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FIVE SHILLINGS

New Zealand POTTER

M. SMÍŠEK
TE HORO

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EDITORIAL

"Influence" is almost a dirty word to those strivers after originality in the world of craftsmen and artists. But influence is an inevitable human process, affecting us all every day of our lives. Used wisely and kept in proportion it can be a most fertile source of greater development.

Since the making of pottery became a significant force in our community we have been strongly influenced by the ideas of both east and west through the writings of Bernard Leach and the pottery of Shoji Hamada. But new forces are at work and American ideas are beginning to infiltrate. With two representatives at the World Craft Conference in New York, that widely read and excellent magazine of the A.C.C. Craft Horizons, and John Kingston's visit shooting off ideas like a rocket, the contact is daily growing. Now that we have been admitted as a member nation of the Academie Internationale de la Ceramique perhaps something of the Continental delight in colour and decoration and lower fired ware will spill over on to our shores.

We New Zealanders are an egalitarian lot, who prefer to go forward as a group rather than suffer the contrasts of high and low, rich and poor. Pottery is an art form that benefits greatly from the strength of the group, needing as it does the pooling of group knowledge and also an intelligent consumer in order to survive. Our forefathers with a sturdy sense of independence left the old world to try out their ideas in a new one. Let's keep this independence of spirit and apply our strong critical sense (only too active when dealing with each other) to all these influences competing for our attention, taking from them what we need to fertilise and develop our own peculiar way of thinking.

Cover photograph: Brian Moss

Lidded pot (Ht. 5½"), made by Barry Brickell when staying with Terry Barrow showing a synthesis of influences. The pot was made after seeing Kawai's lidded box (which Kawai said stemmed from a Chinese source), decorated by pressing Melanesian carved sticks into the clay, glazed by Helen Mason, fired by Roy Cowan at Kawai's Wellington firing.

Kawai Lidded Pot, Ht. 4½".

Photograph: T. Barrow.

SMISEK RETURNS

Barry Brickell

The Smisek family, plus spritely little dog, are settled in their old house once again after the year at the Leach Pottery, St. Ives. Mirek received an Arts Advisory Council Bursary late in 1962 to enable him to study under Bernard Leach, who had invited Mirek when they met in Japan on a former trip.

Very satisfied with his time at St. Ives, Mirek enjoyed the surroundings and those with whom he worked. He emphasises that the Leach Pottery is a training centre for students as well as a craftsman's workshop where good quality stoneware is produced reasonably cheaply for the domestic market. He feels that many people pay insufficient attention to these points when they are criticising the Pottery for its lack of spectacular progress in the face of modern self-conscious art/craft styles, or its concern with the sensitive and restrained use of natural materials at the expense of sheer technical excellence. After all, the Leach Pottery was the starting point of a style new to the western world, then desperately in need of a new aesthetic, having worn out and stampled on its own. Mirek emphasises that Bernard Leach is frequently misunderstood. Leach does not claim to be a potter of great skill. He is an inspirator, one with insight towards aesthetics, sickened by the state of his own country's condition in terms of handcraft professions in the face of the industrial rage. No other Westerner, gladdened, warmed and encouraged by the state of craftsmen in Japan, had shown such determination in bridging the once formidable gap between Eastern and Western culture, and in starting free communication. We were suffering from the drastic and sweeping changes of the craftsman's status due to the Industrial Revolution, and only now can some of us manage to crawl out from under the burden of this and the residual pillars of Victorianism. "Don't worship Leach or stand in awe of him or his personality; this is irrelevant", says Mirek. "Understand what he has done."

The workshop at St. Ives is a slate-roofed gabled structure set in an undulating landscape of stonewalled buildings, narrow twisting streets and a modern petrol station opposite! There, Mirek found a conducive environment, a softness and a reverence, which belongs only to those places of long human habitation without too much change. In such surroundings a potter's mood is so influenced that he is inevitably more drawn to the rigours of his work - throwing, glazing, stacking of repetitive forms. Mirek points out the delights of going for a walk in this type of environment as compared with

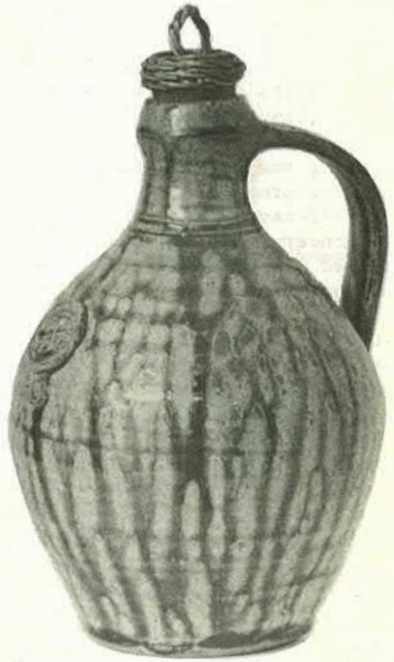
the one at Nelson. There is a richness and reward which we as raw colonials have yet to provide for ourselves.

Mirek's new stoneware kiln is based on his old, reliable, salt-glaze model: a drip-feed down-draught with bagwall on one side. The new glost chamber is simply larger and a biscuit chamber is added. This kiln performs well, but the sillimanite shelves at the top bend at full heat when supported at the corners. Silicon carbide shelves can stand these conditions and have been recommended.

Mirek is keen to carry out the St.Ives practice of using local materials and selecting them for their richness, texture, tactile quality and reactivity in stoneware bodies and glazes. He remembers with delight the pleasure derived from firing pots, made of a local yellow stoneware clay, on the bag walls of a kiln at the Nelson brickworks he once managed. We both agreed that much pioneering work has yet to be done on the use of local materials in stoneware pottery. With granite mountains at hand, together with the products of weathered granite, rich animated bodies and glazes should become second nature. Here, we should even be able to rival the old shigaraki ware of Japan for richness and animated use of materials. However, while an exhaustive series of tests could be tedious, Mirek is keen to exploit thoroughly a few of the more significant local materials first. We also agreed that the winning of bread and butter was somewhat hard on a potter's exuberant imagination and natural ecstasy.

Being a Czech from Bohemia with some twelve years of New Zealand living now behind him, Mirek has shown a gradual change in the style of his work. For some time the soft forms and rather self-conscious decorations, clearly an importation to this land, predominated. With the adoption of salt-glazing the mellow austerity of stoneware began to influence those rather spiky curvaceous forms of the European handcraft pottery style towards a sensible compromise. Mirek has relied on salt-glazing since becoming a full-time potter (one of the first in New Zealand to earn a living solely from his own personal style of work) and has evolved his own systems of combining salt and stoneware glazes. In this field he has made a significant contribution. He has exploited the good decorative techniques of fluting, scratching and stamping into the soft clay body, though his tendency to surface decoration is diminishing as he finds an increasing need to let the materials speak naturally for themselves.

I feel this is the influence this country must have on potters - a gradual convergence towards the warmth, richness, soft yet rugged grandeur and intense animation of raw materials. This is our natural heritage. It pervades our whole feeling whether we <u>know</u> it or not, whether we like it or not. Only when we learn to accept it fully can our own style emerge, a New Zealand style instead of the colonial adaptation.



Photograph: T. Barrow

Ht. 8½". Made at the Leach Pottery 1963. Wood ash glaze.

EARTHENWARE

Oswold Stephens

Oswold Stephens, long-standing Dunedin potter, and organiser of the First New Zealand Potters' Exhibition in 1957, is well-known for the variety and excellence of his glazes. The work he has done in this field would earn him acclaim anywhere in the world and we are indeed fortunate that he has consented to become Earthenware Expert for this magazine. Subsequent articles in this series will deal with glaze formulae and glazing. Some earthenware potters may have specific questions they would like answered. These questions, addressed to The <u>New Zealand Potter</u>, will be answered in later issues.

The making of earthenware is very different from the making of stoneware. The body composition is more critical than in either stoneware or porcelain. A tough body is needed, very nearly non-porous, on which the glaze will neither craze nor spall. To obtain this tough body it is essential to fire the pots at some time to Seger Cone 1A or higher, to get the crystalline change and chemical combination with the silica in the body.
European earthenware is often low fired and thus is of poor quality. Also some of our New Zealand potters are not firing their earthenware hard enough.

There are these choices which the potter must make.

(1) Biscuit fire at Seger Cone 1A (1100°C) or higher if necessary. Then glaze fire at temperatures from 900°C to 1100°C.
(2) Biscuit fire at about 800°C-900°C and glaze fire at 1100°C or more if necessary.

In method (1) the advantages are:

(a) Biscuit is fired to completion and this firing is controlled solely with this in view.
(b) Once the biscuit has reached its final point a glaze can be used maturing at any temperature between say 900°C and 1100°C.

(NOTE) The lower the temperature of glaze firing, the wider the palette of colour.

The disadvantages are:

(a) This hard fired biscuit is much more difficult to coat with glaze than a soft absorbent biscuit.
(b) The lower temperature glazes are much more likely to craze than the higher fired feldspathic glazes.

Method (2)

The advantages are:

(a) Biscuit firing not critical.
(b) Soft absorbent biscuit easy to coat with glaze.
(c) Higher temperature glazes less likely to craze.

The disadvantages are:

(a) Biscuit and glaze mature together. This firing is really a glaze firing and the biscuit must mature or not as it wishes.

Whichever method is preferred, and probably Method (2) is easier, the start is the building of the body.
Start with a plastic ball clay and add flint with 10% increases. Use 100 grams of clay for each trial, checking the trials for shrinkage by marking on the trial slab a line 4" long and then noting the length when dry and when biscuit fired.
Then glaze the trial with a standard base glaze to check for possible crazing.

Too great a shrinkage from wet to dry (more than 1/16" to the inch) would indicate danger of warping and cracking during drying.

Too small a shrinkage from dry to fired would indicate a harder firing to mature the biscuit - which should be hard enough to be barely scratched with a file.

Crazing in the lower flint trials will be fairly fine and should become increasingly wide with extra additions of flint, until at some point in the trials the glaze should not be crazed when it comes from the glaze kiln.
Crazing may however be delayed, sometimes for months. Therefore the trial should be put under stress, to test whether delayed crazing is likely to develop. Remove from the kiln while fairly warm (about 200°C) and drop cold water on the glazed surface. If there is still no crazing, drop a steel ball-bearing or the end of a file with just sufficient force to make a scar at the point of impact. Then examine with a good watchmaker's lens each day for some days.
If the glaze is likely to craze later, small craze cracks may start from this point. Don't confuse these with a crack in the body which will be caused if the impact has been too severe.
The flint used must have been calcined and ground to pass a 200's lawn.
When this non-crazing point is reached, the body may have so much non-plastic flint that it is unsuitable for throwing.

In this case either:
(1) Try another more plastic clay.
(2) Add some bentonite (2 - 5%) to the body.

A suitable earthenware body would be:

Ball Clay	18
China Clay	6
Cornwall Stone	5
Flint	40

which has 76.5% Sio_2 in it.

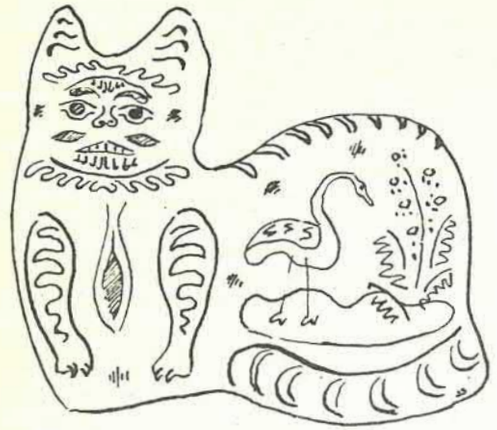
This is a high expansion body which should be biscuited at 1100°C and glazed from 960°C (Seger Cone 07A) with glazes of a high lead content.

The importance of crazing control in earthenware is that the biscuit is slightly porous, and if the glaze crazes, water will seep through - the biscuit must be sealed by the glaze. In stoneware, of course, this is not so, and crazing, instead of being a functional defect, can be welcomed as adding beauty to the pot.
When the pot is fired, the glaze must be in slight compression to allow for the delayed expansion in the body. But if the glaze is in too high compression, pieces of glaze may spall off, especially at edges, and handles may fly off with almost explosive violence.

As the glaze firing temperature is raised so:
(1) The percentage of lead in the glaze is decreased and the percentage of feldspar increased. (See glaze formulae later.)
(2) The percentage of flint in the body can be lowered because these glazes have a lower co-efficient of expansion.

