

# NEWSLETTER



AUTUMN  
2009

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POTTERS CAMP ORGANISER

## CHAIRMAN'S REPORT

### Ely Cathedral

Our Selected Members Exhibition in June was excellent and well received by the public. The space, in the former Cathedral shop, turned out to be ideal. We had to abandon pre-planned layouts as this space was allocated at the last minute. All went well thanks to many helpers supporting Anja Penger in her first exhibition as Selected Members Secretary.

Congratulations to Anja and Ray Auker who led the curating team. Some members of the public thought the box painting team were setting up a sculptural installation!

### Potters' Camp 2009

This years camp was as good as ever, despite some annoying rain. The latest arrangement of the marquees worked very well, especially as it kept all activities together. A stock of dinner plates were decorated and fired successfully. The Saturday Social was enjoyed by all. It was good to see Des Clover, our former Chairman, and to hear his saxophone when he sat in with the talented jazz group, who entertained us so well. The firings all went well and some fine pots were produced.

## EDITOR'S NOTES

Summer seems to be a very busy time for Anglian Potters, kicking off with the AGM in May, and Deborah Baynes's engrossing demonstration (see pages 4-5).

The Selected Members' show at Ely is featured on pages 8-9.

Potters' Camp seems to have been a huge success once again; you will find a preview on pages 14-15, but there will be much more to come in the Winter Newsletter.

The summer show at Emmanuel College in Cambridge got off to a fine start – more in the next issue.

Meanwhile Anya Penger (pages 10-11) and Beryl Hines (page 5) are keeping us up-to-date with the science of ceramics.

Moving further afield, we have reports from Hot Pots, Aberystwyth and Art in Clay – don't forget to



Thanks go to all who led the activities, the sub committee, and all who contributed in any way. I especially thank Jerry Finlayson, our hard working and ever indulgent host.

### Emmanuel Exhibition

As I write, all is in hand for our Summer Exhibition and I am looking forward to a fine show.

### Ickworth Park

Our display and demonstration at the Ickworth Park Wood weekend, Saturday 10 and Sunday 11 October, is to be double the size of that at last year's event. Applications to partake are oversubscribed, so I expect a very successful weekend.

*Victor*

send me photos and articles from your own travels!

*Carolyn*



JJ Vincent with his *Hare in a Chair* at the Private View at Emmanuel

Cover: *Blue Angel* by Helen Martino, perched high up under the curve of an arch in Ely Cathedral  
*Photo: Carolyn Postgate*

## EMMANUEL COLLEGE PRIVATE VIEW

Alan Foxley



The summer show at Emmanuel College opened with a terrific Private View evening on Monday 17 August. The room was packed with eager buyers, and the first hour on the desk saw brisk sales. There was a real buzz in the room, with plenty of talent on show. More pictures to come in the next Newsletter. *Carolyn*

## AGM: MINUTES IN BRIEF

Sunday 17 May 2009

- 1. Apologies for absence**
- 2. 55 members signed the register**
- 3. The minutes of the 2008 AGM** were passed as accurate
- 4. Matters arising:** AP Cambridge clay dump back to normal arrangements.
- 5. Officers' Reports**
  - a) Chairman**

Victor reported a good year: two open exhibitions, five day events, Potters' Camp and Ickworth. New marquees have been bought.
  - b) Secretary**

Susan encouraged applicants for Selected Membership to have an informal appraisal of their work.
  - c) Treasurer**

Liz reported a profit of £3,000. Outgoings are well within budget. There was a discussion of plans for spending savings on new exhibition stands. JJ Vincent will submit a preliminary study. The accounts were accepted
  - d) Newsletter**

Carolyn reported enlarging it to incorporate paid advertising.
  - e) Membership Secretary**

Mary reported 311 members and a plea to members to notify her of any address changes.
  - f) Exhibitions Organisers**

- There are hopes of exhibiting at Ely Cathedral in the future. Alternative packaging for purchases at exhibitions is being considered. We now have a mobile credit card system for exhibitions.
- g) Selected Members Secretary**

This year two Selected Members have been accepted: Jeremy Nichols and Lola Swain. She asked all Selected Members to update their profiles. There followed a discussion of Selected Membership. It was decided that the committee should contact Selected Members if they had done nothing for three years.
  - h) Publicity Secretary**

Sally urged members to send her new images for publicity.
  - i) Events Secretaries**

Felicity urged members to let them know in advance if they intend to come to day events.
  - j) Potters Camp**

Jerry mentioned that this is the tenth anniversary of the camp at Shotley.
- 6. Election of Officers**

Brenda Green and June Gentle retired. Victor was re-elected Chairman. The present committee was also re-elected.
  - 7. Subscriptions for 2010**

Victor proposed that subscriptions should remain at their present level: agreed unanimously.

## PUBLICITY PHOTOS

I was both surprised and slightly horrified when I opened my package of posters and private view invites for the Summer exhibition at Emmanuel College a few weeks ago.

