

NEWSLETTER

SPRING 2011



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www.anglianpotters.org.uk

CHAIRMAN'S REPORT

WINTER EXHIBITION CAMBRIDGE

The All Saints' Exhibition went well with record sales turnover. The display looked good and was well received by visitors. It was pleasing to have some new exhibitors, but some regulars were missed!

I would like to thank all who helped with the setting up and organizing in any way. We really do rely on this support.

There are always some members who are not happy with their position within the display, but I assure members that we do our best to be fair and to create a balanced and attractive exhibition.

EMAIL COMMUNICATION

We are increasing the use of email for Association business, to save on postage where possible. This means that members need to ensure that the Membership Secretary, Mary Wyatt, has your correct and up-to-date email address.

I am aware that some of you have missed submission dates and notices. Can I suggest that members contact the Committee member involved if they have not received notice of an Event/Exhibition about three weeks before expected event is due to take place? Our Event dates are well publicised in the Newsletter. Post will, of course, be used for those without email.

DAY EVENTS

The Committee has received a proposal that we have an exchange/sales/donations space at Day Events. Members can dispose of unwanted materials/books/equipment etc. If you wish to use this facility please phone Heather Graham to book a space. Members will be expected to handle sales themselves and to take away unsold stuff at the end of the day!!

SELECTED MEMBERS

The Selection meeting will be at Coton on 16 April. May I remind you that a member, who is not a candidate, may attend a meeting to observe how the candidate's submissions are considered

Cover: Ray Auker demonstrating to a rapt audience outside the Anglian Potters tent at the Ickworth Wood Fair in October. Photo: Carolyn Postgate



by the Selectors. If you are interested, apply to Anja Penger.

ANNUAL GENERAL MEETING

The AGM will be at Mundford on Sunday 22 May. If you have items for the Agenda, please send them to Susan Cupitt.

Heather Graham and Felicity Hoyle, our Day Events organizers, are standing down, so we will need to cover this position. Nominations or volunteers are welcome! We will also have a vacancy for Webmaster, as Ian George is also standing down.

Victor

EDITOR'S NOTES

MEMBERS' PHOTOS

Sally and Christine are keen to have high resolution images of members' work and exhibitions/activities for future AP Press Releases. Please contact them for more information:

sallymach2@aol.com

christine@christinepike.com

EMAIL

As mentioned in Victor's article, using email represents a huge saving on postage costs as well as Committee Members' time. **It is really important that Mary has your current email address:** check out your entry in the Membership List for 2011 published with this Newsletter, and let her know at once if there are any mistakes. On the other hand, if you would always prefer to receive notices by post, let Mary know. **01394 671033**

mary@24wyatt.freeserve.co.uk

Remember to look out for emails for Demonstration Days, AGM, Exhibitions etc.

Carolyn

ANGLIAN POTTERS NEWSLETTER SPRING 2011

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ANNUAL SELECTION MEETING

Our annual selection meeting will take place on 16. April 2011.

To apply, please contact Anja Penger (see details under Committee Members, inside front cover) as soon as possible. Anja 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 31 March 2011. 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, they should stand well together and they should all be appropriate for the category you apply for.

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

Members page and for the Selected Members folders which are presented at Selected Members exhibitions.

Normally applicants for Selected Membership should have shown their work before in our open exhibitions or should have attended an informal feedback session (see below) before applying.

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 yet or you seek an opportunity to get advice on how to improve your work you may like to consider an informal feedback session. We would like to offer these for any member who would like their work reviewed by three Selected Members. The informal feedback sessions usually take place in conjunction with the Anglian Potters demonstration days and by prior arrangement. Please book for this session with Anja. The next demonstration day is 27 March 2011. If you want informal feedback about your work on that day please book with Anja before 20 March.

Anja Penger

CLARIFICATION OF MEMBERSHIP RULES

Since I became Membership Secretary I have been puzzled by the 'Institutions' membership category. Some businesses join the Association just to get our information, so make little demand on our events, but there are also groups of potters who join under this category, sometimes with more than 10 members. The membership cost for this is £50 – little more than a joint membership. The Committee discussed how this affects exhibitions and camp. The following rules are now in place for groups who join under the Institutions category:

- ◆ The group can exhibit in our selling exhibitions, but may only submit 25 pieces as a group entry, with payment for sales going to the group as a whole.
- ◆ Only two members of the group or institution will be allowed to attend camp.
- ◆ All members are entitled to clay discounts, but there will only be one membership card between the group.
- ◆ Demonstration events are open to all members of a group or institution.

Mary Wyatt

CHRISTINE HESTER SMITH AT MUNDFORD

Heather Graham



Christine lives and works with her husband Roger at the Barnbarroch pottery which they set up in 1978 at Kippford, in Dumfries and Galloway, a beautiful part of Scotland. She was born in the Scottish Borders and with students from Dartington Hall initially set up a pottery in Scorpello before moving to Scotland to establish her pottery and showroom there. She sells her work from her showroom but also exhibits widely in the UK and describes her work as a combination of illustration, form and function, humour, slip and clay.

