NEW ZEALAND POTTER

VOLUME 9 NUMBER 2 MARCH 1967

CONTENTS

PHOTO CREDITS

Robin Smith; pages 1, 20: Roy Cowan; 4, 20, 21, 49, 53: David Brokenshire; 7: Nola Barron; 7: Stan Jenkins; 19: Doreen Blumhardt; 22: Henderson Collection; 27-30: Marti Friedlander; 37: Landesgewerbeamt Baden-Wurttemberg; 39: Spencer Digby; 49: Harry Davis; 50-52: Barry Woods; 54.

New Zealand POTTER 5/-

SUBSCRIPTIONS AND CORRESPONDENCE to: NEW ZEALAND POTTER, P.O. Box 12162, WELLINGTON NORTH.

NEW ZEALAND POTTER Vol. 9 No. 2 March 1967

EDITORIAL

'The craftsman knows that the innermost core of everyone demands an immediate satisfaction, in the spoon no less than in the food, in the instrument as well as in the music.

'He is not waiting, as so many others are, till war shall have been averted, revolutions made, or inventions perfected, before he begins to fashion the world nearer to the heart's desire.

'Each in his own way is doing it now.

'The craftsman is preserving a truth indispensable to the future of mankind.

'I believe it is not by the limited scale of his tools, nor by the medium or methods of his work, nor by his having the whole job in his hands, but by his understanding of the needs his products serve, and by his attitude to his material, that we recognise the essential craftsman — an attitude involving humility, sensitiveness, and the intuitive sense of going with, rather than against, the grain of life.'

From 'Craft and Contemporary Culture' —
Seonaid Mairi Robertson. Unesco Harrap 1961.

It is exciting living in a young country and watching the growing understanding of the finer arts of man as the people have the time, the money and the energy to devote to such things.

In the nine years I have been Editor of this magazine we have been able to reflect and record the increasing maturity of our artist craftsmen and of the men and women who use and enjoy the things they make.

This is my last issue as Editor, and it is my hope that this journal will carry on and will broaden its scope to include the fine work being done by the weavers, the jewellery makers, the woodworkers and other craftsmen as well as the potters.

With the necessary restrictions in importations the craftsman in this country has a ready market for all he can produce; with the welfare state to take away his fears of poverty and illness he can afford to make the things he wants to make without too much pressure, and with the need to provide goods of quality and distinction for the new kind of tourist he can help his country's economy.

In the new world that is just around the corner it could be that the craftsman who, as well as perfecting his skills, has been deepening his understanding of human values, will have a vital part to play in helping to establish a richer and a fuller life for everyone.

Helen Mason

Extract from 'THE CRAFTSMAN TODAY'

Harry Davis

One essential pre-requisite for good creative art is that a man, with his values satisfactorily sorted out, should be himself. I have heard many different phrases admonishing one to create. Express yourself, you are told. What do they mean? Self-expression is a baffling phrase to many, but behind it there is a very simple and natural process. The creative process expressed in its simplest terms is the exercise of choice — personal choice. Man is confronted with a great variety of materials, colours, sounds, masses: he has curiosity and whimsy. He is naturally inclined to experiment, to re-arrange, to play about with all this, and in doing so he exercises choice and preference. He becomes aware that one choice is better than another, one is more pleasing, more satisfying, or perhaps one might say, more significant than another. A whim leads to an idea, one idea leads to another, and an unconscious or a conscious critical faculty reacts to the result. I like this; I don't like that; and there you have it, a creative process begins. It sounds so simple, it is so simple, that it hardly bears mentioning with Art exalted as it is today. There has, however, to be a qualifying clause which makes this more difficult to achieve. The creative process so defined calls for a personal subject act of choice. We are, however, so overladen with preconceived ideas, habits, conventions, concepts of what is fashionable or "in good taste", or with just plain humbug, that to make a genuine personal choice is an extremely difficult thing to do. That is what defeats the ordinary man today. . . .

Few of us who have attempted creative work can deny experience of that painful blank when sitting before an empty sheet of paper, a lump of clay, a box of colours. What shall I do? Nothing comes, only reflections of something one has seen elsewhere, or something one knows to be accepted. However, if one persists (and professional involvement in a trade with creative scope dictates that one must) a breakthrough does come. It can also come with a personal rendering of something in the style of one whose work one admires. This is perhaps the most usual route, but if one can get to the point of genuine personal choice and self-criticism, the process will grow. The outcome is a state of mind which is a curious blend of conceit and humility. One must have at least the temporary conceit to believe that this particular idea is a good one. One must be pleased with it sometimes, and one must be humble enough to pick it to pieces and to criticise it. It is the essence of the process to be excited and childishly delighted with the idea of the moment, and almost horrified with its inadequacy a month later.

This sort of fun-and-games requires individual attention while it lasts. One must be totally absorbed with an idea for a time. I would almost say one requires solitude for the purpose, but at least one wants tranquillity.

Pottery in Australia

30 TURRAMURRA AVENUE
TURRAMURRA, N.S.W.

Annual Subscription, including postage:
15 shillings
(1 dollar 50 cents [Aust.])

• Issued twice annually in May and October

We regret the mixup over the cost of Australian Subscriptions to this magazine. This was due to a misunderstanding of the dollar. The cost should be $1.50 (Aust.) including postage.

10th Exhibition New Zealand Society of Potters

CANTERBURY SOCIETY OF ARTS GALLERY
DURHAM STREET CHRISTCHURCH
8 - 19 OCTOBER 1966

Sally Connolly, detail.

Paddy Taylor.

10th Exhibition

Anne Verdcourt.

Sally Connolly.

10th Exhibition

Those who knew the Durham Street Gallery will understand the size of the problem which confronted the Canterbury Potters and the need to transform the interior of the building to secure a suitable setting. This transformation was accomplished under the direction of David Brokenshire, who provided a simple untextured setting of black, white, and grey, an effective setting which allowed full value to the pieces on display.

From the foreword to the catalogue:

"An exhibition of such magnitude can only be staged with the goodwill and co-operation of a large number of people. It demonstrates not only that New Zealanders produce pots that come up to world standard but also that they enjoy working together for a common end. This Exhibition, then, merits serious consideration, not only as a display of art and craft, but also as a spontaneous expression of what the creative New Zealander is."

CRITICISM

John Simpson

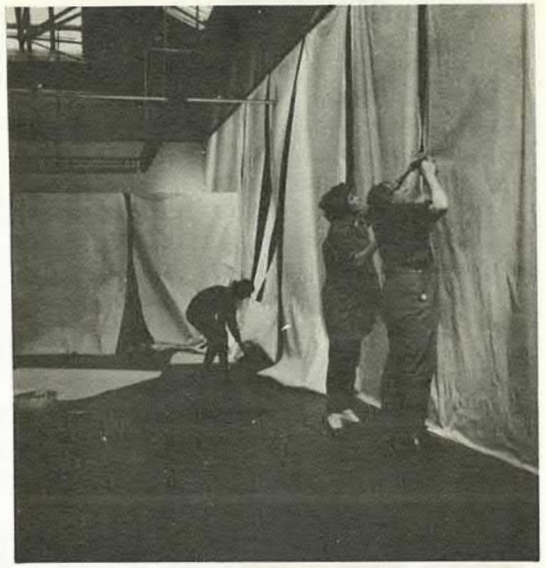
Too many potters are neglecting the proper pursuit of their craft and are too influenced by the so-called fine arts and the modern art-circus. There was in the 10th Annual Exhibition of the New Zealand Potters' Society much running away from problems, and while fun has its place, and, good humour a very important place, this is no excuse for ceramic sculpture which was not sculpture, or for pots that had been 'mucked about, slapped, pushed and tickled', or for the gauche, self-conscious attempts at novel forms of decoration. All in all an abandonment if not negation of pottery. Surely potters should be the first to glory in the unique quality and character of clay and how when a potter produces a pot which serves well a human need, this in itself and its symbolism, is the acme of human perfection reffecting social conscience, a synthesis of material and spiritual values and the satisfactory resolution of fundamentally conflicting elements.

Great stress is now laid on the freedom with which individual artists follow their own intuitive aesthetic adventures. But this has become almost "an anarchic freedom which has led to the infinite division of the territory of art" at the expense of corporate understanding and community values. Once, subject matter provided a passport to the discovery of painterly values and laymen at first unaware of the uniqueness of the painter's vision would come gradually by self-education to understand the artist's concern for formal values and personal expression. Much of this is no longer possible but in pottery there is still sanity, directness, a wholesomeness, to fulfill this introductory role. Furthermore the aesthetic remove is not so great in pottery as in other art forms; domestic, personal, human and communal associations continue to make sense and lead to a better understanding of art. And this is why it is so important for potters to continue their investigation of function and to subordinate all else to it. If this exhibition can be regarded as revealing national strengths and weaknesses, then the lack of proper concern for the primacy of function gives me greatest concern. So many of the exhibits just didn't work, perhaps were not intended for use, will never be used! Pitchers which couldn't pour, lids which served only to annoy, mugs and cups with coarse and rough lips, the list was endless and

dispiriting. But because a solution to this problem is within reach, I propose to devote the remainder of this article to the question of ornament.

Because of general misuse during the nineteenth century, the term ornament is today badly misunderstood. Nevertheless it survives if only because without it systems of aesthetic analysis would be incomplete and fail to work. Ornament is of two kinds: applied and structural. Structural ornament arises either fortuitously (swirling of gases in the kiln causing variation of texture and colour in a glaze) or as a by-product of the process or method of making or an intrinsic quality of a material (the grain of wood). While ornament in general came under a general interdict, high priests of modern art found structural ornament respectable, even admirable; hence the cult of hammer marks, loud knobbly weaving, planer knife marks left on furniture, exaggerated finger ridges on pottery and so on. The dogma that these were part of making justified their presence rather than whether or not the result was pleasant to sight and touch. However it is well to remember that almost all primitive ornament is structural and that the first attempts at applied ornament emphasised tool marks and other forms of structural ornament or imitated old forms when a change from say basketry to pottery no longer automatically produced familiar effects. But while 'inevitable or mechanistic ornament' was approved by leading architects and critics right up to the last war, the more humane, more considered and personal expression possible as applied ornament continue to be anathema. Artists were expected to become as much like machines as possible and to compete directly with the few things that machines can sometimes do better and more efficiently than men. Strange that artists themselves were arguing this way! No wonder that applied ornament is now regarded as an unfortunate phrase for an unpleasant thing; but it is the correct phrase in art criticism and formal analysis, and should be used until superseded. The very nature of applied ornament implies freedom of use, consideration of relevance, appropriateness and scale. In the history of potter, applied ornament has fulfilled many functions and has existed: to indicate ownership (heraldry, monograms, symbols); to distinguish one from a number of similar works; to identify the maker; to assist the sensitive viewer to better understand important lines, proportions, sections and junctions of form; to give vent to the joy and happiness the maker felt in achieving a good pot; to show off the maker's superb skill and dexterity; to introduce an appropriate note of humour, satire, or mark of grief, anger, either as personal expression or for popular consumption; to emphasise function and to prevent misuse.

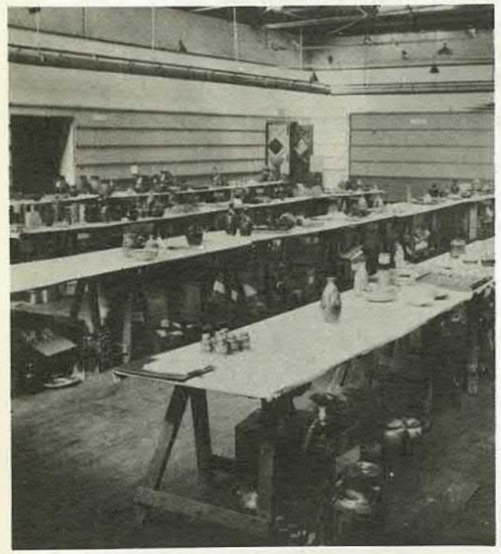
From this shopping list it follows that applied ornament to be successful must be appropriate and relevant, fit form and function, be right in scale and arise from the physical nature of a material and its working properties. In pottery applied ornament has the additional function of relating silhouette to mass and volume. In simple forms it often tends to rhyme or echo, leading the eye along journeys between the near point and the pot's 'horizon'. These journeys will tend to be cyclic, broken when the eye makes a complete sweep of the pot's outline. In more complicated pots, applied ornament often produces a complex dynamic counterpoint which emphasises important form by challenging it, producing excitement, tension and liveliness. But the case for ornament is more than a matter of tidying up aesthetic theories, it is a physiological and psychological necessity arising

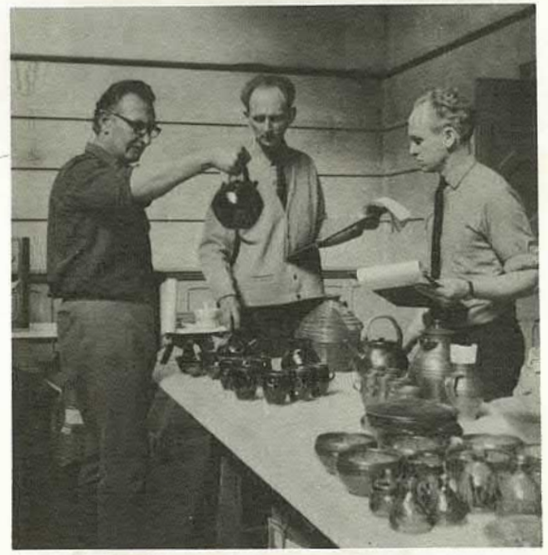


Transformation scene.

