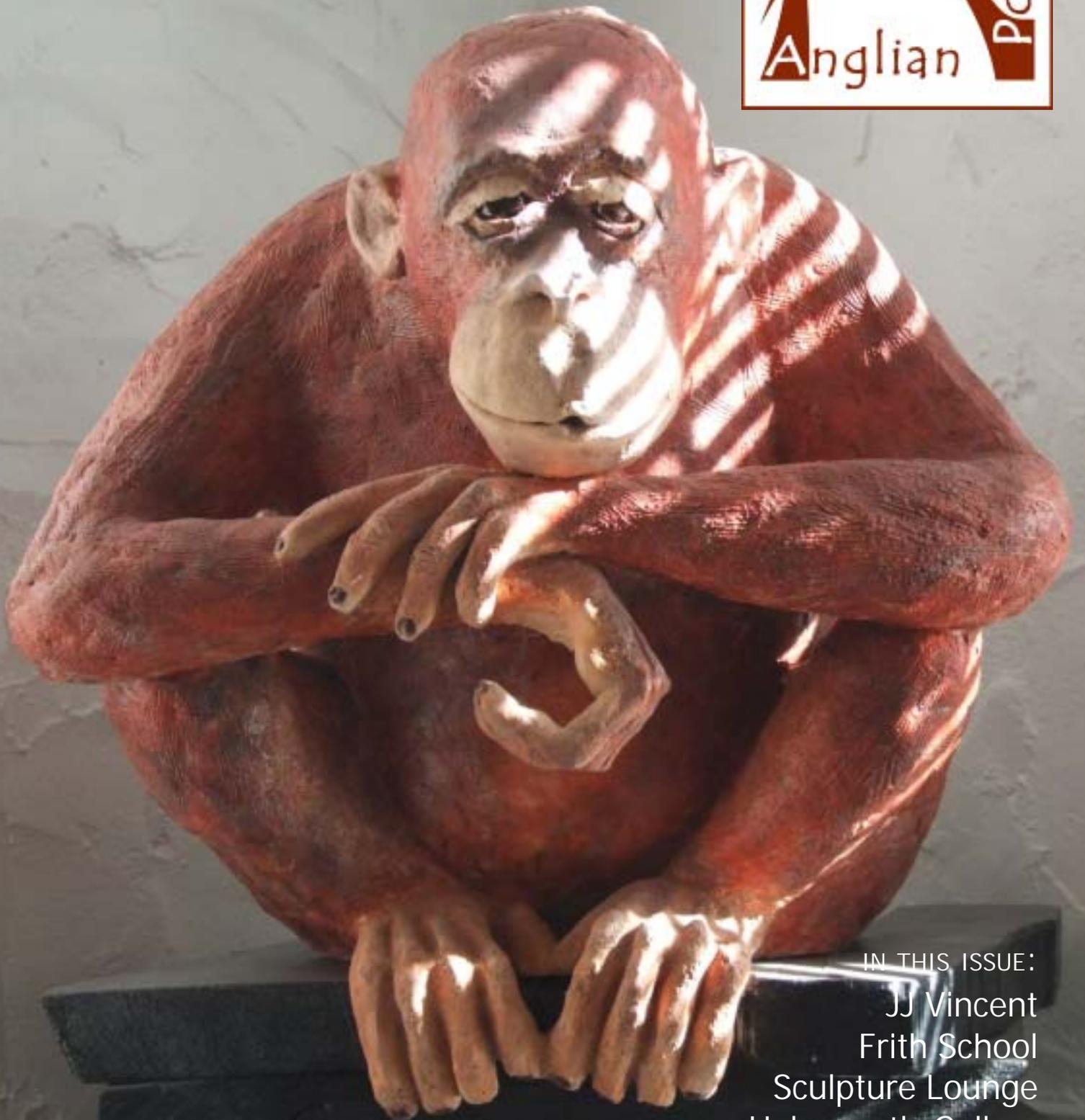


# NEWSLETTER

AUTUMN 2010



IN THIS ISSUE:  
JJ Vincent  
Frith School  
Sculpture Lounge  
Halesworth Gallery  
Emmanuel College

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

## CHAIRMAN'S REPORT

RON AND PAULINE BRIDGE

It is with sadness that I have learned that Ron and Pauline have decided not to continue their membership. They are no longer able to work with clay and do not drive very much. Ron and Pauline served in the role of events organisers and hosted committee meetings at their former home in Risby. They both exhibited regularly at exhibitions and Ron was a Founding and Selected Member. Pauline made wonderful porcelain jewellery. Ron produced superb stoneware tableware and some really excellent distinctive sculptures. I thank them both on behalf of the members and wish them well.

JERRY FINLAYSON

The committee has been pleased to grant Jerry Honorary Life Membership in appreciation of his service to the membership on many occasions and in many ways,



especially as host to our annual Potters' Camp.

**POTTERS' CAMP**

As I write this, I am recovering from a wonderful Potters' Camp. There were many highlights, and it was a most enjoyable event. Once again our great thanks go to all involved in any way, especially to our tolerant and generous host, Jerry Finlayson.

*Victor*



Plate by Ron Bridge



Porcelain necklaces by Pauline Bridge

## EDITOR'S NOTES

In this issue we have two interesting accounts of members attending courses: I hope this encourages more of you to send in your tales from courses in Britain or abroad!

