President’s Report

This is my last report as WPA president. When you read this, I’ll probably be in Nevada or somewhere. And Mauritz Basson and Steven Smith will have jointly taken over my role. At the Special General Meeting on 19 May, the two of them were elected acting joint-presidents. Acting until the AGM in October. Also elected to the committee at the meeting were Saskia Hendriks, our new newsletter editor, and Elaine Marland, who takes care of the library.

Mauritz works at the zoo and Steven at Massey. I think they’ll tell you more about themselves next month. They’re both big. Thank very much to both for agreeing to share the presidency. Don’t know how they are going to divide things up. They’ll probably tell you more about that at some point too. They’re also extremely busy, so go easy.

It’s been a privilege to help out at the club over the last 18 months or so. Thanks to everyone on the committee I’ve worked with. Despite the odd tense moment (!!!), it’s been extremely rewarding.

Thank you also to all who turned up to the working bee recently. And to those who helped install the ceiling insulation. Hopefully, that’ll make a difference.

Just a note about respect for other people’s work. People put lots of time and effort into the things they make with clay. When they put stuff on the shelves to dry or to get fired, they don’t expect other people to go touching it. Unfired ware is delicate. To come and find that your pot is damaged is not fun. If it’s not yours, DON’T TOUCH.

Please also remember that the space at the rooms is communal space. It’s for all to share. It’s for all to keep clean. It’d be really good if you see a mess for you just to clean it up. Doesn’t really matter who made the mess. Someone’s got to clean it, so why not you? If everyone claims collective responsibility for the rooms, things should run pretty smoothly.

You’re also expected to keep all your stuff in your cubby hole, so don’t go accumulating what you can’t store. If you can’t fit it in your cubby hole, take it home. If you don’t take it home, don’t go complaining that it’s disappeared, been recycled, added to the pool of communal stuff or whatever. And don’t complain when the rooms manager asks you to remove it.

Thanks everyone. Might send some pics from Utah.

Gwyn

Kiln users please read

The kick wheel that was in the way of the racks for the kiln shelves has been removed. Please keep the space in front of the racks clear. And please put shelves back in the racks after you have finished with them. DO NOT leave shelves leaning against tables or whatever. They are too easy to break.

Please keep to the firing schedule. There should be no need to rush to unload a kiln that’s too hot because your firing has run over time. Nor any need to inconvenience the next person.

When you book a kiln, you should have enough pots to fill it. If you don’t, arrange in advance to share it with someone.

Don’t take pots from the club firings to fill up your kiln. The club firers come in specially to fire people’s work. They don’t expect to find that there’s only enough for half a kiln load.

You shouldn’t be booking a kiln ‘just in case’ you might want to use it. If you book it, you should use it. You shouldn’t need to cancel.

Lastly, please be careful not to monopolise a kiln. Sometimes it can be hard for people to get a booking because the kiln is booked up for weeks or months in advance.

What a mess!

A cautionary tale for all rooms users

As president of this fine club, it was often brought to my attention (normally by Vivian Rodriguez) that the rooms are often in a bit of a mess. Dirty dishes in the kitchen, dirty tables, dirty wheels, dirty floor, dirty batts ...

Well, nothing new in that. Back in the 90s there was a rooms committee, of which I was a member, whose job it was to deal to the problem of messes. Ably led by Val “Your-Mother-Doesn’t-Live-Here” Schultz, the committee would sit around trying to work out ways to get people to clean up after themselves.
Val would go crazy at how thoughtless the offending members were. And Mal would say, “It’s OK Val, it’s not so bad, people don’t mean it, they just forget or they don’t realise or they’re in a hurry or their kids are sick. The world’s not going to fall apart”. And I’d write things for the newsletter, of which I was the editor at the time, about … you know … “Please remember to tidy up after yourself” and “Your mother doesn’t live here” and so on.

Did it ever do any good all that hair pulling and nagging we did? Who knows? All I know is that messes still get left and they still seem to cause quite a bit of frustration and tension at times.

First, there’s those who are in charge of the rooms. Val, back when she was rooms manager, got pretty sick of having to clean up after people. It wasn’t really her job to clean up after people because people were supposed to clean up after themselves. “Clean up after yourself”, it said (and still says) in the Guide to the Use of the Rooms. But there were always people who didn’t, and invariably it came down to Val. (Who else was going to do it?) And sometimes Val would get mad and she’d go off at people.

