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**POTTER**  
FIVE SHILLINGS



M. Smišek

TE HO RO

# New Zealand Potter

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# NEW ZEALAND POTTER

C O N T E N T S	Editorial .. .. .	2
	Patricia Perrin - Beverley Simmons ..	3
Vol. 6, No.1, 1963	The Voice of America - David Campbell ..	5
	Crewenna Pottery - May Davis .. ..	6
	Kiln Firing Developments - Roy Cowan .. ..	9
	Potters .. .. .	20
	News from Japan .. ..	22
	Changing Climate .. ..	25
	Our First Major Overseas Exhibition	31
	Alan Meisel, Californian Potter ..	36
	World Craft Exhibit .. ..	39
	New Zealand Society of Potters ..	41
	The State - Patron of the Arts ..	51
	Palmerston North Art Gallery ..	55
	News .. .. .	55
	The Seventh New Zealand Potters' Exhibition .. ..	59
	Potters in Otago - O.C. Stephens .. ..	59
	Otago Museum .. .. .	61
	Looking at the Old World - Minna Bondy .. ..	62
	Travelling Exhibitions of New Zealand Art .. ..	63
	Medieval Pottery from London ..	65
	Letters .. .. .	67
	Twelve Potters - Mavis Robinson .. ..	70
	The Arts and the Crafts - Roy Cowan .. ..	72

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## EDITORIAL

The pottery movement in New Zealand has attained a degree of recognition both within the country and overseas. Giving due acknowledgment to the work of individual potters, and to the exhibitions mounted by the local societies, it is nevertheless obvious that the main effect has been built up through the medium of our annual New Zealand Potters' Exhibitions with the policy of strict selection by an independent Selection Committee which varies each year. The manner of presentation of New Zealand pottery activities in this magazine has also contributed.

The growing interest of many people in the craft means that there is a wish to join up with any association formed in connection with pottery. A parallel situation has occurred in many Art Societies, most of whom have larger memberships of those interested in art, rather than of artists only. The result has been in some cases that the control of the Art Society has passed completely out of the hands of the artists and in many cases the Council of the Society, however well-intentioned, has found it impossible to set standards which exclude the majority of the membership.

We therefore feel that it would be disastrous to the pottery movement in New Zealand if the control of our Society of Potters and of our Annual Exhibitions were to pass out of the hands of the working potters. This would be the inevitable result if the constitution as passed at the recent Inaugural Meeting were ratified at the First Annual Meeting to be held in Dunedin next October. The proposed constitution makes easy politics for anyone who offers easier access to the Annual Exhibition (in return for office) and makes unpopular and difficult the maintenance of the former standards of selection.

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## PATRICIA PERRIN

Beverley Simmons



The graceful proportions of a sculptured stoneware bowl has become the signature of Patricia Perrin, one of Auckland's most accomplished potters.

For Patricia Perrin interest in pottery, or rather in sculpture, began as a child when she was allowed to play with the modelling clay in her father's workshop. It was further strengthened when she saw Briar Gardner, Auckland's pioneer studio potter, working at the wheel at one of the pre-War Winter Shows that used to be held in the wharf sheds of downtown Auckland.

This interest was crystallised into something real and active when in 1947 she began evening pottery classes at Avondale College with Robert Field, a man who has done much to shape the skill of many an Auckland potter.

Three years later she herself was teaching at the school, and still is to this day, with two nights teaching at Otahuhu College and one night at Pakuranga sandwiched into the week as well.

At the Perrin household at Ellerslie, a small centre on the southern outskirts of suburban Auckland, life seems to revolve around one craft or another. One sister, Yvonne, specialises in ceramic jewellery and another, Phyllis, works at copper and enamelware as well as spinning the wool from the few sheep on the two-acre property.

The potting shed is admirably equipped. It is roomy and has plenty of bench space and cupboards for storage. There are two wheels, an electric one used for small pots and a treadle wheel used for larger; a pug mill, a grit mill and a grindstone. Roughly centre of the room is the kiln, an imported one from Wild Barfield, England. This has given excellent service for ten years. Outside the shed but rarely used now is the coke kiln Mr. Perrin built for his daughter in the early days of her enthusiasm.



For her clay Patricia Perrin uses a half and half mixture - half Maramarua, half imported from Stoke-on-Trent. This latter is extremely plastic, improves the local clay and brings down the firing range. One ton lasts two years.

The kiln is fired twice a month and the average monthly output of pots is about 100 pieces, ranging from ramekins up to large bowls. Retail outlet for all the Perrin sisters' work is New Vision, in His Majesty's Arcade. The owner of this shop, Mrs. Tine Hos, was instrumental in getting a commission for Patricia Perrin to make five large stoneware ashtrays for the new Hilton Hotel in Hong Kong.

Miss Perrin has been represented in all the major pottery shows in Auckland since her first one-man show in Margaret Lumsden's shop back in 1948.

Most of Patricia Perrin's work to date has been strictly functional, but always with a very satisfying balance of glaze and texture. She is now working exclusively in stoneware which gives a wonderful scope for texture and she is exploiting this still further by using Muriwai sand, manganese dioxide and iron oxide. Her glazes have always been soft and subtle with no overstatement. She prefers mat glazes and in pots fired this year has got some quite stunning effects with soda ash, giving a turquoise silvery glaze, and lead, giving intense lilacs and greens.

Her most recent work shows a trend away from thrown pots to slab stoneware, something that tends to be more decorative than utilitarian, the decorative appeal further heightened by pressing broken-up kiln cones into the surface of the clay at its leather-hard stage.



This new departure could lead eventually to ceramic sculpture, which brings Patricia Perrin just about full circle from the time she modelled clay in her father's workshop as a child.

But one hopes that no matter where her ability may lead her, she will once in a while return to those sculptured bowls that give so much pleasure with their graceful proportions.

Footnote: The Perrin trade secret for those sculptured bowls is to throw them in the normal way then pare them down to shape at the leather-hard stage. The paring instrument? A kitchen potato peeler.

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## THE VOICE OF AMERICA

David Campbell  
President of the American  
Craftsmen's Council and  
Director of the Museum of  
Contemporary Crafts, New  
York.

"With lines of communication shortened by the jet age and industrialisation spreading to all parts of the world, a study of the craft movement in America might well serve as an inquiry into the place of handcrafts in our present-day civilisation. Today man is preoccupied with scientific research, looking for ways to supply the production demands of ever-expanding populations. The resulting changes in the social, economic and aesthetic structure of our society could hardly have been predicted. Yet, the fact remains that in the very areas of greatest industrial and commercial development there is a practical and vital craft movement not only surviving but growing stronger.

"This resurgence in the crafts within the framework of the industrial age is not without profound implications. Today's professional craftsman, as an artist designer working directly in materials, has regained the time-honoured respect which craftsmen before the Industrial Revolution commanded. His works are sought as true art forms, expressing our own time, not dependent upon the clichés of the past. While widespread and serious participation in the crafts as an avocation is of vital significance socially, and although its level of artistic and technical achievement is rising, it is the professional craftsmen and craft teachers who are largely responsible for this new development. For it is the professional craftsman who has pointed the way and set the standards of excellence for others to emulate.

"The emergence of the contemporary craft movement as a cultural force today is not a nostalgic return to the handmade. The crafts have



discovered their own unique and rightful place, coexisting with industry but not absorbed by it ...

"The urge to create is born in every person. It is an expression of his natural desire to relate as a human being to the environment in which he lives. While these desires may be stifled by the social and economic pressures of our time, there will always be those who have an inner compulsion to create in spite of every obstacle. If educators can inspire and help students to retain this innate urge to create, we will never lack for fine artists and designer-craftsmen.

"To be a craftsman is to find a way of life, one in which ultimate values are determined by the degree to which man's enjoyment of life can be increased by bringing beauty into it. There are many important values that are inherent in the craft movement, the most important of which is its determination to break down racial and national barriers and to unite men in the recognition of their common humanity. No one country has an exclusive claim to the crafts. They are as old as civilisation itself."

This extract from the American Craftsmen's Council Newsletter entitled Outlook is worth considering, for the Americans have already had to face up to many problems which we ourselves are just discovering. David Campbell, who died suddenly last March while still in office, was a leader in gaining recognition for the crafts.

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#### CREWENNA POTTERY NEW ZEALAND

May Davis

We have now been in New Zealand for nearly one year, and it is interesting to look back and see how reality has measured up to our hopes and expectations, and to the picture of life here as given to us by recent immigrants and New Zealanders themselves.

Firstly, here in Nelson, the scenery, and even more the climate, is an unending source of delight. Cornwall certainly had its charms - the little granite houses clustered round the harbour - but chiefly we remember the seemingly endless rain, mist and wind. Even the fishing villages were an uncertain pleasure as one watched one after another degenerate from something authentic into the sham they have become; the fishing nets disappearing and being replaced by Ye Olde Tea Shoppes and knick-knack booths.

We were told that "Sleepy Hollow" is an unprogressive backwater, and that among New Zealand tradesmen an attitude of "che'll do", of

inefficiency and delay, are accepted complacently, and it is good to be able to say that these things have definitely not been our experience. If there are grounds for such criticism I think one must say that this is a twentieth century disease, to be found in England also. One of the most outstanding differences between New Zealand and England on the personal front has been our experience of officialdom. The reasonable helpfulness of officials has struck us very forcibly, (and being an employer, and building a workshop, we have had plenty of contact with such people). It is true that there are a lot of rules and regulations (so there are in England), but in England officialdom was impersonal and inflexible, but here the large amount of what looks like red tape turns out to be red elastic. I think this is a wholesome approach, i.e. for those in authority to be armed with plenty of control, and then for it to be exercised in a reasonable manner.

Nelson includes a high percentage of retired folk, and this no doubt is responsible for its predominantly conservative outlook, but our impression is that there is a lively thinking and progressive minority. I am certain we shall make as many friends in Nelson as we ever did in Cornwall. The New Zealander seems to us to have an openness, a spontaneity and sincerity which is very attractive.

From the point of view of the pottery, it is too soon to say much as we have only just completed the work-shop buildings, and are now working on the kiln. This is to be a two-chamber down-draught oil-burning shuttle kiln, i.e. using external loading on cars. The workshop, like the house, has a wonderful view, being situated on a hill overlooking Tasman Bay. Of the potters in New Zealand we have not yet been able to take full stock. There are certainly a lot of them, and it is sad to see the craft of the potter "out on a limb" and separated from other crafts such as woodwork (furniture) and textiles (weaving and printing.)

100 year old home  
of the Davis family  
at Wakapuaka,  
Nelson





If we value a pot for the character it reveals, and want it in our homes to live with, surely the same holds for our furniture and furnishings? One reason for this separateness of potters may well be that pottery is too often a social scrambler among the crafts, clinging to the skirts of Madam Fine Arts, and gaining nothing thereby. Wood is cheaper here than in England, but if New Zealand has an Edward Barnsley, a Stanley Davies, I have not heard of them.

If I were asked what I miss in New Zealand, it would of course be the work of past and less materialistic generations (those lovely old and mellow houses, cottages, villages and bridges), and Europe with its incredibly rich variety of language, custom, tradition - qualities which a young country cannot by the nature of things possess. We have, however, been very fortunate in acquiring a lovely house, which certainly has a generosity and mellowness about it. It is reputed to be about 100 years old, and is rapidly becoming "home" to us all.

There seems to be a general idea, particularly in England, but also here, that New Zealand, because of its remoteness and isolation, is "provincial" and culturally lacking, but I think this idea is very exaggerated, and that there is a tendency to lose sight of the fact that in England the arts flourish mainly in London and the big cities rather than over the whole country. Many towns the size of Nelson would have very much less to offer, and the public generally be less interested in the arts than is the case here. Take an example: the Hirsch Quartet came to Truro - a city serving an area comparable to Nelson - and gave a concert to an audience of 50, whereas the Benthien Quartet visiting Nelson recently played to an audience of about 300. No doubt one can compare London with Auckland or Wellington to New Zealand's detriment, but I suggest that apart from the major centres the position is reversed and that the level of intelligent interest taken in music, drama and the graphic arts, to say nothing of pottery, over the country as a whole, is something of which New Zealand can be proud.



Building the new  
Crewenna Pottery

## KILN FIRING DEVELOPMENTS

At the 1962 Summer School for potters held at Palmerston North University College, a Shell Oil Company representative lectured on fuel oil applications and followed the talk with a demonstration of a pot or vaporising burner of a type originally developed for heating tobacco kilns.

Diesel fuel was poured into the funnel and ran through the oil pipe to spread over the floor of the combustion space. A few firebricks were arranged to form a short chimney, and paper damped with fuel was ignited and dropped into the combustion space. As soon as the flame was well established, a draught from a vacuum cleaner was directed into the air pipe. The burner flame became short, bright and smokeless. With only the approximate means of control obtained by moving the vacuum cleaner nozzle and varying the rate of pouring of fuel, it was shown that the burner could deliver a flame of any length, oxidising or reducing as chosen.

Vaporising or pot burners are commonly used industrially, and are the basis of many heating installations, where simplicity and clean burning are of advantage. Many variations of design are possible, but the principle does not change. A small lake of Gas Oil\* is exposed in a metal cup to the heat of the flame burning in the vapour above. Air jets entering from holes in the walls of the cup produce turbulent mixing of fuel and air, so that the thorough mixing essential to most efficient combustion of the fuel is easily obtained. A clean hot flame of small size can be obtained from the start, entirely eliminating the fume or carbon effects associated with the running of other burner systems at low outputs in a cool firemouth. It is an easy matter to adjust the flame over a wide range of outputs, and the type of flame can be varied as mentioned above - both necessary features of burners for kilns.

There are some limitations. Pot burners are large in size in relation to output as compared with pressure jet burners, which militates against their use in large furnaces. This however would not be a consideration with small pottery kilns. Gas oils, slightly dearer than ordinary fuel oils, must be used, to avoid the formation of residues in the evaporating cup. You can't get away with the use of old sump oil. Lubricating oils have excessive carbon for burning, acquire more during their time in an engine, plus plenty of other impurities, and are therefore difficult to burn cleanly. The difference in cost between gas oils and other grades for a firing in the average small kiln is only a few shillings.

\* Fuel oils or Diesel Oils which leave no residue when evaporated.



A third apparent difficulty in the application of these burners to pottery kilns with their high ultimate temperatures turned on the question of how the metal would stand up to the much more intense radiation received. As the pot burner costs more to make, it could not be regarded as being expendable as is a simple louvre bar, and there might also be objections to the liberation of iron flakes or slag.

At the time of the demonstration, Jack Laird was in the early stages of building a kiln for the Design Centre at Palmerston North University College. The plans were altered to accommodate a set of three burners built on the lines of the example.

The kiln is built in the form of a barrel vault with the larger dimension along the axis of the arch. The three burners are inserted through entries under one side wall and the flame in each case passes through a port formed in a cast slab (technically, a 'Quarl'), into the kiln. Beneath, there is sufficient space around each burner to allow extra air to flow inward. The opening in the quarl is of the same shape but slightly larger than the opening in the top of the burner, allowing the jet of flame to pass straight through, but shielding the top of the burner from heat radiation. On starting, the flame is propelled into the kiln by the forced air stream. This has the effect of drawing further air in around the burner, and as the chimney heats this flow increases. The combination of the two air flows and the cooling effect of the oil inflow keep the temperature of the burner metal within bounds.