Surprised, because there had been a photo of one of my pots on the Ely exhibition invite earlier this year so I didn't expect to be featured again.

Horrified, because the pots shown were a mug and a petal bowl and I didn't have any of either left!

I learnt a lot when I had a bowl shown on the front cover of our exhibition leaflet 2 years ago at Emmanuel. It had been one of my favourite pots and I hadn't intended to sell it but was told that it should be in the exhibition as people would expect to see it. What happened was that nobody did see it as the first person into the exhibition made a beeline straight for my bowl, scooped it up, paid for it, and disappeared within minutes. I thought I had put a high enough price on it to ensure it wouldn't sell!

So, **you too** could have images of your work on our publicity material. Don't wait for an event: the next time you have some work you really like, spend a bit of money getting a professional photographer to take some really good, high quality images that can be put on a disc and sent to Sally Macpherson so that she has them ready to choose from. If you can do them yourself, or have a friend, great, but they need to be high resolution for printing and bad photos don't do you any favours! I've given up trying to learn photography as well as pottery so have had one session a year with a photographer friend and so far, have managed to pay with pots!

Right, I had better get on with making some mugs and bowls sharpish, ready for Emmanuel!

*Margaret Gardiner*

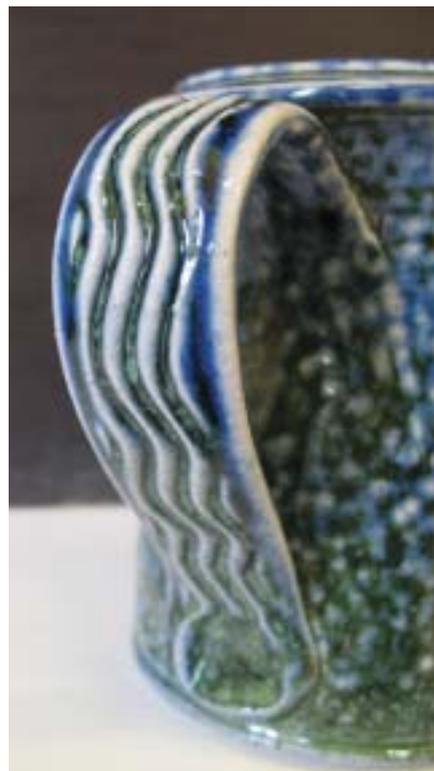
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Thornwood Essex CM16 6NJ  
[sallymach2@aol.com](mailto:sallymach2@aol.com)

## DEBORAH BAYNES AT THE AGM



This year's AGM was followed by a throwing workshop with Deborah Baynes. It applied the good humoured and very methodical style which will be familiar to all who have attended her courses.

The workshop commenced with an introduction to the basic processes, in which she explained the stages which she recommends and the effect that these steps have. She showed that skill and the use of the weight of the body is more important than strength and that



the most simple tools, in this case an old credit card, are all that are necessary.

The centering of large quantities of clay by successively centering and adding smaller pieces offers a route to large pots for the less physically strong.

She then moved on to the production of oval dishes by both cutting and resealing the bases and by producing the walls separately from the base. The use of incised decorative effects and the profile left by the cutting wire revealed the ease with which the hand made quality of the pot may be made apparent.

She ended with the completion of a teapot, turning the lid and adding a knob, with the advice to always make the knob slightly



oversize to allow for shrinkage. She also fitted a spout, reminding members that spouts on teapots always unwind clockwise during firing.

*Words: Peter Spital*

*Pictures: Linda Luckin and Carolyn Postgate*

## REHYDROXYLATION

This Summer I went to the Study Group for Roman Pottery Conference which was held this year in Chichester. Always a good 'do' but this time there was a paper which was relevant to us practical potters.

The paper was given by Dr Moira Wilson and Dr Margaret Carter from Manchester University and was on rehydroxylation dating, a new method for the archaeological dating of fired clay ceramics. I had no idea what this was all about but woke up very quickly when I realised how fascinating it was and how relevant for the potters. It answered a couple of little queries which had been lurking at the back of my brain for a long time. I am not a scientist so can only give you a layman's understanding of what it is all about so do excuse me if my science is a bit dodgy!

When clay is fired the chemically combined water, the H<sup>2</sup>O in the chemical formula, is driven off. This happens at or by 500°C. What I did not realise is that over time the clay chemically reabsorbs water, a process called rehydroxylation. This causes the clay to increase in mass. Different types of clay will expand and gain mass by different amounts but all follow the same law. It happens in two stages. Stage 1 is a rapid increase in mass when the pot is first removed from the kiln and happens in about one

and a half hours. Stage 2 is a much slower process and happens gradually over the years. A standard brick will gain 10 grams in 2,000 years and will increase in size.

