

# NEWSLETTER

SUMMER 2010



IN THIS ISSUE:

Glaze recipes

Stephen Parry

Raku kiln building

Namibian challenge

Neil and Sally Macdonell

The Percival David Collection

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

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## CHAIRMAN'S REPORT

### SELECTED MEMBER

Congratulations to John Masterton on becoming as a Selected Member.

We look forward to seeing more of his Copper Red bowls at future exhibitions.

### RAKU KILNS

I understand that the Raku kiln building day went well. Our thanks to Jerry Finlayson for hosting and leading this so well.

### HADDENHAM GALLERY

Anja Penger has arranged for a Selected Members Exhibition at the Haddenham Gallery from 9 October to 7 November next.

### DAY EVENTS

A great and popular feature of our Day Events has been the wonderful lunches. It is sad to learn that no one was available to co-ordinate the arrangements in Brenda Green's absence on AGM Day. I hope and trust that we can resume our former arrangements at future days, and we must not take our volunteers for granted! I look forward to meeting many of you at some or all of our forthcoming events.

### STOP PRESS: AGM

The AGM held on 16 May was very well attended, despite the last-minute change of venue. We welcome four new officers to the committee: Ray Auker as Vice Chairman, Jackie Watson and Karrie Langdon as Exhibitions Organisers and Christine Pike as Press Officer. Many thanks are due to Helen Humphreys and Cathy D'Arcy as retiring Exhibitions Organisers. A longer report follows in the next Newsletter.

*Victor*

## EDITOR'S NOTES

Welcome to our biggest edition so far: a jam-packed 24 pages! For this summer edition I have been swamped with material, so have decided to expand and contract the number of pages according to the amount of copy that you send in. I hope you enjoy the variety of contributions: alongside our usual reports from Demonstration Days, there are useful glaze recipes, fascinating museum visits, travels in Africa, exciting kiln building, and lots of book reviews as well as members news and shows. Enjoy!

*Carolyn*



Susan Cupitt

Raku Kiln Building weekend, fitting buttons to lids

# ANGLIAN POTTERS SUMMER NEWSLETTER 2010

## CONTENTS

Page 2	Chairman's Report,; Editor's Notes; Committee
Page 3	Anglian Potters at Ickworth; Selection Meeting
Page 4	Stephen Parry Demonstration Day at Mundford
Page 7	Chinese Ceramics in the British Museum: The Percival David Collection
Page 8	Raku Kiln Building Weekend at Shotley
Page 10	Raku Glaze Recipes from Potters' Camp
Page 11	Glaze Recipes from Wendy Lawrence
Page 12	Neil and Sally Macdonell Demonstration Day at Mundford
Page 16	The Excitement of a Challenge: Namibian Journey
Page 17	Clay Academy at Great Yarmouth; My Favourite Tool; Ceramic Helpline
Page 18	Book Reviews
Page 21	The Burton Art Gallery and Museum, Bideford, Devon
Page 22	Thanks to the Recession: Cambridge Open Studios; City & Guilds at Brick House; Members' Websites; Anglian Potters on Facebook
Page 23	Deepdale Christmas Market; Anglian Potters Clay Stores
Page 24	Members' Shows; Wanted & For Sale; Diary Dates, Membership Fees; Advertising Rates

## ANGLIAN POTTERS AT ICKWORTH

Harvey Bradley



John Masterton

## SELECTION 2010



### 9 & 10 October 2010

We are booked in again for Ickworth and applications are welcomed. Last year it was a relaxed and enjoyable occasion with many suggesting that they would like to come again. Some fees to the National Trust have gone up a bit but it is still a good deal.

Fees: £55 per table (you can share) and up to £17 per table for table hire and admin costs and expenses (like transporting the marquee). Help is needed to put up the marquee on the Friday and take down on the Monday (if not on Sunday evening).

**Cover:** Cat at the window & fish in the pond, by Neil Macdonell  
Photo: Carolyn Postgate

### *Please apply well before 30 June.*

For all enquiries and to return the enclosed application form contact: Harvey Bradley, 29 Meadow Rise, Billericay CM11 2DT  
email: bradley845@btinternet.com  
tel: 01277 659281

*Harvey Bradley*

## CORRECTION

On pages 4-5 in the Spring 2010 Newsletter, the photographs taken in the Grapevine Gallery were wrongly credited to Anja Penger: they were in fact taken by Peter Lowe, the owner of the gallery, and we are very grateful to him for supplying such excellent shots!

*Carolyn*

This year John Masterton was newly appointed as a Selected Member. His work will be familiar to you as he exhibits in AP open exhibitions and at many other venues. John's work is finely thrown porcelain. He uses copper red, celadon and tenmoku glazes which are fired to 1280°C-1300°C in reduction in a gas fired kiln. Congratulations to John and, again, well done selection committee!

*Anja Penger*  
Selected Members' Secretary

## CONGRATULATIONS...

to Ian and Karen George on the birth of their son, Adam Morgan George, on 1 May 2010.



## STEPHEN PARRY AT MUNDFORD

Heather Graham



This was a rare opportunity to hear Stephen talk about his work and to be thrilled by his demonstration. He took us through his life, which has always involved potting. At 16 years old he went to stay in the Loire Valley with a potter friend of his parents, Owen Watson. Here he was introduced to wood firing and the local ash glazed pots. The traditional French stoneware pots (often fired on their sides so the glaze ran horizontally across the pots) inspired him and reference was made to this by the audience with regard to some of his more recent pots as we traced these influences coming through. He was intrigued by the local black clay of the area which showed the flashing. After trying a range of other jobs he trained at Croydon Art College. This was followed by working in the Dartington Pottery as a student in their training workshop and later as a member of staff. Then he made his own pots. He taught in Camberwell and Southend College and eventually saved enough to purchase his own pottery in Ryburgh, Norfolk. He showed us pictures of the pottery which he initially had to renovate and which he designed with a showroom above his work space, as he had been advised to sell direct. It was a wonderful space in the rafters.

Stephen works on a momentum

wheel and for his large pots he has adapted a metal cartwheel mounted on a bearing from a Mini. At the back is a board which he stands on so that he can work on the upper parts of his large pots (they are nearly as tall as he is). Stephen has experimented with local clays. He likes the random patterns found in nature and is inspired by his local views of trees, hills and sunsets and the open flat areas of the Norfolk coast. Recently he has begun to explore the fens and the many sheds and silos which can be found rusting there – colours which echo those on his wood fired pots.

He helped a Japanese potter at Wysing build and fire his kiln. These



Lisa Connay

kilns take 3-4 days to fire. This led to an invitation to visit Japan and the large anagama kilns which contain 1000 pots and will take a year's work at a time.

Stephen built his own kilns. At first he made mostly kitchen ware and had a large kiln which he has now turned into two fireboxes which have a crossdraft rather than a downdraft and are easier to pack and more predictable. They fire with a slow start overnight and take 20-24 hours to fire. He amused us with his tales of the passers-by on the road calling the fire brigade out as they saw huge flames coming from the kiln chimney and the firemen arriving just at the critical time of firing. He now reduces during the day so the flames are not so visible. The third kiln he built is smaller for testing. He constantly experiments and tests.

He made kitchen pots and jugs and is known for his ash glazes. He uses pine ash glaze (often using ash from his wood burning stove), an apple ash (from an apple orchard in Herefordshire) which produces a beautiful blue glaze, and an oak ash. The ash glaze contains ash, clay and feldspar or sometimes flint. He sometimes add different ball clays. He mixes his own clay, which is fine grogged and stoneware and sometimes he mixes it with a black Valentine's clay. He has also started to use porcelain.

When Stephen made the kitchen pots, he raw fired them. Now he tends to make individual pieces which he biscuit fires before glazing.

He has made tiled panels for The Rocket in Cromer (a community centre above the lifeboat house). He had to experiment with these and, as the walls of the building were not straight, he made them in metal frames.

At the Salthouse Exhibition at Salthouse Church in Norfolk he had been assigned a plot outside the Church and he used similar tiles with a transfer of himself on it. He has experimented recently with transfers fired onto pots at 850°C after a firing to 1260°C.

