

ANGLIAN POTTERS NEWSLETTER

WINTER 2024



AP Officers

President – Sir Grayson Perry

Chairman – John Masterton

15 Maylins Drive, Sawbridgeworth CM21 9HG
01279 723229 john@johnmasterton.co.uk

Vice Chairman – Carolyn Postgate

5 Whitwell Way, Coton, Cambridge CB23 7PW
01954 211033 carolyn@clara.co.uk

Secretary | Membership Secretary – Vivienne Burns

Ingate Lodge, Grove Road, Beccles NR34 9QY
07920 339906 info@cowshedholidays.co.uk

Treasurer – Celia Greenaway

33 Russet Close, St Ives, Cambridgeshire PE27 3NN
01480 393067 chgreenaway@virginmedia.com

Newsletter Editor – Julia Bruce

37 Racecourse View, Cottenham CB24 8AP
07766 703862 anglianpotters@gmail.com

Press & Publicity Secretary – Ian Vance

Larkfield, Debden Road, Newport, Essex CB11 3RU
01799 540137 ian@vance.myzen.co.uk

Exhibitions Organiser – Andrea Morton

9, Fairview Gardens, Woodford Green, IG8 7DJ
07805 513885 andrea@usefulpots.co.uk

Events Organiser – Rose Brettingham

9 Troy Street, Norwich NR2 2RH
07788 187883 rose.brettingham.ceramics@gmail.com

Website and IT Organiser – Jason Root

33, Mendip Way, Stevenage SG1 6GW
07850 235391 jason.john.root@gmail.com

Selected Members Secretary – Vacant

Stoke Farm Planning – Nicki Darrell

46 Church Road, Cantley, Norwich NR13 3SN
01493 701525 cantleypottery@gmail.com

Camp Co-ordinator – Vacant

Contents – Winter 2024

AP Officers Chairman's Letter	2
Editor's Notes Insurance	3
Potters' Turnings	4
AP Demo Days Forthcoming Demos	5
Potters' Camp 2024	6
More Camp News	9
Ellen Rijdsdorp – Demonstration Day	10
Clayart, Quintessentially	13
Anglian Potters in Walberswick	15
Potfest – Haughley Park.....	16
Sustainable Pottery	18
Artwork Inspired by Women's Health	23
Five Years of Kiln Cambridge	24
Pottery as a Form of Expression	26
Clay in Clare	28
Remembering Those We Have Lost	29
Paula Armstrong Anniversary	30
Book Review	31
Ceramic Helpline Members' Websites	35
AP Clay Stores Diary Dates Advertising Rates Fees Copy Deadline.....	36

Chairman's Letter



Summer has come to an end, and with it the main season for ceramics shows. There have been quite a few new shows this year, with the Potfest portfolio expanding to new areas, and multiple events in the traditional 'pens' venues. The second Potfest Suffolk show was held in early

August, and was very well supported by AP members, exhibitors (15 I think), helpers and many, many visitors. Special thanks are due to the AP team who supported Matt by running the demonstration area, and I hope that all the exhibitors and visitors enjoyed the show. Visitor numbers seemed somewhat down on the first year, but there were still lots of pots leaving the site! There are quite a few AP members exhibiting at Potfest in the Pens in Melton Mowbray, from 1st to 3rd November. This will probably reach you after the event, but we wish them well for a successful show.

Potfest was the weekend after this year's Potters' Camp at Stoke Farm. About 70 of us spent the week making,

Cover Photograph

"Sphere" by Ellen Rijdsdorp. See page 10.

Photograph: Carolyn Postgate

glazing, firing and enjoying the good weather. We fired three gas reduction kilns, two wood kilns, the soda kiln and a spectacular finale on Saturday with a paper kiln, constructed at camp and then fired and destroyed! Everyone seems to have had a good time, and we had great feedback, including a lot of good suggestions as to how we can improve things for the future. Some of the infrastructure ideas are already in progress, and the 'operational' ideas have been noted for next year. Thank you to everyone who was involved in the organisation, help with setting up and helping throughout the week. Next year camp will be from 30th July to 3rd August.

Earlier in the year, I sent out a mail asking for feedback about our demonstration days. Thank you to all who replied. There is a piece about this on page 5. One of the frequent comments was about travel to Mundford. If you have problems with travel, but would like to come, please do ask, as there are often members who are happy to share the journey. You can always ask via our Facebook group 'Anglian Potters The Chat Group', by email to the info@anglianpotters.org.uk address, or by using the enquiry form on the website. If you have never been to a demo day, please think about coming. We try to organise a range of days with demonstrators showcasing a wide range of techniques, and there's always something to learn. Although there are a lot of online pottery videos, there's nothing like being able to see things in person, and to interact with the demonstrator. It's an opportunity to get to know other members as well. I hope to see more of you next time!

Mid-November is the start of our annual Christmas selling exhibition at All Saints' Church in Cambridge. If you aren't exhibiting, please come along, and please do tell all your friends, family and customers about it! Last year was a bumper show. As always, we will have our charity Christmas Tree, with proceeds this year going to the Young Carers arm of Caring Together.

Hope to see you at one of our events soon.

~John Masterton

Public Liability Insurance

Just a reminder that if members are taking part in events wholly organised by Anglian Potters, they are covered by our insurers. Members taking part in any event not organised by Anglian Potters will need to arrange their own Public Liability Insurance. This can be cheaply and easily arranged through the Craft Potters Association, which offers Public and Product Liability Insurance (PPLI) for active CPA members for £25/annum. This covers members exhibiting at events or holding in-studio workshops up to £5,000,000. Associate Membership of the CPA, which includes four issues of *Ceramic Review* a year, costs £30/annum. For details of membership, *Ceramic Review* and insurance, see: ceramicreview.com.

Editor's Notes



After the last two bumper issues I hope there is enough for you to enjoy in this somewhat slimmed down, but more normal-sized issue. There is certainly plenty to look at with lots of images from various summer shows and Potters' Camp, and hopefully plenty to think about too in Chris

Waller's exploration of potting with sight impairment and Judith Annakie-Eriksen's article on sustainable pottery. Acknowledging that ceramics is not the most eco-friendly activity we could indulge in is something that we all have to face. As potters we use non-renewable raw materials that are literally dug out of the ground, along with a number of toxic chemicals. We consume water and energy and our end products last in the environment forever in one form or another. The good news is that the scale of our impact as amateur and craft potters is small in the great scheme of things, and because the functional objects we make endure, they are better for the environment than their plastic equivalents. But that doesn't mean we should be complacent. We can still mitigate some of our impact with careful and mindful management of our individual processes. We can all make choices in the responsible sourcing of our raw materials, we can recycle our clay, reduce the amount of water we use, pack kilns economically and consider firing at lower temperatures, do more single firing and switch to greener electricity suppliers. Judith Annakie-Eriksen considers these measures and more in her article (page 18) and has also reviewed *Potters Save the World*, a book that delves deeper into this issue (see page 31). I would love to open more of a discussion on this among us all, so if you have any comments you would like to make, good ideas for recycling, energy saving tips to share, or a different perspective to offer, please let me know and we can start a conversation here.

Importantly, though, we mustn't lose sight of the fact that all artistic practice is a vital part of being human. It brings joy and is infinitely good for one's wellbeing, as Chris Waller movingly articulates on page 26 and Jules Stone explores on page 23 in her article on artwork inspired by women's health stories. More positivity can be found in Ian Stephens' account of the joys of Potters' Camp, which he experienced as a newbie this year, and we also celebrate Kiln Cambridge's fifth birthday on page 24, as Cambridge's first and only open-access pottery studio goes from strength to strength.

I hope you will also enjoy Potters' Turnings on the next page: a space for a bit of silliness, fun and sharing. All contributions gratefully received, as always.

~Julia Bruce

Potters' Turnings

This is your space for musings, questions, ideas and things you'd like to share about anything pottery related. Feel free to send in anything you like, from burning issues, funny stories and pots you've made or admire to your favourite tool or things overheard in Waitrose!

Lockdown Silliness

I'm hoping to include a few more lockdown makings in a future newsletter, but for now, I can't resist sharing this wonderful self-portrait done by Cathy D'Arcy as one of the challenges a small group of Anglian Potters set for each other to keep themselves amused during the long days of lockdown. Maybe some more of you might have some self-portraits you would like to share with us, as well as your own lockdown pottery experiences. Keep all your photographs coming in. We love to see them.

Photo: Cathy D'Arcy



Self-portrait – mixed media with clay and mop!

Selected Members - The Big Debate

It was at the AGM in May this year that the subject of Selected Members was brought up and discussed. Thankfully, no teddy bears were thrown out of their cots or hurt during this discussion. Going back to when the Anglian Potters first started, what seems like a hundred years ago, the “selected membership” was introduced to guarantee that the potter had reached a high standard of excellence, so avoiding gallery owners turning up their noses at the potter's work before they had even seen it. Such were the bad old days.

Fortunately things have moved on and life is different today, so, do we still need the ancient order of the Selected Member? Is it relevant? In a way it would be a shame to lose the stimulation to produce better work and progress up the ladder of achievement. In other words, if we keep it, it needs bringing up to date, and after much consideration I have a proposal to put to you, based on an activity that goes back much further than does our Association, but one that is still relevant today.

I'm talking about the grading system in the noble art of judo. Each participant is graded and given a coloured belt that signifies the level or standard that they have attained. Perhaps the Anglian Potters could adopt this idea. For us mere mortals, the AP belts would have a marble or two sewn in each end of the belt in order to keep the ends out of the clay and the belts would be coloured white, yellow, red, purple, blue and black, in that order. The marbles in our belts would ensure that we are not confused with judo practitioners and our belts would be called 'Cones' with white being cone 1, yellow cone 2, etc.

Those on the higher plane, who walk on water, would be beautifully decked out in either a silver, gold or diamond encrusted belt, befitting their status.

Oh, what a simple system to establish in order to prolong and pay homage to the Selected Members of the Anglian Potters. Of course there would be a special belt for Andy Wright . . . one with no marbles because a lot of people who know him believe that he has lost his already.