This explains a couple of things about glaze crazing I had been vaguely puzzled about. Sometimes a pot will come out of the kiln and appear perfect yet within a few hours it is possible to detect a slight crazing in the glaze. This I realise can be the result of the Stage 1 of the rehydroxylation process. Often older pots will display a lot of crazing, especially Victorian earthenwares and this can be the result of Stage 2. The pot has physically grown in size and the glaze no longer fits so it cracks. The crazing pattern caused by rehydroxylation is typically at right angles and produces a squared effect.

It is a great help to understand the cause of the glaze fault but more difficult very often to find a cure! The glaze experts do say that a glaze should be under slight compression after firing. This would mean that during Stage 1 of the rehydroxylation process a slight release of compression should be able to take place without causing any crazing to become apparent. If you feel that you have a problem with the Stage 1 crazing it should be possible to substitute a small amount of your original flux with a similar one with a lower contraction

on cooling. This should solve the problem. It should also lessen the effects of the Stage 2 process and greatly improve the prospects of your work looking good in fifty years time! The information on the behaviour of different ceramic materials during firing should be available in the technical booklets of tables and chemical information available from the suppliers and can, I'm sure, be accessed on line! Another fascinating fact is that the process of hydroxylation can be reversed by re-firing the pot to 500°C again. Dr Wilson and Dr Carter have patented a method of dating ceramics using these facts which should be very useful to the archaeologists and collectors.

Life is so full of such great stuff, I just can't think why anybody ever gets bored – except when cleaning the sink, I suppose!

*Beryl Hines*

### *Tel Turnbull writes from France:*

I am a traditionally trained potter currently living and working in France, but intending to re-locate to the Norfolk area.

I am looking for a pottery to rent or space in somewhere already established. Please contact me if you can help:

tel.turnbull@orange.fr

www.frenchpotteryholidays.com



## ANGELA MELLOR GALLERY Land and Sea

### Private View

Sunday 27 September 2-5pm

Exhibition continues:

30 September – 31 October

Wednesday-Saturday 10.30am-5pm

Ceramics by

Tanya Gomez and Stephanie Black

Mixed media by

Rika Newcombe and Jennifer Talbot

Angela Mellor Gallery

38a St Mary's Street

Ely, Cambs CB7 4ES

tel: 01353 666675

email: angela@angelamellorgallery.com

www.angelamellorgallery.com



## HOT POTS



“Hot Pots” at Belvoir Castle certainly lived up to its name, weather-wise. The scorching sunshine may have accounted for the half-empty car park when we arrived, since I suspect that many people had chosen to go to the coast rather than swelter under a collection of canvas tents. A pity, because the show, although small, was of a very high standard.

Having driven all the way from Downham Market to Leicestershire, my first surprise of the day was to bump into my near neighbour, Kate Phillips, who was exhibiting at Hot Pots for the first time. She felt that the show was a bit quiet, but was still happy with the steady interest she was receiving for her wheel-thrown porcelain vessels. A chance remark at a craft event a while ago had sparked an interest in Viking pottery and Kate now makes convincing replica tableware for re-enactment societies, whilst incorporating elements of these ancient designs into her porcelain work.

One thing I love about ceramics shows is the friendliness of the exhibitors and their openness in discussing their favourite techniques. I had a fascinating chat with Toff Milway, who makes salt-glazed tableware, mostly on a fishy theme. His elegant fish handles and motifs were so precisely modelled that I was convinced they had been press moulded, so I was intrigued to learn that each one is

sculpted from scratch. Having worked his way up, on leaving school, from apprentice slip stirrer to artist potter, he has nearly forty-one years of experience, so I guess he has had plenty of time to master his technique! It was refreshing to see relatively fine and delicate pieces being created as salt glazing can so often produce heavy, chunky work.

Always on the lookout for trends in studio ceramics, I spotted several potters making use of decorative transfers, whether by creating their own, or by incorporating commercial stock transfers into



their work in unconventional ways. One artist who employs both is Philomena Pretsell. Having only seen her work in books before, it was a real pleasure to meet her in person and see the direction her new pieces are taking. She explained that her latest work is inspired by a recent trip to Chicago and New York, where she was impressed by the huge scale of the buildings and that peculiarly American style of billboard advertising. Consequently, much of her new work is on a monumental scale and reflects her personal response to the world around her. She sees the application of transfers in her work as being both contemporary and also a part of the rich history of ceramics in this country:

“We must cherish our heritage”, she explained, “both industrial and studio ceramics”.

Gwen Bainbridge was another potter using stock transfers in her work. I was very taken with her delicate bowls and jugs, decorated with impressed lace patterns and scattered with tiny flower decals – very girly!

At the opposite end of the scale were Karin Hessenberg’s huge figurative garden sculptures. Plant forms and architecture provide inspiration for Karin’s highly detailed pieces. She likes to cut and carve into the clay and the heavily worked surface is glazed with lovely intense colours. She

raw glazes and fires to 1260°C.