It is wise in compounding the body, to add some china clay which is of particle size between ball clay and flint - as a range of particle sizes in the body gives better packing, more strength and more even drying properties.
The Cornwall stone is added to act as a binding flux in the body. It can be replaced by feldspar or nepheline syenite, but the Cornwall stone body is a little more plastic than the others.
If the body is too cold in colour, some red clay, about (5 - 10%) can be added and, if a surface colour break in the glaze is required, some glauconite - or a clay containing small iron stone nodules is mixed with the body.

These notes have been written on the assumption that little test apparatus is available. If co-efficient of expansion test apparatus and a strip glaze testing furnace can be used, the trial work can be much shortened.



INCENSE IS GOOD FOR TOOTHACHE

John Stackhouse

The whole sub-continent of America, from Panama to Mexico, has been rich in crafts for two thousand years, and though the area is so close to the source of today's culture of plastics and synthetics, there are still beautiful handmade things to be found if you have the time to seek them out. Weaving is still found in Guatamala, where regional patterns on shawls and skirts, indicate what village the wearer comes from. Some tribes still have their special embroideries, the work of the Cuna Indians of Panama being particularly well known. One can still find examples of carved agate, though the carved jade of the Mayas has disappeared. It is however the pottery which really retains enough of its former quality to catch the traveller's attention, and makes it worth his while to investigate what has been done in the past, and the extent that the traditions are still alive today.

A little amateur research is necessary. Some of the pieces, however quaint and lovely, don't mean much unless you know what they were made for. In Tlatilco, a suburb of Mexico City, the bull-dozer may turn up a charming little fat figurine or two. They are even more interesting when you find out that they are visual symbols of life and growth, and were once modelled every spring and planted in the fields with the maize, as an offering to the gods of the harvest. In Costa Rica and Panama little figures and emblems were modelled in terra cotta as a core over which thin gold sheets were pressed to make solid looking ornaments without using too much metal. History has no record of what the Spanish looters said when some of their ill-gotten gains turned out to be more fired clay than Gold. The fine craftsmanship of the sheathing and the skilfully concealed joints would not be appreciated.

The ancient pottery is dominated by the work of the Maya Indians and their contemporaries. There is a whole natural development, over perhaps a thousand years, from the monochrome pots of the early civilisation, through the introduction of polychrome in the Classic period, to the final invention of carved pottery and the use of moulds as the Mayan culture declined. The finest Mayan pieces, with their colourful patterns inspired by the contemporary life, had a thin plaster-like stucco applied after firing to carry the painting.

Drawings: John Stackhouse

Young Mayan men and women had a strict code of behaviour which seemed to prevent them from courting effectively, but the restraint was more apparent than real, and among the semi-scientific writings about the culture of the Mayas the following legend appears: In the vicinity of Lake Atitlan there was a custom for a young man who was interested in marriage, to waylay the girl of his choice when she was going down to the lake for water. He would take the water pot from her head and smash it on the ground. If she returned his interest she would say nothing: if she objected, it meant his suit was rejected and he also had to replace the pot with a new one. No doubt the potters of Lake Atitlan considered that these find old traditions should be kept up.

The Mayas had no glazes. Only in Chiapas did the Indians find the secret of glazing, and this survived only for a short period from the eleventh to the twelfth century. It was to be four hundred years before Mexicans took the technique of glazing pots from the Spaniards.

Among the pottery traditions that seem to have lived intact through the conquest and the republican upheavals is that of fashioning small incense burners dedicated to the gods of physical ailments. The God of Earache is easy to pick out as he holds his hand over one ear. The one for toothache is also readily discernible. A piece of smouldering copal is put in one of these with due reverence, and no doubt the right incantation is supposed to be very effective.

Central Americans did not think of pots only in terms of form and colour. They also found that they could have appropriate sound. The most spectacular developments along this path are the whistling jars. They are found in widely separated areas from Peru, through Guatamala, and as far north as Peubla in Mexico. Whistling jars were made by joining two bottle-shaped pots before firing so that water would slop readily from one to the other. The front one was usually in the form of an animal or was surmounted by an animal shaped head, and was fitted with a whistle. A handle spanned the gap between the two necks for strength. By putting a reasonable amount of water in a jar, and rocking it back and forth, a gentle whistle was generated as the air was forced through.

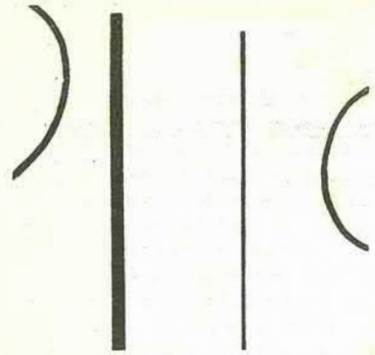
Pottery whistles have always been popular. They are still on sale in many of the markets. Another idea unique to this region was to make all sorts of pots, some domestic, some for ritual use, with hollow legs furnished inside with loose terra cotta marbles. The legs were usually cone shaped, and formed from a flat piece of clay of suitable thickness, wrapped round so it just didn't meet down the seam. Apparently the marble was fired inside the leg at the same time as the pot. Traditionally there are three legs on a pot, and the three marbles jingle pleasantly as the pieces are handled. The idea seems to be to add another aesthetic dimension with no reference to the use of the article.

After the conquest, when the Spanish introduced craftsmen from Talavera to supply the colony with majolica in the Hispano-Mooresque tradition, the Indians were quick to learn from the potters of Spain. The centre of the Mexican majolica industry was established in Puebla, and with a dozen potteries, development was virile enough to require a Craft Guild, with formal rules concerning designs and techniques. The proportion of tin to lead was strictly regulated, and the finest pieces were expected to be fired in individual saggars, not separated by clay stilts.

Some of the best work of the Puebla potters was done for the churches, and at least two sets of wash stands of majolica tiles set with basins of the same ware have survived in the sacristies of seventeenth century churches in the city. Another survival in one of the churches is a fine majolica basin with an inscription round the rim, "I am for the washing of the purificators and nothing else."

The potters of Oaxaca found that much of their clay fired a dark olive green. In recent years the modern potters have found that tourists like this ware as black as possible, and they have been adding graphite. Even more recently, research has disclosed that the trick isn't new. Some of the Monte Alban Indians found it out centuries ago and did the same thing.

The tourists have not always been the most discriminating buyers and have often been blamed for forcing a craftsman to turn from his traditions to produce degenerate work. This has not been the case however with the pottery from Tonola. The Indians in this community, outside Guadalajara, have for many years made simplified animal and bird figures decorated with abstract floral patterns which sometimes enhance the form, and sometimes ignore it. The works are so naive and charming, and the muted colours are so unusual in these countries which tend towards the garish, that they sell in enormous quantities. They still seem to be made with the same care and attention to each individual piece. It is these pigeons, cats, snakes and tortoises which make me regret most that a traveller with one bag, who has a long way to go, can't buy pots because they only get broken.



Drawing: Don Peebles

BASIC DESIGN TEACHING Don Peebles

It is difficult to formulate a definition of basic design: as a term it may include anything from a small group of students making simple geometric figures in an Art School for a few hours each week, to a larger number working collectively on a more complex group project.

As a concept it had its beginnings in the Bauhaus and was also suggested to some extent by Ruskin when he said:- "The student's aim should be absolutely restricted to the representation of the visible fact." He was, of course, recommending accurate drawing from nature, but he did mean drawing to give the student information, not to help him to develop a style. Thus a basic design course should be aimed at providing the learner with knowledge (not restricted to the visible facts of nature) but of the working of materials, colours and formal and spatial relationships.

The development of new foundations in art training suitable for introduction into Art Schools is made necessary by the decline of the classical Academies and the new aspirations of modern art and technique. Since the war changes have been taking place in technology and in manufacturing processes to the extent that "truth to material" has ceased to be the clear example it once was. There have also been big alterations in design methods. Our idea of culture is undergoing changes that affect our interpretations of "art", "design" and "taste". Industrial design no longer needs the aesthetic support of fine art. A bigger percentage of non-aesthetic factors is now apparent in that field because of the greater importance given to purely functional considerations.

Today design and fine art are considered to be separate although related activities, but as they are both dealt with in Art Schools a form of teaching needs to exist (especially in the initial stages of a student's training) that is common to both.

Such a course, dealing with a visual grammar in both two and three dimensions, would differ from the many courses being taught today where the student is encouraged to work towards a clearly defined end. It would provide for the development and extension of ideas and the student would be concerned with problems in which the beginning and not the end was defined. The student needs not so much a method of painting or sculpting, but a method of studying fundamental forms and processes in which any associations with "style" are carefully avoided. This need was recognised long ago by such men as Gropius, Klee and Itten. In England these ideas of basic teaching were slow to take on but the dedicated work of William Turnbull, Victor Pasmore, Richard Hamilton, Harry Thubron and others is, in spite of hostility, gaining increasing acceptance.

It should be stressed that the object of basic instruction is not to produce a race of abstract artists for this would deaden the student's imagination and produce only a stereotype. It should deal in a fundamental way with such elements as line, positive and negative forms, abstract shapes and spatial relationships. Such a course would be of inestimable value to the student of any form of visual expression, whether painting, sculpture or pottery. It would help him to see the potential of line, form and colour as an integral part of his own work.

SHOJI HAMADA

This famous potter, a Living National Treasure of Japan, has accepted an invitation from the organisers of the Christchurch Pan Pacific Arts Festival to come to New Zealand at the end of February 1965. He will be accompanied by his third son, Atsuya, who is also a potter and has worked at the Leach Pottery, St.Ives. It is hoped that a tour of New Zealand may be arranged after the Christchurch visit.

Dr. T. Barrow, who knows Mr. Hamada personally, was asked to provide the following notes. Readers might also refer to the article by Dr.Barrow on Shoji Hamada which appeared in the New Zealand Potter Vol.1, No.1 (1958) and in which a detailed reading list is also provided.