And invariably those told off for not cleaning up their messes took offence when they were not to blame: “It wasn’t me. It was like that when I arrived. I’m sick and tired of being falsely accused”. They even took offence when they were to blame and when they found themselves on the receiving end of a little outburst: “You don’t need to speak to me like that. A bit of respect would go a long way”. And everyone got tetchy and everyone felt aggrieved and noses were out of joint left, right and centre. Noses still get out of joint …

Who do I believe when people come complaining to me about this sort of thing? How am I supposed to know who the guilty party is? Sometimes I pull out clumps of hair, throw up my hands and think to myself how trivial the mess is. A little mess pretending to be a big one. I mean, who cares if there’s a bit of a mess? It’s a workshop. Don’t be so precious. And so what if there’s some suggestion that it was YOU who made the mess when it wasn’t? Chill out a bit. Does any of it really matter? … But of course it matters. People care. Collars remain hot underneath. The place stays dirty. The messes persist.

So what to do? Well, to be honest, I don’t really care who makes the mess. I think everyone should be responsible for cleaning the rooms and not just for cleaning the messes they themselves make. So if you are washing your coffee mug, why not wash the six other dirty mugs in the kitchen? If you are wiping down your little corner of the table, why not wipe down the whole table if it needs it? If there’s a mess when you arrive, clean it up before someone has a chance to accuse you of making it. If the mess is big, ask someone to help you. If you happen one day to become the rooms manager, ask people to help you too. If it needs doing, just do it. Just help out.

I can hear the objections already: “It wasn’t me … I don’t have time … Gwyn, you’re such an idiot, no one’s going to clean up all the messes they see … It’ll just be the same old people who do all the work … Someone has to impose order and discipline when it needs it and make people clean up … Thank heavens there are new presidents to put the fear of God in people …”

But I’ll just shrug. I’ll be on my bike somewhere with three pairs of undies, two t-shirts, sleeping bag and a tent. Even with that I’ll annoy myself with how much mess I manage to make.

Gwyn

**Potters Diary: Upcoming events in May/June 2010 at WPA**

12-13 June: Workshop sgraffito and slip making (Vivian Rodriguez)

19 August: Ceramicus 2010 Opening, exhibition running till 5th September

Regular events

Pottery classes Mon, Tues, Thurs 7–9pm; Wed 3.30–5.30pm; Sat 9.45–11.45am

Club Day every Tuesday, 10am–2pm, bring something to share for lunch

DCA class Fridays, 9.30am – 1pm

**New members**

Welcome to the new members: Deborah Nachun, Linda & Phil Dickinson, Jo Moon, Sarah Lupton & Laurie Dean, Andrew Atkinson, Marcel Hoffman & Francois Strauss, Jana & Michal Solc
Vivian Rodríguez Scraffito Workshop

Saturday and Sunday 12 and 13 June
10:00 am to 3:30 pm
At the Rooms
Cost: $45

Vivian is this year WPA Potter in Residence.
Born in San José, Costa Rica, I emigrated to New Zealand in 1991. I have been interested in pottery all my life but have been potting full time for two and half years. As a self-taught potter I like to explore different techniques and materials. Working with stoneware, earthenware and porcelain I enjoy the process of throwing domestic ware. My work is functional, focusing on form with simple organic designs in scraffito. As a self-taught potter I am still trying to find my way with clay.

This workshop will be full participation. It is suitable for all clay-makers.

**The workshop will cover:**
- Preparation of colour slips, using a variety of oxides, stains and earthenware clays.
- Application of colour slip layers into leather hard ware
- Ceramic decoration using scraffito techniques
- Glazing and finishing tips.

**What to bring:**
We will be making pots (throwing, handbuild or tiles) for slip application. Scratching tools, sponge, towel, and most important something nice to eat for shared lunch.

