



Peter Lange's Diploma students building a small gas-fired soda kiln - it's not a firing module per se, but you can't keep a good kiln-builder down... or a keen bunch of Dipsters, who jumped on the idea (Photo: Thomas Blackstock)

Centre Report

Toby Twiss

They say Spring is here - you wouldn't think it with all this rain, but the end of the year waits for no one, and the amount of student and member output in the kiln shed has suddenly doubled. I'm not sure if our idea of making the term 4 Wednesday morning class an open studio for members is such a good idea for Nadine's and my workload. However there seems to be a lot of excitement from members about this and it will be a good time to produce work for the Big Clay Day Out and Christmas.

One thing I would like to address is people opening and removing work from kilns during the weekend or outside of office hours. This will have to stop unless discussed with Nadine or myself. I cannot monitor the kilns or tweak them if I can't see the results in particular parts of the kilns. We can't identify heavily glazed pots that have stuck to shelves and instruct these individuals as to how to not have this happen again. We also feel that we are responsible for any breakages that may happen and need to know who, how and when.

PLEASE DO NOT OPEN, UNLOAD, OR REMOVE POTS FROM KILNS WITHOUT TALKING TO NADINE OR ME FIRST.

On a happier note - The Wednesday specialist class "More is More" put on a show in the Pool Room, it's great to see the boundaries being pushed. Thank you for sharing the outcomes of your class with us, a very successful show. The Student Show in the Pool Room Gallery was also very successful, spilling out into the lunchroom. Congratulations to People's Choice winner Alicia Newton for "Monster"! (below)
Happy Potting - Toby and Nadine



CALENDAR

*Please send calendar items to
suzy@dunser.com*

Organised Form - Maak Bow et al

Until Friday 27 October
Mossgreen Webb's, Parnell
www.mossgreen-webbs.co.nz

Point Chevalier Goes to the Dogs

Until Sunday 29 October
Front Room Gallery, Pt Chevalier
www.badams.co.nz

Whenua Hou: New Maori Ceramics

Until Saturday 4 November
Mangere Arts Centre
<http://ourauckland.aucklandcouncil.govt.nz/articles/events/2017/09/whenua-hou-new-maori-ceramics/>

Auckland Festival of Ceramics (p8)

4 November - 3 December
[facebook.com/festivalofceramics](https://www.facebook.com/festivalofceramics)

Claybenders

Opening Friday 10 Nov at 7pm
Arthaus Orakei
arthauso.org/event/clay-benders

Leading Ladies

until 28 January 2018
Te Uru Waitakere Contemporary
Gallery, Titirangi
www.teuru.org.nz

Portage Ceramic Awards

10 November - 11 February 2018
Te Uru Waitakere Contemporary
Gallery, Titirangi
www.teuru.org.nz

Fire and Clay (p2)

Opening Tuesday, 14 Nov at 6pm
TSB Bank Wallace Arts Centre
www.tsbbankwallaceartscentre.org.nz

Waiclay Ceramic Awards (p7)

Opening Friday, 17 Nov at 5:30pm
Waikato Museum
waikatomuseum.co.nz

John Roy: Wasted Days

until Saturday 18 November
Masterworks Gallery, Eden Terrace
www.masterworksgallery.co.nz

Mt Eden Open Days

15+ ASP potters at 2 locations
Sat-Sun 18-19 November, 10am-4pm
www.facebook.com/ceramicarts55

Centre Notices and Events

Fire and Clay 2017

Dates for your calendar:

Mon 30 October: Selection notices sent out

Mon 6th Nov - Fri 10 Nov: Work delivered to ASP

Monday 13th November: Exhibition set up and final selection

Tuesday 14th November: Opening night 6pm

We are needing volunteers (docents) to look after the exhibition while it's on. It is a lovely way to spend a few hours, and is quite rewarding. Please use this link: <http://signup.com/login/entry/87702663048432603> to signup for whatever times you can help out. The form is really easy to use once you click on the link. All the times are listed separately, so you can pick whichever date works best for you. If you have any trouble using the link please let us know in the office.

STASH Update

The Driving Creek Railway, Arts and Conservation Trust have decided that it would be beneficial and in keeping with what we they are trying to achieve at Driving Creek to take the entire STASH collection of Peter Yates. The collection will be displayed separate to the museum in the new cafe, however some of the items may be used in exhibitions in a museum environment.

