

RESPECT & RENEWAL



THREE GENERATIONS OF HAMADA CERAMICS

PUCKER GALLERY | BOSTON

# RESPECT & RENEWAL

## CERAMICS BY SHOJI, SHINSAKU, AND TOMOO HAMADA



Shoji Hamada | VASE | tetsue brushwork  
6 ¾ x 4 ¾ x 4 ¾" | H56

Shinsaku Hamada | VASE | kaki glaze with wax  
resist decoration | 5 ¾ x 5 ¼ x 5 ¼" | HS51

Tomoo Hamada | VASE | salt glaze  
9 ¾ x 10 ¼ x 5 ½" | HT190

I don't remember, but I've been told that I announced my intention to be a potter when I was three years old. From early childhood, I was in and out of the studio of Shoji Hamada, my grandfather, and Shinsaku Hamada, my father. I wandered among stone-faced craftsmen, making things out of clay, painting plates and vases. Shoji used to challenge me to see who could finish painting the decoration first. Of course, he always let me win and I innocently felt wonderful. I don't think I was deeply committed to the work from the beginning, but I had so much fun that it started to shape my path.

Shoji was extremely busy as a leader of the ceramics community and Mingei movement, and

during the last period of his life his tight schedule did not leave much time for pottery making. In response, he developed several techniques to create the best artistic effects more efficiently. For example, the brush strokes of *tokhibimon*, which is one of his best-known motifs of a corn plant, became much simpler. *Nagashikake*, another famous design created by splashing glaze upon a pot to create a flow of energy, was performed without hesitation. He said it took "15 seconds plus 60 years," meaning that the decoration takes only 15 seconds to make, but is based on 60 years of experience and effort. Decisive movement in an instant, with increased concentration, generated art without waste. This is

precisely how I see Shoji's ability and experiences.

Shinsaku is 84 years old and still vigorous. He has a routine and works in a steady rhythm. Shinsaku was Shoji's assistant for 20 years, until he was 40 years old. He oversaw and trained craftsmen and apprentices when Shoji was travelling. Shinsaku acquired solid techniques during this long assistantship, and because of his genial character his works are sound, calm, and serene. He also cultivated an eye for excellent works while he was organizing Shoji's international collection of arts and crafts.

After Shoji passed away in 1978, Shinsaku served for 34 years as Director of the Mashiko Sankokan Museum, which Shoji established. In April 2012, when the museum changed its name to Hamada

Shoji Memorial Mashiko Sankokan, Shinsaku became Director Emeritus and I became Director.

I was trained as a potter by Shoji, who valued spontaneous movements and inspiration, and by Shinsaku, who emphasizes the importance of precise and diligent work. I also studied sculpture and modern art for six years in college and graduate school. During these formative years, I gained a modern sensibility and an ability to look at the craft world objectively. What I value most in ceramics is a free spirit combined with impeccable technique. Research on Rimpa of the Edo period (ca. 1615–1868) and Momoyama period (1575–1615) tea ceremony pieces (*chatou*), which Shoji and Shinsaku avoided, as well as an understanding of Mingei's original focus on natural beauty are very important to me.

My works can be sorted into two major categories: red-painted pieces fired in a climbing kiln, and salt-glazed pieces. Shoji and Shinsaku fired salt glaze pottery in a small climbing kiln; however, I use a stand-alone arch kiln for this work. This kiln design creates excellent coloring, even though it requires frequent repairs (salt deteriorates the bricks inside the kiln). I use pinewood in both the climbing kiln and salt kiln. We use the climbing kiln to fire pieces created by Shinsaku and myself, as well as by our craftsmen, but the salt kiln is used to fire only Shinsaku's and my pieces. Currently, I am designing a new kiln and also advising kiln manufacturers.