The day started with a very interesting slide talk to a packed hall. She described her methods of working which include throwing, slab building and extruding. Extrusion is often used to form handles but Christine uses it to make rather larger forms and bends and twists them to get the shape she requires. She won a Scottish Arts Council grant which enabled her to have special dies made from old road signs to her own specifications by a local blacksmith.

She explained how the clay has to be just the right consistency (rather soft) to go through the die. She uses Valentines Earthenware black and red, sometimes combining the two. The slides showed the variety and different scale of her work,

Heather Graham



Reta Vince

using slips and glazes to decorate.

In her studio the extruder is wall mounted but of course this was not possible at Mundford, so it made things more difficult and required willing helpers to hold the table steady and to help operate the extruder when the demonstration started. Amazingly large pieces of clay were forced through the die as Christine manoeuvred them onto a board, gently rearranging them to the position she required, and left them to stiffen up. Some of the extruded clay was draped over kiln props to give a wavelike form. She described how in her pottery she drapes pieces over old oak barrels, with assistance. The funding grant enabled her to experiment and try new ways of doing things. She talked about how she responded to the environment using birds and fish and so on in her designs, but was also inspired by African head rests and Ashanti stools.

One of Jerry's wheels was used to demonstrate how a bird could be made by throwing a slender shape and, while wet, bend it to make the form of a gannet, or another bird. After the usual lavish lunch, the afternoon was taken up with assembling the different extruded pieces of clay, adding more clay and squeezing it to form shapes until a man in a boat appeared, I should add, in clay! Other pieces were made from other extrusions and Christine talked about her different methods of surface decoration. She uses slips, sometimes spraying a background slip and other coloured slips with a resist between colours. She also uses wax and black iron oxide as a tube liner between colours. She generally uses matt glazes but also adds shiny highlights.

This method of working seemed to allow for spontaneity and inventiveness of form with often lively and humorous decoration, which resulted in surprising and interesting work. To give a demonstration away from her studio was quite a task and I am sure everybody appreciated the work involved and the instructive talk and demonstration.

Jackie Plaister



Carolyn Postgate



Carolyn Postgate



Heather Graham



Heather Graham



Heather Graham



Heather Graham



Heather Graham



Heather Graham

Carolyn Postgate



Carolyn Postgate



ANGLIAN POTTERS AT THE ICKWORTH WOOD FAIR



Last summer I wrote in the AP Newsletter that the Ickworth venture would again use the 'first come, first served' criteria. But never in a month of Sundays did I expect so many applications to fall on my doormat in the three days following publication. We opened a waiting list and asked people to share tables if possible and eventually started to match demand to availability. Rob volunteered to pitch outside the marquee if the weather was fine and we managed to squeeze another table in. When eventually we were open for business I think we were all happy that another superb Anglian Potters display had materialized.

For the first time the National Trust decide to charge visitors for entry to the Wood Fair and so relocated us to a enclosed field. Over the weekend more people visited than ever before but some stallholders felt that sales were down. However the weather was good and we soon had kilns firing and sawdust (our main link to the 'wood' theme) was smoking. We are privileged



to have an ever-growing squad of raku specialists and soon the display table was filling with intriguing results. Meanwhile our throwing, modeling demonstrators and table holders were



engaging with the public.

I must say a big thank you to all who took part for the hard work and enthusiasm that made our weekend such a success. One comment to me from the organisers said it all – ‘If I had a prize for the best it would go to the Anglian Potters contribution; that was even better than last year...’

There are things that we could do better, but the stalls looked great and we engaged more of the public with our activities than before. We might have more people joining Anglian Potters as a consequence.

As ever, Jerry did a splendid job in organising the provision of the marquee – and in the welding of a disparate body of willing helpers into a team to take it out of its box and put it back again. Thanks to Frank Logan for towing it for delivery and collection. In reality we all need thanking for the special contributions that we all made. A stallholder from one of the other marquees cannot get over how well we all work together. He thinks that our Association is very special. So do I. Many felt that they want to do it again. So, if you have not taken part before but would like to, please respond early when the application form comes around in the summer.

Harvey Bradley



Above: raku in action. Below: erecting the marquee. Left: Dennis Coulden



A VISIT TO SOME COTSWOLD POTTERIES (CONTINUED)



The next, and last, day of our trip started off with Wichford Pottery. Wichford specializes in garden pots and they are beautifully displayed with lots of the pots planted up and set with statues and plaques in a charming garden – although the prices of the pots were way beyond my purse. (One big pot was £1300 – and well worth it – I could have set up a couple of garden chairs and a small table and had my morning coffee inside it.) The studio was open to the public and we saw at least 4 people at work. Two men were processing raw clay and stopped work to explain the process for us – this was all being done on a large scale with enormous pug mills and machines of that ilk. They also told us that a lot of their pots go to Japan and their big concern at the moment was whether they should order a 40 foot or a 20 foot container. It all depended on the results of the firing in progress as to which size container they should order. This was potting on a grand scale!

