one guinea for each full time worker employed. Being an Industrial Provident Society (or co-operative) each member was obliged to purchase a £1 share.

Associate membership was open to any person, anywhere, who was interested in pottery. Subscription was one guinea per annum, but this gave no voting or exhibition rights. Student members were accepted under the same conditions as associates, but the subscription was 7/6d per annum up to the age of twenty-one.

The declared policy of the Association was to operate with "non-selection" of the work of full members, though the Council had the necessary powers to accept or reject membership. This was a reaction on the part of many potters against what they considered to be the cramping and prejudiced selection of all other existing societies exhibiting pottery.

In March, 1958, David Canter became Honorary Secretary. The Full Membership was now 78 (with 35 Associates) and David Canter's first job was to organise and operate a Travelling Exhibition. This was a tremendous undertaking involving four different exhibition sites; but the main object of publicity for the Association was achieved, and sales were good, totalling £307.

After this experience the Hon. Secretary felt the next step should be selling direct to the public from a shop in the West End of London. After much discussion the Council agreed, and finally premises were found in Soho. The building was very dilapidated, but the rent was reasonable. Members were asked to contribute £5 immediately to a premises fund, and in return they were offered a week's Solus exhibition in the shop, once it was operating. Every Thursday, for nine months, a team of volunteers worked steadily to get the shop into working order. Finally, on May 30, 1960, the Craftsmen Potters' Shop opened for business with an Exhibition by Raymond Finch.

Pan Henry managed the shop and later became Assistant Secretary to the Association. She took a token salary in the early days until the shop sales built up enough to meet expenses. Sales, wholesale, retail and export have steadily increased, and now, after two and a half years of operation, pottery is being sold at the rate of £8,000 per annum (of which approximately 23 per cent is wholesale). Never, since the opening day, has the shop operated at a loss.

It was not long before the principle of non-selection had to be dropped. People were joining who were not craftsmen potters in the real sense. While they could fulfil the membership requirements, they were really business men making in clay whatever gimmick was selling best at the moment. The Council realised that a liberal form of selection had to be introduced.

New applicants for membership are now considered by the Council on the basis of pots sent in, and about 40 per cent are being accepted. As a result of this, the standard of work on show at the shop has steadily risen. The consequent improved reputation of the Association has meant that potters who had previously held aloof are now joining. The Full Membership is now 150, with Associates and Students 417, and the Association has become the accepted representative of British potters.

In other fields progress has also been made. Sixty pots were sent to the International Exhibition of Ceramics at Prague this year, and won six gold medals and seven silver medals. In November an exhibition of French pottery and textiles was held in which eight leading French potters participated. In return an exhibition of British potters will be sent to Paris in spring 1963.

Another important activity is the holding of evening meetings about once a month at the Shop. The Chairman, Rosemary Wren, arranges for talks or demonstrations on many subjects related to the techniques of pottery. These are reported in the Newsletter which appears once or twice a year.

David Canter, Hon. Secretary of the Craftsmen Potters' Association, who sent us the notes from which this article has been written, suggests that an Exhibition of New Zealand pots would be welcome. He also hopes that when any readers of the New Zealand Potter are in London they will make a point of visiting the Shop at 3 Lowndes Place, London, W.1. (just behind Liberty's, Regent Street).

THE CRAFTS CENTRE OF GREAT BRITAIN

Taken from "Coming Events in Britain"
September 1962

The Crafts Centre at 16 Hay Hill, near Berkeley Square, London, has now been in existence for twelve years, having been founded as the natural outcome of the upsurge of interest in the arts which flowered during the war years. But this movement was, in fact, a continuation of a much earlier revival of the crafts - the dream of John Ruskin, which he imparted to his friend William Morris, who fostered the movement for the rest of his life. The following words of William Morris, written in 1888, still hold good as an expression of the guiding spirit of the Crafts Centre: "If these hours be dark, as indeed in many ways they are, at least do not let us sit deedless like fools and fine gentlemen, thinking the common toil not good enough for us and beaten by the muddle; but rather let us work like good fellows trying by some dim candle-light to set our workshop against tomorrow's daylight - tomorrow, when the civilised world, no longer greedy, strifeful and destructive, shall have a new art, a glorious art, made by the people and for the people, as a happiness to the maker and the user."

Today some of the finest craftsmen in Britain are doing magnificent work in the true spirit of William Morris, and the Crafts Centre acts as a medium for putting the client and the craftsman in touch with each other. This is a side of the Centre's activities which is growing fast and has a great future. Among commissions carried out in recent years by craftsmen members were the repair and rebinding of the Book of Kells; the great new East window of Glasgow Cathedral; the Roll of Honour and Visitors' Book for Suva Cathedral, Fiji; ceramic sculpture for McGill University, Canada; engraved glass for the British Embassy in Paris.

Another side of the Crafts Centre's activities is to display craftsman-made goods which may be purchased or ordered. A selection is always on permanent display, while from time to time special exhibitions of the work of individual craftsmen are held.

To ensure outstanding quality, each applicant for membership must attain the extremely high standards established by a committee of master craftsmen, and thereafter each piece submitted must be individually examined and passed by a selection committee before display at the Centre.

Ivan Englund, A.S.T.C.
Teacher of Art
Wollongong Technical College, N.S.W.

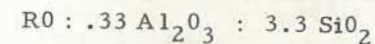
Historically, potters were dependant upon the materials in their own locality for their pottery making and in many cases particular types of wares or particular techniques or glazes were evolved, regionally, because of the varying materials and minerals available. The much admired Chinese pottery of the Sung period provides some excellent examples of materials playing a vital part in the potting of the time. The "Temmoku", "Kaki" and "Tessha" glazes, i.e. the dark glazes, owe their colour and texture to the high iron rocks and clays employed in their production while the celadons were produced because of the small amounts of iron in the glaze materials. Studio potters can use rocks for glaze making and in doing so will not only gain great satisfaction in exploiting their own local materials but will produce some surprising results. The use of local wood ash, sands and clays is well established in studio work but the use of rocks, though a little more difficult, offers more scope for a great variety of results.

Though all varieties of rocks may be used by potters in some way or another, the ones which are of most value are the igneous rocks. These are composed of fluxes, alumina and silica in various proportions and in some cases can be used as glazes without alteration. Leach mentions such rocks in "A Potter's Book" and John Chappel mentioned such materials as being generally in use in Kyoto today. But a surer way of approaching the subject is to work out the glazes by the molecular formula method. By doing so not only can the glazes be made to suit the kiln but they can be varied where necessary in a controlled way. In working with the igneous rocks in the Illawarra district of N.S.W. at no time was a particular result aimed at but rather the rock being used was allowed to dictate in some measure the result. A molecular formula was chosen which experience had shown yielded a certain result and the rock in question was used in the maximum quantity allowed by this formula. In this way the peculiar combinations of fluxes and the amount of iron in each rock used gave rise to some unexpected and beautiful results.

The coastal strip between Wollongong and Kiama in N.S.W. being an old volcanic area, abounds in all sorts of igneous material, most of it being basaltic. The rock types of the old volcanic flows, sills and dykes are in the main basalts, latites, dolerites, a syenite, a tinguaite

and monchiquites. These basic rocks are not popular pottery materials but are well worth while using. Because of their high iron content only dark glazes can be expected if they are used to supply a large part of the materials in the glaze.

The following fully worked example will show the method used in utilising an igneous rock as a glaze material. The requirements were for a glaze that was reasonably shiny, with little or no flow, to mature at Cone 8 (1250°C). The formula used was:



Rock used: Minnamurra Latite.

1. Chemical Analysis, percentages of weight of sample.

Silica, SiO_2	- 51.32	Carbon, CO_2	- 0.10
Alumina, Al_2O_3	- 18.82	Titanium, TiO_2	- 0.56
Iron, Fe_2O_3	- 4.50	Phosphorus, P_2O_5	- 0.42
" FeO	- 2.97	Vanadium, V_2O_3	- 0.04
Magnesium, MgO	- 3.58	Nickel, NiO	- 0.01
Calcium, CaO	- 6.42	Copper, CuO	- 0.02
Sodium, Na_2O	- 3.97	Manganese, MnO	- 0.23
Potassium, K_2O	- 3.31	Water, H_2O+	- 2.89
Water, H_2O-	- 0.87	Barium, BaO	- 0.22

These compounds appear in Minnamurra Latite as the following minerals, percentages of total weight.

2. Orthoclase, 19.5; Albite, 34.1; Anorthite, 23.3; Diopside, 4.8; Hypersthene, 1.1; Olivine, 5.0; Magnetite, 6.5; Ilmenite, 1.2; Apatite, 1.0.

In the next table, the weight percentage figures from Table I are multiplied by their Molecular Weights. Those compounds present in small amounts are omitted, and the table is set out in columns according to the Molecular formula.

3. Result of Molecular Division -

R ₂ O, R ₀		R ₂ O ₃	R ₀ O ₂
MgO	.089	Al ₂ O ₃ .184	SiO ₂ .855
CaO	.114	Fe ₂ O ₃ .049	
Na ₂ O	.065		
K ₂ O	.035		
	<u>.303</u>		

To obtain the Seger Formula, the figures in Table 3 are multiplied by $\frac{1.000}{.303}$.

4. Seger Formula of Minnamurra Latite -

R ₂ O, R ₀		R ₂ O ₃	R ₀ O ₂
MgO	.293	Al ₂ O ₃ .607	SiO ₂ 2.812
CaO	.377	Fe ₂ O ₃ .163	
Na ₂ O	.214		
K ₂ O	.116		
	<u>1.000</u>		

In order to combine Minnamurra Latite with other glaze minerals according to a Molecular formula it is necessary to find a "Molecular Weight" for the rock. The Seger formula figures are each multiplied by the appropriate Molecular weight.

