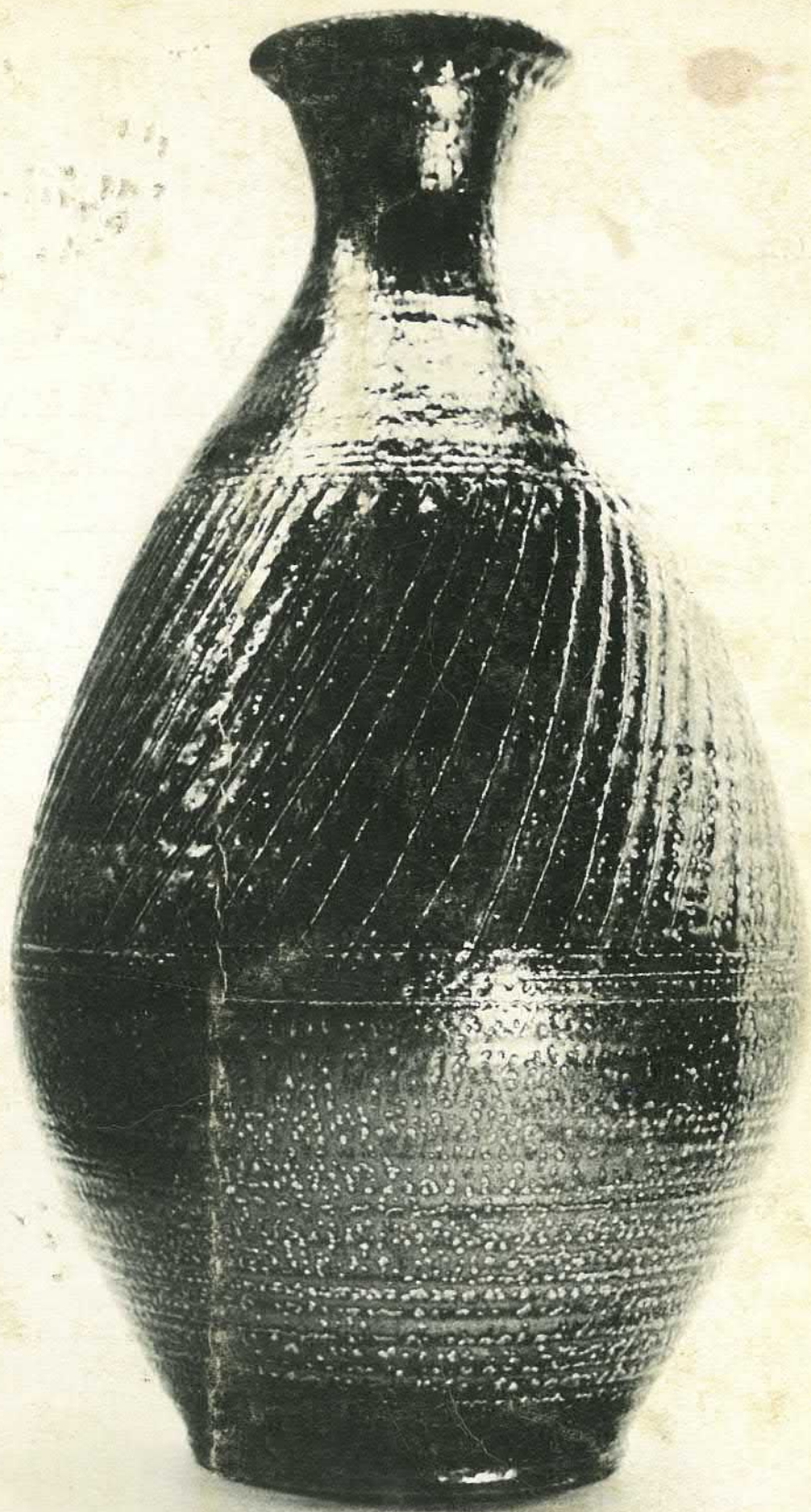


1973

index issue



new zealand potter

Contents

Vol. 15/2, Summer 1973

Full-time courses in ceramics—Lyall Hallum ...	2	Some Christchurch potters	
Does your kiln comply with the Act?—W. Milne	7	Rosemary Perry—Gaynor Scandrett	18
Potters, pottery in England and Germany—Flora Christeller	9	Frederika Ernsten—Gaynor Scandrett	19
Town gas stoneware kiln—Madelaine Aldwell	14	Nola Barron	24
Notes from a country potter—Helen Mason	16	Exhibitions	26
		News	33
		Index	36

NEW ZEALAND POTTER is a non-profit making magazine published twice annually.

Subscription rates: Within New Zealand \$2 per annum, post free.
Australia \$2.20. Canada and United States \$U.S.3.50.
Britain £1.50p. Other countries \$U.S.3.50.

We regret that changing exchange rates have made adjustments to some overseas subscriptions.

Editor	Margaret Harris
Administrator	Esme Marris
Advisors and helpers	Don Frazer, Audrey Brodie, Doreen Blumhardt, Nigel Harris, Ruth Court, John Stackhouse
Index compiled by	John Stackhouse, Audrey Brodie, Jim Brodie.
Cover	Nigel Harris

Printed by Deslandes Ltd., Wellington.

Editorial/subscription/advertising correspondence should be addressed to **New Zealand Potter** —
P.O. Box 12-162 Wellington North, New Zealand.

NEW ZEALAND potter

Editorial

First Fifteen Years

Over fifteen years the New Zealand Potter has provided a mirror for reflecting the progress and development of the pottery movement in New Zealand.

In the beginning a handful of potters inspired by the craft revival overseas experimented and philosophied as they groped for values that were appropriate to life in New Zealand. This was in the 1950s, fifteen years before the Whole Earth Catalogue published these same views to a receptive audience. The early evangelistic potters—such as Brickell, Castle, Perrin, Blumhardt and Mason were fired with zeal. Their enthusiasm was catching. And so a seed from the northern hemisphere was planted in New Zealand.

Then comes a period when the originators, and other converts, mastered their craft. They spared no effort in learning the techniques, finding out about the rocks and clays, building and firing. These potters came to know their material at first hand. They were few enough in number to be known to each other and they shared their knowledge and kept in touch. Their work was strong and lively befitting "pioneers." New Zealand pottery began to be recognised as having a character of its own.

Now there are even more potters, more pots and more pot shops. I'm tempted to say everyone's doing it. The camaraderie has gone. What started out as a religion has now become big business.

The last issue of the Potter volume 15/1, shows a diversification in New Zealand pottery unheard of a few years back. As well as what we've come to expect, there is gay decorated earthenware, pure sculpture, sophisticated cylinders and bottles and a bit of fun and nonsense.

So the imported idea has germinated and flourished. It has consolidated and broadened to the point where we can call it our own. Some very good work is being done by a growing number of people. We have earned a reputation overseas for our pottery. But is all well?

Some critics say that today's pottery lacks the vitality shown earlier. Others say that our potters are technically sound but are lacking imagination and appreciation of good design. I say that there are a lot of pots in the pot shops that should not be there.

But despite the criticisms the pottery movement is in good shape. The enthusiasm is still there. Technology improves. There is a wide variety of styles in work. We no longer see pottery just through the eyes of Hamada or Bernard Leach. We are developing our own idiom.

The structure is old enough now to be fairly called a New Zealand ceramic tradition: the younger potter merely needs to enter this structure and use it. He is spared the pioneer potter's search for identity. This could have an effect on the vitality of his work. Nevertheless he is starting well up the ladder which accounts for the technical surety in the work of many potters still in their twenties. Design improvement will come with a more wide-ranging artistic background because design awareness is absorbed, not learnt.

The pottery movement in New Zealand will face its true test when the pottery market is no longer heavily supported by fashion. □

Full-time Courses in Ceramics at Otago Polytechnic

by Lyall Hallum

"The subject of education for potters has been alive for some time . . ." I take this quote directly from an article by Ken Clark in the 1969 autumn issue of the N.Z. Potter. He goes on to discuss planning, costs, viability and white elephants but more importantly he says that students must have: ". . . above all the freedom to explore the unknown, together with the opportunities and facilities to exercise the imagination in this particular medium . . ." Doreen Blumhardt, writing in the same issue would surely agree with this for she writes with some spirit about educating the young and states: ". . . the arts are an essential part of a properly balanced education . . ." These I too believe to be worthwhile objectives, and now, four years later, I am pleased to put the rhetorical question. Where are we going?

Specifically, where are we going at the Otago Polytechnic School of Fine and Applied Arts, where Ceramics tuition as a specialist subject is in its third year? I am pleased to report that much progress has been made in achieving the sort of goals that these writers outline.

To start with, we are not short on ideals. I take as my general objective the aim to foster in students an enthusiasm for creative expression and self realisation in the ceramics medium and to set about providing them with the means, in terms of understanding the materials and techniques, to achieve these, their own ends.

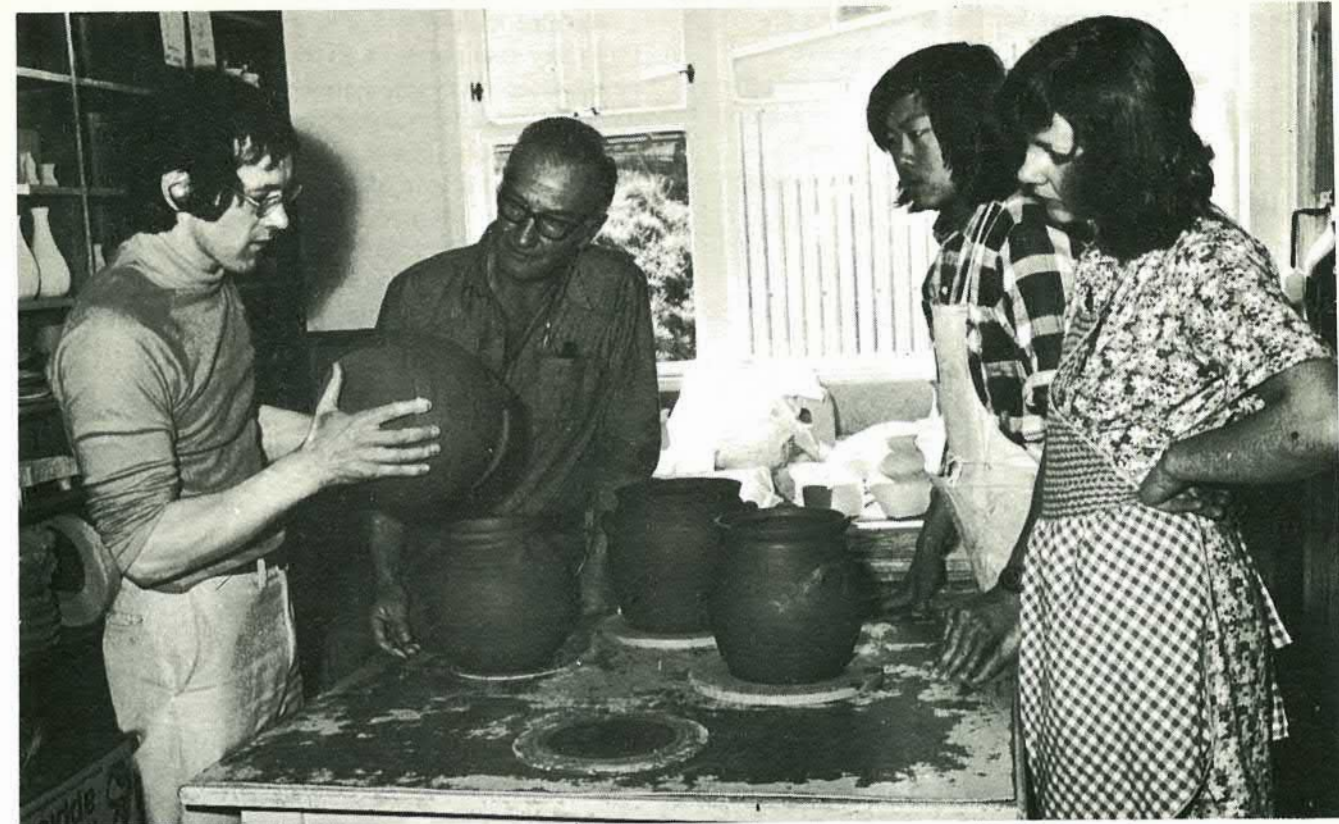
This is hardly "training for potters" to use Kenneth Clark's rather narrow term. It is, I believe, something considerably more. Is it really conceivable that we should, as Mr Clark suggests, conduct surveys to assess whether or not we can afford to hold such ideals? Certainly not, for aesthetic education is, as Doreen says, part of a larger thing—it is for life. It is as much the right of the digger of ditches, the seller of goods, as of any other member of the community, and from such ranks our most creative people may appear.

So in Dunedin we have ideals, and we have students. The art school, now 103 years old, has undergone considerable change since becoming incorporated into the new Polytechnic in 1966. Seventy full-time students from all over New Zealand, and a few from Australia, are working towards a multi-subject general art three year Diploma (Dip. F.A.A.). This course provides the essential broad base to aesthetic education but allows a degree of specialisation in the third year which has enabled senior students to achieve creditable standards, as shown in Geoffrey Logan's exhibition of stoneware pottery at the Moray Gallery, this year.

Above right: Third generation diploma students, Pam Haugh and Chan Guan Choo discuss a point with tutor Lyall Hallum and visiting potter Michael Trumic.

Below: Full-time ceramics students Judith Murtagh and Rosie Corse Scott.

Below: Oswald Stephens and Doreen Blumhardt at the official opening



photos: Otago Polytechnic



Ceramics programmes for these students are designed to give in the first year, an intensive guided work programme which leads progressively to increased personal research and self expression. In the second year industrial techniques are introduced and the basic handforming techniques extended while in the third year specialist, and non-specialist student alike are on projects of their own choosing from across the whole range of the ceramic medium. That some of these students will become potters cannot be doubted but this is not the important thing because, to come back to Kenneth Clark's words, if they are to have "the freedom to explore the unknown", they cannot be restricted by our concepts as to what they will achieve.

Besides these Diploma students we have a small group who are New Zealand's first full-time pottery students. As they come from a variety of backgrounds (art, science, commerce and so on) and have varying degrees of experience in ceramics, their courses have to be especially designed to suit their needs. The very flexibility of the Polytechnic structure is ideal for this purpose. The ceramics student may choose to include art history, basic design, sculpture, chemistry, metalwork, to name a few of the specialties of the 60 full time tutors.



Left: Lyall Hallum shows Michael Trumic the inside of the catenary arch kiln.

Right: Cobalt on white slip stoneware bottle and cups and a slip decorated vase. Both by Lyall Hallum.

We also have the facilities. Doreen Blumhardt's three day seminar marked the official opening of a new L shaped complex provided by the Government within a year of our initial request. This building is excellent for our present purposes, containing main forming studio, glazing room, clay preparation room, kiln room, a separate kiln shed and the usual office and storeroom, but this is only an interim measure as approval has been given for the complete rebuilding of the whole Polytechnic.

Of the potters, educators, and industrialists that I talked to during my trip throughout the country last year, few expressed reservations about our plans. If there were a single doubt that could be extracted from the many views expressed it would be that a misguided philosophy (at least contrary to that of the people concerned) might dominate a school such as ours. I agree this could happen unless a conscious effort has been made to ensure, and this time I quote Ian Smith from that same 1969 issue, that students are encouraged "... to make enlightened selections and rejections of philosophies and techniques."

To this end I am enlisting the support in our teaching programmes of several professional potters from throughout the country. Both Doreen Blumhardt and Michael Trumic, the first potters to be involved in the scheme, are enthusiastic about the students they encountered. And the students are equally enthusiastic with this approach to ceramic education.

I am optimistic about the future. When next the question is raised in New Zealand about the direction that ceramics education is taking, it will have no connotation of despair, but one of a continuing spirit of surprise. □

Lyall F. Hallum is Tutor in Charge of Ceramics at Otago Polytechnic.



photos: Otago Polytechnic

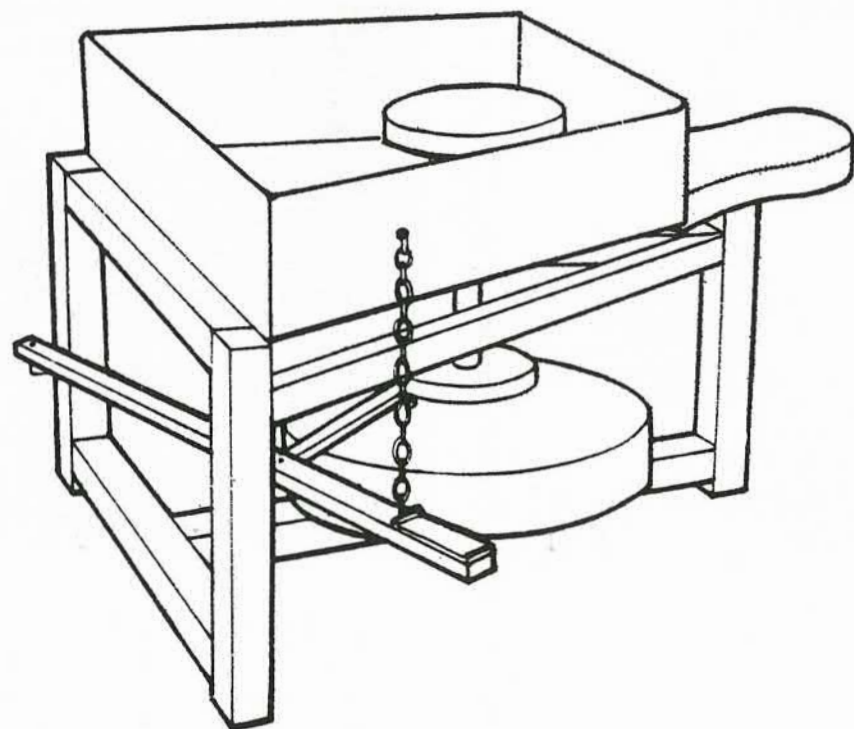
FULL TIME COURSES IN CERAMICS OTAGO POLYTECHNIC SCHOOL OF FINE AND APPLIED ARTS offers instruction in ceramics

1. In a One year course in fundamental ceramics
2. As part of a three year broadly-based course for a Diploma in Fine and Applied Arts. Ceramics can be major option in the third year.

We have the best facilities for the teaching of ceramics in New Zealand. Instruction by full-time tutors and visiting professional potters.

Enquiries about enrolment in the 1974 classes to: Course Supervisor, School of Fine and Applied Arts, Otago Polytechnic, Private Bag, Dunedin.

The demand for "LEACH" kick wheels is as strong as ever.



Kick Wheels :: Power Wheels :: Banding Wheels

SEABOARD JOINERY LTD

"Authorised Manufacturers of LEACH Potters' Wheels"

Phones
594-264
599-571

151 Marua Road
P.O. Box 11-035
Ellerslie
Auckland 5.

does your kiln comply with The Act?

by W. Milne, Air Pollution Engineer,
Health Department, Auckland

The Clean Air Act which came into force on 1 April 1973 contains measures to control air pollution from all sources. All processes involving equipment which burns fuel at a heat release rate exceeding 100 kwh (e.g. 2 gal oil/h) must be notified to the local authorities before 1 April 1974.

The local authority may enact bylaws requiring certain processes to be licensed in addition to their notification. Conditions designed to minimise air pollution will be imposed on each licence. Payment of an annual licence fee will be required and there will be regular inspection of licensed equipment to ensure compliance with the conditions. No modification or addition to the equipment will be permitted without notification and prior approval.

Notification and licensing of air pollution producing processes will enable local authorities to keep a check on the sum total of air pollutants being generated in their areas.

If all studio kilns in a local authority area are operated with satisfactory smoke and odour emissions the responsible local authority would be unlikely to require licensing of such kilns.

However one offender may bring the process into disrepute and result in stricter control measures.

It is the duty of the occupiers of all premises, domestic and industrial, to adopt the best practicable means to control air pollution. If the kiln is operated for profit, fines of up to \$500 may be imposed for breaches of the Clean Air Act. Such penalties could also be incurred by non-profit making or domestic operations in Clean Air zones. These zones may be gazetted in some areas after 1 April 1975.

The best practicable means of controlling air pollution from pottery kilns would include choice of fuel, type and condition of fuel burning equipment, kiln design and materials of construction, location and height of the chimney, glazing materials, and the method of operating the kiln.

Choice of Fuel

Electrically heated kilns create the least pollution and are recommended for difficult locations. Gas, either piped or bottled, is clean burning, and easy to control. Under reducing conditions, toxic concentrations of carbon monoxide could be emitted unless correct operating methods are adopted. The height and location and the chimney must be carefully considered.

Oil firing, requires good equipment and correct operating methods to avoid troublesome emissions. Lighting up a cold kiln can produce excessive smoke when inferior firing equipment is installed. Under reducing conditions black smoke and soot smuts will be emitted unless correct afterburning methods are used. Diesel oil or range oil may be used, depending on the type of burner.

Solid fuel firing by hand introduces variability into the firing cycle with the possibility of intermittent smoke emission.

Fuel Burning Equipment

Oil Firing

Vapourising or "pot" burners give best results from range oil, a 50/50 mixture of diesel oil and kerosene. Diesel oil does not vapourise as readily and tends to deposit more carbon in the "pot". The primary air to the pots must be supplied by a fan. The burners must be kept clean and if carbon deposition or smoke is a problem a greater proportion of kerosene should be used.

Low pressure air atomising burners require air at a pressure of 10-15 in. water gauge, (6-9 ozs per sq. in.) and the oil atomising nozzle should be well made and kept in good order to ensure fine and even droplet size.