Potters' camp promises to provide plenty of entertainment to readers of the Newsletter, as well as to members who were there: this time we have a taster from Sally Macpherson with a few photographs to whet our appetites – more will follow in the Winter Newsletter.

**Cover:** contemplative orangutan, sculpture and photo by JJ Vincent

JJ Vincent crops up quite a bit in this issue: not only was he demonstrating for us at the AGM, but he provided the musical entertainment at Potters' Camp and installed his prototype new stands for Anglian Potters exhibitions at Emmanuel College. The Summer Show was a triumph of organisation – the well-oiled machine whirred into action under the guiding hands of new organisers Jackie Watson and Karrie Langdon, and the resulting Private View buzzed with eager buyers enjoying a splendid exhibition laid out with great care and skill by Ray Auker.

*Carolyn*

# ANGLIAN POTTERS AUTUMN NEWSLETTER 2010

## CONTENTS

Page 2	Chairman's Report; Editor's Notes; Committee
Page 3	AGM 2010
Page 4	JJ Vincent at the AGM
Page 6	Easter School with Margaret and David Frith
Page 8	My Favourite Tool; JJ Vincent's list of materials
Page 9	The Leach Pottery
Page 11	The Sculpture Lounge Revisited
Page 12	Anglian Potters at the Halesworth Gallery
Page 13	Ceramic Helpline
Page 14	Potters' Camp Part I
Page 16	Anatomy of an Exhibition: Summer Show at Emmanuel College
Page 18	Book Review; Cambridge Cyrenians workshop opportunity
Page 19	Clay Stores update: new prices; Mailing List help wanted
Page 20	Members' Exhibitions and new

## AGM 2010 MINUTES

Minutes of the Annual General Meeting held on Sunday 16 May at Hockwold-cum-Wilton Village Hall

### 1. Apologies for absence:

2. **Members present:** 61 members signed the register.

3. **The minutes of last year's Annual General Meeting** were passed as a true record.

4. **Matters arising:** JJ Vincent had brought along a sample of the proposed new exhibition display units which he had designed.

### 5. Officers' Reports

i) **Chairman:** Victor listed the events of the preceding year: the two open exhibitions, two Selected Members exhibitions, four day events, the Potters' Camp, our showing at Ickworth Wood Fair, a raku firing weekend and a raku kiln-building weekend. He has been pleased with the way the Newsletter is evolving.

ii) **Treasurer:** Liz presented the accounts, which were accepted. They show a surprisingly large increase in turnover this year.

iii) **Secretary:** Susan mentioned Rodney Hunt's letter about a new venture at The Museum of East Anglian Life in Stowmarket. Karrie Langdon will keep an eye on it.

iv) **Newsletter:** Carolyn reported that it is going from strength to strength, largely due to the increased number of interesting articles from members, and the inclusion of commercial advertising.

v) **Exhibitions Organisers:** Helen and Cathy thanked all those who had helped with the exhibitions. They asked for more help with dismantling exhibitions. Because of some recent thefts of pots, exhibitors will be asked to have their work checked in by someone other than themselves. Helen and Cathy are stepping down this year, having been in office for three years.

vi) **Membership Secretary:** Mary reported a big increase in membership, from last year's 311 to 340 and requested members to make sure she has their email addresses.

vii) **Website:** Ian reported it up and running.

viii) **Potters Camp:** Jerry is beginning the arrangements. Sally reported that there is already a waiting list.

ix) **Events Organisers:** Heather and Felicity plan to give up next year. They thanked all those

involved in the day events and asked for offers of accommodation for visiting demonstrators.

x) **Selected Members' Secretary:** Anja reported in her absence that there is a Selected Members' exhibition at the Haddenham Gallery, 9 October – 7 November. John Masterton has been elected a Selected Member.

### 6. Election of Officers:

The following new officers were elected:

- **Exhibitions Organisers:** Jackie Watson and Karrie Langdon
- **Vice Chairman:** Ray Auker
- **Press Officer:** Christine Pike

7. **Subscriptions for 2011:** The subscriptions for 2011 will remain unchanged.

8. **AoB:** Victor was elected an Honorary Member in gratitude for his many years service for Anglian Potters since its foundation. Roberta Bateman has set up an Anglian Potters site on Facebook. £250 was allocated to the construction of the CPA's new premises in London.

*Susan Cupitt*  
Secretary

## JJ VINCENT AT THE AGM



Our own J J Vincent was the guest speaker for May's demonstration day, and it could have been subtitled '101 Uses for a Guitar String'! Bert Weedon might blench at the thought, but the ever-resourceful JJ finds a low D string makes a perfect clay cutter, and small pieces of guitar string wound together can be used to make an excellent tool for refining detail and cleaning up areas of clay.



A professional musician by trade, JJ discovered a passion for clay about six years ago and now divides his time between the two. Being self-taught, he has a refreshingly robust and anarchic approach to his sculpting, breaking rules and moulds – figuratively and literally (as those present witnessed when JJ's mallet

connected with plaster with devastating results!) and making use of whatever comes to hand. Hence the guitar strings.

Builders' yards also prove a rich source of materials, especially for insulation foam, which can be carved into shapes for casting, and off-cuts of MDF, which can be cut into templates. Like a one man 'A Team' JJ also has a penchant for adapting

and altering things to make his own customised tools: we were all intrigued by the grouting gun and length of drainpipe he had fashioned successfully into a clay extruder.