~Andy Wright

My Favourite Tool

This is my most useful tool, a cork and needles. The needles are pushed, threading end down, into the cork. It's an excellent scorer and texture/mark maker.

~Cathy D'Arcy



Photos: Cathy D'Arcy

AP Demo Days

Earlier in the year, I sent out a mail asking for feedback about attendance at our demonstration days. Before we were all locked up, we regularly had 80–100 attendees at the meetings, on a few occasions up to the capacity of the hall of 140. Since we restarted in 2022, there has been a noticeable decline in attendance, sometimes only 40 or so. The feedback was interesting, with the majority of responses from members who used to come, and now find it hard to drive the distance, aren't happy about driving in the dark, etc. What I didn't get was much feedback from newer members who have never been to a demo. There were quite a few comments about it being too far to travel, and a few who don't like the format of a day watching and listening. Obviously, not all demonstrators appeal to everyone, but with a membership of over 500 now, I would think there is enough variety to appeal to a significant number each time. Although we used to get quite a lot of attendees for each day, it was never always the same people.

We have been meeting in Mundford for well over 20 years now, and it was originally chosen as a relatively central location in our region, with a village hall with excellent facilities, able to cope with our numbers. It might not seem central, but with a region covering East Anglia and neighbouring counties, the travel time is within 1 hour 30 minutes maximum for the great majority of our members, and considerably less from the greatest concentration of members around Cambridge and Norwich. There were a few suggestions about moving the location around the region. We have thought about that, but it's not that easy, as we need quite a lot of equipment to support the demos (projector, audio

system, screen, wheel, table, etc.), and we store that at Mundford Village Hall, so there isn't any need for anyone to attend just because they look after kit. We only have four demo days a year, plus the AGM, and we do publicise the dates well in advance.

The cost of putting on a demo at Mundford is around £600 each time, so we really need 50+ members to come so we can break even on the day. This is all we aim to do on all of our events, so the cost is shared by the attendees.

We do cover a very wide area, and it would be nice to organise some more local events, but that needs someone who is enthusiastic about it to find a location and organise it (we are all volunteers!). Some other pottery groups do have more frequent weekday evening meetings, which can work for small groups, but it does depend on finding a suitable venue and keeping the costs down so it's affordable for attendees while still making it possible to pay for a demonstrator. I've done a couple of demos like this for fairly local groups, and it's been good fun, good interaction with the attendees (and somewhere to sell a few pots).

If you are interested in helping out, please let us know and we can publicise the proposal and try to find some helpers! Maybe you have a large studio and would be happy to welcome people along for a chat? Or know a village or Church hall that is relatively inexpensive to hire for an evening?

We want to make sure that AP is providing you with things of interest, so please do let us know if you have any ideas

~John Masterton

Forthcoming Demos

David Chilton – 9th Feb 2025 Delicate sculptural work, handbuilt using his own innovative technique with porcelain paper clay, and inspired by English porcelain figures, fairy tales, and perceived notions of beauty.
www.davidchiltonceramics.co.uk

Daniel Boyle – 2nd March 2025 Wheel-thrown functional work, decorated with a combination of slips and ash glazes, using unconventional firing methods to encourage unique surface qualities.
www.danielboyleceramics.com

Louise Bell – 6th April 2025 Handbuilt work, making press-moulds and stamps for each project, creating texture and adjusting glazes for each unique piece which goes through approximately four firings, the last being lustre. www.louisebellceramics.com

Sarah Rooms Heaphy – 18th May 2025 AGM

Coastal-inspired porcelain work, with heavy use of texture and colour, capturing the wilderness of the elements and how immersive nature can be.
sarahroomsheaphyceramics.com

~Rose Brettingham



Anteater by Louise Bell.

Photo: Louise Bell

Potters' Camp 2024

Photo: Ruth Bowman



Happy campers. Potters Camp 2024. Author seated second crosslegged from left.

There is always something reassuring and even self-affirming in being surrounded by people who are as into something as you are. This is in contrast to the outside world where when you start telling innocent bystanders about your passion, whether it's trainspotting, Morris dancing or in this case ceramics eyes may glaze over and watches may be glanced at. It is not my intention to offend any closet Morris dancers who may be reading this. I mean those guys carry sticks and know how to use them!

Well, as it turned out, I discovered that there was somewhere that sanctuary could be sought. If you're a mad keen potter and want to be surrounded by people who are happy to get down and dirty about the details of glaze recipes, alternative kilns or even how to recycle one's mistakes, the AP Potters' Camp is the place to be.

As a newbie I wasn't really sure what to expect. When I arrived the site was already a hive of activity and it was difficult to take it all in. With the tent safely pitched I sought out familiar faces along with a cup of tea from the kitchen. People were very hospitable and seemed to recognise a lost soul when they saw one. Things began to take shape after the briefing and the lucky dip of putting down one's name for various activities without understanding exactly what they were.

I've only been potting for about a year and this has been entirely in a studio environment. You know the score, small scale and electric firings where the technicians and the kiln timer removes much of the jeopardy. It was both refreshing and exciting to be presented with kit like the large wood kiln where the results were not guaranteed and required a huge amount of skill and judgement from Ian and Rose to keep it on the straight and narrow.

Stoking the wood kiln.

Photos: Karen Marshall



The wood kiln all packed and ready to be bricked up and fired.





Workshops and activities kept everyone busy.

I put myself down for the 02:00 to 05:00 slot which I figured being a sailor would just be like being on watch when afloat. I quickly realised that the kiln had to be cared for like a small child. It needed to be watched, listened to and occasionally smelt to work out if it was happy and what it needed. Regular feeding with woody snacks was the order of the day early in the firing cycle. I gather that later on as the temperature increased it grew into a teenager with a ravenous appetite that needed a lot more calories to keep it satisfied. The shift flew by and I felt that by the end I had learnt heaps from the incredibly knowledgeable Rose and was eager to see the results. It also gave me an insight into what firing pots must have been like for much of history. You couldn't rely on fancy technology that hadn't been invented yet. It depended upon judgement, experience and the whims of the kiln gods!

The throwing tent was in the capable hands of Andrea and offered a range of wheels which had been loaned by members. These included the kick wheel which I thought was like rubbing your stomach and patting your head while tap dancing! The demos by John and others were very impressive along with Andrea's patient coaching. She needed all of her well-honed dancing skills to elegantly circulate around the tent dispensing tips and encouragement as required.

The throwing tent was also the venue for an evening of throwing games. These included blind throwing, which was a real spectacle. I was surprised at how well most people did and it bought home how important 'feel' was. Musical wheels had the contestants centring their clay and then moving to the next wheel when the music stopped. They then had to try and progress what they found. One contestant, who shall remain nameless, took great delight in leaving a series of stretched bowls which were ready to drop. Even against a backdrop of such ungentlemanly behaviour the "bucket of doom" was embraced by most and welcomed by many, including myself.



Chairman John inspects the kiln packing.

Another firing technique that I had never come across before was the soda kiln. I was very excited when nominated as the person who got to squirt in the soda! Although a hot and some would say unpleasant job, I thoroughly enjoyed it. The chance to really experience the process from such close range was very special. The uncertainty of the process was also something unique and added to the excitement of the unpacking. I was also fortunate to sit with a couple of potters who were experienced in the technique and able to commentate on the proceedings. As it turned out the results were variable which added to the message that the joy can sometimes be in not knowing what you're going to get.

After all this excitement hearty appetites had been built and so the evening meals were eagerly anticipated. The collective efforts in the food tent produced delights such as paella, pesto pasta and the last night feast which did not fail to disappoint. Friday night was pizza night. This didn't involve a call to the local takeaway but in true pyromaniac style the ovens were cranked up to 11, the air filled with wood smoke and yummy pizzas appeared. I must say that there was so much smoke that by the end of cooking a legion of pizzas I knew how it must feel to be a kipper!



More busyness in the throwing and handbuilding tent. Plus an eponymous tile from Helen Humphreys' workshop.

Photo: Karen Marshall



Pizza ovens all fired up to feed 70 starving potters.

Photo: Trudy Staines



Paella night was a triumph!

Photo: Trudy Staines



Everyone mucked in for supper prep.

Richard and his team built a remarkable looking paper kiln which was lit and diligently attended to by a succession of volunteers. To stimulate further projects a copy of *Alternative Kilns* by Ian Gregory was left nearby. It was well thumbed by the end and hopefully will inspire members to build their own projects in future. I would certainly like to have a go at the “Dragon Kiln” or a “Raku Rocket”. The lighting of Richard’s creation on the final evening was a real spectacle and the resultant pots were great.

Photos: Karen Marshall



Above: The paper kiln under construction and firing.

Left: Some of the pots from the paper kiln.

Bottom Right: Booty from the soda kiln.

The great unpacking took place on Sunday. This was a ritual that I had not experienced before; hundreds of pots emerging from the various kilns and laid out on tables for examination and claiming. It was a cross between Christmas morning and a fireworks display. There was nervous expectation as nobody could be sure what they were going to get; especially the newbies who often weren’t even too sure about the glazes that they’d used.

There was also a lot of crowd reaction when a particularly nice piece emerged prompting the inevitable “That’s nice?” or “How did you do that?” Boxes were filled with treasures to be taken home for discussion and possibly proud display. There were of course unclaimed orphans after most were wrapped and safely stowed. These were not the treasured saved but the drowned of the story, destined I assume for the “skip of doom”.





Overall it was a fantastic experience and made me think about this potting palaver in a different light. Stepping out of your comfort zone is always valuable and this did not disappoint. The chance to spend time with a group of lovely, helpful people who know infinitely more than one's self was a real joy. A big thank you to everyone who made it such a special time for me, and roll on 2025!

~Ian Stephens

Far Left: The soda kiln.

Left: The wood kiln.

More Camp News

Proud new owners

The camp raffle left two campgoers very happy indeed, both going home with wonderful Frank Logan creations.



