



# NEWSLETTER



SPRING 2020

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

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## CHAIRMAN'S LETTER



I know this is the Spring Newsletter, but it doesn't really feel like it yet, as I am writing this at the end of January. It was great to see so many members and visitors at the recent demonstration by Brendan Hesmondhalgh. I think everyone must emerge from hibernation at the start of the new year! It was very inspiring, not only to see how Brendan works with clay but also to hear him talk so frankly about what it means to make a living working with clay – not the easiest of careers.

The start of the year has also seen a new series of the Great Pottery Throwdown on the TV. I know this isn't to everyone's taste, judging by the comments on social media (or is it anti-social media?) when it first started, but if you remember it is television and not real life, it can be interesting and fun. It has certainly inspired lots of people to get involved with clay, and I've had many comments from customers that it has made them realise how much work is involved in what we do. So perhaps it is Reithian after all – entertain, educate and inform! Trudy has worked her magic again, and one of the stars, Keith Brymer-Jones, will be coming to us for a demo day next January. It's a long way off, so don't hold your breath yet. It's good to see that some of the participants in previous series have gone on to establish themselves in the ceramics world. I bought two lovely bowls made by Tom Knowles-Jackson at Hatfield this year. I see from the AP Group Facebook page that lots of members are busy copying the challenges. Maybe blindfolded throwing as a future event?

We continue to work on getting the site sorted for camp, although it has been slow progress due to the waterlogged state of the ground. We decided to

purchase a large static caravan to act as a 'headquarters' while we get things going, and hopefully this will be on site soon. We have set up a sub-committee of the main committee to manage the build of the site and the camp committee are planning to meet later in February to see what might be done in the summer. So, we hope to have activities this summer – certainly kiln building sessions! More info as and when we get any.

The Christmas show at All Saints was a great success, with sales exceeding last year, so thanks again to Ian and the team for putting on a wonderful event. The next show is at the Undercroft in Norwich, starting straight after Easter. This venue has developed into a very good site for shows – what appears at first to be a dingy concrete bunker is transformed into a professional exhibition space, and has delighted the visitors. Please do go along and support the exhibitors.

Once again, Trudy has arranged a full set of exciting demonstrators for us this year, so I hope to see you at Mundford for one of our days out!

*John Masterton*

## ANNUAL SELECTION MEETING

Our annual selection meeting will take place on the 26th April at Mundford. To apply, please contact Helen Humphreys (see list of officers on this page) as soon as possible. She will send you details and an application form.

The closing date for applications is the 31st March 2020. You will need six ceramic pieces that represent the best of your work and stand well together. We need your *curriculum vitae*, artist statement and six good digital images of your work.

Applicants for Selected Membership must have shown their work before in two of our open exhibitions.

If you are unsure about applying, we can arrange an informal feedback session for you at one of the demonstration days at Mundford.

*Helen Humphreys*

## COVER PICTURE

Richard Heeley  
at Mundford

Photograph: Carolyn Postgate



## CONTENTS

Page 2	Anglian Potters Officers   Chairman's Letter   Annual Selection Meeting
Page 3	Editor's Notes   Raku Workshops   Clay Price Increase
Page 4	Christmas Exhibition, All Saints, Cambridge
Page 6	Special Raku Day
Page 8	Richard Heeley at Mundford
Page 10	Magdalene Odundo at The Sainsbury Centre, Norwich
Page 12	Raku Day, Pelion, Greece
Page 14	Shelfies
Page 15	Members' Websites
Page 16	Stamford Pottery Market   From The Archives
Page 17	Ferini Art Gallery   AP Clay Stores
Page 18	Brendan Hesmondhalgh at Mundford
Page 20	<i>Flock</i> at Christ Church, Ware
Page 22	Pottery Courses run by Members
Page 23	Events in 2020
Page 27	Ceramic Helpline
Page 28	Diary Dates   Membership Fees   Advertising Rates   Deadline



Members will undoubtedly have noticed my subtle approach, on demonstration days at Mundford, asking for volunteers to write a report of the day's event for the Newsletter. The idea is to share the task around so that the same person is not called upon too often but, just to prove this theory completely untrue, you will find Harvey Bradley's name at the bottom of the feature about Richard Heeley on page 8. I found myself totally embarrassed, though, when I found, on the completion of her report of the Brendan Hesmondhalgh demonstration, page 18, that the young lady was a new member attending for the first time. What a baptism. Many thanks, Keeley and Harvey.

It was good to have communications from our missionary stations in France: Mark Judson who lives and works near Poitiers and Alan Baxter, founder member of East Anglian Potters Association, who is working in the Pyrenees. (see page 23).

Nicki Darrell has, I hope, started a new series called: 'Shelfies' (page 14): letting members know what is on the shelves at home. There is a queue beginning to form, so please get your pictures and descriptions to me A.S.A.P.

Nobody wants to see the prices of our clays increasing but such rises are inevitable (see this page). However, partly to show how much the service to members has improved over the past thirty years, I have included a piece from a 1989 newsletter (page 16) which gives prices for just three types of clay but the bags were 25 kilos instead of 12.5 kilos. Health and Safety might have saved your back but certainly not your purse/wallet.

*Peter Warren*

## RAKU FIRING WORKSHOPS

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

We will use a selection of 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 to 4pm. A simple lunch of soup and bread is included, and refreshments will be available all day. Please advise of any dietary requirements.

I have limited places available for Sunday 22nd March 2020; subsequent Sunday sessions will be held throughout the Summer and Autumn. 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](http://www.claycourses.co.uk)  
e mail: [richardwilks@claycourses.co.uk](mailto:richardwilks@claycourses.co.uk) or telephone 01692 538320.

## CLAY PRICE INCREASES 2020

Valentine Clay prices are being increased by 3% from the 1st of February 2020. That increase will be applied to all Anglian Potters clay sales with effect from the 1st June 2020.



# CHRISTMAS EXHIBITION, ALL SAINTS, JESUS LANE, CAMBRIDGE



*J.J. Vincent*



*Ian Evans*



*Peter Deans*



*Jan Elliott*



*Cathy D'Arcy*



*Liz Deeks*





*David Stonehouse*



*Kasumi Murai*



*Frank Logan*



## SPECIAL RAKU DAY

A few members of Anglian Potters got together on Wednesday 23rd October 2019 for a Raku Day. It was hosted by Sandra Hall at her home in Hullbridge, Essex. We were helped, guided and instructed by Martin George as most of us had only ever done a small amount of Raku before. Sandra had recently obtained a second-hand Raku kiln for using propane gas, plus many extras, including a selection of glazes which she wanted to try out. Lucy Fowler brought along her metal bin Raku kiln also for propane use, which she obtained from 'Make a Raku Kiln' at the Potters Camp in Shotley earlier this year, and it was only the second time it had been used.

We all brought our own pots, some pre-glazed, and others brought glazes to try out.