Heather adds: *I think that this was perhaps an example of a pottery diversifying to survive in the face of competition from the third world. There are so many amazing garden pots to be bought in our garden centres for a fraction of what it would cost to produce them here. They have opened a very good gallery stocking some of the best known potters as well as a number of interesting other crafts. The downside was*



that they must be charging quite a high commission because the prices were above the norm. They also hold pottery weekends where there are demonstrations and firings – again quite pricey.



The last pottery we visited was Hook Norton pottery. This belongs to Russell Collins and I remembered seeing an article about him in Ceramic Review. He makes pots for pubs, chains and hotels and used to have 12 potters working for him. He has now retrenched into a one man show and as well as doing lots of throwing he sends out some of his work to be jiggered and jolled (to his design) by the big potteries in Stoke. (He makes soup bowls by the thousand!) He was very friendly and showed us round his studio and kiln room. He has two big gas kilns. One was particularly interesting. It was one of the first ceramic fibre kilns made and consisted of ceramic fibre with special tiles bolted on to the interior. He said he had been firing it for 30 years and had never had to replace a thing, while the industrial trolley kiln had had to have its ceiling replaced twice. He also had an old kiln made by Ray Scott which was in a rather dilapidated state – but still in use. Russell had been to the same teachers training college as me (an interesting coincidence) and then had gone on, after a stint of teaching in schools, to teaching at Harrow. He had also taught kiln building and he had a comfortable attitude towards his kilns which was rather refreshing.

As we packed up for the trip home I thought about the last few days. We had covered the full spectrum of small potteries. From the studio potters like Liz Teall, who works alone and had returned to potting a few years ago after bringing up her children and Toff Millway who, working alone has become a well-known name in the pottery world. Next in the continuum is Ray Finch, at the top of the tree for studio potters



with an MBE and people working for him, then there's Hook Norton Pottery where Russell is still hands-on but deals in thousand of pots per order and finally Winchcombe where there is a full family concern with several employees running a big business. The common theme throughout was, when we met the potters, the friendliness and willingness to discuss with us the nature of pots and pottery. All of them showed great interest in where we were going and all knew of each other and were full of other names of potters to visit in the region! So all in all, a visit to the Cotswolds is a very worthwhile holiday. Not too far for travelling and chock full of potters. In fact I am thinking of another trip in the spring to see some of the potters I missed! Although I think I'll have to save up some spending money first because it is so very hard not to buy pots – as Toff said to us; “Admit it – you are just pottery addicts!”

Words and pictures: Felicity Hoyle and Heather Graham



CERAMIC HELPLINE

Members to contact:

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, 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.

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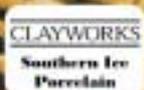
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ETHIOPIAN COFFEE POTS

The Coffee Ceremony is a social ritual practised throughout Ethiopia as a way of meeting and chatting to friends for an hour or so. Participants sit in a circle on low benches and are served with up to three rounds of coffee poured from a traditional coffee pot which is heated on a charcoal burner. These coffee pots are very elegant so one of the many things which intrigued me on a recent visit to this fascinating country was the coffee pots and how they are made.

Ethiopian society is very traditional and the making of pottery is regarded as a low status activity, the pots usually being made by women. One sector of society dominates pot making – the Falasha. The Falasha emerged as a group in the period 500-900 AD. Since the time of the Queen of Sheba and her son the country had practised a religion based on the Old Testament. However, under the direction of the Axumite king Ezana and his twin brother Saizana, in the 4th century AD, Christianity was made the official religion. It still is the majority religion of the country. Small groups, however, resisted this conversion and were consequently denied many rights including the right to hold land. Their status became similar to that of the Jews in Europe. These people are the Falasha. Being denied the right to farm, they developed craft skills such as potting and many of the coffee pots now produced in Ethiopia are made by women’s co-operatives with Falasha origins.

The coffee pots are available throughout the land and I was fortunate to visit a co-operative of 20 women who make the pots in Addis Ababa. The pots are made by hand on a turntable and the photographs illustrate parts of the making process. Once formed, the pots are air dried and then fired in one of the two kilns shown. The kilns are wood-fired and the potters claim that firing takes about half an hour with half an hour to cool down. One of the most interesting aspects of the process is how the black ‘satin’ surface of the pots is produced. The potters said it is done by covering the pots as they are loaded into the kiln with layers of dried acacia leaves. These leaves have the size and shape of large laurel leaves. If such leaves are left out of the kiln, the pots fire with the usual terracotta colour.