A final mention must go to Roger Cockram, whose superb pieces drew a constant crowd. Formerly a marine biologist, Roger's work, not surprisingly, has a watery theme. His time spent in the deep has given him a special love for the particular way in which water interplays with light and his ceramic work is an expression of his attempts to capture brief moments of beauty. His various vessel forms are frequently incised and produced in either stoneware or porcelain. To achieve his particular colours and surface quality, Roger applies several layers of vitreous slips and glazes, which blend into one another in a lengthy kiln firing



Roger Cockram

which he takes beyond 1300°C.

I thoroughly enjoyed my time at Hot Pots and even came home with a small piece by Sally MacDonell; a little bust reminiscent of Medieval figures. I felt there was a healthy mix of contemporary ceramic design and good, solid studio pottery – enough of each to satisfy modernists and traditionalists alike. And after a couple of hours' wandering from tent to tent there was also a selection of real ales and local produce to sample. You couldn't ask for more, really!

*Words and pictures: Christine Pike*



## ABERYSTWYTH 2009

1. Four-handed throwing by a team from Jingdezhen Hau Peng Ceramics Factory. 2. The 'Big Pots' are made in sections. The sections are assembled when dry. Here the last section is being added. 3. Nina Hole's kiln ablaze. 4. Sandy Brown making one of her large doughnuts' over a tractor inner tube. 5. Shozo Michikawa throwing with a broomhandle.

*Heather Graham*



## SELECTED MEMBERS AT ELY CATHEDRAL

The opening of the show was on June 6th, and was well attended, especially by a group of Civil War re-enactors who had been performing (and firing canons!) on the green in front of the Cathedral. The Cavaliers and their ladies visited the show.

The exhibition fitted very well into the space normally occupied by the Cathedral shop, and showcased the work of 25 Selected Members. Some members had made pieces especially for this event, which were appreciated (and bought) by Cathedral staff. The standard of work was excellent, and received many compliments from visitors. I understand that sales were good, too.

We hope for further opportunities for exhibitions in the Cathedral in the future.

*Carolyn Postgate*



Harvey Bradley



Harvey Bradley



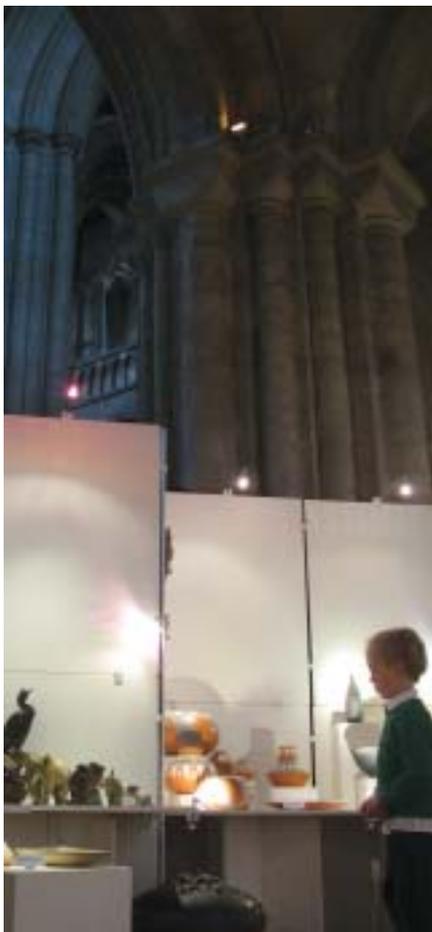
Carolyn Postgate



Harvey Bradley



Harvey Bradley



Carolyn Postgate



## CERAMIC HELPLINE

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

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

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

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

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

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

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

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

**Margaret Gardiner** – salt glaze 01279 654025

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

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



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If your kiln has a kiln sitter device we recommend that you use a high fire mini-bar in it, just as an over-firing precaution. Optional wall bracket also available.

Our price for the controller, wall bracket and a type R thermocouple is normally £294 + VAT (£338.10). For Anglian Potters members we are pleased to offer a discount of £20. (£318.10).

*For more information on this and other controllers we can offer please email or phone.*

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

# GLAZE CHEMISTRY CALCULATION PROGRAM(S)

I am fascinated by the chemistry of glazes, and although the surprise factor when opening the kiln is unbeatable, I have found that I prefer those pots that come out of the kiln more or less as I intended. So why not make use of basic chemistry knowledge, combined with a computer program to calculate some basic factors that influence the outcome of a glaze?

