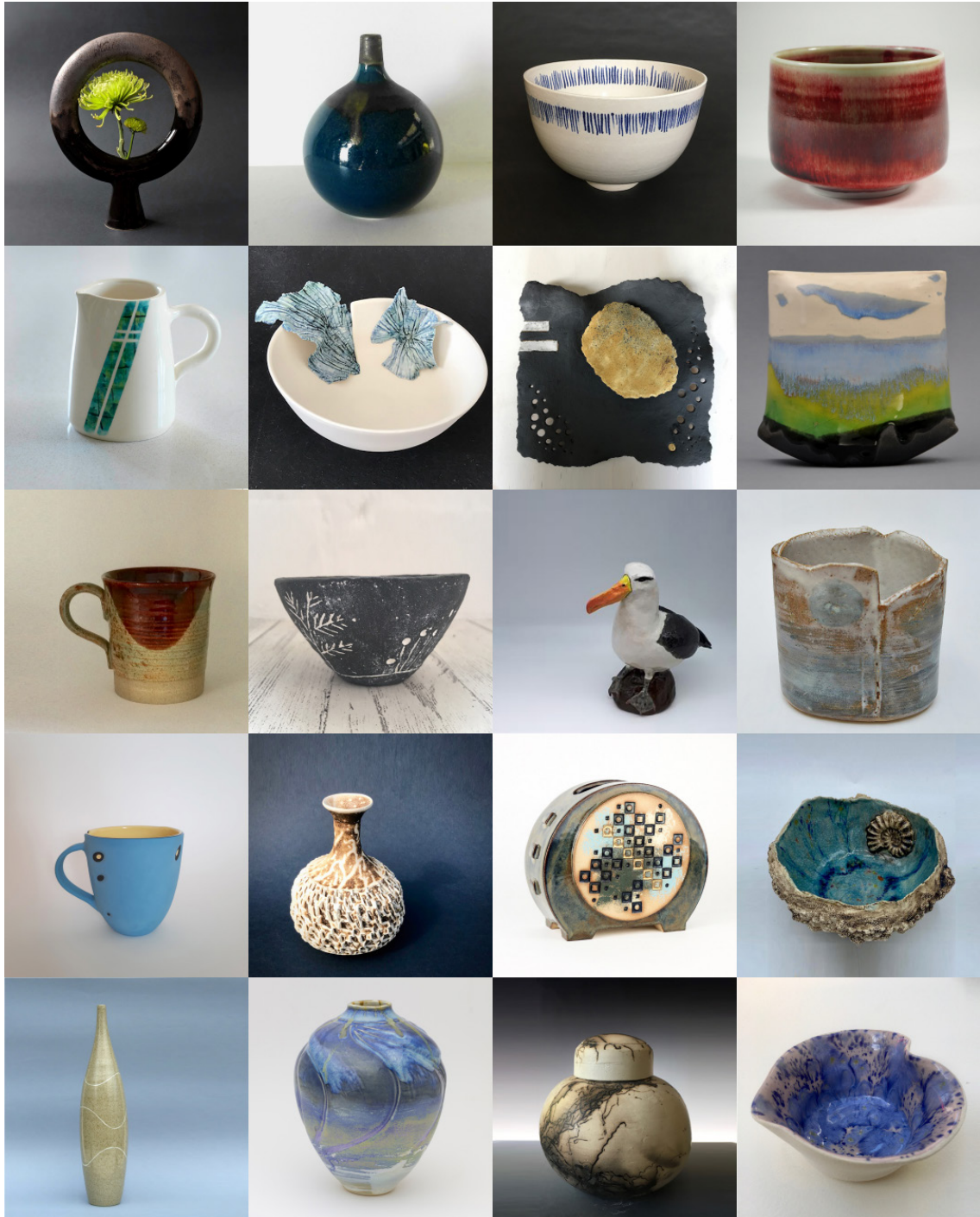




Newsletter



AUTUMN 2020

www.anglianpotters.org.uk

ANGLIAN POTTERS OFFICERS

President – Grayson Perry

Chairman – John Masterton

15 Maylins Drive, Sawbridgeworth
Herts 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**

The Cowshed, Walnut Tree Farm
Thorington, Saxmundham
Suffolk IP17 3QP 01502 478065
info@cowshedholidays.co.uk

Treasurer – Celia Greenaway

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

Editor – Peter Warren

2 Burrows Close, Clifton
Shefford SG17 5EG 01462 621946
peter@peterwarrenceramics.com

Press & Publicity Secretary –

This position is currently vacant

Exhibitions Organiser – Ian Vance

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

**Selected Members Secretaries –
Helen Humphreys**

18 Rosemary Road, Waterbeach,
Cambridge. CB25 9NB 01223 862968
helenhpottery@gmail.com

Lorry Cudmore

2 Anchor Cottages, Wainford Road,
Bungay NR35 1JA 07811 132087
lorrycudmoreceramics@gmail.com

Events Organiser – Trudy Staines

83 The Lammas, Mundford
Thetford IP26 5DS 01842 879011
trudy6218@gmail.com

IT Organiser – John Masterton

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

Camp Planning – Nicki Darrell

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

COVER

Pasted Graphic created
by Ruth Fairhead,
Claire Knight and
Tracey Parsons, showing
work from the first
AP Online Selling
Exhibition.

CHAIRMAN'S LETTER



Yet again, I'm writing against the backdrop of cancelled activities, changing and confusing rules and advice, quarantines and divided opinions. However, we're still carrying on, trying to find ways to support our members, and I hope you are finding inspiration from somewhere. The clay stores re-opened as soon as the advice allowed, and are doing a roaring trade, so there's obviously a lot of making going on.

We've finally managed to get working at Stoke Farm, making progress with a team that meets once a week to carry out a range of tasks. We've managed to finish the first shelter, to be home for a range of gas kilns and raku. This involved some challenging carpentry and extensive hole digging. The caravan has been 'modified' by removing internal partitions, carpets etc., and will be connected to water, power and gas as soon as the trenching has been dug, and the pipes and cables laid. We are planning some kiln building, reconstructing Tony Pugh's gas kiln, and, we hope, a small wood kiln. This will be work that will go on for some time, and we hope that more of you will want to get involved as the activities build. If you would like to help out, please get in touch with Nicki Darrell, who is co-ordinating things. We're hoping that some sort of group activities could happen in the autumn, but don't hold your breath. Long term planning doesn't work at the moment.

I'd like to say a big 'thank you' to Tracey Parsons, who took the initiative to organise regular get-togethers via Zoom, open to any members. The participants have all enjoyed the contact and ideas and information that have been exchanged. Throughout the enforced isolation, a group of members (mainly the team who have been developing the salt firings) have been setting each other

making challenges. This grew out of the mini-me challenge from last year. The latest challenge is to interpret 'hugs'. Making pots can be a solitary occupation at the best of times, and this has been even more so lately, when many people have been really isolated from everyone. So, make something that embodies the idea of a hug – open to all. Please send us photos of what you have made, and we'll find a way of sharing them.

The first online exhibition was held in June, with 36 members participating, and enjoying and appreciating the opportunity. Sales weren't as good as a 'physical' exhibition, but sales there were, including one piece shipped to the USA. We learnt a lot from this show, mostly what not to do next time. Ian Vance is busy working on a revised website that should solve a number of the problems, and we're hoping to run a second show in the autumn. More to follow.

I'm not sure when we will be able to resume activities 'in person'. We do have meetings in the diary for later in the year, but we will have to wait and see what is possible, practical and sensible.

Meanwhile, we carry on.

Best wishes to all our members.

John Masterton



Tony Pugh

Photograph: Peter Deans

CONTENTS

| | |
|---------|--|
| Page 2 | Anglian Potters Officers Chairman's Letter |
| Page 3 | Editor's Notes Lockdown Lament |
| Page 4 | And Now the World |
| Page 5 | Lockdown Rescue |
| Page 6 | Lockdown Challenge |
| Page 10 | Alan Burgess |
| Page 15 | Ferini Gallery Exhibition From the Archives |
| Page 16 | Potters' Tips |
| Page 17 | Ceramispac AP Clay Stores |
| Page 18 | Shelfies: Denise Brown |
| Page 19 | Shelfies: Martin George, Ray Auker |
| Page 20 | Shelfies: Anne Hebden Mini Me: Pat Todd |
| Page 21 | Anglian Potters and Social Media |
| Page 22 | Book Review |
| Page 23 | David Cleverly |
| Page 26 | Claire Knight: Back to the Wood |
| Page 29 | Members' Websites Ickworth Wood Fair |
| Page 31 | Ceramic Helpline |
| Page 32 | Diary Dates Membership Fees Advertising Rates Deadline |



For the second successive period, Anglian Potters demonstrations at Mundford, together with the annual Art in Clay, Hatfield, were, of necessity, 'called off'. Museums and galleries have remained closed, although there are some signs of an awakening. There is, however, within this second thirty-two page edition, evidence of a great deal of ceramic activity and interest across the region.