The making room



The kilns

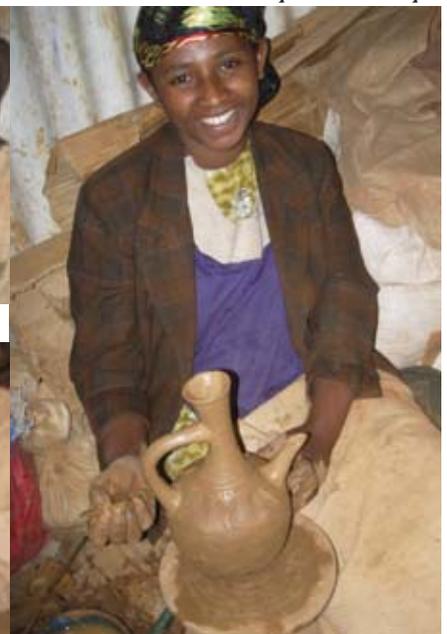
The Co-operative sells coffee pots for about 40p and I am exploring the possibility of importing them to the UK for sale here. Any profits will be split between the pot makers and charities working in Ethiopia. Contact Peter Chamberlain, email: pjchamberlain@ntlworld.com

Words and pictures: Peter Chamberlain



Forming the pot body

Forming and fixing the neck and spout



The potter and her pot

THE HENRY ROTHSCHILD COLLECTION

Shipley Art Gallery, Prince Consort Road, Gateshead NE8 4JB

0191 477 1495

In 1946 Henry founded the shop Primavera in London, on his return from fighting in Italy in the war where he had been deeply impressed by seeing the local craftwork. Nothing much like that had any standing in England at that time.

The London shop began by concentrating on baskets, ceramics and textiles. In 1959 he moved it to Cambridge, and ran it until 1980 after which it was run by his assistant, Ronald Pile.

While selling pots he also collected them, and amassed a very large collection which for years was stored on dark and dusty shelves in his Cambridge house. But now a special gallery has been allocated to them in the Shipley Art Gallery, which advertises itself as the North-East's leading gallery of design and contemporary craft. Over 200 of Henry's pots are on display. There is also a study centre containing books, database information, and, naturally, a lot about Henry. This all sounds definitely worth a visit. As a potter, arrangements might be made to handle some of the work. Contact Sim Panesar on 0191 477 1495, or at sim.panesar@twmuseums.org.uk.

The collection comprises the work of potters of Henry's generation, including Bernard Leach and later family



members, Lucie Rie, Hans Coper, Michael Cardew, Ruth Duckworth and many others. There is also some work of later potters such as Alan Caiger Smith, Ewan Henderson and other sculptural ceramics. The Gallery's own collection has some good pieces too.

Words: Susan Cupitt. Pictures: Courtesy The Shipley Gallery



THOUGHTS FROM THE VICE CHAIR

When Frank Logan ended his term as Vice Chair of Anglian Potters he suggested that I might like to put myself forward for the role. I had not long joined Anglian Potters and felt that would be a bit presumptuous. At the time I had also just retired from full time lecturing and was pleased to be relieved of the endless meetings that the job demanded – and said as much to Frank. He assured me that as Vice Chair he had nothing at all to do. Victor steered a tight ship and everybody agreed the Vice Chair was surplus to requirements. Over the next few years this appeared to become the status quo, so I was caught off guard at the last AGM when I found myself being proposed and accepted as Vice Chair.

Harvey Bradley



Ray demonstrating at Ickworth

In September I attended my first committee meeting and, looking at the agenda, estimated an hour or so would cover it. I can report that your committee are very thorough in their deliberations. After 3 hours we had reached consensus on all the important issues, and on who was to take the necessary actions resulting from the decisions made.

All taken care of, but Frank was right – I had put in my two pennies worth at the meeting, but I still had no actions to take, no particular role on this well-structured committee.

To justify the vote of confidence members have given me I needed to identify a role for myself. I had previously noted that “education” was part of our constitution, and obviously educational aspects are incorporated within many of our current activities, but it does not have any particular focus point on the committee. Alongside potting I have an interest in lifelong learning. I teach adults in my own workshop and serve as Branch Secretary for our local WEA. I have a particular concern about the cuts to local authority adult education ceramic courses, which have provided the introduction to pottery for many of our members (and customers). Probably as a result of the cuts, there have been an increasing number of request for my courses. The

enquiries are not all local, but come from across our region. I cannot always help without jeopardising my own production, but would like to be able to say “I know somebody who might”.

I am aware of a few Anglian Potters who do run classes in their own studios (or might be prepared to do so if they had a space). However I have no idea of how many in total. Perhaps this is the role I could take on – to gather information on who runs classes, where, what and when and then to disseminate this information via the new AP website when it becomes available. Is this a function that would be useful or maybe you have other concerns you would like addressed?

I can be contacted by email: ray@auker.co.uk or by post, address as in the members listing.

