



LEN CASTLE DCNZM, CBE (1924 – 2011)  
Photograph: Western Leader

One of our best-known ASP members, internationally-renowned potter Len Castle, died recently at 86 after a long illness.

He started exhibiting in 1949, and began potting full-time in 1963, with the support of his wife, Ruth, herself a skilful fibre craftsperson. Every stage of the process back then was in large part pioneering stuff, firing kiln loads of pots made with the wrong clay, figuring out how to fire home-made kilns and learning huge amounts on the way. Many people also recall fondly his teaching them at schools like Mt Albert Grammar. In 2009 he won the New Zealand Post Book award for Best Illustrative non-fiction for *Making the Molecules Dance*; his second such award after jointly winning a Montana Book award for non-fiction six years earlier for *Len Castle: Potter*.

In 2009 he told the Sunday Star Times "I was so elated somebody would hand over money for something I had made. It gave me the confidence to carry on. The locals probably used to think I was a bit loopy. I used to take a wheelbarrow down the suburban streets of Westmere, park it up on the footpath then disappear down a bank to the beach, dig my clay from beneath the sand, carry it up in sacks and wheelbarrow it home."

Len was awarded a CBE for services to pottery in 1986.

In 2003 he received an Arts Foundation of New Zealand Icon award, in 2004 a Distinguished Alumni Award from the University of Auckland, and he was also awarded a Distinguished Companion of New Zealand Order of Merit for services to pottery in the same year.

He was very generous to the ASP, donating very valuable works for our fund-raising auctions, and always offering support for the activities at the Centre.

We send our sympathy and condolences to his wife, Nancy Pel and his family.

A memorial celebration is to be held at the Titirangi Hall on Friday 14th Oct at 4pm.

## The BIGGEST EVENT of the YEAR!

ASP turns 50  
5th November 2011  
ASP Centre

Auckland Studio Potters has hit a significant age, and it's time for celebration. We invite past and present members to come and share some memories.

We kick off with an afternoon tea from 3 – 5pm which will consist of a warm up quiz about the ASP, delicious food, lots of photos and lots of stories. In the tradition of ASP community spirit the afternoon tea will be Pot Luck (optional).

A Happy Hour will follow with a bonfire in the courtyard, while the committee transforms the tearoom for the evening celebrations.

The evening meal will be a catered Spit Roast dinner and we can only offer this to a limited number of people. Please book ASAP to avoid disappointment. (Free to present and past members, partners \$30) From 8pm there will be live music and BYO party. All welcome!

And as it is the ASP and Guy Fawkes and a birthday party expect a spectacular firing event!

For details and to RSVP please contact the ASP by 28 October, and remember to book earlier if you would like to secure a reservation for the evening meal.

## "Fire and Clay"

Suzy Dünser

The ASP's annual exhibition, *Fire and Clay*, opened at Mairangi Arts Centre on Wednesday 28 September, and will run through to Saturday, 15 October.

The show this year was selected by Richard Fahey and Lex Dawson, and designed by John Parker. As one of the unpackers, I got to see the full range of work submitted as well as the pieces in the final show. Richard and Lex took an inclusive but discriminating approach to the selection. Everyone who submitted work had at least one piece accepted, and many people with multiple entries found that only one or two of theirs were chosen. These choices didn't seem to be made on the merits of the pieces judged against all the work submitted by everyone, but rather by considering the work of each person individually, and choosing their strongest pieces, or the ones of their group that went together the best. Once this selection was made, John came along and paired and grouped and arranged, so that the final show is cohesive and impressive, and each person's work is complemented by that of their neighbour. The Premier Award in the show went to Jo-Anne Raill, for "Beehives in Paris," (pictured above) with Julie Collis receiving a double merit for "Tea for Two," Brendan Adams and Chuck Joseph receiving merits for "Perfume Bottles" and "Pukeko Storage Jar," respectively, and Toby Twiss receiving a Highly Commended for his work "A.S.P."



PREMIER AWARD: "Beehives In Paris" Jo-Anne Raill

"Fire and Clay continued from p1:

In honour of the ASP's 50th birthday this year, the main show is complemented by a retrospective exhibition, a selection of work from the ASP's collection currently held by the Auckland Museum. Rather than only including work by potters who remain well-known today, the selection comprises pieces from both more and less easily recognisable names, and in doing so gives a wider overview of the work that has been done (and deemed excellent) by ASP members over the past 50 years. One piece that particularly fascinated me, and was well worth the ten minutes or so it took to appreciate it properly, was a series of 100 tiles made by Michael Lucas and Jill Totty in 1979. In a sequence that very entertainingly mimicked a Snakes and Ladders game, they illustrated the career path of being a potter in the 70s. It was fascinating to see how many of the same frustrations and challenges they dealt with as we do, despite their working at a time when the environment was much more hospitable for potters than it is today.