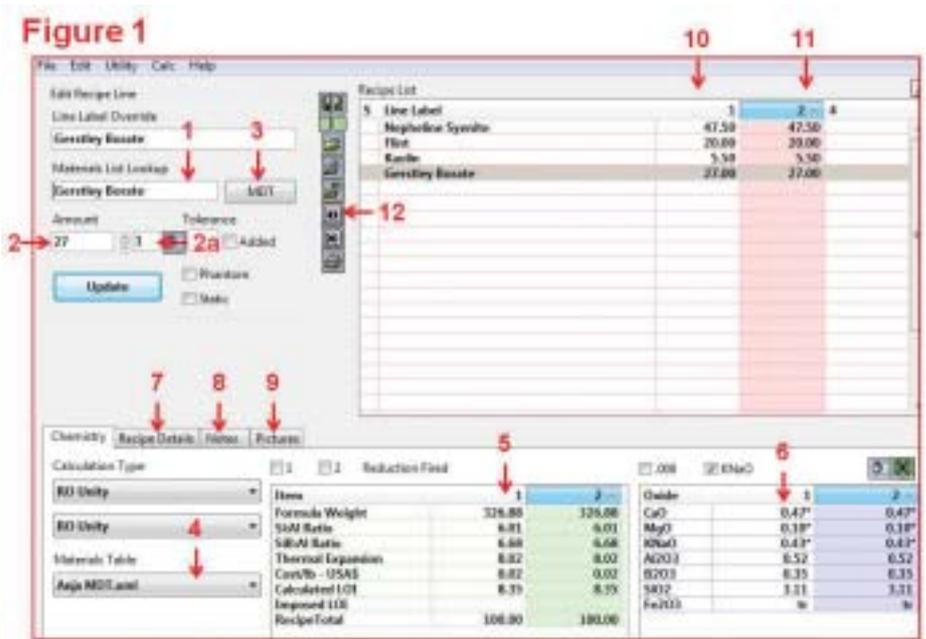
I decided to buy a program called INSIGHT, developed by Tony Hansen, who worked as technician in the ceramic industry in Canada. There are other programs: GlazeBase, GlazeMaster, CeramDat, Matrix glaze calculation program. I am sure they do a similarly good job.

OK, INSIGHT costs money but I like the things that come with it. Tony Hansen and his colleagues have build a database of articles, glaze recipes and raw materials covering materials available in the USA, UK, Europe or Australia .

INSIGHT comes with a comprehensive manual. Also available is a book about the theory of glazes *The Magic of Fire*, which covers all the basics of glazes. One can also watch the instruction videos for the program from the website, taking you through several exercises using the INSIGHT program. It takes a bit of time to get through but if you intend to be more knowledgeable about something you always need to invest time.

I use INSIGHT mostly for the substitution of US materials with UK materials. When I find a nice recipe in a book published in the USA and it uses gerstley borate, custer feldspar or a frit that costs a lot here in the UK, I go to my computer. The main INSIGHT window shows side-by-side recipes and formulae. So I can replace the US materials with UK materials and compare the chemistry of the glazes at the same time.

I'll give you an example: trying replacing gerstley borate with something we have readily available here in the UK. This example is based on one of the video lessons which can be viewed



on the Digitalfire webpage <http://digitalfire.com>.

Bear with me while I explain the features of the program. It might seem a bit tedious, but I think it is worth it.

Figure 1 shows the glaze recipe I found in a book. I entered the recipe by typing the material into the material lookup list field (Fig.1,1). The amount of this material is entered into field (Fig.1,2). The amount can be adjusted by clicking the up and down arrows next to the amount field (Fig.1,2a). The material and its chemical composition is known to the program because it is in a catalogue called the Material Data Table (MDT, Fig.1,3). This MDT is very clever really, because I can personalise it. So I am using the Anja MDT table (Fig.1,4), in which I have uploaded all the materials I have available. Figure 2,A shows

you the details of the material gerstley borate as it is listed in the MDT. For any new material I want to upload into this table I'll go to the Digitalfire website and copy the .xml of the respective material and save it into my table. This also includes all sorts of frits from different suppliers.

Because the program knows the chemical components of the material it can calculate all sorts of information, which are listed in the windows 5 and 6 (Fig.1,5 & 6). Window 5 shows among other info the thermal expansion which can be used to predict whether the glaze is crazing or even shivering on a given clay body.

In the next window (Fig.1,6) the amount of each of the oxides is given. All the materials listed above contribute these oxides to the glaze. This information is quite important as our goal is to