Ray Auker

ART ON THE PROM, FELIXSTOWE

Art on the Prom is an outdoor selling event for artists and will take place on 4th September this year along the Prom at Felixstowe. This is the 8th year of this event and it is very well attended by the public. As well as 85 artists' stalls there

MEMBERS' WEBSITES:

www.angelamellor.com
www.brendagreenart.co.uk
www.broadwayceramics.com
www.cathydarcy.com
www.ceramicsbujanja.co.uk
www.corbykilns.co.uk
www.chrisrumsey.co.uk
www.davidwilliamsampson.com
www.heathergrahampotter.com
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www.rowanhumberstone.co.uk
www.sculpturelounge.com
www.secretceramics.co.uk
www.susancupitt.co.uk
www.suffolkstoneware.co.uk
www.woodnewtonpottery.co.uk

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

www.anglianpotters.org.uk

are art workshops in the gardens, entertainers and bands so it is a popular day out for all. You can buy 7 metres of Prom for £50 and this can be shared with another artist/potter. If you are interested in taking part look at the website www.artontheprom.org to apply. A group representing Anglian Potters could also apply for a stand.

Mary Wyatt

A DELIVERY OF CLAY

I've been operating the Cambridge clay dump for several years now, and one of the recurring questions I get is about how the clay is delivered and stacked. I offer you the January 2011 delivery for illustration purposes.

Some time around 8am, I went outside to lay out the ground tarpaulin. It's important that the clay bags not be put on the gravel in order to minimize new cuts and tears to the bags.

The lorry arrived with David Stokes. I gave him a cup of tea, and we were off! He's an owner-operator with one truck, so this is what we get. No tail lift, no fork lift. Every one of those bags is handed down individually. I carry each to its spot on the tarpaulin and stack it with its kind, then go back for another. Repeat several hundred times. We check and count each type of clay before moving on to the next. (My first few deliveries, I stacked the clay as we unloaded, but I realized it's not really fair to make him wait around for me to rotate stock and stack clay, so now I just pop it all on the tarp and do the rest once he's gone.)



The large stack of red bags is 100 x ES5, Earthstone Original. A lot, you say? Why yes. But fortunately quite a few people made me aware of their impending needs. All the people who told me they'd definitely want 10, 20, or 30 bags had their needs taken into account, along with my best guess at what everyone else would need. Similarly, I have been asked for loads of porcelain with promises to buy. In the early days of my clay ordering, I sold just a few bags of porcelain per year. Now I sell car loads of it.

David posed with the clay for me. He says he used to be able to carry a 25kg bag on each shoulder with ease, but now that he's 73, he appreciates the 12.5kg bags.

Finally, all the clay was off the truck, phase one complete. I tried to stack it



sensibly for where I knew each kind to be going. Marie Thompson had an injury which kept her from lifting and stacking, but her help was wonderful and her presence much appreciated. So many bags need to be written on. Also, sometimes the bags get torn in transit, usually by the twist tie of the bag next to it, but sometimes by the nails in the pallets. I keep plastic parcel tape handy at delivery time to patch any holes found. Marie took over this job for me. She didn't do much lifting, and I wouldn't have wanted her to, but she freed me from these other essential tasks and kept me chatting away, which left me no time to feel sorry for myself as my body got tired. It's very cheering to have the help.



For reference, 80 bags is a ton. So, how much should I order when any given clay body might have either a demand of 2 bags a year or 100? The eternal clay dump question. I need to get enough so I don't need to tell many people we're out of what they want, but not so much that it goes unworkable in the bags before it's even sold. There's also the matter of Anglian Potters' money. This is a lot of money tied up in clay waiting to be sold. I don't know that it's possible always to get it just right. I think I'm getting closer every time, but there is no guarantee. I have no choice but to wing it and hope people will be understanding if I don't guess quite right.

V9G, Special Fleck, and B17Cg all come in identical blue bags. Each bag has a sticker on its bottom saying what's inside, but the snails come and eat the delicious paper tags right off the bags.

To keep things straight, I make sure not to stack same coloured bags next to each other, but it's still nice to have the marking to confirm I haven't made a mistake. In absence of the stickers, the only way to resolve uncertainty without opening them is to write on them. So I do.



V9G was another sleeper. I think I sold the last of the original 10 bags I ordered to open this site three years in. Now I sell quite a bit more. Its popularity is really growing. Marie informed me while she marked them that it's an excellent hand building body. I've thrown with it and had nice results, particularly in reduction.

Marie wrote on those bags which needed it. Armed with terry tea towels, she managed quite a few. Alas, the rain was stronger than the Sharpies, and wet bags defy being written on. The tea towels got soaked, and the Sharpies gave up. Not all the bags got marked this time. I do, however, have Marie as a witness that I stacked the clay in the right spots, so just following the map ought to be assurance enough.

All four kinds of porcelain came in black bags this time. This is not always the case, but often is. I try to write the contents on the P of the bag. These are Audrey Blackman.



