



**THE
JAPANESE
POTTERY
HANDBOOK**

REVISED EDITION

PENNY SIMPSON
LUCY KITTO
KANJI SODEOKA

New Introductions by Ken Matsuzaki and Philip Leach

Back again - revised and expanded

Potters and lovers of Japanese ceramic art alike will be thrilled that this popular hand-drawn classic is available once again. Much respected for its detailed visual approach, it is a book that reveals every aspect of the art, from making your own shaping and decorating tools, to clays, processes, throwing techniques, wedging and so much more....

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183 x 256 mm; 128 pages; hundreds of line drawings



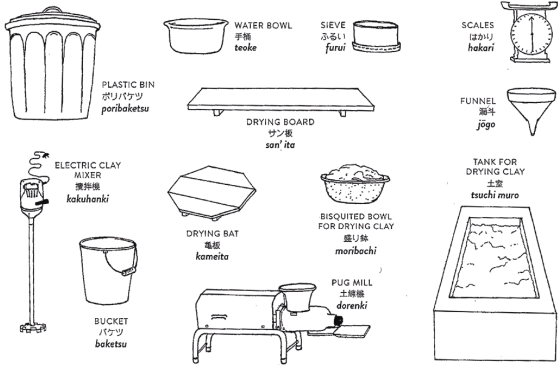
KODANSHA

The Japanese Pottery Handbook

Revised Edition

by Penny Simpson, Lucy Kitto & Kanji Sodeoka
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TOOLS AND EQUIPMENT *dōgu* 道具



CLAY *nendo* 土の成分

The word *nendo* [泥] is also used to mean 'clay' but can simply mean earth or soil.

To understand the richness of Japanese ceramics, it is important to recognize the importance given to the use of local materials, especially the clay. Each clay has its own character or 'taste' (*tsuchi no aji*) and glazes are formulated to complement this character, or the body is left unglazed and the firing may produce interesting kiln effects from ash and ways of stacking the ware. There is an abundance of all basic types of clay in Japan. Most porcelain clays are found in Kyushu. Kilns were traditionally built on the sites of clay deposits and most potters still use local clays, having developed a range of glazes (or no glaze) and decoration techniques especially suited to that clay. So in the 'pottery villages' most potters are working in a similar style, using the local clay with traditional glazes and types of decoration which gives each area its particular character. Potters in cities (e.g. Kyoto) usually rely on clay supply companies for their clay or have access to a deposit elsewhere.

JAPANESE CLAY VOCABULARY

Tonaki - 陶石 porcelain stone, often used with additions of ball clay to improve plasticity in a porcelain clay body.

Koehn - カオリン primary clay used in porcelain and white stoneware bodies, as well as slips and glazes.

Gaieime nendo - 蛙目粘土 'Frog-eye' clay is a secondary clay with large quartz particles (which can gleam like frog's eyes), low in iron and with low plasticity; it can give interesting colours and effects when fired and has often been used for terracotta wares.

Kikuchi nendo - 木口粘土 'wood-kou' clay is a secondary clay which may have much organic material (such as carbonised tree fragments) and more small clay particles than gaieime nendo, giving it more plasticity. It is available in large deposits and is used industrially to manufacture stoneware bodies.

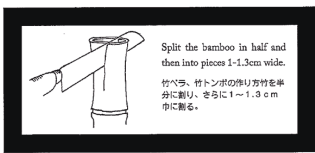
Sakki - さつき Complex secondary clay with small particles, high plasticity and often high in iron, calcium or manganese. Often used in unglazed stoneware bodies such as those from Iizen or Tokoname.

GENERAL CLAY VOCABULARY

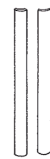
PRIMARY CLAY	一次粘土	schijimendo
SECONDARY CLAY	二次粘土	nijimendo
BALL CLAY	球粘土 (球土)	gaimeime (nendo)
KAO LIN	カオリン	kaolin
WHITE CLAY	白土	shirotsuchi
RED CLAY	赤土	akatsuchi
ALUMINA CONTENT	アルミナ分	alumina-bun
IRON CONTENT	鉄分 (鉄土)	tebu-bun
LIUMSTONE CONTENT	炭酸分	sokeki-bun
SILICA CONTENT	珪酸分	kaizen-bun
WATER CONTENT	水分	sai-bun
(TO) ABSORB WATER	水を吸う	mitsu o su
NON-ABSORBENT	非吸収性	hijyoshuisei no
PLASTICITY	可塑性	kaososei
NON-PLASTIC	不可塑性	kaososei no
REFRACTORYNESS	耐火性	taikasei
(TO) SHRINK	縮む	chijimu
RATE OF SHRINKAGE	収縮率	shuichukuritsu
(TO) WEATHER, SCOUR, AGE	風化せよ、腐かせる、壊かせる	jukusei sosenru, nekosenru
SKROG	シヤモソト	shamotto
FIREB	焼成された	shouzei sarete
UNFIREB	焼成されてない	shouzei sareteinai
LEATHER HARD	半乾き	hongozoki

MAKING BAMBOO TOOLS

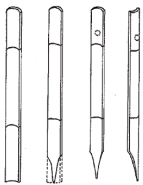
takebera, gyūbera, taketombo no tsukurikata



Split the bamboo in half and then into pieces 1-1.3cm wide.
竹へら、竹トンボの作り方を半分に削り、さらに1-1.3cm中に切る。



Then saw into pieces 20cm long. のぎて、長さ20cm位にする。



TAKEBERA 竹へら

Thin one end to a point with a sharp knife, leaving the outside of the bamboo intact, to form a cutting edge.