Fig.1 Sectional view of burner

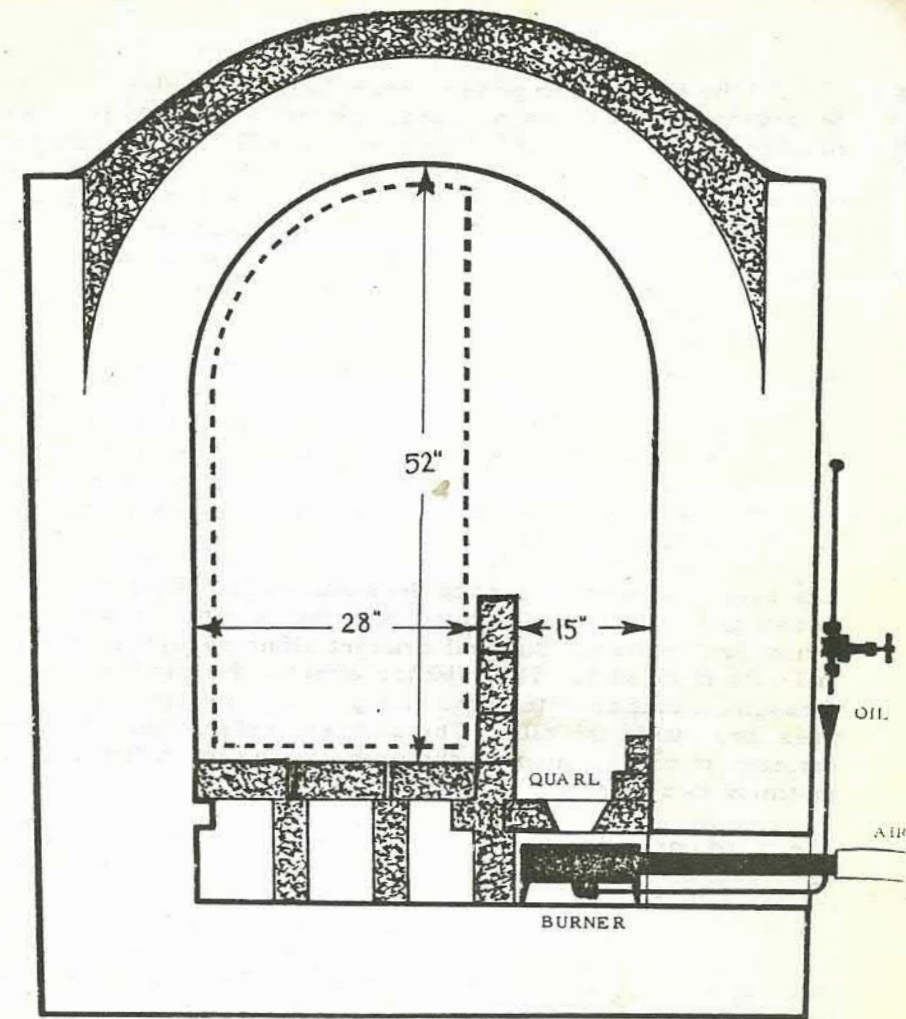
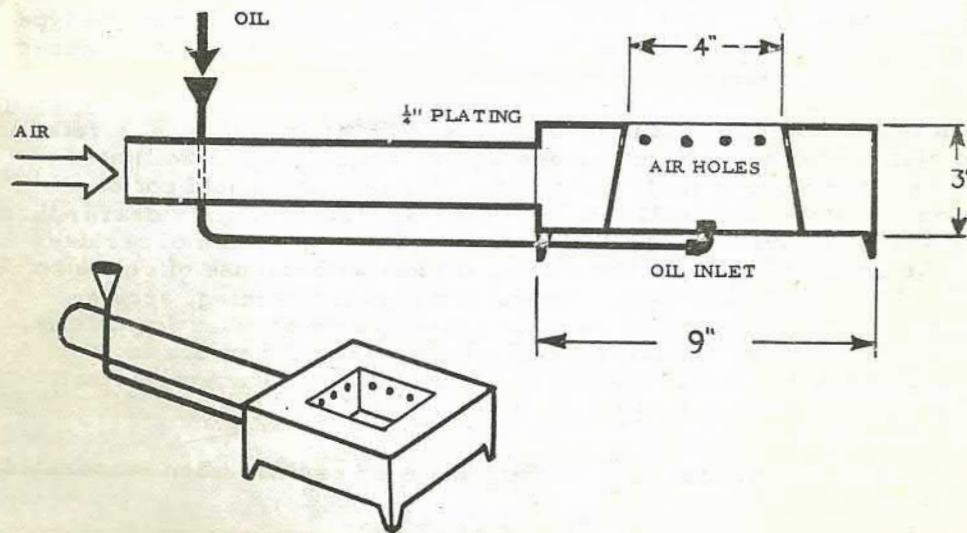
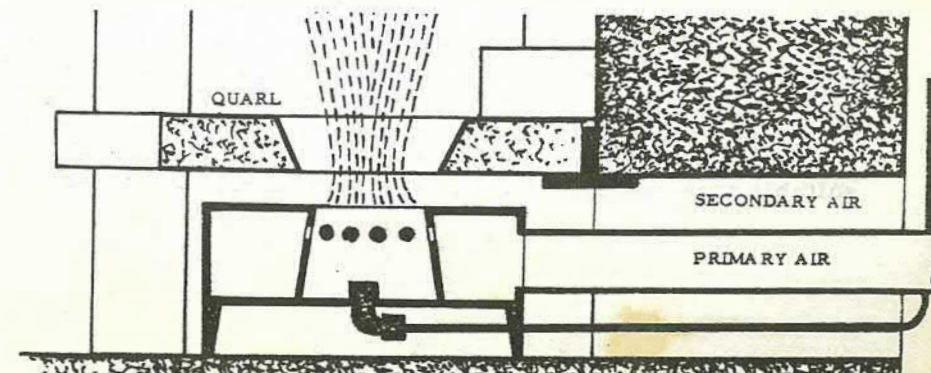


Fig.2a Design Centre kiln, cross section Dotted line encloses area stacked

Fig.2b Detail of burner setting Flame path dotted





As the flow of pumped (Primary) air is supplemented by injected Secondary air, it is not necessary to pump anything like the total air requirements of the kiln. The burners will function equally well with a small or a large proportion of Primary Air, and it becomes possible to operate quite large kilns with much lower powered fans than would be required where air pressure atomisation is employed. At Palmerston North the kiln is blown by a small low pressure fan with paddle type rotor, originally designed to provide wind for a crop dusting machine, turned by a 1 h.p. motor.

With this installation, the potter has three firing controls. The first is, control of the Primary Air. A valve or shutter in the main air pipe is needed to reduce pressure at the start, but once the flame is established, a low output fan can be put on to full rate and left. If however, the fan capacity is large in relation to the total air needs of the kiln, progressive regulation will be needed to avoid over-blowing in the early stages.

The second control is that of Secondary Air. This flows in response to two driving forces - natural draught, and the injector effect of the Primary Air blast. Natural draught alone requires a slight pressure fall within the kiln. The injector effect - the ramming of an air flow through an orifice with some energy - can result in a slight positive pressure within the kiln. The damper controls the resultant flow, and for ease of management it should be swung in such a way that fine adjustment can be made.

The third control is that of fuel. Needle valves are preferable for their capacity for fine adjustment. With the Palmerston North kiln, the fuel ran directly into the inlet pipes. It was found that once sufficient flow had been provided to cover the floor of the burner chamber, further opening of the valves for the time being only caused the level to rise in the burners with danger of overflowing. In a subsequent burner design the fuel runs into a small cup on the outer end of the burner which controls the fuel level.

Potters who are interested in mechanism may note that the fitting of a carburettor-type float chamber unit would provide automatic fuel regulation and a safety device for the kiln.

Digressing slightly - with all power fired kilns there should be some device which will counter possible power failure, and a variety of automatic valves are available for the purpose. One type cuts off fuel supply when power fails and restores it when the power comes on. This type should never be fitted to a pottery kiln because of the danger of blast in certain combinations of temperature and re-ignition. A suitable type switches the fuel off permanently and rings an alarm.

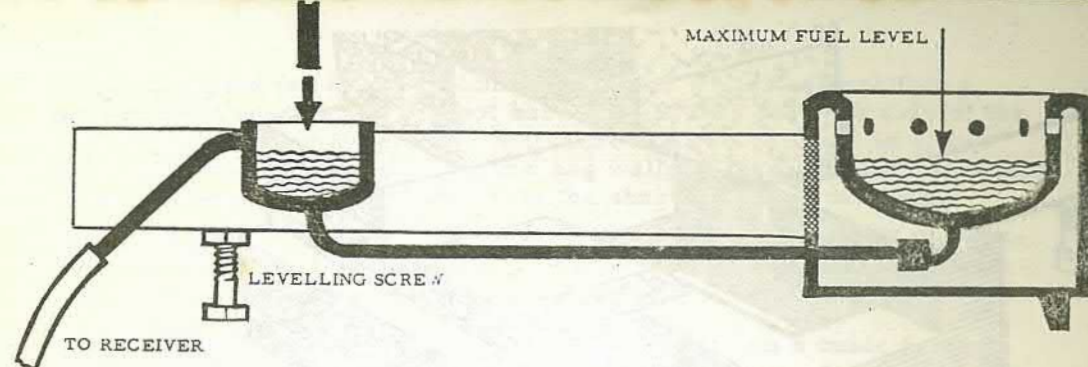


Fig.3 Fuel level control

With pot burners fitted with fuel level control, failure of the air blast will result in lessened fuel consumption as the firing continues under natural draught - probably with a smoke signal, but the fuel level in the burners will remain steady. In these circumstances it will be wise to throttle down the blower pending restoration of power, for the sudden introduction of air into a volume of hot carbon-rich gas can set off a combustion 'bump' which may at least displace the ware in the kiln.

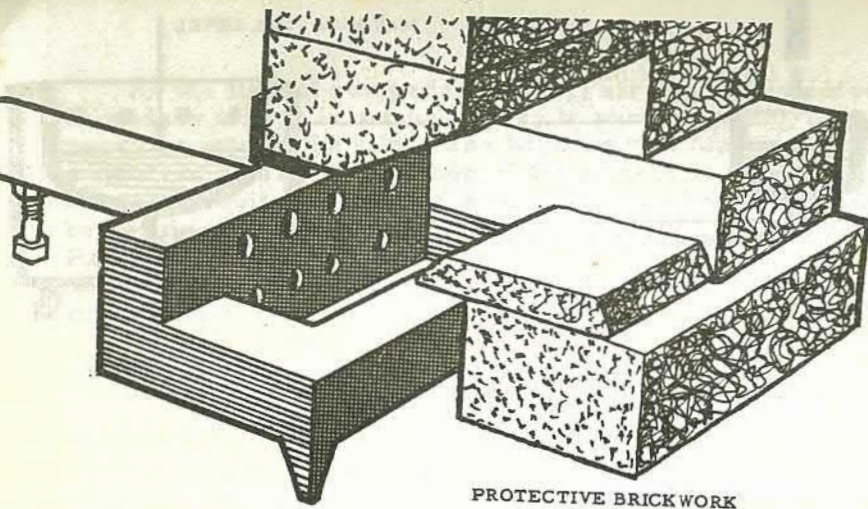
Inside the Palmerston North kiln, a generous space is provided for the flames to rise above the burners, and the bag wall is low as it has no deflecting function in this design. Three flue exits are provided in the floor, each with its own damper, and the kiln thus has nine controllable zones of gas flow.

The quarls are important. They have to stand high temperatures with reduction or oxidation, and very sudden heating. Those at Palmerston North are cast in Morgan's H.T. Castable, a high-alumina castable refractory, friable as cast but developing strength on heating. This material is imported, and is now supplemented by locally-made equivalents.

Alternatively, it may be possible to form 'quarls' from arrangements of firebricks. High-alumina bricks will serve, silicon-carbide types such as Carbofrax stand the extreme conditions well but with risk of spalling. The ideal would be an Alumina-Magnesia or Steatite type of refractory with small heating expansion, which some adventurous soul with a good kiln might care to develop for us.

The Palmerston North kiln was a case of adapting a design to take the burners. The result is a very compact kiln. Others may wish to adapt existing kilns. Where there is a thickness of at least 9 inches of floor, the vertically firing type of burner should be fitted. If this cannot be done, the side-firing type illustrated may be used.

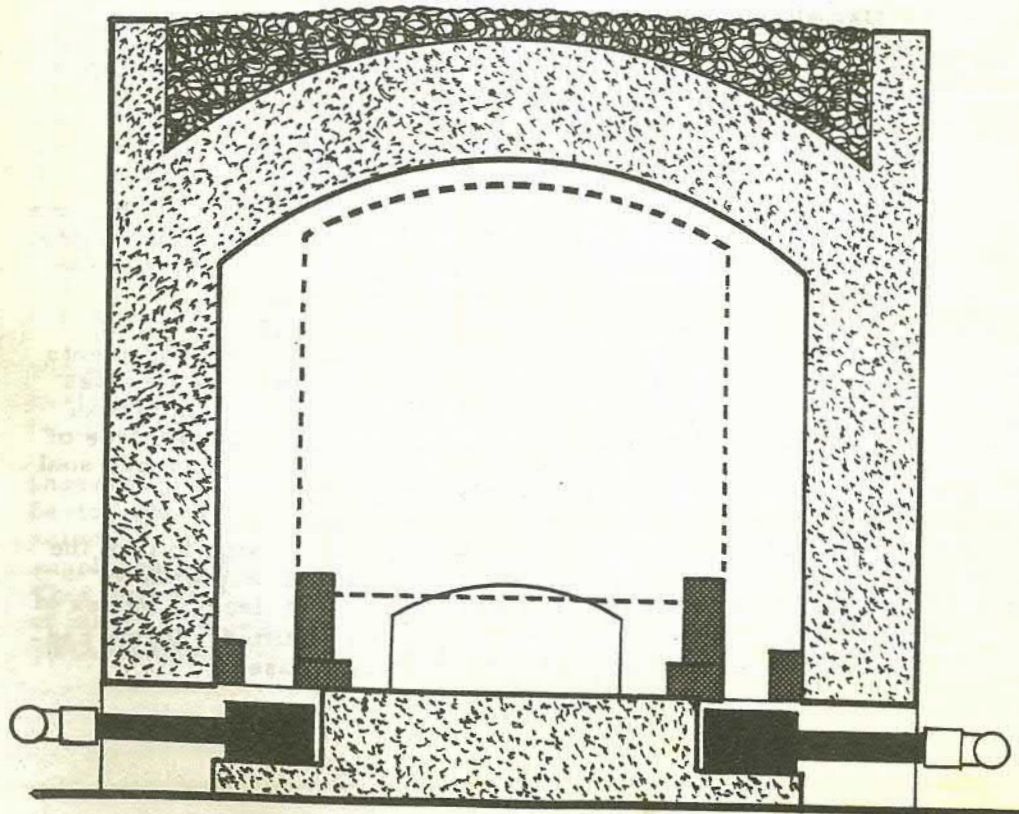




PROTECTIVE BRICKWORK

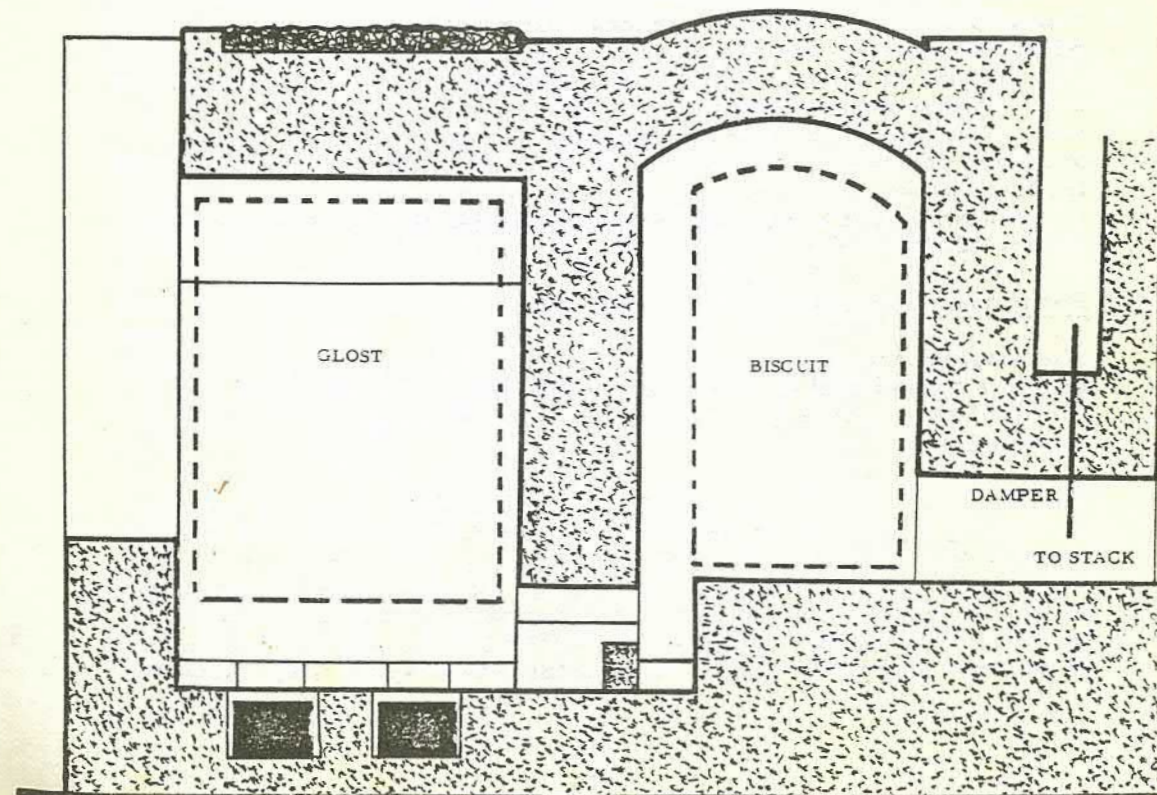
Fig.4 A side-firing burner. The protective refractories are shown in part section.