Just clay to go to Deborah left on the

lorry, and the plastic containers for some unknown plastic container user. Plastic container haulage is David Stokes' bread and butter. Clay is a side line. Here, David uses the Suffolk clay as a writing desk to complete the paperwork for me to sign.



I did ask him if he had considered getting a fork lift. He said they're really heavy to carry around, and then that's payload he can't take on. Since most of his cargo is light, the actual need for a fork lift is limited anyway. So we take it bag by bag, and will continue to do so as long as he's the one to bring it to us. He figures he's good for at least two more years.

When pushing the tarpaulins back so I could stack the new clay, I stepped up on a pallet, and my foot went right through it. That was a bit of a shock, it's never happened before. Fortunately I kept my balance and wasn't hurt, and I did have a spare pallet to replace it with. Nothing lasts forever.



Speaking of things that don't last forever, I got these bricks off Freecycle a few years before I got the clay dump, but they turned out not to be suitable for the original intended purpose. They've been good for holding tarpaulins down in the occasionally fierce winds we get out here. This one seems to have just about finished being useful. I'm in the market for free bricks if anyone has any going.



In general, I try not to take breaks when doing this. If I allow my body to stop, my muscles will refuse to start up again. Around noon, I hit the wall and had to go have lunch. Really, really had to. I bid Marie farewell, and went to take care of myself. It had been raining, so my clothes were soaked through, and I got cold as soon as I stopped working. I got dressed in dry clothes for the second time that day.

Break time over. Time to go back to work. See? Most of it was already done. Most of it got done all in that first big go. And of course it's not just installing the clay, it has to be rotated. Old bags are either pulled to the front and new ones put behind, or old ones removed, new clay installed, then old ones put on top. Each new bag gets handled at least twice, and many existing bags get handled once or twice. That makes a lot of bags moved. I'd managed to rotate all the stock and stack several types before lunch.



You may notice that all the clay is stored on pallets, off the cold, cold ground. Under the pallets is a layer of weed-excluding landscape fabric. I have to say, that stuff is wonderful. My own clay stores didn't have this, and all manner of weeds grew up through the pallet slats, broke into the bags, and set up complex root systems in my clay. Anglian Potters clay will not suffer this same fate.

I also have multiple tarpaulins on top. As it happens, this started as a mistake. When the first set of tarpaulins wore out, I went to install the replacements and found that I had caught the old tarps under the pallets in back. With the weight of the clay, I found the prospect of removing them just a bit too unappealing, and decided to just leave them. The result was a happy one in that the stacked tarps create air layers, which help to protect the clay from the effects of extreme temperatures. So now I put the new tarps on top when needed and leave the old ones on purpose. I've been very pleased with the results.

Of course the main thing is to keep the sun off the bags. The plastic degrades rather spectacularly in sunlight. Trust me on this. Again, my own clay was used to learn this lesson.

Various people have suggested storing it all indoors somehow, but it goes hard a lot faster that way. Clay seems to like to be outside.

So, right. Back to work. Unfortunately, the rain had continued pretty heavily while I rested, so each and every remaining bag came with its own puddle in the folds. Soaked to the skin again.

All done. Stacked, rotated, ready to go. No reds next to reds, no blacks next to blacks, no blues next to blues.



One of the tag-eating culprits poses next to a mostly-eaten tag. It's nature.



2pm. All wrapped up, safe and sound. Just like it never happened.



So I went indoors and got into my third set of dry clothes of the day. And had a nap. I'd call this order slightly larger than usual, but between stated and anticipated needs, I think a few types of clay might well be out of stock by the next order in 4 months.

If you're planning to come get clay, please do ring for an appointment. I have a lot of flexibility in my schedule, but no set open hours. We just have to work it out on a case-by-case basis. Keep in mind that I can only take cheques with a guarantee card as payment, no credit cards or cash. I'll also need to see your membership card because I can only sell to paid-up members. We're not a business open to the public, this is group buying. And look! See all that gravel? You can pull your car right up onto it, and the clay won't need to be carried so far.

Words and pictures: Susan Van Valkenburg

CHRISTMAS SHOW AT ALL SAINTS' CHURCH, CAMBRIDGE



In spite of the cold weather and the recession the exhibition at All Saints' went very well. Sales were brisk and the total amount taken was very satisfactory. Once again, many thanks to all Anglian Potters who helped make this event a success.

Jackie & Karrie



Clockwise from top left: Christmas tree with potters' donated decorations, John Masterton, Private View refreshments, JJ Vincent, Susan Van Valkenburg's jewellery, Lorraine Izon (bird), Peter Deans (casserole), Roger Phillippo (ark), Joyce Davison (crackle-glazed vase).





Clockwise from top: Rob Bibby, Madelaine Murphy, Erika Dennison, Jackie Watson, Lorraine Swift, Michelle Daniels (vase), Pat Todd (bowl), Lydia Dench.



