

NEWSLETTER



SPRING
2010

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www.anglianpotters.org.uk

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CHAIRMAN'S REPORT

I wish you all a very happy Potting New Year. We have a full programme for 2010, and I look forward with anticipation to an enthusiastic response from members.

Apart from the established events, we have a new exhibition opportunity arranged at Halesworth, a raku kiln making day at Shotley and possible selected members shows in negotiation.

EXHIBITIONS

The Winter Exhibition at All Saints' Church, Jesus Lane, Cambridge, was successful as a show, but despite record sales, made a small loss. The Church was much more comfortable with heating having been installed!

A disconcerting aspect was that we had some thefts or losses of exhibits. Although statistically few, they are distressing for those affected.

The Committee has discussed this matter and we are introducing some changes, which we hope will improve the situation. Members may have some ideas to propose.

AGM

As you know, we elect the Committee at the AGM. Most of the



Officers are prepared to continue, but Helen Humphreys and Cathy D'Arcy are standing down from their shared post of Exhibition Organiser. This important role needs to be filled and I ask you to consider offering or nominating a suitable candidate for election to this or other positions.

CHRISTOPHER RICHARDS

It is with sadness that I report the death of Christopher Richards. Christopher and his wife Robbie moved to Essex recently from the West Country where they ran a successful pottery. Unfortunately Christopher was not able to set up his studio here, and we were not able to know him well. Our condolences to Robbie and the family.

Victor

EDITOR'S NOTES

I start with an apology for not including the promised section on glaze recipes: Wendy Lawrence has promised to send some of her recipes, and I hope to be able to include these with other useful recipes in the next issue.

In this issue you will find two new mini-features – My Favourite Tool (page 11) and Potter's Tip (page 15) – which are intended to encourage you all to send me similar contributions.

With holiday season coming soon, don't forget to send me photos and articles about any potting encounters you may have on your travels, and, of course, write to me with reports on courses or workshops you may take part in. My last request is that you send



me, as far in advance as possible, details of any exhibitions or show you are taking part in: venue, dates, opening times, and any other relevant information – the Newsletter is an ideal way of letting everyone know.

Carolyn

Cover: Ingrid Hunter's pierced footed bowl and planter at the Christmas Exhibition in All Saints' Church, Jesus Lane, Cambridge.
Photo: Carolyn Postgate

ANNOUNCEMENTS

ANNUAL SELECTION MEETING

Our annual selection meeting will take place on 17 April 2010. To apply, please contact Anja Penger (see details under committee members, inside front cover) as soon as possible. Anja will send you an application form and a letter pointing out your commitment to Anglian Potters as well as the benefits of becoming a Selected Member. Your application must be sent back to her by the 31 March 2010.

Selections will be made in the following seven categories:

Ceramic Sculpture; Architectural Ceramics; Domestic Production; Ceramic Jewellery; Semi-Industrial Pottery; One-off (wheel & hand built) Pottery; Other (not covered by the above).

You will need six pieces of pottery. The selected pieces should represent the best of your work; they should stand well together and they should all be appropriate for the category you apply for.

We need your Curriculum Vitae and any supporting material that you have. We also need two good photographs of your work and six digital images, which we will retain if your application is successful. They will be used for the Selected Members page on the Anglian Potters' website and for the Selected Members folders on show at Selected Members exhibitions. The selection committee varies every year. It has not fewer than seven Selected Members, three of whom are members of the Anglian Potters committee.

Informal feedback session

If you are not sure whether to apply for selected member status yet, you may like to consider an informal feedback session. We would like to offer these to any member who would like their work reviewed by three selected members. The informal feedback sessions take place in conjunction with Anglian Potters demonstration days and with prior arrangement. Please book for this session with Anja. The next demonstration day is 28 March 2010. If you want informal feedback about your work on that day please book with Anja before 20 March.

CONGRATULATIONS...

...to Ian George and Karen Humphreys who were married last year on 26 September: our first Anglian Potters members' wedding!

