

NEWSLETTER



AUTUMN 2011



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CHAIRMAN'S REPORT

AGM

I am pleased to report that the AGM was well attended. Our finances are in good shape and it was agreed that the subscription rates will remain at their present level for 2012/13. What good value!

The Committee was re-elected, with Margaret Gardiner and John Masterton joining as Day Event organisers, and Geetha Alagirisamy as Webmaster. My thanks go to Heather Graham, Felicity Hoyle, and Ian George for their service to the association. It seems to me that Anglian Potters continues to thrive and Mary Wyatt confirmed that our membership continues to grow.

DOLBY GALLERY, OUNDLE

The Selected Members' exhibition at the Dolby Gallery was extended for a further two weeks at Simon Dolby's request. He was very pleased with the work and the response from his customers. He has invited some to show further work for the Christmas period! Well done and thanks to those who contributed to this show in a new area for Anglian Potters.

POTTERS' CAMP 2011

As I write, I am slowly recovering from five wonderful, but energy sapping, days at Shotley! We were blessed with fine weather, if cold at night for some. As always, there were new delights. This year they included glass slumping, Mocha ware and inlay demos, portrait head sculpting, and wonderful new showers.

The pizza evening around the bonfire, and the Saturday meal and social were both a great success and very enjoyable.

EDITOR'S NOTES

With only one demonstration day to report on in this issue, we were lucky to have two members sharing their expertise with us: Margaret demonstrating her fascination with salt & soda fired pots, and Beryl with her knowledge of Roman potters and their techniques.

It has been a busy summer since the AGM: plenty of exhibitions, fairs, and – of course – potters' camp. I have never been to potters' camp myself, but when I look through the many photographs sent in to me am always struck by the



My thanks are extended to all who helped or contributed to make everything go so well, with a special thanks to our host, Jerry Finlayson.

The climax, as always, was the kiln openings on Sunday. All firings produced many fine pots.

INTERNET COMMUNICATIONS

I am still getting calls from a few members who are upset, saying they have missed events due to our use of emails. As I have said in previous reports, the use of emails keeps postage costs down and saves time for our officers.

If you do not or cannot use the internet, let us know and you can receive information by post. It is essential that our Membership Secretary, Mary Wyatt, has your correct and up to date email address.

SUMMER EXHIBITION, CAMBRIDGE

At the time of writing, all is in hand for the Summer Exhibition at Emmanuel College, Cambridge, and I look forward to seeing many of you there.

Victor

fantastic organisation it takes to set up and run smoothly, and the sheer FUN that everyone seems to have! And what spectacular results from the kilns! In the next Newsletter I'll devote several pages to camp, to do justice to all the techniques being taught.

Don't forget to send me a 'postcard' if you have been travelling this summer – email me a photo and a few words (or even a whole article) if you have seen any interesting pots or potters.

Carolyn

Cover: salt and soda fired vase by Margaret Gardiner

ANGLIAN POTTERS NEWSLETTER SUMMER 2011

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Chris & Martin George

2011 ANNUAL GENERAL MEETING

Held at Mundford Village Hall on 22 May at 10.30 am.

This was well attended, with 56 of us signing the register.

Victor Knibbs told us of his satisfaction in seeing how well the association is thriving, with a good range of activities throughout the year. He sensed that the membership was being well served. Mary Wyatt reported an increase in membership now heading towards 350-60 members. Liz Chipchase described the knock-on effect on the finances of this growth, whereby income increases not only from membership fees but also from exhibition fees, clay sales, etc. There has also been an increase in the commercial advertisements in the Newsletter, and our use of email is reducing the cost of postage. The accounts are healthy and we have £6,850 more in the bank than this time last year. She was keen to retain a good safety level, but also asked for suggestions as to how we might use this extra income.

Those officers who were willing to continue in post were voted back in. As for new officers, Geetha Alagirisamy was formally elected as our new website manager, in place of Ian George who was standing down. She is setting up the

new website, but will not manage it in the long term as it will be membership led. John Masterton and Margaret Gardiner take over the role of Events Organisers, replacing Heather Graham and Felicity Hoyle. Mariam Cullum offered to do the Private view invitation mailing in place of Daniela Stief.

Carolyn Postgate was much praised for her work as Editor of the Newsletter, and she asked that we keep the articles and images of events coming in. Sally Macpherson also asked for images of work for the leaflet she was putting together for this year's exhibitions and events. Press Officer Christine Pike has been establishing links with magazines, and asked for more feedback from members. She needs details of events we stage, and images, and asked that we display our promotional leaflets at any event in which we might be participating.

Jackie Watson was pleased with the ease with which she and Karrie Langdon had moved into the position of Exhibition Secretaries. She was keen to point out that with the use of email information can easily go astray, so that if a member hasn't received an application form for an exhibition which is imminent they should contact her. There was a long

discussion of our use of cheques, but we shall keep to these for the immediate future. Once the new website is working we can more easily consider alternatives.

