

NEW ZEALAND  
**potter** \$1  
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## FRONT COVER

*The cover is from a photograph of work completed at the 1969 Summer School organised by the Victoria University Department of University Extension. The School, tutored by Doreen Blumhardt and Eveline Hastings, was for advanced students of pottery who experimented with ceramic forms, texture and colour.*

Photo by Tom Steinberg

NEW ZEALAND

# potter

M. SMISEK  
TE HORO

## editorial . . .

### The great price rise

For ten years the *Potter* has been produced by a small group of enthusiastic people who receive no payment other than the satisfaction of contributing to a magazine that has won praise from both here and abroad. Indeed the success of the magazine is something of which we can feel proud: it is a most worthy contribution towards the arts in this country.

We are therefore pleased to announce that from this issue we are going a step further. We are printing on better paper for an improved appearance and better quality both in type and in photographs.

We are also using a different method of printing—a more expensive method. This will further improve the scope and quality of the magazine, but just as important, it has become necessary to reduce the work done by the Editorial Committee, who have been handling an increased amount of the work—even to the extent of doing work normally done in a printing house and representing a saving of \$200 each issue in printing costs. All to hold the price of the *Potter* to 50 cents a copy. The Editorial Committee can no longer handle this aspect of the work. It must be paid for. To do this we have raised the subscription to \$1 a copy.

We intend when possible to develop a theme in forthcoming issues.

In this issue we go into the much discussed subject of education for pottery in New Zealand.



# EDUCATION IN CERAMICS

## Where are we going?

*The subject of education for potters has been alive for some time. In a letter from London, Ken Clark puts to Roy Cowan the questions which demand an answer before any progress in training can be made.*

I have been asked to write some thoughts on how one might approach the whole issue of ceramic training in New Zealand. This is a very real problem in view of what is at present happening in art education in England, though conditions at present in New Zealand are not necessarily parallel.

To begin with, all good training is costly. So is sufficient finance available to plan and put into operation an agreed viable system if considered necessary?

This could include costly preliminary research based on the soundest cultural and professional advice, to ascertain the viability of the needs of the country, both in cultural and economic terms, before any particular form of training was started.

Without this thorough research and enquiry, however costly, one would have little hope for what might follow. While it has often been quoted that the road to hell is paved with good intentions, the world has plenty of examples of educational and political white elephants whose existence can be traced to inadequate research and planning.

What would be considered necessary in training, to secure both a realistic and idealistic result? Above all the freedom to explore the unknown, together with the opportunities and facilities to exercise the imagination in this particular medium for practical purposes or purely cultural ones. If possible, a period of practical application should be provided for each student, related to, but not necessarily at the place of training.

New Zealand is a small country and geographically isolated. We should therefore endeavour to define our needs and honestly assess our potential talent, both trained and untrained. We should examine closely the problems of other small countries such as Finland, Denmark

and Israel who may have similar problems and see what policies they have pursued. We should observe whether their policies have been allied to political or economic pressures or expediency. Czechoslovakia is an interesting case to study.

We should ask ourselves how long the present popularity of hand made pottery will last. Will the market become saturated? Is this popularity in part due to import restrictions and what would be the result if the position suddenly changed and well-designed, inexpensive semi-industrial pottery were to flood the market? How realistic is a vigorous export policy for ceramics? Should the home market change? Have we developed fully and with imagination both products, and ways of selling to our tourist market? Have we considered the implications of changing tastes, needs and attitudes? These and many more questions we must ask ourselves and endeavour to find answers, before any action is taken.

You may say that most of our distinguished potters have achieved success mainly as a result of their own efforts. But what of the next generation of potters? No one will deny that we have an increasing number of skilled craftsmen but is there a sympathetic cultural climate and favourable conditions for the ceramic artist with imagination and vision, who is more likely to lead up to higher levels?

The true innovators are always the leaders in the field of art, and this is where I feel we may be weak. Again, any plans that do not take into account in some form, design training for ceramics, will be incomplete.

Whatever we may do, it will be the cultural and economic health and welfare of the country as a whole that will be affected, and inevitably the results will be determined mainly by the talents and efforts of individuals. □



## EDUCATION AT AN EARLY AGE



# Education at an early age

*As Head of the Art Department, Wellington Teachers' College, Doreen Blumhardt advocates that children need art education to develop the qualities of perception and intuition necessary to supplement the educational requirements of a scientifically biased age.*

It is through visual art that we learn to think with our eyes. The creative adaptability and constructive imagination, must be kept alert and active to prevent the mechanical, industrial and scientific activity based purely on material and technical interests from setting in, so that more than ever before the to be, or not to be, of human survival is in the hands of all educators. And to keep the balance the most important part in the future must be played by the teachers of art.

Nature has taught both the scientist and the artist. The scientist scrutinises nature to find out how things work, and how they can be harnessed for man's use: the artist studies nature to learn about shapes and patterns, the effect of light, and shade, and colour, amongst other things. An intuitive feeling for the order and simplicity underlying natural phenomena is as essential to the creative scientist, as it is to the creative artist, for to discover a scientific truth, is merely to reveal some new aspect of nature. We must realize the difference in the language of art and that of science, that art has its own means of communication, which is effective through human intuition, through the irrational rather than the rational, operating through man's feeling, rather than his reason.

It is comparatively recently that teachers have realized the function of art education, the importance of the visual arts and visual education for all children, in order for them more fully to explore the varieties, complexities and vast dimensions of today's world. It is imperative that teachers point out to all who will listen, that art is a basic means of man's communication through knowledge and feeling, no matter in what field his work may be, and that it can enliven the child's quest for beauty and order in a world already too heavily laden with scientific dominance.

Not only children but the public need to be educated and alerted to the steady erosion of aesthetic values, already too painfully evident in the despoilation of our rapidly vanishing natural resources, and in the flood of tasteless products hurled at an aesthetically insensitive consumer.

Profesor Cizeck of Vienna at the end of last century and the beginning of this, was among the first teachers to discover that children had an innate ability to express their ideas and thoughts through their drawings and models, and that each child had an individual form of expression different from the next if the child was in fact left free. Other teachers have followed and much has been written about art education, but perhaps Sir Herbert Read the English writer, poet and art critic, in his book "Education Through Art" published in 1943, has been the greatest single factor in the development of art education in Britain and more recently in New Zealand.

It was in 1943 that I was appointed to the Department of Education to conduct a pilot scheme in art education in the Hutt Valley schools and then for the next 7 years to develop the visual arts in Education Board areas all over New Zealand. During the experiments with those few materials which were available at the time I began to work with clay, and found that children of all ages in the primary school loved it as a medium. During those years through instruction courses for teachers in many parts of New Zealand, through talks with inspectors, visits to Teachers Colleges, and further testing and experimenting with materials and equipment, I saw many schools making room on their timetables for art activities. Many teachers then and even now have found it hard to accept that the arts are an essential part of a properly balanced education. Only after experience with a number of materials can children discover that each has its particular disciplines. Simple pottery techniques, for instance, help children to understand some of the distinctive possibilities of clay, and to respect the limitations it imposes. Quite a young child will soon discover that the spindly legs he has made on his cat will not hold up the body, and the next model will certainly have thick sturdy legs that would hold up twice the weight necessary.

Children in their paintings and clay models have no regard for the adult concept of things and must never be judged from an adult point of view. The symbols used are quite individual and if adult standards are not imposed the child will freely express his ideas in his own way. I have found that teachers who have special knowledge in sculpture or pottery have their way of introducing clay work. However, even

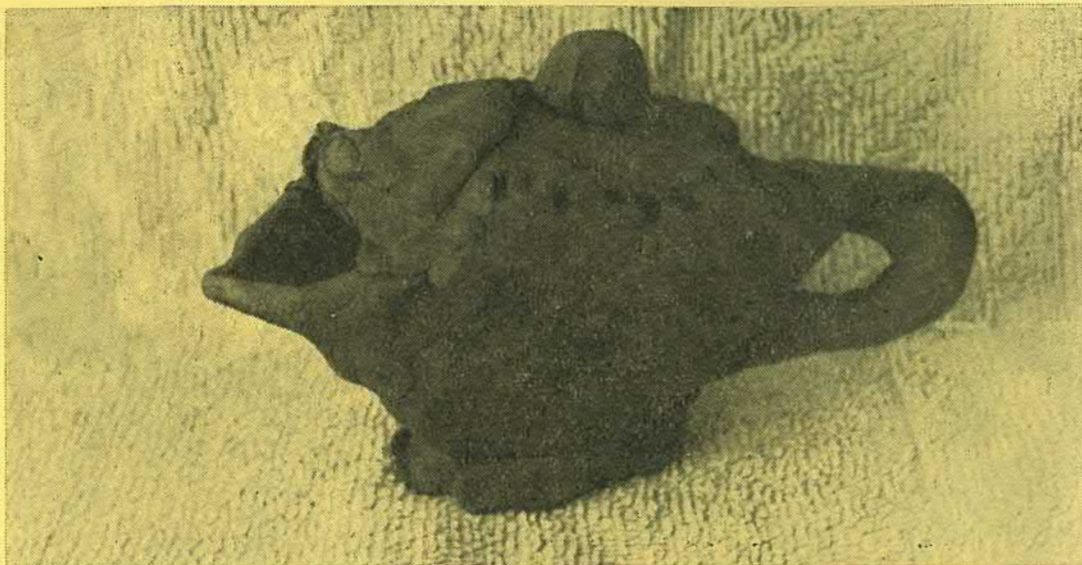


Above, Paulina van Koeverden, aged 8 years, enjoys making houses with mosque-like spires. On page 3, Monica Conneally, aged 9 years, concentrates on creating a fierce-looking witch.

the quite inexperienced teacher can learn with the children, whose enthusiasm, and immediate response to this medium give him confidence, and often more spontaneous work results. Through seeing their own and each others efforts, children soon discover that the most satisfactory pots are generally fairly simple in form and that elaborate shapes tend to be less successful. Critical appreciation and discussion of the work is only suitable for older children who are beginning to be consciously interested in aesthetic qualities and standards. The younger child is usually quite happy in making a pot or modelling a figure in his own individual way, and for him the sheer satisfaction of handling the clay is the important thing. He is not con-

cerned that his pot is uneven in shape, or too thin or thick to be practicable. If an adult criticizes, the child will lose confidence and become inhibited. The tremendous sense of achievement a young child derives from his finished work helps greatly in building his confidence, and of course he loves taking his work home to show Mum, but the main value and interest the emotional and intellectual development will have taken place during the actual doing of the work. Plato said—"We must make art the basis of education because it can operate in childhood, during the sleep of reasoning; and when reason does come, art will have prepared a path for her, and she will be greeted as a friend."





Above, modelled teapot by a 7 year-old and, below, coiled pots by 11 year-olds. Photographs on pages 3, 5 and 6 by Pat Conneally.

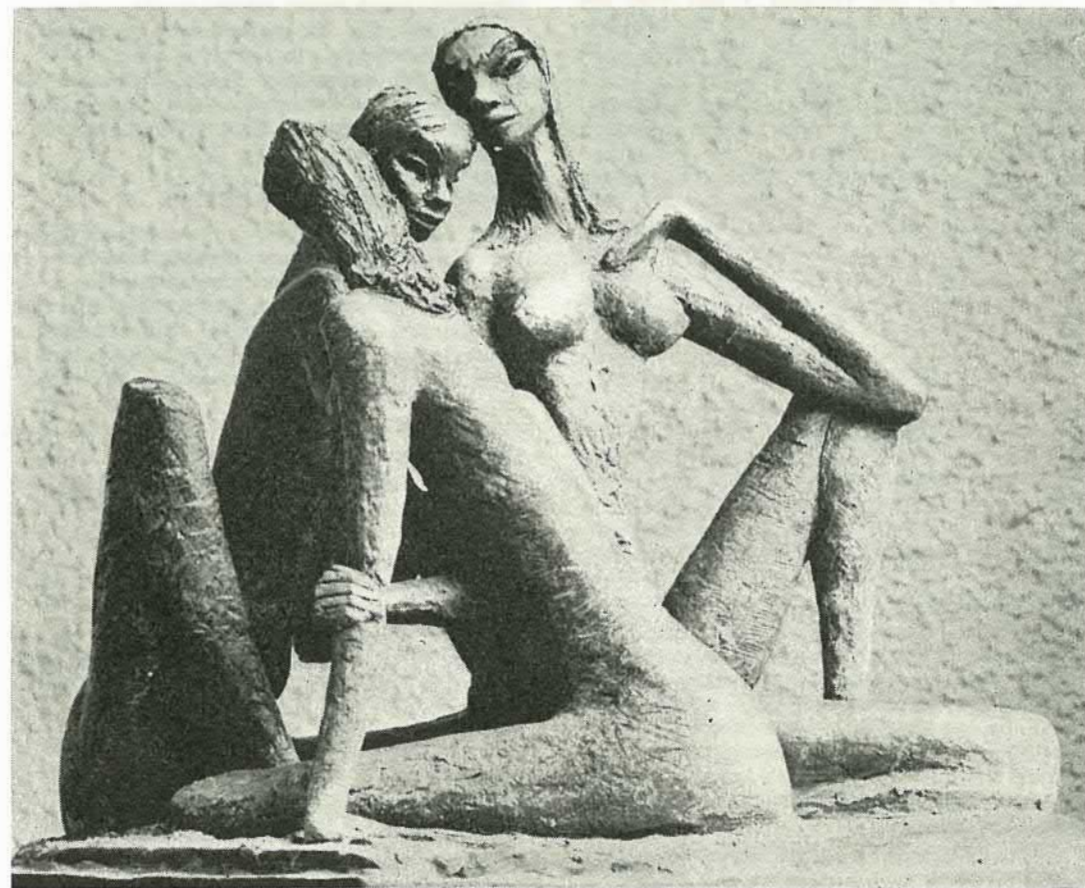


## Student patronage

*Naked Truth, a ceramic sculpture by Muriel Moody is one of the first pieces bought by students of the new Wellington Teachers College for their art collection. The students were so keen that works of art should be part of their college's new environment that an Arts Council was formed last May to raise funds and spend the money. Fund raising efforts have met with an astonishing response. Already \$700 has been invested in art works.*

*That students, completely on their own initiative, put art so high on the list of priorities in building up a new establishment is surely a sign that art education has already influenced their thinking.*

*Photograph by Evening Post.*





# Teaching pottery

## What are we responsible for?

*Australian secondary school teacher, Ian Smith, speaks from experience of the aims and methods of teaching.*

I hope that the following article will be a sowing of seeds in the form of questions about teachers of pottery, students of pottery and the concept of pottery in our rapidly changing world. I want to do this because I feel that the asking of these questions is an absolute necessity if we are to use this medium to contribute our best.

The introduction of pottery into Australian schools in recent years has been a reflection of the increasing interest in the movement that began with Bernard Leach and spread throughout the western world. Initial philosophies here were inspired by the teachings and example of Bernard Leach, but since then there has been a powerful shift in emphasis to a more comprehensive outlook. This emphasis makes necessary the term "pottery-ceramics", and as I am in favour of this approach generally, I shall use the term from here on.

Workshops are now an accepted part of many schools here, and in some states, the majority of schools have equipment. Most schools are working in earthenware or stoneware, using mainly electric, and some gas kilns. The work produced varies from the purely functional, through the decorative, to pure ceramic sculpture, and in many schools, a student will be given experience of all three approaches.

Student experience in kiln stacking and firing, with the exception of firing enamels, is too rare in my opinion. Student knowledge of past traditions is also unfortunately not what it could be, as is first hand observation and opportunity to handle the work of our best potters and sculptors. Knowledge of industrial processes and applied ceramics is either non-existent or superficial.

This is an unfortunate situation, in view of the extent to which such experience and knowledge

deepens the general understanding and appreciation of pottery-ceramics.

