



ASP NEWS February 2004

The Newsletter of the
Auckland Studio Potters
Society Inc.
ASP Centre
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Studio Opening Hours

Monday	12.30pm - 5pm
Tuesday	9am - 5pm
Wednesday	12.30pm - 5pm
Thursday	12.30pm - 5pm
Friday	12.30pm - 4pm
Saturday	10am - 4pm

Remember to pay \$2 per hour
up to a maximum of
\$6.00 per day

ASP New Members

Welcome to:

All those on-to-it members who have already sent in their subs money. For everyone else - your days of reading this newsletter are numbered. To remedy the situation just post us your cheque for \$50 and normal service will be resumed.

A few words from our Prez.

Wally Hirsh

Welcome back to a new year. I am confident it will be another good one for us all at ASP. Have you renewed your sub yet? If not please do it now. We need your membership and we need your modest sub of \$50 to keep the show ticking over.

I join with all of you in extending our heartiest congratulations to Len Castle who was greatly honoured in the New Year for his lifetime of work in ceramics. The honour was indeed special for Len, but his award is also a tribute to the world of ceramics in this country. We can all bask a little in the huge recognition which has been given to Len. Congratulations Len, we are proud of you.

The committee has already had its first meeting for the year and we are into full planning mode. There will be the usual run of monthly meetings for members, weekend workshops and exhibitions. And there will be some special events too. Our monthly newsletter will keep you well informed.

The (Otago) diploma programme enters its second year with 5 new students joining the 5 who carry over from last year. I am in no doubt that the introduction of this programme has been great for ASP. The exhibition of work by our diploma students at The Big Clay Day Out in December was wonderful. We all benefit by this, not only in having a group of our members/students moving onto another level in their ceramics, but we also receive a good income from Otago Polytechnic for delivering their diploma programme in Auckland.

Classes for this year begin this week as I write. Peter and Duncan (phone 6343622) and our website (www.ceramics.co.nz) can give you more information about the programme. I do encourage members to get used to checking the website out at regular intervals. It contains a lot of information and it is updated frequently.

Welcome back and remember keep on potting! It's good for you.



Teresa at Peter's last open day

ASP Members Evening Anagama Tales

Thursday 19th February, 7.30pm

This will be an evening for members to see work from the recent Anagama firings. Those members who helped build and fire the kilns will be on hand to explain the process, their tricks and techniques with clay and glazes. There will also be a slide show of the firings and even a revisit of the French slides of Duncan. So any members who have had their curiosity piqued by all the Anagama articles in the newsletter can come along and see what all the fuss was about.

Tea, coffee and cake provided.



Centre News

Peter Lange



Happy New Year to you all!

It's been a good start with many of you re-enrolling as members, and many taking classes or popping in. We had a visit from Luke from Montana earlier this month. He used to work at the Centre about 3 years ago (and often camped here as well) and came back to get married to his sweetheart Jill on Karekare beach. Hugely romantic stuff! He's doing a Masters in sculpture at Chicago, no clay, lots of metal and wood.

The year has not started yet but there are 2 electric kilns on and 1 salt-firing half-way through (smells a little strange I must say). Our new facilities continue to delight – the library is so peaceful and a good place to relax. The coffee mugs have not been cleaner since they first came out of the kiln, and there is a promise of a new TV/video/DVD set-up in the next month or so.

This newsletter (if all goes to plan) is the first to be printed in-house on our brand-new photocopier that prints, folds, staples, sorts and plays Scotland the Brave all for a cheaper rate than our previous arrangement. If you have a printing job that requires good quality reproduction, folding, or booklet-making then come and talk to us and we'll give you a good price.

Here is the last list of missing books – the time for lending out books is drawing to a close. We now have a comfortable library and a good copier so there probably isn't the need to even suggest a borrowing service. The dilemma is that those members who record their borrowings are (mostly) those who bring the books back. The fact that they are available for borrowing

possibly allows careless members to simply take books with good intentions and without recording them, and then forget to return them.