Mashiko pottery has 160 years of history. Mashiko started as a center of the Mingei movement and, at the peak period, approximately 40 major potters fired large kilns seven or eight times a year. There were many craftsmen dedicated to specific jobs such as wheel-throwing, painting,

firing, digging clay, and packing. Shoji Hamada settled in Mashiko approximately 90 years ago, and opened his kiln in 1931. After World War II, economic growth led to westernization in the Japanese lifestyle, and the prominence Mashiko had as a center of Mingei creation diminished. Then, Shoji announced new experiments. Excellent apprentices such as Tatsuzo Shimaoka and Shoji Kamoda followed Shoji to Mashiko and the highly artful pottery they all produced revitalized Mashiko entirely. Today, approximately 400 independent potters are working in smaller studios and there are many pottery shops on the main street of Mashiko. While Shoji was the original leader of the Mingei movement, since his death the focus of ceramics in Mashiko has changed from artisans working in the Mingei tradition to individual artists with unique aesthetics.

On March 11, 2011, the Tohoku Earthquake shook a vast area of Japan, including Mashiko. It was devastating and caused the worst damage in the history of Mashiko pottery. Forty climbing kilns were completely destroyed, many studios, retail stores, and houses were damaged, and countless pieces of pottery were broken. At my studio, both a climbing kiln and a salt kiln were destroyed and pots were shattered to pieces. Adjoining my studio, at the Hamada Shoji Memorial Mashiko Sankokan, two climbing kilns collapsed, eight buildings were damaged, and works from the collections were destroyed.

The community felt completely lost after the earthquake, but the reconstruction of Mashiko started almost immediately. Several volunteer groups and organizations were founded; many visitors who were concerned about Mashiko's future visited our town and purchased pottery. People

in Mashiko founded an organization and began aggressive fundraising activities for the Mashiko Sankokan under the leadership of Tomoyuki Otsuka, Mayor of Mashiko. He said, "Restoration of the Mashiko Sankokan is a symbolic activity of Mashiko's restoration as a town." People not only in Japan, but from all over the world donated money, especially from England and the United States. I suppose this is because of the important relationship between these countries and Mashiko's potters, Shoji Hamada, and the Hamada kiln. We cannot express our appreciation enough. Because of these generous and thoughtful donations, we reached our initial monetary goal, and in March of 2012, we finished repairing all the facilities and held a grand reopening ceremony.

Generally, each potter in Mashiko creates his works individually. After the earthquake, however, everyone worked together toward the common goal of restoration. We helped each other, formed different groups for re-building activities, and this common goal elevated Mashiko's morale. Mashiko has always been a town of carefree and easygoing spirits and now it seems to have gotten back to its original passion.

I will never forget the helpfulness and generosity of people toward Mashiko after the disaster and will express my great and sincere gratitude through the new works I create.

— *Tomoo Hamada*, DECEMBER 2012

ALL WORKS ARE STONEWARE.

Cover, left to right: Shoji Hamada | SQUARE VASE | kaki glaze  
9 x 7 x 6 ¼" | H64

Tomoo Hamada | PLATE | black and kaki glaze with  
akae decoration | 3 ¾ x 20 ¾ x 20 ¾" | HT185

Shinsaku Hamada | BOTTLE | kaki glaze with  
wax resist decoration | 11 ¼ x 4 ½ x 8 ½" | HS47

# SHOJI HAMADA

## BIOGRAPHY

Shoji Hamada was born on 9 December 1894 in Tokyo, Japan. At the age of eighteen, he enrolled in Tokyo Technical College, where he met Kawai Kanjiro (1890–1966). Hamada first became interested in Mashiko pottery when he saw a teapot at the home of his colleague Itaya Hazan (1872–1963). In 1916, Hamada graduated from Tokyo Technical College and enrolled at the Kyoto Municipal Institute of Ceramics. There, he came to know Tomimoto Kenkichi (1886–1963). At this time, he and Kawai began 10,000 glaze experiments.

During the years 1919–1923, Hamada travelled to Korea, Manchuria, England, France, Italy, Crete, and Egypt. While in England, he built a climbing kiln at St Ives with Bernard Leach (1887–1979). Hamada married in 1924 and a year later had his first solo exhibition in Japan and continued to exhibit his works worldwide thereafter. In the 1930s, he moved to a farmhouse from a neighboring village and rebuilt it as his home in Mashiko, and travelled through Korea, North China, and Okinawa collecting old and new folk crafts.

