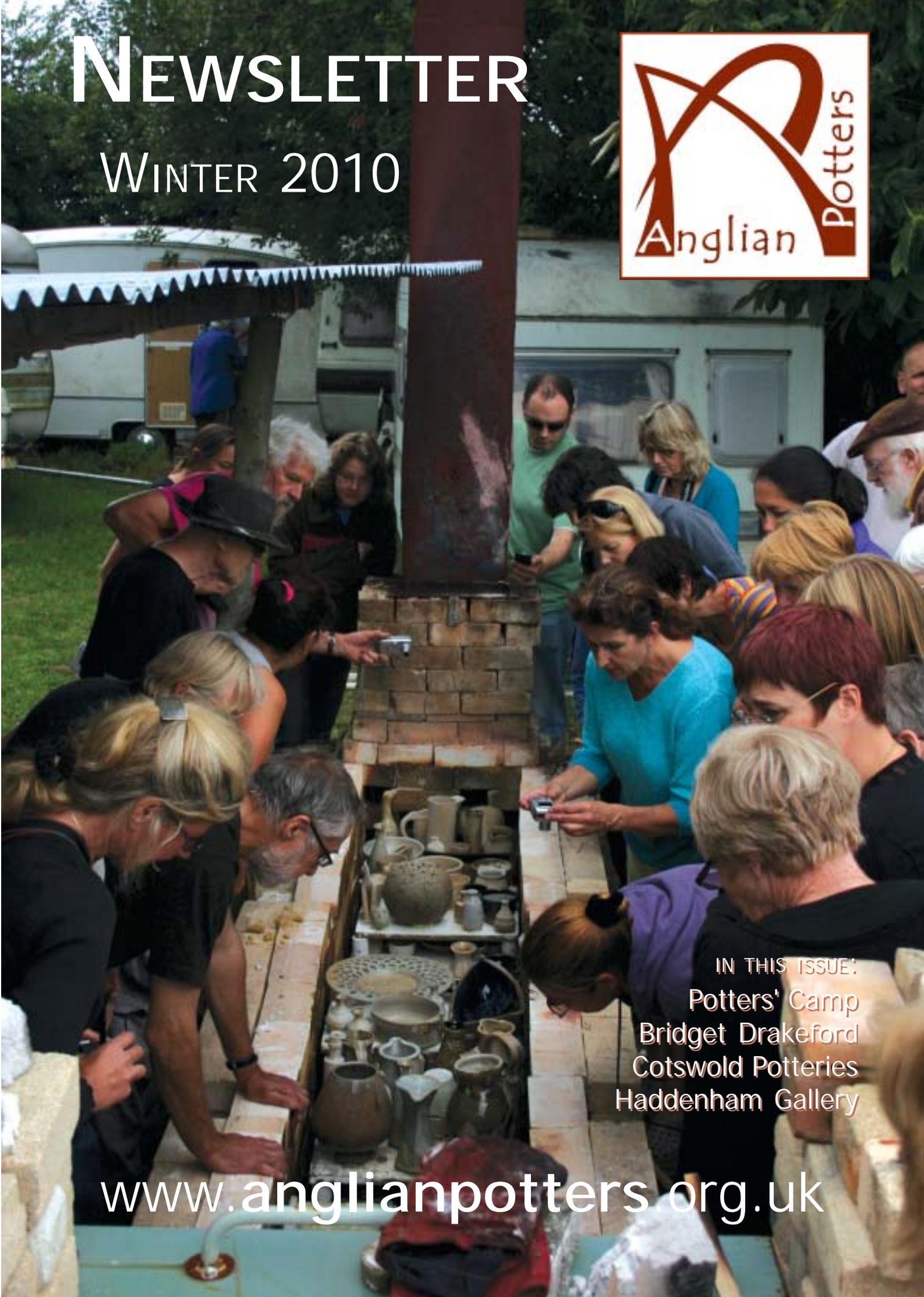


# NEWSLETTER

WINTER 2010



IN THIS ISSUE:  
Potters' Camp  
Bridget Drakeford  
Cotswold Potteries  
Haddenham Gallery

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

## CHAIRMAN'S REPORT

### DAY EVENTS

We have had two excellent Day Events this Autumn. Bridget Drakeford and Christine Hester Smith both gave interesting and Informative demonstrations. At the last event twenty members turned up without booking. We are pleased to see you all, but please let us be fair to Brenda Green and the catering team by booking. Members who decide to come at the last minute can still phone as late as Friday, thereby allowing Brenda to shop on the Saturday.

### HADDENHAM GALLERY

The Selected Members show at Haddenham Gallery looked good. The limited space was well used and the work displayed to good effect, but the sales were modest.

### ART, CRAFT & DESIGN SHOW, NEWMARKET

We were represented at Newmarket by a group stand on the ground floor. Helen Humphreys and Juliet Gorman both had their own stands, putting on a wonderful display. Well done all!

### BUSINESS CARDS

We are often asked for cards to



accompany purchases made at Exhibitions. Clients like to include these with presents or for themselves. It is well worth providing them and it also helps the invigilators.

### ICKWORTH

I was sorry to miss the Ickworth weekend but I understand that all went well.

### ALL SAINTS', CAMBRIDGE

At the time of writing I am looking forward to our open Exhibition at All Saints' Church, and hope to see many of you there. If not I send you my best wishes for Christmas and the New Year.

## EDITOR'S NOTES

This issue is packed full of examples of what membership of Anglia Potters is all about: riveting demonstration days, members exhibitions, and, above all, potter's camp. With great difficulty, I have made a selection from hundreds of photographs, which I hope will give you a flavour of the excitement and prolific productivity of this year's camp!

Add to this a poem, potter's tip and the first part of an account of visits to Cotswold potters, and the result is, I hope, a great read.

