



# Newsletter



**AUTUMN 2021**

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

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## CHAIRMAN'S LETTER



Another three months has gone by, with activities gradually restarting. As I mentioned in the last letter, a group of members staged an exhibition in May at the Ferini Gallery near Lowestoft. It was another successful show, so thanks and congratulations to all those involved, especially to Mary Wyatt for organising things. We have been invited back for another exhibition in October, for which entries were requested earlier in July. The early August Bank Holiday also sees a welcome return of the group show at Walberswick, organised by Rob Rutterford.

We held a Selection Meeting for selected membership at the end of May, with one successful candidate – Sheila Maddier. You probably read about Sheila's work over the past year in the last issue of the Newsletter. Congratulations to Sheila, and many thanks to Helen and Lorry for organising the last selection meeting of their tenure as Selected Membership officers. We were hosted by Pam Schomberg at her studios at Cuckoo Farm, near Colchester. Thank you, Pam. It's always interesting to see other makers' work spaces, as well as the great variety of artists working in this centre. Our new Selected Membership officers are Christine Pike, who for some years was our Publicity officer, and Sheila Maddier, who has immediately jumped in at the deep end! Between them, they bring a wide range of experience and connections from across our region, and we welcome them both to the committee.

As things are gradually freeing up from the seemingly interminable restrictions, we need to think about how we open up our 'in-person' activities. We normally have a couple of demo days in the Autumn, and then start again after

Christmas. We usually run our exhibition at All Saints' Church in Cambridge during November and December, which is always greatly appreciated by members and customers alike. We certainly don't want to book demonstrators, only to have to cancel yet again. I'd be interested to gather views from members as to their feelings about how we resume normal activities. Please do get in touch – email or phone (or letter!)

We have managed to get together a few times recently to carry on work at Stoke Farm, so things have progressed, but slowly, and we are thinking about how we make best use of the site in the short term, as well as how we run future events. One of the main activities has been cutting the grass, which seems to grow overnight!

I'm getting ready for Art in Clay, now at Royal Windsor Racecourse instead of Hatfield House. My first show for a long time, and I'm not sure whether to look forward to it or not! The long period of restrictions rather took away my inspiration, as well as having to take time out for two lots of surgery, so I have been making a lot of work in a short space of time. I've also been repairing my large kiln, not fired for ages, after the birds have taken a lot of the fibre insulation to keep their nests warm. Then we're off to Pots and Food at Wardlow Mires in Derbyshire, a smaller show, but always a lot of fun, and later in the year to Art in Clay Farnham. It will be good to see old friends, and hopefully make some new ones. Normality?

*John Masterton*

## GRAHAM NEWCOMBE

It is with regret that we have to announce the sudden death of Graham at the beginning of July. Graham and his wife, Marian worked as a partnership and exhibited at many local shows, Graham throwing the pots and Marian decorating them in bright vibrant colours.

We send our condolences to Marian and Graham's family.

COVER  
Sarah Went  
Three Porcelain  
Dishes  
Photograph  
Sarah Went



## CONTENTS

Page 2	Anglian Potters Officers   Chairman's Letter   Graham Newcombe
Page 3	Editor's Notes   Glenys Logan
Page 4	Thank You For Your Support
Page 6	Something in the Air
Page 7	Strong and Stable
Page 8	Stoneware UMF Limit Formulae   Shelfies: Usch Spettigue
Page 9	Walberswick 2021
Page 10	Sarah Went
Page 13	New Books
Page 15	Members' Websites   Events
Page 16	Book Review: <i>The Radical Potter</i>
Page 17	Anglian Potters Clay Stores
Page 18	Ferini Gallery, Pakefield
Page 20	Anglian Potters Online Exhibition
Page 22	Fire and Flux
Page 25	Letter from Maureen Flannery
Page 26	Celebrating Ceramics, Waterperry
Page 28	Lars Tharp meets Grayson Perry   Ray Auker
Page 29	Stamford Pottery Market   Letter from Mille Millard
Page 31	Ceramic Helpline
Page 32	Diary Dates   Membership Fees   Advertising Rates   Deadline



Congratulations are in order for three of our members in respect of their recent 'achievements'. Ray Auker has been elevated to the rank of 'Honorary Member' of Anglian Potters after many years of providing help and inspiration to members (page 28). Sarah Went has been made a 'Selected Member' of The Craft Potters Association (cover and pages 10-12) and, one of our 'younger' members has had a creditable success after making her debut at the recent Ferini Gallery Exhibition in Lowestoft. Mille Millard sold a number of pieces having only recently taken up the craft after she turned 80. (page 29).

Are we really beginning to see a re-awakening? Ferini has returned; Rob Rutterford's Walberswick weekend took place at the end of July; Cambridge Open Studios returned to the calendar; Celebrating Ceramics (page 26) was held at Waterperry Gardens and there was a very welcome return for Art In Clay at the Royal Windsor Racecourse. In September, Wardlow Mires Pottery and Food Show, in Derbyshire, will return as will the Stamford Potters Market (page 29) in November. Thanks to all those who kept Anglian Potters alive during the lockdown period: on-line exhibitions (page 20); lockdown challenges and zoom meetings.

Tim Thornton has proffered some advice and raised some important issue regarding our health and safety: an aspect of our work often neglected but, of course, we all follow the Health and Safety regulations, don't we? (pages 6-8).

Finally, I thoroughly enjoyed reading Tristram Hunt's new book: *The Radical Potter* and it left me even more fascinated by the life and work of Josiah Wedgwood.

*Peter Warren*

## GLENYS LOGAN AND FIRE AND FLUX

As some of you may know, Frank Logan's wife Glenys underwent a kidney transplant some years ago, and during her convalescence set up a one-man charity to help and support poverty-stricken families in the mountain region of Peru.

She is now working with a network of helpers making knitted clothes and blankets to send to Peru.

Glenys has got together with Fire and Flux Ceramics in Norwich, which will be holding a sale of donated ceramics in the back gallery with every penny raised going directly to this worthwhile charity.

Some beautiful pieces have already been donated and we are hoping that some Anglian Potters might like to help by also donating a piece of work.

For more information please contact:  
Glenys – [glenys.logan@btinternet.com](mailto:glenys.logan@btinternet.com)  
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# THANK YOU FOR YOUR SUPPORT

## Armatures and bases for mixed media ceramics

Considering all the wonderful attributes of clay, I have always been rather disappointed in my inability to make it levitate!

I have for years had designs on creating adventurous, gravity-defying sculptures, the like of which would normally be realised in bronze, or papier maché. I resist the use of the former, due to its great expense and complex processes, and the latter, due to its image of not being a particularly “noble material”. Whilst the bulk of what I have made over the years is complete when it emerges from the kiln, I increasingly want to see a bit more dynamic narrative than I am able to squeeze out of clay on its own.

Even at the most basic level, I find that a little planning and some post-firing work can result in a surprising degree of liberation in hand built ceramic sculpture.

### Example 1: Baby Owl

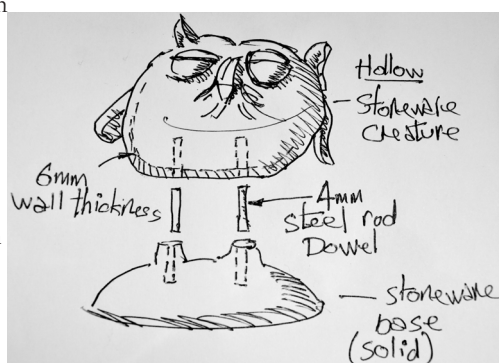


Not what you might call a dynamic pose, this is essentially a hollow clay ball attached to a press-moulded base (which has the feet details incorporated into the mould).

The two components meet with such a tiny joining area at the ankles, that it would be guaranteed to break, just by looking at it.

The arrangement is made possible by two aligned sets of recesses in both bird and base.

After the glaze firing, I cut steel rod dowels with a junior hacksaw and bond them into the base using a 2-part resin adhesive



(Devcon), ensuring that they are held upright whilst setting. When firmly set, I unify the base and the animal using the same adhesive.