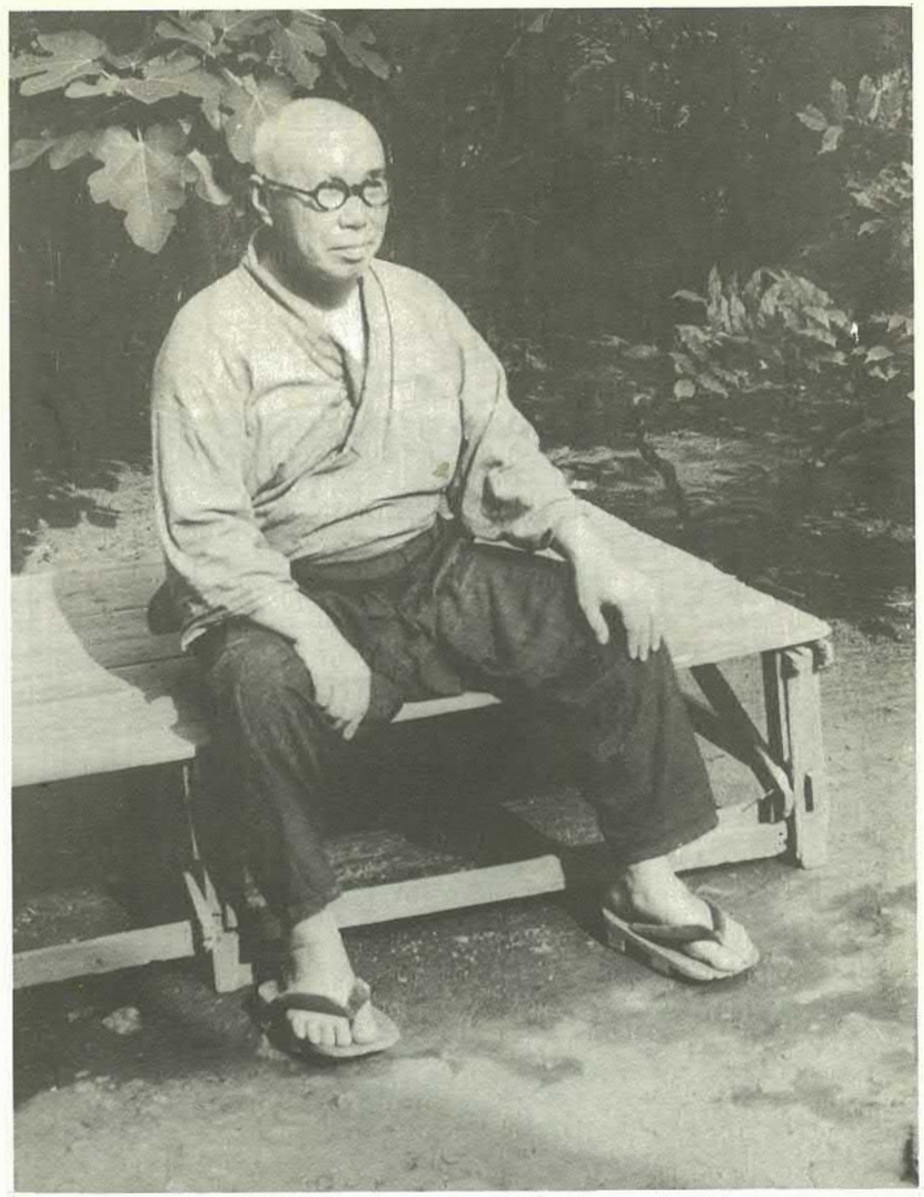
A NOTE ON SHOJI HAMADA

Dr. T. Barrow

"Few countries of the world have produced as many artist potters as has Japan, and of these many potters, Shoji Hamada stands out as one of the greatest. He is a truly unique individual who stands apart from all the others." These are the words of Dr.Soetsu Yanagi in his introduction to a volume produced in 1961 when a retrospective exhibition was held to commemorate forty years of Mr. Hamada's work as a potter. Bernard Leach, writing of his own association with Hamada (in the same book) wrote: "In the world of pots we have been messengers between cultures on opposite sides of the globe ..." Those of us who attended talks by Bernard Leach when he was in New Zealand in 1962 will remember that he frequently referred to Hamada as the ideal exponent of the method of pottery making in studio and workshop which he was advocating. It is significant that the two works on English studio potting (The Work of the Modern Potter in England by Wingfield Digby, 1952: and Artist Potters in England by Muriel Rose, 1955) included Shoji Hamada because he has been such a strong influence in the development of pottery making in the small workshops and studios of England. In New Zealand where British and Japanese influences find a happy meeting place, his work has also a strong and healthy influence.

What are the facts regarding Shoji Hamada? He was born in 1892, trained at the Kyoto Institute of Pottery when he was a young man, then proceeded to England in 1920 with his friend and collaborator Mr. Bernard Leach. Until his return to Japan in 1923 he worked in helping to establish the Leach Pottery and left his clear mark in that remarkable workshop. When Mr.Hamada returned to Japan he was offered an official post in ceramic research and production but he declined this in favour of life as a potter in the potters' village of Mashiko. Today Mashiko is famous throughout the world as the place where Mr. Hamada lives and works; for potters of the West it is a Mecca, and not a few New Zealanders have by one means or another found their way to that delightful spot. Mr. Hamada has made four visits to Europe and has also toured and lectured in other countries including the United States of America where his work is highly appreciated.

What can we say about the pots of Shoji Hamada? As one looking is worth a hundred sayings, it is better to let the pots talk for themselves. They are illustrated in many books. New Zealand museums have examples, and there are a good number in private collections in this country. As far as I am aware, the first Hamada pots came to New Zealand when Ray Chapman-Taylor returned from Japan in 1946. The sight of them at that time was a revelation to the few struggling potters who were working in earthenware only; their



Photographs of Hamada taken at Mashiko in 1960, by T. Barrow.

strength of form, subtle colour and vital brushwork made a deep impression.

Shoji Hamada is a leader of the Mingei or Folk Craft School and his work is best understood in relation to it and to the teaching of Dr. Soetsu Yanagi, and the Nihon Mingei Kwan (Japanese Folk Craft Museum) of which he is now the Director. I cannot do better than recommend the reading of A Potter in Japan by Bernard Leach (published by Faber and Faber 1960), for a general background to the work of Shoji Hamada.

Decorating and glazing procedure beside the main climbing kiln.

Photograph: T. Barrow

LONDON NEWSLETTER

Kenneth Clark

April 10. We are in the middle of another delightful visit from Professor Koyama. He left Japan on January 4 and has been touring and working in the Far East, visiting most of Europe except Russia (couldn't get in) and is now spending a week in London. He is off on Sunday to America visiting and lecturing. He expects to be back in Japan in about a month's time after calling also at Mexico. The purpose of his visit has been two-fold. Primarily he visited Cairo to sort over a million shards, some of which he said are very important and include early Corean (Marco Polo and all that). He had helping him a professor from Tokyo University, Dr. Mikami, two students, and Mr. Fujiwara the Bizen potter, whose father was a great friend of Koyama. As I see it, where Yanagi was the champion in establishing the now famous Mingei Kwan and saving the best of the traditional craft movement, Professor Koyama is one of the main forces in promoting really modern Japanese ceramics. At the same time he is a renowned scholar and historian of past Chinese and Japanese ceramic achievement. The second purpose of his visit is to buy some 60 pots by modern potters to be selected from the countries he visits. This project, believe it or not, is being sponsored by the Asahi Shimbun, one of the largest newspapers in Japan, and financed by them to the tune of a good thousand pounds. The Asahi Shimbun sponsors many things, including ceramics. The pots will be shown at the Museum of Modern Art in Tokyo some time in August, and will be the first International Exhibition of modern pottery to be shown in Japan.

For the last two days he has been working very hard making over 100 small wine cups to give to his friends when he returns. Howard Williams from Auckland, who is now working for me, has been helping him, and we have all enjoyed it immensely. Quite a rush as he started working on Monday morning, we had them all finished and dried out by Tuesday evening to fire Wednesday. He returns on Friday to glaze and decorate. When finished we will send them on to Japan for him, together with the pots he has chosen for his exhibition. Last evening I took him to Ruth Duckworth's studio where she had quite a good selection over from a recent show in Bristol. He bought a beautiful hand shaped open dish-bowl, oxidised ash glazed stoneware, some 15 inches diameter, with which he was very pleased. Tomorrow Howard is taking him to see Lucie Rie and Hans Coper, to whom he is showing some of his slides. He has literally taken thousands this trip and on Thursday we are having a party here when he will show some of them again.

May 29. William Newland recently shared a show at New Zealand House with the painter Duncan McDiarmid and John Hutton with paintings and glass engravings. Bill showed a selection of thrown stoneware pots and some half dozen pieces of ceramic sculpture. One of the best pieces was his "Daniel in the Lions' Den" and "Flight into Egypt". Gillian Lowndes has a show in Bristol starting this week. Her work is extremely personal and relaxed, and some of the most interesting work being done here today. It is well summed up by her note in the invitation card: "I allow the plastic qualities of clay to develop and influence the forms that I make. My work is sculptural and intuitive in outlook, although I chose to work within the limitations of hollow pottery forms." Also this week an exhibition of Leach Pottery and Bernard Leach's work opened at the Craft Centre. Many pieces by Janet Leach were on show together with those of several people working at the Pottery. Some of Janet Leach's pots I would say were influenced by some of the modern Japanese potters, especially her slab like dishes. Much

of the work showed the influence of current ceramic thought and ideas but still very much related or adapted to what one might call traditional St. Ives productions - additions rather than really fresh or completely new concepts throughout.

The Craft Council of Great Britain has now been formed and could do a lot of good if it got sufficient support from the right places. There will be an awful lot of work necessary to make it successful. Craftsmen will have to be promoted more in order that they can produce and sell more, so one is very much dependent upon the other.

The other day I took a party of first year students to visit a small production pottery in South London, and then on to one of the oldest and last surviving County Potteries at Wrecclesham near Farnham, sometimes called the Farnham Pottery. They still make flower pots and large plant containers, fire in a bottle kiln and dig their clay direct from the hill behind the Pottery.

QUEEN ELIZABETH II ARTS COUNCIL

appointed by the Government on April 3, 1964.

Mr. G.G.G. Watson (chairman), Mr. R.S.V. Simpson and Mr. G.H.A. Swan, all of Wellington, appointed till March 31, 1967.

Professor P. Platt (Dunedin), Mr. E.C. Marris and Mr. J.H.E. Schroder, of Wellington, till March 31, 1966.

Sir Gilbert Archey and Mr. D.A. Highet of Auckland, and Mr. James Collins, of Christchurch, till March 31, 1965.

These first-appointed members are subject to provisions in the authorising legislation ensuring that the terms of members do not all expire at the same time. They are eligible for reappointment on the expiry of their original term.

The Director of Education, Mr. A.E. Campbell, the Director-General of Broadcasting, Mr. G.H. Stringer, and the Secretary of Internal Affairs, Mr. J.V. Meech, are members of the council by virtue of their office.

The Sub-Committee for the Visual Arts consists of:
Mr. G.G.G. Watson, Chairman.
Sir Gilbert Archey (Acting Chairman during Mr. Watson's absence).
Mr. J.H.E. Schroeder
Mr. S.B. Maclennan
Professor Paul Beadle
Dr. A.H. McLintock
Professor John Simpson
Dr. Charles Brasch.

This Committee makes the decisions which most affect potters, in particular the allotment of awards for study, research or travel, and grants for particular projects such as visiting potters, the sending of exhibitions overseas, and the acquiring of a collection of New Zealand pottery.

In 1964 the Queen Elizabeth II Arts Council has almost £200,000 to meet commitments and to help the arts. This includes £100,000 from Golden Kiwi lottery funds.

NEW ZEALAND HOUSE LONDON ART EXHIBITION

A successful exhibition by three New Zealand artists working in Britain and in France was held in the reception hall for four weeks ending early in June. The artists were John Hutton, painter and engraver in glass; Douglas McDiarmid, a painter who has been living in Paris and working in France for the past 14 years; and William Newland a potter and ceramic sculptor, who is at present a lecturer in the art department of the Institute of Education of London University.

The exhibition was opened by Lord Cottesloe, Chairman of the Arts Council of Great Britain. It was planned as the forerunner of a series of exhibitions of the visual arts and of cultural programmes to be held at New Zealand House to show the scope of the work of New Zealand artists, musicians and scholars who have attained prominence in Britain and Europe. The High Commissioner, Sir Thomas Macdonald, also plans that opportunities shall be given from time to time to the more promising New Zealand students studying in Britain.

Referring to the fact that this was the first major exhibition in the new New Zealand House, Sir Thomas said he was sure that it would give the many people who viewed it some fresh thoughts about the accomplishments of New Zealanders. Lord Cottesloe's interest would build a bridge of mutual aid and support between the Arts Council of Great Britain and the Queen Elizabeth II Arts Council in New Zealand - a bridge which would benefit both countries and in particular those whose creative talents in the arts would enliven the world of the future.

Lord Cottesloe referred to the problems which the early settlers from Britain met in New Zealand last century and to their success in creating a partnership in the new colony with the Maori people which included an understanding of their traditional culture. These pioneers, he said, were too busy in the initial years with the task of developing their new country with farms and settlements, roads and communications, to have much time to spare for the pursuits of leisure and the development of the arts. But in the 20th century, with the growth of leisure and education and the quickening of travel, New Zealanders had shown that they could hold their own in many fields.

Mr. Rex Nan Kivell, a leading London art expert who is a New Zealander, in a warm-hearted introduction to the exhibition catalogue, emphasised the significance of this patronage of young and promising artists by the New Zealand Government. The old school of New Zealand artists who painted through European eyes had faded, he writes.

'The young artist of today is not only expressing the new ideas and emotions inspired by the land in which he lives but is also exploring the abstract which appeals because of its universality. So we have New Zealand painters, potters and sculptors, all of whom I am sure will benefit from a visit to Europe and perhaps enlighten us with something they have brought from New Zealand.'

POTTERS

Nan Berkeley and Mary Hardwick-Smith, delegate and observer at the World Craft Conference in New York last June, have both been swept up in American craftspeople's hospitality, which has taken them from the Smoky Mountains to Santa Fe, with invitations from Canada to Bolivia, so that they have hardly had time to write. We hope to have their report in the next issue.

Oswold Stephens and Grete Graetzer in Dunedin staged an excellent exhibition of pottery together with painter Shona McFarlane.

Dave Hartill of Hokitika is busy building a small new kiln. He and his wife Margaret have found a large seam of good clay at Ross.

Wilfred Wright at Reikorangi is getting excellent quality into his high fired glazes. His wife Janet has a new electric kiln and is experimenting with jewellery.

Eileen Keys of Perth has been teaching country people in her area to use the raw materials found so abundantly in Western Australia, by making pottery.