JJ makes his animal sculptures by a combination of slab building and the assemblage of moulded parts. Off-beat and quirky, they all have something oddly human about them – even the fish have eyebrows. Happy to experiment with glazes, JJ might use any one of a number of finishes, including raku, velvet underglazes, coloured porcelain slip or even a cold finish, such as an acrylic wash. He works in stoneware (Earthstone Hand-building, for preference), and sometimes uses paper clay, especially when modelling large and fragile pieces.

Time constraints meant that JJ was under pressure to complete two sculptures in the afternoon and his hare almost came to grief because of the softness of the clay. However, ever the showman, and to sympathetic "Aaahs" from the audience, he rose to the occasion and a number of skewers were quickly employed as splints for the drooping ear. All in all, we were treated to a very entertaining afternoon and JJ richly deserved his round of applause.

*Words: Christine Pike  
Pictures: JJ Vincent,  
Carolyn Postgate*





## EASTER SCHOOL WITH MARGARET AND DAVID FRITH



previous days: turning pots off, putting on handles, applying decoration before biscuit firing. It was quite busy but also relaxed. We were blessed with the nicest weather imaginable and we could spread into the garden for drying pots etc. The goal was to get everything ready for biscuit firing over the weekend. Also the workshop area had to be transformed from a pot production/throwing space into a glazing and decorating area by taking most of the wheels out and getting the glaze buckets into place. These schools have run for a long time and you can see it in every bit of the organisation! The goal in the second week was glazing and decoration. Again we

I saw the advertisement in *Ceramic Review*. I have often seen courses advertised and always thought that the Friths' course sounded very attractive, simply because it is two weeks long, with a free weekend in between. In two weeks one should be able to learn a lot about every aspect of pottery, from making the pots to decoration. It also helped that I like David and Margaret's pots a lot. I had seen Brookhouse Pottery before and the location is very attractive.

I know I am a lucky girl and the course over Easter was my birthday present, so I went off very early on Easter Monday morning full of expectation. It might be too early for any conclusion at this point of the article, but let me just say: my expectations were more than met!

David and Margaret have demonstrated for Anglian Potters in the past, but do you ever get tired of watching someone skilled in the art of throwing a pot or assembling something complex like a teapot? I don't. On the first day we watched David throwing the most wonderful plates. Within 30-45 minutes he showed several variations in making a plate and after that you really wanted to do it yourself. Of course not quite as professionally, but everybody improved during the day.

Day 2: David went on to show us jugs, bottles and vases. Again everybody was back on the wheels to do it themselves! At this point I

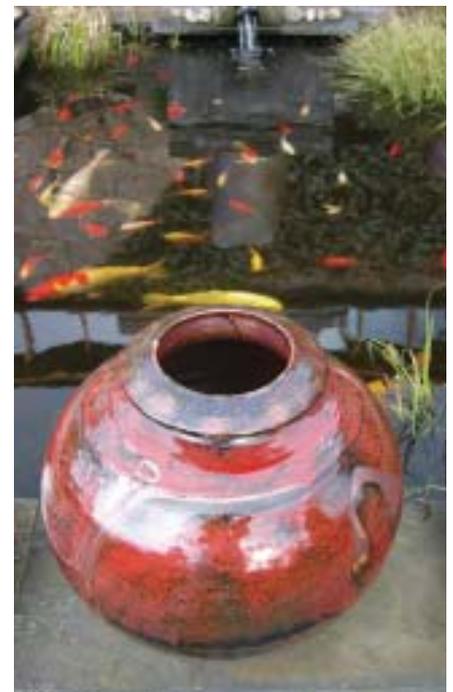
thought it important to concentrate on one or two different things that David had demonstrated in the morning. This was difficult, because everything looked so good and I was still not quite sure whether it was inspiring or frustrating that when you had made a vase, which was pretty good in your view, David came round, saying, "Can I sit down for a moment?". He then put his hands on the pot and within 30 seconds or so it looked so different and so much better! It helped to remind myself that David and Margaret have been potting for 50+ years....

Day 3: hand building. A slab of clay was pressed onto a plaster mould to create a square plate and extruded feet were put on. The throwing practice also continued. There was plenty of space, so everybody could do whatever they wanted.

Day 4: we assembled a square box from extruded parts and we started to finish off our products from the



Can we achieve this?



Vase with koi carp

were all mesmerised watching David decorating a square plate or one of his bottles. After the demonstration that morning I think everybody was slightly stunned as to what was possible and the way it could be achieved. The best thing to do was to go into the showroom and find a piece that appealed to you and ask: "How did you do that?" David and Margaret showed 'hands-on' how to do it and in which sequential order to apply either wax or a glaze, another glaze on top and a bit of ash sprayed on top of that etc. etc. Nothing was a secret and why should it be? Anyone trying to copy



A well-deserved tea break

David or Margaret needs an awful lot of years under their belt in order to achieve the ease of touch in making or decorating. For one of Margaret's plates I counted 10 different decorating steps: Before biscuit firing an iron slip (1) followed by a porcelain slip (2) applied to the rim. After biscuit firing Tenmoku (3) was applied only on the inner part of the plate (not the rim), then a wax pattern (4) was drawn onto the Tenmoku, followed by the application of a sycamore ash glaze (5) and spots with copper red glaze (6). This is just the inner circle of the plate. A fireclay wash (7) was applied onto the rim, followed by sprays of an ash glaze (8), brown glaze (9) and finally blue glaze (10). Puh! It takes a bit of practice to see through this complex decorating pattern! And even copying all these steps does not achieve the same result!

