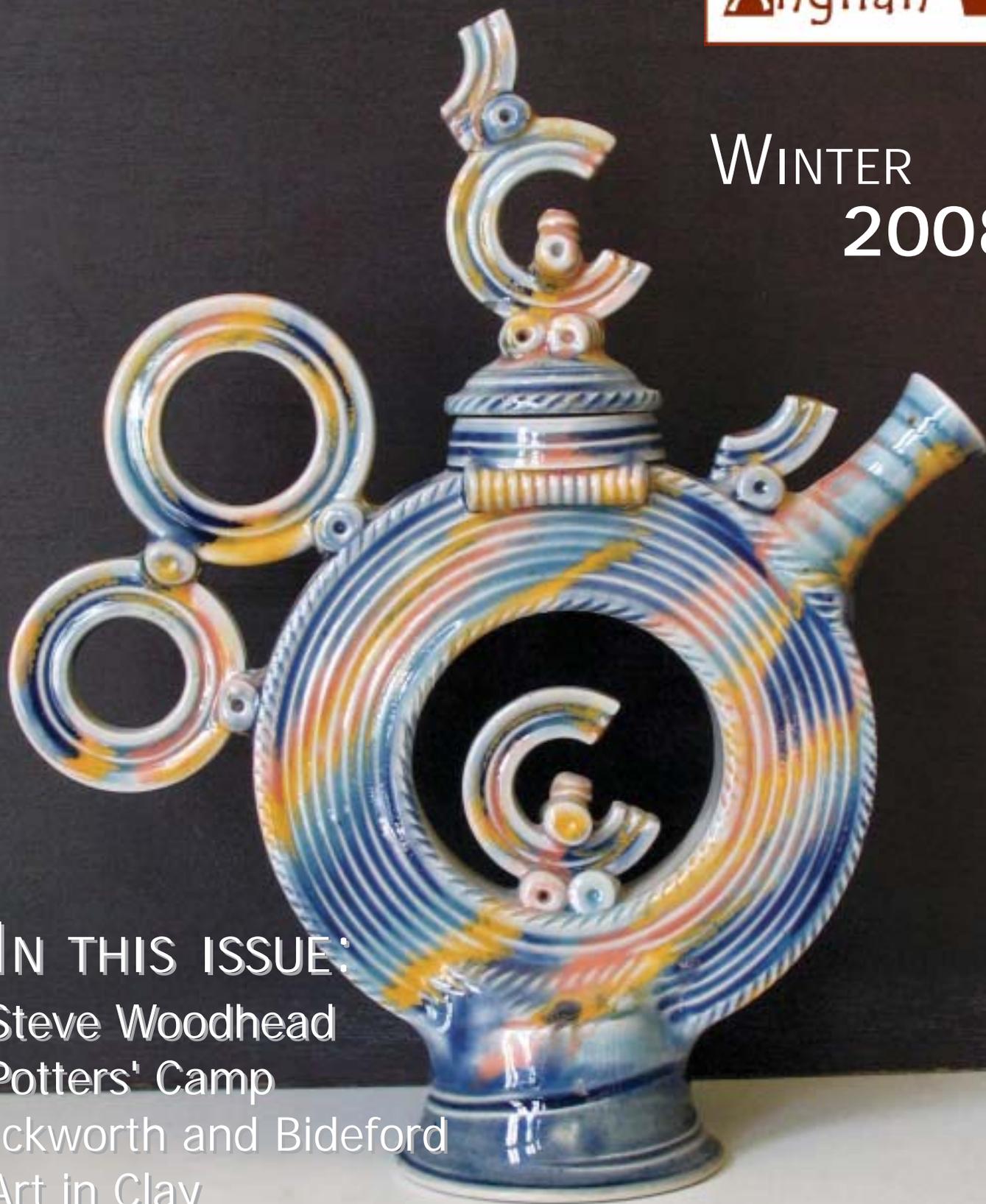


NEWSLETTER



WINTER
2008

IN THIS ISSUE:
Steve Woodhead
Potters' Camp
Ickworth and Bideford
Art in Clay



ANGLIAN POTTERS OFFICERS

PRESIDENT LADY SAINSBURY

CHAIRMAN

Victor Knibbs

SECRETARY

Susan Cupitt

TREASURER

Liz Chipchase,

EDITOR

Carolyn Postgate,

MEMBERSHIP SECRETARY

Mary Wyatt

PUBLICITY SECRETARY

Sally Macpherson

EXHIBITIONS ORGANISERS

Cathy D'Arcy

Helen Humphreys

SELECTED MEMBERS SECRETARY

Anja Penger

COMMITTEE MEMBERS

Brenda Green

Margaret Gardiner

WEBMASTER

Ian George

EVENTS ORGANISERS

Heather Graham

Felicity Hoyle

POTTERS CAMP ORGANISER

Jerry Finlayson

CHAIRMAN'S REPORT

Peter Friend

It is my sad duty to report the death of Peter Friend. He was honoured with Life Membership as a mark of respect for his service as General Secretary.

Peter, a true gentleman, served at a time of rapid and fundamental development of the Association. He was a most diligent and gifted administrator who established many systems and traditions which we now take for granted, especially with regards to exhibition organisation. The Secretary's role at that time included Exhibition organising and Newsletter production!

Ickworth

Our show at the Wood Fair at Ickworth Park, 11-12 October, was a great success.

We were blessed with warm sunshine and plenty of helpers. Our displays looked good and the raku demos attracted crowds. Thanks to all who took part or helped in any way. We hope to do even better next year.

Day Events

The two Autumn day events, Steve Woodhead on 28 September and David Cooke on 12 October were both well attended and most informative and enjoyable. Thanks to all involved.

Exhibition Fees

Some newer members have questioned the need for a handling



fee and commission charged for our exhibitions. Your Committee spent time discussing this again at our recent meeting.

It is pointed out that the handling fee is the only guaranteed income, eg 60 potters at £12= £720. This sum just covers the printing and postage costs.

Our open exhibitions run for between 2 and 4 weeks and the fee seems to me to be good value for this amount of exposure of our work, even with no sales. The breakdown of costs were explained in greater detail in Spring 2006 and Spring 2007 Newsletters.

Clay Dumps

I understand that a member arrived at one of our clay dumps and bought a large quantity of a particular clay, leaving that store empty of that item. This behaviour seems unreasonable, so please will members give suitable notice to the store keeper, if they require a large amount of one type, so that adequate supplies can be ordered.

Victor

EDITOR'S NOTES

