



Newsletter



Summer 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 – Karen Willis

Field Cottage, Cutthroat Lane, Yaxham,
Dereham Norfolk NR19 1RG
karen@feedbins.com

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

CHAIRMAN'S LETTER



I've been struggling to find things to write about for this issue. There normally is something upbeat to say about our activities, or other things in the world of ceramics, but there isn't much going on at the moment. I hope that all of you are keeping well and safe, and finding time to do the things you enjoy. Our garden has never looked so good this early in the year! (But I haven't made many pots yet. Now the rain is here, maybe...)

Our planned group activities have all been cancelled, and exhibitions, shows, fairs etc. are also cancelled, so the summer looks pretty bleak from the point of view of getting together with other ceramicists, customers, friends etc. We are trying hard to find things we can do to help, and we hope that the Online Exhibition we have recently launched will be of some help in keeping the work of our members in the public eye. It's a particularly trying time for those of our members who rely on sales of work to make a living, or to support other sources of income. We hope our small show will help. If it's a success we will keep it rolling.

Most of the ceramics events that have been cancelled or postponed are taking great care to avoid spending significant monies, so they can refund deposits or stand fees where necessary. However, I recently received a letter from one of our members who had been due to exhibit in an event that has been cancelled, where the organisers have refused any refunds at all. It is obviously difficult for the organisers

as well, as they say their insurers are refusing to pay out for cancellation, and they, therefore, have no cash for refunds. After some discussion they have offered a 50% discount on the event next year, but this only pushes the cashflow issue back to the exhibitors. Some event organisers are obviously better at dealing with this than others. Caveat emptor! Read the terms and conditions very carefully before you sign up.

This issue of the Newsletter includes an update from Nicki on the new kiln site at Stoke Farm. We are all frustrated that the shutdown of activities coincided with a run of particularly good weather, when we could have made a lot of progress on site. Thanks to David, Rebecca and Dom, who have cleared and levelled the site and moved our HQ caravan. I hope we will be able to start work soon.

At the end of last year, we set you a challenge to make miniature versions of your work, aimed at a display and sale at the AGM. As the AGM has been cancelled, Peter has brought together a gallery of some of your work in this issue, which I hope will inspire you to greater efforts! We are thinking about some future challenges we can share, so look out.

As we can't be together at the AGM, we have included an Annual Report on our activities in 2019/20 with this issue. I hope you find it useful and interesting. We would love your feedback on this, as well as your responses to the voting form in the report (or online). Answers before the 19th June please.

John Masterton



Frank Logan Mini ?

Photograph: Susan Capitt

COVER PICTURE

TONY PUGH

Lidded jar with copper
red and tenmoku
glazes

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No Exhibitions, no gallery shows, no AGM, no Art in Clay, no clay, no physical contact, museums closed and yet, amidst all this adversity, herewith is a thirty two page edition of the Anglian Potters Newsletter. Thank you to everybody who sent their contributions and my apologies to those whose photographs and features have had to be deferred until the autumn edition.

In this edition readers can sample an Italian adventure; enjoy the skills of a top Stoke-on-Trent designer; learn how to produce bulbous pots; admire the patience of the makers of the mini pots and take a peep at some of the pots in the collections of three Anglian Potters. There is an opportunity to have insight into the Undercroft exhibition that never was and a reminiscence of a demonstration given at Great Eversden, in August 1991, by Derek Emms.

There is a good deal to learn about Ferric Chloride Raku firing after the workshop held at Joy Voisey's home last Autumn and, if you missed Rob Parr's demonstration at Mundford in February, a full report can be found on page 4.

On page 17 readers can find a 'thank you' message from Magpas in respect of the Anglian Potters donation after the All Saints Christmas Tree appeal.

On pages 8 and 9 there are tributes to Tony Pugh, a long standing member, former committee member, first class kiln builder, excellent potter, and all round lovely bloke, who, sadly, died in March.

Finally, for members, a copy of the 'Anglian Potters Annual Report to Members' is included in your mailing pack together with an addendum to the 2020 Membership List giving details of members inexplicably left off the previously published list.

Peter Warren

EARLY SPRING. THE GREENHOUSE EFFECT

We have recently relocated from Cambridgeshire to Suffolk. The corona virus lock down coincided with the move into our new home. The social isolation is compounded somewhat by the fact that we haven't had a chance to meet any of the neighbors yet, but we are at the time of writing, safe and sound and all too aware that many are not. The house was advertised as "in need of modernization" and the garden a "blank canvas", so we have plenty of stuff to do. This is not a "Homes and gardens" article (honest), but I do want to tell you about the greenhouse -there is a small green house here,- I have never owned a green house before. The wooden fittings inside the greenhouse are leaning at quirky angles and quite a few of the mossy glass panes are cracked. Yes it has seen better days but it is so nice in there, so peaceful, warmed by the spring sunshine, the smell is of dry earth with a hint of mouse and plant matter, a timeless vaguely medicinal smell. I close my eyes and it seems a little like that first day when you arrive at your holiday destination and you feel the sun on your skin after a long winter. Why have I never had a green house before? My first thoughts are not about ordering tomato seeds they are about making pots. I rummage through the boxes in the garage to find some tools and wooden bats. I ask my husband to carry my potters wheel into the green house. He is surprised as I haven't thrown on the wheel for about ten years. I am surprised too as ten years ago I injured my back and it has never been the same since, but time and oodles of Pilates later and here we are. I tentatively throw my first tiny pot, I am smiling like the Cheshire cat. I am now throwing a couple of tiny pots a day and while Geoffrey Swindell will not have anything to worry about any time soon, it is a real treat to be back on the wheel again. Soon it will be too hot in the greenhouse and the tomatoes may eventually have their day and what then? Well I did notice a couple of old metal dustbins behind the old shed, it must be 20 years since I did my last saw dust firing. The DIY will just have to wait, renewing friendships of all kinds seems a far more important priority at the beginning of this challenging year. Now I wonder where I can get some nice sawdust from?