I always endeavour to employ two (or more) fixing points.

This is for robust strength and to eliminate the possibility of components swivelling on a single rod, which would eventually fail completely.

In this example, the metal rod/dowels are for reinforcement only, and are not a visible part of the final work.

### Example 2: Quirky Bird



By extending the rods and building up features, such as thighs, knees and ankles with copper or similar binding wire, I am able to make gangly, feature legs and supports.

The decorative/finishing possibilities are wide-ranging. The metal materials can be simply left as is, chemically patinated, painted, encapsulated or surface-coated with Milliput putty, or acrylic resins etc.

In this example, I used the same base mould as I did for the owl.

The plumage for Quirky Bird is reclaimed copper wire with the plastic insulation, formed into bundles plugged into prepared holes in the ceramic piece, then fixed with resin adhesive.

Above a certain weight and complexity, it is not sufficient just



### Example 3: Puffin commission



The idea is that a tubular cavity is formed inside the beast whilst that area is still accessible. This cavity is created to allow a few millimetres space all round the supporting metal rods.

An epoxy anchor resin is injected deep into the cavity before inserting the rods into place. This material is used in the building industry to stop high rise buildings from falling over, so I tend to judge it as adequate for my studio ceramics purpose.

Although the Puffin was not a huge and heavy item, I would always use this material for something that features a somewhat “teetering” composition – so much for my typical work produced thus far.

### Example 4: More dynamic expression please!

During this lockdown period, I have been in a position to fully indulge my idea of the winter being a period for research and development in anticipation of a whole new and exciting range of products and processes. Producing and using my own paper clay is proving a very useful step towards my quest to defy gravity in my work. I won't discuss all that for now, but suffice it to say, its properties allow lightweight and spindly limbs to be made in a way that they can be very robustly reinforced internally after kiln firing.

The “Hollow Legs” exercise was created to test the viability of adding steel skeletal parts after firing has taken place. It is a pure experiment and will not become a finished piece, but its initial apparent success points to my designing bolder pieces based upon these principles. The left leg reinforcement shows a cranked knee. This is about the maximum “kink” I was able to make and still be able to feed it into the hollow leg without getting jammed. By contrast, the right leg metal is bent to form a pure curve, and so is able to gently slide into position within a more shapely leg. I fired once only to bisque temperature, so a little more shrinkage could be expected after the final firing, but it is all very promising so far!

I was then able to inject resin all the way up from the feet to the waist of this test piece, so when the rods were gently slid into place I knew that no part of the void would be starved of resin – making for a very solid and sound composite unit. A rough off-cut of hardwood was primitively fashioned and drilled to accept the fixing rod to test its ability to stand up and balance. Although a completely abstract image at this stage, this for me is a very exciting glimpse into what might be possible.

At long last, I feel I can realise that large pair of “boxing hares” connected and balanced impossibly on just one foot.

Maybe “Levitating Leverets” even?

JJ Vincent

to make a hole in the work and stick glue into it. A lot of adhesive bonding surface is required to achieve a robust and dependable fixing – I propose that any amount of planning and “over-engineering” is justifiable in the attempt to minimise the possibility of injury or damage.

With that in mind, I sometimes fabricate a significant amount of internal superstructure in order to make post-firing an efficient and accurate process.

The internal detail photograph shows a simple form of fixing “receptacle”.



## SOMETHING IN THE AIR

Substance	Inhalable dust, mg/m <sup>3</sup> TWA	Respirable dust, mg/m <sup>3</sup> TWA
General dust	10	1.3
Aluminium oxide, talc		1
Silica, amorphous	6	
Zinc, zirconium	5	
Tin	2	
Bone ash, copper	1	
Antimony, barium, chromium	0.5	
Manganese	0.1	0.02
Vanadium	0.05	
Silica, crystalline		0.025
Cobalt	0.02	
Nickel	0.015	

We all hear about the perils of dust, and particular of silica dust, in the studio. But how much dust is safe? And how much is in your studio? And is it the wrong type of dust?

Your body is quite good at protecting your lungs from dust. Your nasal hairs filter out the biggest particles and then, as the air goes down your windpipe into the bronchii, any dust that hits the sides is pushed back up into your mouth by cilia (or hairs), where you generally swallow it. This dust doesn't harm the lungs, and is cleared out between coming in from your studio in the evening and going out in the morning, all nice and clean and ready to be recontaminated. These large particles are called inhalable dust by the medics, or PM10 by the environmental monitors (for our purposes we can ignore a slight difference in definitions). The 10 refers to the particle size: 10 microns.

The smaller particles, respirable dust or PM2.5, gets into the alveoli or air sacs in the lungs and can take many months to be cleared, if at all, so the concentration builds up with time and this is what causes a lot of the damage. Your lungs become clogged up and a few substances like crystalline silica have sharp edges that also cut away at the lungs. Therefore, you get scarring, your lungs lose elasticity, breathing gets harder, and some cause lung cancer. These are long-term effects, though, slowly building up over the years with low to moderate levels of exposure. How much dust is going to cause you harm? Scientists study these things and set safe levels, which are then set into law or regulated, but often politicians and industry water down the levels in the interests of profit. So the numbers here are taken from a number of sources, erring on the side of caution by taking the lowest levels. Levels are measured in mg/m<sup>3</sup> and averaged out over an 8-hour

day, 5-day week, so if you just work with pottery one day a week your dust levels can safely be 5 times higher.

Looking at this, the general dust level for inhalable dust is higher than you would want to work in and the levels for other substances are quite low considering the quantities we use, except possibly

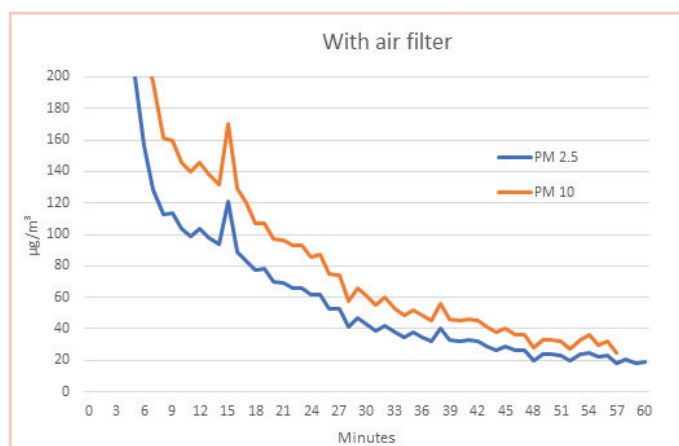
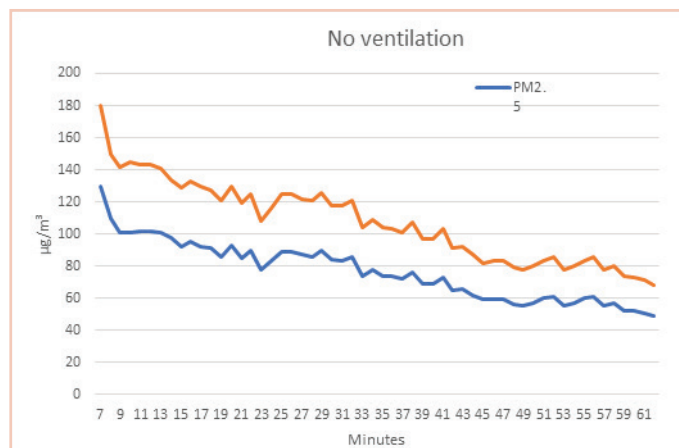
if you use black clay containing a large amount of manganese. The real challenge is the amount of respirable crystalline silica, particularly when you remember that ball clay, for example, can be up to 50% crystalline silica. Again, manganese can be a concern if you use large amounts of high manganese clay. However, for most people, if you crack the silica problem, everything else falls into place.

But how much dust might there be floating round your studio? Using a dust meter, in my studio I had a background reading of up to 0.04 mg/m<sup>3</sup> PM10, 0.03 mg/m<sup>3</sup> PM2.5. This could double or triple if just doing general things. Activities that pushed the dust meter over its maximum reading of 1 were things like mixing large quantities of glaze, sanding or grinding fired work, or cleaning with a broom or a non-HEPA vacuum cleaner (a HEPA

one didn't affect dust levels) – and these readings came down after a few minutes as the particles dispersed round the studio.