10th Exhibition

Selectors David Brokenshire, Peter Stichbury and Michael Trumic.





10th N.Z. Potters' Exhibition.

1 Crewenna Pottery — stoneware dish.

2 Patricia Perrin — roped pot.

3 Graeme Storm — cylindrical pot and and slab pot.

4 Warren Tippett — wine pitcher.

5 Three unnamed works — bowl, honey jar, jug.

out of the totality of human experience and habits gained in attempting to grasp the very nature of space.

Ornament means above everything else — and this is what was missing in the exhibition — an expression of joy and love, the brimming over of excellence.

A potter having just made a teapot for say the fiftieth time, using shapes which have evolved slowly with each repetition, embraces with greater knowledge, greater understanding, which has come partly from the close observation of the way people use and misuse teapots, the accumulated experience and the thoughtful probing of many years. Shapes cease to be a matter of ' I know what I like', or of 'what the other fellow does', or of fashion, and become a matter of conviction. The potter exclaims **'I know** the handle must have this kind of line and section, and this order of space between it and the body'. Over a period of years, with constant thought and patient investigation, one's idea of a teapot becomes a measure of one's understanding of art; shapes slowly digest themselves, and one gradually, oh so terribly gradually, gains the mastery of their relationship. This is what I mean by the primacy of function.

Then perhaps one day the line of a thumb-lift spring as it does from turning moments about a fulcrum suggests a line of a bird, (the line running down its neck feathers, across and then up the glorious sweep of the tail–) and the thought occurs 'why not translate this abstract, formal, mechanical solution into a bird ' This I suggest, is what is meant by 'arising out of the process of making'.

Another example: The potter contemplating the roundness, the swell of the belly of a pot says "This is the important point; 'X' marks the spot! Now everyone will know what is important about this pot".

So today ornament is no longer an outdated mark of privilege of exclusiveness but an artist's too. It follows from this that ornament and timidity can't coexist and no-one should attempt to create ornament unless they are confident and have something to say, prompted by the work itself. We need to remember that European based societies do not usually communicate in pictograms, neither do we usually write with a brush; so it is unlikely we shall equal the free brush decoration of Chinese or Korean potters.

The five illustration of works from the exhibition should be studied by answering the following questions: Is the applied ornament (the term 'applied' of course has nothing to do with sprigs or the act of applying, but is used in the same sense as applied in 'applied mathematics'). Yes, one should ask, is the applied ornament: 1) Relevant? 2) Appropriate? 3) Does it arise naturally out of the materials and processes of working? 4) Does it assist us to understand the essential structure of the work? 5) Does it complement, underline or emphasise salient character? Answers to these questions will help decide to what extent the works illustrated are successful and to what extent otherwise reasonably competent work is constantly being ruined by ill-considered, hesitant, unsympathetic, irrelevant ornament. The shilling gives some indication of scale.

I do hope that my remarks will not offend or hurt. They are meant to stimulate discussion and prompt a re-examination of potting in the machine age where half the world's population lack food and education. It is only because of my affection and regard for potters that I have felt able to share so frankly my own doubts about the direction potting seems to be taking.

THE ART OF FIRING

Barry Brickell

Sufficient material on the CRAFT of firing is now to hand, as can be discovered in back numbers of this magazine. Everyone, even the dumbest and most pedestrian, should be able to construct and operate a stoneware kiln, therefore, with an assured margin of success. Time is thus ripe for the HOW, the THING having been thoroughly masticated, digested, absorbed and regurgitated.

In a previous article, I chewed over and masticated the idea that a truly fine pot is an expression of the MEANS — the way of the potter in handling his materials — rather than the idea of working towards the finished article. (The reason why fine pots look so ludicrous on exhibition pedestals.) The climax of a pot's career is the firing: the fire can make or mar the pot. True or false? Is the kiln a mere tool or it is an animator of the first order? Who else can decide upon this matter other than the potter in charge? No, the onus is on you, the stoker, the manner in which you regard the fire. From the pots, the perceptive can tell just how much you give your fire, and consequently, how much work, spirit and guts you can get out of your pots. The firing process can free up the tightest, meanest, nastiest, most banal, pedestrian and pallid of pots. In the right hands it can animate, enrich, exuberise and press to the limit of physical endurance, the materials of the pot. Thus, the fire can be handled and guided in a manner of ways which can open up a new world of potting.

My earliest kilns were coal and coke fired. The made pinched pots were placed on top of a fresh charge of coke, and gradually sank into the incandescent zone of the fire. The grate was flogged out of Mum's copper, and draught was obtained by suspending drainpipes from a nearby tree. The pots were real sinter, rich with slag glaze and fluxed out craters. I was deeply impressed if not delighted. The handling of the fire itself was most of all.

It is beyond words to relate the awe I had for the retort furnaces at the local gasworks. As a child, I would sneak in, edge closer and closer to these wonderfully austere, dignified brick arched facades of the furnaces. They were true architecture — no fancy stuff, every brick and arch was meaningful. I would cautiously lift up the spy hole cover plates of the combustion flues, and watch spellbound. Producer gas, red hot from the furnace below me, burned with a lovely soft lambent flame with the pre-heated secondary air entering from a fireclay nozzle at the back. A comfortable 1350°C without any apparent effort. No noise — only the gentlest sucking of air. These furnaces would take a month to heat up when new, and would be run at full heat for several years on end. Sometimes I had a chance to examine the insides of old furnaces, cooled down and due for re-bricking. The celadons, built up with fine ash flux over the years, were incredible — soft,rich, subdued.

I tried, somewhat unsuccessfully, to fire a kiln based on this principle, but am still convinced that it would work particularly in a large size. Progress was inevitable. I discovered that the local garage waste oil could give an easy 1300°C by being dripped into a pan, given a good draught. The first efforts were magnificently crude, and the pots were animated by iron rust flakes falling out of the red-hot flue pipe on to the glazes. Of the umpteen dozens of primitive drip feed kilns I built, one

in particular was magnificent. I fired it every second night and cooked my dinner on it as well. It would take five hours to fire and would hold about eight or ten mugs. The "stonehenge" of the burner pan had to be constantly altered, to avoid carbon build ups, and to give an even flame. The kiln covered the neighbourhood in thick rich smutty suds of carbon. Whenever a 'carbon-up' took place, I would climb on to the fragile kiln shed roof and lower an old sash weight down each of the twin drain pipes which acted as a stack. At full heat, in a storm, this was indeed fun! Glaze maturity was tested (as I still do) by thrusting in a wire rod at full heat and looking for its reflection in the glaze of the closest pot. Usually, the results were most exciting, as perfection was never my aim. All the fun, work and toil of firing came out in the glazes. I cherish the pots from that kiln even now — they had a richness characteristic of the kiln.

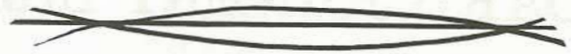
My present stoneware kiln is another remarkable, venerable and reliable old work horse. Built to last for only six months until I could obtain better bricks, it consisted of broken bricks dug from an old pathway under years of weed in my recently acquired backyard. Only the crown arch and bagwalls were of firebrick. Garden clay was used with brick rubble for the outer walls, and the crude brick stack balanced atop the biscuit chamber. This kiln, with new stack and rammed clay foundations (put in after the sixtieth firing by tunnelling and propping) is still my mainstay for domestic ware. It has sagged like a tent after a thunderstorm, swelled in volume and lined itself inside with ropey slag of the most animated kind. It has truly 'antiqued', surely to about its limit, but I still enjoy firing it. So reverent has this organic heap of bricks become, that I have decided never to demolish it. It has already set three potters on fire, and after 300 firings, is yielding richer and softer glazes than ever before.

Profits from the oil kiln have been ploughed back, and besides building up the narrow gauge railway empire, I have progressed astern now to good old coal firing. With a new, big, round down-draught kiln built like a baronial castle it is of good firebricks throughout. It recapitulates my boyhood memories of the industrial coal-fired salt glaze kilns at New Lynn. Their interiors were richer than my mother's best fruit cakes, drooling with brilliant ferrugenous icing. There is nothing like firing with bituminous gas coal — whether firing a kiln to 1300°C or a railway locomotive to 80 m.p.h. the raw coal spits and crackles gently as it goes in. The pitch and volatiles bubble off giving a characteristic long smokey flame, of unforgettable, musty and rich flavour. My ecstasies in this direction are unconvincing to my friends of loftier habits. I get covered in soot, dust and sweat, and a mug of beer accompanies my shovel and poker on the continuous firebox rounds. Night shift is the time! When everyone else has given up and one can carry on the battle of the bonfire in peace, the sense of participation one gets, in the actual creation of the pots, is full. At salting time, the high pitch is maintained while the acid vapour swirls about, antiquing iron ware and lungs, while the alkaline vapour within antiques the surfaces of pots. When the iron rod test says O.K., I turn on a big hot bath and bank the fires with ashes.

In larger kilns, the Westport coal imparts a soft richness to ordinary stoneware glazes, due to the nature of the ash carried over. If coke is used, to obtain the same temperature, the draught must be nothing short of vicious. Again, as a boy, I pervaded the local firebrick works to watch their huge, rectangular coke fired kilns at work. At full heat, the insides of the ten fireboxes gave out a great white light of searing incandescence. This would give Cone 10 at the top and 8 at the bottom of the kiln, while the most awefull spectacle was to peep through a manhole cover in the floor between the kiln and stack. One could see blue tongues of monoxide flame and the curving walls of the tunnel glowing a red red red. The great round stack, 100 feet high and dull red at the base, would be exerting real horse power on the kiln fires. And what a sight were those stoker men too! Literally swimming in their protective clothing, they had to do constant battle with hard clinker. I greatly treasure the quality of glaze on the severely pounded bagwall bricks — a deep rich chocolate treacle, and a tribute to those fellows!

Perhaps the ultimate in firing is yet to come. I refer to wood. From various descriptions it sounds really wrapping. A number of our potters have now been overseas and had direct contact with wood fired kilns, so it must soon come. With the way the timber weed grows here, there should never be a shortage of softwood fuel! All over the King Country are to be found the remains of steam sawmill boilers, natural kiln chambers in good old firebrick. Nearby of course are the vast mounds of sawdust from these mills. Perhaps it would be an adventure to try an experiment with all these resources and leave behind a trail of rugged kiwi planters — a fitting memorial to the native forests that were.

There are many shaggy kiln stories even in the ten brief years of stoneware pottery in this land. I could go on recounting personal experiences of the craziest kind. I think of my own highly animated kilns, but Mirek Smisek's old faithful salt-glazer took a lot of beating. I believe it was turning out good pots with a worn-out crown arch only one inch thick! Then again there were the ceremonial oil drip feed firings of Wilf Wright's old round kiln at Reikorangi. Now stripped of its outer layer, I rediscovered this venerable, and restored its arched doorway, just in case someone, someday, wants to see what she'll do again. The whole structure is a moss and fern garden, hanging together by drools of thick salt glaze within. Even if it is never fired again, it is one of those little monuments, of an historic order, about which too few New Zealanders care. I have located old furnace ruins, now the most beautiful natural hanging gardens of manuka, maidenhair fern and orchids, which for the peace of posterity, I shall keep dark except to sensitive friends. Yes indeed, have reverence for old kilns, but most important if you are a potter — have fun and games while firing them.



On page eleven of our last issue Barry Brickell was quoted as saying "I haven't been overseas and I don't want to go."

He would like to amplify this remark as follows:

"I haven't been overseas, but I don't want to go **until** I know what to head for and how to pester the gods with confidence. I don't just want to be a tourist — I need to give and get."

LONDON NEWSLETTER

Kenneth Clark

The main interest of the past year has been very much centred on a wider field than the odd Pottery Show. In time this may have far-reaching effects, dealing as it does with changes both social and educational, as well as industrial.

Firstly the Craftsmen Potters have in the course of the year discussed and debated many of the vital issues that affect those seriously involved in ceramics. This discussion has covered technique, sales, training, and where they fit in and have any relevant part to play in modern society. "How was it," someone said, "that the demand for handmade domestic pottery exceeded the supply, and those making it were working to capacity, yet they were far from affluent, and in some cases lived at a sub-economic level?"

Not an easy one to answer with Stoke-on-Trent ever in the wings, able to produce cheaply, and ever-ready to commercialise any lead given by the innovatory studio potters.

Industrially things have been moving fast, with continuing mergers to form bigger and fewer groups, with the small to medium firms becoming absorbed or just ceasing to exist. The result of this is that fewer firms produce more and more with less and less variety. One would think this would help the individual potter. At the moment I do not think many are fully aware of the situation, and if they so are not alive to where their opportunities lie. Perhaps they unconsciously sense the futility of the situation and may in time be prepared to work in studios set up by the large industrial groups such as operate in Scandinavia. They after all can afford the expense in materials and equipment to allow the artist craftsman to experiment and develop ideas. It is now at least two years since Wedgewoods first set up a studio of this kind, and Poole Pottery has recently enlarged and reorganised its studio section.

Before long certain mass production techniques will be completely automated, and this will be brought about by new methods of making already well advanced beyond the experimental stage.