Kiln Design and Materials of Construction

All kilns will be required to have two chambers for final firing under reducing conditions, with the second chamber for "biscuit" firing, equipped for correct afterburning to eliminate smoke. "Hot face" insulating refractory used in the zone surrounding a flame becomes incandescent rapidly and ensures clean burning sooner on starting up. Impingement of an oil spray on the quarl or brickwork will cause carbon deposition and smoke. The shape of the firebox should match the shape of the oil spray pattern from air atomising burners.

Provision must be made for the controlled admission of afterburning air into the mixing chamber between the first and second chambers. A course of two "hot face" insulating bricks in the wall between the connecting passage and second chamber would help. An air passage through the centre of this wall with outlets into the connecting passage could be readily cut into this type of brick. (Old hacksaw blades notched on one corner of an emery wheel to form coarse teeth about 10 mm apart are ideal for cutting "hot face" bricks).

Locations and Height of Chimney

The location of a kiln relative to neighbouring properties must be carefully considered. The height of the chimney will be determined by the local authority and the fuel to be used must also be approved.

Glazing Materials

The use of salt for glazing results in the emission of hydrochloric acid vapour from the chimney. This vapour is corrosive and must be dispensed safely. If safe dispersion is doubtful a harmless glazing material should be used.

Method of Operation

Where there is a smoke problem some change in the operating methods may correct this.

Lighting Up

Kerosene could be substituted for range oil or diesel oil for the first half hour by using a two way cock and fitting a small supply tank for the kerosene.

A "target" brick placed on and near, but not touching, the bag wall has improved conditions in some kilns equipped with low pressure air atomising burners. This brick creates

turbulence and thus better mixing of the fuel with air leading to more rapid combustion.

The firing rate should be adjusted for optimum conditions.

Reducing Conditions

When burning liquid or solid fuels under reducing conditions free carbon is present in the gases leaving the primary chamber. The gases and carbon particles are at a temperature of about 1250-1300°C and the addition of the correct amount of additional air will ensure the complete combustion of the carbon, carbon monoxide, etc., in the second chamber.

Records

A log book should be kept and details of each burn recorded. These details should include type and quantity of fuel, weather conditions, wind directions, a description of the kiln atmosphere during the reducing period, the ware fired and other information. Reference can then be made to the record when a particular result is to be repeated or avoided.

Conclusion

There should be no difficulty in operating a kiln to comply with the Clean Air Act and if trouble is experienced, advice should be sought from other potters or the Air Pollution Control Officers in your district.

Cobcraft — Pottery Equipment

POWER WHEELS
KICK WHEELS
BENCH WHIRLERS
TURNING TOOLS

Our range is being constantly added to

Full details from our distributors, Smith and Smith Ltd.

or COBCRAFT: Lamb and Son, Engineers
94 King St., Rangiora
North Canterbury.
Phone 7379

Potters Pottery England Germany

by Flora Christeller

A New Zealand potter in England feels immediately at home. It is recognised that our pottery movement is greatly indebted to Bernard Leach who integrated Japanese stoneware traditions with the sturdy peasant pottery of England, thus beginning a modern movement which has spread through all the English speaking countries.

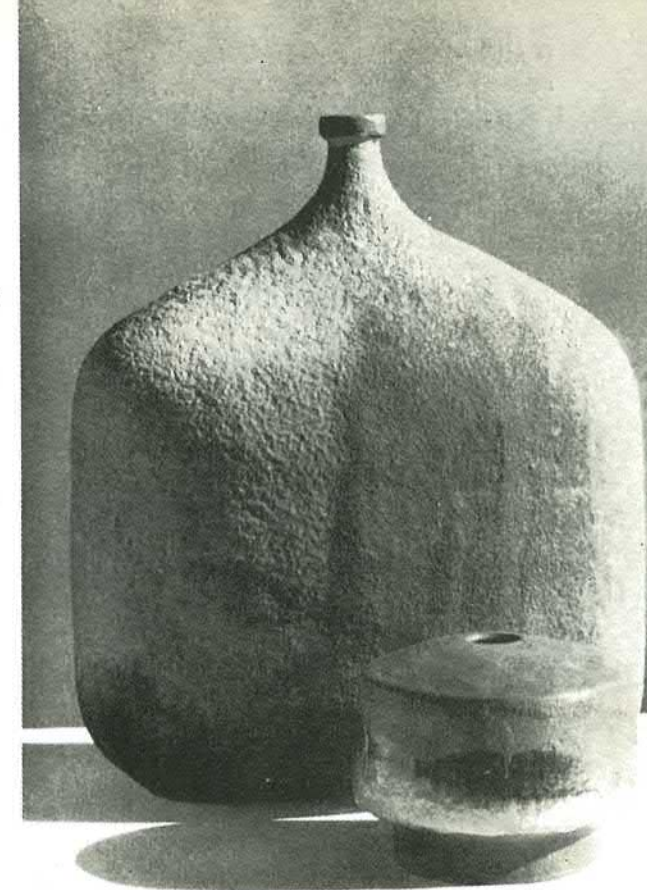
In Britain, domestic ware still appears to dominate the scene. There are small potteries producing table ware—some thrown, some moulded. These workshops are and have to be highly organised, producing set lines of pots which can be reproduced to order.

Alongside this basic and functional conception of pottery as a craft, exists the other, more recent trend of conceiving ceramic form as an art in its own right, expressing the ideas and feelings of the maker. Potters working in this manner tend to work by themselves, often in isolated parts of the country, and in many cases produce no domestic ware at all.

I visited Kenneth Clark at his studio, situated in a large old building in Covent Garden, and admired the beautiful, gaily-coloured tile murals he was making for a Swedish customer. I gratefully accepted his help in planning my trip designed to see interesting potters in England.

I went to see the Craftsmen Potters Shop in London and made a list of those potters whose work was of greatest interest to me. My trip through the south of England climaxed in a talk with Bernard Leach. He spoke very warmly of his time in New Zealand and wished to be remembered to those whom he met at the time of his stay here. At his age he is still extraordinarily active; he was then planning three exhibitions of his work, one in Japan which he hoped to visit.

The other highlight for me was an afternoon spent with Lucie Rie. Her latest pots were, I thought, particularly lovely, with beautiful soft streaks of muted colours coming through a matt glaze—all reserved for a forthcoming show at Hamburg.



Above: Ingeborg and Bruno Asshoff.

Below: Beate Kuhn, H 20 cms,





Karl and Ursula Scheid,



Bernard Leach,

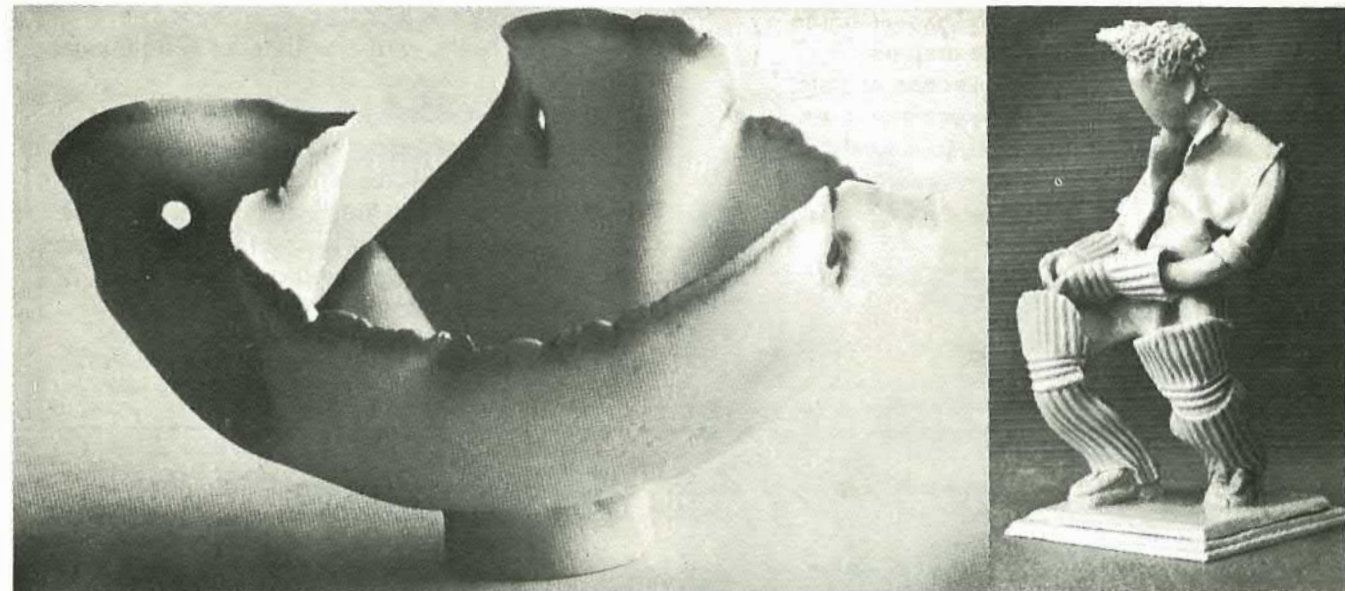
Another potter whose work interested me was Mary Rogers, working in Leicestershire at her own home, parts of which date back to the 16th century. She develops her shapes from natural objects such as shells and plant forms. Her delicate porcelain bowls were almost paper-thin. Everything she did was hand-moulded without the use of a wheel.

In Germany, the contrast between potters producing table ware and those concerned with purely decorative works of art, is even more pronounced than in Britain. In Bochum, a town situated within the most heavily populated and industrialised Ruhr district, I had the good fortune to work with two very well-known potters, Bruno and Ingeborg Asshoff. In their studio one looked in vain for a mug, a plate or a casserole; instead these two artists produce pieces attractive to the eye and to the touch which would present a focal point of interest in your garden, patio or livingroom. The Asshoffs live on the outskirts of the city in a beautifully restored old farm house. The interior had been redesigned by an architect who had transformed the old barn into a spacious home and studio, set amongst large trees and garden. Each-year they hold an exhibition in their hall, the focal point of their house. To this display are invited guests and patrons to view their latest work. This annual show together with private orders make up the year's work.

The situation regarding these potters in Germany is an interesting one. It has always been a tradition here that wealthy people, mostly of noble birth, should be patrons of the arts. In former times princes and dukes kept in constant employment artists and musicians, and by virtue of their patronage the work of these artists was encouraged and they became known and esteemed. Today it is the rich industrialists who support the arts. While they often might hesitate to buy those huge, incomprehensible canvases from modern painters, they don't seem to mind spending enormous sums of money on ceramic works of art which can be related to a specific environment and are therefore memorable and meaningful.

There are a number of impressive museums which have especially been built to house collections of these pots, often assembled from private collections. In Karlsruhe I visited an exhibition of modern ceramics from the famous private collection of I. Wolf: 200 pots, selected and artistically displayed in show cases, representing the work of about 30 different German ceramists and showing examples of pots from each artist, demonstrating his artistic development.

A few weeks later I travelled with the Asshoffs to Rotterdam to attend the opening of an exhibition of five German potters. There one could see work by Karl and Ursula Scheid, skilfully and meticulously executed, in both porcelain and stoneware. Karl had been a pupil



Mary Rogers, handbuilt porcelain.

Audrey Blackman, ceramic sculpture.

of Harry Davis and this is clearly discernible in his work. I had visited the Scheids earlier at their home, an attractive farmhouse in a small village near Frankfurt. Walter Popp, another of the exhibitors, is regarded as a pioneer of the modern movement of ceramic art. His pots contrasted with those of the Scheids by their robustness—they rather lacked in grace and often were made from several pots joined together. Beate Kuhn's work was more spectacular and showed much originality. Brightly coloured, it was full of humour—some constructions were made from many pieces of similarly thrown shapes, and then assembled in unexpected ways. These pots were all very expensive, even the smallest costing 50-60 dollars apiece, and the larger ones fetching several hundreds of dollars.

I also visited another museum of striking appearance: the "Keramion" at Frechen near Cologne, entirely devoted to housing perhaps Germany's largest and most comprehensive collection of modern ceramics, financed by a huge concern of producers and distributors of clay pipes and commercial ceramic tiles. Set within a large green field, the building has the shape of a potter's wheel, but from a distance, could pass for a huge mushroom. In its ground-floor and basement display cases are housed over 7000 pots.

Besides these ceramics one can still find good table ware, well-executed work in traditional patterns and shapes, beautiful slip-trailed

earthenware, or the blue salt-glaze pots produced mainly south of Cologne, near Koblenz. Here, at the village of Grenzhausen, I visited two small potteries, employing about ten potters each. One, owned by Wim Mühlendijk, produced decorated salt-glaze ware of the style made locally for several centuries, while the other, run by George Peltner, a potter who had emigrated from East Germany, distinguished itself by its beautiful slip-trailed ware showing a marked Polish influence.

In the south of Germany, in the Black Forest, I met a young potter, Horst Kerstan, who had studied for many years in Japan. The perfection of his glazes was almost unbelievable. He had developed an intense iron red glaze which glowed on his pots—and I am the proud owner of a small, exquisite tea bowl with an oil spot glaze of great beauty.

At Munich I made the acquaintance of Paul Stieber, Secretary of the German Potters' Archives, who had spent a lifetime studying and collecting peasant pottery of Lower Bavaria. His intimate knowledge allowed him to identify pots made at a certain period within a particular pottery community of a certain village, and sometimes even by the potter's individual touch, though in those bygone days people did not give much for individual expression. He could talk for hours (in English!) about the history and development of some local pottery active during the 15th century. An interesting morning was spent at the

Munich Folk Museum where he explained the growth and later decline of the craft as demonstrated by the huge collection of pots, collected mostly by himself over many years.

A point of interest in this museum were a number of tiled ceramic stoves which can still be found in use in many houses all over Germany, Austria and Switzerland.

At Mr Stieber's suggestion I visited a potter, Jörg von Manz, working in a tiny village in Bavaria near the Austrian border, who was

remarkable by the fact that he produced very simple, but lively, earthenware pots in traditional shapes.

The co-existence of art ceramics on the one hand, and the traditional table ware on the other, was one of the features which fascinated me. There appeared to be little intermingling of these two parallel movements, each of which was clearly defined and vigorous. Since art is never static, it will be interesting to see how pottery will develop in the future in these countries. □

Pottery in Australia

Published by the Potters' Society of Australia, twice yearly in spring and autumn. The yearly subscription is \$A3, and the magazine may be obtained from the Editor 'Pottery in Australia,' 30 Turramurra Avenue, Turramurra, N.S.W. 2704, Australia,

MINERVA BOOKSHOP

are now looking for first class pottery to be sold in their shop in the Auckland City Art Gallery and also in their main shop in Commerce Street, Auckland.

Both of these locations offer a large flow of interested purchasers and an experimental sale of pottery in the Art Gallery shop proved most successful.

Any potters interested in supplying Minerva should contact Nigel Faigan . . .

13 Commerce Street,
Auckland,
P.O. Box 2597,
Phone 30-863.

"MODULE"
UNION ST. MILTON
OTAGO
HANDCRAFTS &
POTTERY
NOVELTY GIFTS &
SOVENIERS.

THE DILLY MARK III POTTERS WHEEL

This sit down, low slung model, with foot operated variable speed (0 - 120 RPM) makes it the ultimate in the pottery field. The new adjustable (removable) seat for height and leg room is most suitable for home—school—teaching studios and commercial applications. Motorised with 240V AC ¼ HP vibration free motor, having a maximum throwing load of 25 lbs.

Table and stand up models also available.

Agents—

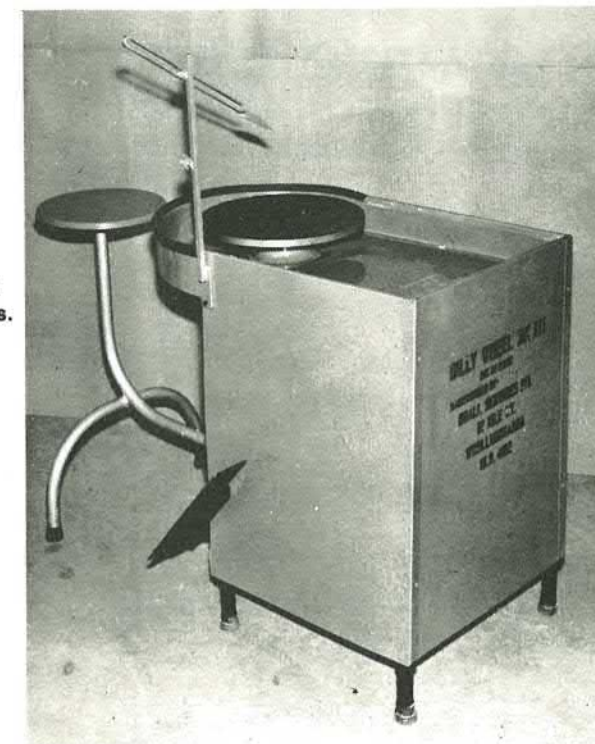
G.P. Sage Limited,

67 Leonard Road,

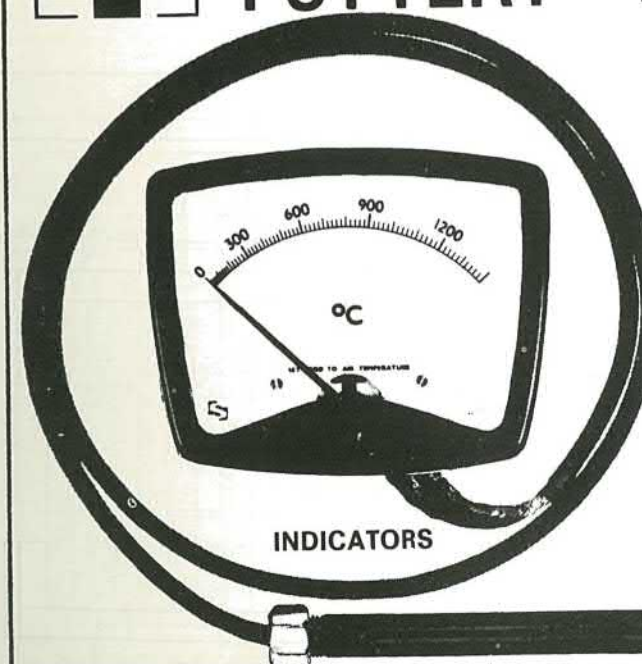
PENROSE, NEW ZEALAND.

P.O. Box 12-325,

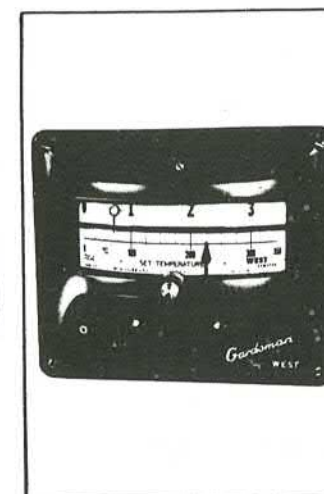
PENROSE.



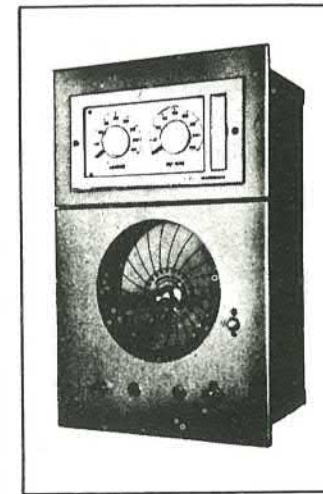
POTTERY KILN PYROMETERS



INDICATORS



GARDSMAN
CONTROLLERS



PROGRAMME
CONTROLLERS

TEL THERM INSTRUMENTS LTD

419 KHYBER PASS ROAD, NEWMARKET,
AUCKLAND 1, NEW ZEALAND.

P.O. BOX 9575, AUCKLAND, 1.
TELEPHONE: 545-065 (5 LINES)

BRANCHES: WELLINGTON, P.O. BOX 1624, PH. 50-667.
CHRISTCHURCH: P.O. BOX 1267, PH. 65-091.

Town gas stoneware kiln

by Madelaine Aldwell

How quiet. How clean. Such exclamations from friends having a look at my kiln in operation might seem dull to those potters who would enjoy the roar and smoke of a raku kiln built on another occasion.