Big Clay Day Out

It's a month away, but only a month away... If you would like to have a table in the market at the BCDO, please email or ring the office to let them know. A few other things to start thinking about:

A second hand ceramics book table:

If you have any ceramics books that you're no longer in need of, please consider donating them to ASP for our second hand book table. All proceeds will go to ASP as part of our fundraising efforts. We have put a box in the library for all donated books.

A second hand pottery tool table:

Last year we had a second hand tool sale, which went really well so we would like to do that again. If you have any pottery tools you'd like to donate for BCDO please bring them in to the office - everything will be gratefully received!

Tui Morse is bringing the lucky dip back to BCDO! She is donating lots of her beautiful small works for the lucky dip and has put a box in the lunch room called 'Wee Clay Objects'. If you have anything small such as earrings/brooches/ornaments etc that are made

from clay, please bring them in and put them in this box. It's so exciting for children to have a lucky dip and come away with something handmade!

Raffle baskets: We will start collecting items for our raffle baskets - homemade jams, bottles of wine, chocolates - anything really that will make up 2 fabulous hampers that we can raffle on the day would be much appreciated. Thanking you all in advance for your efforts!

Potters' Olympics: It would be great to get some new faces participating in the Olympics this year - if you'd like to have a go at winning a medal or collapsing a pot in front of dozens of people, please e-mail Suzy: suzy@dunser.com

If you've never been involved with the BCDO before, there are lots of ways you can help, and it's a great feeling to be part of such a busy and fun day. And we always have a beer after the ever-astounding speed cleanup at the end of the day. If you'd like to help, please email the office: asp@ceramics.co.nz

NO STRANGE CLAY!

We are having some trouble with 'weird' clays doing weird things in our kilns, like melting at cone 6! Please do not fire clays at ASP that you haven't purchased from us. If you have a clay from another supplier please see us first to discuss.

New Bisque Area

We have a new 'Bisque Holding Area', where all the uncollected Bisqueware will live for a term, before going to the tip. It is on the side of the Kiln shed, on the outside racks that hold the salt kiln shelves. Please ask if you don't know where this is, and please collect your work!



Guest Artist Aaron Scythe, 2017

FIRE & CLAY

15 November - 10 December 2017
Opening 14 November 6pm



AUCKLAND
STUDIO
POTTERS

Auckland Studio Potters' Annual Exhibition

TSB Bank Wallace Arts Centre
Pah Homestead
72 Hillsborough Road, Auckland
www.tsbbankwallaceartscentre.org.nz

Open Tuesday to Friday 10am-3pm,
Saturday and Sunday 10am-5pm



Diploma Update

Multiples with Peter Lange

Philippa Brooks

That Peter Lange is a hard taskmaster. By the end of the module the nine Diploma students will have, in theory, produced at least nine hundred pieces. REPETITION is the name of the game. Our mission: to make a minimum of one hundred 'objects' each, which are all the same (or similar), using the method of our choice, be it thrown, hand-built, slip-cast, press-moulded or extruded. In the mix so far we have: cat skulls, dog heads, bird beaks, goddesses, mugs, bowls & bottomless bottles. With our 100 pieces, we will then each create an installation – the final reward for all that repetition.

I suspect that, as well as getting our skill levels up through repetition, our esteemed leader is also trying to tell us that to make a buck, you often have to make the same stuff over and over and over again.

Peter Collis and Charlie Seakins very generously welcomed our group into their respective studios to admire their enviable set-ups. (Thank you again Peter and Charlie). We could all appreciate the importance of running a well-organised and professional business, of having to satisfy a market or the nuances of a client brief.

As a bit of a breather, next month we will be building a small salt kiln, big enough to fire one teapot-sized piece each – something which may or may not be incorporated into our final installation.



REPEAT REPEAT REPEAT

An installation of
installations
by the students of the
Diploma in Ceramics at ASP

**Friday 3 November from 4pm
celebration at 5pm**

**Thomas Blackstock Phil Brooks
Katie Buchanan Jessie Choi
Lisa Coleman Yue Luo Joelle
March Mike O'Meara Aidan Raill**



Weekend Workshop with Aaron Scythe

Joelle March

I have long been a fan of Aaron Scythe and recently I had the pleasure of attending a workshop of his at ASP along with 12 other enthusiastic potters.

