

HAMADA

Three Generations



PUCKER GALLERY • BOSTON



Shoji Hamada
Lidded Bowl
 tenmoku and white poured decoration
 6 x 7 3/4 x 7 3/4"
 H11



Shinsaku Hamada
Bottle
 black and white glaze
 8 x 6 1/4 x 4 1/4"
 HS8



Tomoo Hamada
Vase
 blue and kaki glaze with akae decoration
 9 1/2 x 9 1/2 x 6 1/4"
 HT21



Shinsaku Hamada
Jar
 salt glaze
 7 1/2 x 7 1/4 x 7 1/4"
 HS6

Three Generations of HAMADA POTTERS

Of all the well-known Japanese ceramic artists of the past four hundred years, men like Raku ware's Chojiro, the Kyoto designers and decorators Nonomura Ninsei and Ogata Kenzan, and the innovative and technically brilliant Makuzu Kozan, by far the most famous and influential has been the twentieth-century folk craft (*mingei*) movement potter Hamada Shoji (1894-1978). It is ironic that Shoji sought to capture the spirit of "nameless potters" (*mumei toko*) who had worked before him, and ended up becoming famed around the developed world. It is even more surprising that he began his craft not in a traditional workshop as an apprentice to an established potter, but in one of Japan's newly-founded technical schools, Tokyo Industrial College.

It is important to realize that Hamada Shoji did not set out to become a folk craft style potter from the outset of his career. His first teacher was the famed porcelain artist Itaya Hazan (1872-1963), whose delicately executed designs in soft colors and relief and habit of wearing a white lab coat when he worked were the antithesis of the *mingei* ideal. Both Shoji and his good friend Kawai Kanjiro (1890-1966) worked as ceramics technicians at the Kyoto Ceramic Testing Institute – their first paying jobs in ceramics. Thus, it is a mistake to refer to Shoji as either a folk artist or a traditional potter, because the styles he worked in were consciously selected and developed from all the many ceramic modes he encountered.

Today, when we read about Shoji in his later years and see photos of him bent over the wheel in his traditional garments, we tend to assume that those outward trappings are essential for any Japanese traditional craftsman/artist. Shoji typically dressed in western suits on formal occasions, however, he no doubt wore native working garb mainly because he found it comfortable, not because he thought it necessary for a "traditional" potter. That said, it is obvious that Shoji approached his life and work in a

holistic manner, and that his workshop, house, clothes, and lifestyle were all related to his greater motivation for working in clay. One is struck most strongly by both his aesthetic focus and the reverence with which he treated his profession. These, and a keen sense of design, are what set Hamada Shoji apart from other ceramists.

Hamada Shoji's son, Shinsaku, naturally has had a life both easier and more difficult than his father. One might suppose that growing up watching his father, then working alongside him well into adulthood, it would take Shinsaku little effort to produce whatever he wanted. In fact, he really only had to continue his father's basic style, using the same materials and the same tools, and he was assured of a comfortable life with a steady income. At the same time, however, it must be admitted that Shinsaku's circumstances at the time of his father's passing could not have been very easy. Although he had all the skills to continue making his father's style of pots right there in his father's own workshop, if he chose, Shinsaku was also faced with a situation in which the number of potters coming to Mashiko to cash in on the Hamada *mingei* legacy was increasing steadily.

Yet Shinsaku had resources beyond what might be expected. As a young man, he attended Waseda University in Tokyo, one of Japan's foremost private universities. There he studied industrial arts, since he had already decided to be a potter. After graduation, Shinsaku apprenticed in his father's workshop, and in 1953-54 he served as an assistant to his father on his first visit to the United States. Susan Peterson, in her wonderful 1974 classic *Shoji Hamada: A Potter's Way & Work*, records that in his prime, Shinsaku could throw seventy-five tea cups in an hour – quite a remarkable feat. In the forward to that volume, Bernard Leach also pays tribute to Shinsaku's wheel-throwing skills. One wonders – how many of the pots that pass as Shoji's were actually thrown by Shinsaku? Of course, neither Hamada Shoji nor anyone else who understands the *mingei*