These are out there somewhere and it's very sad to lose the first few on the list:

Richard Zakin "Hand Formed Ceramics", Lucie Rie "Lucie Rie", Frank Hamer "The Potters Dictionary", Greg Daly "Glazes and Glazing Techniques", Peter Cape "Please Touch", "Making Mosaics" Edmond Arvois, "Mosaics and Hobby Art", E A Hendrickson, Sunset Mosaics, D and D Lee Adler "Mosaics" (is there someone out there doing mosaics?!?), Paulus Berensohn "Finding One's Way with Clay", Stephen Bushell "Oriental Ceramic Art", James Chappel "The Potters' Complete Book of Clay and Glazes", Margery Clinton "The Complete Potter – Lustres", Joseph Conrad "Ceramic Formulas", Emmanuel Cooper "Clay and Glazes", Emmanuel Cooper "Glazes for the Studio Potter", Peter Constantino "Encyclopaedia of Pottery Techniques", David Cowley "Moulded and Slipcast Pottery and Ceramics", David Green "Experimenting with Pottery", Hettes "Modern Ceramics", Laurence Tam "Hongkong Pottery Today", Mahmoud Mohammad "Islamic Art", Glenn Nelson "Ceramics A Potters Handbook" Hermann Sanders "How to Make Pottery and Ceramic Sculpture", Kenji Suzuki "Contemporary Japanese Ceramics", Barbara Tipton "Great Ideas for Potters", Arthur Wedgwood "Ceramists Handbook".

We have also been cleaned out of most of our press moulds – hereagain I guess people take them home intending to return them but it doesn't happen. Maybe it's time to make some more. How about a free mould-making lesson? We'll show you how to make moulds and you can make them for us and some for yourself too. If that sounds OK get in touch.

Gulgong: Anyone who is interested in going to this international event in



Shanghai Peter at the BCDO

Australia in May (first week) should get in touch with the ASP before the end of the month. It would be useful to book your fares soon anyway – it's possible to get a Sydney return for \$350 at the moment.

John Dawson, our first Diploma tutor for the year, has arrived from London and is already making porcelain pieces for shows later in

the term – one at Masterworks and one at the Green Gallery. He manages to combine precision and delicacy with a soft sculptural approach, and as well uses simple but rich glazed surfaces. His work will be worth seeking out – we'll let you know when the exhibitions will be on.

Have a good 2004 – last year was pretty full-on and this year looks a little quieter. However the Centre is the sort of place that generates its own projects, crises and events, often with little warning: foreign potters call in, sewage systems break down, strange-smelling kilns are fired, so we anticipate another busy year even if we don't know right now what will cause it. It would be good to see you out here sometime.

Tile Designs Wanted:

Tom Barter

ASP and ARTPAD are looking for designs for a tile mural at the Onehunga Community Centre. The size of the wall is approx. 10 meters by 3 meters. A set of workshops will then be offered at ASP to fabricate the mural out of tile. Interested members can get a design perspective from ASP. Design proposals close March 1st.



Makeup artist Sara at the BCDO

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New Year's Messages

Dear friends:

Happy new year to everyone, Hope everyone will have a wonderful year!

Luo Xiaoping, Shanghai

Happy New Year, everyone.

We wish you all an exciting, innovative, profitable and above all, fun 2004.

I am using this e-mail to re-introduce ourselves and to introduce Jane Annois who owns the Pottery Expo concept.

You may remember that when Graham and I met with you, besides loving your work and purchasing more than we could carry back, we also mentioned the Pottery Expo (in Warrandyte, last weekend every Feb) concept to you. We hope that you are still considering coming to Melbourne for this event - perhaps not this year, but certainly next year. I know Jane has been very keen to get a NZ contingent to feature. We think it would be a fun working holiday for you, perhaps open new markets for you, and generally just an opportunity to meet other potters, discuss work and styles, enjoy and mingle.

Also as we had mentioned, perhaps you could get a group of you together (Auckland group or Nelson group, or something like that) and apply for a grant to help you transport your work over. Otherwise, you are always welcome to consider coming to Melbourne earlier and working here. There are certainly enough studios and kilns, college facilities, etc. I will leave this for you and Jane to sort out.

Cheers,

Rose & Graham Mercer

Spring is just around the corner – summer, I'm sure it will come. Merry Christmas from Takeshi and Felicity.

To all at the Auckland Studio Potters,
Best Wishes for the Season

Dave Fry

Grayson Perry

Adrian Searle

A great potter? Indisputably not. Just an interesting character making minor art. That Grayson Perry has won this year's Turner prize comes as something of a surprise to me.

Is he a great or particularly original potter? Indisputably not. The drawings and decoration which cover the repetitive forms of his pots are arresting, often amusing and sometimes alarming and depressing in their subject matter, but as sardonic social satire it is hardly Swiftian.

The people who mostly laugh at his satires are the very people he lampoons - collectors, gallery-goers, the "boring cool people" of one of his titles. I don't quite buy it, even when we find child cruelty and murder, and glimpses of Perry's troubled childhood in his art, all of which could as easily be presented in another form.