Fig.5 Two-chamber kiln described in the text.



A kiln designed for Doreen Blumhardt by the writer exemplifies a pattern built specifically for pot burners. In this case the axis of the arch is the shorter dimension, and there are two burners on either side. The main function of the low bag walls is to shade the lower part of the contents from radiation from the short initial flame. The pattern of heat flow into the ware is controlled by the density of packing. As the flame tends to rise to the crown, the packing is usually more open at the lower levels.

The glost chamber volume is 30 cubic feet, of which 8 cubic feet are absorbed in the flame riser space above the burners. A biscuit chamber of 10 cubic feet is provided. The step in the floor between the two chambers provides an element of climbing-kiln draught, deflects the inflow to the biscuit chamber upwards, and creates turbulence which is used to mix a further flow of air in with the hot gases. The arched opening between the chambers has an area of 148 square inches, reduced in operation by brick checkers to 80 square inches. When reducing at the higher temperatures, a carbon-rich flame flows through the openings, is mixed with additional air entering from a port at the side, and is converted into an oxidized flame, eliminating smoke.





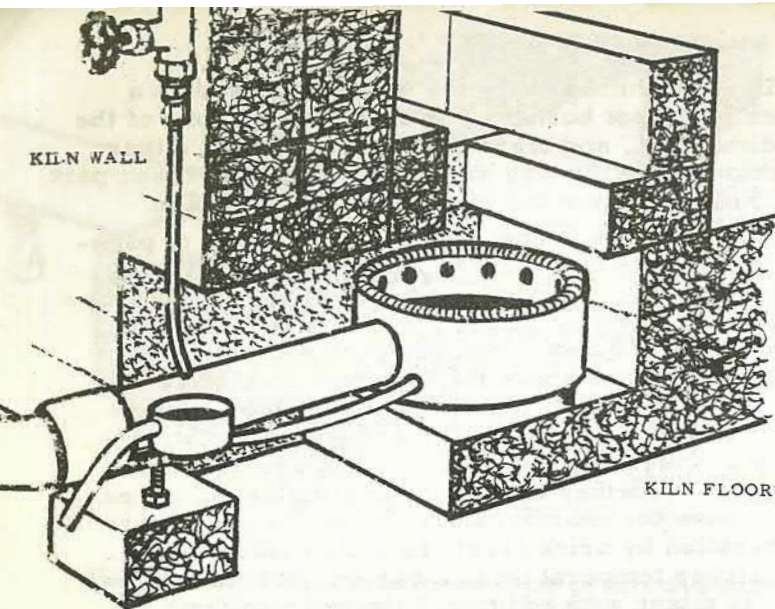


Fig.6 Setting of round type burner.

The chimney is of 81 square inches, terminating in a metal section of 64 square inches, and stands about 12 feet from the kiln floor level. The damper is used to control the secondary air flow. A variation of a few square inches only in the allowed aperture will produce a marked change in the kiln atmosphere. Under neutral to slightly oxidizing conditions, that is, with a generous flow of secondary air, the kiln has been fired to Cone 8 using only a domestic vacuum cleaner as blower, but to reach Cone 8-10 with heavy reduction a greater blower capacity is needed.

#### Pot Burner Construction

The original rectangular pattern of burner, although simple in effect, involves a good deal of cutting and welding. The same result can be achieved at less cost by the assembly of parts available from plumbing suppliers.

The cup is a 4" inside measurement Welding Cap, normally supplied for closing a pipe end by welding. Twelve  $\frac{3}{8}$ " air holes are drilled at equal spacing around the cap just below the rim. There are alternative ways of feeding in the oil, the one described being founded on the use of  $\frac{3}{8}$ " copper pipe and brass petrol fittings, obtainable from engineering supply houses. A  $\frac{7}{16}$ " hole is drilled in the centre of the base of the cap, and is tapped (threaded) BSP  $\frac{1}{4}$  19. A  $\frac{3}{8}$ "

Compression Male Elbow is screwed tightly into this hole, but first the threads are prepared with a packing to ensure against seepage. The packing may consist of some asbestos fibres or a touch of heat proof ceramic cement.

The outer casing is cut from 5" inside diameter gas pipe. A hole  $1\frac{3}{4}$ " in diameter is formed in one side and at this point a short length of 2" gas pipe is welded into position. A piece of  $\frac{3}{8}$ " reinforcing rod is formed into a circle to sit between the casing and the rim of the cap, the two parts are supported in position and welded together.

The copper fuel tube is now passed through the wall of the casing via a suitably placed  $\frac{7}{16}$ " hole and is fitted to the elbow. Fuel is now placed in the cap, and if the joints in the fuel line are tight, the lower end of the casing can be closed by a piece of  $\frac{1}{8}$ " steel plate lightly tack welded at two or three points.

The treatment of the outer end of the copper fuel pipe is optional, but if the fuel level control feature is wanted, the small cup required can be made from a 2" pipe cap. Soldered joints are possible at this outer end.

All the above is possible for the enthusiast armed with a  $\frac{1}{2}$ " power drill, a hired electric welder (there being no need for welding expertise in this case), and the small BSP tapping tool. The pipe supplier will cut the 5" lengths for a small charge.

#### Burner Output

The ultimate fuel evaporative capacity is determined by the area of oil exposed, for the 4" cup about  $13\frac{1}{2}$  square inches, which in a medium sized kiln will take care of 8 to 10 cubic feet in the glost chamber. Here is a table of recommended burner numbers in relation to capacity.

<u>Glost chamber capacity</u> <u>cubic feet</u>	<u>No. of 4" burners</u>
Up to 10	2
20	3
30	4
45	5
60	6

Four 6" cup burners would fire the 60 cu.ft. kiln comfortably and reduce pipework considerably.



## Firing Control

Normally the flues and stack areas of a kiln should be arranged to have a margin of capacity above the maximum needs of the kiln, that is, any restriction of performance should not be built in but should be under control. Characteristically, the pot burner system described tends to promote draught, and if circulation is not controlled, a great excess of air above combustion needs will be passed through the kiln. The firing will be oxidizing, with slow temperature advance. There may be difficulty in getting beyond Cone 6 and fuel consumption will be heavy.

If in these conditions the fuel taps are opened up, a fast-moving flame will result, and temperature advance may be secured at the price of high fuel consumption. As a general principle, the Primary Air flow should be kept up, and the Secondary Air should be adjusted to hold down the overall volume of gas passed through the kiln. Carbon may form in the burners at very low values of Primary Air flow.

Assuming that there are no faults in the design of the kiln, failure to maintain the best conditions of gas speed and fuel-air ratio will be revealed by unduly long firings and high fuel consumption. For open-flame firings carried to cones 8 - 10 over a 12 to 14 hour period, the fuel consumption should not exceed, for kilns up to 10 cubic feet,  $1\frac{3}{4}$  gallons per cubic foot, falling to one gallon per cubic foot for kilns in the 50-60 cubic foot range.

Pot burners have certain advantages. Clean firings with minimum smoke or carbon formation are possible, and the power requirements are modest. Perhaps their outstanding advantage is the ease with which they can be fitted into a simple kiln space to give even application of flame to all sides of the stack of ware, with marked sensitivity to control adjustments. For this last reason, however, they do demand of the kiln attendant an understanding of fuel and air ratios and some degree of vigilance during the firing.

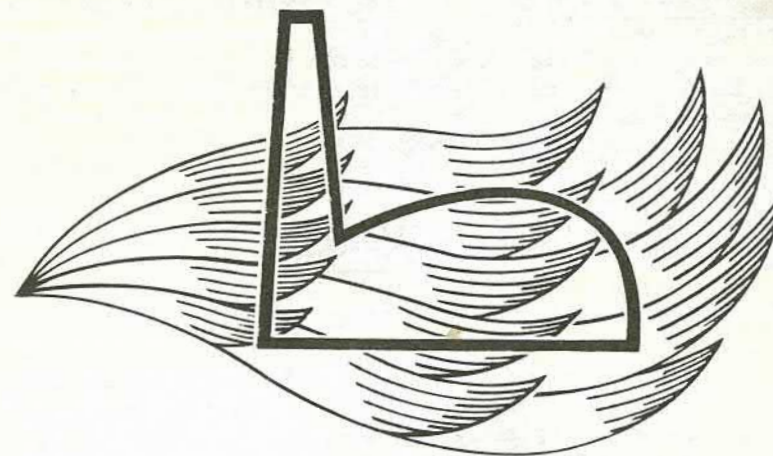
Roy Cowan

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## CORRECTION

There are two corrections to the article 'Igneous Rocks as Glaze Materials', published in the December 1962 issue.

1. For 'multiplied' in the last paragraph on page 17 read 'divided'.
2. In the table, page 19, the figure for Minnamurra Latite, .412, should be .545. Subsequent adjustments to the calculation of Glaze No. ML3 should produce recipe percentage weights, for Minnamurra Latite, 50, Whiting 23, and Quartz 27 percent.



# Firing well using Shell

You can be sure of  **SHELL**



## POTTERS

Michael Cardew will be at the Abuja Pottery Training Centre, Nigeria, for another year or more, so has no immediate prospect of visiting our country, but hopes to do so some day. Through his contact with Peter Stichbury, and through our contact with his fine pots, we feel we know him already and hope it won't be too long before we have the privilege of watching him work.

Kenneth Clark, our London correspondent, has just completed the script of a book called Practical Pottery and Ceramics. Publication is planned for the English autumn. Graeme Storm has been working for Kenneth two days a week, doing mostly screen work and tiles.

Peter Stichbury has made extensive alterations to his kiln as follows: Fireboxes have been completely changed to suit new burners, bagwalls altered a little, completely new stack and damper, smaller flue, lower floor and altered chequer underneath, plus a switch to "Shell" Thermol for burning. These major changes added up to an excellent firing with approximately  $30^{\circ}$  -  $40^{\circ}\text{C}$  difference from top to bottom. Firing time  $16\frac{1}{2}$  hours - slightly longer than usual (average about 14) but more even throughout. The kiln is 35 cubic feet. Total number of pots fired (from ashtrays to large pots), 198. Peter intends to experiment further with the burners, which give too localised a heat in the bagwalls (probably between  $1600^{\circ}$ - $1700^{\circ}\text{C}$ ), and to try and move the combustion further into the chamber even though the last firing was pretty good with little waste heat to the stack. He may add another 5 feet to the stack to make it a total of 20 feet.

John Wood (also on the staff of Ardmere College), has a "potting" shed nearing completion, and has located and tested a very promising clay. He has also poured the foundations of his kiln, made a few pots to get his hand in again, and has some glaze tests in progress, so should soon be in production again.

Frank Finan writes from Keri Keri, Bay of Islands: "I am now in my second year at full time potting with an ever-increasing demand for my pots. It is deeply satisfying to be able to make a living directly from the work of one's own hands. My wife, Peggy, makes porcelain and stoneware jewellery and masks which helps to keep us in business. My kiln is a 20 cu.ft. down draught with a 12 ft. biscuit chamber and is oil sprayed. So far it has taken 30 high temperature firings. I am experimenting with local clays, ashes and ochres at relatively high temperatures ( $1350^{\circ}\text{C}$  average) in high reduction, with interesting results."

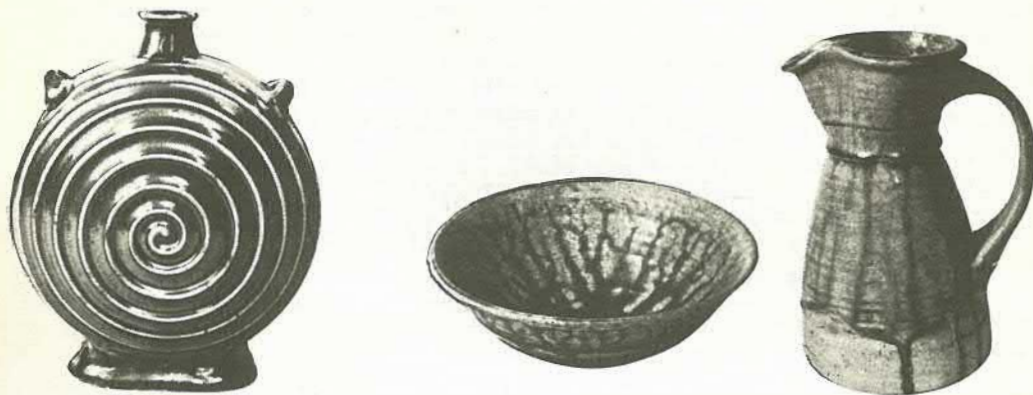


Marion Wilhelm, shown here surrounded by the pots she made at her cousin Doreen Blumhardt's kiln, was born in Nanking, China. From China she and her family went home to Frankfurt, Germany, and Marion studied pottery at the art schools of Offenbach and Darmstadt. It takes three years' work at a preliminary school to gain the certificate entitling a potter to attend Art School for four more years. After graduation Marion furthered her studies at different workshops in Germany. Leaving home in March 1962 she went by sea to Japan and worked there for seven months, part of the time being spent with Yunkichi Kumakura. It was in Japan that the two cousins met for the first time, and Doreen invited Marion to stay with her in New Zealand. Marion spent five months in this country and is now travelling home via the U.S.A. and London, where she plans to visit Art Galleries and Museums. Despite all these qualifications and experiences, however, Marion feels that it will be too difficult to establish herself as a full-time potter in her own country. Finding somewhere to work and a place for a kiln is extremely hard in any city in Germany, but living in the country brings equal problems over the marketing of pots. So Marion is going home to Frankfurt to settle down as an architectural draughtsman, and will make the pots she wants to in her spare time because she wishes to be free.

Elizabeth Lissaman (now Mrs. Henry Hall) still has one of her first pots made in 1920. She has taught many potters in Marlborough, Levin, and now in Morrinsville. Building her own kilns, firing with coal, experimenting with local clays (which in those days were all thought to be unsuitable for making pottery), she is one of our real pioneering potters. At present she has two flourishing classes for adults in Morrinsville and has just recently conducted a weekend school in Hamilton. We hope in a later issue to enlarge upon the work of some of these redoubtable women who helped to establish the pottery movement in New Zealand in the twenties and thirties.



Mirek Smisek, his wife, Nona, and their two boys are now living at St. Ives, in a typical Cornish house belonging to Barbara Hepworth. Mirek began working at the Leach Pottery immediately on arrival and in a letter to Dr. Terry Barrow he says: "I find the work at the Pottery extremely satisfying. Bernard and Janet gave me a very warm welcome and we felt at home from the very first day." Mirek enjoys working on the standard ware, which he considers to be a better discipline than he could impose on himself at home. The boys are going to the local school, and Nona is making beads which Janet Leach sells in the Craft Shop.



Pots by Takeichi Kawai

#### NEWS FROM JAPAN

John Chappell plans to visit Australia and New Zealand en route to Europe early next year. He will be bringing with him an exhibition of pots, and also, if we can find some financial support, a very fine Japanese potter, Takeichi Kawai from Kyoto.

Takeichi Kawai was born in 1908. When he graduated from Matsue middle-school, he came to Kyoto to sit the entrance examination of what is now the Kyoto University. However he failed this examination and his uncle, Kanjiro Kawai, (friend of Bernard Leach and now, at the age of 73 one of the most famous living potters in Japan), suggested that he study pottery. This Takeichi did, under Kanjiro's guidance, until 1953 when he became a teacher in his own right, including among his pupils several foreign students.