With the glazing and decorating almost completed, David started packing the wood fired kiln. Just over 200 pots were packed into the kiln - not all products of the course - but David and Margaret always have some spare. The firing was done on the Thursday of the second week, starting at 7 am and finishing at 9.30pm. Maximum temperature was 1220°C but it was maintained for several hours and the cones were down by the end of the firing.

As if we weren't already impressed by David's and Margaret's capabilities, on the Friday David showed us how to make tools in his

own tool-making workshop. We made throwing ribs, metal harps to cut plates from bats etc., dies for extruders, a multipurpose tool made from a steel ruler and double sided-callipers (only for the experts, because precision is required! I got one as a gift - thank you Roger!). There seems to be nothing that David does not do himself! One thing I would say about the tool-making: David should have a girl and a boy session for that, because the boys were inseparable from the tool making workshop once they had started!

Saturday was the big day to see the final products! Patience was required because the kiln was still hot. Time for making a few more tools. The unpacking of the kiln was very exciting. I was surprised no fights

broke out but everybody seemed to remember their own products. And what a feast for the eyes it was! Everybody was very pleased with what they had achieved and one or two pieces of each course participant were truly stunning!

So maybe now it is time to summarize the school. It would probably suffice to say: "I'd go again!" Several people do go again and again and make other things like huge platters or bread crocks, as two of the students did this time. It probably makes sense to attend the course when you've had a bit of practice in throwing so that you benefit from concentrating on practising the finishing of the pots. It definitely helps to have an understanding of glazes, especially the ones used by David and Margaret (Tenmoku, Celadons, Kaki, Tessha, Ash glazes). Apart from that I think everybody came away from these two weeks a better potter!

*Words and pictures: Anja Penger*



Decorated lid for a square box

Boys in a toy shop (sorry, toolshop)!





The final products



The kiln ready to be unpacked

## My FAVOURITE TOOL...

...is quite hard to choose. But have a look at this: a harp with a taut wire for cutting off plates or bowls from batts. Have you ever thrown a nice plate and cut through the bottom when using a wire tool? This will not happen again (if the thickness of the bottom is adequate) when using this tool. The wire in the harp cannot bend upwards since it is quite taut. It is fixed about 1.5 mm off the end of the harp, so it cuts off 1.5 mm of clay from your plate. Of course it needs to be wide and high enough to fit around the rim of a plate or bowl (see the matchbox as size reference). We made this tool during the Frith's Easter School. (see photograph on page 7 of toolmakers at work)



*Anja Penger*

## JJ'S LIST OF MATERIALS

### CLAYS:

Valentines ES40 Handbuilding  
Valentines ES50 Crank  
Valentines ES65 Terracotta Crank

### RAKU GLAZES:

Sacco Blue Hawaii copper  
Potter's Palette Raku glaze  
David Roberts crackle white 1 & 2  
Tim Andrews copper matt

### CONE 6 GLAZES:

Emmanuel Cooper #187 Dolomite matt  
Dolomite Satin Black = #187+B10+Mango  
Michael Bailey ASM 1+oxides or stains  
Shiny eyes: BG1 over underglaze, oxide or stained area

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



Grouting gun  
clay extruder



## THE LEACH POTTERY

The Leach Pottery team writes: We would like to express our warmest thanks to all who took the trouble to vote for the pottery which was in the running for the £100,000 Art Fund Prize 2010. We were disappointed to learn last week that we had not made the last four but the publicity and the votes all helped to raise the profile of the pottery and of St Ives as a cultural venue. The comments left on the Art Fund Prize website were inspiring and moving. The four short-listed museums were the Ashmolean, Oxford; Blists Hill Victorian Town, Ironbridge; The Herbert Art Gallery and Museum, Coventry; the Ulster Museum, Belfast. We can all be proud of featuring in that league.

## A VISIT TO THE LEACH POTTERY



Above: the stone boxes on the right are where the clay was delivered by road. This was then processed at the pottery before use. Left: the kilns



This June I was privileged to visit the renovated Leach Pottery in St Ives. As an Anglian Potters member I was allowed free entry. There is a tour of the pottery every morning. The person who gave the guided tour on the morning I went had worked at the pottery in the 1960s and gave a very interesting insight into the way the business was run and how young potters were trained. The large climbing kiln which is now open to view by the public was the first one built in Britain. There is film of it firing in the archives and it is interesting to realize when the pottery was working it was on the edge of St Ives, whereas it is now surrounded by houses.