CERAMICS EVENTS DIARY 2011

ANGLIAN POTTERS

SELECTED MEMBERS EXHIBITION

May 6-20

Dolby Gallery, 30 West Street, Oundle
www.dolbygalleries.com

NATIONAL CERAMICS WEEK

May 9-15

www.craftanddesignmonth.net

NORFOLK OPEN STUDIOS

May 21-June 5

www.nnfestival.org.uk/Norfolk-Open-Studios.ice

SUFFOLK OPEN STUDIOS

Weekends in June

www.suffolkopenstudios.co.uk

POTFEST SCOTLAND

June 10-12

Scone Palace, Perth
Open: 10am-5pm
Tel: 01768 483820
www.potfest.co.uk

EARTH & FIRE

June 24-26

Rufford Abbey Country Park, Ollerton,
Newark, Nottinghamshire NG22 9DF
Open: 10.30am-5pm daily
Tel: 01623 822944
www.nottinghamshire.gov.uk/home/
leisure/arts/earthandfire.htm

HARLESTON AND WAVENEY

ART TRAIL

June 25-26, July 2-3, 9-10

Studios open 11am-6pm
www.hwat.org.uk

CAMBRIDGE OPEN STUDIOS

Weekends in July

www.camopenstudios.co.uk

INTERNATIONAL CERAMICS

FESTIVAL

July 1-3

Aberystwyth Arts Centre, University of
Wales, Aberystwyth
www.internationalceramicsfestival.org

ART IN ACTION

July 21-24

Waterperry House, Wheatley, Oxford
OX33 1J2
Open: 10am-5.30pm daily
Tel: 020 7381 3192
www.artinaction.org.uk

POTFEST IN THE PARK

July 29-31

Hutton-in-the-Forest, Penrith, Cumbria
Open: 10am-5pm
Tel: 01768 483820
www.potfest.co.uk

ART IN CLAY

August 6-8

Hatfield House, Hatfield, Hertfordshire
Open: Fri-Sat 10am-5.30pm;
Sun 10am-5pm
Tel: 0115 9873966
www.artinclay.co.uk

POTFEST IN THE PENS

August 5-7

Skirsgill Auction Mart, Penrith, Cumbria
Open: 10am-5pm
Tel: 01768 483820
www.potfest.co.uk

ANGLIAN POTTERS

SUMMER SHOW

August 16-31

Emmanuel College, Cambridge

ART ON THE PROM

September 4

Felixstowe Promenade
www.artontheprom.org

ICKWORTH PARK WOOD SALE

October 8-9

Ickworth House, Bury St Edmunds,
Suffolk IP29 5QE
www.nationaltrust.org.uk

ART, CRAFT AND DESIGN SHOW

Millennium Grandstand, Newmarket
November 4-6

Open: 10am-5pm daily
www.artcraftdesignshow.co.uk

ANGLIAN POTTERS

CHRISTMAS SHOW

November-December (dates TBA)

All Saints' Church, Jesus Lane,
Cambridge

ART IN CLAY FESTIVAL

November 19-20

Farnham Maltings, Farnham
Open: Sat 10am-5pm;
Sun 10am-4.30pm
www.farnham.artinclay.co.uk

For more information see
www.studiopottery.co.uk and
www.anglianpotters.org.uk



WEST DEAN
COLLEGE

Sculpting in clay – pigs, chickens and sheep

Jon Barrett-Danes

Pottery – hand building and throwing

Alison Sandeman

Surface texture in clay – the decorative potential

Duncan Hooson

Large clay sculptures – a personal response

Jon Edgar

Making patterned bowls, using coloured inlay

Carolyn Genders

Pattern, colour, texture and line – fine drawing in clay

Joanna Veevers

April 3 – 8

April 21 – 25

May 13 – 15

May 30 – June 3

June 26 – 30

July 8 – 10



Jon Barrett-Danes

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

BOOK REVIEW:

ADVANCED POTTERY

By Linda Bloomfield. £35 Published by Robert Hale, London 2011

Linda Bloomfield has written a very attractive book which serves as a useful handbook for all the main pottery-making techniques. She has visited a number of studio potters who demonstrate different techniques, and their expertise is enhanced by Henry Bloomfield's clear and informative photographs which illustrate every stage of the making process.

Excellent photographs of finished work by many studio potters provide 'role models' for the aspiring student of ceramics. There are useful sections on glazes and firing techniques. Some of our own Anglian Potters members feature: Jeremy Nichols and Margaret Gardiner, and it is good to come across potters and making techniques familiar to us from our Demonstration Days. The title 'Advanced Pottery' is a little misleading, in my opinion, as the book includes a great deal of fairly basic information, but this makes it all the more useful as an excellent guide to studio potting in general.

Carolyn Postgate



AP CLAY STORES

Clay from Valentines, Staffs: an inexpensive source of clay for members.

Phone to confirm availability and to arrange pickup during office hours. Sold in 12.5 kg bags. Please note that paper clay is no longer stocked.

