

# NEWSLETTER

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Christmas Show

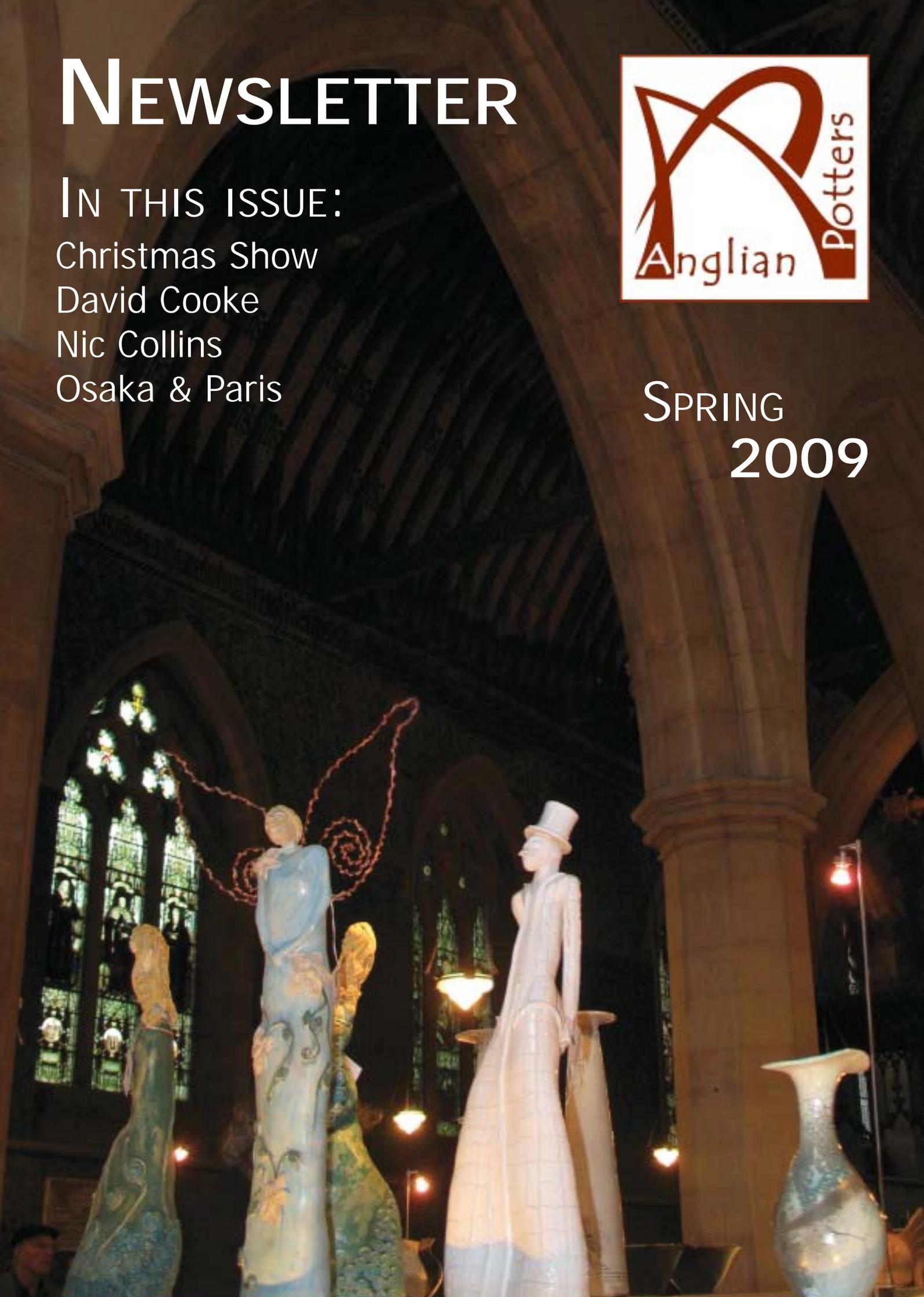
David Cooke

Nic Collins

Osaka & Paris



SPRING  
2009



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## CHAIRMAN'S REPORT

### All Saints' Exhibition

Our Winter Exhibition at All Saints' Church, Jesus Lane, Cambridge went very well. The support was good at both setting up and breaking down, and I thank all who contributed in any way. Even the most mundane task is essential to the running of any venture.

The display looked good and the opening Saturday saw plenty of visitors and patrons. The takings were a little down on last year's record, but still good for these difficult times. It appears that a small but bearable financial loss occurred.

### Future Events

Your Committee has arranged an exciting and full programme for 2009, including Summer and Winter open Exhibitions, a Selected Members Exhibition at Ely Cathedral, a Raku day led by Beryl Hines, the Wood Fair at Ickworth House, the Potters Camp and regular Day Events. I hope to see many of you at some or all these.

### Publicity

Would you like to see your work on our exhibition posters and other publicity articles? Then do please send your photos to Sally Macpherson, our Publicity Secretary!

They can be sent as prints, on disk or via email, and need to be sharp and with a contrasting background to facilitate digital manipulation onto a poster design. We always

## EDITOR'S NOTES

The Committee decided at a recent meeting to take paid advertisements in the Newsletter (see advertising rates on the back page), so the biggest change in this issue is the inclusion of extra pages.

This has given me more opportunities to showcase members' work and photographs. I hope the result will encourage you all to send in articles and photographs for future issues.

For those members who were at Ben Brierley's demonstration day at Mundford in February (report in the



need up-to-date images for all forms of publicity.