Jason Root won a huge raku pot that had suffered a blowout when it was fired at camp last year, but was then lovingly kintsugied by Martin George. Jason says, "It's quite a large pot but we got it home from camp safely and it now has pride of place on the dining room sideboard!"

Sheila Madder also won a Frank Logan raku pot with Martin George kintsugi, but on a much smaller scale. Check out those gorgeous peacock glaze colours.

The raffle proceeds went to a cancer research charity.



Glazing success

Gill Seyfang writes: I wanted to share with you a couple of photos from the pot that I made at Potters' Camp this summer. I have just taken it out of the kiln and I'm rather pleased with the results! It is a tulip vase apparently. There is one central reservoir for water and seven spouts for flowers. It is glazed with Scarva's Terracolor South-Sea Blue, with the spouts dipped into Terracolor Margarite and fired to 1220°C.



Inspired by Ellen Rijdsorp Demonstration Day

"My ceramic objects are inspired by natural structures such as sand dunes, ice crystals, wood, rocks and leaves. Structures that I find and see at home and travelling. The objects have large increasingly convex surfaces, accentuated with small texture elements: highly structured and chaotic at the same time. The resulting balance between plan and chance is contained by a subtle framework that controls it. The balanced colors harmonize with the shape."

~Ellen Rijdsorp

www.ellenrijdsorp.nl

I go to many of the demos at Mundford because, although I might not always warm to the artist's work, there is always something to be learned. But Ellen Rijdsorp, on the 16th June, delivered on both counts.

Ellen is a Dutch ceramic artist who has taught and practised since her youth. Living and teaching for many years in and around Delft, she follows a regular routine of working, in her studio all day when she isn't teaching or exhibiting.

She exhibits extensively in Europe (Holland, France, Switzerland, Germany). I first saw her work at Art in Clay Hatfield 2018, where for me her pieces stood out with their texture that had been built or carved into the clay.

For many years she worked extensively in raku, but this method of firing gave her serious health problems so she turned to other methods, seeking to emulate the random patterns created by raku firing.

The way forward that she found creates seemingly soft-to-the-touch pieces that shine with an inner glow. Pieces that you would think are made of a fine silky fabric. An optical illusion. This is the effect of using the "chattering" technique to add texture to the surface of the piece at a particular time in its drying process, combined with the application of coloured engobes, then a thin glaze, and finally the addition of gold lustre.

Beautiful examples of Ellen's artistry.



Photos: Carolyn Postgate



Ellen's method imparts a wonderful soft textile quality to the surface of her pieces, which contrasts sharply with the shiny metallic lustre.

The method Ellen uses to create her hollow forms is called double haul or double wall. Pieces are thrown upside down, then centred the right way up and turned to get rid of flat surfaces and edges.



Ellen demonstrated her double-haul throwing technique for us, creating a hollow ovoid form which she then smoothed with a rib. She then allows the form to become close to leather hard before trimming it, applying the engobes and "chattering" the surface with a metal rib.



Examples of pieces with engobes applied and surfaces chattered.



Ellen then showed us how she makes the “tail” shapes that feature in some of her work. She throws a small cone shape which is then ribbed. Holding it at an angle, she shakes the bat to encourage the cone to fall into a natural curve, which can then be attached to the pot.

Inspired by Ellen I decided to have a go at making these forms myself. Here’s my take on how to do it.

1. After centring, open up your clay right through down to the bat.



2. Press your finger onto the clay, making a groove with your finger.

3. Pull (or haul) up and close off a small amount of clay in the centre to create the first dome. This will become the bowl of the piece when it is right way up and can be shallow or deep. Leave a good thickness in the clay at the bottom as this is turned later to create a curved surface.



4. Then pull up the rest of your clay to required height.



5. Close over the second dome.



6. Ellen leaves the piece on the bat until it is easy to detach. She uses plaster bats, which facilitate this, but wooden bats will also work. I found I could wire-off the pieces once they had dried a little – usually the next day. The clay should be dry enough to turn but not leather-hard.

Below is a cross-section of the thrown piece with a good thickness left which will be turned off from the bowl and the edges to create a curved surface.



7. Place the piece the right way up onto a container that has a curved lip (to avoid marking the still malleable clay) and turn the clay to create the curves you want. Ellen uses supporting pots of varying sizes according to the piece she's working on, but they should have a soft lip so the piece doesn't leave a ring with the sharp edge.



An example of a piece that has been turned and bisque fired.

8. Don't forget to make a small hole in the piece to allow the expanding air to escape during firing.
9. Paint various coloured engobes onto the surface.
10. When the engobe is not quite dry and the piece is sub-leather hard 'chatter' the surface. This is where the trimming tool skips rhythmically over the surface of a pot that is being trimmed on the wheel leaving a rippled texture instead of a smooth, clean surface. This action lifts off the colour and some of the clay underneath.
10. Leave the piece to dry and then bisque fire.
11. Glaze with a thin transparent glaze and fire.
12. Finally a lustre can be applied in the centre or elsewhere on the form and the piece fired for a third time at low temperature.

Final results of my experiments with these techniques.



This "double-haul" method can also be used to create other effects, for instance, double-walled pieces that can be carved through the outside wall to reveal the other side of the inner bowl.



Carving out shapes reveals the inner wall of the form.

I am sure that Anglian Potters, being infinitely inventive and resourceful, could find many other ways to develop this method of throwing.

Ellen has an excellent video of her process from start to finish (pre-glazing) on her website, which is well worth a look: www.ellenrijdsdorp.nl

In the meantime, I remain inspired by Ellen's work, and had to take this particular piece home with me after the demonstration. It now has pride of place on my mantelpiece where it can be constantly admired.

~Jackie Watson



Sunset colours tone with the gold lustre on this signature spherical form.

Clayart, Quintessentially

Clayart, quintessentially is set to return to Wivenhoe for its third annual pop-up ceramics show. Clayart, quintessentially is a collaborative group of five Essex-based female ceramicists. Together they aim to shine a spotlight on home studio potters based in the East of England by presenting their passion for and the limitless possibilities of working with clay. All the ceramicists are members of Anglian Potters. All pieces on display will be available to purchase.

Judith Annakie-Eriksen (JAE Ceramics) focuses on functional ceramics for use in the home. She has developed three tableware collections: the contemporary black and white porcelain range named “Speckles”; the colourful “Geo” set inspired by Mondrian’s art; and a classic form tableware range with a modern drippy glaze treatment called “Purple Rain”. She will be unveiling original wall art at this year’s pop-up.

Although not a prolific maker, **Jacqui Cade-Bowyer** (JCB Ceramics) has been hand moulding in clay as a hobby for about 25 years. Her detailed hand-built paper porcelain and stoneware clay pieces are intricately crafted and often reflect her other pastime of gardening. For this show she has gone back to her early days of working with clay and will have a few pieces suitable for outside in stoneware “crank” clay.

Lucy Fowler of Cowpat Pots makes an assortment of ceramic pieces from porcelain jewellery to ornate decorative pieces and functional items with detailed delicate adornments. Lucy works from a purpose-built workshop based on the family farm in Bradwell-on-Sea, where she also offers pottery workshops and pottery painting sessions.

Taking inspiration from classic fantasy children’s books, and working completely from her own imagination, **Sandra Hall** skilfully and individually sculpts quirky figurative, animal and mythical characters in stoneware. Weatherproof works include personalised signs and green men plaques, as well as succulent planters adorned with dragons or green men.

Left: Seahorse by Lucy Fowler.

Right: Bud vase by Ann Hebden.



Fish by Sandra Hall.

Photo: Sandra Hall

Together with frost-proof hand-built garden birdbaths, **Ann Hebden** will showcase her new range of elegant “Sea and Sand” stoneware functional ceramics inspired by the coastline at Harwich where she lives. Her hand-thrown raku-fired stoneware vessels will also be on display.

Representing a range of influences from Britain, East Asia, Africa and Scandinavia the pieces feature diverse making and decorative techniques, including sculpture, hand building, wheel-thrown and a variety of glaze effects. From functional to fanciful, whether purchasing for oneself or for a loved one, the ceramic pieces appeal to countless tastes and suit many indoor and outdoor settings. Coinciding with the Wivenhoe Art Trail, the showcase will run from 14 to 19 November 2024 at Old Grocery on the High Street.

Clayart, quintessentially: Pop-Up Ceramics Show
14–19 November 2024



Photo: Ann Hebden

Old Grocery, 48 High Street, Wivenhoe
CO7 9AZ

Free entry.

Open from 11:00–4:00.

For more information contact:

Judith Annakie-Eriksen at
jaeceramicsuk@gmail.com,
or

Ann Hebden at
a.m.hebden@btinternet.com

Visit @clayart.
quintessentially on
Facebook for regular
updates.

Photo: Lucy Fowler





Essex Kilns Ltd

Suppliers of kilns & pottery equipment



Contact us:
Essex Kilns Ltd
Tel: 01702 382307
Email:
sales@essexkilns.co.uk
Website:
www.essexkilns.co.uk

- Kilns for glass and ceramics
- Furnaces for heat treatment
- New and Second hand kilns and pottery equipment
- Convert analogue to digital
- Programmers
- Thermocouples
- Kiln furniture – Shelves and props
- Elements for kilns
- Health and Safety inspections
- Kiln repairs
- Annual servicing
- Kiln moves
- Asbestos testing
- Extraction & extractor hoods

**Unit D4, Seedbed Business Centre, Vanguard Way,
Shoeburyness, Essex, SS3 9QY**

Anglian Potters in Walberswick

For some the last weekend of July was the start of the Paris Olympics, for others it was Latitude festival or the beginning of the school holidays. For 19 members of Anglian Potters this year it was the annual Walberswick ceramic sale. Situated in the village hall a stone's throw away from the beach and the Anchor pub, there is a steady stream of potential purchasers, both residents and visitors.

Photos: Andrew Eastaugh



Marion Newcombe.