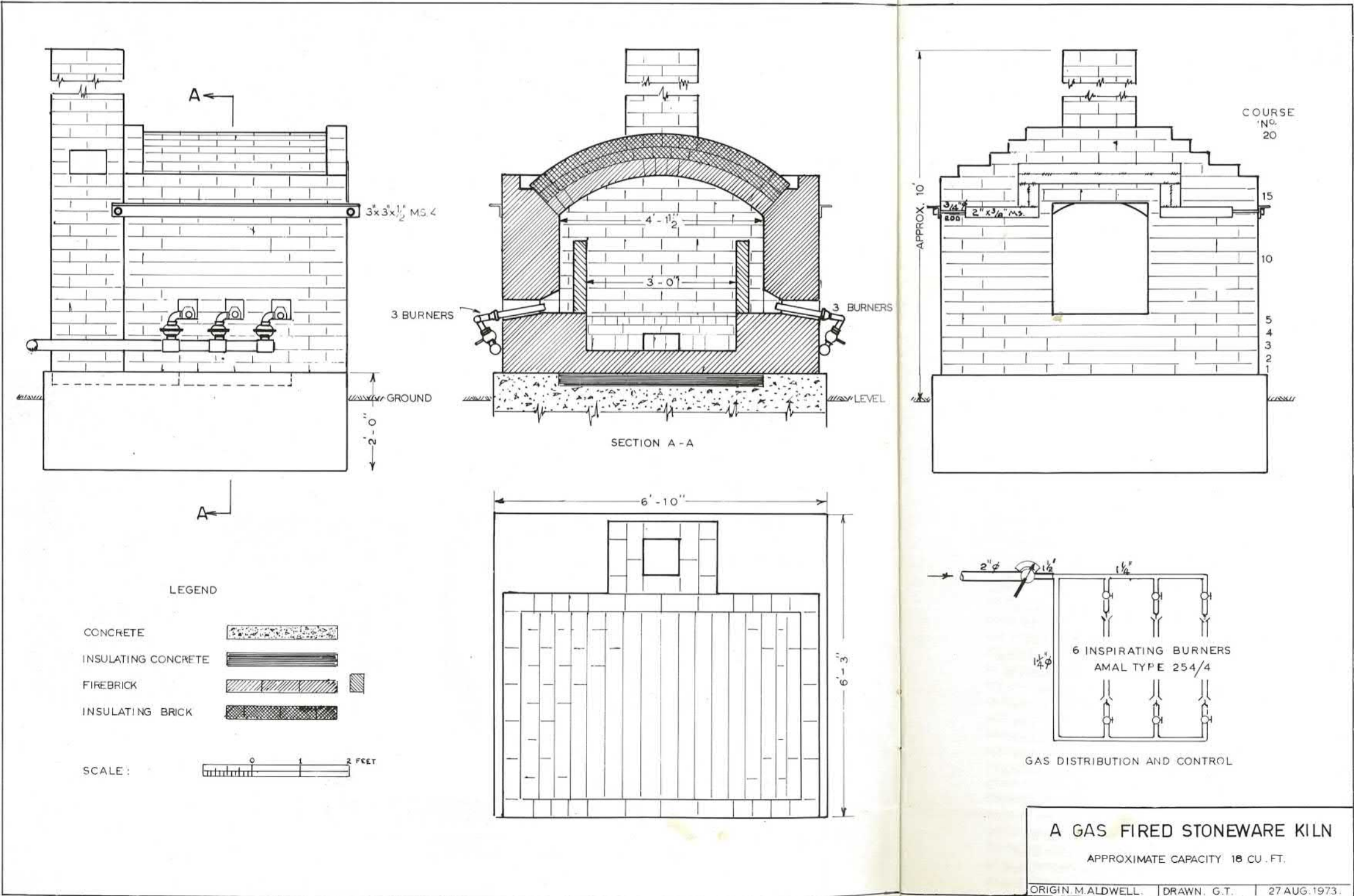
When I decided to build a stoneware kiln I knew very little about kilns so I spent some hours reading Michael Cardew and Daniel Rhodes.

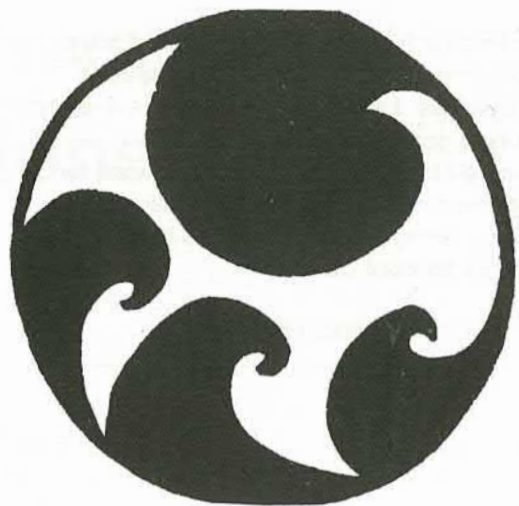
After a few inquiries I decided to build a well insulated downdraft kiln and to use gas for fuel.

Our town gas—quite "pure" was my choice. For simplicity and economy I chose inspiring burners.

Throughout the time of planning and building this kiln I was lucky to have the invaluable help of the engineer of our local gas works, Mr Turner. Knowing the calorific value and pressure of the gas he helped me keep my growing kiln within reasonable bounds. It ended up in being approximately 18 cubic feet.

Thanks to a friend potter, Jill Tyer, I have good drawings of this kiln and they speak for themselves. I will only add that it is a joy to fire, going up to cone 10 in 12 to 15 hours. A reducing atmosphere is easily obtained by altering the amount of air intake. There is one drawback. Being so well insulated it takes three days to cool down.





Notes from a Country Potter

Helen Mason

Many years ago Professor Bailey said in the **New Zealand Potter** (Vol. 1 No. 2) that the pots he most enjoyed were those made by people "primarily concerned with making something to hold stew, or to cash in on the community's love of stew. Or guts. Or the dried heads of enemies. Or the family polecat skins to keep from the moth. Or to hold your estimable grandmother's bones when dead." Well, I hope one of the younger potters will attend to the latter for me in due course; I haven't, yet, had any requests for the middle three containers; but I've certainly been able to eat by capitalising on the first category for the past seven years.

When choice or circumstances force you into the situation of having to make pottery pay, there are two major considerations. First yourself, and **how** you can produce enough pots; second, the market, and **what** you produce. The first is a question of developing your own skill, and this takes time and intelligence. The second is how to preserve your integrity by arriving at a compromise where you make what you like, which you also know will sell, by the means and in the place which brings you the best return, financially and emotionally.

My first attempt at making pottery pay was in the Wairarapa seven years ago using a two chamber Cowan kiln built very cheaply by friends out of mainly scrap material. There were four stacks of 16 x 14 shelves, six in each stack in the glost chamber. I worked, as I still do, mainly to a three week cycle, two weeks making, and one week glazing, stacking

and firing. This seems to suit my way of working, but can be speeded up if the need arises and the weather facilitates drying. In the ten months this kiln was in existence it was fired 16 times, but was never an easy one to fire, and took an average of 15 hours to reach temperature, sometimes longer. Due largely to lack of skill and experience on my part, what I was producing was not worth all the effort I put into it.

When the opportunity came to go into partnership in an existing pottery in the Waitakeres in Auckland I took it smartly. The pottery was founded by Jeff Scholes, based largely on Brickell ideas, to whom he had been apprentice for a year. The whole system of working was well organised, pots turned out in amazing quantity and quality; lids fitted, spouts poured, handles felt and looked right, glazes were well fired and durable, with the good surface essential to domestic ware. I have never worked so hard in my life before, largely I must say in an effort to keep up with the young, and to see what I could do now that I had the opportunity. We each made our own pots, but combined for clay and glaze preparation and kiln work. I had never seen such a huge kiln—2 chambered downdraught with eight stacks of eight 18 x 12 shelves, fired with 6 drip feed fireboxes, three each side, which needed constant attention throughout the whole firing. Reduction was controlled by skilful use of bricks in the very high chimney. The quantities of smoke and the hard firing (to at least 1300°C) amazed me. But the results were really good. I made two attempts to fire the kiln myself—

once I succeeded with judicial help at critical moments, but the second time I tried to do it entirely on my own was disastrous. I clogged the whole thing up with huge smuts, and had to stop after about six hours. Next day it was necessary for me to unbrick the door and clean out the kiln with a vacuum cleaner. It took weeks to get the black out of my skin. The best thing I could do on firing day was to cook large meals and cheer on the firemen, but the rest of the time everyone took it in turns to cook.

After two years, when the time came for me to take over the pottery, I decided to build another kiln, which was done to a plan I evolved out of several kilns, the major influence being Len Castle, though I had two fireboxes instead of his four, fired with Major S2 burners, as I was determined this time to have finger tip control with the minimum of manoeuvring with bricks and burners. This kiln did major service, though usually took some 14 to 15 hours to fire, and it kept 4½ of us in the necessities of life for some time. Three of us took it in turns actually to fire the kiln, and there was great rivalry over how long it took and the quality of the results produced. This era passed, the others all graduated to kilns of their own, and for a while I managed the kiln on my own, selling all its output myself at Brown's Mill Market in the city, and making a reasonable living from it. This kiln, which had been fired 64 times in three years, was taken over and rebuilt by Andrew van der Putten in 1972. Andrew, who had worked with

us in 1966, learnt to be an expert fireman on the big kiln, which he converted to a salt glaze kiln using many of the Brickell techniques. At the same time he built my present kiln at Otane, Hawke's Bay, which is an improved version of my Auckland kiln, using the same burners, but with larger fireboxes which cut down firing time, and is the best kiln I have had yet.

At the end of 1965 when I first moved to the Wairarapa I met up with Bill and Maureen Mason, who have a screenprinting workshop at Carterton, and Audrey Sheridan, who is a spinner and weaver. We decided to try selling our own work, and realised that if we were to catch the Christmas trade we had to hurry. Finding a vacant shop in High Street we were open a week later. The shop, which we called Turkey Red after a carpet Audrey produced for the floor, was open six days a week, and we were each responsible for two of the days. It all worked remarkably well once we had sorted out the basic principles of shop-keeping, and we were soon deluged with people wanting us to sell their work for them, which we did, if we all approved of it, on commission. Later we moved to a cottage further south on the Main Road to Wellington, and when I went to Auckland Audrey took over the whole business and has since moved it to Greytown.

The Auckland Pottery already had several good outlets through the excellent craft shops in that area, and I was able to dispose of my own pots through these channels. But towards the end of 1968 when plans were afoot to start a Crafts Market, I was asked to the preliminary meetings out of which Brown's Mill Crafts Market, in Durham Lane just off Queen Street, was evolved. Out of all the meetings ten of us finally coagulated into a group which got the whole thing started on November 22 1968, once again in a great hurry to catch the Christmas trade. I found my experience with Turkey Red most useful in knowing how to deal with people, manage the stall, and keep it supplied. Friday and Saturday spent at the Mill in the exhilarating big city atmosphere of Auckland gives one enough social life to get through the other five hardworking days of the craftsman's week, which can often, out of necessity, be rather solitary. It was noticeable after a year how the stimulus of working to a deadline and being

directly responsible to the consumer for what one made had improved the whole standard of craftsmanship throughout The Mill. And the family atmosphere and care which we all felt for each other helped many of us through the incredible emotional crises which seem to beset creative people.

Christmas 1971 at the Mill was booming, and I had been stockpiling pots for some months in the hope that I could accumulate enough capital to put into operation the plan I had to get back to the greater simplicity of country living. Good people were available to take over the pottery and also my stall at The Mill so I left with an easy conscience, though I still miss that friendly companionship of kindred spirits.

I found an old house in Central Hawke's Bay which is beautiful to live in though I must admit that the very necessary plumbing took more of my capital than I had allowed for, and am enjoying living in the village of Otane. It is good knowing everyone and being involved in the life of the community, and I hope that after a year the village has just about accepted me (and my smoke) as part of the scene. There are several good craft shops within reach which will take up any surplus, but a large proportion of what I make is sold from my own back yard. When I first came, I invited all the area pottery groups to visit me, and also talked to every Women's Institute, Country Girls' Club and church group that asked me within a radius of 25 miles, and this has given me a widening circle of friends, and I enjoy the involvement in the weddings, birthdays, presentations and daily use for which my pots are purchased.

Some years ago I found I had evolved my own shapes for domestic ware, and I keep pretty much within this, though they change slightly all the time. So many casseroles, ramekins, large bowls, small bowls, plates, teapots, vases and so on. I find my greatest satisfaction comes from decoration. When in Auckland I had the opportunity to attend excellent lectures in Pacific Art and to study examples of it at the rich Auckland Museum. I filled books with drawings which I now draw on when making patterns of my own. It has all given me a deepening appreciation of the culture and skill of the Maori race and of the Pacific peoples. However, environment must play a large part in pattern-making, because here, where for the first time for many

years, I experienced a real spring, surrounded with blossom and budding leaves after a frosty winter, I suddenly found a blue flower blooming in my pots. Doubtless some throwback to my Huguenot or English ancestors!

I have heard some of the younger potters complaining of the monotony of making pots, and I guess this is true. But any of us try working at some other job for a month or two, conforming to set periods of time and filling our minds up with other people's thoughts, and I am sure we would soon be back to the demanding but basically satisfying rhythms of a potter's life.

Helen Mason

was the first editor of the Potter.

Most compact wheel available.
Full variable speed control.
Constant speed in any position.
1/3 H.P. ball bearing motor.
Heavy welded frame.
All sealed ball bearings.
Fibreglass tray.
No maintenance.
Totally enclosed.
Height 26" Length 28"
Weight 100 lb.
Wheelhead 10" cast iron.
Speed-range 0 - 250 revs/min.
Price \$150.00 ex Auckland.
J. B. PRODUCTS.
BOX 14229 PANMURE,
AUCKLAND.



Some Christchurch Potters

by Gaynor Scandrett

Rosemary Perry

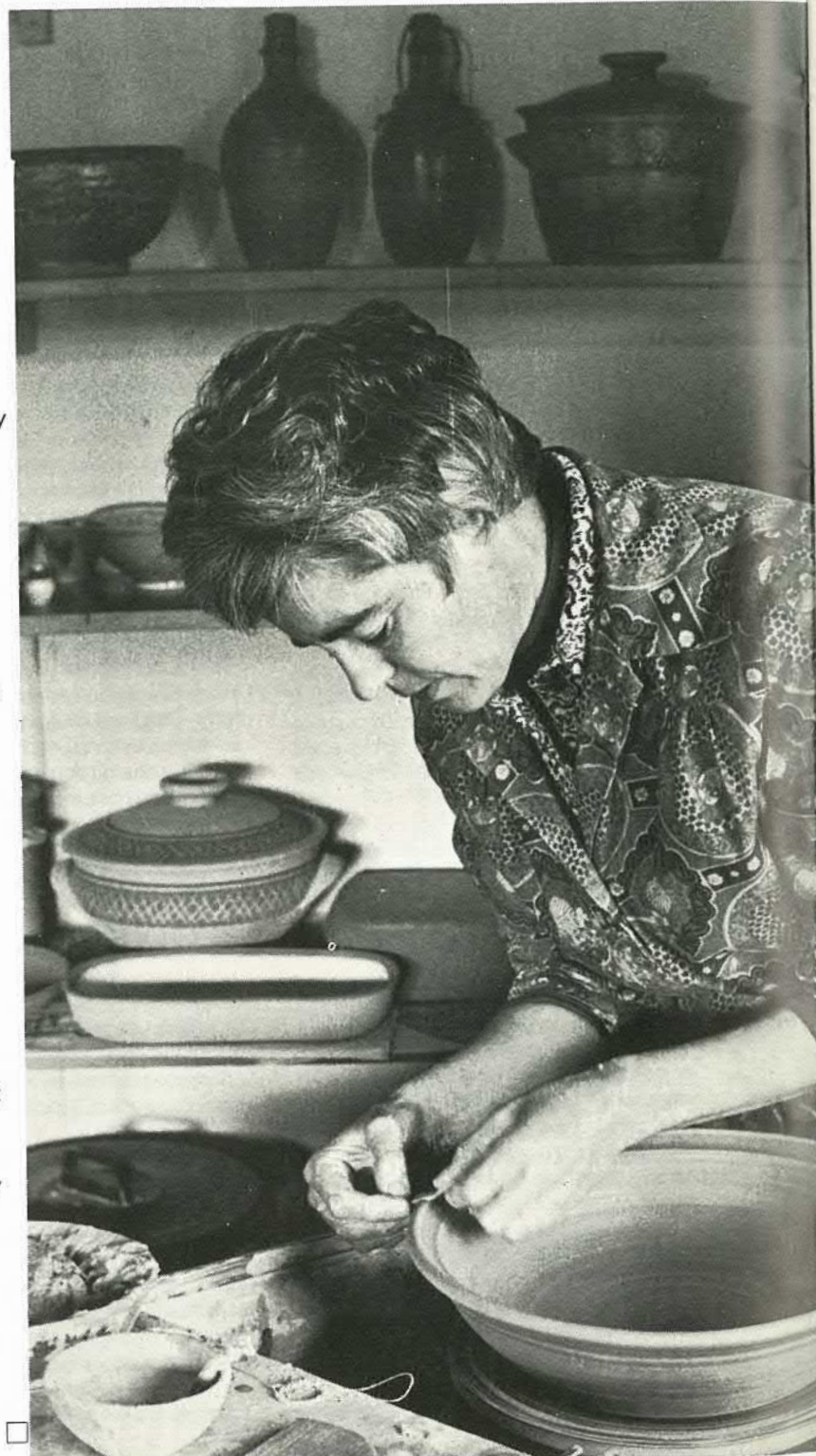
A good deal has been written about the potter and his environment. Women potters who run a home and bring up a family often find a conflict of interests in their own particular domestic environment. A husband can become jealous of the clay.

For Rosemary Perry pottery is both relaxation and hard work. Good potting time passes in the summer while the family gets to the country camping and tramping. And even in the winter to the mountains for skiing. The time that Rosemary Perry as a family woman can give to her pottery has been secured by good organisation. And she has her priorities right. Her suburban house is full of beautiful furniture and paintings. She enjoys gardening and the casually arranged garden is there to be used. As we sat on the terrace in the sun a blackbird was perched on a water sculpture beside us.

In her childhood at Dunedin she was encouraged to take an interest in all forms of art and she took painting lessons with Doris Lusk. Later, in 1957 their paths crossed again and Doris Holland, the potter was her first tutor in pottery at the Risingholme Community Centre in Christchurch. Besides attending these classes Rosemary was a part-time student in sculpture for two years at the Canterbury University School of Art. She's keen on the sculptural aspect of the work—sculpture with water having the most appeal.

Apart from domestic stoneware, over the last four years she's been doing research in porcelain. She mixes her own clay body which must vitrify at the lowest possible temperature because she fires in an electric kiln to cone 9. After experimenting with dozens of mixes she has finally found one sufficiently plastic to throw as well as being translucent. The forms are simple whether they are thrown, press moulded or hand built.

"Sometimes I think I will take a year off and go back to painting," she says, "but the clay is always there with the compelling attraction of what the next kiln will produce."



Frederika Ernsten

Christchurch potter Frederika Ernsten came to New Zealand from Holland in 1960. While training as a kindergarten teacher she did drawing and modelling in clay but she had no thought then that clay would come to mean so much to her.

For three years she attended evening classes at Riccarton High School where her instructor was Michael Trumic. Then members of this class decided to form a group of their own. This was the beginning of the Studio in Montreal Street. Access to the upper floor of the disused bakery studio is by way of an outside staircase which sways like a swing bridge. When the Canterbury potters have a do there, it pays to wear something warm.

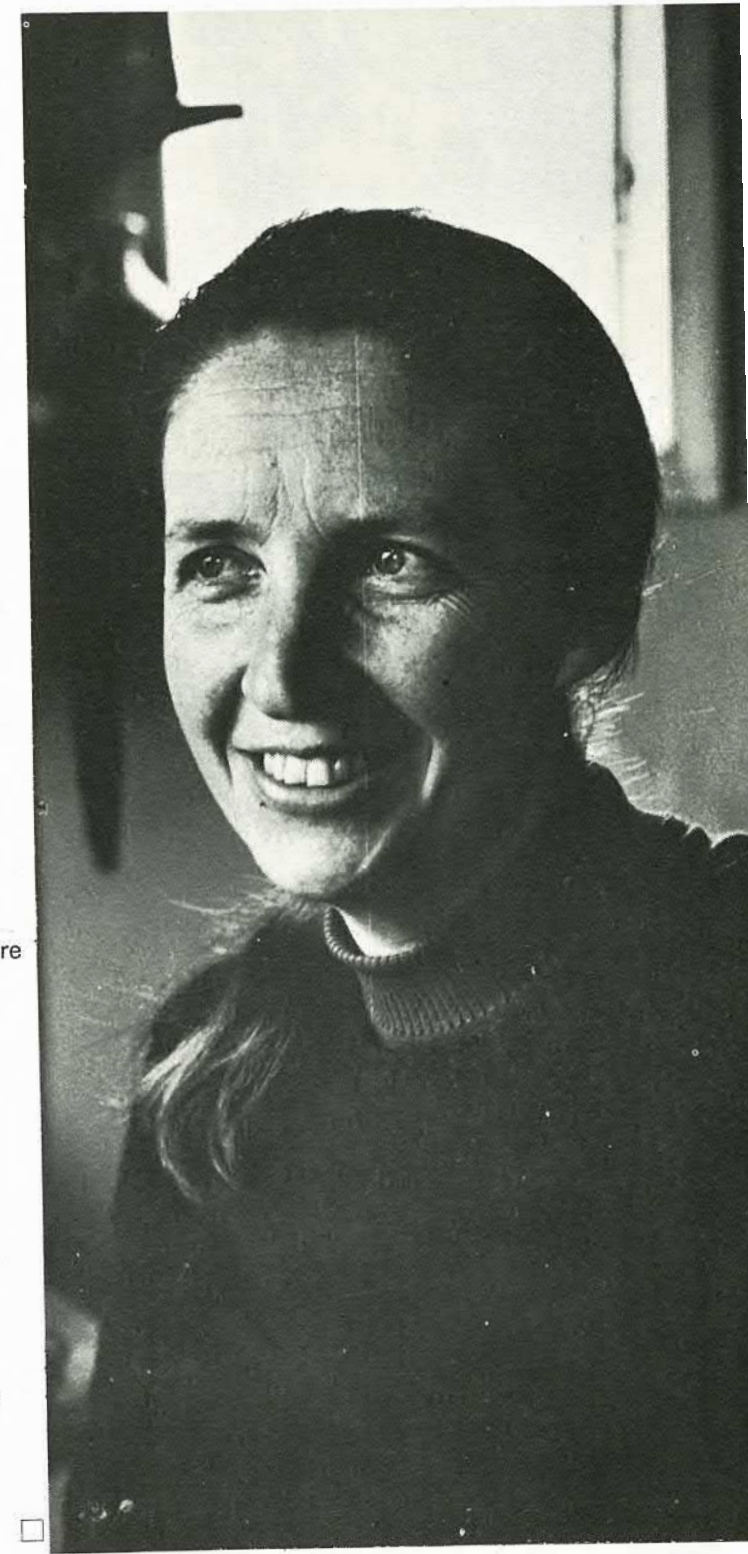
The original group disbanded and the studio is now used by Frederika, Margaret Higgs and Michael Trumic. Here they teach small groups and often work together.