Once things got under way through the expert guidance of Martin, we were all thrilled at the speed of firing and the methodology of obtaining glazed pots. Inevitably, with our lack of experience a number of pots cracked and the glazes (even after test firing) were variable in their colour.

However, this was all part of the learning experience and it was great fun, thoroughly enjoyed by all.

Even with our lack of experience we managed about 6 firings of the two kilns resulting in many successfully fired pots, and we were pleased and impressed by the positive results.

Chili con carne, rice and salad was provided by Sandra, and Lucy brought some homemade cake.

It was a great day out and we are slightly more experienced and have learned how to avoid a few silly mistakes. We are definitely looking forward to the next one which should be sometime in the new year.

Many thanks to Sandra, Martin and Lucy for such a great day; and also the weather which managed to keep dry for us.

*Chris Bullock*



*Photographs Chris Bullock*





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## RICHARD HEELEY AT MUNDFORD



Many of us who recognize Richard's work from Art in Clay and similar prestigious shows perhaps anticipated that our day would be entirely centred on his highly-developed blue and white work. The ongoing story was much broader than this.

Sunday autumnal colours helped thread our ways to a busy potters' Mundford welcome. Sunlight arrowed through the parted curtains to warm the seductively translucent porcelain. Finely-finished plates and bowls glowed enticingly, many standing proudly on their individual boxes – expressive brushwork reflecting their designs. For scene one, tall curtains closed. Images glowed on the screen. Coffee doors softly shut and the drama began. Richard's voice echoed through the darkness speaking of his teacher's influence in advising an 'all arts set' of A-Levels. This set the foundation for his career by fostering a deep interest in illustration and painting – ideal for his ceramic development.

Images of the rugged coast in Wales shone dramatically, illustrating his annual visits spent sketching. Carefully observed drawings provide source material for his blue brushwork designs, encouraging new images to evolve.

Scene two built on the excitement of moving house and workshop to rural Shropshire where he discovered abundant fuel and space to build new kilns. Richard enthused about the

Bourry style of down-draft wood kilns and described his newly-built version in the oak woods of the Hempmill. With Steve Harrison helping and advising, a large version was constructed and fired in co-operation with Clay College students. We sensed his eagerness to build an even bigger

'train' version.

Environmental concerns and his desire to become carbon neutral are being addressed through coppicing his own willow trees for fuel, thus encouraging new growth in the woodland. In addition his adapted Bourry fire-box, thanks to its amazing efficiency, rapidly ignites cut wood (even green wood) which then burns without smoke. Already the thrills of flame playing on clay surfaces and a developing passion for Shino glazes are opening up rich new territories for exploration. Hall lights glowed again as images faded. Coffee-break bustle disguised scene changes – wheel, tables, camera and lighting shuffled to prepare space for the Throwing Demonstration.

Act two. Hall lights subdued, spot lighting dazzled as the silent wheel-head spun and clay lumps morphed to shapely pot forms spreading the screen with their presence. Fluent commentary smoothed the flowing changes with descriptions and advice; 'create the inner shape first – the outside will follow' as well as 'throw the pot... then, throw the pot'.

Richard's clay sources include any of the regular porcelains (Audrey Blackman, Royale etc) but he prefers to buy clay a year in advance in order to help plasticity through aging. He also believes in recycling older clay; blending it with new

batches. He noted the shrinkage rate of porcelain is very high at 20%. Questions increasingly crowded together to stave off the lure of lunchtime.

The Intermission declared its time to retreat, encouraging us to linger at food-laden tables before seeking spaces amid the potterly chatter, to pick up old friendships and meet new folk. Refreshed in body and spirit we now found time to view the transient display of members' own pots – the familiar, the hesitant, and many new departures patiently awaiting comment and consideration.

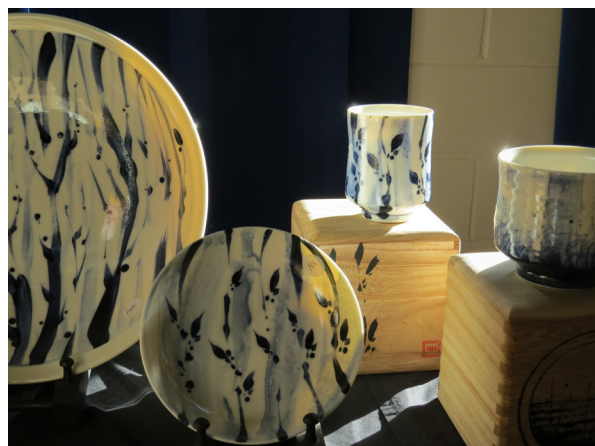
Raffle called. Act three. Lights darkened and spotlights again agreed to glow; dwelling on the well-practised tricks of turning and decorating.

Richard considers simple straight-sided bowls and shallow plate forms to be ideal blank canvases for his brushwork. He treasures a wide variety of brushes from which to select, decorating with an oxide *gosh*-based blend; 'Brushes make the positive marks whilst sponges make the negative'.

As time passed, the well-fed Sunday afternoon slowed only a fraction as satisfying guidance and more tricks of the trade were gleaned. He encouraged us to visit his Hempmill Pottery and Cooking School in the glorious Market Drayton countryside. Then finally the honour of respectful applause grew from which Richard could take his bow.

Harsh finale lights glared and our pop-up theatre dissolved amid the crumbs of cake, drinking of tea and coffee. Myriad helpers stacked chairs, cleared tables, cleaned floors as brief conversations were snatched around frantic last thoughts. Finally farewelled journeys ventured into the winter darkness. The hall left silent, clean and empty – as memories from the day were carefully ferried across our many Anglian shires.

*Harvey Bradley*







*Photographs: Carolyn Postgate*



# MAGDELENE ODUNDO 'THE JOURNEY OF THINGS'

## AT THE SAINSBURY CENTRE, NORWICH



On the other side of winter, I made my second visit to the Sainsbury Centre in Norwich to see again the amazing Magdalene Odundo exhibition. My first visit had been the day after it started, when a guided tour was on offer. This time, taking a longer, more enlightened personal view of the exhibition, I entered the lower gallery at the start of the journey, meeting straight on the essence of Magdalene's African and cultural influences: large, powerful hand-built forms, smoked lustre blacks and bright orange terracotta, burnished to perfection, swollen bodies pulling in towards the extended necks then broadening out again to the rim. Much of Magdalene's own 50-plus works in the exhibition continue in this style, each piece stating its own presence, some pots being deliberately distorted or extended to give emphasis to the form.