However, once the dust had dispersed, it still takes a long time to settle, especially the most harmful small particles that can stay in the air for many hours. The first graph shows this, with it taking about 45 minutes for the dust levels to halve, so don't take your respirator off as soon as you've finished that dusty job.

What can we do about this? Ventilating the room makes a big difference, either by having a couple of windows open so air can flow through your studio, or by having a fan push air through a suitable filter to trap the dust particles. Ideally we want 5 or 6 air changes per hour. The second graph shows this, using a fan with a dust extracting filter attached, and you can see how much more quickly the dust level comes down in the room.



So by having some ventilation in your studio, you help keep the general dust level low, and when you do something that creates a lot of dust it brings the dust level down much more quickly, so you don't have to wear your respirator for as long a time.

*Tim Thornton*



## STRONG AND STABLE

No, she's not back. But having a strong and stable glaze is important for many types of ceramics, not just tableware. What if your customer puts your vase through the dishwasher, or positions your sculpture outside, exposed to the elements? Of course, it is also often the key to a piece being "food safe". Here we will look at how glazes may be attacked by chemicals, from the dishwasher to Coca Cola.

We need to understand that there are three external factors that result in a glaze being attacked: time, temperature, and the environment. The longer the time a glaze is in contact with something that can attack it, the more it will be damaged. And the higher the temperature, the faster it will be attacked – as a rule of thumb, every increase of 10°C doubles the rate of corrosion.

What do we mean by the environment? This is simply the substance in contact with the glaze that is trying to attack it.

In normal use, we are looking at attack by water-based chemicals, and the key consideration here is how acid or alkaline they are. This is given by the pH: 7 is neutral, pure water; lower numbers are acidic; and higher numbers are alkaline.

The most significant alkaline environment is when washing up the dishes – hand washing has a pH of 7 to 9 at a maximum temperature of around 45°C. Dishwashers are more aggressive, though, with a pH of 10 to 12 or more, and a temperature of 55-85°C. This is aggressive enough to slowly dissolve the glaze, the silica and aluminium in the glaze dissolving into the water, along with all of the other glaze components. This attack continues at a constant rate and is proportional to the pH and the temperature.

For acids, the main perpetrators are food and drink – most foods are only mildly acidic, but things like fizzy drinks, lemon juice and pickles can have a pH of 3 or less. Here, at temperatures up to about 50°C, the mechanism is different: the fluxes and colourants in the glaze are not bonded in as strongly as the core matrix of silica, aluminium and oxygen, and they dissolve out into the water, being replaced by hydrogen ions (electrically charged atoms and molecules) from the water, leaving a weakened glaze full of voids where the larger atoms have been replaced by hydrogen. The corrosion rate starts climbing steeply at a pH of 4 or

below. This starts at the surface of the glaze and descends ever deeper, but the rate of leaching slows down as the ions have to travel ever further to get in and out of the glaze. When you heat it up above about 50°C, or wash it up, the top layer of glaze is removed, which exposes fresh glaze to be attacked by the food.

How, then, does one decide what makes a glaze stable? First, glossy glazes tend to be more stable. Matt glazes can be stable, too, so long as this is through the growth of stable micro-crystals on cooling. If the crystals are not chemically stable, or if it is just matt because it hasn't been fired to a high enough temperature, then it won't be stable. You can often test if it is the right firing temperature by firing a test tile at the top temperature of your kiln and seeing if there is a difference – if it comes out glossier, it was under-fired at the lower temperature.

If developing a glaze from scratch, a good source of guidance for glaze composition is to look up the limit formulae for your firing temperature – ones for high-fired stoneware are in the table on page 8. Another guide is the Stull Chart, a plot of  $\text{SiO}_2$  against  $\text{Al}_2\text{O}_3$ , which shows the regions of gloss and matt glazes (and also crazing), though you need to remember that Stull only created this for one glaze at one firing temperature and didn't intend it to be generalised to all glazes as some people do. The shape of the regions on the graph will be similar for most glazes, but their size and positioning on the graph will vary.

A key point to understand is that the more the glaze heads towards just aluminium and silica, with fewer fluxes and colourants, the more stable it will be. From this, the higher the firing temperature, the more durable you can make the glaze (though you can also make a non-durable glaze at any firing temperature).

Looking at the fluxes, the alkali metals (sodium, potassium and lithium) help melting at a lower temperature than the alkali earths (calcium, magnesium, strontium and barium), but also make the glazes less stable in acids, so a ratio of about 0.3 alkali to 0.7 alkali earth is best for high-fired stoneware or porcelain, dropping to 0.5 for earthenware (unless Boron is added – see table on page 8).

The best alkali to use in terms of glaze

toughness is lithium, but it is expensive, and may affect the fit your glazes

The benefits of lots of alkali earths are reduced in a caustic dishwasher environment, so you don't want too much of them. But one easy tweak to do is to add 1-2% of Zircon, which toughens the glaze up significantly against both acids and alkalis but isn't a high enough quantity for it to start acting as an opacifier.

What about Boron, the mainstay of many low and mid fired glazes? Well, that depends – its chemistry is much more complex than silica, and not fully understood by potters – a clue to its complexity lies in the "boron anomaly", where its thermal expansion co-efficient can swing from a high positive number to a high negative number, depending on the glaze chemistry.

Basically, small to moderate amounts, up to about 12% in the UMF act in a similar way to aluminium, joining the homogenous glaze network. But higher amounts cause a phase separation, so you have a tough silica glass and a soft boron glaze intermixed like oil and water in mayonnaise, and in a corrosive environment the boron glaze is readily dissolved away.

The threshold for this depends on the fluxes used, and the amount of aluminium in the glaze.

Unfortunately all these complexities mean that it is very hard to predict with a high degree of certainty whether a glaze will be stable or not, but there are three simple tests you can do in your studio: for acids, there's the lemon test and the vinegar test – they work slightly differently, so it's worth doing both; for alkalis, put it in the dishwasher or you can accelerate this by simmering the piece in a strongly caustic solution in a stainless steel pan for a few hours.

In all cases, you're looking for a loss of gloss, streakiness developing, white patches, or a loss of colour.

Have an untested piece with the same clay and glaze to compare before and after and using a magnifying app on your phone (or even a magnifying glass) can make it easier to see things.

Google will take you to descriptions of these tests.

*Tim Thornton*

## STONEWARE UMF LIMIT FORMULAE

1250-1325°C / $\Delta 10$	Ron Roy (1250 – 1300°C / $\Delta 8 - 10$ )	Green & Cooper (1250 – 1270°C / $\Delta 8$ )	Green & Cooper (1260 – 1280°C / $\Delta 9$ )	Green & Cooper $\Delta 10$	DigitalFire UK (1250 – 1300°C / $\Delta 8 - 10$ )	Rhodes (1250 – 1345°C / $\Delta 8-12$ )
(K+Na)O <sub>2</sub>	0.2 – 0.45	0 – 0.35	0 – 0.325	0 – 0.3	0.1 – 0.5	0.2 – 0.4
CaO	0.35 – 0.7	0 – 0.6	0 – 0.65	0 – 0.7	0.35 – 0.8	0.4 – 0.7
MgO	0 – 0.35	0 – 0.33	0 – 0.335	0 – 0.34	0 – 0.4	0 – 0.35
BaO	0 – 0.3	0 – 0.425	0 – 0.45	0 – 0.475	0 – 0.3	0 – 0.30
SrO	-	-	-	-	0 – 0.7	-
ZnO	0 – 0.3	0 – 0.32	0 – 0.34	0 – 0.36	0 – 0.3	0 – 0.30
Al <sub>2</sub> O <sub>3</sub>	0.3 – 0.55	0.325 – 0.7	0.375 – 0.75	0.45 – 0.825	0.3 – 0.55	0.3 – 0.5
B <sub>2</sub> O <sub>3</sub>	0 – 0.3	0 – 0.3	0 – 0.25	0 – 0.225	0 – 0.3	0.1 – 0.3