5. Molecular Weight of Minnamurra Latite -

MgO	.293 x 40	= 11.7
CaO	.377 x 56	= 21.0
Na ₂ O	.214 x 62	= 13.5
K ₂ O	.116 x 94	= 10.6
Al ₂ O ₃	.607 x 102	= 62.0
SiO ₂	2.812 x 60	= 167.0
Fe ₂ O ₃	.162 x 160	= 27.0
		<u>312.8</u>

As noted above, the glaze sought was to have the formula R₀;

.33Al₂O₃ : 3.3 SiO₂. Glaze No. ML3, a Cone 8 stoneware glaze, was derived by satisfying the Al₂O₃ requirements for the sum, i.e. .33, from the rock and allowing the fluxes obtained as well to appear in the formula required column. In the Seger Formula of the rock (Table 4), Al₂O₃ stands at .607. Since only .33 of Al₂O₃ is required, all quantities in this table are scaled down by $\frac{.33}{.607}$.

Glaze No. ML3 Stoneware Glaze for Biscuit Ware. Cone 8.

Formula Required

	MgO	CaO	Na ₂ O	K ₂ O	Al ₂ O ₃	SiO ₂	Fe ₂ O ₃
Materials	.12	.74	.09	.05	.33	3.3	.102
Minnamurra Latite	<u>.12</u>	<u>.16</u>	<u>.09</u>	<u>.05</u>	<u>.33</u>	<u>1.15</u>	<u>.102</u>
	...	.58	...	...	...	1.15	....
Whiting	.58	<u>.58</u>					
		...					
Quartz	1.15					<u>1.15</u>	....

Recipe

	Weight Ratio	%
Minnamurra Latite	.412 x 313 = 129	50
Whiting	.58 x 100 = 58	23
Quartz	1.15 x 60 = 69	27
	<u>256</u>	<u>100</u>

In the calculation above, adding together the fluxes obtained from the rock will give .42 (sum of MgO, CaO, Na₂O and K₂O), so the difference between this and unity, .58, is added to the CaO requirement for in this case Whiting is used to make up the R₀ column. The sum is then carried through in the usual way.

The raw glaze set out below is slightly more complicated by the use of Western Australian bentonite. About 11% of this material is required in a rock glaze to ensure adhesion of the glaze to raw clay so this amount has to be accounted for first in the glaze calculations. Then the rock is dealt with in exactly the way explained above. Western Australian bentonite has the following analysis:-

SiO₂, 52.80; Al₂O₃, 6.49; Fe₂O₃, 1.53; MgO, 20.72; CaO, 5.30;
Na₂O, 2.30; K₂O, 0.70.

Glaze No. ML2 Stoneware Glaze for raw dipping. Cone 8.

Formula Required

		MgO	CaO	Na ₂ O	K ₂ O	Al ₂ O ₃	SiO ₂	Fe ₂ O ₃
<u>Materials</u>		.334	.494	.115	.057	.33	3.3	.122
W.A. Bentonite	.260	.190 .144	.040 .454	.010 .105		.025 .305	.33 2.97	
Minnamurra Latite	.492	.144....	.185 .269	.105....	.057....	.305	1.39 1.58	.122
Whiting	.269		.269					
Quartz	1.580						1.58	

Recipe

		Weight Ratio	%
W.A. Bentonite	.260 x 131 =	34	11
Minnamurra Latite	.492 x 313 =	154	50
Whiting	.269 x 100 =	27	9
Quartz	1.580 x 60 =	95	30
			100

Results

These glazes were fired in an oil fired kiln for about 22 hours to cone 8 and resulted in fairly uniform dark bottle green glazes which thinned slightly at the rim and collected in a small roll at the base. The glazes were glassy in texture and had masses of tiny pale yellow rod shaped specks floating in the main body of the glaze. When the rock being used is lower in Al₂O₃ than the requirements of the glaze it will be found that the rock will supply all the flux needed and it will be

necessary to add kaolin to supply the extra alumina. In the case of Robertson Basalt the seger formula of the rock is:

.527 MgO)		
.376 CaO	)	.314 Al ₂ O ₃	1.560 SiO ₂
.067 Na ₂ O	)	.160 Fe ₂ O ₃	
.030 K ₂ O)		

The recipe for a raw dip glaze using Robertson Basalt for Cone 8 was:

W.A. Bentonite	11
Robertson Basalt	50
Kaolin	6
Quartz	33
	100

This glaze was an even red-brown.

Up to the present nineteen different rocks have been investigated and besides the bottle green glaze above some spectacular results have been achieved including almost "Chun" blue colours overlying deep black, speckles in browns, blues and greens, hares fur temmokus and Kakis. Pots with these rock glazes are in the Art Galleries at Sydney, Melbourne and Perth.

Information about the various rocks was obtained from the N.S.W. Mines Department and the Bureau of Mineral Resources in Canberra. Books dealing with geological features sometimes contain chemical analyses and these have provided the only source of such information. At no time was it considered necessary to have special analyses done. It is necessary to acquire enough geological knowledge to make possible the location and identification of the various interesting rocks.

Potters are necessarily vitally concerned with materials and the more knowledge obtained about them the more it becomes possible to use their inherent characteristics and qualities. Lacking as we do in this part of the world the prop of tradition we must always be aware of fundamentals. The intimate knowledge of materials is one such fundamental and the use of the local rocks as glaze materials is a most satisfactory way of extending such knowledge.

Among Japan's 94 million people there are thousands of potters, many of whom depend entirely on this work for their living, though some hundreds are engaged in the craft only part of the time. These part-timers are farmers who grow rice, wheat and other crops, like tatami grass or soba. In Japan young people are never thought to be potters, however skilful they may be. In most cases the tradition is handed on from father to son and only after many years, often thirty or forty, the son will begin to be recognised as an artist. Age and maturity counts for much and is considered a requisite for artistic recognition.

In Japan, shrines, temples, bridges, castles, kilns and people are declared to be national treasures, and are given special recognition and protection. Five potters alive today have been declared "Living National Treasures". I was privileged to meet four out of the five. They are Shoji Hamada of Mashiko, Munemaro Ishiguro of Kyoto, Toyozo Arakawa of Tajimi near Seto, Toyo Kaneshige of Imbe in the Okayama Prefecture where the famous Bizen pottery is made, and Hajime Kato of Yokohama. All of these except Hajime Kato, I visited in their homes, saw their kilns and discussed with them their work. The visits with these old men, all of whom work in entirely different ways, and adhere to different schools of thought regarding Japanese pottery, were very precious to me. Young potters all over the country look to these men for help and advice.

A few weeks ago, at a temple on Gojozaka in Kyoto, I had the privilege of being present with Mr. Ishiguro (one of these "Living National Treasures"), when a group of young potters in Kyoto, who look to him for guidance, brought their pots for criticism. He spent many hours and discussed each pot in front of the group of about twenty five potters, in order to preselect those pieces which he considered worthy of sending to Tokyo, where a committee would make a final selection for exhibition. It was a very serious and thorough process. I felt privileged indeed to see these earnest young men carrying in their pots all tied in "Furoshiki" and unpacking them on the "Tatami" matting ready for their greatly respected "sensei" (teacher) who was sitting in the middle of the floor making his comments. Mr. Ishiguro is an individualist who works in the Chinese Sung tradition, and who is famous for his "tenmoku" tea bowls. He has his home and kiln in a beautiful setting of trees on a hillside just outside Kyoto city, where he works steadily, still experimenting. He has a relatively small output, of a very high quality, modern, yet strongly traditional. The price he can get for one tea-bowl keeps him for three months.

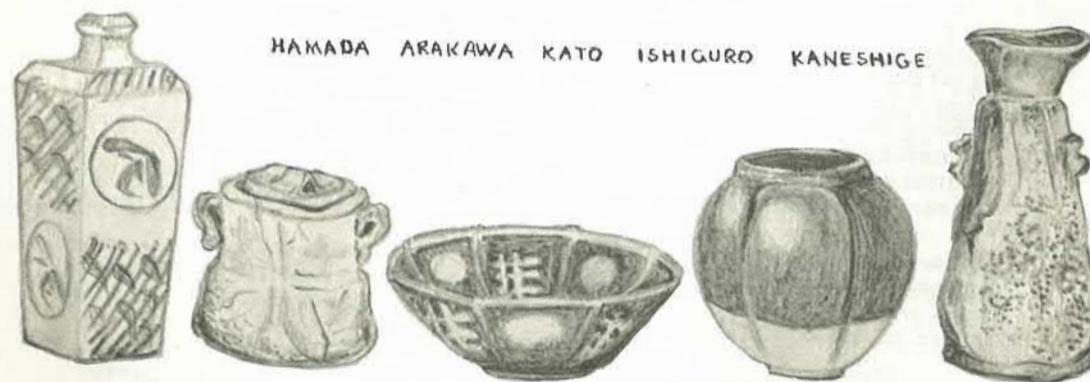
Mr. Hamada, another of the "Living National Treasures", frequently has potters come to work, observe and talk with him in Mashiko. He told me that Mr. Tatano of the Shussai group in Izumo, had visited him recently for a short period and Mr. Hamada was very impressed with his attitude, enthusiasm and sensitivity to form and design. Here lay hope for a fresh impetus and sound development in Japanese ceramics.

Then again at an exhibition of Mr. Ueda's work in Tokyo, Mr. Hamada was present advising, helping and encouraging. Mr. Ueda has worked with Mr. Takeichi Kawai and makes beautiful neriangi tea bowls and other tea ceremony pieces.

Mr. Arakawa lives in Tajimi, the cradle of the Mino-Seto pottery, and excels in the making of the Shino and Seto-guro wares. His work is so faithful in imitation of the original that even connoisseurs find difficulty in telling the difference between them and the prototypes of the old days.

Mr. Kato of Yokohama has done much research with glazes of old Chinese and Japanese pottery. His work is Oriental in feeling but obviously influenced by Western design with which he is thoroughly familiar. He is a leader in the formation of a new school of ceramics in Japan, as a result of his deep studies of designs and glazes of the old traditions of the Orient, and the more rational influence from the West.

Mr. Kaneshige lives and works in Imbe, where the old Bizen tradition of unglazed stoneware still remains intact. He is foremost among the present day Bizen potters, and uses the time-honoured techniques, virtually untouched by modern influences.