Congratulations to those who initiated, and put into action, the 'On-Line Selling Exhibition' and to those who devised and participated in the Anglian Potters Lockdown Challenge.

Thanks to Claire Knight for 'Back to the Wood': a fascinating account of her recent kiln building activity; to Maurice Young for his 'Potters Tips' and thanks, too, to the ladies who compiled the Anglian Potters Social Media feature and to those who supplied yet another batch of 'Shelfies'. Keep them coming.

For all those who, like me, know all there is to know about Bernard Leach, have a look at the book review on page 22 and then, maybe, think again.

I quite enjoy rummaging through the collection of newsletters from yesteryear and the archive selection for this edition is probably the closest I could find to an event held thirty years ago at Prickwillow Pottery: a delightful episode from our history.

Thanks to Alan Burgess for the account and photographs of his journey as a potter, parts of which I actually shared having started at the Manchester High School of Art on the same day in September, 1957. Besides being at Camberwell we also spent a couple of holiday periods together working in a bacon factory in Cheetham Hill – we needed the money.

Peter Warren

LOCKDOWN LAMENT

One day I realised that I hadn't touched or hugged anyone for three months, and that I had eaten three meals a day for three months all on my own looking out the same window. It was a shocking realisation.

So I made this couple happily holding each other, it gave me hope that sometime in the future we could all hold and hug again.

Cathy D'Arcy

See Cathy's figures: page 9

AND NOW THE WORLD

We may be Anglian Potters but our ambition knows no bounds. Whereas our usual selling exhibitions have been firmly placed here in the East, our online exhibition could reach people (and possibly buyers) anywhere in the world. At least that was what we thought as we planned and put together the first ever AP online show under the shadow of the Covid-19 virus.

As we reported in the last Newsletter we did indeed put together this selling exhibition and with 36 members taking part, it ran from May 1st to June 5th. What was the result and how did it all turn out? Let's start at the beginning:

Compared to our regular shows there is a lot less to do we thought: no hauling all those stands and lights from Barnham, no painting, climbing steps, doing PAT tests. No problems with parking. No printing and sending out leaflets. No limits on how long we can stay open and no problems with rainy days or cold feet or running out of bubblewrap.

Instead, the exhibitors had to take pictures of their pots and make sure they fitted the descriptions and to work out how much extra to add to their prices to cover the postage. They each had to be confident about having packaging and how to use a courier service which would pick up from their door in a contactless manner

We had to build the website and populate it with the pictures, the descriptions and the prices. This turned out to be quite time-consuming with loading 196 images (after, in some cases, making them the right number of pixels, both larger and smaller) and adding all the words. We built a spreadsheet with all the stock recorded on it so that we could track sales and eventually be able to pay the right people. It also gave us a place to collect statistics from the amount of activity on the website and look at how that related to sales.

Although it was true that there were no physical posters, in fact the graphics challenge had increased as we needed versions of publicity images and text for each individual potter so that we could post them on Instagram, Facebook and Twitter. Not only that, but these posts needed to be made every day if we were to keep up the level of publicity that we thought was needed. Then we also had to write mini bios for each exhibitor

that would fit on Twitter and we needed composite posters of multiple pots to use as general publicity and so on.

During the exhibition we had to monitor the emails continuously to see if any sales had come in from Paypal so that we could mark the items as "sold" (we realise that we needed a more sophisticated website with stock control to make this more simple).

The costs were indeed low (no travelling expenses, no venue fees, no transport costs, no printing, etc) but the on-going labour level had gone up considerably. Well – what actually happened over the 5 weeks that the show was open?

We sold 65 pots for a total of £3,225 (an average of £49) with the highest price sale being £275 and the lowest £8. The sales were of all types of work from the sculptural to the domestic and ranged over jewellery and work in all types of finish – raku, glossy, plain, patterned and so on.

The pots went mostly to East Anglia, reflecting the fact that a majority of visitors were from our mailing list or were known to AP members, but there were sales to Gloucestershire, Monmouth, London and one to the USA (see Helen Martino's article on page 5).

What of the statistics? – well, as usual with such things there was little correlation between any numbers. For example the two exhibitors with the highest number of page views did not sell anything but overall sales did correspond quite well with the number of sessions on the site.

I also looked at what time of day the purchases were made and found that most were around mid-day, but four were between midnight and 2 in the morning.

What did we discover? Videos worked well when we could get them made as they showed off pots in 3D – obviously an important thing in a 2D world of on-screen viewing.

Sellers seemed to have little difficulty sending the work and only one item was reported as broken and that buyer accepted a replacement, so the processing of sales was satisfactory.

What needed improving? – we definitely need to be able to show more images and to ensure we have very good pictures – a topic we have discussed before – we

will look at re-running our picture-taking classes online.

All this only happened due to a major effort by some of our volunteers – several of whom did not have any work in the show. Thanks are very gratefully given to this group:

Tracey Parsons

who masterminded the publicity effort and edited the videos

Ruth Fairhead

who managed the social media postings

Claire Knight

who produced a whole range of artwork for every exhibitor

John Masterton

our Chairman, who built the website and managed the sales

Celia Greenaway

who paid everyone after the event.

Will we do it again? – we intend to build a new website and to run another exhibition in the autumn – watch this space.

Ian Vance

FURTHER ONLINE

EXHIBITIONS:

UPDATE

The current plan for the exhibition is:

We intend to run further online exhibitions in the Autumn and again at Christmas – dates to be announced, but as usual we will email all paid-up members with the details and the entry form.

For these we will need plenty of good pictures of everyone's pots, so please spend some time before then preparing the images that you want to use. From now on we will be able to display multiple images of each piece of work including, if you are so inclined, a picture of yourself holding the pot to give a good sense of scale.

We are hoping to run some web-based training sessions soon, helping users to understand how to get the best out of camera phones, and how to format images for use on the web.

Ian Vance

ANGLIAN POTTERS COME TO THE RESCUE IN LOCKDOWN

Anglian Potters were the first to get themselves into gear to do something proactive to help us potters.

When I opened the email from Ian Vance announcing to members the plan to set up an online gallery I felt a massive surge of excitement and relief. I also felt amazed by the innovation and the generosity of time and commitment of the organisers.

I had just sent off work to a couple of galleries for exhibitions that opened the week before lockdown started and I felt disappointed and could see no point in getting back into the studio and making more work. I was drawing and painting to try and compensate but clay is where my heart is.

Suddenly there I was choosing six pieces of work, with photography to do. Measuring them and organising packaging materials in case of sales and even the blessed relief of making a few things.

I also got help to put together a Mailchimp email about the exhibition, put it on my website and planned Facebook and Instagram postings. How nice it was to be busy again.

Waiting for a sale after opening day felt quite exciting, and it was a relief when one finally came and I organised its delivery and heard of its safe arrival.

The most exciting was a sale to the USA not because of its price, but because of all the form filling for customs and where to fix them! It probably took me as long to arrange all that as it did for it to travel to the house in Texas which only took about 36 hours. Amazing.

A few galleries are now beginning to get things on line properly but Anglian Potters was first. Thank you all. You got me out of the doldrums and back doing what I love.

Helen Martino



Helen Martino



Helen Martino

STOP PRESS

Next Online Exhibition

11 September-9 October

LOCKDOWN CHALLENGE

This article provides a visual record of some of the pots made during the lockdown by a small group linked through their connection with Salt Glaze firings. The images represent some of the work produced by those who responded to a series of "challenges" suggested by Nicki Darrell and Ray Auker.

These were: a 'transformation' - taking a form you often make and manipulating it into a candelabra.

A thrown or hand-built form inspired by a plant or seed head.

A 'Bizarre' functional pot.

A clay modelled figurative piece.

Work in progress or finished pieces were shared on-line.

These edited quotes are from emailed communications about their experience by some of those who participated.

Liz Deeks

For some of us, this became a creative lifeline – helping to focus our work into projects. There was no pressure, and no need to take on any or all the challenges, but simply potters sharing their joy of all things clay. I think those of us who took on the challenges grew from them, but equally found great inspiration in the work of others. The emails arriving became a highlight on days that had become so similar.

Cathy Darcy

Having contact with others was very important and a great help, and even if I did not follow the challenges each time, it did make me go to my workbench and try to express how I was feeling. The pieces I produced over the three months I call my 'Covid work'. They are my diary of lockdown and will never be sold.

The flow of emails showing what others were making and the conversations/chats about clay, glazes etc. gave me something else to think about other than what was going on in the world. The challenges encouraged us to create out of our comfort zone, for instance it was lovely to see Susan's hugging figures.

After many years I started throwing again, although rusty, I'm glad it's not a lost skill.

Nicki Darrell

It was lovely to keep in touch with friends and see what they were doing during lockdown. I found myself with

lots of time for reflection, and the challenges set helped me to focus and look at my work afresh, pushing it into new directions. Other people's amazing work and enthusiasm were infectious, and the little insights into everyone's daily lives and wellbeing were moving.