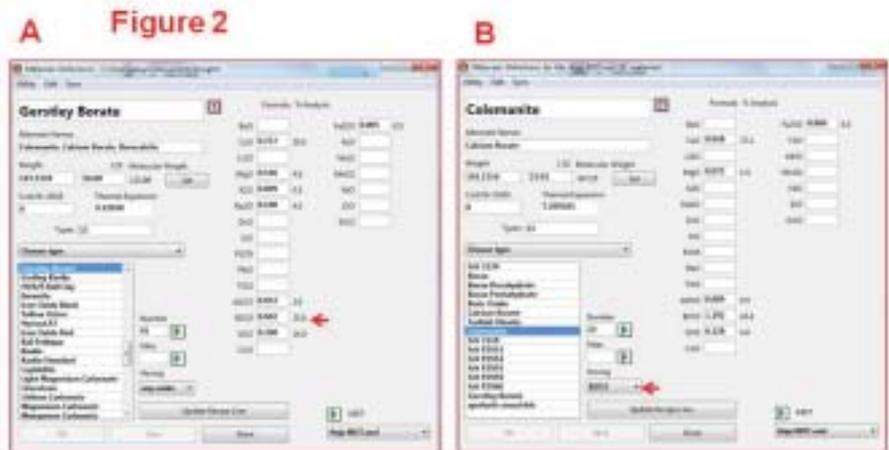
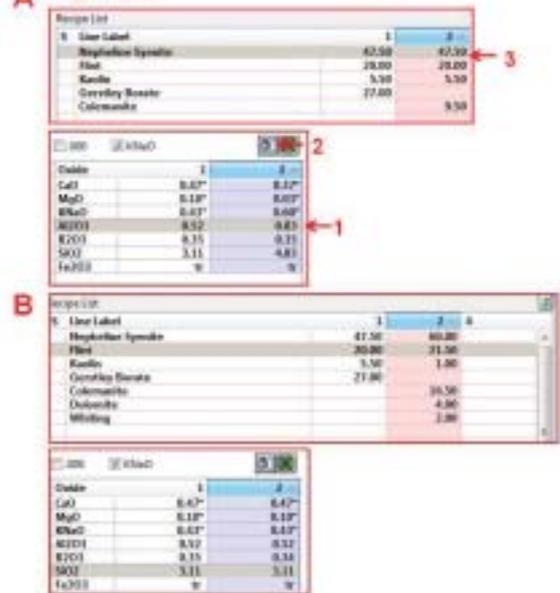


Figure 3



Figure 4



substitute gerstley borate for another material without changing the overall chemical composition of the glaze.

To complete this window, I enter recipe details, notes and even pictures in the other tabs (Fig.1,7,8,9).

I copied the glaze I entered into the first column (Fig.1,10) into the second column (Fig.1,11) by using the copy button (Fig.1,12). The first thing I need to do is to delete the amount of gerstley borate in column 2, because I want to use a different material (Fig. 3A). Next I need to find out which material might be suitable to replace gerstley borate. I know the chemical composition of gerstley borate from the materials data table (Fig.2A). The name gerstley borate also gives an indication what the special contribution of gerstley borate to the glaze might be. So I am looking for a material that contains borate. In order to do that, I can go into the MDT and filter out all the materials that contain borate (see Fig.2B). Among those materials listed is colemanite and I have this on my shelf. All other borate-containing materials have either massive amounts of it (mainly the frits) or I haven't got them here. So I will settle for colemanite and see whether I can achieve my goal with this material. I inserted colemanite into recipe 2 in the same amount as the gerstley borate (Fig.3B). Clearly this makes no sense as the amount of borate is now too much. I need to adjust the amount of colemanite I put into

the glaze. If I only use 9.5 parts of colemanite I introduce the same amount of borate as if I had used gerstley borate. Now I also need to adjust some of the other oxides because colemanite introduces calcium, magnesium, silica and aluminium. That basically means I need to shuffle around the other glaze ingredients and might also have to introduce different materials. Let me show you how I adjust (lower) the amount of aluminium to the amount I want to have in the glaze (Fig.4A). I don't know which of my ingredients in the glaze is contributing the most aluminium. So I click on the aluminium in the oxides table (Fig.4A1) and then I click on the little milk-can button (Fig.4A2) and it highlights nepheline syenite as the main source of Al in my recipe (Fig. 4A3) I know now that I need to lower the amount of nepheline syenite in my glaze to adjust the amount of Al. This is basically the principle for all the other oxides involved in the glazes. There is a certain, rather clever order in which to approach this. First it makes sense to adjust the oxides that are contributed by complex materials. I am speaking here of K or Na which are brought into glazes using feldspars for example. Oxides like Si can easily be adjusted by more or less Flint or Quartz. Fig.4B shows the final recipe and the comparison of the oxides with and without gerstley borate. The glaze components have been re-totaled

to 100 (yes, there is a button for that as well) and since the numbers were so uneven (hard to weigh out 27.96g of something) I rounded them up and down. I can now save the recipe, give it a name and make my comments and when I get a nice fired pot I can also attach a picture of the glaze detail if I want to. So after all this work is there a guarantee that the glaze comes out as intended? A rhetorical question you might say. There is no guarantee. Especially as gerstley borate is famous for introducing some magical components into glazes. I can't say whether that is true or not, because I have never used it. Also the program does not help in predicting the colour of a glaze. There are so many factors like firing in different kiln types and also the way the kiln cools after firing.