**To book:**
Please email vivian.rodriguez@clear.net.nz or leave your name on the Vivian Rodriguez workshop booking list near the phone at the rooms. Pay on the day but remember if you book but fail to show, you will be charged the full fee.
The annual exhibition of our members work is coming up

“CERAMICUS 10”

When? 20 August - 5 September
Where? Gallery 3, Academy Galleries, Queen's Wharf
Opening night: Thursday 19 August, 5.30 pm
Guest potter and selector: Sue Newitt
Receiving: Sunday 15 August at Wellington Potters Centre.

The exhibition will be held in conjunction with an Academy exhibition "Artists as Activists" and Ikebana International's Wellington Chapter

So if you haven't already made some great pots for it you still have time to start

The Conditions of Entry and Entry Form are enclosed (or attached) with this newsletter.
If you need another form email to davee@paradise.net.nz (or pick one up from the Centre).

Note; the main rooms will be closed while the selection is going on - that is Monday 16 and Tuesday 17 August. (The glaze room will be available).

YOU CAN HELP BY:

- Making and entering your best pots
- Helping to mind the exhibition

This is a great chance to have a good look at the pots and also the associated artworks in the Academy exhibition running alongside ours. If you enter pots in the exhibition you are expected to also take a turn at minding it. Get in early with your preferred day and time by phoning Vivian 972 0811 before she phones you!
- Your help in distributing leaflets
- Your presence at the opening

Read the entry forms for full details. There will be further reminders in the next newsletter.
If you have any queries call Roger on 970 2113 or Vera on 938 8207.

We will also be looking for about for 7 or 8 pots for Ikebana arrangements.
These can be for sale and are not part of the exhibition selection.
They will need to be at the Rooms before 10am on Saturday 7 August.

Newsletter by email?
If you would like to receive the WPA newsletter by email instead of hardcopy please send your email address to Vera at davee@paradise.net.nz. Receiving the newsletter by email will help the club with economics and the environment. You will also receive it sooner! Cheers 😊

First aid kit
The first aid kit is stored in the cupboards near the entrance to the library but it is only to be used for accidents and injuries that happen at the rooms, not for general medical problems that happen elsewhere – members are encouraged to use their own first aid kits for these.
WPA Library reviews

JOURNALS RECEIVED, May 2010 - SELECTED CONTENTS. These journals are presently reference only in the Library, and can be borrowed when the next issue arrives.

Ceramics Monthly, volume 58 no 4, April 2010
- Russell Wrankle makes Pottery, Sculpture and Tile in one small studio
- Po-Ching Fang’s Tea Sets
- The Understated vessels of Karen Swyler
- Ryo Toyonaga: Enigma of the Exiles

The Journal of Australian Ceramics, vol 49 no 1, April 2010
A load of articles on wood-firing, including:
- The Role of the Chainsaw in Woodfiring
- Barbara Campbell-Allen, Wood-firer
- Wood-firing in a Carbon Constrained Age
- Gwyn Hanson-Pigott – Wood-Firing
- …and lots of articles on lustres, including:
- Some Notes on Reduced Lustre
- Working with Resinate Lustres

Ceramic Review, no 243, May/June 2010
- Jim Malone – The Man and The Pot
- The Poetics of Mathematics – Simcha Even-Chen’s Black and White Raku Pieces
- Colourful Pots by James and Tilla Waters
- Taiwan Ceramics Biennale 2010
- Ferric Fuming – Using Ferric Chloride to colour the surface of Raku-Fired Pots
- The Chianti Bottle Kiln [really! Magical effect. E.M.]

Pottery Making Illustrated, vol 13 no 3, May/June 2010
- Wheels; Throwing Ribs; Custom Hardwood Ribs
- Decorating through Disassembly
- Making a tea service
- Salt and Pepper Shakers
- Half and Half: Using an Extruder and then the Wheel
- Making a Clay Ruler

Elaine Marland, Librarian, 25 May 2010

From the Rooms
Following the installation of the insulation in the ceiling of the Rooms by a Working Bee over last weekend there is a great deal of polystyrene dust in the rooms. Despite a clean-up you may find some polystyrene balls and dust in your work, on the shelves and in fact just about everywhere. Please lend a hand by cleaning up your own area plus any you find elsewhere.

You will be pleasantly surprised at how warm, light and quiet the rooms are now.
From the Treasurer

Just to let you know it was not in vain .................. I spent 5 hours at the rooms today and while people were dropping with hypothermia in Tinakori Road I was potting in a t-shirt in WPA's toasty headquarters and having conversations at normal decibel level (well the people I was listening to were at normal level). It works, it works , it works.