Shinsaku Hamada
Vase
celadon glaze
7 ¾ x 4 ¾ x 4 ¾"
HS10



Tomoo Hamada
Vase
white glaze with akae decoration
11 x 12 x 12"
HT2



Tomoo Hamada
Bottle
salt glaze
11 1/2 x 7 3/4 x 5"
HT47



Tomoo Hamada
Bottle
black and white glaze with akae decoration
9 1/2 x 9 x 6"
HT22



Tomoo Hamada
Bottle
black and white glaze with akae decoration
7 1/2 x 9 x 5 3/4"
HT41

approach would say that there's anything wrong with that. After all, most traditional ceramics around the world were made as part of a collaborative process. (Moreover, there is little doubt that Shoji personally worked in some way on every ceramic piece that his workshop sold under his name.)

Looking intently at Shinsaku's ceramic pieces, the differences between his works and those of his father become clear. While the two share many of the same sturdy, utilitarian shapes, Shinsaku's approach to decoration and glazing parts ways with that of his father. While Shoji focused on the *motif*, capturing simplified or abbreviated forms from nature (H32), or depicting *energy*, through techniques such as splash glazing (H11), Shinsaku is more concerned with *rhythm* and *pattern*, using repeated forms to evoke a subtle emotional response and bring a sense of wholeness to his vessels (HS8, HS10). Moreover, Shinsaku's work often has an engaging sense of liveliness and even humor to it (HS6, HS20). If the impression made by Shoji's work could be thought of as a sublime smile, the feeling of Shinsaku's work might be characterized as a joyous giggle.

Shinsaku's second son, Hamada Tomoo, has taken yet a different tack from those of his father and grandfather, meanwhile maintaining certain consistencies that distinguish Hamada-lineage ceramics. Tomoo's pots utilize essentially the same materials as those of Shinsaku and Shoji – glazes like reddish brown kaki, brown tenmoku, cobalt blue, white rice straw ash, bluish-white namako, green seiji, black kurogusuri, creamy nuka, translucent namijiro, and runny-green wood ash, all used to cover a speckled tan clay dug and formulated right in Mashiko. Unlike his elders, however, Tomoo has become much more daring in the use of unconventional shapes, extensive application of overglaze enameled decorations, and surface textures. In particular, his tiered flasks (HT21) are very progressive, and unlike anything seen before in a *mingei* genre. It is clear that Tomoo has been looking beyond the works of his forebears, examining works from the early English Arts and Crafts movement, and even from *art nouveau*.

Many of Tomoo's works aim for a vibrant and recherché effect; repetition plays an important role in his



Tomoo Hamada
Bottle
kaki glaze with akae decoration
10 3/4 x 12 1/2 x 3 1/2"
HT42

skillfully and generously applied overglaze enamel decoration, creating an almost textile-type surface on many of his works. His favorite motif no doubt is a type of shell-rondel; it appears not only in relief and in enamels, but even in openwork (HT2). Although his pieces are all vessels, some of them would be difficult to use, and seem created to be admired on a shelf rather than be handled by

their owners. Among such works, those of unconventional or asymmetrical shapes stand out (HT22, HT41, HT42, HT47). For use or not for use – that is the question that has haunted both vessel potters and their buyers since handmade ceramics first outstripped their production line counterparts in cost. One can imagine that today, relatively few of Shoji's many surviving works are used on a daily basis, and most are probably never used except for display. Tomoo seems to have made a practical choice to create pieces that are, first and foremost, satisfying visually, and to let the purchasers find ways to use them if they so choose.

The world of traditional ceramics in Japan naturally places great emphasis on lineage. Lines of potters that began in the late sixteenth or early seventeenth century are now in their fourteenth or fifteenth generations. A lineage of only three generations may seem insignificant by comparison, but this selection of works by the Hamada family makes it clear that it is not the length of the line that is most important, but rather the quality of the work.