Tim Thornton runs courses on product safety and on studio health and safety. The next online courses are in September. In-person course dates are dependent on the COVID status. For more information go to [www.tim-thornton.com](http://www.tim-thornton.com)

## SHELFIES: USCH SPETTIGUE



L to r: unknown potter; Katherine Pleydell Bouverie x2; Victor Greenaway; Sarah Walton; Jeff Oestreich; Jo Atkinson; Frank Logan



L to r: John Chipperfield; Jennifer Lee; Karl Scheidt (Rosenthal); C. Cook; David Frith; Fran Tristram; Grace Harding x2; Karen Karnes

Photographs: Usch Spettigue



# WALBERSWICK 2021



*Peta Northcote-Green*



*Cathy D'Arcy*



*Mariam Cullum*



*Pat Todd*



*Maureen Baker*



*Paul Westley*



*Liz Lewis*



*Marion Newcombe*

With Thanks to Rob Rutterford

Photographs: Nicki Darrell



## SARAH WENT



My journey began when visiting Cambridge Open Studios. I came across a lovely potter who made the most wonderful pottery – so delicate and most definitely handmade. When I picked up her cup I could see the marks made by her hand and felt the love that went into making it. This cup is what inspired me to start making pots – I wanted to fill my home with handmade pottery and as I couldn't afford to buy all her lovely wares, I decided to try and make some myself. I enrolled on an evening course and couldn't wait to start.

The first time I sat at the wheel and had my first throwing lesson, I was hooked – I fell completely and utterly in love. Of course, it wasn't as easy as I thought, but my first pot was not a disaster and I was determined to learn to master that wheel!

That excitement and determination hasn't stopped and I still feel it today – every time I achieve something new. I think it was only a matter of weeks before I bought my first wheel so that I could practice at home and a couple of months later invested in a small second-hand kiln and a small shed to house them.

My first teacher on that course was Ian George, an Anglian Potter, who told me all about the organisation, so of course I joined immediately and very enthusiastically booked myself onto the Potters Camp the following summer. Going to Potters Camp opened my eyes to the wonderful world of pottery – not only the different firing techniques and myriad ways of working, but also the fabulous pottery community. Who wouldn't want to be a potter?

The first year of making was mainly spent trying out various techniques – some successful, some not. I had my own studio space, but I also had a part-time job and a

young family, so my biggest challenge was getting enough studio time. After a few attempts at using ready-made glazes, I soon realised that I needed to make my own. I invested in a book on how to use a kiln and spent many months researching glaze chemistry. After a year and a half, I had several mismatched pots so I thought I would try and sell them at a local fair. I booked myself into Mill Road Winter Fair with a hopeful heart. To my amazement, most of them sold: what a thrill!

The next few years were spent juggling pottery, work, family life and lots of learning! I swapped stoneware for porcelain and tested a whole new range of glazes until I was happy with the results. Porcelain brought its own challenges, but I loved its pure fresh look, so persevered. I also took a few lessons specifically for Porcelain techniques.

In those first few years, I tended to alternate between focusing on making techniques or glazing at any one time. I find myself doing that to some extent now – focusing on developing either new shapes or new colours or new patterns.

As I made more pots, I applied for more local fairs and was taken up by a couple of local galleries. Each fair gave me a self-inflicted deadline and the impetus to improve my work further. I started visiting major pottery fairs and ceramic collections at museums such as the V&A. This proved invaluable. Holding a well-made pot and examining it in detail really helps to improve your own work. How are the bottoms finished? Has it got well-balanced proportions? How does it feel in your hand?

A defining moment for me at this time was when I was invited to exhibit at a small local gallery with the potter who had first inspired me to start making. It was wonderful to see my work next to hers. Soon after, I received an email from her, asking if I would





be interested in teaching at Hills Road 6<sup>th</sup> Form College: a job had come up and she would like to recommend me. It was something I hadn't previously considered, but jumped at the chance. What luck! At about the same time I was asked to exhibit at Cambridge Contemporary Art Gallery – my first major Art Gallery – things were moving forward! Without the job at Hills Road, I don't think I would have felt ready to give up my day job to concentrate on a career as a potter. But now, I thought I would start to prepare.

Two years later, with a new studio, I took the plunge. It was the best thing to have done. Being able to concentrate on pottery full time was fabulous and I saw my work improve with all the extra practice.

The first couple of years as a full time potter involved not only enjoying my new-found freedom, but also learning how to be efficient with my time in order to be able to earn a decent living. Instead of just randomly making what I fancied, I had to plan a little more for the year ahead and started to try and be more like a production potter. This didn't really suit me as I found I was happiest when I was making something new but repeating the same shape over and over did have its benefits, so I had to find a balance between the two.

I now felt ready to apply for larger, more prestigious pottery fairs – My first was Earth & Fire, Welbeck and a year later, Art in Clay, Hatfield. Now I really felt part of the pottery community!

Several blissful years went by and then Covid-19 hit. With fairs and galleries unable to open, I once again had to change the way I worked. After a few days of feeling defeated, I picked myself up and opened up an online shop. A friend of mine recommended Instagram – thank you! It proved very successful and I spent the next year making and packing pots to send out to their new homes. I also learned how to take better pictures. Being stuck indoors also gave me more time to think about where I was going and to design better pieces. I decided to take the plunge and apply for Selected Membership of The Craft Potters Association. It seemed like the next logical step. To my amazement I passed the first stage and an interview was booked. Many thanks to all of you who have helped me along the way, for your advice, encouragement and support.

*Sarah Went*



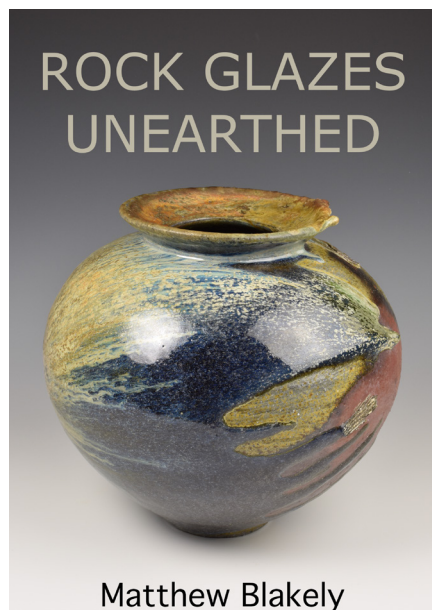
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Mary Fox

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A potter since the early 1970s, Fox is recognized for creating exquisite forms and distinctive textured glazes. She has shown her works internationally and at galleries across Canada.

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Readers with an interest in the technical aspect of Fox's work will especially appreciate the richly illustrated chapters on technique and artistic process.

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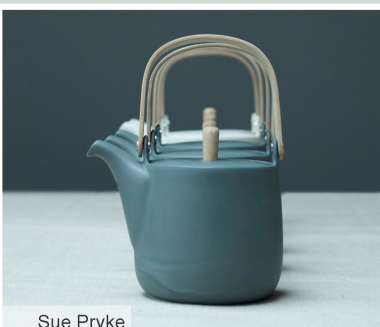


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## BOOK REVIEW

### The Radical Potter: Josiah Wedgwood and the Transformation of Britain

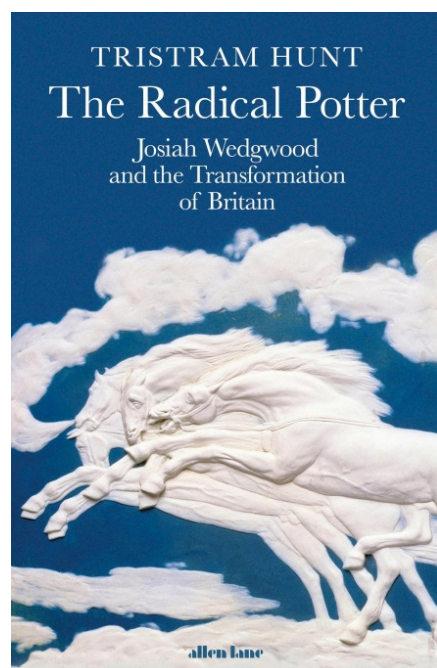
Tristram Hunt

Published: 02/09/2021

ISBN: 9780241287897

Length: 352 pages

RRP: £30.00



Tristram Hunt's splendid book describes the massive part played by Wedgwood in the development of the ceramic industry and his roles in the progress of the industrial revolution of eighteenth-century Britain and the age of Enlightenment. Not only did Wedgwood revolutionise the production of ceramics in the Georgian era by marrying technology with design but he was also radical in both his mind and politics. He campaigned for free trade and religious toleration; was an active abolitionist; read pioneering papers to the Royal Society and was a member of the celebrated Lunar Society: Matthew Boulton of Birmingham, Erasmus Darwin and Joseph Wright of Derby were close associates. The book also details the appalling greed and mis-management by the majority of Josiah's successors.