So when do I use the program? Mainly to substitute materials I haven't got; to calculate the coefficient of expansion to see whether the glaze is fitting to the clay body I intend to use; to try and lower the firing temperature of a glaze, for example from cone 10 to cone 6; and because I enjoy playing around with glazes, in theory and in practice!

Finally, it might be a good thing that all the chemistry and the calculations do not take away the surprise factor when opening the kiln!

Words and figures: Anja Penger

# TOTEM POLE UPDATE



It turned out that we made too many sections for just one totem pole, so we decided to go for three – which perhaps wasn't a wise decision, as they were shorter than I would have wanted them. We (one of the dads who is a joiner/builder – and I) filled gaps with expansion foam (dreadful stuff) which I trimmed to shape when it had dried, and painted (on the top, as I had planned only one 'capping' eagle, I needed something that would work fast). I made a section and borrowed Helen Humphreys' letters (thanks Helen!) to write

**MADE BY GREAT CHILDREN  
GREAT WILBRAHAM PRIMARY  
WEDNESDAY CLASSES  
2008 \* 2009**

This is the only section that was

not glazed: I just sponged on iron oxide and washed it off to highlight the letters.

We had an unveiling ceremony, at the school fete; children were very excited and I had lots of positive comments from the parents...This little installation is now outside the front door, and visible from the road. If you happen to pass by Great Wilbraham stop and have a look! I expect it's going to attract quite a bit of curiosity among the few locals who don't know what it is and why it is there. Anyway...let's see how long they last before getting broken!

*Words and pictures:  
Roberta Bateman*




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Sarah Cox

## ART IN CLAY 2009

I visited on the Sunday – a glorious summer day which drew a good crowd. As usual each tent was full of skillful and inspirational work, with many AP members to be found exhibiting and visiting.

*Carolyn Postgate*



Töpferei Thunig

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Check out our website for the latest news:

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

# PREVIEW OF POTTERS' CAMP 2009

Richard Hirst



During the last week of July Anglian Potters held another successful camp at Shotley. Innovations this year included 3 large marquees which were connected together and permitted the glazing of pots and the hand builders to share a space with the practical instruction in screen printing with Geoff Lee, in mould making with Colin Saunders and in throwing with Ray Auker. During five days of generally sunny weather mixed with two wet spells this large area permitted the activities to go on uninterrupted. Another innovation this year in the Raku area was the introduction of timed slots so that those interested in gaining hands-on experience of Raku firing could take charge, with assistance from Martin or Rob, of a Raku kiln and could fire their own work. Also this year the potters decorated more than 100 dinner plates which were then fired, enabling them to be used at the camp dinner.

As usual the camp opened with the application of the liner glazes but this year it was accompanied by the gentle tooting of flutes as Marie Thompson taught the hand builders how to make Ocarinas. The tunefulness of the whistling improved steadily as the evening wore on.

On the next day Jerry discovered that, in order to celebrate 10 years of camping in his garden, a mosaic was to be assembled comprising an array of screen printed tiles, each featuring Jerry. Fortunately, for whoever it was, Jerry is not yet sure who conceived this brilliant scheme.

Peter Spital



Sally Macpherson



Chris & Martin George

The high point of the camp was the camp dinner which was also attended by past chairmen of Anglian Potters Des Clover and Deborah Baynes. The music was provided by members and ex-members of the Suffolk Youth Jazz Orchestra. This was followed by dancing until an appropriate hour.

This year, as so often before, Anglian Potters should be grateful to Jerry who permits us to use his garden and to the band of experts who fire the kilns and provide endless opportunities for hands-on experience of the techniques which they use in their work.

*Peter Spital*





**WEST DEAN COLLEGE**

Practical glazing and firing techniques for ceramics	Alison Sandeman	September 27-30
A throwers' workshop	Alison Sandeman	October 25-30
Surface texture in clay - the decorative potential	Duncan Hooson	November 27-29
Coil pots with relief surfaces	Carolyn Genders	October 23-25
Ceramic sculpture, using paper-clay and armatures	Ian Gregory	January 24-28
Decorated, hand-built dishes	Carolyn Genders	January 29-31
Simple cast and decorated forms in clay	Claire Ireland	February 5-8
Resist decoration techniques for ceramics	Gordon Cooke	March 07-11

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## GLAZE SICK BLUES

I woke up in the mornin'.  
 Was I awake or not,  
 or was I simply dreamin'  
 o' glazin' all those pots?  
 Oh yea, I got the glaze sick blues.  
 Yes, maybe I was dreamin',  
 the light was really poor  
 those bloomin' pots came hauntin' me  
 knock, knockin' at my door.  
 Oh yea, I got the glaze sick blues.  
 Them pots they're there a leerin'.  
 They'd got down off the shelf.  
 I said, "Go get your clothes on.  
 Why can't you glaze yourself?"  
 Oh yea, I got the glaze sick blues.  
 I said, "Wait, I'm a comin'.  
 We'll go to the marquee.  
 I'll see you've got some glaze on.  
 Oh heck! It's up to me".  
 Oh yea, I got the glaze sick blues.  
 So then I'd got to glaze 'em.  
 Which glaze there in the line,  
 tessha, tenmoku, soft green,  
 shino or celandine?  
 Oh yea, I got the glaze sick blues.  
 Each one, I'd gotta grip it  
 and make a tidy job.  
 Instead they're droppin', drippin',  
 slippin'.  
 sploshin', What a slob!  
 Oh yea, I got the glaze sick blues.