Moving on into the next exhibition space brought me to the start of some of the hundred works chosen by Magdalene from her 'Journeys' for inclusion in the exhibition. At first sight they presented a cultural change, some familiar names and pots. However, the realisation set in that many of these, too, had a connection with Africa. Two teapots, possibly made in Africa by Michael Cardew, who spent several years there, in Ghana (1942-1948) and later in Nigeria (1951-1965), where he set up a pottery and training centre at Abuja. Also in this collection, a stoneware teapot by Ian Godfrey decorated with hints of Nigerian Ibo pottery, a small and exquisite Chinese black burnished teapot, (unknown

maker), and a teapot by Walter Keeler. On the back wall was a stone-carved figurative bas-relief depicting wrestlers by Henri Gaudier-Brzeska.

The exhibition continued along a wide corridor, displaying early African pots and early pottery by Magdalene herself, clearly demonstrating the roots inherent in her own work. Here also a pot by Ladi Kwali made in Abuja at the time Cardew was there, decorated in the traditional style of the region.

Gathered all together in the main gallery was a striking collection of Magdalene's pots from private and public collections. In a short film about her making methods, very much in the traditions of African women potters, I was reminded of the methods employed by Ladi Kwali. Pulling and stretching from a block of clay, hollowing and thinning the walls, adding fat coils, squeezing and thinning, before skilfully using scrapers and kidneys to smooth and shape the form against the outside hand. Magdalene told how the human figure informed the basis of the forms she makes, taking particular care of the relationship of the inside to the outer surface. She equates this concept in



a poetic way, reminding us how a woman can carry life inside her.\* (even suggestions on some pots of inverted belly buttons.)

As I moved through the exhibition, I found myself feeling a closeness to Magdalene's sensibilities in the diverse



selection of artworks shown alongside her own work: a black-figured amphora from Etruria; textiles, including African woven hangings and even an Elizabethan lace ruff; sculpture by Edgar Degas and Barbara Hepworth.

To my mind, if anything epitomizes a point where sculpture and ceramics meet, it is the work of Magdalene Odundo.

Of special meaning to me were two framed black-and-white photographic images of plant forms, from a book by Karl Blossfelt whose images had informed the work I had produced for the Ferini Exhibition last October.

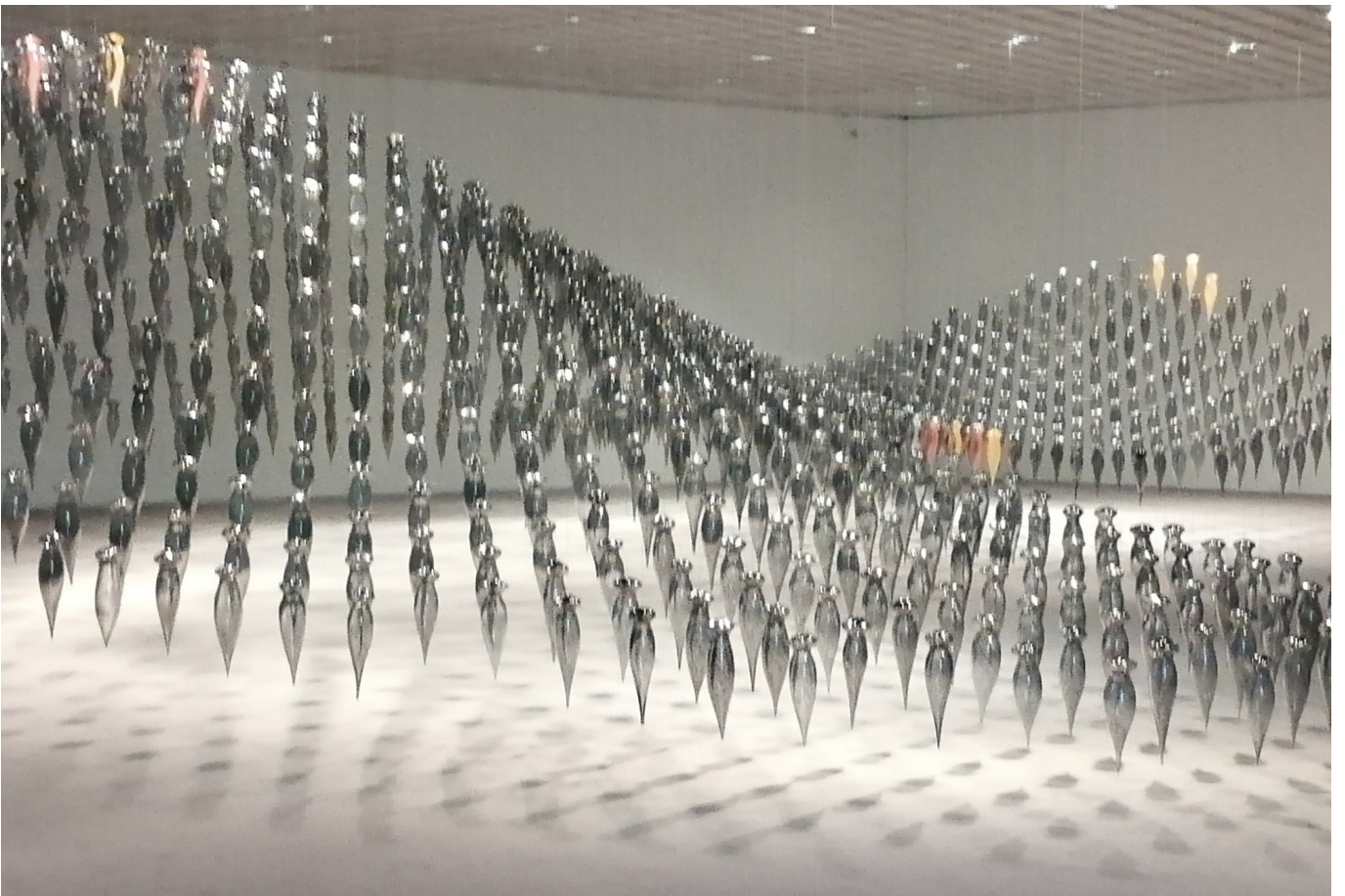
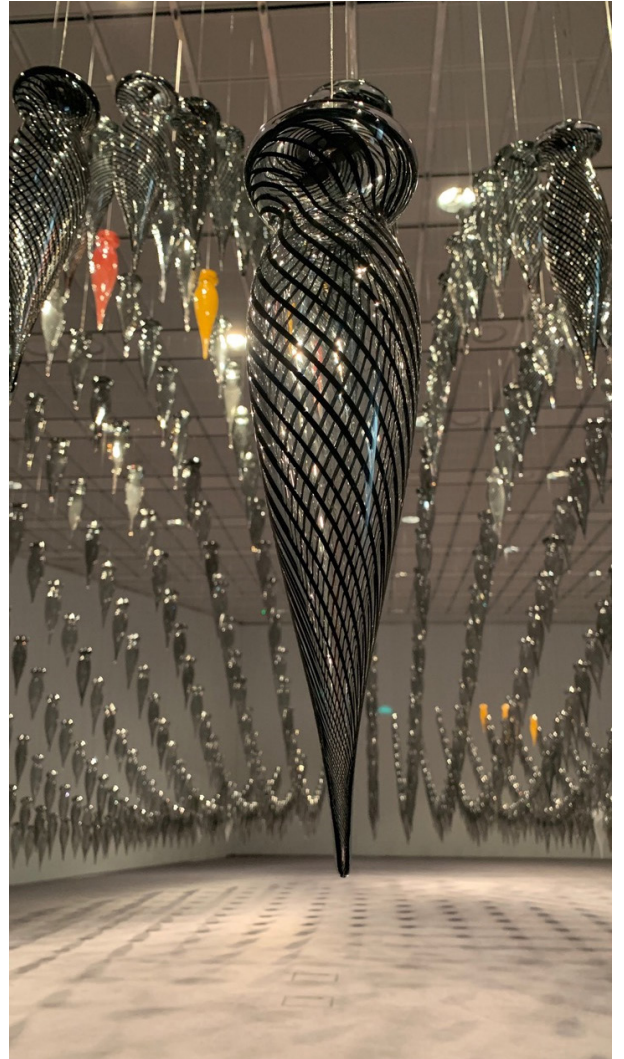
Finally, contained within the large underground gallery (about the size of the hall at Mundford), a spectacular installation, Transition 11, hand-blown glass commissioned by Magdalene, consisting of 1001 inverted tear drop shapes, These were hung from the gallery ceiling, sweeping like a murmuration of starlings.