Yours in warmth and comfort.

Dave S

Notice for kiln firers

Please be aware that the kilns and kiln shelves are fairly expensive. If you are using the kilns, we expect you to take due care with them and to take all possible steps to avoid damage.

The biggest problem is glaze runs. Small runs are easy to clean, but big ones create a huge mess and can ruin shelves or seriously reduce their usefulness. You must test your glazes before you do a whole kiln load. Test first on tiles, and then on a pot. Use cones. WPA will ask you to pay for any damage you are responsible for.

WPA new acting joint presidents – Mauritz Basson and Steven Smith

Mauritz Basson

Mauritz was born in Nelspruit, South Africa. He worked at Johannesburg Zoo for 14 years, and has always been interested in pottery – he used to go watch Tim Morris (South African potter) work. However, he never did any himself. Mauritz moved to Wellington Zoo in February 2001. He started doing pottery at Wellington High School in 2007 on Tuesday evenings with John Anderson. After the decision to end most of hobby adult education was made and pottery died at WHS he joined WPA. Mauritz has been a committee member since October last year and stopped doing pottery shortly afterwards!!

Steven Smith

Steven has been a potter for over 20 years. Initially self-taught he advanced his knowledge by working with some great South African potters, and membership with the Association of Potters of Southern Africa (now Ceramics South Africa). Working from his home studio in Durban, South Africa he developed his own glazes and clay bodies and fired mostly in oxidisation with a few forays into Raku and traditional African firings. Having experimented with many sorts of clays, glazes, construction and firing methods and influences, the style he has most enjoyed is wheel-thrown, high-fired stoneware. While he’s ventured into creating sculptural and decorative pieces his belief in form following function has fostered a passion for making functional domestic ware.

After beginning his vocational career as a graphic designer, Steven moved into advertising to work as an art director. 14 years later, in 2008 he left his role as Creative Group Head at Draftfcb, South Africa’s largest advertising agency network, to venture into an academic career. After lecturing in Bachelor of Arts, Visual Communications at Vega School (South Africa) he migrated to New Zealand in early 2009 to take up his current lecturing position at the Institute of Communication Design, College of Creative Arts, Massey University. Massey University is New Zealand's largest university and its School of Design is over 120 years old.

He has been published in ‘The Journal of Modern Craft’ 2.3 online (2010); ‘An introduction to Southern African ceramics: Their marks, monograms & signatures’ (2010); and ‘The Best of South African Advertising & Design’ 2nd Ed. (2002).

Steven is married to Deborah and has two sweet daughters, Gabriella (4) and Isabella (2) and has a third baby on the way, due mid-July this year.

To see some of Steven’s work visit his website at stevensmithpottery.com

Keeping up to date

The WPA now runs an online diary. Check this out for the most update information on events. You can also find a number of resources available there too. Website: http://www.wellingtonpotters.famundo.com
It is a well-known fact that the food at Wellington Potters Association events is pretty good. Here is a selection of recipes from recent events, where the cook has been asked for the recipe:

**Lemon Polenta Cake (Elaine Marland – Working Bee, 16 May) Note – Gluten free**

- 250g butter softened
- Finely grated rind of 2 lemons
- 1 cup castor sugar
- 3 eggs, separated
- 1 cup lemon juice
- 150g ground almonds
- 1 cup fine polenta

**Syrup**

- 1 cup each lemon juice and sugar

**Method**

Preheat the oven to 160 degrees Celsius. Lightly grease and line a 20cm round cake tin. Beat the butter, rind and sugar until light and fluffy. Slowly add the egg yolks, beating well. Stir in the juice, ground almonds and polenta. Whip the egg whites until soft peaks form. Carefully fold into the polenta mixture. Spread the mixture into the prepared tin. Bake for 1 hour or until a skewer inserted into the centre comes out clean. Meanwhile, boil the lemon juice and sugar, stirring until the sugar is dissolved. Spoon evenly over the hot cake. Excellent served warm or at room temperature with whipped cream or fruit.