"A.S.P." Toby Twiss



(left) Chuck Joseph, "Pukeko Storage Jar"  
(below): Julie Collis, "Tea For Two"  
(right): Brendan Adams, "Perfume Bottles"



"Adam" at top temperature

## The Big Burn: The Making of Adam Part 2

At 07:09hrs on Friday 16th September, the flame was lit and Adam's firing finally got underway. We took a moment to pause and gain our breath. The previous day had been a real heart-stopper. The three pieces of Adam had had to be carried from the studio and assembled atop the firebox. At over 100kg a pop, it was just as well fellow Unitec students were big fellows.

The torso was first. It was suspended from the 4m high belfry/gallows (depending on your sense of humour) whilst each leg was manoeuvred into place below it. Eventually it was lowered onto the top of the legs, locking all three pieces together. Slings were removed...and he didn't fall over! A good omen if ever there was one.

Friday morning passed in a bit of a whirl as wood was chopped, fire stoked, cooking fires lit, rain shelters erected and blown over, visiting tutors and guests talked to etc, etc. By lunch time a crowd had gathered and as dusk settled in and the kiln began to glow, a satisfying soundscape of crackling fire, sizzling sausages, chatter and laughter let us know that things were going well.

By 7:00pm things were getting dangerously hot. Adam had slumped against the back wall of the fibre kiln and the pyrometer at his feet read 1200. It was time to throw on the last piece of wood and pull the front off the kiln to see what was to be seen.

As it turned out, it was quite a sight. Adam sparkled and glowed, changing hue with every cooling moment. The response from the crowd was extremely satisfying.

From an academic perspective, (this is part of my degree after all),

the Making of Adam was not just an exercise in ceramic creativity, but also an exploration of the social elements of a firing that people find enjoyable and memorable. This curiosity about the 'community hearth' came out of my musings about Teapots.

Making a pot of tea usually means you are going to share some time with others. No bad thing. In a world flooded with email, texts and internet, it's sometimes good to remember those communication gadgets that gather us together for a bit of good old face-to-face chitchat – the teapot, the picnic blanket, beach umbrella, fireplace, cafe table etc... Being a ceramist, I tend to favour the hearth.

Fire holds a special place in the human field of emotional well-being. Potters have known this for a long time, having spent many a congenial session gathered around a wood-fired kiln with fellow potters, family and friends. Communal food was often shared (pot luck meals taking on a literal meaning), along with stories and the ups and downs of unpredictable kiln results.

Chester Nealie put his finger on it when he noted in *Playing with Fire*, that many potters come together '... sharing firings, learning from each other ... creating a wonderful community spirit ...'

Certainly the community spirit shone through on this project. It may have been my idea but the event was the result of 'our' collaboration and creativity. ASP friends and management, Unitec tutors and technicians, friends and family, joined in whole-heartedly. It took the form of advice, hands-on expertise, loan of equipment, donation of materials, wood and brick gathering, fibre kiln and firebox design and construction, donating wee objects for the torso gallery, cheering at the right moments and, of course, carrying out the actual firing. They say it's dangerous to start naming names in case someone inadvertently gets left off the list and I'd hate that, so a very big THANK YOU to all of you who contributed in some way to making the firing such a successful event. I hope you found it fun, exciting and memorable too.

Next Community Hearth firing is on Thursday 1st December at the Unitec Graduation Show. All welcome. Details to follow.



**Peter and Diane Stichbury** are selling their house and studio in Manurewa and moving into somewhere more manageable. The photo above shows them in front of Peter's studio and those who attended their annual Open Days will remember this property with a lot of fondness. It's a wonderful house set in a large parcel of land (3/4 acre) in a natural bush reserve, and on these Open Days it would be crammed with friends and customers buying, talking and catching up - great occasions. "Downsizing" for any potter is not easy and they have been packing, storing and disposing for the last few weeks with a lot of help from their family. We hope that the move is easy for them and wish them well for this change of lifestyle - if anyone is interested in this amazing property get in touch with Chris Moreton at 2152880.