Anja Penger had emailed to the effect that we have a new Selected Member, Madeleine Murphy, and that she is organising a Selected Members exhibition in the Appleyard Gallery in Holt from 29 October-12 November. Karrie is in negotiation with the John Peel Centre in Stowmarket about a Christmas exhibition and will report back in the Newsletter.

There was a discussion whether membership cards were worth the effort of printing and distributing them. The meeting decided in favour of retaining them.

In view of the healthy state of our finances subscriptions for 2012/13 will remain unchanged.

Susan van Valkenburg's article describing the physical effort required to receive a new batch of clay had shocked us. It is clear we must be more supportive of our clay store hosts in future.

The meeting ended at 11.45 am.

Susan Cupitt
Secretary

BERYL HINES AT THE AGM



What have the Romans ever done for us?...

According to Beryl Hines, they handed down just about all of the techniques of firing and decorating clay that modern potters are familiar with.

Beryl's love affair with Roman pottery began when she was still at school and her history teacher offered to teach an art class. Having been trained by Bernard Leach she placed a great deal of emphasis on the Japanese tradition, but Beryl, "being a bolshy East Anglian", felt that traditions closer to home merited further examination too so she became a frequent haunter of her local museum's Bronze Age and Roman collections.

The more Beryl was able to examine pieces of Roman pottery the more her admiration grew for the potters who made them. During the course of her slide show at the AGM she introduced us to various different types and styles of vessels and, through her infectious enthusiasm we were able to appreciate the technical ability and artistry of these

Some of Beryl's replica Roman pots ancient potters.

One vase, in particular, deserves special mention: a large, round-bellied jug with an elegant neck and a turned foot. Beryl was privileged to have actually held it at a special museum handling session and assured us that, despite its size, it was "light as a feather". It was most likely thrown in two pieces and the person who made it "must have been throwing forever. There are very few people today who could produce such work", she said.

Early Roman vessels were mostly left 'naked', apart from the use of a few lead glazes, the potters preferring to rely on texture for their decoration, and they used just about every technique you could think of. It seems that they borrowed and assimilated from every tribe and nation they conquered, so Roman potters had an enormous repertoire of styles at their disposal.

A mixture of Roman potsherds, including red Samian and black burnished wares



Having attempted to reproduce some of these pieces Beryl can attest to the high level of technical ability of these ancient artisans and has discovered many things about their way of life.

One of Beryl's favourite pots, which is in the Colchester Museum, is a piece of black burnished ware. This was achieved by firing terracotta in an oxidising atmosphere until near the end, when the kiln was packed with green wood. The sudden, intense reduction turned the iron in the clay to black, as well as adding carbon deposits to the ware. "They must have been brilliant clay technologists and experts at making the perfect clay for working with", she explained.

Some of the most astounding slides Beryl showed us were of slip-trailed work which was so finely detailed and delicate it looked as though it had been carved or sprig moulded. Since white ball clay does not contain iron, it would have stayed white during reduction, while the rest of the piece turned black.

Finally, Beryl left us with an archaeological mystery: the Romans were able to produce something called 'eggshell ware', which was finer than porcelain and very strong. At present no one knows how it was made, except that it was clearly thrown rather than press moulded. "There is a lovely lot of research to be done – all we need is time!" she smiled.

*Words: Christine Pike
Pictures: Carolyn Postgate*

Beryl's replica pots with some pieces of Roman Samian ware



MARGARET GARDINER AT THE AGM

Heather Graham



From pots ancient to modern; we were treated to a demonstration by Margaret Gardiner and guided through the complex firing processes she employs to create her vapour-glazed work.

Now working exclusively in porcelain, most of her current work is decorative and she showed us how she makes her 'petal vases' – a favourite shape.

Margaret throws quite wet, which she said was absolutely necessary with porcelain, in order to avoid sagging, although it goes against her training in throwing functional ware. To start with, she throws a thick base and then challenges herself to turn a piece as thinly as possible.

Anyone who has ever worked with porcelain knows that there is a very short window of a leather hard stage – “it is either brittle or floppy!” exclaimed Margaret, so it must be handled very carefully. She showed us how she uses a moistened, thrown pad of clay on which to secure a piece on the wheel while she sets to work with the decoration process.

Pieces of crocheted lace, some wire brushes, a shell, and the occasional toy purloined long ago from her son's toy box are all that Margaret uses to create her designs. “I love the curves and fluidity of being able to pattern on the wheel”, she explained as she expertly created a flowing textured design.