Born in Auckland in 1971, he moved to the pottery village of Mashiko in 1996 where he lived the life of pottery. He moved back to NZ after the Fukushima earthquake, and is currently living in Whanganui with his family.

The workshop focused on the Japanese Tea Ceremony: we made water and tea containers, winter and summer tea bowls. We were shown various techniques, combinations of wheelwork and handbuilding. The use of plaster batts with incised decoration for throwing was great.

His style is Oribe. The word comes from the Samurai, Furuta Oribe, who developed the style. Oribe is a free-flowing way of making, it's a philosophy of non-pretentiousness. Emotion is left in the clay. Aaron achieves this using "anti-techniques" he's created to encourage a type of 'wonky' pot, finger marks, patches on holes, nothing is hidden. There was



one moment when he was throwing on the wheel and part of the pot came apart, he picked it up, and said 'I'm a professional', literally slapped it back together and carried on throwing to make one of his Oribe style pots. We all looked at each other and laughed. On the second day there was finishing of work, a brush work decoration tutorial, and a high fire raku. Aaron said he spends most of his time decorating and finishing his work. I think we'd all agree we've taken away a new way of thinking we can apply to our pot making, a bit of wabi sabi.



Kintsugi at ASP

Margaret Bray

Kintsugi at ASP by Margaret Bray Banged up, broken, cracked and busted, usually the source of ceramic dismay – but at the Kintsugi workshop these shards are the subject of creation. Participants brought their broken offerings to the workshop tutored by Yuka O’Shannessy and Yoko Shimoyama. Yuka started by explaining the background to this intriguing 500-year-old technique.

Makers and admirers of Kintsugi believe that trends of consumerism or the chasing of wealth is not spiritually rewarding and does not make you rich in a spiritual way. In Japanese culture, it is very important that we understand the spiritual backgrounds or the history of the material or the person.

Kintsugi translates to; kin gold - tsugi connecting things, or golden joinery, and is interwoven with the philosophy of Wabi-sabi; which means to find beauties in broken or old things. It is not simply the act of fixing or mending, but finding the beauty in something that is otherwise considered old or useless and ultimately discarded. This gives new life and creates a beautiful art piece. The bumps and marks collected along the way tell its story. The importance of Kintsugi is not the physical appearance, it is the beauty and sense that stays in the one who is looking at the dish, not the dish itself. Traditional method uses lacquer to join each shard as the ceramic item is rebuilt. Lacquer takes 2-3 weeks to dry so a complicated breakage may take up to a year or more to piece back together. Yuka and Yoko are using two-part epoxy super glue for the workshop – it is carefully mixed and spread liberally along one part of the break before the pieces are pushed into place. It was during this part of the process when I noticed an interesting phenomenon of sudden stillness – the participants needed two hands to hold the pieces together as the glue took hold, so were unable to move or do anything else, a temporary vulnerability ensued followed by a sense of calmness! Glue was also pushed into fissures where the pieces had only cracked and not broken, and ‘knead it’ putty was worked into a softness comparable with squeezing your earlobe, and used to bridge gaps where shards were lost. Superglue could be mixed with the putty to make it go off faster.

When the glue and putty were set, a craft knife was used to scrape away the excess glue from the joins and cracks.



Files and wet/dry sandpaper were also used to clean up the piece. If desired the putty can be left rough or shaped to create an interesting feature.

Once the piece was tidy it was time to apply the lacquer; Yuka and Yoko demonstrated painting with fine brushes along the glued lines and in the areas mended with putty. The lacquer was a deep rich red, Yuka explaining that this tone really enhanced the gold that would be applied next, as a complementary undercoat.

Lacquer differs completely from normal paint regarding drying; it dries faster in humid conditions, so leaving the piece in a bathroom to dry is very appropriate! This can also be achieved by sealing in a container to create humidity. To clean the brushes vegetable oil was used and the brush dipped in the oil to keep ready for next use.

After 15-20 minutes, the lacquer was ready for the metallic element to be applied. Traditionally gold (leaf), silver or platinum is used, but because the cost of gold is around \$100 for 1gm,

Yuka alternatively uses brass. The powdered metal is picked up on a paintbrush, held over the painted lacquer then tapped to send little clouds of powder down to adhere to the painted lines.