In Czechoslovakia this year, from May 13 to June 30, an International Ceramics Exhibition was held in Prague, under the auspices of the International Academy of Ceramics in Geneva (AIC). The International Academy of Ceramics is an institution with voluntary membership, which has been granted consultative state of UNESCO. At present it has a total of sixty member states. The Academy was founded ten years ago, and its chief purpose is to promote by all suitable means, such as exhibitions, international conferences, issuing of various publications, exchange and other similar activities, creative work in the field of ceramics in its different aspects as

an important, versatile and living branch of the creative arts. The work of individual artists in this field, together with the collective results attained in the different member-countries, are reviewed and appraised at various exhibitions, which are held regularly in one or another member-country, or at exchange reviews. International meetings of the Academy deal with different questions related to creative work in ceramics and its position as a part of contemporary life, with questions concerning industrial art, and other similar problems.

The Ceramic Exhibition, which was held on the 10th Anniversary of the founding of the International Academy, was arranged in the spacious halls of the Czechoslovak Exhibition Building, while garden pottery and architectural ceramics were placed in the green park surroundings. Apart from the national displays of the respective member-countries, where the choice of article was left to their discretion, there was also a historic survey of the development of ceramic production from its initial handicraft stage through the stage of pottery guilds and old ceramic manufacturers to the present stage of the industry.

The basic purpose of the Exhibition was to acquaint the public on an international scale with all the aesthetic, cultural and social possibilities which the contemporary designing and production of ceramics can offer to the world.

In all thirty-two countries participated. Czechoslovakia, the Soviet Union, Poland and Italy had the largest exhibits.

Some of the other countries exhibiting were Argentina, Austria, Canada, Cuba, Belgium, Denmark, Finland, France, the German Democratic Republic, the German Federal Republic, Ghana, Great Britain, Greece, Iran, Italy, Japan, Norway, the United States and Yugoslavia.

Current with the Exhibition, the International Ceramics Academy held a Congress, at which ceramics as a field of creative work, co-operation between designers and industry and methods of training workers were discussed. A delegation attended the Congress from the English Craftsmen Potters' Association, and were most enthusiastic about the whole affair.

Several other important exhibitions were also staged in Prague at the same time. The National Museum showed historical ceramic products from the 12th to the 16th Century. The Museum of Applied Art displayed ceramics from the 16th Century to the present, and the Academy of Applied Art showed ceramic designs created by its pupils in recent times.

POTTERY MATERIALS

We now have most potters' needs once more.

Cones: Some numbers running short. Please suggest an alternative number if possible.

Oxides: Holding well, except for manganese. We are having to supply a laboratory grade of manganese and it's dearer (3/- per half-pound) and scarce. Cobalt is back.

Colours: Lots of most and more arriving soon. We have some new ones.
Clays and other raw materials: Sufficient for reasonable needs, but we're having to ration some. ("This hurts us more than it hurts you").

Compounded bodies: Moderate stocks of Studio clay, W.E. clay, S.N.I., CMN dry body, Modelling clay.

Kiln Shelves: Some! But only a fraction of what we need.

Glazes: Moderate amounts in stock.

Please Note: Our new phone number is 34-718. Our Box No. remains 15-036, New Lynn, Auckland, S.W.4. All materials are delivered or posted, not collected from us. We greatly appreciate potters ordering in advance of their immediate needs; this helps when materials are short and coming intermittently.

COMMERCIAL CHEMICALS LTD., Box 15-036, New Lynn, Auckland, SW4.

EXPERIMENT IN FEILDING

M. McCorkindale

Many years ago, a pottery class was started at the Feilding Technical School by a woman who had studied ceramics in Sydney. Three months later this Tutor left to take up another appointment, so the members of the class decided to carry on by themselves, paying a fee to the School Board for the use of the kiln, and meeting their own expenses for the gas, clay, and other materials.

Under the leadership of one member of the class, who agreed to study clays and methods of pot-making, we made progress, mixing clays, making moulds, trying out colours and glazes and firing the finished pieces. It was quite an adventure, and many townfolk were interested in taking a peep through the eye hole in the kiln on firing days. Opening the glost kiln was also quite an occasion.

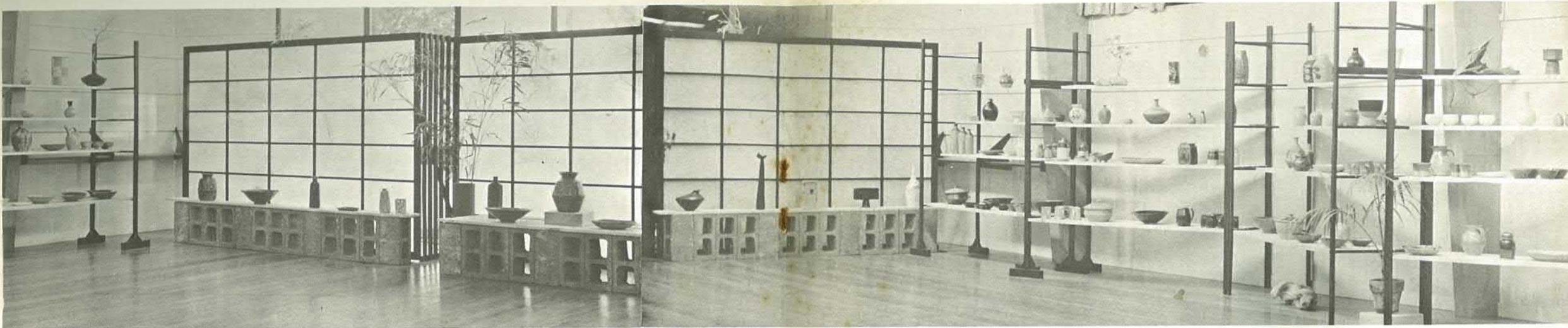
Three methods of shaping were used - the coil system, the slab or rolled method, and the moulded method. We did not possess a potter's wheel. We enjoyed working together and the relaxation from the daily routine of housekeeping. More than that, we achieved our ambition of making an ornament or useful dish for our homes and for members of our families. These were incised on the base with our names and the dates 1929 and 1930.

SIXTH NEW ZEALAND POTTERS' EXHIBITION

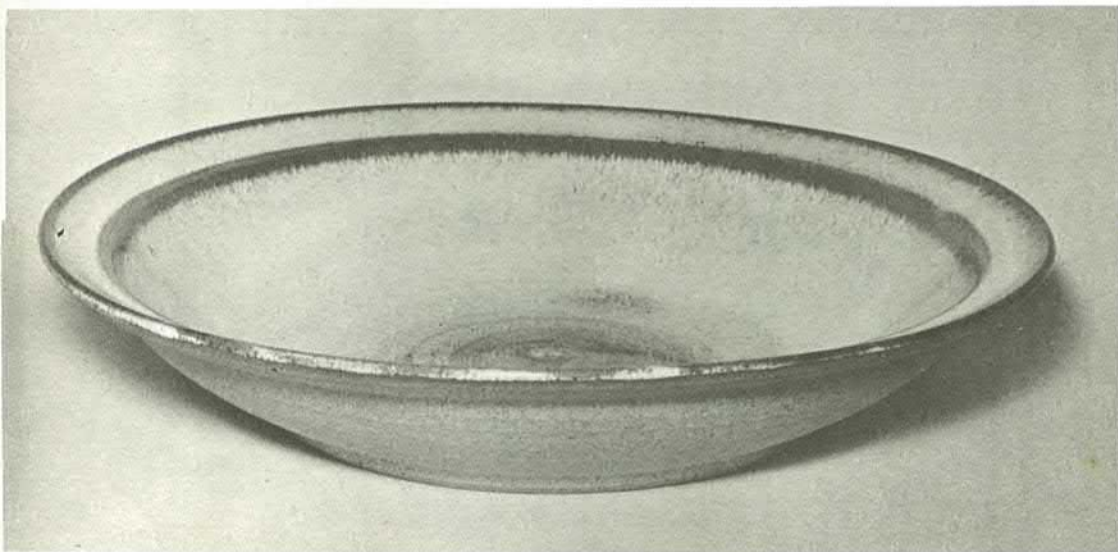
Interim Receipts & Payments Account

<u>Receipts</u>		<u>Payments</u>	
Commission on		Gallery Commission ($7\frac{1}{2}\%$)	42.17. 6
Sales (15% of		Rent	12.12. 0
£571.14.0)	85. 9. 3	Fittings & Setting up Exhibition	
Admissions	63. 1. 0	(balance after sale of stands)	14.15. 3
Catalogue Sales	52.10. 6	Advertising	18.10. 0
Surplus on		Freight & Cartage	35. 0. 0
Private View	41.15. 0	Printing	44. 0. 0
Loan from		Breakages	9.19. 6
N.Z. Potter	50. 0. 0	Photography	16. 0. 0
		Postages & Stationery	9.15. 0
		Selectors Airfare	12. 0. 0
		Miscellaneous Expenses	1. 1. 0
		Balance on hand (from which £50	
		loan is repayable)	76. 5. 6
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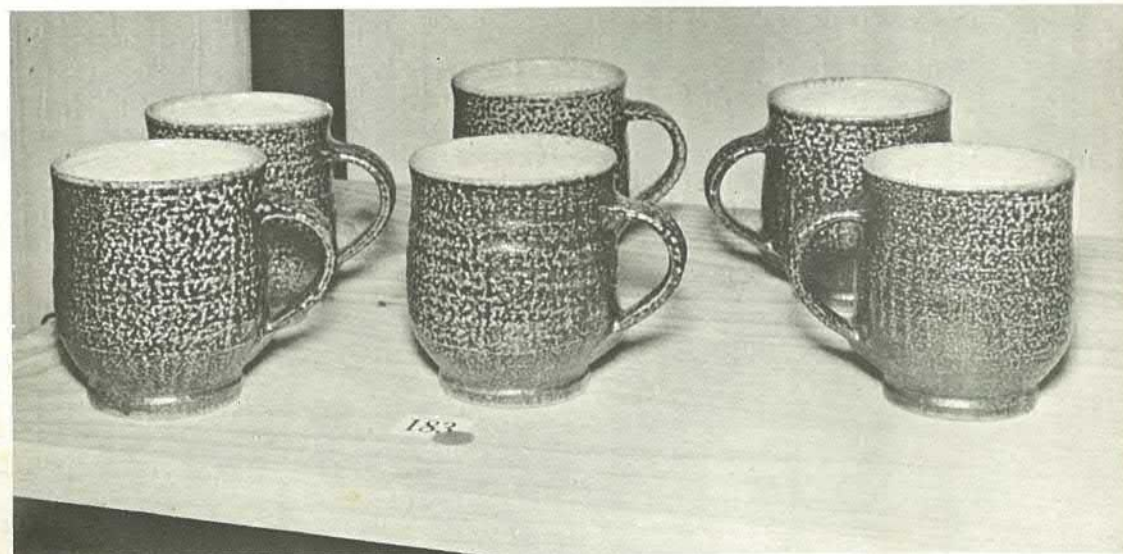