Liz Lewis



Tim in action

With daylight came the mornin'  
 I woke up feelin' drained  
 I'd been through that performance  
 now I'd got it all again.  
 Oh yea, I got the glaze sick blues.  
 Ray Auken to the rescue,  
 To save me from my plight  
 He ran a special glazin' course  
 Now I get peace at night.  
 Oh yea, no more the glaze sick blues!  
 Oh yea, no more the glaze sick blues!

Tim Mitchell

## CALLING ALL CAMPERS!

If you play an instrument, sing, tell stories or do magic, contact JJ Vincent. He is providing entertainment again at Potters' Camp 2010 and he would love to hear from anyone who would like to 'do a turn' - individuals or combos, groups or troupes – all welcome.

Help make it a rich and diverse Summer Social Evening to remember. Email JJ at [jj@jjvincent.com](mailto:jj@jjvincent.com) or telephone 01223 240996 with any ideas and he will co-ordinate things. More information in the Winter issue of Anglian Potters Newsletter.



Chris/Martin



Liz Lewis

Des Clover  
 on sax

**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 on 01376 585655.

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

## CONSIDERING SELECTED MEMBERSHIP?

Susan van Valkenburg's article in the Autumn 2007 Newsletter gave a very good reflection of the proceedings during selection meetings. Nevertheless, having organising my first selection meeting, I feel that there are still some things to clarify. Don't forget: I am not a selected member myself.

Applying for selected membership means putting your ambition and passion up for peer review. This is definitely helped by your CV and any supporting material, showing how engaged you are in ceramics.

Six pieces of work have to be submitted. It goes without saying that the pots have to be well made. Is the bottom turned off properly? What is the inside like? Are there sharp edges? Is a functional piece really functional: does the spout pour properly, is the rim soft enough for lips to drink from? Are sculptures either humorous or artistic or lifelike? How good is the finish of the back of flat hanging pieces? Does the glaze fit properly? All this can probably be summarised as good workmanship, which Susan already pointed out in her article.

Descriptions of what work should be like are most mysterious: one selected member said: "cohesion of expression", another: "the pieces have to stand well together" and yet another said (and this is my favourite!): "a potter has to find his/her voice speaking consistently through all their work". I think they all mean the same thing – "recognition factor": this pot is definitely a Ben Brierley/ Svend Bayer/ Lucie Rie.

At the selection meeting in April each applicant's work was on a separate table, together with CV and pictures of other pieces. Each of the selected members in the selection committee looked at the submitted work individually and in detail for as long as it took. There was no discussion during that time. Everybody took their own notes in quite an intense and concentrated atmosphere. When they finished examining the work, the group discussed each person's work in turn. On this occasion the

discussions were quite brief and the votes were pretty unanimous. I felt comfortable with this: if seven independent people with different backgrounds and specialisations come to the same conclusion, I think the 'verdict' must have some merit.

You might not want to consider selected membership for yourself. As far as I am concerned, I see the application for selected membership one day as a personal challenge. I did not study at art school, but I have the ambition to achieve some acknowledgement from people with more experience in pottery/ceramics.

If you feel the same I really, really would like to ask you to seek out feedback from at least three selected members first. Informal sessions can be organised at AP demonstration days or potters' camp. They will set you in the right direction, pointing out good things and things that you might need to work on. And they do not bite your head off!

So, please let me encourage every one of you to get feedback and send your application for the next selection meeting in April 2010.

*Anja Penger*  
*Selected Members Secretary*

## MEMBERS' SHOWS



### MARGARET GARDINER

Jug featured in *Among the Trees* exhibition, Parndon Mill Gallery.

Herts Open Studios 3-4 October  
[www.hvaf.org.uk/Margaret-Gardiner/gallery](http://www.hvaf.org.uk/Margaret-Gardiner/gallery)

The Art Craft and Design Show,  
Newmarket 5-8 Nov

Country Living Xmas Fair, Islington  
11-15 November

## DIARY DATES 2009:

### Josie Walters:

Demonstration  
13 September, Mundford

### Ickworth Wood Fair Sale:

10-11 October, Ickworth House

### Selected Members Show:

18 Oct-22 November

Grapevine Gallery, Norwich

### Wendy Lawrence:

Demonstration

25 October, Mundford

### Christmas Show:

Exhibition

14 Nov-13 Dec, 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 students of ceramics – proof of status is required

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