### Annual General Meeting

This event may seem some way off, but we do need to think ahead. Our constitution requires one third of the officers to stand down, but this does not happen. The Association seems to accept this situation and appears to be thriving, but I suggest that you give this some thought. I am not aware that any of the current committee intend to resign, but do please propose candidates if you think it appropriate and try to support us by attending the AGM.

### Day Event Equipment

Secure and dry storage of our audio and visual equipment is urgently needed. It is quite heavy and bulky and needs to be available at each day event. We are looking for a volunteer who is able to store it for us and to bring it to each of our day events.

*Victor*

next issue), Anja Penger's article on page 6 should strike a chord!

Pat Southwood (page 8) and Richard Baxter (page 11) send news of events in Japan and France, and David Cooke's fascinating demonstration day is covered on page 4.

Pictures of the Christmas show at All Saints' Church can be found on page 14 - a great mix of new work from long-standing members and refreshingly different work from new members.

*Carolyn*

## ANNUAL SELECTION MEETING

Our annual selection meeting will take place on 25th April 2009.

To apply, please contact Anja Penger as soon as possible. She will send you an application form and a letter pointing out your commitment to Anglian Potters as well as the benefits of becoming a Selected Member. Your application has to be sent back to her by the 20th March 2009. Please be aware of this deadline as she is unable to answer your letters from the 22nd March until after Easter.

Selections will be made in the following seven categories:

Ceramic Sculpture; Architectural Ceramics; Domestic Production; Ceramic Jewellery; Semi-Industrial; One-off (wheel & hand built) Pottery; Others (not covered by the above).

You will need six pieces of pottery. The selected ceramic pieces should represent the best of your work. All the pieces should be appropriate to the category you apply for.

We also need two good photographs of your work and six digital images, which we will retain if your application is successful. We will also require your Curriculum Vitae and any supporting material that you have. They will be used on the Anglian Potters website Selected Members' page and for the Selected Members' folders which are shown at Selected Members' exhibitions.

The selection committee varies every year. It has not fewer than seven Selected Members, three of whom are members of the Anglian Potters committee.

Informal feedback session:

If you are not sure whether to apply for Selected Member status, you may still like to consider an informal feedback session. We would like to offer this informal review to any member who would like their work reviewed by three Selected Members. The informal feedback sessions take place in conjunction with the Anglian Potters demonstration days, after prior arrangement. Please book such a session with Anja.

The next demonstration day is the 19th April 2009. If you want informal feedback about your work on that day please book with Anja before the 20th March.

*Anja Penger*

23 Park Lane, Blunham, Bedfordshire  
MK44 3NH 01767 641435  
anja.penger@gmx.de



## DAVE KIRKMAN

We have very sad news of the death of Dave Kirkman on 31 January, after a long illness.

Dave had been a member of Anglian Potters for many years. His work has been much admired by his fellow potters, as well as being tremendously popular with our customers.

He will be much missed, and our very best wishes go to his wife, Averil and their children.

You may remember Dave's work: left are two pictures which Dave exhibited at Christmas in 2005 and 2006. The vase below with, in the background, the windows of All Saints' Church echoing its shape, was in the 2006 show.

*Words and pictures:  
Carolyn Postgate*

## DAVID COOKE AT MUNDFORD



David Cooke grew up with easy access to clay and glazes since his mother, Rosemarie, is a wildlife sculptor. This opportunity for early experiment with ceramic materials may be responsible for his present readiness to push clay to its limits when making the impressive animal sculptures for which he is now best known. David may have thought to turn his back on ceramics when he studied for a degree in 3D design at Leeds but, although this gave him an opportunity to work with other materials, clay and animal forms somehow crept into his final year show. Not that he is precious about the use of clay: any material that produces the effect he needs is pressed into service with car body-filler and threaded metal rod proving particularly useful for legs, antennae and tentacles.

David has worked on a wide range of animal forms but appears to be especially drawn to birds and reptiles, so it was fitting that the three pieces he made during his demonstration were a hen, an iguana and a remarkably realistic log, which formed a supporting structure for the reptile. All three pieces started out in essentially the

same way: half a bag of crank clay rolled out to a thickness of 2 to 3 centimetres and formed into a cylinder that could be pushed out from the inside to form the required shape. They all differed in surface treatment however, so the effects obtained were extremely varied.

To produce a log, the clay cylinder was coated with white slip, which was encouraged to dry with a hot air gun so that gentle pressure from inside the cylinder caused the outer clay layer to crack into a most satisfying oak bark texture. For extra effect a hole could be pushed right through to the outside of the clay and either used as an exit point for a side branch or smoothed off to form a callus.

For the iguana, texture was applied by rolling out the clay over a piece



of netting with an appropriately sized mesh to give a snakeskin-like effect on the surface. As the clay was shaped from the inside to form the curves of the lizard's body and pushed out at the points where the limbs would be attached, a pattern of scales developed that varied in size with the degree of stretching of the clay. Use was made of the seam formed as the edges of the clay were drawn together in a cylindrical shape to develop the crest of scales that runs along the backbone of the animal. Handling of the outer surface of the clay was reduced to a minimum so that the initial markings were preserved.

The chicken was made using a combination of these techniques with a rather fetching lace-patterned cardigan being rolled into a slab of terracotta crank and coated with the white slip before peeling it off to leave a bold pattern of white-on-red. David then formed the slab into a conical shape that he pushed out to give the rounded contours of a hen's breast. A bit more magic produced a realistic hen's body, which was supported in a rounded plaster mould while crop, wattles and a head were added.

After demonstrating how to make a





bird's foot and a wing, David went on to discuss how some of the animals he made could be rendered as more abstract forms. Birds such as barn owls and seabirds particularly lend themselves to this sort of treatment and David gave us a lightning demonstration of how to construct a minimalist tern.