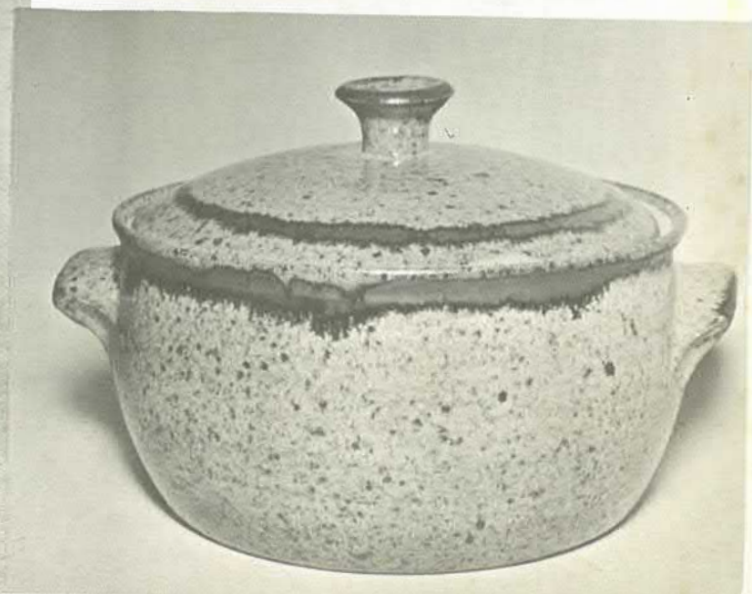
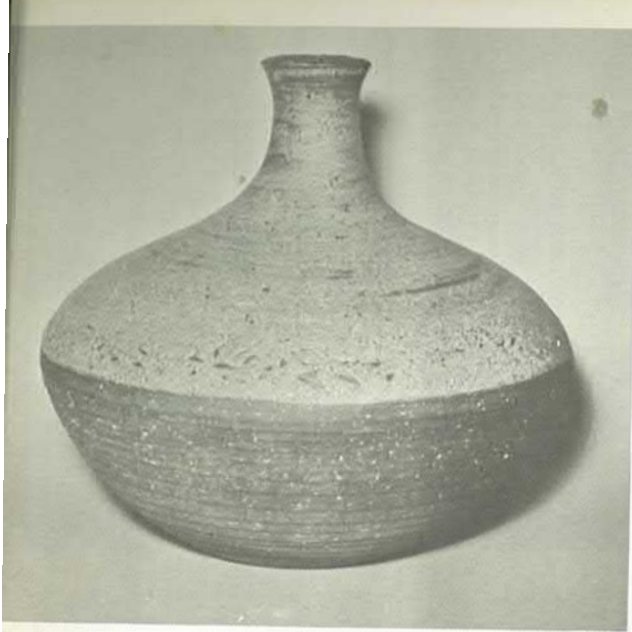
Sixth New Zealand Potters' Exhibition Palmerston North October 1962



Mary Hardwick-Smith : Fruit Bowl



Mirek Smisek Mugs



SIXTH NEW ZEALAND POTTERS' EXHIBITION Art Gallery, Palmerston North

8 - 19 October 1962

Our Sixth Exhibition has proved again that these events are worth all the hard work and effort. Not only do they stimulate interest in pottery in the cities in which they are held, but they also provide an assessment point for potters all over the country. It is most valuable for us to see the work that is being produced and then re-examine our own efforts. More public bodies such as the Arts Advisory Council and some Museums are purchasing pots from these Exhibitions and building up collections of New Zealand pottery. Financially, too, it has been proved that these shows can pay for themselves.

Organisation: Extracts from a report by the mainspring of the Exhibition, Jack Laird:

On this occasion, the people who formed the committee to run the Exhibition were invited, and not elected at any sort of public meeting. This enabled them to get on with the specialised jobs for which they were suited, working only within the physical and economic limits imposed by the situation. It also brought about a high degree of personal responsibility for each area of operation. Those on the Committee were: Peter Hall, Pam Forsythe, Suzanne Harrison, Joe Houlihan, May Jordan, Peter Robertson, Stanley Jenkins, Margaret Sawyer, Zoe Bendall, Peggy Laird, Jack Laird.

It must also be recorded that the enthusiastic group of women who organised the catering put the Sixth Exhibition on record as the best fed potters' private view to date.

Our thanks go to Tine Hos, Helen Mason and Charles Fearnley for the work they put in as Selectors. I think the policy of inviting all the selectors to come from other areas was a good one. We expected to find a healthy breadth of opinion amongst them and were not disappointed.

Attendances were good, with approximately 1800 viewers, including organised school parties. Three demonstrations were given, which were watched by 178 people, and two film evenings held when 130 people came. The private view was a tremendous success, both socially and financially, and over 250 people attended, - indeed the numbers had to be limited. We were gratified that the general public of Palmerston

North and its district supported the Exhibition so well, and proved that the city is growing up fast, culturally as well as commercially. All three local High Schools purchased pots. In one case casseroles were bought for the Home Science flat so that the girls will handle good hand made pottery, and in another the Headmaster brought a whole Fifth form and let them choose their own pots for the school. As well the Department of Education bought 12 pots for circulation around primary schools. The Arts Advisory Council and the Canterbury Museum also purchased pots.

None of this could have happened had not the potters sweated over wheel and kiln and sent us their best, and we thank them for their support and commend them to do even better next year.

Mechanics: Many problems arose from this Exhibition especially over the sale of rejected pots, which was resorted to in an endeavour to cut down the crippling cost of return freight. This is a matter which should be fully discussed when the proposed New Zealand organisation is set up next year.

The problem of storage, sorting out and cataloguing nearly 1000 pots was dealt with very successfully by the Palmerston North Committee. A system was evolved of duplicate sets of cartons which worked very well indeed. A detailed report on this will be filed to help future Exhibition Committees.

Selection Committee - Report by Charles Fearnley:

Before starting work the selectors decided on several points. The first was that the show should be as far as possible a selection of the best work being done in the country rather than a representative cross section. Local exhibitions are probably the best place for the latter type of show. While wishing to maintain absolute standards it was recognised that a ruthless rejection that left only about a dozen near perfect pieces was impracticable. When we found there were nearly one thousand entries we were able to set a reasonably high standard.

For the actual selection we appointed a chairman and went round weeding out the obvious rejects, a unanimous vote being necessary at this stage. The next circuit of the arena was devoted to picking the obvious pieces for selection, again on a unanimous vote, and placing all doubtful or divided opinion pieces aside for a further look. In the final look at this undecided group a majority decision was sufficient. Members could say either "yes", "no", or "abstain from voting" so that if a selector was doubtful or had no really strong feeling there could be a further split, in which case a final look was sufficient to allow us to arrive at a decision.

This general method was adhered to throughout, although we allowed ourselves some latitude, and sometimes the rejection of one pot would bring a re-valuation of another one that had previously been admitted, but on the whole we had very little need to reconsider once a decision had been reached. Items that were doubtful at the end of a long session often became clarified after a rest. Altogether a little under half the entries were finally accepted. In some cases we allowed parts only of a set, this being particularly noticeable in the jewellery section. A number of sets of necklace, bracelet and earrings seemed quite unrelated either in colour or shape. In one case an entry regarded as a pair of bowls consisted of two bowls of different size and shape, one only being accepted. We felt the need for a greater coherence of design when submitting objects in sets.

At first glance the standard was thought to be high, but on a closer look it was felt that some of the potters represented had shown better work in the past. In general, handles need a lot more consideration for size, usefulness, position; and most important, as an integral part of the design. The avoidance of this difficulty by producing copies of Japanese tea bowls was not greatly favoured by the Committee, although we were pleased to see less of this influence than in former years.

Regarding design in general the attempts at decoration brought forth some discussion that could be helpful. As one member commented, a bad pot is not helped by good decoration, and a good pot can be spoiled by poor decoration. In a few cases the decoration was truly organic and an integral part of the design, but too often unrelated design spoiled some otherwise pleasing work.

Outside influence was very evident in nearly all the pots, but at this stage would appear unavoidable. However, here and there some original thought and a departure from oft repeated themes made an appearance. On the other hand there were cases of rejected pots where the potters concerned seemed to need at least a temporary study of other work to raise their own standards.

We tried to make the work anonymous by not looking at the names on the pots or the entry forms, but with the work of about seventy-five potters being considered, the style of the pot was often its own signature, but as far as possible this was ignored.

The task of selection is by no means easy and needs much of both time and thought in order to be consistent. We would like to emphasise that in future plenty of time be allowed for the deliberations of the Selection Committee. We found it a most interesting if exhausting task, and all felt that healthy signs of progress were evident in the work submitted for this Sixth New Zealand Potters' Exhibition.

Summing-Up, by Dr. Keith Thompson, Principal of Palmerston North University, who opened the Exhibition:

The Sixth New Zealand Potters' Exhibition establishes the reputation of local craftsmen working in this medium. The standard of aesthetic integrity, the discipline in robust yet graceful form, the choice and control of glaze and textural finish show clearly that most of the exhibitors have now gained mastery over the basic essentials of this fundamental human expression. The exhibition, imaginatively mounted within the limits of a formal gallery, was given a Japanese decor, which was not surprising considering the source of cultural inspiration of so many of the potters. (A nostalgic thought for a dark brown pot viewed against the whitewashed stone wall of a tiny New Hampshire gallery was firmly suppressed.) The overall impression for many viewers was of great interest, of stimulation, admiration and indeed pride that so many New Zealanders have become no less than artists in clay.