**Blackcurrant (or Raspberries – or Whatever!) Cake (Elaine Marland – Raku, 23 May) Note – very quick and easy to make**

- 3 eggs
- ½ cup safflower oil (or vegetable oil)
- 1 cup sugar
- 1 teaspoon vanilla essence
- 1 ¾ cups flour
- 1 ½ teaspoons baking powder
- 2 cups frozen fruit (blackcurrants are good – or whatever you like!)

In a large bowl, beat eggs, oil and sugar together until creamy. Add vanilla essence. Sift in flour and baking powder. Fold in the berries. Gently mix until combined. Put into a baking paper lined 20cm round tin. Sprinkle raw sugar over cake (creates a lovely crunchy crust). Bake at 180 deg C for 45 minutes or until cake springs back when lightly touched.

**Pumpkin, Ginger & Coriander Soup (Vivian Rodriguez – Ceiling Insulation Working Bee, 23 May)**

<table>
<thead>
<tr>
<th>Ingredient</th>
<th>Quantity</th>
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<tbody>
<tr>
<td>2.5 kilos of pumpkin</td>
<td>250 mls fresh full cream</td>
</tr>
<tr>
<td>1 onion</td>
<td>½ teaspoon of chilli powder</td>
</tr>
<tr>
<td>4 cloves of garlic</td>
<td>Salt and pepper</td>
</tr>
<tr>
<td>3 centimetres fresh ginger</td>
<td>2 spoons of olive oil</td>
</tr>
<tr>
<td>Coriander</td>
<td>1 spoon of butter</td>
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</table>

Remove skin, seeds and fibre from pumpkin and cut into pieces. Simmer in a large pan with water (just enough to cover it) and cook until very tender.

While the pumpkin is simmering, finely chop the onion and garlic, peel and grate the ginger. Heat the oil and the butter in a pan and add the garlic, onion and ginger. Cook until soft, add chilli powder and set aside.

When the pumpkin is cooked allowed to cool slightly. Drain the water but keep it you will need this to add to the soup latter on. Transfer pumpkin to a food processor or blender until smooth.

In a large pot, mix the pumpkin puree, garlic, onion, ginger and cream. Add some water to the mix but not too much as the consistency of this soup has to be creamy. Simmer, uncovered, for about 15 minutes, add salt and pepper. Before serving add the coriander and stir.

! BUEN PROVECHO!
Gwyn a cycling goes

As Gwyn Williams departs on his cycling odyssey in which he will explore the USA, Germany, France, Switzerland, the UK, India and Japan, it is timely to acknowledge the outstanding contribution he has made as president, since being reluctantly elected in October 2008, and before.

A social anthropologist by profession and potter by inclination, Gwyn has worked as a production potter in Nelson and Queensland. He joined the club in 1993, or thereabouts, and conducted Thursday evening throwing classes from May 1994 to February 1997 teaching and inspiring Mal Sole, Roger Pearce, Vivien Wilson, Don Wiseman and the late John Wi Neera amongst others. He headed overseas in 2001 after receiving a scholarship to Cambridge University. He edited the newsletter in 1995 and 1996 and after he left for Cambridge and Europe was responsible for securing the services of ‘Secret Agent, Nywg’ (located somewhere in France) who contributed articles for the newsletter.

Since his return a number of us, including Mauritz Basson, June Houston, and occasionally Mike Atkins and me, have enjoyed some informal throwing sessions in which he shared his accomplished techniques and skill. At one Potters Olympics he confounded the sceptics by throwing a pot with his elbows! He is certainly not only a natural teacher but a man of many parts!

Gwyn is one of those who gives unstintingly of his time and in the past year or so has spent an inordinate amount of time at the rooms maintaining and repairing equipment, encouraging people, keeping equipment and facilities clean and assisting in working bees and the like. As a very recent example, at a time when he could ill-afford distractions because of work, family and a pressing travel commitment (his latest overseas trip), he spent the whole weekend helping to install the insulation panels in the roof of the club rooms.

Anagama firings and their preparation did not escape Gwyn’s attention. He made a huge contribution to gathering and processing firewood and acting as a shift leader. His skill in stacking firewood neatly on pallets is unparalleled! However, his record in this area is not unblemished! On one occasion when driving a truck in Horokiwi loaded with wood he ran out of fuel and on another allowed the truck to slide off the track into a ditch in the forest where we were gathering wood. A tractor was required to tow it out of this predicament.