The Christmas Show at All Saints' Church in Cambridge got off to a fine start on 13th November. The



Reta Vince

show looks excellent, with new work from many first-time exhibitors, and sales were brisk all day. There will be more from the show in the next issue of the Newsletter.

### Carolyn

Photo: making plates with Margaret Gardiner at potters' camp

**Cover:** opening the 'train' kiln at potters' camp, photograph by Chris or Martin George

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Andrea Young

## NOTE FROM THE EXHIBITION ORGANISERS

As most of you will know by now, we used email to send out entry forms and information for the November event at All Saints in Cambridge.

In future this will be our preferred method of communicating with the membership. Apart from cutting down the time spent stuffing envelopes, it also cuts out the major expense of postage.

Anyone who hasn't given us an email address, or whose email 'bounces back', will be sent the information by post, but if you have newly acquired one, or changed it, please do let us know.

Send it to the Membership Secretary :

mary@24wyatt.freeserve.co.uk

Many thanks

*Jackie & Karrie*

## KILN GLASS FIRING

Do you have experience of this? Please contact Susan Cupitt  
email: susan.cupitt@gmail.com  
tel: 01223 311937

## GOLD, LUSTRE AND ENAMELLING WORKSHOP

with Helen Martino  
at Cathy D'Arcy's,  
near Mildenhall  
on Saturday 26 March 2011  
(to be repeated on Sunday  
if required)

Details from Susan Cupitt  
email:  
susan.cupitt@gmail.com  
tel: 01223 311937

## ANGLIAN POTTERS WEBSITE

We plan to give the Anglian Potters website a facelift and improve its content and topicality. Is there anything you would like from the website that it currently lacks? What do you think our priorities should be? Please email  
ian.george@anglianpotters.org.uk

## CPA/AP JOINT VISIT TO RUTHANNE TUDBALL

The CPA has suggested that we join them in a visit to Ruthanne Tudball's studio on 5 March 2011

**Cost:** CPA and Anglian Potters Members £15, non-members £17.50

### Proposed Programme:

11am-12.30pm - Introductory Talk and Kiln Viewing  
12.30pm-1.30pm - Lunch, either sandwiches brought by the attendees and consumed at the workshop, or Cafe Verde at the Poultec Enterprise Centre opposite, which will be open for hot or cold snacks, sandwiches etc.  
1.30pm-4pm - Workshop Demonstration to cover throwing, cutting, altering and assembling, turning and a discussion about glazing and soda firing.

**At least 15 participants are needed to make this viable**, so if you are interested please contact:

**Joy Bosworth**, email:  
info@joybosworthceramics.com  
or me, **Felicity Hoyle**, email:  
flicka.h@tesco.net  
Postal address: 95 Main Street,  
Hockwold, Norfolk, IP26 4LW

*Felicity Hoyle*

## A SUNDAY IN SEPTEMBER – BRIDGET DRAKEFORD AT MUNDFORD



Harvey Bradley

70 people, their eyes all keenly watching the centre of the room, give a collective gasp as Bridget Drakeford confidently lifts a large just-thrown jug off the wheel – one firm movement and it's safely on a batt on the table. "...That's years of practice" whispers someone near to me.

It's my first visit to Mundford – well, to be accurate, my first visit to the village rather than just driving through on the way to the coast – and my first Anglian Potters'

demonstration event. As instructed I have brought some samples of my current work and with some hesitation put them on the display table.

In the next hour after her introduction and to the accompaniment of the shouts of the Sunday footballers on the field outside, Bridget throws two teapots with lids and spouts, four large two-piece vases and a set of 3 onion-shaped vases. She is using an unfamiliar wheel and a minimum of tools but seems perfectly at home here, talking us through the process in her clear voice that does not need the offered microphone.

Someone else remarks, "You always learn something at these events" and it's true. So what did we learn? Well we learned some of the following:

- ◆ That 1975 was a great year to start out making and selling pots when the craft was at a peak of awareness in the public mind.
- ◆ That Limoges porcelain is the best for not spiralling when thinly thrown on the wheel.
- ◆ That you need to start reduction at 800 degrees for the best copper red (and not get carbon trapping despite that).
- ◆ That in Japan she sells in the 'Gallery St Ives' Tokyo.
- ◆ That pots left outside in the wind or sun need turning so that they don't dry out too much on one side!
- ◆ That she is enjoying adding metalwork of various kinds (silver, iron and gold-leaf) to her work.

What we did not learn was how to make such exquisite shapes where the necks of the tall vases flow seamlessly into the main body, the lids of the teapots have just the right scale and the set of onion-shaped vases are all of a piece, but we saw the end result. As the collection of work grew on the table, each piece had a grace, a fineness of line that just suited the varying bulk of the work. That bulk derived from some exact weights of clay – 4lbs, 2lbs, 12oz, 8oz etc.

I was impressed at the large turn-out from the membership and clearly saw the smooth organisation that set out the room and operated in the very generous kitchen at the Village Hall to create a wonderful spread for lunch, unfortunately not enjoyed by myself as I had brought my own gluten-free sandwiches!

As the afternoon starts it is clear that everyone has an



Harvey Bradley

even greater interest in what she is going to do next – so she joins the piece parts made earlier, fettling the seams with great fluency and adding little touches. Handles are pulled on the pots even though they are still a bit too wet and again these end up exactly the right size and shape to suit the form – just a bit thinner on the smaller jugs, and just a bit offset to the right to counteract the untwisting effect of the firing. Then she attacks some of the pieces with a loop tool, carving out chunks of a teapot and a matching version on its lid. A vase is divided into six sections and scored deeply with a wooden tool to make a totally new - looking shape.