### Demonstration

Stephen started off demonstrating a large pot. He was throwing on a momentum wheel. He has been

Lisa Connay



the pot leaving the inside damp – steam rising from the centre. Stephen throws on bats, so he then took off this pot. On another bat he threw a chuck and covered it with a cloth. Then he took the pot he had made and, as the audience gasped, he turned the pot upside down and placed it into the chuck. He then pulled the top (which was the base) up to the desired height.

Heather Graham



influenced by the large Egyptian pots, where both ends of the cylinder are thrown. He has experimented with different methods to make the large pots and he is intrigued by the way the different methods can change the feel of the whole pot.

He put about 20 pounds of clay as near to the centre of the wheel as possible and beat it down in order to save water (if it gets too wet it is likely to crack). He threw the lump and opened it down to the wheelhead. We watched enthralled as he silently, meditatively threw and the pot grew beneath his fingers. He used a rib made from an old boxwood ruler, which, he says, can

Mick Humphreys



movement to his pots. He has researched which slips will work on the clays he uses: varying the clays or the slips will create variation. He uses one clay with iron in it which fires black and he also impresses porcelain balls into the pot to look like hidden shells. These balls of porcelain have some mushed up tissue paper in them to stop them shrinking. He then impresses them with a plaster stamp.

This method has been adapted to

Heather Graham



Heather Graham



Stephen then made a base ring on another wooden bat. He scored the top of the pot and turned the large pot upside down onto the base ring. He turned the edge up and blowtorched the base, again with the pot turning. He turned the pot over and placed a ring of clay on the top. He stood to pull up this ring of clay. He dried the base and top. His clay is a mix of his own ball clay, china clay and fine grog (which is pre-fired to cone 34 and does not bloat).

Having dried the base and top, Stephen added handfuls of thick slip which he wrapped round the pot – rather like a loose bandage, I thought. His slip is basically the clay with some added flux. This gives a different finish and texture in the wood firing. The slip gives

Mick Humphreys



sometimes be picked up from car boot sales! In the first section the base wall is left thicker than the top. Having thrown the top, he then thrilled us all with the massive blowtorch (made from parts picked up at Fakenham market). The huge flame licked the sides of the pot as it slowly rotated on the wheelhead. The blowtorch dried the outside of

smaller pots. Stephen then demonstrated a pot which he started in the same way as the larger pot – i.e. open both at ends. It was blowtorched. He then put it in a chuck and added a base to the top. Then he collared it from the outside and the base naturally curved down. He threw a collar from a lump of clay and then placed the bottle in the centre, base down and dried with the blowtorch. He put the neck ring on and shaped it and then covered the pot with slip.



Turning to something different, Stephen showed us how he makes his flat dishes. He described how difficult it was to get a good edge. When he had made the tiles for The Rocket at Cromer, he had made the tiles by placing wet grogged clay into wooden frames. So he adapted this method for his flat dishes. Having made the frame, he placed a cloth over the frame. Then he made a simple design on the cloth with slip using a slip trailer. He then dried it a little until there was a skin on the slip. Next he placed the soft, wet clay on top and smoothed the clay to get the edges neat and slightly curved. He banged the clay down onto a bat which helped to smooth out the clay. He will dry it for 4-5 days and then take the frame off. At this point he placed cloth over an old satellite dish and placed the dish within it. Once again he banged the satellite dish down so that the dish took on its curve. He leaves it here for 3-4 days. At this point he made the feet for the dish, by cutting squares from a length of clay. He scored the clay and placed the four legs onto the dish. He placed a bat on top and then turned the whole dish over. We appreciated how the edge, which could have been thick and coarse, had been transformed into a naturally curving fine edge. These dishes are fired on their edges and are not glazed with the ash glazes. The slip for these dishes is a calcite china clay and not thick, for a thick slip would crack and a porcelain clay would crack and shrink. The clay for these dishes is black clay and stoneware clay.

Stephen then made a jug. It was sheer delight to watch the clay move under his hands. In no time at all it seemed he had pulled the clay tall and straight. Usually he would make the spout later, but he showed us how he did it. He had been taught by Mick Casson how to make the raised spout which he demonstrated. Some clay was left at the top of the pot for the rim. Then with the thumb inside and fingers supporting on the outside he pulled some clay up into a flat cone. This needed to be even. The cone was eased to form the spout and the sides slightly indented and marked with a flat tool. The base was undercut and the extra clay formed the foot of the jug. The handle was made by coiling a roll of clay and chopping it into sections. He then pulled one section of the coil. He half pulled it and then attached it to the top of the jug and continued to pull the handle and join it on the pot. The pot was then ready to decorate with marks.



Lisa Connay



Heather Graham



Lisa Connay



Lisa Connay



Heather Graham

Stephen provided us with a gripping and stimulating demonstration which thrilled us all. Our thanks to him for his generous sharing of the secrets of his years of experience and experimentation. He is truly an alchemical potter!

Wendy Bratherton

## CHINESE CERAMICS IN THE BRITISH MUSEUM

One of the highlights of 2009 was the opening of a new gallery in the British Museum, housing the Sir Percival David Collection on Chinese ceramics. Sir Percival David, a member of the wealthy Sassoon banking family, was born in 1892 in India. He amassed a wonderful collection of Chinese works, some 1700 pieces in all, mostly the highest quality Imperial pieces, with examples from the 3rd to the 19th centuries. This is one of the most complete collections of Imperial Chinese ceramics in the world – it includes 12 examples of Ru ware from the 11th century Northern Sung dynasty, which, with the other pieces already in the BM collection, constitute about a third of the known examples.

I first came across the collection thanks to a University-organised visit when I was in my first year at Harrow. It was housed in a beautiful Bloomsbury town house in Gordon Square, where Sir Percival David had established a public museum of the work. The collection was left to the University of London School of Oriental and African Studies. Over the years, funding for the museum has been reduced, and the University was unwilling to supply any more money. Fortunately, space was provided in the British Museum, where part of the old music library was refurbished, thanks to the generosity of Sir Joseph Hotung. A new gallery has been created to show the works at their best.



study of Chinese blue and white wares. They alone are worth millions.

I'm afraid that all I can do is to enthuse about the way in which this collection has been revitalised to give the visitor a vision of the spread of the highest quality Chinese ceramics over seventeen centuries. Every time I visit – almost every time I get into London – I find some more inspiration. The copper red glaze I use on some of my work is based on an analysis of the 14th-15th century pieces shown in this gallery. If my work reaches the same level of perfection, I might be prepared to say "that's not bad!"

Next time you are anywhere near the British Museum, pay a visit, even if Chinese pots aren't your thing. As the new Contemporary Ceramics shop and CPA centre will be opposite the BM, there will be even more excuses to pop along.

*John Masterton*



During the move each piece was cleaned, checked and documented, with a new touch-screen catalogue available in the gallery and also online. Tall cabinets house the majority of the collection around the walls, with a central area where significant pieces are displayed with full documentation. The cabinets are all of non-reflective glass, lit with LED lights, so it is possible to see right through the gallery from one end to the other. Much of the work has been displayed in groups by colour – monochrome porcelain being a major part of the collection. This gives a stunning picture of work that looks as fresh today as when it was made.

As you enter the gallery there are two large fourteenth century temple vases that are dated and have been used as primary examples in the





## RAKU KILN BUILDING WEEKEND AT SHOTLEY

About a dozen Anglia Potters assembled bright and early on a Saturday in April, all with pieces of kit such as masks, gloves and goggles, which we were asked to bring. Susan handed out an A4 sheet of instructions and directions on what we were going to do. Cathy, Jerry and John had efficiently worked out the logistics, we just had to follow them!

First item – cut the drum to height. “See John in the garage” we read. The cutting was quite spectacular, and only a few of us had a go with the oxy-acetylene torch. It certainly took some practice, but Sally was clever enough to cut her own drum. There followed an interesting task of cutting and bending metal rods for handles. Jerry’s garage took on the look of a production line machine shop. Soon everyone was having a turn at doing each stage until all was completed. This was the blueprint for the whole day. It was great to share in the work and see the kilns begin to take shape.

A team was set to make the buttons out of recycled kiln shelves: cut with an electric tile cutter, then drilled using a pillar drill.

Next came the cutting of the ceramic fibre, no small task as we needed two thicknesses for each kiln, including lids and bases. Juliet and Cass soon got organised in a mass-production line. Once the kilns were lined, another team took

over to wire the buttons into the kiln bases and lids.