In 1952, Hamada travelled with Soetsu Yanagi (1889–1961) and Bernard Leach throughout the United States to give ceramic demonstrations and workshops. After receiving the Tochigi Prefecture Culture Award and Minister of Education Award for Art, Hamada was designated a Living National Treasure in 1955. Thereafter, Hamada was appointed Director of the Japan Folk Art Museum and awarded the Okinawa Times Award and Order of Culture from the Emperor. In 1961, *Shoji Hamada: Collected Works*, edited by Asahi Shimbun, was published. In 1973, Hamada received an honorary Doctor of Art degree from the Royal College of Art in London, England.

Shoji Hamada died in 1978, four years after the completion of the Mashiko Sankokan Museum, which was built in his home.



OBACHI (Large bowl) | ameyu glaze with poured decoration  
4 ½ x 20 x 20" | H38



SAKE CUP | salt glaze  
2 x 3 x 3" | LB11



SHALLOW BOWL | salt glaze  
1 1/4 x 4 3/4 x 4 3/4" | LB6



SQUARED BOTTLE  
kaki glaze with wax resist brushwork  
8 1/4 x 5 3/4 x 3" | H41

BOTTLE | natural ash glaze  
9 1/4 x 7 x 5 3/4" | H44

POURER | hakeme brushwork  
5 x 9 1/2 x 7 1/2" | H59

SQUARED BOTTLE  
black and nuka glazes  
9 1/4 x 4 x 4" | H39



VASE | hakeme and tetsue brushwork  
8 1/4 x 3 3/4 x 3 3/4" | H53



OBACHI (Large bowl) | black glaze with poured decoration  
5 ½ x 23 x 23" | H40



OBACHI (Large bowl) | tetsue brushwork  
5 x 17 x 17" | GA1



PLATE | kaki glaze with wax resist brushwork  
2 x 9 ¾ x 9 ¾" | H27



SQUARED BOTTLE | tenmoku glaze  
8 x 4 3/4 x 2 3/4" | CC17



SQUARED BOTTLE | kaki glaze with wax resist  
brushwork | 8 x 4 3/4 x 2 3/4" | CC18



SQUARED BOTTLE | tetsue brushwork  
9 x 6 1/4 x 3" | H31



BOWED RECTANGULAR BOTTLE | white glaze  
with poured decoration | 10 x 8 x 4 1/4" | H63



OBACHI (Large bowl) | green glaze with poured decoration  
4 1/2 x 18 x 18" | H42