There were lots of questions from the audience, many of them concerned with glazing and firing techniques. Although these will vary, David routinely coats his biscuit-fired pieces with a thin layer of glaze containing manganese and iron. This is then sponged off leaving it in the recesses of the surface detail. He then applies an ash glaze and colours this with oxides or stains to achieve the desired effect. The work is fired to 1230°C. He might then apply a wax finish or a coloured polish depending on how he wants the finished piece to appear.

It was a pity that some Anglian Potters members were unable to come along to David Cooke's demonstration because they were involved with the event at Ickworth. They missed a most entertaining and action-packed demonstration but anyone who feels really deprived can always attend one of the courses that David runs at the Sculpture Lounge Studios in Holmfirth.

*Words: Liz Chipchase  
Pictures: Sally Macpherson, Linda Luckin, Carolyn Postgate*



# NIC COLLINS KILN BUILDING WORKSHOP

Since I started using a gas kiln I realise how much a kiln influences the final appearance of a pot and how much intrinsic life is in a kiln in which flames do the "work" to melt and form the glaze.

Wood-fired kilns have a similar fascination for me. I decided to get more familiar with one, an Anagama type tunnel kiln.

Nic Collins' one week workshop last August in Moretonhampstead, Dartmoor, entailed building, packing, firing and unpacking such a kiln.

The afternoon of the arrival the nine 'students' and all the helpers heard a talk from Nic about his career and about wood-fired kilns. We looked at the foundation of the kiln which was already in place.

On Saturday morning we started construction of the wooden framework. I was not aware how much woodwork is required in building such a kiln. Of course the catenary brick arch of the kiln needs to be supported by a wooden structure during the building phase.

These so-called arch formers were constructed in three parts and each group handled one part. The challenge was that all three parts ultimately had to fit together in order to form the 15 foot long chamber and firebox.

By the evening of the first full day all three parts were placed onto the foundation and the first two courses of bricks were laid. The mortar was a mixture of sand and clay with water. No binding agent was added since the mortar has to expand and shrink when the kiln is hot and cooling down after firing.

The final course of bricks was laid on the end of the second day. To finish the arch, cement was cast on the very top. The next morning after the cement had set the wooden arch formers were taken out of the brick construction. This was the quality test for the brick-laying work. Our kiln passed the test and the arch stood without the wooden support! And the arch was beautiful!

The loading of the kiln was started



Foundation for the Anagama kiln



Arch formers on the foundation



Stoking hole in arch wall



Small catenary arch towards chimney



Finished arch with arch former inside



Firing in full swing



Burning out the chimney former

in parallel with further work.

More woodwork was completed. A smaller catenary arch former was required for the connection of the chamber and the chimney.

Additionally a chimney former for the construction of the 8 foot high chimney was built. The bricks forming the chimney were supported by a steel bracing.

The first sight of fire was the burning out of the chimney former at the end of the fourth day, even more spectacular because it was already dark.

Loading was completed on the end of the fourth day, the entrance of the fire box was closed with bricks and the whole kiln construction was sealed with mortar in order to improve insulation.

Firing was started on the evening of the fourth day with a small fire in front of the fire box to dry out the pots and to achieve a gradual heating of the kiln. In the course of three hours the fire was moved into the fire box and the fire was built up more and more. The firing was done in groups of two people in



shifts during the next two nights and days. Initially we fired only through the firebox, later additional stoking was done through side stoking holes. Fresh stoking resulted in a reduction atmosphere, which was confirmed by the flames coming out of the stoking hole. Towards the end of the firing the stoking was done at 30 second intervals. The kiln was definitely very hungry for fuel. The temperature reached 1250°C around noon of the second day after about 42 hours of firing. At the end of the firing the stoking holes and the front of the firing box were closed and sealed with mortar. The kiln was left to cool down for two days. These days were filled with a good program:

- \* Throwing demonstration by Nic (you might remember his AP demonstration day in September 2007).
- \* Visits to other potters in the area, Svend Bayer in the middle of firing his kiln, Clive Bowen and Douglas Fitch.
- \* Preparation for the party on Saturday night!



Kiln loading almost complete



Despite the party, everybody was obviously waiting for the opening of the kiln! Sunday lunchtime we slowly opened the first little hole and soon the front of the firing box was dismantled. It was quite cosy still but the curiosity was bigger. We unloaded the kiln and placed the pots on the ground in approximately the same order as they were placed in the kiln. This was done to observe the different effects of flame, ash and embers according to the position of the pots in the kiln. The pots placed more towards the front showed more ash/ember effects compared to the ones in the back. I think everybody was very pleased with their pots. Nic stressed that even after 30 years of firing wood kilns you can never predict the outcome of the firing. His work shows extreme effects of ash, flame and ember but then he fires for four days! Nic and his partner Sabine have run this workshop for the 10th time. The organisation of everything was spot on! I thoroughly enjoyed the experience and I was amazed how good a team 9 total strangers can be when there is a common goal ahead!

*Words and pictures: Anja Penger*

Fruits of the fire

## OSAKA AND OCTOPUS BALLS (AN ANGLIAN POTTER IN JAPAN)



I was asked if I would like to take part in a group exhibition in Japan during half term Autumn 2008. The event was to be at Gallery Kiku in Osaka, one of many events taking place throughout the year as part of the UKJAPAN08 initiative which involved, among others, the British Council and the Foreign Office.