*Words and pictures: Mary Wyatt*

**Make Slipware in Suffolk**  
with Mark Titchiner

**Sept. 13th - 17th 2010**

**A five day course in raw glazed earthenware**

**For booking or more information:**

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

**Tel: 01986 785242**



# Essex Kilns Ltd

Suppliers of kilns & pottery equipment



**Kilns for ceramics**

**New and second-hand equipment**

**Kilns and furnaces serviced and repaired**

**Potters wheels – pugmills**

**Essex Kilns Ltd**

**Tel 01621 869342**

**email [sales@essexkilns.co.uk](mailto:sales@essexkilns.co.uk)**

**[www.essexkilns.co.uk](http://www.essexkilns.co.uk)**

## THE SCULPTURE LOUNGE REVISITED

As I headed to Holmfirth for another course with Brendan Hesmondhalgh at the Sculpture Lounge, it struck me that I was about to indulge in the potter's equivalent of a spa retreat – four days of pure sculpting heaven in glorious surroundings, with no distractions and nothing to worry about except how to coax something interesting out of the



Josie's hand

clay. And there would be no self-denial on the catering front either, as I knew that the food would be delicious and plentiful – including afternoon tea and cakes every day!

This time, the brief was simply 'The Wild', a subject so wide to interpretation that I was a bit daunted at first, especially as I had left myself very little time to prepare in advance. Fortunately, the Sculpture Lounge has a decent library of books to use as source material and I quickly decided to try my hand at a Japanese macaque, or



David Cooke

snow monkey. Other students chose subjects as varied as a badger, eagle, a pair of elephants, a tree frog, and even a unicorn.

An unexpected bonus was that this time the course coincided with the annual art auction for the Holmfirth Arts Festival and Brendan had booked a table for any of us who wanted to go. It was held in the impressive North Light Gallery, near Huddersfield. Housed in a converted eighteenth century textile mill with high ceilings and plenty of windows, the gallery was the perfect venue for



Christine Pike

this event and the artwork was displayed sensitively. Holmfirth and the surrounding area is blessed with more than its fair share of artistic talent and many professional artists and potters had submitted pieces for the auction, including Annie Peaker and Jim Robison.

Bidding could have been brisker and I understand that some of the prices achieved were lower than last year (blame the credit crunch!), but spirits were raised by the star turn of the evening: Anglian Potters' own David Cooke, who provided the musical entertainment. David has become increasingly involved in his music in recent years but somehow still finds the time to create his wonderful sculptures. I loved the John Dory bronze fish he submitted for the auction.

As always on these courses, I started out wondering whether I would be up to the challenge, but it is good to be out of your comfort zone occasionally, and, with Brendan's guidance, my macaque



Anne's work in progress

turned out pretty well. Later in the year I shall be going up again for some tuition in wax sculpting. It will be another steep learning curve, I am sure – but well worth the effort!

*Words and pictures: Christine Pike*



David Cooke entertaining



Joanne Cooke

# ANGLIAN POTTERS AT THE HALESWORTH GALLERY

Harvey Bradley



This is a nicely situated gallery in a pleasant Suffolk town. Through a rather unassuming entrance you are met with a steep climb of stairs that reveals a gallery that is light, bright and welcoming. There are numerous spaces to be utilised but with enough space for a busy Private View that also allows room to view displays.

As usual members' contributions were varied in style and technique and the setting out provided a good opportunity for first time exhibitors (or those showing new work) to put work out without being daunted. Each potter selected an area in which to create their own identity and spaces, like the vast fireplaces, gave opportunities for unusual displays.

Living locally Rob Rutterford coordinated proceedings in his typically low key fashion that created a relaxed atmosphere for the setting up and he and the gallery staff seemed pleased with the outcome. On taking down day fellow potters seemed very happy with the event. Thanks go to Rob for inviting us all and maybe we might meet up again sometime?

Harvey Bradley

\* \* \* \* \*

The building lends itself perfectly to the display of three-dimensional work. Housed in a collection of

Christine Pike



fifteenth century almshouses, the upper floors of which have been knocked through to make one continuous gallery, the space is light and airy, but still retains a sense of intimacy. Rob Rutterford, who was

along the Suffolk coast – of which there are several, especially in Southwold, which is a charming town a short drive away.

The show was so successful that the Halesworth Gallery would be

*'The gallery is run by a committee made up of artists and local people interested in the fine arts. The shows are supervised entirely by voluntary helpers. Part of the running costs is met by 'Friends of the Gallery' who always welcome new members.'*

very interested in having Anglian Potters back again as part of their summer exhibition programme for next year. Rob

instrumental in organizing the exhibition, said that the two week show proved very successful, with over £1100 of sales. More than a hundred people attended the private view and the general arrangement, quality, and variety of work met with a very enthusiastic response.

For some members, this was their first show, so it is even more encouraging to note that sales were made right across the board.

Several potters took the opportunity to visit some of the other galleries

is unable to co-ordinate this himself, but suggests that a group of members (six to seven) get together and make a direct application to the gallery\*. This would most likely be in conjunction with a couple of painters or print-makers.

Christine Pike

\*Application to the gallery must be made before Christmas 2010 to:

Jan Martin 01986 872409 or email [information@halesworthgallery.co.uk](mailto:information@halesworthgallery.co.uk)  
halesworthgallery.co.uk



Christine Pike



Harvey Bradley



Harvey Bradley



## 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.



Christine Pike



Sculptural ceramics inspired by the landscape of West Dean

Carolyn Genders

June 27 – July 1

Japanese ceramics – exploring form

Shozo Michikawa

July 11 – 16

Creating impact with wheel-thrown forms

Duncan Hooson

July 31 – August 6

Creative ceramics from coloured clays

Jo Connell

August 13 – 16

Exploring porcelain – throwing and hand-building

Jack Doherty

August 27 – 30

Sculptural forms in clay – an intuitive approach

Sandy Brown

September 26 – 30



Jo Connell

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

## POTTERS' CAMP 2010 - PART I

I ache all over, my eyes are so puffy from smoke and lack of sleep I can hardly open them and my feet will never be their normal colour again. I have just returned from an amazing week at Potters' Camp. My head feels all woolly but I thought I would write a few words about this year's camp while it is still fresh in my mind.