Paddy Dean

Lockdown was really strange for me, much of my social and potting life just stopped. I was working towards the Undercroft exhibition and another at the Halesworth Gallery when both were cancelled. The group challenges were a fantastic idea as it was great to be in touch with other potters, see their personal responses and read their discussions about glazes etc. The challenges enabled me to experiment with different methods and ideas and think outside of my 'normal' box.

Liz Chipchase

With exhibitions cancelled for the foreseeable future I was unenthusiastic about adding to my usual stock and didn't feel inspired to make anything new, but then lock down was relieved by the entry onto the scene of a group of AP friends ready to supply ideas, challenges and know-how by email.

The first challenge, to make a candlestick, turned into a rather pedestrian fish but moving on to making a candelabra resulted in a dragon that looked so evil I felt it personified Covid-19. It was fun to try out new ideas as the challenges continued to arrive and, as well as a rich stream of images of some fascinating work, it was cheering to hear how everyone was coping in such odd circumstances and to feel a real sense of support from friends who share a passion for clay.

Ray Auker

I share all the sentiments of my potter friends; I, too, found this a valuable experience. This somehow gave me a reason beyond my imbedded obsession for working with clay – to create. The other half of the pleasure of designing and making pieces is for them to be seen, hopefully by an appreciative and informed audience. In this case I was onto a winner thanks to the support of these friends, during what could have been a down time.

Ray Auker



Ray Auker



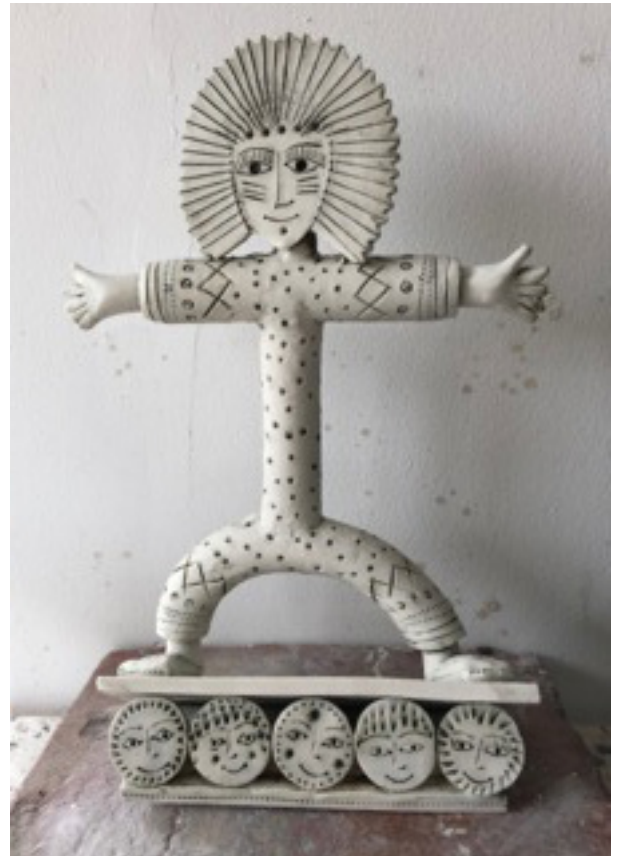
Rosemarie Cooke



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



Liz Chipchase



Cathy D'Arcy



Two Frog Teapot: Ray Auker



Paddy Dean, Photograph: John Axtell



Paddy Dean, Photograph John Axtell



Liz Deeks



Cathy D'Arcy



Nicki Darrell



Nicki Darrell

ALAN BURGESS



Alan Burgess was born in 1945 in Manchester. After passing the 11-plus exam he chose to attend the Manchester High School of Art. Ernest Goodman OBE started the school for children who demonstrated abilities and interest in art. Mr Goodman and his exceptional staff created an outstanding educational experience for so many of us. Peter Oliver stands out as a brilliant teacher, mentor and friend.

Alan then went on to complete a foundation year at Rochdale College of Art before entering Camberwell School of Art and Crafts in London. It was an amazing time to be at Camberwell, Alan feels fortunate to have had the opportunity to be educated and guided by Hans Coper, Lucie Rie, Colin Pearson, Bryan Newman and Dick Kendall. He also had the opportunity to work in Bryan Newman's studio in Haverfordwest Pottery for a short time during one summer. In addition to incredible faculty, Alan was surrounded by classmates who became friends and colleagues: Peter Warren, Ewen Henderson, Margaret Farrow, Ian Godfrey and John Ford. In his final year at Camberwell Hans Coper was Alan's tutor, the tutorials with Hans were insightful and profound. In his

final show at Camberwell Alan had made some thrown and altered teapots inspired by Lucie Rie and, that year, one of those teapots was featured in The British Design Centre Magazine.

Following Camberwell, Alan attended Stoke-on-Trent Technical College, believing he needed more technical knowledge. He spent one year studying Industrial Design and Practices; he learned mould making, plaster turning and model making, transfer printing, creating decals, clay and glaze technology as well as slips and slip casting. All very useful experiences.

Alan began teaching in Manchester at the Manchester High School of Art, teaching pottery, sculpture and photography. Twice a week he also taught evening classes in painting

and drawing in H.M. Prison Strangeways. Whenever he could find studio space he made pots and started showing them in local exhibitions.

In 1973 Alan and his wife Meg decided to set up their own pottery and moved to North Wales where they established Caeathro Pottery in an old farm near Caernarfon. The cow shed became their making workshop, and they built

the oil fired down-draft kiln in another farm building next to their little gallery. For nearly ten years they produced fine decorated stoneware functional pottery, fired to Seger cone 8 in a reduction firing. The clay body was a blend of several Potclays stoneware clays, mixed together then pugged, it was good plastic clay, excellent for throwing, and it fired to a warm colour in reduction with a light speckle. The pots were decorated with pigments made of iron oxide added to a low firing red clay slip, or a blue made from the same red clay slip with additions of manganese and cobalt oxide; these were painted directly onto the glazed surface or elaborately decorated using wax resist techniques. Alan and Meg were invited to join the Guild of North Wales Potters by David and Margaret Frith.

On their acreage Alan and Meg kept sheep, goats, chickens, ducks and a donkey called Bronwyn.

In 1976 Alan began teaching again, in addition to running Caeathro Pottery. His new job was Head of Ceramics at Bolton College of Art. As well as teaching the foundation courses he co-ordinated the full time Professional Potters Program validated by the Society of Designer Craftsman. In 1979 Alan also became Pottery Consultant to the Welsh Developmental Agency. During his time in North Wales he continued to exhibit work in various galleries throughout Britain. Leonard Bernstein visiting Manchester to conduct the Halle Orchestra purchased two of his large decorated bowls from the



Lantern Gallery. He was a regular exhibitor in the Red Rose Society exhibitions in Manchester. He was in several exhibitions at the Rufford Craft Centre and was part of a travelling exhibition supported by a grant from North West Arts entitled "Five North Wales Potters": he exhibited with David Frith, Oldrich Asenbryl, Jim Malone, and John Davis. The exhibition toured four city Art Galleries in the North starting at Bolton Art Gallery.

In 1982 Alan emigrated with his family to Comox, Vancouver Island in British Columbia. Alan and Meg bought two acres of land covered with trees. Here he learned how to use a chain saw, only clearing enough of the land to build their home, pottery studio and a kiln shed to house their first gas fired kiln. They established Little River Pottery and created high fired functional stoneware. Alan found it to be a very buoyant market for making pottery and was quickly invited to attend various pottery shows and exhibitions. Alan and Meg were invited by Robin Hopper to become members of the 'Fired Up' Contemporary Works in Clay group who exhibit annually in Victoria as well as in galleries across Canada and the United States: this would have been the 36th year of continual annual exhibitions except for Covid-19.

Alan began a 30 year career teaching ceramics at North Island College initially in their university transfer program. Alan's teaching experience enabled him to expand the offerings of ceramics courses at North Island College. As the college grew, a new campus was built, Alan and a colleague developed a new two-year diploma program in Fine Art and Design. When the new campus was complete, Alan was hired as a full-time Fine Arts Instructor and given the position of Chair of the new Fine Arts and Design department. As well as teaching ceramics he also taught drawing and sculpture. Under his chairmanship the department flourished and expanded their facilities, adding a new building with three new studios, one of those being a 2000 sq ft ceramics studio, fully equipped and with a separate covered compound for all the kilns, electric, gas and raku. He was instrumental in developing the partnership with Emily Car University to bring a Bachelor of Fine Arts degree



At the back of the courtyard is the building added to provide three new studio spaces for Ceramics, Painting and Drawing and Sculpture. In 1994 Alan was given a million dollars for the project and worked with the architect who designed the campus.

program to North Island College. He also developed the Professional Potters Advanced Diploma Program. He retired after 30 years at NIC and was given Emeritus status.

In the arts community he has served as President of the Comox Valley Arts Council, President of the Arts Alliance now the Comox Valley Art Gallery, and as an executive board member of the Courtenay Youth Music Centre.

In 2015 at the City of Courtenay Centennial Celebrations he was, along with about 300 others, named a Citizen of the Century.