This last year has seen the first finished products of the shakeup and reorganisation of the Art School system under the New Dip. A.D. (Diploma in Art and Design). If it has done nothing else it has shaken many country Art Schools from their parochial slumbers, and caused fresh breezes to blow through what was a pretty unrealistic system. This has resulted in fewer schools being allowed to take certain subjects to Degree level, with the result that there is now a much higher standard all round, coupled with the infusion of much fresh blood in the way of staff, together with a big slice of liberal studies and art history.

One of the most fascinating exhibitions of the year was a pottery show organised by Messrs. John Sparks, a Gallery specialising in Chinese Art, situated not far from Bond Street. The Exhibition was called 'Modern European Pottery'. It was meant to represent the modern European stoneware movement and show certain oriental influences in both Continental and English potters.

Scandinavian potters were: Berndt Friberg, Stig Lindberg, Nathalie Krebs and Eva Staehr Nielsen of Saxbo, and C. H. Stalhane. The English potters were: Ber-

nard Leach, Lucie Rie and Alan Spencer Green. The Gallery caters mainly for collectors of quality Chinese art and ceramics, numbering the King of Sweden among their clients. The recent issue of 'Craft Horizons' showed some superb pieces from his collection. As this was the Gallery's first show of modern pottery one can only conclude that fine pieces of Chinese ceramics are becoming scarcer and rarer, so that this was done with the intention of developing a fresh market or supply for their collectors. Perhaps one can best quote from the catalogue, which says:

"This Exhibition precedes the establishment of a permanent modern pottery section within the Gallery. It is intended that a selection of the work of the finest artist potters of all countries shall be on view here in the future. The permanent exhibition will be supplemented from time to time by special displays of selected work."

Many of the happenings of the past year may give an indication of what the future will offer. For potters it would seem that they will need to be highly individual in style, or extremely versatile, in order to execute the diversity of commissions they may be offered, as well as to give advice on many things affecting ceramics.

Cover : ADRIAN COTTER gathering raw materials from the Rangitikei River.

EXHIBITIONS

10

INVITED POTTERS

BLUMHARDT
BRICKELL
COWAN
GREIG
PERRIN
PETER
SMISEK
STICHBURY
STORM
WRIGHT

PALMERSTON NORTH ART GALLERY
13TH NOVEMBER
25TH NOVEMBER, 1966.

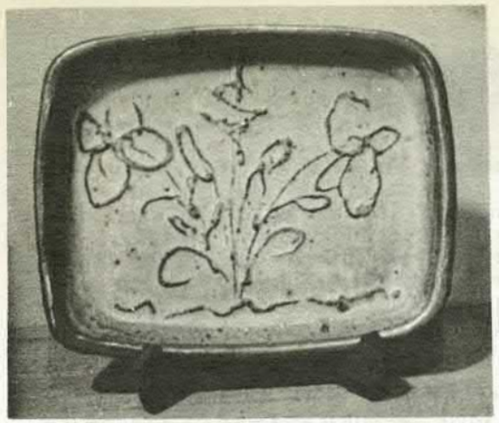
Invited Potters, Palmerston North Art Gallery, 13–25 November, 1966. The aim of this exhibition was to present to the Palmerston North public a wide range of high-class pottery by the most serious artist potters practising in the country.

Ten potters were invited to exhibit and in all one hundred and sixty-five pots were displayed. Those invited were: Doreen Blumhardt, Barry Brickell, Roy Cowan, Jim Greig, Patricia Perrin, Juliet Peter, Mirek Smisek, Peter Stichbury, Graeme Storm and Wilf Wright.

The exhibition, which was officially opened by Dr. W. B. Sutch and seen by 1,350 people during the time it was on display, made one feel that even though the presence of Leach, Cardew and Hamada was still evident, these potters are well on the way to discovering a virile art form shaped by the wealth of indigenous material this country offers.

It is hoped that many more exhibitions of this nature will happen throughout the country as they allow the public contact with pottery by some of the best creative potters in the country — only by this kind of contact will the public be able to discern and evaluate the standards required.

James Mack, Director,
Palmerston North Art Gallery.



EXHIBITIONS

Warren Tippett, stoneware pottery. New Vision Gallery, Auckland, 8–19 August, 1966. Warren moved from Christchurch to Coromandel at the end of 1965, and has since been working with Barry Brickell. The exhibition was of both oil-fired stoneware and salt-glazed coal-fired pots made at Coromandel.

warren tippett

Michael Trumic — flask.

Michael Trumic. Stoneware, Several Arts, Christchurch, 20–25 November, 1966. From this, Michael Trumic's first exhibition, two large pots were purchased for the Christchurch International Airport, and two others for the Riccarton High School.

From Paul Melser's Exhibition.

You are invited to the opening of an Exhibition of

Monday 15, August 1966. Centre Gallery Inc. 248 Lambton Quay. Opening speaker John Roberts.

POTTERY & CERAMIC SCULPTURE

by Paul Melser

FABRICS by JOSEPHINE MONROE

Paul Melser, pottery and ceramic sculpture, with **Josephine Munroe,** handwoven wall hangings. Centre Gallery, Wellington, 15–26 August, 1966. Paul is now working as a full-time professional potter and the exhibition consisted of a wide range of domestic stoneware, large terracotta sculptural garden pots and a small venture into wall tiles. The large wall hangings by Josephine Munroe were handwoven from natural homespun wolo.

EXHIBITIONS

Len Castle. Stoneware, Several Arts, Christchurch, 28 August–2 September, 1966.

Mirek Smisek. Stoneware, Several Arts, Christchurch, 2–7 October, 1966.

New Zealand Handcrafts. New Vision Gallery, Auckland, 6–23 December, 1966. "What is not usually recognised is that this capacity to create unique, original craft work goes much further than pottery. The craft exhibition in the New Vision Gallery makes it abundantly clear that remarkable work is being produced in hand-made jewellery and textiles. . . . In a day when the manufactured article is turned out in millions and plastic and synthetic materials are manifest everywhere, it is really refreshing to visit an exhibition of hand-made work, showing the highest degree of skill and where each piece is unique. The production and appreciation of such work as this may be the answer to many of our problems in a world of ever-increasing leisure where the mechanics of existence are increasingly delegated to machinery and machine-made articles."

EXHIBITIONS

In his radio review of Doreer Blumhardt's exhibition in November at the Centre Gallery, Peter Bland said, "She creates at a level that is never less than proficient. She is gay, colourful, and disciplined. Her bowls have a lovely depth and show her textures and glazes to the very best advantage."

Doreen Blumhardt, pottery, **Alison Pickmere,** colour etchings, Centre Gallery, Wellington, 20 November–2 December, 1966.

You are invited to attend the opening of an exhibition of pottery and colour etchings by

DOREEN BLUMHARDT

ALISON PICKMERE

Centre Gallery. 245 Lambton Qy. Sunday, November 20th at 3pm. Coffee.

NB

Noeline and David Brokenshire, turned wood and pots. Several Arts, Christchurch, 7–12 August, 1966. The Brokenshires are a husband and wife team, and the exhibition was a result of many months part-time work, as woodturning for Noeline and pottery for David are only hobbies. Noeline (former Empire Games athlete) says: "A hobby is a splendid relief from the tedium of household chores and I find working in wood is particularly rewarding and satisfying." David (an architect) says: "Although architecture is essentially creative, one works continuously through other men's hands . . . when you take your own pots out of the kiln, there is only one chap to blame."

new vision gallery ltd.
8 H.M.ARCADE, QUEEN ST.
AUCKLAND, NEW ZEALAND
PHONE GALLERY: 45-440
CRAFTS: 42 505, RES: 289092

BARRY BRICKELL

EXHIBITION OF POTTERY 7 - 18 NOVEMBER.

THREE ROUND KILN FIRINGS :

LARGE SALT GLAZED, COAL FIRED POTS.

EXHIBITION

Barry Brickell. Three round kiln firings: large salt glazed, coal-fired pots. New Vision Gallery, Auckland, 7–18 November, 1966. "The potter regards his work as being part of an environment rather than a collection of individual 'treasures'. . . . They have a rich human quality and appear to belong to some kind of colonial tradition."

CERAMICS OF KOREA

This article has been gleaned from the introduction to a catalogue produced by Columbia University, New York, on the occasion of an Exhibition of Ceramics and Bronzes of Korea held in the Rotunda of the Low Memorial Library from December, 1965–October, 1966. The catalogue was prepared by Mr. Gregory Henderson, of the Centre for International Affairs, Harvard University, with the help of his wife. Mr. Henderson was stationed for over seven years in Korea as a Foreign Service Officer with the American Embassy, being Cultural Attaché for half this time. He has written over twenty articles on Korea, its arts, history and culture. The Hendersons have a major collection of Korean ceramics, and it was through the friendship of Mr. and Mrs. Henderson with Doreen Blumhardt that we are able to use this information in our magazine.

For over two millennia, Koreans have made ceramics. Through a thousand years, between the rough red ware of prehistory and the white wares of Yi (from about 500–1500 A.D.), Korean production stood near the forefront of human achievement in this almost universal endeavour. Artistic ceramic production of today throughout much of Europe, America, Australia-New Zealand Japan and the modern masters of the art, from Bernard Leach to Hamada Shoji and Kawai Kanjiro, owe to the potters of ancient Korea a deep and acknowledged debt.

Such world rank was not consciously sought by Koreans in the past nor has it, until recent decades, even been widely suspected. Unlike Chinese pottery, Korean ware was not made for export and not known abroad, except for a few examples in the Chinese courts or in Japan, mostly brought there between the 13th and 16th centuries. Ceramic production in Korea, unlike rugs in Persia, paintings in Europe or China, or swords and screens in Japan, was not a usual part of the country's prestige culture. It was manual labour, such as the work of the humble, often of slaves. It is anonymous; a handful of potters' names are known from rough inscriptions on individual pots, but there is not one Korean potter whose biography is recorded or who can become, for us, a personality. Upper class connoisseurship seems never to have been much developed in Korea; nor have great private or royal collections survived. Were it not for burial customs little pottery would remain.

Korean wares can be divided into five periods: prehistoric rough, soft, reddish or brown pottery; the monumental grey stoneware of the Kingdom of Silla from circa 450 to 668 A.D. (when it was one of three kingdoms within the peninsula and occupied the southeastern quadrant of the country); the decorated stoneware of the period of Silla unification 668–918 A.D. (after Silla had engulfed the neighbouring kingdoms of Koguryo and Paekche and united the peninsula under its rule); the Koryo period, 918–1392 A.D. (a century of which from 1259–1354 was under Mongol domination); and the 518 years of the long Yi dynasty, 1392–1910.

Few, if any, nations, have a history of this degree of continuity, a people and a culture of such homogeneity, and boundaries so little changing, yet Korean pottery displays an astonishing variety and is united by few common characteristics. Some Chinese influence is discernible throughout, though the degree varies from very slight for Silla ware to very great for early Koryo and Yi ceramics. Korean ware is, in almost all periods, heavy; no true porcelain, no tissue or translucent wares were produced. It shows considerable originality, inventiveness and spon-

taneity, expressed in form during Silla, in technique during Koryo, and in decoration during the Yi period. Little else is common to it except the lack of detailed surviving knowledge of its production, and in many cases, even of its uses.

Three Kingdoms and Silla

Silla ware is distinguished with some sharpness from the prehistoric pottery which precedes it by the development, before the second half of the 4th century, of the tunnel kiln. This kiln, which in Korea seems to have produced the highest temperatures when used in firing ceramics in East Asia, gradually transformed the soft reddish prehistoric wares into the hard grey stoneware characteristic of almost all Silla pottery. From the 4th to the 10th century, a great central capital developed at Kyongju, near the south east coast, numbering eventually some half million inhabitants. From the 5th century onwards huge tumulus mound tombs were built into which quantities of pottery were placed following elaborate burial ceremonies. These tombs, towering over the modern city of Kyongju like hills, remain among the most imposing of all the cultural monuments of Korea. Pottery was their chief furniture. Indeed, the few millions of Silla's population made more hand-produced pottery for the use of living and dead than forty million modern Koreans make for themselves today.

By far the commonest Silla form is the mounted cup, with or without cover, known from at least the 4th into the 7th century, many tombs containing scores, even hundreds, or these. But shapes are manifold, indeed, variety and strength was gained almost entirely through shape. Silla pottery is unglazed with two general exceptions. One glaze, usually dull green, is similar to the thicker green glaze of the Han Chinese colony in northwest Korea; the other, so far rarely-found glaze, is a lead green or yellow. In shape and spirit, however, Silla ware is the new pottery of a new people and bears little relationship to any Chinese period, especially not to the contemporary T'ang Dynasty.

Koryo Period (918–1392 A.D.)

The Koryo dynasty was established as a result of the revolt of a frontier commander of Silla. The capital was moved from Kyongju to Kaesong, forty miles northwest of Seoul. The new dynasty is usually described as providing comparatively little initial cultural and social break with its predecessor. In ceramics, however, it accomplished within its first 175 years a revolution. The steps of change are not all clear to us, but an inscribed jar dated 993 A.D. made for a shrine commemorating the dynasty's founder and suggestive of Chinese Yuëh influence, is decorated with a primitive, oxidised celadon glaze which appears to show that close contacts with China in the ceramic field had already begun. These seem to have been strengthened in the 11th century and to have led to the making of plain celadon ware during the second half of the 11th century. Official kilns were established on the western corner of the southern coast and the southern part of the west coast, and here for centuries the finest of celadon wares were made in scores of different kilns, and many experiments in glazing and firing can be traced there in shard and product. Other Chinese influence was soon exerted on production, and much Sung ware was found in Koryo tombs.