Having already visited Tokyo and attended three workshops in Mashiko, I jumped at the chance to both exhibit in Japan and to stay in nearby Kyoto. Invariably described as Japan's cultural heart and soul, Kyoto was the national capital from 794 until 1868 and is justly famous for keeping alive the flames of Japanese tradition.

There were to be 26 exhibitors, 13 from the UK and 13 from Japan. All exhibitors with 3D work were given the dimensions of the box that our work would be shipped in. The first challenge was to work out how to maximise the space available to enable me to send as many pieces as possible.

Was I to take lots of small pieces or fewer larger ones? After a lot of consideration, I decided on 3 large pieces and 3 small bottles. Packing the pots was a bit traumatic. Failure

to protect them adequately was my main concern, but I obviously had a defined space that they could fit into. The work was packed and sent by the middle of

September and I was left to brush up on my dodgy Japanese and read about the many attractions of Kyoto

I love Norwich Airport: only half an hour and you are somewhere more interesting - Amsterdam, to be precise. The 11 hours to Osaka airport passed and after my retinas had been photographed and my bags sniffed by dogs, I was on the lovely train to Kyoto. The journey to Kyoto is a long one, even on fast Japanese trains, past a landscape full of contrasts. Grey concrete industrial works and stunning patchwork fields. Every inch of space is used economically; even tiny corners of fields are used for homegrown veg. I must have arrived after a rice harvest as the stooks were artistically tied in lines to dry. I kept thinking about all that potential Nuka glaze!

Arriving in Kyoto Station one is greeted by an arresting sight: the whole structure of the station is an amazing, enormous, fabulous, futuristic steel and glass building. After only a few minutes I found my lodgings, a small *ryokan* opposite the biggest temple I have ever seen. Living in the middle of the Norfolk broads I am used to seeing

herons flying about. I was surprised however to see them in the city centre perched on the pavement! Apparently they live in and around the moat that surrounds the temple. Upon my first visit to Japan in 2000 I was not asked, "Do you like Japanese food" but, "Can you eat Japanese food?" An entry from my diary for my first evening meal reads "I think it might have been chicken". The knack is to stop a waitress before she slides a raw egg on top of what looked like a potentially reasonably edible meal - and quite how one is supposed to eat an octopus omelette in soup with chopsticks, I'll never know.

The next day I had determined to find The Raku Museum and Kawai Kanjiro's house. The word Raku is used in the West to define a process, but it is actually a family name. The Museum was founded to preserve and exhibit the collection of work by the Raku family and others. Its most famous piece is that by Chojiro, who died in 1589. Chojiro worked for Sen no Rikyu,



the Master of Tea, for whom he made tea bowls for the tea ceremony. All of his tea bowls were apparently either red or a soft black. It is one of the soft black pieces that is held in extremely high reverence in the Raku museum. The work inside is truly wonderful. Quiet, strong and honest. Many Western potters would do well to look and learn. I spent a long time in this place and was profoundly moved by the experience.

After a refreshing green tea ice-cream (yum!) I set off to find Kawai Kanjiro's house. It was quite easy to find, being on *Ochawan Zaka*. Even my limited understanding of Japanese can translate this as "Teabowl Street": the streets near his house are lined with tiny potters' workshops and galleries. For those who are unfamiliar with the name, Kawai Kanjiro (1890-1966) was one of the most celebrated potters of the early 20th century. Along with Hamada and Soetsu Yanagi he was a champion of folk crafts and help to set up the Mingei movement in Japan. His house is both memorial and museum. It has been untouched since he died and his pottery, woodcarvings, brush paintings and writings are beautifully displayed with the furniture that he both designed and used.

I had discovered that on the 25th of every month there was a huge antiques/junk/vintage sale at Nishi Tenman shrine. The advice was to get there early to get the best choice, or to get there as they are closing to get the bargains. I'm afraid it was so good that I ended up doing both. It was like the most glorious car boot sale ever, but much more dignified and a lot less muddy. Huge piles of antique silk kimonos lay on sacking on the ground; ladies of every age were scrabbling to get to the best patterns and shades. Many Japanese now buy them to cut up and remake into new clothes. I saw a few women wearing shirts and skirts that they had made from old kimonos: they were very stylish. In Kyoto, unlike Tokyo, kimonos are still worn by women of all ages, mostly "for best". The great thing

about kimonos and happi coats is that one size fits all, even Gaijin (foreigners). I managed to stop myself after I had bought 5. They are very beautiful.

Street snacks at the shrine sale included cubes of green tea jelly on sticks, octopus balls (don't ask) and sweet tasting fish-shaped spongy things with red bean jam inside, all of which looked considerably nicer than they tasted. It was a fantastic and truly memorable day, full of amazing sights, smells and tastes. As I left at dusk, the monks were just lighting the stone lanterns that lined the path to the Temple.

On the day of the exhibition I had planned to travel by train to Osaka, locate the Gallery where the exhibition was being held and then zoom off to find the National Museum of Ceramics. Not so. My



instructions from Osaka railway station were largely through a series of connecting underground malls. I eventually popped up like a slightly startled rabbit at street level fairly near where I need to be. Unfortunately very few streets are named, and if they are then it is in Kanji and not at all helpful. I eventually found a postman, who after consulting his map for ages, very kindly delivered me to the right place. Having found the gallery, quite frankly I was somewhat loathe to stray too far away in case I couldn't find it again, so the National Museum of Ceramics will have to wait.