In 2018 he received the Nonny Milne Award For Outstanding Contribution to the Arts presented by the Comox Valley Art Gallery. This year he was to have been honoured at the Canadian Clay Symposium for his life as a potter and educator, but it has been postponed until next year because of the Covid-19 epidemic.

During all this time Alan continues to make pots, he puts work in two or three exhibitions each year. Gordon Hutchins, a fellow member of 'Fired Up' and P/T instructor at NIC, had built a Wood-fired Anagama Tozan-style kiln, one of two in the world outside of Japan and Gordon invited Alan to participate in the firings. He loved the process, the crackling of the wood in the fire, the flame licking its way around the pieces and the unique surface qualities the fly ash created, he began to make pieces specifically for the wood firings. At the same time he continued to make pieces in stoneware

and porcelain. The stoneware forms became vessels for applications of brushed or sprayed-on coloured slips, sgraffito drawings, with ancient symbols and dry wood ash glazes, ancient looking pots. The porcelain work was quite different, he used carbon trapping shino glazes, wax brush marks that stop or modify the carbon trapping and marks made with home-made brushes loaded with blends of colouring oxides, the carbon trapping produced in the reduction firing was the random element. He used Colman porcelain clay body fired to Orton Cone 10 for this series of pots.

Changing the atmospheres and chemistry during the firing process led to salt firing and later soda firing. Many of the coloured slips he already used worked well in these firings, only needing some minor adjustments, the sgraffito drawings became modified by the uneven development of glaze droplets in the textured surface.

Even today Alan continues to draw on the influences of Camberwell with the mentorship of Hans Coper and Lucie Rie. His love for Greek, Chinese, Japanese and Korean ceramics began in the great museums and galleries of London, Paris, the USA and Heraklion.

Alan has taught many workshops for various potters' guilds but his favourite venue is the Metchosin International Summer School of the Arts on the South coast of Vancouver Island.

Nicole Burgess



Soda fired: 15". Pot is covered with multiple layers of coloured slips using a hake brush, preparing the surface for sgraffito drawing.

500 grams of soda ash dissolved in 4 litres of water.
Soda introduced at cone 8.



Ancestor series. Stoneware cone 10 reduction followed by a low temperature lustre firing. Multiple layers of coloured slips, sgraffito drawing. Yellow ochre wood ash glaze. Gold lustre on the rim is abraded after firing to give an aged look. The turquoise is also low fire.



White Soneware, 14". Reduction fired to cone 10. Carbon trapping Shino glaze. Wax brush marks on drying glaze.



White stoneware, 16". Reduction fired to cone 10. Carbon trapping Shino glaze. Wax brush marks on drying glaze.



Salt fired. 10". Blue slip then sgraffito drawing when the surface is dry to the touch. Bisque fired before liner glaze applied. Light reduction to cone 6, salt introduced at cone 8 using 100 gram packets, four at a time. Draw rings are used. Cone 10 down at completion of firing.



Wood fired pot. 8". Thin application of Shino glaze. Lines and marks are made with local red clay slip coloured with cobalt and manganese. Everything else is from the fly ash during the firing.



Tea Pot: Stoneware cone 10 reduction firing, Red Temmoku glaze, wax resist and Celadon glaze

If you use Clay - You need CTM Potters Supplies

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



Interest Free and Subsidised Retail Finance is now available on Potters Wheels and 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



Unit 7/8, Broomhouse Lane Ind Estate, Doncaster, DN12 1EQ
or Unit 10A, Mill Park Ind Estate, Woodbury Salterton, Exeter, EX5 1EL

01709 770801
01395 233077

check for opening times
on the website

Simba Materials Limited acts as a credit intermediary and offer credit products provided only by Close Brothers Retail Finance. A trading name of Close Brothers Limited. Close Brothers Limited is authorised by the Prudential Regulation Authority and regulated by the Financial Conduct Authority and Prudential Regulation Authority. Finance is only available to UK residents over 18, subject to status, terms and conditions apply.

UK distributor of
Chrysanthos
Colours & Glazes

Quality as
Standard

No surcharge for
use of Credit
Cards

Friendly &
Personal
service

Discount to all
Pottery Groups
or Societies

Fantastic new
items now in
stock!

Special offers
on a wide range
of items!

Speedy &
Reliable

24/7
ordering
now available
online!

Huge stocks
available for
immediate
despatch*

*Kilns & Equipment made to order

NEW!

CLAYMAN

Supplies Limited

For unbeatable expert advice please contact us:
01243 265845 ■ www.claymansupplies.co.uk


ANGLIAN POTTERS AT THE FERINI GALLERY

During the month of October a group of Anglian Potters will be exhibiting at the Ferini Gallery, Lowestoft. Traditionally there has been a theme for this exhibition and after discussion the theme of Palimpsest/Transformation has been chosen for this year. Members will develop this idea over the next two months and I am sure will come up with some really interesting ideas.

The Ferini Gallery is giving us the ground floor and this makes a very good display space. Michaela who runs the gallery invigilates for us after we have set up as well as dealing with the publicity and sales, so we are very fortunate in this respect. The exhibition is open every Friday, Saturday and Sunday during October and I do hope members in the area will be able to attend.

Mary




POTCLAYS
LIMITED
Since 1932

Committed to supporting
makers at every stage
of their ceramic practice



Geoffrey Swindell



Sue Pryke



Illyria Pottery



OUR
FUTURE

IS IN THE
MAKING

FROM THE ARCHIVES

Raku Firing at Prickwillow

Sunday, 17 June saw a most enjoyable afternoon taking place at Derek and Margo Andrews' Prickwillow Pottery, when a Raku firing was held. The pottery was open to visitors and members of the public were invited to buy a small pot, glaze it themselves and then have them fired in one of the three Raku kilns which were in action. Proceeds went to help the Drainage Engine Museum which is situated just behind the pottery and the beat of engines could be heard at intervals during the afternoon as they were demonstrated to the visitors.

Derek had built a coke fired brazier/saggur kiln, which he later converted to charcoal in order to speed up the firing. Bill Redhead had a brick built, gas fired kiln and Ray Scott brought along one of his ceramic fibre raku kilns. All three were kept busy as the visitors chose their pots, glazed them with Margo's help and then brought them along to be fired. Frank Logan provided valiant assistance in whisking pots out of the kilns and into the sawdust or peat, whilst I knelt by a bucket of water scrubbing the smoky film and charred bits of sawdust from the finished pieces.

Some excellent results were achieved and every visitor who had decorated a pot was delighted with it. Indeed, many stayed all afternoon and had several pieces to proudly carry home. A couple of members joined us and one member travelled all the way from Chelmsford, accompanied by one of his students, to try out some glazes. This boy had several items fired, including a mask of his face, and was very pleased with his efforts. I think we have another prospective member there.

As it was a warm afternoon, made warmer by the heat from the kilns and the odd flare from the sawdust, the abundant supply of tea, coffee and squash did much to restore the wilting workers. Altogether an exciting afternoon, much appreciated by everyone and sincere thanks must go to Derek and Margo for organising such an interesting event.

Dorothy Scott

Extract from the East Anglian Potters Association Newsletter: July 1990

Editor



YOUR LOCAL AGENT
corbykilns.co.uk
Call on 01536 726361

POTTERS' TIPS

In reply to your email re idiosyncrasies, the older members will no doubt remember the days when Ceramic Review included a page of Potters' Tips – usually dominated by Harry Horlock Stringer. Sadly this was dropped, so I thought an AP tips page could be helpful. I'm sure many AP potters have their own 'habits' which could be helpful to others.

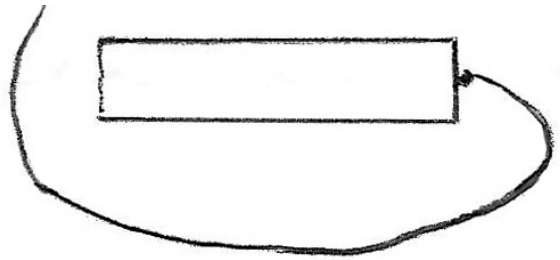
Here's a couple to start the ball rolling:-

Glazing a Narrow-Based Bowl

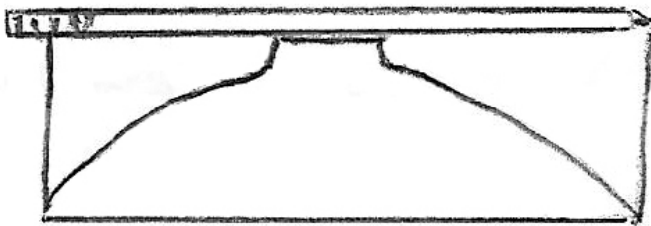
Requirements – 1 flat piece of wood with a small nail in one end and 30cm of fishing line.