— Andrew L. Maske
February 2009

Andrew L. Maske received a doctorate in Japanese Art History from Oxford University in 1995 and has held positions at the Peabody Essex Museum, in Salem, Massachusetts, the Rhode Island School of Design, and Harvard University. He played a major role in the Metropolitan Museum of Art's 2003 catalogue, *Turning Point: Oribe and the Arts of Sixteenth Century Japan*, and was curator of the 2004 Peabody Essex Museum exhibition, *Geisha: Beyond the Painted Smile*. During the time he lived in Japan, Dr. Maske studied numerous aspects of Japanese art and culture, including chanoyu (tea ceremony). In 2007 he was a Fulbright Research Fellow in the Beijing University Department of Fine Arts where he studied contemporary Chinese art ceramics. Dr. Maske is currently Assistant Professor of Art History (Asianist) at the University of Kentucky, where he is researching connections in ceramics between the nations of East Asia.



Pourer
iron brushwork decoration
4 x 7 ¼ x 8 ¾"
H5



Small Vase
tenmoku and nuka glaze
5 x 3 ¾ x 3 ¾"
H6



Obachi, large bowl
white glaze with black poured decoration
21 x 21 x 6 ¾"
H37



Small Dish
clear glaze with nuka and kaki trailed decoration
1 x 5 ¼ x 5 ¼"
H1



Obachi, large bowl
ameyu glaze with white poured decoration
20 x 20 x 4 ½"
H38



Plate
tenmoku and nuka trailed decoration
2 ¼ x 11 ¾ x 11 ¾"
H16



Plate
tenmoku and kaki glaze
2 x 10 ¾ x 10 ¾"
H17



Plate
kaki glaze
2 x 9 ¾ x 9 ¾"
H27



Plate
black and kaki glaze
2 x 10 ¾ x 10 ¾"
H28



Bowl
ash glaze with nuka poured decoration
3 x 9 ½ x 9 ½"
H2



Small Plate
kaki glaze with akae decoration
1 ½ x 7 x 7"
H35



Square Dish
nuka and tenmoku glaze
3 x 13 x 13"
H29



Square Dish
ocher and olive glaze with green cross decoration
3 ¼ x 12 ½ x 12 ½"
H33



Textured Bottle
tenmoku glaze
10 ½ x 5 ½ x 5 ½"
H36



Curved Square Vase
ocher and black glaze with green stripe decoration
9 ½ x 7 ½ x 4 ¼"
H34



Square Bottle
tetsue decoration
9 x 6 ¼ x 3"
H31



Hexagonal Vase
black and kaki glaze
8 x 3 3/4 x 3 3/4"
H26



Square Jar with Octagonal Opening
kaki glaze with akae decoration
9 x 6 1/2 x 6 1/2"
H30