EXHIBITION OPPORTUNITY

Halesworth Gallery, Steeple End, Halesworth IP19 8LL

Many of you will know the gallery based in 17thC almshouses near the church in the east Suffolk town of Halesworth. Running since 1966, it is a non-profit-making gallery selecting submitted works for display throughout the summer months. Exhibitions are manned by volunteers and friends. Anglia Potters have been offered the whole gallery with three large interconnecting rooms and five inglenook fireplaces for three weeks in June. We estimate we could accommodate up to 25 potters giving each exhibitor about 2x2x1.5m space. The gallery will provide one table per person; there is a limited range of plinths and floors are uneven. Many potters at Ickworth showed an interest but I will offer this event on a first come first served basis.

Costs – £12 per person for admin, catalogue etc. and 25% commission on sales.

Delivery – to the gallery Thursday 27 May 10am-4 pm or Friday 28 May pm to be set up before the Private View at 6.30-8.30pm. Cheese and wine will be provided by the gallery.

Collection – Wednesday 16 June in the afternoon.

Deadline for submissions – 1 May at the latest.

Contact Rob Rutterford, AP member and gallery committee member.

e: robrutterford@aol.com t: 01986 875159 m: 07909531958

www.halesworthgallery.co.uk

BUILD A RAKU KILN

Saturday 24 April (and possibly Sunday 25 April) at Jerry Finlayson's in Shotley.

Cost, including the kiln plus burner etc. that you take away with you, £175 maximum.

We need to know quickly whether there is sufficient interest to run this event. Please contact Susan Cupitt as soon as possible.

email: susan.cupitt@gmail.com
tel: 01223 31193

NEWMARKET

There will be an Anglian Potters stand once again at the Newmarket Art, Craft & Design Show on 5, 6 and 7 November 2010.

Please contact Rosella Schembri if you are interested in taking part.

email: nerikurozi@btinternet.com
tel: 01376 567557

NEW VENUE FOR HIRE

Wymondham Arts Forum will be making the beautiful and atmospheric 12thC Becket's Chapel available for hire to individuals and groups of artists from April 2010. Situated in the centre of Wymondham, an historic market town and popular tourist destination, the chapel has been converted into a large exhibition area with great natural light and a flexible hanging space.

We are committed to producing a varied programme of quality art shows and performances, and we can offer a range of services to assist artists. Should you wish, Wymondham Arts Centre offers a very committed and experienced team willing to help you plan and facilitate your exhibition. We can also offer trained stewards who will open up in the mornings and lock up at closing time, invigilate your show and welcome your visitors.

If you are interested in hiring this exceptional space then please contact Programme Co-ordinator Kerry Buck:- mail@kerrybuck.com

Wymondham Arts Centre, 2 Church Street, Wymondham, Norfolk, NR18 0PP

www.wymondhamarts.com

ANGLIAN POTTERS AT THE GRAPEVINE GALLERY

The Anglian Potters Autumn Show at the Grapevine Gallery, Norwich:

There is a chapter in the novel Anna Karenina where Anna and Count Vronsky visit a painter's studio. The artist would rather not be bothered by these dilettantes who know nothing of painting but think they do. However, he needs the money so he shows the visitors in.

As he uncovers his latest work he becomes engrossed in his aims and problems, and despairs at the comments the visitors make; at the same time he can't help himself for listening intently. Anna makes her way to another part of the studio where she is attracted by a more humble canvas depicting two boys fishing from a bridge. When the artist can be interrupted to ask about this work he dismisses it as being of no importance. It is only at Vronsky's insistence that it dawns on the man that there might be a sale!

Many artists today are equally prickly and ill equipped to sell their own work. Not only do we fail to see the wood for the trees but also who knows the flaws in a piece better than the maker? Most works have weaknesses somewhere, and who can promote convincingly where there is a kind of doubt? And don't we all produce monstrosities on occasions, but fail to realise it –



and our best friends are somehow too close to tell us?