In response to a request, Bridget now shows how to make a box shape in one throw by deeply indenting a closed-top cylinder half-way down so that the two parts can be separated. So obvious when you see it done!

Now to clear up and to reflect on the day. Am I better off currently not doing thrown work? Would I just feel depressed at such a consummate demonstration of throwing skill or would it have encouraged me (literally) to greater heights? I think the latter, but I pack up my own rather squarer examples and head home thinking: "What a great way to spend a Sunday in September!"

*Ian Vance*

Heather Graham



Heather Graham



Heather Graham



Carolyn Postgate



Carolyn Postgate



Carolyn Postgate



Carolyn Postgate



Carolyn Postgate



Pieces by Ian Vance

Harvey Bradley

## MUSINGS OF A HAND BUILDER ON BRIDGET DRAKEFORD'S THROWING STYLE

I am a left-handed hand builder. When I tried to learn to throw, wheels weren't built to turn in both directions. I spent a year trying to centre and throw a half decent pot and all I managed to do was reduce my lump of clay to a thick slurry that was liberally plastered up the length of my arms and splattered all over my lap. I could not understand why a wall of clay rapidly built up in the palm of my hand. Call me thick, but it took a year for me to realise I was fighting the clay, not working with it, because I had my hands positioned the wrong way round. I finally learnt to throw as a right-handed person and then they introduced wheels that turn in both directions and my poor little brain went into meltdown. Now I sit at a wheel, look at my hands in puzzlement because I can't remember how to position them, give up and go back to hand building! So when I was asked to report on Bridget Drakeford's talk and demonstration I thought I would be like a fish out of water. But I couldn't have got a better deal for my debut as a report writer.

Bridget is what I would term a slow, wet thrower – a technique I could relate to. Too often our throwing demonstrators slap a lump of clay on the wheel, wrap a dextrous finger or two round the clay and, in the blink of an eye, have a 30cm pot sitting on the wheel-head where the lump of clay had been. Their hands are dry with hardly a speck of clay adhering to them. Not so Bridget. She is a slow, careful thrower, which makes her a wonderful demonstrator. You can see quite clearly each separate process as it builds to make her beautiful forms. She uses quite a lot of water and her hands are covered in slip when she has finished (I can relate to that!). Presumably her technique derives from her pottery training. She has no college training. She didn't learn through an apprenticeship as a production potter. No, she started in her mid-teens with pottery classes at the local boys' school (she only went along to check out the talent!). Later, when her son was small, she was dragged along to local evening classes by a friend and that, as far I

could gather, was her training. Her throwing technique is just like many I had seen during my years at evening classes, slow, precise but honed to perfection.

Her forms are beautiful, with wonderful balance and shape. You can see the influence of the classical shapes from which she takes her inspiration. She said she likes shapes that 'fly up from a narrow base'; she demonstrated this with a quick swoop upwards with both hands as she spoke. She also likes shapes with narrow necks; her little 'onion' pots are excellent examples. Her elegant long-necked tall pots are made in two parts, belly and neck slotted together using an ingeniously thrown interlocking joint which can be smoothed out or left as a decorative feature.

She demonstrated her throwing style by producing several of her stock pieces. Her tall pot started with a weighed lump of clay centred with both hands cupped around the clay. This is not a technique you often see; perhaps it would suit me. She then opened and pulled it into a cone shape. A series of pulls and collaring produced a 45cm straight-sided cylinder. The cylinder was then bellied out. Bridget took time and care with this process as she did with finishing the top so the flange of the separate neck would fit perfectly. The neck was made in the same way but opened right down to the wheel head and the cylinder was

collared. Both pieces were left to firm up before the final construction. It was a text book demonstration.

My real interest though started when the wheel stopped and Bridget started to embellish her pots with carving, handles, knobs, dents and fluting. Her handles and knobs have lovely little twiddly bits which are not only decorative but give additional strength to the handles. The dents and fluting were applied without prior measurement but with such confidence and precision it was clear that Bridget really knew what she was doing. Her designs, carved onto soft leather-hard pots, were made with confidence and such a steady hand.

The whole demonstration was a joy to watch and the day was enriched by our usual wonderful lunch, masterminded this time by Robi Bateman, an eleventh hour stand-in for our ever-faithful Brenda Green.

*Sally Macpherson*



Pots drying in the sunshine

Carolyn Postgate



Lunch break

Carolyn Postgate

## A VOICE FROM THE PAST!

It was lovely to be back with all our friends at EAPA (OK, so it's now AP, but I am conservative, with a small 'c', and I don't easily change!) and to see so many familiar faces at the excellent demo by Bridget Drakeford. It's ridiculous that we've not been for so long, when we retired (again) in 2007, closed our shop, disposed of all the Workshop equipment and sold the property... But when you stay in the same place (and if you're happy there and have good friends, why move?), you just seem to add to your activities, most recently the Good Neighbours and the Community Speedwatch, to name but two.

We moved from a 500-year old house (Grade II listed, where nothing was flat, nothing square, the walls had zebra stripes and the doorways were mostly "Duck or Grouse"!), down-sizing via a rented "dolls' house" for eight months while workmen altered "Short Circuit", a mere 25 years old house in the next road, twice as warm for half the money - and we added photo-voltaic cells to the roof, to generate electricity (we haven't discovered yet how to generate gas!). The grandchildren also engage us, which is a pleasure, and we've gained a further two since 2007, now totalling eleven, scattered over England and Scotland, which was one reason for retiring.

I missed friend Brenda in the kitchen, but Roberta looked after us with great charm and efficiency (grazie!) and the selection of foods was as interesting and tasty as ever. The best innovation was the camcorder, working as a videocam, so we could all see Bridget at the wheel without having to stand in a row along the wall. Bravo to whoever had the idea and whoever implements it.