Next time you pick up a piece of Margaret's work, be sure to turn it over as it is likely that she will have even have decorated under the foot ring! Clearly excited and delighted by the infinite possibilities offered by pressing texture into her clay 'canvas', she demonstrated a new technique she has discovered, whereby she presses a lace motif into the edge of a bowl, gently pulling and squeezing with moistened fingers until it is raised just above the rim. The salt/soda firing process will pick up every detail. She also showed us how she has begun to apply small strips of impressed clay to

Carolyn Postgate

certain areas of her vessels, such as to a jug handle; “It just adds a little jewel to the piece”, she explained.

Having taken us through the creation of some of her favourite shapes, Margaret then treated us to a slide show of her glazing and firing processes. Many of us were surprised at the amount of time required to bring a pot to completion but then, porcelain is temperamental and will not be hurried!

Once a pot has been decorated it is wrapped in polythene and left to dry out slowly to avoid cracking. Margaret then sprays on layers of thin glaze from her range of five colours – “You can achieve a surprising variation of colour combinations”, she says – and waits until she has approximately three months' work to fill her gas reduction kiln.

From packing (which takes two days alone) to unloading the kiln requires a full week. Margaret explained that she uses a 50-50 mixture of salt to soda solution, which is sprayed into the chamber at 1280°C. She finds that this ratio enables the whole kiln to be covered and gives her the bright oranges she desires, (she discovered that a higher proportion of soda does not flow sufficiently and results in paler, matter colours). The kiln is then soaked for an hour.

The kiln is then cooled fast to 1000°C, which takes two days. Once the temperature has reached between 700°C and 600°C the final and most delicate stage of the firing process is reached: Margaret inserts Tin (II) Chloride into the chamber to fume the ware and give it the lustre and iridescence for which her work is so recognized. “Getting the balance just right is crucial”, she explained, but when you do, the results are magical!”

Christine Pike



Heather Graham



Carolyn Postgate



Margaret's favourite tools in action: a yellow plastic roulette wheel (part of a *Lights Alive* game) produces rows of dots, a crocheted lace cloth rolled on the pot forms impressions and texture, a small wire brush makes wavy lines.

Carolyn Postgate



Heather Graham



Heather Graham



Heather Graham



Carolyn Postgate



THE LITTLE HALL LAVENHAM: POTTERS AND FRIENDS

May 21-31 2011

Have you heard about Lavenham, one of these wonderful mediaeval villages in Suffolk which became very rich through the wool trade? Among other attractions (like food and pubs and galleries for example) are the wonderful old houses, which attract thousands of people to the village. The Little Hall, with its convoluted rooms with wooden floors and wooden beams, and the wonderful walled garden, is one of the main attractions.

Due to an enormous amount of personal effort by Gill Hedge and her family some of the Anglian Potters had the opportunity to exhibit their work in the Little Hall. The exhibition was called Potters and Friends, because Gill organised other craftspeople, like print makers, weavers and painters to take part.

The exhibitors were spread out around the house and the garden. It was quite an exploration to get around all the exhibits! The weaver demonstrated her work, and Cathy D'Arcy showed how she builds her animal sculptures for the raku firing.

The outdoor exhibition turned out to be an adventure as well! The weather wasn't very kind during the second weekend with gale force winds and heavy rain showers. One of the marquees had to be taken down, but potters (and friends and visitors!) are inventive and helpful, so the exhibits were saved, and quickly yet another exhibition room in the house was set up.

The exhibition fee for exhibitors was paid to the Little Hall. As a result, during the exhibition, visitors did not



have to pay the usual entrance charge to visit the Little Hall. I am sure that free entrance attracted quite a lot of people, during the week as well as at weekends. Gill and her family did a good job promoting the event by putting out posters and flyers. On the last day of the exhibition, the late May Bank Holiday Monday her son had the job of handing out flyers to passers-by!

The footfall over the 10 days was enormous! I think everybody was happy with the level of sales as well (which is kind of important as it shows that people appreciate your work and are willing to pay for it!)

I really want to thank Gill again for all the

effort she put into this event. It is the personal engagement of people which makes events like Lavenham or Ickworth really good for promoting the Anglian Potters, ceramics and other crafts!

Hopefully we will continue to have many more events like this one in the future.

P.S. Gill Hedge wants to thank everyone who helped to make the exhibition a success and particularly Cathy D'Arcy and Helen Humphreys

Words and pictures: Anja Penger



SELECTED MEMBERS' EXHIBITION: THE DOLBY GALLERY, OUNDLE



Thanks once again to the industry and enterprise of our Selected Members secretary, Anja Penger, the spring Selected Members' Exhibition was held in a new venue for us, the Dolby Gallery in Oundle, near Peterborough.

This small family-run gallery is in the centre of the town and puts on varied exhibitions of paintings, prints and ceramics throughout the year (see www.dolbygallery.com) and attracts customers from visitors to the School.