PLATE | black and kaki glazes with poured decoration  
2 x 10 ¾ x 10 ¾" | H17



BOWL | ash glaze with poured decoration  
3 x 9 ½ x 9 ¼" | H2



PLATE | poured decoration  
2 ¼ x 11 ¾ x 11 ¾" | H16



PLATE | black and kaki glazes with poured decoration  
2 ¼ x 11 x 11" | H46



PLATE | ash glaze  
2 x 10 ¾ x 10 ¾" | CC3



PLATE | black and kaki glazes with poured decoration  
2 x 10 x 10" | ML21





SET OF FIVE PLATES | tetsue brushwork  
1 ¼ x 7 ½ x 7 ½" ea. | NU1303-3



SET OF SIX TEA CUPS | tenmoku glaze  
2 ½ x 3 ½ x 3 ½" ea. | CC5



OBACHI (Large bowl) | amber glaze with poured decoration  
6 ¼ x 23 x 23" | H61

PLATE | ash glaze  
2 x 11 x 11" | ML16



SQUARE DISH | black and nuka glazes  
3 x 13 x 13" | H29



DISH | tetsue brushwork  
1 3/4 x 9 3/4 x 5" | H14



POURER | amber glaze  
4 ¼ x 7 ¼ x 8 ¾" | LB4



POURER | tetsue brushwork  
4 ¼ x 7 ¼ x 8 ¾" | H5



OVAL DISH | kaki glaze with wax resist brushwork  
3 x 11 x 9 ¾" | H49



BOWL | kaki glaze with brushwork decoration  
2 ¾ x 9 ½ x 9 ½" | H62



SQUARE DISH | kaki glaze with tetsue brushwork  
2 ½ x 11 x 11" | H52



HEXAGONAL VASE | black and kaki glazes  
8 x 3 ¾ x 3 ¾" | H26



VASE | black and nuka glazes  
5 x 3 ¾ x 3 ¾" | H6



YUNOMI | tetsue brushwork  
3 ½ x 3 x 3" | H57



BOWL | tetsue brushwork  
4 ¼ x 8 ¼ x 8 ¼" | H48



RECTANGULAR DISH  
kaki glaze with wax resist brushwork  
2 ½ x 9 x 7" | H50



TEXTURED BOTTLE | black glaze  
10 ½ x 5 ½ x 5 ½" | H36



MIZUSASHI  
(Water Container)  
kaki glaze with wax  
resist brushwork  
5 ¾ x 7 x 6" | H45



SQUARE DISH | kaki glaze with poured decoration  
3 ¼ x 12 ½ x 12 ½" | H33



COVERED JAR | tetsue brushwork  
7 ½ x 8 x 8" | LB1



LIDDED BOWL | poured decoration  
6 x 7 ¾ x 7 ¾" | H11



MIZUSASHI (Water Container) | ash glaze  
6 ½ x 6 ¼ x 5 ½" | LB2



FACETED VASE | salt glaze with wax resist brushwork  
10 ¼ x 5 ¼ x 5 ¼" | H43



SMALL VASE | black and nuka glazes  
5 x 3 ¾ x 3 ¾" | H58



FACETED VASE | kaki glaze with wax resist  
brushwork | 5 x 3 ¾ x 3 ¾" | H51

# SHINSAKU HAMADA

## BIOGRAPHY

**S**hinsaku Hamada was born in 1929 in Tokyo, Japan, as the second son of Shoji Hamada. A year later, the Hamada family moved to Mashiko in Tochigi Prefecture. Shinsaku Hamada decided in middle school that he, too, wanted to become a potter. He studied industrial art at Waseda University in Tokyo and began to travel with his father to assist him during demonstrations and lectures. Hamada held his first solo exhibition at the Mitsukoshi Department Store in 1970, held landmark exhibitions there in 1999 and 2004 to celebrate 30 and 35 years of making ceramics, and in 2009 had an 80th birthday exhibition there. In 1978, Hamada became a Kokugakai National Art Association member and was named Director of the Mashiko Sankokan Museum. Hamada's work was purchased for the Prefectural Governor's residence in 1980 and for the Brooklyn Museum of Art in 1986. In 1990, he conducted demonstrations during Japan Week in Indonesia at the invitation of the Japanese Foreign Ministry and the Japan Foundation. Hamada continues to exhibit internationally and work alongside his son, Tomoo, in the original compound build by his father.



VASE | black and white glazes  
9 ½ x 11 x 11" | HS3





BOTTLE (front and reverse) | ji glaze with  
akae decoration | 8 x 2 x 6" | HS49



BOTTLE (front and reverse) | white glaze with  
akae decoration | 7 1/2 x 2 1/2 x 5 1/2" | HS50



PLATE | black and kaki glazes with poured decoration  
1 3/4 x 9 3/4 x 9 3/4" | ML17