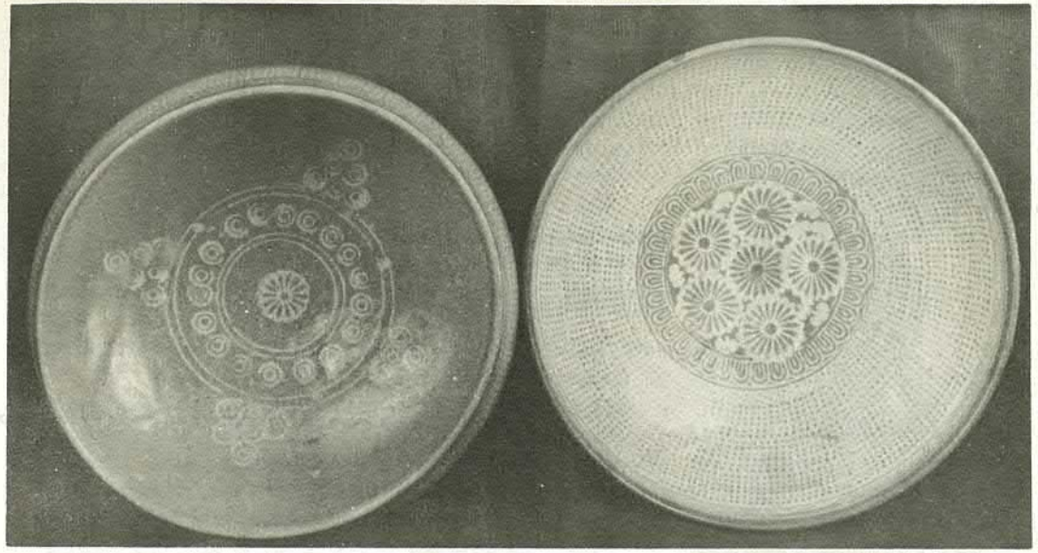
The men of Koryo also shared with

COVER. Above, sculptured or deeply inlaid 'Mishima' wine bottle of very early Yi, probably ca. 1400 with fleur de lis motif on upper surface. Below, Silla, covered dish with hanging spangles and decor resembling imitation of leather.

Silla — ceremonial stand about A.D. 600, from the 'Tomb of the Generals'.

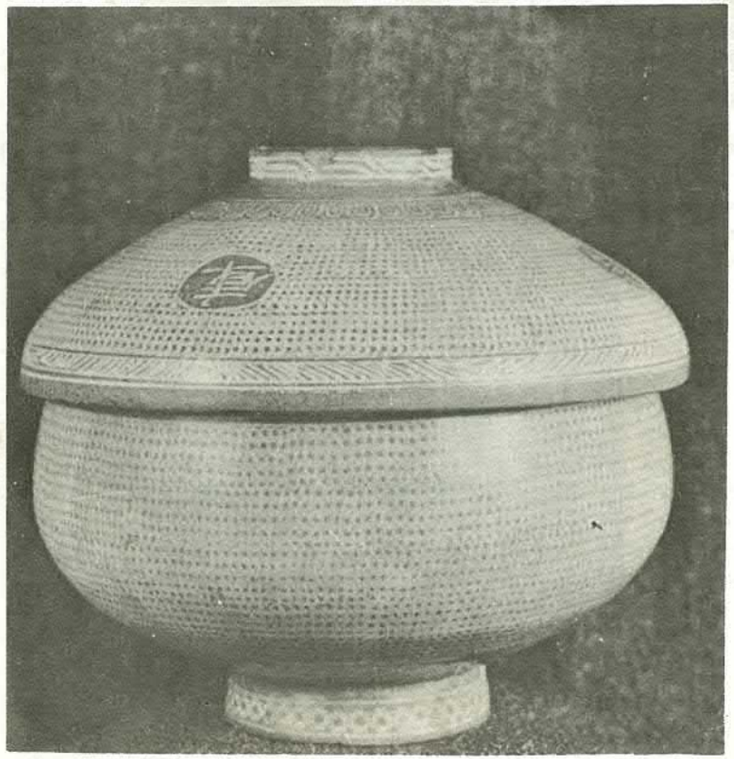
Kyong P'ung Myon Talsong — Henderson Collection.

Silla — Oil lamp, ca. 7th century or earlier — Henderson Collection.



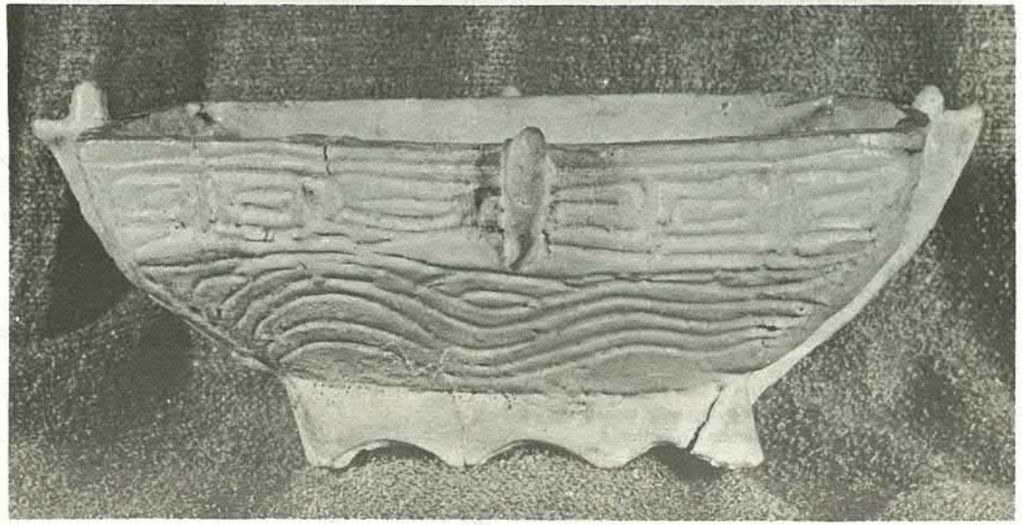
Inside top and bottom of Songju inscribed Mishima piece.

Early Yi — white Covered Bowl of 16th century from Songju.



Early Yi, ca. A.D. 1500. Ceremonial ware in the form of a Chinese Bronze, thick greenish white glaze, said to have come from the P'yongsan Peninsula, North Cholla Province.

Early Yi — ca. A.D. 1450. Inscribed Mishima bowl, made for the Changhung warehouse, an early Yi office, by the Songju Artisan Shop.



Koryo — white Koryo Maipyong with three sprays thickly done in Tessha — Henderson Collection.

those of Sung a restless inventiveness. The technique of inlaying ware is the Koryo potter's invention, the first datable example coming from the tomb of a Koryo noble who died in 1159. In the latter part of the 12th century, the Koryo ceramic engineer seems also to have invented the later famous underglaze copper red decoration.

Koreans also seem to have made many innovations in the field of ceramic sculpture. They decorated with underglaze iron, underglaze slip white, and even used gold leaf and marbled clay decor. Perhaps their greatest triumph, however, will always remain their celadon glaze: to it their own poets attributed "the radiance of jade . . . the crystal clarity of waters . . . as if the artist had borrowed the secret from heaven", and even the men of Sung judged it to outstrip their own official wares. Europe was not, of course, at this time within centuries of entering the race either technically or artistically.

The full glory of Koryo celadon endured just over a hundred years, but about 1220 Koryo found herself weakened by that thoroughly modern disease, military coup and counter-coup. The first Mongol foray struck in 1219 and until 1354 Korean kings ruled under Mongol supervision. The country became impoverished and semichaotic. The bright glazes thickened, darkened, browned. Design, influenced by Mongol contact with the arabesquerie of Near Eastern art, became elaborate and fussy, then heavy. Control over the kilns weakened and the potters introduced their own folk-art variations to the once stately classic themes of celadon design. The threshold to the folk-art dominated world of Yi pottery had been reached.

Yi Dynasty (1392–1910 A.D.)

A Koryo general of a family named Yi in 1392 overthrew his masters, established a new dynasty, backed by many of the old aristocracy, and moved the capital southeast to Seoul. But the cultural internalisation of these changes lagged and for decades, a somewhat mechanical version of the late Koryo inlaid celadon technique known as 'punch'ong', or the Japanese 'mishima', continued to predominate. It was produced in many small artisan workshops which, in the 14th century, were established mostly in Kyongsang Province. The reasons are still obscure, but the 14th and 15th centuries ushered in a period of widespread and varied activity by nongovernmental rural kilns, especially in the southern third of the peninsula, to service rising local demand. 'Mishima' is soon mixed with, then gradually displaced by, brushed or dipped white slip ware. This slip ware soon became decorated with designs painted in iron, first in the kilns of Keryong Mountain south of Seoul, the avant garde "beat" area of the time, then, in the 16th and 17th centuries, in other kilns still further south. Fish decorations attest to the local interest in Cholla province, and the joyous spontaneity of local artists in painted iron design, its almost unerring fitness for shape and glaze, can teach the modern artist potter a great deal.

Folk art did not, however, monopolise Yi production. Within half a century of its foundation, in 1392, the government expanded and developed a few local kiln sites at Kwangju, some fifteen miles up the Han River from Seoul, into the official potteries of the dynasty with some 31 to 41 kilns. The Yi regime set out to produce there its own version of Ming blue and white, the earliest known exam-

ple of about 1450 being marked with the name of an official who is recorded as having passed the examinations in 1432. With its use largely restricted to the upper class it made steady progress as the "official ware" of the dynasty, and was one of the main products of the Kwangju kilns until their closing in the 1880's. Originally derivative of Ming art, it early developed an individuality of its own which it bravely maintained through a long history in the face of the overwhelming Ming blue and white export trade. The Yi blue and white provides overlooked evidence of Korean independence from her Chinese neighbour. At a time when kilns in Siam and as far away as Egypt were being driven from production by massive Ming exports, and tables from Borneo to Istanbul groaned with Ming ware, Korea "rolled her own"; the tombs and collections of no other country in Asia contain so little Ming export ware as Korea's.

Despite the verve of local ware, Yi taste was dominantly austere, even puritanical.

The Japanese invasions of 1592–98 and the more passing penetrations of the Manchus in 1627 and 1636 induced a hermit policy with ramifications for taste. Confucian simplicity was now reinforced by a conscious cult of poverty whose aim was the promotion of national security by warding off foreign cupidity. Symbolic of this taste was the white ware of the Yi, which, from official Kwangju to rural southern villages, was as basic to the dynasty as its white clothing. Much of the best of this ware was undecorated. Many lovely, quiet and subtle shades of white were developed, ending in a beautiful blue-tinted white made at the Kwangju-Punwon kilns in the dynasty's last century.

The decline and end of Yi ceramic excellence had a long and pathetic history. The cruel destructiveness of the Japanese invasions bore heavily on the kilns. Hideyoshi himself (who did not accompany his troops), and some of his commanders, had been schooled to the new rage for Yi bowls by the Japanese tea masters of their time. Such pottery as the invaders could find was looted and the potters taken by the Japanese commanders to their domains in southwestern Japan to found much of Japan's modern ceramic tradition at Arita, Hagi, Naeshirogawa and elsewhere. Standing today at the piles of sherds of Keryong-san, whose design abstractions seem to anticipate Matisse, one sees the product march up to the invasion period and abruptly stop.

From 1600 on, the variety of Japanese ware, on impetus from the stolen potters, oustrips that of Korea. Korea found no sources to recoup her losses. Her relations with the Ch'ing were cooler than with the Ming; the skills of the imperial kilns at C'hing-te-ch'en made little impression on Yi production. In Europe, meanwhile, the techniques of Meissen, Sévres and Delft were bring rapid strides to the wares of the West. Korea was dislodged from her place in world ceramic art before that place could be given recognition.

Both local and official wares still carried a proud, though lesser, banner through the 18th century. Then decline became disaster. Fiscal collapse in the dynasty's last decades brought further damage to the kiln economy. The final straw was the collapse of the social system from the 1880's on. The lower classes became increasingly mobile. Potters, always members of the humble classes, no longer wanted to be associated with their trade, and the dynasty was now too poor to pay

them. They deserted the official kilns, and the long story of official Kwangju ware ended shortly after 1880. Cheap Japanese-made industrial ware flooded the country, both before and after the Japanese annexation of Korea in 1910. The living tradition died just as the dead one came to life. From 1906 until today the peninsula's tens of thousands of ancient tombs, ruthlessly looted to satisfy Japanese, then Western, demands for precious antiquities, have yielded their contents to the world. Today, most of the ancient wares are thus known; but the old tradition is still essentially dead. For the future, Korea's beautiful clay remains, waiting for a talented people to revive one of the most ancient and renowned of its arts.

WHY DO WE MAKE POTS?

Helen Mason

In our society the people who make pots seem to be those who are looking for warmer and more human values than are found in the usual daily round of suburbia. Whether life permits them to be fully committed or whether they can only spend a few hours each week, the making of pots gives them a satisfaction which enriches their lives. Women in particular work many of their problems through the clay, and whether they augment their income or enhance their environment with the pots they make it seems to give them the sense of purpose which for so many civilised people is lacking.