Lorraine Izon

ROB PARR AT MUNDFORD



Having missed all previous Mundford days from October 2019 I was eagerly anticipating being inspired by a master of hand building skills and I certainly was not disappointed by Rob Parr's talk and demonstration. In the introductory session Rob illuminated the whys and hows of what he makes today, and it showed us how experience in industry can help to develop a personal style without losing sight of the handmade and original found in artists' work. His present sculptures are informed also by an eccentric family interest in wildlife and the rescue of animals. Rob Parrs sculptures avoid being twee representations of animals and instead they are characterful observations based on a real knowledge of the anatomical structure that underlies a limb or a wing, and are closely observed representations of stance.

We can almost say that Rob is a local Norfolk boy as he began his life in Snettisham where he accompanied his father, a painter and sculptor, on walks around the woods and marshes rather than attending school. The outside loo was home to an enormous rescued heron with a broken wing and a seal lived in the bathroom and these were two among the menagerie of animals kept at home. When he was eight the family moved to the West Country and after school Rob studied for an HND in Wales. He



was obsessed with animal welfare and started making animal sculptures while in college influenced by Michael Flynn, Jim Robison, Steve Keegan, Susan Halls and Jeremy James.

After university, Rob was faced with the need to earn a living and went to work for Craig Bragdy Design in Denby, set up in the sixties as designers and makers of bespoke swimming pool tiles and wall decorations for very wealthy clients.

Textures and layers were built up directly into hand drawn designs on clay slabs so the tiles were completely hand built and one off pieces. After three years of working on tiles on the floor of this factory he moved to Lancashire and found a job with Darwen Terracotta as a sculptor and mould maker. This very interesting factory work ended when he was made redundant and gave Rob the opportunity to improve his house.



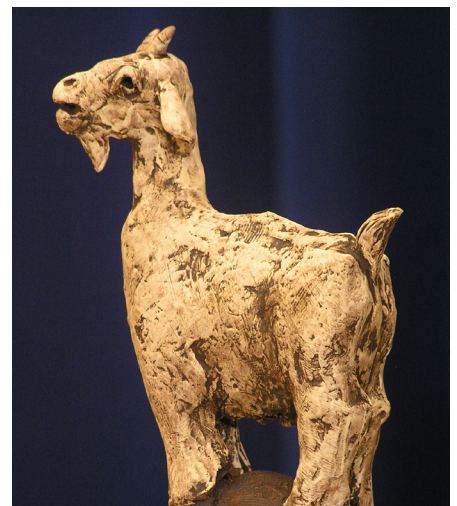
Life changed direction again in 2007 when Rob visited Kecskemet in Hungary with a group of MA students from Glasgow. This experience encouraged him to further his studies through the MA enabling him to pursue an interest in castable concrete and CAD and technology to produce sculptural and more abstract forms. Freelancing and participating in community arts projects in Preston allowed him to keep creative at the same time. Being asked to produce work for a large project celebrating the Leeds and Liverpool canal allowed him to make use of the more industrial techniques he was acquiring so the shapes of the resulting sculpture, although indicative of boat shapes, have a finely polished surface



with linear patterns of inlayed clay. This polishing skill then reappeared in the large forms of a chess set, made from 45 centimetre high rectilinear extrusions with modelled animal characters for each of the chess characters. If you are reading this and did not attend Rob's talk, I recommend you look up some images of this amazing set.

Eventually Rob built a ceramics studio in his garden and during 2016-17 Valentines invited him to exhibit at their headquarters in Stoke. In 2017 he was awarded an international ceramics residency for one month in Kecskemet. Rob flourished in this creative atmosphere which offered work spaces and kilns to 10-15 people from all over the world, and it was here he made his first goat, and Rob admits that it was here that his present style of work began inspired by the natural surroundings and mythological creatures of Hungary. A frenzied two and a half weeks work was wood fired, and some remains in the large permanent collection at Kecskemet.

Rob's work has gradually evolved into simple forms, made spontaneously and experimentally by mark making



and stretching the clay before it is constructed, therefore giving an element of chance to the surfaces created. Work evolves depending on circumstance and as a creative person he is able to respond and make adaptations. His goats and corvids have definite characters and humour seems to inform every gesture. As an observer you feel that there is a communication and relationship between these creatures balanced precariously on top of the column. Continued reference to Victorian prints and drawings, as well as a wealth of photos and drawings still inform his making. Black slip rubbed back over texture gives an etched quality to the asymmetrical columns which the birds and goats inhabit and are evocative of a landscape or environment.