It was striking to see the continual transformation as each step was made, the re-emergence of the shape, the beauty of the deep red lacquer enhancing the random lines from its breaks and cracks into its own design, then the gold taking the piece to a new level – this process accompanied by the understanding of the philosophy behind it was quite uplifting.

From a video Yuka showed us and in the words of Muneaki Shimode one of the few Japanese professional Makie-shi craftsmen and at 27, the youngest “we are good at making beautiful things, but not good at making money.” The participants from Sundays workshop took their new treasures home to dry over the next 3 weeks before they would carefully wash the excess brass powder away to reveal the finished product.



Painting lacquer over the joins (left); finished bowl waiting to dry and be polished

The Company of Potters

Elena Renker

The Company of Potters is an exhibition currently on display at Objectspace, curated by Damian Skinner. It shows a collection of early works by several very well known Auckland potters including Ian Smail and his wife Sheryl, Warren Tippett, Bronwynne Cornish, Marilyn Wiseman, Nick Waterson, Chester Nealie, Len Castle, Liz Schwier and Denis O'Connor. They are mostly brown pots, and not necessarily their best work - some had been pulled out of the bushes after having been judged unsatisfactory after a firing - but these pots were all made and fired in the Nodsdale kilns.

In 1973 Ian Smail decided to become a potter. He and his wife Sheryl bought a block of land in Redvale, just north of Auckland. They built a small house and an oil-fired salt kiln and Ian started making pots. They called the place Nodsdale after Sheryl's nickname, Nod. Nodsdale soon became a place for potters to congregate, to work, fire and exchange ideas.



Bronwynne Cornish

"Potters just turned up," said Ian. Chester came first, firing his work in the little diesel kiln. Then others drifted in, exchanging ideas, experiences and knowledge, solving problems with typical Kiwi ingenuity, helping each other. The teachings of Bernard Leach and Hamada encouraged potters to use local materials. This inspired them to travel the country searching for the most suitable clays and feldspars. They were no 'paper bag potters', as Ian called those potters who bought their materials in paper bags from the supply shops. Instead they just used what they could find and somehow made it work.

Each of the potters had their own distinctive style, and Bronwynne Cornish said one of the things she remembers most fondly were the endless discussions they had. They could talk for hours about the merits of their work, a single trimming mark or a splash of oxide.



In 1974 they built a larger 2-chambered oil fired kiln designed by Roy Cowan, and in 1977 an even bigger multi-chambered climbing wood-fired kiln. In 1984 Ian and Sheryl left Nodsdale. Dean Oxborough continued firing the kiln for a few more years. The property was sold in 2005 and the new owner has since dismantled the kilns. By chance I saw an ad for the bricks for sale, and now some of the old bricks from Nodsdale live on in my own wood kiln.



Ian Smail



Warren Tippett

The Nodsdale kilns are part of the story of NZ craft. It was all about people getting together, working, learning, experimenting, making it up as they went along. They were using whatever materials they could find, turning plain old mud into something of beauty. The pots are rustic and sometimes not very refined but they show the energy and the enthusiasm of their makers.

Elena Renker Open Studio/ Pottery Sale

Sunday, 19th of November 2017, 10am - 4pm
Please come and join me for a cup of tea or coffee



248 Okura River Road, Long Bay, Auckland Tel 09 4738834 / 022 4388344
erenker@gm.net www.elenarenker.com

Images from recent exhibitions and events...



Clockwise from top left: Maak Bow in Organised Form; Pt Chevalier Goes to the Dogs at Front Room Gallery; Ace Firers at Front Room Gallery; John Parker, Mutations, at Masterworks Gallery; Class wood firing in the Barry; Students' Exhibition at ASP



CEA Sunday Workshops present:

Peter Lange
GAME of MUGS
(or how to throw a vessel in 1 minute)

Sunday 5 November, 10:15am – 2:30pm

CEA studios
Wallace Gallery Morrinsville
Morrinsville, Waikato

10:15am - PowerPoint presentation:
Free

11am–2:30pm - Workshop:

Audience only: \$40

Hands-on workshop with personal tuition: \$95

Being a studio potter, or production potter, was a viable career choice in the 1970s - Can it be again now?