As well as the space inside the hall, which can accommodate 14 stalls, there is room outside for a further 12. So we were well under powered! Many of us are regulars and come for the joy of meeting up with fellow potter friends, but it is always lovely to welcome new faces.



Above: Rob Rutterford.

Left: Ruth Gillett.

Above right: Phyl Lewry and Lois Thirkettle.

Right: Pat Todd.



Above: Hayley Rowlands. Below left: June Gentle.



All the potters contribute 5–6 desirable but not precious pots for an entry tombola. Presided over by Rob Rutterford with his usual persuasive charm, all members of the public are invited to part with £5 for the pot of their choice. This neatly raises enough to pay for the hall hire without any of the usual exhibitor's fees. Of course it wouldn't be an Anglian Potters event if it didn't involve fun and

delicious food. Again everyone contributes to a huge and varied lunchtime buffet that keeps us all going during the day, followed by fish and chips from the Anchor on the Saturday evening after we have closed.

So if you feel like spending the last weekend of July at the seaside and selling a few pots while having a good time next year, July 26–27th, do get in touch.

~Andrew Eastaugh



Potfest - Haughley Park

The second Potfest at Haughley Park, Suffolk took place on 9–11 August 2024. Anglian Potters were running the demonstration marquee and I was helping out.

Photos: Kevin Nicholas



Morning briefing at a sunny Haughley Park.

After a drive out to 'Trudy Staines' house at Mundford to collect the PA equipment I arrived on site at around midday on Thursday where I met up with fellow AP volunteers Kevin and Gaynor Strawbridge, Sheila Madder and Mary Wyatt. (Paddy Dean, Helen Humphreys, Elaine Humpleby, Susie Gordon, Paul Ginn and Louise Gridley completed the AP team). They had already put out the seating and demo tables so we set up the PA, video and screen and ran some tests to check everything was working. Setting up the wheel was interesting as the ground was very uneven and required lumps of wood (obtained from the campfire wood pile) wedged under the legs to level it. We speculated as to who was going to demonstrate.



The AP demo marquee all set up and ready to go.

Saturday morning came and we still did not know who the demonstrators were or what the schedule would be. Matt Cox (the event organiser) had not finalised the list and was still seeking the last couple of volunteers from the exhibitors. I think once the word was put out that AP volunteers would cover at their stalls during the

demonstrations people were more ready to step up, and we finally got all the demonstration slots filled: three demonstrators for Friday and Saturday and two for Sunday.

Last year the demonstrators had more notice and many came prepared with their own preferred clay, tools and some partly finished work, as is normal when we have demonstration days at Mundford. However, as this was not the case this year I suspected demonstrators might need a bit of support so brought along a couple of bags of clay, buckets, sponges, towels, tools, etc. from home which proved invaluable as we definitely needed them all, especially on the Friday.

As it happened the stall next door to the demo tent was occupied by Eastern Pottery Supplies from Felixstowe <https://epssales.co.uk/> (AP members get a discount so give them a try) and they were happy to supply clay from their stock from Saturday onwards. They also had a good supply of tools.



Attendance at the demos was good, with most seats filled each time.

Friday morning was a very busy time for us as we were organising the rota and filling out the A boards advertising demonstrators and times as the event was starting. However all was well and we soon got into our stride. The demonstrations were all well attended; there was lively interaction and good questions – sometimes we potters take it for granted how things are done and why. Three of us AP volunteers camped for the weekend, which was a great experience as it enabled us to take part in the evening social gathering of exhibitors and organisers. One of the food stalls remained open to supply food for the Friday evening and on Saturday night it was all about Sausage Club! This incredible event sees potters show off their culinary and logistical skills coming together in a celebration of food and friendship. Everything was cooked on the open fire in huge pots and ran like clockwork. Tom Knowles-Jackson masterminds this event aided by several of the other potters.

I recommend staying on site if you are considering volunteering for next year's Potfest. You get to mix socially with the exhibiting potters, who in my case are simply on another level, and find out more about their work, etc. It is also really nice to be able to meet and chat to the many AP potters who were exhibiting at this event.



Kat Wheeler demonstrating wheel throwing (Top) and Karen Fawcett and Julian Jardine (Above) showing how to handbuild and model wildlife.

List of demonstrators

Friday

Gemma Gowland: www.jgowland.com

2 Hungry Bakers: www.2hungrybakers.com

Julian Jardine: www.julianjardine.co.uk

Saturday

Karen Fawcett: www.karenfawcettceramics.com

Kat Wheeler: www.katwheeler.co.uk

Kate Spence: Instagram @katespenceceramics

Sunday

Cabby Luxford: www.cabbyluxford.com

Sharon Lea: sharonleaceramics.com

Below is a link to my photo album from PotFest 2024

<https://photos.app.goo.gl/Kt2YcW62jUmooxCn7>

~Kevin Nicholas

Anglian Potters Exhibiting at Potfest

The second year of this festival of pots was blessed with good weather but had a lower footfall than the inaugural Potfest Suffolk in 2023. However, there were 101 potters exhibiting in the marquees, demos and raku firings to watch, and the range and skills of the potters was truly remarkable. Here are a few photographs of some of the Anglian Potters taking part in the show and their work.

~Carolyn Postgate



Gwyn Durand-Grace



Anne-Marie Jacobs



Matthew Blakely



Nicki Darrell

Sustainable Pottery

Judith Annakie-Eriksen shares some zero-waste practices of fellow exhibitors at a recent craft show and asks the question “Can potters can do more?”

Craftworks Show

Photos: Judith Annakie-Eriksen/JAE Ceramics



In May this year I participated in the Craftworks Show, which coincided with London Craft Week. This new craft exhibition in the iconic Shoreditch Town Hall ran with the theme of “honour the past, celebrate the present and secure the future of craft”.

The 100 exhibitors represented a melting pot of high-quality traditional and contemporary crafts, a curated display of the red list of endangered crafts, and educational opportunities focusing on heritage craft, as well as a strong talking programme where sustainability in craft featured significantly.

Awareness of environmental responsibility and of the ethical purchasing behaviour of customers is growing.

Definitions

According to the World Economic Forum, “**Zero waste** is the principle of minimising waste production as much as possible, then composting, reusing, or recycling any other waste generated.”

Whereas Earth5R defines **sustainability** more broadly as the aim “to reduce environmental impact across various areas of life”. **Sustainability** therefore takes a more holistic approach advocating for green energy, being water-wise, supporting local small business, and consuming ethically.

Zero waste can thus be deemed one of many components of sustainable living and working.

In an effort to gain a marketing edge, business owners, whether large enterprises or one-person set-ups, are using their platforms to make green value-statements. Often these claims of being a zero-waste business or employing sustainable practices are not accompanied by any evidence. In response to this, the UK government has published The Green Claims Code checklist, to ensure that businesses are operating within the law, and to help consumers make informed ethical decisions.

With all this in mind, I was particularly interested in the Craftworks Show discussion “Crafting a Sustainable Future: exploring zero-waste craft”. Perhaps some good tips from processes and techniques would emerge from the conversation that could be transferable to the world of pottery.

Duncan McKean, interior designer and best known for his appearances on the BBC’s upcycling television programme *Money for Nothing*, chaired the session and offered some of his own insights as a designer maker.



Panellists Duncan McKean, Willow Bloomfield, Charlotte E Padgham and Caroline Hyde-Brown discuss Crafting a Sustainable Future.

Born out of necessity

Panellist and young designer Willow Bloomfield’s creative journey started following an apprenticeship as a furniture maker during which time he began experimenting with metals from scrapyards. Born out of necessity owing to the high price of metal, Willow sources scrap copper boilers and whisky stills, refashioning the items into flat sheets and reinterpreting the metal into light sculptures ... giving the copper new life from its original intended use. Good planning, as in mapping out exactly how to use his source material, is a key approach in his way of working, although maintaining a degree of flexibility when things do not quite go according to plan was a tip that he also shared. “Mistakes are often an opportunity to make something new,” he says.

“The best things in life are free”

Charlotte E Padgham describes herself as a jeweller and artist and she undertakes a multifaceted and circular studio practice where materials, designs, tools and processes are always being analysed to ensure that they are being put to best use. No waste leaves her studio, and she even uses her own hair to make pigment, to create jewellery, or to transform into paint brushes. Constantly on the quest to source something for nothing, the adage of “one man’s trash is another man’s treasure” rings true in Charlotte’s case where she has built collaborations with other industries to source waste materials for her practice.

Photos: Charlotte E. Padgham



Ring made by Charlotte E. Padgham from waste unrecyclable resin-coated photographic paper and reclaimed copper, plated with waste silver directly recovered from used photographic fixer.

Study your materials

A background in fashion and textiles and her love of nature led research artist and author Caroline Hyde-Brown to study embroidery. Her own work features leaves, seeds, fallen branches and tree bark. Not only is her studio practice zero-waste, but she also seeks out other waste to weave and transform into embroidery. Caroline believes that zero-waste and sustainability requires a conscious decision to adopt a low-cost and simpler lifestyle. Breaking down the word “sustainability”, she chooses “to sustain herself as an artist and maintain the ability to move forward creatively with materials that other people either overlook or discard”. Speaking as a scientist, Caroline stresses that working with unconventional waste or natural materials requires a curious spirit to observe and study the materials, as well as a tenacious attitude to experiment with how far a material can be pushed before it reaches its limit.

Whilst their approaches differ, what unites these makers is that they are foragers of waste, of used products, and of natural materials. Each artist has found their own niche for recreating their materials into desirable objects, and indeed with a new story to tell.

Emerging themes for potters

So, can any of these practices be applied to ceramics? It is a question that I often ask of myself, especially when sorting my domestic waste into my local council’s strictly

Key Steps and Considerations for Conducting a Sustainability Audit

1. Energy efficiency

- Use LED lights (they last longer and use less energy).
- Ensure proper insulation to reduce emissions and heating costs.
- Switch off devices when not in use.
- Consider renewable energy tariffs.
- Install solar energy

2. Equipment Assessment

- Review existing appliances and replace them with more energy-efficient models.
- Install a smart meter to monitor energy use and control bills.