Gwyn exercised a light touch at meetings with his droll sense of humour never far from the surface. He demonstrated excellent organisational skills and always led by example.

A tireless and selfless worker, Gwyn has always sought to improve the club and advance the interests of its members. We wish him well in his travels during the coming year and look forward to receiving the occasional despatches for the newsletter and being regaled with stories of his adventures on his return.

My thanks to Roger Pearce, Vera Burton and Vivian Rodriguez who contributed information used in this article.

Alan Ross

"Name a Column" competition

As our Immediate Past President, Gwyn Williams, departs on his year-long cycling adventure around the world, some minds have turned to the occasional articles he might be encouraged to write (access to the internet permitting) during his travels.

It is only fitting that a suitable name or names be found for the column that our columnist writes as he traverses and surveys the world from the lofty heights of his cycle. You are invited to suggest names for Gwyn’s column. Gwyn or the editor will be the judge. The prize will be a suitable acknowledgement in this August newsletter.

Some suggested names already received include:

- Handlebar Homilies
- Where the Rubber Hits the Road
- Tyre Travels (or Travails)
- Bar Stools
- Bespoke
- Freewheeling
- Pedal Prose
- Chain Mail

Your entries will be published in the next edition.
Potter profile: Dr Doreen Blumhardt ONZ DCNZM CBE

As you probably know the club numbers among its ranks quite a few distinguished potters/ceramicists. Many of these potters are probably unknown to the club's growing number of new members. We hope you might find their profiles interesting reading.

We begin with Doreen Blumhardt who died recently. Certainly one of our best known potters. She was a foundation member of Wellington Potters' Association in 1958. In 1957 the first NZ Studio Potters exhibition was held in Dunedin and Doreen was one of 15 potters participating. She also with 3 others started the NZ Potter magazine in 1958, and remained on the editorial committee until 1979.

Doreen was born in 1914 and bought up on a farm near Whangarei. Her father had emigrated to NZ from Germany with his father and four siblings in 1895. Her early schooling was erratic due to the war, the fact that German was her first language and the shortage of teachers for small rural schools. However she stayed with an aunt and attended Whangarei High School, where her talent for drawing and playing the violin became apparent. As a result she was invited to stay with another aunt in Christchurch so she could attend Art School and continue violin lessons. Following on in 1937 she achieved her dream of attending Teachers College.

At this time Dr Chris Beeby was the very innovative Director of Education. He was very keen to establish arts and crafts in NZ schools, believing that encouraging children to be creative would ultimately be of great benefit to the country.

After completing her 2 years training, Doreen was one of 3 students selected from Christchurch Teachers College to train in arts and crafts for a third year. They learnt weaving and pottery amongst other skills. In 1942 Dr Beeby asked Doreen to go to Wellington to trial a programme at Waterloo School to develop art and craft activities suitable for primary schools. (A far cry from the previous curriculum which had a heavy emphasis on drawing.) In spite of wartime shortages Doreen assembled materials and equipment and set to work. Dr Beeby was so impressed he decided the ideas should be used nationwide. Doreen became a tutor for teachers throughout the country. In 1959 she was appointed Head of Art at Wellington Teachers College, a job she held for 21 years.

All this time she was working on her own skills. Her first exhibits with the Academy of Fine Arts were weaving. She had both loom and pottery wheel from her Christchurch days. Pottery won out as she spent her evenings after work in her studio. She built her home at 35 harbour View Road, and over the years entertained many very eminent potters - Bernard Leach (who stayed with her for 3 weeks), Tatsuzo Shimoaka, and Shoji Hamada among them.

Doreen travelled extensively in Japan in 1962, funded by a grant from the Japanese government. But it was after she retired from Teachers College in 1972 that she was really free to travel. "I was, I felt still young enough to make another career in pottery, which had up to this time always been squeezed into evenings, weekends, and term holidays."

She was an arts administrator: a president of the NZ Society of Potters, on the advisory panel for NZ Pavilion at Expo '70 in Osaka, vice-president NZ Academy of Fine Arts, advisory panel to QE II Arts Council, NZ Crafts Council among others.