Gallery Kiku, where the exhibition was being held, was in a network of streets filled with galleries and antique shops. They were not very pretty from the outside, yet more drab grey concrete, but clean,



white spaces, amazing and inspiring inside. Our pictures were taken for the papers and we all gave an interview. As we were part of the UKJAPAN-08 initiative the British Council also sent a representative. It was quite formal and a complete contrast to the rest of the evening. I was expecting a Japanese private view to be a fairly restrained affair: I was so wrong! Rather than the usual glass of white wine and a few nibbles, we were treated to beautifully presented food; *sushi* and *sashimi* appeared alongside dainty sandwiches and some snacks of unidentifiable origin. This was followed by *beeru* (yes, honestly, that is what it's called) wine, *sake*, and whisky. I was amazed. Several bottles of *sake* later the dancing started: bizarrely, flamenco was played. My friend and fellow potter Wali Hawes who lives in nearby Mie had kindly come to see me at the private view. He is half Spanish. You can imagine the rest. At about 11pm I followed the weaving herd back to Osaka Station, negotiated the train to Kyoto and returned to my *ryokan*. I was so pleased that I had pre-arranged a late pass with my Mama-san (doors were usually locked at 11) and I stumbled in at a very disrespectful 12.30am. All in all, a most successful evening: I was happy with the way my sales had gone, some very good contacts were made, and even better, I didn't get lost on the way back!

The next few days were spent visiting Wali up in the mountains, which was so different: rabbits attack my vegetable garden, apparently monkeys attack his! My ten days in Kyoto were memorable and went far too fast and I plan to return to Japan as soon as I can, hopefully in 2009.

*Words & pictures: Pat Southwood*

## CERAMICS EVENTS DIARY 2009

### COUNTRY LIVING SPRING FAIR

March 11-15  
Business Design Centre, 52 Upper Street, Islington London N1 0QH  
Open: Wednesday-Friday 10am-6pm; Saturday 9.30am-6pm; Sunday 10am-3pm  
Tel: 020 7288 6502  
[www.countrylivingfair.com](http://www.countrylivingfair.com)

### THE OLD FIRE ENGINE HOUSE

Exhibition by Sonia Lewis & Peter Cavaciuti  
April 2-May 3  
25 St. Mary's Street, Ely CB7 4ER  
Open: Mon-Fri 10.30am-10.30pm; Sat 10.30am-5.30pm; Sun 12.30pm-5.30pm  
Tel: 01353 662582  
[www.theoldfireenginehouse.co.uk](http://www.theoldfireenginehouse.co.uk)

### ANGELA MELLOR GALLERY

Earth and Sky: Exhibition by Jane Perryman & Julia Ball  
April 1-May 2  
38a St Mary's Street, Ely CB7 4ES  
Open: Wed-Sat 10.30am-5pm  
Tel: 01353 666675  
[www.angela-mellor-gallery.com](http://www.angela-mellor-gallery.com)

### GRAPEVINE GALLERY

Exhibition by Ruthanne Tudball  
April 1 -30  
109 Unthank Road, Norwich NR2 2PE  
Open: Tue-Sat 10am- 5.30pm; Sun 10am- 4pm  
Tel: 01603 760660  
[www.ruthannetudball.com](http://www.ruthannetudball.com)

### ANGLIAN POTTERS RAKU DAY

May 2-3  
For details see page 13

### COLLECT 2009

May 15-17  
Saatchi Gallery, Duke of York's HQ, King's Road, Chelsea, London SW3 4SQ  
Open: Fri-Sat 11am-8pm; Sun 11am-4pm  
Tel: 0207 806 2500  
[www.craftscouncil.org.uk](http://www.craftscouncil.org.uk)

### NORFOLK OPEN STUDIOS 2009

May 16-31  
[www.nnfestival.org.uk/openstudios/](http://www.nnfestival.org.uk/openstudios/)

### CORNWALL OPEN STUDIOS

May 23-31  
[www.creativeskills.org.uk/OpenStudios](http://www.creativeskills.org.uk/OpenStudios)

### ANGLIAN POTTERS

#### SELECTED MEMBERS' EXHIBITION

June 6 - 21  
Ely Cathedral

### EARTH & FIRE 2009

June 26-28  
Rufford Abbey Country Park, Ollerton, Newark, Nottinghamshire NG22 9DF  
Open: 10.30am-5pm daily  
Tel: 01623 822944  
[www.ruffordcraftcentre.org.uk](http://www.ruffordcraftcentre.org.uk)

### ABERYSTWYTH INTERNATIONAL CERAMICS FESTIVAL 2009

July 3-5  
Aberystwyth Arts Centre, Penglais, Aberystwyth, Ceredigion SY23 3DE  
Tel: 01970 623232  
[www.internationalceramicsfestival.org/](http://www.internationalceramicsfestival.org/)

### CAMBRIDGE OPEN STUDIOS 2009

July 4-5, 11-12, 18-19, 25-26  
[www.camopenstudios.co.uk](http://www.camopenstudios.co.uk)

### ART IN ACTION 2009

July 16-19  
Waterperry House, Wheatley, Oxford, UK, OX33 1J2.  
Open: 10.30am-5.30pm daily  
Tel: 020 7381 3192  
[www.artinaction.org.uk](http://www.artinaction.org.uk)

### POTFEST IN THE PARK 2009

July 24-26  
Hutton-in-the-Forest, Penrith, Cumbria  
Open: 10am-5pm  
Tel: 017684 83820  
[www.potfest.co.uk](http://www.potfest.co.uk)

### ART IN CLAY 2009

August 7-9  
Hatfield House, Hatfield, Hertfordshire  
Open: Fri-Sat 10am-5.30pm; Sun 10am-5pm  
Tel: 0115 9873966  
[www.artinclay.co.uk](http://www.artinclay.co.uk)