There is, nevertheless, a disquieting element. Art and craft is, surely, an integral part of the social organism and should reflect in some way the physical and/or psychological environment from which it springs. The craftsman's interpretation, his emotional reaction, may be intellectualised into forms which offer a challenge to the understanding, but the essence surely should be there. Ours is a windswept oceanic hearth where the landscape colours, while tempered by abundant rains, stand out with rare clarity and purity. There is, here, relatively little of the North West European or North East Asian watery sunshine, few "mists from the moors" or "Plum rains". Surely the colours of New Zealand are as close to the gaiety of Genoa as to the muted shades of Shrewsbury.

In the August issue of this journal a contributor describes San Francisco where "the people were free and easy and there was a frontier feeling about the place that reminded me of New Zealand." In this exhibition there was, with a few exceptions, little evidence of this freedom and the joy of living, that one might expect in a young nation. It is said we are a conservative people, insular, even smug, but there is a sense of humour and a lightness of touch, an adventurousness in many a New Zealand temperament. Here we see an austerity, a solemnity about the near classic shapes, the lack of decoration, the generally sombre glazes. Is this the climax development or a necessary stage only? Will there appear potters to break new ground and to do for New Zealand pottery what David Boyd and others have for Australia?

It may be hoped then that the Seventh National Exhibition, building on the technical achievements displayed in the Sixth, will reveal new paths to be followed in imaginative use of colour and design; a further exploration in the wedding of craft and art.

Assessment by the Editorial Committee:

These remarks are in no way a disparagement of the Sixth Exhibition and of the work of the most efficient organiser, Jack Laird, or of his diligent Committee. The aim is to assess the exhibition as it is developing and to make suggestions for its future improvement.

Selection: The setting of a uniform standard is obviously extremely difficult when judging works in different media. Plenty of time must be allowed for selection and for a final check that nothing sub-standard has been allowed in.

Display: The appearance of the exhibition was most attractive and the shoji screens tied the whole thing together. Nevertheless the central lighting with the pots on shelves against the walls meant uniform frontal lighting against shade. In future the need to exploit centralised display units and lighting from various directions so that lustre, gloss, or matt qualities are fully displayed could well be considered. Arrangement in lines on shelves of fairly uniform width reduces the chances to contrast shapes and sizes as can be done on table units. We also feel it would be beneficial to see potters' work displayed in individual groups rather than mixed up as it was this year. This would enable the public to identify catalogue entries with less frustration and would also mean that earthenware and stoneware would be separated. We believe this would give an appearance of unity to the display.

Rejects: The policy of selling rejected pots, even in a separate room from the exhibition, needs much consideration, even though this year expediency demanded it from the viewpoint of expense. If continued it may tend to undermine the position of selectors, for this in fact amounted to a second selection from the non-selected pots!

The Pots: There was a large amount of efficient stoneware and the usual lack of decorated earthenware. With the exception of the work of one or two potters, the lack of variety in form seems to indicate that techniques still preoccupy attention to the detriment of concern with design. There was also a noticeable lack of large pieces to give focus to the show. Very few potters are attempting substantial experimental or sculptural work. Compared with the promise of earlier shows this section has failed to progress. Inevitably there are physical difficulties in sending, setting up, or displaying this work, but exhibition organisers should consider how this can be encouraged.

In the ceramic jewellery section, however, there was a noticeable improvement. The overall standard was high and some pieces were both beautiful and unusual. Ceramic jewellery offers scope for experiment to those with small kilns and we hope to see further development in this promising section.



DESIGN IN NEW ZEALAND

Report of a Lecture Tour by the
Director of the Industrial Design
Council of Australia

On 22 October Colin Barrie arrived in Auckland for a lecture tour of New Zealand. Mr. Barrie was here to discuss and urge upon manufacturers, Government and the public, the essential need for good design in this country in all its products, whether made by an industrial process or by hand, both from the point of view of the national economy and in our everyday living.

Mr. Barrie is the Director of the Industrial Design Council of Australia, and was invited to New Zealand in the first place by the Society of Industrial Designers in Auckland. His tour was sponsored and assisted by the Department of Industries and Commerce, the University Councils, and the Design Association of New Zealand in Christchurch. These bodies also arranged his programme in each of the cities he visited - Auckland, Wellington, Christchurch and Dunedin.

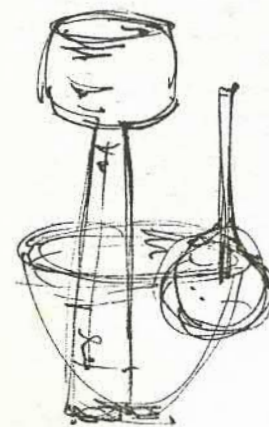
In a tight fortnight's itinerary Mr. Barrie spoke to Manufacturers' Associations, to Rotary Clubs, to retailers and advertising agencies, and to architects, designers, artists and potters. He visited factories and Schools of Art, gave radio and television interviews, and was interviewed by the Press. In Wellington he talked with Mr. Marshall, the Minister of Industries and Commerce, had discussions with the Trade Promotion Council, which is actively interested in promoting good design in New Zealand products, visited the Wellington Polytechnic School of Design, spoke to representatives of Government departments and other public bodies capable of backing good design and introducing it into their policies, to the Wellington Manufacturers' Association, and to professional groups.

Centre Gallery Wellington. Lee Thomson Pottery. Mollie Steven Paintings.

Mr. Barrie's stay in Wellington included a weekend which was capitalised on by architects, artists, designers and potters to draw their groups more closely together and to improve their appreciation of each other's point of view. This programme included an afternoon when a group of these people visited in succession the John Scott designed Futuna chapel, the old St. Paul's Cathedral, William Mason's screen printing workshop, the Bailey house on Mt. Victoria designed by Bill Toomath, Susan Skerman's studio, Lee Thomson's pottery, and finally Roy and Juliet Cowan's studio and pottery.

In general, although there were inevitably minor criticisms of Mr. Barrie's approach, he had people thinking about the necessity for good design in our lives, and of good design as an essential part of New Zealand's national production for overseas markets. Mr. Barrie's visit is having the effect of giving new impetus and support to the establishment of an official Council of Industrial Design in New Zealand which is urgently needed to recognise and assist the efforts of designers and craftsmen, and to incorporate their work into the national effort of improving the quality and variety of New Zealand products.

Geoffrey Nees



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We invite you to inspect our extensive range of Studio Pottery by overseas and local potters.

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THE CRAFT SHOP

Tine Hos
Founder, with her husband
Kees, of the New Vision
Art Centre, Auckland.

When working for an art shop in Holland, many years ago, I was shocked by the business policy of the shop owners. They would beat down the prices of their suppliers ruthlessly; later on you would see your work in the shop window with a 100 per cent, sometimes up to 300 per cent, profit mark-up. I always felt that this policy, accepted practice in many businesses, should not be applied to the creative work of artists and craftsmen. From then, which was fifteen years ago, I dreamt of a shop where a happy co-operation would exist between the suppliers (the creators), the customers, and the intermediary shop.

The shop, of course, needs profit to be able to exist, but the profit percentage should be fair, fair to the artists and fair to the customers. The shop has the mediating role, and has a responsibility to both artist-craftsman and customer. It should be more than a place to buy things, it should have a special atmosphere and style. The salesman or woman should have an understanding and love for the work displayed, and there should be time for discussion with the customers. The goods to be sold should be of good design and honest work, and concern with this standard should not be a highbrow snobbism, but a matter of public health, spiritually and materially.

My husband and I came to New Zealand six years ago. We found a great interest in the arts and crafts and a natural aptitude for good craftsmanship. But at the same time we were surprised by the lack of confidence the artists seemed to have in their own work, and the few possibilities offering for contact with a growing and interested public. There were a few shops selling New Zealand crafts, but quite often the articles were alleged to be Danish or Swedish. (We found this out when we were hunting for things to send home as presents.)

Then an empty shop was offered to us. We started without any capital, without any previous business experience, but with a lot of enthusiasm. The craftsmen have been very good to us. Without their help we would never have made it. Our art-training was a help too. We had a lot to learn, but slowly the idea of co-operation developed. We discussed new ideas with the suppliers and organised small exhibitions to interest the public.

During the five years of our existence the tide has turned, and the growth of the shop has been remarkable. The demand for good pottery for everyday use is growing, and at the moment the demand is actually larger than the supply.

Pottery is leading the other crafts, but their time will come too. There is always a connection between the standard of work and the demand for it, for a first class artist sometimes creates a market. We find this just now with fabric-printing. Here in this field a few artists have achieved an international standard and their work is creating a demand for more; and the growing interest of the public stimulates the artists to produce better work.

One of our aims is to encourage young artists in a new field of exploration, even if it is not profitable in the beginning.

We fight the idea that being handmade is a virtue in itself. Sometimes this is used as an excuse for bad and rough craftsmanship. We feel, however, the importance of the handmade product as a protest against the overwhelming influence of the impersonal mass-production of the machine. This does not mean that we deny the importance of machine-made products of good industrial design. We could not do without those; we only need a balance.

The demand in a shop is mostly for articles for everyday use. The time has gone when pottery was used for vases and an occasional bowl only. Now people want coffee and beer mugs, honey pots and milk jugs, coffee pots and casseroles. There is still a place for free expression in a vase or tile or sculpture, but is it not satisfying to know that people really make use of your work all the time - that it has become part of their lives?