At the same time Frederika has been working at home where she has a small electric kiln. Eventually she'll get an oil fired kiln, not because she's motivated by the usual compulsion to move on to oil firing. Recently she's had some firing difficulties during the power shortage and she's been held up by a shortage of elements, but she considers that the electric kiln is the cinderella of the pottery world. For her it provides a different challenge and she thinks it's a field where there could be much more experimenting and development.

Frederika makes high quality domestic stoneware as well as thrown forms which she does for her own pleasure. Her income as a solo parent with two children comes from her pottery teaching. She then feels free to go her own way with the pots she makes.

Her interest is in the basic pots not so much in the glazed finished product. When you see Frederika working on a teapot—one of her favourite forms—she assesses critically the leather-hard product and then seems to lose interest in the next stages. She is one of the rare potters who says, "I am never very excited about opening a kiln."

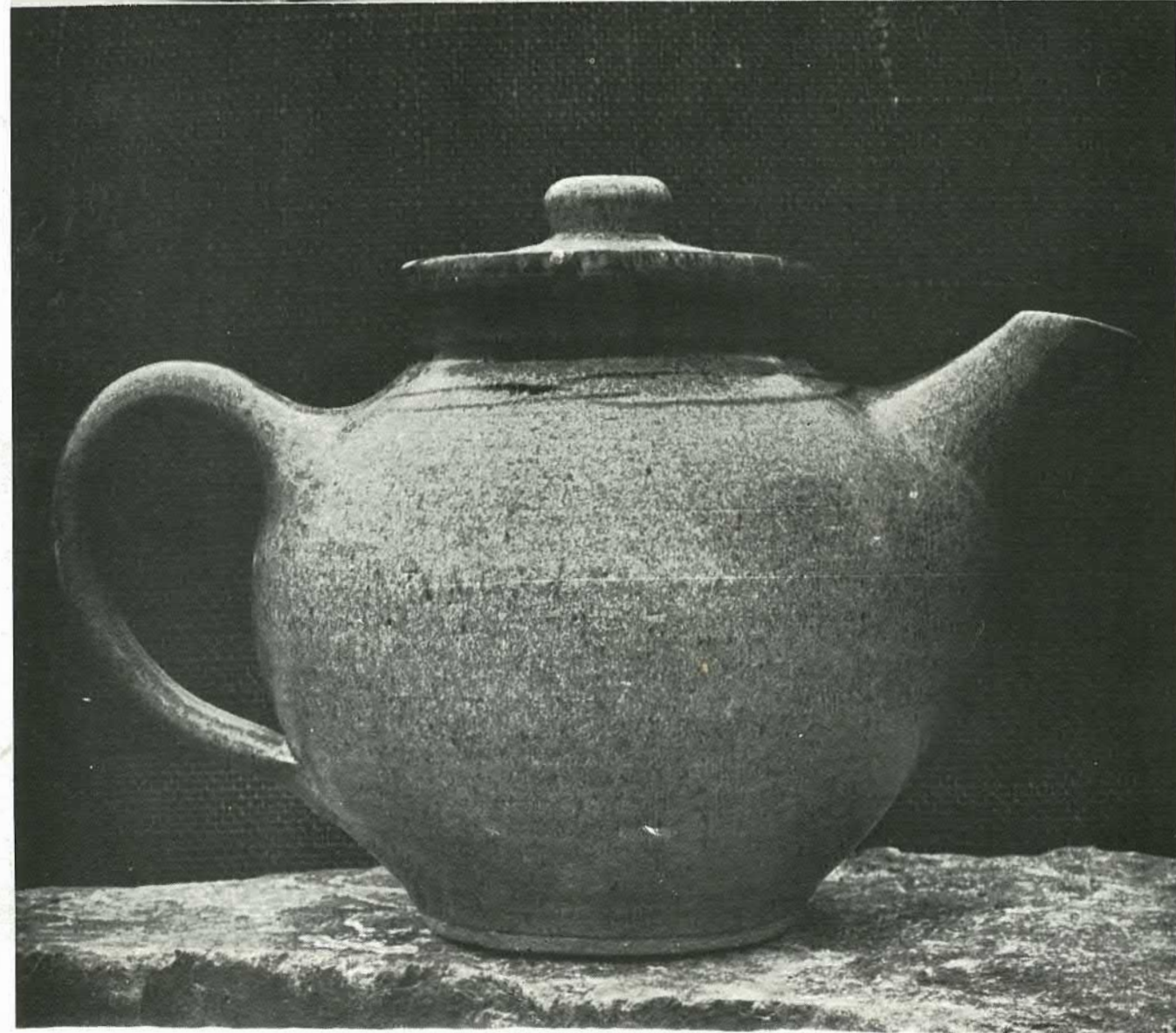
She's a severe critic of her own work and with about two hundred pots on hand she feels there are only half a dozen she would be prepared to show. She has no plans for the future—just form, form and more form.





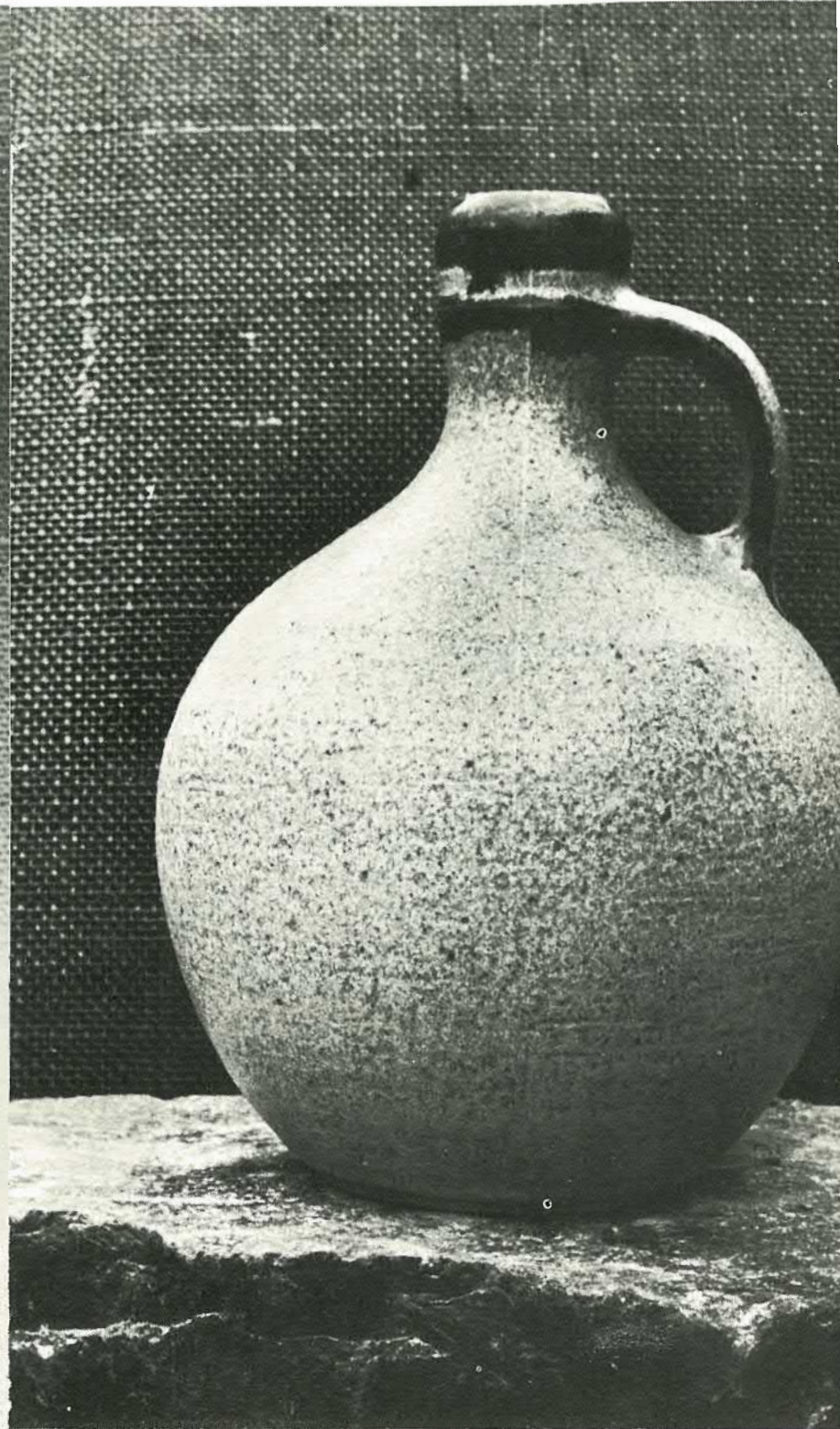
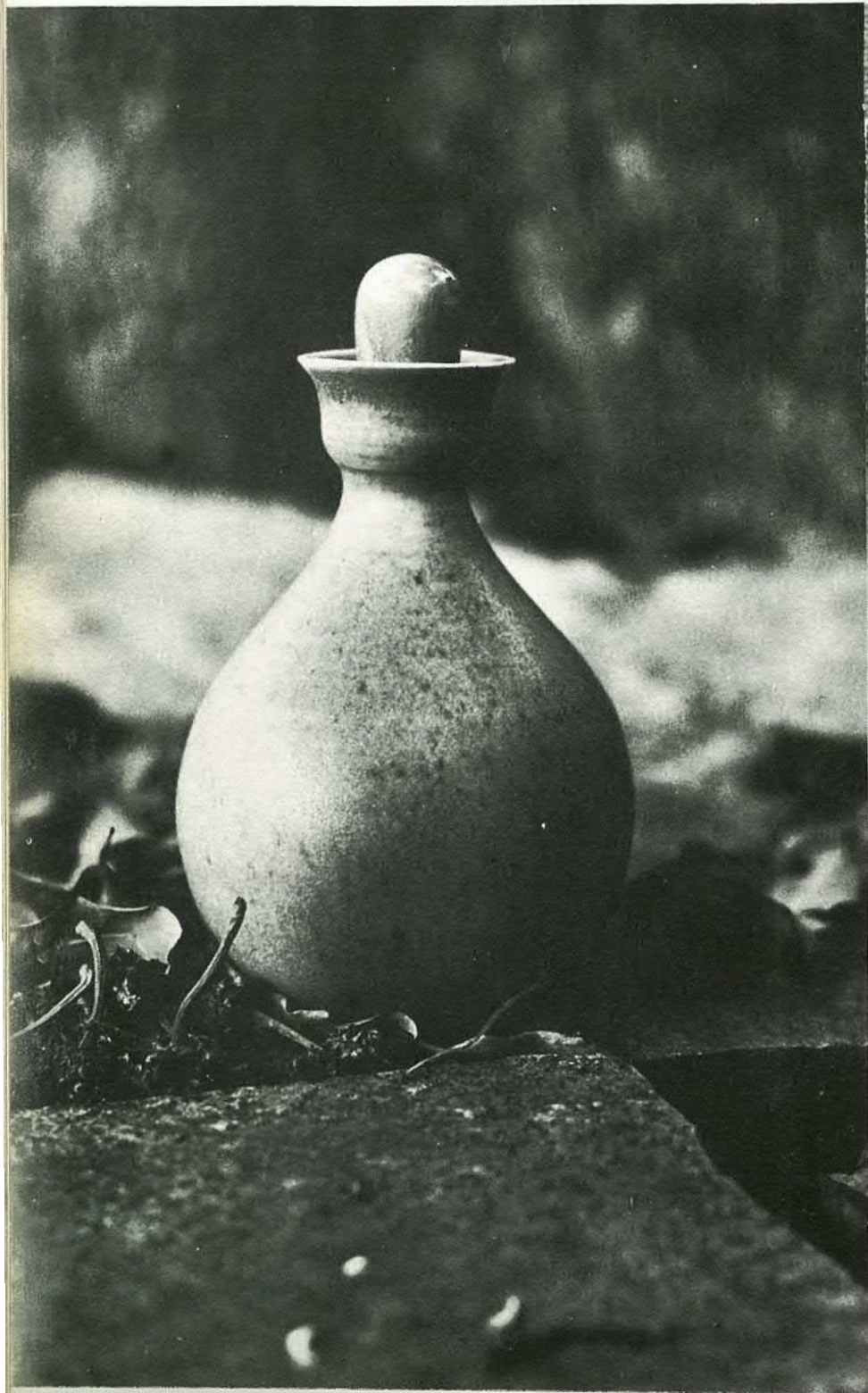
Above left: Susan and Richard Perry modelled in clay by Rosemary Perry and cast in polyester resin and fibreglass. Below left: Teapot by Frederika Ernten. On this page liquid and dry storage jars, by Rosemary Perry.

photos: Keith Nicholson



Left: Porcelain oil bottle, Rosemary Perry. Centre
and right: Frederika Ernten.

photos: Keith Nicholson

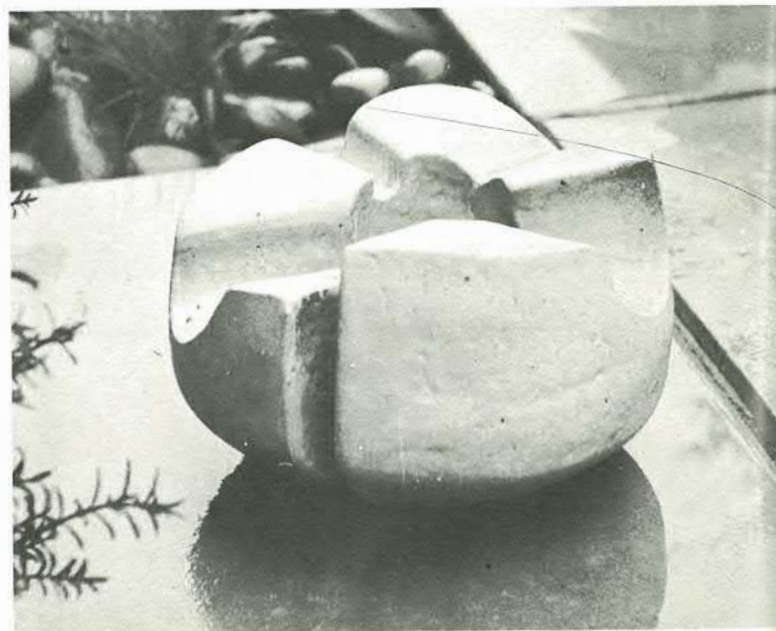


Nola Barron

The main line of Nola Barron's development is in sculptural pieces. They are big decisive forms, often austere in matt white glaze and perhaps looking their best in an outdoor setting.

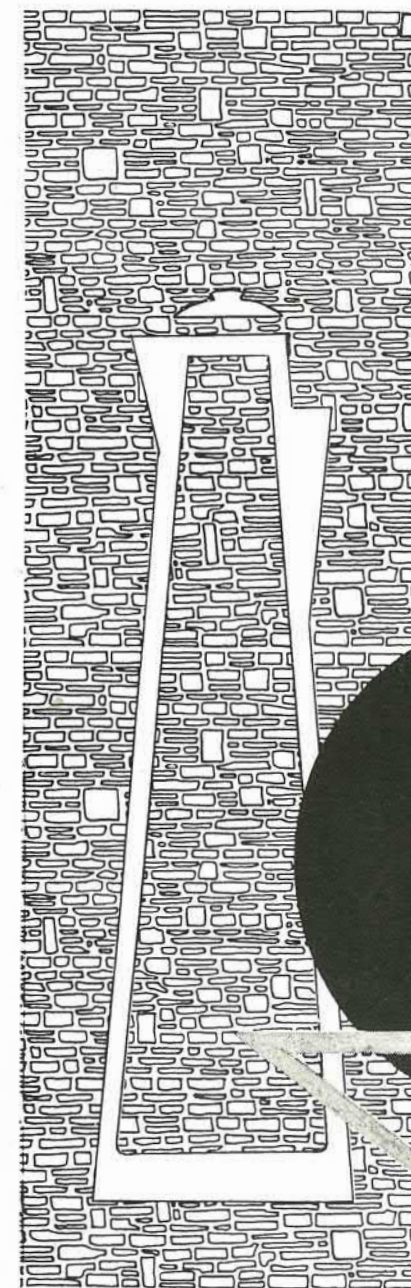
"The most recent series of ceramic sculptures developed from land rhythms and environment patterns. The theme started when I was doing a course in printmaking. Other pieces in fibreglass and a cast bronze sculpture have also been based on rhythm and tension yet some of this was made in 1968, so it seems that there is some unconscious stream of development, hopefully."

Nola Barron is primarily a sculptor who finds clay a convenient medium. Her work has been featured previously in the Potter, Vol. II/I.



photos: Nola Barron

Above: Landform 1972. Big Landform pot bought from the 1972 New Zealand Potters' Society Exhibition by the Department of Foreign Affairs. Left: Ceramic sculpture exhibited in the 1971 New Zealand Society of Potters' Exhibition and broken when sent to the Queen Elizabeth Arts Council.



We invite you to come in and inspect the largest range of pottery materials and equipment available in New Zealand.

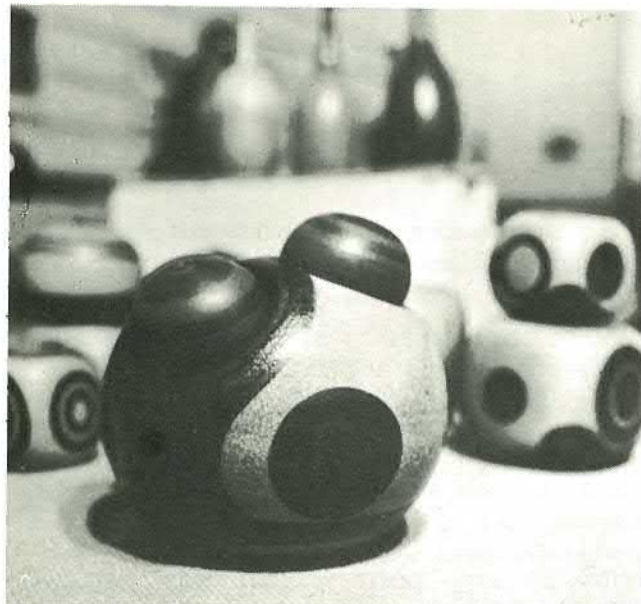
New items are constantly being added to the range.

Discuss with us any pottery problems you might have or write in for advice by our expert staff.

SMITH & SMITH LIMITED

AUCKLAND	WELLINGTON	CHRISTCHURCH	DUNEDIN	INVERCARGILL
Box 709	Box 2196	Box 22496	Box 894	Box 137

Materials and equipment for Pottery, Metal Enamelling, China Painting.
Ask for our free catalogue and price list.



Anneke Borren. Right: Carol Wilson, set of bottles.
Below: Four piece earthenware condiment set by
Rayeburn Laird.

photos: Terence Taylor



EXHIBITIONS

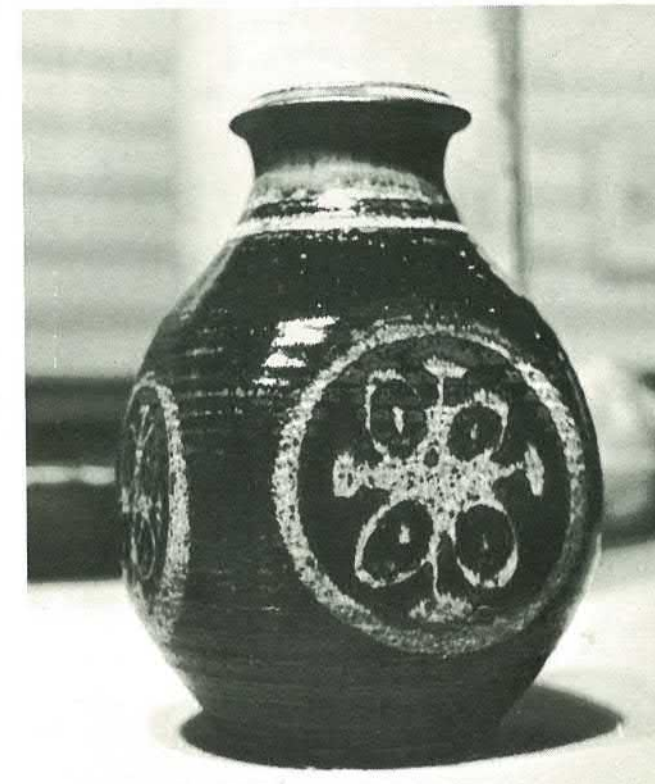
The New Zealand Academy of Fine Arts

Reviewed by Edward C. Simpson.

Looking over the pottery one could not help concluding that it was dull and colourless. No doubt this is the fashion. In every other art form since the French impressionists colour has come into its own. Prismatic colours have been in vogue since Matisse, and "Les Fauves" showed how they could be used. So much has colour come into our lives that it is part of architecture, furnishing and decoration. Why then is there a lack of colour in New Zealand pottery? It seems that the use of slip is not fashionable. If a slip had been used on some of the work in this exhibition, many of the interesting designs highlighted would have made the pots seem less sombre.