The rough shape may be smoothed off with a file or sandpaper. If the tool is to be used to make a Tombe, a hole of about 0.2cm diameter is drilled near the top.

このようにして作った竹の一端を尖り、竹の外側を残して内側を削る。竹へらをトンボにする場合は、上部に0.2cm位の穴を後であける。

First published by Kodansha in 1979, this has become a classic, beloved by anyone interested in pottery for its practical, step-by-step approach, and homespun charm. Now, thirty-five years since its publication, authors Penny Simpson and Lucy Kitto have refreshed their work, expanding and adding to the material, re-designing the pages, and re-drawing many of the delightful illustrations. The book has a cleaner, more modern look, yet retains the simple, friendly, and distinctively Japanese sensibility of the original. In addition to the new layout and drawings, the authors have tweaked the text and expanded several sections (including the discussion of underglazing and overglazing, and the *Tea Ceremony* and its utensils). There's also a new page showing different types of brushes; and the *Information* chapter has been updated to include websites and recent books.

The book is a manual to the way pots are made in Japan, their forms, and their decorations. The authors give a thorough account of both traditional and modern techniques and also describe in detail:

- tools, materials, glazes, and the setup of workshops and kilns
- line drawings infuse each page with life and clarity
- pottery terms and expressions are listed with their Japanese equivalents
- bi-lingual text, making it easier for the exchange of ideas between foreign students studying in Japan and Japanese potters

ABOUT THE AUTHORS AND CONTRIBUTORS:

Penny Simpson's interest in making pots started when she was living in Japan in the 1970s. She was intrigued by the way the colours and textures of serving bowls complemented the food and the season. She studied pottery in Kyoto and explored many of the pottery-making areas of Japan before writing this book, first published in 1979. Following her training at the renowned Dartington Pottery in the U.K., Simpson set up her own workshop in Devon, moving to her present location in Moretonhampstead in 1994. Simpson is a member of the Craft Potters Association (U.K.) and the Devon Guild of Craftsmen. She sells her work from her own showroom and exhibits widely in the U.K. and abroad.

Lucy Kitto learned to pot at a very young age at the Dartington Hall School under the tutelage of potter Bernard Forrester. In her early twenties, she travelled to Japan where she lived with Penny Simpson and attended the same pottery school. This was where they first saw the need for a book to support students studying ceramics in Japan. Since returning to England, Kitto has trained as a teacher, and is Art Coordinator at a school in Sheffield. Kitto has illustrated a number of books and pamphlets, and loves making pots with her students.

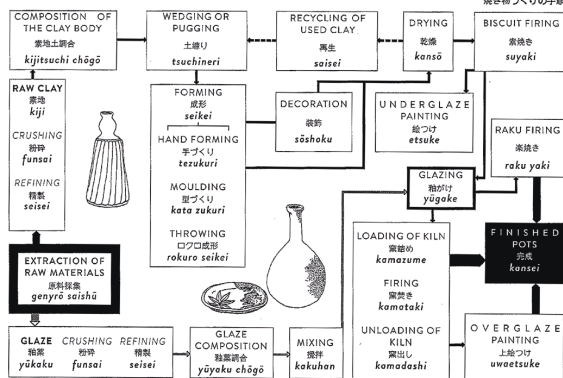
Kanji Sodeoka was Penny Simpson's first pottery teacher and collaborated with her on the original edition of *The Japanese Pottery Handbook*.

Ken Matsuzaki (*Introduction*) was apprenticed to renowned potter Tatsuzo Shimamoto: an apprentice of master Shoji Hamada. Hamada and Bernard Leach worked to promote international cooperation, and Matsuzaki is Director of *The Mashiko Pottery International Association*, which organises opportunities for Mashiko potters to study and exhibit abroad and for foreign potters to exhibit and study in the *Centre of Crafts* in Mashiko. Matsuzaki exhibits widely in Japan and overseas.

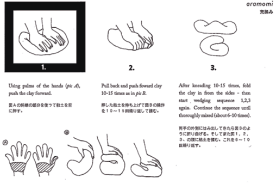
Philip Leach (*Introduction*) is the third generation of a famous family of artist-potters based in the U.K. He is the grandson of Bernard Leach, who is considered to be the "father" of studio pottery in England. Bernard Leach drew a great deal of his inspiration from Japan, where he spent much of his childhood and early life. Philip has also often exhibited and worked in Japan, continuing the legacy of cultural exchange promoted by his grandfather and Shoji Hamada.

POTTERY PROCESSES

yakimono tsukuri no tejun 焼き物づくりの手順



ROUGH WEDGING *aramami* 荒練



DECORATING TOOLS *tsukubō yū dōgu* 装飾用道具