The final item on the menu was “Forge a pair of tongs. See Jerry.”

This proved to be very interesting. Pete cut all the metal rods, and then constructed a tiny forge to heat the rod ends, in order to flatten them. It proved to be a trial of strength – not unlike the Trial of Strength machine one finds at the end of the pier. The girls discovered that blacksmithing took a lot of arm power. Jerry gave the final shaping and we each had a super large pair of tongs. At the end of the afternoon, one kiln was fired to show how to use it.

The day had been most enjoyable and instructive, and had run smoothly due to all the planning of Jerry’s team. The day was made perfect by the lovely weather which enabled us to have our picnic and all refreshments out in the field.

Thanks to all the team for such a good project. However, a special thanks has to go to Jerry for not only having us at the barn for such a project, but for all the extra expertise which he so freely shared with us.

*words: June Gentle*

*Pictures: Sally Macpherson*



cutting the drum



bending lid handles

An advertisement for pottery courses in Suffolk. The background is a photograph of a wooden building with a corrugated metal roof, surrounded by greenery. The text is overlaid on the image in various colors and fonts.

**Make Slipware in Suffolk**  
with Mark Titchiner  
Summer 2010

**Five day courses in raw glazed earthenware**

For course dates and more information:  
[www.marktitchinerceramics.com](http://www.marktitchinerceramics.com)

Tel: 01986 785242





fitting buttons to the lid



lining the lids



firing a finished kiln



the forge



bending the arms of the tongs



forging the tongs



creating the fork

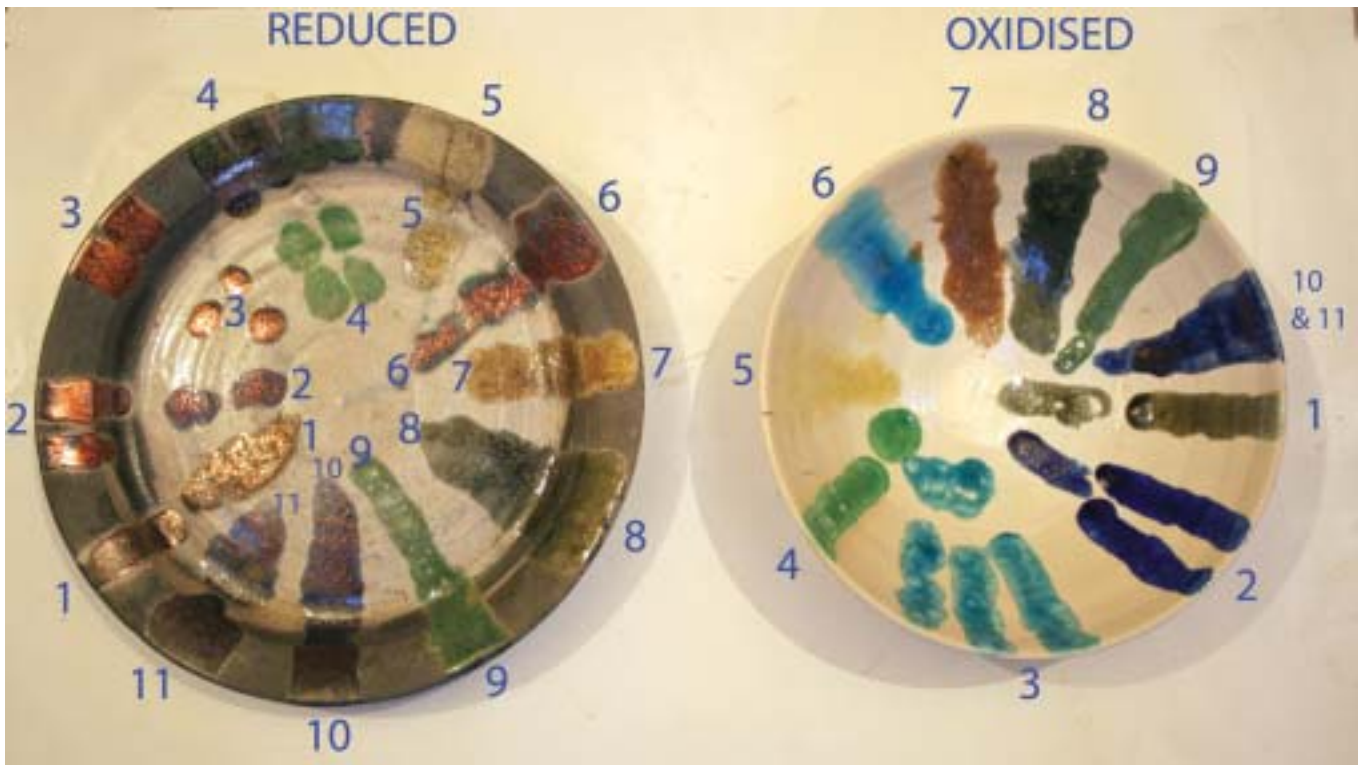


finishing the tongs

#### HOW TO BUILD A RAKU KILN:

1. Cut the drum to the height you wish, cut the lid from the top of the drum, and make holes for the buttons.
2. Burn out the interior waste.
3. The handles:
  - a) Cut four 13½" lengths of metal rod.
  - b) Bend into shape.
  - c) Weld the handles onto the kiln and lid.
4. Make the buttons which will hold the ceramic fibre in place:
  - a) Slice thin kiln shelves into ca. 2" squares. You'll need about 20 squares.
  - b) Drill the holes.
5. Line the kiln and lid with two thicknesses of ceramic fibre. The first layer can be made of bits of fibre, but the second layer must be one piece, and eased in, leaving a small overlap because the fibre shrinks. The first circle of fibre for the base should be made from strips, to save fibre.
6. Fix the ceramic fibre in the kiln and lid with the buttons. Your kiln is made.
7. You may wish to spray the ceramic fibre in your kiln with rigidiser.
8. Forge a pair of tongs.

# RAKU GLAZE RECIPES FROM POTTERS' CAMP 2009



These recipes were used at last year's Potters' Camp. The photo shows colour tests, and is a good indicator of colour. The glaze recipes are a guide, as they ALWAYS vary. The colour depends on the temperature of the kiln, the amount of reduction, thickness of glaze, type of body of pot, thickness of clay. The recipe starts with 100g of frit usually 78:22 or 60:40 (or even 100% alkaline frit as it still works), then the oxides are added in gram quantities according to the recipes.

*Martin George*

**1 OXIDISED: BLUE/GREEN;**

**REDUCED: METALLIC LUSTRE**

Alkaline Frit Transparent	22%
Alkaline Frit Soft	78%
Bentonite	2gm
Copper	2gm
Nickel	1gm

**2 OXIDISED: BRIGHT BLUE/PURPLE;**

**REDUCED: RED/GOLD LUSTRE**

Alkaline Frit Transparent	22%
Alkaline Frit Soft	78%
Bentonite	2gm
Colbalt	0.25gm
Copper	2gm

**3 OXIDISED: TURQUOISE;**

**REDUCED: RED/GOLD LUSTRE**

Alkaline Frit Transparent	22%
Alkaline Frit Soft	78%
Bentonite	2gm
Copper	4gm

**4 OXIDISED: STRONG GREEN; REDUCED: GOLD LUSTRE**

Alkaline Frit Transparent	22%
Alkaline Frit Soft	78%
Bentonite	2gm
Chrome	0.5gm
Copper	2gm

**5 OXIDISED: MUSTARD;**

**REDUCED: GUN METAL**

Alkaline Frit Transparent	22%
Alkaline Frit Soft	78%
Bentonite	2gm
Crocus Martis	4gm

**6 OXIDISED: BRIGHT TURQUOISE;**

**REDUCED: RED/GOLD LUSTRE**

Alkaline Frit Transparent	22%
Alkaline Frit Soft	78%
Bentonite	2gm
Tin Oxide	2gm
Copper	3gm

**7 OXIDISED: CREAMY MUSTARD;**

**REDUCED: GUN METAL**

Lead Bisilicate	40%
Standard Borax Frit	60%
Bentonite	2gm
Tin Oxide	3gm
Crocus Martis	2gm
Manganese	0.25gm