### POTFEST IN THE PENS 2009

August 7-9  
Skirsgill Auction Mart, Penrith, Cumbria  
Open: 10am-5pm  
Tel: 017684 83820  
[www.potfest.co.uk](http://www.potfest.co.uk)

### ANGLIAN POTTERS SUMMER SHOW

August 18-31  
Emmanuel College, Cambridge

### ORIGIN 2009

October 6-11 & 13-18  
Somerset House, Strand, London WC2R 1LA  
Tel: 0207 806 2500  
[www.craftscouncil.org.uk](http://www.craftscouncil.org.uk)

### ICKWORTH PARK WOOD SALE

October 10-11  
Ickworth House, Bury St Edmunds, Suffolk IP29 5QE  
Tel: 01284 735270  
[www.nationaltrust.org.uk/main/w-ickworthhouseparkandgarden](http://www.nationaltrust.org.uk/main/w-ickworthhouseparkandgarden)

### THE GREAT NORTHERN CONTEMPORARY CRAFT FAIR 2009

October 22-25  
The Manchester Grammar School, Manchester, Old Hall Lane, Manchester, M13 0XT  
Open: Fri 12noon-9pm; Sat 10am-6pm; Sun 10am-5pm.  
[www.greatnorthernevents.co.uk](http://www.greatnorthernevents.co.uk)

### ART, CRAFT AND DESIGN SHOW 2009

Millennium Grandstand, Newmarket, Suffolk  
November 6-8  
Open: 10am-5pm daily  
Tel: 0800 141 2823  
[www.artcraftdesignshow.co.uk](http://www.artcraftdesignshow.co.uk)

### COUNTRY LIVING CHRISTMAS FAIR

November 11-15  
Business Design Centre, 52 Upper Street, Islington London N1 0QH  
Tel: 020 7288 6502  
[www.countrylivingfair.com](http://www.countrylivingfair.com)

### ANGLIAN POTTERS CHRISTMAS SHOW

November 14-Dec 13  
All Saints' Church, Jesus Lane, Cambridge

### MADE BRIGHTON 2009

November 19-22  
[www.brightoncraftfair.co.uk](http://www.brightoncraftfair.co.uk)

### 13TH SOUTHERN POTTERY & CERAMICS SHOW

November 21-22  
Farnham Maltings, Farnham  
Open: Sat 10am-5pm; Sun 10am-4.30pm  
Tel: 0115 9873966  
[www.farnham.artinclay.co.uk](http://www.farnham.artinclay.co.uk)

For more information see  
[www.studiopottery.co.uk](http://www.studiopottery.co.uk) and  
[www.anglianpotters.org.uk](http://www.anglianpotters.org.uk)

## A POTTER IN PARIS

*Richard Baxter writes:* I have just made a set of large porcelain pieces for Stella McCartney for her new flagship store in Paris. The store opened in December 2008 and is in the Palais Royale building just opposite the Louvre. My large shallow bowls are prominently mounted on marble plinths in the store and have stylish handbags and stiletto shoes displayed in them. I have been working on this project since early summer when Stella decided that beautiful handmade porcelain pieces would look terrific in her new store. I have had to produce a large number of glaze tests in order to achieve the desired shades and effects as well as finding forms that would enhance the object to be displayed in them.



Other news: I made 3 blue coiled vases for BBC's Eastenders - Dot was given one by Jim on the Christmas Day episode, allegedly made by himself during occupational therapy classes following a stroke. I made 3 in case of breakages during filming. Dot has one on her sideboard in most episodes still. Also this spring on TV, one of the world's top chefs Heston Blumenthal will use a Roman-style jug I made during the re-creation of a Roman feast - a Vesuvius Pie will erupt.



### Gas fired kiln for sale

Twin burner gas fired kiln for sale complete with furniture and shelves, piping and regulators. It will be necessary to dismantle the kiln which will best be done by the buyer and the seller together. The buyer will be solely responsible for transportation and re-assembly.

Specifications:

Outside dimensions: H 157 cm W 110 cm D 110 cm.

Chamber dimensions: H 66 cm W 45 cm (inside bag wall) D 60cm.

Priced to sell as owner is going abroad: £200 or near offer

For further details and to arrange a viewing please contact:

Peter Moore

Brooke Cottage, Duke St., Hintlesham, Ipswich, Suffolk IP8 3QP

t: 01473 652537 e: petermay.moore@btinternet.com



## OPPORTUNITIES FOR POTTERS IN 2009

**THE GREAT NORTHERN CONTEMPORARY CRAFT FAIR**  
**OCTOBER 22-25 2009, MANCHESTER**

Call for Exhibitors:

The Great Northern Contemporary Craft, launched in October 2008, is a high profile, high quality selected event showcasing the finest contemporary craft coming out of the North and gives makers from other parts of the country an opportunity to establish a northern client base.

To ensure high standards and cutting-edge craft, all exhibitors will be selected by an independent panel of craft experts.

Further information and application packs will be available from the 1st of March and can be downloaded from [www.greatnorthernevents.co.uk](http://www.greatnorthernevents.co.uk) or can be obtained by emailing [info@greatnorthernevents.co.uk](mailto:info@greatnorthernevents.co.uk) giving your name, email and address or by sending a large SAE to: Great Northern Events, 23 Belfield Rd, Didsbury, Manchester M20 6BJ.

The deadline for applications is the 1st of May 2009

### **MADE 2009, BRIGHTON** **NOVEMBER 19-22**

Applications are now open for MADE the 4th Brighton Craft Fair.

We welcome applications from individual makers and groups.

The deadline for applications is 31 March. Please use the online application form to apply.