Grayson Perry is, at least in terms of his self-constructed public image and his candid interviews, an interesting, complicated character. But he makes middling, minor art. What counts most,

perhaps, is Perry's invented alter ego, Claire, who is exactly the kind of creation the media loves. Yet I have always wondered what the pots, the drawing, Perry and Claire have to do with one another - apart from all being Perry's invention, all aspects of Perry. Perry's art and his double-persona are, you might say, all of a piece, all aspects of his creative drive. I am not certain that this is enough. His pots are offbeat luxury goods, around which his life



Wally in full flight at the Auction of the BCDO

story, his childhood miseries and Claire herself create an aura.

One might accuse Jake and Dinos Chapman of playing not to the gallery but to the mass media. But it is through the media, and via reproduction of their works, and the kinds of things journalists and critics like me might say, that their works are mediated, and they have chosen to exercise some effect over that.

So too has Perry, especially via Claire. As a living artwork in herself, however, Claire deserves little attention. Everything, in fact, turns about Perry. Nor can he complain

about being an outsider now, and, just as he achieves the most attention, one of the more trenchant elements of his art - his anger - has been somewhat defused. Every pot has its flaw.

Adrian Searle is arts critic of the Guardian

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Diploma students exhibition at the BCDO

Our Visit to the Kohler Factory

Todd and Karuna Douglas

We were recently in the US on holiday and when people ask us what the highlight of our trip was, they're surprised when we reply, "visiting the Kohler factory". Most people misunderstand us and think we're talking about "Coca-Cola" when in actual fact we're talking about one of the world's biggest manufacturers of bathroomware.

And it's true, touring the Kohler pottery division was pretty mind-blowing especially seeing the 300ft trolley kilns. These kilns run 24/7 and even when they have no ware to fire, they load the trolleys up with bricks and roll them through. When we were there they were deconstructing one of the kilns that had finally come to the end of its life after running continuously for 25 years!

Also fascinating was seeing the "milk tankers" lined up outside. These tankers aren't full of milk at all but with slip! I asked our tour guide Bob why they

didn't make the slip on site, as I thought it would be much cheaper to bring in powder and make it up right there but he replied that the slip takes 3 days to travel by train & road from the slip production site to Kohler and this allows the slip enough time to "settle" so that it's ready to use as soon as it arrives at the factory – thus no need to store it.

After touring the pottery division, we went through the enamelling shop. This is where the baths are made and we watched as the furnaces were opened and red-hot baths were pulled out. The enamel powder was then dusted on, which fused with the baths in seconds. Awesome!

But it didn't end there! Then it was



Alex Whyte receives award at the BCDO

on to the brass and iron foundry, which was like something out of Dante's Inferno, everywhere we looked there were ladles pouring molten, liquid metal ... yep, visiting the Kohler factory was definitely the highlight of our trip!

ARTS/INDUSTRY

Todd and Karuna Douglas

"Life without labour is guilt, labour without art is brutality" John Ruskin

An unexpected highlight for us during the Kohler factory tour was finding out about one of the most unusual ongoing collaborations between art and industry in the US - the Arts/Industry program administered by the John Michael Kohler Arts Centre (JMKC).

What the program offers, described below, was "special" in itself but we were also fascinated by the philosophy behind the program. The bringing together of industry and arts is based in the theories of mid-nineteenth century art critics and sociologists like John Ruskin and William Morris who feared that the industrial age would bring dehumanisation of labour and life in general. It was early in the last century that the Bauhaus encouraged craftspeople, sculptors, painters and industrial artisans to combine their skills on cooperative projects. This is the philosophy behind the Arts/Industry program.

In a nutshell, Arts/Industry is a residency program for artists, which is based at Kohler factory site that we

visited. The length of residencies varies but most artists stay there between 12 – 16 weeks.

Artists-in-residence are provided with studio space in the pottery, iron and brass or enamelling divisions. The studios are accessible 24/7. And in addition, artists also receive free materials, use of equipment, technical assistance, photographic services, accommodation, and round-trip transportation within the US from their homes to Kohler, and a weekly allowance.

When we were there, we went through the studios and the artist working in the pottery studio was in the process of leaving so all of her work (we were told she made sheep ... ?) was packed ready for shipping. In the brass and iron studio, we saw a work in progress ... it was a shallow round dish made of brass about 6ft across and 2ft deep. Unfinished but interesting.

Unfortunately, none of the artists was at work that morning so we didn't get a chance to have a chat. But we could only imagine how incredible it would be to have access to the materials, equipment and most of all, the technical expertise that this program provides.