**8 OXIDISED: DARK BLUE/GREEN;**

**REDUCED: SLIGHT METAL EFFECT**

Lead Bisilicate	40%
Standard Borax Frit	60%
Bentonite	2gm
Tin Oxide	3gm
Chrome	0.5gm
Colbalt	0.5gm
Nickel	1gm

**9 OXIDISED: WHITE;**

**REDUCED: SILVER WHITE**

Lead Bisilicate	40%
Standard Borax Frit	60%
Bentonite	2gm
Tin Oxide	5gm

**10 OXIDISED: DARK BLUE/GREEN;**

**REDUCED: RED/GOLD LUSTRE**

Lead Bisilicate	40%
Standard Borax Frit	60%
Bentonite	2gm
Colbalt	0.25gm
Copper	1gm

**11 OXIDISED: BLUE/VIOLET;**

**REDUCED: VIOLET/RED LUSTRE**

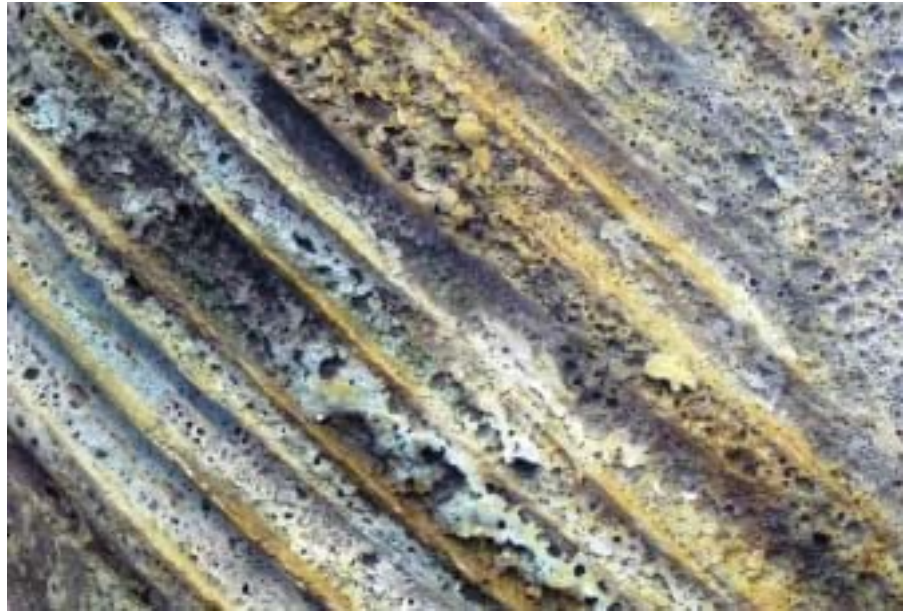
Lead Bisilicate	40%
Standard Borax Frit	60%
Bentonite	2gm
Tin Oxide	3gm
Colbalt	0.25gm
Copper	1gm



# WENDY LAWRENCE'S GLAZE RECIPES

## B1 GLOSSY GREEN

Nepheline Syenite	36%
Whiting	9%
Barium Carbonate	9%
Borax Frit	9%
Talc	4%
Flint	28%
China Clay	5%
Copper Carbonate	3gm
Rutile	8gm



## B4 LIGHT BLUE GLAZE

Nepheline Syenite	36%
Whiting	9%
Barium carbonate	9%
Borax Frit	9%
Talc	4%
Flint	28%
China Clay	5%
Copper Carb	0.5gm
Tin	4gm

## C1

Potash Feldspar	50%
Dolomite	20%
China Clay	20%
Bone Ash	10%
Cobalt	0.5gm
Titanium	4gm
Silicon Carbide Additions	5gm

## C5

Potash Feldspar	50%
Dolomite	20%
China Clay	20%
Bone Ash	10%
Nickel	3gm
Vanadium	2gm
Silicon Carbide	5gm

## C4 RICH BROWN

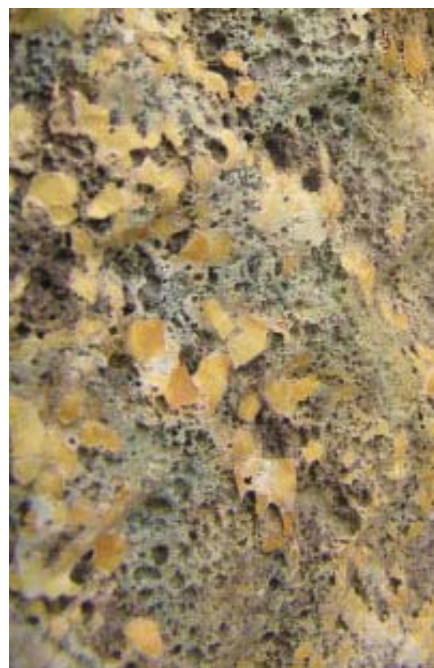
Potash Feldspar	50%
Dolomite	20%
China Clay	20%
Bone Ash	10%
Iron Oxide	6gm
Illmenite	3gm
Silicon Carbide	5gm

## CA

Potash Feldspar	50%
Dolomite	20%
China Clay	20%
Bone Ash	10%
Silicon Carbide	3gm

## D4 GREY / BLUE

Nepheline Syenite	60%
Whiting	18%
China Clay	18%
Talc	14%
Cobalt	0.5gm
Nickel	3gm
Silicon Carbide	6gm



## D5

Nepheline Syenite	60%
Whiting	18%
China Clay	18%
Talc	14%
Nickel	2gm
Iron	2gm

## DA

Nepheline Syenite	60%
Whiting	18%
China Clay	18%
Talc	14%
Silicon Carbide	3/33gm



# NEIL AND SALLY MACDONELL AT MUNDFORD

Linda Luckin



Heather Graham

perfectly. They clearly respect and admire each other's work hugely.

For the April demonstration day at Mundford we were very fortunate to get two artists for the price of one: Neil and Sally MacDonell are a talented husband and wife team who make very different kinds of figurative sculpture in their shared studio in the basement of their Bath home.

This was definitely a two hander of a session, in every sense of the word – where one would start an anecdote, the other would frequently finish it or chip in with a salient detail. And it was a fascinating snapshot of what I imagine their professional relationship is like. Neil has a meticulous and thoughtful approach to his work and was keen to reveal many of the processes and inspiration involved in its construction, while Sally, although more reticent and happy to let him take the stage, showed a playfulness and spontaneity that complemented her husband

Neil's route into ceramics was via painting and teaching art. In the halcyon days before budget restraints and government funding cuts, it would appear that every school in Lincolnshire (where he was then living) possessed a well-equipped pottery – although properly trained staff were less easy to come by. So it was that Neil was paid to train to teach ceramics and "began a relationship with clay that has never left". Teaching pottery to children, he said, opened his eyes to the possibilities of clay as a means of expression.

From the beginning, Neil has relied on the use of hand made moulds to make his work and early pieces were cast and altered sculptures frequently utilizing natural and found objects, such as fruit and items scavenged from roadside verges, including discarded drink cartons or rusty exhaust pipes. In fact,

Dungeness, in Kent, remains a favourite holiday location, due to the richness of opportunities for finding weather-beaten and decaying things that can be transformed into something amazing in the studio. It may be as insignificant as a bottle cap or a button, but, after listening to Neil's enthusiasm, I promise you will never look at litter in the same way again!

"I love Dungeness because it is like a desert in some respects, but it has also been used intensively for industry and fishing and the evidence left over the years is all around you", he explained; "I find it fascinating the way things decay and are metamorphosed by the weather and the action of the sea".

Most of Neil's work is focused on the human face, most often partially enclosed in an elaborate box setting. The inspiration for these pieces is taken from some small ivory carvings he once saw at the British Museum. They were from ancient Phoenicia and depicted courtesans peeping out from behind intricately carved windows. Well-

Heather Graham



Heather Graham



Sally Macpherson





Sally Macpherson



Sally Macpherson



versed in art history, Neil often borrows from classical cultures and you can find influences and symbols from Greece, Rome and Egypt in his work, juxtaposed with the detritus of modern life and transformed into something that he happily describes as “slightly sinister and odd”.

Sally’s work, too, has an air of ancient ruin and mystery. Her enigmatic figures (always female), with their elaborate headgear, look as though they have stood in desert sands for millennia or once adorned the temple of some long-forgotten religion.