\*I recall visiting an exhibition of African Art in London at what was then The Museum of Mankind. In a display of African pottery, it mentioned that the potters, mainly women, also served as the village midwives!

Footnote:- Lady Sainsbury, until she died at the age of 103, was Anglian Potters' President. Her passion for collecting ceramics, both ancient and modern, has formed the basis of the Sainsbury Centre's permanent collection.

*Ray Auker*





Photographs: Stephen Moriggi, Gayn Durand-Graue, Roberta Bateman



## RAKU DAY

Ano Lechonoa, South Pelion,  
Greece. September 2019, 33°C

The setting for the day was the Ceramics Museum on the edge of a traditional Greek village near the city of Volos. The museum was established in 1790 and is still run by the Anetopoulos family. Originally the establishment started life making decorative plaster items for Greek neo-classical buildings.

A delightful olive grove housed this museum, a shop selling ware from Greek potters, an electric kiln, studio spaces and a small outside amphitheatre for talks. There was also an old brick kiln no longer in use plus a tunnel kiln looking equally redundant.

We had driven past this establishment on many occasions and, to be honest, the ware displayed externally, mainly terracotta garden ware and a cabinet of vividly coloured plates and bowls, had never been on our priority list. "We must go in one day" was our comment.

However, as the saying goes, "Never judge a book by its cover." What we discovered was something different.

We were greeted by ninety-two year old Vasilis Anetopoulos, smartly dressed in a summer suit, shirt and tie and a very warm welcome. This was an annual demonstration day – a Greek Mundford Day – in reality.



Yes, very little of the shop ware was of my choosing, mainly being for the tourist market. However, in the olive grove many Greek potters, a very friendly bunch, were demonstrating, mainly hand-building. A Raku kiln was roaring away beside them. We arrived



at the perfect time to see the opening (900°C). The pots contained within this kiln were the work of Thessaloniki potter Giorgos Vavatsis. They were stunning: wrapped or 'saggered' ware using a variety



of additions – salt, sugar, copper sulphate, ferric oxide etc. Gently splashed with



water, the wrappings broke away to reveal spectacular colours.

There was also the work of Kostas Karakitsos from Kavala who, incidentally, trained at Cheltenham. The second 'naked' raku kiln revealed some equally stunning work. The biggest name, with work from the second kiln, was Maro Kerasioti from Athens.

We spoke with a group of potters from Thessaloniki who had travelled for four hours especially for this day. They were in awe of the artists who were demonstrating – names unknown to me but one can imagine their equivalent in the UK.

The museum itself was somewhat



lacking in order: dusty and dark (Greek power cut). However, a huge variety of work, the typical black and gold, a collection of black ware from the island of Skopelos (the Rodias family of Skopelos and the Anetopoulos family are related) and many moulds for the architectural works of old.

We left with an offer of a visit to the studio of one of the Thessaloniki potters in the future and the offer of





a coffee from Mr Anetopoulos when passing again. Most importantly we left with a very warm glow from the sun, the kilns and the delightful people we had met. It was essential that we headed to a local taverna by the sea to celebrate in true Greek style with tsipouro and meze.

*Liz Smith*

*Photographs: Graham Smith*





## SHELFIES

Whenever I go into a fellow potter's house I am always fascinated to see what ceramic work they have on display. After the last committee meeting an idea was floated to have a regular feature in the Newsletter about a shelf of pots in different member's homes. I volunteered to kick it off so here goes. Who will take up the challenge for the next Newsletter?

I have an extensive selection of other people's work in my home, I would hesitate to call it a collection as it is so varied, but all the pieces are ones I have fallen in love with and purchased, or been given by generous friends, or have some personal history attached to them.

Unfortunately a lot of them are not on display all the time due to lack of space and a pair of very clumsy (or perhaps, destructive) cats which we inherited from our daughter. However, the top of our piano seems to be relatively safe and these are the pieces I have on it at the moment amongst the clutter of pebbles, corals and other beach finds.

As you can see, there are some beautiful salt-glazed pieces by friends which have come out of recent salt firings – Ray Auker's tiger skin bottle was one of several he produced for the autumn firing. Both Liz Lewis and Frank Logan's pieces are ash glazed in the salt kiln but with very different results. Liesel Lawrence's Sitting Bird is my most recent purchase from the Christmas show at All Saints – I sat and looked at it all day when I was invigilating and couldn't leave the church without it!

Andy Wright's book brings back memories of an extremely cold weekend participating in *Craftaega* at Sutton Hoo. Matthew Blakely's jar has so many wonderful things going on all round it, that I turn it regularly to enjoy a different view.

Tucked away at the back are a few pieces of mine, a carved ceramic figure, a silver birch pot (*obvara* fired by Frank), a small matt grey pencil pot that got completely buried in ash in one of the firings of the old wood kiln at camp and a unfinished 'fossil' fish carving, emerging from a lump of Portland stone.