POTTERY MATERIALS

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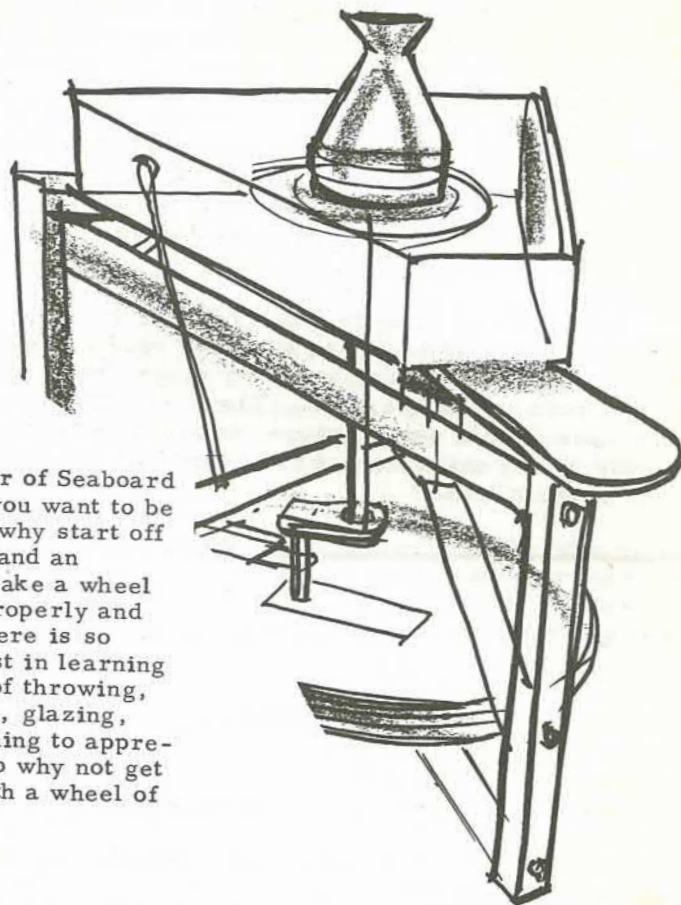
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Leon Cohen, Manager of Seaboard Joinery, says: "If you want to be a successful potter, why start off trying to be a joiner and an engineer? We can make a wheel that will do the job properly and last indefinitely. There is so much more of interest in learning about clays, the art of throwing, designing, bisqueting, glazing, firing, and then learning to appreciate other skills. So why not get off to a good start with a wheel of renown?"

Enquiries to: 152 Marua Road, Mt. Wellington,
Auckland, S.E.6.

MINERALOGY FOR POTTERS Report on an Adult Education School

An attendance of twenty potters, the majority from outside Wellington, with some from as far as Auckland and Dunedin, were given a concentrated one-day course in Mineralogy with particular reference to pottery, on October 13 at Victoria University.

The course, organised by the Victoria University Regional Council of Adult Education, and directed by Mr. Jack Laird, was tutored by Mr. G.C. Shaw of the Geological Survey, D.S.I.R., with an additional lecture by Dr. L.D. Swindale of the N.Z. Pottery and Ceramics Research Association.

Mr. Shaw explained in outline the structure of New Zealand, and indicated the origins of the main types of rocks and minerals. Using colour slides and sample specimens he indicated types of formations and tests to be used in identification of materials. The sources and uses of publications and maps in the location of materials of use to the potter were explained.

Dr. Swindale dealt with the location and characteristics of some of the main clay resources. The processes of weathering by which clay is formed from rocks were explained, as were the elements of the crystalline structures of the clay minerals Kaolinite, Halloysite, Montmorillonite and Illite. The relation of these structures to the ceramic-making qualities of the clay types were explained. Kaolinite forms under certain limited conditions. These were not generally satisfied in New Zealand, resulting in the formation of clays based on Halloysite and the micaceous group Montmorillonite and Illite. These all have the property of admitting water into the crystallite structure, resulting in marked shrinkage on firing, but with a compensating tendency to form a strong ceramic.

Dr. Swindale dealt with some deposits in more detail - those of Central Otago, Mount Somers, Nelson, Wellington, the Waikato, and North Auckland. The alteration of clays by hydrothermal action (effects of heat plus water) as evidenced by deposits in the thermal regions and on the East Coast, and the effects of organic material, were mentioned. The intensity of weathering of clay varies within the length of New Zealand, being greatest in the North. An instance was the occurrence of bauxite deposits, an advanced stage of clay weathering, in the far North. The clays of the Wellington region were extensively weathered, but not to an advanced degree. In places the deposits had been altered by organic action, producing clays of particular value to the potter. In Central Otago, areas of ancient land surface were exposed, upon which a highly weathered clay might be expected, but owing to stripping of the surface, good clays existed only in protected localities.

Questions asked of Dr. Swindale included references to difficulties with the cracking of pots, particularly those made of some Auckland clays. This was due to the high proportion of crystalline silica in these clays. Dunting (cracking) of pots in heating would occur at about 570°C through alterations in the crystal form of quartz. At high temperatures quartz will transform into cristobalite, and in this form, with a different system of crystal alterations, there might be dunting on cooling at about 220°C. The addition of a flux, in the form of potassium carbonate or of felspar, to the body, promoting the formation of non-crystalline glass, would reduce this proneness to cracking on cooling.

In all, a remarkable amount of valuable information was imparted by Mr. Shaw and Dr. Swindale in the short space of time, and the course was of special value in opening up for the potters new avenues for exploration, study and experiment.

J.R.C.

CROWAN POTTERY IN NEW ZEALAND

The Victoria University Council of Adult Education each year circulates a number of art exhibitions through the lower half of the North Island. The Community Arts Service, as this service is called, is at present hoping to tour during 1963 an exhibition of work and photographs of work of Harry and May Davis, the English potters who founded and built up the Crowan Pottery in Cornwall. Their ideal is to prove that a rural workshop can have economic vitality and be creatively alive as well, and the quality of their work is such that it should make us re-evaluate our own standards.

If the show eventuates it will be circulating from March to November and will probably be shown in New Plymouth, Hawera, Wanganui, Marton, Palmerston North, Napier, Hastings, Waipukurau, Pahiatua, Masterton, Lower Hutt and Wellington. Anyone outside these towns who thinks a showing could be arranged in their community should write to Community Arts Service, Box 2945, Wellington.

Harry and May Davis, their family, and an apprentice Stephen Carter, arrived in New Zealand last August, and have been living temporarily at Sherry River, Nelson, in Barry Brickell's old house. After a very thorough search of the South Island they have finally found a home and a place to build their pottery at Wakapuaka, six miles out of Nelson on the Blenheim road. One room in the big old house on the property will be turned into a show room. The pottery itself will be built near the house and the Davises are delighted at the prospect of getting to work again and building a new Crowan Pottery in this country of ours.

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The Editor,
New Zealand Potter,
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Please send me, FREE and without obligation, further information on the Rotomix Clay Mixer.

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by Doreen Blumhardt

We in New Zealand have seen and heard more of the Mingei or folk craft pottery than of any of the many other groups or individual trends in Japanese ceramics. While those potters who work in the Mingei tradition mostly show a Western influence to some degree, there are many potters in Japan whose work is based wholly or partly on ancient Chinese, Korean or Japanese models. This stems back in part to Medieval times when pottery production centred around six kiln sites which are known even today as the "Six Old Kilns". The usual list of these sites is given as Bizen, Tamba, Tokoname, Echizen, Shigaraki, and Seto. Of these Seto is said to be the oldest and is the source of one of the Japanese words for pottery, "setomono". Each of these kilns developed individually under different feudal lords and great competition arose between the potters in the two main blocks of Chinese and Korean influence. Many potters imitate the older forms as faithfully as possible, but there are others who work in a wholly modern idiom and produce vulgar, overdecorated pots of poor form. This was somewhat of a surprise to me, knowing the strong tradition of restraint in all Japanese art forms. However the demands of the Western market have had a most unfortunate effect on many potters, who are mechanising their humble workshops to be able to produce larger quantities of the type of ware which they think will appeal to Western taste.

During my last week in Japan I paid a second visit to Mashiko to see and speak with Mr. Hamada. He emphasised most strongly the importance for Japan of maintaining high artistic standards. He told me that the Mingei movement begun by Dr. Yanagi Soetsu 40 years ago, had been a very important factor in revitalising the ceramic industry, but that today something fresh is necessary if the vitality and strength of pottery, its design and craftsmanship, is to survive. He feels that commercialism is killing everything at present, but thinks that the next generation may produce the "eyes of the artist" again.

For his own part he aims at fulfilling only half of the orders he receives, in order to maintain a high standard of design. He is trying to help other potters in Mashiko to have the same approach, and asking them to take the long range view of keeping a high standard with much less production, which will undoubtedly pay off in the long run. One of the important achievements of the Mingei movement in Japanese potteries in the different areas, namely Mashiko, Onda, Matsue, Tottori, and many of the individual potters in Kyoto, all strongly influenced by Bernard Leach, was the emphasis laid on the making of good things at a low price for everyday use, so that everyone could afford to buy and have the pleasure of using them. The using of these folk craft wares for

every day, has penetrated quite deeply at different levels of Japanese society, and I found at the many little inns at which I stayed all over Japan, a knowledge, and a sincere appreciation, of the ceramics made in their own and sometimes other areas.

Early in my stay I came to realise the reason for the forms of many of their pots. They are designed for eating from, for food storage, the tea ceremony, and flower arrangement. These requirements are different from those which we need for our food, or our flower arrangement, which must be so because we have no "Tokonoma" in our houses, or tea ceremony, or Buddhist temples where the art of flower arrangement has special significance. We do not eat rice, raw fish, dried fish, seaweed, or use shoyu sauce, or so many kinds of pickles, in our everyday diet, so that we should not be copying the same forms that the Japanese potters have developed for their very specific needs.

In New Zealand only too often we see direct copies of Japanese, or African forms. This can only happen where there is no tradition; through an insincerity of approach, or a lack of awareness of our Western heritage and needs. We should place less emphasis on making art objects and first turn our efforts to making articles needed for everyday use - teapots, coffeepots, soup bowls, honey and sugar pots, jugs and the like. It is important to give people the opportunity of using well-designed pots, and so help them to come to appreciate the difference.