In this preamble I am arguing for the position of the art gallery to act as a bridge between the work of art and the prospective client. At its best I can see the gallery owner as part of an equilateral triangle comprising the artist, the gallery, and the work.

With these thoughts in mind I was so pleased that Anja made contact, on Selected Members' behalf, with the Grapevine Gallery, Norwich.

The owners of the gallery (in Burnham Market as well as in Norwich) are Peter and Alison Lowe. I do hope they've found us an interesting and co-operative group or, if they haven't, I'm sure we could learn from their criticism.

As one of the two dozen or so who took part in the recent show I've been asked to write my comments. I'll make an attempt, but must stress the thoughts are my own and not necessarily those of the Association.

The gallery is situated not far from the Roman Catholic cathedral and is part of a row of small shops on Unthank Road as it leads out of the city. Surprisingly the gallery opens into a generous space which is partly echoed in a large upstairs area.

On my first visit I thought how well Tony Pugh's two small red teapots looked in the window – quite gem-like against the white (later the pieces were moved inside because exhibits were rearranged as people bought).

As I entered I have to admit some disappointment because I was struck by the thought:- "Where are the pots?" It is an exaggeration to say the pots had to be looked for but, shall we say, they took their time to emerge....!

However, a small group by Ursula Stroeh-Rubens showed up extremely well. It was in a raised position where its qualities could be appreciated. Ursula's pots are in a language I don't fully understand, but the point for me is that I know



Irena Sibrijns



this language exists. There is no slickness – even a sense of discomfort at times – but in the journey from base to rim there is as much content in these pieces as with any pottery I know.

The choice of Pam Schomberg’s vessels for the showcase seemed a good one – they are so exotic and the use of gold not an extra but a part of the organic whole.

On my second visit an interesting group of work by a non AP member called Irena Sibrijns had been delivered and was in course of arrangement. Even in this disordered state I felt it possessed an identity that ours lacked. Somehow our groups appeared to be more “bits and pieces” than hers which worried me because I’m sure our selection was carefully made

Usch Spettigue



and the work as good. My own group was an example of this failing – yet it had looked right on the table at home!

Should we have submitted larger groups? Or could ours have gained cohesion by being displayed in more isolated or imaginative ways? The gallery’s use of display “boxes” often seemed to have the effect of squeezing things together (in that they could be viewed from only one side) when there appeared to be an abundance of space available.

Of course one could turn this cohesion question on its head by asking if Irena’s work achieved its identity by a certain sameness!

These puzzles are interesting ones and are at the heart of the whole business of exhibiting. Perhaps in any future ventures between AP

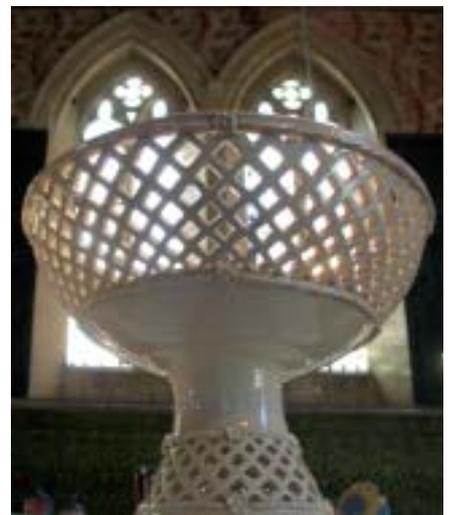
and a gallery there could be more of a two way process. We potters have our interests, sometimes quite narrow ones. The gallery has theirs, and these can encompass a whole network of contacts quite beyond our scope. And of course the gallery is a business and must pay its way... At this point in my comments – where we are touching on matters financial – I’m sure it is best to put down my pen! For my part, though, I’m only too glad for a gallery to take its percentage. I believe it has been earned.