The author uses Wedgwood's own correspondence, mainly between himself and his business partner Thomas Bentley, together with references from previous biographers: Eliza Meteyard and Simon Smiles, and the author of *A History of the Staffordshire Potteries*, Simeon Shaw, to

great effect. There are recollections of the country as it would have been in the mid-1700s by the author Daniel Defoe in his *A Journey Through the Whole Island of Great Britain*, and the preacher, John Wesley who thought there was nothing very Christian to be found amongst the population of Burslem.

Tristram Hunt has presented a fascinating study of perhaps the country's greatest ever potter who was born at a time when the Jacobites were still intent on installing the Stuarts on the English throne (they were turned back from Derby as late as 1745). English soldiers were still fighting wars in Europe and engaged in battles in the American Wars of Independence. George Frideric Handel and Johann Christian Bach resided and performed in London, as did the Mozart family, in 1764. George Stubbs was engaged in producing a family portrait at Etruria, Joseph Wright of Derby was a close associate and Sir Joshua Reynolds painted Wedgwood's individual portrait.

Of course, the book is largely dedicated to Wedgwood's innovative processes and hunger for perfection both in the development of his ware and the progress of his business: the development of creamware, basalt and jasper and his perseverance in establishing trading outlets in both Europe and the Americas.

The current journey time, by modern road transport, between Stoke-on-Trent and Liverpool is one hour and thirteen minutes: meaning that it would be quite possible to deliver a lorry-load of pottery from Burslem to Liverpool, leaving during the late morning and being back in time for tea. Josiah Wedgwood's first deliveries of ware to Sadler and Green, for the application of printed transfers in Harrington street, Liverpool, in 1750, by large waggon, took the better part of two whole days, return journey not included. Transporting delicate pottery by panniered mules or large wheeled waggons on the existing rough tracked roadways gave rise to Wedgwood's 'plan B': the Trent and Mersey Canal which would link Hull to Liverpool. Such a canal, engineered by James Brindley, and passing the Etruria factory, took thirteen years to complete but enabled not only the transportation of pottery to the docks on Merseyside for export to America and other countries, but allowed for the transport of raw materials from the south-west to be delivered

easily, comparatively quickly and, more importantly, cheaply, to the factories in the potteries.

Although there is no mention of the fact in Hunt's book, it is known that Wedgwood also transported his pottery to be enamel-decorated by Jasper Robinson and David Rhodes in Leeds in the mid 1760s. It appears strange that Wedgwood would, with the benefit of having highly skilled workers in Stoke, send his wares to Leeds but Hunt gives us clues as to why he employed Robinson and Rhodes to undertake the work. He informs us that Wedgwood, something of a disciplinarian, could not trust his workers to attend for work, not to mention doing the jobs they were given. He complained to Thomas Bentley that he was too busy to oversee his workforce all the time and that they were, "Dilatory, drunken, idle, worthless workmen and was infuriated by the irregular rhythms of the work and play so endemic in the pre-industrial potbanks". Pottery workers were known for their devout regard for 'Saint Monday', with little accomplished on Monday and Tuesday as they wasted their time drinking the wages of the previous week. It could, however, have been that Wedgwood's wanting only highest quality decoration was the reason ware was sent via the existing navigable waterways to Leeds. The Derby and Cockpit potteries were also known to have been using the services of Robinson and Rhodes.

The same David Rhodes became Wedgwood's chief painter at the new studio in Chelsea in 1769. Sarah Wilcox, a gifted artist who had worked at the Worcester potteries, was sent, with a number of other craftspeople from Stoke, to London. Wedgwood wrote to Bentley with the warning that, "Mr and Mrs Wilcox set out by the Waggon on Sunday night please to let somebody meet them at the Inn on Saturday; the less Mr Wilcox sees besides his own proper business the better for he will drink and rate with every painter he meets...." Two other painters: Thomas Glover and Joseph Barret were not so favoured and, in place of taking the waggon, had to walk the 150 miles from Burslem to Chelsea.

Perhaps the strongest part of the book is, possibly strangely, the epilogue which is reserved for a damning indictment of many of Josiah Wedgwood's successors. Immediate family were concerned only with their inheritance, and their spending



of it, to the detriment of the family business. Over the two centuries since Josiah's death in 1795, innovation gradually ceased, the workforce greatly decreased and a succession of greedy company directors used the name of Wedgwood as a 'milk cow' to line their own pockets with huge bonuses which the company could not sustain.

Tristram Hunt had been elected as M.P. for Stoke-on-Trent Central and was highly involved, along with his predecessor, in campaigning to save the 'family silver'. In order to be able to pay the pensions of some 7,000 ex-pottery workers, the Wedgwood collection was valued by Christie's at £15.77 million and was to be sold to the highest bidder. Thanks to a nation-wide campaign, Art Fund, The Heritage Lottery Fund, generous Stoke citizens, former employees and private philanthropists, the target was reached by October 2014 and ownership of the Wedgwood Museum and its collection was transferred to the Victoria and Albert Museum to be held in perpetuity for the nation while remaining on display at Stoke-on-Trent. This is an excellent book which I can highly recommend to members.

*Peter Warren*



*Josiah Wedgwood by George Stubbs, 1780, enamel on a Wedgwood ceramic tablet. Wedgwood Museum, Barlaston, Stoke-on-Trent.*

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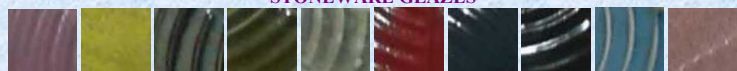
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## FERINI GALLERY, PAKEFIELD, MAY 2021



*Phil Arthur*

### 'Earthing' at Pakefield

Funny what you see on Instagram.. This morning I came across 'Earthing'. The idea is that you take off your shoes, place your feet on the ground and sense the earth's natural electric charge. This simple act relieves stress, improves blood circulation and reduces pain. It improves sleep. In short it is beneficial to our health and well-being.

This is where Pakefield comes in. It has a long beach – the opportunity to take off your shoes and socks and feel the sand between your toes, enjoy the sea water washing over your feet: lovely. Oh, and nearby is the Ferini Art Gallery where 20+ AP members had another exhibition – the second in six months.

Those who have spoken to me recently know that I have had a recent conversion to promoting 'Green Issues'. So, what has this to do with pottery? Well we are potters. We delve our hands into clay and all these beneficial mental and physical qualities flow through us. That is why we are such 'well-balanced' individuals... This elemental contact with earth stops us being the irritable, tetchy people we otherwise might be. Proof? There was no sign of tetchiness to be seen amongst contributors at the Ferini. The masked potters were back!

Our theme was 'Gardens' and responses were typically varied: water features, miniature gardens, floral decorations and sculptures that can act as focal points.

Mary organised it, Pat curated, Frank and

Nicki transported display materials and everyone mucked in. The result, as usual, was an excellent display of creative work. AP's smooth organisation and generosity still impresses Michaela. As owner of the gallery she witnesses afresh the exhibition spaces transformed without fuss and dismantled in the twinkling of an eye.

Let's think about her role in the proceedings. Once she has negotiated our use of the galleries she starts to get the word around: 'potters will be back'...

