

*“Pattern is a crystallisation of beauty. To understand beauty and to understand pattern are aspects of the same thing. Thus. In all good patterns there is a reinforcing of beauty. A pattern is not merely exaggeration, but an enhancing of what is true.”*

“The Unknown Craftsman; A Japanese Insight into Beauty” by Muneyoshi Yanagi

Tobe Yaki after the Second World War faced the question of how it would recover from the crisis and get the traditional quality back.

Shoji Kudo was one of the young potters at Baizan Studio during Tobe’s revival period. Together with Jun Sawada and Setsuo Iwahashi, Kudo was searching for ideas for development.

It was known as the ‘Tobe Yaki Design Revolution’ during the 60s and 70s. Kudo finally invented what is now called the prominent patterns of Tobe Yaki. The idea was derived from the ‘Tsuketate’ technique, which was used in pottery from the Yuan Dynasty in China. Using a traditional paint ‘Gosu’, Kudo further developed a simplified nature pattern as well as the one based on the traditional pattern of Indian cotton.

Despite the fact that many refer to the period as “revolution”, Kudo does not recall his experience as such. He says, *“Patterns were born because we searched for better with the support of visiting masters such as Noudou Fujimoto. It was a group effort that reached that level during the hard but exciting time. We all worked hard to find our future with Tobe Yaki.”*