On the other hand, a great deal of vital, fresh and exciting work is being produced through involvement with tactile, emotional and intellectual experiences with the medium. This is being done in search of good functional design, the appreciation of the decorative possibilities of the materials and an understanding of the environment through sculptural concepts and experiences.

### THE NEED FOR A PHILOSOPHY

Is it necessary for the pottery-ceramics teacher to have a philosophy on the medium and teaching? The answer would appear to be obvious. However, there are teachers who have been trained to teach, rather than educated to educate, and who do not possess the conviction they might have in presenting their subject. It seems to me necessary for a teacher to realise his responsibilities and to set about evolving a philosophical basis for his work.

From a philosophy will come aims, inspiration and personal confidence. A teacher must encourage his students to make enlightened selections and rejections of philosophies and techniques. He must give them the ability to examine prevailing fashions objectively.

In the event of a teacher having the responsibility for the formation of courses and therefore the direction his subject is to take, he has the following possibilities open to him: he may teach pottery—or ceramics—or ceramic sculpture—or pottery-ceramics. His choice may depend upon indulging his preferences, or on drifting with current fashions, or upon traditional perspectives. But, on the other hand, if he is a truly creative, seeking and logical person, he may have evolved a personal philosophy from

basic facts and fundamentals that will make his choice obvious. The breadth and depth of his communication, example and ability to train, will be directly related to the extent of his explorations into what is past, present and possible in pottery-ceramics.

He has a responsibility to the subject, to his students, and to his environment to evolve as broad a concept of the medium as possible. I believe that only such an awareness can provide the potential for a truly enlightened selection or rejection of philosophies and techniques unaffected by prevailing fashions.

I realise that specialisation has the advantage of providing experiences in depth, and that such experiences are important to a child's total development. It is a teacher's responsibility, however, to have a comprehensive knowledge in order to be in a position to select with confidence the areas he is going to treat in depth.

The teacher has a responsibility to maintain that state of confidence which comes from the continuous reassessment of the basic facts. What are the basic facts of pottery-ceramics? What is clay? What is glaze? What is firing? What is teaching?

I mean what are they really in fundamental chemical, physical and social psychological terms? For example, I ask students to examine ashtrays in view of their basic functions as follows:

- 1 As a receptacle for grey and black ash.
- 2 As an object that a maximum of three or four people can sit within reach of comfortably.
- 3 As a resting place for an object which varies in length, from one to three and a half inches long, one end of which is giving off smoke.
- 4 As an object for extinguishing cigarettes.

From 1 will come conclusions about suitable colours and textures. Colours and textures that will not be defiled by ash. From 2 should come a functional size, and this will be determined also by the frequency of emptying. From 3 and 4 will come further suggestions about shape.

I then ask them to examine the spiritual potential of something they may never have thought of as anything but a functional object. For example, you can emphasise the rising of smoke by making forms that collect and channel it as it rises. You can emphasise the glowing tip in the mystery of an enclosing form with a dark matt interior. Thus an ashtray can become a focal point that enriches the minor social ritual of smoking in company.

So many other functional pots we use can be

examined profitably in the same manner. From this approach come new forms and deeper appreciations of traditional pots. From this approach a teacher can evolve new methods of teaching and deeper understandings of traditional teaching practices.

### BE PREPARED TO COMPROMISE

What use are our philosophies when we are involved in situations which deny or limit them? We have limitations of our freedom over syllabuses, limitations of facilities, limitations of student capabilities, limitations of our own background knowledge and limited understanding from our colleagues.

We can do two things about our limitations. Compromise our aims in such a way that we get the best from the situation. Explore every possibility that could change the situation.

If facilities are limited, fill a car tyre and wheel on a rear axle with cement, stand it on a thrust bearing, and cast a wheel head from plaster or get something from a scrap metal-dealer. Teach one child to throw, i.e. Student A—have him teach student B while you supervise his teaching of B. Then have B teach C under the supervision of A, and so triple the use of each wheel. Compromise with a kiln and teach Raku using a primitive kiln. This work may provide administrations with proof of your determination, and so be a small political aid in your fight for facilities.

Where students are limited by intelligence or background knowledge, we must compromise to get the maximum possible from them. Too many teachers cannot compromise and so achieve nothing.

If you sense arrogance in the questions asked or the opinions expressed, please understand that every question I ask I also ask of myself, in the belief that questions are as important as answers. I believe we must go back to beginnings, to basics, every so often in order to go forward. That we must do this to avoid personal stagnation.

From personal stagnation will come universal stagnation or at best conflict between the new and the old. This conflict exists now in pottery-ceramics. In the face of the basic fact that change is inevitable in superficialities, this conflict is nothing short of immoral. No suggestion that conflict between humans is necessary to human nature will ever remove the fact that we are capable of educating our young to improve our world. Pottery-ceramics is a small part of life and we as teachers can use it to make life a little richer and deeper. □



# Art school patterns: past & present

*Ken Clark gives the background to art school training in ceramics in Britain.*

To appreciate the present it is often necessary to be conversant with the past.

Until the recent reorganisation of the art school system (some 5-8 years ago) art training was divided into two phases with exams at the termination of both. The first was known as Intermediate, and the second as N.D.D., or National Design Diploma. The Intermediate course covered two years and a very wide range of art and craft subjects from the history of art and architecture to anatomy, painting and pottery, with a certain amount of choice for a craft subject. This gave a wide but generally thorough grounding before a more specialized N.D.D. course. Sometimes the Intermediate was preceded by a year of general study. From the Intermediate exam the student passed to an N.D.D. course choosing a main subject which could be a fine art or a craft, and with a given number of secondary subjects.

In theory, following the N.D.D. exam, the student was supposed to be ready to start a professional career in design, craft or fine art. If he intended to teach, a further year's course for a Teaching Diploma was considered necessary. In all, between four and six years' study.

Now why was all this changed? Firstly, because the course turned out more teachers than practitioners with the emphasis on exam passing which often bore little resemblance to reality. This created a system that trained art students to become art teachers, with the result that the various art and design professions received few recruits. There were, however, a few exceptions, such as the Royal College of Art for design and fine arts, the Royal Academy Schools for painting and sculpture, and the Slade mainly for fine arts. Each accepted students on their merit, with or without previous training or exams.

For design and crafts, there was the Central School of Art and Design. All gave their own degree or diploma and from these schools came many of the leading painters, sculptors, artist craftsmen and designers.

The intention of the new Dip.AD (Diploma in Art and Design) was to train students for a more professional approach, particularly in the design field where collaboration and communication play an increasingly important part.

As a result, the intelligence and educational standards of new students had to be high (though it did not exclude those of exceptional talent who might not have had the necessary basic academic requirements laid down for acceptance). This, of course, applied more to fine art than design students. Therefore with the new diploma, liberal studies were given considerable importance.

Within the broad framework laid down by the Summerson Committee, each school had an excellent opportunity to plan its own courses in the recognised areas of study. On the basis of these plans and often of the current work of the school, large examining bodies visited the schools in turn to approve and recommend what subjects, if any, could be taught for the new diploma.

The first round of approvals by no means approved every area of study and in some schools only one area of a school's activity was accepted for Dip.AD. The areas were defined as:

- 1 Fine Art
- 2 Graphics
- 3 Industrial Design, Ceramics, Interior Design or Furniture
- 4 Fashion, Theatre or Textiles

Instead of the old Intermediate, there was now a pre-diploma year for which any school could run a course which did not have to be approved by the Dip.AD controlling body. After this the students could apply for an approved Dip. AD course of their choice, if sufficient places were available. This for a further three years with the student working very much on his own in the third year. The main subject was chosen before commencing, though in many cases, the student might have had no previous experience.

Two advantages of the new system were a radical pruning of staff to include more practising and professional visiting lecturers, and a distinct improvement in the educational standard of the student intake.

One of the great weaknesses now apparent is the fact that most pre-diploma courses have by no means replaced or even equalled the old Intermediate course. The result has been that many students are ill-equipped to commence their Dip. AD course which to all intentions was meant to be equal to a university degree course.

A long standing weakness in many schools has been the lack of imagination in relating liberal studies to the particular areas of study or really relating them to art school courses and disciplines. The result has often meant a student's inability to study any one particular discipline in sufficient depth.

While their training may have had breadth, a specialist skill and expression has often been lacking. Suggested solutions being discussed are for more thorough two year pre-Dip. courses approved by the Dip. AD committee or a possible fourth year of specialisation in depth to achieve a much higher professional level in one particular subject.

Besides all this, there is the accentuated problem of relating (if it is possible) the methods of fine art training on the one hand and what may broadly be called design on the other; both so necessary to each other, but often difficult for the fine arts to achieve in this increasingly materialistic world.

This, I hope, broadly illustrates the past and present pattern of art school education in Britain. Much re-thinking is still in progress, as an eventful year of student protest and dissent would indicate. □

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# An approach to teaching

*An approach to teaching: with emphasis on further study for potters with the basic skills. Dorothy Carmody interviews Eveline Hastings. Eveline Hastings, Slade Diploma, is at present visiting lecturer in art to the Department of University Extension, Victoria University of Wellington. She has had considerable teaching experience in England both at secondary and at tertiary level.*

**Could you tell me a little about yourself and why you are in New Zealand at present?**

I have been teaching painting and pottery for several years in London both for the Greater London Council and at Wimbledon School of Art. This has been work with adults and with students. When I was given the opportunity to come here and work for University Extension within a very similar field and with the same range of ages that I had been teaching, I thought it would be very good teaching experience as well as a chance to travel and to meet different people. So far since I have been here I've done a small amount of teaching and I've been organising a rather full programme for the 1969 academic year. My biggest teaching job has been running a two week's pottery course in collaboration with Doreen Blumhardt at the University Extension's Summer School in Wellington.

**What was the course you offered and the approach you took?**

The course was called 'Advanced Pottery,' which really meant that those coming could at least throw a pot—the rudiments were out of the way. It also meant that those coming had formed their own ideas about pottery and what it is, and would have pursued these ideas to some extent. Starting from there, we thought that we would throw our net as wide as possible, both back into the past and to the latest experiments of the present, in order to show 'baked earth' in as many forms with as many expressions as possible. We showed slides to illustrate a list of 'qualities' which clay has been used to express. This list was completely personal and open ended and of course many people there had already used clay in some or all of these contexts.

**What exactly do you mean by 'qualities'?**

For instance we took 'enjoyment' as a quality and 'growth' and 'precision', and showed pieces that expressed one or more of these

qualities. We found that some people were surprised by the variety of uses to which clay can be put, in fact by its 'expressiveness'. We really wanted to take clay away from the more strict limits of the craft of pottery, for example tableware, into a field where clay can be seen to do anything within its own limitations.

**Do you think then that a potter should be more than just a craftsman?**

Yes I do. In the past, for instance in the great tradition of Japanese pottery, pots were considered works of art, not just pots. Nowadays many modern potters often have this same attitude towards their work. Many of their pots are still clearly pots capable of holding flowers, but are not really designed to hold flowers or to be anything other than themselves. Incidentally, this is an important thing about a pot. Of its nature it is unrepresentational unlike painting or sculpture. Pots are already completely abstract in the same way that architecture is abstract. They are self justifying and anonymous.



*Eveline Hastings, visiting lecturer in art, Department of University Extension, Victoria University of Wellington.*

**In what ways do you think industrialisation has affected the place of the craftsman potter within our society?**

I feel that the onus is no longer on him merely to provide us all with our cups and saucers. He is left free to make what he wants. Because of this the modern craftsman potter moves closer to the painter and the sculptor. This new freedom means that modern potters everywhere are exploring. As in the other arts, the whole heritage of the past has been opened up by modern methods of reproduction. For inspiration potters can draw on great works of the past, or, for example, organic things which can only be seen through a microscope, and of course, there is the whole world of man-made objects. As in other fields of knowledge, the dividing line between the arts is breaking down. It is often difficult to decide what is painting, what is a piece of sculpture, and what is a pot.

**Can you tell me a little of how you link these ideas with your pottery teaching?**

At the summer school we took very similar lines to those taken by one of the painting courses, in that we followed methods of exploring form, through the use of media within our strict limitations; in our case this was clay. In the practical work we suggested that the

students went back to the simplest use of clay form that they could and through these very basic forms explored some of the qualities suggested. For instance, they worked with a clay cube, cutting into rectangles, neither adding or subtracting any clay and building a form which was interesting and satisfying. To do this calls for a precision in one's sense of form and balance and rhythm. In a sense all one can teach is craft, not art, but one can put people in the way of exploring and discovering themselves and developing an awareness and sensitivity to their medium and to what a medium can do and what it can't do. In this way an art may be created. As I see it an artist's job is to extend the frontiers of experience.

**How successful do you think this kind of teaching is?**

I think it has proved a very liberating approach for many students of pottery. If at all times they are concerned only with making a mug they might not be exploring or using their medium fully. In this approach the student is not being taught to arrive at a finished product, but rather he is being encouraged to explore his world through his medium. □

## AUTHORITATIVE BOOKS ON POTTERY

### CLAY AND GLAZES FOR THE POTTER by Daniel Rhodes

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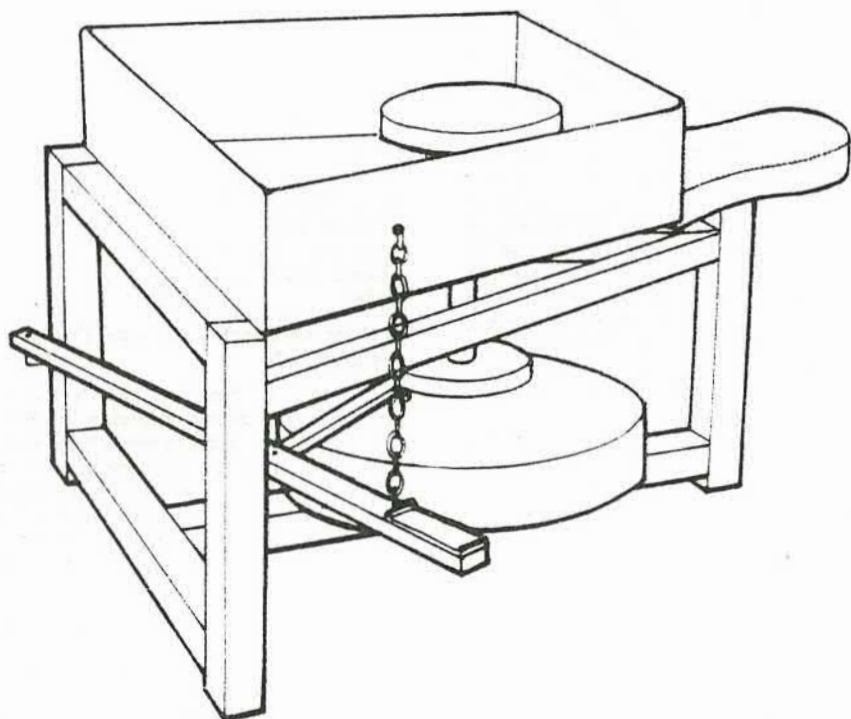
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## INTERNATIONALE di CERAMICA

*A course in pottery taken overseas is another way of gaining more knowledge. Such a course is readily available in Rome at the Internazionale di Ceramica.*

New Zealand potters planning an overseas visit may like to include a course of tuition at this international centre where they have the benefit of working with potters from a totally different background, and some of the most famous ceramists of Europe and the United States as tutors. The newly established centre is under the Directorship of Nino Caruso a competent Italian ceramist. To work in such an atmosphere would be an experience in itself. This centre has been established to cater for those with some knowledge of pottery who wish to improve their techniques.

A New Zealander who knows the centre and Nino Caruso personally is Jan Dyer, daughter of Auckland potters Nancy and Martin Beck, who has this to say.