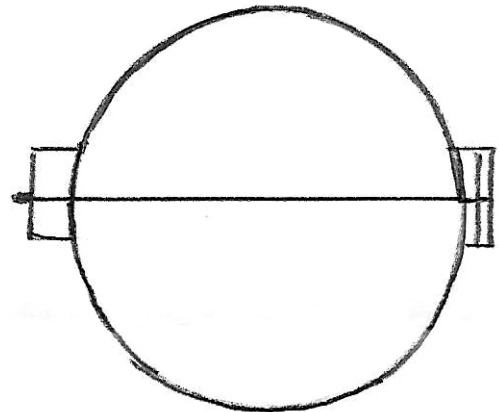
1. Narrow-based bowl with wide rim



2. Piece of wood with nail in one end and fishing line attached



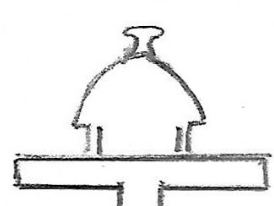
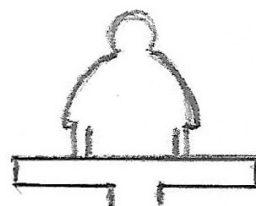
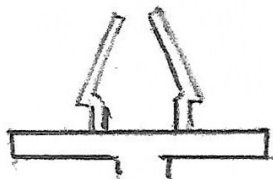
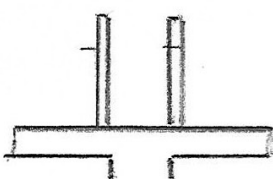
3. Fishing line stretched across top of bowl and tied to opposite side of piece of wood



4. Plan of diagram 3

Throwing a Lid in One

Lift the clay cylinder until the sides are 1cm thick. Then change the shape of the cylinder as shown in the four (cross-section) stages below:-



Maurice Young



Ceramispace is an app being designed
for ceramicists by ceramicists.

No more wasted time trying to remember where you wrote down
a glaze recipe or trying to find a firing schedule in your notes.

Ceramispace stores all of this for you in one place and makes
the information easily accessible wherever you go.

No more maths calculations and no more re-writing glaze
recipes every time it's time to mix them.

Some other features include a place to log and store firing
schedules, glaze recipe calculations and inversions done
for you, automatically calculating the length of your firing
schedule, a time-saving inventory system, kiln firing updates to
your Apple devices, and recommended glaze recipes based on
your inventory.

For more details and to let us know your thoughts,
visit our website ceramispace.app or follow us on
Instagram @ceramispace



SNEYD CERAMICS LIMITED
Sneyd Mills,
Leonora Street
Burslem, Stoke on Trent,
UK, ST6 3BZ.
TEL: 01782 814167
Email: sales@sneydceramics.co.uk
www.sneydceramics.co.uk

MANUFACTURERS & SUPPLIERS TO THE CERAMIC INDUSTRY

GLAZE & UNDERGLAZE STAINS
GLAZES ~ FOR ALL APPLICATIONS
PAINTING COLOURS
RAW MATERIALS
PRINTING INKS
COLOURED ENGObES

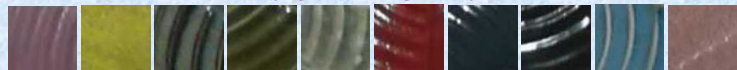
ONGLAZE COLOURS
BRUSH-ON GLAZES
CERAMIC CAFÉ COLOURS
COLOURING OXIDES
PRINTING MEDIUMS
BODY STAINS

BELOW IS A SMALL SELECTION OF OUR PRODUCTS

STANDARD COLOURED GLAZES



STONEWARE GLAZES



RAKU & CRAQUELLE GLAZES



PLEASE DO NOT HESITATE TO CONTACT US FOR FURTHER INFORMATION

AP CLAY STORES

Clay from Valentine, Staffs: an inex-
pensive source of clay for members.
Sold in 12.5 kg bags.

Paper clay by ordered by request, as
can any Valentine or Scarva clays.
Please contact Denise; Nicki; Chris/
Barbara; or Rebecca/Dominic

STONEWARE

Firing 1150°C-1280°C

| | |
|---------------------------|--------|
| Special Fleck | £5.40 |
| ES5 Original | £11.75 |
| White B17C grogged | £7.15 |
| ES40 Handbuilding | £15.40 |
| ES50 Crank | £9.90 |
| V9G Dark | £5.35 |

EARTHENWARE

| | |
|------------------------------|--------|
| Red (1080°C-1160°C) | £4.40 |
| White (1060°C-1150°C) | £10.10 |

PORCELAIN

Firing 1220°C-1280°C

| | |
|--------------------------|--------|
| P2 Porcelain | £11.50 |
| Royale Porcelain | £15.95 |
| Porcelain Grogged | £16.70 |
| Audrey Blackman | £17.35 |

March, Cambridgeshire

Denise Brown,
Grange Farm, Whittlesey Road
Benwick, March, Cambs PE15 0XU
07949 442772
info@denisebrown ceramics.co.uk

Norfolk

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

Essex

Chris and Barbara Bullock
Kingswood, Dedham Road,
Ardleigh CO7 7QB
T:01206 230203 M:07412 953399
mother.hen@e-chickens.com

Suffolk

Rebecca and Dominic Upson
Stoke Farm, Battisford
Stowmarket, IP14 2NA
01449 616045 (farm answerphone)
rebeccaupson@btinternet.com
domup3@gmail.com

Phone to confirm availability and
to arrange pickup during office
hours. Ideally, payment by card
or, alternatively, by cheque. We
do not accept payment in cash at
the clay stores. Please ensure that
you know your AP membership
number as this is required to
reference your purchase.

SHELFIES: DENISE BROWN (MY TWO FAVOURITE POTTERS)



Whilst my husband says he has no artistic ability whatsoever (he is not wrong!) we do share a love of visiting ceramic exhibitions, events and galleries and buying ceramics. Over 27 years we have accumulated quite a few pieces from several makers, and the pieces that we most love have been bought directly from the makers themselves, where we

Gallery in Dartmouth...I think it may have been a solo exhibition, but the three bright blue dodos precariously perched on the back of the whale just drew us in and made us smile. My favourite piece is the Charles Darwin sitting astride a dodo. I turn it around on the shelf, just to view it from different angles...it is a beauty! David once kindly made us a small single

accidentally broke it, and we took it to Nick in North Devon to see if he could put it back together (in the days before I had discovered clay myself, when I naively thought he could just "do something" to make it as "good as new") He did his best with Milliput putty, but when we called to collect several months later, he had not been



have been able to talk to them about their work and over a period of years revisited, bought again (and again!) and have formed a real fondness for the person. This is particularly so of David Cleverly who is the loveliest gentleman, and whose work has such humour and vibrancy. He specialises in animals and recognisable historical characters (often combined), made in a Staffordshire style, but with a humorous twist. The first piece purchased ("Three Escape From Mauritius") came from the Simon Drew

candlestick for my sister who is a school history teacher, and studied Russian history...he suggested making a Lenin head, in a massive military fur hat (in which was perched a red candle)...she absolutely loved it!

My other "shelfie" shows functional pieces by Nick Chapman, and a few by Maureen Minchin. The first ceramic piece we ever bought (with our wedding present money) was in 1993. It had 3 brightly decorated parrots on it (by Nick Chapman). My friend's daughter

happy with his restoration job, and so had kindly made us a replacement, and had even handwritten our wedding date underneath. The mugs, jugs and teapots shown, decorated with fish, dragonflies and birds, finished with accents of gold and mother of pearl lustre, are all kept carefully on a dresser shelf in my kitchen...I am a little bit ashamed to say that I have never used any of them for fear of breaking them. Probably I should.

SHELFIES: MARTIN GEORGE



1. Me (Martin George) 1st pot I ever made (age 8); 2. Me c1971; 3. Me c1972; 4. Ray Auker; 5,6,7. Tony Pugh; 8 Stone age knife that I found on my travels.



1. Frank Logan; 2 Mal Magson (c1970); 3
Harvey Bradley; 4 Duncan Ross; 5 Paddy
Dean (3 small bowls);
6 Tony Pugh



1 Frank Logan; 2 Moira Goodall

SHELFIES: RAY AUKER



Top:

left to right

Maureen Minchin + plate; Micki Schloessing; Mark Griffiths; Lisa Hammond (?); Lorry Cudmore; Mary White; Ian Godfrey (top);
Lucie Rie; Ian Godfrey; Hans Coper.

Bottom:

left to right

Marcus O'Mahony; Sue Gulley; Ruthanne Tudball; Ray Auker; Jeremy Nichols; Frank Logan; Harvey Bradley; David Leach; John Maltby; Sheila Fournier; Ray Auker; Leach Studio

SHELFIES: ANN HEBDEN



Left:

Brown vase: Gallery Camden Town, Artist unknown; Carlost Pottery vase, gold lustre: Judith Nicholls, Isle of Skye; Gallery in Belfast, large bowl: Poole Pottery, hand painted; Raku Vessel, horse hair: Andrew Mowle – taught me how to throw; Small vessel: Vieux Rouen – the first pottery I ever bought when staying with a family in France when I was 15.

Right:

Back: My grandfather's pipe tobacco tamper; Dresden Ballerina in the family for four generations; Delft vessel: bought from Delft works whilst on camping holiday;

Front: Porcelain, my own bowl inspired by many others; Cup and saucer: Poole pottery; Japanese hand painted coffee cup and saucer: from my grandfather who bought it in 1920s.