Set of Five Dishes
iron brushwork decoration
7 1/2 x 1 3/4 x 1 3/4"
Nu1303-3



Jar
kaki glaze
8 ¼ x 8 ¼ x 8 ¼"
HS5



Squared Vase
kaki glaze with akae decoration
8 x 5 x 5 ½"
HS7



Bottle
akae decoration
8 x 6 x 4 ¼"
HS9



Bottle
white glaze with akae decoration
10 ¼ x 8 ¼ x 5 ¼"
HS4



Chawan
ji glaze
3 3/4 x 4 1/4 x 4 1/4"
HS18

Chawan
salt glaze
4 x 4 1/4 x 4 1/4"
HS17

Yunomi
kaki glaze
3 1/4 x 3 1/4 x 3 1/4"
HS24



Lidded Box
kaki glaze
3 x 3 x 3"
HS19

Yunomi
tetsue decoration
3 1/4 x 3 1/2 x 3 1/2"
HS25

Yunomi
tetsue decoration
3 x 3 1/4 x 3 1/4"
HS23



Large Plate
celadon glaze
5 x 19 ½ x 19 ½"
HS1



Yunomi
black and white glaze
3 x 3 ¼ x 3 ¼"
HS21

Chawan
black and white glaze
3 x 5 x 5"
HS15



Jar with Lugs
black and white glaze
11 x 11 x 11"
HS2



Bottle
salt glaze
6 1/2 x 5 x 3 1/4"
HS11



Lidded Box
white glaze
3 x 3 x 3"
HS20

Yunomi
salt glaze
3 1/4 x 3 1/4 x 3 1/4"
HS22

Chawan
salt glaze
3 1/4 x 5 1/4 x 5 1/4"
HS16



Plate
kaki glaze with akae decoration
2 x 13 ½ x 13 ½"
HS12



Plate
black glaze
2 x 14 x 14"
HS13



Vase
black glaze with akae decoration
12 ½ x 7 x 7"
HT28



Yumomi
ji and kaki glaze with akae decoration
3 ½ x 3 ¼ x 3 ¼"
HT16

Jug
ji glaze with akae decoration
5 ½ x 6 ¼ x 4"
HT38



Vase
kaki glaze with akae decoration
13 ½ x 14 x 14"
HT30



Vase
kaki glaze with akae decoration
12 x 9 ¼ x 9 ¼"
HT34



Vase
black and white glaze with akae decoration
9 3/4 x 9 x 9"
HT37



Bottle
black and kaki glaze with akae decoration
12 x 8 x 5"
HT6



Yunomi
celadon glaze with akae decoration
3 1/2 x 3 1/4 x 3 1/4"
HT24



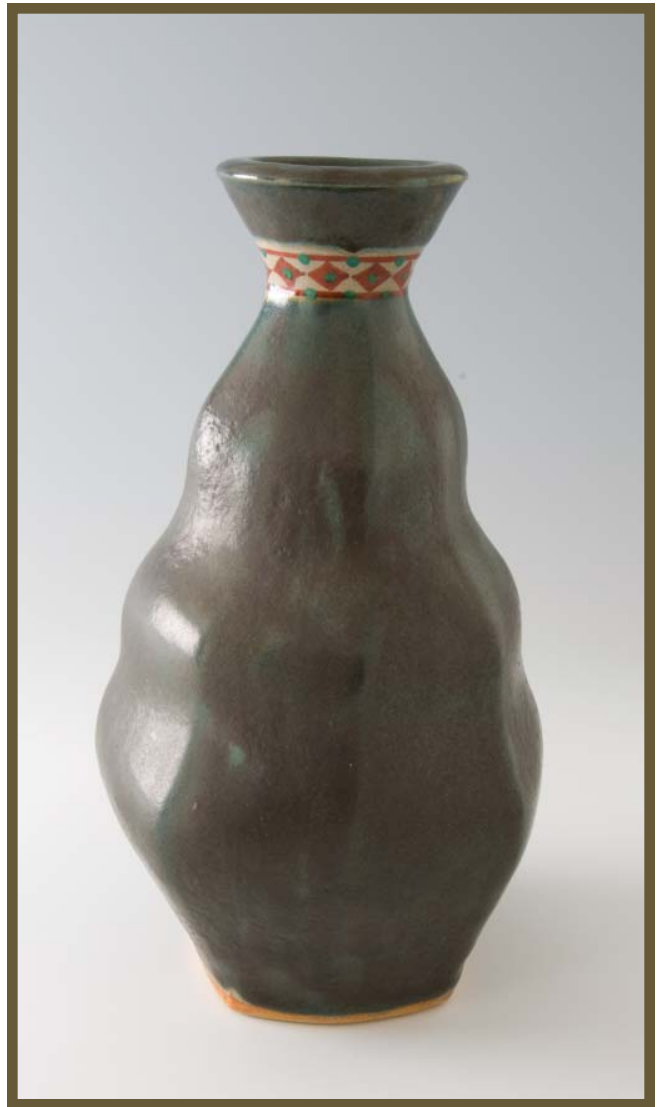
Vase
black and kaki glaze with akae decoration
9 1/2 x 16 x 9"
HT3



Mizusashi, water container
white glaze with akae decoration
6 ½ x 7 ¼ x 7 ¼"
HT40