'Nino Caruso works among most beautiful surroundings. His studio is in the old monastery, Piazza San Salvatore in Lauro, adjoining the church of the same name.

To reach the studio one walks through a small doorway, cherubs above, and a fountain beside it. Three beautiful courtyards open from the dark entry, and the Centro Internazionale di Ceramica is in one of them.

The International Centre has been a long cherished dream of this potter. For years he has worked on one side of the schism which divides pottery in Italy. Many peasant potteries have turned from making simple functional domestic ware—water jars and casseroles, to making over-decorated souvenirs. On the other hand, Nino and his few colleagues work almost entirely as sculptors in ceramics. Their pieces are large, mostly designed for the terrace and courtyard. Each would take at least a week of work.

Nino has been commissioned by many architects for special work. One such project was a mural made of tiles each about 14in. square and 4in. thick at the highest point. These were deeply carved in the shape of citrus trees with

stylised leaves and fruit, and glazed in sky blue, olive greens and gold. This richly textured mural finally snaked up and around the wall of a curved staircase, in a new bank in Sicily.

With the opening of the International Centre the potter's wheel will surely be used more in Italy. Some ceramists will be learning to use it for the first time. With the stimulus provided by the activities of the centre, and the presence of teachers with such wide backgrounds, it will be interesting to see if pottery in Italy will experience a renaissance and attract the enthusiastic support it has done in New Zealand.'

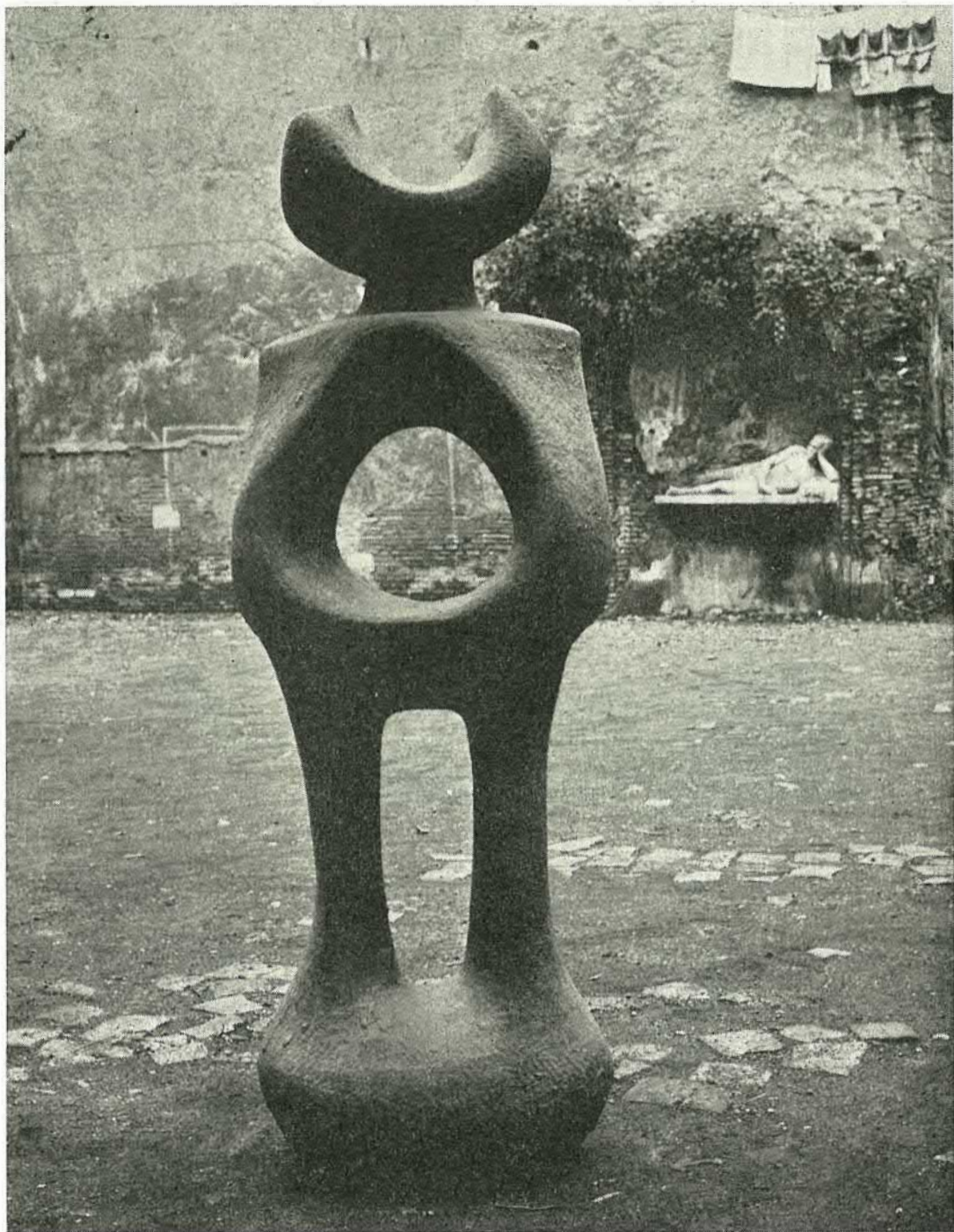
Enrolment for courses is done by filling in the necessary forms. The fee varies according to the length of courses and includes the use of materials and equipment. Students may keep the work they have done. The best works are shown in recognised Roman galleries. The length of a course varies from 1 month (minimum) to 6 months or more. Twenty one hour lessons are given in the month, followed by 3 hours of practical and creative work under supervision. Lectures, films, discussions and short seminars, given by famous ceramists, are held during the courses.

Any potters interested in finding out more about these courses should write to:

The Director,  
Centro Internazionale di Ceramica,  
Piazza S Salvatore in Lauro.  
15 Rome, Italy.

*On the following pages we show two examples of the work of Nino Caruso, Director of the Internazionale di Ceramica. The photographs, by Ferretti, show an earthenware garden sculpture and a coiled brown vase with lid.*







# Educating the public

Before artists and craftsmen are accepted in a community as a natural part of the work force and producers of goods, there must be an appreciative and discerning public. Education of the public is therefore very important. One way of doing this is to show them the artist at work.

Aucklanders now have the opportunity of seeing a variety of crafts made at Brown's Mill Market, a co-operative craft market selling pottery, weaving, jewellery, glassware, screen prints, furniture, leatherware and basketry.

Brown's Mill itself, is one of Auckland's oldest buildings. Wedged among warehouses in Durham Lane, behind His Majesty's Theatre, it is just a stone's throw from Queen Street. The solid kauri pillars and rough brickwork provide an ideal place to display hand-made goods.

While weavers work at their looms and others

pot or spin, the customers come and go enjoying the casual relaxed atmosphere. This is the kind of atmosphere the owners planned to create. A banner outside shows visitors where to come, and the hand-crafted hanging coloured glass lanterns gleaming from the interior give the place an inviting look of a bazaar.

Most of the artists and craftsmen involved in the scheme have seen co-operative craft markets operate successfully overseas. This one is just as successful, and is now open on Fridays from 10 a.m. to 9 p.m., and on Saturday mornings through a special tourist licence.

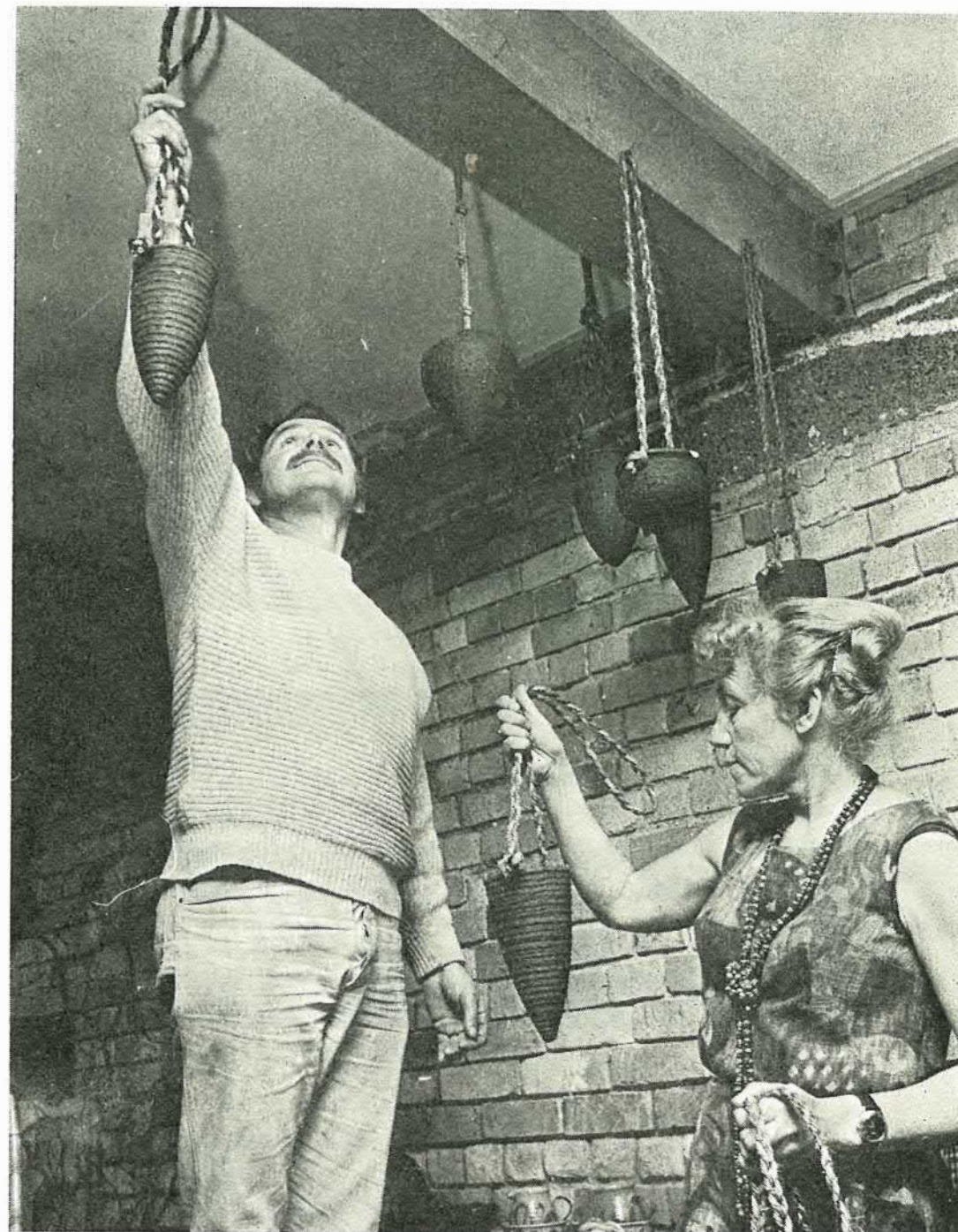
Perhaps groups in other cities, especially those on tourist routes, could take up the idea. A visit to the market certainly enlivened our Saturday morning when in Auckland recently. □



*Above left, Lois Higgins explains how she uses a stitching horse for making leatherware. The general view, above right, shows something of the atmosphere of*



*Browns Mill Market and, opposite, potter Simon Engelhard and Christine Engelhard prepare their stall. Photographs by New Zealand Herald.*







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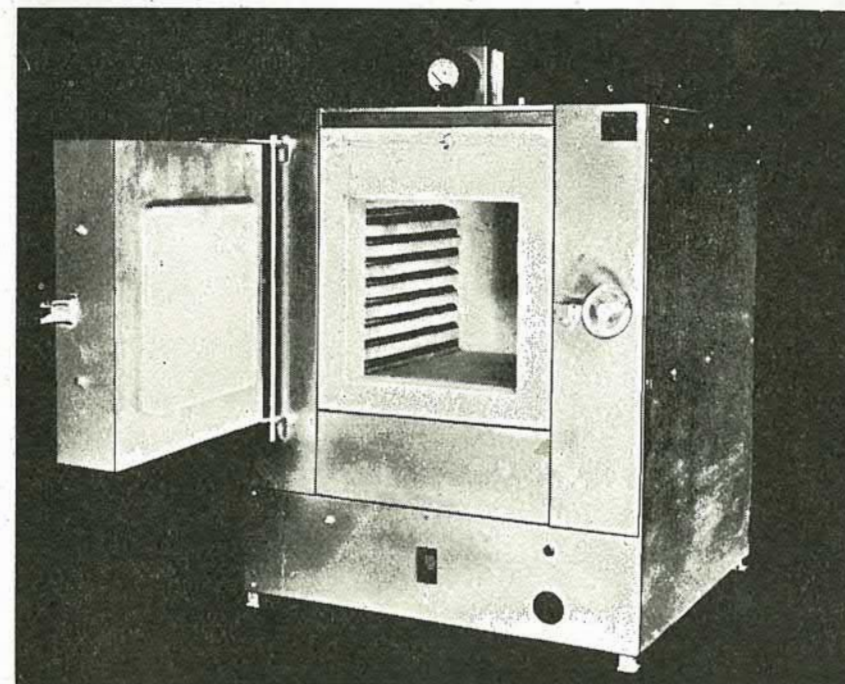
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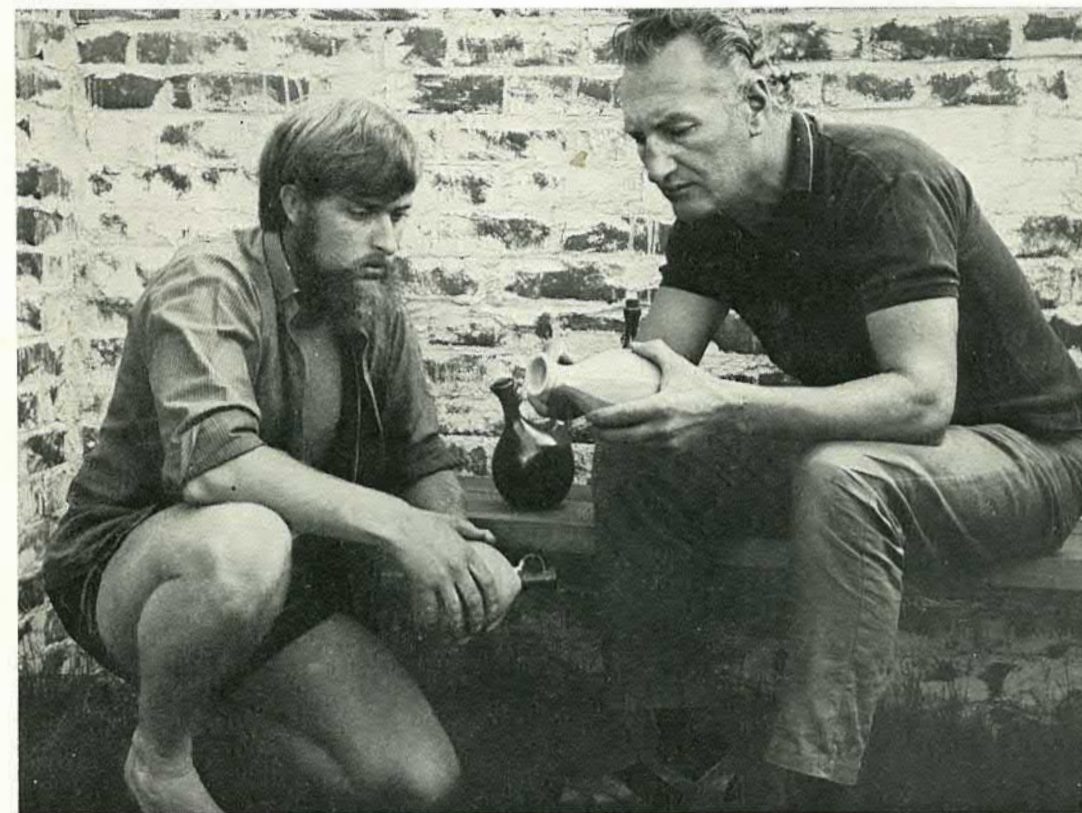
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## 2 CHRISTCHURCH POTTERS