## Cameron Williams – Master Potter

Cameron Williams (*pictured below*) is one of Australia's best known ceramic artists, designing and producing large scale ceramics for almost 30 years. Now based with his family at Bodalla on the far south coast, Cameron spends many of his days elbow-deep in clay at his wheel or nurturing the massive kiln in his workshop.

His work is in high demand and he is renowned for his architecturally specific items as well as the amazing scale of his works. He is also a part-time lecturer at the National Art School and his workshops are extremely popular, particularly those with a focus on his innovative wheel-throwing techniques.

There have been numerous commissions completed throughout his career including one off design pieces and large contracts including more than 200 wheel-thrown terra cotta planters and vessels for Parliament House in Canberra, crystalline vases for the Etihad Towers in Abu Dhabi, hand-thrown planters for the Kooyong Tennis Club in Melbourne, regular Westfield shopping centre commissions and numerous projects for landscaping companies.

Cameron is looking forward to working with his friends on his return visit to the ASP.



## Summer School with Cameron Williams

4-day workshop for throwers, experience with big-ware not essential.

Start saving now - details not finalised because we have only just heard the good news that he is able to come, but it will take place at the ASP, January 2012 17th - 20th incl. Book anyway 6343622

This is a real coup for the ASP - Cameron is one of the most amazing throwers you will ever see and, as well, an excellent teacher and great fun to be around.

## WAICLAY: PROGRAM OF EVENTS

[www.waiclay.taris.co.nz](http://www.waiclay.taris.co.nz)

5th Nov: Bruce Dehnert arrives to work in the residency space at WSP, Hamilton. Bruce will be making work for the Waiclay exhibition, firing, and holding a workshop.

16th-18th Nov: Receiving for Wallace Masters and Macs Mud Mugs

24th Nov - 10th Jan 2012: Waiclay and Ceramic Masters exhibition and Macs Mud Mugs exhibition. Wallace Gallery Morrinsville, opening Wednesday 23rd 6.30pm – 8pm

26th, 27th Nov: Bruce Dehnert workshop WSP rooms: \$250 hands-on, clay & lunches incl.

### OF MANY PARTS

A Workshop With Bruce Dehnert

Fragments, one thing leading to the next, layers, and subdivisions. Brought together, they might lead to a whole. Bruce Dehnert applies this phenomenon of our busy lives to both his functional pottery (porcelain) and his sculpture (other clays). For participants, this workshop will be an intensive, hands-on exploration of either approach - or both.

Dehnert will demonstrate his techniques for wheelthrowing parts and assembling them into pots for the table. Using a similarly disjointed approach to his sculpture, he will set out to construct one of his architectural sculptures that make use of the 'figure' as a primary vehicle for narrative.

This workshop will feature a slide lecture, ongoing demonstrations, hands-on work by the participants, and individual discussion. Because of Bruce's approach to his own art-making, there will be something for everyone.

2nd Dec 2011 – 27th May 2011: Waiclay National Ceramic Awards

2nd Dec: Opening of the Waiclay Awards, Waikato Museum 5.30 to 7pm RSVP 28th Nov

2nd Dec 2011 – 15th January 2012: Maureen Allison – Heritage Gallery, Cambridge

3rd Dec: Bubbly Breakfast: 8am – 10am gold coin donation. Guest artists: Charade Honey and debut paintings by Fiona Tunnicliffe, David Lloyd Gallery, 78 Lake Crescent Hamilton

3rd December 10am: Walk and Talk. Tour the Waiclay exhibition by selector Bruce Dehnert 1- 3pm Forum Discussion – Waikato Museum

## NEWS FROM CHINA

Mike Donaldson, Jingdezhen, September 2011

Here again in Jingdezhen, China at The Pottery Workshop. The studios are not very full at the moment, probably due the last remnants of summer heat ... 32°C plus each day (up to 38°) with no wind and clear skies. About 4 drops of rain last week, and the humidity almost doubled! The only way to get respite from the weather is using the studio or room air conditioning (25°C). The great advantage of this weather is pots that are made in the morning are ready for firing the next day. Most of the four 'public' gas kilns are fired every day, two days at the most, so the turnaround time for tests is wonderful.

Not a lot has changed here except the huge increase in building activity. So far I've counted about twenty 20 to 30 storey apartment blocks, either complete or under construction, which were not here a year ago. The rate of building is almost obscene and one can only hope their construction techniques are up to scratch or there could be few disasters in the future. The 4.5 earthquake we had the other day had one cringing, waiting for a crash!