[www.brightoncraftfair.co.uk](http://www.brightoncraftfair.co.uk)

### **UGANDAN ADVENTURE**

Are you interested in volunteering to teach pottery in Uganda?

For more information on volunteering with Soft Power Education, please email Penny Shoubridge [pennyshoubridge@tiscali.co.uk](mailto:pennyshoubridge@tiscali.co.uk) or visit the website at [www.softpowerededucation.com](http://www.softpowerededucation.com)

## LETTER TO THE EDITOR

*Wendy Gamble writes:* After attending yesterday's event at Mundford and enjoying myself immensely, I just had to write to thank all those who helped to make it such a terrific day.

Ben Brierley was superb - just inspirational! I have come away feeling all 'fired up' to do some more pottery despite the cold.

I would also like to thank all those who contributed to the wonderful spread in the middle of the day and the fab cakes at the end. Looking forward to the next event!

### **ART, CRAFT AND DESIGN SHOW,** **NEWMARKET Nov 6-9 2009**

If you are interested in joining a group of Anglian Potters exhibiting on the 4th floor of this prestigious and well-attended show, please contact Helen Humphreys immediately - the deadline for entries is very soon.

[helenmh@tiscali.co.uk](mailto:helenmh@tiscali.co.uk)



Unit 9 Pywell Court, Pywell  
Road, Willowbrook  
Industrial Estate,  
Corby  
Northants  
NN17 5WA

Telephone and Fax:  
01536 269229  
Mobile:  
07711 773913

Email:  
[info@corbykilns.co.uk](mailto:info@corbykilns.co.uk)  
Web:  
[www.corbykilns.co.uk](http://www.corbykilns.co.uk)

- **CORBY KILNS** – your local agents for Potclays Ltd. All Potclays products available to order – some clays and glazes available from stock. Decorating and casting slips.
- **CORBY KILNS** – for kiln and pottery equipment repairs, servicing and upgrades. Work undertaken for schools, colleges, universities, studios and hobby potters. Fabrication of kiln cages, stands., extraction equipment.
- **CORBY KILNS** – new kiln and equipment sales. Wheels, pugmills, extruders, mixers, etc.
- **CORBY KILNS** – controllers, thermocouples, compensating cable, kiln furniture, bricks, cement, ceramic fibre blanket and paper, tools.
- **CORBY KILNS** – good range of enamelling kilns, copper blanks, enamel powders, tools and accessories. Introductory courses.

*In association with Potclays Ltd*



*Please mention the Anglian Potters Newsletter when replying to this advert.*

*We are now CHAS accredited and can supply Health & Safety documentation on request.*

## PROBLEMS WITH FRIT

Pat Armstrong



*Pat Armstrong writes:* As a Raku potter I use a lot of High Alkaline Frit glazes and whilst it has never been a foregone conclusion that the glaze would be perfect each time, it has been fairly stable until recently. I noticed in early summer that I seemed to be getting white spotting more and more which I couldn't pin down to a reason.

I was talking to another Raku potter at Potfest South West and he assured me that it was caused by using old frit. Absolutely convinced, I returned home and ditched all my glaze and used a new batch of frit and lo and behold, if anything, it was worse. I then contacted my supplier who put me on to someone at PotteryCrafts. He had formerly worked for Johnson Matthey who used to produce the frit, but now, it appears, no longer manufacture it. He said that all the high alkaline frits are imported from (I think) Spain and Portugal. He made some suggestions to try to overcome the problem, but I haven't had time to put them to the test.

Am I alone in experiencing this problem? Email me if you have had the same problem or have a solution: [pat@patarmstrong.co.uk](mailto:pat@patarmstrong.co.uk)

### RAKU DAY

Cathy D'Arcy will host a raku class at her house in Mildenhall on Saturday 2 May, and also on Sunday 3 May if enough people want to come.

The group will be led by Beryl Hines.

If interested please contact Susan Cupitt

email:

[susan.cupitt@gmail.com](mailto:susan.cupitt@gmail.com)

Tel: 01223 311937

### UPDATE!

#### A CELEBRATION OF WOOD FIRING

Saturday 25th and Sunday 26th April 2009

Guest potters now confirmed: Svend Bayer, Charles Bound, Nic Collins, David Garland, John Jelfs, Jim Keeling, Gas Kimishima and Robert Sanderson.

The timetable for the weekend will include master classes, kiln firings and openings, building and firing a raku kiln, discussion forums, slide talks and more.

For more information or to book a place, contact

Whichford Pottery

Nr Shipston-on-Stour

Warwickshire CV36 5PG

01608 684416

[theoctagon@whichfordpottery.com](mailto:theoctagon@whichfordpottery.com)

## CERAMIC HELPLINE

Having a bit of bother that your supplier can't resolve?

Why not contact one of these members who have agreed to share their expertise?

**Alan Foxley** – handbuilding & reduction firing 01799 522631

**Colin Saunders** – mould-making, slipware, transfers 01379 588278

**Victor Knibbs** – oxidised stoneware, electric kilns, modifying clay bodies 01480 214741

**Deborah Baynes** – raku, stoneware, earthenware (reduction & oxidised), salt glaze 01473 788300

**Beryl Hines** – general, earthenware, raku 01473 735437

**Usch Spettigue** – raw glazing/single firing 01473 787587

**Margaret Gardiner** – salt glaze 01279 654025

**Sonia Lewis** – high-fired ware including porcelain 01353 688316

If you are willing to give advice, and are willing to be added to this list, please contact the Editor.