YUNOMI | kaki glaze  
with akae decoration  
3 1/4 x 3 1/4 x 3 1/4" | HS58

FACETED YUNOMI | salt glaze  
3 1/4 x 3 1/4 x 3 1/4" | HS60

YUNOMI | salt glaze  
with combed decoration  
3 1/4 x 3 1/4 x 3 1/4" | HS62



BOTTLE | ji glaze with hakeme decoration  
8 x 6 ¼ x 4" | HS29



PLATE | kaki glaze with akae decoration  
1 ¾ x 10 ¾ x 10 ¾" | HS54

PLATE | kaki glaze with akae decoration  
1 ¼ x 9 ¾ x 9 ¾" | HS55



JAR | salt glaze  
5 x 5 ¾ x 5 ¾" | HS33



FACETED SAKE CUP | salt glaze  
2 x 3 x 3" | HS64

CHAWAN | salt glaze  
3 ½ x 4 ½ x 4 ½" | HS53

SAKE CUP | cobalt and akae decoration  
1 ½ x 2 ½ x 2 ½" | HS65

FACETED VASE | white glaze  
4 ¾ x 3 ½ x 3 ½" | HS56



VASE | akae decoration  
9 3/4 x 5 1/4 x 5 1/4" | HS36



OBACHI (Large bowl) | celadon glaze  
5 x 19 1/2 x 19 1/2" | HS1



SAKE CUP  
kaki glaze with blue decoration  
2 x 2 3/4 x 2 3/4" | HS66

FACETED CHAWAN  
kaki glaze  
3 3/4 x 4 3/4 x 4 3/4" | HS52

LIDDED BOX  
kaki glaze with akae decoration  
2 3/4 x 3 x 3" | HS57



YUNOMI | salt glaze with combed decoration  
3 1/4 x 3 1/4 x 3 1/4" | HS61

YUNOMI | ji glaze with akae decoration  
3 1/4 x 3 1/4 x 3 1/4" | HS59

YUNOMI | salt glaze with combed decoration  
3 1/4 x 3 x 3" | HS63

# TOMOO HAMADA

## BIOGRAPHY

**T**omoo Hamada was born in 1967 in Mashiko, Tochigi, Japan, as the second son of Shinsaku Hamada and a grandson of Shoji Hamada. In 1989 and 1991, Hamada received undergraduate and graduate degrees in sculpture from Tama Art University in Tokyo. Since 1995, he has exhibited widely in Japan and abroad. In 2006, Hamada designed and constructed a salt kiln, which he named *Shisho-gama*. In 2008, he participated in the opening ceremony of the Leach Pottery at St Ives in the United Kingdom. He has lectured and given workshops internationally and was integral in helping the pottery community of Mashiko rebuild from the devastating Tohoku earthquake of 2011. Ceramic works by Tomoo Hamada are included in the permanent collections of numerous museums including; the Mashiko Museum of Ceramic Art; the Tochigi Prefectural Museum of Fine Arts; the Museum of Fine Arts, Boston; the New Orleans Museum of Art; the Victoria & Albert Museum; the Asian Art Museum of San Francisco, and the New Hampshire Institute of Art. He currently lives in Mashiko on the original compound his grandfather built, and works alongside his father. In 2012, he became Director of the Mashiko Sankokan Museum.



PLATE | salt glaze  
4 x 21 x 21" | HT184



BOTTLE | salt glaze  
8 ¼ x 6 ¾ x 3 ¼" | HT197

BOTTLE | kaki glaze with akae decoration  
8 x 6 ½ x 3" | HT196



VASE | black glaze with akae decoration  
7 x 5 ¼ x 5 ¼" | HT200



YUNOMI | kaki glaze with akae decoration  
3 ½ x 3 x 3" | HT262

FACETED YUNOMI | salt glaze  
3 ¾ x 3 ¼ x 3 ¼" | HT259

YUNOMI | salt glaze with hakeme decoration  
3 ½ x 3 ¼ x 3 ¼" | HT258



BOTTLE | kaki glaze with akae decoration  
7 ½ x 7 ½ x 6" | HT198



VASE | kaki glaze with akae decoration  
9 ½ x 10 x 10" | HT188



SAKE BOTTLE | salt glaze  
with hakeme decoration  
5 ½ x 3 ¾ x 3 ¾" | HT242

SAKE BOTTLE | kaki glaze  
with akae decoration  
5 ¼ x 4 x 4" | HT244

CAT SHAPED INCENSE CONTAINER  
multiple glazes with akae decoration  
2 ¾ x 5 ¼ x 3" | HT222