When we arrived to deliver our work early in the week of the exhibition, the main gallery had been cleared and was being painted and reset for the show. 19 selected members from all over the region participated in the show, with about 140 pieces of work on display. Many of us turned out for the evening of the private view on Friday 6 May to meet our public!

Simon and Gillian Dolby (painters and printmakers themselves) provided a warm welcome, and there was a good audience of locals looking and buying. I think at least one piece was sold before the show opened, and I know that one of mine went within a few minutes of opening, which is always a good start! Simon was obviously pleased with the results, as he asked to extend the original date for the end of the show by two weeks. I think that overall sales were reasonable, and members have been asked back for the Christmas selling show later in the year.

From my own perspective, I'd always like to sell more, and it is quite a long way to travel from the far south western end of the Anglian Potters area, but I was very impressed with the warm welcome, and the effort put in by all at the gallery to put on a good display of our work, to attract visitors, and provide us with the opportunity to exhibit in a different area.

Thanks again to Anja for organizing the show for us, and to Simon and Gillian Dolby for welcoming us to their gallery.

Words: John Masterton.

Pictures: Anne Pilkington, Anja Penger





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POTTERS' CAMP PREVIEW: NO SMOKE WITHOUT FIRE!

Here are a few photographs from another successful camp to whet your appetite for the full-scale article in the Winter Newsletter.

Andy Wright



Andy Wright



Reta Vince



glass fusing kiln



stoking the Roman kiln

Andy Wright



Andy Wright



Reta Vince



inside the pizza oven

Susan Van Valkenburg



Susan Van Valkenburg

Andy Wright



Desa Philippi



relaxing round the camp fire

ART IN CLAY, HATFIELD 2011

After a very wet setting-up day, the Friday, when I visited the show, was a perfect summer day – sunny but not too hot in the marquees. As usual, there was far too much to take in on one visit, but here are some photographs of work which caught my eye. Several Anglian Potters members had stands, though I did not manage to visit all of them. The variety, quality and inventiveness of the work on show was really impressive, and I kept coming across potters whose work I would love to see demonstrated at one of our AP events days.

Carolyn Postgate

Left: time for a rest on one of Chris Lewis's African stools



AP member Margaret Gardiner with customers

Mark Smith and his quirky ships



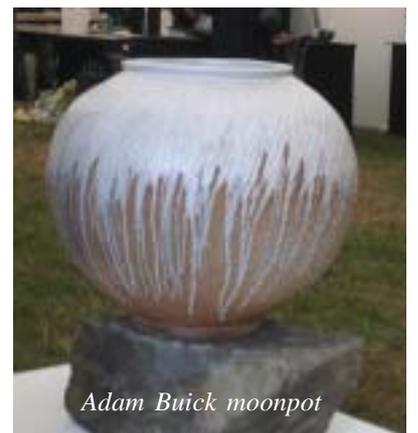
AP member Richard Baxter



AP member Alan Foxley's sculptures



Alan & Ann Foxley



Adam Buick moonpot



Sarah Cox

MEMBERS' WEBSITES:

- www.angelamellor.com
- www.brendagreenart.co.uk
- www.broadwayceramics.com
- www.cathydarcy.com
- www.ceramicsbuyanja.co.uk
- www.corbykilns.co.uk
- www.chrisrumsey.co.uk
- www.davidwilliamsampson.com
- www.heathergrahampotter.com
- www.helenhpottery.co.uk
- www.helenmartino.co.uk
- www.iangeorgeceramics.co.uk
- www.ingridhunter.com
- www.janburridge.co.uk
- www.janehollidge.co.uk
- www.jjvincent.com
- www.johnmasterton.co.uk
- www.judsonsinfrance.com
- www.katharina.klug-art.com
- www.lolaswainpottery.com
- www.madeincley.co.uk
- www.maggygardiner.com
- www.mariamcullumceramics.co.uk
- www.matthewblakely.co.uk
- www.patsouthwood.co.uk
- www.potterycourses.com
- www.potterycourses.net
- www.richardbaxter.co.uk
- www.robbibbyceramics.co.uk
- www.roceramics.co.uk
- www.rockwellpottery.com
- www.rowanhumberstone.co.uk
- www.sculpturelounge.com
- www.secretceramics.co.uk
- www.stephenmurfitt.co.uk
- www.susancupitt.co.uk
- www.suffolkstoneware.co.uk



Jon Barratt Danes



HENRY MOORE AT HATFIELD

16 monumental sculptures are scattered around the grounds of Hatfield House in an exhibition not to be missed. It continues until 30 September 2011





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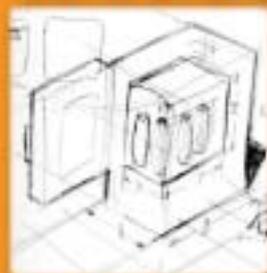
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design



maintenance



teaching



tech



glaze



nationwide



join us on

SUMMER SHOW AT EMMANUEL COLLEGE

Two days of really hard work by a large army of volunteers resulted in a tremendously successful Private View evening on Monday 15 August. The exhibition looked wonderful, sales were brisk, and I heard many favourable comments from our faithful customers! Here are a few snapshots from the show.