Although Rob is now one of the most respected makers of his generation, greater financial security is provided by part time teaching on an MA course at the University of Central Lancashire. He exhibits in galleries and shows at Hatfield House and Potfest. I look forward to seeing how this inspiring maker continues to develop his repertoire and perhaps after his visit to Mundford Rob may return to his first love – pigs!

Vivienne Burns

Photographs

Nicki Darrell



AGM CAMP SITE REPORT

Things have progressed more slowly than anticipated over this last year. Once the legal details were in place for us to start work on the site it was late autumn, and the vagaries of the weather rendered the field waterlogged and the access track a quagmire for the best part of four months over the winter. The lockdown that began in March has coincided with several weeks of dry weather, which enabled the Upsons to burn the old apple tree trunks and level off the field. They also moved the static caravan, our new site HQ, into position. Unfortunately, this was all too late for any sort of Potters Camp to be practical this summer. The firing weekends, which we had hoped to run at Jerry's in lieu of camp, have also had to be put on hold. Some highlights:

- Legal agreement reached between Anglian Potters and Stoke Farm for 10- year lease of site.
- Donation of wood kiln by Tel Turnbull. Kiln dismantled, moved to Stoke Farm
- Donation of large gas kiln and fittings by Tony Pugh. Kiln dismantled, moved to Stoke Farm.
- Steering committee set up to oversee site development (members: John Masterton, Helen Humphries, Liz Chipchase, Stephen Cheek, Nicki Darrell).
- Purchase of second hand static caravan to provide a site base for activities.
- Two smaller gas kilns offered to Anglian for new site by Ray Auken and Helen Humphries – to be moved when work starts on site.
- Steering committee met on site early Feb to assess situation, mark out site and discuss way forward.
- Camp committee meeting reluctantly cancelled due to lack of progress on site. Impractical now to hold even a basic camp.
- Static caravan moved to Stoke Farm
- Planning started for firing workshops at Jerry's (27th June – 25th July) as a partial replacement for camp.
- Malcolm Flatman, of Sutton Pottery, offers heavy bricks and kiln furniture.
- Prolonged period of sunny weather dries out the land, enabling Rebecca, David and Dom Upton to clear the remaining debris from the site, level out the field and move the static caravan into position.

A daunting amount of work is still to be done, involving small working parties, when conditions permit, including:

- Lay water and electrics to site.
- Build covered areas, sheds (storage of materials, and for small kilns and raku).
- Arrange gas delivery to site and build secure storage.
- Rebuild and test fire Tony Pugh's large gas kiln and Tel Turnbull's wood kiln..
- Dismantle large wood kiln at Jerry's. Move and rebuild at Stoke Farm.
- Begin moving glazing materials and camp equipment from Jerry's.
- Design and construction of soda kiln.

Nicki Darrell



SUSIE COOPER OBE



My wife Isobel has always had a knack of buying me something for my birthday that truly surprises me. A shirt maybe, not one I would have thought of buying, but it soon becomes a favourite and adds a new dimension to my limited wardrobe. This year the surprise was a book about the life and work of Susie Cooper, an in-depth study of a period of studio ceramics that I knew little about. I have found it fascinating, giving an insight not only into Susie Cooper's life and ceramics (1902-1995), but also about the period during which she was influential as a designer and manufacturer.

The authors Andrew Casey and Ann Eatwell say of Susie Cooper- "She founded the Susie Cooper Pottery in 1929. Few British designers in the 20th century were factory owners and managers". This meant "she was able to determine her own design strategy and be more ambitious in her designs than factory staff designers working within the largely conservative pottery industry".

Susie Cooper was Art School trained at the Burslem School of Art from 1919-22. As well as developing observational drawing & basic design skills, she would have had the opportunity to learn something of industrial design & craft manufacturing processes. This experience proved vital for her future employment in the pottery industry. At the time she trained obtaining employment and earning a living were key to existence. However training in "Studio Pottery" in her era did not have the same focus as many of us art school trained Anglian Potters would understand it.

Susie Cooper seems to have avoided any schisms between mass production and hand-made one-offs, successfully achieving both. Early in her career

her individuality shone through in her designs, incorporating drawing skills, wonderful brushwork and sgraffito decoration. All these abilities were soon employed by Gray's Pottery, where she worked after college. With financial assistance from her family Susie Cooper was able to leave Gray's, giving her the opportunity to set up her own design studio and to take control over her designs and production.

Susie Cooper was adept at overcoming the financial hardships that the pottery industry was suffering from after the Wall Street crash in the thirties. She bought in blank white ware and started decorating it. In 1930 she was offered studio space in larger factories, where her own shapes were to be manufactured.

With a larger production Susie Cooper's work became easily recognisable in the modern style of the period which she herself had helped to create. Her commissions and orders from department stores included Harrods and John Lewis, amongst other fashionable stores throughout the country. Susie Cooper took a great interest in how her work was presented, and the message she wanted to convey about



the special qualities of her production.

"ELEGANCE COMBINED WITH UTILITY - ARTISTRY ASSOCIATED WITH COMMERCE & PRACTICABILITY - TRULY A STRONG COMBINATION. It was also important to Susie Cooper that her pottery was affordable, and available to people from all walks of life.

British Trade Shows and Exhibitions included her work, events which opened-up Susie Cooper's production to world-wide markets. The recognition she received for her endeavours culminated in her being awarded the distinction of Royal Designer for Industry (RDI) by the Royal Society for Arts. Susie Cooper also

became well known through articles in national newspapers, Radio Broadcasts (Woman's Hour), and she also appeared in a Channel 4 Television series of programmes entitled "Pottery Ladies".