May Anglian Potters continue to thrive, even in these stringent times!

*Sue Kistruck*

(lately of The Posting House Pottery, Long Melford)

### BRIDGET'S GLAZE RECIPES

fired to Orton cone 8

#### Copper Red

Nepheline Syenite 36  
Whiting 9  
Barium Carbonate 9  
High Alkaline Frit 9 (Potclays)  
Talc 4  
Silica (flint) 28  
Kaolin (china clay) 5  
Copper Carbonate 0.5  
Tin Oxide 4

#### Celadon (Chun type)

Potash feldspar 45  
Quartz (flint) 25  
Whiting 17  
China Clay 9  
Dolomite 2  
Bone Ash 2  
Red iron oxide 1.5

#### Green Crackle (oxidised)

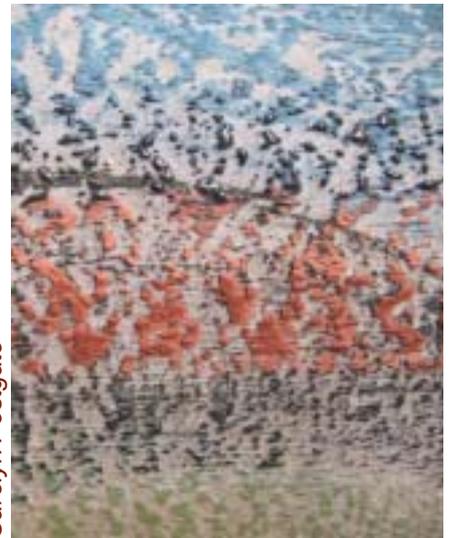
Nepheline Syenite 50  
Whiting 3.5  
Dolomite 23  
China Clay 25  
Copper Carbonate 1.5

#### Yellow (oxidised)

Felspar 64  
Dolomite 13  
Whiting 13  
China Clay 12  
Yellow glaze stain 12  
(mix of high temp. yellow & maize)  
Good base glaze for other colour stains or oxides



Carolyn Postgate



Carolyn Postgate

Detail from work by Alan Foxley

## AFTER THE ANGLIAN POTTER'S EXHIBITION

Clay.

Dense, geological layer,  
Water held in its sticky wetness.  
Sometimes pure, but  
Often interspersed with other debris.

Clay.

Dug, washed, sieved,  
Refined for use.  
In dry state, hard,  
Yet breakable, dusty.

Clay.

In its damp form  
Malleable, fusible.  
Rolled, squeezed, pinched,  
Manipulated by human hand.

Clay.

Transformed to a new state  
Forming utensils, vessels, platters,  
Sculpted into figures, or  
Abstract yet aesthetic forms.

Clay.

Rough to touch  
When unglazed, raw.  
Sometimes burnished to a sheen.  
Heated, chemically changed, vitreous.

Clay.

No longer malleable,  
But stone-like, china, fragile.  
Glazed, decorated, coloured.  
Surfaces marked, impressed.

Clay.

In myriad forms and shapes,  
From finest translucency  
Through practical, robust.  
All made amazingly from  
Clay!

*Brenda Green*

## ART IN CLAY HATFIELD 2010



Every year, I look forward to Art in Clay with great excitement, knowing that there will always be something new to see, learn – and, possibly, acquire. This year, I am delighted to report that, having resisted the temptation to buy yet more tools and gadgets, I had more in the kitty for some actual ceramics and am now the proud owner of a beautiful 'Poetry Tile', from Iris Milward's stand.

Iris works in the traditional way of Medieval tile makers, inlaying her delicate designs with coloured slip and then glazing with a crackle glaze, which gives them a pleasingly aged appearance. Combining the skill of a calligrapher with the eye of an artist, she creates animal designs which incorporate poems, mottos, and quotes from famous authors. Mine is in the shape of a hare and has some lines from Jung incised into it: "Who looks outside, dreams. Who looks inside, sees". I shall hang it in my studio in hope that it will inspire me!

I always like to spot the latest trends at Hatfield and, this year, there seemed to be a strong bias towards pretending clay is not clay: I noticed several ceramicists had constructed sculptures that looked as



though they were made of torn paper or filigree lace, and one or two, such as Dan Stafford, were showing precise, geometric abstract constructions that, at first appearance, seemed as though they had been cast in resin or plastic. I wonder if the heavy representation of university degree programmes was responsible for this? Clay is the most versatile of mediums, of course, but I did find myself yearning, after a while, for some good, honest pots, and work which allowed the clay to really 'sing'.

Fortunately, (for my tastes, at least), there was plenty to satisfy; from Pat Southward's beautiful wood-fired vessels and Yo Thom's fusion of British and Japanese traditions, to Elaine Peto's wonderful wildlife sculptures and Jeremy James' inventively stylised hares. In fact, I was just in time to sneak in the back of



the tent for Jeremy's demonstration and talk about his work. It was inspirational to hear about his devotion to his subject – he recently spent two weeks alone on an isolated bird sanctuary off the Suffolk Coast in order to sketch the wildlife – and also his affection for the East Anglian countryside, even though he is a Derbyshire man!

Wall hangings and murals seemed to be popular, with Anne and Philip Plant's work being amongst the most colourful examples. Making work that can be hung seems like a smart move as there must be many people who have run out of shelf space but who cannot resist buying more ceramics.

Several potters I spoke to said they were having a busy weekend, with Friday being particularly good for sales. As I passed the Foxleys' stand, Alan was busy wrapping a piece for a happy customer, and most tables had a small crowd gathered around them. So, despite the weather – which was changeable, to say the least – my impression was of a good turnout by the public. I missed seeing a few familiar faces among the exhibitors (no John Barratt-Danes or Paul Smith this year), but the standard and variety were as good as ever. Roll on next year!