In 1935 when Bernard Leach was studying under Kanjiro Kawai, Takeichi acted as assistant to him and travelled round Japan with him

for three months. From 1942 to 1943 Takeichi lived at Hakusan, Santo-sho (Shantung Province) in China, and learnt the Chinese techniques of pottery. He also spent some time at Onda, Kyushu, where the potters follow Korean techniques.

During the war and for some time afterwards, he was unable to continue to work as he wanted because of lack of supplies, and was forced to make kitchen utensils. Now, however, he has been having his own exhibitions in Tokyo and Osaka once a year since 1959, and his work is also being exhibited in the Mingei-kan (Folk Art Museum) in Tokyo.

Takeichi has a very likable personality and several New Zealanders have had the pleasure of meeting him in his own home. He speaks a little English, but if we can manage to arrange demonstrations by him throughout the country, John Chappell would act as his interpreter, which would smooth the way considerably.

If the tour can be arranged, it would take place for a month from the middle of March. The Australians would like to have him for the previous month, and have found his fare to Australia. Takeichi is prepared to bring pots with him to help defray expenses, and if we can find his air fare back to Japan in the middle of April, it should be a most interesting visit for us all.

John Chappell, who has moved out from Kyoto into the country, and built two new kilns, writes:

This year Les and Sue Blakebrough (of Sturt Pottery, Mittagong, Australia), have been staying with us most of the time, and Les has been working with me in between the various trips to all the usual places. After one or two over-rapid firings my kiln now seems to be under good control and I had some of the best pots yet out of the last two firings. As usual this year I shall have shows in Osaka, Kyoto, two in Tokyo, and probably one in Nagoya. This isn't making it any easier to assemble all the work I shall need for the trip next year. For the first time in six years I have a garden again, and I'm afraid I waste more time than I should trying to raise a few fresh vegetables that would probably be cheaper to buy. The workshop I built last year began to be a bit cramped, and so, with the help of Les, I built a little storehouse adjacent to the kiln.

This week I am all by myself for a change, as the Blakebroughs are spending a week in Kyoto sightseeing, and as soon as I returned from Tokyo, Anja had to leave for a three days' fashion show in that city. So starting from tomorrow I shall be busy at work preparing sets of beer mugs for a special exhibition in Tokyo in June, sponsored by the Sapporo Beer Co. If I am not careful, this could easily result in



another order like the one for 2,400 beer mugs that I got while at Uchida's, and this year I could not possibly manage anything like that.

The pots I am making these days are about equally divided between stoneware, saltglaze and porcelain. For the stoneware (which at the moment is mostly things for tea ceremony) I am using a very coarse open body and glazing with various wood ash glazes. The saltglaze, into which I am trying to introduce some of the Bizen effects, is what I am most interested in myself at the moment, and is also what I am managing to sell for the highest prices. For the porcelain I use two different clays, one of which is intended for making electrical porcelain fittings, and needs to be fired about cone 12, and more standard porcelain clay that fires between cones 9 and 11. About half the porcelain I am doing in blue and white in an attempt to improve my brush work, but I still suffer from a very limited motif vocabulary, which makes a large number of pieces look very repetitive. The other half of the porcelain is mostly tableware: cups and saucers, mugs, jugs and teapots, some just white and some in various glazes.

Perhaps you know that this year it is becoming much easier for Japanese nationals to travel abroad, and several potters are taking advantage of this. Arau (a Kyoto potter) is off to America in September. There is an amusing story in this. He went to Nagoya to visit a wealthy folk craft patron who is the president of a shipping company, and told him about his proposed trip to America, asking if it would be possible to travel on one of the company's ships, to which the president replied, "You may travel to America, and back from America, on one of my boats, and the fare will be one tea bowl going and one tea bowl coming back."

Kenneth Quick, of the Leach Pottery, (over here for a year), was a recent visitor. He seems to think the best thing he can do is to move around as much as possible, keeping his eyes open and learning what he can that way. The attitude to foreign potters has changed very much the last few years, and it is becoming very difficult to find somewhere actually to work, especially if the potter concerned is at all skilled, and produces a volume of work. Quick spent a lot of time at Hamada's and made a lot of pots which he doubts will ever be fired. In Kyoto it is much the same and unless one is willing to set up a private establishment it is very difficult to get any work done. However, in Kyoto now there are at least three other foreign potters I know of who have managed to find little workshops for themselves, and by renting space in the communal kilns they are managing to get some work done. However I wouldn't encourage anyone to tackle all this unless they are willing to spend at least a couple of years mastering the language. I do think this has become an absolute necessity now that the local potters are not willing to make so many allowances for the foreign potters who come here.

## THE ART OF THE POTTER

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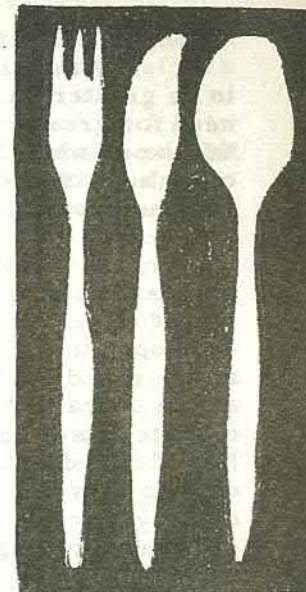
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## CHANGING CLIMATE

A collection of opinions.

DR. W.B. SUTCH - opening the Design Exhibition at the 1963 Auckland Festival.

"Good design is not something applied to the surface of the product with the ostensible object of making it look pretty or appealing. Good design means that the potentialities of the materials used, the needs of the consumer for his own convenience, the machinery and technical operation, the economics and cost elements, are all taken into account, and it should not be forgotten that the needs of the consumer are usually more than can be covered by the word "utility". The consumer receives aesthetic satisfaction or aesthetic irritation from objects which he uses, and therefore the needs of the consumer are far wider than the bare necessities of the performance of a function. Usually, however, it is found that an object well designed for its utilitarian function is at the same time aesthetically satisfactory.

"New Zealand is at a turning point in its development. It is now at a stage when it will be actively developing manufacturing in much great-



er depth. That is, it will be making components and designing the articles from the raw material onwards. This means that there ought to be greater facilities available for training designers, and there is a need for greater appreciation of the need for design. Especially will this be so when New Zealand in the future years becomes an exporter of high quality goods from the engineering industry, from the ceramics field and possibly also in furniture and garments.

"To enable this to be achieved the climate of opinion in New Zealand will have to develop. It is not possible to have well designed articles turned out by manufacturers when the taste of the consumer is not developed to the stage it is in, say, Sweden or Denmark. This means an all-round greater appreciation of the arts, and a development such as the opera movement is an essential part of the building of a climate where aesthetics are appreciated. The area most lagging in New Zealand in the field of the arts is the visual one. This covers not only objects and paintings but architecture, town planning and everything done by man which has a visual result. In New Zealand there is a very great need to improve aesthetics on the visual side."

PROFESSOR PAUL BEADLE - opening an Exhibition of "Painters & Sculptors of Promise" at the 1963 Auckland Festival.

When I arrived in New Zealand I had a very strong feeling that young artists were, in general, frowned upon and not expected to be so bold as to exhibit their work until they had gained some prominence or reached some rather ill-defined status. But one of the inevitable facts of life is that youth will rise, will grow up and grow into men and women. To me, one of the greatest rewards of teaching is the experience of watching those you teach develop and become better than oneself - more courageous, more inventive, more adventure-some, more subtle, more sensitive. Suppression of any of these traits is criminal, as is the withholding of any knowledge any teacher may have.

This is 1963 - we are well into the second half of the 20th Century. Science in all its branches is in a perpetual state of development and advancement. We are no longer particularly surprised by a new discovery - the discovery of what to our parents would have been held impossible.

And yet half a century or more since the modern movement in art was born we hear screams of terror and disbelief, horror and disgust, when some of our own artists - young or old - exhibit their work. Why is this? It is because the observer comes before the work of art with

a bag of prejudices and a bundle of self sown disappointments - a chip on his shoulder. He will see nothing more than a misunderstood challenge to his very existence - he will feel insulted.

How can he avoid this? Very difficult in some cases - even impossible. The more open the mind, the more adventuresome the spirit; the greater the willingness to surrender to a new experience, the closer will the observer come to empathy - where he tends to project his imagination or "feel himself into" the object.

KENNETH CLARK - New Zealand potter working in London

"I think that pottery in New Zealand is the one subject or activity that possibly offers a basis for future development. To begin with, we can still use our hands for their sensibility and tactile expression due to our having to make do, improvise and rely more upon them than do our English cousins. We were never so fully affected and cut off as they were by the Industrial Revolution, so it should not be difficult for us to reach a standard of execution, and then move on to more imaginative fields. This together with a sense of adventure and some of our pioneering instincts should really add up to something."

JIM ALLEN - Opening Auckland Adult Education Summer School, January, 1963.

"The artist is not primarily concerned with making a painting, a sculpture, a lithograph, etching or pot; these only represent the means of expression. The artist is concerned with the world of ideas, of feelings, and the creation of a visual, emotional and spiritual harmony. In painting or sculpting his major concern is what his work is about, in potting what it is for. It is against this intention that he measures his success in realisation.

"This concept does not negate the importance of the activity of making - rather it tends to give a definition to the act of creating something which cannot be divorced from having some content, whether it is pure juxtaposition of shape, colour and texture, or a literal recognisable theme. With this understanding, therefore, it will be appreciated that the world of art reaches far beyond the demands of the development of mere technical skill or technical knowledge. It properly embraces every part of the artist's personal self, and every physical, spiritual and emotional manifestation outside of himself in both environmental and human



circumstance. With the act of making he is in effect crystallising his comment into one small particular incident which has stimulated his interest.

"To the uninitiated these remarks may represent a frightening complex, and the performance of art an impossibility in the light of personal inadequacies. Let me assure you that this idea is far from the truth. Art is concerned with human experience, and everyone present comes here with the sum total of a particular experience. It is this knowledge and understanding which we will ask you to express in the course of your studies. Your tutors will help you to find the means of expression, and will devise exercises which will have as their object the focusing of attention and the development of the necessary technical skills. Approach these with confidence, for each of you brings a particular contribution, that is, your unique personal self."

BARRY BRICKELL - From an interview by Gordon Parry of "The Otago Daily Times" at the opening of an Exhibition of domestic ware last April.

"The exhibits I have brought to Dunedin are typical of the work I have been doing. It is important to have this type of pottery (domestic ware) as an additional string to one's bow, and I feel it an essential part of a potter's training." In the future, however, with the help of a grant from the Arts Advisory Council, Mr. Brickell wants to resume his inventive approach to his art. "I feel there are prospects of doing something quite new, such as making architectural blocks, tiles and mosaics, as well as terrace pots and garden wall blocks. The object of any artist must be to enrich people's lives - and aesthetically they are badly in need of enrichment today. That will be my aim. The most encouraging thing today is that interest in potting is growing. The fact that there are so many backyard potters stimulates interest - although for most people the development of any real taste is just too much effort."

"However, ten years ago, a potter making rugged, animated simple pots of great aesthetic merit, could not possibly have survived. Only ornaments and status symbols were wanted then. Even now there are very, very few connoisseurs, but I hope this state of affairs will also improve."

Barry Brickell has no parochial ideas about the development of New Zealand art. Says he: "Art is international. There is no good reason anyway, for seeking special distinction for art in New Zealand. Who wants gimmicks, anyway?"

SIR HERBERT READ - speaking to Otago University graduates at their Capping Ceremony in May 1963.

"A civilisation in search of a style; that might serve as a description of a new society like New Zealand's. In New Zealand you have a country as beautiful and as bounteous as those of ancient Greece or Italy, and though you may have a way of life in which justice and other social virtues prevail, you lack a distinctive style."

"Your ideals are said to be comfort and cleanliness - admirable ideals in themselves, but not constituting or even encouraging style."

"I think you may have to face the possibility that these ideals are not compatible with culture as the past has known it. The great works of art of the past were products of times of predominant anxiety and stress, and the great artist was one who could reconcile humanity to its tragic fate."

"New Zealand may be limited, therefore, to a culture of lyric poetry and garden cities and though even within these limits you could still achieve a style, it would not be what we are accustomed to call 'the grand manner'."

"New Zealand is a culture of 1,000,000 bungalows and 10,000 tabernacles. Accept the fact, refine the primitive idea, and you may still achieve an architecture which would rival that of the Orient - a civilisation, we should remember, that never became obsessed with the Graeco-Roman or Renaissance concept of the grand manner. Your worst policy would be to imitate the academic ideals of the Europe from which your stock is derived - ideals formulated in a different climate and dominated by the fears and aspirations of tragic races."

"Your destiny is to find new ideals, conditioned by your own climate, your own way of life, your own social economy."

"A nation only gets the great men it deserves. If a nation does not provide the occasions, great deeds do not happen. I feel that the greatest deeds do not proceed from a calculation of profit or gain, but from self-forgetfulness and a kind of folly."

"You have had great examples in New Zealand - Lord Rutherford, Lord Freyberg and Sir Edmund Hillary - and you have only to carry their examples into the fields of science and industry, architecture, art, and what Lenin called social engineering, to achieve a new civilisation, a new beauty, and a new sublimity in New Zealand."

"But make it new. That is my charge to you."



## GOOD NEWS FOR POTTERS

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Watch this page for further news.

## OUR FIRST MAJOR OVERSEAS EXHIBITION

When Doreen Blumhardt was in Melbourne in January 1962, Eric Westbrook, Director of the National Gallery of Victoria, discussed with her the possibility of sending an exhibition of approximately 120 pieces of New Zealand pottery to Australia. The matter was referred to the Editorial Committee of The New Zealand Potter, which, after the suggestion was confirmed by Kenneth Hood (Education Officer, Department of Decorative Arts, National Gallery of Victoria), agreed to assemble the exhibition. A grant for this purpose was made by the Arts Advisory Council. A notice about the method of selection was put in the August 1962 issue of our magazine, and following on this, 36 potters exhibiting at the Sixth New Zealand Potters' Exhibition, Palmerston North, were invited to submit varying numbers of pots by June, 1963, for the consideration of the Editorial Committee, (whose own pots were subject to selection by the remainder of the Committee).

About 230 pots were submitted, of which approximately 137 were selected, and these were arranged by Geoff. Nees, Exhibitions Officer, Department of Industries and Commerce, and opened to public viewing at the Centre Gallery, Wellington, from June 13 - 21. Invitations to view were sent to as many people as possible, and the response showed what an interested and informed public we potters have. The general consensus of opinion seemed to be that in the several years since a national pottery exhibition had been seen in Wellington, the overall standard had risen considerably. Comment was also made upon the fact that the group was advancing as a unit, and was now something to be reckoned with.

This opinion seemed to be shared by the Department of External Affairs, for its Information and Cultural Affairs Division was empowered to purchase 4 pots for New Zealand House, London. At the same time Geoff. Nees selected the six pots to go to the Washington Kiln Club Exhibition in the U.S.A. One pot was also purchased for the Arts Advisory Council collection, and another for the Department of Industries and Commerce.

An exhibition of this standard was only arrived at after a lot of hard work and rigorous selection during the years in which the tradition of the New Zealand Potters' Exhibitions has been built up. It presented as fair a cross-section of the best pots being made in this country as was possible with the existing machinery. It should be remembered that at this time we potters are the only group of artists in this country able to collect as representative a body of work as this exhibition displayed.



Potters included in this Exhibition are:

Gwyn Ace, Martin Beck, Nancy Beck, Nan Berkeley, June Black, Doreen Blumhardt, Barry Brickell, Len Castle, Betty Colson, Roy Cowan, Helen Dawson, Winnifred Dunn, Dennis Hanna, Mary Hardwick-Smith, Wailyn Hing, Jack Laird, Helen Mason, Margaret Milne, Muriel Moody, Guy Mountain, Jim Palmer, Patricia Perrin, Juliet Peter, Betty Rapson, Inez Rennie, Rachel Rose, Peter Stichbury, Graeme Storm, Lee Thomson, Noelene Thompson, Hilary Thurston, Carl Vendelbos, Lilyan Walcott, Jean Weir, Jocelyn Wilkie, Wilfred J. Wright.