There is far too much about this extraordinary woman to cover in this short piece. I would however recommend that you catch up with her pots, and perhaps even purchase one or two of them if you come across them in markets.

For me what stands out is her uncompromising approach to maintaining integrity in how her pottery was produced and sold. A remarkable woman, a remarkable life.

Foot note.

Reading through the book there is mention of a past Channel 4 television series called "Pottery Ladies". (one of the programmes can still be found on U Tube). It told the story and showed the skilled work and methods of the ladies (women) who painted pots for Clarice Cliff, Charlotte Read, and Susie Cooper. After the series ended, I wrote to the researcher of the programmes asking if she could put me in touch with these painters, - which she did. I made contact and asked if anyone would be prepared to visit Greenwich to demonstrate their skills. Three of the painters enthusiastically agreed. My students raised some funds, so we could pay their fares from Stoke and give them a tea party afterwards. Inspired by these women a week-long summer course was put on, making and decorating plates. These pottery ladies were wonderful, free with their knowledge, giving a bit of background gossip about those they had worked for. I was delighted when they presented me with a set of their brushes (pencils they called them) which I still cherish.



Two of Ray's students with their decorated plates
Ray Auken

TONY PUGH 1942-2020



I was very saddened by the news of Tony's passing and began to think back over the many years of knowing him through the Anglian Potters.

He was a master of his craft with fantastic practical skills. His beautiful home and workshop, established at Wardy Hill in the Cambridgeshire fens was a credit to Tony and Dorothy, his wife, and a professional Artist herself.

Tony was one of the vital members of the team of specialists invited to work on The Glaze Book, published by Thames & Hudson in 2002. For several weeks I worked closely with Tony as he produced his glaze samples for the reduced stoneware section of the book. As with the other members of the group, Tony was most generous in contributing his time and knowledge for this demanding project.

I will always have fond memories of the many trips out to Wardy Hill and of Tony & Dorothy's kindness and hospitality on those occasions!

It was also a privilege to work alongside Tony on many selection meetings. His contributions to those meetings were always thoughtful, well considered and informed by his broad knowledge and experience of Ceramics.

He will be hugely missed by Anglian Potters.

Stephen Murfit

I first met Tony when I joined AP, as he was membership secretary at the time. He was so welcoming, friendly and willing to share his knowledge. He gave me a wonderful first impression of AP - one that I have since come to know characterises the whole membership. I

remember Exhibition set up days, Tony crawling on the floor in Emmanuel College and All Saints Church, scrabbling with the wiring harnesses to make sure everything was wired up safely and lighting the show, while everything else was whirling around him.

Tony was very generous with his time and experience. He was always willing to help with Selected Member assessment days, and made a valuable contribution to the discussions, carefully considering the work before offering his input. We had long discussions about kiln building in the run up to him building a new gas kiln. When he was becoming increasingly ill towards the end of 2019, unable to work anymore, we spoke about advertising various items from his workshop, which we did, successfully, via the AP website, and he talked about his kiln. We talked about what we are doing to get the new site running at Stoke Farm, and he immediately offered it to AP for the new kiln site. A small group of us went to Tony's to dismantle it - it was so well made it seem such a shame to do it - and it's now sitting on pallets at Stoke Farm, waiting for reassembly. We have been promised a plaque for 'Tony's kiln', and I hope it will be a fitting reminder of everything he contributed to AP, and the friendship we will miss.

John Masterton



Before he passed away, Tony Pugh donated his large kiln to Anglian Potters. A small working party dismantled the kiln and moved it to Stoke Farm where it is currently being lodged in Rebecca and David's barn, and awaiting rebuilding when the lockdown finishes. A generous gift, which will become a fitting memorial to a very special person for many years to come.'

Nicki Darrell

Dear Peter,

I was so shocked to hear of Tony's death. He and I joined Anglian Potters about

the same time, so in those early years of our active participation his path and mine crossed quite a lot. Although our potting styles were different, we had come to the business of making pots at roughly the same time and you could see we came from a similar source of inspiration. He had a technical knowledge which he generously shared, and I totally lacked. We also talked about walking trips. In those early years he used to take to the hills, I think on his own, from time to time. He was one of the first of us to crack the problem of the copper red glaze, and in those early years brought it and other gas-fired glazes to our Potters Camp which we used up until last year.

Having been a bit out of the loop these last six months with relatively minor problems of my own I hadn't heard that he was badly ill, and hearing that he had donated a kiln to the new camp just assumed he had been distracted from the serious business of pottery by some garden construction, or a new kiln shed, or even a new kiln. I'm so very sorry not to have said goodbye.

Peter, I doubt that this merits inclusion in the Newsletter. I didn't know Dorothy all that well, but would have liked to send her condolences. What a shame we can't go to his funeral and see him off.

Susan Cupitt

I first met Tony soon after we moved to East Cambridgeshire in the late 1990s. I sought out local potters and I visited him to introduce myself. He was instantly warm, helpful and generous with his time and he continued to be until the end. The last I saw of him was when I visited with Frank Logan and Martin George to pick up some materials that he was donating to Anglian Potters. We had visited previously to help to dismantle Tony's gas kiln, which will be rebuilt at the new camp site. Tony was very poorly but he continued to be keen to share his great knowledge of pottery making and, as ever, he was still cracking jokes.