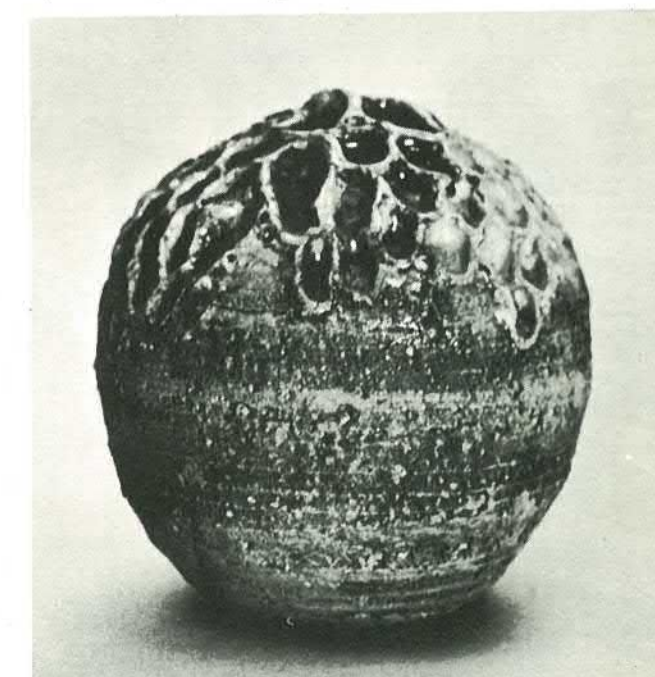
Another weakness I found in much of the pottery shown, was that it looked both heavy and clumsy. The New Zealand clays are stoneware clays, but it seems absurd to make very small objects in stoneware. Things like a tiny box with a lid of a size that would only accommodate small items or finger rings. Again a dish that was designed for sandwiches or savouries looked good, but it would have needed two hands to hold it. Surely one of the prime demands of a container is that it should be functional.

Some of the best pots, by Mirek Smisek who shows real genius, were all large, and for large pots stoneware is just right. By contrast the ponderous look of much of the stoneware domestic pottery makes it unsuitable to stand beside the refined forms of glass and cutlery on the dinner table. A lot of the pottery that was modelled in conventional shapes for use with food and drink had a surface that was distasteful for the presentation of food and could be repugnant to the



above: Squared stoneware vase by Stephen
McCarthy.

below: Joyce Young.





Set of six ramekins, turquoise glaze earthenware by Pat Meads, and bottles by Lawrence Ewing.

photos: Terence Taylor

touch of the lips. Does anyone fancy drinking from a vessel as thick as a railway refreshment room cup? Or taking a fine wine from a jam jar? The function of the ware showed a lack of thought by potters. There were of course exhibits for which no such fault could be found.

Mention must be made of Anneke Borron's exhibits: some of the few original shapes, gay and lighthearted, affording an almost irresistible temptation to get down on the floor and play with them.

Of the other work exhibited we cannot say that there was anything to move us deeply except the screen prints by Guy Ngan. And we found the lithograph "Night kiln firers" by Juliet Peter attractive.

An overall observation on entering the exhibition room was that the number of exhibits was small. At the same show in previous years you had to thread your way between stands of pottery and pieces of sculpture. There seems to be two reasons. That the selectors have been more discriminating. And that more potters and artists are showing in the private galleries and are not exhibiting at the academy. □

Mr Simpson has been editor for many years of the Association of New Zealand Art Societies newsletter. He has recently resigned.

Auckland Studio Potters 11th Annual

The 300 or so pots by 70 potters include a little something for everyone—a handsome chess set, teapots and casseroles, salt pigs and spice sets, wine jars and goblets, trinket boxes, a bird bath and bird feeders, along with bowls and vases in every possible shape and size.

The range is from the incredibly amateur to the highly professional; from fumbling banal beginnings to sensitive, superb pots.

And some of the pots are superb. Guest exhibitor Jim Greig, from Matawara (Wairarapa), shows a series of growth forms in beautiful Chun glazes that have reference to Maori canoe bailers, and to opening fern fronds.

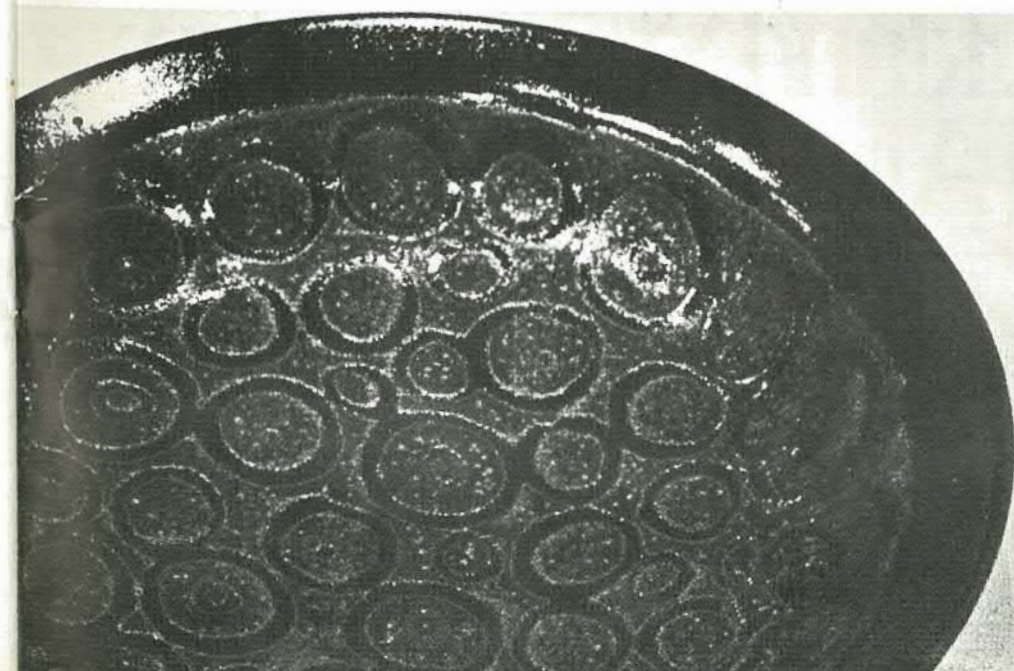
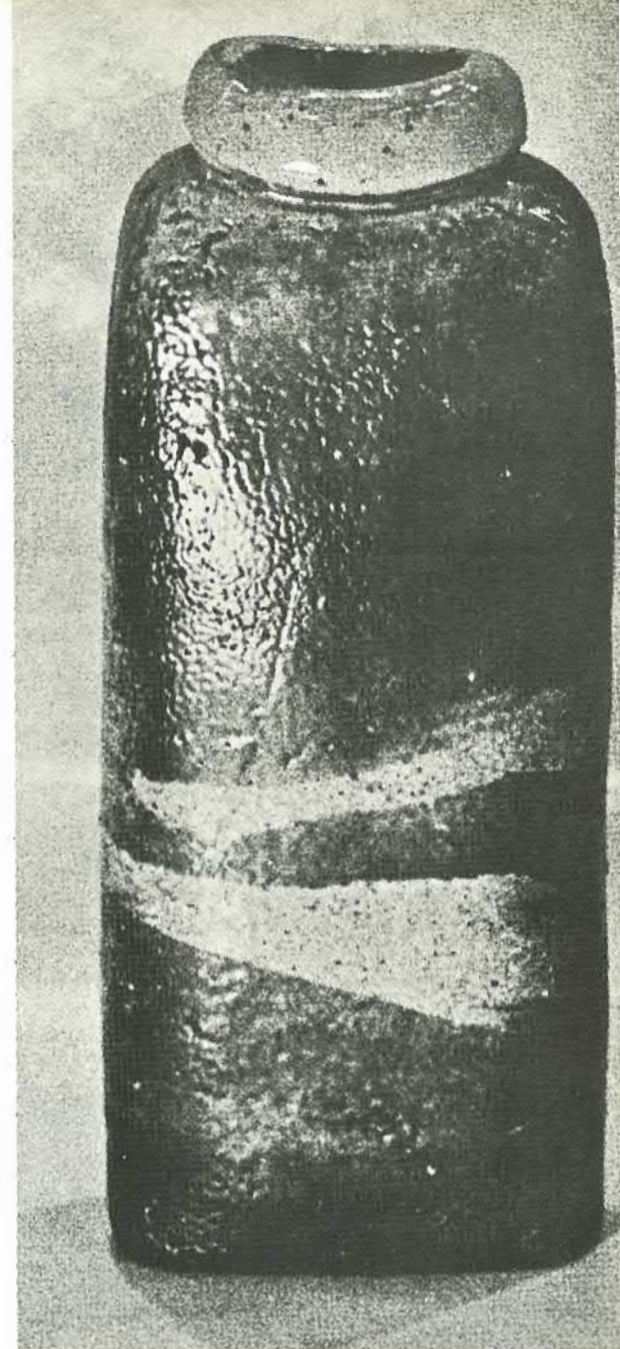
This subtly New Zealand flavour is seen too in Chester Nealie's handsome slip-cast patu, which still remain pot-like, and in Brian Gartside's exuberant fern frond decorations on his large shallow bowls.

Gartside's fern-form white pot, No. 115, is one of the most beautiful in the show.

Very different in size and style but equally handsome are Charles Holmes' delightful blue-green tiles and Don Thornley's tablet vase with its beautifully handled Shino glaze.

There are many other competent and lively pots. They are well grouped so that it is possible to see and compare the work of individual potters. It is probably one of the most diverse and controversial exhibitions for many years."

The New Zealand Herald, September 27, 1973.



Barry Brickell on selecting

It seems that the controversial element of the show arose from Barry Brickell's approach to his task as sole selector. This is what he wrote in the catalogue forward.

A method of selecting.

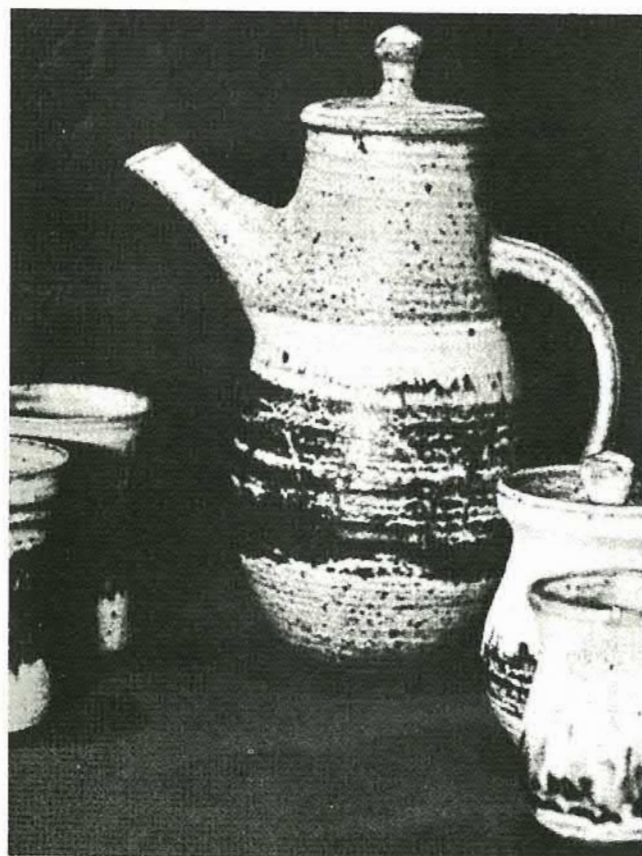
In being asked to select or judge work for this exhibition, I have tried to put into practice some ideas I have had in mind for years, I felt that selection systems of the past have been inhumane and unsatisfactory for the following reasons:

- the potter was given no idea of why his work was selected or rejected; this mysterious secret being retained by the judges.
 - when committees are set up a "cushioning" of ideas is liable, so limiting the creativity and participation of the judge.
- I have tried to base my criteria on:
- the spirit of the work
 - clarity, purity and manner of execution of the idea behind the work
 - degree of craftsmanship or technical skill in the handling of the material

Using these factors I made up seven rough categories into which I fervently hoped that every item would fit. These categories were indicated by a number against each pot for reference to the list in the catalogue. From time to time my system would fail—some pieces would not properly fit. In this case I gave the nearest appropriate number and added my comments to the entry form. Occasionally this required the invention of new words to cope with the situation. The categories are not necessarily in descending order of merit (1 to 7). My hope is that each potter will forgive my biases, and I remain answerable for all my judgments.

The basic categories are:

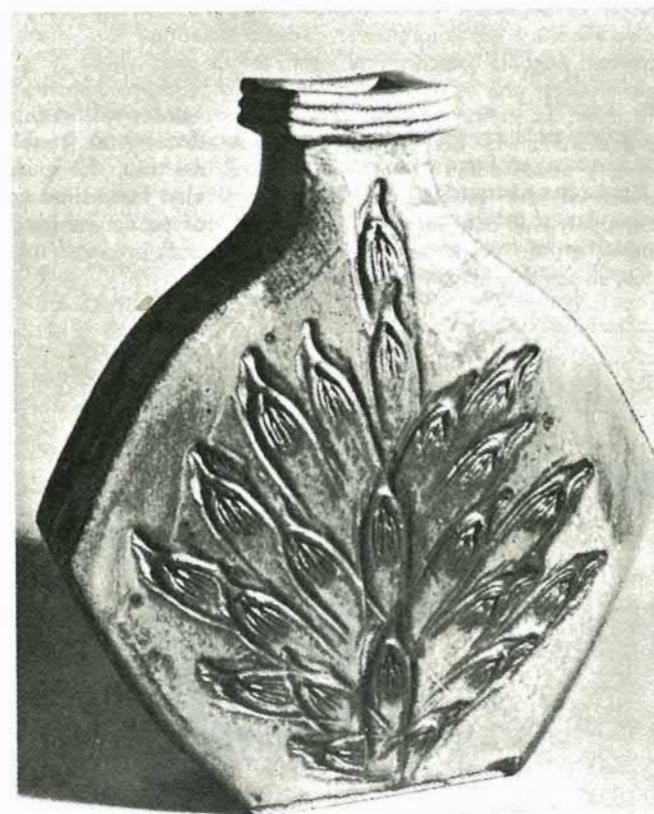
- 1 personally liked in every way
- 2 good craftsmanship and feeling but lacking in fineness of form in some way
- 3 good craftsmanship and feeling but spoilt by decoration
- 4 good craftsmanship but banal feeling or slick
- 5 ideas more important than anything else at expense of clay feeling and/or unsympathetic to the medium
- 6 straight derivative work—moderately well executed but unexciting
- 7 poor work. Needs more practice and attention.



NANCY AND



MARTIN BECK



"To hold branches, twigs, blossoms or grass, or to hold nuts or ash or fruit."
Nancy and Martin Beck exhibit at New Vision Gallery, Auckland.

Bowl by Arie Van Dyke is picked out by Pat Meads as one of the outstanding exhibits from the Wellington Potters' Exhibition at Rothmans Gallery in June.

Photo: Evening Post

Just women at New Vision

New Zealand women potters and printmakers. This was the theme of an interesting exhibition held at New Vision Gallery in September. We wish we'd seen it. Listed in the catalogue of contributors are Susan Allpress, Auckland; Ann Ambler, Auckland; Marjorie Bayliss, Auckland; Nancy Beck, Auckland; Doreen Blumhardt, Wellington; Anneke Borren, Wellington; Rosemarie Brittain, Auckland; Merle Brynildsen, Auckland; Ruth Court, Auckland; Doris Dutch, Auckland; Rowena Elliot, Auckland; Molly Findlay, Gisborne; Frances Fredric, Invercargill; Mary Hardwick-Smith, Auckland; Hazel McCaughern, Christchurch; Estelle Martin, Hastings; Pat Meads, Wellington; Margaret Milne, Auckland; Tui Morse, Auckland; Sally Oscar, Auckland; Rosemary Perry, Christchurch; Patricia Perrin, Auckland; Yvonne Perrin, Auckland; Juliet Peter, Wellington; Yvonne Rust, Whangarei; Una Sharpley, Papakura; Margaret Symes, Auckland; Marie Tohill, Christchurch; Ann Verdcourt, Pahiatua; Janet Wright, Waikanae.

"The pottery is a fairly middle-of-the-road survey of what is going on in pottery here. It's competent well-made and generally dull, with only a fine, fat casserole by Ruth Court representing some of the toughness that New Zealand pottery seems to have temporarily lost."

Hamish Keith

"This exhibition is interesting and tremendously varied, ranging from Yvonne Rust's rugged stoneware waterfall (a full functioning garden fountain), to delicate porcelain boxes.

The real delight of the show is Margaret Milne with a mere handful of pots. They are beautiful—the tall crackle vase, the large stoneware bowls, the delicate porcelain one and the incredible little lidded boxes."

The New Zealand Herald September 10th 1973



pots for flowers

David Carson-Parker and Ruth Copeland Scott joined their talents to stage a most satisfying exhibition at Rothmans Gallery in Wellington last month. David was keen to show how pottery could be used, and in Ruth Scott he found a willing colleague with whom he could work in sympathy. On opening night every flower and bit of foliage was at its freshest best. One could only wonder how it could be done. Sadly a day or two later the heating was left on throughout the night. In the morning all was dead. And Ruth Scott had to do her work again.

David's pottery lends itself to holding flowers and he achieved his objective in this exhibition by showing how the right container can display blooms to their best advantage.

Cowans in Christchurch

In an age of extreme specialisation it was refreshing to see Juliet and Roy Cowans' exhibition at the C.S.A. Gallery Christchurch—October 73. Here are two artists displaying painting, drawings, printmaking, sculpture and pottery. Each person's work stood completely on its own—Juliet's pieces being placed on the mezzanine floor and Roy's on the main floor immediately below the mezzanine. Juliet's large pots were magnificent and some of the small ones delightful. However it was her evident concern with the demolition of Bolton Street Cemetery which came across most forcefully. It was good to see her drawings and the imaginative fantasy in her prints.

There can be few potters in N.Z. who have not benefited at some time or other by Roy's generously shared knowledge of ceramics. His immense technique was forcefully displayed by the impressively scaled sculpture and giant platter. For me porcelain is seen at its best when it is translucent, and apparently fragile. When extreme subtlety of form is combined with a jade like quality of glaze, porcelain can be completely moving. Apart from the glaze quality inside some of the small pieces, the harsh form of most of the porcelain gave a very cold impression. Strangely this cold impression was also carried across into many of the prints and paintings. It was a privilege for folk to see this exhibition in Christchurch.

David Brokenshire

news

Hamada and Leach in London

"The Art of the Potter"—not a new title but a new film about Hamada, world famous Japanese potter.

Mr and Mrs Shoji Hamada and Mr and Mrs Bernard Leach were present at the theatre of the Royal College of Art, Kensington for the premiere of the film, an occasion organised by the World Crafts Council.

The film is concerned with the message of East meeting West, unchanging Oriental thought acting as a brake on galloping Western technology. This is the philosophy which Bernard Leach brought to Europe at a time when a few lone potters and weavers were making a last stand against the tide of the machine age. New values were found through this first real appreciation of Oriental ceramics.

From his sitting room in St. Ives, Cornwall, Bernard Leach talks about a few favourite pots and introduces Hamada. In Mashiko the humanly circumscribed work cycle is observed. Hamada folds himself down to his wheel, stirs it round by jabbing a stick in a hole in the wide head and between frequent stirs gently opens out a bowl. Four or five people help to produce pots and fire the huge climbing wood burning kiln. The attitude is a negation of self-expression but the tradition is firmly based and dependable. The firing cycle has evolved to a point of perfection for "classic" reduced stoneware.

After the film an attractive Japanese girl acted as interpreter to Hamada although his command of English is really very good. Like a prophet of old he spoke in parables.

Then Leach and Hamada answered questions. Hamada said he might try a power wheel when he got too old, and Leach, challenged by his grandson Jeremy about his high prices said one was forced into it by dealers, and in any case his pots fetch four times as much in Japan as in Britain!

Janet Hamer
10, The Orchard
Ponthir, Monmouthshire.

Milestone for New Plymouth Potters

We're off the ground. The aim of New Plymouth potters for the last four years was to have our own home. With this in mind we became New Plymouth Potter's Incorporated in 1972.

Our eye was on the Te Henui vicarage, built in 1845 from river stone with a shingled roof. It had been restored by the Historic Places Trust, but was empty and unused. This could be the display centre for finished work. The workshop could go on land available just behind the vicarage.

As with all projects of this nature, there were months of negotiating and planning before a dream became a reality. Club members raised funds. Grants were received from the Queen Elizabeth II Arts Council, the Taranaki Savings Bank and the New Plymouth City Council gave a ten year interest free loan. This assistance made the calling of debentures unnecessary.

In May 1972 the City Council granted the lease of the Te Henui property with the proviso that a local architect approve the plans for the workshop. Then plans were put into concrete form—literally. After the floor was poured the remainder of the work has been voluntary. Members have spent weekends helping with the building, some taking time off from work. Others have been on the site almost fulltime.

The workshop is nearly completed for opening in October.

Nora Banks



SEVERAL ARTS
809 Colombo St., Christchurch
Specialising in New Zealand
ARTS AND HANDCRAFTS
particularly
POTTERY OF GOOD QUALITY

firing improves with better fuels



The choice of fuel for heating a kiln is very important to work done on the wheel. Shell market two basic fuels for this purpose. **Shell Diesoline**—a fuel for maximum heat output.

Shell Thermo—a blend of Shell Diesoline and illuminating kerosine with excellent vaporising qualities for initial light-up. Ask your nearest Shell Depot about fuel delivery.