Carolyn Postgate



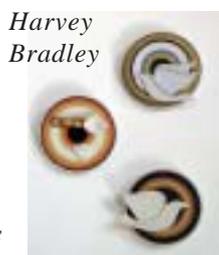
Denise Brown



the new exhibition sign



Annie Evans



Harvey Bradley



Dameon Lynn



Anja Penger



welcoming bar staff!



Ingrid Hunter

ALL SAINTS, CAMBRIDGE 2011

As you know, this exhibition will run from mid-November to mid-December. Entry forms will be sent out to members about 6/7 weeks beforehand. If you haven't received anything by the end of the first week in October, please get in touch with me.

If you have given us an email address then that is the method by which forms will be sent to you. If you wish your forms to be sent by post, you need to contact me on 01603 261951. Those of you who have not supplied an email address will get their forms by post.

Jackie Watson jackie@wolvercott.co.uk



BOOK REVIEWS



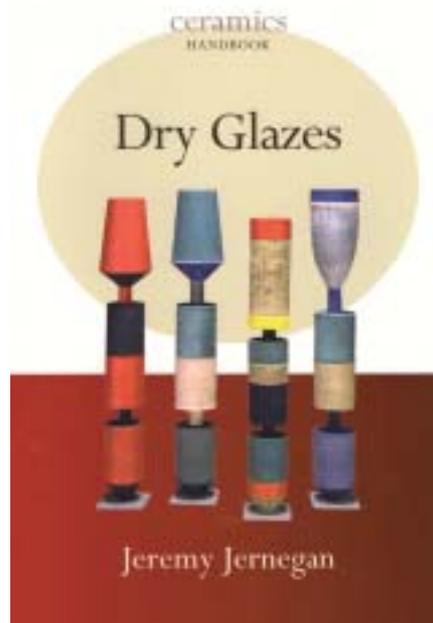
CERAMIC TRANSFER PRINTING **BY KEVIN PETRIE** A&C BLACK £16.99

Ever since Wedgwood's day, industry and the crafts have had shifting, blurred boundaries, either as automation has robbed the craft worker of their unique status or as industrial innovation has brought new techniques to designer-makers. This ebb and flow between the crafts and industry can either delight or appal, so it's largely a matter of attitude. Ceramic transfer printing feels like the current borderland, where digital technologies can enable mass production but also open up more creative possibilities for individual workers. That feels like an exciting area to explore. Artists like Paul Scott and Grayson Perry both use the techniques to give their work a distinctive and political edge, but ceramic transfer printing can also be highly commercial.

This book covers digital approaches, where an artist creates a design on computer and then sends it away to be turned into a ceramic transfer (bypassing the whole complex discipline of traditional printmaking). This has all the advantages of reliability and repeatability that some potters are likely to give only a cautious welcome. It also covers lower tech approaches, from monoprinting and screen printing, via the middle ground appropriate to potters with access to a printmaking studio.

I have done quite a lot of both printmaking and pottery in my time, but I confess that I have rarely combined the two. With my experience, I suspect there is enough in this book to enable me to

take these two disciplines further. Some of the techniques are, however, far more suitable for learning on a course than from a book. There are simply too many stages involved to get your head around without seeing the process through from start to finish. I suspect this book would make a very useful adjunct to a course, and it is no surprise that the author runs workshops himself. Looking through this book and two others on printed ceramics, what struck me most is how all the various techniques throw the emphasis of pieces on to their composition, in the pictorial sense. Whether the forms are classical or modern, the printing process does seem to add something painterly. Now some of that will simply be because we are talking about combining a two-dimensional artistic process with three-dimensional forms, but I think it is more than that. In part, it's because of what printmaking does to an artist's perception compared with, say, a painter's or traditional potter's. When you plan prints, you perceive in blocks of colour rather than brush strokes or three-dimensional forms. And many of the techniques in this book also allow the positioning of designs to be more considered than many straight glazed approaches. In turn, this leads to an interesting play between precision and freedom. Perhaps that is just another element of the blur between industry and craft.