3. Environmental Impact

- Assess waste management practices.
- Evaluate water usage and conservation efforts.
- Consider sustainable transportation options.

4. Social Responsibility

- Examine employee well-being programmes.
- Evaluate diversity and inclusion initiatives.
- Assess community engagement and philanthropic activities.

5. Economic Viability

- Analyse financial practices related to sustainability.
- Consider cost-saving measures through energy efficiency.
- Align with global sustainability standards.

Source: Partially reproduced from Microsoft Copilot

designated receptacles for the weekly rubbish collection. I would like to think yes, as ceramicists, we can certainly do more individually and collectively, and I have broken down the Craftworks discussion into five emerging themes for consideration and hopefully further debate in the ceramics community.

Information gathering

Every new journey needs a roadmap. Undertaking an audit of your current pottery set-up is most likely a good starting point for gathering information. The outline checklist in the text box on page 19 is one of the more basic tools found whilst researching for this article. There are of course many free online resources to conduct more comprehensive investigations. The amount of detail into which a potter may wish to delve during this review phase is entirely a personal choice and will partly be driven by the size of the practice and the nature of the processes being employed.



Glazed porcelain bangle made with trimmings off cups.

Continuous learning

There is no denying that coordinating the cycle of making ceramics with a busy schedule of craft shows, along with the more mundane tasks associated with being a small creative business, is a never-ending and delicate balancing act. Time is a non-renewable and precious commodity and many of us find that there is too little of it to allow for structured learning opportunities. In the sustainable world, success relies on the willingness to expand one's artistry, developing adaptive skills sets, and deepening one's understanding of the origins, composition and possibilities of raw materials being used in our chosen field. The Craftworks panel members strongly supported the importance of introducing "playtime" and experimentation into practices which are crucial for creative innovation.

Develop a circular practice

The next level of progression from the fundamentals of recycle all clay, use water wisely, and always fire a full kiln would require a commitment to a circular way of working

based on the principles of reduce, reuse, recycle. Ideally, any waste generated in a pottery set-up would as far as possible be used in another process to achieve a zero-waste outcome.

The possibilities are too numerous to list in this article, but some popular and simple-to-implement methods of working include wild clay collection to reduce the impact of large-scale clay-mining and grinding down faulty pots rather than throwing them away.

In terms of energy use, electric kiln users can fire at night during the cheaper energy tariff times or, if feasible consider a switch to a green energy provider. Other efficiencies can be gained by single firing or using low-fire clay bodies.

We can also think beyond the pottery process itself. For instance, why purchase packaging for posting out sold pieces when boxes and packing materials from your own deliveries can be reused to send out orders to your customers?



Tight packing of a bisque kiln.



Recycling clay in my studio. Not the most glamorous of jobs, but one that has become an essential part of my practice.



Single-fired porcelain pendant made from scrap trimmings of slabbed clay.

Build your network

Most potters that I know work alone and, like me, enjoy the solitude when playing with clay. However, networking is such an important part of education, business and creativity often leading to new opportunities and directions. From my own experience, for instance, a new friendship with a mosaic artist formed through one of my network groups has led to exploratory discussions about a collaborative show. I am almost certain that this conversation would probably never have happened had I not sent her a box of my seconds and faulty pots to use in her works. The lesson learnt in this instance is that sustainable practices can and should cut across different creative disciplines.

Be true to yourself

It goes without saying that as creative people we strive to maintain our artistic integrity. It is our driving force. Developing sustainable ways of working does not mean that originality will be stifled but should rather be approached as an ethical means to innovate and create.



Another artistic way to recycle unwanted and broken pottery here in a large wall mosaic (Edinbane Pottery, Skye).

Conclusion

Sustainability is most definitely a lifestyle decision requiring the adoption of a different mindset to create and live a simpler life, as well as to hold oneself and others accountable for protecting our environment. Fully embracing a new mindset means breathing, eating and loving the process.

But where does one start? Start small or aim for the low hanging fruit. Before long, new sustainable practices will become second nature, which in turn will build preparedness for the next step change.

Clay as a raw material is a non-renewable resource. Ceramics as an end product are considered to be amongst the most enduring and therefore more sustainable creations. Discoveries are still being made of ceramic artefacts produced thousands of years ago, giving us insights into the evolving lifestyles of ancient civilisations and previous generations. It makes one wonder how pottery produced today will be viewed 100 years from now? Who knows, perhaps it will be defined as the era when collectively artists and crafters made huge advances in sustainable practices in pursuit of preserving our planet.

~Judith Annakie-Eriksen

Author: Judith Annakie-Eriksen is the owner of JAE Ceramics, a one-woman low impact home pottery business with a focus on creating decorative functional ceramics – www.jaeceramics.com

Sources

Robert Harrison, 2013, Sustainable ceramics – a practical approach, Herbert Press

Linda Bloomfield, 2020, How to make your pottery practice greener, Crafts Council Stories (www.craftscouncil.org.uk/stories/how-make-your-pottery-practice-greener?fbclid=IwAR2k_CZiDVydyh6L6hwvNUJebObn6p-RXPfkaTy-6w6dCu5N4tSZpZobuo)

Caroline Jackman, 2023, How to be more environmentally and financially sustainable in your craft business, Crafts Council Resource (media.craftscouncil.org.uk/documents/Environmental_Resource.pdf)

Competition and Markets Authority, 2021, The Green Claims Code checklist, UK Government (www.gov.uk/government/publications/green-claims-code-making-environmental-claims/green-claims-and-your-business)

For more on sustainable pottery practice, see the book review on page 31: *Potters Save the World*, by Yuliya Makliuk.



Order online
valentineclays.co.uk

INTRODUCING *Sapphire* Porcelain

A stunning new addition to our collection, to mark an incredible 45 years of innovation.

Timeless craftsmanship,
now in *blue*.

Valentine Clays
MANUFACTURED IN THE HEART OF THE POTTERIES

 potterycrafts



Everything a Potter needs.

- ▼ FRONT & TOP LOADING KILNS
- ▼ EXTENSIVE RANGE OF CLAYS
- ▼ GLAZES
- ▼ POTTERY WHEELS
- ▼ TOOLS & BRUSHES
- ▼ SLAB ROLLERS
- ▼ RAW MATERIALS
- ▼ BISQUE MOULDS
- ▼ HELPFUL &
- ▼ FRIENDLY ADVICE

www.pottery crafts.co.uk

01782 754000
SALES@POTTERY CRAFTS.CO.UK

POTTERY CRAFTS LTD
CAMPBELL ROAD
STOKE-ON-TRENT, ST4 4ET

Anglian24

Artwork Inspired by Women's Health Stories

Earlier this year I was asked if I would take part as an artist in an amazing campaign for a charity called Mortal and Strong: www.mortalandstrong.com/campaign. Their stated purpose is 'Shining the spotlight on women facing their mortality at a young age. Sharing voices of those affected by life-changing or incurable disease at a young age. Sharing messages of hope and strength to empower, educate and support.'

They have interviewed 100 women for a podcast series who have faced life-changing disease, and have selected artists to respond to the stories of each of the women. The artists can work in any medium – portraits, sculpture, fabric, and of course ceramics – and all work will be displayed in a major London exhibition next spring and feature in an accompanying book. The art will be auctioned for charity.

I am making conceptual pieces for four women, (including myself as I was interviewed about my experience of breast cancer when I was in my early 40s and will be Podcast 60).

Photos: Jules Stone



One piece is called "The Invisible Enemy". In her story, Tracy described how she likes to plan many steps ahead but, due to her ongoing treatment, she now has to focus on steps 1 to 4 as she

doesn't know what will happen in the longer term. Inspired by her story, I have made a chessboard on which she is playing against an invisible enemy, her cancer. In discussion with Tracy I identified her sources of support and imagery that could represent them; each piece stands in for a person or thing that is important to her as she copes with the uncertainty ahead.



For Viv I am making "Green Bananas". In her story Viv said how much she lived life and spoke about 'finding hope'. A couple of days after listening to her podcast I read an uplifting, good-humoured article by a man with terminal cancer, Simon Boas, who wrote a book on coping with his terminal illness.* Simon Boas was quoted as saying he was at the "don't buy green bananas" stage of dying. This inspired my art work for Viv. While no one can promise her time, I wanted to provide a touchstone, something to remind her that she can still enjoy life and live every day to its fullest just as she has always done. I am making her a bunch of green bananas as a touchstone, a reminder that she still has time.



The bananas will sit in a gold ceramic burdock leaf bowl; a plant rich in detoxing antioxidants, which in ancient times was believed to remove negative energies and offer courage and protection. The photo above is a work in progress of this piece.

The other two pieces are not as yet assembled. For Jeannie I am making a pendulum to reflect her mood swings as she grapples with her prognosis. Usually upbeat she commented that she has dark periods. The piece will hang in a metal frame; free to swing as high as possible on the positive side, but the ceramic could smash if it swings too far towards the negative.

The artwork that will illustrate my own story is still at the conceptual stage but I hope to be able to share finished images of all the works before the exhibition next year and to invite you to join me in celebrating these amazing women.

~Jules Stone

**A Beginner's Guide to Dying* by Simon Boas
Swift Press, 2024. ISBN: 9781800755031

Five Years of Kiln Cambridge

Photos: David Stonehouse



Converted from a derelict light-industrial building, Kiln Cambridge is the city's only open access pottery studio.

Back in January 2019, to very little fanfare, a new pottery studio opened in a repurposed light-industrial building on a quiet street on the outskirts of Cambridge. Its founder, ex-Cambridge scientist and ceramics enthusiast Bilgin Soylu, had originally had the fairly modest ambition to find a studio where he could apply some of his scientific ideas to experimentation in his own ceramic practice. But when he came upon this large unit up for lease he decided to take the plunge and realise a much more ambitious vision: to create a shared space for other fellow artists. By funding the enterprise himself, this vision would also be free of the need to please or repay others.