Peter Lange, a studio potter, sculptor, pottery teacher and former Director of Auckland Studio Potters, has been in the clay game for a very long time. That means he has a lot of experience in how to make pottery for pleasure or profit – fast. Peter will teach you tips and tricks on how to throw mugs and bowls quickly; how to set up your studio production line; where you can cut corners and where you can't. All aimed to help you successfully make clay pay.

For enrolments, course & workshop information, email: susanstlawrence@gmail.com

FIRING OF THE QUARRY'S NEW WOOD-KILN

Stacking - Saturday 18 November

Firing - Mon-Wed 20-22 Nov

Kiln Opening - Saturday 25 Nov

ASP members invited to join in!! This will be a great wood-firing experience.

We are planning for the firing to coincide with the Quarry's 35th anniversary - I will start stacking on Saturday November 18th, aiming to be finished Monday. We are taking raw pots so we'll have an extended warm-up [around 12 hours] to get to 100C before ramping up [still slowly] to 600C and then going for it before a six-or-so hour soak at 1300C, hopefully finishing some time late Wednesday/early Thursday. We're aiming to open around noon Saturday Nov 25th.

We are going to charge \$10 per cu ft. Sweaty Betty has about 100cu ft stacking space and we would welcome pots from ASP members.

Anyone who wishes to take part in the firing is also welcome - we may be able to help with some accommodation for people staying over - Please let me know if anyone is interested in being billeted.

Call Mike Regan on 09 556 0432 or 022 160 8964

CLASSIFIED

Kiln Bricks Wanted - Peter Hawkesby has a request for H30 – H40 kiln bricks. He is happy to pay for them and to pick them up. Please call Peter on 021 251 0482 if you have any.

Abbots stoneware needed - Paddy Bourke is looking for Abbots Stoneware Clay and will accept it in any condition. If you have some lying around can you please call him on: 0278072761 He needs to complete a tile project with this clay.

Space in kiln? - Artist Sam Mitchell has 37 plates, dinner and lunch size, that need to be fired for an exhibition opening 6 December, and the kiln she usually uses isn't available. The plates are commercially made and need a clear glaze firing at 1200°C. "I can pay of course, or do a work swap. I'd be happy to do even a small batch - thanks!!" Please e-mail Sam at: kulina.samantha@gmail.com

Potters Aprons for sale - Made in NZ. Cotton/Polyester fabric, length from top of bib to hem 39 inches, body 26 1/2 inches across, ties 37 inches long; split front going around side leg for good coverage when sitting at wheel; adjustable neck strap. \$35 on TradeMe from [chrish49](https://www.trademe.co.nz), listing #1449232670



Rowley Drysdale
Selector and judge

Waiclay and Waikato Museum invite you to join us for the

Waiclay: National Ceramics Awards

A bi-annual exhibition providing a platform for emerging and established ceramic and studio potters across New Zealand to showcase their artworks

Waikato Museum Te Whare Taonga o Waikato

18 November 2017 - 18 February 2018, free entry

Friday 17 November 2017

Opening night, 5.30pm-7pm - click on invite to RSVP

Saturday 18 November 2017

Rowley Drysdale walk and talk, 10.30am

John Parker, design and layout talk, 1.30pm

Panel discussion, 2pm

For further details contact Janet Smith

waiclay.awards@gmail.com

027 251 9043

or museum@hcc.govt.nz

Auckland Festival of Ceramics

The Auckland Festival of Ceramics 2017 has broadened its reach across the region and expanded its event programme. There are pottery workshops, guided walks, exhibitions, studio visits, gallery talks, a collectors' market and a collecting clinic.

To make the most of the Festival take a Ceramic Safari coach tour to explore exhibitions in the company of fellow hunters and collectors, and receive your own hand-made mug as a trophy to commemorate your intrepid expedition. The Festival starts on November 4 and runs through to December 3 –highlights include:

- Three Ceramic Safaris – 20 seater charter coach tours of Central, West, and North to East, travelling to key ceramic exhibitions at public and dealer galleries, with informed guides, good company and tasty food. Safarians receive as a trophy a Festival mug made by potter Suzy Dünser
- Two Slab-building Workshops
- Two Remains of the Clay guided walks in New Lynn
- A Ceramics Collecting Clinic – a chance to find out about the pleasures and pitfalls of collecting pottery
- Open Studios from the Waitakere Ranges to Maungawhau – support your local potters and ceramic artists, and be inspired to do your own thing with clay
- The Big Clay Day Out at Auckland Studio Potters

For more information about events, please see AFC calendar (sent with newsletter) or visit

www.facebook.com/pg/festivalofceramics/events

We hope you will share with us our appreciation of the art of the potter and our legacy of fired clay in Aotearoa.