I arrived Monday morning as part of the advance party to sort out the house, caravans and site to get it ready for seventy-plus potters, partners and hangers on, who were arriving on Wednesday morning. A few other members of the advance party were due to arrive on Tuesday to get the marquees up, but rain was forecast so Jerry decided the marquees needed to go up on the Monday. So, for the second year running, my cleaning team was commandeered for marquee repair and erection duties. Apex frames were linked and the 'canvas' roof put on, then the eight or nine people present, just enough for one person per pole, had to lift one side of the marquee and ram the poles into sockets on the roof frame. Sounds easy; not at all. Most of us there were a little on the short side. The initial lift to chest height was fine but then, like weight lifters, we had the final lift to straight arms above head, then a hold, with one hand, while using the other to slot the pole into place before the complete routine was finished. We had to complete the routine another three times before both large marquees were erected. Of course Jerry was right, by Tuesday afternoon we were experiencing the first rain for months. It came down in stair rods. The ingenious guttering erected between the marquees was tested

to the limit and we had fountains of water in quite a few places along its length and a veritable waterfall into the dustbins at each end; they filled to overflowing in minutes. The rain was spectacular to watch, from the dry of the marquee, and was a godsend. The fields around Jerry's place were tinder dry when we arrived and without the rain we may not have been able to fire some of the kilns because of the risk of stray sparks setting light to the crops.

I was camping in a tent that withstood the rain well – no leaks. Unfortunately the same could not be said for my airbed. When I got into bed on Tuesday night, it was as flat as a pancake. After two hours sleeping on the ground I gave up,



Night potters

Chris George

the tent and slept on the back seat. I could have moved to the house or any of the caravans for a bed but couldn't face walking through wet grass dragging a duvet. I paid for my laziness. I was up again at 5.30am quartering the garden, walking off the cramp in my legs. I did gather enough field mushrooms in the

process to make a delicious breakfast. Tuesday night I slept on a foam mattress, which was marginally softer than the ground, but by Wednesday night I had a leak free airbed and slept like a baby.

Wednesday morning was bright and sunny and by the time the first potter arrived at around nine everything was ready. The camp worked like a dream: there was plenty to do – loads of workshops, demonstrations and impromptu activities. All the kilns fired well and produced some lovely pots with only a few disappointing results. The pizzas were perfect and everyone was fed well and in good time (no long queues like last year). We didn't run out of tea, coffee or loo roll, although the milk got a bit low at one time, then two lots arrived at once and we were flooded with it. Our Saturday night food and entertainment were terrific and although it rained it was hardly ever at inconvenient times. I won't say more, I'll just let the pictures tell the story.

I would like to say a thank you to a few people. In general I won't mention names as I am sure to forget someone if I do.

- to Jerry for once again opening up his home to us and providing us with such a fantastic venue.
- to all the organisers who have worked quietly behind the scenes both during the year and then at camp. Everybody seems to think it is me but it isn't. I'm just the bossy breeches with the loud voice.
- to the people who came to the working parties during the year to mix glazes, collect wood and build, mend and tidy.
- to those who came to help on the Monday and Tuesday before camp.



Jerry clearing the site

Chris or Martin George

- to everyone who gave up their time to provide us with workshops and demonstrations.
- to those who fired and stoked the kilns.
- to pizza Pete and his team of helpers, everyone who helped in the kitchen on Saturday to prepare for our meal in the evening and JJ, who entertained us all so magnificently.

With no watch I completely lost track of the time and even what day of the week it was. With no television, radio or newspapers I had no idea what was going on in the rest of the world, aliens could have landed for all I knew or cared. We were in our own little world having a great time. Shame it had to finish. I returned to a house where husband and son had been left to their own devices for a week – no need to elaborate further, I feel! Roll on next year, if Jerry will have us.

*Sally Macpherson*

*Chris George*



From top, clockwise: Sally & Jerry carrying out running repairs on the marquee; Liz Chipchase's fiery dragon at camp and later in the show at Emmanuel College; JJ Vincent entertaining on Saturday night; Ray Auker sculpting Chris George's head; opening the salt & soda kiln; packing the salt & soda kiln. Below: collapsing exhausted after cooking pizzas.

*Chris or Martin George*



*Carolyn Postgate*



*Sally Macpherson*



*Sally Macpherson*



*Reta Vince*



*Linda Luckin*



*Chris or Martin George*



# ANATOMY OF AN EXHIBITION - SUMMER SHOW

Setting up a major exhibition is a complicated business, involving meticulous planning, many people and a great deal of energy. These are some of my snapshots from the Summer Show at Emmanuel College, Cambridge, which opened on 14th August.