But this making of pots is a conscious choice. I was therefore anxious to find out what it was like to be among traditional potters in a more primitive society. In September 1965 I had been a member of a museum party observing women potters making cooking pots by old stone age methods of beating out slabs of clay with wooden paddle and stone anvil at the village of Yavulo near Sigatoka in Fiji. Knowing the formality of village life I did not dare to follow my natural instinct and sit down beside the potters to try my hand. A year later, after following up several leads, I was able to rent a bure for a month in another village near Sigatoka in the hope that somehow I could gain acceptance by the potters. This village I was in made baskets (each village had it own particular craft, I learnt, and you were taught the craft of the village you married into), but fortunately Litia Kubukawa, who was looking after me, said her mother came from a potters' village. How to be accepted was my problem, and finally, after several days of trying to make friends, I gave a teaparty for all the women I had met, buying a cake at the Chinese bakery and spreading the mat on the plaited bamboo floor for my guests to sit around.

It was hard going at first for both them and me, but after a while, by means of photographs and books, I made them understand that I was genuinely interested, not in teaching them anything, but in wanting to work with them. And as the afternoon wore on I began to see each of them, not as Fijians, but as women with definite characters and attitudes. Finally they left me, and I could see them dis-

cussing me as they sat together under a tree. Litia came back after about half an hour and said it was decided that she was to take me down to the potters village next morning. As it happened, it was not Litia who came for me next morning, but Mosese her husband, and I had to go through the whole performance again at the village of Nasama sitting on the floor drinking yaqona (as a woman I was only allowed a small bowl and a half full) while the men decided whether I was acceptable.

Yaqona, the powdered root of the kawakawa tree, is a stimulating but not intoxicating drink, and it was mixed with water and strained through a cloth into a large clay bowl with rounded bottom. These bowls were made by the potter I was to work with, Amalini Vola Vola, and she could obviously sell all she could make, for there was nothing the men liked better than to sit round talking and drinking in a very relaxed and jolly way, and the bowl was an essential part of the tradition. The men having accepted me I was told to come back the next morning when I would have my first lesson. This time there were no formalities and immediately Litia and I arrived I was put to work. My teacher could not read or write or speak English, but she was the best teacher I have ever had. We sat round on the mat in the shade of the tree and as I gained confidence I was given more difficult work to do.

The methods have been described before, what impressed me was the degree of craftsmanship that went into the making of each bowl, and the easy, relaxed, rhythmical method of working while the hens scratched, the pigs rooted, the children played and fought, the women gossiped or got on with the work, and Amalini's husband,with much joking cooked the midday meal of tapioca root and mussels in the nearby cookhouse because she was busy with me. It all seemed so natural and peaceful, with time to make friends and enjoy good company. Amalini herself was a true craftswoman, vigorous, deft, with a heartwarming cheery grin that overcame all difficulties. It was a wonderful experience to work with her.

At a recent Summer School, with a group of 17 women I tried out some of the things that Amalini had taught me. We started off with hard clay and few facilities, but before long everyone had combined to overcome these difficulties, and soon I was amazed to find large rich coiled pots emerging, and these civilised women sitting on the floor beating out pots with wooden paddles cajoled from nearby builders, and anvil stones carefully selected from the yard outside. It was amazing how possessive we soon became over our favourite stones! We fired the pots in bonfires as the Fijians do, and by the third attempt were beginning to discover the finer points of cooking even the large pots. There is no mystique to these things, the general principles are all very simple. But the degree of craftsmanship is not. This can only develop with long and patient work and a willingness to learn.

In the age of leisure that is on its way, when man has finally learnt to master the machine and the system, there should be time to perfect our skills in the things we love doing. There should be time too to develop our ability to work and live constructively together. Perhaps this comradeship that develops among potters is a symptom of a new family grouping where common interests surmount the barriers of race, creed or sex. The Fijians judge a person according to how much love he has in his heart. Maybe this is the best criterion of all.

Litia and Cromwell Kubukawa with Helen Mason Voli Voli, October 1966.

Amalini the potter working at Nasama.

"What a lot of things those (primitive) people can give and they don't even know they are giving sometimes, and often imagine that everything worth know must come from **us!** All the more urgent reason why some of us should quickly set about learning what we can from them — technique and spirit — before it is too late, i.e., before they have all turned **themselves** into replicas of **ourselves.** This they naturally want to do without quite realising what big losses they may sustain in the process." — Michael Cardew.

Kanjiro Kawai with nephew Hiroshe.

Fire in my hand,
A cold ball of fire,
Fire which has changed its shape
Hidden in the clay
. . . pottery.

Kanjiro Kawai

KANJIRO KAWAI

The Japanese Mingei (Folkcraft) Movement of which Dr. Yanagi was the leader over many years, included among its members potters Shoji Hamada and Kanjiro Kawai, and woodblock artist Shiko Munakarta, and is known to the West largely through the writings of Bernard Leach. Dr. Yanagi died in 1961, and now Kanjiro Kawai has died in Kyoto in December 1966 at the age of 77..

Kanjiro Kawai, who expressed himself in poetry as well as pots, was the true artist, somewhat withdrawn from the world, whose development was sure and strong and whose pots have explored regions only guessed at by most other men.

In 1952 Uchida, a Japanese-American girl, produced a book of translations of Kawai's poems and of essays about him. From this we quote his philosophy.

"But, Kawai-san," a friend once said to him, "If all things are an expression of the self, what about God or Buddha?"

Kawai-san smiled and pointed to himself. "Buddha is me. I am Buddha."

It is as simple as that for him.

Zen Buddhist thought seems to have influenced his thinking to a certain extent, but Kawai-san does not like to place himself under such categories as "Christian" or "Buddhist". Such phrases are used too glibly and mean too little. Kawai-san is not one to fit himself into fixed patterns or moulds. For him, there is no specific god or buddha to worship. It is enough for him to know that there is a force bigger than himself; that he and this force are one, and that through this force he is able to work and create things of beauty in this world. He sometimes gives this force the name of "the unknown self". "This unknown self," he says, "is revealed through the work of the hands and the body, and is that unconscious element in every man that prods him on to new achievements."

"Anyone can make beautiful things," says Kawai-san. "The capacity for expression and creation is in everyone, but not all of us realise this. We work and produce in spite of ourselves. The unknown self drives us on always."

"It is ultimately faith that lies at the bottom of all my work," he said to me one day. "We do not work alone. Man can make a bowl of clay. He can make it round and smooth, but until it is fired it cannot be used. Man can lay the fire and light the flame," he added, "but still it is the fire itself that really completes the bowl. And that fire is something bigger and more wonderful than any man."

He paused reflectively and puffed at his pipe. "No," he said, "we are not working alone. We are never working alone." And he has expressed this thought in one of his poems which reads simply, "Who is moving this hand of mine?"

With the discovery a few years ago that Silicon Carbide shelves were available from the Nonporite Co. Pty. Ltd., Melbourne, Australia, one of the problems of New Zealand stoneware potters was solved. Indeed, many new kilns have been designed around the 16" x 12" shelf size. The cost of these is approximately £3 each but they are a worthwhile investment. New Zealand agents for Nonporite are J. H. M. Carpenter Ltd., Auckland. It is necessary for them to make an import licence application for every order and this fact, combined with an approximate three months delivery date in Australia, means that there is a delay of at least four months before the shelves arrive. It would simplify this procedure if potters would bulk their orders or else local Associations forward group orders to J. H. M. Carpenter Ltd.

---

40 oz. wine bottles, glazed inside, unglazed outside, embossed 'Kumeu Red Dry', made by Adrian Cotter for the San Marino Vineyards, Kumeu.

WORLD CRAFTS COUNCIL

MONTREUX, SWITZERLAND, 1966

WORLD CRAFTS COUNCIL, MONTREUX, SWITZERLAND, 1966

Congratulations to Nan Berkeley on her election to the Directory of the Council.

Nan brought back many exciting impressions of the conference and the work of the Crafts Council in all corners of the world.

At the International Handicraft Exhibtion held at Stuttgart in July, New Zealand was well represented, and was the only country from this side of the world to be participating. Mrs. Berkeley has a set of colour slides from this exhibition and these may be borrowed for a small fee.

Part of the German exhibit showing pottery in foreground. Panel of stoneware tiles and woven hangings on walls, International Handcraft Exhibition at Stuttgart, 1966.

BRIAR GARDNER

Margaret Milne

Between the giant chimneys of two well known commercial potteries at New Lynn is an oasis: two acres of carefully tended garden in which is the home of one of New Zealand's pioneer potters, Miss Briar Gardner. Finding the original family house too large for her she converted her old studio into a delightful home set in a rich flower garden with a background of pohutukawa, jacaranda and kowhai trees. All this wealth of colour and quiet shade is cared for by this energetic and gracious 87 year old craftswoman.

Her living room shows many examples of various crafts in which she has been interested at different periods of her life. Among these are embroidery, needlework, paintings, tapestry hangings, but very little pottery except for a few favourite pieces, notably an earthenware plate splashed with the many muted colours for which she was well-known. An unusual piece was a bowl patterned with a Maori design, a form of art which Briar Gardner had studied with the late Trevor Lloyd, and in which she was deeply interested. Many years of her youth were devoted to home responsibilities, so that it was not until the mid 1920s at the age of 40 that Briar Gardner was free to pursue her interest in pottery at the brickworks at New Lynn. As a child, the works fascinated her, and as she watched through the various stages of brickmaking she longed to be involved in this creative process. At this time the making of pottery was practically unknown in New Zealand, but Briar resolved to make, glaze and fire her own pots.

She spent many hours watching the thrower at the works, and after some opposition she was finally given permission to use the wheel from 5.30 a.m. to 7.30 a.m. The works were cold and eerie at this hour, but she seldom missed a morning. The thrower gave her some help, but the feeling was general that pottery was difficult and arduous, and not an occupation to be undertaken successfully by a woman. However, Briar's energy and enthusiasm were strong enough, and eventually encouragement came from a Czech potter who had joined the works. He pronounced that her quite large collection of pots was ready for firing. This was another problem until her brother suggested they fire them in a corner of the big brick kiln, and with tremendous excitement Briar watched them stacked in.

After this firing, with her first biscuited pots around her, she realised that a kiln of her own was essential. A site having been found in a corner of her mother's orchard, one of the bricklayers offered to help, and with very little idea of how to plan a small kiln one was hopefully constructed. The first firing of the kiln that meant so much to her did not go smoothly. With a great stock of coal and many offers of assistance, she embarked on what was to prove a long, steamy and decidedly smutty firing. All day she shovelled coal into the two fire boxes, and seemed to be making good progress until evening, when in spite of even more strenuous stoking, the fires grew dimmer. In desperation, she sought help of the men firing at the works. Laughing at her plight they did inform her that the whole kiln had now sooted up, and would have to be cleaned before she could proceed.

After this setback she continued to stoke throughout the night, feeding coal and wood alternately until a satisfactory heat was obtained. No matter that by now the stoker was black from head to foot. This first firing proved that it was possible to obtain sufficient heat to glaze, although the results were uneven. Since no books of reference were obtainable at this time she experimented with many different materials and devices, even trying the colours used in leadlight windows. At last an English catalogue was obtained. Delighted to see so many colours she ordered with much enthusiasm small quantities of many colours rather than larger amounts of a few. This action was to force her into a method of glazing for which she was to become well-known.

Many successes followed the years of hard work and patience, and Miss Gardner and her wheel became much in demand for demonstrations of throwing as the public became increasingly aware of the craft. Many people were anxious to learn and soon she had a class of enthusiastic pupils.

A new and better kiln was built in the garden and life as a potter was full and rewarding. Then the depression slowed production at the brickworks and Miss Gardner was alone with her kiln, but she worked on with enthusiasm, and when the Second World War sent home its toll of wounded and shocked soldiers, Miss Gardner was thankful for the time she had spent becoming proficient at the wheel. Parties of convalescent soldiers in need of occupation and therapy came to her studio each week until gradually her patience and joy in the work helped to overcome their many disabilities. This was rewarding work, and so too were demonstrations she gave in camps, institutions and schools.

Once the war was over fresh supplies of materials and colours were again available. The kiln was converted to oil firing and work as a potter went on. Looking back, Miss Gardner feels that as a pioneer potter she has enjoyed many unique experiences, and is pleased that her pots have found their way into so many homes throughout New Zealand.

Briar Gardner's second great interest was in speech and drama, and she abruptly dropped pottery when the opportunity came to study for the L.T.C.L. qualification. In 1951 at the age of 73 this remarkable woman was admitted Licentiate of Trinity College of Music, London, in the theory and practice of speech. After two years of work in radio and theatre she returned to this country and the establishing of her fine garden.

Miss Gardner feels that while modern potters are lucky with their equipment, given another chance she would take the primitive way all over again. There must be for her immense satisfaction in the realisation that throughout her long life she has used her many talents to the full.

WEDGING MACHINES

Roy Cowan

Potters must have the ability to hand-wedge clay, but after the first few tons, they may become restless! Where there is the space (and perhaps, a suitable pair of feet), the shallow concrete saucer four feet across, the Clay Trampling Pit (Fig. 1) may suit.

FIG. 1

The machines described below may be built in a choice of methods according to resources available, and in a range of capacities, but care must be taken over the basic design and over the relation of power supplied to speed, because of the intensity of the plastic flow problems.