DRY GLAZES **BY JEREMY JERNEGAN** A&C BLACK £15.99

If you are used to making your own

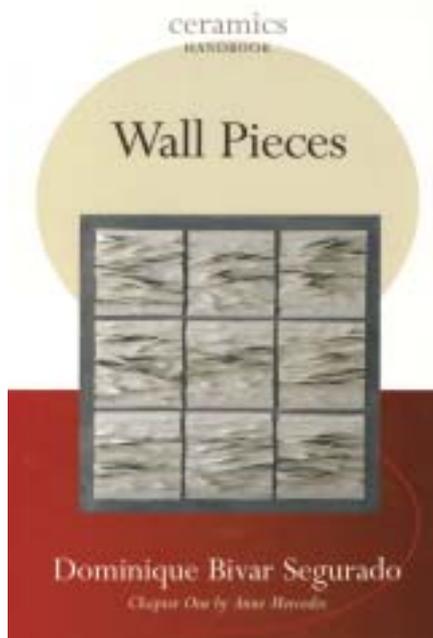
conventional glazes, perhaps for domestic ware, most dry glaze recipes just look bonkers. After all, as glazes are glass, they are generally food safe, stable and have an appealing depth to their appearance, so why head to your kiln with a bunch of ingredients that will only just stick to the pots, don't add that functional element to your work and look flat? This book will ably show not only why, but how to do it, and some of the reasons surprised me.

First, of course, dry glazes can appeal aesthetically, and good looks in ceramics can be all the function a piece needs. Dry glazes don't reflect the light with the same intensity of normal glazes, so your attention is thrown more on to the form than the surface. The piece will look more like itself from any angle and under a range of lighting than if the contours are continually altered by reflections.

Secondly, although dry glazes can be applied in all the usual ways, they don't melt in the firing in the same way as other glazes. This means that the results can be more predictable, and that repeat firings with different layers of glaze are likely to remain visually sharper, with no risk of the layers merging into one another.

And finally, dry glazes are simply one end of a spectrum of materials and techniques that open up even more possibilities for our creative outpourings, especially if you are into sculptural ceramics.

This book, one of A&C Black's ceramics handbooks, ticks most of the usual boxes for the series: plenty of recipes, interesting, well-lit pictures (benefitting from the dryness!) from a wide range of makers and a knowledgeable text. It's not perfect, though, and perhaps shows the limitation of the format. For example, each illustration is matched with a code for the glaze used, so to get the full information on what a surface had on it and how it was fired means you end up flicking through the book between recipe and illustration until you get both pages fixed in your mind. And given that so many of the dry glazes used depend on particular firing regimes – such as underfiring raku – to achieve their colour or textural effects, I felt that the firing information was a little scant. But these are quibbles and shouldn't stop you buying the book if this is an area you wish to explore.



WALL PIECES
BY DOMINIQUE BIVAR SEGURADO
AND CHAPTER ONE BY ANNE
MERCEDES

A&C BLACK £15.99

You can't get much farther from the general public's idea of what pottery is than many of the pieces and techniques covered in this book. Almost everything in it is resolutely modern and linked only by its vertical context. That's OK. No one objects to books about ceramics for the garden so why not devote a slim volume to ceramics that take up little room?

Some of the work here can be called "painting plus" – a bit like painting but with the added value of a more dynamic and textural surface. For my taste, these are the least successful pieces in the book. Paint's versatility is hard to beat for two or two-and-a-bit dimensional artwork. Too many of these pieces lacked the colourful vibrancy of the best painting and looked like they would just create more housework.

Where the work gets more interesting is when it is hung outdoors, on an architectural scale and, to some extent, where clay is used for wall-mounted art installations. Many of these pieces were assembled into vast works, some tens of metres long.

Composite works have their own issues, from consistent firing to the risk of breakage during installation, but perhaps the biggest issues surround planning the idea and, for site-specific work, the exact location. The book covers this well, with a chapter full of

useful questions about what to look for before embarking on a project, from the essential if dull health and safety considerations and even duller and more essential budget through to a brief look at the design process. It can't be prescriptive because context is everything in these matters, so a good list of questions is better than a list of irrelevant answers.

The chapter on hanging and mounting really shows the author's experience in getting large pieces right. He talks about combining the ceramics with different backing media, from sheet metal to wood, acrylic and glass, and how each needs its own techniques to account for wear, tear, differential shrinkage and the great British weather. It's all good practical stuff.

Another chapter looks at how a range of wall pieces have been made by several potters. Some are familiar names from Ceramic Review, but others were new to me. These case studies were more interesting and varied than many, but because of that range it was perhaps hard to pull it together and draw general lessons. Perhaps that was the point because it leads on to the final chapter's examination of the ideas and motivations behind some fantastic pieces. These range from the still beauty of Henk Wolvers, whose geometric porcelain wall piece is reflected in the same design on the adjacent floor carpet, via the energetic collaboration of four ceramic artists to create "Flock", to Christie Brown's slightly haunting "resource-clay". All in all, this book proved to be far more entertaining, practical and inspiring than its title suggests.