RAKU FIRING WORKSHOPS

Richard Wilks Courses and Clay offers Raku Firing Workshops from my garden pottery studio.

We will use a selection from the following techniques and media: naked raku, obvara, ferric chloride saggar firing and horsehair, alongside standard raku firings. You will need to bring along a maximum of four bisque-fired pieces in suitable raku clay body, maximum width 30cm, maximum height 40cm. In addition, each attendee will receive a bisque-fired pot from a respected exhibiting potter to glaze and fire on the day.

The sessions will run on Sundays, from 10am-4pm. A simple lunch of soup and bread is included, and refreshments will be available all day.

Please advise of any dietary requirements. Sunday sessions will be held throughout the Autumn subject to confirmation.

Workshops are limited to 8 participants.

Cost per person £55.

Payment in advance please, non-refundable.

Please contact me via my website, www.claycourses.co.uk, email: richard@claycourses.co.uk or telephone 01692 538320.

MINI ME: PAT TODD



Photographs: Pat Todd

ANGLIAN POTTERS AND SOCIAL MEDIA



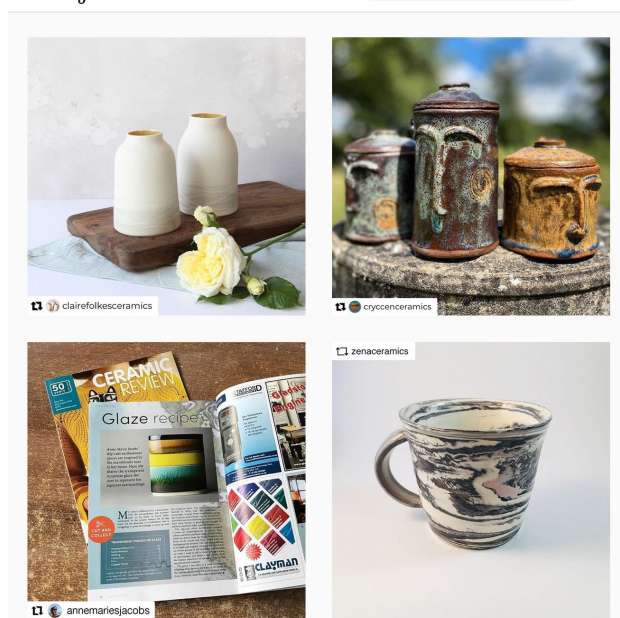
If you are on social media, hopefully you will have noticed an increase in activity from the AP Facebook, Instagram and Twitter accounts. Here's why this is happening: the arrival of a global pandemic forced the cancellation of our Spring exhibition at the Undercroft and, with some quick thinking, the first ever online exhibition was launched instead. Promoting the exhibition proved to be totally different to promoting an 'in person' event and it was noted that a change in approach to social media would be beneficial for future online exhibitions. There are three main objectives: 1) to increase our total audience, 2) to increase activity throughout the year and 3) to raise the profile of AP members. 1) **Audience:** data showed that most of the exhibition sales were to people already on the AP mailing list, and mainly to people in the local area. Although we'll naturally have a larger audience in East Anglia and our 'in person' events will always be focussed here, we would like to broaden our social media audience. We have the potential to reach people anywhere in the world. 2) **Activity:** a concerted effort was put into promotion before and during the exhibition but it became apparent that we need to keep our accounts active throughout the year to see the full benefit. Social media platforms use calculations called algorithms to determine how many people get to see your posts – not everything you post will appear in the feed of all the people who are following your account. These algorithms are complex and top-secret but it is known that the more active you

are on your account, the more often your content will be shown to your audience.

3) **Profile:** although this new focus on social media was prompted by thoughts about future online exhibitions, we hope that increasing our audience and activity will also have wider benefits. It will definitely give us lots more opportunities to promote the fabulous work of AP members to pottery enthusiasts all over the world, all year round. Various people have valiantly taken on the challenge to keep AP social media active in the past but the task is relentless and keeps growing. With all that would now be entailed, it was clear that this would be too much for one volunteer and thanks to a fantastic response from AP members, we now have a team of volunteers sharing the work between them – finding interesting posts from AP members and sharing them to the AP accounts. There's no pressure to use social media if you don't want to, but if you do, here's how you can help and get involved: 1. Add your social media details to your profile on the Anglian Potters website (new boxes have been added) 2. Make sure you're following @anglianpotters (Facebook, Instagram, Twitter) 3. Let us know your account details if we're not already following you – the team is trying to find as many as possible but there will inevitably be some we've missed – you can contact us via any of the AP accounts 4. Mention us in posts that you're happy for us to share – tag @anglianpotters or use the hashtag #anglianpotters (there will be too much for us to share everything but we'll be picking something different each day) 5. Email us if

you have something you'd specifically like us to share – an event perhaps or a special achievement (socialmedia@anglianpotters.org.uk) 6. Like, comment and share AP posts as much as possible – working together will be beneficial for everyone. If this is all too much to get to grips with right now, don't worry – social media can seem rather mysterious

Instagram



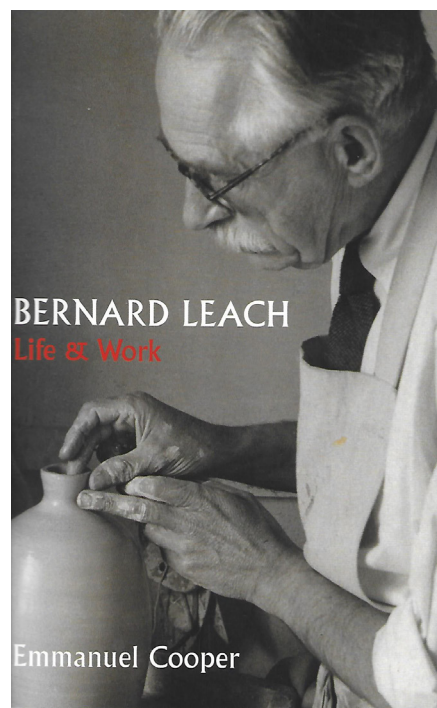
at times, even to experienced users. If you would like to know more, there are lots of useful guides online, and the answer to something is often only a Google search away. Perhaps you could set up a 'social media buddy' group and work together to get started and share advice. Looking further ahead, we hope to offer some social media training and we've already started giving some thought to how this could be delivered. This is an evolving process and things will develop as the team gets more established – we are all learning too! If you have any comments or suggestions for future articles about social media, please email socialmedia@anglianpotters.org.uk. Don't have/don't want social media accounts? There's absolutely no requirement to join social media. AP communication will continue via email, newsletter and website – exactly the same. You can see what is being shared on AP social media without needing an account by visiting www.instagram.com/anglianpotters. If you would like to have something promoted without an account of your own, please email socialmedia@anglianpotters.org.uk

Ruth Fairhead



Anglian Potters
@AnglianPotters

BOOK REVIEW



Bernard Leach, Life and Work

Emmanuel Cooper

Yale University Press

Paperback first published 2020

ISBN 978-1-913-10711-6

£21.99p

Having spent most of my life working with clay, whether as a pupil, a student, a teacher, an artist or a potter, and having had the name 'Bernard Leach' constantly drawn into or mentioned in lessons, lectures and discussions, I thought I knew the man fairly well. Indeed, having been in close proximity to the Leach 'dynasty' during my student days: Richard (Dick) Kendall, Bernard's son-in-law, was Head of Ceramics, Jeremy Leach was a technical assistant and Colin Pearson, who had worked at Aylesford with David Leach, had taught in the department since the late 1950s, the gospel according to Bernard was spread. Clearly, Emmanuel Cooper had a far greater insight into 'the father of studio pottery' and has been able, both skilfully and tenaciously, to highlight my ignorance.

This book has been re-released in paperback format, coincidentally marking the centenary of the return to England from Japan, in 1920, of the young Leach family accompanied by Shoji Hamada.

Cooper was always a writer who researched his subjects thoroughly and, having been riveted to his excellent

'Lucie Rie, Modernist Potter', I welcomed the opportunity to gain a little more insight into Bernard Leach.

The author, whilst giving a complete description of the man and his philosophy is just a little heavy on the minutiae. Cooper had, as evidenced in the book's acknowledgements, researched his subject very well indeed having spent time with a great number of family members, various potters, artists, collectors, gallery owners and museum curators and, sieving and searching through personal letters and diaries, public records, archives and newspaper articles in order to present as clear a picture as possible.

The problem is that there are a great many descriptions of meals eaten with this family and that person with details of who actually ate what. Then there is detail after detail after detail, of bucolic scenery found whilst taking relaxing walks and there were so many relaxing walks. There is even a description of a toilet Leach visited in Japan all of which detracts from the otherwise superb illustration of the work of a complex and contradictory, but always engaging, figure and his search for a truth and beauty which formed the central part of his life.