Bilgin sourced high-quality equipment, including 12 Shimo wheels, working benches, a slab roller, shelving units and three large kilns, setting up the pottery along similar lines to enterprises such as Turning Earth in London. The idea was to provide not just an open access studio, but to foster a more intimate space where ideas and friendships could flourish in a supportive artists' community. Monthly or yearly membership options gave members 15 hours a week studio time, 30 litres of glaze firing per month and unlimited use of studio glazes and equipment.

Ceramic decorations sold for charity at Kiln's 2023 Christmas show.



Kiln Cambridge opened with just 20 members, but word soon got around, and within six months that number had doubled. The studio

also set up classes given by resident potter and studio manager, Tarragon Smith, which immediately became oversubscribed. There was clearly high demand for what the studio was able to offer. So much so, that when a much larger derelict unit next door became available Bilgin leapt at the chance to acquire it, completely remodelling the interior and making the move in 2020. At more than twice the area of the original Kiln the new building has two studios, 22 Shimo Whisper wheels and enough outside space to house a large gas-fired kiln in a purpose-built outhouse. The additional space has allowed the membership to blossom to 50 and there is still a waiting list. The second studio means classes can be held without disrupting the activities of the membership. It is also used by a weekly painting group.



Kiln's main studio looking down to the teaching studio.



Kiln holds two shows a year, when the studio is transformed from a working pottery into a light and airy exhibition space.

Kiln's membership reflects Cambridge's diverse demographic ranging from retired hobbyists to professional makers, students, other artists and people working in many different fields, including science, publishing, design, finance, medicine and academia. This diversity makes for a very vibrant, stimulating and inclusive community where expertise is shared and achievement celebrated. It is particularly valuable for those looking to develop their practice to see the breadth of work coming out of the kilns, and experience members freely sharing materials and tools.

This is certainly appreciated by the members. "Kiln is a wonderful community of like-minded people," commented one. "I feel so at home here. Everyone is so generous with their time and skills – and most importantly, there is always teal!"



Five years on, Kiln is thriving. It holds two selling exhibitions a year in the early summer and November in time for Christmas. These non-profit shows are run by the members, giving the opportunity to exhibit and sell work in a supportive environment, which is particularly valuable for those early in their pottery

Kiln's resident tutor and manager, Tarragon Smith, demonstrates at the wheel.

journey. The studio has also increased the number of classes it offers and Bilgin now has ambitions to introduce opportunities for raku firing, short 1–2 day classes and workshops, sculpture classes, and talks by well-known potters, but his main aim continues to be the creation of a "happy space" for the studio's members.

Another member would agree: "Kiln is my sanctuary. A place I can go to shut out everything else and just create."

You can find out more about Kiln membership and classes at www.kilncambridge.com

Kiln's Christmas show is 23–24 November.




~David Stonehouse

CHRISTMAS


POTTERY

EXHIBITION & SALE

35+ POTTERS SHOWCASING HANDMADE CERAMICS






SAT 23 NOV : 10am - 9pm
SUN 24 NOV : 10am - 6pm



KILN CAMBRIDGE
 57 DITTON WALK
 CAMBRIDGE
 CB5 8QD

OUR WEBSITE
WWW.KILNCAMBRIDGE.COM



FREE ENTRY & ON-ROAD PARKING

Pottery as a Form of Expression for the Visually Impaired

Photos: Chris Waller



Pennard and me in the studio doorway.

I live in Sheringham with my partner, Shaun, and my guide dog, Pennard. We are fortunate to have a lovely home with a fairly large garden, which I enjoy developing and maintaining. Within our garden is a brick-built garden store (think small) which is now home to my pottery studio!

My journey into ceramics probably began playing with plasticine at infants' school and discovering, to my delight, those makes (I remember best a witch on a broomstick) were good enough to be shown off at school assembly presentations.

I was reasonably good at art in school but only discovered pottery when I embarked on an evening class later in adult life. I remember feeling so comfortable using this art medium and how there were so many possibilities to create pieces of all shapes and sizes.

I have a progressive dual sight and hearing sensory condition called Ushers syndrome, which was diagnosed in my 20s. In my 40s, my eye condition declined further, and I was legally certified as blind with only central



Some of my most recent wheel-thrown forms.

vision remaining. Working with the challenges of being both hearing and severely sight impaired, I eventually recognised my 30-year career in risk management might be coming to an end. I took the decision, in consultation and agreement with my employer, to take ill health retirement.

Shortly afterwards, my partner and I decided to move away from the hustle and bustle of Buckinghamshire and relocate to our beloved North Norfolk; the quieter pace of life suiting us both.

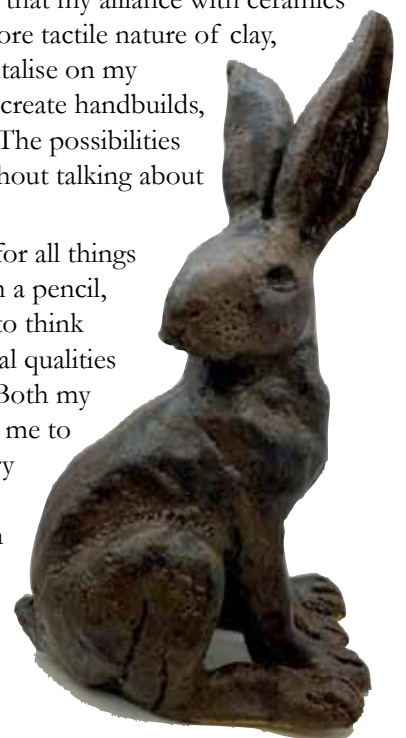
Having settled into our new home, I felt the need to revisit my art interests, firstly joining an art group in my hometown of Upper Sheringham. At about the same time I also joined a pottery class nearby.

It soon became clear to me that my alliance with ceramics was firmly forged by the more tactile nature of clay, and this enabled me to capitalise on my remaining central vision to create handbuilds, and wheel-thrown objects. The possibilities were endless, and that's without talking about glazes!!

My dad had a natural flare for all things practical and was good with a pencil, often doodling art. I'd like to think some of his artistic, practical qualities have rubbed off onto me. Both my parents would have wanted me to pursue and enjoy my pottery passion further. I too was keen to develop my skills in pottery and become more



Hand-built animals, like this Norfolk seal and bronze-glazed hare, are wonderful tactile forms to create.



self-sufficient in producing ceramics, so I invested in key tools of the trade with a pottery wheel and kiln. My dad's name is my middle name, and it means a lot to me that his initial is reflected in my pottery stamp design.



At this point I was encouraged to participate in North Norfolk Open Studios by my pottery tutor, joining a fabulous group of like-minded, talented artists including a number of fine potters. In my first year, I was slightly nervous to be amongst such talented artists, but I really enjoyed the feedback and encouragement of my work by many visitors. I often joke that the guest appearance of my guide dog by my side may have helped pull in the crowds to help sales!



I've been making these textured oval square plates inspired by beachscapes of Sheringham and West Runton, where the fossilised limestone deposits are often revealed at low tide

I have continued to develop my ceramic work, influenced by my coastline surroundings, as well as my other passion, gardening. I firmly believe ceramics is my leveller, keeping me busy and in good mental health, despite my personal challenges as a visually impaired person. The joy of making something unique, and the excitement of whether a piece will make it through the various stages from clay to kiln and glaze, adds to the great pottery experience.

My pottery brings joy through touch and reminds me to live beyond my challenges. Through the transformative power of pottery, I have found strength, perseverance, and the ability to help overcome challenges that come my way

I am now a regular participant of North Norfolk Open Studios and I continue to be in awe of the artistic talent in this region. I'm enthused to continue creating and making ceramics to be enjoyed by me, and my family, friends and customers.

I've visited the Undercroft exhibition in Norwich for the past three years, and felt compelled to join Anglian Potters



Pawprint bowls are a bit of fun for your pet.

as a direct result. Joining has been a great move both in terms of meeting more fellow potters, and for advice, learning and making connections.

I have been encouraged by the invigilators at events (such a lovely friendly bunch of people – previous misconceptions that I might be not good enough dispelled by their kind words of support) such that I am almost certain to put together a collection for the 2025 Anglian Potters event in Norwich.

Watch this space.

As someone who has both a severe sight impairment and significant hearing loss, I'm keen to focus on my ability rather than disability. Pottery really does lend itself to someone who is blind or has a severe sight loss with its tactile nature and its focus on form. Allowing oneself to be open to the manipulation of clay to create something unique and express your artistic flair is a shared passion of any potter with or without a disability. I hope I can inspire those in a similar position to give ceramics a try!



~Chris Waller

Instagram: @chris_sunrays_potter

Clay in Clare

Photos: Sue Eyre



From 12th–15th September, eight members of Anglian Potters participated in the first ever ‘Clay in Clare’ ceramics exhibition in the beautiful setting of The Old Goods Shed in Clare Country Park. The Old Goods Shed had been left to deteriorate for decades after its last use as part of Clare railway station, which closed in 1967. It sits below the Norman motte of Clare Castle and in recent years a substantial lottery grant has been used to renovate this beautiful building. It is a bright, light space and now hosts various art exhibitions.

Diana Kazemi



Sue Eyre

A total of eleven potters were showing and selling their work, which included high-fired porcelain, raku, quirky hand-built creations, sculpted animal and human forms, sgraffito, and functional stoneware pieces.



Cathy D'Arcy

The exhibition attracted well over 600 visitors and sales were constant over the four-day period with every participant selling a good quantity of work. The feedback from the visitors was extremely positive, and it was clear that a “ceramics only” show could draw in the crowds!