*Words: Colin Saunders
Pictures: Anja Penger*

Tony Pugh

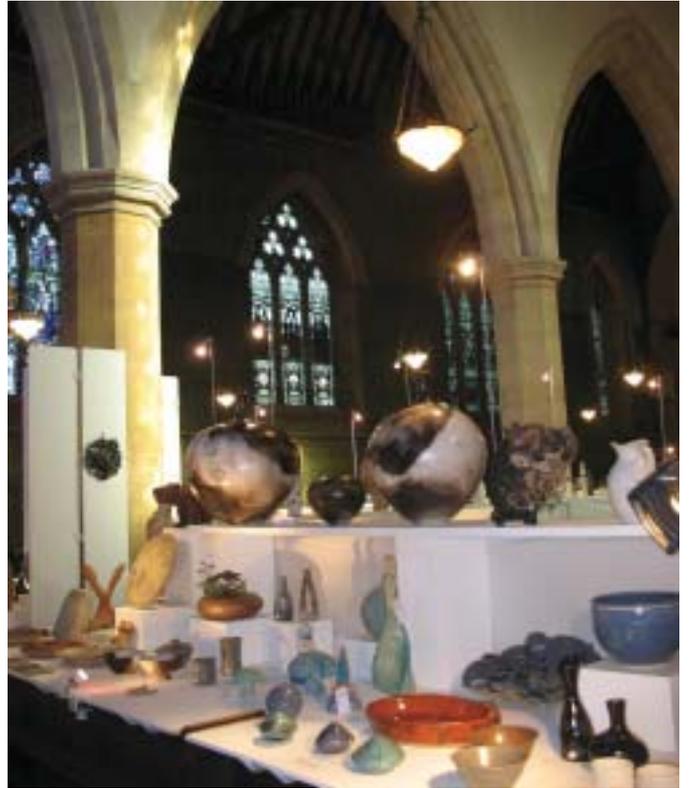


CHRISTMAS EXHIBITION AT ALL SAINTS' CHURCH



From top, clockwise: Liz Chipchase,
JJ Vincent, Colin Saunders,
Ingrid Hunter, Daniela Stief,
Rosemarie Cooke, Jane Hollidge,
Cathy D'Arcy, Mary Wyatt.
Centre top: David Moore.
Centre bottom: Vic Knibbs.





From top, clockwise: Linda Luckin, general view, Joy Voisey, Brenda Green, Richard Baxter, Neil Rampton, Rob Bibby. *Pictures: Carolyn Postgate*



PRINT MAKING WORKSHOP AT POTTERS' CAMP 2010

Having been asked to provide another workshop for the camp this year, I thought that it might be a good idea to outline the possibilities for anyone interested in the printmaking techniques.

Last year's workshop was, I think, the best yet as participants really seemed to be getting their teeth into the technique and producing real work rather than just having a dabble. A large part of this success had to be the combination of screenprinting with Jerry's jigger and jolly process. It demonstrated that 'proper' work could be done rather than just tests or samples.

It would be good, however, if participants brought their own images rather than relied on my tired old screens. If you have images you'd like to print do get in touch, phone or email, and we can discuss suitability. You can then send me images and I can get the silk screens made up ready for the camp. Don't leave it for another year – if I retire (again) I might not have the school facilities available to produce photographic images in future.

Also, I'm in the process of trying to make the process more user friendly, so that you can print at the kitchen table. It involves mixing inks using golden syrup and glycerine: more environmentally friendly but it might cause problems with wasps – you can't win them all.

Another also: if you remember, three years ago, Paul Scott was demonstrating printing at Mundford. Currently I'm trying to find ways to emulate him and print from newspapers or photocopies using oxides. If I have any success I will keep you informed in time for the camp. Watch this space.

Words: Geoff Lee

tel: 01778 343368; email:
lee04@peartree10.wanadoo.co.uk



A selection of photographs from Geoff's print making workshop at the 2009 potters' camp.