Mark Boyd



CRAFT & DESIGN
SHOWCASE AT THE
BABYLON GALLERY

We have just closed the doors on our first Craft & Design Showcase at the Babylon Gallery, Ely and I am delighted to report that it was extremely well received by the good folk of Ely and beyond. There were approximately 2,500 visitors in its six-week run and the comments left in the visitors' book indicate that there is an enormous amount of support and appreciation for high quality contemporary craft.

Anglian Potters was well represented and, although sales overall were muted, ceramics proved to be the strongest sellers.

This was my first opportunity to curate an exhibition at an art gallery and I was so impressed by the standard of all the work submitted. It was a steep learning curve and far more arduous than I had imagined, but I had a brilliant team to help me put the show together and I think we were able to display everybody's pieces to best advantage.

Following the success of this exhibition, I plan to hold another selling show at Christmas – so please earmark a space in your schedules and keep an eye on the Babylon Gallery website for further details.

www.babylongallery.co.uk

Words and pictures: Christine Pike



EVENTS & MEMBERS' EXHIBITIONS

MARGARET GARDINER VAPOUR GLAZED CERAMICS

**OPENING DAY 10th
SEPTEMBER**
continues until 5th Oct

I have been saving my best pots for my first solo ceramic exhibition.

With light refreshments to welcome you, browse through this light and spacious gallery in a unique town. With watercolours and prints by Richard Bawden

Exhibition at **BIRCHAM GALLERY** Holt, Norfolk NR25 6BW
www.birchamgallery.co.uk email: birchamgal@aol.com
 Tel: 01263 713312 www.maggygardiner.com



CERAMIC HELPLINE

Members to contact:

Alan Foxley: handbuilding, reduction firing
01799 522631

Colin Saunders: mould-making, transfers, slipcasting
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 / soda firing
01279 654025

Sonia Lewis: high-fired ware, porcelain
01353 688316

Angela Mellor: bone china paperclay and slipcasting
01353 666675

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

JOHN MASTERTON



From late **August:** Moreton Gallery, Moreton-

in-Marsh **19-20 November:** Art in Clay at Farnham Maltings;
November: 'Bakers Dozen' exhibition at the Roundhouse Gallery, Uttoxeter Road, Foston, Derbyshire DE65 5DL
www.roundhousegallery.co.uk
5 Nov-25 Dec: Byard Art, King's Parade, Cambridge

NORFOLK CONTEMPORARY CRAFT SOCIETY

A TALK BY RUTHANNE TUDBALL
 Tuesday 13 September 7pm
 The Cube, The Forum, Norwich NR2 1TF

Tickets on the door £5
 Free to NCCS Members and Friends. A glass of wine or soft drink is included
www.norfolkcraft.co.uk

POTCLAYS 70TH ANNIVERSARY OPEN DAY

Saturday 1 October

Potclays in Stoke-on-Trent is celebrating with demonstrations by David Frith, factory tours and up to 75% off clearance sale. For more details email: sales@potclays.co.uk or tel: 01782 219816. www.potclays.co.uk

CPA VISIT TO THE FITZWILLIAM MUSEUM, CAMBRIDGE

Following the very successful visits to the British Museum and to the Ashmolean, MAAC is now planning a visit to see the ceramics collection in the Fitzwilliam Museum, Cambridge.

Date and further details to be announced, but in the meantime if you are interested please contact Marshall Colman:
marshall@marshallcolman.com



Making patterned bowls, using coloured inlay
 Carolyn Genders 26 – 30 June

Pattern, colour, texture and line – fine drawing in clay
 Joanna Veevers 8 – 10 July

Exploring porcelain – throwing and hand-building
 Jack Doherty 12 – 15 August

Japanese ceramics – exploring form
 Shozo Michikawa 12 – 26 August

Creating impact with wheel-thrown ceramics
 Duncan Hooson 26 – 29 August

Hand built domestic ceramics with modelled details
 Anna Lambert 9 – 12 September



Carolyn Genders

West Dean College, West Dean, Chichester, West Sussex PO18 0QZ
reception@westdean.org.uk www.westdean.org.uk/college 0844 4994408

KILN FOR SALE

About 460 hard fire bricks, about 300 insulating bricks, 1300 grade; a cast burner quarl; Shelly roof system, 15 tiles plus suspension bits; 2 Swirlamiser burners, one in use, with the other as spare (plus 2 home-made ones, that I obtained ages ago, and have it on good authority that they do the job, yours to play with!)

Also included: loads of kiln furniture, enough for 2 kilns; 16" centrifugal blower with fairly new single phase motor; about 50' of air pipe, steel, associated valves, taps etc.; a bunded plastic oil tank, 2000 litres. It still has 2 firings worth of oil, don't ask how many litres it uses, I have never worked it out (damn' hobby potter).