They have a lovely dark ball clay which, when made into a shino-type glaze, gives a rich dark orange against an almost pure white background when applied thickly on a medium rich stoneware clay. A very soft orange is produced on the mid-white porcelain clay and it has a lovely buttery feel to it.

Had some underglaze decals printed from my own designs. All they require is a jpeg file of the image layout and they can have them printed and ready within about 2 to 3 days. So, for the next little while I can see myself playing with these transfers on various vessels and tiles. The initial tests have certainly shown some promise and will keep me busy for quite a few hours.

I discovered that if there are small cracks in your unglazed fired porcelain works ... 'who you gonna call?' ... "The Crack Lady". At a moment's notice she will come in with her box of tools, glues and fillers and repair all those hairline faults and cracks in your sculptures. What a wonderful operation she has, and the results are very good. It's a service we could do with at ASP, a few names spring to mind of people who could use such expertise.

We visited a couple of large export ceramic factories, one of which is called "Franz" after the name of the owner. Franz is a Taiwanese company producing high-end collectable ceramics sold through 5500 branches worldwide. There works are not to my taste, but are extremely well made and all decoration is by brush or air brush with about 600 people doing this work. If there is even the tiniest of pinhole blemish the piece is rejected and is either discarded or refired. Factory prices start from the equivalent of NZ\$100 for a small cup and saucer up to thousands of dollars for larger sculptural works. All pieces are bisqued to 800deg, and the glaze firing is to 1220deg in a continuous kiln which takes 10 hours from cool to cool.

Since starting this article we've had an almighty thunderstorm, not much rain but the temperature has dropped to around 24°C and has remained there for this all this week ..... autumn has arrived according to the locals. May it stay this way for a month or two!

Now back to those underglaze decals and porcelain.

### Large roadside sculpture sought for Kaipara Coast Sculpture Gardens

We are seeking a large sculpture to be placed at the entrance to Kaipara Coast Sculpture Gardens north of Kaukapakapa.

This high visibility site in a grassy paddock and the location alongside SH 16 with thousands of cars passing each day, and next to a lookout/rest area gives great exposure for the sculpture and will generate sales possibilities.

Sculptures need to be large enough to be visible from the roadside and suitable for the strong winds and weather conditions.

The sculpture would be for sale and Kaipara Coast can assist with transport and installation costs.

Please email [sculpture@plantsnz.co.nz](mailto:sculpture@plantsnz.co.nz) ASAP with details of any large sculptures you may have available.

Sally Lush is the curator for the Sculpture Gardens and can be contacted: 09 420 4044 or 027 260 9486 to discuss any questions.

## masterworks

### contemporary jewellery | glass | ceramics

77 ponsonby road ponsonby auckland new zealand  
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THINKspace is a dedicated educational project-oriented space within Masterworks Gallery for artists to exhibit conceptual and contextual explorations of their work, supported by documentation, photographs, drawings, flora and fauna.

We hope to give exposure to those hidden components of the making process, through idea generation and experimentation. We offer an opportunity for makers to play, experiment with, extend and share their making practice.

We aim to expand the knowledge base of our visitors, and give them insight into the conception and development processes behind the making of contemporary jewellery and objects. We envisage that THINKspace will educate a wide audience, thereby nurturing an informed and interested community who understand and support our artists.

Masterworks would like to invite proposals for a project that you think might suit THINKspace. eg: the initial thoughts behind a design idea; a snapshot of your creative process; a detailed resolution of a project from the beginning – go wild, we are interested in what you are thinking! Work exhibited does not necessarily need to be of a saleable nature; it may be solely idea and experiment based, or may be a mixture of the two.

THINKspace installations may be presented in a variety of media from photography, moving image, drawings, material samples, maquettes or interesting tools and by-products. It should involve an interesting and informative written text detailing your contextual focus. We create a double sided A4 black and white zine with drawings, pictures and text relating to each THINKspace show that visitors can take away with them. We invite artists to collaborate with us in the design and content of the zine. A page is set up on our website with text and images of the show.

The THINKspace is a wall, 2.7 metres long x 3.2 metres high and is one metre deep, located in the centre gallery. We have a variety of plinths, shelves, photo flickers and digital display equipment available for the artist to use. Please let us know what you need and we will try to assist you with your requirements.

The THINKspace installations will be on show for either one or two months with the openings coinciding with the other exhibitions running in the front galleries. Two-month-long shows offer the artist the ability to change or evolve the presentation in the second session. If you are interested in exhibiting in this fun and exciting new exhibition space, please email, post or hand deliver your CV and THINKspace proposal – tell us your installation idea, how it relates to your practice and why you think it will suit the THINKspace. Please include images, drawings and documentation to support your idea.