Sue Eyre and Diana Kazemi, who organised this event, were delighted with its success and are already planning a similar exhibition for 2025. Due to the size of the building, numbers of participants are limited but, if anyone is interested in participating in 2025, please email Diana and Sue to register your interest. dianakazemi@hotmail.com contact@sueeyreceramics.co.uk

~Diana Kazemi



Remembering Those We have Lost - Chris Eagling

Photos: Corinne Eagling



We potters don't work in isolation. We rely on the help and expertise and support of those around us who are not potters, but who help us create our work. Many of us, I'm sure, will have benefited, for instance, from the school tech who fired the kilns, the supportive partner who admired the very

first wobbly pots we ever created and encouraged us to persevere, the parent who drove us to our pottery evening class every Tuesday night when they would rather have been watching TV. Chris Eagling, who died in July, was one of these wonderful people. Married to Corinne Eagling, AP member and founder of The Ceramic Hub in Ely, Chris was the unstinting support in the background who kept everything at the Hub going.

Corinne writes:
Chris contributed to making the life of many potters happy at The Ceramic Hub. He threw his first and only pot two weeks before he died age 70. He was a very clever man, an engineer able to fix anything and always ready to help by mending kilns and wheels. He was making tools for potters to improve their creation processes.



Chris throws his first pot.



His generous soul never allowed him to charge a penny to any potters he helped. Chris was always interested to see what our potters were making. Chris was the kindest soul ever, it was an honour to be his wife. Chris was so proud of my work at The Hub, I dread opening kilns without him by my side.

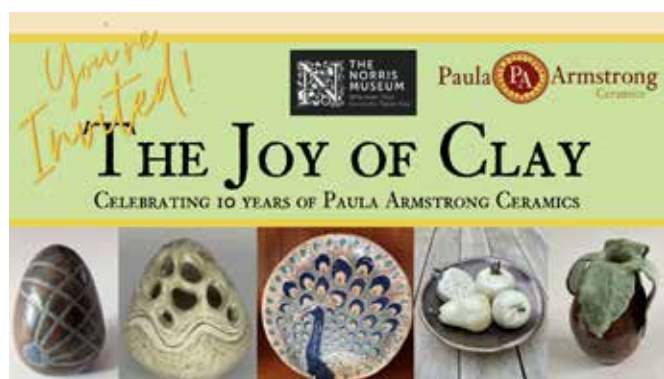
Left: Chris using his engineering expertise to fix a kiln for The Ceramic Hub.

Below: Chris (third left) and Corinne (third right) with Ceramic Hub members.



Paula Armstrong – 10-Year Anniversary

Photos: Paula Armstrong



This October, Paula Armstrong Ceramics celebrated its 10-year anniversary. To mark this milestone, AP member Paula Armstrong, the studio's founder and ceramic artist, held a series of masterclasses, and currently has an exhibition of her studio's work at the Norris Museum, St Ives. October also marked Paula's 50th birthday and to celebrate, Paula has embarked on a 50-Day Clay Challenge, creating one new piece each day inspired by her collection of past sketches and unfinished concepts, bringing new life to ideas that have never before been realised. She hopes this work will inspire the community and fellow creatives.

"I'm planning to auction off the 50 makes to raise funds for charity and to show my sculptures at the Florence Biennale next year," Paula says. "I've been recording the

challenge makes each day on video and uploading them on my social media."

In collaboration with the Norris Museum in St Ives, Paula also has an exhibition running from October 26, 2024 to January 4, 2025. Entitled "The Joy of Clay", the exhibition will feature an array of ceramic works by Paula, her studio members, and students past and present. The exhibition will showcase the journey of ceramic making, from beginner pieces to advanced sculptures, offering visitors a glimpse into the vibrant world of clay art.

For more about Paula Armstrong Ceramics, please visit: parmstrongceramics.co.uk where you will also find details of forthcoming events, such as her ceramic wreath making workshop coming up on 30 November 12:30–3:30 pm with glazing on 8 December 12:30–2.00 pm.

Paula Armstrong Ceramics
5 Rookery Place,
Fenstanton, Cambs,
PE28 9LZ

Tel: 01480 700280

Website: www.parmstrongceramics.co.uk



CTM Potters Supplies – maker of CONTEM glazes

Mail Order and Collection of a wide range of tools, materials, equipment, clays and glazes etc etc
5% Potters Association Discount on all items, excluding Wheels, Kilns, Machinery and Direct Delivered Clay
which we already discounted down to what we think is usually the best UK price



Stockist for ROHDE and NABERTHERM Kilns



We aim to provide the most cost-effective ranges of clay, tools, glazes, materials and equipment for potters in the UK.

You can visit us, see test tiles and browse, or order over the phone or email – please see www.ctmpotterssupplies.co.uk



We Often Have 20+ Rohde Kilns In Stock In The UK

Unit 7/8, Broomhouse Lane Ind Estate, Doncaster, DN12 1EQ

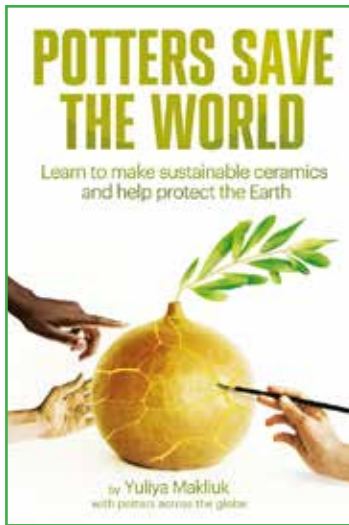
01709 770801

Unit 19, Hogsbrook Units, Greendale East Ind Estate, Exeter, EX5 1PY

01395 233077

Book Review

Photos: Yuliya Makliuk



*Potters Save the World:
Learn to make sustainable
ceramics and help protect the
Earth*

**by Yuliya Makliuk with
potters across the globe**

Yuliya Makliuk is a Ukrainian ceramicist, environmentalist, researcher, educator and activist with a passion for exploring sustainable approaches in her pottery business. Her studio in Irpin, Ukraine, Here &

Now Pottery, is certified by Clean Green Ceramics.

The book provides practical solutions to help the concerned artist reduce the environmental impact of their handmade ceramics. The wider industry has pledged to be net zero by 2050. The chapters, which are logically broken down into the steps of pottery making to selling, are supported by the author's own scientific data as well as contributions by potters from around the world.

Using the Life-Cycle Assessment software tool, the author approaches the topic by examining the life-cycle of an average 350ml stoneware mug and calculating its total CO₂ footprint. She is able to demonstrate the difference in the environmental footprint of various scenarios by adjusting parameters by: measuring a "dirty mug" (containing gold and cobalt) and an "eco mug" (made with wild clay) and a "net zero" mug to compare with the average mug. Spoiler alert! Makliuk shows that the footprint of the four mug scenarios varies significantly from 0.5kg to 12kg of CO₂.

Following the rather complicated content in the first chapter, the subsequent chapters take on a more practical style. Makliuk explores different firing methods, alternative raw materials (including the intriguing clay polymer); waste management and a circular practice; packaging choices; and low-impact shipping options. She is also passionate about ceramics being a means for not only a green world, but also a better world through social change.

With a standard bisque and glaze kiln firing making up 80 per cent of a pot's carbon emissions, Chapter 2 introduces some out-of-the-box thinking to reduce this impact. She urges better kiln knowledge (and less faith in the kiln gods) by adjusting firing schedules to fire more efficiently and lessening one's reliance on kiln factory settings. This chapter contains an interesting rankings list of low-carbon fuel types, including waste vegetable oil, with detailed stats on CO₂ emissions for each type.

Although the book runs to 250 pages, the text size is quite large in the PDF version and there are very useful hand-drawn graphics and photographs which illustrate the sections well.

If you manage to get through Chapter 1 with the complicated environmental footprint calculations, the rest of the book is an easy read in a down-to-earth and optimistic conversational style. The contents page contains a detailed listing of the chapters allowing the reader to skip directly to a specific topic that may carry more interest.

Whilst making practical suggestions for employing alternative ceramics practices, Makliuk is also candid about some of the challenges. Using the example of wild clay, she discusses the heavy physical burden of collecting it and making your own clay body, which itself can be a lengthy process of experimentation.

Although the book primarily focuses on reducing the environmental impact of handmade ceramics, the final chapter also explores the positive impact of ceramics beyond the pottery studio, emphasising the author's belief that as potters it is our responsibility to "manifest a better world through our imaginations and our hands".



Items made by participants of an eco-art therapy session.

Throughout the book there are numerous references for additional reading and useful QR codes directed to video resources.

This book is a must-read for any ceramicist wishing to learn more about pragmatic ways to make eco-friendly pottery.

~Judith Annakie-Eriksen

Potters Save the World by Yuliya Makliuk | Pub: Yuliya Makliuk | Paperback/Kindle | 248pp | £22.99/£0 | 15cm x 1cm x 23cm | ISBN: 979-8864765364



Serving talented people Nationwide



We're proud to manufacture top quality British products - what can we make for you?



www.northernkilns.com

info@northernkilns.com

01253 790307



Soap & Clay

13 Magdalene Street, Cambridge

Independent, plastic-free shop, supporting local artists.

A range of naturally inspired gifts, ceramics & prints,
alongside our own artisan soap.

www.soapandclay.co.uk



CTM
Pottery Kilns

Have you seen our new website for
Pottery Kilns, Wheels and
Machinery ?



Use the QR code to go straight to the website.

We stock Rohde, Nabertherm, Kilncare,
Frema, Shimo, Gladstone. Often in stock in our warehouse are 25
kilns and 20 wheels. Including several 13 amp plug-in kilns.

Talk to us – and together we can work out which is the right kiln or
wheel for you – size, shape, power and budget – we will then sort out
the best deal for you !



www.ctmpotterssupplies.co.uk






Doncaster: Unit 7/8, Broomhouse Lane Ind
Estate, Doncaster, DN12 1EQ 01709 770801
Exeter: Unit 19, Hogsbrook Units, Greendale
East Ind Est, Exeter, EX5 1PY 01395 233077



creativity in

clay

potclays.co.uk   

Clay, materials, tools, equipment
and kilns for ceramics. Est. 1932

POTCLAYS
LIMITED

10% discount
for Anglian Potters
Members

Some exclusions apply.
Please send an email with
proof of membership.