STONEWARES:-

Firing 1150°C -1300°C
Special Fleck £3.85
ES5 Original £8.20
White B17C grogged £5.75
ES40 Handbuilding £10.65
ES50 Crank £7.75
V9G Dark £4.00

EARTHENWARES:-

Firing 1080°C – 1140°C
Red £3.45
ES130 White £6.90

PORCELAINS:-

Firing 1220°C – 1250°C
P2 £8.10
Royale £11.15
Royale Grogged £11.70
Audrey Blackman £12.65

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

The advertisement for PotteryCrafts Limited features three different models of kilns. The largest kiln on the left is green and black with a white interior, accompanied by a '£300 VOUCHER' tag. The middle kiln is a smaller, cylindrical model with a white interior and a '£200 VOUCHER' tag. The smallest kiln on the right is also cylindrical with a white interior and a '£100 VOUCHER' tag. The text in the advertisement reads: 'POTTERYCRAFTS LIMITED With every new PotteryCrafts kiln, you will receive a voucher which entitles you to up to £300 (inc VAT) of Glaze, Under-Glaze, Tools and Brushes.' At the bottom, it says 'Voucher goods are shipped free to UK mainland. Voucher is valid for 90 days from date of purchase.' and provides the website 'potterycrafts.co.uk' and contact information: 'Potterycrafts Ltd, Campbell Road, Stoke on Trent, Staffordshire, ST4 4ET 01782 745000'.

LARGE KILN FOR SALE

Arterial Engineering front loader
Type F3S 1300°C Serial no. H182
200-250 volts 60 amps 1 phase
18" deep x 19.5" wide x 27" high
Includes pyrometer, kiln furniture
and stand.

Good condition £400
e: martha.crouch@btinternet.com
t: 01223 891554

KILN FOR SALE

Kilns & Furnaces Ltd.,
Type TSF. 25
Sure-Fire top loading electric kiln
1300°C, 13 amp
Firing chamber 13" dia. x 12" high
with contactor, heat input regulator
safety switch and Option Fireman
analogue ind. controller with
dwell/cut-off switch,
thermocouple and cable.
Kiln furniture included
Good condition £150
e: martha.crouch@btinternet.com
t: 01223 891554

WHEEL FOR SALE

Cowley Double Drive
Electric wheel
Splash tray cracked, otherwise
excellent condition.
£150
e: martha.crouch@btinternet.com
t: 01223 891554

FREE TO A GOOD HOME

Electric Wheel
The wheel has had about
40 years regular use.
If anyone is interested please
contact Joan Green
t: 01440 785394

WANTED

Has anyone out there got a Shimpo
wheel in good condition they'd like
to sell? If so, please contact:
Jackie Watson
e: jackie@wolvercott.co.uk
t: 01603 261 951

DIARY DATES 2011:

Mark Griffiths:
27 March, Mundford
www.markgriffithspottery.co.uk
Gold/Lustre/Enamelling
2/3 April, Mildenhall
Selected Members Exhibition
6-20 May, Dolby Gallery, Oundle
**AGM, Beryl Hines, Margaret
Gardiner**
22 May, Mundford
Potters' Camp:
27-31 July, Shotley
Summer Show:
16-31 August
Emmanuel College
Lisa Hammond:
11 September
www.lisahammond-pottery.co.uk
Ostinelli and Priest:
23 October
www.ostinellipriest.co.uk

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

Price per issue, 4 issues a year
Full page w 18cm x h 26.8cm £60.00
Half page w 18cm x h 13.4cm £30.00
Third page w 18cm x h 8.8cm £20.00
2 column w 11.8cm x h 17.6cm £26.00
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
Leaflet inserts (330) £30.00

Copy dates:
Spring Issue 1 February
Summer Issue 1 May
Autumn Issue 1 August
Winter Issue 1 November

Copy to be supplied as .jpg, .tif, .pdf
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

LETTER FROM JOHN CALVER

As I have given a couple of
demonstrations to Anglian Potters in
the past, I thought I would send you
information about a five day 'hands on'
summer school that I am running this
coming August. Perhaps some of your
potters might be interested?

This is the first time I have run such a
school in the UK, although I have done
it many times overseas. I have attached
more information including a course
programme. The Solway Ceramics
Centre is in a beautiful area and easily
accessible from Carlisle which is on the
main West Coast line.

For more information contact me at
jandvcaver@gmail.com or the venue at
www.solwayceramicscentre.org.uk

Many thanks for your help

John Calver



Altering and Decorating Thrown Forms

A Five Day Course at the Solway
Ceramics Centre
15-19 August

This course is suitable for students who
have basic throwing skills and would
like to experience the challenge of
making more complex shapes and to
explore a variety of decorating
techniques. John has based the course on
the forms and techniques typical of his
work.

DEADLINE FOR THE SUMMER NEWSLETTER:

1 MAY 2011

FOR PUBLICATION BY:

1 JUNE 2011