The Masterworks team will meet regularly to discuss proposals and if approved, we will contact you to discuss your show in further detail.



"Extruded Vessel", Alex Whyte,  
"Fire and Clay Exhibition 2011"



Glimpse, Fox-coloured Bottle - Ann Verdcourt

MUST-SEE EXHIBITION for all potters!!! (Ed)

**Ann Verdcourt: Still Lives 1980 – 2007**

Objectspace, 8 Ponsonby Rd, 376 6216  
8 October – 5 Nov 2011, 10am - 5pm

Ann Verdcourt is one of New Zealand's most innovative and dedicated ceramic artists. This exhibition at Objectspace considers three decades of Verdcourt's career through her still life works, an enduring theme from which she continues to draw lively inspiration.

Born in 1934 in Luton, England, Verdcourt's earliest memories of sculpting are during World War 2, where the family's nights were spent in an air raid shelter in the back garden. It was there that Verdcourt began sculpting with the wax that came from the candles used for lighting. From wax she created families of figures, and domestic life inside the house inspired her to create her own still life arrangements from plates, mugs and bowls. This early fascination with groups and sight lines has resonated throughout Verdcourt's career.

Her father's art books were also a constant source of fascination and provided an early education in the wonders of the ability of art to unlock worlds of dimensional possibilities. It was this desire to create things in three dimensions that led her to the world of clay at Hornsey Art School, where as Verdcourt says she first "met clay and I loved it". Living in Britain and having access to art museums such as London's Victoria and Albert Museum exposed the young Verdcourt

to a broad range of works and many artists with whom she has had an ongoing 'conversation' with in her work. Most notable is the work of Giorgio Morandi, who has been an enduring reference in her practice. Early on Verdcourt literally translated Morandi's paintings into a three dimensional world. As can be seen in this exhibition, Verdcourt has continued that conversation into her own realm, creating still life works that are composed of objects from the domestic sphere - milk cartons, bleach bottles, bowls and jugs sit together in groupings that are about the architecture of the everyday, of light, of touch.

Verdcourt moved to New Zealand with her husband, ceramic artist John Lawrence, and two children in 1965. Initially ceramics that came from the household were largely made to satisfy the then buoyant market for domestic ceramics. It wasn't until the 1980s that Verdcourt's work began to attract interest from public galleries.

This exhibition is a partnership between Te Manawa Museums Trust and the Sarjeant Gallery and co-curated by Nicola Jennings and Greg Donson and toured by Te Manawa Museums Trust, Palmerston North.

Ann Verdcourt: Still Lives 1980 – 2007 has been timed to coincide with The Portage Ceramic Awards at Lopdell House Gallery.

Moyra Elliott, award winning ceramics curator and author, will discuss Ann Verdcourt's practice in local and international contexts, Saturday 29 October, 11am.

*"The Ceramics Design Course, Principles, Practices and Techniques"* By Anthony Quinn  
Anthony Quinn has written several books on ceramics. This one is a comprehensive series of tutorials. There are many examples of works covering a wide range of techniques and design themes. Illustrations assist the reader and there are easy to follow instructions. It's an excellent addition to the library.

*"Fish as a Symbol of Fortune and Happiness"*  
Written by Cao Zaitang and Zhang Ailing  
Chinese collector Cao Zaitang has achieved a huge amount in the research and production of ceramics. He is a collector of some 2000 fish plates made in China and other countries. This is a beautifully produced book of hundreds of coloured prints which show many different styles of brush work on porcelain. There is special reference made to Zibo potters. Fish symbolise freedom, happiness, luck and prosperity. The plates are used for special occasions e.g weddings and funerals.

Fish plates are also common in everyday life so often haven't been considered worth collecting. Most of the plates are blue and white but there are also other colours e.g red and green and celadon glazes.

*"Contemporary Ceramics"*  
Emmanuel Cooper

This book is beautifully produced and shows a huge diversity of current works being created from a number of people in several countries e.g. Germany, Denmark, Australia, Netherlands and other countries. There is only one thing wrong - no NZ ceramics.

The works range from small domestic pieces to huge murals and the photos are all in colour. It is a feast for the eyes.

Jean Baudrillard argues that when an object is divested of its function "its destiny is to be collected".