She works on publicity, commissions posters and on this occasion published an exhibition booklet containing photos and write-ups from each potter. This looked really good. Useful for visitors to refer to, and maybe buy. Also something to treasure as a keepsake record for each potter; an archive we can all put away to mull over in our retirement!

She keeps our artworks safe, encourages visitors and makes sales from an increasingly interested public. She even sold several pieces before the door opened and seeing the quality displayed I am not surprised.

Although in the past our potters have demonstrated throwing and tile making, this is the first time that we have provided demonstrators whilst the exhibition was live. Rob, Nicki, Phil, Ray, Harvey, Viv all did their bit with Peter D giving the whole 'throwing, turning, lips and handle' thing on the final Sunday and Monday. Whilst viewers were not that numerous they were entranced. Hopefully hooked, to become potters or eager collectors (or both!).

To finish the tale, we are booked again for October of this year. This show could run and run... Nothing for it - get your shoes off, your hands into clay and let's see the results....

*Harvey Bradley*



*Rob Rutterford*





*Rob Bibby*



*Viv Burns*



*Peter Deans, above. Ray Anker, below*



*Viv Burns, left. Tracey Parsons, front. Claire Porter, centre and right*

*Photographs: Mary Wyatt, Harvey Bradley, Viv Burns*



# ANGLIAN POTTERS ONLINE EXHIBITION

Photograph: Helen Martino



## Retail Therapy – or Selling Pots

As the Amazon (or DPD or Hermes or Royal Mail or FedEx or...) driver delivers yet another parcel and we put it in quarantine and later the cardboard mountain grows in the garage, it's time to reflect on the way we have all moved to a different world as far as retail is concerned.

Of course for us potters as producers and sellers rather than buyers, we are talking about online exhibitions, sales from our websites and what to post on Instagram that might just possibly make someone click and look further. We are also, literally, on the sending end with packaging and carriage concerns uppermost in our minds. We didn't realise that we are part of a dramatic revolution in retail delivery

As Anglian Potters in particular, we have now run 5 online exhibitions (including the January sale) and sold 486 pots for a total of £21,613 (that's a £45 average selling price if you work it out, but it includes the Christmas tree decorations which were at the cheaper end). That's quite a lot of pots that might not have found a new home any other way.

Out of all these we sold items at over £200 in price from Anton Todd, Helen Martino, JJ Vincent and Rob Bibby.

Although online is very different in many ways, we mirrored our physical exhibitions too. For example we included charity drives with Hugs for Nelson's Journey back in 2020 and sets of Tree Decorations for the MNDA at Christmas.

Going back to the cardboard mountain, although most of it can be put in the recycling, there is a strong tendency for those of us with pots to send, to

think, "I had better keep all this to pack an order" and that includes the bubblewrap, the squished-up paper, the air-pillows and those annoying little expanded polystyrene bits that escape and go everywhere. Personally I decided to stop keeping the boxes after the first 100...

Although there were questions at first from exhibitors about

packaging and carriage, in fact we have had very few problems in that department. We have had a couple of breakages and one parcel completely lost but that's about it. However the risk is always there and, buried in the small print of the carriage companies, is the "No insurance for Ceramics" despite them trying to get you to buy the insurance! So it's down to us to learn how to pack properly – another skill that we never knew we needed.

After 18 months of various lockdowns, restrictions and remote operations we are (in summer 2021) gradually returning to physical shows of sorts, although how long that will last is still very uncertain as the third wave starts to build. Government advice has been patchy, inconsistent and frankly pretty useless, so we have had to make up our own minds about the level of risk that we were prepared to take. Whilst writing this I am planning my socially-distanced participation in Cambridge Open Studios with a one-way system through the garden and most of the display outdoors. Hand sanitiser stations and the one-way route signage as well as my own QR code for test and trace are being prepared. Of course we don't know how many people will turn up anyway – will they be put off by having to reserve a timeslot or will they be re-assured by the arrangements for their safety?

What of the future? We

have created an interesting situation in that we have buyers on our ever-growing mailing list all over the country and abroad who are not going to come to a physical show in Cambridge or Norwich. Do we capitalise on this by continuing the web-based exhibitions or do we write that off when we can return to 'normal'? Is it too much effort to run a show at All Saints' Cambridge and have online sales at the same time? The work required is different but it's still double the amount of activity happening at the same time if we think about Christmas as the target.

Then again, now that we understand e-commerce we could in principle sell members' work from the Members Showcase pages of the main website. As we are working on a new version of this site maybe we shall look at how to set that up as well.

One thing we have definitely learned amongst all these changes is that good pictures of pots are important, that social media take a lot of managing and that pottery as a physical medium does want to be held and touched, so we will continue to explore the online world but also look forward to welcoming visitors back to a real exhibition as soon as we can.

*Ian Vance*

*Above left: Helen Martino – Tall Couple Embracing. First piece to be sold in USA.*

*Below: Tracey Parsons – Carved Vase First Piece sold in Online Sale*



Photograph: Tracey Parsons





*Ivona Minarik*



*Julie O'Sullivan*



*Philip Wilks*



*Charly Hamlyn*



*Maurice Young*



## FIRE AND FLUX



During and post Lockdown our main aim with Fire and Flux had always been to promote studio ceramics in Norwich, so when we moved to our new premises at 21 Lower Goat Lane, which is right in the heart of Norwich in July 2019, we were thrilled and we had a brilliant start. With the larger premises, we were not only able to double the gallery space but also significantly increase the studio space for independent potters. Our new prominent location in Norwich Lanes, meant the sales, teaching and studio rental all increased. What could possibly go wrong we thought? The one thing we hadn't planned for was a pandemic!

We were initially devastated and really anxious about our future. Along with many other small businesses we had to close Fire and Flux after just 7 months in the new premises. However, it did give us time to stop and reflect where we were and where we wanted to go.

As is our way, we decided in our infinite wisdom to burrow our way just a little bit deeper! We decided to expand the gallery exhibition space by utilising the room at the back, which we laughingly called an 'office' (it only ever really functioned successfully as a drop-in tea room for visiting potters). With the inevitable social distancing rules, we knew we would only be allowed approximately three people in the gallery at any one time. If we were to keep everyone, including ourselves, safe when we were finally allowed to reopen, a lot of reorganising would be required in both the gallery and studio. We (actually Tony) had to alter the reception desk to be able to access the back gallery. He fitted glass screens to the newly designed reception, (whichm to be fairm looks

more like an old post office desk than a gallery reception) so when funds allow it will be replaced with something a little more salubrious. If you've visited recently you'll know what we mean.

The main studio would now only be able to accommodate three potters, not the six we would normally have in at any one time. The two studios on the top floor had, not surprisingly, become vacant during lockdown and we

decided rather than reletting them, we'd use one as a second teaching room and the other as an overflow rental space, which would allow us to accommodate more vulnerable potters who preferred to work on their own. Trust us, when we finally re-opened, the extra work was quite significant – sterilising the studios, wheels, tools and washing all surfaces between the potters leaving at 1pm and the new ones coming in at 1.30 and then again in the evening ready for the next morning (we don't think we've ever been so clean!).

With the extra gallery space and with much deliberation, we decided to widen our exhibitor base out of East Anglia, and we must say we're really happy we did, as it's been very successful, with people like Ashraf Hanna, Matt Horne, Georgie Gardiner and Toby Duncan now exhibiting with us to name just a few, and with lots more in the pipeline.

Like many businesses during lockdown we realised the benefits of a good internet presence. We set up a click-and-collect service which was reasonably successful. We then decided to try to improve our current website to accommodate online sales, but this was soon abandoned in favour of starting a new one from scratch! So thanks to all you lovely potters who offered advice but we soon realised how woefully inept

we were at creating a professional and functional website, so after months of work we decided to pay a professional designer to do one for us. Hopefully this will be up and running soon. And a big thanks to those artists who have contributed with their bios and photos.

The new address is [www.fireandfluxceramics.co.uk](http://www.fireandfluxceramics.co.uk) Please take a look – constructive feedback is always welcome.