### 1 Michael Trumic 'No need to feel inhibited . . .'



*Michael Trumic and Rex Valentine examining some of Michael's work.*

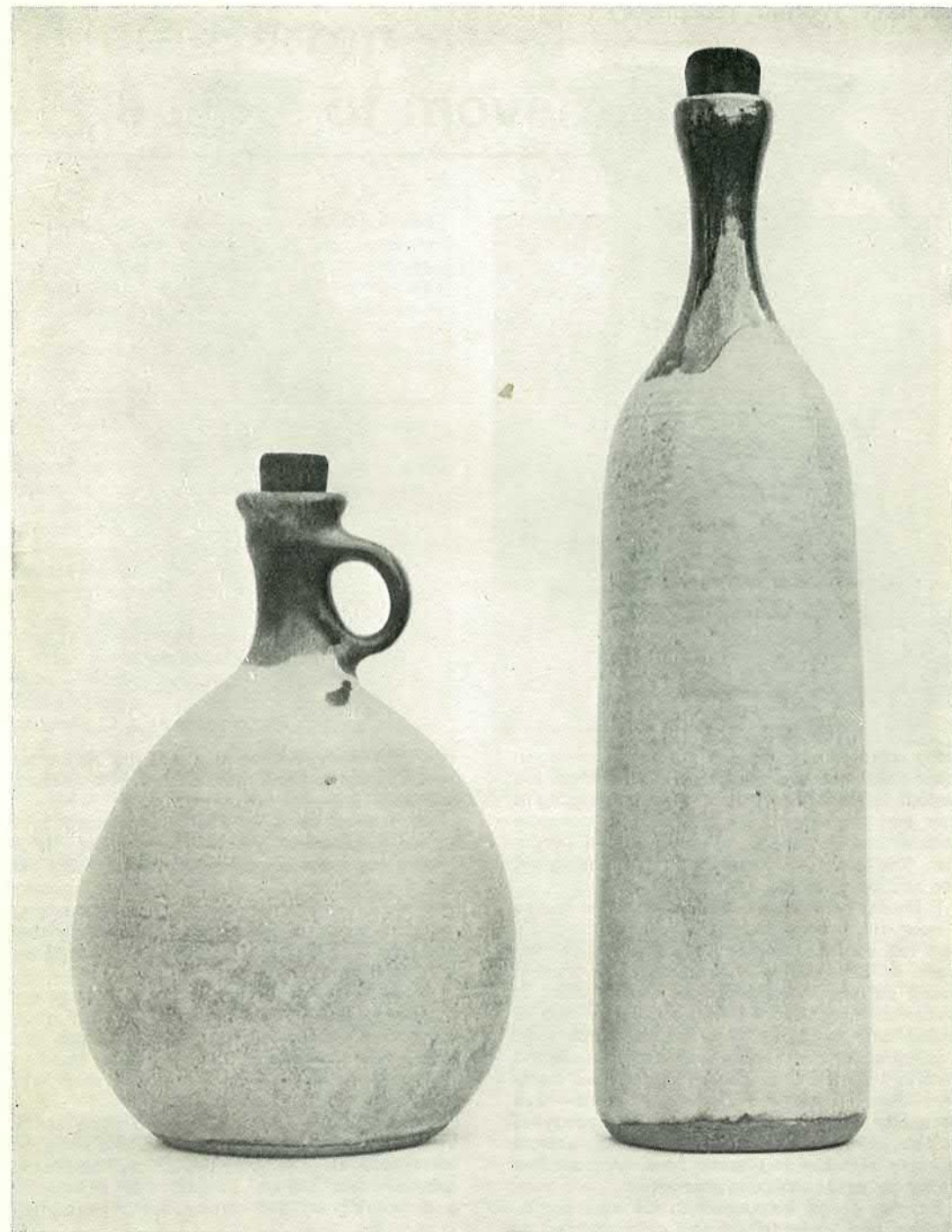
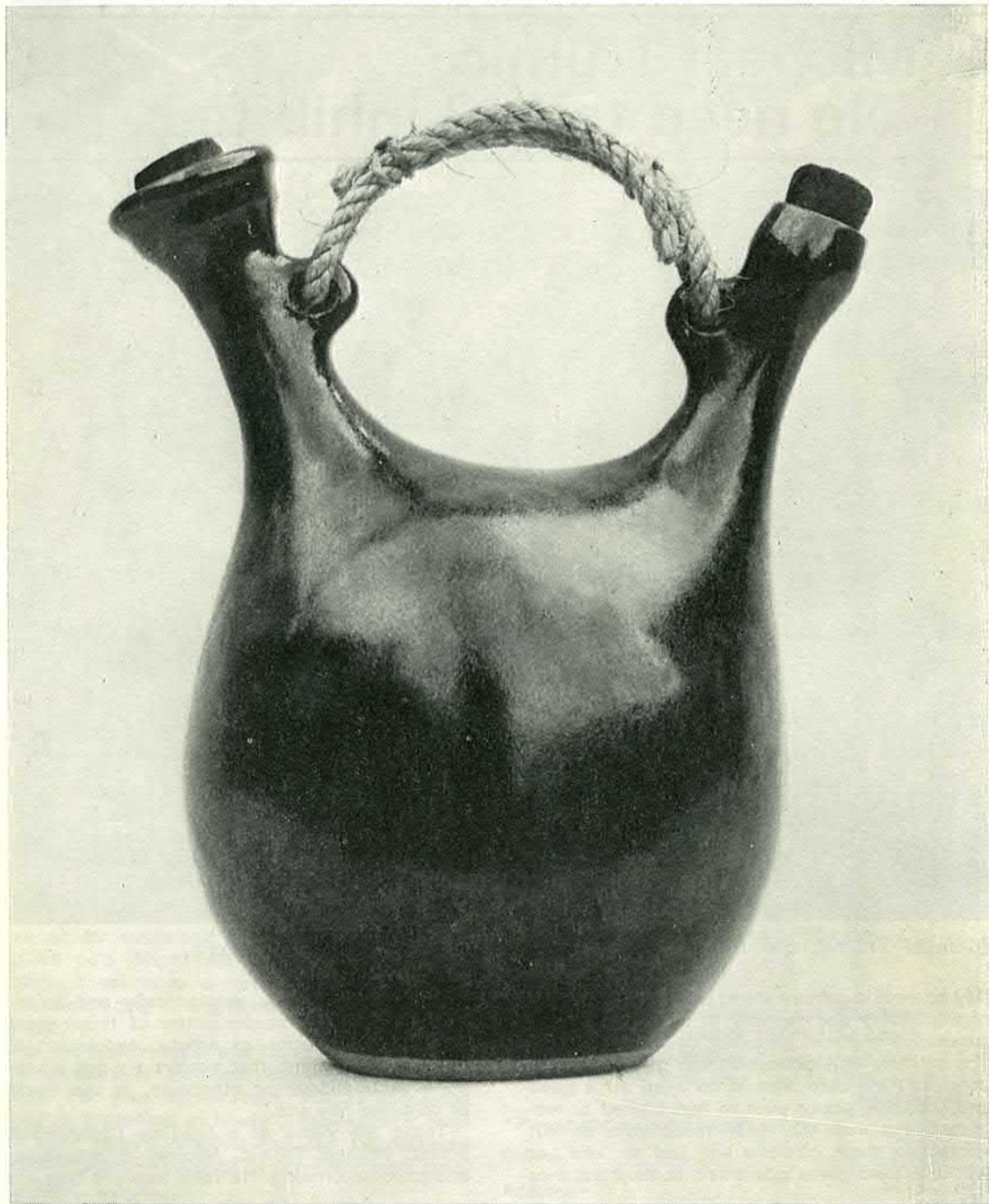
'My interest in pottery stems from my admiration of the beauty and subtlety of that ultimate and conclusive material generally called stoneware. The subtlety and expressiveness of the material convinces me that there is no need for a good and sensitive potter ever to feel limited or restricted. I'm sure that only those who do not appreciate these qualities will feel an 'end', or will turn themselves into small, homely factories

which are historically, economically and artistically absurd. The studio potter of today must appreciate all forms of artistic expression in order to understand that potters are not a separate sect, chosen or otherwise, in the world of so-called fine arts.'

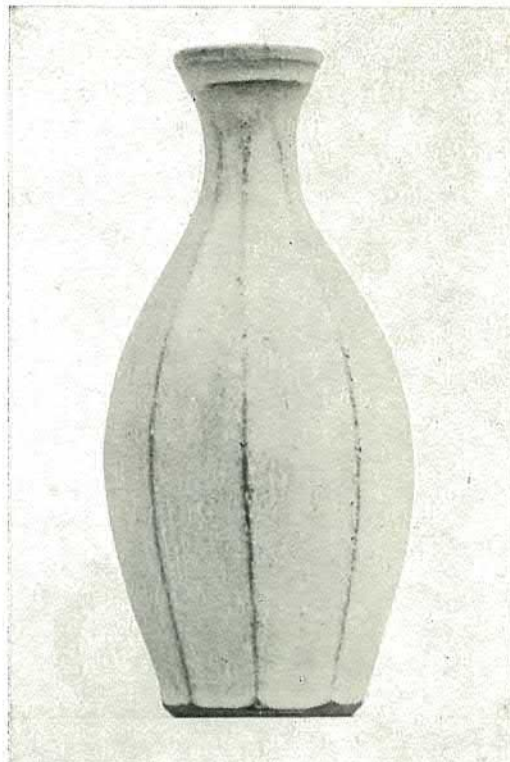
These are views of a full-time Christchurch potter, Michael Trumic. Michael is outspoken and uncompromising. He feels strongly that too

*continued on page 26*









Photographs by J. C. Christian.

many potters know nothing of artists working in other fields and the spirit that moves them. His outlook is essentially that of an artist working in clay and therefore he finds more in common with artists in general, than potters in particular. The common denominator here being art and not the medium.

If Michael Trumic is a strong talker, he is also a doer. His energy and enthusiasm is making a very real contribution towards the pottery movement in Canterbury by inspiring and training young potters. What began as a night class at Riccarton High School developed into a club of enthusiastic ex-pupils. Now in its fourth year, it is equipped with two wheels and two electric kilns in a central Christchurch studio. Two members—Rita Ernster and Denise Welsford—have been admitted to the New Zealand Society of Potters. Of another group of young potters working with him at present, he singles out Rex Valentine as particularly promising.

Besides giving instruction to his own pupils, Michael has lately talked and demonstrated to

the Canterbury Potters Society, the Ashburton Arts Society and to Timaru potters at a weekend school.

At present he is in Australia financed by a Queen Elizabeth II Arts Council grant. He is finding out what conditions in Australia are like for the craftsman: how, for instance, pottery and the other arts are related; how potters are accepted by other artists; who runs the galleries and how they go about it. We hope Michael will give us answers in the next *Potter*.

In his own work he is a careful craftsman and a severe self critic. He has exhibited most recently in the Group Show at Christchurch, held in the new Canterbury Society of Arts building, and in Dunedin's Connoisseur craft shop with print maker Barry Cleavin.

That Michael Trumic can hold such strong views, and that other potters can hold opposing views, provides the lively debate and intellectual exercise that always accompanies a vigorous and growing art and can be nothing less than stimulating. □

## 2 Nola Barron

### 'Capable of movement . . .'

Nola Barron is very different—reserved and self-effacing. The character of her work is sophisticated and sculptural. She is developing along two lines—non-functional, wheel thrown ceramic forms, and decorative tile panels, using clay and translucent glazes. She also enjoys making bowls and small sculptural slab constructed forms.

Nola Barron began potting with Yvonne Rust in 1963. She soon realised that her special interest was in form. She took steps to broaden her education in the basic principles of form and structure by taking a part-time course in sculpture at the University of Canterbury School of Fine Arts. This study gave her the opportunity of handling other materials including fibreglass reinforced plastic. She found this material interesting to experiment with, but the synthetic nature of the finished product, to one accustomed to working with clay, was not completely satisfying. More satisfying, was the lost-wax process of bronze casting which she would like to take further.

Using a small two-chambered oil-fired kiln to 1300° C she has made tiles and sculptural pieces most successfully over the past year or so. Work has been shown at the 9th and subsequent New Zealand Potters Annual Exhibitions, and other exhibitions, the last being the Group Show 1968 in Christchurch.

Notable of the tile panels is a 10 ft. panel for a kitchen wall and another grouping of tiles for an interior concrete block wall—both commissioned. Since a suitable clay for tiles is no longer available commercially, further experiments to find a suitable body will have to be made. A change of body may well affect the type of tiles made in the future.

Talking to Nola Barron it is clear that she is sure in her own mind what she wants to create, although she says she is inarticulate about what she tries to do. "To tie ideas down to words might crystallise the idea and lose its fluidity." She prefers to let her work speak for itself. She would like it to express a dynamic quality.