## MEMBERS' WEBSITES:

[www.angelamellor.com](http://www.angelamellor.com)

[www.angelamellorgallery.com](http://www.angelamellorgallery.com)

[www.broadwayceramics.com](http://www.broadwayceramics.com)

[www.cathydarcy.com](http://www.cathydarcy.com)

[www.corbykilns.co.uk](http://www.corbykilns.co.uk)

[www.chrisrumsey.co.uk](http://www.chrisrumsey.co.uk)

[www.heathergrahampotter.com](http://www.heathergrahampotter.com)

[www.helenhpottery.co.uk](http://www.helenhpottery.co.uk)

[www.helenmartino.co.uk](http://www.helenmartino.co.uk)

[www.iangeorgeceramics.co.uk](http://www.iangeorgeceramics.co.uk)

[www.janburridge.co.uk](http://www.janburridge.co.uk)

[www.janehollidge.co.uk](http://www.janehollidge.co.uk)

[www.jjvincent.com](http://www.jjvincent.com)

[www.judsonsinfrance.com](http://www.judsonsinfrance.com)

[www.madeincley.co.uk](http://www.madeincley.co.uk)

[www.maggygardiner.com](http://www.maggygardiner.com)

[www.potterycourses.com](http://www.potterycourses.com)

[www.potterycourses.net](http://www.potterycourses.net)

[www.rebeccaharvey.com](http://www.rebeccaharvey.com)

[www.richardbaxter.co.uk](http://www.richardbaxter.co.uk)

[www.sculpturelounge.com](http://www.sculpturelounge.com)

[www.secretceramics.co.uk](http://www.secretceramics.co.uk)

[www.susancupitt.co.uk](http://www.susancupitt.co.uk)

Contact the Editor if you want to add your site to this list.

Check out our website for the latest news:

[www.anglianpotters.org.uk](http://www.anglianpotters.org.uk)

## CHRISTMAS SHOW IN ALL SAINTS' CHURCH, CAMBRIDGE



Clockwise from top:  
 three dramatic heads by  
 Bruce Cleghorn; Cathy  
 D'Arcy's silvery Roman  
 pots; sailing boat by  
 Rowan Humberstone;  
 red snail by Lorraine  
 Izon; JJ Vincent's  
 leopard cub guarding the  
 Christmas tree; Estelle  
 Westlake's cheeky cats.  
*Photos: Carolyn Postgate*





Clockwise from top:  
the Saturday opening; flying  
elephant by David Ross; spot pots  
by Cathy D'Arcy; colourful horses  
by Mary Wyatt.



## FOR SALE

### Materials and second-hand equipment including:

- ◆ Cromartie top loading electric kiln ? CTL 182. 6.5 cu ft. 11kW, 50A single phase. External dimensions 61cm diameter, 94cm ht.
- ◆ Ipco studio 3000 program controller
- ◆ Lots of kiln furniture
- ◆ Compressor and spray gun
- ◆ Large variety of glaze ingredients, oxides, stains and some glazes.
- ◆ Sieves, whirlers, chipboard batts, insulating firebricks, fibre for paper clay and many other miscellaneous materials and equipment.

**Contact Anna McArthur at [annamcarthur@hotmail.com](mailto:annamcarthur@hotmail.com) for more details and a price list**

## MEMBERS' SHOWS



Sonia Lewis

### SONIA LEWIS

is exhibiting recent work together with paintings by Peter Cavaciuti at The Old Fire Engine House, Ely

Private View:

Wednesday 1 April 7-9pm

Exhibition ends Sunday 3 May

Gallery Open:

Monday-Friday 10.30am-10.30pm

Saturday 10.30am-5.30pm

Sunday 12.30pm-5.30pm

The Old Fire Engine House

25 St. Mary's Street, Ely CB74ER

t: 01353 662582

e: soniapotlewis@phonecoop.coop

www.theoldfireenginehouse.co.uk



Sonia Lewis



Jane Perryman

### ANGELA MELLOR GALLERY

will be EARTH AND SKY, an exhibition of ceramics by Jane Perryman and paintings by Julia Ball

April 1-May 2

Gallery open:

Wednesday-Saturday 10.30am-5pm

Angela Mellor Gallery

38a St Mary's Street, Ely CB7 4ES

t: 01353 666675

e: angela@angela-mellor-gallery.com

www.angela-mellor-gallery.com

## FREE: KICK WHEELS

Two Leach style kick wheels are available free to a good home.

They have not been used for many years, so may be in quite good condition. They are in Redgrave, Suffolk, and will need a van to move them.

If you are interested, and can collect, please contact Claire Llewellyn

e: stephenllewellyn@waitrose.com t: 020 8647 0076

### DIARY DATES 2009:

**Paul Young:**

19 April, Mundford

**Raku Day:**

2 May, Mildenhall

**Deborah Baynes:**

17 May AGM, Mundford

**Selected Members:**

6-21 June, Ely Cathedral

**Summer Show:**

18-31 August, Cambridge

**Potters Camp:**

29 July-2 August, Shotley

**Jennifer Hall:**

13 September, Mundford

**Ickworth Wood Fair:**

10-11 October, Ickworth House

**Wendy Lawrence:**

25 October, Mundford

**Christmas Show:**

14 Nov- 13 Dec, Cambridge

### MEMBERSHIP FEES:

**Ordinary** £27 (half year £15)

**Joint** £45 for two people at the same address – half year £25

**Institution** £45 for a college or workshop – half year £27

(details on application to the Membership Secretary)

**Student** £10 for full-time students of ceramics – proof of status is required

### ADVERTISING RATES

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**Contact** Carolyn Postgate, Editor

e: carolyn@clara.co.uk

t: 01954 211033

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