*Pictures: Sally Macpherson,
Richard Hirst, Pauline Wright*



MY FAVOURITE TOOL

This is an invitation to you all to send me a photo of your favourite potter's tool, and tell me why it's important to your work. To start the ball rolling, here is the tool I couldn't manage without: it is a bookbinder's gold-burnishing tool. It is a polished agate, L-shaped, mounted on a wooden handle. They come in various sizes, but mine is one of the smaller ones. It is invaluable for burnishing pots – it never loses its smoothness, can burnish the most awkward shapes, and the handle makes it very comfortable to use. I bought mine at Heffer's Art Shop in Cambridge over 20 years ago, but you can now find them online.

Carolyn Postgate



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

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

MEMBERS' WEBSITES:

www.angelamellor.com
www.angelamellorgallery.com
www.brendagreenart.co.uk
www.broadwayceramics.com
www.cathydarcy.com
www.ceramicsbuyanja.co.uk
www.corbykilns.co.uk
www.chrisrumsey.co.uk
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www.judsonsinfrance.com
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www.maggycardiner.com
www.matthewblakely.co.uk
www.potterycourses.com
www.potterycourses.net
www.rebeccaharvey.com
www.richardbaxter.co.uk
www.rowanhumberstone.co.uk
www.sculpturelounge.com
www.secretceramics.co.uk
www.susancupitt.co.uk
www.suffolkstoneware.co.uk
www.woodnewtonpottery.co.uk

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

www.anglianpotters.org.uk

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OUT OF MY COMFORT ZONE....

My ambitions are fairly simple: to make a living from doing what I love doing with clay. As we all know, actually realising this is not a doddle.

Two years ago I became concerned that the Ceramic Shows were increasing in number but the visitors seemed to be going down and recession was hitting sales in the middle market quite badly.

My sales at Art in Action have steadily increased every year so I thought I would look at other mixed media shows. I applied to Origin & Country Living Xmas Fair.

I also really, really would love to get into the Demonstrators' Tent at Art in Action (I have been teaching in the Practical Classes for 3 years) and thought that if I won an award for something (anything!) it might help. I'd never gone in for any awards before because they are **so** time-consuming but I had noticed the Zelli Porcelain Awards advertising for a few years.

I contacted Zelli in January 2008 (www.zelli.co.uk) and spoke at length to Penny Higham who runs the gallery. She said that they are the last solely porcelain gallery in England and she runs the competition to encourage people who work in porcelain to explore sculptural methods.

Last year's competition was called Proverbial Porcelain and consisted of 8 proverbs from around the world to interpret however you wanted, literally or inspirationally. I



looked at the proverbs and decided I would explore what was possible for me. My eyes had concurrently been opened in a different way by being invited to exhibit at Parndon Mill Gallery in an exhibition called 'Among the Trees'. I had found it really exciting working with clay from a different angle.

The first proverb I chose was Romanian: 'Fields have eyes, woods have ears' and I chose this purely because I could envisage a possibility of making something from my tree experience and without any human figures. I draw my own personal line at animals or humans; I **know** I can't do them!

So now the process started: hours

and hours spent late into the night to make frail, vulnerable structures that bent and warped and snapped. The strangest sensation was having no confidence as to how to judge the forms I was making; were they twee, kitsch, naive, good, bad, ugly?

I noticed that I was very apprehensive about showing anybody what was under all the covers in the workshop, they had definitely become my private fantasy world!

Eventually, my husband saw what I was doing and simply said, "It is very important to play" and this powerfully gave me permission to explore further.

Meanwhile, I had struggled with the most complicated online application form ever for Origin; it even has a *time limit* so *everything* has to be prepared first. Anyway, I didn't get it but I was offered the more commercial Country Living, so that determined the focus for the rest of my year: Country Living and Zelli.

I cancelled all my autumn teaching, went through exhaustive research for the best deal for a credit card terminal, said, "Yes, please do it and I'll pay" to a friend who thought I needed a better display stand and woke up sweating at night worrying about putting all my eggs in the one basket.



Finally, after 5 attempts, I opened my kiln to possibly acceptable versions of 2 proverbs and realised that I had been so focused on the ideas that I'd given no thought to transporting them. I took them to London twice, driving at approximately 20 miles an hour with hazard lights on and oh, those cattle grids at Woodford roundabout!