It is sad news of the death of Peter Friend. After he and his wife Margi moved away from Cambridge, I lost touch with them, but I remember very vividly the first exhibition I took part in, in the early days. All the potters brought their boxes of pots to the Friends' home, where each box was unpacked, emerging pots greeted with exclamations of delight, decisions made about how the pots would be exhibited, then everything was packed up again before transportation to the Central Library in Cambridge and eventual display. It is hard to imagine such

extraordinary generosity of time and effort today, but it was characteristic of both Peter and Margi – they really cared about each member and their work and were always encouraging.

This issue of the Newsletter is full of extra-curricular activity (pizzas and poetry), new ventures (Ickworth Park) other exhibitions and news from other parts of the country (Bideford). Many thanks to all contributors for a great selection of articles and photos – keep them coming!

Carolyn

Cover: Teapot by Steve Woodhead, photographed by Carolyn Postgate

ERICA MATTINGLY



Beryl Hines

Despite an early training at art school, which was broken off because of illness, Erica only began her career as a potter in her early 40s. From that time until her death on 31 July of this year at the age of 79, Erica's enthusiasm for clay, kilns and all things related to pottery never waned. She went from being a thrower to developing her own very special style of hand-built architectural impressions. In 1994 she started with impressions of Graeco-Roman temples, aqueducts and theatres inspired by travels in Greece and Turkey. Her work expanded to include, among other things, Cambridge colleges and National Trust properties in Cornwall. Even towards the end of her life, when she was struggling to cope with various illnesses, Erica continued to explore new ideas. In June of this year she exhibited at the Old Fire Engine House in Ely and participated in Open Studios. She had also hoped to attend Potters' Camp, as she had done last

Erica's husband Harold with some of their family at the summer show in Emmanuel College



Carolyn Postgate

year. She loved to see other potters' work and was full of admiration when she came across innovative ideas and her large collection of pots is testament to this. Erica often spoke of Mick and Sheila Casson who had been her close friends and mentors in the early stages of her career as a potter. She was equally keen to give as much advice and encouragement as she could to other potters. Her enthusiasm, determination and passion were an inspiration. I am sure I am not alone in feeling very indebted to her. I, along with many others, miss her enormously.