Len Castle with his wife Ruth and daughter Briar, has now been a full-time potter for nearly two years. The breadth and assurance now apparent in his work, together with the feeling for line and beauty always there is producing a formidable body of excellent pots.

Three more full-time potters in Auckland - Graeme Storm, back from overseas with a Scandinavian flavour to his work, has overcome his initial kiln problems and is really into production. Jef Scholes, erstwhile apprentice to Barry Brickell, has found a house in Halsey Drive, acquired a van, and built himself a kiln which, though the chimney is somewhat unstable, is producing saleable domestic ware. Adrian Cotter, living in the bush by his kiln, is also producing domestic stoneware for the Auckland market.

Helen Dawson, with plans for a fine house and garden at the Taieri, has excavated the kiln site, even though it will be a year or two yet before the foundations will be laid.

Flora Christeller has a new Cowan designed two chamber down-draught oil-fired kiln which has been fired twice and promises well.

Roy Cowan's lampbases with appropriate and interesting shades supplied by John Bidwill, were a grand and pleasing part of the exhibition of Wellington artists at the Centre Gallery in August.

Theo Schoon's impressed patterns on Brickell platters show a sensitivity and a knowledge of design that is masterly.

Platter: Brickell 12½" square.
Decoration: Schoon 1964

Helen Mason's plans for concentrated work with her new Cowan designed kiln built last January, were interrupted by a sudden flight to San Francisco for family reasons. Alan Meisel and his wife were most helpful during her six weeks stay there, and the opportunity to study the work of Peter Voulkos and Win Ng was exciting. The lateness of this issue was caused by this unplanned absence.

So far in 1964 Wellington has had 6 pottery exhibitions - Kawai/Chappell, Mirek Smisek, Doreen Blumhardt, John Kingston, Paul Melser, with June Black, and the Eighth N.Z. Potters' Exhibition still to come!

Warren Tippett and Michael Trumic are working full time as potters in Christchurch, each with his own kiln and set up.

Minna Bondy, working again with clay, has built unaided, her new kiln.

Claire Dickson and Grace Johnston separately made comprehensive world tours studying pottery wherever they went. The knowledge they already had of pottery making greatly enriched their journeys.

Jack Laird is about to set up a commercial pottery at Nelson with a staff of four. It is to be called the Waimea Pottery and is being established at Salisbury Road, Richmond.

The second New Zealand Crafts Conference is being held in Auckland from 27 - 29 August. The theme of the Conference is "The place of handcraft in the cultural and commercial life of New Zealand" and it is organised by Gerald Wakely, Chairman of the Standing Committee, Jack Laird, Secretary, and Terry Bryant, Member.

Photograph: John Melser

Pots from Exhibition by Paul Melser at Artides Gallery, June 1964. Ht.of tallest pot 8".

Patterns at the Pipe Works

Photograph: Barry Brickell

ACADEMIE INTERNATIONALE DE LA CERAMIQUE

of which New Zealand is now a Member Nation.

Meeting under the Presidency of M.Henry J. Reynaud, in the presence of the Ambassadors of Austria, Cuba, and Congo-Brazzaville, with many diplomats and consuls general and several delegates, the I.A.C. held its 21st Assembly at Geneva on the 25th May before the representatives of 40 nations.

Important decisions were made: the city of Geneva will organise an Exhibition at the Musée de l'Ariana during the summer of 1965, and Turkey has asked that the International Ceramics Exhibition and the Fourth Congress of the I.A.C. be held at Ankara in 1968.

The admission of New Zealand and of Congo-Brazzaville to the I.A.C. at this meeting brings the number of member nations to 64.

Mary Hardwick-Smith, President of the Auckland Studio Potters, attended this meeting. She reports: "I attended as representative for New Zealand Potters with Mr. Zohrab, Consul General of New Zealand. During his preliminary address the President, M. Reynaud welcomed New Zealand as a new member and I was invited to reply. However, owing to language difficulties, the meeting was conducted entirely in French - Mr. Zohrab replied and made a brief statement about the growth and activity of potting in New Zealand and our willingness to participate in I.A.C. exhibitions.

"The President continued by saying that Ceramic Artists did not receive the high prices for their work that painters do, and that the I.A.C. should work to make Ceramic Artists better known. He also remarked on the work of Picasso and other famous painters who have entered the field of ceramics and thereby enhanced its name.

"The member for Turkey, Professor Hakki Izzet, took quite an active part and spoke several times. He said that the art of ceramics is a major and not a minor one. He then went on to describe the place ceramics have in modern architecture, particularly in Tourist Hotels in Turkey, where wall tiles are used very successfully. Some coloured slides were passed round of 16th Century decorated tiles, a few modern pots and part of a building showing the use of tiles.

"The member for Costa Rica then described the use of pre-Colombian ceramic patterns on a new textile that is being commercially manufactured. After the financial report had been read by the Treasurer - the member for Madagascar - M. Reynaud remarked that this was one of the few occasions when members were not asked for money as the Academy is supported by the Geneva City.

"The discussion then centred round the holding of future exhibitions. By this time we'd had a good lunch and the meeting became more lively and entertaining. I missed much of the talk for I had been parted from Mr. Zohrab so had to rely on my own resources and the kind assistance of Madame the Consul for Yugoslavia who was sitting next to me. However, M. Reynaud assured us that New Zealand will be welcome to send pots to future exhibitions."

Are you interested in health, homesteading, organic gardening, conservation and world peace? If your answer is "yes" to any or all of these questions and you would like to live in the country and join with others in activities relating to such interests, write to: Morris, 14 "El Nido", 61 Duke Street, Dunedin.

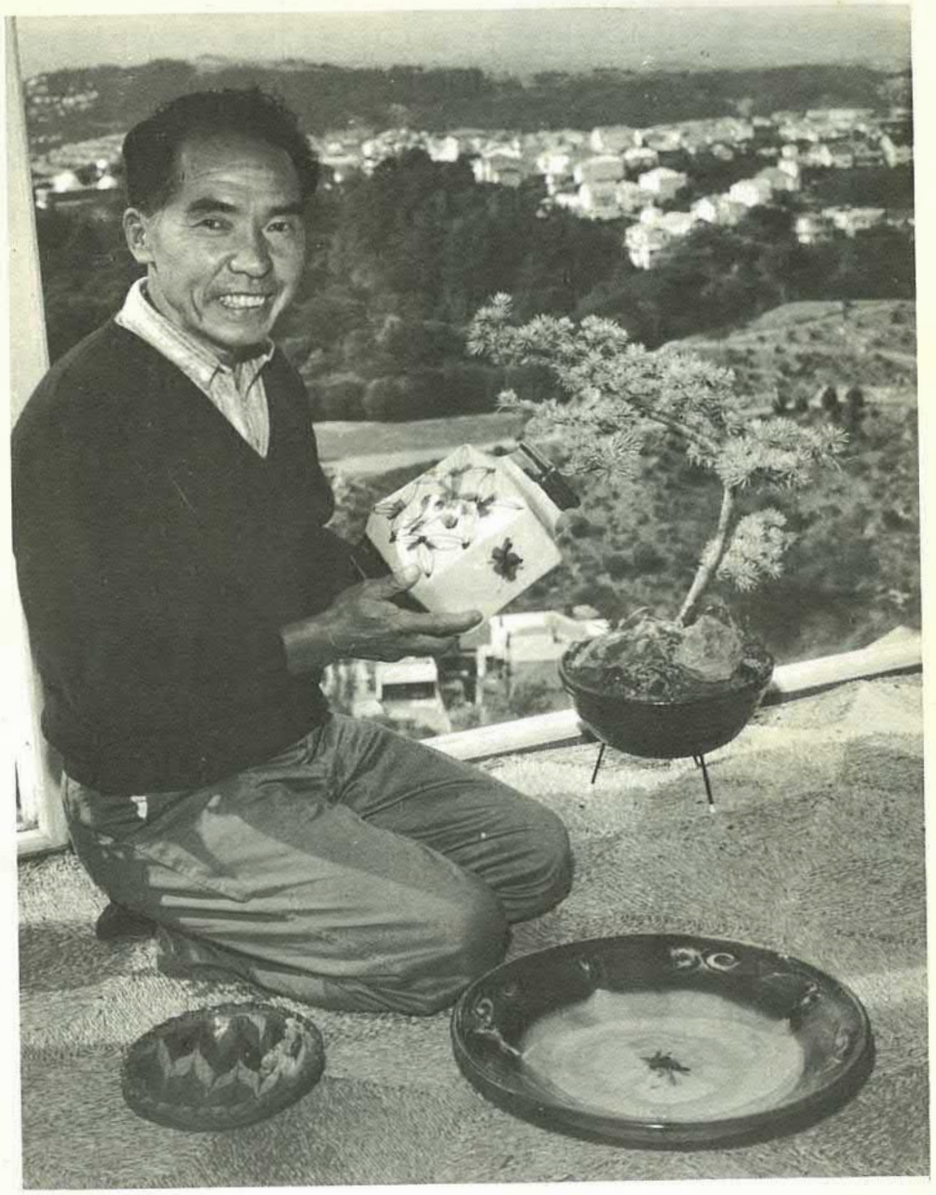
CREWENNA POTTERY

Harry and May Davis, founders of the Crowan Pottery,Cornwall, England, famous for its very excellent domestic ware, have now been in New Zealand for two years. The bulk of the hard work of re-establishing the Pottery at Wakapuaka, Nelson, has been achieved, and Crewenna pots are appearing in our craft shops. The few samples so far seen of the translucent porcelain being evolved from local materials set a new standard of excellence in the rapidly expanding pottery movement in this country.

Four firings have now been completed, and satisfactory progress has been made, though a great deal remains to be done before the potentialities of the available raw materials are fully grasped.

These raw materials, as anticipated from the geological bulletins studied in England, are extraordinarily abundant and varied in Nelson province, and amply justify the crushing and milling equipment brought out, for otherwise they would remain unusable. An interesting feature of the acid rocks of the district is that the iron-bearing accessory minerals are often limited to two readily removable varieties, biotite mica, and magnetite. The former is surprisingly resistant to mechanical breakdown in a ball mill, with the result that even after hours of grinding the bulk of it will not pass a 120 mesh lawn. The magnetite grinds readily but is easily removed with a magnetic separator. This mineral shares that desirable property, peculiar to tourmaline in the Cornish china clays, of resistance to oxidation. The whiteness of Cornwall china clays is due to the fact that the iron content is locked up in tourmaline needles which do not oxidise and stain the clay. Magnetite plays a similar part in the Nelson rocks and clays, and in addition can be removed magnetically. The interesting result of this is that apelites and pegmatites of apparently very inferior commercial quality, will yield excellent materials with residual iron content no greater than is needed to give that delightful blue-white, or green-white quality so typical of oriental porcelains. Another interesting aspect of exploiting such materials is that one has the freedom to choose which, and how much, of these accessory minerals to take out, so that one material can be made to impart several distinct characteristics to a glaze. Close to the pottery is a big deposit of plastic clay, the stickiness and colloidal properties of which are of the extreme nature usually associated with bentonites, so that as little as 10% will impart astonishing plasticity to a stoneware body. It is fortunate that so much workability can be imparted with so little of this material, as its iron content would otherwise make it useless. Clays of the ball clay type are lacking. To impart plasticity to white porcelain bodies the plastic clays from Golden Bay are adequate, but they are plastic clays of a fireclay type rather than a vitreous ball clay type, which is something of a disadvantage.

The kiln is a twin down-draught shuttle kiln. Each chamber is 144 cubic feet. Fired with oil fuel it has two low-pressure burners operating on the first chamber for glost firing with a reducing atmosphere. The smoke produced by the reduction is consumed in the second (biscuit) chamber by means of air, preheated in a chamber between the fire boxes, and supplied under pressure to the exhaust flues of the first chamber. The doors of the two chambers are a permanent structure built on the cars, so that they close as the cars enter. The shuttle system was incorporated for the sake of the enormously increased ease and comfort of loading and the labour-saving feature of permanent doors. No attempt is made to exploit residual heat, which is one of the normal aims of a shuttle kiln. The whole kiln has functioned very well. Temperature distribution is satisfactory and the protection of the metal work on the cars, and the elimination of smoke, are both one hundred per-cent.



Photograph: Evening Post.

Takeichi Kawai - New Zealand Visit March 13 - April 16, 1964.

"I felt the vitality of the man, and was fascinated with the way he worked with his fingers, especially on slab and pressmoulded pots."