This kiln has seen 15 good firings to cone 9, taking on average 10 hours. I have produced some cracking temokus, reds and a reliable celadon. The design could be improved as you rebuild. I am downsizing due to a drop in thrown tableware demand, and I am looking for a Laser kiln for a change.

Contact Chris t: 01273327379 e: chrisheape@hotmail.com

POTTERYCRAFTS LIMITED

Over the last 2 years, we have been re-designing the entire kiln range to improve reliability, durability, and efficiency. Following the successful New Hobby and New Top-Loading ranges, our latest innovation is the Tube Supported Element found in our front loading kilns. Tube Elements are not embedded in the kiln wall, which means more heat gets into the kiln, vastly increasing efficiency.



PotteryCrafts are proud to support



Glaze



Equipment



Materials



www.potteryCrafts.co.uk

Tel: 01782 745 000

Brick House Crafts operate from 5,000 sq ft premises in Essex. They are pleased to confirm the continuation of their 10% discount scheme to members of Anglian Potters on raw materials, clays (up to 1/2t) and hand tools. Lessons available on an hourly basis together with City & Guilds Level 2 & 3 courses (100% pass rate to date). Contact Mary or Maureen Tel: 01376 585655

www.brickhouseceramics.co.uk

WANTED

Does anyone have a Shimpo or any other kind of electric wheel in good condition that they would like to sell?

If so, please contact:

Mariam Cullum

e: mariam@cullumpots.co.uk

t: 07913 351611

FOR SALE

Surefire Top Loader

39 litre single phase 3.5kw electric kiln, including controller and kiln furniture.

In good condition £200 ono

Contact Sue Bruce:

e: susiebruce@fsmail.net

t: 01394 384865

FOR SALE

Dough Mixer

Large, old and wonderful piece of machinery. £200 ono

Contact Margaret Gardiner :

e: info@maggygardiner.com

t: 01279 654025

FOR SALE

Pottery Studio Closing Down

Front Loading Essex Kiln BK90E

240 volts. With Cambridge 401

Programmer. Max temp 1300°C: £800

Potdays Electric Wheel with wheel head extension: £250

Brickhouse Seated Kickwheel: £75

Oil Drum Raku Kiln with burner and gas bottle: £50

Raku Tongs: £10

Wall mounted Clay Extruder

3¾ diameter with 4 dies: £50

Gex Hand Extruder: £10

Pug Mill Free to a good home

Raw glazing material, studio work tables and chairs: come have a look and make an offer.

Contact Karen Glanvill:

t: 07789 996070 or 01206 729731

e: karen@glanvill.me.uk

FOR SALE

Podmore

Electric Potters Wheel

Second hand, well used
Static stand, seat well worn.

£250 ono buyer collects

Contact Jennie:

e: jennie@alied.co.uk

t: 01480 394947

FOR SALE

Cromartie Top Loader

Model CTL603 60 litre top loader

240 volt single phase, 4.5kw

To include Safefire 3000

controller, both old (like me) but working well. Not connected but worked fine six months ago, dry stored.

£175

NR24 2NJ

Contact Tel Turnbull:

e: tel.turnbull49@gmail.com

t: 01263 863034

FOR SALE

Clay Extruder

Made by Jerry Finlayson, it includes several perspex dies

£90 ono

Contact Sue Bruce:

e: susiebruce@fsmail.net

t: 01394 384865

THE CRAFT COURTYARD IN GREAT YARMOUTH

is looking for potters to join our new pottery.

We are looking for 3 permanent potters. We also offer 'potter for the day' at £10 per day, where potters can come, work and display their pottery for sale.

Anyone interested please contact Tina on 0773 483 2652.

DIARY DATES 2011

Lisa Hammond:

[Note change of date]

4 September, Mundford

www.lisahammond-pottery.co.uk

Ickworth Wood Sale

& Craft Fair:

8-9 October, Ickworth House

Ostinelli and Priest:

23 October, Mundford

www.ostinellipriest.co.uk

Selected Members' Exhibition:

29 October-12 November

Appleyard Gallery, Holt

www.theappleyardgallery.co.uk

Christmas Show:

12 November-11 December

All Saints' Church, Cambridge

MEMBERSHIP FEES

Ordinary £27 (half year £15)

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

Institution £50 for a college or workshop – half year £27

(details on application to the Membership Secretary)

Student £10 for full-time ceramics

students – proof of status is required

ADVERTISING RATES

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2 column w 11.8cm x h 8.8cm £13.00

1 column w 5.7cm x h 17.6cm £13.00

1 column w 5.7cm x h 8.8cm £6.50

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Advertisements can be designed if text and pictures (minimum 300dpi) are provided. Printed in full colour.

Contact Carolyn Postgate, Editor

e: carolyn@clara.co.uk t: 01954 211033

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FOR PUBLICATION BY:
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