Fig. 2 isolates the basic dimensions from constructional details in a vertical feed machine. In essence, a one-inch shaft, driven by belting to a large pulley fixed at the top, and firmly held by two well-spaced bearings, passes downward on the centre line of a 4-in. bore tube or square casing. Within the tube the shaft carries five blades cut from 1 in. by ⅛ in. or 3/16 in. steel, fixed at 35 to 40 degrees inclination. The casing is closed around the shaft at the top, but not to form a bearing, and the top blade sweeps about ⅛ in. below. The lowermost blade is placed so that it swepes ⅝ in. below the foot of the shaft. The other three blades are fixed at equal spacing above to produce an interrupted screw, two blades to one side, three on the other. This particular arrangement makes cleaning of the casing easier.

The casing is open for six inches at the top front, and is formed outward to make a feed ramp. At the top, a swinging trapdoor is hung upon a withdrawable pin. The trapdoor carries a firmly fitted arm, made of ¾ in. steel bar or equivalent pipe, 15 in. to 18 in. long, ending in a cross tee of about 8 in., a handle.

The trapdoor and arm are set up so that, as the handle is drawn downwards, pressing clay on the ramp into the mill, the movement is stopped by the arm touching the ramp, before the door swings within range of the rotating blades. Never push clay into the mill by hand!

The Drive

The power source is assumed to be an electric motor turning at 1,440 r.p.m. If the vertical plan is adopted, this must be a ball-bearing model — the sleeve-bearing type is not suited to running on end. Where the clay requirements are not large, the motor can be as low as ⅓ h.p., and the drive belts should be arranged to give a reduction of between 10 and 8 to 1, so that the mill shaft turns at from 144 to 180 r.p.m. At such ratios, two stages of belt reduction will be needed, with a countershaft, a unit which can be assembled from stock shafting and bearings, or which can be purchased as a unit. To secure 8 to 1, a 10-in. pulley is fixed to the mill shaft, belted to a 2½-in. pulley on the countershaft (4 to 1), and from there, 6-in. down to 3-in. (2 to 1). Both motor and countershaft mountings will need sideways adjustment to tension the belts.

If the motor power is increased to at least ¾ h.p. and preferably 1 h.p., a single-stage belt drive, 2-in. on the motor and 12-in. on the shaft, giving 6 to 1 and shaft speed 240 r.p.m., is possible. This represents about the highest speed at which this type can be driven without unduly heating the clay. Owing to the short arc of contact on the 2-in. pulley, the belt drive must be doubled. Should a stone be fed in with the clay, slippage will occur at the small pulley.

An alternative drive may be arranged using a light car rear axle unit (Fig. 2). One axle shaft is removed and the outer casing on this side is cut off and sealed. On the other side part only of the casing is removed and a new bearing is fitted, to leave enough of the axle shaft projecting to form the auger. The blades are welded in place. A motor mounting may be constructed on the ex-axle. This arrangement produces a very robust machine, and the actual power absorption of the driving parts is less than that of multiple belts. The axle should be lubricated with grease for vertical operation. One example of this type with an axle of 5 to 1 ratio, and an overall ratio of 7½ to 1, will deliver up to 700 lb. an hour, with a ½ h.p. motor. Mounted on a wall, the machine produces a fair

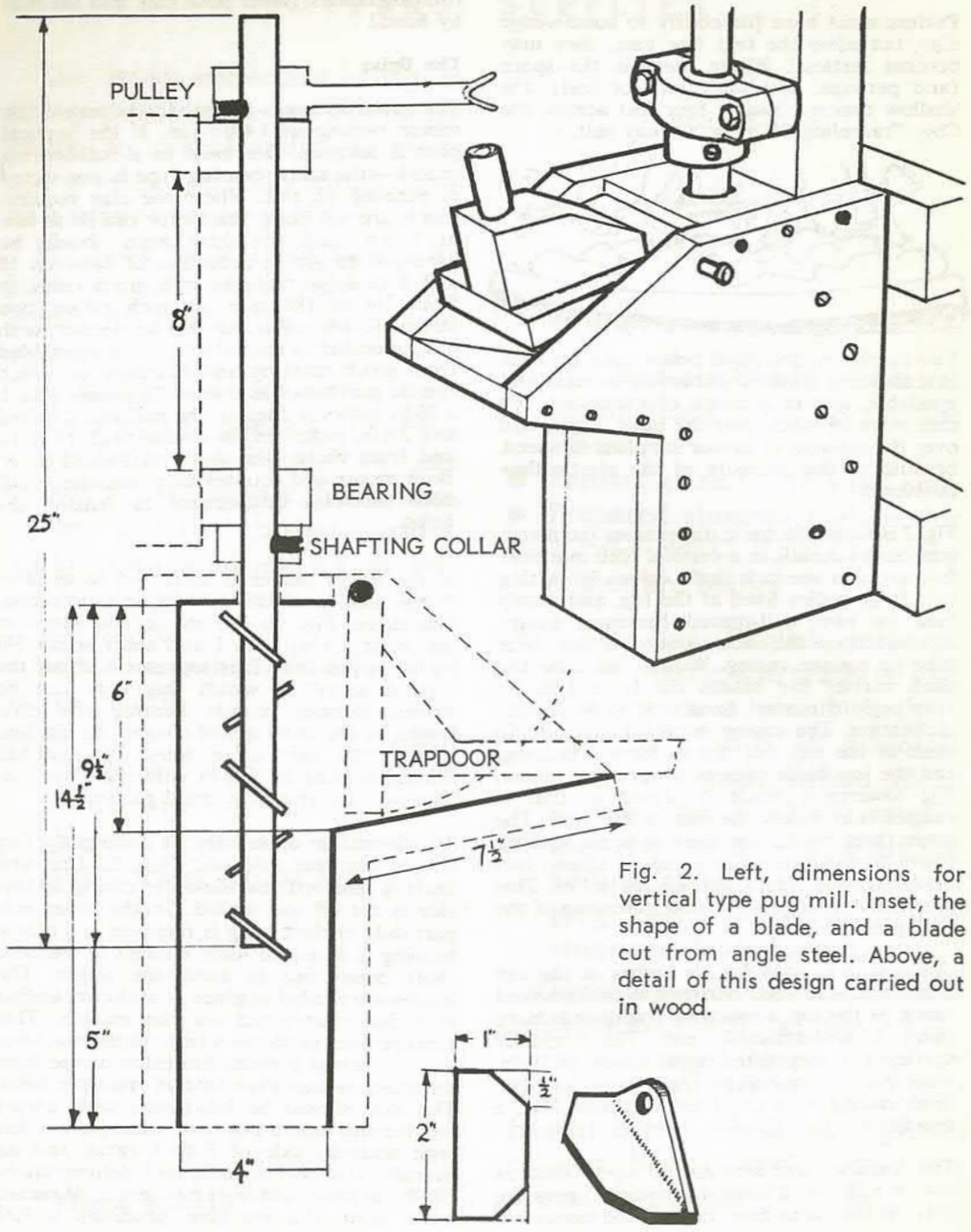


Fig. 2. Left, dimensions for vertical type pug mill. Inset, the shape of a blade, and a blade cut from angle steel. Above, a detail of this design carried out in wood.

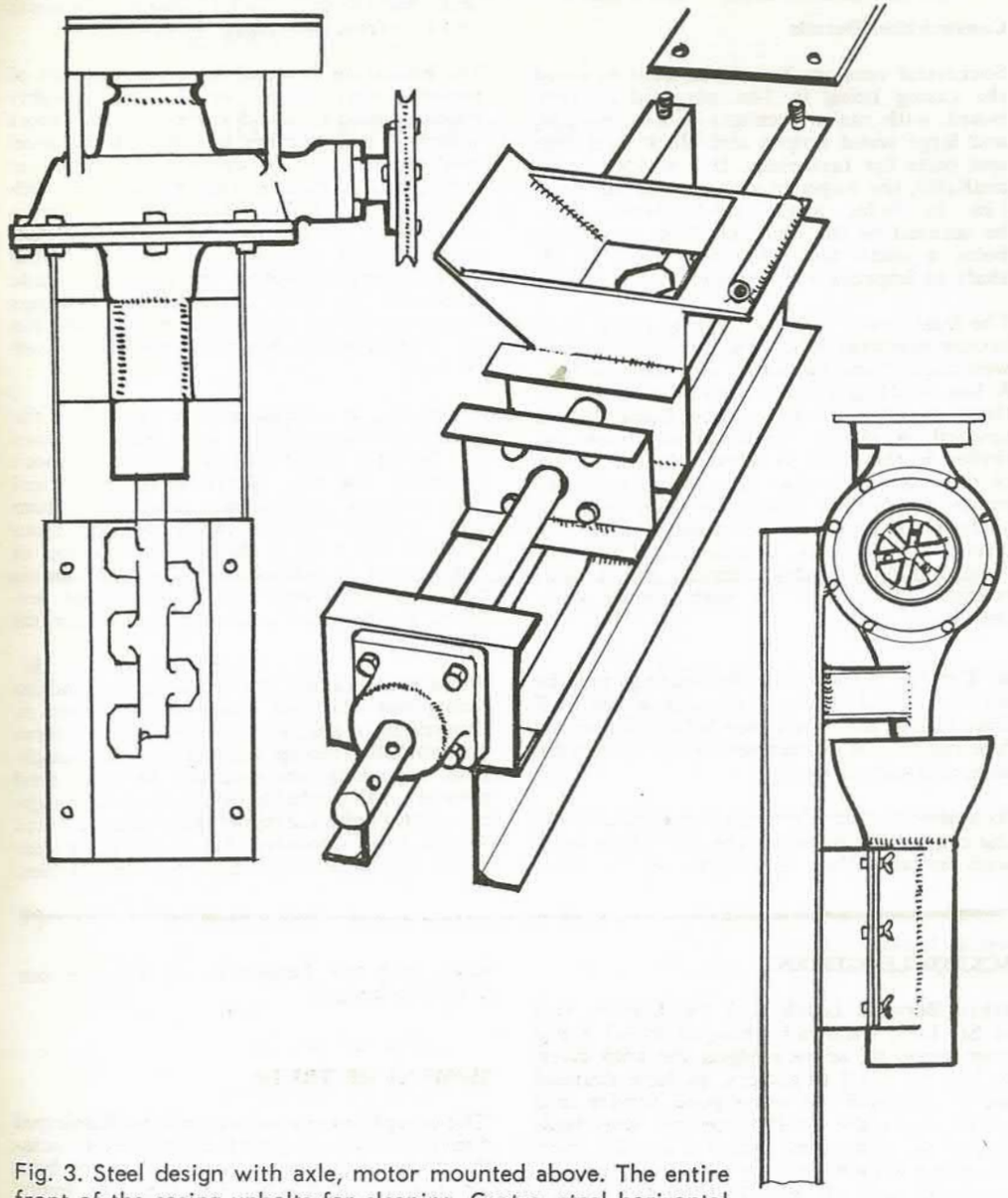


Fig. 3. Steel design with axle, motor mounted above. The entire front of the casing unbolts for cleaning. Centre, steel, horizontal, built from standard rolled sections. Right, large vertical mill, self feeding.

volume of noise, which should be a consideration in siting.

Construction Details

Successful versions have been built in wood, the casing being in 1-in. plywood or coreboard, with main members in 4 in. by 2 in., and large wood screws and black steel nuts and bolts for fastenings. If a welder is not available, the auger blades may be cut from 1 in. by ⅛ in. angle steel (sketch) and be secured to the shaft by ¼-in. engineer's bolts, a small flat being first filed on the shaft to improve the seating.

The least costly form of bearing is the plain bronze plummer block, but the pair must be well aligned and be bolted to a hard surface. A 1-in. shafting collar is fixed below one of these to prevent the auger being forced upward. A shallow indentation should be drilled in the shaft to receive the set screws of the collar. Likewise, the set screws of the pulley at the top should be inset into the shaft, since they may be dragged under the heavy torque loads, scoring the shaft and rendering disassembly difficult. The bronze bearings should be fed with grease when operating.

At a rather higher cost, the bearings may be a standard ball-bearing unit such as the SKF Unit Pillow Block number SY100. These are free running, less troublesome as to lubrication, and self-aligning.

As a smooth sliding surface is requisite inside the casing, the wooden type should be lined with metal, either aluminium or the thick zinc used by photo engravers. It is not necessary to line a steel casing with non-ferrous sheet, but the inner surface should be smooth and free from corrosion.

The limitation of wood lies in the amount of twisting that occurs in the more highly powered models, and for these, steel is more suited. A construction is shown for a steel model which can be carried out largely in standard 4 in. by 2 in. channel section, with some 3 in. by ¼ in. flat strip. This one is designed to work horizontally, with the trap-door swinging sideways. The plate covering the out-going portion of the casting is made removable to allow cleaning. The bearings shown are called Unit Flanged Housings, but the cheaper bronze plummer blocks may well be used.

As the inside dimensions are increased, the feed and flow problems ease, and machines can be built which will accept clay without ramming. The final sketch shows a vertical type of heavy construction, powered at from 1 h.p. upwards, with a casing tapering from 10 in. to 6 in. Clay is thrown into the top in lumps, and is self-feeding. The machine is made up with large-size standard pipe sections, a substantial axle unit, and structural steel.

When first started, these machines tend to throw out chopped clay. If the outlet is covered for a moment, a solid plug will form and smooth feeding will follow. Any roughness, especially accompanied by high feed pressure, will probably be the result of roughness within the casing. Normal plastic clays should feed smoothly, but a breaking tendency may occur with very short clay bodies.