SAKE CUP | salt glaze  
2 ¼ x 2 ¾ x 2 ¾" | HT256

SAKE CUP | salt glaze  
2 x 3 x 3" | HT254

SAKE CUP | salt glaze  
1 ¾ x 3 x 3" | HT255

SAKE BOTTLE | salt glaze  
5 ½ x 3 ¾ x 3 ¾" | HT243



PLATE | celadon and white glazes with akae decoration  
1 3/4 x 10 3/4 x 10 3/4" | HT214

PLATE | kaki glaze with akae decoration  
1 3/4 x 10 3/4 x 10 3/4" | HT215

PLATE | black and white glazes with akae decoration  
1 3/4 x 10 3/4 x 10 3/4" | HT213



FACETED YUNOMI | salt glaze  
4 x 3 1/4 x 3 1/4" | HT260

CHAWAN | salt glaze  
3 3/4 x 5 x 5" | HT219



MUG | white glaze with akae decoration  
4 x 4 1/2 x 3 1/4" | HT229

MUG | ji glaze with akae decoration  
4 3/4 x 4 1/2 x 3 1/2" | HT226

MUG | ji glaze with akae decoration  
4 x 4 1/2 x 3 1/4" | HT227



PLATE | kaki, black, and white glazes with akae decoration  
2 ½ x 14 ½ x 14 ½" | HT208



CUP AND SAUCER | salt glaze  
Cup: 3 ¼ x 4 ¾ x 3 ¾"  
Saucer: 1 x 6 ¼ x 6 ¼" | HT238

CUP AND SAUCER | ji glaze with akae decoration  
Cup: 3 ¼ x 4 ¾ x 3 ¾"  
Saucer: 1 x 6 ¼ x 6 ¼" | HT235



VASE | white glaze with akae decoration  
8 ½ x 5 ¼ x 10" | HT193





VASE | celadon glaze with akae decoration  
10 x 10 3/4 x 10 3/4" | HT186



INCENSE CONTAINER  
kaki glaze with akae decoration  
2 1/2 x 3 x 3" | HT223

VASE | celadon glaze with akae decoration  
5 1/2 x 4 x 4" | HT204

YUNOMI | salt glaze  
3 1/2 x 3 1/4 x 3 1/4" | HT257

CUP | ji glaze with akae decoration  
5 1/4 x 4 x 4" | HT230

FACETED CUP | salt glaze  
4 1/4 x 3 1/2 x 3 1/2" | HT240

CUP | salt glaze  
4 1/4 x 3 x 3" | HT239

CUP | kaki glaze with akae decoration  
4 3/4 x 3 1/2 x 3 1/2" | HT233

CUP | salt glaze  
4 1/2 x 3 1/2 x 3 1/2" | HT241



PLATE | salt glaze  
1 ½ x 11 x 11" | HT211

PORCELAIN YUNOMI | salt glaze  
3 x 3 x 3" | HT261

FACETED VASE | salt glaze  
5 ¾ x 3 ¼ x 3 ¼" | HT207



PLATE | kaki glaze  
with akae decoration  
2 ¼ x 13 ¼ x 13 ¼" | HT209

YUNOMI | kaki glaze  
with akae decoration  
3 ½ x 3 x 3" | HT263

BOTTLE | kaki glaze with  
akae decoration  
6 ½ x 5 x 3 ¾" | HT203



CUP | ji glaze with akae decoration  
4 ½ x 3 ¾ x 3 ¾" | HT231

SAKE CUP | white glaze with akae decoration  
3 ½ x 3 ½ x 3 ½" | HT247

CHAWAN | salt glaze  
3 ¾ x 4 x 4" | HT220



VASE | kaki glaze with akae decoration  
5 ¼ x 4 ¼ x 4 ¼" | HT205

SAKE CUP | kaki glaze with akae decoration  
4 ¼ x 3 x 3" | HT246

CUP | kaki glaze with akae decoration  
4 ¾ x 3 ½ x 3 ½" | HT232



MIZUSASHI (Water container) | salt glaze  
5 ½ x 6 ¾ x 6 ¾" | HT217

PLATE | salt glaze  
2 x 14 x 14" | HT210



VASE | salt glaze  
7 ½ x 5 ¼ x 5 ¼" | HT201

PLATE | salt glaze  
1 ¾ x 10 ¾ x 10 ¾" | HT212



VASE | black and white glazes with akae decoration  
9 3/4 x 7 1/2 x 7 1/2" | HT189