I'll miss Tony very much. He was a friend, a gentleman, a wonderful craftsman and an inspiring person to know. Anglian Potters has lost one of its best.

Jeremy Peake

I am saddened to hear of the death of Tony.

I first met him when he was membership secretary at an event in the Newmarket Racecourse stands. There were many other associations there, I recall, but we

came upon Anglian Potters right at the top somewhere. We chatted for some time with him and he inspired us to engage with making pottery.

After that I remember him helping out at the exhibitions when I was Exhibitions Organiser and we also bumped into him at the Hatfield Art in Clay events - at exactly the same part of the field for three years running!

I remember him as a gentleman, always ready to spend time talking about things in general and pottery in particular. And I loved his work. I had already missed him as I hadn't seen him for some time, and am sorry that he has gone.

With my deepest sympathies to you and his family.

Jackie Watson



My first direct contact with Tony was at All Saints probably in the late autumn of 2008: my first experience of exhibiting with Anglian Potters. I had been aware of the various personages who were obviously veterans of this sort of event and was greatly impressed by the camaraderie, the industry and the speed at which the exhibition took shape. Victor, of course, was on hand with his layout plan, Frank and JJ were keeping everybody amused with their wisecracks and the exhibition organisers of the day, Helen and Cathy, quietly ensured that everyone was employed and the erection of the exhibition was moving in the right direction. Victor, as was his wont, introduced me to everybody and Tony took me under his wing. He appeared to be the 'spark' and with clockwork precision, unpacked various heavy red plastic cases, laid cables and lamps and sent me under and over pews and behind screens to connect this cable to that one in order to install the lighting. Even now, I know exactly where every electrical socket is located at All Saints.

On Friday lunchtime, Tony told me to go home. I had expected to be employed

until much later in the day but Tony explained that the stage was set and the organisers would begin to put the pots in place. This, at the time, was what the exhibition organisers did and we were not to interfere.

During the intervening years I became aware of Tony's vast knowledge, particularly with reference to his understanding of high temperature glazes and his understanding and experience of kiln building. His rich trademark glazes were always a joy to see and I was always amazed by his ability to resolve kiln building problems. On one occasion I was helping a member to restore a Laser gas fired kiln which the member wanted to convert from natural to propane gas. I had absolutely no idea of where to start looking for burners. A call to Tony had the problem resolved in less than a minute. The member spoke to Tony's burner manufacturing contact in Derbyshire who knew exactly what was required and the kiln was up and ready within a week.

At Earth and Fire, at Rufford Park, one year, I met Tony who was in deep conversation with David Frith. David wanted Tony to help build his new kiln: name dropper? Not a bit of it. David knew precisely what he wanted and he knew that Tony was the man to help. Members fortunate enough to see the kiln Tony has donated to Anglian Potters will understand what I mean.

I last saw Tony at Mundford some months ago. He was loaded up with various books and papers and, in lieu of a handshake, proffered his little finger in my direction and we shook fingers.

A lovely man who I will miss greatly.

Peter Warren



Bernard Leach was famously dismissive of aesthetics other than his own and, sadly there are still traditionalists condemning experimental ceramics. Of course, this works in the other direction with some modernists repudiating tradition. I make this point in an appreciation of our friend Tony Pugh because it highlights attitudes which were emphatically foreign to him.

Tony and I met twenty years ago at the College of West Anglia, two old men who had moved to part time working in order to go back to school to develop their knowledge and skill basis. From the off, Tony knew the direction he wanted to take, he had his exemplars, notably David and Margaret Frith, but he was open to whole range of experiences. The practices, ideas and opinions of others were attended to, you knew Tony was listening and taking it in.

In an age of technical innovation, skill becomes more than a bundle of techniques. Accommodation, adoption and assimilation are contemporary skills and Tony quietly demonstrated a capacity to secure these within his working practice.

Wood worker David Pye refused to use the word skill, instead referring to workmanship. That's a good word and works well in the context of everything Tony Pugh did.

Above all, though, he was just a good bloke and time spent talking with him was time well spent. I hope that when his kiln is in operation, those using it will give a thought to the decent person who made that possible.

Geoff Lee

ON CENTRE, LA MERIDIANA, ITALY



At the beginning of 2020 I drove to La Meridiana international ceramics school in Tuscany for their three month programme “On Centre”, which is an intensive course dedicated to thrown ceramics devised initially by John Colbeck and Pietro Maddalena, La Meridiana’s founder. This year it was being taught by Sandy Lockwood from New South Wales, Australia, and Franco Rampi, a local potter, longtime associate of Pietro and tutor on a number of the La Meridiana courses. The programme sought to give the participants a solid introduction to clay, slips and glazes, as well as the processes of throwing, turning, firing and finishing ceramic pieces. It is largely based on Pietro’s experience as a 1970’s student at Farnham, influenced by the Leach / Cardew English studio pottery tradition and the grounding in the craft of ceramics that was then given to students. It is also pretty much unique in my experience in offering a residential course of substance for anyone wishing to get a good grasp of throwing but not willing or able to go to Clay College or Art school.