Ticket-master Lex at the BCDO

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Canberra or Auckland

Jim Innes

Five years ago I felt that I was getting nowhere in my attempts at pottery so I investigated various courses. I even went to USA and had tuition with Soldner and Voulkos, all to little avail. I decided what I needed was a structured course with the aim being to work to a recognised qualification at the successful completion of the course. Being a full time dentist in a very busy practice, my time to attend courses was strictly limited. The Distant Diploma Course at Australian National University in Canberra appeared to meet all my requirements so I duly enrolled. The requisites were attendance in Canberra twice a year for 4 years, at the residential school, each of which lasted eight days. At each residential school 2 tutors demonstrate their project and this was your work for the next 6 months. Over the four years a wide range of topics was covered which included throwing small and large objects, cutting and joining thrown sections, hand building, mould making and slip casting, press moulds, millefiori, a complete glaze programme at low mid and high firing, installations, majolica, wood and salt firings etc. etc.

Many of the tutors were well known artists like Greg Daly, Janet de Boos, Anita McIntyre, Ian Smith, Madeleine Meyer, all Ockers. The international scene was represented by Sandy Lockwood from Canada, Mathias Oosterman Germany, Archie McCall Scotland, Renata Hahn Germany etc ... Some were good, others mediocre with only one sub standard and she was so poor that several people were tempted to leave the course. After the residential school, you were mailed the details of your project along with a video of techniques and your options. The substandard tutor produced a video that was very difficult to interpret until you realised that you were looking at bathroom fittings.

The initial class was of 14 persons with 3 New Zealanders, a Malaysian and 10 Australians. Many of the students were professional potters and as a hobbyist I was light years behind. It made you realise what a vast country Australia is when people told you that they had to drive 3 hours just to get to the road. Accommodation was supplied at one of the University Residential Halls for \$27 a night in single rooms with 5 persons sharing a bathroom and full

cooking facilities. We usually went out to eat at night in one of the numerous restaurants in Canberra. One of the advantages of a live-in course is the discussion with other participants. Often you would start work at 7.30am and continue till 11pm so the days were long.

The School of Art, of which the ceramics department is a branch, is housed in an art deco building that was once a boy's high school. It is protected under the Australian Historic Places Act so no structures may be changed. As it had been a boy's school, the toilets were long lines of urinals with only a few stalls. The toilets are now unisex. There was considerable strife when a notice appeared on the board, supposedly from the head cleaner, stating that women were not to use the urinals because of the splashage problem. This was like a red rag to a bull and a group of females quickly formed a protest group claiming that they would use the urinals if they wanted to. On another occasion there was an epidemic of graffiti in the toilets so once again the head cleaner issued a notice to the effect that video cameras were being placed in the toilets to catch the culprits. The woman's liberation movement sprung into action again and mayhem ruled for several days.

The most disappointing aspect of the course was the administration. This was basically undertaken by Janet de Boos and appeared to lurch from one crisis to another. Various administrative assistants appeared on the scene but did not last long. The course, for which a diploma was to be awarded, was originally to be 4 years. The first three years were projects supervised by various tutors, which had to be completed, and a pass mark gained, before the student was allowed to progress to the fourth year. The fourth year was to be devoted to a project of the student's own ideas and at the end of the fourth year, the project would be assessed by a panel of internal and external examiners and the student either passed or failed. This was great in theory until under investigation it was learnt that if the student completed his project in December, the examining panel would not be available until the following June. The course had two intakes a year with a maximum

of about 30 students in any semester. This meant that some students had a 4 year course and others a 4.5 year course. Insufficient advance planning was evident in the way that you would receive e-mails during the course of a semester giving cut off dates that were only a few days in advance. In a nutshell, the admin was poor and you gained the impression that the Ceramics Dept was just using you as a fundraiser. This thought was strengthened when it was announced that the Ceramics Dept (in the guise of the University) was opening Distance Campuses in Canada and Scotland. The feeling was if they could not run an adequate properly structured course in one venue, how would they do it in three diverse locations?

to be continued next newsletter

Working Bee on 15th February. Bring wheelbarrow, morning only.

The Online Potters Map of Auckland

This project is moving along well, but requires more interest from our members who want a listing on the site. For those members with online access check out <http://www.ceramics.co.nz/PikesPtGallery/DShearer/DuncanShearer.htm> as an example of the style of web page we are offering. Subtle variations are allowed but the basic theme should look the same. The size of the blurb is up to you, but we are limiting the number of images to 6 per person. The map is the front end, leading browsers to your page under various categories. Contact us now if you want to see yourself on our map.



classified

All phone numbers in these sections are in the Auckland free-calling area unless an area code is explicitly stated.