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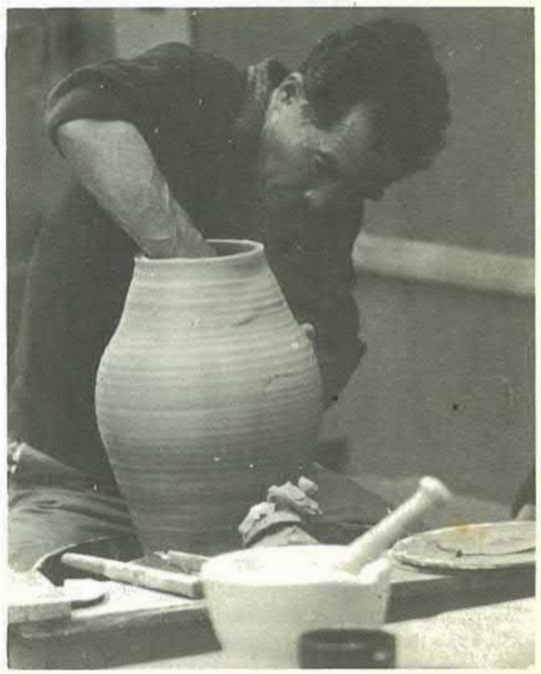
2



"He knew what he wanted to do and had the control to do it. He allowed within his work for a range of happenings but shied violently from pots of accident."

Photographs 1. 3 : David Carson-Parker

"I learned so much from his methodical manner of working and from his ability to overcome unusual and often difficult working conditions. He made tools from pine or bamboo and knives and scrapers from packing case wire - all exactly the right shape for the job they were intended to do. He used tools sparingly, claiming 'fingers better, fingers easier'."

"His skill as a potter, his warmth and generosity of spirit, transcended all barriers of race and language and helped to deepen the friendship already existing between potters in Japan and New Zealand."

3

4

Photographs 2. 4 : John Melser

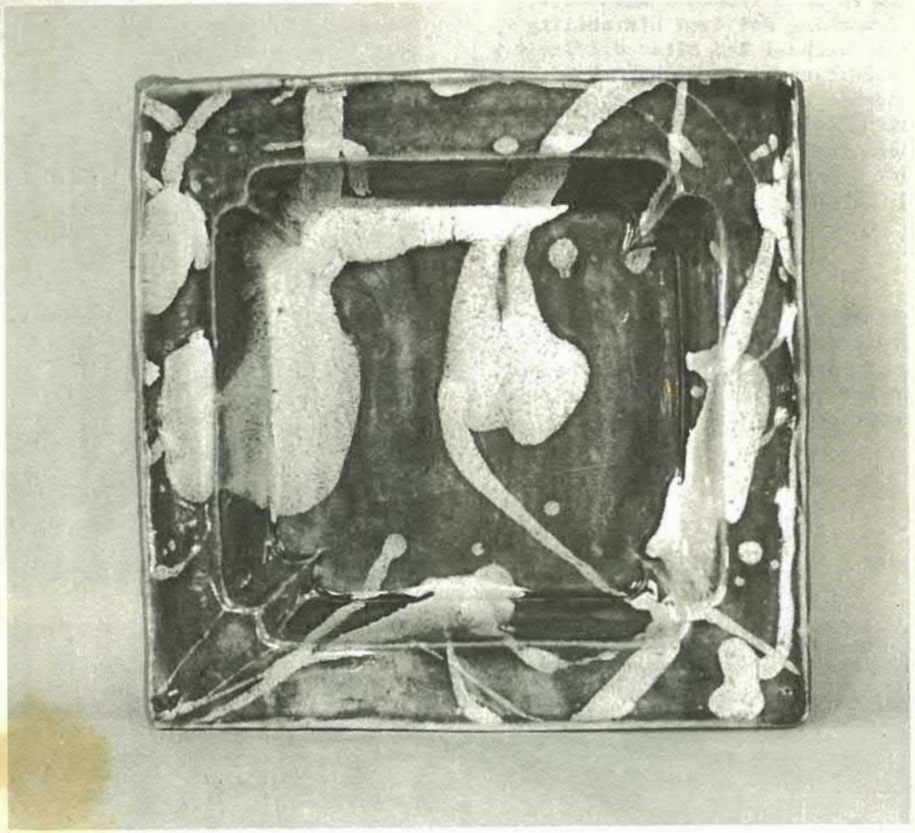


Plate 13" square. Photograph: T. Barrow

"He was so eager to show us all he could, and his teaching was always gentle, never critical."

"His method of handling the clay was one of the most striking lessons for us all. There was no athletic striving to master the clay, but a gentle coaxing and a sense of working with the material, not against it."

"His wonderful sense of humour often came to the rescue when our mixture of signs and sentences of one syllable failed, and with much laughter he would search through his little dictionary for the right words."

Comments gleaned by Margaret Milne from Auckland potters.

JOHN CHAPPELL— Potter - 1931-1964

John Leslie Thomas Chappell was born on the 23rd April, 1931, at Ealing, Middlesex, a suburb of London. From his parents he inherited a genuine warmhearted gregariousness and an instinctive pragmatism to which he always subjected theories or far fetched notions (his own and others), but there were no special home incentives by which he might realise himself culturally or intellectually. As a scholarship boy at Ealing Grammar School he developed his talent for systematic thought in fields such as pure mathematics, and this combined with his instinctive recognition of what was practicable, made the exercising of his faculties a pleasure-loving process that gave zest and exuberance to all that he did. It was fascinating to watch him work on a problem. When building a new kiln he would work diligently upon the theory of gases and the science of flames and furnaces, and then knock up a kiln that broke every one of the rules he had so carefully considered, and it confounded everyone by working with a chimney that was too short, flues the wrong size, and structure of the wrong materials.

At the age of 16 he left school and took a job in the laboratory of the Regent Oil Company, studying chemistry and mathematics at night for a London University degree. In 1950, while attending a Drama School, he saw Murray Fieldhouse demonstrating pottery. That was the beginning. He became a part-time potter for a year, working in the Laboratory by day and racing down to Pendley Pottery on his motor-bike every evening and weekend, to the detriment of his University studies. After this he gave up everything to become a full-time potter with Murray Fieldhouse. Pendley Pottery was neither a workshop nor a school; there was a range of standard shapes called Pendley Pottery to which everyone contributed, depending on their ability, and this was sold in department stores and galleries up and down the country. 1952 was a specially prolific year. John's enthusiasm and high spirits were infectious, and the good humour and discourse that always surrounded him became the social focus of the centre.

John left Pendley at the end of 1952 in order to build a kiln and pottery for Duncan Mead, a local farmer. He then went to prison for a month, his conscientious objection to national service not being accepted by the Tribunal. Coming out of prison he went to North Africa and worked for a pacifist organisation attempting to impart some rudiments of literacy to starving Algerian children. He returned several months later, thin and pale, and in a state of shock at the poverty and disease he had witnessed.

It had always been his ambition to make salt glaze stoneware, and upon returning from Algeria he found a farm cottage in the Chilterns, part of Coldharbour Farm, and there set up the

Coldharbour Pottery as described by him in the English Pottery Quarterly No.2. His partner was Bernard Devine, who, as far as is known, only ever made egg cups and assisted with the firing of the kiln. The former he did thoroughly and in vast quantities after measuring 800 eggs with a micrometer to establish the best possible average size. Bernard Devine's other duty was foraging for fuel and food. In this he was assisted by George Parrott, a naturalist, who completed the trio and cultivated the vegetable garden. Visitors were always welcome and given delicious meals of fungi, berries, nuts, nettles, herbs and the like, ingeniously prepared and cooked by John. Firing days were open days and people would be seen trekking across the Common from all directions with victuals and sleeping bags.

In 1955 Coldharbour Farm came under new ownership, and John and Bernard found new premises at Wilstone. The premises were at the back of the village shop and food problems were over, for credit was extended between firings. The kiln was rebuilt, and the finest salt glaze stoneware that John made in Britain was probably made during this period. At the end of 1955 it was decided to close the pottery during the winter months, and John went to the South of France and stayed some weeks with potters in Vallauris, while Bernard Devine went to Sweden.

It had always been John's ambition to go to Japan, for he felt this the best country in which to study pottery, and he constantly vowed he would be there before he was thirty. But his profits as a practising potter in England were so low that the idea of saving enough money for the trip half way round the world seemed quite ridiculous. Word came from Bernard Devine that English teaching in Sweden was very remunerative, and after raising his fare to this country by working as fifth chef in La Ronde night club in Soho, John arrived in the spring of 1956. Nearly three years of hard work both as cook and English teacher, followed. In October, 1957, John married Anja in the maire's office, "John stinking from having cooked lunch, which took us three hours to eat" says Anja. That same year John met Mr. Mosuke Yoshitake of the Tokyo Institute of Art in Industry. Mr. Yoshitake had just been on a tour of study to the Arabia Pottery in Finland, and was visiting the rest of Europe before returning home. They discussed at length John's wishes to study in Japan, and after his return Mr. Yoshitake put him in contact with Mr. Kunio Uchida, a Kyoto potter much interested in Scandinavian pottery. This was a rather difficult situation, because John abhorred Swedish taste (see Pottery Quarterly No.13), and when in Sweden, though missing pots most miserably, refused to see any potters there in case he was infected. However, through Uchida, John was able to go to Japan once he had saved the fare (having been unsuccessful in his application for a British grant).

So, in January, 1959, the ambition was realised and John and Anja arrived in Japan. While it was not particularly easy working for Uchida, John was always grateful for the thorough training in techniques and workshop methods. The Japanese liked the English idiom in which John worked, and at one stage he was given an order for 2,400 beer mugs, and the horror of fulfilling this made him shudder for the rest of his life.

Uchida, realising John's competence as a potter, and also his news value as a foreigner, soon asked him to exhibit with him, and the resultant publicity helped John to become known. In May 1960, when the World Design Conference was held in Tokyo, John was part of the Japanese delegation, and helped them greatly in making plans for the reception of the many foreign delegates to the Conference. It was there that Helen Dawson and my husband and I first met John. Michael Gill, the English potter now working in Uganda, had told us about this Englishman living in Japan. We were therefore pleased when, after a day or two of coping with foreign foods and Japanese telephones, an English voice announced on the telephone that he was coming to see us. John was actually staying at a temple because the board was cheap, and the only disadvantage was that the meditation bells woke him very early in the morning. This was in the days before John was overwhelmed with foreign visitors, and Helen and I spent much time with him in between Conference sessions, being introduced to Japanese life. Our first excursion was a ride on a Japanese tram, and from that moment on we found that John's deep love and understanding of the Japanese people helped us also to cross in some measure that mental barrier separating East from West.

We learnt that, because of the usual visa problems, John and Anja would soon have to leave Japan for six months before being able to re-enter for another term of residence. Means were found to bring them to New Zealand, and just before Christmas, 1960, they arrived in Wellington. On the way they met Wanda Garnsey and Les Blakebrough in Australia, and new friendships were made.

John made quite an impact on easy-going New Zealand. I quote from the New Zealand Potter Vol.4 No.1. "John's absolute horror at many of our amateur ways has been most salutary for us. His exhibition at the Centre Gallery, Wellington, in February 1961, of pots made in Japan and since his arrival here, emphasised that he could practise as well as preach. He is as hard with himself as he is with us, and there is almost a classical severity about his work at this present stage ... Perhaps the greatest benefit he has given us is a realisation of how long and arduous is the way to becoming a good potter. At the same time, the knowledge and technical skill he has so freely imparted should have the effect in time of raising our level of achievement."

Back in his beloved Japan by July, 1961, John with Anja, settled again into their little flat in Senyuji, Kyoto, and John decided to try and work independently. He found cheap space in a backyard in Gojo, built a shed and wheel, made workboards and racks, bought clay, threw and turned, glazed and fired in the communal kilns of Kyoto, and got the pots from the kiln just in time to dash to Tokyo with them for the opening of the show of his and New Zealand pots on the 1st October. During this period Mirek Smisek and his wife and two small sons arrived in Kyoto from New Zealand and were soon settled into the potters' section of that fascinating city. From then on for John it was one exhibition after another, with a great deal of hard work, while Anja did all she could to earn the bread and butter by teaching English and Swedish, meanwhile studying Japanese dancing, at which she excelled. It was now that John's friendship with Takeichi Kawai ripened, and Takeichi helped with advice and understanding, making it possible for

John to fire in Kawai's Gojo kilns. By May, 1962, when by a fortunate chance, Helen Dawson, Doreen Blumhardt and I all met John together at his Exhibition in the Matsuya Store, Tokyo, it was evident that the freedom of working on his own, despite its attendant problems, was enabling his work, particularly in porcelain, to develop.