John Masterton: John Beeston Porcelain.
Copper red glaze. Cone 10 gas reduction.

Working in
partnership
with...



EPS and Potclays are working together to provide
easier access to pottery supplies in East Anglia.

Visit epssales.co.uk or call Laura on 07712 470180



TEL: 01782 814167

Sneyd Ceramics Limited is a family run business both manufacturing and supplying the ceramic and associated industries with:

- ◆ Glazes (for all firing temperatures)
- ◆ Coloured Stains & Underglazes
- ◆ Inks - for Painting & Printing Processes
- ◆ Raw materials & Oxides

SNEYD CERAMICS LIMITED

Visit our website: www.sneydceramics.co.uk



Servicing & Sales



Specialising in servicing & maintenance of kilns & pottery equipment*

SHOP NOW

Sales & supply of tools & equipment.



WHAT'S IN YOUR BASKET?

Unit 6, Centre 2000 Robinson Close, Telford way Industrial Estate, Kettering, NN16 8PU.

T: 01536 726361 W: www.corbykilns.co.uk

E: info@corbykilns.co.uk

* Covering education and domestic equipment across the Midlands and East Anglia.

ANGLIA CLAY SUPPLIES

angliaclaysupplies@gmail.com



WE SUPPLY MATERIALS, TOOLS AND EQUIPMENT TO NORFOLK'S POTTERS

CHECK OUT OUR LIST OF CLAYS STOCKED AT
www.angliaclaysupplies.co.uk

COME VISIT OUR SHOP AT
Unit 13 Alby Craft Centre, Cromer Road, Erpingham,
Norwich, Norfolk, NR11 7QE

OPEN WEDNESDAYS TO SUNDAYS 10.30 -5

07947 880163
angliaclaysupplies@gmail.com

Ceramic Helpline

Alan Foxley: *handbuilding: pinch, coil, slab; reduction firing*

t: 01799 522631 e: foxleyalan1@gmail.com

Deborah Baynes: *raku, salt glaze, stoneware, earthenware*

t: 01473 788300 e: deborah@deborahbaynes.co.uk

Usch Spettigue: *raw glazing, single firing*

t: 01473 787587 e: usch@spettigue.com

Margaret Gardiner: *salt & soda firing*

t: 01279 654025 e: info@maggygardiner.com

John Masterton: *reduction, porcelain, kilns*

t: 01279 723229 e: john@johnmasterton.co.uk

Angela Mellor: *bone china, paper clay, slip casting*

t: 01353 666675 e: angela@angelamellor.com

Beryl Hines: *general raku, earthenware*

t: 01394 386280 e: berylhines@hotmail.com

Stephen Murfitt: *all things raku*

t: 01487 711478 e: murfittstephen@gmail.com

Moira Goodall: *handbuilding, burnishing, smoke firing*

e: moira.goodall@gmail.com

Matthew Blakely: *glazes, woodfiring*

e: smashingpots@mail.com

Phil Arthur: *throwing, handbuilding, sgraffito, earthenware, honey glazes*

e: philarthur1951@btinternet.com

Cathy D'Arcy: *a little bit of everything!*

e: cathydarcy3@gmail.com

Helen Humphreys: *handbuilding, firing electric kilns*

e: helenhpottery@gmail.com

Sheila Madder: *mould-making, slip casting, coloured porcelain*

e: sheila_madder@hotmail.co.uk

Facebook: Sheila Madder Ceramics

Instagram: sheilamadder

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

www.corbykilns.co.uk

www.christinepike.com

cgwpottery.co.uk

www.croucherli.co.uk

www.desaphilippi.com

elmhurstcreative.co.uk

emmasutherlandart.com

emmasutherlandpotteryclasses.com

www.fionafitzgerald.carbonmade.com

www.getfiredup.org

www.hallhouseceramics.co.uk

www.hannahalberts.com

www.harveybradley.co.uk

www.helenhpottery.co.uk

www.helenmartino.co.uk

www.ianvance.net

www.jackiewatsonpottery.co.uk

www.janehollidge.co.uk

www.jeremypeake.co.uk

www.jjvincent.com

www.joarnoldceramicsetc.co.uk

www.johnmasterton.co.uk

www.judsonsinfrance.com

www.katherinewinfrey.co.uk

www.katiespotterystudio.co.uk

www.lydiacollings.co.uk

www.lorrycudmoreceramics.com

www.louisegridley.com

www.madeincley.co.uk

www.madelainemurphy.com

www.maggygardiner.com

www.markjudsonart.blogspot.com

www.marywyatt.co.uk

www.moiragoodall.com

www.ngpottery.com

www.nickysheales.co.uk

www.paulwestley.net

www.philarthurpottery.co.uk

www.potterycourses.com

www.potterycourses.net

www.richardbaxter.co.uk

www.roadlesstraveller.net

www.robibbyceramics.co.uk

www.rowanhumberstone.co.uk

www.rustathouse.org/JRA.html

www.ruthgillettceramics.co.uk

www.sandylarkman.co.uk

www.sharonlaslett.co.uk

www.spaceforclay.com

www.spettigue.com

www.stephenmurfitt.squarespace.com

www.sueeyreeceramics.co.uk

www.susancupitt.co.uk

www.suffolkstoneware.co.uk

www.swaffhampotter.co.uk

www.theceramicshub.co.uk

www.trevordyceramics.co.uk

www.waterloohouseporcelain.com

AP Members' Websites

Please contact the Editor if you would like to be added to this list: anglianpotters@gmail.com

www.amandabanham.com

www.angelamellor.com

www.angliaclaysupplies.co.uk

www.anniehullceramics.uk

www.annhebdenceramics.co.uk

www.antontoddceramics.co.uk

www.artsculpt.co.uk

www.artyactivistcreations.com/

www.cathydarcy.com

www.ceramicsbuyanja.co.uk

www.chrisrumsey.co.uk

www.claireknightalby.co.uk

Other 2024 Local Events

Wymondham Art Centre

5–17 November 2024

This is a lovely Christmas show located in a converted chapel and featuring around 15 Anglian Potters

Clayart, quintessentially: Pop-Up Ceramics Show

14–19 November 2024

Old Grocery, 48 High Street, Wivenhoe, CO7 9AZ

Five Essex-based female makers display a variety of ceramic art.

Kiln Cambridge Christmas Show

22–24 November 2024

30+ potters, including several AP members, showcasing a wide range of styles.

Paula Armstrong Ceramic Wreath Making Workshop

30 November 12:30–3:30 pm with glazing on 8 December 12:30–2.00 pm.



Photo: David Stoenhouse

AP Clay Stores

****NEW PRICES****

Clay costs have remained fairly stable this year so in most cases, the price changes are caused by the ever-increasing cost of transport.

Our clays are sourced from Valentine, Staffs: an inexpensive source of clay for members. They are sold in 12.5kg bags. Paper clay can be ordered by request, as can any Valentine or Scarva clays.

Please contact members listed below to confirm availability and arrange pickup during office hours. Ideally, pay by card or cheque. We do not accept cash. Please quote your AP membership number as this is required to reference your purchase.

Essex: Chris & Barbara Bullock

Kingswood, Dedham Road, Ardleigh CO7 7QB

Please note we have cancelled our landline. You can contact us on: 07412 953399

mother.hen@e-chickens.com

Norfolk: Diana Ng

The New House (3rd house on the right), Smee Lane (via Church Road), Great Plumstead, Norwich NR13 5AX
07516 503016 **TEXT ONLY, PLEASE.**
diana@ngpottery.com

NEW PRICES TO TAKE EFFECT FROM 1st NOVEMBER 2024

STONEWARE Firing 1150°C–1280°C

Special Fleck	£ 7.20
ES5 Original	£15.70
B17C grogged	£ 9.75
ES40 Handbuilding	£19.35
ES50 Crank	£12.95
V9G	£ 7.20

EARTHENWARE

Standard Red Terracotta (1080°C–1160°C)	£ 5.75
ES130 White Earthenware (1060°C–1150°C)	£14.90

PORCELAIN: Firing 1220°C–1240°C

P2 Porcelain	£16.15
Royale Porcelain	£20.25
Porcelain Grogged	£21.10
Audrey Blackman	£22.25

Cambridgeshire: Denise Brown

Grange Farm, Whittlesey Road
Benwick, March PE15 0XU
07949 442772

info@denisebrown ceramics.co.uk

Suffolk: Rebecca & Dominic Upson

Stoke Farm, Battisford,
Stowmarket IP14 2NA
07939 170700
domup3@gmail.com

Diary Dates

AP Christmas Show

All Saints' Church, Cambridge
16 November–8 December 2024

David Chilton

Mundford 9 February 2025

Daniel Boyle

Mundford 2 March 2025

Louise Bell

Mundford 6 April 2025

Sarah Rooms Heaphy (AGM)

Mundford 18 May 2025

Membership Fees

Single £30 – half year* £17

Joint £50 for two people at the same address – half year* £27

Institution £50 for a college or workshop – half year* £27 (details from the Membership Secretary)

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

*Half year rates only for new members

Advertising Rates

Price: per issue, three issues a year

1 page w 18 cm x h 26.7cm £60.00

½ page w 18 cm x h 13cm £30.00

¼ page w 8.7cm x h 13cm £15.00

⅛ page w 8.7cm x h 6.3cm £7.50

Leaflet inserts (600) £60.00

Copy dates:

Spring Issue 1 February

Summer Issue 1 June

Winter Issue 1 October

Copy:

Please supply text in Word or in the body of an email.

Images to be supplied as

high-resolution .jpg, .tif, .pdf

Advertisements can be designed if text and pictures (minimum 300 dpi) are provided.

Printed in full colour.

Contact:

Editor: Julia Bruce

07766 703862

anglianpotters@gmail.com

Newsletter Deadline

Spring 2025

1 February 2025

FOR PUBLICATION BY

1 MARCH

The Newsletter is printed and distributed by Cambridge Print Solutions – www.cambridgeprintsolutions.co.uk