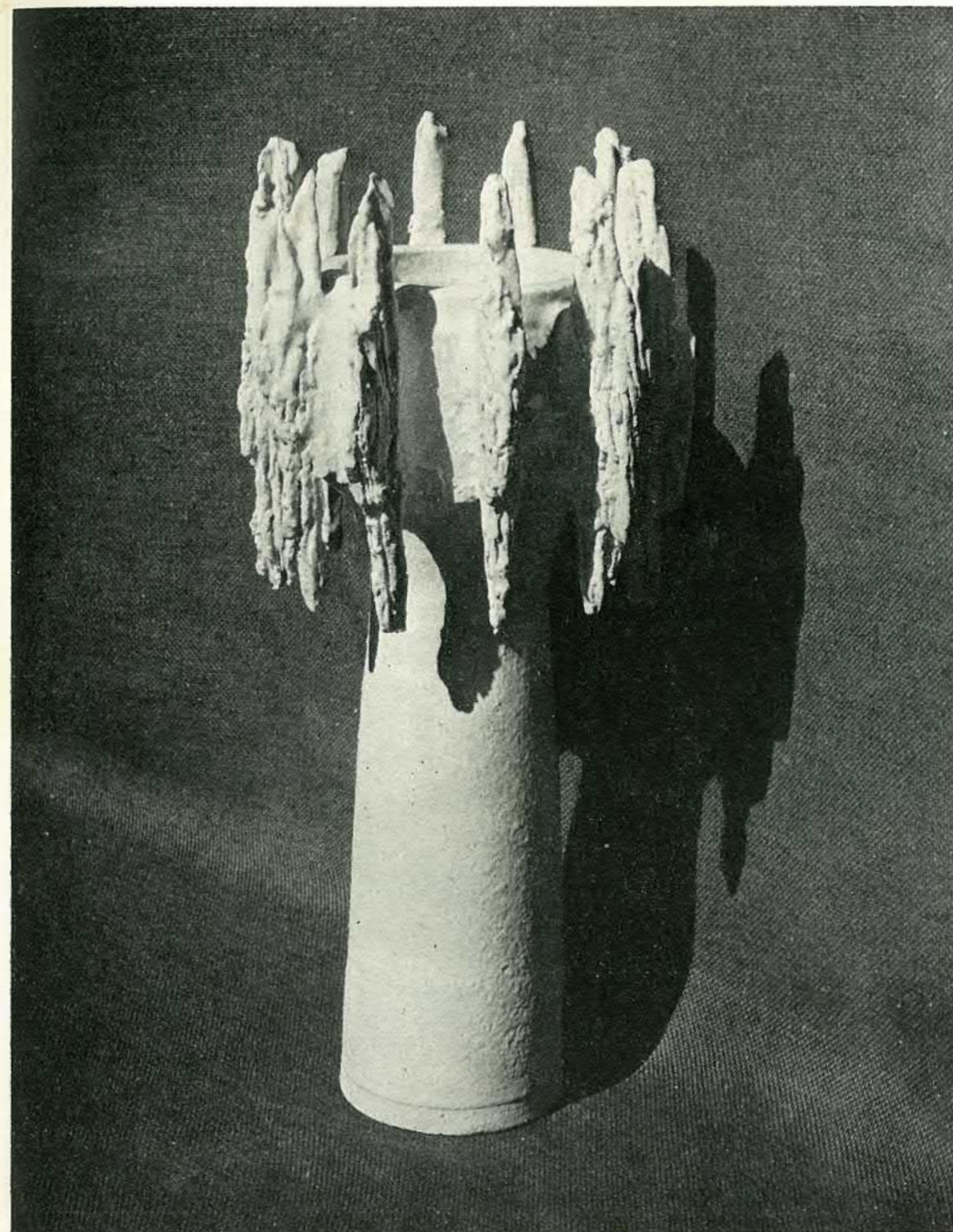
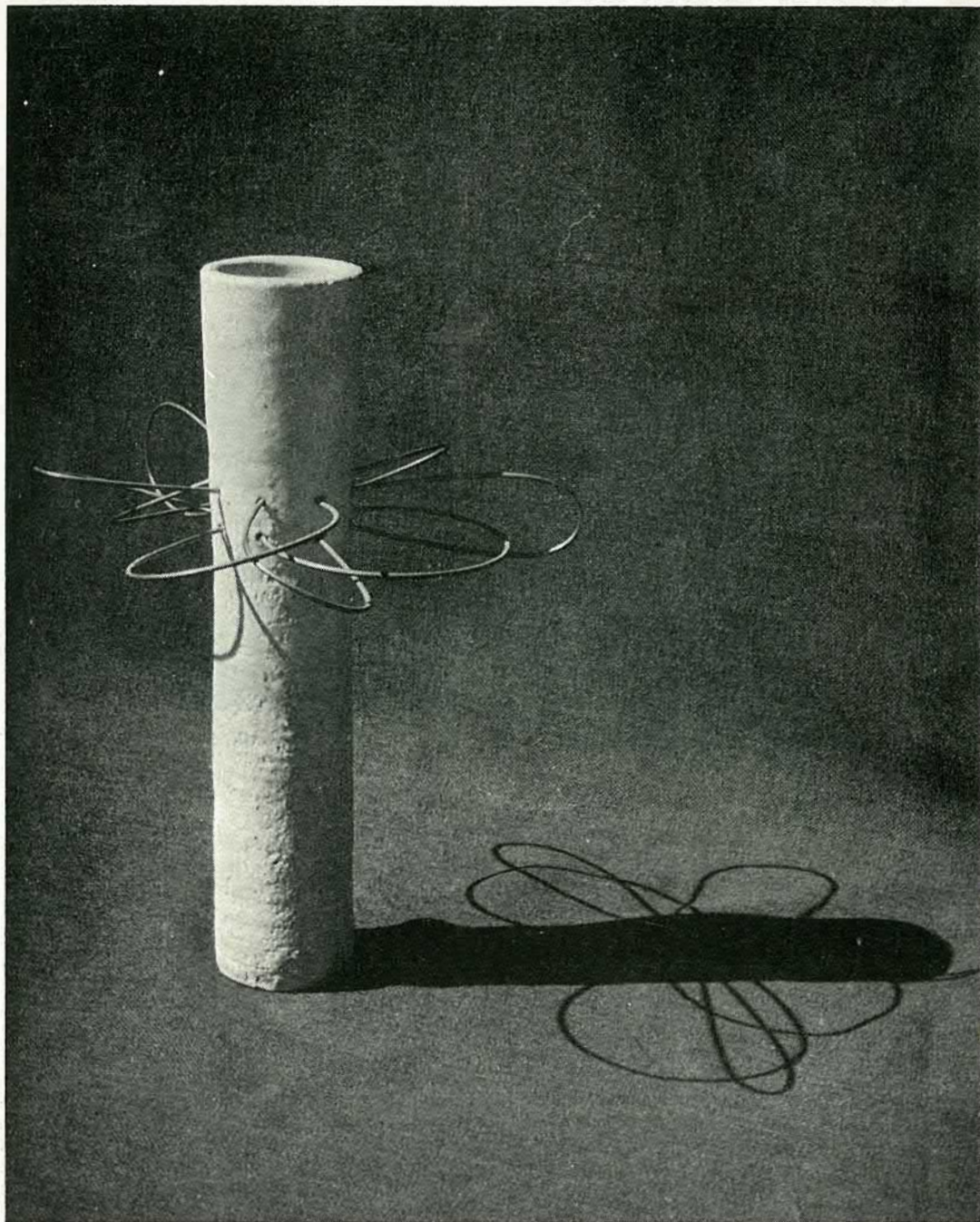
Nola Barron and, overleaf, some of her pots.

"I like a form to look as if it is capable of movement, but is resting, poised for the moment."

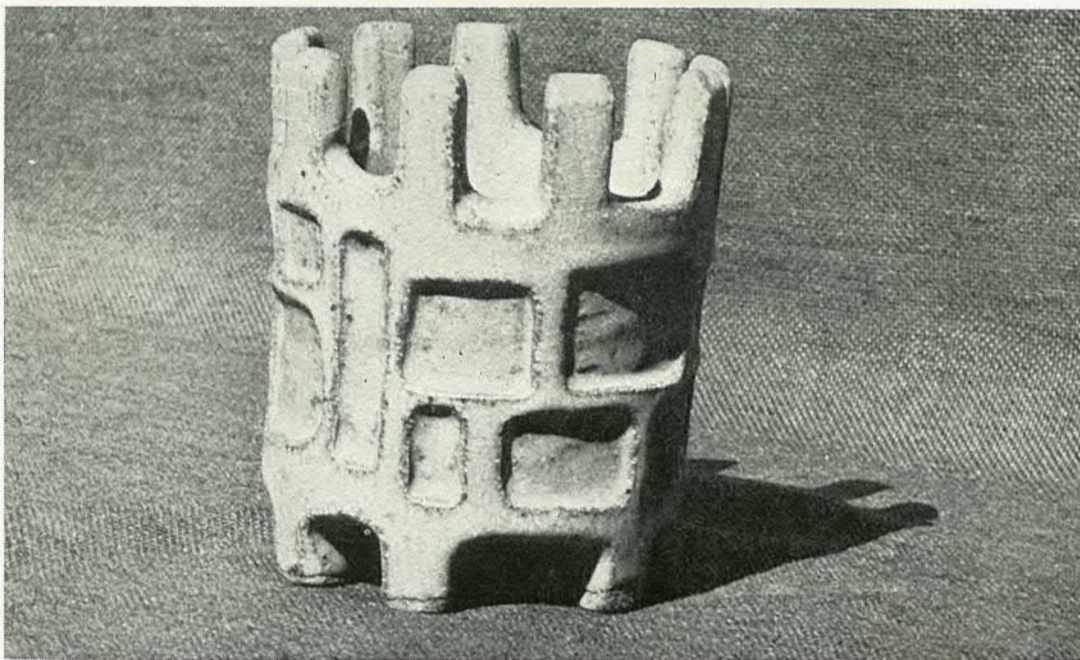
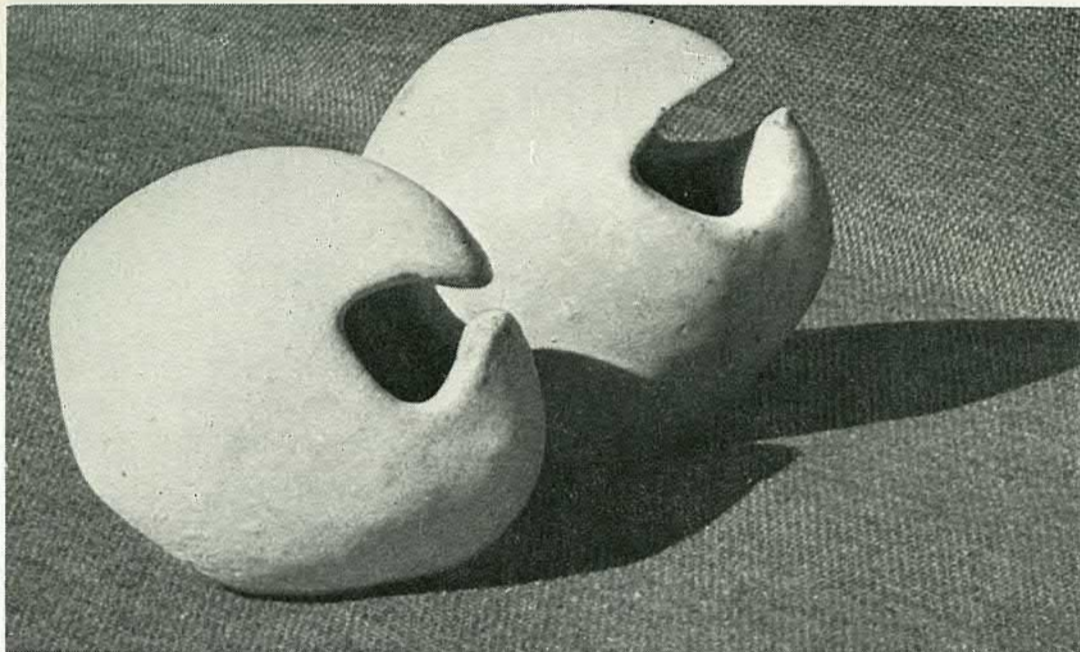
Since Nola Barron's work covers a field where there is no absolute definition of terms she has some thoughts on the matter. In her opinion the time has come to define pottery as that craft where a form is made in clay to be used in the everyday life of the home; and ceramics to define the non-functional, decorative or sculptural forms that clay can accommodate.

She considers that the term 'ceramic sculpture' in potter's exhibition catalogues may be better classified as 'decorative ceramics'. This broader definition would then include table tops, tile panels, garden lanterns and so on, which cannot properly be called sculpture. □









Photographs by Nola Barron

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

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

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

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# THE 12th EXHIBITION

*Reviewed by Tom Esplin, Senior Lecturer in Design, School of Home Science, University of Otago.*

A rigorous selection made the Twelfth New Zealand Potters' Exhibition in Dunedin one of the best displays of New Zealand pottery ever presented. The catalogue listed 62 exhibiting potters and while several well-known names were missing, it was nevertheless the most important event in the potters' year. It is to be hoped that the goodwill and standing established by this exhibition will encourage any who felt critical of previous exhibitions and make them aware that not to be represented on such an occasion is short-sighted.

From a financial point of view, it was a success. Out of 618 entries, 218 were selected for exhibition. The total value of those 218 exhibits amounted to \$2,158 and sales totalled \$1,710. After all expenses had been deducted, a small but hard-won profit was returned to the New Zealand Society of Potters by the local exhibition committee.

It is interesting to note the the first New Zealand Potters Exhibition was held in the Otago Museum in 1957 and was organised by that father of the New Zealand studio potters movement, Mr Oswald Stephens, who was one of the selectors for the 1968 exhibition. The fifth annual exhibition was also held in Dunedin and so an opportunity was given to the city to note the rising standards of a movement that is now strong enough to merit the support and encouragement of the Minister of Industries and Commerce, the Right Hon. J. R. Marshall, who made a special journey to Dunedin to give the opening address at the Private View on Saturday 14 October, 1968.

The exhibition was most effectively displayed in the foyer of the Otago Museum. Imagination and good taste were combined to set off the ware to best advantage and the fact that nearly 400 first night viewers bought over 70% of the exhibits was a measure of public approval. The museum marked the occasion by purchasing a fine wine bottle by Mirek Smisek and a slab built bottle by Bruce Martin.

In an exhibition of this nature, the first reaction was to pay attention to the spectacular pieces, with large aggressive and unusual shapes, but some of the most beautiful things on display

were quite simple and very restrained. The coffee set by Peter Stichbury, for instance, had all the ageless qualities of utility and beauty, where glaze and body were subtly related. A hand built cylinder by Irene Spiller had that quality of texture that directly suggested the earthy nature of the raw material. New Zealand potters are now obviously discovering that the source of all the materials of pottery can be found within this country and their work is acquiring a more strongly vernacular character. A piece of rugged slab work in the form of a branch pot by Juliet Peter was the selectors' choice and it commanded a focal point in the exhibition. Doreen Blumhardt was represented by work that was well up to her usual high standard, a three-legged serving pot being one of the outstanding exhibits. David Carson-Parker, one of the selectors for the exhibition, exhibited by invitation four items, amongst which a casserole was of particularly high quality. Yvonne Rust, also a selector, displayed work of characteristic vigour and energy.

Roy Cowan was among the few to exploit brush painted design on his ware, an art at which the New Zealand potter certainly does not excel, for a sense of design is given to few potters. A modest but sensitive group by Wyn Reed deserved attention, while Patricia Perrin's work had a weathered, aged look and her group, therefore, had a character quite distinct and individual. Helen Mason exhibited stoneware in which underglaze decoration played a dominant role. John Fuller, Molly Findlay, Graeme Storm, Inez Rennie, and David Brokenshire, all exhibited work which helped to set new standards of attainment.

While the majority of potters now seem to prefer to work in stoneware, there is a strong earthenware tradition to be found particularly in the South Island. Frances Fredric, Reg Baxter and Victor Middlemiss of Invercargill, Natalie Paterson of Dunedin, Judy Hewitt and Doris Holland of Christchurch maintained that tradition with distinction.

Locally, the Dunedin potters were well represented by Beryl Jowett, Lawson Fraser, Maria Thomson and Ian Gray-Smith.

The great weakness of the exhibition lay, not so much in the quality of the pottery as in the ancillary crafts. This was particularly true of

the ceramic sculpture, for here there is a great lack of imagination and even a complete misunderstanding of the aesthetics of sculpture. Few New Zealand sculptors seem to be able to rise above poor copies of ideas culled from overseas sources and this also could be said of the pottery jewellery, for few such items showed any originality or character.

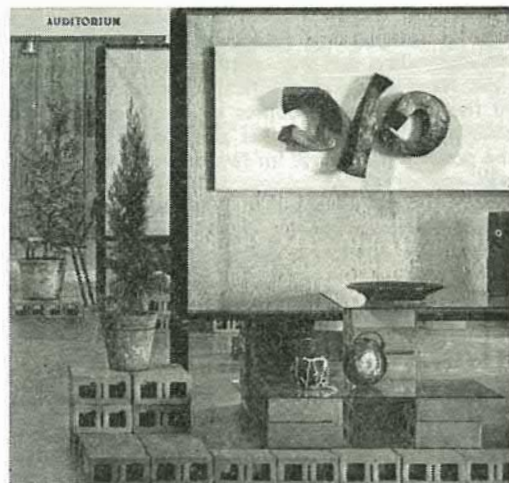
A national exhibition of this nature, however, does more for pottery than could any group of potters working remote from each other, unable to compare their standards or share their problems. Such an exhibition will increase

its prestige only by even more rigorous, unbiased and knowledgeable selection. In twelve years it is quite astonishing that the number of practising potters in the Society has grown from a mere sixteen to over a hundred and sixty and in this short time the studio potters movement has been able to establish a national image, an achievement that the more traditional arts of New Zealand still find unattainable. This national image has undoubtedly been achieved largely by bringing the best work before the public in the main centres of New Zealand on a yearly basis. □



*A group of exhibits photographed at the Twelfth exhibition of the New Zealand Society of Potters.*





Above, sections of the Twelfth exhibition and, below, the pots partly unpacked before selection. Photographs by Bert Coker.