Initially, Sally worked in porcelain, which, she says, was a hangover from her student days, but she found it very temperamental for figure sculpting and now uses a smooth stoneware. Her first real commercial success came about almost accidentally. At the suggestion of a

Sally Macpherson



Sally Macpherson



Heather Graham



fellow potter, she decided to try her hand at smoke firing, at first making use of ‘glaze failures’ and pieces that had not survived bisque firing intact. “It opened up a whole new world for me”, she explained, and it was to be the focus of her work for the next ten years.

Sally’s technique for smoke firing is unusual in that, instead of firing to bisque, she applies thin layers of a white engobe and then fires to 1186°C. This avoids the problem of fragility, so frequently encountered with smoke fired work, and means that relatively delicate modelling can be achieved without fear of breakage. The engobe, even when fired to maturity, remains sufficiently absorbent to take a pattern from the smoke. Sally said that she particularly likes the unpredictability of smoke firing – even the weather can affect it and she appreciates

Heather Graham



this spontaneity.

However after a decade of sepia, Sally felt it was time to let some colour back into her work, although her working method remains much the same. A bisque-fired figure is given a wash of copper oxide which is then wiped away to leave just a little staining in the contours and crevices. Several thin layers of white or coloured engobes are then applied, sometimes to the whole piece and sometimes just to highlight a certain area. She does not use coloured slips or underglazes. Occasionally she will finish a piece with the application of a little gold or metal leaf.

Linda Luckin





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Carolyn Postgate



Heather Graham

relatively quickly and spontaneously, letting the clay

dictate what a figure will become. She uses a slab-building technique, which she describes as being “somewhere between baking and dressmaking”. Hollow tubes are pushed gently from the inside to create the rounded shapes of muscle, belly, etc., with smaller slabs applied to the surface to describe breast, buttocks, and any areas needing greater emphasis. I was particularly struck by her method for making feet, which is to approach them rather like a pair of shoes: first, an ‘insole’ shape is cut out, then tiny rolls of clay are added for the toes, then an instep is placed over the top and a heel joined at the back. Similarly, the hands are created almost like a pair of gloves, with the fingers being enclosed between two small slabs of clay and tiny knuckles added and smoothed on with a paintbrush. Hands and feet are very important to Sally, as she explained: “The tension in a toe, a foot, or a hand, can really make the figure shout”. While Sally’s seated lady was taking shape, Neil was busy pressing his assembled clay layers into the mould. Even at this stage he might refine the surface by peeling away sections of clay and adding other, patterned, fragments into the gap. To secure one piece to another he only uses a little water, never slip, so that he can avoid having to wash out the plaster mould, which would shorten its life. The backs of Neil’s masks are as important to him as the front and he

Linda Luckin



The afternoon’s demonstration really showed Neil and Sally’s contrasting working methods: Neil began by gathering together lots of different moulds and stamps which will be used to build a piece – in this instance, a large face mask. Possessing over 1000 moulds, the permutations are endless! The majority of the work is all in the preparation of the surface of the clay, which is built up in thin layers of stamped, pressed, pierced and torn stoneware, positioned precisely so that each tiny mark or symbol will be in exactly the right position when turned right side out of the face mould. This is a process which can take several hours, depending on the size of the piece. Sally, on the other hand, works



Heather Graham

took a good deal of trouble to get the surface perfectly smooth and level. He estimates that he can make two medium-sized masks in a day, with a further half day for finishing. By some unseen signal, both artists finished almost simultaneously. There was a round of applause as Neil pulled his finished mask from the mould, followed by another as Sally put the finishing touches to her figure. Seeing their work side by side was inspirational and demonstrated eloquently just how diverse and individual any sculptor’s response is even to shared ideas and experiences. Neil and Sally approach the same theme from completely different directions but there is a unity and harmony that enhances the work of each.

*Christine Pike*

## THE EXCITEMENT OF A CHALLENGE

It is always too easy to remain in one's safety zone producing well-tested pieces of work that sell, but then it becomes production line and yields very little reward. There are many areas of life that can provide inspiration for possible pottery work, but I feel that honest emotion will always win through.

Having enjoyed a trip to Namibia in May last year, I set myself the challenge of producing work for 2010 inspired by my 'journey into Namibia'. This was quite a task as I realised that I would be venturing into the unknown, making animals, something I could never have foreseen.

Namibia is a land of variation. The vistas of the huge sea of sand dunes in the south; the Skeleton Coast; the rugged scenery of Damaraland offering richer vegetation; the bushy Savannah with its rock paintings; Etosha National Park with its animals; and of course the people all contribute to the intrigue, contrast and variety of the country.

Smoke-firing techniques do have their limitations, so working out how to achieve the forms and patterns that I observed has been something of a challenge. Also at the back of my mind was the thought that I

couldn't fully indulge myself because, like all of us, I need to appeal to the buying public.

I have chosen to produce smoke-fired pieces that I feel represent the country and my journey. The Himba tribal women are very beautiful, proud and unique to Namibia. I have tried to capture this in my representation of them. It has been difficult to choose which animals to make as there are so many that I found fascinating, but the very technique eventually dictated the selection. The desert elephant had to be chosen as it is a recognised



pelicans for their fascinating behaviour and the guinea fowl for its form and colour. The Namibian sand dunes' ever-changing patterns, affected by the strong sun light, create somewhat strange and surreal images. My panel and driftwood pictures have been developed from my own photographs, adapted to suit the technique and the colours to accommodate the European decor.

It has been a very exciting, adventurous period of production, the results of which can be seen during Cambridge Open Studios weekends 17/18 and 24/25 July, and of course at Anglian Potters' shows.

*Juliet A Gorman*

[www.smoke-fired.biz](http://www.smoke-fired.biz)



symbol of Africa's wild life. The cheetah holds a special place in my heart. I chose the ground squirrel (similar to the meerkat) for its total amusement factor, the loveable fur seals for their huge black, soft eyes,





# CLAY ACADEMY AT GREAT YARMOUTH



Having graduated with a BA Hons Degree in 2008, I have spent a couple of years getting experience of working in my own studio at home and selling at craft fairs. I love making the work but packing it in my car, setting up, standing all day trying to sell, then packing it all back in the car was wearing thin. I was offered the opportunity to take a studio in a new renovation of an old herring-packing store called The Courtyard near the new outer harbour in Great Yarmouth, Norfolk. I had serious doubts about the location but when I heard that the tourist bus, coach tours and the Yarmouth tourist land train would be visiting I warmed up a little.

The Courtyard will offer studios and accommodation apartments for artists and craftspeople. There is a brewery, art gallery, conference/

exhibition facility and a covered all-weather courtyard. My studio will offer tuition, Potter-for-a-Day experiences and studio space to rent to other potters. Work produced from the studio will be on sale and we will all sell each other's work when we are in the studio. This way, no one potter has to be there all the time and the studio can be open and working seven days a week on a rota of potters sharing. We start on March 29th 2010 and I can't wait to

get in there and start this new adventure. It will be a big change but I am already lucky enough to have four other lovely potters (all members of Anglian Potters, I must add) who will begin the adventure with me. I attach a picture of a recent piece of my work and will let you know how it goes.

*Susan Holmes*

## MY FAVOURITE TOOL

My favourite tool: an old brass door knob. I use it when I am making teapots. By rotating with a circular movement it makes a very neat depression on the body of the teapot at the point where the drainage holes and spout need to be and facilitates more easily the tidying up of the holes on the inside of the pot.