*Nicki Darrell*











Angela Mellor

Photograph: Angela Mellor

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[www.katiespotterystudio.co.uk](http://www.katiespotterystudio.co.uk)  
[www.lindaluckinpottery.blogspot.co.uk](http://www.lindaluckinpottery.blogspot.co.uk)  
[www.lydiacollings.co.uk](http://www.lydiacollings.co.uk)  
[www.lorrycudmoreceramics.com](http://www.lorrycudmoreceramics.com)  
[www.madeincley.co.uk](http://www.madeincley.co.uk)  
[www.madelainemurphy.com](http://www.madelainemurphy.com)  
[www.maggygardiner.com](http://www.maggygardiner.com)  
[www.mariamcullumceramics.co.uk](http://www.mariamcullumceramics.co.uk)  
[www.markjudsonart.blogspot.com](http://www.markjudsonart.blogspot.com)  
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[www.nickysheales.co.uk](http://www.nickysheales.co.uk)  
[www.ozonelouise.com](http://www.ozonelouise.com)  
[www.paulwestley.net](http://www.paulwestley.net)  
[www.philarthurpottery.co.uk](http://www.philarthurpottery.co.uk)  
[www.potterycourses.com](http://www.potterycourses.com)  
[www.potterycourses.net](http://www.potterycourses.net)  
[www.richardbaxter.com](http://www.richardbaxter.com)  
[www.roadlesstraveller.net](http://www.roadlesstraveller.net)  
[www.robbibbyceramics.co.uk](http://www.robbibbyceramics.co.uk)  
[www.rockwellpottery.com](http://www.rockwellpottery.com)  
[www.rowanhumberstone.co.uk](http://www.rowanhumberstone.co.uk)  
[www.sandylarkman.co.uk](http://www.sandylarkman.co.uk)  
[www.sharonlaslett.co.uk](http://www.sharonlaslett.co.uk)  
[www.sonialewis.co.uk](http://www.sonialewis.co.uk)  
[www.spaceforclay.com](http://www.spaceforclay.com)  
[www.spettigue.com](http://www.spettigue.com)  
[www.stephenmurfitt.squarespace.com](http://www.stephenmurfitt.squarespace.com)  
[www.susancupitt.co.uk](http://www.susancupitt.co.uk)  
[www.suffolkstoneware.co.uk](http://www.suffolkstoneware.co.uk)  
[www.swaffhampotter.co.uk](http://www.swaffhampotter.co.uk)  
[www.waterloohouseporcelain.com](http://www.waterloohouseporcelain.com)



[illegible]Four ceramic vessels, possibly vases or pots, are displayed against a dark background. Each vessel has a light-colored, textured body and a dark, wavy, horizontal pattern near the top. The vessels vary in size and shape, with some having a more rounded body and others being more slender. The lighting creates soft shadows on the surface they are resting on.

Proud Organisers of Art in Clay Hatfield  
21st, 22nd & 23rd August 2020

Ian Harris

Valentine Clays Ltd  
Manufactured in the Heart of the Potteries...

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Laura Crosland



Ashraf Hanna



Gin Durham



Lindy Martin





## SNEYD CERAMICS LIMITED

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Burslem, Stoke on Trent,  
UK, ST6 3BZ.  
TEL: 01782 814167  
Email: [sales@sneydceramics.co.uk](mailto:sales@sneydceramics.co.uk)  
[www.sneydceramics.co.uk](http://www.sneydceramics.co.uk)**

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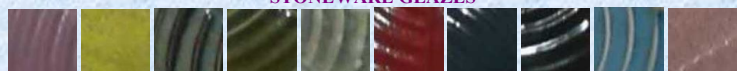
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## AP CLAY STORES

Clay from Valentine, Staffs: an inexpensive 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

<b>Special Fleck</b>	£5.10
<b>ES5 Original</b>	£11.30
<b>White B17C grogged</b>	£6.90
<b>ES40 Handbuilding</b>	£14.85
<b>ES50 Crank</b>	£9.50
<b>V9G Dark</b>	£5.05

### EARTHENWARE

<b>Red (1080°C-1160°C)</b>	£4.05
<b>White (1060°C-1150°C)</b>	£9.65

### PORCELAIN

Firing 1220°C-1280°C

<b>P2 Porcelain</b>	£11.00
<b>Royale Porcelain</b>	£15.30
<b>Porcelain Grogged</b>	£16.35
<b>Audrey Blackman</b>	£16.70

### March, Cambridgeshire

**Denise Brown,**  
Grange Farm, Whittlesey Road  
Benwick, March, Cambs PE15 0XU  
07949 442772  
[info@denisebrown ceramics.co.uk](mailto:info@denisebrown ceramics.co.uk)

### Norfolk

**Nicki Darrell**  
46 Church Road, Cantley  
Norwich NR13 3SN  
01493 701525  
[cantleypottery@gmail.com](mailto: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](mailto:mother.hen@e-chickens.com)

### Suffolk

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

## FERINI ART GALLERY, LOWESTOFT

### Anglian Potters Exhibition 'Palimpsest/Transformed'

Applications Welcomed

After last year's successful format, the Ferini Art Gallery, Pakefield, is holding another exciting Autumn potters exhibition – the sixth for Anglian Potters in recent years.

Contact Mary Wyatt ( [marywyattart@gmail.com](mailto:marywyattart@gmail.com) ) who is organising this year's event.

Applications will be treated on a 'first come first served' basis with space for 25 Anglian Potters.

Our working title is 'Palimpsest/Transformed' a term that indicates something re-used or altered but still bearing visible traces of its earlier form.

*Mary Wyatt*





## BRENDAN HESMONDHALGH AT MUNDFORD



When I saw that Brendan Hesmondhalgh was demonstrating to Anglian Potters in Mundford, as a sculptor of animals myself, albeit in my infancy, I jumped at the chance to attend. This would be my first venture on Sunday with AP as this is normally a family day.

Arrival was early: 9am, to help set up; it was mentioned that 100 people were attending. As the last of the tables and chairs were put out people filled the venue, food was prepared, teas and coffees made and seats occupied.

During this time Brendan quietly moved around the hall setting up. His sculptures were at one end of the room backlit by the windows and looking absolutely resplendent. My excitement grew and I wasn't alone. Conversations about clay abounded along with compliments for our visitor. As the time for the demonstration approached quiet descended, the bag of clay was open awaiting its purpose alongside various well-used tools.

An introduction welcoming everyone was given by John Masterton and various AP matters were discussed whilst Brendan was wired for sound.

With the lights switched off Brendan introduced himself from the rear of the hall, giving us his background, summed up neatly by few words and a short slideshow. Although time spent at two Colleges of Art was hugely influential they were a generation's worth of time

and experience ago.

It was clear this would be a cracking demonstration, this ceramicist knew not only his clay and chosen forms but had a head for business and the vagaries of the people in front of him as well.

Now, down to the all-important demonstration. Brendan talked about capturing his subjects without overthinking them or overworking the clay; of keeping the 'clayness' of a piece, not mauling it until it lost all semblance of freshness, rather working with the clay, putting it together with a minimalist touch to give the essence of

an animal, not necessarily anatomically correct. This is where the tools came in. Some were pottery-specific but most would have had their home in a DIY store. Working with clay forms had a naturalness. Scoring and tearing and using the marks as character and holes as space which the imagination could fill.