Kitchenware by Roy Cowan, Ngaio. The stoneware coffee pot and casserole were Shell fired at 1300-1350 C and the porcelain sugar bowl at 1350-1400 C.



40.2

How I got hooked on pots

by Averill Brandon

In 1963 I went to Christchurch for a family wedding and stayed with my brother Ron O'Reilly who was librarian at the Canterbury Public Library at the time. He took me to the Durham Street Art Gallery to look at an exhibition of pottery and painting.

And there I got hooked. In particular on a lovely bowl by Juliet Peter. It was only four pounds. I wanted it badly. It had taken me a great deal of juggling to get my airfare down to Christchurch and I didn't have any money to spare on what some would call "life's frivolities."

I went back and back to the gallery to look at the pots, and my bowl in particular. My brother offered to lend me the money. My independent nature refused the offer. So I just treasured the memory of this lovely bowl and pledged that I would learn to make my own pots.

So I came home and joined a night class. This led to my really getting hooked. By counting every penny and with encouragement from my son Jeremy I set up in the kitchen with a Leach wheel.

This was a supremely happy time for us. Friends gathering in the kitchen. Scraping the clay off the table at the last minute to make room for the meal.

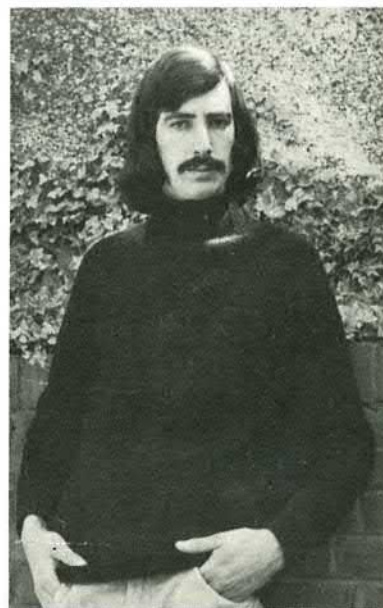
Then again with the cussedness of an inveterate drug taker I scrimped and saved for a shed 18 x 12 to house my wheel. Or rather our wheel because by this time so many people were in its radius of power. Then son Nicholas came home. He sat on the wheel, pulled up pots and said, "This is what I want to do."

So with the commitment of a novice he gave himself completely to his craft. He took himself off to Mirek Smisek for guidance. Now after a year with Mirek his dedication is getting its reward by recognition. I feel by his own efforts he will go on to greater strength. And I can't help wondering what he would be doing now if I hadn't got hooked on pots in 1963.

Nicholas Brandon was accepted into the New Zealand Society of Potters last year and promises to be a good potter.

Editor

Geoffrey Logan



New Pottery Films

Readers of the N.Z. Potter will be interested to note that the film "Abuja Pottery" which was recently shown on national television has been bought by the Education Department and presumably will be available through the library service.

This film, made in colour in Nigeria, is the first from Alister Hallum (brother of the Ceramics Tutor, Otago Polytechnic) who wrote from Darwin for the N.Z. Potter when he was assisting Michael Cardew on the Bagot Pottery scheme where, under a University of New South Wales project, aborigines were being introduced to the craft. On Michael's departure from Bagot, Alister was for a time potter in charge of the scheme but left to take up a Churchill Fellowship which enabled him to travel through the East, Africa and Europe and view pottery training schemes, and to make the Abuja film. Readers will be familiar with Abuja from Cardew's excellent book, "Pioneer Pottery" published by Longmans.

Another scholarship has taken Alister to the Royal College of Art, London to further his interest in film making. While there, with financial backing from the B.B.C. and the British Arts Council, Alister has made his second film, a biography on Cardew with fresh footage from Nigeria and England, and this film is in its final cutting stage at this moment. Hopefully we will see it before very long.

Lyll Hallum

To North Staffordshire

Geoffrey Logan is the first holder of the David Con Hutton Memorial Scholarship awarded biennially to holders of the Diploma of Fine and Applied Arts from Otago Polytechnic.

David Con Hutton was the first principal of the Otago School of Art founded in 1870.

Geoffrey Logan was educated in South Otago, and attended the School of Fine and Applied Arts at the Otago Polytechnic from 1969 to 1971. He has attended the Auckland University Extension's Summer School in 1970, the Potter's Guild School at Nelson in 1971, and assisted Yvonne Rust at her Whangarei Summer School this year. He has gone overseas to continue his ceramic studies at the North Staffordshire Polytechnic, the leading institution for ceramics training in Britain.

Gone to live in Fiji

Neil Grant has taken a teaching position for three years at Queen Victoria School, 48 miles from Suva. He says he wanted to take a break to think out new directions he may take with his pottery. There is a village with long established pottery traditions near where he'll be working. The native craft is struggling for survival there and Neil would like to assist—and learn.

Gisborne group getting on

Both Madelaine Aldwell whose design for a kiln appears in this issue, and Molly Findlay whose work from a Wellington exhibition was bought by Nova Interiors for the New Zealand Embassy in Peking, are members of the Gisborne Pottery Group.

The Gisborne potters started six years ago and have their own workshop. They try to run a school every second year—Doreen Blumhardt was this year's instructor. Every so often they hold an exhibition of work by a prominent New Zealand potter. Last year, four of the more experienced members, Lesley Armstrong, Madelaine Aldwell, Joan Sinclair and Molly Findlay held a successful exhibition at the Gisborne Art Gallery.

Thank you Juliet and Roy

This is the first Potter for ten years with no contribution from Roy and Juliet Cowan. They have worked hard for the Potter, Roy on the technical side and Juliet editorially and with the layout. There was a time when the Cowans virtually were the Potter. They are busy people with their time fully committed. So now they are getting on with their own work and some new people are helping to run the Potter.

Too many uninspired pots?

"Almost twenty years have gone since the pottery movement began to blossom and it seems to have become jaded in the last few years.

Craftsmanship it seems is no longer enough to inspire our appetite for fired clay and rich glazes. We hope some inventive young potters are lurking in the wings ready to rush on and supply the angry inspiration the pottery scene so badly needs."

Auckland Star 25.8.73

Exhibition of work in various media

Roy Cowan's exhibition held at the New Zealand Academy in September was a tremendous showing for one man. For once even 3 foot high ceramic pieces were overshadowed because this was mainly a painting exhibition and the eye was taken at once to the walls. The paintings, in primary colours and green, made strong statements on our insensitivity to our natural surroundings.

The theme of the exhibition could be summed up by the title of an iron sculpture "iron tree for a concrete jungle."

To study at Royal College of Art

John Parker whose work was featured in the last issue of the Potter has been given a research grant at the Royal College of Art in London to study with Hans Coper.

Potters in protest

Peter Yeates and his pregnant wife Petula, spent some bleak weeks at sea in French waters this winter. They were part of the complement of the "Fri" protesting against the French nuclear programme in the Pacific.



Molly Findlay

Apology to Mr Nees

The reviewer of the 15th Annual Exhibition of the New Zealand Society of Potters in the last issue was Geoff Nees, Director of the Industrial Design Council. Mr Nees was responsible for the layout of the 8th exhibition also held in Wellington. His review was based on the differences between pots then and now. In the light of this knowledge it might be worth reading the review again. We are sorry we omitted Mr Nees name from the article.

For those going to the Bay of Islands at Christmas

Art and craft exhibition, at Waitangi marae, Pahia from 7-10th of January 1974. There will be displays and demonstrations of pottery and other crafts. Of special interest to families on the 10th of January will be demonstrations of Maori crafts—carving, tukutuku (weaving).

There will be opportunities for learning action songs and hakas.

This is a Rotary organised effort with profits going back into the community.

index

In 1957 Oswald Stephens organised the first New Zealand Potters' Exhibition in Dunedin, then at the end of that year came to Wellington and firmly stated to Lee Thomson and me (Helen Mason), that we must do something about carrying on the tradition he had begun.

We called in Doreen Blumhardt and Terry Barrow, and the committee to organise the second New Zealand Potters' Exhibition was in existence. With little experience and no funds, but plenty of enthusiasm, we sent off a circular to every potter we knew, asking for ten shillings with which to run the exhibition and produce a newsletter both before and after the exhibition so that everyone would know what was going on. Doreen said "Why not make it a magazine?" and so Vol. 1 No. 1 of the New Zealand Potter, August 1958 was born.

Consolidated Table of Contents

VOLUME 1 NO. 1 1958

	Page
Editorial	1
New Wine into Old Bottles, Barry Brickell	3
Thoughts from a Potter, Lee Thomson	5
Slices from a Potter's Diary, C. L. Bailey	6
Pottery, "H.A.W."	10
News	11
Shoji Hamada, Terry Barrow	17
Craft Centre Incorporated	23
Exhibitions	25
Second New Zealand Potters' Exhibition	27

VOLUME 1 NO. 2 1958

	Page
Editorial	1
A Change of Emphasis, David Driver	3
Thanks	6
Thoughts from an Architect on the Studio Potter Today, E. A. Plishke	7
An English Exhibition, C. L. Bailey	10
N.Z. Studio Potters 2nd Exhibition (illus.)	17
Exhibition Balance Sheet	25
News from Peter Stichbury	26
Schools	29
News	30
Advice from a Senior Potter, K. Pleydell-Bouverie	31
Exhibitions	32
Schools of Thought, Roy Cowan	33
Extract from a Letter, C. L. Bailey	38

VOLUME 2 NO. 1 1959

	Page
Editorial	1
Kiln Efficiency, Peter Stichbury	3
From a Traveller's Notebook	6
The Electric Kiln, Jim Nelson	7

Arts and Crafts Tutor	9
Using Local Clays, Elizabeth Matheson	10
Drat That Kiln, Barry Brickell	11
Kiln Plans	15
Napier Pottery Story, Constance Erdbrink	17
Earthenware Slip Glazes, Hilary Thurston	20
The Biggest Pots in the World? Peter Stichbury	23
News	27
Plan of Kick Wheel	29
Gallery 91 Christchurch, Winifred Hunt	31
Third N.Z. Potters' Exhibition	34
A Studio Potter's Point of View, Mavis Jack	35
Another Slice from a Potter's Diary, C. L. Bailey	38
Thumping Big Pots, Barry Brickell	40

VOLUME 2 NO. 2 1959

	Page
Editorial	1
The Souvenir, W. B. Sutch	3
Build your own Kiln, Mirek Smisek	5
Letter from a Potter, Graeme Storm	9
News	13
Letters to the Editor	15
Earthenware Slip Glazes (Part Two), Hilary Thurston	16
Looking at the World with a Potter's Eye, Elsie Inkersell	18
Abuja Pottery Training Centre	20
The Abuja Scene, Peter Stichbury	21
N.Z. Studio Potters' Third Exhibition	27
The Willeston Exhibition Galleries	29
Comments from the Selection Committee, Len Castle	31
A Critical Appraisal, Jack Laird	33
Exhibitions	42
The First N.Z. Potters Exhibition, O. C. Stephens	43
How to Open an Exhibition, Denis Glover	45
Book Reviews	49

VOLUME 3 NO. 1 1960

	Page
Editorial	1
Earthenware Glazes, Jack Laird	3
Pleasing Ourselves, Michael Cardew	11
Photograph Titles	12
Australian Potters	13
News	15
Ideas from the World Design Conference	18
Early Potting in Auckland, Olive Jones	19
Pots in Spain, Graeme Storm	24
Hause Pottery, Peter Stichbury	27
Book Review	33
Saggur Making, Carel C. Vendelbosch	36
The Hillsborough Group, Jean L. Morland	39
World Design Conference	43
East-West, Helen Mason	45

VOLUME 3 NO. 2 1960

	Page
Editorial	1
Notes on Bristol Glazes, Mary Hardwick-Smith	3
Remarks, W. B. Sutch	6
A Letter from America, John Kingston	8
Festival of Wellington Ceramic Competition	12
News	15
Visit to Japan, T. Barrow	18
Fourth N.Z. Studio Potters' Exhibition, Helen Mason	23
Comments from the Selection Committee	25
Guide for the Arranging of Future Exhibitions	30
Review of Exhibition, Hamish Keith	32
Pithoi Pots in Crete, Robyn F. Wallis	37
John Chappell, Helen Mason	39
The Value of Locality in Art, M. T. Woollaston	41

VOLUME 4 NO. 1 1961

	Page
Editorial	1
Clay Resources, Roy Cowan	3
Notes on the Preparation of Clay, Mary Hardwick-Smith	7
Canadian Pottery, Helen McKenzie	13
Development of a Potter, Dorothy Hope	18
Obituary—Dr Soetsu Yanagi, Terry Barrow	20
The Visit of John and Anja Chappell, Helen Mason	22
Potting in Japan, John Chappell	24

The Origins of the Canterbury Museum's Collection of Modern Pottery, Wyn Reed	31
Pottery in Christchurch, Doris Holland	35
Craft Centre Inc., Christchurch	37
Industrial Design Competition	40
Art and Design Centre, Jack Laird	44
Sixth N.Z. Potters Exhibition	45
News	46
The Work of Craftsmen Needed	49
Exhibitions	51
Interchange of Letters	53
Book Reviews	56
Studio Pottery, Peter Rushforth	58

VOLUME 4 NO. 2 1961

	Page
Editorial	1
Pottery in Uganda, Michael Gill	3
Clayworking Plant at Sturt Pottery, Les Blakebrough	15
A New Zealand Potters' Council, Auckland Studio Potters	20
Sydney Exhibition 1961, Mollie Douglas	22
Fifth N.Z. Potters Exhibition	29
Potters	39
Pottery at Mt Pleasant, Betty Wright	44
Opening an Exhibition, Denis Glover	49
News	50
A Plea to Potters, Charles Fearnley	54

VOLUME 5 NO. 1 1962

	Page
Editorial	2
Visit of Bernard Leach to New Zealand	4
To New Zealand Potters, Bernard Leach	5
Introduction to an Exhibition, Michael Cardew	8
Arts Advisory Council	10
Stoneware Bodies, R. R. Hughan	14
Japanese Experience, Mirek Smisek	22
Exhibitions	25
News	26
Earthenware, John Wood	28
Crowan Pottery in New Zealand	30
Potters	33
Palmerston North Pottery School	34
Sixth N.Z. Potters Exhibition	39
What a Potter can see in Melbourne, Mollie Duncan	41
Trends, Helen Mason	43
The Kenneth Clark Pottery, London, Helen Mason	50
In Search of Kilns in Japan, Doreen Blumhardt	52

VOLUME 5 NO. 2 1962

	Page
Editorial	2
The Design Centre, Jacqueline Kennish	3
Ceramics in England Today, Kenneth Clark	11
Craftsmen Potters Association, David Canter	13
Crafts Centre of Great Britain	15
Igneous Rocks as Glaze Materials, Ivan Englund	16
Living National Treasures, Doreen Blumhardt	22
Ceramique Internationale Praha	24
Experiment in Feilding, M. McCorkindale	26
Sixth N.Z. Potters Exhibition	31
Design in New Zealand, Geoffrey Nees	36
The Craft Shop, Tine Hos	38
Mineralogy for Potters	41
Crowan Pottery in New Zealand	42
Design: Japan-New Zealand, Doreen Blumhardt	44
Fourth Crafts Conference of Society for Education through Art	51
News	52
A New Zealand Potters' Guild? Editorial Committee	56

VOLUME 6 NO. 1 1963

	Page
Editorial	2
Patricia Perrin, Beverley Simmons	3
The Voice of America, David Campbell	5
Crewenna Pottery, May Davis	6
Kiln Firing Developments, Roy Cowan	9
Potters	20

News from Japan	22
Changing Climate	25
Our First Major Overseas Exhibition	31
Alan Meisel, Californian Potter	36
World Craft Exhibit	39
N.Z. Society of Potters	41
The State—Patron of the Arts	51
Palmerston North Art Gallery	55
News	55
Seventh N.Z. Potters' Exhibition	59
Potters in Otago, O. C. Stephens	59
Otago Museum	61
Looking at the Old World, Minna Bondy	62
Travelling Exhibitions of New Zealand Art	63
Medieval Pottery from London	65
Letters	67
Twelve Potters, Mavis Robinson	70
The Arts and the Crafts, Roy Cowan	72

VOLUME 6 NO. 2 1963

Editorial	2
Changing Climate	3
Ceramic Wall Panels and Murals, John Kingston	8
The Social Function of Craftsmen, Teruo Hara	10
Potters	15
Takeichi Kawai	19
Exhibition in Finland, Graeme Storm	21
All These Trust in Their Hands	23
Nelson Minerals for the Potter	24
A Visit to the Ancient T'ing Kiln Site, Rewi Alley	25
Kiln Firing Developments, Roy Cowan	29
Australian and New Zealand Pottery	37
Seventh N.Z. Potters Exhibition	43
News	55
Potters	58
Ninth International Exhibition of Ceramic Art—Washington	60
First Study-Conference for the Promotion of Crafts in New Zealand, Gerald Wakely	63
Book Review	68
Notes on a Stoneware Jar, Terry Barrow	71
Warren Tippett, Yvonne Rust	74
N.Z. Society of Potters	77

VOLUME 7 NO. 1 1964

Editorial	2
Smisek Returns, Barry Brickell	3
Earthenware, O. C. Stephens	5
Incentive is Good for Toothache, John Stackhouse	7
Basic Design Teaching, Don Peebles	11
Shoji Hamada, Terry Barrow	12
London Newsletter, Kenneth Clark	17
Queen Elizabeth II Arts Council	18
N.Z. House London Art Exhibitions	19
Potters	20
Academie Internationale de la Ceramique	23
Crewenna Pottery	24
Visit of Takeichi Kawai	25
John Chappell, Helen Mason	29
June Black	33
Muriel Moody, K. M. Hancock	35
Pots from Nigeria	37
Doreen Blumhardt	38
Changing Climate	41
Book Review	44
Medieval Pottery	45
Two Japans, Barbara White	46
N.Z. Society of Potters	48
John Kingston	50

VOLUME 7 NO. 2 1964

Editorial	2
Photo Credits	2
Exhibitions	3
Sung Kilns of Chun and Ju, Rewi Alley	8
Cabbage and Beancurd, Rewi Alley	9
Glazing of Earthenware, O. C. Stephens	11
Primitive Potter's Wheel, Roy Chapman-Taylor	16
N.Z. Craft Conference	16

World Crafts Council	17
Crafts in the U.S.A., Mary Hardwick-Smith	18
Function and Form, Barry Brickell	21
Changing Climate	26
Hans Coper	27
Eighth N.Z. Potters' Exhibition	29
Visit of Shoji Hamada	41
Correspondence	44
Book Review	45
A Kiln Design, Roy Cowan	45
N.Z. Society of Potters	53
Potters	57

VOLUME 8 NO. 1 1965

Editorial	2
Photo Credits	2
Exhibitions	3
Kiln Management, Roy Cowan	10
London Newsletter, Kenneth Clark	11
Changing Climate	20
Queen Elizabeth II Arts Council	25
Shoji Hamada	27
Book Review, James K. Baxter	37
Glazing of Earthenware, O. C. Stephens	40
Life Members	43
N.Z. Society of Potters Inc.	47
Auckland Scene, Martin Beck	48
Ninth N.Z. Potters' Exhibition	49
Two Schools of Thought, Helen Mason	51
Potters	56

VOLUME 8 NO. 2 1965

Editorial	2
Ninth N.Z. Potters' Exhibition	3
Ceramics at Faenza	9
Stability of Ceramics, Roy Cowan	12
English Pottery, A. R. Mountford	19
Pottery in Kuching, Ray Rose	25
Pots by Len Castle	29
Len Castle, Terry Barrow	35
Roy Cowan, W. Easterbrook-Smith	37
The Arts Council and Education, Doreen Blumhardt	39
New Vision	41
Elizabeth Lissaman, Margaret Milne	42
Potters	43
Exhibitions	47
John Chappell	54
A Small Kiln, Peter Stichbury	56

VOLUME 9 NO. 1 1966

Editorial	2
Gwyn Hanssen	3
Exhibitions	4, 20, 42
Pottery in New Guinea, Margaret Tuckson	5
The Queen Elizabeth II Arts Council, Julia Mason	11
Minikiln, Roy Cowan	14
Kenneth Clark, David Carson-Parker	22
World Crafts Council	25
Pottery in Fiji, Helen Mason	26
Waimea Pottery, Jack Laird	33
Michael Cardew, Helen Mason	36
Art and Craft Shops	41
Correspondence	45
Container and Contained, Pete Smith	46
Potters	50
Pottery from a Fijian Excavation, Lawrence and Helen Birks	56

VOLUME 9 NO. 2 1967

Editorial	1
Extracts from "The Craftsman Today"	2
Tenth Exhibition	3
Criticism, John Simpson	5
The Art of Firing, Barry Brickell	11
London Newsletter, Kenneth Clark	15
Exhibitions	19
Ceramics of Korea, Gregory Henderson	25
Why do we make pots? Helen Mason	33

Kanjiro Kawai	36
World Craft Council	39
Briar Gardner, Margaret Milne	40
Wedding Machines, Roy Cowan	43
Lee Thomson	48
Some Impressions of a Journey Round the World, Harry Davis	50
Reviews	52
Jim Greig, Helen Mason	54
Potters	55

VOLUME 10 NO. 1 1968

Industrial Design in New Zealand, Keverne Trevelyan	1
London Letter, Kenneth Clark	3
The Eleventh N.Z. Potters Exhibition	6
Hazards of Buying, Nancy Martin	13
The Potter and the Market, Patrick Pierce	15
News	23
Raku, Isobel Rodie	40
Thai Pottery, Doreen Blumhardt	44
Book Reviews	49
Industrial Design and the Potter	51
The year we built the kiln	60