#### Extract from Radio Criticism by Geoffrey Nees

The pottery displayed falls fairly readily into three classes: ceramic sculpture, pottery for use, and a smaller amount of what is known as "exhibition pottery".

This exhibition abounds in useful pottery with strong firm lines, expertly fashioned and strongly expressing the use function of the pieces. For example, mugs to be good, must have an essential quality closely derived from the action of drinking, bowls must express a containing quality and so on. In contrast to sculpture, which is for expressing the sculptural ideas of its author, pottery for use can legitimately express only this use function, and the method of making the pot, whether it is thrown on a potter's wheel, or built up with coils or slabs of clay.

The so-called exhibition pottery I find rather suspect because it ignores or minimises the real reason for pottery, which is its use and the pleasure of using it. Exhibition pottery tries too hard to be sensational, to be every man's sculpture without really being sculpture, and of course it doesn't work. Its appeal can only be short-lived because it is too dependent on the passing fashion of ideas, whether derived from Japan, from Africa, from the United States or from contemporary British sculpture.

Nevertheless the pottery we are sending overseas from this Exhibition is in world class, a further demonstration that New Zealand can make it, and that craftsmanship is by no means an unknown quality in New Zealand.

#### Criticism

Lee Fremaux

Education Officer

National Art Gallery Wellington.

The absorbing, fascinating craft of pottery, with its numerous possibilities, has led a serious energetic group of potters to rise from

virtually unknown quality to a standard comparable with other more established pottery groups working throughout the world. The exhibition on show at the Centre Gallery contains work by this group. Organised on a national scale, it gives an idea of the high standard achieved by New Zealand potters. Asked for by the National Gallery of Victoria, the exhibition will be shown first at Melbourne Art Gallery in October and will later go on tour in Australia.

For sheer determination and approach this is a worthy exhibition. A variety of work, of texture and of design makes an interesting assembly, especially when one realises what tremendous strides in ceramics New Zealand potters have to make to keep up with contemporary trends of world potters. The apparent weakness (for let us face it, there is a weakness, and a national weakness at that) lies in the one word, design. Most countries with greater populations, longer roots and more organised artistic education, tend to brush aside what slow laborious work it has been for them to reach any accepted standard of design, but here is virtually a new country, so to speak, treading water.

Good design in crafts and all branches of industry, and aesthetic appreciation by the majority of the people, are necessary for New Zealand if she is to survive in world markets. Gone are the "lotus eating" days; here is stark reality.

The Arts Advisory Council is obviously carrying out vital work, as are the newly formed industrial design schools, but are these sufficient; why not a Crafts Centre as in London? A Crafts Centre in New Zealand could put craftsmen in touch with centres in capitals throughout the world. "Craftsman" to me, however, is not quite correct. For although there lies no shame in being a craftsman (a good one that is, for these are few and far between), it is easier to become a craftsman, or technician, than it is to become a designer. A designer need not necessarily be a craftsman, but it is essential for a craftsman, who wishes to do well in artistic and industrial fields, to be a designer.

Of the potters exhibiting at the Centre Galleries, only two or three show signs, at this stage of their work, of becoming designer craftsmen. Now is the time for potters to concentrate on design, for obviously their craftsmanship is good, their knowledge of glazes increasing and their introduction of colour extending further than mere experiment.

To select individual pieces for criticism would involve lengthy explanations; however, I did make one or two observations that might be of interest.

Roy Cowan, of Wellington, exhibits four or five competent pieces, though an oblong dish with a lobster design, freely executed, and with



much feeling, catches the eye and makes an impression. Wellingtonian Doreen Blumhardt, also displays a few well-handled pieces, of which a green-glazed teapot is especially pleasing. Work by Jim Palmer, Len Castle, Helen Mason, Patricia Perrin (who I feel could be a little more fluent and bolder), also display interesting aspects of firing and use of glazes. Denis Hanna displays a delightful small bowl, and Lee Thomson, Carl Vendelbos, Guy Mountain and Inez Rennie have experimented successfully with colour and texture.

The ceramic sculpture is, I feel, a little lacking in composition and balance though obviously there are endless possibilities in this field. An interesting conclusion made though was the fact that in each group one piece was particularly good.

To bring New Zealand pottery to the notice of other more culturally established countries can be likened to starting a new venture. By this I mean virtually a new venture of national interest, and as such it has to be a determined, planned, organised campaign.

Should a New Zealand Society of Potters be formed then let us neglect the sigh of relief and the wallowing in self glory, for what may have started out as an interesting and enjoyable craft, now secure, has reached national importance. The "very nearly" successful pot or piece has to go, and with it the "aping" of world renown potters. The tremendous strides taken in pottery here must not be neglected; world markets and overseas exhibitions must not lie on our horizon but on our doorstep. The inexhaustible few who have pioneered the way and control the very heart of the potters' Society must search with discrimination, and "co-opt" into their fold not only people who can help in a scientific manner but also in an aesthetic and designing capacity.

Design, as I have pointed out, is the one subject that should be tackled with as much enthusiasm as any project yet tackled by the potters. There are basic rules in design that must be conformed with before the individual approach can be introduced.

What is good design? Related to art and craft, good design is a form of expression embodying perfect function, richness in aesthetic value and stimulus through the senses to the intelligent human being. A designer is influenced by man's way of life, his education (spiritual and academic), his environment, and his experiences; and further by his futuristic vision related to whatever aspect of art he follows.



Photos - Gordon Wiles

General views of the Centre Gallery, Wellington, with pots for Australia on display. June 12 - 21, 1963.





ALAN MEISEL, Californian Potter

Should a potter confine his activities to making purely functional pots, or is he justified in moving into the field of fine art and using clay as a means of artistic expression? Should either school of thought say that the other is wrong?

For some years many potters in the U.S.A. have been experimenting with the idea as Theodore Randall puts it, "that pottery as a creative activity has changed in our time into a kind of sculpture with overtones of utility".

Alan Meisel, Assistant Professor of Design at the University of California, Berkeley, and past President of the Association of San Francisco Potters, is one of these. He says:

"Most of my pots, all of which are stoneware fired in reduction, have no glaze or only enough to serve as a colour or texture contrast against the brown-black or buff clay I use. Some use is made of low temperature bright-coloured glazes as well as high temperature glazes. The surface of burned clay is too rich and beautiful in itself to be enveloped and concealed in melted glass. Many of my pots have split or cut openings instead of the traditional round mouth. Some are called 'yawning pots'. When I am asked why I make slit openings like that, I reply, 'Why not?' I am much more interested in form than function, although many of my clay forms may be used as vases for fan-shaped arrangements of flowers, leaves, or dried weeds."







Photograph by National Publicity Studios, New Zealand  
of the crafts display for Washington

## WORLD CRAFT EXHIBIT

Contributed by:  
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Division, Department of External  
Affairs.

A World Craft Exhibit, sponsored by the District of Columbia Recreation Department, and the first of its kind to be held there, took place recently in the United States Department of Commerce Building in Washington. Forty-four countries submitted examples of their native arts and crafts for the Exhibit, the theme of which was:- "By their Crafts ye shall know them". Among items displayed there were figurines from Cambodia, glassware from Finland, silverware from Morocco, stained glass from Chartres Cathedral, France, wood sculpture from Poland, ivory tusk from Vietnam and shukoo baskets from Sierra Leone.

Organised to emphasise national contributions to social and cultural life, to stimulate and encourage handicrafts as a useful and rewarding pursuit, and to promote international goodwill and understanding, the Exhibit certainly exemplified the common interest which pervades the universe and which is often best manifested in creative expression.

In the preface to the attractive catalogue put out for the Exhibit the President of the District of Columbia Board of Commissioners said:

"From such endeavours we learn to appreciate the possibilities inherent in international co-operation especially as a means of fostering friendly relations and enlarging the boundaries of human knowledge and skills. It is our hope that the lesson gained here becomes a part of our thinking to the extent that it will make it increasingly easier to achieve world understanding. Crafts created in a country help to form a kind of image which needs to be interpreted and displayed. They represent a part of the scene and culture and in addition provide an outlet for creative expression and inspiration."

With the help of a number of New Zealand artists, and at comparatively short notice, New Zealand was able to contribute a small but high quality display of handicrafts including stoneware, ceramics, screen-printed fabric, carved Maori figures, a woven natural wool rug, greenstone and paua jewellery, enamelled copper bowl and pendant, and handprinted tablemats and garments. In reporting on the success of the exhibit, the Embassy made the following comment:

"We should be grateful if you would, on our behalf, thank New Zealand craftsmen who helped to make our contribution such a good one. The show itself was attended by many people and it was gratifying that we should have been so well represented."



The collection was placed in the foyer of the Embassy in Washington after the close of the World Craft Exhibit and it is proposed to display it in similar fashion at New York and Ottawa. Rarely in the past has it been possible to gather together items of such high quality into displays such as this one shown in the photograph. But it is evident that a lively interest exists in America in the artistic activities of other nations, and that New Zealand should, on this occasion, have been able to be represented is a valuable precedent.

In the programme issued by the sponsors, Mr. G. Laking, New Zealand's Ambassador to Washington, had the following comment to make:

"New Zealand has a relatively short history. Nevertheless, from the time of the first Polynesian inhabitant in the sixth century A.D. to the present day, there have been New Zealanders fashioning articles of high quality from native materials. I welcome this opportunity to show citizens of this country something of the work now being produced by New Zealand craftsmen."

(The craftsmen were: Charles Turau, Maori carving; Terry Bryant, copper work; Ida Hudig, jewellery; Zena Abbott, natural wool woven rug; Susan Skerman, fabric printing; Yvonne Perrin and E.M. Stride, ceramic jewellery; Fanny Buss, hand printed articles; Nan Berkeley, Doreen Blumhardt, Barry Brickell, Len Castle, Helen Mason, Patricia Perrin, Peter Stichbury, Lee Thomson, Wilf Wright, pottery.)



Wanted to Buy: Electric Kiln. Contact Cora Osborne, 52 Duthie Street, Karori, Wellington. Phone 76-078.

Wanted to Sell: Several surplus MI 28 firebricks, just imported. Price 7/6 each. Contact John Nicholson, C.P.O. Box 617, Wellington. Phone 70-071.

Wanted to Sell: Oil-fired kiln with forced air-draught provided by a 3 horsepower electric motor which needs 3 phase power. Double-ended blower. Outside measurements - depth 3 ft. with 9" x 15" firebox at back: height 3'3": width 2'10": stands on 10" legs. Inside muffle: depth 24": height 12": width 18". 3 chimneys. The kiln is transportable and weighs about 35 cwt. Price on site £50. Further inquiries to Mrs. Elizabeth Hall, Harpsden Downs, Morrinsville, R.D.3.

## NEW ZEALAND SOCIETY OF POTTERS

On June 15 1963 a meeting, called by the Editorial Committee, was held to discuss the possibility of forming a New Zealand Society of Potters. The meeting was held at the Centre Gallery, Wellington, where our first major overseas exhibition was on display. There were 76 people present, from Auckland, Napier, Hawera, Feilding, Palmerston North, Masterton, Wellington, Nelson, Christchurch, Dunedin and Invercargill. Lunch was provided at the Gallery by the Wellington Potters' Association, who also produced the food for a dinner party for visiting potters at Doreen Blumhardt's house in the evening. Several Wellington kilns and workshops were open for inspection during the weekend.

We print below the proposed constitution and the constitution as recommended by the meeting:

Proposals for a Constitution discussed at an Inaugural Meeting held in Wellington at 10 a.m. on June 15, 1963, at the Centre Gallery, 248 Lambton Quay, at which all financial members (those who had paid Ten Shillings subscription to the magazine New Zealand Potter) were entitled to vote at the meeting.

### Objects:

1. To advance the understanding and appreciation of hand made pottery.
2. To conduct an Annual Exhibition of pottery and ceramics at which a high standard of design and craftsmanship is maintained.
3. To ensure that any exhibition representing New Zealand potters as a whole, either in this country or overseas, is of a sufficiently high standard.
4. To publish a magazine The New Zealand Potter.
5. To engage in or promote any educational activity which may assist the craft, through publications, lectures, demonstrations, or courses of training.
6. To deal with matters affecting potters in general.

### Membership:

There shall be three classes of membership:

1. Foundation Exhibiting Members, i.e. One who has exhibited in two or more Annual New Zealand Potters' Exhibitions up to and including the Seventh (1963) Exhibition.



2. Ordinary Exhibiting Members: i.e. an Associate Member who has had accepted an adequate number of pots at one Exhibition commencing with the Eighth (1964) Exhibition. \*
3. Associate Members, i.e. All people interested in pottery who wish to join the Society.

#### Subscriptions:

1. Associate Members pay Ten Shillings.
2. Exhibiting Members pay Ten Shillings, plus One Pound.

These subscriptions entitle all members to receive copies of the magazine, circulars, and other literature circulated to members.

#### Exhibiting Rights:

1. Exhibiting members have the right to submit pots for selection at annual or special Exhibitions, subject only to the restrictions imposed by those particular Exhibitions. They do not need to send return freight.
2. Associate members have the right to submit pots for selection at the Annual Exhibition but must send return freight. Only if an adequate number of pots are selected will any of their work be exhibited. Exhibition of their work at the Annual Exhibition will entitle an Associate Member to become an Exhibiting Member.

#### Management:

There will be a Council consisting of a President and a Vice-President, elected each year at the Annual General Meeting; a Secretary-Treasurer of a semi-permanent nature, who will be paid an honorarium, one member from each of the four main centres - Auckland, Wellington, Christchurch and Dunedin, elected by the Potters' Society in that Centre; and two members of the Editorial Committee of the New Zealand Potter, including the Editor or deputy. The Council will have the power to co-opt up to three people from other centres if such becomes necessary.

The Council will confer by mail or other means over any matters affecting potters generally throughout the year, and should meet together at least once a year during the course of the Annual Exhibition.

The Annual General Meeting will be held each year during the course of the Annual Exhibition on a date to be determined by the Council. All Exhibiting Members will have the right to vote at the Annual General Meeting.

\*This was a mistake: it should be 1963.

#### Recommendations made by the Meeting:

Mr. R.J. Waghorn was in the Chair.

Resolved: That this meeting form a Society which shall be known as the New Zealand Society of Potters.

Moved: Mason  
Seconded: Mrs. Cowan

#### Objects:

Resolved: That the objects of the Society shall be:

1. To advance the understanding and appreciation of ceramics.  
Moved: Wood  
Seconded: Blumhardt
2. To conduct and take part in Exhibitions of ceramics.  
Moved: Blumhardt  
Seconded: Hornblow
3. To encourage and support approved publications.  
Moved: McClymont  
Seconded: Laird
4. To engage in or promote educational and research activities which may assist the ceramic craft.  
Moved: Blumhardt  
Seconded: Hornblow
5. To deal with matters affecting members in general.  
Moved: McClymont  
Seconded: Laird

#### Membership:

Resolved: That the action of the Editorial Committee of The New Zealand Potter in inviting subscriptions from Foundation members, be ratified.

Moved: Stichbury  
Seconded: Wood

That membership shall be open to:

1. Associate Members: All people interested in pottery and ceramics.



2. Ordinary Exhibiting Members: i.e. an Associate Member who has had accepted the required number of pots at one Exhibition commencing with the Eighth (1964) Exhibition.

3. Foundation Exhibiting Member: i.e. One who has exhibited in two or more Annual New Zealand Potters' Exhibitions up to and including the Seventh (1963) Exhibition.

Moved: McClymont  
Seconded: Laird

4. That the Executive have power to confer Honorary Membership.

Moved: Ivin  
Seconded: Ingram

#### Subscriptions:

Resolved: That Associate Members pay Ten Shillings, and that these are subject to review annually, and that Exhibiting Members pay Ten Shillings, plus One Pound.

Moved: Wood  
Seconded: McClymont

#### Management:

Resolved: That an Interim Management Committee be set up now to carry on until the Annual General Meeting in Dunedin in October, 1963.