The story of Leach's birth in Hong Kong and his subsequent education in a Jesuit-led Roman Catholic boarding school in England, his studying at The Slade School of Art and his return to the Far East are covered in detail. There is emphasis, throughout the book, of Leach's constant searching for wider understanding and acceptance of Eastern and Western civilisations that seemed so different but Leach imagined himself as a conduit between the two cultures.

John Ruskin's concept of 'head, heart and hand' appealed to Leach as he sought to produce work which was fulfilling intellectually, aesthetically and practically. 'Pots and all other artefacts serve the mind as well as the body being born of a marriage between use and beauty. They are an extension of people striving to make human products with as much wholeness and naturalness as a sea shell or the wings of a butterfly.' In so doing, Leach adopted the Morris ideology which sought to provide pots for everyday use as well as creating individual works of art and was suspicious of what he believed was a dehumanizing quality of machine production.

During Leach's long career and many years spent away from home, the Leach pottery at St Ives went through varying degrees of success and failure. Rarely was Bernard managing the business and there were many wrangles whether 'the crew' and the managers whether that manager was David Leach, Byron Temple, John Reeve, Frank Vibert or Janet Leach. Bill Marshall was for many years the thrower, who made many of the 'blanks' for Bernard to decorate.

Although Leach had conflicting sides to his nature, there is evidence to prove that when Bernard was present, despite his argumentative qualities, he acted as a fatherly figure, often inviting his workers and family to listen to poetry or readings from favourite books. There is even mention of Bernard's playing cricket with the workers in the pottery yard. Cooper concludes that 'Bernard the man, was neither saintly nor bloodless, and could be arrogant, charming, insightful, astute and charismatic.'

There are detailed accounts of Leach's associations with the Japanese potters Shoji Hamada, Kenchiki Tomimoto and Soetsu Yanagi and their individual philosophies together with accounts of a long friendship with Mark Tobey, an American painter, who introduced Leach to the Baha'i faith. Cooper has also written at length about Leach's family, his three marriages and his attitudes towards love, sex and relationships.

It is clear that Leach was held in the highest esteem in Japan where he continued to tour, exhibit and lecture well into his final years. In England Leach lectured and had extremely successful exhibitions but, by the 1970s there was the beginning of an almost anti-Leach movement, supporting the development of the 'artist potter' as opposed to the 'studio' potter.

With reference to contemporary potters, Bernard was very hard to please and only rarely conveyed his appreciation to the maker. 'With great honesty he could describe his friend Shoji Hamada and his pots as four square, but other close and dear friends such as Lucie Rie and Kenkichi Tomimoto caused him bother and he rarely liked their pots.'

The book is highly recommended.

Peter Warren

DAVID CLEVERLY

See: 'Denise Brown: My Two Favourite Potters'

Page 18



FOR SALE SPACIOUS GALLERY/STUDIO



17th Century Listed property in historic Ely,
Cambridgeshire

3 phase electric. 3 bed accommodation.

Delightful courtyard. Gated parking.

CLOSING DOWN SALE

Angela Mellor Bone China Ceramics can be seen on
www.angelamellor.com

Also for sale studio equipment, including: Stanton 5 cubic
foot top loading 3 phase electric kiln, spray booth and
various pottery materials and equipment.

Enquiries: 07858 097155

angela@angelamellor.com



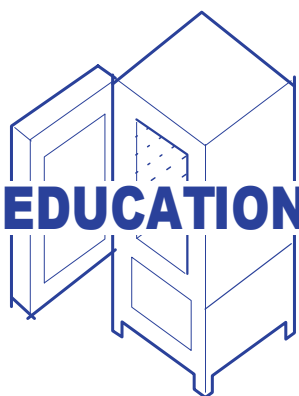
Lockdown Challenge: 'Hugs' Susan Cupitt



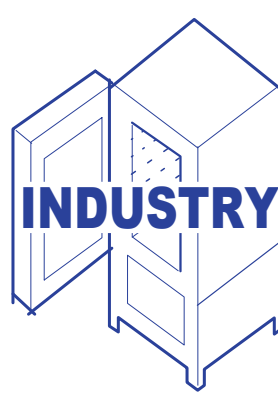
Serving talented people Nationwide



PERSONAL



EDUCATION



INDUSTRY



COMMERCIAL

Kilns built for every purpose



Suppliers of all studio equipment

www.northernkilns.com



Stoke Farm Pottery

The new pottery studio with an experienced potter offers:

- Bespoke pottery
- Classes
 - Beginner & Advance level throwing
 - Hand building, (slab roller, extruder)
 - Slip decorating and glazing

Contact info:

www.dominicupson.com

07939170700

Stoke Farm, Battisford, IP14 2NA



At All Kilns Ltd, our priority is your satisfaction.

Our friendly professional engineers provide a range of services to keep your kilns running in tip-top shape whether you're a commercial or domestic customer.

We Have Extensive Experience & Can Provide The Following Services:

*** Servicing * Supply & Fitting of New Parts * Repairs & Maintenance * Removal & Relocation Services * Health & Safety Inspections including Certification * Kiln Sales ***

Contact Our Friendly Engineers Today To Discuss Your Requirements!

Tel: 07585 348 688

Email: AllKilnsLtd@outlook.com

www.AllKilnsLtd.uk

Covering Essex & Home Counties



Nicki Darrell

CLAIRE KNIGHT, BACK TO THE WOOD



It was my sheer determination to master the art of throwing that began my journey with clay. This was under the tutelage of Ian Crook on the Foundation course at Ipswich Art College in 1981. I was subsequently accepted on the degree course at Farnham which gave me three fabulous years of total immersion in throwing, making glazes and firing kilns, and the tuition, inspiration and support of some leading ceramicists including Takeshi Yasuda, Svend Bayer, Magdalene Odundo, Sebastian Blackie, Duncan Ross, Siddig el Nigoumi, Nigel Wood... I was very lucky.

During the summer of 1983 I worked as an assistant to the wood firing guru Douglas Phillips and his wife Jennie at Ridge Pottery in Queen Camel, Somerset. There was a weekly turnover of residential students making and decorating pots which we fired in an Olsen fast-fire kiln at the end of each

week. Those five or six firings in quick succession cemented my passion for the drama and alchemy of firing with wood.

On graduating in 1985 I went straight to Muchelney and worked with John Leach and Nick Rees for 6 months. I fondly remember that time, cycling along the Somerset Levels between Thorney and Muchelney to get to work in the mornings, the Cambozola and digestive biscuit snack mid-morning, mixing the clay in a dough mixer, throwing mugs and, of course, firing the kiln. Back in 1985 John's kiln was a two chamber (now three chamber) climbing kiln with a bourry fire box. I hadn't fired a kiln of that design before so that was a new step in my wood firing education.

While I was at Muchelney I was thinking about what I wanted to do next. I really wanted to make wood fired and salt glazed pots. I admired the work of A. & J. Young so I wrote them a letter and

they wrote back inviting me to visit them. That was when I realised their work was gas fired – and no salt was involved at all. Nonetheless, in January 1986 I moved to north Norfolk and started a two-year apprenticeship at Common Farm Pottery.

You cannot beat two years of production throwing to set you up for life. Once my skills were up to standard I would throw 100 mugs in a day, and handle and stamp them all the following day. I was there to take the pressure off Andy, throwing the mundane mugs and bowls, but I also got to make the lemon squeezers as I was adept at finishing them. I would spend days at a time raw glazing and the following week would be spent packing up pots to send to David Mellor and other outlets. It was a production pottery in the true sense of the word. My only regret is that there was no time at all to make anything of my own.

At the end of my apprenticeship it was January 1988 and I was 25. I really wanted to set up my own pottery making wood fired salt-glazed domestic ware, but I had no premises, very little savings, the economy was far from buoyant and the Crafts Council turned down my grant application. So when I was offered a job as a typographer in the village where I had put down roots, I took it and subsequently worked in the print industry for 25 years.

But the love of ceramics never left me and when I got the opportunity in 2016 to jump back on a wheel in Helen Dixon's studio at Alby Crafts & Gardens, I was immediately hooked again. Raku was a lot of fun, but it wasn't enough. I was soon doodling kiln designs, looking at the price of fire bricks and wondering which bit of the garden I could sacrifice for a kiln shed. Once I realised that fire bricks are the most expensive bricks on earth – and had calculated how many I needed – I thought I ought to confirm that my passion of 30 years ago was still a practical aspiration for a woman in her 50s! So I booked myself onto a 10-day wood firing workshop in September 2017 with Nic Collins and Sabine Nemet at Barn Pottery on Dartmoor – a course I would highly recommend. A group of around 10 students packed Sabine's soda kiln and fired it over 30 hours and then Nic's groundhog kiln over two days. The physicality of climbing inside kilns, carefully placing heavy kiln shelves onto the top of a stack and the endurance required to complete a firing successfully

all became reality, but for me there was no going back.

Back in Norfolk I decided I wanted to build a kiln like Sabine's which is a two firebox Olsen fast-fire type kiln similar to the one I fired with Douglas Phillips. To plan each course of bricks I used a combination of small cardboard brick templates cut to scale and moved them around on the table until I properly understood how the flue and fireboxes would work, and then I converted it to a digital layered Adobe Illustrator file. I had Joe Finch's book 'Kiln Construction: A Brick by Brick Approach' to hand at all times. I then took the biggest commitment of all and ordered the bricks.