Diana Kazemi



Colin Duly

LETTERS

TO THE EDITOR

Lynn Hutton writes: As a fine art conceptual sculptor who frequently works in clay, I have very much enjoyed the AP's meetings on a Sunday over the last two years. I have found that the skills demonstrated can be applied and adapted for my own working practice or stored away for future use. The results of these demonstrations are always phenomenal. I particularly enjoyed the last speaker, Steve Woodhead, at the September meeting. His easy, friendly style was appealing and I gleaned many interesting technical tips. His explanations to one not trained as a potter were eminently accessible. It was refreshing to listen to a potter who has interesting design skills and a strong concept of art within the potting genre. I look forward with anticipation to future meetings.

Marie Thompson writes: Just to say a big thank you for the wonderful potters camp this year! It was probably pretty obvious that I enjoyed myself!! Hope I dont have to wait another 35 years!!

The organisation was terrific and people were so friendly. The variety of firing was amazing, being able to swim was such a bonus and the dinner and party....well that was something else. Many, many thanks to everyone who made it such a success!

Alan Baxter writes from France: I am writing to say 'thank you' for sending me a copy of your latest Anglian Potters Newsletter. It was an absolute delight to receive it out of the blue and catch up a little upon the solid progress being established by the association with many old names and more particularly new ones also. The quality of the newsletter is magnificent, reflecting a growing diversity in specialists within our subject injected with fun and sure friendship – a credit to the region and country.

STEVE WOODHEAD AT MUNDFORD



Steve Woodhead gave our members a lively, entertaining and informative demonstration at Mundford on Sunday 28th September. He was keen to give questioners information and shared a great deal of his knowledge and technical expertise with us.

Steve was not a trained potter, but came to potting via evening classes originally and followed this up by doing courses with many well known potters including David Frith and Phil Rogers.

His early work was highly decorative, based on flower and trellis patterns inspired by the gardener Geoff Hamilton. In these pieces the flower designs spiral across the surfaces and are complemented by the straight edges of the trellis.

Steve's sense of design prevails throughout his work. He showed us through slides and in his practical demonstrations how his complicated handles and decorations can change the perception of height and gravity of the teapots. A spout can be lifted by a higher foot at the front and a 'go faster' handle leaning forward can change the balance of the design.

He pointed out how the negative space between the top of the teapot and his ceramic bamboo handles could be altered to achieve different visual effects and how he used open spaces in his sculptural piece 'Heart with No

Soul' to accentuate the abstract design.

Steve uses a basic David Leach transparent glaze recipe and mixes this with stains for colour. He likes the glaze to 'move' and collect in indentations and textures within his designs leaving the higher parts of the pieces paler in colour. Many of his flat dishes and plates are designed to be displayed on the wall and the patterns created by the fluid glazes create the effect of the world seen from space.

Steve is working on domestic ware at present and the use of the glazes is very much part of this range. However, he wishes these objects to be intimate – "they should be held, hugged and fondled, fun to play with" – so the shapes and textures are important as part of the design.

The cereal bowls include textured handles to allow you to lift them while eating and a resting place for the spoon. Mugs have spiral indentations, textured patterns on feet and handles.

This demonstration was both entertaining and very informative and members were very appreciative of Steve's expertise. Thanks also should go to Felicity and Heather for organising this event.

*Words: Mary Wyatt
Pictures: Linda Luckin (right)
Carolyn Postgate (above)*



Making a hollow ring (see cover photo)



Showing the fit of a teapot lid

ICKWORTH PARK WOOD FAIR WEEKEND



Quite a number of Anglian Potters took advantage of an Ian George offer to display their work at the Ickworth Park annual Wood Fair in October 2008. On the Friday those taking part met to erect our large marquee and set out the display and raku areas. The demonstrations and selling took place over Saturday and Sunday.