Brendan quickly and easily transformed the lump of Ashraf Hanna clay into a dog atop a plinth, deftly working whilst explaining his technique. All working, finger marks and impressions were made on the reverse leaving the fresh feeling on the outside. Flowing lines were added giving reference, direction and balance to the piece, clay was added to give emphasis too, highlighting and sending the eye to different parts of the sculpture. Despite the speed with which the sculpture grew Brendan's efforts were not rushed, which echoed his sentiment on how his pieces are normally made. Long pauses were taken to answer all questions put to

him throughout the day.

I felt my connection to the piece grow along with my understanding of the artist. Despite demonstrating on a time limit and appearing not to rush, Brendan was able to construct two intelligible animals.

Colours were used and arranged in the same manner as the clay, adding emphasis to the lines, enhancing the animal's charisma and giving energy with simple effects which were stunning.

This funny, quick-minded man spoke of his own experiences over the years; the triumphs and disappointment; but remembering, above all, to be himself. It seems incredible that he could be disappointed with his work, looking at the art before us, but having an artist's soul and never-ending need to create means having artist's wobbles.

At the end of the demonstration I was drawn to revisit the sculptures again, to admire anew, to soak up greedily the impressive beauty before me and the essence of the person himself, not just what he had done but what he had not done.

My thanks go to all who arranged the AP event – it was truly successful in every way – and of course to Brendan Hesmondhalgh.

*Keeley Chapman*

*Photographs: Peter Warren*









# FLOCK, CHRIST CHURCH, WARE, HERTFORDSHIRE

## From inspiration to perspiration and back again

Making 161 porcelain doves would not be the way most people would want to spend a couple of months over the summer but that is what I did last year.

I was inspired to make this installation, entitled *Flock*, to commemorate the major refurbishment of the church where I am a member. The piece is suspended from a welded steel grid 6.5m above the floor of the bell tower of Christ Church in Ware. 160 of the doves are arranged in the form of a cross, representing the years since the church was first built, with one further dove joining the flock, representing the year of the building project.

I had a vision of what I wanted the finished piece to look like but found it impossible to convey my idea or work out the design through drawing, so I first made a ¼ scale model using paper birds hanging from threads. Blisters on my fingers from using the scissors for hours cutting out the tiny paper birds proved worth it when the design was approved by the church and I had the go-ahead to begin the real work.

Each dove was cut using a stencil from a thin sheet of porcelain paperclay and then draped between two cardboard tubes to dry with their wings raised. I chose to use paperclay for two reasons; firstly, this would give increased strength at the greenware stage, where I expected many time-wasting losses, and secondly, the fired pieces would end up lighter than if I had used regular porcelain, which would make hanging easier and require a lighter grid. There were indeed losses at each stage but thankfully these were relatively few, less than 10% overall.

I packed the birds in the electric kiln in piles of three, each stack propped in different ways with stilts of varying lengths to support the body, wings and tails. This produced subtle variations between the birds so that although they were all cut from the same stencil, as they slumped with the heat of the kiln they would each find a unique final form. As I unpacked after each firing I quickly discovered which birds had the most pleasing profiles and set these aside to be in prime position in the final hang.

Much experimentation was necessary to resolve the form of the doves and the method of suspension. I had originally imagined a single hanging point but

this resulted in birds that tilted in all directions, wings and tails crashing into each other, rather than hanging level and stable. Eventually I discovered that four points produced the result I wanted. For safety reasons, each dove had to have two separate hanging wires, so that if one failed, the second would prevent it crashing down with potentially nasty results. I chose a fine fishing line for the wires as this would give impressive strength with minimal visibility. Each bird has four holes and one wire passes down, under and back up from front to back, with the second one passing through side to side. I didn't want the resulting four strands running up to the grid to be so obvious, so I threaded them through a tiny bead which I glued in place about 6cm above each dove, giving the appearance of a single line per bird.

Whilst the fishing line has excellent properties, one of its drawbacks is that it is very slippery. Tying off the lines had to be totally secure or the knots could slide apart with disastrous results. Consulting a jeweller friend to find a solution, I used a soldering iron briefly touched to the ends of each line; this melted it, producing a bead which could not slip through the knot. Just for added security, I used hot melt glue too! I hung a few from my studio ceiling, next to an open window so they could blow about for a few weeks, to stress test the security of my hanging system.

Having covered my studio with two hundred pieces of fired white porcelain, I next had to work out precisely the hanging height of each bird, so that they would settle in the correct position, not crash into each other but create the beautiful effect I had first imagined! This proved to be the greatest challenge to my imagination. I made a map of the grid with each hanging point numbered and I had a list of 161 doves, to each of which I had to assign a height. No one was quite sure of the actual height of the space, not even the architect.

The piece would be visible from outside through two glazed gothic arches and I wanted the birds to fill this space whilst remaining above door height. In the end, I spent hours pouring over my list of dimensions, trying to imagine each bird in relation to those around it and hoping I had not made horrible mistakes in my calculations. I would only know for sure

when I actually hung them in position.

Practical challenges were not yet over... I still had to find a simple, inexpensive clip of some sort to attach the fishing lines to the metal grid. I knew that hanging 161 separate pieces would take me some hours working over my head, so whatever I used, it needed to be quick and easy. After much research, I settled on sprung wire loops, usually used for hanging shower curtains! Unglamorous but totally effective and almost invisible from the ground.

The final challenge was the installation itself. The builder had fabricated and installed the grid inside the tower, approximately 6.5m above the floor. The doves would hang down 0.75m from this at one end of the piece to 3m at the other. To fix them to the grid I would need to be up 5m from the floor, which necessitated me learning how to operate a scissor lift. This machine is a bit like a dodgem – not much finesse in its driving controls. The space inside the tower is about 3m square, with newly installed and very costly bespoke plate glass on two sides. Needless to say, manoeuvring around the space was done with extreme caution, as was raising and lowering the platform, with porcelain doves hanging above, below and to the sides of me.

After months of planning, experimenting and making, my piece is finally complete and in place, just in time for the grand community open day and special service of rededication of the church, to be conducted by the Bishop of St. Albans.

As I was writing this, I received a lovely message from a poet friend who had just seen *Flock* for the first time. She was writing a poem in response to seeing it; to me this is the greatest accolade an artist can receive, that a fellow artist makes a new work in response to something I have made.

So the journey is complete: from inspiration, through perspiration and back around to inspiration!

*Jan Elliott*

*Photographs: Jan Elliott*

*Christ Church, New Road, Ware, SG12 7BS*

*Tel: 01920 487267*

*Office hours: 9.00am-12.30pm*







## POTTERY COURSES RUN BY MEMBERS

Many members of Anglian Potters teach pottery in different parts of our region. Below is a list of those who have emailed details of their classes. If you run courses and would like to be added to this list, email the Editor. For full contact details consult your current Anglian Potters Membership List or see members' websites for further information on courses. This list will also be on our website.