VOLUME 10 NO. 2 1968

Editorial	1
Fiji, Jeremy Commons	4
Exhibition of Industrial Design, Keverne Trevelyan	16
Letter from Darwin, Alistair Hallam	21
The Art of the Potter, Michael Cardew	24
Peter Knuckey Returns from Japan	30
Yvonne Rust Exhibition, Nola Barron	32
11 + 1 Exhibition	34
Pots from the N.Z. Academy	38
Claire Bunby	41
Letter from Dunedin, Beryl Jowett	45
Salt Glazing with Coal, Barry Brickell	47
The Breathing Kiln, Roy Cowan	49
News of People, Pots and Events	52
Conference in Peru	54

VOLUME 11 NO. 1 1969

Editorial	1
Education in Ceramics, Kenneth Clark	2
Education at an early age, Doreen Blumhardt	3
Student Patronage	7
Teaching Pottery, Ian Smith	8
Art School Patterns, Kenneth Clark	10
An Approach to Teaching at Advanced Level, Doreen Blumhardt	12
Internationale di Ceramica	16
Educating the public	18
Michael Trumic	23
Nola Barron	27
12th Annual Exhibition, Tom Esplin	34
John Stackhouse revisits Mexico, John Stackhouse	38
Firing in the Bizen Tradition, Ian Smith	40
The Customs are Coming, Roy Cowan	46
Newsletters	47
Books, Roy Cowan	50
News of People, Pots and Events	51

VOLUME 11 NO. 2 1969

Editorial	1
Ceramics in Architecture	2
The Potter's Role in Buildings, Ian Athfield	8
Manawatu Potters, John Fuller	10
The Development of Pottery	14
Culture for the Next 10 Years—the NDC	16
Exhibitions	22
Gallery, Keas Hos	30
Potters of Great Britain, Ina Arthur	31
New Vitality—Mirek Smisek	32
Are we Judges	34
Fire on the Coast, Jeremy Commons	35
Books, O. C. Stephens and P. Stichbury	36
News of People, Pots and Events	37

How to Blow, Roy Cowan	40
De-airing pug mills, Harry Davis	43
The Large Single Piece	48

VOLUME 12 NO. 1 1970

Editorial	1
The 13th Exhibition, Margaret Milne and Dennis Hanna	2
About the Guest Artists, Helen Mason	7
Potters Symposium, Bruce Martin	11
Entrainment, Roy Cowan	13
Domestic Ware: Discipline and Scope for Imagination, Margaret Harris	16
Ceramic Murals	20
Hall of Asian Art, T. J. Bayliss	23
A or P? A question of Status	28
Newcomers	34
After the 13th, Ivan McMeekin	39
News of People, Pots and Events	46
English Studio Pottery Today, Wyn Reed	53

VOLUME 12 NO. 2 1970

Editorial	3
Nelson Potters, Margaret Harris	4
Thermal Shock Resistance and Thermal Failure, Bob Munro	19
Make your own Filter Press, Chris du Fresne	22
Expo: From Inside, Elizabeth Mace	24
World Crafts Council	27
Book Review, John Colbeck	30
Should Pollution by Pottery be Amateur or Professional? Toby Easterbrook-Smith	32
Letter to the Editor, Helen Mason	36
A Gallery Viewpoint, Maureen Hitchings	36
Arts Conference 70	37
Harry Davis pug mill	39
Potters Materials Dissected and Examined, J. R. Rooney	40
Earthenware Glazes, Gwyn Ace	42
Three Potters in Profile, Margaret Harris	44
Doreen Blumhardt	44
Graeme Storm	46
Anneke Borren	48
Kenneth Clark	50
News of People, Pots and Events	51

VOLUME 13 NO. 1 1971

Kenneth Clark Speaks	2
If you can write you can draw, Margaret Harris	4
For the new generation of Potters, Roy Cowan	9
Primitive Firing, John Parker	17
Lead Glazes, Jack Laird	19
An electric kiln mystery, Raeburn Laird	21
The school on the Coast	22
Selling through the Gallery, John Stackhouse	25
Len and Ruth Castle	27
Book Review, Esme Marris	31
Warren Tippett and Jeff Scholes	32
Colour and Clay, Eileen Latham	36
Lorna Ellis, Margaret Harris	38
Muriel Moody, Margaret Harris	40
John Papas	44
The Stuff Potters are Made of, Margaret Milne	47
An Arts Crawl Through Australia, Doris Holand	48
Peter Yeates	50
News of People, Pots and Events	52
True Confessions, Muriel Moody, Janet Wright	56

VOLUME 13 NO. 2 1971

Editorial	2
The Fourteenth, Michael Trumic	3
A Power Wheel, Roy Cowan	10
Oriental Pottery, Doreen Blumhardt	12
Another Mans Poison, Nigel Harris	18
International Success for Doris Dutch	22
China Cabinet Ceramics	24
Exhibitions in Wellington:	
Denys Hadfield	26
Yvonne Rust and Colleagues, Jeremy Commons	27
Roy Cowan and Juliet Peter	30

This is New Zealand
 Potters Materials Dissected and Examined, J. R. Rooney
 A Teapot is a Teapot
 What are they doing to our Greenstone? Yvonne Rust
 Unspoilt Bali, Theo Schoon
 News of People, Pots and Events

VOLUME 14 NO. 1 1972

Closely to the Land, Margaret Harris
 Freedom to Live where you want, Margaret Harris
 Preserving a house to make a home, Margaret Harris
 Paul Melser, Roy Cowan
 Potter and Environment, Barry Brickell
 More About Lead Glazes, Gwyn Ace
 Fifteenth Exhibition
 New Zealand at the V & A
 Is Pottery Designed? Roy Cowan
 Galaxy of Ceramic Planets
 Primitive Pottery in Thailand, Angela Stapleton
 Exhibitions
 News
 On assembling a mural, Roy Cowan

VOLUME 14 NO. 2 1972

As others see us, Janet Mansfield
 New Korean Collection, Peter Rule
 Wellington Craft Market, Harry Seresin
 Roll on Revolution, Paul Melser
 Marketing, May Davis
 Out of a different tradition
 Background for a Potter, Margaret Harris
 Peter Stichbury, Margaret Harris
 5 from Otago Potters Group, Flora Robinson
 To Make Interesting Teapots, Roy Cowan
 Exhibitions
 Go ahead Gallery, Margaret Harris
 12 Potters invited to the Dowse, D. P. Millar
 Potters on the prowl in Java, Audrey and Jim Brodie

Page		Page
32	VOLUME 15 NO. 1 1973	
43	Editorial	1
47	Arnaud and Gail, Margaret Harris	2
49	Barraud, Margaret Harris	6
53	Repaying our Debt to Man's Culture, Harry Davis	8
	The Project in Peru, May Davis	11
	Irene Spiller	12
	Salt Glazing, Roy Cowan	14
	Revolution Unrolled, Juliet Peter	18
	Pottery in Australia—Book Review,	
	Toby Easterbrook-Smith	20
	For the Fun of It	21
	Portrait of Mexico	22
	How to Make a Chicken Brick, Audrey Brodie	26
	Ceramic Tiles (Gennie de Lange)	28
	Pollutionist's Guide to the Atmosphere, Roy Cowan	31
	The Weavers, Dorothea Turner	32
	Very Summer Schools	37
	Exhibitions	38
	15th Annual Exhibition	42
	John Parker, Margaret Harris	44
	10th Annual Auckland Studio Potters Exhibition	50

Page		Page
3	VOLUME 15 NO. 2 1973	
5	Full time Courses in Ceramics, Lyall Hallam	2
11	Does your kiln comply with the Act, W. Milne	7
13	Potters and Pottery in England and Germany,	
17	Flora Christeller	9
18	Town gas stoneware kiln, Madelaine Aldwell	14
23	Some Christchurch Potters	20
24	Rosemary Perry, Gaynor Scandrett	20
29	Frederika Ernsten, Gaynor Scandrett	21
33	Exhibitions	28
37	News	35

Subject Index

Abuja Pottery, 2/2:19; 5/1:8; 10/2:28;
 15/2:35.
 Academie Internationale de la Cera-
 mique, 7/1:23.
 Adams, Luke, 4/1:35.
 Alexandra Pottery Group, 13/2:55.
 American Craftsmen's Council, 6/1:5.
 Arabia Pottery, 2/2:11.
 Arts Advisory Council (see Q.E. II Arts
 Council), 5/1:10; 6/1:51.
 Arts Conference 70, 12/2:37.
 Arundel Pottery, Maine, 3/2:8.
 Association of New Zealand Art Soc-
 ieties Fellowship Award, 1/2:26.
 Asian Pottery, 12/1:23; 13/2:12.
 Auckland Museum Pottery Collection,
 12/1:23; 14/2:5.
 Auckland Studio Potters, 4/1:48;
 4/2:20; 6/2:57; 10/1:24; 12/1:43;
 12/2:52; 13/1:52; 13/2:54; 15/2:28.
 Australian Pottery, Aboriginal (Bagot
 Pottery), 10/2:21; 11/2:29; 15/2:35.
 Review, 15/1:20. Sturt Pottery,
 4/2:15. General, 3/1:13; 5/1:41;
 13/1:48; 14/2:3; 14/2:4.

Bagot Pottery, 10/2:21; 11/2:29;
 15/2:35.
 Barnicoat, Nancy, 12/2:13.
 Barron, Nola, 11/1:27; 15/2:24.
 Barraud, family, 15/1:6.
 Barraud, Gail, 15/1:2.
 Barrow, Terry, 8/2:45; 10/1:39.
 Bevis, Adrian, 12/2:10.
 Big Pots, 2/1:40.
 Black, June, 9/1:50; 13/1:55.
 Blumhardt, Doreen, 7/1:38; 12/2:44.
 Borren, Anneke, 12/2:48.
 Brickell, Barry, 1/1:3; 2/1:40; 14/1:3.
 Brokenshire, David, 11/2:48.
 Bunby, Claire, 10/2:41.
 Burial Urns, 3/1:42.
 Canadian Pottery, 4/1:13.
 Canterbury Museum Collection, 4/1:31.
 Canterbury & West Coast Potters
 Association, 6/1:57; 6/2:56.
 Cardew, Michael, 2/2:21; 8/1:56;
 9/1:36; 10/1:20; 10/2:21; 11/2:36.
 Caruso, Nino, 11/2:2.

Castle, Len, 8/2:35; 9/1:51.
 Central American Pottery, 7/1:7; 9/1:54;
 11/1:35.
 Ceramic Tiles, 15/1:28.
 Chappell, John, 3/2:39; 4/1:22; 5/1:34;
 Chappel, John, 3/2:39; 4/1:22; 5/1:34;
 6/1:23; 7/1:29; 8/2:55; 14/1:8.
 Chicken Bricks, 15/1:26.
 Chinese Pottery, 2/1:38. T'ing, 6/2:25.
 Sung, 7/2:8; 14/2:46.
 Christchurch Pan Pacific Arts Festival,
 7/2:41; 8/1:27.
 Christchurch Potting, 2/1:39; 3/1:39;
 4/1:35; 4/1:36; 11/2:38.
 Clay, Earthenware, 7/1:5; Firing defects,
 8/2:12. Local, 2/1:10; 4/1:3. Mineral-
 ogy, 5/2:41. Preparation of, 4/1:7;
 4/2:15; 4/2:51; 9/2:43; 11/2:43;
 12/2:38. Stoneware, 5/1:14. Thermal
 shock resistance, 12/2:19.
 Clark, Kenneth, 12/2:50; 13/1:2.
 Clean Air Act, 15/1:31; 15/2:7.
 Coker, Lila, 14/2:30.
 Coper, Hans, 7/2:27.
 Cowan, Roy, 8/2:37.
 Craft Centre, London, 5/2:15.

Craft Centre Inc., Ch.Ch., 1/1:23; 4/1:37.
 Craft in U.S.A., 7/2:18.
 Craftsmen Potters Association of Great
 Britain, 5/2:13.
 Craft Shops, 5/2:38.
 Craft Promotion Conference 63, 6/1:58.
 63, 6/2:63. 64, 7/2:16.
 Crawford, John, 14/1:41.
 Cretan Pottery, 3/2:37.
 Crewenna Pottery, 5/1:30; 6/1:6;
 7/1:24; 14/2:17.
 Crowan Pottery, 3/1:15; 5/2:42.
 Davis, Harry, 5/1:30; 6/1:6; 12/2:14;
 14/2:17; 15/1:8.
 Davis, May, 5/1:30; 6/1:6; 12/2:14;
 14/2:17.
 Design Centre, London, 5/2:3.
 Design, Decoration, 13/1:4. Industrial,
 10/1:1; 10/1:51; 10/2:16. Teaching,
 7/1:11. General, 5/2:36.
 Design Council, N.Z. 10/1:52.
 Design of Pottery, 2/2:12; 3/1:43;
 4/1:40; 5/2:44; 6/1:32; 6/1:36; 6/2:45;
 10/1:13; 10/1:51; 14/1:27; 14/2:33;
 15/1:48.
 Du-Fresne, Chris, 12/2:12.
 Dowse Gallery, Lower Hutt, 14/1:31;
 14/2:39; 14/2:40.
 Dutch, Doris, 13/2:22.
 Dutch Pottery, 10/1:41.
 Earthenware, 5/1:28; 6/1:67; 7/1:5.
 Education in Ceramics, 11/1:2; 11/1:4;
 11/1:8; 11/1:10; 11/1:12; 11/1:15;
 11/1:18.
 Ellis, Lorna, 13/1:38.
 Environment of the Potter (Brickell),
 14/1:19.
 Ernsten, Frederika, 15/2:19.
 Exhibitions, How to open, 2/2:45.
 Exhibitions, N.Z. Potters, First 1957,
 1/1:11; 2/2:43; 9/2:48. Second 1958,
 1/1:27; 1/2:1; 1/2:3; 1/2:17. Third
 1959, 2/1:34; 2/2:27. Fourth 1960,
 3/2:23; 3/2:32. Fifth 1961, 4/2:29.
 Sixth 1962, 4/2:21; 5/1:39; 5/2:31.
 Seventh 1963, 6/1:59; 6/2:43. Eighth
 1964, 6/2:80; 7/1:48; 7/2:29. Ninth
 1965, 8/1:49; 8/2:3. Tenth 1966,
 9/2:3. Eleventh 1967, 10/1:7. Twelfth
 1968, 11/1:34. Thirteenth 1969,
 11/2:28; 12/1:2; 12/1:39. Fourteenth
 1971, 13/2:3. Fifteenth 1972, 14/1:22;
 15/1:42.
 Exhibitions, N.Z., Guide for, 3/2:30.
 Exhibitions, a selection, Auckland Festi-
 val Craft 65, 81:5. Auckland Provin-
 cial Potters 61, 4/2:46. Auckland
 Studio Potters 4th 64, 7/1:6. Auck-
 land Studio Potters 10th, 15/1:50.
 Auckland Studio Potters 11th,
 15/2:34. Australian and N.Z. Pottery
 Victoria 63, 6/2:37. Blumhardt,
 Doreen, 60, 3/2:6. Blumhardt, Doreen,
 Napier 61, 4/2:29. Canterbury Potters
 Association 64, 7/2:4. Canterbury
 Potters Association 69, 11/2:22.
 Central School of Arts and Crafts,
 London, Touring, 10/1:19. Crawford,
 John 72, 14/1:41. Fiji 72, 14/1:26.
 Fourteen N.Z. Potters, 9/1:20. Gandy,
 Anna 72, 14/1:40. Graphic Arts 65,
 7/2:3. Graphic Arts 69, 11/2:24;
 Graphic Arts 73, 15/2:28. Ikebana 72,
 14/2:38. Industrial Design 61, 4/1:40.
 Industrial Design, 10/2:16. Inter-
 national Ceramics 62, 5/2:24. Inter-
 national Ceramics Faenza, 8/2:9;
 13/2:22. International Craft 66,
 9/1:26. Manawatu Pottery Society 72,
 14/1:39. Mason, Helen 58, 1/1:25;
 Medieval Pottery, 6/1:65; 7/1:45.
 Mingei Ceramics 61, 4/1:50. N.Z.

Academy Sculpture, Pottery and
 Graphic Art 65, 7/2:3. N.Z. Artist
 Potters, Palmerston North 65, 8/2:47.
 N.Z. House, London, Art, 7/1:19. N.Z.
 Potters Guild, 1st 71, 13/2:42. N.Z.
 Potters Guild, 2nd 72, 14/1:42. N.Z.
 Pots to Australia 63, 6/1:31. Ninth
 International Ceramic Art, Washing-
 ton, 6/2:60. Otago and Southland
 Potters, 8/1:5. Otago Potters 72,
 15/1:38. Perrin, Patricia 58, 1/1:25.
 Portrait of Mexico 72, 15/1:22. Red
 Rose Guild of Craftsmen, U.K. 58,
 1/2:10. Reikorangi Country 65, 8/1:7.
 Rust, Yvonne, Several Arts 68,
 10/2:32. Sydney Pre-Industrial 61,
 4/2:22. Ten invited Potters, Palmer-
 ston North 66, 9/2:19. Twelve N.Z.
 Potters, Canberra 69, 11/2:28. Van
 der Sluis 72, 14/1:39. Victoria and
 Albert 72, 14/1:23; 14/2:37. Well-
 ington Potters Association 65, 8/1:4.
 West Coast Pottery 69, 11/2:23.
 World Craft Council, Asian, 12/2:27.
 World Craft Council, Wellington 72,
 14/2:44. World Craft, Washington,
 6/1:39.
 Expo 70, 10/2:53; 12/2:24.
 Feilding Experiment, The, 5/2:26.
 Fijian Pottery, 9/1:26; 9/1:56; 9/2:33;
 10/2:4.
 Filter Press, 12/2:22.
 Finnish Pottery, 2/2:11; 6/2:21.
 Fraser, Lawson, 14/2:30.
 Fraser, Thelma, 14/2:30.
 Fulford, John, 10/1:27.
 Fun Pottery, 15/1:21.
 Galleries—Gallery 91, Ch.Ch., 2/1:31.
 Willeston Galleries, 2/2:29.
 Gandy, Anna, 14/1:15; 14/1:40.
 Gardner, Briar, 3/1:19; 6/1:57; 9/2:40;
 13/1:47.
 Glazes—Ash, 1/2:31. Bristol, 3/2:3.
 Crazing, 7/2:54; 8/1:22. Earthenware,
 3/1:3; 7/2:11; 8/1:40; 12/2:42.
 Earthenware Slip, 2/1:20; 2/2:16.
 Hamada, 8/1:34. Igneous rock,
 5/2:16. Lead, 2/1:21; 13/1:19;
 13/2:18; 14/1:20; 14/2:36. Nelson
 minerals, 6/2:24. Rapid calculator,
 14/2:32. Salt, 10/2:47; 15/1:14. Sta-
 bility, 8/2:12.
 Gray-Smith, Ian, 14/2:31.
 Gazzard, Marea, 12/1:7.
 German Pottery, 15/2:9.
 Gisborne Pottery Group, 11/2:37;
 15/2:35.
 Gill, Michael, 4/2:3.
 Greek Pottery, 5/2:52.
 Greig, Jim, 9/2:54; 14/1:11; 14/1:45.
 Hadfield, Denys, 13/2:26.
 Hanssen, Gwyn, 9/1:3.
 Hamada, Shoji, 1/1:17; 1/2:33; 1/2:38;
 3/2:18; 7/1:12; 7/2:41; 8/1:27; 8/1:34;
 15/2:36.
 Hill, Maisie, 10/2:53.
 Hausa Pottery, 3/1:27.
 Hillsborough Group, 2/1:39; 4/1:36.
 History — Auckland Potting, 3/1:19.
 Otago Potting, 6/1:59. English Pot-
 tery, 8/2:19.
 Hope, Dorothy, 4/1:18.
 Ikebana, 14/2:22; 14/2:38.
 Indonesian Pottery, 13/2:49; 14/2:46.
 Italian Pottery, 5/1:45.
 Japanese Pottery, 3/1:45; 3/2:18;
 4/1:24; 4/2:41; 5/1:22; 5/1:43; 5/1:52;
 5/2:22; 6/1:22; 8/1:51; 10/1:49.
 Jones, Olive, 3/1:20; 8/1:45.
 Jowett, Beryl, 14/2:29.