The weather was amazing – sunny, warm with little breeze and the crowds were relaxed and intrigued by the pottery display. I believe the National Trust, which manages the property, might well want us back again.

With a new event like this there is going to be a 'take up' time for people interested in all aspects of crafts to register the subtleties of good quality ceramics in very varied styles. I think the decline in specialist pottery teaching in schools and adult education leaves us with a job to do in educating potential new customers. We need to engage them in our enthusiasms and the processes and techniques we take for granted. In the outside arena our raku activities demonstrated this when people crowded around to see our assemblage of kilns, gas burners and dustbins. To the uninitiated it must seem odd that for naked raku we carefully glaze something, fire it, smoke it, cool it and then carefully chip all the glaze off again. People when approached really want to know what is going on. Maybe a little showmanship

might help, with a bell rung just before the action happens? Then we need volunteers for the role of master of ceremonies... Somehow we need to get the message across and I think this sort of weekend helps a lot. Many members talked to the crowds, Ian George's throwing demonstrations were well appreciated and a variety of hand building processes were shown by other AP members.

I know that we want to measure our success by how much we sell, and there were sales over the weekend, but as important is how we meet and engage with our customers of the future. During this weekend I think we did a good job. I propose a big vote of thanks to all who took part and supported the Anglian Potters at Ickworth.

*Words and pictures:
Harvey Bradley*



OPENING OF THE BIDEFORD BOTTLE KILN



However on arriving at Bideford just before the 2.30 opening I need not have worried. In the café attached to the gallery there was quite a smattering of potters (as someone commented “you only had to observe the footwear to know their occupation”). The firing was overseen by Phillip Leach. And much to my surprise, there was the friendly and familiar face of Deborah Baynes: she along with husband Ed had also contributed to the firing.

Guest of honour was Henry Sandon (from the Antiques Road Show) with his wife. A very delightful chap with his enthusiasm and exuberance matched only by some very fine pots.

There is currently an exhibition of old harvest jugs in the museum in Barnstaple – well worth a visit. The pots from this firing were then displayed in the Long Room gallery of Winchcombe from 13 to 27 September.

The holiday culminated in some reasonable weather and some fine walking.

*Words and pictures:
Maureen Baker*

Usually in September I take a week's holiday in order to enjoy some walking along the magnificent cliffs and quiet coombes of North Devon. This year I was somewhat undecided as to whether I could justify driving all that way. Until, that is, a small article in the CPA News brought my attention to the fact that the replica bottle kiln behind the Burton Art Gallery and museum in Bideford was to be fired in the first week of September and opened on Sunday 7th. Quite a start for a holiday.

The firing was to celebrate the traditional making of North Devon harvest jugs, red Fremington clay with white slip and much sgraffito decoration. Quite a number of well known names were submitting pots including stoneware potters – Mike Dodds, Sven Bayer and David Frith amongst others.

I had left on the Saturday, and Saturday was wet – very wet and the preceding week had rained so much, that I wondered whether the kiln had been fired at all.



ART IN CLAY AT HATFIELD HOUSE

Alan and Anne Foxley's display



What a difference a year makes! Last summer saw my first visit to the annual Art in Clay show at Hatfield House and I seem to recall that the weather was scorching hot and the ice cream vendor had a very pleased smile on his face. This year, however, I picked a day which dawned overcast and drizzly. Whether it was the rain or the dreaded credit crunch keeping people away I couldn't say, but attendance seemed to be down on last year. However, the people who were there seemed to be in a determinedly buying mood and I had to step aside in haste on more than one occasion to avoid being trodden on while trying to take a picture.

Newcomer Jon Bull was doing particularly well with his delicate vases inspired by the shapes of chess pieces. I overheard him tell a customer who had just purchased two of his pieces that next year he would apply for a bigger stand "and bring more pots!"

Another newcomer worth mentioning was Karen Price, whose simple 'crumpled' vases were a hit with visitors.

AP stalwarts, the Foxleys, were also having a good show and Anne had already sold out of her new planter design by the time I got there. They felt that Hatfield was busier than Potfest in the Pens this year, which they had also attended.