If we are to be potters worthy of the name, our first concern must be with design. I cannot emphasise this too forcibly. Too often in New Zealand art, effort and energy have been devoted entirely to acquiring and practising of more and more techniques, which can lead to technical perfection at the expense of design and sensitivity of feeling. In a craft like pottery I am fully aware of the need to know techniques, but this must never be the first objective. Techniques must only be a means for achieving the highest we can reach in design. By producing well designed articles for everyday use, we can help considerably in the general appreciation of good design. Without exception the potters I met and worked with in Japan were deeply interested in design and absolute sincerity shone through their work. Technical perfection as an aim will inevitably lead to artistic sterility, and we will continue to make, import and be forced to use those things of which we as a nation should be ashamed.

In Japan they have ceramic factories such as Noritake or Fukugawa, where our style of table ware is designed and made. These factories are run most efficiently and have perfected their techniques in producing high quality wares, almost entirely for export to the Western world. They have yet to learn to make better designs, but until we demand them, we will continue to get what the Japanese think we like and what we are prepared to buy. Our job as potters, apart from the personal

enjoyment of making beautiful things, is to help educate buyers to appreciate what is good design. We need the highest standards in every artistic activity we undertake. I do not mean that studio potters should compete with industry, or become industrial designers for ceramic factories. This is far from my thought. However, it is the privilege of the studio potter-artist to create hand made pots of individual character suitable for New Zealand use.

One thing that impressed me greatly with the Japanese was the different moral standard with regard to imitation. We seem to have a completely different approach to this aspect of artistic endeavour, and are persuaded that the only acceptable way is to start from scratch and make something "original". Let's face it and be honest, and admit that everything we do is derivative. The Japanese are fully and consciously aware of the strong Chinese and Korean influences to which they turn again and again. They take these forms and designs and use them, tempered by their own materials, individuality and needs, and arrive at something which is essentially their own, yet recognisably inspired by their neighbours. Kanjiro Kawai has stated, "Patents and so on are unnecessary - practically nothing can be done without copying others." Like human beings, the most interesting pots are always those rich in character, vitality, warmth of feeling, and sometimes some bit of fun!

Opposite:

Korean Bottle

Bottle by Kanjiro Kawai

Chinese Lidded Pot

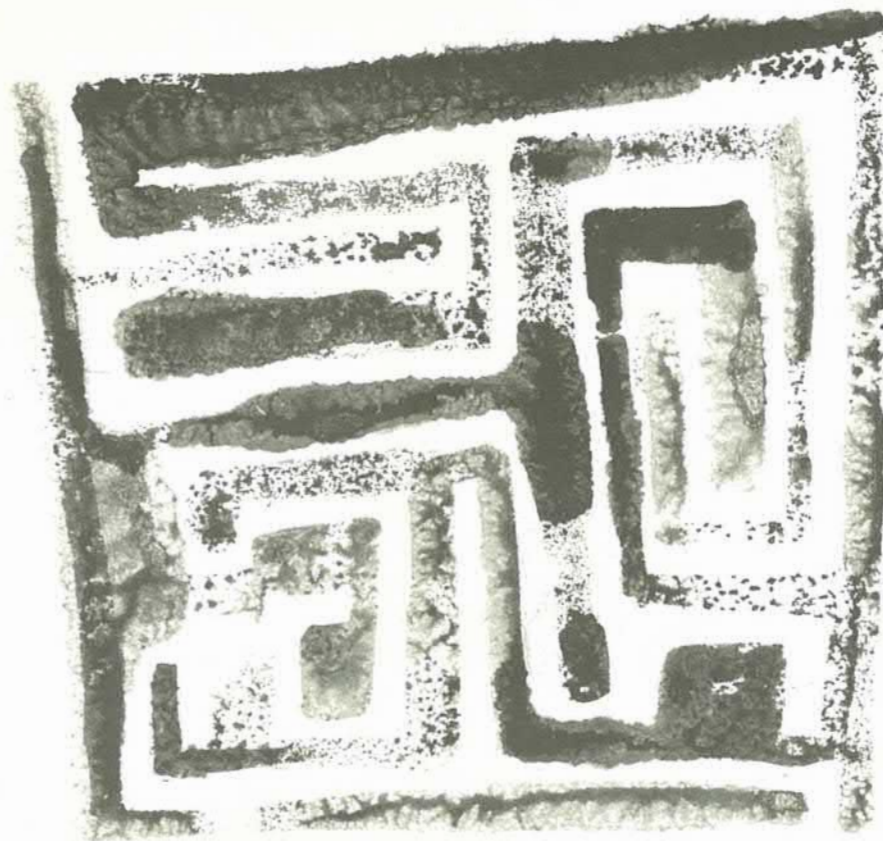
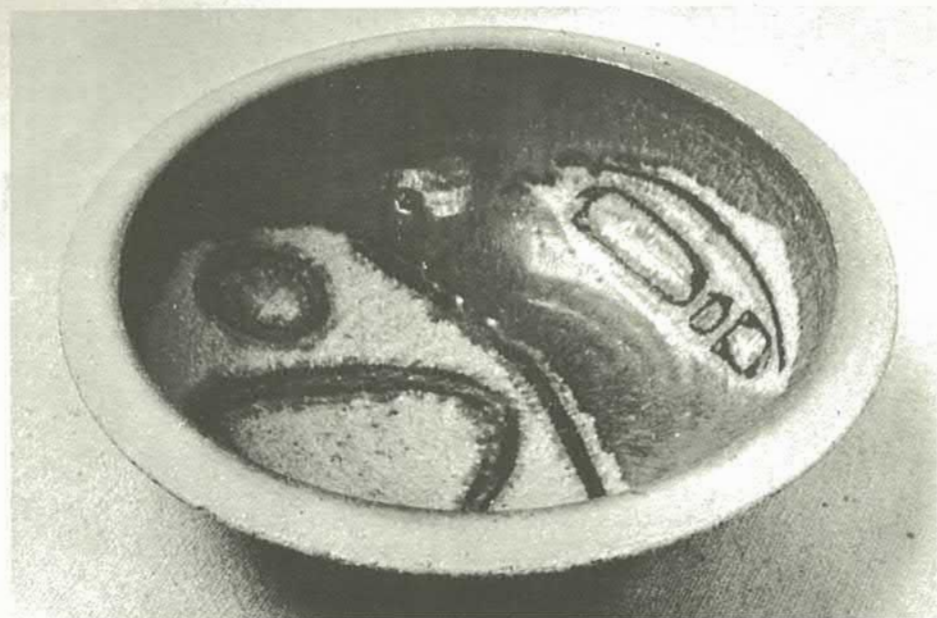
Lidded Pot from Onda

Next Page:

Top: Oxidised Stoneware Bowl by
John Colbeck. Diameter approx.
14". Photograph: Kenneth Clark

Bottom: Pierced and Modelled Stoneware
Screen Brick by Ruth Duckworth
Photograph: Kenneth Clark





**CREATIVE VITALITY
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Removing Pots from the Hand Fired Kiln



Round Updraught Kiln Firing.

Note pipe as mousehole to heat embers

THE FOURTH CRAFTS CONFERENCE OF THE SOCIETY FOR EDUCATION THROUGH ART

held at Bishop Otter College, Chichester, Sussex

27th August to 6th September, 1962

Although a working conference may sound a contradiction in terms, the phrase expresses the aims of the craft group of S.E.A. The conference was not a refresher course for teachers, but a meeting together of over a hundred people, mainly but by no means all from the field of education, with the purpose of delving more deeply than they had hitherto been able to do into the possibilities, processes and problems of a craft chosen from those offered, i.e. Pottery, Kiln-building, Carving, Spinning and Weaving, and Natural Dyeing. The members worked in small groups, led by an expert in that particular field, so that at the end of the ten days their attention had been concentrated on one material and in some cases on only one aspect of the material, thus acquiring knowledge and insight far beyond what would have been possible if their energies had been dissipated among a number of only faintly related activities. However, out of official working times much interchange of ideas went on, and time was deliberately set aside for the members of each working group to visit the other workrooms and see what was being done, and to ask questions of the group members and of the instructors. At all sorts of odd times of the day, (and much of the night!) discussions were going on, in groups or in twos and threes, the talk ranging widely from practical problems arising from one specific craft to the philosophy of craft, of education, and of life.

The Pottery group was subdivided into those concentrating on throwing, those making coiled and pressed-out pots, and those using plaster moulds for pressed dishes. All these groups both glazed and fired their work, and attended lectures on glazing and the effect of heat on clay. They also went to see a country pottery over a hundred years old, to watch men who had spent a lifetime throwing pots, and to see kilns which had done many hundreds of firings.

The Kiln-building group had a small piece of unused land to themselves, and apart from constructing and firing a kiln of the type recommended by Michael Cardew they made many smaller and simpler kilns, fired with different fuels, concentrating on discovering and learning the basic principles of firing, and how to build a successful kiln with materials easily available. All the potters, and most of the weavers and carvers too, saw the results of, and the actual firing of, these simple "home-made" kilns as well as those of the big gas kiln and small electric kiln already installed at the College where the conference was held.

Not only the Pottery group, but the whole conference, benefited greatly from the presence of Bernard Leach from Friday afternoon until Monday morning. Everyone saw his films, one of himself in his own pottery and one of a Japanese potter, and discussions with a man of such experience and skill were an inspiration to all, and helped to put the conference members' own efforts into perspective.

As in previous years, the conference members worked far longer hours than those arranged for them by the organisers. It is always hoped that the conference will engender in members the real craftsman's outlook and attitude to his chosen craft, and indeed to all crafts, and from the comments of members both at the conference and afterwards, and from their enthusiasm for their work, it seems that this aim has in some measure been achieved.

NEWS

Graeme Storm has returned to Europe for a year or so. After visiting Kenneth Clark in London he has gone off to Sweden and Finland where he hopes to broaden his experience.