Having survived lockdown, we find, thankfully, that we're as busy as ever, and we have more teaching than we can comfortably cope with, particularly as we're having to fit in all the classes which were cancelled during the numerous lockdowns. Consequently, we're looking for additional teachers for both day and evening courses to help with our beginners, intermediate and the more advanced classes.

We are more than delighted to welcome Ray Auker and Christine Pike on board.

Ray will be introducing his written online glazing courses, starting with basic glazing through to advanced level.

Christine Pike will be teaching sculpture at Fire and Flux, and will be offering a range of courses, from beginners to advanced. Please give us a ring for the dates and prices as these aren't on the website yet.

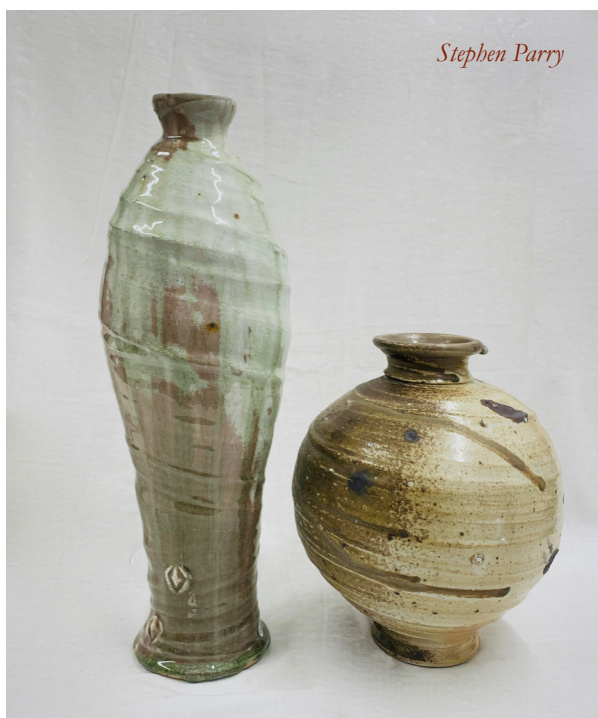
We think most of us are really looking forward to catching up and socialising once things get back to normal – roll on the first Demo at Mundford, we bet whenever it is we'll have to book early to get in.

We would like to say a really big thank you to Anglian Potters for the fortnightly zoom sessions – they were a lifeline to a lot of us during lockdown.

*Gwyn Durand-Grace and Karen Kavanagh*

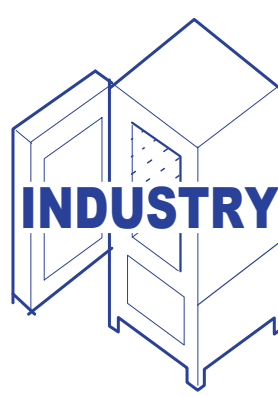
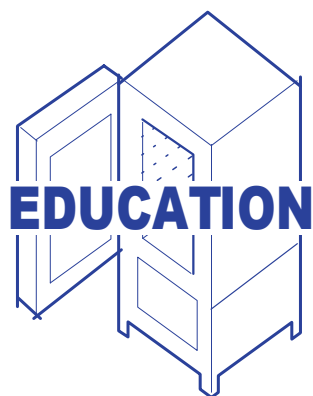








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## LETTER FROM MAUREEN FLANNERY

Peter, would it be appropriate to put in a thank you from me, for the article written about finding my teapot maker in the Summer Newsletter?

I am really pleased with the effort you made and thought including Maureen Minchin's other works and her potted history really interesting.

So, thank you.

*Maureen Flannery*

# CELEBRATING CERAMICS, WATERPERRY, JULY 2021



I had visited the very first Celebrating Ceramics back in July 2019. This was held at Waterperry Gardens, site of the much missed and no longer running Art in Action. I knew that Celebrating Ceramics had been inaugurated by the excellent Craft in Focus team. I have been exhibiting with them for a number of years at their other events at RHS Wisley, Hever Castle and Winchester. These events showcase a whole plethora of the arts and crafts and bring in huge numbers of visitors. I knew that Celebrating Ceramics would be brilliantly organized and would, as the name of the show proclaims, celebrate ceramics in its many forms. I was not disappointed! I was treated to a selection of some of the best that ceramics has to offer both from established names and some new talent too. I met a number of old friends and made some new ones which is always the case at events of this kind.

I was so inspired by the event and decided to apply for the 2020 one. I completed the application form and sent it together with six photographs of what I considered to be my best work. This was with some trepidation as Celebrating Ceramics was to have a selection panel comprising respected potters like Peter Hayes, Tony Laverick and others. The old maxim 'nothing ventured, nothing gained' proved to be a worthwhile one when a letter arrived announcing that I had been accepted. I was very excited at the thought of taking part. This was sadly knocked off course by the pandemic, which meant that the event would have to be cancelled. Fortunately, this was only a postponement and all those who had been selected were guaranteed a place at this year's event. This actually proved to be a bonus as I was given plenty of time to produce work and try out some new ideas. However, the usual panic to get work finished, dried and fired set in, culminating in some very late nights as

the date drew nigh.

I decided to travel to Oxford the day before setting up and was fortunate to get an early time the following day to drop off my work, stand and other bits and pieces required. There were a couple of other early birds like me in my marquee which filled up as the day marched on. I had redesigned my stand for the occasion and was anxious to see it

up and ready for the following day. I had taken my lighting with me, purchased when AP bought a new setup. However, this proved to be somewhat redundant in the light and airy marquee. Very few other potters had lighting either. It was nice that some other Anglian Potters were also exhibiting: Margaret Gardiner, Richard Baxter and Julie O'Sullivan were also taking part.

There was a total of one hundred and fifty of us exhibiting our work in nine large marquees. Many visitors expressed amazement at the variety of different ways in which we approached this simple yet versatile material, both in our visualization and execution. Footfall was good, bearing in mind the pandemic and both exhibitors and visitors were suitably masked for the occasion. I was using a see-through visor but found it hard to judge expressions of those who had paper or fabric face masks. One lady told me that she was 'trying to smile with her eyes'!

My sales throughout the three days were meagre. Others had been far more successful in persuading visitors to open wallets and purses.

## The Great Pottery Throwdown

An added bonus to the event was the fact that we had some of the Throwdown contestants exhibiting alongside us. The 'Throwdown Mob' were housed in their own smaller marquee. They were a jovial bunch and responded well to my constant jibes of, "Ere I know 'im! 'e's famous 'e is! 'e's bin on the telly!"

They all found the experience rather surreal when complete strangers accosted them as if they were old acquaintances! Those of us who had watched the various series of Throwdown, in a limited way, knew them as potters. We knew their aspirations and some of their thinking and shared in their trials and tribulations. There was much discussion

as to how unrealistic the content of the various tasks and time demands were. I had a long chat with the lovely Sally Tully from Cornwall. She left me quite open-mouthed when she revealed some of the details of what went on behind the scenes, due to the demands of the production team. Tales of ridiculously short firings from leather-hard up to 1250°C and many other incidents left me breathless. Sally told me that her main aim of becoming a contestant was to help the general public to become slightly more aware of studio ceramics despite the shortcomings of Throwdown. To this end, I can only agree that she succeeded in helping to educate a sometimes clueless public. Various questions and comments come to mind!

"How much for that mug? £15! I can get one in Tesco's for a quid!"

"What are these made of? Is it plaster?"

"Will the colours wash off in the rain?"

"Cor, these are nice! Do you import 'em?" The response to this question which had been asked of my work was "No. I make them, as you can see." I was demonstrating at the time!

My all-time favourite question is one that Felicity Hoyle had been asked when a lady walked up to her stand, picked up a mug and demanded "Does it work?"

I'm sure that AP members have many more that could be shared! When I was teaching, a colleague kept a selection of howlers from children and parents!