Moved: McClymont  
Seconded: Reed

Nominations were then called for an Interim Management Committee:

President: Muriel Moody      Moved: Brodie  
Seconded: Mrs. Cowan

Vice-President: E.N. Berkeley      Moved: Mavis Jack  
Seconded: Matheson

Secretary-Treasurer:      Moved: Mason  
Audrey Brodie      Seconded: Black

Committee: Jack Laird  
Ian McClymont  
Michael Trumic  
Stan Jenkins

Moved: Stichbury  
Seconded: Forsyth  
Moved: Mrs. Cowan  
Seconded: Forsyth  
Moved: Brodie  
Seconded: Mrs. Cowan  
Moved: Elsmore  
Seconded: McClymont

plus one member of the  
Editorial Committee

Moved: Wood  
Seconded: Forsyth

Nominations were declared closed and the above elected.

Resolved: That the Council of the Society consist of seven members, at least four of whom must be exhibiting members.

Moved: Blumhardt  
Seconded: Cowan

That all financial members be entitled to vote for the Council by a Postal Vote.

Moved: Laird  
Seconded: Wood


That this meeting gives a directive to the Interim Committee to draw up a Constitution in conformity with the requirements of the Incorporated Societies Act, 1908.

Moved: Laird  
Seconded: McClymont

Mr. Hornblow then moved a vote of thanks to the Chairman and to the Wellington Potters' Association.

Miss Helen Dawson moved a vote of thanks to the Editorial Committee of The New Zealand Potter for calling the meeting and for work done in the past.

The meeting finished at 4 p.m.

Signed  Chairman

#### Analysis of the Effect of Changes:

The changes are:

1. Deletion of reference to maintenance of high standards under Objects - 2.



2. Deletion of Objects - 3 relating to the standard of overseas exhibitions.
3. Under Membership: Admission of Associate members with same voting rights in Council elections as Exhibiting Members (Motion under Management section of minutes). Election of Council by Postal Vote.
4. Management. Alteration of composition of Council.
  - a) Deletion of representation of clubs in centres.
  - b) Placed a limit of three Associate members on Council.
  - c) New Zealand Potter magazine representative reduced from two to one.

The original motions toward the holding of this meeting came from the New Zealand Potter Editorial Committee with the object of passing control of their own affairs to the working potters. The proposed constitution was framed to produce a society of working potters who had satisfied a test of attainment - admission to the Annual New Zealand Potters' Exhibitions. (As the Selection Committees for Annual Exhibitions vary from year to year, this can be seen as a liberal policy of admission when compared with the usual Art Society rules where sole right to decide eligibility for membership is retained by the Council.)

The subscriptions were designed to continue the arrangement of previous years in which people interested in pottery (now forming the Associate Member group) paid Ten Shillings (instead of the previous Six Shillings) which is the cost of the Potter magazine subscription, plus another One Pound (instead of the previous Four Shillings) to cover costs of the Exhibition Entry Fee and the running of the Society.

With the Society operating, and the Potter magazine affiliated, all payments would be made to the Society. Thus Associate members, at present rates, pay for their magazine subscription, but pay nothing towards Society funds. The working potters now pay - a) Ten Shillings for the magazine, and b) Entry fee for exhibition and subscription to the Society (One Pound).

The meeting gave equal voting rights to Associate Members and to Exhibiting Members, although under the agreed financial clauses, the Associate Members pay nothing towards the cost of the Society.

An analysis has been made of the number of potters contributing to the Annual Exhibitions, and of the number of occasions for each potter. In all the exhibitions from 1957 to 1962, 48 had exhibited once, 58 twice or more. Of these 106 potters, 33 were present at the inaugural

meeting, and the balance (43) of the 76 present were Associates. This really gives an indication of the future composition of the Society in which control would pass out of the hands of working potters who have had work admitted to the Annual Exhibition (who nevertheless pay the costs of the Society), and would rest with Associate Members who comprise: non-potters, student potters and other potters whose work has not been accepted for exhibition.

The meeting also agreed to reserve four places on the Council for Exhibiting potters. It will be seen that this provision would not survive a motion from the Associate membership.

Why the Proposal was made for a Society to be Controlled by Working Potters, subject to the Annual Exhibition Qualification.

The pottery movement in New Zealand has a good reputation, which has been carefully built up by unremitting insistence upon standards. This esteem could easily be dissipated if a national potters' association allowed work of inferior craftsmanship and design to appear at any exhibition under its sponsorship. Should this happen, with consequent loss of public interest and confidence, the results could be serious to the pottery movement.

The proposed Society was designed to get unity on this question of standards by building a membership of potters who had satisfied a test: when the Annual Exhibition has the reputation of marking a degree of attainment, the political trend in an association containing a majority below the level will be to procure the admission of their work. This is the difficulty that confronts many Art Societies. The Society of Potters was designed to operate in the manner of a Craft Guild, where the standards of the craft are maintained by members who satisfied a test of ability. Being on a national scale, it would be in contrast to the activities of the local societies which are a more suitable venue for the associate potter group.

It is the considered view of the Editorial Committee (and of many working potters):

1. That the Society should consist of Exhibiting Potters.
2. That the Council should consist of Exhibiting Potters, with the exception of Secretary-Treasurer and Vice-President who may be appointed or elected from outside the membership.

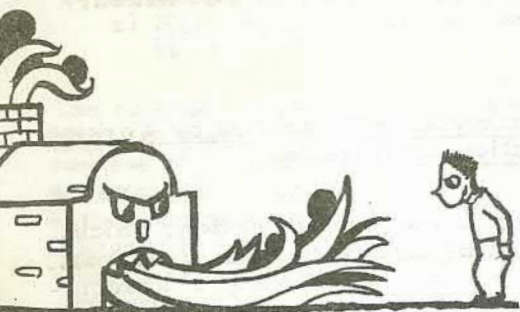
To this end it would be necessary to move at the forthcoming first



Annual General Meeting that the category of Associate Membership be removed. Membership in future would be open to all potters who could satisfy the Selection Committee of future Exhibitions as to the standard of their work.

The Editorial Committee  
New Zealand Potter

*Helen Mason*  
*Roy Cowan*  
*Juliet Peter*  
*Lee Thomson.*  
*Doreen Blumhardt.*



Exhibiting Members of New Zealand Pottery Exhibitions 1957-1962

Potters who have exhibited twice or more:

Martin Beck	R.B. Hall	Kathleen Caughley
Doreen Blumhardt	Mary Hardwick Smith	Veronica Clear
Minna Bondy	Hillsborough Group	G.B. Colson
Barry Brickell	Hazel McCaughern	Denis Hanna
Len Castle	Elizabeth Matheson	Gwen Keys
Helen Dawson	Juliet Peter	Margaret Milne
Grete Graetzer	Inez Rennie	Guy Mountain
Doris Holland	Ray Rose	Mavis Robinson
Olive Jones	Mirek Smisek	D. Watkins
Mavis Jack	Hilary Thurston	Jocelyn Wilkie
Helen Mason	Carl Vendelbosch	Gwyn Ace
Patricia Perrin	Wailyn Hing	Loral Ennor
Oswald Stephens	Paula King	A.M. Ferguson
Peter Stichbury	Phyllis Oxford	Pamela Forsyth
Lee Thomson	Yvonne Perrin	Jack Laird
Ina Arthur	Jocelyn Thornton	Marion Mauger
Terry Barrow	Jean Weir	Noelene Thompson
Nancy Beck	Lilyan Walcott	Muriel Wotton
June Black	Marcia Wilkinson	
Roy Cowan	Marjorie & Trevor Bayliss	

Potters who have exhibited once up to and including 1962:

Muriel Moody	N. Johnson	Clair Dickson
J.C. Stewart	Erna Kral	Julia Dickson
Barbara Vigor Brown	Joan Mahar	Peter Hall
Joan Forsyth	Paul Melser	Suzanne Harrison
H. Fulford	Ralph Riccalton	Joe Houlihan
Elsie Inkersell	Yvonne Rust	S.F. Jenkins
Helen Monagan	Esma Stevens	M.E. Jordan
C.H. Terrey	Constance Verboeket	Marjorie Leighton
Margaret Anderson	John Wood	Jim Palmer
D.H. August	Wilf Wright	Dora Prime
A.E. Craig	R.H. Bell	Betty Rapson
Winifred Dunn	R.G.B. Bevan	Margaret Sawyer
Nora Flewellen	Audrey Brodie	Bill Scheissel
Maisie Hill	Flora Christeller	Elizabeth Scheissel
Ruth Horrell	Christchurch Craft Centre	Graeme Storm
Betty Ivin		Terry Bryant
		Paula Carter

MATERIALS FOR STUDIO POTTERS -

On the whole the supply position is reasonable, but our import licences leave us with shortages of some items. Where needs are urgent - for classes, exhibitions, etc., please order 2 or 3 weeks in advance. All orders by phone or mail; all goods are delivered.

Note: From late August to late September the supply of some bulk materials will be interrupted. Please keep this in mind when planning your needs.

Kiln Shelves: In October we hope to have a limited number of alumina shelves in these sizes:  $8\frac{1}{2} \times 8\frac{1}{2}$ ,  $10-5/8 \times 10-5/8$ ,  $12 \times 11$ ,  $13 \times 11$ ,  $14 \times 9$ ,  $15 \times 15$ ,  $16 \times 7\frac{1}{2}$ ,  $16 \times 11$ . We have to ration these. When advance ordering, please indicate optional size.

Raw Materials, Colours, Oxides: We have reasonable stocks of most; Cornish Stone arrives October. We have plenty of nickel oxide again. Manganese too (but at 5/- lb. - a purer grade).

Clay Bodies: The supply fluctuates. W.E. Clay is in short supply. We suggest "Studio" clay as an alternative.

Cones: Arriving October. Please state optional cone numbers.

Books: Kenny's "Complete Book of Pottery Making" and Kenny's Sculpture Book, each 55/- posted. You may advance order K. Shaw's excellent new book on pottery colours (he worked in N.Z. for a time) - more arriving soon at 37/6 posted. Stewart's "Ceramics for All" - an in-between book, stiff cover edition, 22/6 posted.

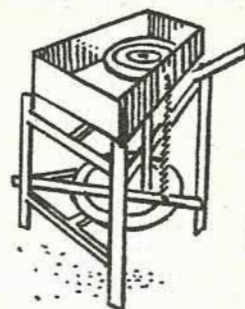
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- 1 Education Department, Arts & Crafts Newmarket
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- 3 Wanganui College
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- 4 Tauranga Girls' College
- 2 Oakley Hospital, Avondale, Auckland
- 1 Epsom Teachers' Training College (Electric)
- 2 New Plymouth Boys' High School
- 1 Fairfield College, Hamilton
- 1 Mt. Wellington Residential School, Panmure
- 2 Orewa District High School
- 2 Rutherford High School, Te Atatu



Arts Advisory Council Collection of pots from Bernard Leach and from  
the Leach Pottery  
THE STATE - PATRON OF THE ARTS

The Arts Advisory Council, soon to make way for the Queen Elizabeth II Arts Council of New Zealand, has been in existence a little more than two and a half years. It is easy enough to be critical, but better perhaps to add up what has been done for the potters in this time.

In May, 1962, the Council decided to build up a retrospective collection of earlier New Zealand pottery, and approved a sum of £50 for purchases. In the field of contemporary ceramics, purchasers had previously been appointed for the four main centres, each with authority to spend up to an amount of £25 in any one year on pottery. (Whether these purchases are being made is another matter, and points up the fact that as well as good potters we need good critics, able to understand and assess the work that is being produced and to sift out the best pots for preservation in this Arts Council collection.)

The grant of £100 towards the expenses of Bernard Leach's visit was a great help, and we were interested to learn of the extra £100 that the Arts Council spent on acquiring a representative collection of pots from the Leach Pottery and of Bernard Leach's own work. These pots have now arrived and will be on display at the Seventh Exhibition in Dunedin this year by courtesy of the Arts Advisory Council.

In 1962 also two awards were made to potters. A travel award for study overseas was made to Mirek Smisek of Nelson, one of our first full-time professional potters, who is now working at the Leach Pottery. Barry Brickell, of Coromandel, another full-time professional, was given a local study award of £500.



We also benefited greatly from the opportunity to listen to the lectures of Sir Herbert Read. The Arts Advisory Council contributed to the expense of bringing him to New Zealand.

Recently the Council has made available to us £170 for the expenses of organising and despatching an exhibition of New Zealand pots to tour Australia. Without this grant it would have been impossible to manage such an exhibition. The whole pottery organisation has been a very loose one depending on goodwill and our magazine, and even an extra five pounds cash coming in has immediately been spent on including extra photographs in the next issue.

When the Arts Advisory Council completed its first year of existence the Minister of Internal Affairs, Mr. Gotz, said: "Initiative in the arts will always come from the individual and from groups of people burning with an idea, an inspiration and a purpose. Our cultural climate will be only as fertile as we individually and collectively make it. All the Arts Advisory Council can hope to do is to act as a catalyst, giving a helping hand in creating the conditions under which the arts can flourish."

Now that the potters are forming an incorporated organisation, which could speak for them with one voice, we should be able to make further use of that helping hand. We are the only one of the visual arts united enough to be able to hold an annual exhibition by our own unaided efforts, imposing our own standards. But in trying to raise these standards we need help: help with research in using the hardly-tapped resources of clay and minerals in our country, help to free our working potters from the increasing burden of organisation, help to bring good potters from overseas to widen our horizons.

It is a common belief that the £90,000 the Arts Advisory Council has been given to spend is entirely made up of profits from the Golden Kiwi Lottery and therefore it is expendable without too much worry. Actually, £30,000 of it comes from the Consolidated Fund of the taxpayers' money. We are all involved in this patronage of the arts, and it is most necessary that we all consider the question most seriously so that we do not fall behind in what is accepted practice in nearly every civilised country in the world.

The quality of the pots that are beginning to be produced in New Zealand proves that the pottery movement has a creative force behind it. Used wisely, grants from the Arts Advisory Council and its successor could be of real value in stimulating that creative force. The policy we should adopt in applying for such grants could well be one of the first problems to be considered by the newly-formed Council of the New Zealand Society of Potters.

H.M.

## ARTS ADVISORY COUNCIL AWARDS FOR 1964

### MUSIC, DRAMA, BALLET AND THE VISUAL ARTS

The Arts Advisory Council invites applications for the following awards:-

Training Awards: To be taken up in New Zealand or overseas. Awards will be made according to the needs of the applicant and the training facilities available. Candidates must show evidence of serious study and training for a professional career as an executant or teacher.

Value: Within New Zealand: Up to £500  
Overseas: £500 a year plus £125 grant-in-aid of travel.

Application forms and further details are available now.

Teachers' Awards: To be taken up overseas. Candidates may be of any age but should have a background of achievement in teaching in music, drama, ballet or the visual arts and be in a position to put the full benefit of their studies to practical use on return to New Zealand. Application should be made by letter giving information about the studies to be undertaken together with details of age, education and professional training and experience.

Value: One award of £1,000 for one year.  
Others at up to £500 for a minimum period of three months.

Travel Awards (four): To be taken up overseas. Candidates should be over 35 years of age and have a background of achievement in some field of the arts. Application should be made by letter giving information about the project to be undertaken together with details of age, education and professional training and experience.

Value: Up to £700.

Successful candidates for both the teachers' and travel awards will be expected to give an undertaking to return to New Zealand on completion of their studies.

Applications for all awards close on Monday, 2 September 1963

All correspondence:

The Secretariat,  
Arts Advisory Council,  
Department of Internal Affairs,  
Private Bag,  
WELLINGTON.



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## PALMERSTON NORTH ART GALLERY

Mr. R.H.T. Longden, who has recently arrived in our country from England to take over the position of Art Director of the Gallery, has a sound working knowledge of pottery. Some years ago he spent five years in "The Potteries". A connoisseur as well, he has brought with him a comprehensive collection of ceramics which he plans to use for educational purposes.

Mr. Longden hopes that it will be possible to hold at least two exhibitions of pottery at the Palmerston North Art Gallery each year. Early in 1964 there will be an exhibition of Oriental Art which will include many examples of the ceramic art of Korea, Japan and China, as well as pots from Siam of a type not often seen here. The exhibition will be on for six weeks, and it is hoped that many people will take the opportunity of viewing it.

Also available for exhibition during the next two years will be a collection of pottery from the Bronze Age to modern studio ware, illustrating most of the techniques used in pottery-producing countries.