The judgement day was very strange. My works had both been included in the 56 shortlisted pieces and we had eagerly looked through the other entries online. At the announcements, only 2 of the 8 finalists were ones that I had rated. The others that were chosen I just didn't understand at all and felt humbled, out of my depth, curious and determined to learn more.

Shortly after this was the Country Living Fair where I was going to make my fortune, recover all the money that I had laid out, earn enough for a tropical holiday, take all the wonderful people that had helped me out for lunch.... dream on!

The first day was one of those slow, dawning horror stories for myself and other new exhibitors around me. One out of every 50 or so people would stop, look amazed, ask if I had made the work myself, tell me how clever I was (Nooo, I'm just a potter, this is what potters do...) and maybe buy a mug.

Two major mistakes: the first was that most of the visitors came by train so there was no way they were going to carry my big jugs home and the second was simply wrong product, wrong place, wrong decision. I *just* managed to cover the extortionate stand costs of nearly £1,300.

What amazed me was that it didn't take me long to get clear; I realised that I wanted my work to be with a potentially informed public so I got busy contacting galleries that had approached me in the past and had

2 lovely trips around East Anglia and the South East. I have made some really interesting new contacts and January saw a good number of results in the form of cheques.

My conclusion is that when you put yourself outside your personal comfort zone there is no knowing where it is going to lead you (although clearly not to the Maldives, boo hoo.....).

Words and Pictures: Margaret Gardiner



CORBY
KILNS FOR CERAMICS, GLASS AND ENAMELLING
 01536 269229
 www.corbykilns.co.uk
 Unit 9 Pywell Court, Pywell Road, Willowbrook Ind Estate, Corby, NN17 5WA

JUST IN!

Stanton K501 kiln, in very good condition. Model K501, chamber size 610mm wide x 610mm deep x 762mm high. External size 889mm wide x 1118mm deep x

1829mm high. 283 litre capacity/10 cu ft. 3 phase, 18 kw. Fitted with a pre-set digital controller (10 programmes) and a temperature trip. Manual roof damper.

Also, vertical pugmill, again in very good condition. Gladstone G53A. The base measures 600mm x 600mm. Overall dimensions 609mm wide x 711mm deep x 1980mm high. Aluminium body, 150mm diameter with a 75mm outlet. Has alloy blades mounted on a hexagonal shaft with taper roller bearings, split body for easy cleaning, thermal overload starter with safety interlocked switch. Fitted with a 13 amp plug.

Being sold on behalf of a local school – reasonable offers invited.

Viewing highly recommended – please call to make arrangements.

CERAMICS EVENTS DIARY 2010

MEDITATIONS AND REVERIES:

THE GENIUS OF THE HUMAN HAND

A talk on the place of crafts in society by Richard Jacobs, author of *Searching for Beauty: Letters from a Collector to a Studio Potter*
Fitzwilliam Museum, Cambridge
Seminar Room 35
Thurs March 11 1.15-1.45pm
Free Entry

NORFOLK OPEN STUDIOS

May 22-June 6
www.nnfestival.org.uk/Norfolk-Open-Studios.ice

ANGLIAN POTTERS AT HALESWORTH

May 28-June 15
Halesworth Gallery, Steeple End
Halesworth IP19 8LL
Open: Weekdays and Saturday
11am-5pm Sundays 2-5pm
Tel: 01986 873064
www.halesworthgallery.co.uk

SUFFOLK OPEN STUDIOS

Weekends in June
www.suffolkopenstudios.co.uk

EARTH & FIRE

June 25-27
Rufford Abbey Country Park,
Ollerton, Newark, Nottinghamshire
NG22 9DF
Open: 10.30am-5pm daily
Tel: 01623 822944
www.nottinghamshire.gov.uk/home/leisure/arts/ruffordcraftcentre.htm