There were a few notable omissions: I missed seeing David Cooke's spectacular life-sized beasts, and Marie Pret's whimsical sculptures were absent. However, as a lover of wildlife sculpture, the gap was amply filled for me by Nicola Theakston's work and I

particularly enjoyed her new range of apes and orangutans. Ian Gregory's dogs also made an eye-catching splash of colour and seemed almost like sketches in clay.

Having read last year's Hatfield report by Mark Boyd, I thought I would try and spot a few trends. I would say that salt glazing is still 'in', along with a lot of smoke fired work. There were also a considerable number of naked female torsos, for some reason.

There was also a decidedly Japanese flavour to the show. Firstly, Steve Harrison had brought along an exquisite tea house he had created for an up-coming exhibition in Japan next year. This was the focus of a 'Tea Ceremony' which was held each day, with twenty lucky ticket holders receiving a tea bowl specially thrown by Steve for the event.

There was a very entertaining demonstration of traditional Japanese throwing techniques by Taketoshi Ota and Masahiro Kumagae. Peter Seabridge, who



Margaret Gardiner demonstrating

has worked as a potter in Japan for the past seventeen years, acted as interpreter while the other two showed off their skills. The 'character' of the clay is very important to a Japanese potter and they explained that the clay they had been given to demonstrate with was much finer and smoother than they were used to back home, where they preferred a much coarser material - so it is to their immense credit that they were still able to produce some very skilled pieces for us under difficult circumstances.

I was also able to catch part of Tessa Wolfe-Murray's demonstration on sawdust firing, which she promised to be "everything smoke firing doesn't like". By which she meant that, instead of low firing to bisque, her



Tessa Wolfe-Murray

pieces are twice fired to 1120°C and glazed inside and out, before being covered with a mixture of pine sawdust and white spirit and set alight in the usual fashion.

Despite my best efforts I was still wandering from tent to tent as the show was closing. Hatfield has this effect on me and I find it hard to tear myself away. It was heartening to see that standards remained high and the variety of work on display offered a broad spectrum of skills and styles for the public to choose from. With any luck, come next year the credit crisis will be over, the crowds will be bigger - and the sun might even come out too.

*Words and pictures:
Christine Pike*

MORE TALES FROM POTTERS' CAMP

Sally Macpherson



Sally Macpherson



Liz Lewis



Liz Lewis



PIZZA SALATA DI RICOTTA E SPINACI

I made this for the summer social evening at Shotley, and if you were there you might remember being offered a slice whilst you were in the queue. Quite a few people have asked me how it was made, so here it is. I have tried to be concise and abysmally failed. Those who have met me will not be surprised! Anyway, this is how I make it.

I start with basic pizza dough:
500g extra strong flour
25g fresh yeast (given out free at Tesco or any other bakery) **or a tsp of the dried stuff**, dissolved in a glass of lukewarm water until it starts to froth. If it hasn't by the end of a few minutes, feed it a half spoon of sugar and wait another bit. A couple of glugs of good **extra virgin olive oil** (about **50ml**)
A tsp of good salt (i.e. one that hasn't got anti-caking agents and other rubbish added to it!)

Make what we call a *fontana* as in fountain, but really it looks more like a volcano: a pile of flour with a hole in the middle. Place the salt in one spot on the outside face of the slope (say where Pompeii is relative to Vesuvius - although I think I'm taking the simile a bit far here...).

When the yeast is showing signs of life and has started to froth up then it's time to pour it into the crater and start mixing it with a fork with a bit of flour at a time taken with the fork, sort of scraping around the inside of the crater. You'll have a

slop not dissimilar to clay being reclaimed...Add the oil a bit at a time and keep mixing flour in with the fork from the inside until it all sticks to the fork and makes it really difficult to keep mixing. At this point the crater will have enlarged quite a bit, and it will be necessary to start working with your hands from the outside: scrape the sticky dough off the fork, and start adding flour to the goop from the outside of the *fontana* all the while kneading the dough, which should now become a bit more manageable.

At the end of this process, which ideally should be quite quick, you should end up with a fairly smooth dough, no longer sticking to your hands. Put it in a bowl big enough to allow it to double in size, cut a cross on it (it helps release surface tension when the yeast releases gases and the dough wants to grow, although a more religious person might have different explanations...) cover it with a clean tea towel, put it somewhere warm where there are no drafts. In winter I turn the oven on for one minute while I am working, then switch it off and put the bowl in with the door slightly opened. On a warm day it can just stay out.