*Maureen Baker*

## 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.



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

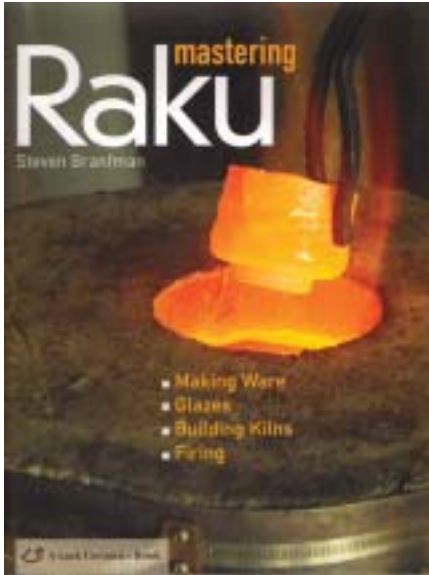
September 26 – 30



Jo Connell

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

## BOOK REVIEWS...



### MASTERING RAKU

Steve Branfman  
Lark Books £19.95

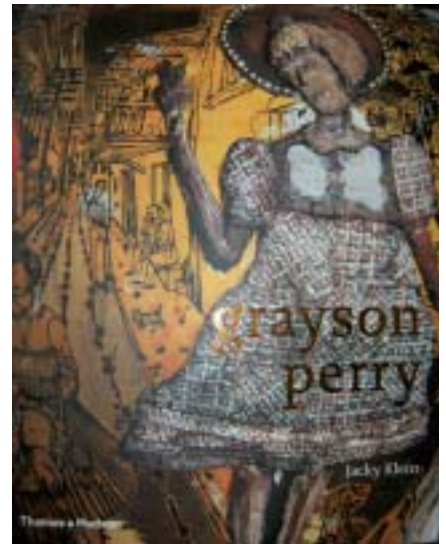
I was recommended Steve Branfman's earlier book, *Raku: a practical approach* (A&C Black) by raku specialist Tim Andrews when I first became interested in setting up a pottery at home. It wasn't as pretty as some books, but it really delivered the information I needed to get underway and even to bluff my way into seeming more experienced than I really was. So I was looking forward to seeing this book, which, with a larger format and more colour, promised so much. And I wasn't disappointed. Branfman's earlier title now looks like a Haynes Manual by

comparison.

Despite the grand title, this book isn't just for top-end raku enthusiasts. It covers everything from the Japanese and American origins of the form, through making ware, kiln building, firing and finishing. Throughout, the book is well illustrated with step-by-step instructions and inspirational finished work from a wide range of makers.

Branfman's tone of writing strikes a comfortable balance between knowledge, sense and encouragement. He urges people to have a go, to experiment, but is absolutely clear about setting a safe framework for that exploration. Raku has moved on so much in recent years. He covers modern variants, such as horse hair raku, and the related techniques of pit and saggar firings, and even how to mend a pot that has failed to cope with the thermal stresses. To quote: "A pot emerges from the reduction container in two pieces . . . Suddenly the devious thought of gluing the pieces back together enters your mind. Quickly, you seek out counselling for your affliction. Well, go ahead and glue the thing back together! Legitimate precedents exist . . ." In short, I thoroughly recommend this confident, authoritative, entertaining and beautiful addition to the raku library.

*Mark Boyd*



### GRAYSON PERRY

Jacky Klein  
Thames & Hudson £35

Throughout the 256 pages of this catalogue-raisonné of the work of Grayson Perry aka Claire, the reader is not only engulfed in the delightfully sumptuous colour illustrations of the work of this controversial ceramicist, but also introduced to the creative design processes of the artist. The scope of the material for the decoration on the clay form range from war, sex and gender, religion and folk culture, through to the darker inner landscapes of the mind. The style is cartoon graffiti, often accompanied by 'speech bubbles', in a primitive perspective, similar to Lowry or the two-dimensional format of Beardsley.

## NEWS FROM CORBY KILNS LTD

**We are moving!** From 1 August we will be at 56 High Street, Burton Latimer NN15 5LB, where we will have a showroom for new kilns and

equipment, clays, some glazes, tools, enamelling kilns and equipment. The landline number is still to be connected – in the meantime our contact telephone numbers are 07711 773913 and 07766 251871. We will still be doing kiln servicing and repairs.

29 and 30 August – come and see us at **Northamptonshire Open Studios** launch event at Kelmarsh Hall. (Just off Junction 2 of the A14.) There will be an exhibition of all the Open Studios artists' works, plenty to see and do with a trade show, vintage car and motor bike show, music, and lots more still to be announced. More information will be on [www.openstudios.org.uk](http://www.openstudios.org.uk). Open Studios brochure available on request detailing all the artists and locations involved.

email: [info@corbykilns.co.uk](mailto:info@corbykilns.co.uk)

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



Born at Chelmsford in March 1960, his education progressed from the King Edward VI Grammar School, through an Art foundation course at Braintree College, to a BA degree course in Fine Art at Portsmouth Polytechnic. He graduated in 1982. In September 1983 he started to study pottery at the Central Institute under the tuition of Sarah Sanderson, with his first London exhibition in December the same year.

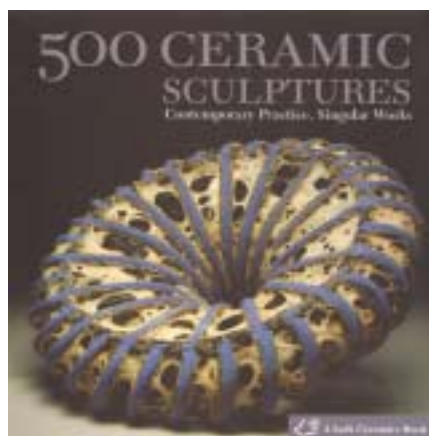


*An illusion of depth 2003*

In 2002 the Stedelijk Museum, Amsterdam, offered him a solo exhibition, which contributed to Claire being awarded the Turner Prize in 2003 (the first time for a ceramicist) which he accepted dressed in one of his many magnificent frocks. As a transvestite/cross-dresser, he currently lives in London with his wife, Philippa, and daughter, Flo.

This publication by Thames & Hudson is a tribute to a very talented artist, who not only brings to the attention of the general public the boundaries of ceramics, but expands the possibilities to those like Tracey Emin, the very meaning of art. I am sure this book will become a standard work of reference on Grayson Perry: a potter of Anglia, if not yet an Anglian Potter.

*Rodney Hunt*



### 500 CERAMIC SCULPTURES, contemporary practice, singular works

Lark Books £16.99

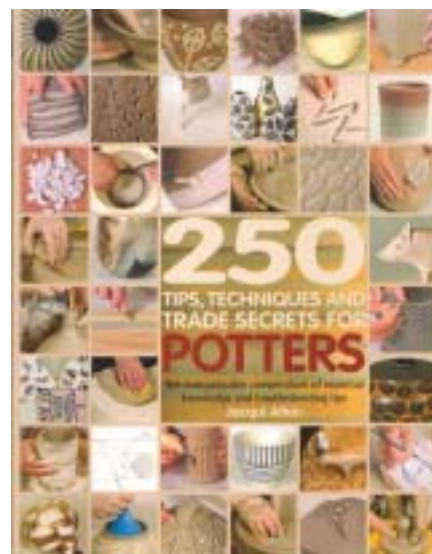
I like this series of books, not least because of the way they are put together. Rather than this being one person's research and notion about what good contemporary ceramic sculpture should be, it is a juried collection of 500 pieces from – now here's the enormity of the task – 7,500 submissions. The difference may be subtle, but it frees the book from the individual gallery-going habits and contacts of the juror. Indeed, such is the emphasis on the work rather than the compiler that the juror, Glen R Brown, isn't even mentioned on the cover.

But what use is a picture book with only the barest of technical details? First, these are beautiful pictures of fantastically varied works. So, you can simply enjoy the diversity. But if you are in a bit of a rut, what better place to start climbing out of it? Secondly, as a snapshot of current practice, largely by professional potters rather than students, it takes some beating.

There's nothing wrong with traditional approaches to clay work, but this book shows there are so many directions that ceramic sculpture can take that there seems little point in harking back to earlier notions of perfection. It also gives the lie to the idea that ceramic skills are under threat, that concepts are now more important than refined execution. Many of the pieces in this book are beautifully finished, with everything from volcanic and dry glazes to terra sigillata, raku and super-smooth porcelain. The emphasis is very much on the contemporary, but you would have to

have a very limited view of ceramics not to find something to admire here.

*Mark Boyd*



### 250 TIPS, TECHNIQUES AND TRADE SECRETS FOR POTTERS

Jacquie Atkin  
A&C Black £16.99

As you would expect from the title, there is something in here for everyone. Whether you want to know how to make a plaster mould of a pear, make agate ware, throw a faceted bowl, produce perfect spouts or understand which tools are needed to get into an awkward angle, you will find it in here.