In the matter of display Dunedin rose to the occasion and produced a setting of unobtrusive excellence. Perhaps never before have the pots, both large and small, been so sympathetically displayed at an annual show.

It is reason for real regret that more photographs were not taken so the *Potter* is unable to present a complete visual record.

However, it is certain that colour would have been required to do justice to the cool matt-white tables on the earth-red floor, the occasional greener tint of plate glass, the pale salmon colours of McSkimming Industries' admirable supporting bricks and the disciplined tonal design of the dividing screens.

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# John Stackhouse revisits Mexico

## looks at old crafts . . .

Returning to Mexico for three months was a sobering experience after the excitement of a shorter visit in 1964. The initial impact of so much, so new, was gone and furthermore the years between were not particularly kind to the land of Folklorico.

An article published in the *New Zealand Potter* a few years ago concerning the ceramics of Tonala is no longer true. Designs have deteriorated, new and sophisticated shapes have been introduced to tempt the tourist trade, the painting has fallen in quality and insensitive copies compete beside their truer traditional neighbours. A similar decline is evident in the ceramics of Tsintsuntsan, the straw crafts of Puebla, the woollen ponchos, the paintings on amatl, and many other crafts. Good traditional work is still available but it is harder to find, and after catering so long to an injudicious public the Mexicans themselves are finally losing touch with the standards they should maintain.

This is what had to happen in Mexico. No one wants to stop the clock or hinder progress. The tourist trade has been a financial stay to the country and the benefits will have their accompanying weaknesses. A visit to Texcoco in the plains to the east of the capital showed the attrition to the craft tradition. Here and in the further village of Chiconcuac are weavers, potters and knitters who send their wares all over the country. The colours of the woollen goods are a garish rainbow of commercial dyes. The craftsmen are still skilled, but the results are much less sensitive. In one of the many craft shops one can still meet a skilled potter and perhaps visit his workshop. The market calls for hand made scale models of known pre-Colombian terra-cotta pieces. The favoured originals are often from the National Anthropological Museum or from the Frida Khalo Museum. The handling by Mexican fingers of Mexican clay is fine, modelled and fired with considerable skill and the copies of Mayan and Huastec pieces have great charm; there is no pretence at creative work; they do not claim to be other than good copies; but they are only copies. They are marketable reproductions of well known museum specimens and it is necessary to look elsewhere to find what has become of the Mexican creative force.

## meets an inventive young potter

It was Manola Bond who opened one door in the twentieth century approach to ceramics in an exhibition in her studio overlooking the garden enclosure of her Mexico City home. Here she demonstrated that Mexican skill and Mexican imagination can by-pass the tourist trap by using the same fingers and clay but, adding an approach more in keeping with this contemporary age.

Ten years ago Hugo Velasquez and Carlos Pina, the first Mexicans to experiment in stone-ware, built a studio for their work in Manola Bond's garden. She became involved and began to play with ceramic methods and materials. At the time she was a trained psychologist beginning a serious career and ceramics was just a pastime.

Pottery is an uncomfortable second fiddle and Manola found herself arranging her career to give more time to her hobby. For five years she took what time she could for the study of ceramics at the Escuela de Deseño y Artesania (School of Design and Crafts) in Calle Balderas. In a bootstrap operation familiar to so many self trained craftsmen she learned what she could from the facilities available while remaining conscious of the need to aim higher and work harder. In those early days she gained strength from the enthusiasm and personality of the director of the school workshop but sought her main influences from the examples of Bernard Leach and the American, Daniel Rhodes, for her choice of glazes. In time she faced the inevitable conflict between a career in psychology and one in ceramics. Having exhausted the limited scope of the school she built herself a small kiln in the patio of her home and started immediately to fire to 1280° C to produce her own individual creative work.

At this stage her husband, Robin Bond, took up an appointment at Antioch College, Ohio, in the United States, and Manola was forced to adjust her progression, at a time when this was very difficult to do. To some extent it was fortunate that she also was asked to teach ceramics at Antioch. While she lost continuity in the move, she gained in assurance as she faced the demands of teaching. Now after working again in Mexico City for three years she has had her first exhibition, at her home. With

rewarding sales and a most satisfactory critical success she has established the quality of her product.

The exhibition featured a wide range of functional wares; lamp bases, cooking pots, vases, coffee services, which found ready buyers. There were also unusual lidded vessels which posed some challenge to the Mexican collectors. She has in her use of two pieces, such as covered dishes, a quality of wit and invention which, according to Stewart MacLennan, is one of the rarest qualities in an artist. To the quick imagination it is evident that Manola has a specially inventive talent. Interest is also stimulated by her use of a visual idea running through a series of three or four works made at the same time. They are evidence of her consistent concentration and development. She is well aware that she is just beginning to achieve her potential. She admits the limitations of her glazes, but she displays individuality and scholarly skill and must be in the van of contemporary Mexican craftsmanship.

Looking back over three years Manola Bond sees the hurdles she has taken almost with affection. They are part of her private way. She is a housewife, her looks belie ten years of marriage and two children. She has found, like her New Zealand counterparts, that two creative careers in one household hold elements of conflict that must be worked out. Perhaps it is fortunate that Robin Bond's philosophy of education is one of self expression for the student; he was a teacher during the time she was a student—but not his student. His pride in the exhibition and in Manola's achievement spoke of their success in resolving such problems.

In Mexico City everything has to be bought, this is one of the world's great cities. There is

no question of digging your own materials. Manola uses Pueblo clay, the foundation of Mexico's ancient industry of Talavera de Pueblo, but she adds the necessary aids for her own needs, kaolin, felspar, silica, grog; she works with a reducing atmosphere. Her throwing is on a kick wheel, though being slender and gentle, she confessed she would like power, for centering large pieces. Her kiln, under a cubic metre, is fired by gas. At first she worked only on the wheel, but as her inventive shapes and textures became demanding she reached into slab, coil and hand modelling.

After the fun of the opening night, in the cold light of morning, the exhibition is full of rewards and further promises. Manola Bond is getting into her stride in a new creative field, in an old creative country. New Zealand potters will have great sympathy and affection for one who shows every evidence of going only up and forward in Mexico's own field of ceramics.



Above, Manola Bond  
Below, some of Manola's work.





# FIRING IN THE BIZEN TRADITION

*A report of an experimental firing of unglazed pots in the Japanese 'Bizen' manner at Alice Springs, Central Australia, by Ian Smith.*

*Ian Smith, until recently art teacher in Alice Springs, says this of himself. "Qualified as an art teacher at the South Australia School of Art in 1964. Largely self taught as a potter. Taught in Elizabeth, S.A., in 1965 and that year exhibited sculpture, printing and graphics. Subsequently taught in Alice Springs and developed an interest in pottery. Built a 36 cubic foot stoneware and wood fired kiln, two raku kilns, a wheel and set up a workshop. Resigned from teaching in 1968 to work full-time as a potter in the Cairns, Townsville, area of Queensland." The New Zealand Potter wishes him every success in this new venture, and hopes to hear from him when he is established.*

This traditional method consists of firing a stoneware clay with a high iron content in such a way that the exposed surfaces are fluxed to form a thin glaze. The only other process at all similar is salt glazing, where a glaze is produced by the introduction of salt to the kiln atmosphere. The result of a Bizen firing is a brown-grey vitrified body with rust and black areas of glaze and olive-green and mustard areas or speckles. The most attractive feature of the firing is the evidence of flame movements and carried ash that remain on the pots. This gives a visual record of the finishing stage in producing a pot that increases the appreciation of firing.

The process dates back to the third century A.D. and is still used in Japan. Today traditional pots are still being produced and the process is also being used on more modern shapes. The clay used is a secondary finely sedimented rather fatty clay from a lake and paddy fields. In Japan the firing time is six days. Wood is used which gives the reduction at each stoking that is necessary for the migration of iron to the surface. Traditional shapes and decorating techniques have evolved to take advantage of the flame flow in particular parts of the kiln. Pots are packed as for salt glazing or biscuit-firing, and the use of shelves is optional.

The decision to attempt this experiment was made when Bill Bolton observed a partially fluxed area of a pot that had been biscuit-fired in a wood fired kiln and asked me if this was what a 'Bizen' surface looked like. Bill was a member of an adult education class to whom I had described my excitement at seeing a Bizen pot in East Sydney Technical College and later a teapot and bowls in the possession of a Japanese woman in Darwin. Bill's enthusiasm and assistance helped to make this experiment possible.

The pot was of a rather high firing earthenware body from Brisbane with obvious evidence of a high iron content.

The area that he had noticed had fluxed slightly by direct contact with flame, but not sufficiently to have a real sheen. We then discussed the possibility that it should flux completely if fired for a longer period to give the iron time to migrate to the surface. We decided then and there to prepare a variety of bodies and make a kiln load from them.

## THE BODIES

This list of bodies, though not analytical enough to be of a great deal of use to anyone wanting to try this mode of firing, will I hope provide at least a starting point for similar experiments.

- 1 Brisbane high iron clay vitrifying at 1250° C slumping at 1300° C.
  - a Sieved through 36 mesh.
  - b Sedimented to remove all but finest sands.
  - c Sedimented to remove almost all finest sands; i.e., less than 80 mesh.
- 2 Our standard stoneware body vitrifying at 1250° C to 1300° C consisting of the following:
  - 30 Pike Fayle Blue Ball clay
  - 40 "Rodda & Co." Ball clay F.
  - 8 Potash Feldspar 200
  - 6 Silica 200
  - 10 Terra cotta clay
  - 10 finely sedimented red clay.
  - a As given.
  - b With the addition of 1% red iron oxide.

These were all very plastic clays with good throwing qualities.

## PLANNING SHAPES TO SUIT KILN

In planning the shapes of the pots, I decided to use our usual shelf arrangement. I did this because I did not feel confident of anticipating the flame flow pattern that would occur were I to use the traditional Japanese stacking. I then set up the shelves near the wheel as they would be positioned in the kiln.

First I produced tall cylindrical forms, knowing from the traditional examples I had seen that standing them directly in the flame would produce a vertical line of impinged ash (see diagram 1). To the rear of these was a space that would receive tongues of flame, and I felt that spherical pots would be the best form to use here. I was hoping to achieve a defined blush flowing over the shoulders and around the necks of these forms. Unfortunately, this was not to be, due to lack of flame velocity in that area.

I then considered the lower areas where the flames would be moving vertically downwards, and decided to have bowls and spherical forms projecting out into this flow from under shelves (see diagram 1). By this time there remained only a few unused spaces which I filled with suitable forms. Finally, I placed a few pots inside pots and partially inside pots to test the effects of this.

## THROWING, BUILDING AND DECORATING

In throwing, building and decorating, I tried to emphasise the surface of the clay. I burnished some surfaces with damp chamois and others with smooth metal objects. I cut into the sensual fatty clay with spatulas and wire brushes etc., and built forms out from the pots to force the flame to increase its velocity in restricted areas and to have very little effect on the areas protected by these added shapes. I did this knowing that the surface subtleties would not be lost by being covered with a glaze coating. In fact, these surfaces became the glaze, retaining their forms with the exception of those in very hot or heavily ashed areas. This was particularly beautiful in the case of throwing ribs that remained on the pots. Because the effect depends on an iron fluxed surface, I used brushed iron as a decoration to test its effect.

However, as the main character of Bizen firing is decoration by flame flow and ash fall, I left the majority of the pots undecorated. Flame has an organic flow and it seemed to me that

organic shapes with simple surfaces would best retain and reflect the nature of firing with flame.

## STACKING

Because the pots had been planned to suit the shelves and the kiln, stacking was unusually straight forward and soon completed. By this time Bill Bolton had returned from the field trip that had prevented him from participating in the production of pots for the experiment, and was again able to give assistance.

We used a down draft kiln with a capacity of thirty-six cubic feet, capable of reaching 1350° C. This kiln can be used with either oil (drip feed) or wood, and the only alteration made for this firing was to lower the baffle walls a little. This was done to give a larger area of horizontally moving flames. As we required a top temperature of only 1250°C, the alteration caused us no problems and had the desired effect.

See diagram 2 for the proportions and construction of the kiln. These proportions give a flame speed of approximately five feet per second. I consider this a little slow—an extra foot or two per second might have made the flame flow more distinct. However, this would have lessened the quantity of ash that drifted gently onto the horizontal surfaces. One would have to decide which of these qualities to emphasise in planning one's kiln.

## THE FIRING

The kiln was fired using both oil and wood. The wood used was Desert Corkwood which has a pulpy timber, very thick, spongy bark and produces a comparatively light-weight ash. This tree also produces almost twice as much ash as other trees.

The aim of the firing was to maintain a temperature of approximately 1150° C to 1250° C for forty-eight hours when we would alternate the atmosphere from reduction to oxidation and back to reduction. This was done with the reduction at each stoking of wood every fifteen minutes and boosted for ten to fifteen minutes every hour. We boosted the reduction in an attempt to duplicate the Japanese six-day firing in two days of firing. We did this believing that it is the reduction that moves iron to the surface of clay bodies just as it does in glazes. The assumption proved correct.

The firing lasted a total of fifty hours and



used approximately twelve gallons of diesoline and 1 to 1½ tons of Corkwood. I remained awake most of this period out of excitement at the possibilities despite entreaties from Bill Bolton to take a break, but collapsed at the end and had to set an alarm clock every ten minutes ahead, then sleep till it woke me in time to stoke again. Our final aim was to get a warm rust glaze and warm body colour so we planned to have an oxidising finish. The remainder of the picture of the firing can be seen from our kiln log which I include for your interest.

# **FRIDAY, SATURDAY, SUNDAY, 16—18/8/68** **ALICE SPRINGS**

Thursday Packed. Some logs lit.

Friday 9.00 a.m. Logs lit.

Through day ½ capacity logs. Burst thick pig-breasted pot.

7.00 p.m. Carbon off. Logs ¾ capacity. Lit small oil flow, drips.

10.30 p.m. First colour. Max. log capacity. Increased oil to smallest flow.

Midnight Orange heat. No smoke.

Saturday 2.00 a.m. Bright translucent orange. Increased oil. Wood burning well, some colour at chimney. Smoke thick but dying back to light.

2.45 a.m. Stoked again. Increased right oil to lead pencil flow. Flame at chimney.

3.45 a.m. Flame constant. Test. Ring oxidised.

5.00 a.m. Flame full; chimney completely cherry with smoke above. Ring ox. with red surface. Fire holes shut except for cracks. Oil fast.

6.00 a.m. Smoke black. Put right iron steps in. Opened fire holes. Stirred up oil in ashes constantly. Carbon falling from smoke.

7.00 a.m. Cone 6 a slight bend. Carbon falling from smoke again.

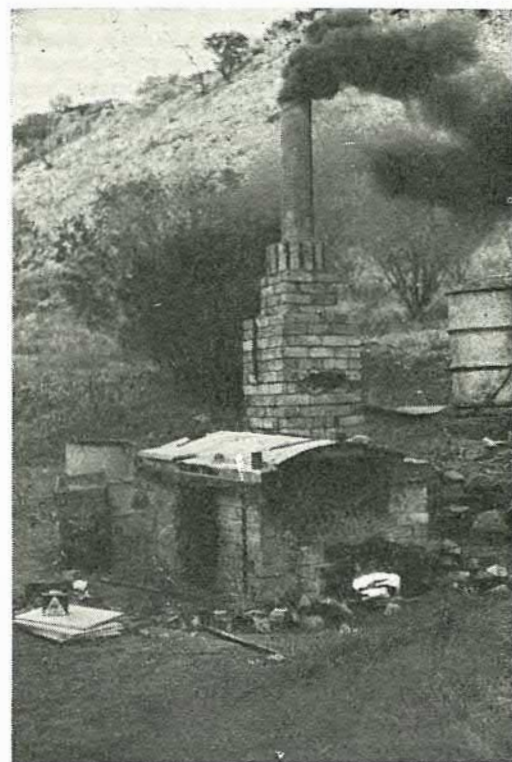
8.00 a.m. Shut oil off both sides.