Lidded Box
kaki glaze with akae decoration
3 x 4 x 4"
HT12



Vase
celadon glaze with akae decoration
14 x 8 x 8"
HT4



Cup
black and white glaze with akae decoration
4 ½ x 3 ¼ x 3 ¼"
HT20



Vase
black glaze with akae decoration
11 ¾ x 9 x 9"
HT19



Chawan
black and white glaze with akae decoration
3 ¾ x 6 ½ x 6 ½"
HT36



Chawan
kaki glaze with akae decoration
3 ¾ x 5 ½ x 5 ½"
HT9



Vase
hakeme and akae decoration
9 ½ x 6 ½ x 6 ½"
HT43



Cup
kaki glaze with akae decoration
4 ¾ x 3 ½ x 3 ½"
HT52



Jug
kaki glaze with akae decoration
5 ½ x 6 ½ x 4 ¼"
HT39



Jug
salt glaze
6 x 6 ½ x 4"
HT26



Bottle
salt glaze
10 ½ x 12 ½ x 4 ½"
HT5



Yunomi
ji glaze with akae decoration
4 x 3 ¼ x 3 ¼"
HT64

Chawan
ji glaze with akae decoration
2 ¾ x 5 ¾ x 5 ¾"
HT23

Yunomi
white glaze with akae decoration
3 ½ x 3 ¼ x 3 ¼"
HT71



Bottle
salt glaze
10 x 9 ½ x 4 ½"
HT33



Chawan
salt glaze
3 ¾ x 4 ¼ x 4 ¼"
HT10

Chawan
salt glaze
3 ¾ x 5 x 5"
HT11

Chawan
salt glaze
3 x 5 ¾ x 5 ¾"
HT72



Bottle
black glaze with akae decoration
7 ½ x 9 x 5 ¾"
HT45



Bottle
salt glaze
10 ¼ x 9 ½ x 4 ¾"
HT44



Vase
salt glaze
8 x 6 ½ x 6 ¾"
HT46



Large Plate
salt glaze
3 ½ x 20 ¼ x 20 ¼"
HT1



Bowl
salt glaze
3 ¼ x 10 ¼ x 10 ¼"
HT58



Plate
salt glaze
1 ¾ x 10 ½ x 10 ½"
HT29



Plate
black glaze with akae decoration
1 ¾ x 11 x 11"
HT14



Plate
black and white glaze with akae decoration
2 x 13 ¼ x 13 ¼"
HT13



Yunomi
kaki glaze with akae decoration
3 ½ x 3 ¼ x 3 ¼"
HT50

Teapot
kaki glaze with akae decoration
6 x 4 x 7 ½"
HT57

Yunomi
kaki glaze with akae decoration
4 x 3 ¼ x 3 ¼"
HT70



Vase
salt glaze
7 ½ x 6 ½ x 6 ¼"
HT56



Large Plate
white glaze with akae decoration
2 ¾ x 22 x 22"
HT35



Bottle
salt glaze
7 ½ x 8 x 6 ¼"
HT27



Vase
salt glaze
5 ¼ x 4 x 4"
HT8



Yunomi
salt glaze
3 ¾ x 3 ½ x 3 ½"
HT65

Yunomi
salt glaze
4 x 3 ½ x 3 ½"
HT63

Sake Bottle
salt glaze
4 ¾ x 3 ½ x 3 ½"
HT66

Yunomi
salt glaze
4 ¾ x 3 ½ x 3 ½"
HT60

Sake Bottle
salt glaze
5 x 3 x 3"
HT69



Incense Container
salt glaze
3 3/4 x 2 1/2 x 2 1/2"
HT62



Incense Container
black glaze with akae decoration
4 x 2 3/4 x 2 3/4"
HT61



Vase
black and white glaze
8 1/2 x 4 x 4"
HT55



Sake Bottle
salt glaze
5 1/4 x 3 1/2 x 3 1/2"
HT59

Cup
salt glaze
4 1/4 x 3 1/4 x 3 1/4"
HT25

Cup
salt glaze
4 1/4 x 3 x 3"
HT32

Yunomi
salt glaze
3 3/4 x 3 1/4 x 3 1/4"
HT18

Yunomi
salt glaze
3 1/2 x 3 1/4 x 3 1/4"
HT17



Lidded Bowl
salt glaze
6 x 6 x 6"
HT54



Chawan
salt glaze
3 1/2 x 4 3/4 x 4 3/4"
HT48



Yunomi
salt glaze
4 1/4 x 3 1/4 x 3 1/4"
HT67

Chawan
salt glaze
3 3/4 x 4 3/4 x 4 3/4"
HT49

Footed Cup
salt glaze
5 1/2 x 3 1/2 x 3 1/2"
HT51

Yunomi
salt glaze
3 1/2 x 3 1/4 x 3 1/4"
HT53

Yunomi
salt glaze
3 3/4 x 3 1/4 x 3 1/4"
HT68

SHOJI HAMADA

Biography

- 1894** Born in Tokyo on December 9th.
- 1913** Studied at the Tokyo Technical College with Hazan Itaya (1872-1963). Came to know Kanjiro Kawai (1890-1966).
- 1914** Became interested in Mashiko pottery after seeing a teapot at Hazan's home.
- 1916** Graduated from Tokyo Technical College and enrolled at Kyoto Ceramics Research. Came to know Tomimoto Kenkichi (1886-1963). Began 10,000 glaze experiments with Kanjiro Kawai.