Within two months Mr. Longden hopes to have a number of power driven wheels and one or two smaller types of kiln in the studios attached to the Gallery. These will be available under his direction for individual potters or for small groups with some previous training as potters who wish to carry on with specialised techniques and practical application.

## NEWS

A meeting of thirty-nine Christchurch potters at Risingholme Community Centre on 27 April, 1963, resulted in the formation of the Canterbury and West Coast Potters' Association. A committee of nine was elected and at a brief committee meeting, the following officers were selected:

Chairman: Esma Stevens  
Secretary: Judy Hewett

Vice-Chairman: Wyn Reed  
Treasurer: Nola Barron

The need for such a group has been felt for some time and the committee finds several tasks already before it. Contact with similar organisations in other centres will be welcomed.

Any potters or persons interested in pottery are eligible to join the Association. Annual subscription is 10/- per person and should be



sent to the Treasurer: Mrs. N.A. Barron, 21 Spurway Place, Christchurch 1.

Mr. W.F. Tett, Art Master at New Plymouth Boys' High School, runs three night classes in pottery a week, with 16 people in each class. They have several wheels and a Cromarty kiln. Some of his pupils have invested in kilns and wheels of their own. Mr. Tett believes in encouraging experiments in design and decoration and allows his students to mix glazes and slips themselves. This can make difficulties in the organising of a class, but he feels it important that creativity should be fostered. He would like to hear from leaders of groups about the way in which they deal with similar problems.

The Marlborough Art Society invites entries for the Pottery section of its Spring Exhibition, to be held in Blenheim from October 2-5. Receiving Day: Friday September 20. Entry forms available from the Secretary, 77 Maxwell Road, Blenheim.

The Craft Centre, Christchurch, now has a membership of over 100, with a waiting list for the evening Pottery classes. Approximately fifty students are making cane furniture and basketry, and two spinning classes have just started. Recently a new electric kiln was completed, so they now have three kilns working, and hopes of building a stoneware kiln soon. A Building Fund has been opened and members are working to increase this with various efforts.

The Hawkes Bay and East Coast Art Society's Pottery Group (one of the oldest and best-established groups in the country), has good prospects of finding a permanent home in a large shed which the Art Gallery and Museum are going to build in the light-industrial area of Pirimai. This will all take time, but the possibility of building an oil kiln on the section need not be excluded. Two members of the group have been invited to submit pots for the Australian Exhibition.

For the past year an active pottery group of ten members has been meeting regularly on Thursday of each week at 65 Gladstone Street, Hawera. The group operates in a disused building which, though small, manages to house an oil-burning kiln and raw materials. Some members own wheels, but most of the pots have been made by coil and slab methods. Woodash glazes and local materials are used as much as possible, but as the local clays will not stand up to stoneware temperatures, they are used in bodies as a flux.

There is a great deal of enthusiasm among members, who feel that they have reached a stage where they would benefit from professional

instruction, and plans are being made to hold a school in the near future. They would also be pleased to receive a visit from any potters passing through Hawera. Our correspondent is Howard MacMillan.

Over 40 members of the Canterbury and West Coast Potters' Association had a most informative evening last May when Mrs. Margaret Frankel spoke to them. Mrs. Frankel, whose family owned the Risingholme estate before it became a community centre, was one of the first potters in Christchurch and was interested to compare the present studio workshop with the shed where she started the hobby. She talked of her recently built kiln which fires on Butane gas, and had many small pots with her showing fine glazes. Now living in Canberra, Mrs. Frankel was on her way to the United States where she hopes to meet and work with American potters, and also see the pottery of other countries en route.

Christchurch potter, Warren Tippet, will also be having an exhibition of pottery at Several Arts in early August.

Miss Yvonne Rust's exhibition will be held during August and will be at the Durham Street Art Gallery.

Briar Gardner, one of the early forces of New Zealand pottery, is now living in retirement at New Lynn, right opposite the tunnel kiln of the Crown Lynn Potteries. Her creative ability is now fully occupied in the tending of a large imaginative and very beautiful garden. Recently a film of her at work was shown to the Auckland Potters' Society. The skill with which she threw large pots on a highspeed electric wheel, and the height of the huge chimney of her kiln belching forth black smoke, amazed the viewers. At one stage Briar Gardner employed three workers and her output was large. Some of this work must be preserved for the archives.

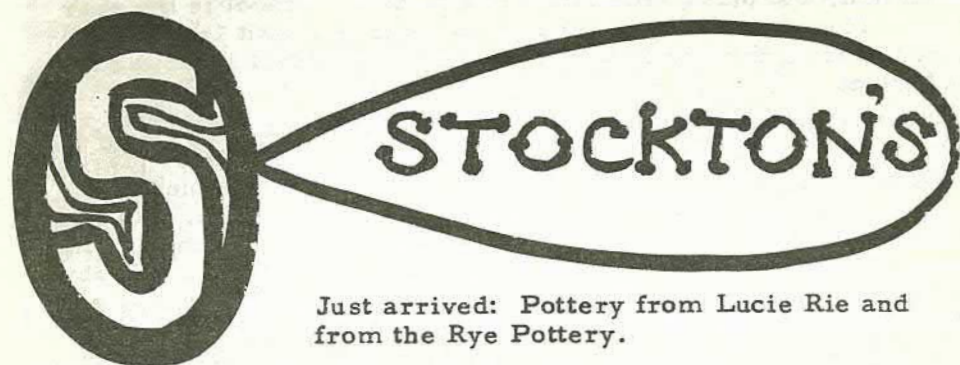
In our last issue we printed a short article about the Crafts Centre of Great Britain, 16-17 Hay Hill, London. We have since heard from Sheila Pocock, General Secretary of the Craft Centre, who hopes that New Zealanders visiting London will call at the Centre to see the work of modern British potters in relation to what is being done in other crafts. This is an invitation of which most of us would like to take advantage.

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#### B I L L E T S

Dunedin potters have offered to arrange billets for other potters visiting the Seventh Exhibition. If you wish to make use of this hospitable offer, contact Mrs. L.E. Coker, 71 Spottiswood Street, Anderson's Bay, Dunedin.





Just arrived: Pottery from Lucie Rie and from the Rye Pottery.

Wellington agents for the work of Len and Ruth Castle

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VICTORIA UNIVERSITY COUNCIL OF ADULT EDUCATION  
STUDY-CONFERENCE ON THE PROMOTION OF CRAFTS  
IN NEW ZEALAND

AUGUST 29 - 31, 1963

AT MASSEY UNIVERSITY COLLEGE OF THE MANAWATU  
PALMERSTON NORTH

The Study-Conference on the promotion of crafts in New Zealand will meet at Massey University College of the Manawatu, to bring together New Zealand Craftsmen Designers, to discuss their aims, and to explore means of dealing with the problems that arise from their position as small units of creative production, in a world predominantly given to the building up of industrial mass-production organisation. Such questions as a supply of raw materials, and essential equipment, together with training of the craftsmen, and marketing, are of obvious importance.

Further enquiries to:

The Art & Design Centre,  
P.O. Box 644,  
Palmerston North.

Jack Laird, A.T.D. N.D.D.  
Organising Tutor  
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of Crafts in New Zealand.

## THE SEVENTH NEW ZEALAND POTTERS' EXHIBITION

Our Seventh Exhibition will this year be held in Dunedin at the New Wing of the Otago Museum - an excellent setting for this most important Exhibition of the potters' year. A very able committee, headed by Mr. Tom Esplin, has been working on arrangements since November of last year. The Preview, which promises to be a real occasion, will be held on the evening of 5th October for members of the Dunedin Potters' Group, exhibitors, and some 600 invited guests. The Guest Speaker is to be Dr. W.B. Sutch.

On Sunday, October 6, the Exhibition will be open to the public from 2 - 4 p.m. and thereafter on weekdays from 10 - 4.30 (Fridays 7 - 9.30 p.m.) until the closing on Friday October 18.

On Monday October 7 films on pottery will be shown in the Lecture Theatre adjoining the Exhibition room, from 2 - 3.30 p.m. to school-children, between 5 and 6 p.m. to University students, and from 8 - 10 p.m. to the general public.

On show will also be the collection purchased by the Arts Advisory Council, of pottery made by Bernard Leach and by the Leach Pottery. In addition demonstrations of throwing on the potter's wheel will be given.

The last day for acceptance of entries for the Exhibition is September 11 1963, and pots should be sent to:

The Exhibition Officer  
7th New Zealand Potters' Exhibition  
Otago Museum  
Dunedin.

The Selectors for the Exhibition are: Mrs. Wyn Reed Christchurch, Miss Doreen Blumhardt, Wellington, and Mr. Len Castle, Auckland.

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## POTTERS IN OTAGO

O.C. Stephens

Among the earliest of the present day potters working in Otago was H.V. Miller, who in 1929 began teaching Primary pupils to make pottery, first at Forbury School, then at the Normal School and at Opoho; and also at the Dunedin Teachers' College. At each of these schools he built a wood-fired kiln which was fired by the pupils using slats of case timber. At the Normal School they turned out about 200 pots a month.



In 1925 R.N. Field was appointed to a position in the School of Art and immediately showed his exceptional ability as a modeller, especially of children's heads. He later taught pottery making and glazing. He left Dunedin in 1942 to go to Auckland. Two of his gifted pupils were Alma Sutherland and Ngaire Bardwell.

In 1936 O.C. Stephens built a wheel and imported an experimental electric kiln. Later he built a larger kiln of his own design and specialised in the making and glazing of earthenware. By 1945, in order to encourage pottery as a craft, he was firing and glazing pottery for a number of potters on the understanding that when they were ready they would get a kiln of their own. Quite a number of them have done so. Over a number of years he glazed and fired pottery figures and bowls made by the children at the Roxburgh Health Camp where they were instructed in Pottery by Doris Rodgers - herself a pupil of H.V. Miller.

The Home Science Extension of Adult Education have had several Summer Schools in Household Design, one section dealing with pottery and about 150 pots were glazed and fired each year in Mr. Stephens' kiln.

In 1950 Fred Staub was appointed to the School of Art and commenced an enthusiastic extension of the Pottery Classes there. Most of the practising potters in Otago learned the basic techniques of the craft in his classes. He now has an assistant - Ivan Lascelles, appointed in 1960, who is proving extremely helpful. Fred has kept in touch with the requirements of industry, and Jack Tingey, of McSkimming Industries, has greatly helped the local potters with his comprehensive knowledge of clay deposits in Otago.

We now have in Otago Lila and Bert Coker, Mavis McAra, Margaret Ogilvie, Iris and Fred Shewell, Ina Arthur, each making quite individual earthenware and firing their own kilns. Helen Dawson is making very good quality Stoneware in a blower type oil fired furnace.

Roy Dickison, a pupil of the School of Art, went to Southland and has started a vigorous Potters' Group there, based on a kiln at the Southland Technical College.

Tom Esplin came from Scotland to the Art School and there became interested in Pottery. He was subsequently appointed Senior Lecturer in Design in the Faculty of Home Science, University of Otago, and has interested the students in pottery making, having installed a gas-fired kiln. Recently a lecturer, J.E. Brown, has been appointed.

Ina Arthur has a group of Potters meeting regularly at her studio. They make and discuss pots enthusiastically.

In 1950 Grete Graetzer arrived in Dunedin, bringing with her a wide experience from Vienna and China. Her majolica glazes and glaze decoration techniques have been a help in our development.

In 1957 O.C. Stephens organised for the Visual Arts Association the first exhibition of the work of New Zealand potters. This was a tremendous success and it has been held annually since then, growing in scope and with a steady improvement in the quality of the pots submitted for exhibition.

Dr. Robin Bevan built a wheel and a blower drip feed kiln at Queens-town and is producing good stoneware pots.

The limitation of space for this article makes it impossible to mention all the people in Otago interested in Pottery making - so I apologise to those not included.

I have always maintained that there is a place for earthenware alongside stoneware and porcelain. Each has its own particular virtues and charm. Line, glaze and texture are of tremendous importance, of course, but in New Zealand we have a lot to learn about decoration. When one looks at an Italian majolica plate or a Hamada vase, a Sung dragon plate or a piece of English medieval earthenware, we can see we still have some way to go, even though the improvement in the last ten years has been tremendous!

#### OTAGO MUSEUM

This Museum contains excellent study material for the potter, and when visiting Dunedin it is as well to reserve plenty of time for a thorough examination of its treasures. Though small, when compared with the great museums of the world, the ceramic collection is as representative as you would find anywhere. The following note has been supplied for us by Peter Gathercole, Hon. Keeper of Ceramics, Otago Museum.

Since the War, the Otago Museum has established collections of ceramics, furniture, glass and silverware, on the basis of substantial gifts from such benefactors as the Hon. Fred Waite (Egyptian Predynastic pottery), the Hon. Willi Fels (Wedgwood and other wares, and glassware), Dr. Lindsay Rogers (Persian glazed wares), and Mrs. L.M. Purdie (silverware). These have been augmented by purchases from bequest funds, and by substantial gifts made by the Association of Friends of the Museum. A few years ago, the Association assumed responsibility for the acquisition of a number of pieces of furniture,



especially of the English 18th and 19th Century, and of examples of modern English and New Zealand ceramics, and for collections from Korea and Japan.

In December 1961, a special hall for the display of European decorative arts was opened, the interior arrangement of which was financed by the Association of Friends. A feature of this display is a reconstructed 18th Century dining room, and a chronological arrangement of English pottery from prehistoric times to the present day. This includes Medieval pottery (mainly from the City of London), tin-glazed wares, Wedgwood wares, specimens by Victorian 'artist potters', and contemporary work by such potters as Bernard Leach, Margaret Leach, Michael Cardew, Henry Hammond and S. and J. Sykes. There is also a group of modern commercial wares. In the New Zealand section are pieces by L.R. Castle, T.T. Barrow, Helen Mason, Patricia Perrin Helen Dawson, O.C. Stephens and others.

Elsewhere in the Museum are displays of wares from the Ancient Near East, European, Turkish and Persian tin-glazes, Greek and South Italian vases, Oriental wares. A notable recent addition is an enamelled terracotta relief of the Madonna and Child by, or attributed to, the Florentine artist, Giovanni Della Robbia, (b.1469). This was presented by the Misses D.H. and M.L. de Beer and Mr. Esmond de Beer, in recognition of the work of the former director of the museum, Dr. H.D. Skinner, who did so much to establish these collections.

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## LOOKING AT THE OLD WORLD

Minna Bondy

Between March and November 1962 I travelled to Europe, visiting the cities of Singapore, Colombo, Aden and Cairo on the way. Disembarking at Naples, I went by train and bus through Italy, Yugoslavia, Greece, Austria, Czechoslovakia, Switzerland and France to England. In England I lived for some time in the northeast end of London amongst mostly coloured people. It was here that I was able to observe racial tensions at first hand.

My interests began with people. To observe their environments, their means of livelihood and their attitudes to other people. I also planned to include visits to museums, art galleries, operas, plays and famous buildings. But to see great works of any kind and then immediately to encounter chaos and suffering alongside tended to make what should have been a lasting impression of worth turn sour. To have travelled to Athens to see the superb buildings of the Acropolis, and then to be confronted with a grate in the floor with human excreta feet high as

lavatory facilities in Southern Greece soon dealt smartly with any such ideas.

But as a potter, one of the highlights of my journey was to see a large exhibition of Korean pots on display in Vienna. This superb collection of centuries old pots (Koryu 936-1392) justifies every word of praise that has ever been said of them. Pots surely handled in the making, simple, not a thing added other than for its use and purpose. If there was decoration the type or shape of pot required it, and this blended so well that, like other operations in the making, none obtruded to interfere with the overall effect of the whole. The quiet rich stone-ware glazes - celadons, subtle greys to whites - fitted perfectly the title once given them as having a quality of the quiet gravity of polished stone. This collection undoubtedly contained the finest pots I have ever seen.

While in Paris, I travelled to Sevres. Unfortunately the factory was closed for summer holidays so that instead I went through the Museum which is built alongside the factory. The Museum houses a collection of pieces from different periods showing the historical development of Sevres wares. Among the richest and most extravagant pieces were those made for the Royal Houses of Europe.