From 11.00 a.m. Cone 6 slight bend. Cone 7 curved a little. Ox., red, wood cycle.

Alternating ox. and red; smoke very clear. Test ring grey brown outer layer.



*Two of the pots from this firing showing distortions and spatula marks.*



*The kiln used in this experiment.*

To 4.15 p.m. Cone 6 half down. Ox.—  
Reduction cycle cont.

Sunday 8.00 a.m. Cone 6 down, 7 over, 8 slightly curved. Both fire ways to oil. Temp. up.

12.45 p.m. Cone 6 and 7 down. Ash melted. Iron under ash black and brown. By itself is brown. Oil to fast flow. Smoke thick.

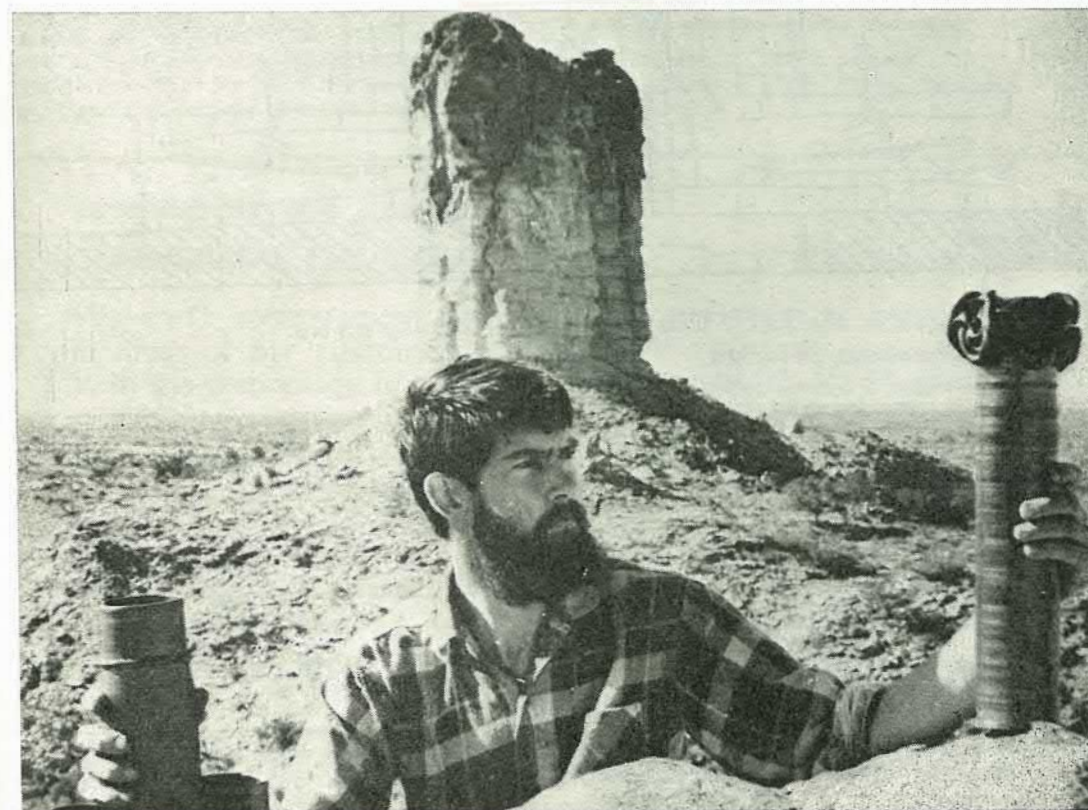
Midnight Clay reduced. Went to oxidation. No smoke.

12.15 a.m. Ring oxidising iron plum; clay oxidising; everything but spy hole open. Kiln cooling fast. Shut everything but chimney when down to dull orange.

## **RESULTS**

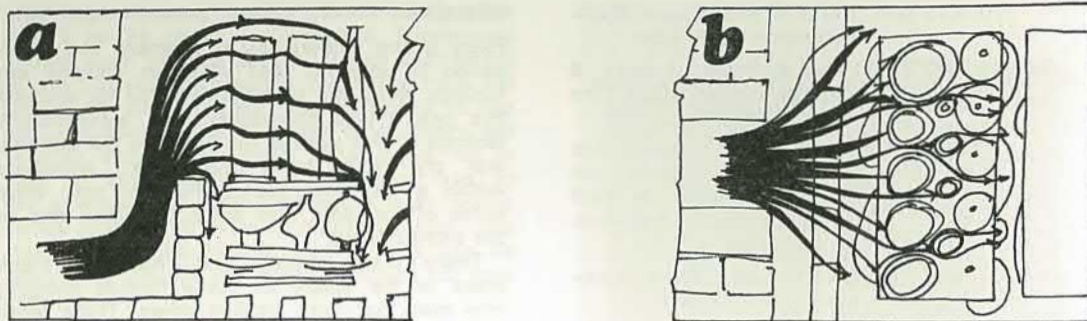
Every potter knows the excitement and trepidation of opening, and you can imagine our feelings when the time finally came for opening this one. I was speechless with indescribable feelings at first sight of the pots and Bill Bolton's war cry could have been heard anywhere within a four mile radius. For not only were some of the pots first class, but only one of the bodies failed.

There were shining rust, red and black areas in the shape of flame flashes merging into matt but well vitrified areas. There were some areas of glaze so rich and thick that they had become a natural tenmoku glaze. There were areas of ash that were transparent black green, and others of waxy barely shining mustard and mustard green with speckled edges of the same colour merging into the

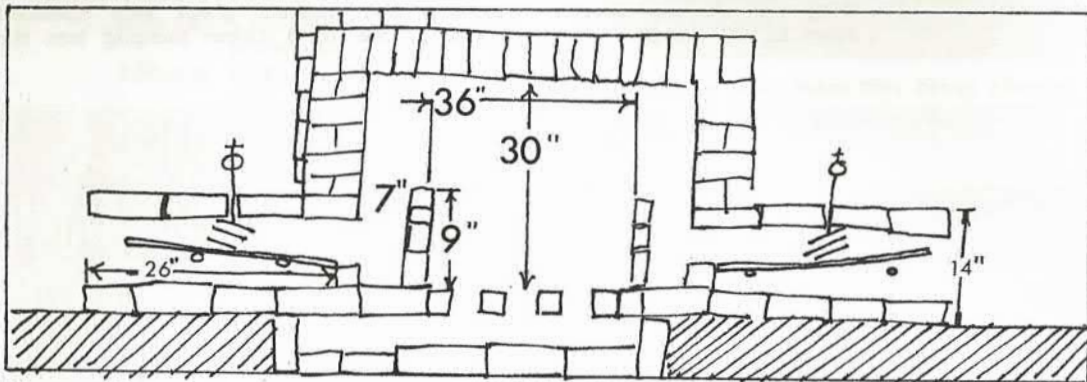


*The author holding two of the pots produced for this experiment, revealing finger marks and applied coils.*



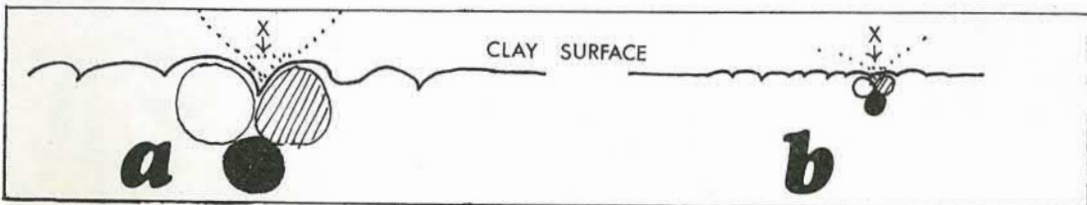


**Diagram 1**  
Part of the kiln stacking viewed from the side (a) and from above (b) showing the expected flame flow.



**Diagram 2**  
The proportions of the kiln. Those missing from the diagram are:

- 1 The interior width, 36 inches.
- 2 The fire holes, 9 inches square.
- 3 The baffle walls, 9 inches high.
- 4 The chimney, 16 feet high, 13 inches square at base to 10 inches diameter at top.
- 5 Flues, 7 feet horizontal.



**Diagram 3**  
If you view the effect of particle size in the above way, it can be easily seen that the amount of iron needed at the surface to flux the area 'x' in (a) is much greater than that needed to fill the same area in (b) where the area 'x' is much smaller because the particles are much smaller.

brown body. Most exciting, however, was the fact that almost all horizontal surfaces, no matter how small, had received some ash. Projections as small as a pin-head had been large enough to collect some of the gently falling ash.

The cylinders facing the flame had received a vertical line of ash as hoped. Those directly in front received a coating so thick that it ran. The bowls had received a complete layer of ash with a speckled border where the ash had drifted in under the protecting shelf.

There was a variation of surface fluxing that was caused by the following factors:

- 1 Size of clay particles.
- 2 Hot or cold positions in the kiln.
- 3 Extent of contact with the flames.

For an understanding of 1 see diagram 3. Particle size is the critical factor in glaze on body fluxing. The greater the size of the particles in a body the larger will be the pore spaces between them. So the time taken for the various elements to diffuse across these spaces will be greater. The effect of particle size is quite dramatic—for example, doubling the particle size multiplies the pore space by eight and therefore the diffusion time by eight.\*

This makes a fine clay necessary for Bizen. Our test body 1a, had a gritty matt unfluxed surface with the exception of those areas which had been burnished. Burnishing the clay has the effect of mechanically reducing the size of the pore spaces and therefore aiding the fluxing action of the iron.

Pots in the hot spots had well fluxed areas while their bases and shielded areas were vitrified without sheen. The subtleties of working the clay were emphasised and the spatula marks affected the flame flow in such a way that they emphasised this passing contact. The iron decorations were lost on the fully fluxed areas but did show under the ash coatings. However, these decorations detracted from those qualities that are the essence of Bizen firing.

In conclusion, I would like to recommend this form of firing as the perfect union of potter, clay and fire. Using clay in this way emphasises its nature, the potter's organic contact with it and the essence of kilns and flames. □

\* "Progress in Ceramic Science."  
R. L. Coble & J. E. Burke. Pergamon Press, Oxford, 1963. Vol. 3.

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# The Customs are coming

It all seems to have started in Auckland where lots of publicity has been given to various sales of crafts. Customs Department officers called upon various sellers to ascertain the sources of supply of items which they said were subject to Sales Tax, including vases and 'ornaments'.

Following this up, representatives of the Department called upon J.P. and J.R.C. with the information that they had sold vases in Auckland. On being shown around they raised questions about other pieces which we would call sculpture.

The regulations allow that anything up to \$1000 value of the taxable items may be sold in a year by the manufacturer or wholesaler before tax becomes due. In this instance, nothing like \$1000 worth had been sold in the year, but to satisfy themselves the inspectors had to see invoices for the period, and the potters were then given a form on which they declared the value of the items concerned, and gave an estimate of the likely sales in the year to come. One may presume that this will continue in successive years.

In the discussions, some interesting points came out. Domestic ware is exempt. Any kind of piece for holding vegetation is a vase, unless it has a hole in the bottom, when it becomes an exempt flower pot. Any non-functional piece whether a garden pixie or a Henry Moore, is liable, except works of sculpture for public places. Tiles and murals fixed to buildings are exempt but free hanging tiled panels are taxable.

The wording of the regulations refers to 'manufacturers', 'wholesalers', and, of course, not to artists or craftsmen. In fact, there is no distinction about means of making, the object can be stamped out by the thousand or carved from the block. The effect of these regulations will vary according to the type of ware made by the potter, but more affected would be the sculptor working mainly for private collectors.

In the J.P.-J.R.C. studio, the representatives noted the hand press on which lithographs are made, and they enquired whether it would be used to print commercial circulars. The methods of making artists' limited editions was explained and accepted, but one wonders how the Industrial Print boys would get on! □



*New far-out form in New Zealand portrait sculpture.*



*'It's known as a maxi-casserole'.*

# News from Dunedin

Since the excitement of the 12th Annual Exhibition has died down, Dunedin has been, for the potters, a much quieter place with many of us consolidating past experiences and forging ahead with new inspiration aroused by the impressions gained, and contacts made at that time. Following on the heels of the 12th was the Otago Potters' Group annual exhibition at the Otago Savings Bank. The local potters were well supported by entries from Invercargill and Southland, and it was commonly agreed that standards of work and display have improved much over the last few years. Once again we have some new names among the exhibitors which seem to suggest that our workshop is bearing fruit.

Festival week at the very end of January saw displays of pots in all our major craft shops. Dawson's Gallery put on a display of painting and local crafts including pottery from Addie Gouverneur and Ian Gray-Smith. Addie is one of our newer potters whose work will be watched with interest. Her throwing of small pots is beautifully disciplined and fine and the finished product shows great attention to craftsmanship and detail of finish. Her use of a few rock glazes shows her great control over these often unpredictable materials. These she mixes herself as also her ash glazes and clay. Ian Gray-Smith's work this time shows development in salt glazes. Maureen Hitchings, who displays the work so beautifully in Dawson's Gallery, has noticed that the older people are now coming round to buying stoneware and to an appreciation of the subdued tonings of this type of pottery, a fact which she thinks is due to the increased exposure to the medium over the last two years in the way of exhibitions and increased number of craft shops.

During Festival Week too, the Connoisseur had an exhibition of craft work from invited Canterbury crafts people. The pottery was represented by Nola Barron whose vases for specific flowers are so evocative of those flowers themselves, Roie Thorpe, Frederika Ernsden and Michael Trumic.

The Globe Theatre also had an exhibition this same week, painting by Colin McCahon, Ralph Hotere and Bill McKay, sculpture by John Middleditch and pottery by Beryl Jowett. The

pots were all garden pots and for the most part large coiled and beaten pots, though several were also thrown. The pots and sculpture were displayed in the garden, floodlit at night, and the setting was just right for the work.

During the next few months we also have something to look forward to. In April there is an exhibition of work by Ian Gray-Smith in the lecture hall of the Public Library, the Connoisseur are hoping to exhibit work from Yvonne Rust and in August are to have an exhibition of pottery from Frances Frederic, from Invercargill, together with embroidery and painting from Marie Turnbull.

Barry Brickell should be back in Dawson's Gallery in September for an exhibition, followed by one from Beryl Jowett and Dot Staub, an outstanding Dunedin weaver, in November.

Helen Balch, whom we knew as Helen Dawson and who is now married, is building a pottery-cum-home out on the Taieri and it is coming along quite fast now, so perhaps we shall see some pots from Helen again before long.

Maria Thomson has built a largish kiln out at her Palmerston home and now has all her equipment housed in one place. We are all anxiously waiting to see if her new kiln will produce those lovely Chun blues and copper reds she achieved in the "little old heap!"

Ina Arthur is back home again after her trip to Europe. She has much to tell and show pottery-wise but as she has only been back a short time it is only fair to wait until she has settled down and perhaps can tell us all about it through *The Potter*. She did not meet Val Hunt in England and we are looking forward to his return hoping to benefit from his training and experiences.

We are lucky in Dunedin to have a craft supply shop which is now becoming well established and offers a very friendly and helpful service to all craft people, potters or otherwise. Leisure Craft Centre in George Street, supply all pottery materials and equipment, most of which they hold in stock, but will get them for us if they have run out. Kilns and shelves are supplied to order and Mr Ken Trevathan, who manages the centre, tells me he now has a collapsible wheel which will fit in the boot of the car—a boon to demonstrators or those who like to 'throw at the crib'.