## My thoughts on the whole event:

This was a truly joyous occasion which lived up to the title 'Celebrating Ceramics' admirably! It was wonderful to rub shoulders with many of the giants of the world of clay. As usual they were very down-to-earth folk who were more than happy to chat and share experiences and ideas. There was a palpable buzz amongst the exhibitors who all share a kindred passion of playing with mud! The organization was faultless; many of those who had never exhibited with Craft in Focus remarked on this. I enjoyed every single minute of the event, despite the stifling heat! I thoroughly recommend any member to apply for this outstanding event.

*Anton Todd*

*Photographs: Anton Todd, Margaret Gardiner, Chris Rees*





Anton Todd



Anton Todd

Photograph: Chris Rees



Margaret Gardiner



Margaret Gardiner



Margaret Gardiner



Anton Todd



Anton Todd



# LARS THARP MEETS GRAYSON PERRY

## Grayson Perry: The Pre-Therapy Years, COCA, York



In June I was invited by CoCA, Centre of Ceramic Art at York Museum, to join an online Zoom meeting offering the chance to hear Lars Tharp in conversation with artist Grayson Perry. Those of you who are familiar with BBC's Antiques Road Show will know that Lars Tharp is an expert on Eastern and European Ceramics. In introducing Grayson, Lars gave recognition to how widely known and respected Grayson Perry is in the world of the arts generally, and his specific knowledge of eastern ceramics. Winning the Turner Prize, the first potter to do so, exposed him to a much wider public.

A new major exhibition of Grayson Perry's early pots had just started at the York Art Gallery sub-titled 'The Pre-Therapy Years'. Lars asked Grayson about his arts background and starting point in ceramics. Grayson explained after attending Art School he had enrolled at an Adult Education class in pottery in north London. However, his attendance there might have been short lived if it were not for the tutors' intervention & support.

The Principal was under pressure from other members of the Group to remove Grayson from the class, because of the explicit text and images depicted on plates he was making. Plates like these were later spotted on the mantelpiece of his home, and bought up by a far-sighted pottery collector. One of these plates, a favourite of Grayson's, is in the current exhibition and uses text to depict some of the trauma of his childhood experience. Lars' apt questioning brought further insight into Grayson's broad involvement in art and his personal life. Grayson spoke eloquently and with generosity about how he had been aware of his own creative

identity from around the age of twelve, when he first started working with clay.

Asked about the prices his work was commanding, Grayson said he felt no guilt or embarrassment. Being questioned about the division between the values associated with art & craft in society, Grayson responded by saying he had seen much art that was no more than craft and craft objects that were clearly works of art. Through social media, radio and television Grayson felt he had reached out to people from all walks of life, especially through his television programme Grayson's Art Club, which had encouraged people to engage with and exhibit their art, the popularity of the programme being evident from the numbers of viewers that watched it. Grayson also told us that lately he was increasingly exploring other media and his computer skills to make new work.

Nearing the end of the discussion Lars said that he had observed in his

own mind a comparison with the work of William Hogarth. Grayson seemed unsure about that but did admit in an amused way that he included an image of a dog in his work in the same way Hogarth had.

*Ray Auker*

*Image: Grayson Perry aged thirteen and a half: Ray Auker*

## RAY AUKER

Congratulations to Ray who has been elevated to the rank of Honorary Member of Anglian Potters: an accolade richly deserved.

Ray is held in the highest esteem, not only amongst our own members but throughout the land. His knowledge and understanding of ceramics have been gathered and honed over more than half a century, enjoying a long career in adult education and close links with the Workers Educational Association. Ray's skills are of the highest order and, throughout his membership, he has shared those skills willingly at potters' camps, workshops, exhibitions, fairs, demonstrations, and conferences. A former vice-chairman of Anglian Potters, Ray is both creative and industrious. His lead in the recent 'lockdown challenge'; a recently-produced video about teapot making and his glaze-making courses at Fire and Flux are all evidence of the man who has, throughout his career, wanted to share his experience by helping others to understand the subject better.

Thanks, Ray.

*Peter Warren*

### Centre of Ceramic Art

at York Art Gallery, highlights and celebrates a collection of British Studio Ceramics and covers the entire British studio pottery movement.

### Grayson Perry: The Pre-Therapy Years

continues at the Sainsbury Centre  
For Visual Arts, University of  
East Anglia, Norwich.  
19 September-30 January 2022



## STAMFORD POTTERY MARKET

The Stamford Pottery Market was founded by potter Katherine Winfrey to fulfil a vision to showcase the diverse range of work being produced by local potters and to support charitable causes. Held annually in the Stamford Arts Centre, the market proved a great success until the Covid-19 pandemic caused a pause.

Katherine has handed over the organisation of the event to a committee of potters, who hope to build on her legacy. And after four false starts due to the lockdowns – the 10<sup>th</sup> Anniversary event can now take place in the Stamford Arts Centre Ballroom on 27 & 28 November 2021.

Over 20 local potters will display and sell their work at this two-day celebration of ceramics. There will be something for everyone, from beautiful domestic ware, quirky ornaments and garden sculptures to jewellery and tiles.

This provides an opportunity for visitors to chat with the makers about their different techniques and to vote for their favourite to win a prize. Visitors will also have the opportunity to take a VR tour of a potter's studio, including a throwing demo.

There will be a charity tombola of items made by the potters in aid of Thorpe Hall Hospice.

With free admission and an exciting fun atmosphere, the organisers are hoping the pottery market will be well received and supported.

*Pam Orme*

# Stamford Pottery Market



**Stamford Arts Centre**  
Saturday 27th and Sunday 28th November 10am–4:30pm

Amanda Pell ~ Carole Bonney ~ Celia Greenaway ~ David Salisbury  
Dawn Isaac ~ Debbie Davis ~ Denise Brown ~ Finola Delamere  
Fiona Swepson ~ Gabrielle Richardson ~ Ingrid Hunter ~ Jane Sanders  
Jen Callow ~ Katherine Winfrey ~ Kim Chappell ~ Maeve Lowings  
Margaret Lindsay ~ Pam Orme ~ Petra Wright ~ Rob Bibby  
Sarah Loosemore ~ Tony Orvis

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

## LETTER FROM MILLE

### 'Earthing', Ferini Gallery

I went to collect my pots after the show finished and was thrilled to find all three pieces from my brochure page had sold and also one more wall hanging tile. I was just amusing myself trying to make flat tiles and using driftwood from Southwold beach, a slice of horse chestnut root and a clay impression of bark from the many dead elm trees in my little field.

I was taught by lovely Lorry Cudmore after I turned 80 and now have an old eBay kiln installed on the apron of the near 400-year-old forge fireplace.

I just wish I had discovered clay half a century ago!

Kind Regards,

Mille Millard

The Old Forge, London Road, nr. Brampton.



*Photographs: Mille Millard*



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## CERAMIC HELPLINE

Selected Members to contact:

Alan Foxley: handbuilding,  
reduction firing 01799 522631

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

Usch Spettigue: raw glazing/  
single firing 01473 787587

Margaret Gardiner: salt/soda firing  
01279 654025

John Masterton: reduction, porcelain,  
kilns etc. 01279 723229

Angela Mellor: bone china paperclay  
and slipcasting 01353 666675

Beryl Hines: general Raku and  
earthenware 01394 386280

Stephen Murfitt: All things Raku  
01487 711478

Moira Goodall: low fired sawdust/  
smoke firing and burnishing  
e: moira.goodall@gmail.com

Madelaine Hanman Murphy:  
Throwing with porcelain,  
commercial glazes. 07545 375246

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

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*Editor*

## Brick House Crafts

operate from a 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 ½t) and hand tools. Lessons available on an hourly basis together with City and Guilds Level 2 & 3 courses. Contact Mary Tel: 01376 585655.

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

## DIARY DATES

**Altogether Again:**  
**Ferini Gallery, Pakefield**  
Fri, Sat, Sun, 8-31 October

**Keith Brymer Jones**  
Mundford  
Sunday 16 January 2022

**Roger Cockram**  
Mundford  
Sunday 27th February, 2022

**All above dates are subject to cancellation**

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## DEADLINE FOR THE WINTER 2021

### NEWSLETTER

**1 NOVEMBER 2021**

FOR PUBLICATION BY

**1 DECEMBER 2021**