For Sale:

Wheel: electric- old style, working perfect \$120 must sell. Kiln: electric, DUNCAN. Perfect conditions & shelves. Size: 17.5' wide x 19.75' deep. 2.9 cubic feet + ventilation system Duncan one phase power: \$650 Phone: Paula 4105860

Gas kiln, 16 cuft, includes pyrometer, furniture, and cylinders. Also 2 wheels – 1 kick and 1 electric. Plus 12 bags of Mac's white clay and tools. \$2500 ono. Ph 418 3222

Wanted:

Book – "Glazes for the Studio Potter" by Emmanuel Cooper and Derek Royle. Phone: Graham on 833 5259.

Electricians:

Electrical Ltd are experienced in kiln installations. They have installed our Centre kilns and do a great job. Phone 6365031.

exhibitions

Pots of Ponsonby

Valentines Window
1st February to 15th February

"Fractured Textures"

An exhibiton of work by Viv Keenan, Iona Mathieson, Jasmine Clark.
15th February to 7th March
298 Ponsonby Rd, Ponsonby. Ph: 3760145

Green Gallery

"It's all white mate" by Ross Mitchell-Anyon
Opening 24th January until 15th February
20 Cory Rd, Waiheke. Ph: 372 2891

Compendium Gallery

"Below the Surface"
An exhibition by Linda Pringle, Nigel

Jamieson and Gaye Morton
Opening 16th February until 6th March
5 Lorne St, City. Ph: 300 3212

events

Woodfiring

Hi, I am back from maternity leave and would like to know who would be interested in a woodfiring/soda firing, aiming to happen in the middle of March. Please get in touch with the Centre.
Ursula

Jeff Oestreich

Demonstration School at Titirangi Potters
Wednesday 18th and Thursday 19th
February. Cost for this \$60 for two full day demonstration workshop, slide show included.

Slide show only \$5 includes supper
Jeff will throw on the wheel and demonstrate his techniques of creating and modifying his work. Even if you do not do wheelwork his altering of pieces will inspire you to try new things.

If you are not familiar with Jeff, get on the net and do a search. Type in Jeff Oestreich potter and you will have enough replies to see what he is about.

Bring a Shared Lunch, morning and afternoon teas provided. Send your cheque to book your place to Lorraine Barnett, 70 Waima Crescent, Titirangi (8168008) or bigtrees@paradise.net.nz. Post date it the 1st February 2004. Be sure to be in quick as numbers are limited. You WILL be disappointed if you miss out!!

Lawrence Ewing

Will appear in our neck of the woods again this year, although funding has run out for them to bring him to us, we will be doing so ourselves and he is booked for 29th and 30th May 2004.

Last year we had 26 people book and attend this workshop, and from the response we have to the weekend we can say that it was a huge success. No matter where you are in the pottery years, you will be tuned in from that point by his ease of teaching method. You do get hands on with this as well as the theory. Cost for this to be confirmed at this time cost will be approx \$90 per person it

MAY be cheaper depending on funding!! Still well worth the \$\$. Places for this are limited to 15, we have 9 on the list already. Same contact as for Jeff.

Waiheke Ceramics Award

Opens on 14th May until 2nd June. Award worth \$3000, Selector: Peter Lange
Deadline for slide entries is 19th April. For more information call Jackie on 372 9907.

"Rock the Stone II"

Live Stone Carving Symposium
The second biennial stone carving symposium is now on at Kell Park, Albany Village. Twenty top professional sculptors from all over New Zealand are working daily (and well into the night) with hand tools only, on Oamaru limestone blocks up to 1 tonne in weight. All work will be for sale and various sizes of stone blocks will be available for the public to buy.

Opens 1st February until 29th February.
Phone Howard Williams for more details on: 4159817

Firing the Imagination

Jocelyn Logan

NZ Studio Pottery is a new website to check out. Put up by a collector, who has superbly photographed part of his collection, it shows pots by 35 NZ potters & potteries. This includes our own Peter Collis, Len Castle, Peter Stichbury, Ian Firth etc. There are also some important previous potters such as Adrian Cotter, Patricia Perrin and Ossie Stephens. Photographs of the mark of every potter accompany the pieces. Visit the "mystery marks" page and see if you can help identify them. A beautiful and useful site that only needs bios of the potters and size/date info on the pots to be perfect.

<http://nzstudiopottery.tripod.com>

Here's one for new students and those of us that need a little help. Wheel Throwing Tips is by Steven Ochs from South Arkansas University. (And don't we all feel like throwing a wheel sometimes?) This one is a "checklist to assist students and instructors in beginning wheel throwing techniques. There are solutions to most common throwing problems, with photos demonstrating good technique.

www.saumag.edu/art/clay

Finally, don't forget that the results of the firing of the huge old kiln that Duncan helped fire in France are still to be seen at:

<http://asppp.free.fr/gallery-defournement>

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