*Words and Pictures: Christine Pike*

## NATIONAL CRAFT AND DESIGN MONTH

It may seem a long way off, but set a date in your diaries for May 2011 – it has been designated “Craft and Design Month”, and the first week will be devoted to ceramics.

Crafts are enjoying something of a renaissance at the moment, with unprecedented media coverage on television and in newspapers and magazines – everyone is discovering crafts! So what better way and what better time to enhance the growing awareness and appreciation of fine craft and design than through Craft and Design Month?

*Craft and Design magazine* is committed to promoting a national crafts month and is proposing that the first week of May should be National Ceramics Week. Anyone who wants to can be involved by simply doing something during that week to raise public awareness of

studio ceramics – by taking part in open studios, exhibitions, demonstrations, etc.

Perhaps you could approach any galleries you are involved with and encourage them to stage a ceramics exhibition, or you might talk to your local school or college about setting up some workshops.

Please pass on the information to all your potting friends to spread the word as widely as possible. If enough people want it to happen it will, but it will only work if everyone knows about it and as many as possible commit to doing something, however small.

*Craft and Design magazine* has put a link on their website:  
[www.craftanddesign.net](http://www.craftanddesign.net)

or you can call Paul and Angie Boyer on: 01377 255213 for more information.

## CERAMIC HELPLINE

Members to contact:

**Alan Foxley:** handbuilding, reduction firing 01799 522631

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

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

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

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

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

**Margaret Gardiner:** salt glaze 01279 654025

**Sonia Lewis:** high-fired ware, porcelain 01353 688316

**Angela Mellor:** bone china paperclay and slipcasting 01353 666675

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

## POTTER'S TIP: ACCURATE CLAY SHRINKAGE MEASURE

1. Roll out a slab of clay and cut to the size of a 12" ruler.
2. Press into this a ruler with raised markings (WH Smith 'Helix Ultra Flex' £2.99).

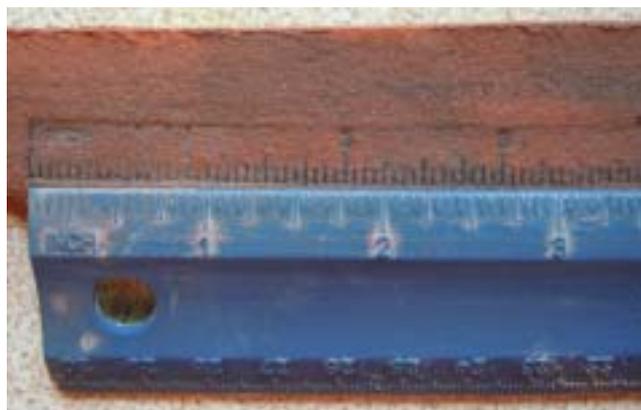
3. Fire to the required temperature.

To make a 6" pot, for example:

1. Place the **clay** ruler against the plastic ruler.
2. Read 6" on the **plastic** ruler.
3. Look at the corresponding mark on the **clay** ruler (e.g. 7").
4. Make the pot to this size.
5. When fired, the pot will be exactly 6".

The clay ruler is ideal for making accurate replacement lids, etc.

*Reta Vince*



**We have moved! New shop now open in Burton Latimer, near Kettering, Northants.**

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# NEWMARKET ART, CRAFT & DESIGN SHOW



Once again, Anglian Potters were well represented at the Newmarket show in November. Seven of us joined forces under the AP banner and Juliet Gorman and Helen Humphreys took individual stands in their own right.

Thanks to the tireless efforts of Rosella Schembri, we had a much better location than last year – this time we were on the ground floor and there was no excuse for the general public to miss our stand! As a result, sales and general interest were good. I am delighted to say that Juliet and Helen also reported excellent sales.

Although each potter's work was highly individual, there was a pleasing uniformity of display and our stand looked eye-catching and professional. Sally Macpherson had pulled out the stops to get our new membership leaflets printed in time and it was good to see so many people walking around the show with one clutched in their hand.

There are many advantages to exhibiting as a group: for one thing, it is considerably cheaper to pool resources than to pay for an individual stand. There is also safety in numbers! A three-day show can be quite arduous so it is reassuring to be able to call upon fellow potters to

cover your stand when you need to take a break, or desperately crave a coffee (thanks JJ!).

Another important consideration is the handling of sales – these days, most people expect to be able to pay by credit card, so it was a great boon to be able to use the Anglian Potters' merchant facility. Anja Penger and Erika Dennison were wonderfully efficient in making sure that all card sales were accounted for and that the precious machine was fully charged overnight!

The Newmarket show is a prestigious, large-scale event with a loyal customer base. The standards are high and people come expecting to see the very best in contemporary craft and design. They are also very appreciative of ceramics, in particular. Anglian Potters will definitely be exhibiting again next year and we are looking for between six and nine potters to complete the line-up. If you feel that your work is of a good standard and you would relish the opportunity to show it to a wider audience, please contact Anja Penger for more details: email: [anja.penger@gmx.de](mailto:anja.penger@gmx.de), tel: 01767 641435

*Words: Christine Pike. Pictures: Anja Penger*

## HANDBUILDING WORKSHOPS WITH JJ VINCENT

I am very interested in offering informal workshops in design process, hand-building, and decorating ceramic artworks at beginner and intermediate levels held at my studio & workshop in Cambridge.

I propose to offer something of the flavour of an evening class but with real coffee, small groups (4-6 max), the possibility of flexible timing arrangements (maybe daytime), experimental atmosphere in which to try out techniques that you never got round to. Also parking available near the premises.