*Carolyn Postgate*



Emmanuel College



Clipping boards together



Unloading stands from the van



Painting boxes



Painting stands



Stands waiting in the wings



Putting up stands



Buying provisions for the Private View



Consulting plans



Unpacking pots



JJ Vincent putting up his new stands



JJ's stands completed



Action men



Ray Auker creating the display



Lunch break



Adjusting the lighting



Touching up the paintwork



Selling table ready for action



Exhibition ready for visitors



Information table

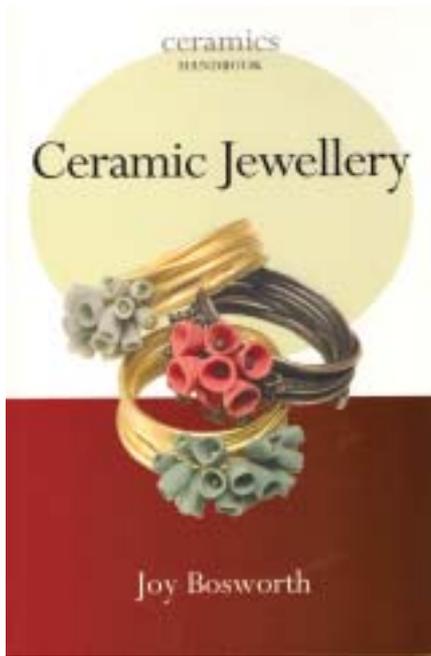


The Private View



Refreshment table

## BOOK REVIEW



## THE CAMBRIDGE CYRENIANS' POTTERY WORKSHOP

Address: Unit 7, Cambridge  
Business Park, Barnwell Drive, CB5  
8UZ.

Our workshop is available throughout the week – excluding Wednesdays and Fridays – for individuals and groups who require a space to create pottery. The site has a large front-loading kiln and all the equipment and materials required for slab and coil work. The Cyrenians can also offer an experienced ceramicist to lead sessions or an assistant to provide support.

For more information, please contact Brian Holman:

brian@cambridgecyrenians.org.uk  
01223 712501



## CERAMIC JEWELLERY

Joy Bosworth  
A&C Black £15.99

This is a welcome addition to A&C Black's ever-practical ceramics handbook series. Before opening the book, I wondered what I would find in it. After all, isn't jewellery the same as other ceramics, but smaller? Sure enough, despite being only just over 100 pages long, this small volume packs in almost an entire ceramics course, in miniature.

The small scale of most jewellery presents different challenges – fiddly forming, the inherent fragility of small fired clay items, decoration without dominating the form, to name a few – but it also presents lovely opportunities. The ease and necessity with which the ceramic form can be combined with other materials, such as metal findings, the option of domestic scale production, shorter drying times, lower heat stresses in firing and cost are all benefits, as well as the pleasure of being able to wear what you make. Techniques and issues specific to jewellery, such as design considerations, Egyptian paste, sourcing materials and microwave kilns take this even farther from a general ceramics book. This book makes a pretty good stab at covering the lot, and includes case studies from successful modern makers.

My only criticism is that the photography doesn't do all the finished pieces justice. It's not bad, just not as crisp or sparkling as I would have liked. Perhaps lighting small pieces is harder, or does the near life-size reproduction of many items mean that imperfections show through more than normal?

*Mark Boyd*

## MEMBERS' WEBSITES:

[www.angelamellor.com](http://www.angelamellor.com)  
[www.brendagreenart.co.uk](http://www.brendagreenart.co.uk)  
[www.broadwayceramics.com](http://www.broadwayceramics.com)  
[www.cathydarcy.com](http://www.cathydarcy.com)  
[www.ceramicsbuyanja.co.uk](http://www.ceramicsbuyanja.co.uk)  
[www.corbykilns.co.uk](http://www.corbykilns.co.uk)  
[www.chrisrumsey.co.uk](http://www.chrisrumsey.co.uk)  
[www.heathergrahampotter.com](http://www.heathergrahampotter.com)  
[www.helenhpottery.co.uk](http://www.helenhpottery.co.uk)  
[www.helenmartino.co.uk](http://www.helenmartino.co.uk)  
[www.iangeorgeceramics.co.uk](http://www.iangeorgeceramics.co.uk)  
[www.ingridhunter.com](http://www.ingridhunter.com)  
[www.janburrige.co.uk](http://www.janburrige.co.uk)  
[www.janehollidge.co.uk](http://www.janehollidge.co.uk)  
[www.jjvincent.com](http://www.jjvincent.com)  
[www.johnmasterton.co.uk](http://www.johnmasterton.co.uk)  
[www.judsonsinfrance.com](http://www.judsonsinfrance.com)  
[www.madeincley.co.uk](http://www.madeincley.co.uk)  
[www.maggygardiner.com](http://www.maggygardiner.com)  
[www.matthewblakely.co.uk](http://www.matthewblakely.co.uk)  
[www.patsouthwood.co.uk](http://www.patsouthwood.co.uk)  
[www.potterycourses.com](http://www.potterycourses.com)  
[www.potterycourses.net](http://www.potterycourses.net)  
[www.rebeccaoharvey.com](http://www.rebeccaoharvey.com)  
[www.richardbaxter.co.uk](http://www.richardbaxter.co.uk)  
[www.roceramics.co.uk](http://www.roceramics.co.uk)  
[www.rockwellpottery.com](http://www.rockwellpottery.com)  
[www.rowanhumberstone.co.uk](http://www.rowanhumberstone.co.uk)  
[www.sculpturelounge.com](http://www.sculpturelounge.com)  
[www.secretceramics.co.uk](http://www.secretceramics.co.uk)  
[www.susancupitt.co.uk](http://www.susancupitt.co.uk)  
[www.suffolkstoneware.co.uk](http://www.suffolkstoneware.co.uk)  
[www.woodnewtonpottery.co.uk](http://www.woodnewtonpottery.co.uk)

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

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

Have you been wondering how best to present  
**images of your work?**

Do not fancy acquiring expensive  
photographic equipment?