John was fast becoming a celebrity, and every foreign visitor to Japan who knew anything of pottery wanted to meet him; so much so that life was becoming unbearable and often three to four days out of a week were taken up with visitors. He resolved to lease some land well out of Kyoto at Do-Mura and build his own kilns there. By the autumn kilns and workshop were built and the salt glaze kiln was functioning well. Takeichi sometimes came out and helped during a firing, chopping wood, pumping oil, drinking sake and eating sushi. The gatehouse on the farm became available and John and Anja were able to live by the kilns, and for the first time in six weeks John was able to have a garden again and grow vegetables. Les and Sue Blakebrough came up from Australia and lived and worked with John and Anja. The trip to Europe via Australia and New Zealand was planned for the end of 1963 when the visa situation became urgent again, and the idea of bringing Takeichi to Australasia was discussed.

Then things began to go wrong. It was the year of the rabbit. Anja left and is now living in London. Kenneth Quick, of the Leach Pottery, was drowned while swimming with John Chappell and Jack Stoops, an American teacher. Tomimoto died, two good friends were killed on Mt. Fuji, and John bought a new speedy motor-bike with some unexpected profits. Despite everything, John kept on making pots and finally, accumulated enough for exhibitions in Australia and New Zealand in February and March, 1964. Takeichi and John planned to tour these two countries together, with John helping Takeichi to make contact with the Western world, for he had only previously travelled in China. But on the night of February 8, 1964, while riding his motor-bike which he had brought with him from Japan, John Chappell was killed in a road accident just over the Sydney Harbour Bridge.

One of his greatest friends in the last years, Les Blakebrough, sums up his life in these words: "John Chappell had many talents: apart from being a fine potter, he had an alert and enquiring mind and would have made a good political commentator. He was a convincing talker. However, it was with clay that his ability was evident. His standards were high and he expected the same of other potters. He followed an uncompromising path with his pots, which had a peculiar way of being somewhere between what we have come to term 'Eastern' and 'Western'. He achieved this assimilation better than anyone else I can think of in an unselfconscious way. His pots were not Japanese and not English but unique, and an extension of himself.

"That he was killed is a tragedy because he was in the process of mature development. There was a well of physical and creative energy that few people have. To make the scene as he did in Japan, where competition is unbelievably competitive and where critics are severe, intelligent and well informed, was an achievement, and the reward of being a fearless, creative potter. His pots will speak for themselves."

The material for this biography was contributed by Anja Chappell; Murray Fieldhouse - Editor of Pottery Quarterly, England; Wanda Garnsey - Editor of Pottery in Australia; Les Blakebrough of Sturt Pottery, Mittagong; and John Stoops of Kyoto. A collection of John Chappell's work should soon be on show in the Dominion Museum Wellington, and possibly in Auckland, Canterbury and Otago Museums through the courtesy of his widow, Anja.

Helen Mason

Photograph: Brian Moss

A corner of the showroom of Dominion Motors, Wellington, showing in position a ceramic sculpture by June Black. This is one example of the increasing use of ceramics in the buildings of this country.

Photograph: H. Sieben

MURIEL MOODY

K.M. Hancock

There's something of an off-beat note about Muriel Moody. Both the artist and her work have a quality that's hard to define - a sort of light-hearted gaiety with a wry twist to it. "Mustn't be too solemn," she says, sticking a feathery piece of bamboo into the topknot of one of her small ceramic figures.

This is a key remark. A serious statement of her beliefs tends to run off at an amusing tangent. A ceramic ballet dancer suggests, with all her grace, the awkward postures in which even the most prima of ballerinas can find herself. The lithe torso of a young girl may have live cacti sprouting from her hair. It doesn't require a great stretch of the imagination to picture a pot of spring flowers sprouting from Muriel Moody's own slightly disarrayed fair head. And she's just as likely as not to open the door dressed in a pair of her husband's old pyjamas, black to the elbows with plastic metal, a newly discovered medium that excites her a great deal. But it would be a mistake to think that a charming vagueness of manner, a seeming disinclination to grapple with facts, were more than the merest veil, half-concealing but not hiding the character and background of an artist who is also a most remarkable woman.

Before the war Muriel Moody, as Muriel Wilson, was a pupil of Linley Richardson's. Young as she was, she already had behind her some years of responsible work in the field of advertising. From Palmerston she went to Christchurch to take over the management of all advertising for the oldest established and biggest department store in the city. Her fashion drawings were outstanding. She was an accomplished etcher, exhibiting in Wellington and Auckland.

When war broke out, the British Red Cross looked to New Zealand to send two women to join a team of workers setting up clubs for women members of the forces in Egypt. The blonde young artist-cum-advertising manager applied, and, to her astonishment, was accepted for this demanding job. Jean Begg was setting up the British Y.W.C.A. in Egypt, and Muriel Moody worked closely with her, establishing clubs in Cairo, up and down the Nile, right out into the desert. "It was a tremendous time," she says. "Rommel was on the march - no one knew what would happen." It was during her time in Egypt that Muriel Moody first turned to sculpture. There was little time off, but what there was she put to good use and began to take lessons from an Egyptian sculptor. "From then on I became more interested in sculpture," she said. "It was a challenge."

As the arena of war shifted, so did the activities of the New Zealander. From Egypt she was transferred to India to cope with the problem of clubs for women personnel. Then it was Ceylon, where at one time there was an influx of 2,000 W.R.E.N.s. Here she worked closely with Lady Louis Mountbatten, the head of the Red Cross, in whom energy and drive were allied to immense charm of manner and consideration for her co-workers.

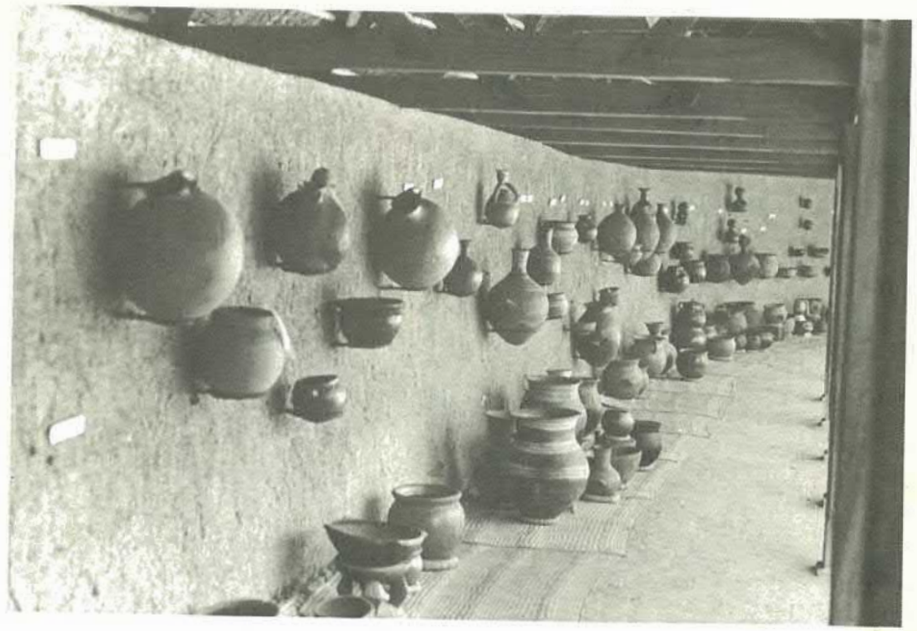
The end of the war meant still more adventure for Muriel Moody. She was sent to Japan with an advance party of welfare workers, and became head of the British Welfare Services for the whole of Japan.

As it had been in Egypt and India, spare time was a commodity in short supply in Japan. Her work took her from one end of the country to the other. She spent the few moments she could snatch from her job with painters and potters - watching and talking - "There wasn't ever

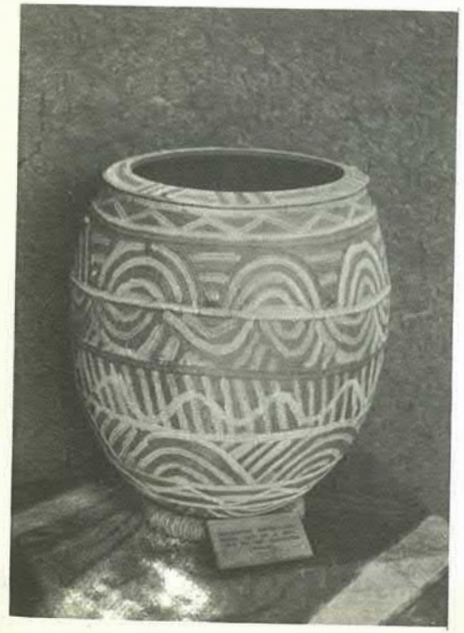
enough time to do anything myself," she said.

After nearly two years in Japan, it was New Zealand again. Now the painter knew that her interest had definitely shifted to sculpture. But she was irked by the difficulties that dogged her footsteps in this field. "It was Barc who really set me off," she said. "I was moaning that I couldn't cope with big works." Barc, as usual, wasted no words. "Then make them small," she said in her downright way. And from that point the graceful, often impish figures and groups of ceramic sculpture that are so much Muriel Moody began to take shape.

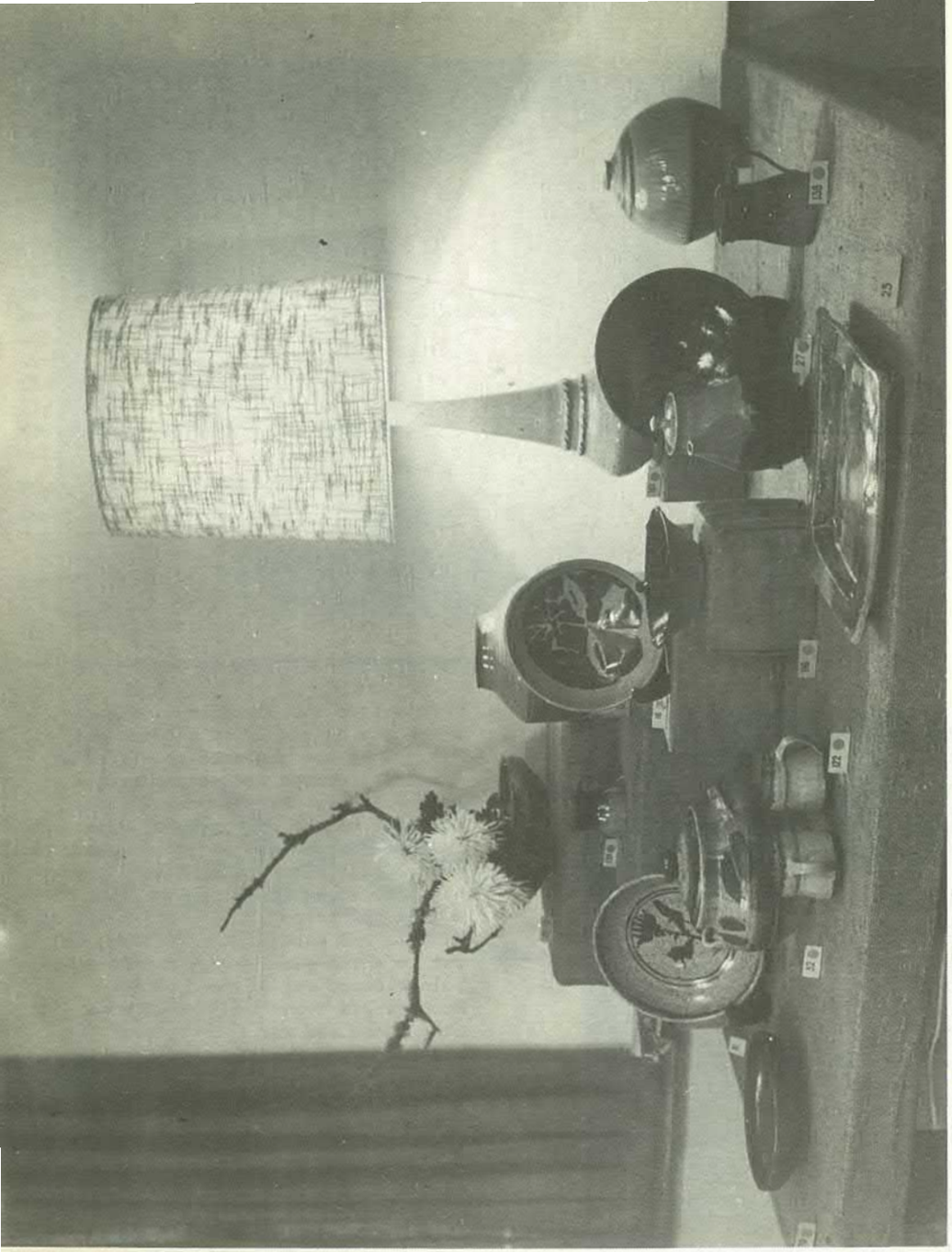
The basement of the Moody house at the end of a bushy road in Day's Bay is one big studio. On the floor at the end sits the electric kiln; rows of pots ready for firing stand on a nearby bench. Some are Bob Moody's, some his wife's. Bob Moody's potting is, however, a very "sometime" thing. "You have to be pretty dedicated to be any good," he said. "The dogs use my bowls." Several nights a week and sometimes in the weekends there is more noise than usual in the studio. Friends come in to learn and practise this ancient craft. The great-grand-daughter of John Munro, one of the hardy band of Scots who sailed their homebuilt ships from Nova Scotia to Waipu, Muriel Moody continues the family tradition. She's something of a pioneer herself. Just now she's hard at work on the formation of the New Zealand Society of Potters. "We've got to keep the standard high," she said, "so that New Zealand can hold up its head among the nations. It's necessary to take the big view, and lay down a really firm foundation for the future." New Zealand potters are fortunate that the fashioning of the base on which their society will be built is in hands like these. In Muriel Moody they have a rare combination of artistry and sound sense.