I started building the kiln with the firebox floor directly on the concrete foundation, and then I panicked about the possibility that the concrete would get too hot too quickly and explode during the first firing causing the whole thing to collapse, so I took down the 11 courses of bricks I had dry laid, put a layer of hollow concrete blocks and a layer of ceramic fibre between the base and the firebox floor and started again. This had the additional benefit of raising the level of the fireboxes so you don't have to bend down too much to stoke.

The actual building of the kiln wasn't too onerous. I had done so much homework I knew where every brick should go and kiln bricks are mostly dry laid with some expansion gaps, as the whole thing expands and contracts as the temperature changes. There were inevitable delays when I had to enlist a welder friend to do the ironwork and a builder friend to help me with the roof but I completed my first pack on 20th March 2019 and with the help of some family and friends I had a very successful first firing.

If anyone is thinking of building their own wood kiln I would recommend checking what source of wood you have available as it may influence your firebox design. My first two firings were achieved with free wood that I scrounged, but it was an awful lot of work to prepare. Pallets are readily available, but unless you design a firebox that will take a whole pallet (I have seen it done) they have to be cut up. The solid blocks that are used in pallet construction are often made of glued chippings and they do not burn away properly, clogging up the ash pit, along with all the melted nails.

Here are some contact names and some sobering figures. I originally bought 750



heavy firebricks for the firebox area, 212 grade 26 HTIs for the chamber and 120 HTI arch bricks. This cost me £2200 from Terry Green at ris-ltd@btconnect.com. I spent another £1600 on kiln shelves and heavy fire bricks cut to size for kiln props from walterbrayford@gmail.com at Acme Batt Co. On top of that you have to allow for the cost of the concrete base, sand, fire clay, wood to

make the arch former, ceramic fibre to go over the arch, ironwork, kiln shed...

If anyone is interested to see more photographs of the build or some video clips of my most recent firing you can visit my website claireknightalby.co.uk or look back on my Instagram feed to September 2018 @claireknightalby.

Claire Knight



CLAIRE KNIGHT, BACK TO THE WOOD, CONTINUED



Photographs, Claire Knight

MEMBERS' WEBSITES:

www.amandabanham.com
www.angelamellor.com
www.angliaclaysupplies.co.uk
www.anniehullceramics.uk
www.annhebdenceramics.co.uk
www.antontoddceramics.co.uk
www.joarnoldceramicsetc.co.uk
www.artsculpt.co.uk
www.brendagreenart.co.uk
www.brickhouseceramics.co.uk
www.cathydarcy.com
www.ceramicsbuyanja.co.uk
www.chrisrumsey.co.uk
www.claireknightalby.co.uk
www.corbykilns.co.uk
www.christinepike.com
www.desaphilippi.com
www.fionafitzgerald.carbonmade.com
www.getfiredup.org
www.harveybradley.co.uk
www.helenhpottery.co.uk
www.helenmartino.co.uk
www.iangeorgeceramics.co.uk
www.ruthgillettceramics.co.uk
www.ianvance.net
www.jackiewatsonpottery.co.uk
www.janehollidge.co.uk
www.jeremypeake.co.uk
www.jjvincent.com
www.johnmasterton.co.uk
www.judsonsinfrance.com
www.katherinewinfrey.co.uk
www.katiespotterystudio.co.uk

www.lindaluckinpottery.blogspot.co.uk
www.lydiacollings.co.uk
www.lorrycudmoreceramics.com
www.madeincley.co.uk
www.madelainemurphy.com
www.magggygardiner.com
www.mariamcullumceramics.co.uk
www.markjudsonart.blogspot.com
www.marywyatt.co.uk
www.moiragoodall.com
www.nickysheales.co.uk
www.ozonelouise.com
www.paulwestley.net
www.philarthurpottery.co.uk
www.potterycourses.com
www.potterycourses.net
www.richardbaxter.com
www.roadlesstraveller.net
www.robibbyceramics.co.uk
www.rockwellpottery.com
www.rowanhumberstone.co.uk
www.ruthgillettceramics.co.uk
www.sandylarkman.co.uk
www.sharonlaslett.co.uk
www.sonialewis.co.uk
www.spaceforclay.com
www.spettigue.com
www.stephenmurfitt.squarespace.com
www.susancupitt.co.uk
www.suffolkstoneware.co.uk
www.swaffhampotter.co.uk
www.waterloohouseporcelain.com

ICKWORTH WOOD FAIR



Sadly this year, due to the ongoing Covid pandemic, the National Trust have confirmed that this year's Wood Fair will not be held at Ickworth as usual, although they expect next year's events to go ahead as normal.

This is a real shame as Anglian Potters always put on a great array and quality of ceramics which bring visitors back year after year to look and buy.

For the last couple of years the organisation for this event has fallen to Helen Humphreys and myself. I book and liaise with the NT while Helen organises, with great efficiency, stallholders, fees, tent collection, erection...and more!

Due to other commitments Helen has decided to step back from this rôle, and I will take over the booking and organisation for next year. A huge thank you Helen for all your hard work!

Fingers crossed for next year (and no rain) – watch this space.

Claire Porter

Lockdown Challenge



Nicki Darrell



Claire Knight



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

POTTERYCRAFTS LIMITED

"Touching earth through the hands of a potter"

Members discount:
5% off kilns & equipment
10% off materials

Roderveld wheels, equipment & POTTERYCRAFTS kilns are built by our dedicated team to an exceptionally high standard at our warehouse in Stoke-on-Trent, England.

"Our UK manufactured Wheels & Kilns"

"For the beginner and expert in ceramics & pottery"

- Kilns
- Wheels
- Glazes & Stains
- Raw Materials
- Bisque & Moulds
- Extensive Range of Clays
- Helpful & Friendly Advice

Potterycrafts Ltd
Campbell Road, Stoke-on-Trent, ST4 4ET

Tel: 01782 745000 www.potterycrafts.co.uk
Fax: 01782 746000 sales@potterycrafts.co.uk

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

Sonia Lewis: high-fired ware, porcelain 01353 688316

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

Moir 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.

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 1/2t) 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

PUBLIC LIABILITY INSURANCE

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.

Editor

Jeremy Peake

Land Lines

at the Upper Gallery, Old Fire Engine House,
25 St. Mary's Street, Ely.

1 October-22 November

Preview Wed 30 September
6pm-8pm.

All AP members and friends welcome.

ANGLIA CLAY SUPPLIES

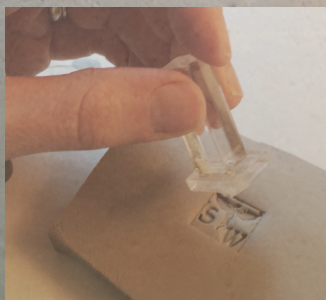
www.angliaclaysupplies.co.uk

**SUPPLIER OF MATERIALS, TOOLS
AND EQUIPMENT TO NORFOLK'S POTTERS**
Stocking Potterycrafts, Scarva & Rohde products

Alby Craft Centre, Cromer Road, Erpingham,
Norwich, Norfolk, NR11 7QE

07947 880163

We have teamed up with Anglia Clay Supplies to offer a new range of pottery tools, including paper resists and wooden/acrylic templates, which will be available through their shop.



We also offer custom clay stamps and formers/templates. For these bespoke products, please email us with your requirements at:

mail@phoenixengraving.co.uk,
or call us on 01263 834797.

DIARY DATES

**Anglian Potters at Ferini
Gallery, Pakefield**

Fridays, Saturdays and Sundays
in October, 11am-4pm

Peter Hayes

18 October
Mundford

Rebecca Appleby

29 November
Mundford

Keith Brymer Jones

17 January 2021
Mundford

**All above dates are subject
to cancellation**

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
on application to the Membership
Secretary)

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

ADVERTISING RATES

Price: Per issue, 4 issues a year

Full page w 18cm x h 26.8cm £60.00

Half page w 18cm x h 13.4cm £30.00

Third page w 18cm x h 8.8cm £20.00

2 column w 11.8cm x h 17.6cm £26.00

2 column w 11.8cm x h 8.8cm £13.00

1 column w 5.7cm x h 17.6cm £13.00

1 column w 5.7cm x h 8.8cm £6.50

Leaflet inserts (500) £50.00

Copy dates:

Spring Issue 1 February

Summer Issue 1 May

Autumn Issue 1 August

Winter Issue 1 November

Copy:

To be supplied as .jpg, .tif, .pdf
Advertisements can be designed if text
and pictures (minimum 300dpi) are
provided. Printed in full colour.

Contact:

Peter Warren, Editor

peter@peterwarrenceramics.com

01462 621946

DEADLINE FOR THE WINTER NEWSLETTER

1 NOVEMBER 2020

FOR PUBLICATION BY

1 DECEMBER 2020



Tony Pugh with the kiln donated to Anglian Potters: See Chairman's Letter