### Possible subject areas:

- Slab roller techniques
- Extruder techniques, including the design and making of custom dies
- Experimental texture sessions
- Slips and glaze experiments
- Approaches to small batch production
- Templates - design, construction and use
- Press moulds - design, and use
- Armature and support methods
- Bisque, Cone 6 electric and Raku firings
- Earthenware firings are also planned.

At this stage, I want to establish the likely level of interest, with a view to beginning in Spring/Summer 2011. For more information, please contact [jj@jvincent.com](mailto:jj@jvincent.com)  
W: [www.jjvincent.com](http://www.jjvincent.com)  
T: 01223 240996



## SELECTED MEMBERS AT HADDENHAM

This year's Selected Members exhibition at the Haddenham Galleries ran from 9 October until 10 November. 16 Selected Members showed their work in the gallery space.

The display area was very well lit (I visited on a sunny morning) and the arrangement was sympathetic to each potter's work. A big "thank you" goes to the very helpful staff of the gallery, especially Melinda.

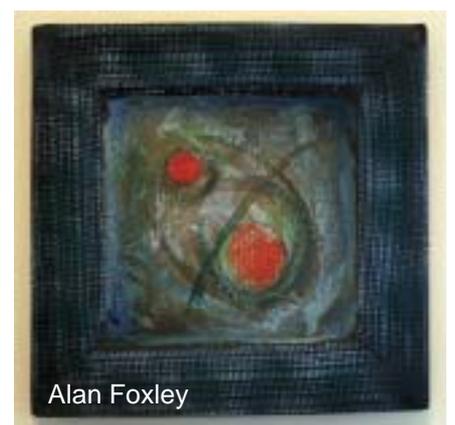
*Anya Penger*

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



## A HANDFUL OF POTTERS IN SAFFRON WALDEN

A selection of Alan Foxley's photographs from the recent exhibition at Saffron Walden Museum. It was quite successful – over twenty items were sold, six of which were bought by the museum, and there was some very good feedback from visitors.



## BOOK REVIEW: AI WEIWEI

By Mark Siemons and Ai Weiwei. £17-99p. Published by Prestel 2009

Don't be put off by the 'picture-board' cover of this slim volume of 117 pages on China's most progressive political artist, for the content is comprehensive and well illustrated.

Ai, (the family name) was born in 1957; his father, the Chinese poet Ai Qing, suffered during the Cultural Revolution, and was interned at a labour camp in Xinjiang for five years, with his wife and son. This undoubtedly influenced Ai Weiwei as a social commentator and activist, and led to his formation, with a few like-minded friends, of an *avant garde* art group 'Stars'. He studied at the Beijing Film Academy before moving in 1981 to New York, where he predominately exhibited 'conceptual art' created by altering ready-made objects. He returned to China in 1993, due to the ill health of his father.

Apart from his conceptual and installation art that has been given prominence internationally, he is also recognised as a fine ceramicist. His seminal work (illustrated on the cover of the book) *Dropping a Han Dynasty Urn*, questions cultural values and social history, together with the cyclical use of materials.

Ai helped to establish East Village, Beijing, for experimental artists and published books associated with the movement, leading to a major exhibition 'Fuck Off' with co-curator



Feng Boyi at Shanghai in 2000. His most famous architectural contribution in recent years was the Beijing National Stadium, affectionately known as the 'Bird's Nest', for the 2008 Summer Olympics; in the same year he instigated an investigation into corruption associated with the Sichuan earthquake, which caused the loss of life to 5,385 (known) child students. Ai's method of protest was to build a wall on the façade of the Haus der Kunst, Munich, using 9,000 coloured back-packs, as used by the children; spelling out in Chinese characters "She lived happily for seven years in this world", as quoted by the mother of a victim. In attempting to testify for a fellow investigator, 'of shoddy construction and student casualties', Ai was severely beaten by Chengdu police, causing a cerebral haemorrhage, as diagnosed by medical staff at Munich, in 2009. The Director of Tate Modern, Vincenti Todoli, recently said, "As Tate continues to widen its representation of art from all parts of the globe, we are delighted to be commissioning one of China's greatest living artists for the Unilever Series...". As in previous years, the theme and content of the exhibition is not disclosed until the opening day.

Ai Weiwei has created *Sunflower Seeds* for the exhibition. All one hundred million replica seeds are hand-made and painted porcelain works of art, taking 1,600 ceramicists two years of dedicated work to achieve. The floor of the Turbine Hall is covered to a depth of approximately 10cm and visitors are encourage to walk, roll or just sit amongst the seeds and reflect upon the downtrodden individuals and vastness of the masses which each



## MEMBERS' WEBSITES:

[www.angelamellor.com](http://www.angelamellor.com)  
[www.brendagreenart.co.uk](http://www.brendagreenart.co.uk)  
[www.broadwayceramics.com](http://www.broadwayceramics.com)  
[www.cathydarcy.com](http://www.cathydarcy.com)  
[www.ceramicsbuyanja.co.uk](http://www.ceramicsbuyanja.co.uk)  
[www.corbykilns.co.uk](http://www.corbykilns.co.uk)  
[www.chrisrumsey.co.uk](http://www.chrisrumsey.co.uk)  
[www.heathergrahampotter.com](http://www.heathergrahampotter.com)  
[www.helenhpottery.co.uk](http://www.helenhpottery.co.uk)  
[www.helenmartino.co.uk](http://www.helenmartino.co.uk)  
[www.iangeorgeceramics.co.uk](http://www.iangeorgeceramics.co.uk)  
[www.ingridhunter.com](http://www.ingridhunter.com)  
[www.janburrige.co.uk](http://www.janburrige.co.uk)  
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[www.katharina.klug-art.com](http://www.katharina.klug-art.com)  
[www.madeincley.co.uk](http://www.madeincley.co.uk)  
[www.maggygardiner.com](http://www.maggygardiner.com)  
[www.mariamcullumceramics.co.uk](http://www.mariamcullumceramics.co.uk)  
[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.richardbaxter.co.uk](http://www.richardbaxter.co.uk)  
[www.roceramics.co.uk](http://www.roceramics.co.uk)  
[www.rockwellpottery.com](http://www.rockwellpottery.com)  
[www.rowanhumberstone.co.uk](http://www.rowanhumberstone.co.uk)  
[www.sculpturelounge.com](http://www.sculpturelounge.com)  
[www.secretceramics.co.uk](http://www.secretceramics.co.uk)  
[www.susancupitt.co.uk](http://www.susancupitt.co.uk)  
[www.suffolkstoneware.co.uk](http://www.suffolkstoneware.co.uk)  
[www.woodnewtonpottery.co.uk](http://www.woodnewtonpottery.co.uk)