The Potters' Group and workshop is in good shape this year and our meetings are always well attended. The last meeting for the year is to be in the form of a Raku firing and barbecue one Saturday afternoon. The workshop table



is full of small pinched pots all ready for the flames. The next best thing to sitting inside the kiln to watch what happens!

And now for a moan. It is disconcerting to find that some pots bought at the national exhibition do not function as claimed by the selectors. I have found in using, at a friend's home, a pot that had been declared tested for pouring and found functional, did not, in actual fact, pour without dripping badly, and indeed, actually poured very badly. The public buy these pots in good faith, having heard at the opening of the exhibition and read in the daily press that these pots have been tested for pouring and function, and must feel very anti-pottery and anti-potters when they find these claims can be worthless. In another case reported to me a small stoneware pot when filled with water for flowers did not only sweat but actually leaked in quantity! It seems to me that the ultimate responsibility for integrity goes right back to the individual potter, but surely no advertised claims should be made by officials in an exhibition unless they can be substantiated. This attention to detail by the potter is becoming more noticed and more demanded by the public all the time, and a heartfelt cry from at least one retailer in Dunedin calls for a few moments in smoothing the bottoms of the pots sent in for sale: someone has to do it and surely it is the potter who should be the one, as part of the trademark of his ware. □

Beryl Jowett

## from Christchurch

The Canterbury Potters' Association began its 1969 activities on February 25, when, at the first meeting of the year, Mr David Brokenshire gave an excellent lecture and demonstration on 'Ceramics as applied to Architecture'. As an architect and potter himself, Mr. Brokenshire spoke with some authority to a well attended meeting and a very good evening.

A week later the Fijian potters arrived, and we had the opportunity, after seeing David Carson-Parker's slides last year, of watching Amele making her unique cooking pots. On the day before their departure for Wellington, the Mount Pleasant potters were hosts for a field day, when Amele demonstrated; then the previously completed and dried pots were open-air fired, the flames leaping high in a strong nor-

west gale. Unfortunately one New Zealand clay pot completely disintegrated, but the two made of Fijian clay fired beautifully. One will be housed in the museum's collection, and the other was bought by the Risingholme Community Centre.

On Monday, 10 March, we opened an unusually interesting exhibition on the theme 'Pottery for outdoor living' at the Canterbury Society of Arts gallery. Although the number of entries was a little disappointing, we were fortunate in that Yvonne Rust's careful selection produced an exhibition of which we could be proud. The long downstairs gallery was skilfully converted into a scree garden embellished with shrubs and handsome potted plants, which formed a most compatible background for large or hanging planters, pottery lamps (some extremely inventive), barbecue ware and other decorative and useful terrace pottery. At the end of March we were excited by the first exhibition to be assembled of West Coast pottery and painting.

Two departures to be reported—firstly our president, Roie Thorpe, has left Christchurch for Hororata, where her husband, the Rev. David Thorpe (also a potter) has taken over a new parish. Secondly, Michael Trumic has left temporarily for Australia. We wish them both well. □

Doris Holland

## from Manawatu

An active society of some 120 members has been formed and the usual film and slide evenings, week-end schools, exhibitions and visits have been arranged. Perhaps the highlights of this year have been the excellent and stimulating slide lecture by Doreen Blumhardt, week-end schools at an advanced level, conducted by Peter Stichbury and Mirek Smisek, and at learner's level by Peter Wilde and Peg Jackson, and the day trips to the potteries of Mirek Smisek, at Manakau, and Wilf Wright, at Reikorangi. And, of course, the recent visit of Amele, who gave a demonstration to members and the public at Massey University. Amele impressed all with her skill in the creation of a traditional cooking pot from Fijian clay, which fortunately Malakai had managed to bring in his travel bag. This pot was subsequently fired by Amele in Wellington and

was purchased by this society for its own collection and we hope visitors to Palmerston North may be able to see it in the Art Gallery. Her other skills, an unhappy Amele had to demonstrate with wads of sticky and unsympathetic Havelock clay. That she achieved the results she did is testimony to her ability, and although it may have been an unsatisfying experience for her, we can assure her that we had nothing but admiration—particularly those of us who tried our hands at it at the conclusion of the demonstration.

Our third annual exhibition showed an increase in quality but unfortunately no increase in the number of potters exhibiting. As the standard becomes higher there appears to be a greater reluctance to submit works—or perhaps it is that more rigid standards are being applied by the potters themselves. However, next year, we hope to encourage more participation, perhaps by allowing a greater number of pots to be entered as 'not for sale'—after all it is an exhibition of the work of society members and not a sale of work.

A number of local potters do sell their work through their own shop in Palmerston North. This has proved an undeniable asset, providing a convenient outlet for work, and with the popularity of the hand made pot and the constant demand the greatest difficulty is in keeping the shelves filled. This, of course, though satisfying in some respects, carries its own dangers—when the shop becomes more important than the pots and the 'not quite' pot is soon out of sight and out of mind. □

John Fuller

## from Auckland

Soon after our return from Fiji we tackled the task of assembling the travelling exhibition at the Building Centre. Opening night was crowded and there was much interest shown by the general public during the following days.

In July, as an experiment, we decided to inaugurate a series of weekend schools, principally for beginners, at Ardmore Teachers Training College. The classes were limited to 20 pupils per class. Peter Stichbury took the members interested in thrown pots on three consecutive Saturdays. Len Castle taught members interested in hand built pots on three consecutive Sundays. Both tutors and pupils en-

joyed the schools and there was evidence of their success in our annual exhibition this year.

We used the large Exhibition Hall of the War Memorial Museum for our annual exhibition. This was opened by the Mayor of Auckland on October 23. As an experiment we opened the exhibition during the day—prior to the evening official opening—to give the general public first chance of buying pots. We are still in two minds as to the success of this experiment. The exhibition was designed by Chester Nealie and for the first time we had real colour—purple, orange and blue covered display tables and the result was wonderful. The theme of the exhibition was Fiji with good displays of Fijian pots and artifacts from members and the museum. We also built a Fijian kiln from native nikau fronds. This year, of course, has been highlighted by the visit of our Fijian guests. Amele's demonstrations in Queen Street were traffic stoppers and her pot making and firing at Ardmore for members was memorable. Television cameras spent the whole afternoon taking shots of Amele at work. *Margorie Leighton* □

## Letter from Wales

Dear New Zealand Potter,

I always read the *N.Z. Potter* with interest, and it appears to me that the situation in South Wales is not so different from that in New Zealand. The latest *Potter* confirms this, as the articles portray a situation which, if the names were changed, would equally apply here. How enjoyable and exciting it is to read of kiln building, raku, exhibitions and widening markets as are happening here.

I would like to comment on Patrick Pierce's remark in his article 'The Potter and the Market' (Vol. 10/1), that potters should consider the latest colours. Consider them by all means, but reject the attempt to produce them. Our work is more than a following of vogue colour trends of what is 'in' this year. Pottery is an expression of a way of life which may run in cycles, but doesn't change for change's sake. Good pots live with us as part of our lives for more than one year and do not require any trendy selling gimmick. And are not workshop and studio potters trying to make good pots? We have a set of bowls by Harry and May Davis, made in 1951 and exhibited at the Festival of Britain. They are used at least twice a day, every day, year in, year out, and have been for 16 years. Thank goodness they are not dated by a puce and pale blue to the festival year, but instead have that timelessness of a good celadon, which

continued on page 50



# BOOKS

Reviewed by Roy Cowan.

GREEK POTTERY IN THE BRONZE AGE. A. D. Lacy, Methuen.

CERAMICS IN THE MODERN WORLD. Maurice Chandler, Aldus, Science and Technology series.

In the discussion of paintings, the Critic or Art Historian has at his disposal a wealth of terms denoting sources, periods and styles or procedures. Words alone can never fully contain the visual element, but without them we are handicapped in efforts to understand or 'handle' the ideas embodied in the work of art. Music, likewise, has its vocabulary, which we see receiving additions or new shades of meaning as music finds new forms. Wherever the centre of creative effort lies at any time there will also be the formation of new language. So terms of Italian, French, or Anglo-American origin mark the course of the main currents in the stream of painting over the last few hundred years.

The language of the practising potter is as rich and precise as any, and could form a fascinating study as to origins and revivals. For the moment, the point to be made is that the possession of this language marks actual contact with, and feeling for, the process.

In the past, the scholars and the potters lived in well separated levels of their societies. The science of Archaeology, so dependent upon ceramics for its data, has developed in the period when traditional pottery methods have given way to the industrial, and in many of the publications a potter would detect some lack of insight. The use of the term 'paste' to describe a variety of bodies or of 'paint' for as many decorative treatments provides an instance. In

many periods, such as that of the mediaeval potters of London, the sense of style shows that the craftsman was working away in the freedom of his material, not looking over his shoulder at some other form, while at other times the appearance of inappropriate forms suggests copying of metal models, presumably as used by the 'best' people.

With the appearance of the modern pottery movement and the extension of research into the growth of techniques one might expect a fuller understanding of methods and in 'GREEK POTTERY IN THE BRONZE AGE' this understanding appears.

The book provides a much improved view of a period which is often dismissed as being out of step with our ideas—mechanical forms produced as a support for formalised paintings. Although there were, as with traditional African pots, a limited number of methods and materials used, the Cretan potters, went in for speculation as to how the enormous Pithoi were made. The author has noticed that they are still being made, on the slow wheel, not far from the site of Knossos.

Although Maurice Chandler's 'CERAMICS IN THE MODERN WORLD' covers an entirely different field, and the actual references to studio pottery are few, the writing suggests an understanding of the approach of the studio potter. While the emphasis is on industrial processes, these are explained in a way that would help many studio potters towards a fuller understanding of their craft. The description of the qualities and behaviour sought in industrial casting slips, for example is interesting and relevant to clay behaviour problems that the potter may encounter. There is a fascinating section on special ceramics designed for new needs.

This book would appear to be well suited to use by students taking an Industrial Design course with practical work in ceramics. □

Letter from Wales continued from page 49

can live with us through all our moods and varying foods.

Recently, Ina Arthur, from Dunedin, was here and she gave us much more insight into your philosophies and personalities that before had been but names. Potting philosophies are very personal and so are editorial philosophies. My own interest is very much in your teaching methods and use of clay educationally from one year upwards. The subtle variations of planning, and attitudes towards clay and kilns in schools and communities, leaves me wanting to know more of your set-ups to compare with

ours here—for the betterment of all I hope. If any New Zealand potters visit Britain I would like to meet them and discuss these things.

Lastly our society, the Craftsmen Potters of South Wales, is interested in a possible exchange of exhibitions. Problems are legion, but could be overcome. An exhibition of New Zealand pots here, would be highly stimulating. An ex-president, I am in contact with the committee, if groups would like to put forward plans through me. The first thing to do is to make a contact which I hope this letter does.

Thank you for an excellent magazine. Best wishes. Sincerely, Frank Hamer. □

# NEWS OF PEOPLE, POTS & EVENTS

## Gas Kilns

A prototype gas kiln intended to be the basis for a production model for the days of natural gas had its try-out at the last summer school for potters at Auckland. Gas undertakings have been receiving numbers of enquiries about kilns, and, following discussions with the *Potter* technical editor, a prototype kiln of 7-8 cubic feet capacity was constructed by Mr M. Templeman, a gas engineering consultant.

The kiln had an interior of high-alumina insulating bricks, and a second layer of vermiculite concrete, with metal plating and framing. As used at the summer school, the kiln drew ordinary town gas from an available pipe which, it is thought, may have been a little under capacity for a full reduction firing, and the resultant glaze effects were probably those of neutral atmosphere. The kiln fired evenly and rapidly to 1300°, in fact went the distance in 4½ hours on one occasion. This performance indicates that the design will function very well when natural gas with a greater heat content becomes available. The firing cost on the present gas is thought to be rather higher than an equivalent oil-fired kiln but this figure should change.

The design is intended for production by an engineering works and present indications are that the complete kiln will be close in cost to electric kilns of similar size.

## Exhibitions

This issue of the *Potter* has not included the usual exhibition reviews, because nobody told us about those outside the Wellington area.

However, we would like to mention just one, held in the Waikato Society of Arts gallery in Hamilton in February. This was of pottery by Toby Easterbrook-Smith and drawings by Joanna Paul. For one as busy on all fronts as Toby is, this represented quite an achievement.

In order to assist the *Potter* editorial committee in coverage of exhibitions, it would be appreciated if invitations were received from intending exhibitors. Please note!

## Kilnbuilders

Audrey Brodie and her husband Jim formed a two-man kiln building team in Wellington this summer.

On a steep site in Karori the Brodies have built a modified version of the minikiln (see the *Potter* Vol. 9/1). Of 16 cubic feet, it has been enlarged to take six shelves. Now completed it only awaits delivery of its two jet burners before the big moment of first firing.

The *Potter* takes this opportunity to thank Jim Brodie, along with Audrey, for patient help with the administrative problems of the magazine last year.

## New era

Mrs Esme Marris, of Wellington, has joined the *Potter* to handle the growing subscription administration. Subscribers can look forward to a new era of efficiency!

## To show in Australia

The collection of New Zealand pottery chosen for exhibition at The Sculpture Centre, Canberra, was recently on view at the New Zealand Display Centre, in Wellington.

The Queen Elizabeth II Arts Council has promoted this exhibition to assist in the valuable process of enriching New Zealand pottery through the interchange of ideas at home and abroad.

The exhibitors who selected from their own work were Doreen Blumhardt, David Broken-shire, Len Castle, Roy Cowan, Harry and May Davis, Neil Grant, Patricia Perrin, Juliet Peter, Mirek Smisek, Peter Stichbury, Warren Tippet.

## Correction

In 'The Breathing Kiln' by Roy Cowan (*The Potter*, Volume 10/2, Page 49), two columns of type were inadvertently transposed. We apologise to readers, and to the author, for this error. Readers will find that the correct sequence on page 49 is, from left to right, column one, column three, column two. From the foot of column two the text continues on page 50.



## Pottery and bridge mix well in Hawke's Bay

A 13-year-old ambition has been realised by the Napier Art Gallery Pottery Group. The country's oldest pottery group has a permanent home of its own. It has just moved into a new studio workshop at Whitmore Park, Marewa, built by combining resources with the Napier Contract Bridge Club.

The original pottery group met in an old building adjoining the Hawke's Bay Art Gallery. Mary Hardwick-Smith started it off with a weekend school, after which members were left to their devices to learn and teach each other. Guidance came from the occasional visits from experienced potters. In 1967, 13 years and several moves on, the group opened its own studio workshop, 1000 ft. of space being available to the potters. Among essential equipment are 4 Leach wheels, 3 kick wheels and one electric wheel. There are three electric kilns and the club is looking forward to building an oil-fired kiln in the rear yard later.

## The next generation

A rising generation of young potters seems assured. Pat Conneally, Wellington potter and most able photographer, is the proud mother of twins, Jane and Michael, now six months old. Pat reports that life with twins in the household is full of fun and laughter.

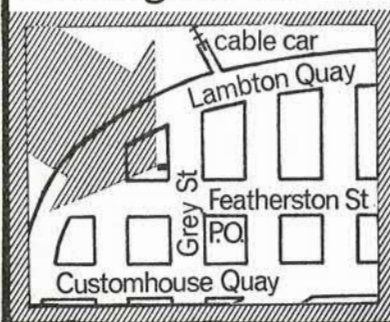
From Hawaii comes news of a son born to Terry and Chaco Barrow. Named Ken Richard, he will surely grow up to appreciate good pots—if not make them.

At Manakau Mirek and Jane Smisek have a daughter. Mirek has recently held a one-man exhibition at the Rothmans Gallery in the Wellington Display Centre. The *Potter* hopes to review this exhibition in the next issue.

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