Kampala Technical Institute, 4/2:3.
 Kawai, Kanjiro, 6/2:71; 9/2:36.
 Kawai, Takeichi, 6/2:19; 6/2:71; 7/1:25;
 7/2:44.
 Kenneth Clark Pottery, 5/1:50; 9/1:22.
 Kilns — Building, 10/1:60. Design
 (Brickell) 2/1:11; (Cowan) 7/2:45;
 (Cowan) 9/1:14; (Cowan) 13/1:9;
 (Greig) 14/1:12; (Smisek) 2/2:5;
 (Smisek) 14/1:5; (Stichbury)
 8/2:56; (—) 10/1:62. Electric, 2/1:7;
 13/1:21. Firing, 2/1:3; 6/1:9; 6/2:29;
 8/1:10; 9/2:11; 10/2:49; 11/1:40;
 11/2:40; 12/1:13; 15/2:14.
 Kingston, John, 3/2:8; 7/1:50.
 Korean Pottery, 9/2:25; 14/2:5.
 Laird, Jack, 3/2:17; 12/2:6.
 Lawrence, John, 14/2:18.
 Leach, Bernard, 4/1:53. Visit to N.Z.,
 5/1:4.
 Leach Pottery, 2/2:10; 6/2:43.
 Lead Glazes, 2/1:21; 13/1:19; 13/2:18;
 14/1:20; 14/2:36.
 Lissaman, Elizabeth, 3/1:16; 6/1:21;
 8/2:42.
 Manawatu Pottery Society, 13/2:54;
 14/1:39.
 Matheson, Elizabeth, 1/1:14; 8/1:44;
 14/1:46.
 Meisel, Alan, 6/1:36.
 Melser, Paul, 14/1:15; 14/2:13.
 Mexican Pottery, 9/1:54; 11/1:38.
 Miller, H. V., 6/1:59.
 Mitchell, May, 12/1:44.
 Mineralogy School, 5/2:41.
 Moody, Muriel, 7/1:35; 13/1:40.
 Moon, Milton, 10/1:49; 12/1:7.
 Milne, Margaret, 12/1:16.
 Mount Pleasant Pottery Group, 4/2:44;
 5/2:53; 12/1:42.
 Murals — Barron, 11/2:35. Cowan,
 12/1:22; 14/2:46. Hadfield, 12/1:46;
 Kingston, 6/2:8; Melser, 12/1:20;
 Storm, 14/1:33.
 McClymont, Ian, 14/2:11.
 McGlashen, Royce, 12/2:9.
 McMeekin, Ivan, 11/2:29.
 Napier Pottery Group, 2/1:17; 4/1:48;
 11/1:52.
 National Development Conference,
 11/2:16.
 Natural Gas, 10/1:64; 11/1:51; 12/1:13;
 13/1:16.
 New Guinea Pottery, 9/1:5.
 New Plymouth Potters, 15/2:36.
 N.Z. Potters Guild, 13/1:37; 1st Exhi-
 bition, 13/2:42; 2nd Exhibition 72,
 14/1:42; 1st Resident School,
 14/1:46.
 N.Z. Pottery, 72, criticism—(Melser)
 14/2:13; (Peter) 15/1:18; (Rolley)
 15/1:19.
 New Zealand Society of Potters, 5/2:56;
 6/1:41; 6/2:77; 7/1:48; 7/2:53; (Life
 Members), 8/1:43; 8/1:47; 13/1:26.
 (See also "Exhibitions").
 Nigerian Pottery, 2/1:23; 7/2:16.
 Oamaru Potters Group, 12/2:53.
 Obituaries — Chappell, John, 7/1:29;
 Gardner, Briar, 13/1:47; Hill, Maisie,
 10/2:53; Kawai, Kanjiro, 9/2:36; Mit-
 chell, Mary, 12/1:44; Thomson, Lee,
 9/2:48; Verboeket, Constance,
 6/2:15; Yanagi, Soetsu, 4/1:21.
 Otago Potters Group, 12/1:45; 13/1:53.
 Otago Museum Pottery, 6/1:61.
 Palmerston North Art and Design
 Centre, 4/1:44; School 62, 5/1:34;

Conference, 6/1:58.
 Palmerston North Art Gallery, 6/1:55;
 11/2:13; 11/2:14.
 Papas, John, 13/1:44.
 Parker, John, 15/1:44; 15/1:47.
 Perrin, Patricia, 6/1:3.
 Perry, Rosemary, 15/2:18.
 Peruvian Pottery, 15/1:11.
 Peters, David, 9/1:11.
 Pioneer Potters—Fulford, John, 10/1:27.
 Gardner, Briar, 3/1:19; 6/1:57; 9/2:40;
 13/1:47. Jones, Olive, 3/1:20; 8/1:45.
 Lissaman, Elizabeth, 3/1:16; 6/1:21;
 8/2:42; 11/2:36. Matheson, Elizabeth,
 1/1: 14; 8/1:44; 14/1:46. Miller, H. V.,
 6/1:59. Rancich, —, 3/1:20; Stephens,
 O. C., 6/1:60; 8/1:43; 14/2:31. The
 Feilding Experiment, 5/2:26.
 Pollution, 15/1:31; (Clean Air Act)
 15/2:7.
 Pottery Style, 3/1:11.
 Pug Mills, 9/2:43; 11/2:43; 12/2:38.

Queen Elizabeth II Arts Council (see
 Arts Advisory Council), 6/2:3;
 7/1:18; 7/2:26; 8/1:25; 8/2:36; 8/2:39;
 9/1:11; 11/2:28; 12/2:38; 14/1:45.

Raku, 10/1:40.
 Rancich, —, 3/1:20.
 Roman Pottery, 14/1:31.
 Rout, Stewart, 12/2:16.
 Risingholme Community Centre, 3/1:39;
 4/1:35; 11/2:38.
 Rust, Yvonne, 9/2:55; 10/2:32; 11/2:34;
 13/2:27; 13/2:30; 14/1:45.

Saggars, 2/1:4; 3/1:36.
 Sales Tax, 69, 11/1:46.
 Sarawak, Pottery, 8/2:25; 9/2:51.
 Smisek, Mirek, 5/1:22; 6/2:16; 7/1:3;
 11/2:32; 14/1:4.
 Smisek, Jane, 14/1:4.
 Soldner, Paul, 13/2:53.
 Southland Ceramic Club, 3/2:16; 6/2:55.
 Souvenirs, 2/2:3.
 Spanish Pottery, 3/1:24.
 Spiller, Irene, 15/1:12.
 Stephens, Oswald, 6/1:60; 8/1:43;
 14/2:31.
 Stichbury, Peter, 14/2:23; 14/2:24.
 Storm, Graeme, 7/2:57; 10/1:28;
 12/2:46; 14/1:33.
 Studio Pottery, 1/2:7; 1/2:33; 2/1:35;
 4/1:58.
 Sturt Pottery, 4/2:15.
 Summer Schools 72, 15/1:37.

Te Mata Potteries, 10/1:27.
 Thailand pottery, 1/1:6; 10/1:44;
 14/1:36.
 Thomson, Lee, 9/2:48.
 Throwing, 12/2:30.
 Tippet, Warren, 6/2:74.
 Trumic, Michael, 11/1:23.

Uganda Pottery, 4/2:3.
 United Kingdom Pottery, 2/2:18; 4/1:31;
 5/1:50; 5/2:11; 8/2:19; 9/1:22;
 11/2:31; 12/1:51; 12/2:50; 13/1:2;
 15/2:9.

van der Sluis, Mellis, 14/1:39.
 Vendelbosch, Carl, 12/2:8.
 Verboeket, Constance, 6/2:15.
 Verdcourt, Ann, 14/2:18.
 Vine, Christopher, 12/2:4.

Waimea Potteries, 9/1:33.
 Wallace, Bob, 12/2:10.
 Weaving, 15/1:32.
 Wellington Potters Society, 13/2:55.
 Wheels, (Nigeria) 7/2:16; (Leach)
 4/1:53; (Cowan) 13/2:10.
 Winchcombe Potteries, 2/2:18.

World Crafts Council, 7/2:17; 8/1:26;
 9/1:25; 10/2:54; 12/2:27; 14/2:44.
 World Design Conference '60, 3/1:43.
 Wright, Janet, 14/1:7.
 Wright, Wilf, 14/1:7.

Yanagi, Soetsu, 4/1:21.
 Yeates, Peter, 13/1:50.

Author Index

Abraham, Dorothy, 10/1:24; 10/1:60;
 11/2:13.
 Ace, Gwyn, 14/1:20; 12/2:42.
 Aldwell, Madelaine, 15/2:14.
 Allen, Jim, 6/1:27.
 Alley, Rewi, 6/2:25; 7/2:8; 7/2:9.
 Anderson, Freda, 2/2:49; 4/1:57;
 10/1:49.
 Athfield, Ian, 11/2:8.
 Arthur, Ina, 11/2:31.

Bailey, C. L., 1/1:6; 1/2:10; 1/2:38;
 2/1:38.
 Baldwin, Gordon, 6/1:67.
 Banks, Nora, 15/2:37.
 Barron, Nola, 10/2:32.
 Barrow, Terry, 1/1:17; 3/2:18; 4/1:21;
 6/2:71; 7/1:12; 8/2:35.
 Bayliss, T. J., 12/1:23; 13/2:43.
 Baxter, James K., 8/1:37.
 Beadle, Paul, 6/1:26.
 Beck, Martin, 8/1:48.
 Bendall, Zoe, 13/2:54.
 Bird, Peter, 10/1:4.
 Birks, Lawrence, 9/1:56.
 Blakebrough, Les, 4/2:15.
 Bland, Peter, 7/2:35.
 Blumhardt, Doreen, 5/1:52; 5/2:22;
 5/2:44; 6/2:51; 8/2:39; 10/1:44;
 11/1:4; 13/2:12; 13/2:27.
 Bondy, Minna, 6/1:62.
 Borren, Anneke, 10/1:41.
 Brickell, Barry, 1/1:3; 2/1:11; 2/1:40;
 6/1:28; 7/1:3; 7/2:21; 9/2:11; 10/2:47;
 12/1:29; 14/1:19; 15/1:37; 15/2:34.
 Brodie, Audrey, 14/2:46; 15/1:26.
 Brokenshire, David, 7/2:4; 8/1:27;
 10/1:58.
 Brown, Vernon H., 3/2:27.
 Burr, Mary, 15/1:37.

Campbell, David, 6/1:5.
 Campbell, Marjorie, 13/2:56.
 Canter, David, 5/2:13.
 Cardew, Michael, 3/1:11; 5/1:8; 10/2:24.
 Carson-Parker, David, 9/1:22.
 Castle, Len, 2/2:31.
 Chapman-Taylor, Ray, 7/2:16.
 Chappell, John, 4/1:24; 5/1:34.
 Christeller, Flora, 15/2:9.
 Clark, Kenneth, 5/2:11; 6/1:27; 7/1:17;
 8/1:15; 9/2:15; 10/1:3; 11/1:2;
 11/1:10; 13/1:2.
 Colefax, Humphrey, 14/1:48.
 Commons, Jeremy, 10/2:4; 11/2:34;
 13/2:30.
 Cowan, Roy, 1/2:33; 4/1:3; 6/1:9;
 6/1:72; 6/2:29; 7/2:45; 8/1:10; 8/2:12;
 9/1:14; 9/2:43; 10/2:49; 11/1:50;
 11/2:40; 12/1:13; 12/1:28; 13/1:9;
 13/2:10; 14/1:15; 14/1:27; 14/2:33;
 14/2:46; 15/1:14; 15/1:31.

Davis, Harry, 9/2:2; 9/2:50; 11/2:43;
 12/1:31; 15/1:8.
 Davis, May, 6/1:6; 14/2:17; 15/1:11.
 Degen, Steve, 6/1:69.
 de Lange, Gennie, 15/1:28.
 Devine, Frank, 8/1:35.
 Douglas, Mollie, 4/2:22.
 Driver, David, 1/2:3.
 Du-Fresne, Chris, 12/2:22.
 Duncan, Molly, 5/1:41.
 Dutch, Doris, 12/1:43; 12/2:52; 13/1:52.

Easterbrook-Smith, Toby, 8/2:37;
 12/2:32; 15/1:20.
 Englund, Ivan, 5/2:16.
 Erdbrink, Constance, 2/1:17.
 Esplin, Tom, 6/2:43; 11/1:34.

Fearnley, Charles, 5/2:32; 4/2:54.
 Finan, Frank, 9/1:54.
 Forsythe, Pam, 5/1:34.
 Fremaux, Lee, 6/1:32.
 Fuller, John, 11/1:48; 11/2:10.

Gathercole, Peter, 6/1:61.
 Gill, Michael, 4/2:3.
 Glover, Denis, 2/2:45; 4/2:48.

Hacking, Josephine, 11/2:37.
 Hallam, Alistair, 10/2:21.
 Hallam, Lyall, 15/2:2; 15/2:3.
 Hamer, Frank, 14/2:32; 11/1:49.
 Hamer, Janet, 15/2:37.
 Hancock, K. M., 7/1:35.
 Hanna, Dennis, 12/1:2.
 Hara, Teruo, 6/2:8; 6/2:10.
 Hardwick-Smith, Mary, 3/2:3; 4/1:7;
 7/2:18.
 Harris, Margaret, 12/1:16; 12/2:4;
 12/2:44; 12/2:46; 12/2:48; 13/1:4;
 13/1:38; 14/1:4; 14/1:7; 14/1:11;
 14/2:23; 14/2:24; 14/2:39; 15/1:2;
 15/1:6; 15/1:44.
 Harris, Nigel, 13/2:18.
 Hastings, Eveline, 11/1:12.
 Heinz, Valerie, 4/2:35.
 Hewett, Judy, 14/2:36.
 Hitchings, Maureen, 12/2:36.
 Holland, Doris, 4/1:35; 4/2:31; 11/1:48;
 12/1:42; 12/2:52; 13/1:48; 13/1:54;
 13/2:54.
 Hood, Kenneth, 6/2:40.
 Hope, Dorothy, 4/1:18.
 Hos, Kees, 11/2:30.
 Hos, Tine, 5/2:38.
 Hughan, R. R., 5/1:14.
 Hunt, Winifred, 2/1:31.

Inkersell, Elsie, 2/2:18.

Jack, Mavis, 2/1:35.
 Jeannerat, Pierre, 9/1:4.

Jenkins, Stan, 10/1:52.
 Jensen, Owen, 6/2:3.
 Jones, Olive, 3/1:19.
 Jowett, Beryl, 10/1:22; 10/2:45;
 11/1:47; 11/2:37; 12/1:45; 12/2:53;
 13/1:54.

Kawai, Takeichi, 7/2:44.
 Keith, Hamish, 3/2:32; 9/1:45; 15/2:36.
 Kennish, Jacqueline, 5/2:3.
 Kingston, John, 3/2:8; 6/2:8.

Laird, Jack, 2/2:33; 3/1:3; 4/1:44;
 5/2:31; 9/1:33; 13/1:19.
 Laird, Raeburn, 13/1:21.
 Latham, Eileen, 13/1:36.
 Leach, Bernard, 5/1:5; 10/1:49.
 Leighton, Margaret, 10/1:24; 11/1:49.
 Lusk, W. B., 13/2:53.

McCahon, Colin, 3/2:25.
 McCorkindale, M., 5/2:26.
 McCulloch, Alan, 6/2:39.
 McKenzie, D. F., 6/2:6.
 McKenzie, Helen, 4/1:13.
 McNamara, T. J., 13/2:46.

Mace, Elizabeth, 12/2:24.
 Mack, James, 9/2:19; 10/1:7.
 Mansfield, Janet, 14/2:3.
 Marris, Esme, 13/1:31.
 Martin, Bruce, 12/1:11.
 Martin, Nancy, 10/1:13.
 Mason, Helen, 3/1:45; 3/2:39; 5/1:43;
 5/1:50; 7/1:29; 8/1:51; 9/1:26; 9/1:36;
 9/2:1; 9/2:33; 9/2:48; 10/1:49; 12/1:7;
 12/2:36.
 Mason, Julia, 9/1:11.
 Matheson, Elizabeth, 2/1:10.
 Meads, Patti, 14/2:38.
 Melser, Paul, 14/2:13.
 Millar, D. P., 14/2:40.
 Milne, Margaret, 8/2:42; 9/2:40; 12/1:2;
 13/1:47; 13/1:52.
 Milne, W., 15/2:7.
 Moody, Muriel, 8/1:47; 13/1:54;
 13/1:56; 13/2:55.
 Morland, Jean L., 3/1:39.
 Mountford, A. R., 8/2:19.
 Munro, Bob, 12/2:19.

Nees, Geoffrey, 5/2:36; 6/1:32; 7/2:29;
 7/2:39.
 Nelson, Jim, 2/1:7.

Parker, John, 13/1:17.
 Peebles, Don, 7/1:11.
 Peter, Juliet, 15/1:18.
 Pierce, Patrick, 3/2:26; 10/1:15.
 Pleydell-Bouverie, Katherine, 1/2:31.
 Plishke, E. H., 1/2:7.
 Prime, Alan, 6/2:23.

Read, Herbert, 6/1:29.
 Reed, Wyn, 4/1:31; 6/2:50; 12/1:51.
 Roberts, J. L., 7/2:36.
 Robinson, Flora, 14/2:29.
 Robinson, Mavis, 6/1:70.
 Rodie, Isobel, 10/1:40.
 Rooney, J. R., 12/2:40; 13/2:37.
 Rose, Ray, 8/2:25.
 Rule, Peter, 14/2:5.
 Rushforth, Peter, 4/1:58.
 Rust, Yvonne, 6/2:74; 13/2:47; 14/1:40.

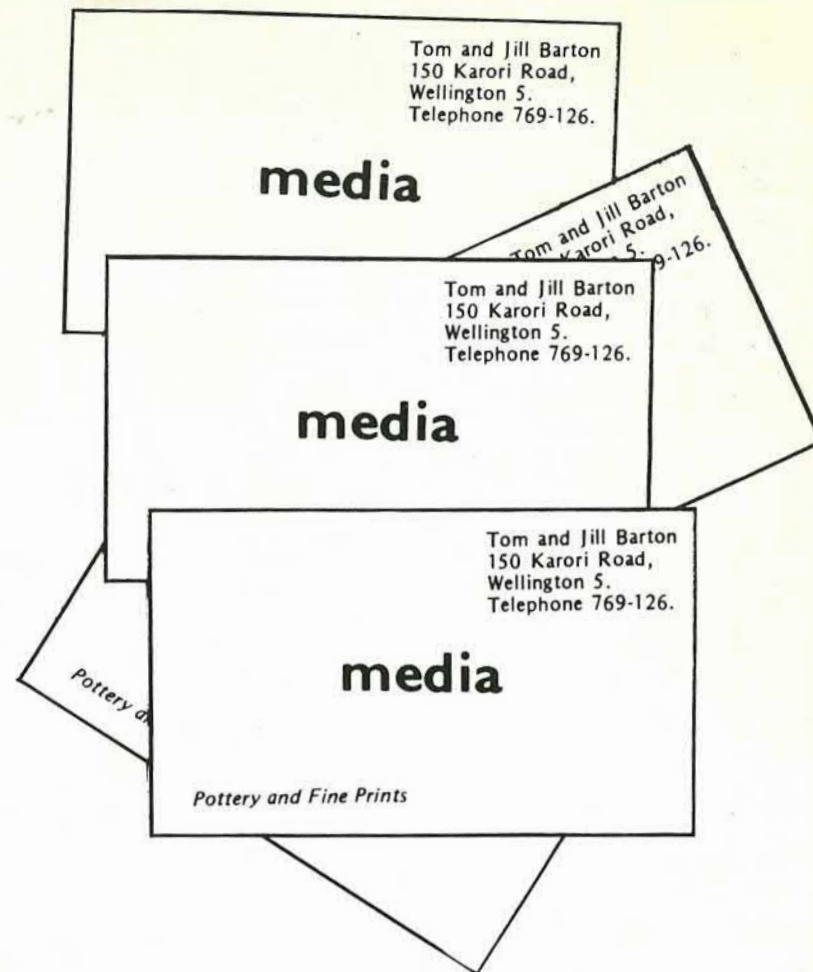
Scandrett, Gaynor, 15/2:18; 15/2:19.
 Schoon, Theo, 13/2:49; 14/2:4.
 Scott, Ruth, 14/2:22.
 Seresin, Harry, 14/2:11.
 Simmons, Beverley, 6/1:3.
 Simmons, D. R., 6/2:47.
 Simpson, Edward C., 15/2:28.
 Simpson, John, 9/2:5.

Smisek, Mirek, 2/2:5; 5/1:22.
 Smith, Bernard, 6/2:38.
 Smith, Ian, 11/1:8; 11/1:40.
 Smith, Pete, 9/1:46.
 Snyder, Gary, 8/2:54.
 Stackhouse, John, 6/2:5; 7/1:7; 11/1:38;
 13/1:25.
 Stapleton, Angela, 14/1:36.
 Stephens, O. C., 2/2:43; 6/1:59; 7/1:5;
 7/2:11; 8/1:40; 11/2:36.
 Stichbury, Peter, 2/1:3; 2/1:23; 2/2:21;
 3/1:27; 8/2:3; 8/2:56; 11/2:36;
 12/1:31.
 Stott, Beryl, 12/2:53.
 Storm, Graeme, 2/2:9; 3/1:24; 6/2:21.
 Sutch, W. B., 2/2:3; 3/2:6; 6/1:25;
 6/2:45; 7/2:35.

Thompson, Keith, 5/2:34.
 Thomson, Lee, 1/1:5.
 Thurston, Hilary, 2/1:20; 2/2:16.
 Trevelyan, Keverne, 10/1:1; 10/2:16.
 Trimble, M., 12/2:54.
 Trumic, Michael, 13/2:3.
 Tuckson, Margaret, 9/1:5.
 Turner, Dorothea, 15/1:32.
 Twiss, Ted, 8/1:48.

Vendelbosch, Carl C., 3/1:36.

Wakely, Gerald, 6/2:63.
 Wallis, Robyn F., 3/2:37.
 Warren, Alan, 2/6:37.
 Weir, Jean, 7/2:33.
 White, Barbara, 7/1:46.
 Wood, John, 5/1:28; 6/1:68.
 Woollaston, M. T., 3/2:41.
 Wright, Betty, 4/2:44.
 Wright, Janet, 13/1:56.
 Wright, Wilf, 12/1:30.



PETER SINCLAIR'S
COUNTRY ARTS

*One of New Zealand's widest selections of pots
from some of the country's finest craftsmen . . .
everything from huge bread-crocks and decorative
pieces down to the tiniest trinket-boxes.
There's a special display of terrace and patio
pots in our own courtyard, and a choice of
container-plants to go with them.*

**OPEN 7 DAYS AT MURIWAI BEACH,
JUST OUTSIDE AUCKLAND.**

Phone 69R Waimauku.