- 1919** Visited the studio of Bernard Leach (1887-1979) in Abiko, Japan, and met Yanagi Muneyoshi (1889-1961). Traveled to Korea and Manchuria.
- 1920** Traveled to England with Leach. Built a climbing kiln in St. Ives.
- 1923** First solo show at Paterson Gallery, London, England. Traveled to France, Italy, Crete, and Egypt.
- 1924** Moved to Mashiko, Japan. Married. Visited Okinawa with his wife, where he produced work at Tsuboya workshop.
- 1925** First solo exhibition in Japan at Kyukyodo. Exhibited annually thereafter in Tokyo and Osaka.
- 1930** Moved a farmhouse from a nearby village and rebuilt it as his home in Mashiko.
- 1936-1943** Traveled throughout Korea, North China, and Okinawa. Collected old and new folk crafts.
- 1949** Received Tochigi Prefecture Culture Award.
- 1952** Traveled with Yanagi and Leach throughout the United States to give demonstrations.
- 1953** Received Minister of Education Award for Art.
- 1955** Designated as a "Living National Treasure."
- 1961** Publication of "Shoji Hamada: Collected Works," edited by Asahi Shimbun.
- 1962** Appointed Director of the Japan Folk Art Museum.
- 1968** Received Okinawa Times Award and Order of Culture from Emperor.
- 1973** Received honorary Doctor of Art degree from Royal College of Art, London, England.
- 1974** Completed museum for Hamada folk crafts collection in Mashiko.
- 1978** Died, Mashiko Prefecture, Japan.



Shoji Hamada
Dish
iron brushwork decoration
1 3/4 x 9 3/4 x 5"
H14

SHINSAKU HAMADA

Biography

- 1929** Born in Tokyo, the second son of Shoji Hamada.
- 1930** Moved with his family to the town of Mashiko in Tochigi Prefecture, Japan.
- 1945** Decided to become a potter during his middle school years.
- 1950** Studied industrial art at Waseda University in Tokyo.
- 1963-1964** Traveled to America to assist his father in giving demonstrations and lectures at various locations.
- 1970** First solo exhibition held at Mitsukoshi Department Store.
- 1978** Became Kokugakai National Art Association member. Named Director of Mashiko Sankokan Museum.
- 1979** Solo exhibition at Osaka Mitsukoshi Department Store.
- 1980** Work purchased for the Prefectural Governor's residence.
- 1981** Visited Korea, China, and Taiwan to observe art and ceramics production.
- 1985** Participates in an exhibition with Tatsuzo Shimaoka at Liberty Gallery in London, England.
- 1986** Work purchased by Brooklyn Art Museum, New York, New York.
- 1990** Conducted demonstrations during Japan Week in Indonesia at the invitation of the Japanese Foreign Ministry and the Japan Foundation.
- 1992** Resigned from Kokugakai National Art Association.
- 1999** Received the 27th Shimono Citizens Award.
Solo exhibition at Mitsukoshi Department Store, Tokyo, celebrating 30 years of making ceramics.
- 2004** Solo exhibition at Mitsukoshi Department Store, Tokyo, celebrating 35 years of making ceramics.
- 2005** Participated in the exhibition "Mashiko's Three Generation Hamada Kiln: Shoji, Shinsaku, Tomoo" at the Yamazaki Mountain Retreat Art Museum in Kyoto, Japan.
- 2006** Mitsukoshi Department Store held 80th birthday exhibition.