The nine students ranged in age from 19 to 65, and came from Italy, USA, Canada, Australia, Russia and the UK. We had all been selected from a written submission and photographs of our work to date. Experience in pottery ranged from some to very little. Other life experiences were also very varied, student, doctor, environmentalist, university professor, teacher, photographer, counsellor, hairdresser, artist: quite a mixed bag. Everyone understood some English including the Italian speakers, but those of us who were first language English speakers were woefully ignorant of

Italian, but the course was taught primarily in English. The first 6 weeks of the programme took us through the basics of throwing cylinders, bowls, adding handles, lips, altering the forms. The second half was dedicated to each member of the group developing an individual project to follow a line of

La Meridiana

interest, based on what we had learnt in the first half. There was a spacious studio, with individual shrimpo wheels and an unlimited quantity of ambre stoneware clay, which they made on site and had great plasticity and was



Franco and Sandy

lovely to throw with. We also had opportunities to use porcelain and a grogged body. The firings were done in gas kilns, both oxidation and reduction as well as a curious two chamber wood kiln with salt firing in the second chamber. This proved to be rather a challenging firing, but a great learning experience for any ceramic pyromaniac like me. It also gave some great pots.

In addition to the studio programme we had a trip out to Faenza where there is an international ceramics museum that was staging an exhibition of Picasso ceramics

as well as its own permanent collection. There were other trips to visit the mosaics in Ravenna, Terry Davies (originally from Wales but for twenty years working locally), and the town of Volterra with many Etruscan sites and artefacts.

Having Sandy Lockwood as the principle tutor was a real gift. Not only is she an extremely experienced maker of ceramics, both domestic ware and sculptural pieces. She is also an experienced teacher, on the staff of the Australian National Art School in Sydney, has a PhD in ceramics and has had such distinguished potters as Lisa Hammond and Micki Schloessing work as residents in her studio. Sandy makes wood fired salt glazes stoneware and porcelain with a particular interest in the weathered natural colours, surfaces and textures that surrounds her home in the Southern Highlands <https://www.sandylockwood.com.au/about> Most important of all Sandy is an absolutely delightful and modest individual who is genuinely interested and encouraging of each student’s work and

had the patience of Job in dealing with the multiple and varied demands that came her way.

La Meridiana is set in the most stunning Tuscan countryside side between Florence and Sienna. It is surrounded by olive groves and vineyards with, here and there, clusters of cypress trees like exclamation marks proclaiming the presence of an ochre washed farmhouse. Most of the students were housed in a couple of spacious apartments 5 minutes’ walk away along the edge of a vineyard.

We were blessed with the most amazing weather giving an early spring, and the morning mists would hang in the valleys allowing hillside house to hover on clouds like fairyland. The school is approached through the wonderfully creative garden littered with pots and sculptures from previous courses.



Studio



Drying the pots

An important bit of La Meridiana life is the regular coffee breaks and the simply delicious three course lunches provided by Lucia and Susie who are both extraordinary chefs and artists in their own right. As well as being a gastronomic delight, this helped create a real sense of community amongst the students and staff. It also necessitated a brisk walk afterwards to try and prevent the saggy belly and heavy bottom affecting both potter and pots alike!

Cloistered in Tuscany with all these wonderful resources insulated me from UK politics, weather and winter misery. Unfortunately, the bubble was challenged firstly by Sandy having to go back to Australia for a couple of weeks due to a family medical crisis. This was obviously a much bigger challenge for her than us and having spent the latter half of December defending her home and studio from the bush fires it was a bitter blow for her to be hauled back for yet another stressful situation. Pietro immediately jumped into the gap and our studies continued with only a bit of a judder. Sandy, magnificently, came back for the second half of the course and we threw

ourselves into multiple firings including the two-chamber wood kiln that proved an interesting challenge to get the temperature and degree of reduction appropriate and even. We had intended to have a second wood kiln firing with adaptations and modifications of the pack, but the ceramic bubble was final burst two weeks before we were due to finish by Corona virus.

We had been blissfully detached from the spread of Corona virus across the world and in particular its concentration in Lombardy about 200-300 km to the north of us. Stuck in our Tuscan farmhouse surrounded by vineyards, olive groves and wild spring flowers, it seemed a world away. As indeed it was, but the introduction of lockdown firstly in the north and then all



Andrew, centre, walking off lunch

of Italy meant that everyone's thoughts immediately turned to how they could get home. This was particularly acute for those flying long distance as the airlines cancelled many flights and some stop over destinations were closed to travelers from Italy. I packed my car with crates of bisque pots which were aimed at the final salt firing including about a dozen lamp bases. Luckily, I had space for 12 bottles of organic chianti and some grappa purchased the previous weekend, and so set off for the long drive home through locked down Italy.

My route was to take me into Switzerland via the Grand St Bernard Tunnel, for my first night's stop.



wood and salt ready for firing

However, all was not to be so simple. The Swiss border guard could not believe that my boxes of pots had no real value and with their characteristic bureaucracy demanded the "right paperwork", which could only be obtained by coming back at 8.00 am when the office was open. While I was flattered that they thought my pots were valuable, it was 8.30 pm, I had been driving for about 6 hours and was looking forward to my night's stop about 45 mins within the Swiss border. Nothing doing! All Italian hotels were closed for the lockdown so I had to detour to the Mt Blanc tunnel to France and eventually turned up in a rather chic skiing hotel in Chamonix, pretty exhausted and probably still with clay on my clothes!