I could have a proposal for you to consider:

Contact Rosella Schembri on 01376 567557  
[nerikurozi@btinternet.com](mailto:nerikurozi@btinternet.com)

## AP MAILING LIST

We keep a mailing list of about 1500 names and addresses for Private View invitations to our shows. We urgently need someone to take over this important job in time for the Christmas show. The job involves updating the list after each show, and mailing out invitations twice a year. If you're interested and want to know more, contact Carolyn Postgate [carolyn@clara.co.uk](mailto:carolyn@clara.co.uk)

## CLAY STORES UPDATE

We have held the price of clay for around 3 years by juggling price increases against VAT reductions and by anticipating rises and buying ahead. However, with the new delivery we now have to increase the price as from this Newsletter. We will order again before Christmas to yet again make a saving on next years increases. If you would like any special orders from Valentines, let Susan Van Valkenberg or Deborah Baynes know and we will do our best to get it for you. Please note that we no longer hold a stock of paper clay as it has a short shelf-life. *Deborah Baynes*

## BLUNGER WANTED

I am looking for a second hand blunger (about 35-50 gals) for a small African pottery. run by mostly disabled or disadvantaged pesons. I am happy to pay cash. If anyone can help please get in touch. Visit my small website: [www.ceramic-consultant.com](http://www.ceramic-consultant.com) and look for Kazuri Kenya. Any assistance would be appreciated. Contact Mike Coventry [info@ceramic-consultant.com](mailto:info@ceramic-consultant.com)



**POTTERYCRAFTS**  
LIMITED

For all your pottery needs  
Contact your local PotteryCrafts distributor:  
Anglia Clay Supplies  
07961 204 241  
[www.angliaclaysupplies.co.uk](http://www.angliaclaysupplies.co.uk)

"The UK's leading manufacturer of kilns and moulds"

**WWW.POTTERYCRAFTS.CO.UK**

Head Office  
Tel: +44 (0)1782 745000  
[enquiries@potterycrafts.co.uk](mailto:enquiries@potterycrafts.co.uk)

The advertisement features a collection of pottery kilns and moulds. There are two large kilns with their lids open, showing the interior shelves. Several green bags of pottery materials are visible, along with a smaller kiln and a mould. The background is white, and the text is in green and orange.

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

**Kiln for Sale**  
 Olympic/Harrison Mayer  
 Top Loader  
 35amps, 8.6 kw 4.7 cu ft  
 interior measurements:  
 18in deep x 23in across  
 Furniture includes  
 5 half shelves, plate shelves,  
 stilts etc.  
 Good condition  
 £250 ovno. Contact Sue  
 tel: 01487 814453

**LONDON TO PARIS BY  
 TANDEM!**



Congratulations to Harvey and Barbara Bradley for their great achievement, completing the Christian Aid London to Paris cycle challenge on their tandem.

**DIARY DATES 2010:**

**Bridget Drakeford:**  
 5 September, Mundford  
**Ickworth Wood Fair:**  
 9-10 October, Ickworth House  
**Selected Members' Exhibition:**  
 9 October-7 November  
 Haddenham Gallery  
**Newmarket Arts & Crafts Show:**  
 5-7 October, Newmarket  
**Christine Hester Smith:**  
 17 October, Mundford  
**Christmas Show:**  
 13 November-12 December  
 All Saints Church, Cambridge

**MEMBERSHIP FEES:**

**Ordinary** £27 (half year £15)  
**Joint** £45 for two people at the same address – half year £25  
**Institution** £50 for a college or workshop – half year £27 (details on application to the Membership Secretary)  
**Student** £10 for full-time students of ceramics – 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 (300) £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

**HELP, PLEASE**

For the last few years I have made small animal sculptures and cast them in bronze resin. I would like to know more about clay sculpting, firing and kiln management. I own an unused small second hand top loader. Do you have any members who would be willing to give me tuition? I would be willing to pay. I live in Wymondham, Norfolk but am happy to travel. Contact Gina Hardy, email hardyhounds@tiscali.co.uk



*Ray Auker  
 Alan Foxley  
 Juliet Gorman  
 Jeremy Nichols  
 Tony Pugh  
 Colin Saunders*



**SAFFRON WALDEN MUSEUM**  
 9TH OCTOBER - 7TH NOVEMBER

MUSEUM STREET SAFFRON WALDEN ESSEX CB10 1JL  
 PHONE 01799 510333 EMAIL MUSEUM@UTTLESFORD.GOV.UK

**COPY DATE FOR THE  
 WINTER NEWSLETTER:  
 1 NOVEMBER 2010**

**FOR PUBLICATION BY:  
 1 DECEMBER 2010**