Photographs: Ray Chapman-Taylor



Pots from the Jos Museum, Nigeria, which are housed in an outdoor gallery. They are unglazed and fired at low temperatures and are therefore very brittle. Ray Chapman-Taylor, who sent us the photographs, says: "Michael Cardew was at the museum when I visited it in November. He had been supervising the building of a fine new pottery there and was full of life and enthusiasm. He took me out to a tin mine which is just a big hole sluiced out of the ground. Michael had found very pure china clay there and was getting some for his pottery. The tin mines provide an excellent opportunity for seeing what is available in the way of potting materials. A few days later I visited Michael Cardew again at his own centre at Abuja, and bought a few jugs and beer mugs from him - very pleasant pots in the well known stoneware tradition. They might have been made in Japan, Cornwall or New Zealand."



Photograph: Frank Mahoney

6 cup capacity

Ht. 12"

Ht. 8"

Doreen Blumhardt's Exhibition at the Centre Gallery, Wellington, from June 8 - 19, was a major effort containing 162 pieces of high quality, very well presented. Strongly influenced by her working visit to Japan in 1962, Doreen works within the classical tradition. Since the building of her new kiln in January 1963, her development has been rapid. The use of rich colour in her stoneware was an interesting feature.

Photographs David Carson-Parker

CHANGING CLIMATE

Eric Westbrook, director of the National Gallery of Victoria, Melbourne, called for a new Anzac spirit of co-operation in the arts when opening the 16th Auckland Festival in the Town Hall last night.

As a neutral - an Englishman who had loved living in both countries - he was sorry to see a degree of suspicion and distrust between New Zealand and Australia, said Mr. Westbrook, a distrust which was scarcely warranted in view of a common stock. The time had come for New Zealand and Australia to present a combined civilised and reasonable image to their neighbours of South-East Asia. Through joint action in the arts the two countries could perhaps make their greatest contribution to history by combining their tremendous resources of talent.

"Auckland Star"

There was a sad love of amateurism for its own sake in New Zealand, said the director of the Auckland Art Gallery (Mr. P.A. Tomory) in Wellington this morning. When it came to art it would not do, for serious art was worthy of a critical analysis and if it did not come up to standard the critic should say so ruthlessly. Professionals concerned with the visual arts had to be tough and ruthless in the interests of serious art.

In New Zealand, which was a small country, it was difficult for both the creative artist and his audience to get a true perspective. In such a small population it was not easy for the artist to preserve the anonymity which was essential if his work was to be judged impartially and objectively.
As soon as an artist's name was mentioned it was quite likely that someone would say: "Oh, So and So! I knew his old man in Christchurch and he used to drink." Immediately the personal element crept in and the man's work could not be properly appreciated. New Zealanders tended to hide in the herd, to do as their neighbours did, to such an extent that some businessmen did not like being seen going into an art gallery for fear that they would be considered "not quite right in the head".
Like the rest of Anglo-Saxons they were suspicious of the rising flow of passion or emotion which was the basis of any work of art. It was not good enough to relegate art to certain days of the week or to keep it within the four walls of an art gallery. The artist's duty was to interpret his surroundings to other people who lived in them. He must keep his eyes open all the time for life became very lively if you looked closely at it. The New Zealand artist, said Mr. Tomory, was too prone to paint his country in a beautific, tourist-attraction manner. It was a violent country - the bush was dangerous, the hills had been thrown up by violent volcanic action. Many of the landscapes made no reference to these essential truths.

"Evening Post"

The Government hopes to have an institute of industrial design operating by the end of this year, said Mr. Adams-Schneider, Parliamentary under-secretary to the Minister of Industries and Commerce. Two meetings, each of representatives of seven interested organisations, were held in the Minister's office yesterday. The institute will consist of a council of nine, several committees of experts giving their services in an honorary capacity, and a secretariat.

Mr. Adams-Schneider said the council would work for the benefit of all interested in improving the design of the packaging of their merchandise.
Five members would be appointed from industry on the basis of personal standing and the other four would be the chairman of the University Grants Committee, the Director of Education, the Director-General of the Scientific and

Industrial Research Department and the Secretary for Industries and Commerce. The committees would be advisory and consist of representatives of the design profession and other experts. They would report to the council on methods of certifying good design, design education, the level of qualification required, design practices, performances and desirable improvements in particular industries. The secretariat would, in the first instance, be provided by the Industries and Commerce Department.

"Evening Post" April 4, 1964

If the crafts of a country are given adequate sponsorship, the skills and design-sense of individual craftsmen will eventually improve the quality of the country's machine-made products. The brilliant design of most Scandinavian furniture, glass, pottery and fabrics is due to craftsmen who have been consistently encouraged.

"Dominion"

The participation of the NZBC Symphony Orchestra in next year's Commonwealth Festival in England would be as good a shot in the arm as our music could be given. If the bush telegraph is to be believed, it is quite on the cards that the orchestra might take in as well, side trips to the U.S.A. and to Japan. The United Kingdom, the U.S.A. and Japan - a unique musical adventure for the NZBC Symphony Orchestra! Anticipating the inevitable "Why?" which any break from conformity provokes in New Zealand, the short answer is - "Why not?"

If it is at least acceptable, and probably a good thing, that the All Blacks should regularly trip overseas, and likewise representative soccer, cricket, hockey, basketball teams and athletes of all varieties; if brass bands and Maori concert parties are exported on occasion, then it is surely desirable and even necessary that as our major musical asset, the NZBC Symphony Orchestra, should be invited to act as our ambassadors.

Owen Jensen Music Critic with "Evening Post"

To John Forster's query about the value of cancer research in a country as small as ours, Mr. O'Regan gave a forthright answer. "It is eminently worthwhile," he said. "Imagination and ideas are the rarest qualities in research. We have them in New Zealand."

TV critic in the "Dominion" Sam Cree

"Although I'm now a naturalised American citizen, I'll always be a New Zealander at heart," says Silk. "It is, in fact, because I came from a young country that I've succeeded.

"Without a doubt, my finest pictures are the ones I take out of doors, the ones that have vigour and action or reflect the majesty of nature. I think when a country gets old, people start to lose their feeling for the land and their independence of spirit. New Zealanders still have this feeling and independence."

George Silk in "The Weekly News"

James K. Baxter speaking at the opening of an Exhibition of Paintings by Drew Peters at Artides Gallery.

It may seem peculiar that a poet should have the job of opening the first exhibition of a New Zealand painter. In a way it is; in a way it is not. The language of the art critic is (thank God) a closed book to me. Yet, though the mediums are various, a certain basic faculty of natural contemplation precedes and underlies the creation of any work of art, whether it be a poem or a picture or something else. So I can speak from that primitive common ground.

I remember, in Christchurch, having the privilege of the company of Colin McCahon. On one occasion we sat on the bank of the Avon and threw empty bottles at the ducks. We did not discuss poetry or painting, but various other matters that concerned the lives we had to live. McCahon was then working as a market gardener. He thus divided the work for which he was paid from the work which he was born to carry out. I remember him saying that he would continue to paint crucifixions till he could paint a happy one. Most New Zealand artists have to go young into the houses of ill fame. One has to have a clear mind and a strong will to avoid this. McCahon avoided it. I think Drew Peters has also kept free of it. This gives him a great initial advantage.

A girl who had worked in a house of ill fame once remarked to me that though she had quite liked the work and the pay was good, she found it unendurably irritating when the clients spoke of love. In the same way, I think, the clients of the commercial artist should abstain from speaking of art, when they want a sketch of somebody wearing brassieres or a new mural for a power station. Let us talk of technique but not of art, in relation to the works of the journalistic brothel. To do otherwise is to insult the despair of the performers.

It seems to me that our art schools are places where the old whores teach the beginners the tricks of the trade. I have heard the story (it could be apocryphal) of the teacher in one of our art schools who was also a producer of popular works. He had a filing cabinet loaded with geometrical sketches (A - a hill and a tree; B - a road and a house; C - a creek and a toetoe bush ...) and was able to combine these sketches in endless combinations for his moneyed public. I believe that in later life he tried to leave the house of ill fame, but could not manage it. The habits had become part of him.

For some the position is even simpler. There was the young man, who showed some talent in High School, and got a job putting the dot on the 'i' in the advertisement for Zip heaters.

To speak instead of art. If you look round these walls you will see many images of death. Drew Peters has mentioned in his brief written statement his experiences as a young man at the time of the bombing of Europe. The sense that death is part of life is a central theme with which he grapples; as McCahon did in his crucifixions. It is an inevitable theme in this age.

A work of art is not a representation but a sacred object. The tribesmen made their masks with beards of grass to ward off the demons and bring rain. Two forces were at work: the benign power of life that tries to absorb and include what would otherwise destroy it; and the response of the artist, including at least a minimal technical ability. Drew Peters is drawn somewhat to the making of ikons. After what I have already mentioned, his integrity, I would stress his originality; not novelty, but a return to natural origins, the tranquil shapes of nature torn open by the power of death. These shapes exist in the void of unhope (so different from the cheerful and soothing hell of the journalistic brothel) and await the birth of new life as the images of the tribesmen awaited rain and fertility. Et verbum caro factum est ...

What is the position of the artist at this present gathering, this cultural ceremony? Art precedes culture: culture springs from art, as a reflection of a reflection of what is known. Thus the natural position of the artist is one of humiliation, spiritual destitution, a darkness that waits for the birth of light.

A NEW BOOK FOR POTTERS

CERAMIC DESIGN by John B. Kenny. (Author of The Complete Book of Pottery Making.) Price in New Zealand - 78s.6d.

"What is good design and how does one achieve it in one's work?" - The answers are fully set forth in this new book.

It is illustrated with more than 50 photo sequences and over 100 pictures of outstanding examples of ceramic design, including 16 pages in full colour.

As well as chapters on all aspects of ceramics and design, there is a discussion of the special world of glass in relation to ceramic design, and on techniques with pigments and mosaics.

SIR ISAAC PITMAN & SONS LIMITED,
158-164 Bouverie Street,
Carlton, N.3., Victoria.

BOOK REVIEW

Ceramic Design by John B. Kenny - 78/6 New Zealand Retail price.

Kenny has done it again. After his two former books, The Complete Book of Pottery Making and Ceramic Sculpture, which are known to nearly all students of pottery as mines of useful information, this third book moves right into the field in which New Zealand potters are just becoming interested - that of decorative ceramics. The whole volume gives most practical advice on how to set about making such diverse things from clay as fountains to wall tiles. Mr. Kenny also gives practical information on the use of glass with clay, and even the making of sand casts on the sea shore. The illustrations are profuse and give step by step methods of making things from clay in many (to us) unconventional ways. The coloured illustrations are particularly rich and are obviously the fruit of a recent trip to Europe with his wife, Carla, who has done all the drawings in the text. Mr. Kenny holds the degree of Master of Fine Arts in ceramics from Alfred University and has been principal of the High School of Art and Design, New York City, for over twenty years. The vigour and variety of Mr. Kennedy's ideas as embodied in this book must have stimulated many thousands of potters both as pupils and as readers of his books. As he says himself: "It is as if the potter has emerged into a world which beckons and holds out an exciting promise. Those who have the courage to explore this new world may find themselves creating new forms." Used wisely, this book could be most valuable; in inexperienced hands it could be potential dynamite.