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

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

seed represents. The Exhibition continues until 25 April 2011.

I recommend this book to all progressive artists.

*Rodney Hunt*

*Images © Prestel Verlag, Munich*

*Editor's note:* In October, Tate Modern stopped allowing visitors to walk on the sunflower seeds, for fear of them inhaling porcelain dust. In November, Ai Weiwei was briefly put under house arrest in China, pending demolition of his new workshop in Shanghai.

## A VISIT TO SOME COTSWOLD POTTERIES



This summer, at potters' camp, I mentioned to Heather Graham that one day I wanted to use my motor home to visit Toff Milway's studio. This developed into a plan for a four day trip to the Cotswolds to visit some of the potteries there.

*Heather adds: This was my first ever visit to the Cotswolds and I found the countryside delightful. My satnav, however, suffered a mental breakdown. Being used to the flat lands of Norfolk, it was thrown into utter confusion by the hills. It showed us driving through road-free wastes paralleling some elusive roadway. Luckily we had an old-fashioned map book to fall back on.*

We found a small caravan site at Great Wolford not too far from both Toff Milway and Wincombe Pottery, the two main places we intended to visit. While I was booking the site I mentioned that we were coming to the Cotswolds to look at some pottery studios and the site owner said she had a friend who was a potter called Liz Teall and she would give us directions to her studio. On the way to the site we had passed several sign advertising Wichford Pottery and Hook Norton Pottery so we added them to our list of places to visit.

The first pottery we visited was Liz Teall. We got a very friendly welcome and were shown around her studio. She works in earthenware clay and paints slip onto her pots, presses leaves into the slip and then paints other coloured slip lightly over the whole, leaving her pots with a lively decoration. We admired her

showroom (and bought some pots) then she invited us to see her personal collection of pottery, which was impressive, as was her house, which she and her husband had rebuilt from a derelict building into a rather magnificently panelled home. We were also offered tea and cake and had a very enjoyable discussion about pots and potters.

The next day we visited Wincombe Pottery. Here only the showroom was available to visit. The pots were elegantly simple in the traditional studio style and finding the prices very affordable we bought yet more pots. A young American served us (and seemed completely confused by the idea of a cheque) he was living in a tent in the garden and working in the pottery to gain experience. We gathered that he was working his way around various potteries in this manner, although when Heather suggested that he'd eventually have his own studio he did look rather alarmed at the thought.

*Heather adds: I was struck by the down-to-earth honesty of the pots. The forms were simple and classically beautiful and the decoration modest. There was no evidence of ego – the pots were the stars, not the potter. This is a modern version of the country pottery that would once have been found all over the country. I too was impressed by the affordability of the prices.*

The next potter on the list was Toff Milway. Parking the motor home was a bit of an experience but soon done and after passing a lively West

African grey parrot we found our way into his studio and showroom. The showroom was exceptionally good, a fitting background to his stunning salt glazed pots. The pots are displayed on dressers and tables giving a real feel for how they would look when in use. Toff came out of his studio and welcomed us and told us to look in the drawers and cupboard of the dressers. A good ploy – it was like a treasure hunt! After promising ourselves faithfully that we would buy no more pots we found ourselves discovering little gems which we covetously stashed away in a small group of things we wanted! We then went into the workshop where Toff was finishing off some rectangular bakers. We had a long talk with Toff, discussing pots and potters and felt very welcome in his studio.

*Heather adds: What a contrast! Toff's personality was very much in evidence wherever one looked. The workshop was bursting with ongoing work, the showroom overflowing with beautiful pots and the garden was immaculate. Even the parrot was an extrovert. What the two potteries had in common was the quality of the work. Every single one of the hundreds of pots we saw here was finished to perfection with the sort of attention to detail that many of us only lavish on 'exhibition pieces.'*

(To be continued in the Spring Newsletter)

*Words and pictures: Felicity Hoyle & Heather Graham*





Opposite page top: camping in the Cotswolds. Opposite page bottom: in Liz Teall's garden. Above and left: Winchcombe Pottery showroom and pots. Below: Toff Milway's showroom, studio and pots.