Shinsaku Hamada
Chawan
akae decoration
3 1/4 x 4 1/4 x 4 1/4"
HS14

TOMOO HAMADA

Biography

- 1967** Born as the second son of Shinsaku Hamada and a grandson of Shoji Hamada in Mashiko, Tochigi, Japan.
- 1985** Graduated from Moka High School, Tochigi.
- 1989** Received B.A. degree, Sculpture Department, Tama Art University, Tokyo.
- 1991** Completed graduate research and received M.A. degree, Tama Art University, Tokyo.
- 1995** Travelled as part of a delegation from Mashiko to visit London and St. Ives, Cornwall, United Kingdom.
First solo exhibition at Tetchiku-do Gallery, Tochigi, Japan; subsequent exhibitions in 1997, 1999, 2001, 2003, 2005 and 2007.
"Collaboration of Takeshi Yasuda and Mashiko Pottery Village" exhibition, Pottery Messe, Mashiko, Japan.
- 1998** Travelled for the opening of "Art of Hamada Shoji" exhibition at the Ditchling Museum, Sussex, United Kingdom. While there, gave ceramics demonstrations.
- 2000** Invited to submit work to the "Pottery: East and West" exhibition at the Ditchling Museum, Sussex, United Kingdom, and conducts demonstrations. The Museum purchased several of his works.
Work is featured in the Tochigi Prefectural Art Museum exhibition "Door to a Thousand Years."
- 2001** "Japanese Links" exhibition, St. Ives Ceramics, St. Ives, United Kingdom.
"Japan Exhibition 2001", Rufford Gallery, Rufford, United Kingdom.
Solo exhibition at Mitsukoshi Department Store, Tokyo, Japan (subsequent exhibitions in 2003, 2005 and 2007).
- 2002** "Contemporary Japanese Ceramic Artists" exhibition, Japanese American Cultural and Community Center, Los Angeles, California, United States.
- 2004** "10th Anniversary" exhibition, Kanoya, Mashiko, Japan.
"10th Anniversary" exhibition, Gallery Fuyou, Utunomiya, Japan.
- 2005** Invited to "Arts and Crafts Movement" exhibition at the Victoria and Albert Museum in London.
Conducted a workshop at the Landshut Ceramic Academy, Landshut, Germany.
"Three generations of Hamada Pottery: Shoji, Shinsaku and Tomoo" exhibition, Asahi Beer Oyamazaki Villa Museum, Kyoto, Japan.
Participates in "Mashiko's Three Generation Hamada Kiln: Shoji, Shinsaku, Tomoo" exhibition at the Yamazaki Mountain Retreat Art Museum, Kyoto, Japan.
- 2006** Built a salt kiln, which he named "Shisho-gama."
- 2007** Lectured at the International Ceramics Festival, Aberystwyth, Wales.
"Genealogy of Hamada" exhibition, Mashiko Museum of Ceramic Art.
"Three generations of Hamada Pottery: History of Shoji, Shinsaku and Tomoo" exhibition, Mitsukoshi Department Store, Tokyo, Sendai, and Nagoya, Japan.
- 2008** Participated in ribbon cutting at the opening ceremony of the Leach Pottery, St. Ives.
Lectured at the Tochigi Prefectural Art Museum.
- 2009** Lectured at the Museum of Oriental Ceramics, Osaka.
Solo exhibition at Leach Pottery, St. Ives, United Kingdom.



Tomoo Hamada
Lidded Box
kaki glaze with akae decoration
2 x 3 ½ x 3 ½"
HT31

ON THE COVER (L to R):

Tomoo Hamada
Vase
salt glaze
9 ¾ x 5 ½ x 5 ½"
HT7

Shinsaku Hamada
Jar
black and white glaze
9 ½ x 11 x 11"
HS3

Shoji Hamada
Square Bottle
cobalt and brown sugar cane glaze
9 ½ x 6 x 3 ¼"
H32

HAMADA

Three Generations

DATES:

13 June to 20 July 2009

OPENING RECEPTION:

13 June 2009

3:00 to 6:00 PM

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

CREDITS:

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Shoji Hamada
Square Bottle
cobalt and brown sugar cane glaze
9 ½ x 6 x 3 ¼"
H32

**PUCKER
GALLERY**

ESTABLISHED 1967 BOSTON

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