H.M.

MEDIEVAL POTTERY

This collection from the Guildhall Museum, London, as reported in Vol.6 No.1, is shortly to tour New Zealand.

The itinerary below does not give the opening dates, which will be decided by the relevant authorities; they are just the tentative dates when the collection will be arriving in each city. The closing date in each case would be several days earlier than the dates given to allow for packing.

Auckland, September 11 - 28	City Art Gallery
Gisborne, October 2 - 20	Art Gallery
Napier, Oct.23 - Nov.10	Art Gallery & Museum
Palmerston North, Nov.13 - Dec.1	Art Gallery
Wanganui, December 4 - 23	Museum
Wellington, January 8 - 26	Dominion Museum
Christchurch, February 5 - 23	Robert McDougall Art Gallery
Dunedin, Feb.26 - March 16	Public Art Gallery
Invercargill, Mar.19 - Apl.6	Southland Museum

TWO JAPANS

by Barbara White

I know of no other nation surrounded by as many myths as Japan, and among these myths few so strongly entrenched as the notion of Japanese good taste. This conception indicates an infallible and inborn trait, to be found on a national scale, which has developed a body of works often described in its refined state as "shibui".

Good taste implies a series of choices from a variety of possibilities by an individual, resulting in a solution, not dependent on formulas, that reflects the individual and his time of life and provides some kind of emotional pleasure and practical sense out of the surrounding chaos. Japan, like every isolated, homogeneous culture, has developed an arrangement of the tools of living. However, these artifacts have been the result of a group enterprise, dependent upon local materials and techniques, taking centuries of experiment, and, eventually, developing formalized arrangements which reflect the society's concept of itself and allow for little deviation by its members.

Because Japan remained isolated for such a long time, influences from the outside world have not yet managed to obliterate all the artifacts of these former arrangements. It is of course, possible to find examples of what is generally considered to be the epitome of Japanese taste, namely things "shibui", amongst the far greater amounts of other things Japanese. "Shibui" has come to occupy an almost sacred place in the heirarchy of Japanese art forms and has taken on a mystical relationship to the Japanese character as well. It remains, however, as it always was, the province of an elite and small group in Japan, occupying no space in the lives of the masses of people. The large body of work developed by the general population is quite apart and distinct in feeling and, although largely ignored by the Japanese elite as well as the myth carriers, represents the broad base of formalized solutions that the Japanese culture has developed over the centuries. What we appreciate, then, are historical accumulations and not an innate selective quality of Japanese individuals.

Contact with the outside world brought the possibility of large-scale choice to Japan, and the myth now displays itself - a shattering mass of ugliness and confusion of a kind easily discernible by the Western eye. Reliance on centuries-old formulas has created a vacuum which does not encourage qualities of individuality. The Japanese artist has been taught to imitate, and if he shows promise, to refine; his recognition has been largely dependent upon his technical skill within a formal style, and not on his unique identity or expression. The student has been taught to approach art with caution under the strict tutelage of the all-knowing teacher who supplies him with prescribed responses. The general population has depended upon traditional formulas for the arrangement of their homes, furnishings, clothing, and lives.

Venture into the homes of the Japanese middle class today, and you will find a dismaying collection of gaudy, ill suited, and poorly designed trash. Step into the homes of those moderns who consider themselves knowing, and you will find a dreary similarity, one like the other, expressing a group decision as to what is acceptable, not a reflection of the individual who lives there. Go into the homes of the poor, and what few objects are to be seen bear no resemblance to the myth. Trail alongside a group of Japanese tourists visiting some temple or shrine; their blank stares, apathy, hackneyed reactions will startle you.

Life in Japan is, for most people, a matter of moving from the brilliant hues of childhood to the subdued greys of old age. The emotional parallel is obvious; the individual is made to fit the mold of society, propriety, place. He is taught, and the process virtually squeezes out every ounce of critical and creative potential he was born with. Unable to continue refining its ancient art forms and ways of life, Japan finds itself becoming a modern industrial complex forming along Western lines and in conflict with its historically developed methods of training and thought - a highly developed technological plant without a dynamic Japanese identity to feed new ideas into it. The problem is a serious one for the designer, craftsman, and artist of Japan today. He must discover his identity, taking care not to be trapped by the myth of Japanese good taste (or anyone else's, for that matter), for it will channel his potential into repetitions of past repetitions and provide easy substitutes for his critical sense. In addition to his growing awareness of the world, he has abundant sources of material in Japanese accumulations to help him along. He must disentangle himself from the burden of traditional concepts and national images and emerge with the critical eye of his own individual identity.

Only then will Japan, or any other nation (for I think these remarks apply in varying degrees to all peoples), be able to deal with contemporary life and the depressing spectacle of ugliness and destruction in a world where formalized societies are no longer satisfactory.

Reprinted from Craft Horizons Vol. XXIII No.6, "The Myth of Japanese Good Taste", by kind permission of the Editor.

NEW ZEALAND SOCIETY OF POTTERS

The past year's events have made clear some of the requirements that any New Zealand society of potters could usefully meet. Liaison work arising from visits by overseas potters clearly demonstrates the need for permanent communication among regional potters associations. Therefore, we ask that all secretaries of constituted potters groups please furnish the names and addresses of the executive officers, of their societies to the Secretary, New Zealand Society of Potters, 26 Croydon Street, Wellington, W.3. We will in future supply them with all relative information on matters relating to visiting potters to New Zealand and other activities of interest.

Preliminary notice of the Annual General Meeting of the New Zealand Society of Potters. This meeting will take place in Wellington on Saturday, 28th November, at 2 p.m. All exhibiting members are invited to attend. We will present the Constitution and Rules for adoption.

EIGHTH NEW ZEALAND POTTERS' EXHIBITION

This will be held in Wellington from November 26 to December 6 in the New Zealand Academy of Fine Arts Room, Buckle Street, Wellington. Her Excellency, Lady Fergusson, has graciously accepted an invitation to open the Exhibition at 8 p.m. on Wednesday, November 25.

Potters may send up to eight exhibits in one or more of the three categories of pottery, ceramic sculpture or ceramic jewellery. Exhibits will be accepted from Tuesday, November 3 until Tuesday November 10. They should be sent to

The Receiving Officer
8th New Zealand Potters' Exhibition
c/- Alan Steevens & Co. Ltd.,
Wellington.

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

The Selectors are Jean Weir, Muriel Moody and Mirek Smisek.

Those desiring further information should communicate with the Exhibition Secretary, Mrs. S.S. Turner, 8 Huia Road, Day's Bay, Eastbourne.

Are you interested in health, homesteading, organic gardening, conservation and world peace? If your answer is "yes" to any or all of these questions and you would like to live in the country and join with others in activities relating to such interests, write to:

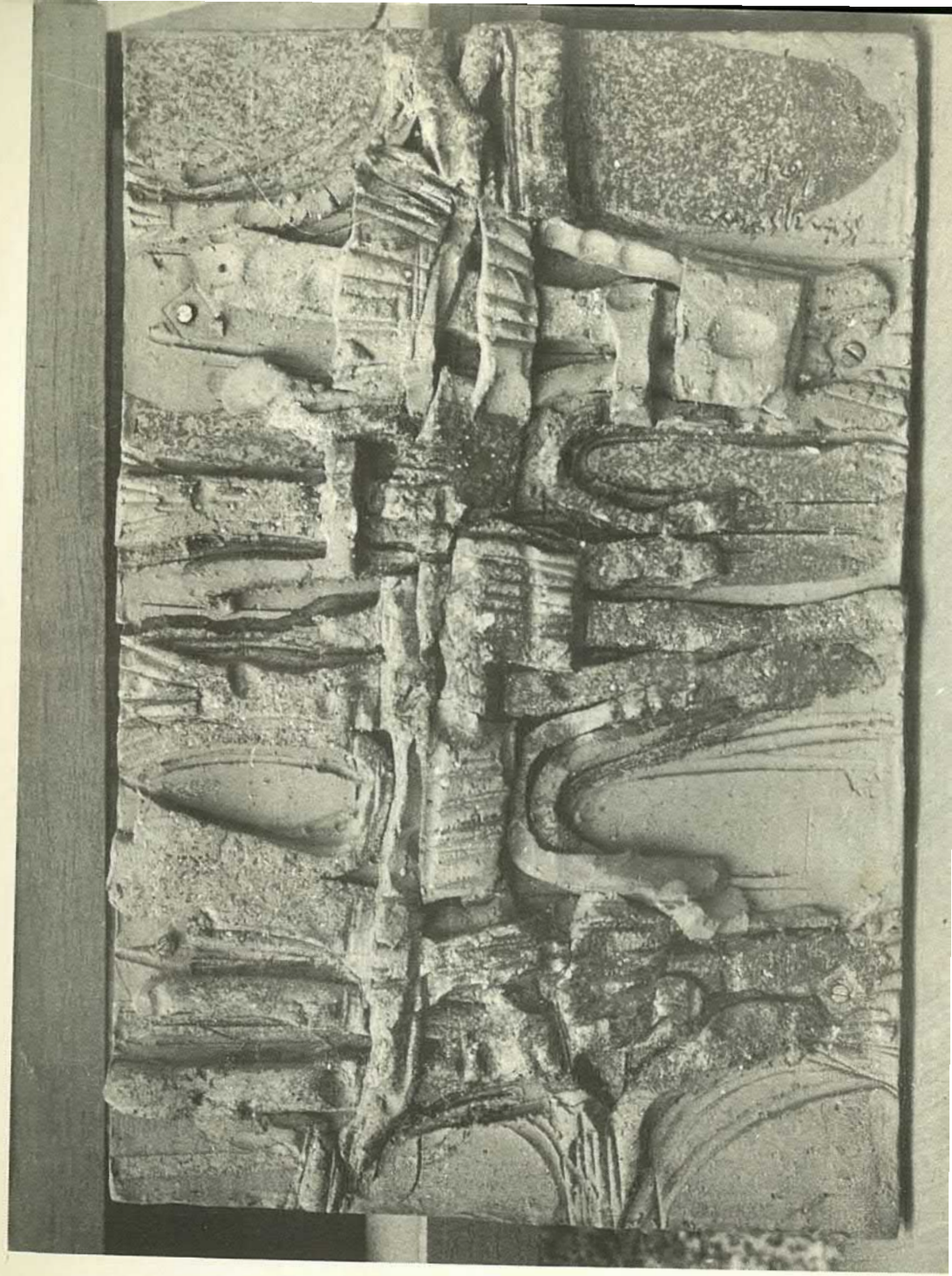
Morris, 14 "El Nido",
61 Duke Street,
Dunedin.

THE CERAMIC STUDY GROUP, Box 5239 G.P.O., Sydney, formed by ex-students of East Sydney Technical College, Australia, have passed on an invitation to New Zealand potters via Mr. O.C. Stephens of Dunedin. They ask that any potters who may be coming to Sydney should get in touch with them. There is always something going on of interest to potters, and they would like to hear about potting in New Zealand and to exchange news and information. Several members of the Group would like to commence a penfriendship with New Zealand potters. Anyone interested should write to the above address.

JOHN KINGSTON

Photograph: Dominion

John Kingston, before taking up the position of Professor of Ceramics at Cleveland, U.S.A., made a whirlwind return to his homeland from May to August this year. He covered a lot of ground, giving demonstrations and lectures wherever he went, and holding exhibitions in Wellington and Auckland. His principal aim was to try and excite artists, patrons and architects into studying the possibilities of employing clay for a new look in our public places. He also produced some exciting "instant" sculpture from wood by using a chain saw. Lee Fremaux, describing John's Wellington exhibition, said: "One is completely overpowered by the prolific output of ideas Although the pottery shown is technically proficient there seems to be more of an urgency to complete the work, place it on one side and produce something new. Most of the work is vigorous, including the wood sculpture. Here again an idea, a drawing on paper, then the material worked in haste as if to realise the original conception before it is cold. The works, indeed, have a freshness that is lacking in local produce, and I feel that this exhibition will provide food for thought, and better still, incentive for freer design, a vital necessity."



Ceramic Wall Panel: Kingston 1964

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