### Paula Armstrong

Please note change of address:  
5 Rookery Place, Fenstanton  
Huntingdon PE28 9LZ  
Regular handbuilding classes. Monday morning, Thursday morning and evening.  
e: paula@parmstrongceramics.co.uk  
w: www.parmstrongceramics.co.uk  
t: 01480 700280

### Rob Bibby

Pottery classes in Woodnewton, Oundle.  
Tuesday 9.30 am-12.00 noon £15.00  
Tuesday 7.30 pm-9.30 pm £12.00  
Wednesday 6.30 pm-9.00 pm £6.00 per hr.  
Also one-off courses for individuals or groups of up to ten by arrangement.  
t: 01780 470866  
w: www.robibbbyceramics.co.uk

### Matthew Blakely

Mostly weekends but sometimes weekday class vacancies become available so it is worth checking. Throwing porcelain and glaze development.  
w: matthewblakely.co.uk

### Lorry Cudmore

Weekly pottery classes. Bungay, Suffolk.  
Beginners and more experienced welcome  
Hand building and throwing for beginners.  
Small classes Tues and Weds.  
e: lorrycudmoreceramics@gmail.com

### Mariam Cullum

One-to-one tuition in hand building and throwing. Nr Mildenhall.  
t: 07913 351611  
w: www.mariamcullumceramics.co.uk

### Peter Cuthbertson

Weekly courses for beginners and improvers in East Sussex (Nr Lewes) studio. Classes are small (max. four people) and tailored to suit student needs. Courses for groups of friends or family can be arranged. Three electric wheels and one kick wheel. Firings: electric, gas and, from time to time, wood.  
t: 07885 789102

### Helen Dixon

Pottery and sculpture classes now being organised in a newly established, dedicated clay classroom/workshop at Alby Craft Centre just outside Aylsham.  
t: 07947 880163

### Fire and Flux Ceramics

Gallery-Courses-Studios in central Norwich. Gwyn Durand-Grace (07342 968397) and Karen Kavanagh (07914 925802) Pottery courses run on a regular basis. Studio work stations to rent by as little as a half day per week on a monthly commitment.  
t: 01603 322796  
e: fireandfluxceramics@gmail.com  
www.fireandfluxceramics.wixsite.com

### Katie Gleeson

Courses run from Katie's Pottery Studio in Leiston Suffolk. One to one and small group tuition in traditional techniques of throwing, hand building, decoration, glazing and firing for all ages and abilities. Also a children's Saturday school and weekly residential courses can be arranged  
e: katiepotterystudio@outlook.com  
t: 07505 536940

### Peter Harding

Basic one-to-one sessions in throwing, turning, glazing, firing, setting up and equipping a workshop in Botesdale, Suffolk.  
e: peterharding@ymail.com  
Facebook: Suffolk Stoneware

### Annie Hull

Throwing and hand building 2-hour workshops in modern studio in North Herts. Up to 2 students per session with flexible course times.  
e: annie.hull@btinternet.com  
w: www.anniehullceramics.uk

### Helen Humphreys

Pottery in the Fens class in Waterbeach on Wednesday evenings and Thursday mornings. Contact Helen for details.  
e: helenhpottery@gmail.com

### Ingrid Hunter

New pottery and glass classes/ workshops from a small studio in Cotterstock, one mile from Oundle, Northants. Taster sessions, one-to-one, or max four people. Three hour sessions Monday and Tuesday mornings.  
t: 07720 347957  
e: ingridhunter@mac.com

### Bill Kohler

All forms of ceramics including throwing, coil, slab and sculpture in Royston, Herts.  
t: 01763 209159  
e: william.kohler@btinternet.com

### Sandy Larkman

Regular courses during term time in Suffolk. Tues, Weds am, Tues eve, and one-off group classes.  
w: www.sandylarkman.co.uk

### Adam Marsh

Courses, workshops, pottery parties for all ages and abilities.  
41 Conway Close, Ipswich IP2 8PS  
e: mail@adammarsh.co.uk  
w: www.adammarsh.co.uk

### Angela Mellor

Weekend Bone China Paperclay workshops in Ely. Small groups, max four people. Participants explore various techniques of working with paperclay through handbuilding and plaster moulds. One place left on each of 14-15 and 28-29 March. For more details:  
w: www.angelamellor.com  
e: angela@angelamellor.com  
t: 01353 666675

### Madelaine Murphy

Weekly group sessions and individual lessons in handbuilding, throwing and techniques with plaster. Artist in Residence at Leigh-on-Sea Community Centre alongside my studio. Provision for exhibiting completed work at the centre. Porcelain and stoneware oxidised firings and raku. Flexible times.  
t: 07545 375246  
w: www.waterloohouseporcelain.com

### Rachel Pederson

Sudbury pottery class offering a welcoming studio for beginners to more experienced potters. Two wheels, tables for hand building, tools, a large variety of glazes, large front loading kiln and top loader and a de-airing pugmill. Kiln hire available.  
w: www.sudburypotteryclass.co.uk  
e: sudburypotteryclass@gmail.com  
t: 07572 574 763

### Rowan Humberstone

Ceramics courses suitable for beginners and those at intermediate levels. Courses range from ten week sessions to one-off clay workshops. Six week hand building course for parents and children. For further details of courses, times and prices, contact Adi Avidani.  
t: 01223 566027 40 Humberstone Road, Cambridge CB4 1JG  
w: www.rowanhumberstone.co.uk



## Swanspool Ceramics

Weekly courses for adults. Wheel throwing and hand building. Intensive weekend courses for beginners. Two hour taster sessions.

Sarah Plackett, Swanspool Ceramics, Castle Ashby, Northamptonshire.  
w: [www.swanspoolceramics.co.uk](http://www.swanspoolceramics.co.uk)  
e: [info@swanspoolceramics.co.uk](mailto:info@swanspoolceramics.co.uk)  
t: 07855 115482

## Thaxted Potters

Courses for maximum of ten students, taught by professional ceramicist Neville Tatham, aimed at those who have some experience of working with clay. Students will be encouraged to work towards personal projects using the potter's wheel and hand building techniques. For further details:  
e: [thaxtedpotters@gmail.com](mailto:thaxtedpotters@gmail.com)

## Dominic Upson

Weekday beginners classes are available, also classes for potters who want to improve their techniques or refresh skills. One-to-one and group classes are available.  
w: [www.dominicupson.com](http://www.dominicupson.com)  
e: [domup3@gmail.com](mailto:domup3@gmail.com)

## Sarah Went

Half-day throwing workshops in Cambridge on Saturday mornings. Also Wednesday evenings at Hills Road Sixth Form College: 7-9pm  
e: [sarah.went68@googlemail.com](mailto:sarah.went68@googlemail.com)  
w: [sarahwentceramics.com](http://sarahwentceramics.com)