CERAMICS SOUTH EAST

June 25-27
The Friars, Aylesford,
Nr. Maidstone Kent ME20 7BX
Open: 10am-5pm daily
Tel: 01303 812204
www.ceramics-southeast.co.uk

HARLESTON AND WAVENEY ART TRAIL

June 26-27, July 3-4, 10-11
Studios open 11am-6pm
www.hwat.org.uk

CAMBRIDGE OPEN STUDIOS

July 3-4, 10-11, 17-18, 24-25
www.cambridgeopenstudios.co.uk

ART IN ACTION

July 15-18
Waterperry House, Wheatley,
Oxford OX33 1J2
Open: 10.am-5.30pm daily
Tel: 020 7381 3192
www.artinaction.org.uk

POTFEST IN THE PARK

July 30-August 1
Hutton-in-the-Forest, Penrith,
Cumbria
Open: 10am-5pm
Tel: 01768 483820
www.potfest.co.uk

ART IN CLAY

August 6-8
Hatfield House, Hatfield,
Hertfordshire
Open: Fri-Sat 10am-5.30pm;
Sun 10am-5pm
Tel: 0115 9873966
www.artinclay.co.uk

POTFEST IN THE PENS

August 6-8
Skirsgill Auction Mart, Penrith,
Cumbria
Open: 10am-5pm
Tel: 01768 483820
www.potfest.co.uk

ANGLIAN POTTERS SUMMER SHOW

August 14-September 1
Emmanuel College, Cambridge

ICKWORTH PARK WOOD SALE

October 9-10
Ickworth House, Bury St Edmunds,
Suffolk IP29 5QE
www.nationaltrust.org.uk/main/wickworthhouseparkandgarden

ART, CRAFT AND DESIGN SHOW

Millennium Grandstand,
Newmarket, Suffolk
November 5-7
Open: 10am-5pm daily
www.artcraftdesignshow.co.uk

ANGLIAN POTTERS CHRISTMAS SHOW

November-December (dates TBA)
All Saints' Church, Jesus Lane,
Cambridge

14TH ART IN CLAY FESTIVAL

November 21-22
Farnham Maltings, Farnham
Open: Sat 10am-5pm;
Sun 10am-4.30pm
www.farnham.artinclay.co.uk

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



SMOKE AND FIRE - RAKU FIRING TECHNIQUES

Alison Sandeman

May 2 - 5

PATTERN, COLOUR, TEXTURE AND LINE - FINE DRAWING IN CLAY

Joanna Veevers

May 7 - 9

THROWING DOUBLE-WALLED BOWLS AND VESSELS

Emma Johnstone

May 28 - 30

SCULPTURAL CERAMICS INSPIRED BY THE LANDSCAPE OF WEST DEAN

Carolyn Genders

June 27- July 1

JAPANESE CERAMICS - EXPLORING FORM

Shozo Michikawa

July 11 - 16

THROWING AND HAND-BUILDING INCLUDING RAKU FIRING

Alison Sandeman

July 24 - 30



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

SUPPLIES

BLUE BORAGE & BLUE CHUN FOR SALE

Unopened 10kg bag of Blue Borage: half price £37.50
Unopened 25kg bag of Blue Chun: half price £73.50
Both are Scarva stoneware glazes.
Contact Robbie Richards
tel: 01245 249498
email: richpots@yahoo.co.uk

CLAY FOR SALE

30 bags Harry Fraser porcelain 1149 in perfect condition @ £11 per bag.
Contact Margaret Gardiner, nr. Bishop's Stortford, CM22 7TY.
tel: 01279 654025
email: info@maggygardiner.com

CAN YOU HELP?



A lady came into the Christmas exhibition with a broken pot and asked if we could identify the maker. She bought the pot from one of our exhibitions years ago. Can you identify the mark on the base of the pot? Contact the Editor if you can, and we will let the customer know.



CLAY STORES UPDATE

Members will be pleased to know that the price of clay from our two sites will remain the same for around another six months despite a 3% rise from Valentines and the 2.5% increase in VAT.