# POTTERS' CAMP 2010 - PART II

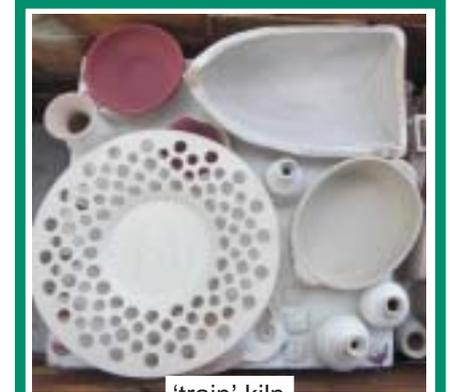
Snapshots from this year's camp, showing some of the many different activities on offer. Photographs contributed by Roberta Bateman, Chris George, Martin George, Linda Luckin, Sally Macpherson, Anya Penger, Rosella Schembri, Lois Thirkettle, Reta Vince, Pauline Wright and Andrea Young.



raku



Roman kiln



'train' kiln





metal casting



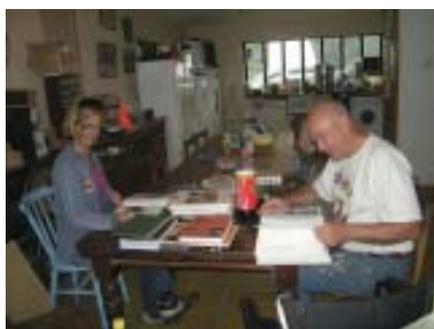
dustbin firing



Colin Saunders

workshops

Ray Auker



**WEST DEAN  
COLLEGE**

**Hand-built decorated teapots**

Carolyn Genders

January 7 – 9

**Ceramic sculpture, using paper-clay and armatures**

Ian Gregory

January 23 – 27

**Pottery – basic techniques for hand-building and throwing**

Alison Sandeman

February 4 – 7

**Quirky creatures in clay**

Claire Ireland

February 17 – 20

**Practical glazing and firing techniques for ceramics**

Alison Sandeman

March 6 – 10

**Paperworks and paper clay – make, shape and cast**

Carol Farrow

March 21 – 24



Ian Gregory

West Dean College, West Dean, Chichester, West Sussex PO18 0QZ  
[short.courses@westdean.org.uk](mailto:short.courses@westdean.org.uk) [www.westdean.org.uk/college](http://www.westdean.org.uk/college) 0844 4994408

Andrea Young



Chris or Martin George



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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)

## RAKU KILN FOR SALE £140

This kiln was made at Jerry's kiln building day (see page 8 in Summer Newsletter)

The price also includes:- kiln shelf, props, gas burner, gas regulator, leather gauntlets and tongs.

All items are UNUSED

### WANTED

Spray Equipment: gun and compressor  
Contact Reta on 01760 337373

## WANTED FOR POTTERS' CAMP

We hope to install new showers and toilets in time for next year's camp. We need 2 shower bases and 2 toilets: if you are having yours replaced, and think that the old ones can be removed intact, contact Jerry Finlayson 01473 788423.

## FREE TO A GOOD HOME

### Cromarty Kiln 6 cu ft

New elements, brickwork in good condition. Needs some wiring and is an old-fashioned, very heavy, top loader. Contact Jerry Finlayson 01473 788423

## LEACH KICKWHEELS

### looking for a good home

It seems only a short while ago that the closure of the Harrow course was confirmed, but they are already onto their last lap and beginning to dispose of materials and equipment. Needless to say all that brand new stuff they had bought following the fire has long since been allocated, but there are three Leach type kickwheels that Tony Moody, the Head Technician, is trying to find good homes for. They are, I understand, in the kind of condition that you might expect from many generations of student use, but nothing that can't be fixed with a little tender loving care. They are available, preferably in exchange for a small donation, by contacting Tony at t.moody@westminster.ac.uk Don't miss out on the opportunity to own a small piece of ceramic history!

*Jeremy Nichols*

## WANT TO BE A STUDENT HELPER AT ABERYSTWYTH 1-3 JULY 2011?

**WANT to be part of the International Ceramics Festival 2011?**

**WANT to assist** some of the world's best Potters?

**WANT to mix** with well-known arts professionals?

Entrance to the festival is free for student helpers. Student accommodation is provided free and a small payment is made towards expenses. For more detail and Student Application Forms visit: [www.internationalceramicsfestival.org/helpers.htm](http://www.internationalceramicsfestival.org/helpers.htm)

The deadline for applications is 1 March 2011. If you have any queries please contact Sophie Bennett

email: [sob@aber.ac.uk](mailto:sob@aber.ac.uk)

tel: 01970 622338

## FOR SALE

Ratcliffe electric wheel, £300.

Spray booth on stand £100

Podmore kick/momentum wheel, with seat and steel frame, £100

Contact Tel Turnbull  
tel. [turnbull49@gmail.com](mailto:turnbull49@gmail.com)

## CERAMIC MENTORING

The Ceramic Mentoring Project started in Scotland in spring this year. It has supported a number of potters, both professional and hobby potters, to be more efficient, develop new work and earn more money. I work over the phone bringing together my lifetime experience as a potter with skills in coaching and mentoring. Themes that Ceramic Mentoring can help with:

- lack of focus & direction
- lack of confidence
- goal setting
- planning - short and long term
- connecting to your creativity and inspiration

For further information go to: [www.ceramicmentoring.com](http://www.ceramicmentoring.com) or call me on 01392 671799

## DIARY DATES 2011:

**Richard Godfrey:**

6 February, Mundford  
[www.richardgodfreyceramics.co.uk](http://www.richardgodfreyceramics.co.uk)

**Mark Griffiths:**

27 March, Mundford  
[www.markgriffithspottery.co.uk/](http://www.markgriffithspottery.co.uk/)

**AGM:**

22 May, Mundford

**Potters' Camp:**

27-31 July, Shotley

**Summer Show:**

16-31 August  
Emmanuel College

**Lisa Hammond:**

11 September  
[www.lisahammond-pottery.co.uk](http://www.lisahammond-pottery.co.uk)

**Ostinelli and Priest:**

23 October  
[www.ostinellipriest.co.uk](http://www.ostinellipriest.co.uk)

## MEMBERSHIP FEES:

**Ordinary** £27 (half year £15)

**Joint** £45 for two people at the same address – half year £25

**Institution** £50 for a college or workshop – half year £27

(details on application to the Membership Secretary)

**Student** £10 for full-time students of ceramics – proof of status is required

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