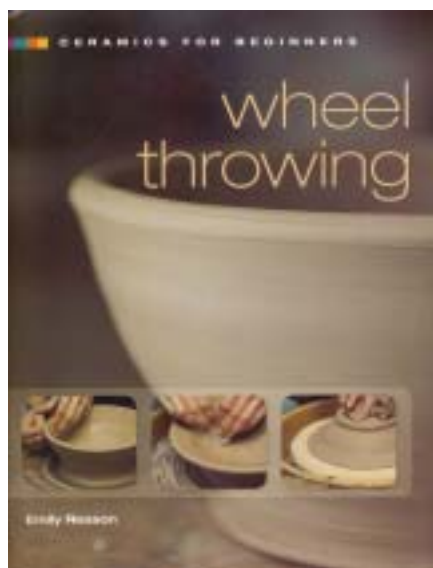
This is both blessing and curse. On one hand it means that the book is packed with information, but on the other hand it is neither comprehensive nor brilliantly structured. You wouldn't want this as your main making reference because of both these traits, but it's great to thumb through while watching over a firing.

It's full of bite-sized chunks of information and includes things that you won't find easily elsewhere. For example, there is a 'Decorative wares directory' at the end of the book in a section called 'Useful information'. Ignoring the inference that the rest of the book is useless misinformation, this section shows profiles of pot shapes with recommended methods of making them – thrown, coiled, etc. It doesn't claim to be fool proof, but it's a lovely idea for a beginner confronted with the pliability of clay and the plethora of making techniques

available. Perhaps this wouldn't have found a place in a more linear book.

Throughout the book, the emphasis is on tips and tricks that will make your potting life easier, whether you are a beginner or a more seasoned potter. There are so many shortcuts that it's a wonder that past potters produced anything at all. This might not be at the top of your next Christmas list, but it would be a useful present whatever your level of experience.

*Mark Boyd*



### WHEEL THROWING

Emily Reason  
Lark Books £17.99

Do you remember the chaos of your first attempt at throwing? What your tutor was saying in one ear confounded the memory of what they said a second ago coming out of the other. The wheel itself was clearly both sentient and malicious, and while you were trying to wrestle a supposedly inanimate lump of clay with both hands (and possibly a foot if things were going really badly), you just knew that this wasn't your finest hour. If you had any spare mental capacity, the struggle would have convinced you that your innocent lump of clay had been sneakily replaced by a recalcitrant weasel on amphetamines that seemed determined to drink all the water you could throw at it before collapsing in a slithering heap and spinning off into the slip tray. It's remarkable that any of us got hooked!

In short, like driving, to start with

there is simply too much going on in the heat of the moment. This is where a good throwing book can help by breaking down the simple act of throwing into much simpler tasks that can be absorbed in front of the telly before you go into battle. It can help with terminology too.

Why any author would tackle something so manifestly tactile as learning to throw is beyond me. However, if you are thinking of learning from a book, here's one piece of hard-won advice: just choose one. Any one. This one will do at a pinch. It's accessible and nicely designed, but the examples of thrown work aren't anything special and the web links to videos that could have provided a useful touch

didn't work in April.

Just as everyone's take on throwing is slightly different in practice, so it is in print, and you will find conflicting approaches between authors. That's why I suggest picking one book and sticking to it. There is little here that most experienced throwers would take issue with so long as it all works. However, rather than add slightly feeble sections on glazing and firing at the end of the book I would rather have seen more on trouble shooting – not to bring the spectre of that slippery weasel to the fore, but at least to reassure people that if at first you don't succeed, it really is worth trying again.

*Mark Boyd*

## POTTERY EQUIPMENT FOR SALE

**Kiln** about 3ft square on the ground but 5ft high standing on legs and a low down storage shelf. The dimensions of the interior are 17in square with 16in square shelves. The last time I used it the elements were sound and the thermostat OK but I always used cones to be sure that the correct temperature was reached. I have three or four full sized shelves for the inside plus a half sized one and lots of fire brick supports for the shelves. I also have a new set of elements ready to be put in. The biggest problem for transport is the height, The legs do not take off and it all weighs about 9cwt so it takes four men to lift it. Its going to need heavy duty electricity supply.

**Electric Wheel** 4ft x 3ft stand up wheel about 3ft 6in high. Quite heavy, but two men can lift it. Almost unused.

**Kick wheel** 2ft 6in x 3ft stand up wheel about 3ft 6ins high. Not quite so heavy.

**Pug Mill** 1ft 6in x 2ft about 3ft high. Very heavy. This needs the electrics sorting out and connecting.

**Clay** I have several bags of red stoneware clay, some grey stoneware clay, three big plastic tubs for clay, not quite dustbin size.

**Glazes** Six plastic tubs with various glazes: tenmoku, blue matt, clear, off-white, oatmeal, and a wonderful Geoff Brown red/brown with metallic highlights.

**Moulds, tools etc.** An assortment of moulds for dishes and a lamp base bottle shape. Lots of tools, oxides, shelf/batt wash, brush-on wax, cones, stilts, jugs and lots of small round wheel bats so you don't have to cut pots off before they have hardened a little.

I haven't potted for several years due to ill health and am anxious to get the whole lot away to someone who would find it useful. I would prefer to sell it all in one lot.

**Any serious offer over over £250, buyer must organize transport.**

**Jo Taylor**

Rampton, nr Cambridge

tel: 01954 200437

email: [taylor4geese@hotmail.com](mailto:taylor4geese@hotmail.com)



# THE BURTON ART GALLERY & MUSEUM, BIDEFORD, DEVON



On 12 April 2010 The Burton Art Gallery & Museum, Bideford, opens the doors of its new Ceramics Gallery, unveiling a unique and significant collection of predominantly North Devon slipware, collected by acclaimed artist and Bideford resident RJ Lloyd. The collection includes delightful harvest jugs and puzzle jugs through to everyday domestic wares and commemorative items. It represents one of the finest collections of slipware pottery now held in museum hands. Supported by the Heritage Lottery Fund, independent charity The Art Fund, Bideford Bridge Trust, Friends of the Burton, Devon County Council and the Viscountess Boyd Charitable Trust; the launch of this comprehensive collection is a key moment in the Burton's history and in the heritage of ceramics in the UK. Throughout early 2010 the Burton undertook a refurbishment programme establishing a dedicated display space for the collection on the first floor of the building.

The town of Bideford's history is intimately bound up with the pottery industry. In the 17<sup>th</sup> century small ships voyaged to the New World with cargoes of pots, many examples of which can be found there today in museums. Due to the accessibility of clay and wood, potters made a good living in the Bideford area and many became wealthy trading merchants. Vast

quantities of pots, crocks and ovens left Bideford Quay for the settler sites of Virginia, returning laden with tobacco.

RJ Lloyd started collecting North Devon Slipware in the early 1950s. He appreciated that, with so many potteries working in the area, it was part of North Devon's industrial history. The collection also includes key early works by studio potters Michael Cardew, Clive Bowen, Harry Juniper and the Leach Pottery. Mr Lloyd sold the collection six years ago and it was the wish of the subsequent owner to sell the collection to the Burton so that it could remain in Bideford. Without the intervention of this benefactor the collection may well have been sold overseas.

## The RJ Lloyd Collection

comprises over 500 pieces of predominantly North Devon Slipware pottery with sgraffito decoration, together with comparable pieces and related artefacts. The innovative display areas allow access to as much of the collection as possible. There is provision for access to parts of the collection still in store via appointment and accompanied by a member of staff. North Devon has been one of the country's great centres for pottery-making since medieval times because of the supply of red earthenware clay. With wood from nearby forests to fuel the kilns and the natural advantages of Bideford as a port from which to export finished goods, the potters of Bideford and Barnstaple flourished well into the 19<sup>th</sup> century. Many of the pots feature poems, riddles or messages, giving a valuable insight into the lives of local people over the years. North Devon Slipware, made by the Fishley family, directly influenced the Studio Pottery movement.