I think there is something to excite everyone. These names impressed me: Ruthanne Tudball, Hylton Nel and Barbro Aberg. Aberg says "I am fascinated by the contrast that occurs when the weight of clay meets the lightness of the perforated structures" ....

If you are looking for inspiration try this book.

Don't forget to keep an eye on the ASP blog:

**ASP50yearsold.blogspot.com**

Helen has done a great job collecting and scanning photos, identifying the people in them and writing the text - a huge amount of work. You'll see:

Akio Takamori, Jo Finch, Jeff Cstreich, Janet De Boos, John Green, Carol Selfridge, Chris Weaver and Marilyn Wiseman, plus pots from many of our members and demonstrators.

Log in: you will find all sorts of curious items and images, full of nostalgia and lots of "good old days" moments. Take a look, and whet your appetite for the big event on 5th November when we can all get together and reminisce.

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## EXHIBITIONS

### Portage Ceramics Award

Lopdell House until 4th December - there are many ASP members and students in this country's most prestigious exhibition.

### Great Expectations 2011

Opening Saturday 8th October 3pm  
8th-30th October, Estuary Art Centre,  
214b Hibiscus Coast Highway, Orewa  
Featuring Fiona Lander, Rebekah Hall,  
Helen Perrett, Nadine Spalter, Suzy Dünser,  
Annie McIver, Ann O'Sullivan, Marilyn  
Shuker, Carol Stewart, Marilyn Wheeler,  
Mark Griffin, Margaret Bray, Kim Rochester,  
Debbie Neill, Michelle Brown, Michelle  
McKinstry, Petra Molloy and Jo-Anne Raill.  
This year graduates and current students  
of the Otago Polytechnic Ceramics Arts  
Diploma will be joined by guest exhibitor,  
Carla Ruka. Carla has been a tutor for the  
diploma students, and recently demonstrated  
her unique sculpture techniques at the 'Big  
Smoke' ceramic conference in Auckland.  
Don't miss a new and exciting selection  
of work from a group of very talented  
ceramicists. The work covers a wide array  
of styles from vessels and domestic ware  
through to larger sculptural pieces and wall  
hangings.

**Ellerton Gallery** 40A Ellerton Rd, Mt. Eden  
"Pots and Pickups": Yuko Takahashi: Pots and  
Warwick Brown: Assemblages  
2 weekends in Oct: 22nd-23rd, 29th-30th  
10am-4pm  
Yuko will show work made during the past  
2 years.

## CLASSIFIED

**For Sale:** Pottery kiln \$800, FE, fibre (very  
good condition), tube elements, 11 cub. ft,  
1250 -1300deg capable - used for earthen-  
ware, 3 phase. Kiln shelves: 11 sillimanite  
20"x15"x1" \$45 ea, 10 sill 16"x12" \$15 ea,  
15 sil carb 18"x12"x1" \$15 -\$25 ea, 4 sil  
carb 16"x12"\$20 ea. Phone 09 4316740 or  
dave.wolland@gmail.com

The special Graeme Storm catalogue is still  
available at the Centre for \$10. Full colour  
and a wonderful collection of photographs  
of Graeme's iconic work. And if you buy a  
copy of "Playing With Fire" you'll get one  
of these catalogues free! Go to the website  
for details.

**For Sale:** 2 Talisman wheels in quite good  
condition. \$400 each. I also have materials  
and other tools and books for sale - phone:  
Cecilia 4139960.



*Simon and Tony (above) discussing strategy  
to prevent burnt hands before Simon heads  
up ladder to dampen the Adam kiln (right)*

*(below): Peter Collis's bone china bowl  
"Control" at our Fire and Clay exhibition.*



## The big one!! BIRTHDAY PARTY

November 5th  
at the Centre

Afternoon tea at 3pm followed  
by a birthday party with live  
music from The Humble Souls  
(they were at the NZ Conference)  
and The Porcelaines (our own  
ASP group), spit roast (7pm),  
birthday firing, a big old knees-  
up!  
BYO wine and beer - everything  
else provided for members,  
though we do have a cut-off  
point for the free meals. Partners  
will need to pay for theirs.

You MUST RSVP! 6343622

## ASP CENTRE

### Opening Hours

Monday - Thursday: 12.30pm - 5.30pm

Friday: 12.30pm - 4pm

Saturday: 10am - 4pm

\$3 per hour (includes after class time)  
(up to a maximum of \$9 per session)

Centre Director: Renton Murray  
6343622

### NEWSLETTER

Editor: Peter Lange. Phone 6306942  
Please send any copy or photographs to  
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