With these price rises in mind, we decided to buy a large stock to be delivered in late December. The order was in fact too large to fit onto the truck and had to be split, with the bulk arriving in a snow storm in December and the rest in a snow storm in early January.

Many thanks to Ian George and JJ Vincent who helped Susan unload and stack about 5 tonnes (that's 400 bags!)

The delivery at Shotley was slightly less (4 tonnes) and the truck driver, David Stokes, my husband Ed Smith and I had it all stowed in around 2 hours. Who needs to go to the gym?

The last time I wrote on the subject of clay I asked for feedback. So far I haven't had any response. I assume since we keep selling it to you that you must like it? So please let me know how it handles – fired colour – firing range etc. This info would be very useful for other members.

You can contact me by phone on 01473 788300, email deb@deborahbaynes.co.uk or snail mail at Nether Hall, Main Road, Shotley, Suffolk IP9 1PW.

I look forward to hearing from you.

Deborah Baynes

Editor's Note: Clay store users would like to add their thanks to Deborah's husband Ed for all his help in handling the vast number of sacks of clay: his efforts are much appreciated!

POTTER'S TIP

I would like to start a regular spot in the Newsletter to feature your potting tips – best methods, useful tools, favourite stockists etc – anything goes! Send your tips, with photos if you have them, either by email or post.

Cathy D'Arcy came up with this one to start us off: slab rollers are ideal for rolling out marzipan for the Christmas cake...!

Carolyn Postgate

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

MEMBERS' NEWS AND SHOWS

JANNIE AND VICTOR KNIBBS

have an exhibition of paintings and pottery CANVAS and CLAY at St Neots Museum.

Wed 10 March - Sat 10 April

Tuesdays to Saturdays 11am-4pm

COLIN SAUNDERS

is exhibiting his work at Craft Co, Southwold on Saturday 15 May 2-4.30pm

Upstairs Gallery, 40a High Street, Southwold, Suffolk IP18 6AE

ANGELA MELLOR



I am going to Laguna Beach, California in February to give a Powerpoint Presentation at the *Paperclay Today*, Artist Symposium. I am hoping to run paperclay workshops later in the year. Contact me if you are interested. e: angela@angelamellorgallery.com t: 01353 666675

SUSAN SLEGG



Stopping by Woods

Featuring Neil Warmsley, local oil painter, Jane Commin, local oil and watercolour artist, Rebecca Ilett, jeweller, and myself.

I will be showing a good variety of work of natural forms, all smoke fired, some incorporating driftwood, the work complementing the theme. I think it will be a really good show with the other artists' work blending well together.

The exhibition is at Williams Art, Gwydir Street, Cambridge and will run from 3-17 March. The PV will be Thursday 4 March and all are welcome. There will also be a 'wrap' party in the evening of 17 March.

Opening times: Tues-Fri 11am-6pm; Sat-Sun 11am-5pm; Mon closed.

JANE BARKER AND VICTOR KNIBBS will be showing pots at an Art Exhibition over Spring Bank Holiday Sat 29-Mon 31 May at Barn Hall, Rideaway, Hemingford Abbots, Cambs 11am-6pm

DIARY DATES 2010:

Sally & Alasdair MacDonell:

28 March, Mundford

Raku Kiln Day:

24 April, Shotley

AGM & JJ Vincent:

16 May, Mundford

Halesworth Gallery:

28 May-15 June, Halesworth

Potters' Camp:

29 July-1 August, Shotley

Summer Show:

14 August-1 September,

Emmanuel College

Bridget Drakeford:

5 September, Mundford

Ickworth Wood Fair:

9-10 October, Ickworth House

Christine Hester Smith:

17 October, Mundford

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

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2 column w 11.8cm x h 8.8cm £13.00

1 column w 5.7cm x h 17.6cm £13.00

1 column w 5.7cm x h 8.8cm £6.50

Leaflet inserts (300) £30.00

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Contact Carolyn Postgate, Editor

e: carolyn@clara.co.uk

t: 01954 211033

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