While living in London I spent many hours in the Victoria and Albert Museum, wandering through rooms that house thousands of pieces of porcelain and pottery. But again and again I found myself retracing my steps to look at the small collection of Korean pots. Always when confronted with large collections of highly decorated wares I instinctively find myself drawn to the simpler, quieter pots. To me they always say so much more with so much less.

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## TRAVELLING EXHIBITIONS OF NEW ZEALAND ART

For some years it has been part of Adult Education policy to teach art appreciation, and to this end lectures have been given and exhibitions (usually of reproductions of paintings) have been circulated. Last year, however, the Regional Council of Adult Education, Victoria District, began circulating small exhibitions of the works of New Zealand artists, and this year the scheme was extended. As this district extends through the lower half of the North Island (roughly below a line from Waitara to Wairoa) and includes the areas of Nelson and Marlborough, this means that many people in both town and country have had the opportunity of developing art appreciation by seeing some of the live art being produced in their own environment. The exhibi-



tions (which are fully booked for this year) have been shown in art galleries, community centres, local shops, libraries, schools, in fact, in any suitable place where there are people keen enough to cope with the work of handling.

Of particular interest to potters is the exhibition of Crowan Pottery, and this has been shown in Pahiatua, Hastings, Palmerston North, Levin, Wanganui, Feilding and Wellington. In August this show will be shown in Blenheim at Marlborough College and in September at the Porirua Library. Alison Duff's sculpture, including several terracottas, is also circulating; and there are as well, prints by Roy Cowan, Maori Rock Drawings, photographs by Max Coolahan, and paintings by Doris Lusk.

Future policy has still to be formulated, but anyone interested in getting these exhibitions and others to their area should contact The Director, Regional Council of Adult Education, P.O. Box 2945, Wellington.

#### POTTERY BOOKS

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This volume will carry the beginner from the fundamentals through to the creation of works of art. In nineteen series of photographs the learner is shown the various techniques - slab-building, throwing, moulding, solid-casting, jiggering, using a turning box.

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by Daniel Rhodes

55s.

In this practical book the facts about clay and glazes and the principles governing their use are described. Complete information is given on the methods of colouring, blending, testing, applying, and firing glazes.

##### A BOOK OF POTTERY - From Mud into Immortality

by Henry Varnum Poor

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#### MEDIEVAL POTTERY FROM LONDON

When Bernard Leach was in our country last year he told us of an Exhibition of Medieval Pottery from the collection of the Guildhall Museum, London, which had been very well received in Japan. Thanks to the initiative of the Auckland City Art Gallery this exhibition is to arrive in New Zealand next year.

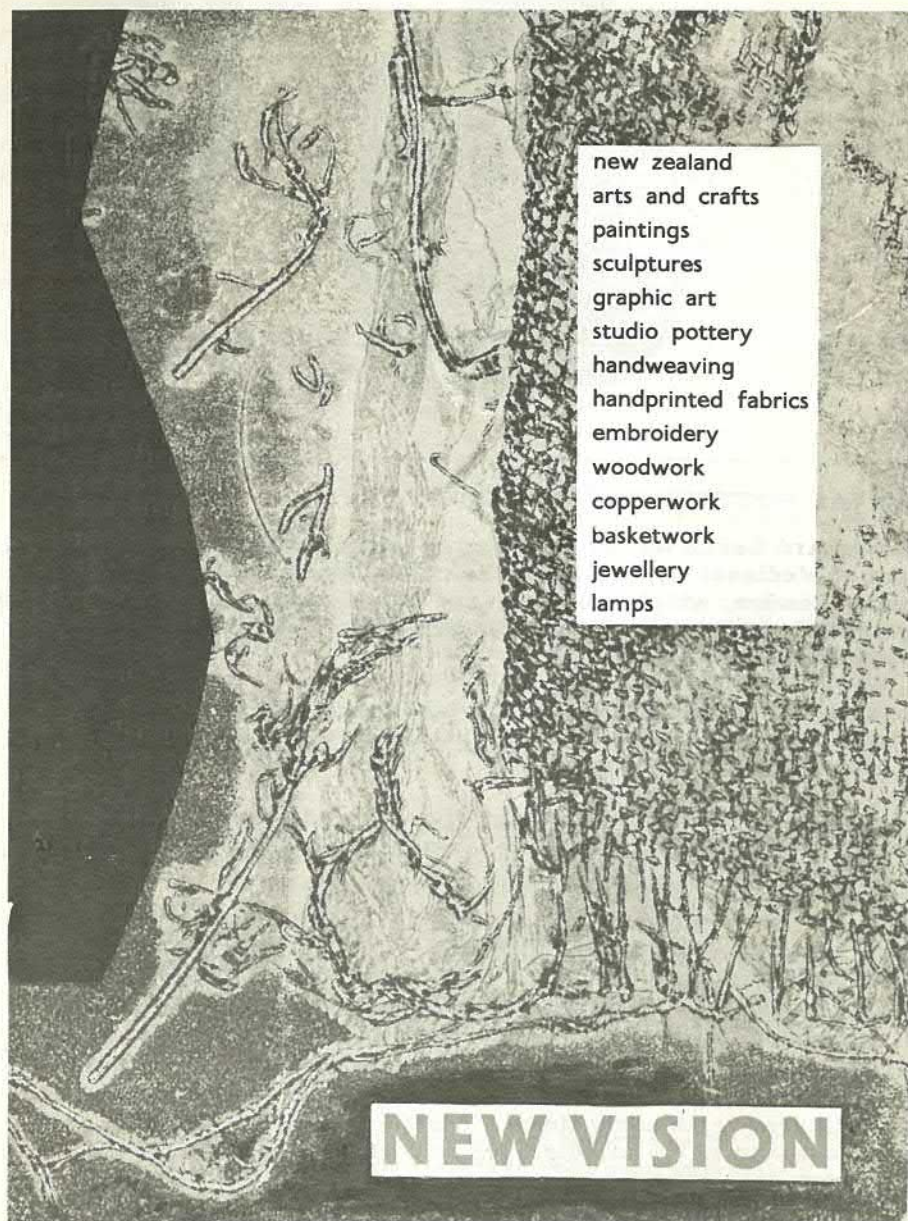
If you wish to see this Exhibition it would be as well to enquire of your local Museum or Art Gallery whether they plan to include it in their 1964 Exhibition schedule.

We reproduce these photos and part of the introduction from the catalogue by courtesy of Mr. Norman Cook, Keeper, Guildhall Museum, London.

"The pottery industry throughout the Middle Ages in England was never more than a peasant industry. It is true that the great households were supplied with the products of these potters, but these were probably for the kitchen and the servants' quarters. On the nobleman's table, vessels of gold or silver were used, not earthenware.

As a consequence, these pottery vessels were not valued at all and none has come down to us preserved in collectors' cabinets or as family treasures from early times. Mostly they have been excavated from pits dug during the Middle Ages to contain household refuse. The commonest reason for throwing a pot away was, of course, that it was broken and that is the reason why most of the pottery in this collection has been restored. In spite of this restoration, the beauty of form, colour and decoration still survives."





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## LETTERS

### To The Editor:

On reading an article entitled "Earthenware" by John Wood (Vol.5 No.1 page 28), I feel impelled to start my observations by making a sweeping statement, namely that potters and students of pottery have a tendency to be reactionary and parochial, and this, coupled with a propensity for earthy pseudo philosophising, tends to cloud their judgment and direction. We all believe that art can result from our craft, but compared with painters and sculptors, too many potters wear the heavy blinkers of academism. We owe a great debt, one way or another, to the East through Bernard Leach's teaching, but just as painters, owing a debt to Cézanne, have moved on, so must we potters.

Since the field of our activity has widened, it would seem to me that the article to which I refer misses the wider implications of Leach's teaching. While admiring the technical brilliance of Leach's mentors, men and pots, we have to admit that Japanese and Korean work is by no means outstanding, when viewed in the wider context of the history of ceramics. A tour through any museum dealing with the different cultures of the world substantiates this. Early American, Minoan, Cretan, Celtic, Greek, Prehistoric, Etruscan, Egyptian, Spanish, French, German, etc.; what a wealth of ways, what a wealth of ideas, and how pointless the demarcation of stoneware or earthenware, and how narrowing to the outlook of the potter. And I might add, how dangerous to the thinking of any student of pottery, are the remarks on the subject in the 'Earthenware' article, which carried the flavour 'Stoneware' is best, but earthenware can be humbly nice. Nonsense, or at least not proven, for we have to admit that some of the dullest potting the world has known, is done today in stoneware.

When all the potter's talk of glaze quality, shiny or matt, colourful or sombre, reduction or oxidation, feldspathic or lead base, vitrified or not, dies away, somebody has to point out that it is clay-form that is the potter's first concern. No sculptor puts patination before form, nor expects his carvings to be admired because he has laid bare the natural texture of his stone. No, he uses these things imaginatively to give his forms fullest reality. He feels he must experiment with forms first. How often do we find that the potter has made no exploration of form, but spent his time playing with glazes in the mistaken belief that these will make beautiful pots.

I am not anti-stoneware, but I am very 'anti' the prevalent stoneware attitude of all too many potters. Surely potters and pottery students must stop blinding themselves with their hankering after Zen and a Japanese pottery set-up, and start learning their job properly like any other artist if so they be.



I would like to conclude with encouragement for the potter, or pottery student, who has a kiln not capable of reaching high temperatures, having, I hope, made some mark on the complacency of some stone-ware merchants. If your kiln will only reach 1100°C, you have a range of ware, glazed or unglazed, that in its variety of colour and quality is marvellous, capable of gay and colourful ware on the one hand, to magnificent polychromatic sculpture on the other. Anyone who talks about glass skin earthenware glaze, has not the slightest idea of what is possible. There need be no separate sections in exhibitions of pottery, other than interesting and dull, and there would be a mixed bag of temperatures in each. Imagine an exhibition of ceramics composed of Tanagra figures, Picasso sculptural pots, Japanese tea bowls, Hans Coper forms, Tang horses. What a marvellous show!

Faced with this work, one thinks first of what they are, and then of what they are made of, and realises that it is the artist's vision that is the crux of the matter.

#### GORDON BALDWIN

(Tutor for Ceramics and Sculpture, Eton College, and also on the staff of Central School of Arts & Crafts, London.)

In Reply:

To the Editor:

Having re-read my offending article and Gordon Baldwin's letter several times, I can only suggest that he should read my article properly just once, when he would find that he has made a completely topsy-turvy misinterpretation of it, and that while throwing brickbats at an imaginary upside-down me who does not exist in fact, he is plugging my own theme-song for all he is worth - for which many thanks, even if he does so in the blithe ignorance of the New Zealand pottery situation which called forth my article.

A dreadfully long-winded sentence! My apologies!

John Wood

Earthenware  
pots by  
Gordon Baldwin



To the Editor:

Without any doubt promising heights have been reached in present day New Zealand pottery. Many exhibitions bear proof of a distinctive standard, and recognition in other countries duly amplifies its significance. But what of our national progress? Artistic idioms in themselves tend to be of an individual nature; designed to impart stimulus rather than impetus. In effect, our cosmopolitan efforts and individual prominence have effected a remarkable rise in the range and quality of art products. However, the consequent restriction of an indispensable output and the weakness of our cultural heartbeat have turned it into a Spartan victory.

To conclude, the activities of Art Centres deserve mentioning. Since exhibitions are by-passing their channels, taking care of their sales and supplies, they find themselves competitively engaged in the art of "kiln scraping" and trying to live on it. Our "loser's round", so to say. A compulsory apprenticeship of three weeks in an Art Centre for every potter would soon put a stop to that.

Steve Degen

Artides Art Centre  
Wellington





## TWELVE POTTERS

### OPEN STUDIO SHOP

Mavis Robinson

During a meeting of The Kiln Club in Auckland early last winter, one member had the bright idea that the twelve potters living in Epsom and surrounding districts should open a Studio Shop. The idea became a reality when a vacant shop was found only a few minutes away by car from where several of us live. It was an old, shabby, unpainted box measuring ten feet by twelve, with a potholed concrete floor, and a small display window. We all helped to transform this depressing looking prospect into an inviting Shop, with an expenditure of less than £20. Our commercial artist Potter did a splendid job of three signs. One measures about seven feet by eighteen inches, and can be seen a hundred yards away. He also designed an arresting leaflet for wide distribution.

We opened last August, with about 200 pots. Supported by friends concerned with giving us a really good start, we did a roaring trade that first day, only to be faced with considerably depleted stock, and no immediate prospect of replenishing. A friend who had said, on hearing of our venture, "Marvellous idea - but it's going to be hell keeping up your stock", had the gift of prophecy, for this has been our only real headache. Business has steadily increased. From October to Christmas we sold practically everything we had, so that it was necessary to close down for seven weeks until we could start working again.

Output is regulated by the amount of time each one can give to making pots. Although we want to sell our surplus work, we are not making for a hungry public. Neither do we accept orders, as we feel this would only serve to detract from the present lighthearted enterprise.

The shop is entirely run by voluntary help within the group. Each potter is on duty in the shop about a day fortnightly. Running expen-

ses are paid out of "Kitty" - contributed by the group. Each of us prices his own work.

Making a hobby pay for itself is quite something, but that's only half the story. We enjoy contact with people who like pottery, and there's an easy informality about the shop that enables anyone to browse among the pots, handle and appreciate them, without feeling obliged to buy. The same people return time and again, in case a potter has had a firing, and there's something they want to purchase. The commercial aspect is almost submerged when a favourite piece is sold. It's more like the loss of a friend than the gain of a pound or two.

Of considerable importance, I feel, is the fact that since venturing into business, we are more and more concerned with standards. A former attitude of "Good enough for the shop" no longer holds. Instead, we sometimes ask "IS this good enough for the shop?"

One enterprise leads to another, and our next project is the building of a stoneware kiln for the use of our Club. A site has been donated and we have just been given the "green light" to go ahead. Life is indeed full of exciting possibilities for TWELVE POTTERS.



## POTTERY MATERIALS

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## THE ARTS AND THE CRAFTS

At any pottery exhibition one may pass from items designed for use to the piece of sculpture without sensing any discontinuity, for the medium, without strain, encompasses both; and both qualities have been present in ceramics from the first appearance of the craft. In the same exhibition there will be styles based on traditional forms and experimental work, which, in the hands of sensitive artists, will reveal unity in respect for the medium. The development of modern pottery in fact restates an ancient principle of the unity of the arts.

If we study the things archaeology reveals about former cultures, we find no rifts between the various art mediums within a culture. As late as the Middle Ages, artists and craftsmen were, in a sense, all artisans together. But, from the Renaissance onwards, a rift began to develop between the artist and society. The Victorian notion of "The Fine Arts", as on a plane apart, and the utter isolation of many artists today, perhaps represent the culmination of this process. The separation of creativity from craft activity has often led to the debasement of design.

In England or Japan the exhumation and revival, after industrial revolution, of the traditional rural crafts, was possible because they existed as actual survivals. This basis has hardly existed in New Zealand, so that the only way to rebuild the crafts here lies through a complete art education. Achievements of New Zealand craftsmen, notably in fabric printing, belong to individuals with a modern art training.

(A special training would cover quite different materials and methods from those of the traditional craftsmen. In the absence of precedents, knowledge of the history of material cultures and of artistic creativity must be joined to produce valid solutions. The new artist-craftsman will probably be a potential industrial designer.)

A special training would cover quite different materials and methods from those of the traditional craftsmen. In the absence of precedents, knowledge of the history of material cultures and artistic creativity must be joined to produce valid solutions. The new artist-craftsman will probably be a potential industrial designer.

Many artists, trained as painters, have turned to pottery for the deep satisfaction of working in a medium which can deal at once with material needs and with the exercise of the creative impulse. In fact, the links between painting and graphic arts, sculpture and ceramics have multiplied to form an almost continuous structure.

Roy Cowan

## TO ALL POTTERS

We have pleasure in advising the appointment of Messrs. D. Hourigan Ltd., P.O. Box 3724, Auckland, as selling agents of our Art Pottery Materials. We are of the opinion that this is a very satisfactory arrangement as they will be selling Colours, Glazes and Bodies etc. and will also be able to give a personal service that we are unable to give as a Mineral Processing Concern.

A small increase in the price of Talc & Ball Clay has been warranted due to increased Freight & Labour Costs.

We value all the good friends we have made and would like to assure them that our Technical Staff is still behind their requirements.

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