Verna Corbett has recently returned from seven months overseas, three months of which were spent in Greece. She paid several visits to the potters' suburb of Amaroussion, outside Athens. Once she watched the finishing of large pots which were made in two sections and then joined by mitreing the top edge of the lower part, deftly inverting the second section over and welding the two together with a few turns on the wheel. Then the wall was pulled up again and the top edge finished off. When the shape was finished the potter pulled soft clay from a lump as if making a handle, then paid it out between his fingers to make a raised stripe round the pot. Two revolutions of the wheel sufficed, and he repeated this decoration several times over the pot, the height of which was about 27 inches. On the island of Aegina, at Ayia Marina, Verna watched another potter at work making tall jars with narrow necks for water cooling, fired to biscuit only. He used a cream clay, made good pulled handles and applied a pressed seal that was his "key signature", and sold them at 2/6d. Those were his "pot-boilers", but his pleasure was making tiny jugs and vases only an inch or two high, in graceful shapes and slip decorated in archaic designs. Both these potteries were sited near clay, and the kilns were interesting, being cut several steps below ground level, so that the walls to be built were much reduced and the height of the kiln above ground level correspondingly low. It was interesting to see with what ease and consistency these Greek tradesmen threw large pots that here would rank as individual pieces.

Christchurch Christchurch potters were fortunate to have Mirek Smisek in their city during October with an Exhibition at Several Arts of his fine stoneware. Mr. Smisek gave tuition on three mornings to fifteen local potters at the invitation of Yvonne Rust, the classes being held in Miss Rust's Studio of Design. The first morning saw numerous pots thrown by Mr. Smisek who described every process as he worked (a set of six soup bowls was completed while an informal interview was being recorded by Airini Grennell for a 3YA broadcast). Next day pots were turned, handles attached and further throwing methods demonstrated. On the last day pots were glazed and decorated. In addition to being able to watch a master of the craft at work, from centering the clay to glazing the finished article, pupils were able to practise throwing and to have their ways corrected or commended. Mr. Smisek stressed that, although a beginner learning to throw must follow his teacher's instructions and acquire a basic knowledge of good potting, eventually all potters develop their own individual ways of achieving a well-thrown pot. Questions were answered generously and with humour, and conversation was lively throughout the course - mostly on an "earthy" pottery level but occasionally soaring to quite philosophical heights when Mr. Smisek talked of his happy time in Japan. All pupils were most appreciative that Mr. Smisek was so generous with his time, patience and knowledge, and hope that he will be visiting us again soon.

The small but enthusiastic Mount Pleasant Pottery Group is now entering its third year and membership is open to anyone who is interested in pottery - it is not necessary to be an actual potter to enjoy the Group's meetings. Evening meetings are held on the second Thursday of each month with visiting speakers covering many aspects of the art. No tuition is given by the Group but practical mornings are held on Thursdays. The subscription is £1 per year, plus 5/- affiliation fee to the Mount Pleasant Community Centre, and this entitles members to attendance at all meetings, demonstrations, outings, etc. arranged by the Group, and also to the use of the Craft Room opposite the Centre. The secretary, Mrs. J.D. Lawrence, will be pleased to supply any further information to anyone interested - 'phone number Sumner 6107.

Auckland In October the Auckland Studio Potters held a discussion evening in the Museum. The subject was the collection of Hamada, Kawai, Leach and Cardew pots belonging to Ray Chapman-Taylor and recently displayed at the Museum. In November their Second Annual Exhibition was held, again in the Museum.

Napier The Hawkes Bay and East Coast Art Society Pottery Group continues to be very active. About twenty-four potters made an excursion to Palmerston North for the opening of the New Zealand Exhibition in October. In November a weekend school on earthenware was held by Jack Laird.

Jim Munro, Director of the Art Gallery, recently returned from a "working" trip to Europe and U.S.A., gave a talk about pottery he saw and potters he met while overseas. One of his experiences was as guest at a famous Summer School in England (S.E.A. Craftsmen's Conference reported elsewhere in this issue); and another was seeing a huge open-air exhibition in California.

Two Australian potters will soon be visiting New Zealand. The first is Peter Simpson of Milperra, an Art Teacher who has been studying earthenware at St. George Technical College. He will be visiting potters and summer schools in December and January. Eileen Keys, of Scotch College, Perth, arrives in January for a two-month visit. Eileen is doing most interesting work with Australian rocks and minerals, some of the colours obtained in her glazes being remarkable.

MORE NEWS ABOUT THE ROTOMIX CLAY MIXER

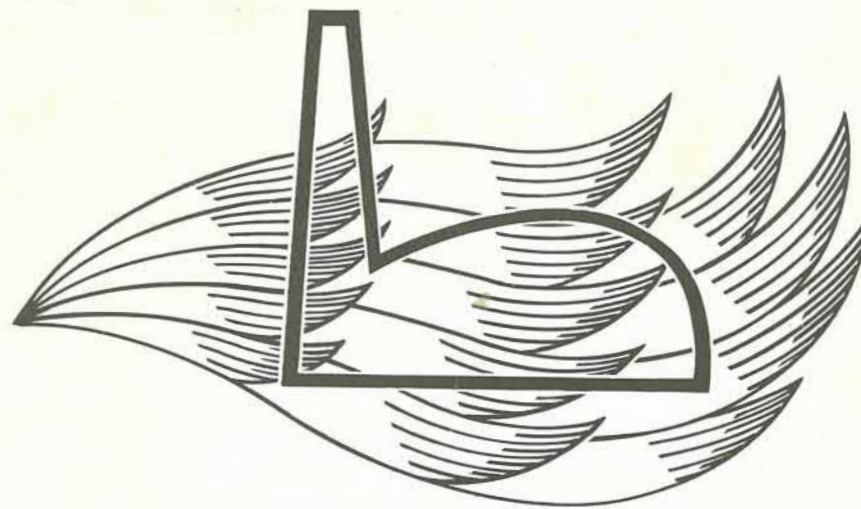
In our last issue a full page advertisement appeared giving details of this mixer for use in pottery work. So many questions have been asked that we feel we should give more information. The price is £26.19.6 complete with a special large size bucket and clay mixing paddle which is supplied to potters only. If it is also desired to use the Rotomix for concrete mixing a different bucket and paddle can be obtained for a small extra charge.

The Rotomix clay mixer is electrically driven and the English quarter horse power electric motor is a particularly handy one for use in any sort of workshop activity. It is readily detachable from the clay mixer.

The Rotomix machine has been used by the Editor and found very satisfactory. It gives a smooth mix and readily blends without over-spilling or causing trouble in any way. It is an excellent piece of equipment for a small workshop and is useful for mixing glazes as well as clay blunging.

P.B.A.

The N.Z. Academy of Fine Arts exhibition of pottery, sculpture and graphic arts, first presented in August, 1962, will be held again in 1963. The receiving date is June 25, 1963, and the exhibition will run from July 26 to August 18. The Academy Room of the National Gallery is especially suited to the display of large ceramic projects such as sculptures, reliefs and tile assemblies. There is also scope for the good display of pots and domestic ware.



Firing well using Shell

You can be sure of



A NEW ZEALAND POTTERS' GUILD ?

The matter of the best form of overall organisation for potters in New Zealand has been exercising us greatly. We feel that if we are ever to achieve worthwhile standards we must form an association in which the serious potters provide the core. A possible solution would be to form a Potters' Guild which the 58 people who have exhibited twice or more in New Zealand Potters' Exhibitions would be invited to join. Those 43 people who have exhibited once only could be given the opportunity of coming into the original group if they have work accepted in the Seventh Exhibition in 1963. From then on we feel that new potters wishing to exhibit will have to apply for membership, acceptance only being given on a reasonably high standard of work.

We also propose that associate members be accepted who would receive the magazine and circulars, but not have the right to vote or exhibit.

Another major matter for 1963 is the full-scale exhibition of 120 pieces to be sent to Australia. We have decided that it is not possible to send 40 pots to U.S.A. as well, but will participate in that exhibition by sending 6 pieces only. Some 30 potters have been invited to send a certain number of pots from which these exhibitions will be selected, in the Australian instance possibly by an official from the Melbourne Art Gallery.

We intend to call a meeting in Wellington of all those concerned in the formation of such a Guild during a weekend in June 1963, and we also intend that the pots chosen for Australia should be on show during that weekend. The matter of constitution, eligibility, membership fees, central organisation, and rules for the running of exhibitions could then be thoroughly thrashed out.

With these significant exhibitions coming up next year, and with craft shops all over New Zealand pleading for pots to sell, there is great need for hard work and a steady flow of production.

Editorial Committee

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

STUDIO POTTERS

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A NEW ZEALAND POTTERS' GUILD ?

The matter of the best form of overall organisation for potters in New Zealand has been exercising us greatly. We feel that if we are ever to achieve worthwhile standards we must form an association in which the serious potters provide the core. A possible solution would be to form a Potters' Guild which the 58 people who have exhibited twice or more in New Zealand Potters' Exhibitions would be invited to join. Those 43 people who have exhibited once only could be given the opportunity of coming into the original group if they have work accepted in the Seventh Exhibition in 1963. From then on we feel that new potters wishing to exhibit will have to apply for membership, acceptance only being given on a reasonably high standard of work.

We also propose that associate members be accepted who would receive the magazine and circulars, but not have the right to vote or exhibit.

Another major matter for 1963 is the full-scale exhibition of 120 pieces to be sent to Australia. We have decided that it is not possible to send 40 pots to U.S.A. as well, but will participate in that exhibition by sending 6 pieces only. Some 30 potters have been invited to send a certain number of pots from which these exhibitions will be selected, in the Australian instance possibly by an official from the Melbourne Art Gallery.

We intend to call a meeting in Wellington of all those concerned in the formation of such a Guild during a weekend in June 1963, and we also intend that the pots chosen for Australia should be on show during that weekend. The matter of constitution, eligibility, membership fees, central organisation, and rules for the running of exhibitions could then be thoroughly thrashed out.

With these significant exhibitions coming up next year, and with craft shops all over New Zealand pleading for pots to sell, there is great need for hard work and a steady flow of production.

Editorial Committee

WEBB REFINERIES LIMITED

SUPPLIERS OF:

Raw Materials

Ball Clay, Bentonite
Diatomaceous Earth
Fire Clay

Processed Materials

Felspar, Kaolin
Talc as available
White Pottery Clay

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

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

STUDIO POTTERS

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

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

Catalogues on Application

WEBB REFINERIES LIMITED

Box 21006 Station Road HENDERSON

April
April 26
May

~~10-10-0~~ 10-10-0

~~16-5-0~~ 17-10-0

22-15-0

50-15-0 ~~==~~

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