It will take at least one hour to double in size, during which time you can prepare the filling. In this case a ricotta and spinach one, but it can be all sorts - another favourite is onions, just cooked with

some good extra virgin olive oil and a pinch of salt until they are soft, but not blackened. Or you can use this dough for a normal pizza or focaccia (no tomato sauce), for example the pear, rosemary and cheese focaccia that never made it outside the kitchen....

Ricotta and spinach filling:

I rinse and cook one big bag of **baby spinach leaves (500g)** by simply putting the wet leaves in a pan on medium heat until they wilt and reduce to about one tenth of the original volume. I then drain them and squeeze them in the colander to get it as dry as I can, and chop it quite finely. If you are using frozen spinach, I think you can probably just defrost and chop.

Then I use **500g of good ricotta** (I find good ricotta at Balzano on Cherry Hinton Road, or now at Carluccio's in Cambridge) but if you can't find anything better the stuff you find in pots at the supermarket will do - although this tends to be a bit wetter, less creamy, so leave it in a fine colander to drip for a while. In the meantime beat **2 large or 3 medium eggs** with a pinch of **salt**, some **pepper**, and some grated **nutmeg**, then add about **50g grated parmesan** (freshly grated from a real piece of Parmigiano Reggiano, or maybe Grana Padano, but don't even think of using the dreadful stuff they sell - horror of horrors! - already grated in a pot). At this point you can mix in the ricotta and the spinach.

When the dough has doubled in size I knock it down, divide in two, and roll it into two circles the size of my pan, about a foot - although you don't need a pan at all, as the



Sally Macpherson

filling is quite solid and you will be rolling the sides up to join it with the covering circle. Either way you can play with size depending on how thin you like the dough. If too sticky, I dust table, hands and rolling pin with extra flour, but try not to add too much flour at this stage. I find it easier to have the dough already on a piece of baking paper ready to transfer to the oven shelf, or a baking stone, or the pan if you are using one. Then I spoon the filling in and spread it fairly evenly to about an inch of the edge and place the other circle on top and join and twist the edges in the same way you would do a pasty. Not having the benefit of Pete's marvellous wood oven I cook it in my gas one, which only goes to 270 Celsius, until the dough is nicely browned, maybe 10-15 minutes. Don't take my word for it, as it will be different in your oven anyway...But try it, and then let me know if you liked it.

Roberta Bateman



Rescue from the glaze bucket

GLAZING –

I'LL GET IT RIGHT TODAY

No! No!

I'll get it right today,

I'm bright, I'm fresh I've got the grip-
my finger pads can't let it slip.

This one, now, is my favourite pot,
I've mostly messed the other lot,
and what was planned and really meant,
is left to 'happy accident',

I'm buoyant now, so free of care;
I've left behind thoughts of despair.

I take the bulbous pot in hand.
My grip is good, my sinews tight.
This time, I know I'll be alright.
And having really stirred the glaze,
I aim the pot, I am unphazed,
It's going in. I'm calm, serene.
It's glazed down to the golden mean.

Success!

Oh heck!

The bottom line's not straight.
I'll dunk again, it's not too late.
Ah! No! I find I've lost my grip.
The pot has gone! It had to slip,
in with a plop, beneath the waves.
I fractiously, dive in to save.

Both hands are now bright tessha red.
The pot's retrieved. I look with dread.
There're finger prints, the glaze is thick.
It's inside, outside. Will it stick,
or peel and crack?

I'll wash it now, I think I should,
and tumble pack it in the wood.

Yet once again I've scored a duck.
It's left to hell fire's heat!
Pot luck!

Tim Mitchell

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 Spettig – 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.



Moths from the moth trap



Colours ready for action



Masked

MEMBERS' EXHIBITIONS



HELEN MARTINO

I was privileged to be at a recent private view at Cambridge Contemporary Art for AP Selected Member, Helen Martino.