If you are in Devon this summer, and would like to visit the pottery in store, contact Miranda Clarke, Visual Arts Manager  
tel: 01237 471455  
email: [miranda.clarke@torridge.gov.uk](mailto:miranda.clarke@torridge.gov.uk)  
The Burton Art Gallery & Museum  
Kingsley Road, Bideford EX39 2QQ  
[www.burtonartgallery.co.uk](http://www.burtonartgallery.co.uk)

Summer Opening Hours  
July–September  
Mon-Fri 10-5, Sat 10-4, Sun 11-4



## THE RJ LLOYD CERAMICS COLLECTION: *artist as collector*

Burton Art Gallery and Museum

A new fully illustrated book on the ceramic collection of RJ Lloyd is published by the Museum to accompany the new permanent display. The book includes a contextual essay on the place of ceramic collections in museums by the internationally renowned potter Alison Britton and an introductory essay by Professor Simon Olding. At the heart of the book is a conversation between RJ Lloyd and the Burton's Exhibitions and Collections Officer Warren Collum. This dialogue traces RJ Lloyd's growing fascination for the slipware pottery of England, and especially North Devon, from rare early pieces through to work made by renowned craft potters such as Michael Cardew and Clive Bowen. The once thriving pottery trade of North Devon is captured in this extensive collection, which celebrates the ordinary and the extraordinary through work of honest conviction, lively drawing and commemorative inscriptions. The book is published in association with the Crafts Study Centre.

*Articles and photographs provided by The Burton Art Gallery & Museum*

## THANKS TO THE RECESSION...

When Cambridge Open Studios lost its funding from Eastern Arts and local councils it had just a very short time to avoid bankruptcy.

An extraordinary general meeting was held and ideas aired. The main concerns seemed to focus on the fact that most members not only wished Open Studios to continue but wanted it brought back to its fundamental principles. This entailed looking at all aspects of the way in which Open Studios was run. A working party was set up not only to report back on ideas but attempt to set a budget for the following year (2010).

Thanks mainly to large grants over the years COS had become a large organisation with premises and a paid co-ordinator. When the working party reported back to the AGM

(most members attending!) there was unanimous endorsement of the ideas proposed. Now, largely thanks to moving to a new and user friendly website, the paperwork has been slashed. Artists manage their own sites online and all business and communication is managed in this way. The large group is broken down to smaller regional units for publicity.

Previously many artists felt disconnected and as a result lacked enthusiasm. Now things have changed – it all depends on us and as a result we are a stronger and more vital group. Cambridge Open Studios includes many potters, some members of Anglian Potters, who open their studios during weekends this July.

*Sonia Lewis*

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

## CITY & GUILDS AT BRICK HOUSE



Jim Reed

I thought members would be interested to hear about the City and Guilds Level 3 course which is available at Brick House, Silver End, Essex. I have just completed this course and found it very useful. Although students need to make a journal and keep notes, most of the course is practical and hands-on, which is what I wanted. We had to complete 5 different projects and the way you tackle these is very much up to you. I was able to explore different kinds of clay, learn to throw and test a number of different glazes (as an outlet they have access to a very wide range of clays and materials). The recent end-of-course exhibition was a testament to the fact that there is no 'house style' at Brick House and students can

explore their own interests.

The course takes 2 years and students can use the facilities and teaching experience of Mary and Maureen at Brick House for 5 hours a week. All materials and firing is covered by the cost of the course. Level 2 (13 weeks) costs £200 plus C&G registration fee £55 and Level 3 (78 weeks over 2 years / 6 terms) costs £200 per term plus C&G fee £70 (one-off for whole course).

For further information contact:

Mary Reed, The Barns, Sheepcote Lane, Silver End, Witham, Essex CM8 3PJ

Tel: 01376 585655

*Mary Wyatt*

## MEMBERS' WEBSITES:

[www.angelamellor.com](http://www.angelamellor.com)  
[www.angelamellorgallery.com](http://www.angelamellorgallery.com)  
[www.brendagreenart.co.uk](http://www.brendagreenart.co.uk)  
[www.broadwayceramics.com](http://www.broadwayceramics.com)  
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[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.janburridge.co.uk](http://www.janburridge.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.rebeccaaharvey.com](http://www.rebeccaaharvey.com)  
[www.richardbaxter.co.uk](http://www.richardbaxter.co.uk)  
[www.roceramics.co.uk](http://www.roceramics.co.uk)  
[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)

## AP ON FACEBOOK

Anglian Potters now has two pages on Facebook, one, *Anglian Potters*, which is open to all, and is intended as the 'official' Facebook presence of the Association. There you'll find info, such as forthcoming events, members' show announcements, gallery shows, craft fairs, etc; it will basically be another forum for info also published on the AP website with info added by members of the group.

The second, *Friends of Anglian Potters*, is intended for informal general natter, open to members and friends: a place where we can post photos, ask for advice, have a chat...Why not looking us up and join us!

*Robi Bateman*



## DEEPDALE CHRISTMAS MARKET

Saturday 4-Sunday 5 December 2010

Are you interested in having a stall at the Deepdale Christmas Market, Dalegate Market, Burnham Deepdale, on the north Norfolk coast? The market opens 10am to 6pm on Saturday and 10am to 4pm on Sunday, with a Christmas carol evening on Saturday evening from 4pm to 6pm.

We are trying not to duplicate stalls at the market, to offer a real selection to visitors. So please fill out the online form with as much information as possible and we will confirm your booking, and send you a payment link. Stalls cost **£30 for two days, £20 for one day**. Accepted and paid stalls will be listed on the Deepdale website until the event, with stall name, description and website or email.

Event Details:

[www.deepdalefarm.co.uk/events/indevent.asp?EventID=1853170733](http://www.deepdalefarm.co.uk/events/indevent.asp?EventID=1853170733)

Stall Form: [www.deepdalefarm.co.uk/events/cmstallform.html](http://www.deepdalefarm.co.uk/events/cmstallform.html)

Contact Jason Borthwick for more details: tel: 01485 210036

email: [jason@deepdalefarm.co.uk](mailto:jason@deepdalefarm.co.uk)

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



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**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)

## MEMBERS' SHOWS



**PAT SOUTHWOOD**

Norfolk Open Studios: 29-31 May, 5-6 June 10am-5pm  
129 Lower Street, Salhouse, Norwich [www.patsouthwood.co.uk](http://www.patsouthwood.co.uk)



Katherine Winfrey



Rob Bibby

**PAT ARMSTRONG, ROB BIBBY & KATHERINE WINFREY**

Stamford Arts Centre: 22 May-6 June Open: Mon-Sat 10am-5pm Sun 11am-4pm

**RUTLAND OPEN STUDIOS** [www.rutlandopenstudios.co.uk](http://www.rutlandopenstudios.co.uk)

**Pat Armstrong:** Open 5th/6th & 12th/13th June 10am-5pm  
115 Stamford Road, Easton-On-The-Hill

**Katherine Winfrey:** Open 12th/13th June 10am-5pm  
The Old Butcher's Shop, Barnack

**SONIA LEWIS**

Open Studio: 17/18 & 24/25 July 11am-6pm  
High fired porcelain and wood fired stoneware  
All most welcome



Sonia Lewis

### FOR SALE

Shimpo 21 Wheel with pedal  
operated speed controller, very  
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tel: 01263 588905  
mobile: 07975602331



## TUTOR NEEDED

I am the Adult Education Co-ordinator for the Art department at Hills Road Sixth Form College.

We are currently looking for a tutor to run our Monday night ceramic course. The course starts on the 17th May 7pm-9pm and runs for 8 weeks.

If anyone is interested please contact me:  
email: [tlumb@hillsroad.ac.uk](mailto:tlumb@hillsroad.ac.uk)  
tel: 01223 247 251

*Tony Lumb*

## WANTED... EXPERIENCED STUDIO POTTER

Busy, prosperous and well-established seaside Antiques, Arts & Crafts Centre which is open 7 days per week in northwest Norfolk seeks studio potter to join team of studio potters to demonstrate one day per week in exchange for permanent low cost sell space.

Please contact Mrs Carol Maloney at Le Strange Old Barns Antiques, Arts & Crafts Centre, Old Hunstanton, Norfolk PE36 6JG  
tel: 01485 533402

## DIARY DATES 2010:

**Halesworth Gallery:**

28 May-15 June, Halesworth

**Potters' Camp:**

29 July-1 August, Shotley

**Summer Show:**

15 August-1 September,  
Emmanuel College, Cambridge

**Bridget Drakeford:**

5 September, Mundford

**Ickworth Wood Fair:**

9-10 October, Ickworth House

**Selected Members' Exhibition:**

9 October-7 November

Haddenham Gallery

**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

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**Contact** Carolyn Postgate, Editor  
e: [carolyn@clara.co.uk](mailto:carolyn@clara.co.uk)  
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