In 1980 she was awarded the CBE "for her contribution to the arts, especially pottery". In 1981 she was elected a Fellow of the Royal Society of Arts in London.

She was granted four life memberships: The NZ Society of Potters, Wellington Potters' Association, Crafts Council of NZ, and NZ Academy of Fine Arts.

In May 1991 Victoria University of Wellington bestowed on her the honorary degree of Doctor of Literature. In 2003 she was awarded the DCNZM (Distinguished Companion of the New Zealand Order of Merit). December 2006 she was awarded New Zealand's highest honour, the Order of New Zealand.

Her work is found in collections worldwide. Many examples of her work were purchased as gifts by the Department of Foreign Affairs, one of which was presented to the Queen during her visit in 1970. In Wellington two of her notable commissions are the ceramic wall for the Christian Science Church in Willis Street, and the tiled mural on the Bryd memorial on Mt Victoria.

In recent years, Doreen's vision has led to the establishment of The Blumhardt Foundation; developed to support the participation in and understanding of decorative arts and design in New Zealand. In partnership with TheNewDowse this has led to the opening of the Blumhardt Gallery at TheNewDowse.

This profile is based on “Doreen Blumhardt Teacher and Potter” a biographical essay by Marion McLeod 1991. It's available in the WPA library if you would like to read more about this iconic New Zealander. Also available in our library.
are "Craft new Zealand. The Art of the Craftsman" by Doreen Blumhardt and Brian Brake and numerous articles in the NZ Potter magazines.

**Pottery classes at the rooms**

**Mondays 7-9pm – Ivan Vostinar (started 26 April)**  
Basic to intermediate 8 week course $145. Enrol through Onslow College (phone 477 1118, email commed@onslow.school.nz)

**Tuesdays 7-9pm – Vivian Rodriguez (started 27 April)**  
Basic to intermediate 8 week course $145. Enrol through Onslow College (phone 477 1118, email commed@onslow.school.nz)

**Thursdays 7-9pm – Rosemary O’Hara**  
Throwing and hand building for beginners and beyond. 6 week courses run continuously. $100 per course, plus clay and firing costs. Contact Rosemary to enrol: phone 233 0003, email roseo@klezmer.co.nz.

**Saturdays 9.45-11.45am – Anthea Grob and Rosemary O’Hara**  
Introductory and intermediate class in handbuilding and wheel throwing. 6-week courses run continuously. $100 per course, plus clay and firing costs. Contact Anthea to enrol: anthea@loveit.org.nz.

**Clays for sale at WPA**

**How to buy clay**

New clay is kept under lock and key in the storeroom. The rooms manager, president and treasurer have keys. Clay is available for purchase on Tuesdays between 10am and 2pm. Please pay immediately. Note that we can’t give change or receipts.

**Abbots Stoneware:** $22  
Traditional buff stoneware.

**Abbots Sculptural:** $26  
Grogged stoneware, suitable for raku or sculptural work. Low shrinkage. Oatmeal buff colour in oxidation, brown in reduction. Firing range: cone 8-10.

**Abbots Red:** $22  
Fine, plastic earthenware. Orange terracotta colour at maturity. 50mesh. Firing range: cone 03-2 (1100-1150).

**Abbots White:** $43  
Ultra white, smooth earthenware/mid stoneware made from imported powders mixed with water. Provides ideal surface for under glaze decoration. Compatible with 271D glaze. 80mesh. Firing range: cone 2-8.

**PCW (Potters Clay White):** $36  
A versatile, pale grey-firing (grey in reduction) stoneware body with excellent throwing characteristics. Suits many all applications (including raku firings because of a good thermal shock resistance). 80 mesh. Drying shrinkage 5-8%, total when fired about 16%. Firing range: cone 9-10 (1257-1282 degrees centigrade).

**Red Raku (12.5kg):** $26  
Great for handbuilding. Grog content of about 30%. Pale terracotta colour. Won’t take glaze all that well. Firing range: cone 03-5

**Recycled clay:** $7 bag
Who’s Who in the WPA

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**Treasurer**
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**Rooms Manager**
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As a club we try to keep our fees down while still covering costs. If for financial reasons you feel excluded, please contact the Acting Joint-Presidents or the Treasurer, Dave Smissen.

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