ACKNOWLEDGEMENT

When Bernard Leach with his famous kiln at St. Ives, Cornwall, changed to oil firing from wood he acknowledged the help given to him by Shell Engineers. In New Zealand we have found the same good service and advice from the Shell Company, who have helped us with many practical details, from engineers to tanker driver, who are invariably courteous and efficient. The Shell Company has also given us valuable help with this magazine, and we acknowledge with thanks a grant of £60 which is spread over three years and has helped us to balance our magazine budget.

MOMENT OF TRUTH

'The organising committee and the Municipal Administration are glad to invite this Association to promote the participation of the best artists in our Exhibition which gathers every year, ceramists from all over the world in hearty antagonism.' — Prospectus for a Continental Exposition.

LEE THOMSON

It was back in 1953, when struggling with the frustrations and inadequacies of a newly formed pottery class, that I suddenly found a kindred spirit beside me who shared my feelings. That was Lee Thomson, a true potter if ever there was one. Together we taught ourselves to master the wheel; dredged the resources of the Public Library filling in our aesthetic education; discovered Bernard Leach and his Potter's Book at the same time; and introduced ourselves to Dr. Terry Barrow by demanding of the Dominion Museum that someone be found who could tell us something of the few handmade pots in a glass case among the Victorian bric-a-brac. I can still see Terry's amazement at discovering there were two women in Wellington who had read Leach and owned kilns. Those kilns! The endless discussions and the momentous decision when Lee decided on a Cromarty English electric kiln which Bruce, her husband, organised for her on a trip overseas, and I bought Elizabeth Matheson's old oil-burning one and had it re-erected in what had been the hen-house. Then learning, by trial and error, to fire them, with sleepless nights before the firing day. Glazes were another mystery. Lee was determined to make reduced stoneware and she sat by the kiln for hours feeding little pieces of chopped up willow twigs through the spy-hole to get the atmosphere she wanted to produce the thick unctuous glazes she loved. In those days we used to meet for lunch in town every Thursday, and I can still remember the day she produced two beautiful bowls with rich black and white glazes that came near to the thing she was looking for.

In 1957 Oswold Stephens organised the First New Zealand Potters' Exhibition in Dunedin, then at the end of that year came to Wellington and firmly stated to Lee and me that we must do something about carrying on the tradition he had begun. We called in Doreen Blumhardt and Terry Barrow, and the Committee to organise the Second New Zealand Potters' Exhibition was in existence. With little experience and no funds, but plenty of enthusiasm, we sent a circular to every potter we knew asking for ten shillings with which to run the Exhibition and produce a Newsletter both before and after the Exhibition so that everyone would know what was going on. Doreen said "Why not make it a magazine?" and so Vol. 1 No. 1 of the **New Zealand Potter** August 1958 was born.

To everyone's surprise the Second Exhibition was a success, nearly 300 entries arrived and a strongminded Selection Committee admitted only 148 pots. Geoffrey Nees designed a most effective layout which was executed by a hard-working team which, among other things, hauled upstairs a large concrete drainpipe which seemed to weigh a ton but certainly made a most effective focal point with a large coiled Brickell pot on top. The public poured in to see the Exhibition even though it received no mention in the Press. All this was duly reported in Vol. 1 No. 2 which came out in December and the four members of the Committee for the Second Exhibition became the Editorial Committee of the 'New Zealand Potter'.

From then until her death at the end of last year, Lee Thomson was a most useful member of the Editorial Committee, her wisdom and good sense helping to pull us through many crises. She believed in the friendship that grows among potters and was always ready to lend her beautiful modern house and garden for the 'loaves and fishes' luncheons (where everybody brought a dish of food) that helped to bolster the morale of many a woman struggling to think beyond the domestic routine. To be asked to dinner with Lee and Bruce was a delight no-one would willingly miss — good food, good team-work and good company provided many a memorable evening.

From the small electric kiln Lee graduated to a much larger oil-firing one, built despite many gloomy predictions, in the basement of the house. Learning to control this kiln, without any previous experience, was a major achievement. When John and Anja Chappell (helped with their fare by Lee and Bruce) came down from Japan at the end of 1960 John was able to iron out many of the remaining problems and from then on a steady stream of interesting pots came from Lee's kiln. A firm believer in method, Lee showed us all what could be done by the

Lee Thomson

Sculptured vase

One of the last pieces made by Lee

budgeting of time and energy. Her understanding of food led to the production of many beautiful bowls, plates, and soup tureens, coffee pots and mugs, their rich glazes enhancing any table. She also loved growing plants and this led to the making of planters with some wonderful textures. Lee had once been a ballet dancer, and there was a poetic quality about much of her work that was distinctly her own.

Despite her growing illness, with that incredible courage of hers, Lee planned a large new two chambered kiln, built for her by Bruce and by Roy Cowan less than a year before she died. Somehow or other she achieved three firings in this and was starting on a new range of colours and glazes when she died.

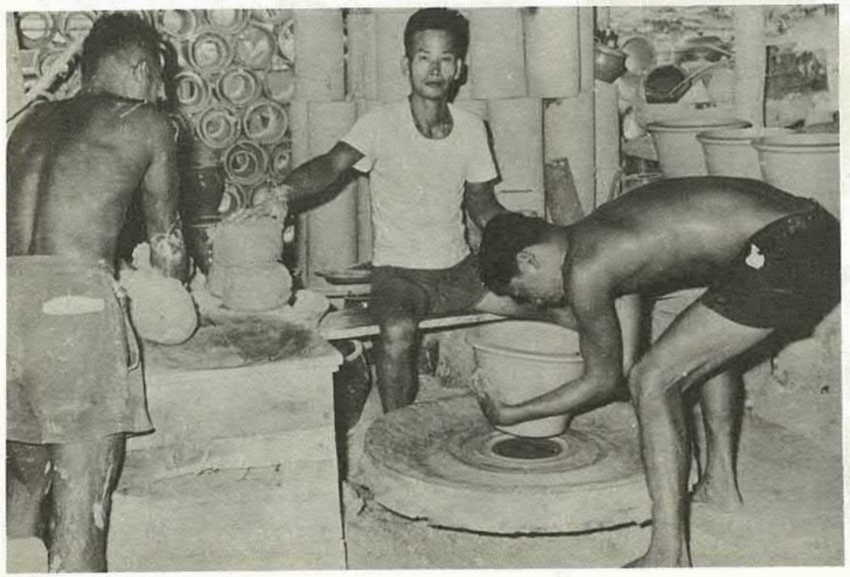
Only two days before she died, Lee called me to see her and the pots from her last firing. I shall never forget her workshop, neat and operational as usual, the bad pots broken up and disposed of, the good pots standing round on bench and shelf; the beautiful house with books and pots in their appointed places, the growing plants tended and loved; and Lee herself, Bruce at her side, looking beautiful in spite of all the ills of the flesh, her spirit triumphant.

H.M.

SOME IMPRESSIONS OF A JOURNEY ROUND THE WORLD

Harry Davis

Harry Davis of Crewenna Pottery, Nelson, recently returned from a lecture tour of Canada, a brief return to Europe, and a short visit to Sarawak on his way back to New Zealand.



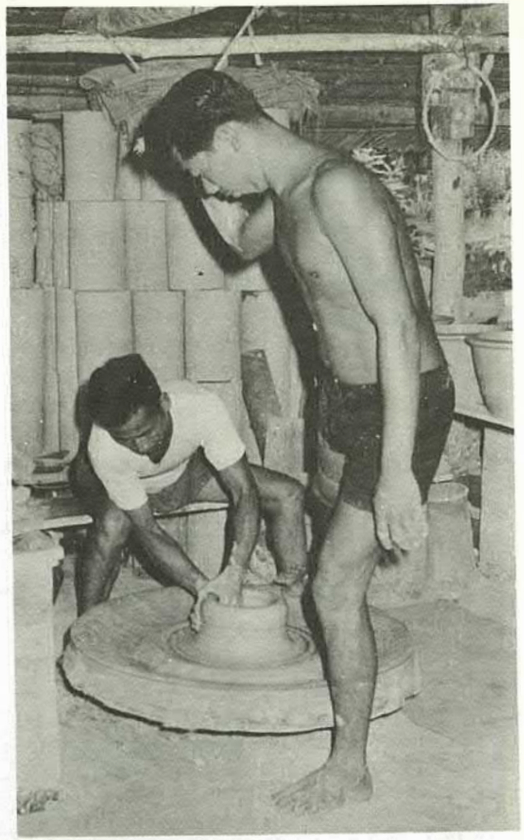
Lifting off. The cane ring is placed inside the pot and takes the pressure of the man's forearms. The pot comes off a depression in the wheel and is not cut off with a wire. Each ball is dipped in dry sand so it will not stick to the wheel head — only the periphery is pressed down to stick. The man on the left is kneading with the well-known oriental spiral technique.

In Canada I met a great many people newly awakened to the creative limitations of life in a society the material wealth of which has never been equalled. I saw their halting attempts to recapture a creative experience which their forefathers had taken for granted. I saw them attempting this in a context circumscribed by urban and suburban municipal regulations, and harassed by a welter of paraphernalia thrust at them by an aggressive commercialism seeking to exploit any untapped aspect of the age of leisure. The picture is familiar, and the fragment of creative experience achieved is characteristically small in relation to the magnitude and wealth of the commerce-dominated culture in which this experience is being sought.

What impressed me most, then, on my journey, was the contrast between the stifled creative impulses of man in wealthy western society, and the evidence of creative experience enjoyed by uncomplicated people in underdeveloped Sarawak. Equally impressive was the fact that life in Kuching ticks by reason of commerce too, but it ticks at a tempo, and on a scale, which leaves a place for human values.

For a potter fresh from a visit to North America and Europe it was a refreshing and sobering experience to see what unselfconscious craftsmen will do when they live in a society which always seems to have a place for values other than those of profit — no matter, it seems, how great the need for profit. The most startling example of this was the profusion of pots made somewhere on the Asiatic mainland for the export of preserved foods. They came from several countries and ranged in size from one to five gallons. Their role was on a par with that of a beer bottle, and the potter's monetary reward must indeed have been small, but this did not inhibit a tremendous vitality of form, and the free use of lively engraved patterns which varied from pot to pot. This was sobering to see, and it was sobering to reflect on the adulation some of these pots would receive if they carried a suitable signature, and price, in a Bond Street Gallery.

Kuching has several flourishing potteries of its own. The potters are Chinese and are the descendants of potters who settled there round about the turn of the century. They make a range of domestic pots and as yet



Throwing. The assistant is kicking the wheel and supporting himself with the rope. Note the cane ring hanging on the nail, which is used to lift off the pots.

they are unaffected by tourism. They work at the lower limit of stoneware range using what appeared to be a highly calcareous glaze which probably contained some lead. The unit was a family based workshop with not more than four workers in each. Throwing skill was indeed impressive, and the whole quality of the work and the atmosphere of the workshop was very reminiscent of the English country pottery as it still existed about thirty or forty years ago. The parallel was also noticeable in the quiet easy rhythm which produced an astonishing number of pots without fuss or hurry. The same matter-of-fact idea of how many pots it takes to make a living, and the same robust idea of what constitutes a suitable size of kiln to do

View of the inside of the kiln looking towards the small end with the firebox. The pots are unfired and the kiln is being loaded.

it with. All this contrasted very remarkably with the world of studios and colleges in the era of craft revivalism today.

The kiln used was of a design I had not seen before, being a combination of the Hoffman ring kiln and the Japanese climbing kiln. It was in fact a climbing kiln with a single arch having the axis along the 40 to 50 feet of its length, instead of a series of arches with the axes running across the kiln. The most remarkable feature was the fact that the cross section of the chamber, or tunnel, increased from about 12 square feet at the fire box end to perhaps 80 square feet at the chimney end. The stoking method, after the initial hot zone had been created by means of the firebox, was through holes in the roof of the chamber as in the Hoffman kiln. The fuel was light split wood. The capacity of the kiln was in the order of 2,500 feet.

Crewenna, 1967

BOOK REVIEWS

TWELVE N.Z. POTTERS — A Calendar for 1967. Photos Marti Friedlander. New Vision, 8 His Majesty's Arcade, Queen Street, Auckland. 15/9 (postage 1/-).

The reasons why New Zealand pottery has reached such a high degree of excellence and sophistication are endlessly debated both in and out of studios and galleries.

No one has yet given a final answer, but the general opinion is that, of all the crafts, pottery is the one most congenial to the New Zealand temperament, with its delight in improvisation, in making something out of nothing.

Raw materials are readily available and although there is no indigenous tradition of pottery — the Maori did not fire clay — the New Zealander who found his skill at evening classes at colleges throughout the country was ready to accept two influences: the first from England and Bernard Leach; the second from Japan.

Eventually a few of the hobbyists of the immediate postwar years became the dedicated studio potters of today. This elite is featured in a fine little publication put out in calendar form by New Vision.

Called "Twelve New Zealand Potters", the calendar really features 14 potters — it counts the husband and wife teams of Roy Cowan and Juliet Peter and Martin and Nancy Beck as single entries. As well as its purpose as a calendar it also acts as a handbook on the lives, experience and styles of the potters.

The photographs, which show the potters in their working environment, are by Marti Friedlander, a young, London-trained photographer now living and working in Auckland.

— "N.Z. Herald", 7/1/67

THE MAORI AND HIS ART, by David Parker and Jeremy Commons (Whitcombe and and Tombs).

Contemporary Maori art has a significance which museum exhibits, interesting and important though they are, can never possess. It is alive and it affords the day-to-day observer an opportunity to come to terms with one of the most stimulating elements of his environment.