After a further night outside Calais I made it back to Suffolk longing for a family embrace, only to be told to self-isolate, especially from my pregnant daughters. The culture clash of going from a Tuscan ceramic bubble to the maelstrom of the UK and world gripped in a pandemic has made integrating and evaluating the experience difficult. However, I have certainly had a wonderful and fascinating time which I hope will be a game changer in terms of my knowledge, skills and competence as a potter. I would strongly recommend anyone who might be interested to look at the La Meridiana program of courses <https://lameridiana.fi.it> Apart from On Centre, they also run one and two week courses, as well as a six weeks one in the autumn. Obviously, these are all on hold until the Covid 19 pandemic restrictions are lifted. If any Anglian potter was considering the On Centre programme, I'd be happy to answer any questions if I can.

Andrew Eastbaugh



Coffee Time

HAND BUILDING BULBOUS POTS

For a number of years I have been successfully using an extruder to build vases but have become increasingly frustrated by my inability to make vases in which the inside section is larger than the outside opening(s). I also lack the ability to throw these designs on a wheel. I could, of course, make such pots by coiling but lack the skills and patience to do this successfully. Below, therefore, I have suggested alternative ways to build such pots.

Image 1 Some examples of my “bulbous” pots. The tallest pot (E) is 21 cm high

The methods used to make these pots are similar. All start with a wood or metal axle which holds a collapsible armature. The clay pot is built around the armature. The axle rests on two supporting wood blocks – the bearings.

Image 2 Armature, axle and bearings

Unless the armature is covered in some way, wet clay will stick to it, making it difficult to remove the armature. Newspaper can be used for this. As an alternative, the armature can be wrapped in a “COHESIVE” elastic bandage. These bandages will stretch over complex shapes, will stick to themselves rather like Velcro (hence the name COhesive), clay will cling to the bandages but, when the clay has dried a little, they can be peeled off. Image 3 shows an armature covered in cohesive bandage.

Image 3 Armature wrapped in Cohesive bandage

Also, after use, the bandages can be washed free of clay and used many times. Masking tape is used to secure the ends of the cohesive bandage to the armature. As an alternative to using cohesive bandages, I have started experimenting with using sections of nylon stockings. The hose is stretched over the armature and then sprayed with water-proofing compound to stop clay penetrating the hose and sticking to the staves. An enormous range of diameters and thicknesses of stockings are available. Using hose has the advantage that none of the overlapping seams produced when cohesive bandages are wound around the armature but using hose is not problem free. The armature is then covered with pre-cut slabs of clay, the edges of which are scored. Adjacent slabs are joined using slip as a

glue. The joints can either be butt joints or take the form of overlapping tapers.

Image 4 Armature part covered with clay

Once the armature is completely covered in clay, the whole is left to air dry for about 3 hours. After which the ends of the pot are cleared of clay and trimmed to their final size. Next, the release mechanism is carefully activated so that the components used to build the armature, together with the axle can be removed. Also the cohesive bandage can be peeled away from the inside wall of the clay pot. This leaves the very fragile pot exposed. It is, however, strong enough to support itself up-side down. This makes it possible to fit a base and to tidy the structure which can then be allowed to dry completely.

The armature for pot A (see Image 1) was made from 9 identical square-section lengths of wood. These were arranged to form a 3x3 block which was held together with wood screws. The block was turned on a lathe to make the desired shape. The screws were removed and the screw holes filled with filler. The shape was re-assembled and held together with elastic bands to complete the armature. Image 5 shows this. (In practice, the central wood length is best replaced by two short lengths, one at each end which makes it much easier to remove the central length.)

Image 5 Armature to make pot A

Pots B, C and D were made by bending flexible plastic between two discs held on an axle. One of the disks was glued to the axle whilst the other was held by a sliding nail through a hole drilled through a diameter of the axle. Careful removal of this nail allows the armature to slowly collapse. Image 2 shows the armature, part made, which was used to form pot B. The armature was completed by filling the corners with 4 moon shaped structures made from cast Polyfilla on plastic bases. This is shown in image 6.

Image 6. Armature used to make pot B. The design of pot B was chosen because the 4 faces are sufficiently large to be decorated with a set of related images. Pots C and D had similar armatures. In both attempts were made to shape the plastic strips (staves) so that, when bent, they fitted together with minimal gaps between adjacent staves. They were cut with a laser cutter. Pot C had 8 staves and attempts were made to produce an octagonal pot. Pot D had more staves (14) which was just enough to give the pot

a rounded shape.

Pot E has 14 flexible staves. Each of these is held around the circumference of a wood disc with masking tape. The free ends can slide through wire arches around the circumference of the second disc. The arches are formed from staples part inserted around the circumference. The design uses the pressure in a balloon to force the staves apart. This is shown in image 7. The 15 mm copper pipe on the right-hand side of the image goes right into the balloon and its left hand end is sealed with a cap. There is also a small hole in the wall of the pipe to let in air. On the right hand end is a valve of the sort used on bicycle inner tubes. Air can be pumped through the valve to blow up the balloon and to release air when needed.

Image 7. Armature used to make pot E

The armature axle is in 2 pieces – a wood dowel on the left hand end and the copper pipe which extends through the balloon to its wall on the right hand end. The two are loosely joined through the wall of the balloon. It was thought necessary to have this “double axle” to ensure the pots are symmetrical. Experiments showed that the good quality balloon used (11” Qualatex latex), maintained its size even after 24 hours of inflation.