## Richard Wilks

Regular Pottery classes weekdays and Saturday mornings. Taster sessions on Saturday afternoons. Parent and child sessions. Individual throwing lessons. Personalised workshops for groups and individuals.  
w: [www.claycourses.co.uk](http://www.claycourses.co.uk)  
t: 01692 538320  
e: [richard@claycourses.co.uk](mailto:richard@claycourses.co.uk)

## COURSES ABROAD

### Alan Baxter

Pottery workshops in the Pyrenees, France. Extended workshop experience €725 with 10% reduction for Anglian Potters  
w: [www.potterycourses.com](http://www.potterycourses.com)  
e: [alanboocock@aol.com](mailto:alanboocock@aol.com)

### Mark Judson

Situated in the small village of St Pierre de Maille (east of Poitiers), Chenevaux has been home to Mark and Caroline Judson for the last 15 years. At his studio Mark offers courses in throwing and

hand building to individuals or small groups. Courses to suit all abilities and according to individual requirements. Self-catering accommodation in the Judson's gîte available on site. Potters and non-potters can also take advantage of the pool and pitch-and-putt golf available in the grounds.  
t: 0033 549913096  
w: [www.chenevaux.blogspot.com](http://www.chenevaux.blogspot.com)

## A SELECTION OF EVENTS 2020

### Ceramic Art London

20-22 March: CPA/Ceramic Review. Granary Building, Granary Square, Kings Cross, N1C 4AA  
Open: 10am-6pm Fri-Sat, 10am-5pm Sun  
[www.ceramicatlondon.com](http://www.ceramicatlondon.com)

### Contemporary Ceramic Centre

12 March-4 April: Hannah Townsend  
6 Great Russell Street, London WC1  
[www.cpaceramics.com](http://www.cpaceramics.com)

### Anglian Potters Easter Show

6-21 April: The Undercroft Gallery, War Memorial, Norwich NR2 1NH.  
Daily 10am-4.30pm

### AGM

17 May: Adam Marsh, Mundford.

### RHS Hyde Hall

AP members show.  
23-35 May: Hyde Hall Gardens, Rettenden, Chelmsford, Essex CM3 8ET

### Norfolk & Norwich Open Studios

23 May-7 June  
[www.nnopenstudios.org.uk](http://www.nnopenstudios.org.uk)

### Suffolk Open Studios

Four weekends in June  
[www.suffolkopenstudios.co.uk](http://www.suffolkopenstudios.co.uk)

### Potfest Scotland

12-14 June: Scone Palace, Perth  
Open: 10am-5pm  
[www.potfest.co.uk](http://www.potfest.co.uk)

### Earth and Fire

26-28 June: Harley Gallery, Wellbeck, Notts S80 3LW

### Celebrating Ceramics

17-19 July: Waterperry Gardens, Wheatley, Oxfordshire OX33 1LA

### Cambridge Open Studios

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

### Potfest in the Park

July 24-26: Hutton-in-the-Forest, Penrith CA11 9TH  
Open: 10am-5pm  
t: 01768 483820 [www.potfest.co.uk](http://www.potfest.co.uk)

## Walberswick

25-27 July: Walberswick Village Hall, Suffolk  
e: [robrutterford@aol.com](mailto:robrutterford@aol.com)

## Potfest in the Pens

31 July-2 August: Skirsgill Auction Mart, Penrith CA11 0DN

## Potters Camp

5-9 August: TBC Stoke Farm.

## Art in Clay Hatfield

21-23 August: Hatfield House, Hatfield, Herts. 10am-5.30pm Fri and Sat. 10am-5pm Sunday

## Anglian Potters Summer Show

15-30 August: Emmanuel College Cambridge. (venue TBC)

## Ferini Gallery, Lowestoft

2 October-1 November:  
Anglian Potters Exhibition

## Ickworth Park Wood Sale

3-4 October: Ickworth House, Bury St Edmunds, Suffolk IP29 5QE  
[www.nationaltrust.org.uk](http://www.nationaltrust.org.uk)

## Peter Hayes

18 October: Mundford

## Oxford Ceramics Festival

27-28 October: St Edward's School, Woodstock Road, Oxford OX2 7NN  
Open: 10am-6pm Sat, 10am-4.30pm Sun  
[www.oxfordceramicsfair.co.uk](http://www.oxfordceramicsfair.co.uk)

## Handmade In Chelsea

13-15 November: Chelsea Old Town Hall, Kings Road, Chelsea, London SW3 5EE

## AP Christmas Show

14 November-13 December: All Saints' Church, Jesus Lane, Cambridge.

## Art in Clay Farnham

16-17 November: Farnham Maltings, Farnham Open: 10am-5pm Sat, 10am-4.30pm Sun  
[www.artinclay.co.uk](http://www.artinclay.co.uk)

### Jeremy Peake

Cambridge Open Studios as part of the Riverside Arts Group, New from Old Workshop, The Engine House, White House Road, Little Ouse, CB7 4TG 11-12 and 18-19 July 11am-6pm

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.

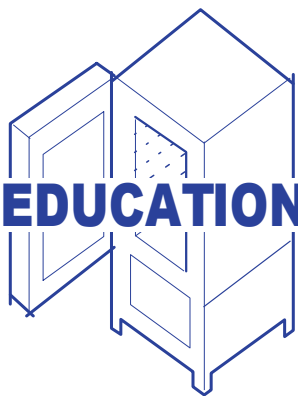




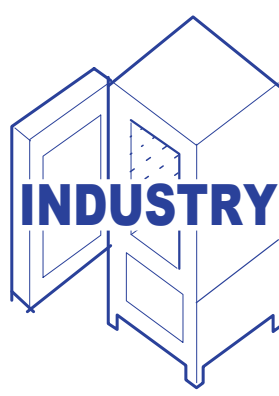
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## CERAMIC HELPLINE

### Selected Members to contact:

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

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

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

**Margaret Gardiner:** salt/soda firing 01279 654025

**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.

Photograph: Peter Warren



Brendan Hesmondhalgh

**Brick House Crafts** operate from a 5,000 sq. ft. premises in Essex. They are pleased to confirm the continuation of their 10% discount scheme to members of Anglian Potters on raw materials, clays (up to ½t) and hand tools. Lessons available on an hourly basis together with City and Guilds Level 2 & 3 courses (100% pass rate to date). 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*



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or call us on 01263 834797.



Anne Foxley at All Saints

Photograph: Peter Warren

## DIARY DATES

### Anglian Potters Spring Exhibition

16-29 April  
Undercroft, Norwich

### AGM: Adam Marsh

17 May, Mundford

### Hyde Hall

23-25 May

### Walberswick

25-27 July

### Anglian Potters Summer Exhibition

15-30 August

### Ickworth Wood Fair

3-4 October

### Peter Hayes

18 October

## 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

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### Contact:

Peter Warren, Editor

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01462 621946

## DEADLINE FOR THE SUMMER NEWSLETTER

1 MAY 2020

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