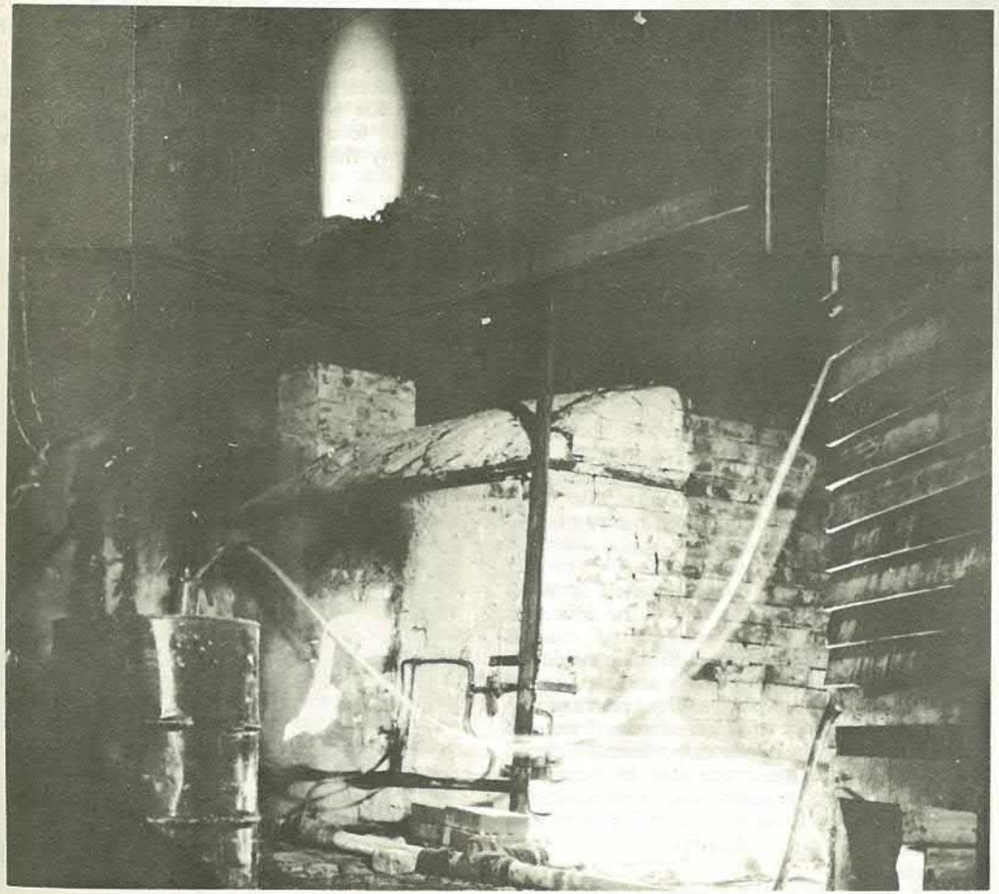
This book has much to offer the person who wants to become better acquainted with living Maori art. It contains some of the most outstanding creations to be seen in different parts of the country, all depicted in excellent coloured photographs, with a short explanatory text.

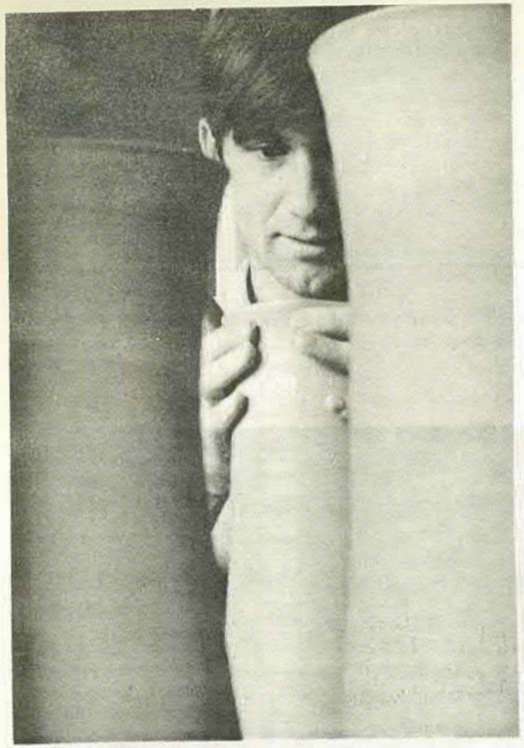
The handy, pocket-sized edition is a reminder of the vitality and diversity of modern Maori art. Old motifs have been evolving for longer than many people think and are captured here in many unusual aspects. They are still evolving though this book fails to take the reader into the realm of some of the more extreme forms.

Nevertheless, it makes a healthy break with the conventional image of the meeting house as the average person's idea of Maori art. Rock drawings, wall paintings, church decorations and tombs are some of the more unusual facets represented. They are permanent reminders of the continuing vitality of Maori art.

— E.C. — "N.Z. Herald", 28/1/67

Night scene. Paul Melser's new 114 cubic foot salt glazer in eruption.





Jim Greig

What particular blend of mysticism and practicality is it that makes a person spend his days fashioning things of clay and then putting them to the test of fire? Suffice it to know that there are people like this completely dedicated to the potter's way of life. Jim Greig is such a one.

Born at Stratford, he was educated at Wellington and Auckland. As a boy, he loved to camp in the bush and in isolated coastal regions. At that time he was interested in primitive mythology, and later this developed into an interest in philosophy, particularly that aspect of the evolution of consciousness concerned with the relation between spiritual and physical reality. From this he began to see the shapes, organic and inorganic, in nature that give form to underlying spiritual realities.

Pottery was a natural expression to this feeling, and from Len Castle he learnt the basic principles of the craft. This enabled Jim to go off to a cottage with his wife in the bush near Whangarei and build a ramshackle kiln with which he experienced the practical problems of working as a potter while holding down another job from which to live. By this painful process of trial and error he learnt to make reasonable looking pots, and in 1965 he took the position as resident potter to the V.U.W. Extension Department at Palmerston North vacated by Jack Laird.

With the pottery due to be closed down at the end of this year owing to the land being needed for building purposes, Jim and his family are looking round the Hawkes Bay district for a suitable place in which to settle and build another pottery. There he will be able to develop further his aim of expressing in his pots a balance between the inner and outer life, with harmony between the spiritual aspects. Jim believes, and is prepared to live by his beliefs, that it is imperative to mankind to attain a new spiritual idealism and apply this to all facets of life.

H.M.

Opalescent Blue plate.

POTTERS

Yvonne Rust has bought an old brewery near Greymouth and is converting it into a studio workshop in which to live and work. The closing of her Christchurch studio at the end of last year brought to an end a lively and productive period in the cultural life of that city. Yvonne Rust's influence as a teacher of art and pottery extends far beyond the limits of the Christchurch environment, some of her former students being now established potters and teachers all over the country. The fortunate few who attended the seminars given by Shoji Hamada and his son Atsuya during the 1965 Christchurch Pan Pacific Festival will remember forever the Hamadas working in Yvonne's studio, for it was due to her generosity in lending the premises, and to her energy and thoroughness in the preparation of material, that the classes were made possible. As a teacher, Yvonne Rust has an impressive record, but this will never obscure her vital achievements as an individual potter. To date, these have culminated in the complete set of ecclesiastical altar furniture exhibited in the Christchurch Group Show last October. This comprises mural, chandelier, candlesticks and snuffer, pulpit lamp, chalice and paten, wine and water bottles and tray, and alms bowl, and is now most suitably housed in the old church at West Eyreton, Canterbury. Our only regret is that relatively few people will have the pleasure of viewing this fine example of ceramic art. — D.H.

Gwyn Hanssen, back in London, has been doing "block teaching" (six weeks at a time) and making pots again in the studio of Henry Hammond and Paul Barron. Since her return she has been to France twice, the first time to build a kiln shed (but no kiln yet) and the second to do indoor repairs as it is still much too freezing to do any construction. The kiln shed is brick and stone — a far cry from the open-air shelters in New Zealand — and still the ground freezes. She is getting some demolition bricks from a closed-down porcelain factory about twenty miles away, and also getting some saggers for her work with porcelain. She intends to build a two-chamber kiln fired with metre-long wood and has already got dry wood in under shelter as it is supposed to be cut a year before use.

Len Castle, travelling in the Pacific on a Queen Elizabeth II Arts Council Fellowship, moved on to Japan last September after three months spent in Hawaii, where he particularly enjoyed the fine collections of Eastern and Pacific art. He has made several journeys round Japan visiting potters and places of interest. He has made his headquarters at Kyoto and has been sharing a "cornflake box-size workshop" with an American potter, Doug. Lawrie, not far from Takeichi Kawai's, while he prepares for an exhibition at the Mitsukoshi store in Tokyo. His wife, Ruth, is travelling up through South-east Asia to meet him in Japan (studying basketry and handicrafts on the way) and they will return together via Hong Kong and Sydney on the Canberra, arriving April 7.

Milton Moon, Brisbane potter who last year won an Australian Churchill Fellowship, recently returned from his travels. With his wife and son he visited some eighteen countries. In America he met Paul Soldner, Peter Voulkos, Ann Stockton, Jerry Rothman and John Mason; and in Italy, Guido Gambene, the Mateuccis, Fausto Melotti, and Nino Caruso among others. He also visited the Annual Exhibition at Faenza. In Spain he watched Artigas and his son laying out tiles for a Guggenheim panel which Miro was to decorate. In Finland he met the Arabia designers, and the Swedish highlight was a visit to the fantastic factory that did the tiles for the Sydney Opera House. He says "It may seem unusual for a studio potter to rave over industrialisation, but the Hoganas factory at Stromberga was quite wonderful." A fuller report of his journey, with photographs, will be given in the next issue of 'Pottery in Australia'.

Mirek Smisek of Nelson leaves for Japan early in March on a Cultural Exchange Visit of four weeks. During this time he will be the guest of the Ministry of Foreign Affairs. Shoji Hamada has helped to arrange the visit and Mirek will spend some time at Mashiko. He is travelling to Japan via Honolulu where he will stay with Dr. Terry Barrow. Dr. Barrow has recently had four weeks in Bangkok where he was advising the Government about the building of a new museum.

Val Hunt, New Zealand potter who worked with Jim Nelson at Hanmer, is now into his Third Year of the Ceramics Course at Stoke-on-Trent. (He managed to do the first and second year together.) He is also working part-time at Doulton's College. He has attended two meetings of the Craftsmen Potters' Association in London (they have a shop in Lowndes Square, just off Carnaby Street in London), one was when Harry Davis gave a lecture at the Commonwealth Centre which was very well received. The other meeting was at Kenneth Clark's studio where Val was fascinated with the work being done with tiles.

During the August summer holidays Val toured round Ireland for ten days where he enjoyed a most interesting visit to Phillip Pearce's pottery at Shanagarry just outside Cork. He also visited the Belleek factory just over the border in Northern Ireland.

Cecily Gibson of Canberra, who studied pottery in Japan for several years, has now won a Churchill Fellowship to go to Peru this year to study pre-Columbian pottery. She will first attend Art School in Mexico City and is studying Spanish as an aid to communication.

Graeme Storm and his wife **Jacquie** leave Auckland at the end of May in time to reach Montreal for the beginning of the resident Summer School at the Rozynska Pottery which is situated in the congenial farming area near Lake Massawippi, 87 miles from Montreal at Way's Mills. Potter Wandan Rozynska and her husband, the sculptor Stanley Rozynski, have converted the redundant public school into an ideal setting in which to work, live, study and teach. During three summer months a limited number of students are accepted and for the rest of the year the Rozynskis carry on with their own work. Graeme and Jacquie will work and teach at the pottery.

The 'NEW ZEALAND POTTER'

This magazine, a non profit-making venture, is published by the Editorial Committee, Wellington, New Zealand, each March and September.

EDITOR: Helen Mason.

EDITORIAL COMMITTEE: Doreen Blumhardt, Juliet Peter, Roy Cowan, Dorothy Castle.

With assistance from David Carson-Parker (advisory), Joan Greig (despatch), and John Stackhouse (secretarial).

SUBSCRIPTIONS. These are now being accepted for the Special Issue. (Ten Shillings or One Dollar NZ), to be published towards the end of this year, and for Volume 10 (Ten Shillings or One Dollar NZ), to be issued in March and September 1968. AUSTRALIA, One Dollar and fifty (A) each. UNITED KINGDOM Ten Shillings stg. each, U.S.A. Two dollars U.S. each.

IF YOU WANT BOTH THE SPECIAL ISSUE (LIMITED EDITION) AND YOUR USUAL 'POTTERS' PLEASE SEND £1-0-0 or 2 Dollars NZ (OR OVERSEAS EQUIVALENT) NOW, TO 'NEW ZEALAND POTTER' P.O. BOX 12162 WELLINGTON NORTH N.Z.

The Editorial Committee is planning the continuation of publication of the "New Zealand Potter" after the retirement of Helen Mason as Editor. The normal issue of September 1967 will be replaced by a special publication, edited by Helen Mason, reviewing the development of pottery in New Zealand and drawing upon some of the best material published in this magazine. There will also be a section covering essential notices and events which would appear in the normal issue. The special publication will be sold separately from the ordinary sequence of issues, which will continue with Volume 10 Number 1 appearing in March 1968. Subscriptions for this special issue of Ten Shillings or One dollar NZ will now be received. Subscriptions for Volume 10 of Ten Shillings or One dollar NZ will also be received at P.O. Box 12162 Wellington North.