Kia manahau!

Robyn Mason & Suzy Dünser, Festival Directors

ASP CENTRE

Opening Hours

Monday - Thursday: 1pm - 5pm

Friday: 1pm - 4pm

Saturday: 10am - 4pm

\$4 per hour

(includes after class time)

up to a maximum of \$12 per session

Centre Directors:

Nadine Spalter and Toby Twiss

Phone 09 634 3622

NEWSLETTER

Editor: Suzy Dünser, 021 383 932

Please send copy or photographs to suzy@dunser.com

Very Condensed List of Events (more info in calendar sent with newsletter, in printed catalogue, and at [facebook.com/pg/festivalofceramics/events](https://www.facebook.com/pg/festivalofceramics/events)):

Exhibitions on in November and December:

Korean Ceramics, Malcolm Smith Gallery

John Roy: Wasted Days, Masterworks

Madeleine Child, Whitespace

The Company of Potters, Objectspace

Nichola Shanley, Two Rooms

Louise Rive and Chuck Joseph: New Work, Edge City

Richard Stratton: Basalt Spumante Anna Miles

Brendan Adams: A Year of Cups, Front Room Gallery

Te Ahi Pumau, Te Toi Uku Clayworks Museum

Portage Ceramic Awards, Te Uru

Leading Ladies, Te Uru

CO.START, Upstairs Gallery

Ann O'Sullivan and Yolande: Preserved, Corelli's Café

Fire and Clay 2017, Pah Homestead

A Sign of Things To Come, CEAC

Anthony Morris: A gloriously imperfect journey, Morris & James Pottery

Claybenders Exhibition, Arthaus Orakei

Events/Activities/Talks in November and December:

Korean Ceramics Demo, Malcolm Smith Gallery - Friday 3 Nov, 12-2pm

Ceramic Safari I Coach Tour - Saturday 4 Nov, 10am-3:30pm, \$70

Crown Lynn Collector's Market, Te Toi Uku - Sun 5 Nov, 10am-2pm

Handbuilding workshop 1, Te Uru - Sunday 5 Nov, 10am-12noon, \$20

Ceramic Safari II Coach Tour - Saturday 11 Nov, 10am-3:30pm, \$70

Portage Ceramic Awards Judge's talk, Te Uru - Sat 11 Nov, 12pm

John Parker Studio Visit (with Safari II) - Sat 11 Nov, 2:30-3:30pm

Remains of the Clay Walking Tour, 12 and 26 Nov, 10:30am-12pm

Collectors' Clinic, Objectspace - Sunday 12 November, 1:30-3pm

Crown Lynn Stories Talk, Te Toi Uku - Wed 15 November, 11am, \$5

Mt Eden Open Days - Sat-Sun 18&19 Nov, 10am-4pm

Renée Boyd Open Studio - Sat-Sun 18&19 Nov, 10am-4pm

Rachel Carter Open Studio - Sat-Sun 18&19 Nov, 10am-4pm

Sang Sool Shim & Keum Sun Lee - Sat-Sun 18&19 Nov, 10am-4pm

Elena Renker Open Day - Sunday 19 Nov, 10am-4pm

Artists in Conversation, Pah Homestead - Ths 23 Nov, 12noon

Ceramic Safari III Coach Tour - Sat 25 Nov 10am-4pm, \$70

Coulston Road and Adrian Bevis Pottery Open Days - Sat-Sun 25&26 Nov

Kintsugi Workshop, Te Toi Uku - Sun 26 Nov 10am-1pm, \$60

Handbuilding Workshop 2, Te Toi Uku - Sunday 26 Nov, 2pm-4pm, \$20

Peter & Julie Collis Open Day - Saturday 2 December, 10am-4pm

Big Clay Day Out, ASP Centre - Sunday 3 Dec, 10am-3pm

Andrew & Jeannie van der Putten Open Days - Sat-Sun 9-10 Dec 10am-4pm

All events free unless otherwise noted

www.botpots.nz

Tel: 09 271 2626 Email: botpots@ihug.co.nz



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