Helen has been a regular inclusion in the gallery's mixed exhibitions for the past ten years, but this was the first major showing of her work, and she was exhibiting alongside Scottish painter Ian McWhinnie. The sense of light-hearted fun and sensuality about Helen's work contrasted well with Ian's darker, slightly sinister paintings.

Helen, who is currently on an MA Printmaking course, was also showing a selection of recent etchings, demonstrating another aspect of the fluidity between two-dimensional art and sculpture.

Although her earlier work was wheel-thrown domestic ware, Helen now concentrates on slab built sculptures, which she describes as "serious, posh, and frivolous. The work in this latest exhibition was wholly figurative, although some pieces, like the 'Message in a Bottle' series, and the 'Dishy Ladies', harked back to her early training in functional ware. The bottles have a personal resonance

for Helen, representing, for her, a particularly female form:

"Part of my work is about three generations of mothers in my family and the jewellery that is owned and passed down, with all the memories of the past owners and one's relationship with them. Bottles are a female form and I wanted the window to look like a big family party where different characters chat play or stand apart", she explained.

The private view was extremely well-attended and there were plenty of red dots scattered around by the end of the evening. Having spent a year preparing for this exhibition, Helen was delighted with the response to her new work: "Special events like this really encourage creativity and new departures", she said "I have been delighted with the way Natalie and Victoria have shown the work, giving space and consideration to each piece. This is a rare privilege. Thank goodness for a good gallery!"

Helen Martino's next exhibition will be in Ghent, Belgium from 27 November 2008 to the New Year.

*Words and pictures:
Christine Pike*

GEOFFREY ELMORE

Geoffrey and Margaret Elmore had an exhibition of ceramics and paintings at Fondation A.N.P.Q. Peret, France in October and November. www.anpq.org



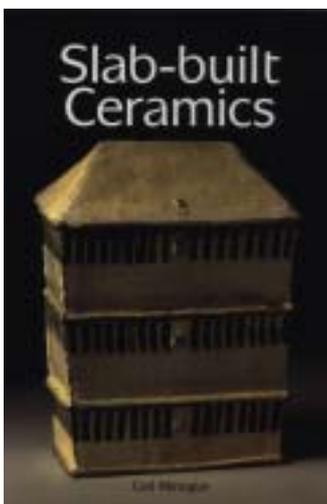
Carolyn Postgate

COLIN SAUNDERS

Colin Saunders exhibited his work in the Contemporary Applied Arts 60th Anniversary *Tea's Up* Exhibition in London in September and October. The teapot (above) was in our exhibition at Emmanuel this summer. The cake stand (below) is new work. www.caa.org



Colin Saunders



BOOK REVIEW

SLAB BUILT CERAMICS

by Coll Minogue

The Crowood Press Ltd £14.99 Paperback ISBN 978 1 847970046

This small attractive book is not a "How to do it" for beginners, but does include descriptions and photos of the techniques used by the featured potters, some easier to follow than others! It may be helpful to those with some slab building experience and suggest some avenues to develop or experiment with.

The book is set out in two main sections, Sculpture and Vessels. The introduction covers a brief historical survey and the conclusion explains how architectural group projects can be achieved. There are plenty of good and attractive photographs, covering a wide range of work by international artists. An interesting inclusion for the enthusiast's library but not essential reading.

See also Peter Lane's review – Ceramic Review 234.

Victor Knibbs

CLAY FOR SALE

High firing stoneware clay for sale, all in 25 kilo bags, very good for throwing. Made by Valentines for A & J Young Pottery in North Norfolk, but too light in colour for them. 2 tons available at £ 4.50 per 25 kilo bag. Phone 01263 577548 for enquiries or offers.

A & J Young Pottery
Common Farm, Sustead Road
Gresham, Norwich NR11 8RE
e: enquiries@young-pottery.co.uk
w: www.young-pottery.co.uk

POTTERY COURSES IN THE PYRENEES

Alan Baxter, one of our founding members, moved from Suffolk to the Pyrenees a few years ago and runs pottery courses in his *atelier* in France. Look up the details on his website www.potterycourses.com (or if you are interested in visiting French Catalonia, www.mph.eu.com).

Alan offers a small inducement to AP members: should any Anglian Potters wish to holiday or holiday and pot, he and Patt can offer a 10% discount to members who can show positive association.