FACETED SAKE CUP | salt glaze  
3 3/4 x 2 1/2 x 2 1/2" | HT250

SAKE CUP | salt glaze  
3 3/4 x 2 1/2 x 2 1/2" | HT253

BOTTLE | salt glaze with hakeme  
decoration | 6 1/2 x 5 x 3 3/4" | HT202



CUP AND SAUCER | salt glaze  
Cup: 3 1/4 x 4 3/4 x 3 3/4"  
Saucer: 1 x 6 1/4 x 6 1/4" | HT237

CUP AND SAUCER | salt glaze  
Cup: 3 1/4 x 4 3/4 x 3 3/4"  
Saucer: 1 x 6 1/4 x 6 1/4" | HT236

CUP AND SAUCER | white  
glaze with akae decoration  
Cup: 3 1/4 x 4 3/4 x 3 3/4"  
Saucer: 1 x 6 1/4 x 6 1/4" | HT234



MUG | celadon glaze with akae decoration  
4 x 4 ¾ x 4 ¼" | HT228

MUG | celadon glaze with akae decoration  
4 ½ x 4 ½ x 3 ½" | HT225

MUG | kaki glaze with akae decoration  
4 ¾ x 4 ½ x 3 ½" | HT224

MUG | white glaze with akae decoration  
4 x 4 ½ x 3 ½" | HT229



SET OF SIX PLATES | ji glaze with akae decoration  
1 ¾ x 7 ¾ x 7 ¾" | HT216



BOTTLE | black and white glazes with akae decoration  
10 x 7 ¾ x 4 ½" | HT194

CUP | salt glaze with hakeme decoration  
4 x 3 x 3" | HT251

FACETED CUP | salt glaze  
3 ½ x 3 x 3" | HT249

CUP | salt glaze  
3 ½ x 3 x 3" | HT252



BOTTLE | kaki glaze with akae decoration  
12 x 7 ½ x 5 ¼" | HT192



BOTTLE | salt glaze  
10 ¼ x 9 ½ x 4 ½" | HT191



CHAWAN | ji glaze with akae decoration  
3 ¼ x 5 ¾ x 5 ¾" | HT221

VASE | kaki glaze with akae decoration  
5 ¾ x 3 ¾ x 3 ¾" | HT206



SAKE CUP | white glaze with akae decoration  
3 x 3 x 3" | HT248

BOTTLE | black and white glazes with akae decoration  
15 ¾ x 3 ¾ x 3 ¾" | HT245



BOTTLE | celadon glaze with akae decoration  
7 x 6 ½ x 4 ½" | HT199



CHAWAN | salt glaze  
3 ¼ x 4 ¼ x 4 ¼" | HT218



VASE | salt glaze  
14 ½ x 8 ¼ x 8 ¼" | HT187

# PUCKER GALLERY

ESTABLISHED 1967 BOSTON

PUCKER GALLERY

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Tomoo Hamada | VASE | ash and black glazes | 10 ¼ x 5 ¾ x 5 ¾" | HT195

Shoji Hamada | SQUARE DISH | kaki glaze with wax resist decoration | 2 ½ x 10 ½ x 10 ½" | H65

Shinsaku Hamada | FACETED VASE | black and kaki glazes | 9 x 6 ¼ x 6" | HS48

DATES:

8 June through 15 July 2013

OPENING RECEPTION:

8 June 2013, 3:00 PM to 6:00 PM

*The public is invited to attend.  
Tomoo Hamada will be present.*

CREDITS:

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