OFFERED FREE

Remains of Potclays S65 toploading cylindrical kiln.

Comprising 27" x 8" high (internal dimensions) extension ring, without elements plus top and bottom of kiln and stand, bottom slightly damaged and top with enlarged (~3") diameter hole.

Ideal to make a low, wide raku kiln (or extend a functioning electric model for increased biscuit capacity).

Contact Damian
t: 01223 233378
e: dkeefe@ebi.ac.uk



Alan Foxley

Janet Tebbit's work at Emmanuel College

CORBY KILNS

As our name suggests, we sell kilns and we are based in Corby, Northants. The company is owned and managed by Bob Aves and Julie Houghton, and was formed in 1997. Bob worked with kilns and furnaces for many years prior to setting up Corby Kilns, and Julie has worked in administration roles for several years.

Our main business is servicing and repairing school pottery kilns. We sell new kilns and pottery equipment from Potclays, Kilns & Furnaces, Stanton Kilns and Nabertherm, and Pottersmate. We can help with kiln moves and relocation, and can supply cages to customers' own specifications. When we supply a new kiln we provide the full service, from advice on choice of kiln and controller to delivery of your chosen kiln, installation and commissioning. Occasionally we have used kilns available which are refurbished as necessary, and can be upgraded with a new digital controller. Other used equipment that is available from time to time includes such machinery as pugmills, wheels, spray booths.

The kiln side of our business is complemented by a range of clays. We now stock over 20 clays from Potclays and Valentines, and if a customer wants a clay that we do not have in stock we will happily add it to our next delivery. We also have some Mayco brush-on glazes in stock, and will shortly be stocking Spectrum glazes. Oxides, raw materials and frits can be supplied to order. We are building up our stocks of items such as cones, batts and props, stilts and tools. In this way we hope to go some way to filling the gap left by the closure of Arterial Kilns earlier this year.

Visitors to our workshop are very welcome: telephone first to arrange a convenient date, to make sure that one of us is available to help you.

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

t: 01536 269229
e: info@corbykilns.co.uk
w: www.corbykilns.co.uk

ENTIRE CONTENTS OF POTTERY WORKSHOP

FOR SALE

Due to retirement and downsizing I have a complete pottery workshop for sale. All the equipment is top quality and in first rate condition. The main pieces are:

1 x Alsager wheel with over 50 throwing batts to fit wheelhead.

2 x Electric kilns with auto digital controllers, all furniture and shelves.

1 x Podmors 3 inch 3 phase pugmill with stand. (motor could be changed to single phase)

1 x Spraybooth on stand with compressor and 2 spray guns

1 x Claybully with numerous dies

2 x extruders.

Approx ½ ton HT stoneware clay.

2 x Galvanised clay bins, numerous bins and buckets for raw material storage. Plenty of tools, throwing ribs etc.

1 x wedging table.

1 x Damp cupboard.

Scales for clay weighing and glaze mixing.

Boxes of Orton cones.

Bags of raw glaze materials.

Listed above are the main items for sale. I do not want to sell separately. The complete workshop is for sale for £2000. This is an opportunity at a bargain price.

Please contact me either by phone or email if interested; the buyer would be responsible for collection. I am situated near Saffron Walden.

t: 01799 542383

e: quendonpottery@aol.com



DIARY DATES 2009:

Ben Brierley:

8 February

Paul Young:

19 April

Jennifer Hall:

13 September

Wendy Lawrence:

25 October

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

MEMBERS' WEBSITES:

www.broadwayceramics.com

www.cathydarcy.com

www.corbykilns.co.uk

www.helenhpottery.co.uk

www.helenmartino.co.uk

www.iangeorgeceramics.co.uk

www.janburrige.co.uk

www.janehollidge.co.uk

www.jjvincent.com

www.judsonsinfrance.com

www.madeincley.co.uk

www.maggygardiner.com

www.potterycourses.com

www.potterycourses.net

www.rebeccaaharvey.com

www.richardbaxter.co.uk

www.sculpturelounge.com

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

**COPY DATE FOR
SPRING NEWSLETTER:
1 FEBRUARY 2009
FOR PUBLICATION BY:
1 APRIL 2009**