Conclusions

All the methods described worked but, in every case, much effort was needed to make the armature. For pot A the armature can only be used to make pots of one size and shape. However, the others are more adaptable. For the armatures of pots B, C and D, the staves can be bent more or they can be fitted with alternative staves so a variety of pot shapes and sizes are possible.

The armature for pot E is by far the easiest to change. The amount of air in the balloon can be changed. Also by linking staves with thin rubber bands, the profile of pots can be adjusted.

A final thought. I have considerable experience of casting clay pots in plaster moulds and this method could be used to make bulbous pots once an original has been made which does not need to be hollow. However, it takes a long time to make suitable plaster moulds which, once made, are not easily modified.

Peter Chamberlain

BULBOUS POTS: IMAGES



Image 1

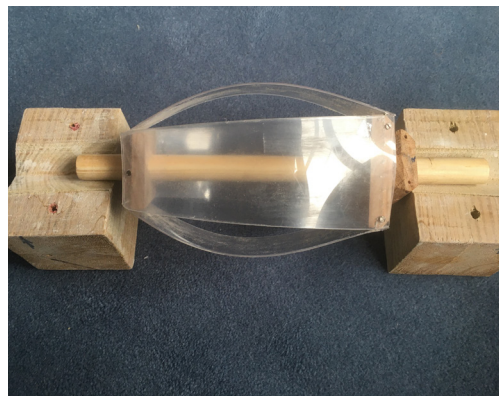


Image 2



Image 3

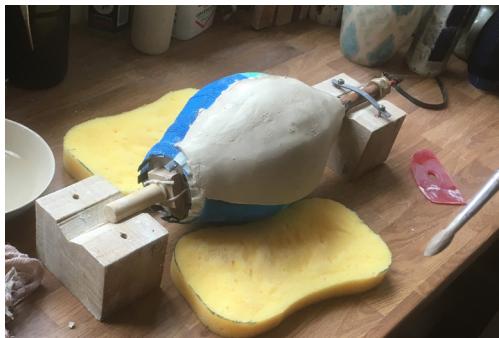


Image 4



Image 5

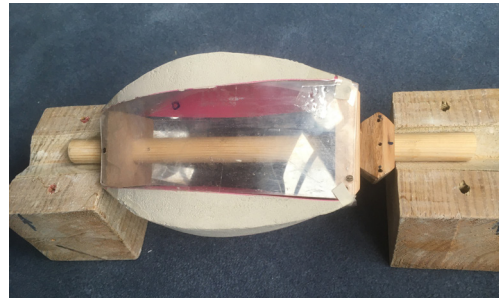


Image 6



Image 7

Completed pot

Photographs: Peter Chamberlain



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OUR FIRST ONLINE EXHIBITION

With our usual exhibitions at The Undercroft and Hyde Hall cancelled, the exhibitions team and our webmaster (who also happens to be our Chairman) decided to create an online way of showing our members' work. And here it is: The Anglian Potters first online exhibition 2020.

The initiative has been enthusiastically received by members, both those exhibiting, and those who see it as a great way of keeping spirits up in these difficult times.

We have built a new set of web pages linked to the main AP website where exhibitors can show images of 6 of their pots, describe them and offer them for sale. The works then can be purchased

online using our PayPal facility and the potters will send the items by a non-contact courier service. The wonders of the internet applied to the age-old craft of pottery!

The first show is running from May 1st to June 5th, but will be updated and added to as work is sold.


If you want to add your work as we refresh or re-build it for a second tranche of members, look for the Invitation to Participate (ITP) under the 'Exhibitions' tab of our website.

For the selling exhibition, please tell all your contacts about it and visit the site at: www.anglianpotters.org.uk/online-exhibition

Ian Vance

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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
e mail: richard@claycourses.co.uk or telephone 01692 538320.

ARCHIVE

Potters Camp

Extract from the Winter 2005 edition of the Newsletter.

Meanwhile, Tony Pugh was helping us get to grips with the complex reduction glazes he uses to such amazing effect. His rich surfaces are built up from several layers of different glazes. For example he recommended Tessa, green celadon, blue sponging slip and, finally, copper red for my bowl.

In retrospect, we should have spread the glazing over a longer period. The pots needed longer to dry between glaze coats, and this caused problems, that became evident after firing, such as crawled glazes and flaking slips-mainly in the soda firing. It was late in the day and coming on to rain which didn't help the drying process either.

Friday saw kiln packing, some rain, and the soda, salt and reduction firings started. The soda in particular needed to start early because it takes so long to cool. The salt cools much more quickly but Jeremy finds it easier to gauge reduction at dusk when the flame is easily visible. He certainly got his wish too because long after Frank had finished the BBQ, we were all crowded around the roaring kiln, drinking and chatting into the night.

Ian George

CLAY PRICES INCREASES JUNE 2020. FURTHER REVISION

A revised clay prices list appears on page 17. The prices reflect the across the board increases imposed by Valentine Clays earlier this year, plus transport, VAT, PayPal and handling fees.

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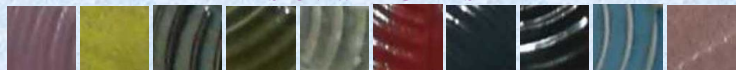
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EARTHENWARE

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

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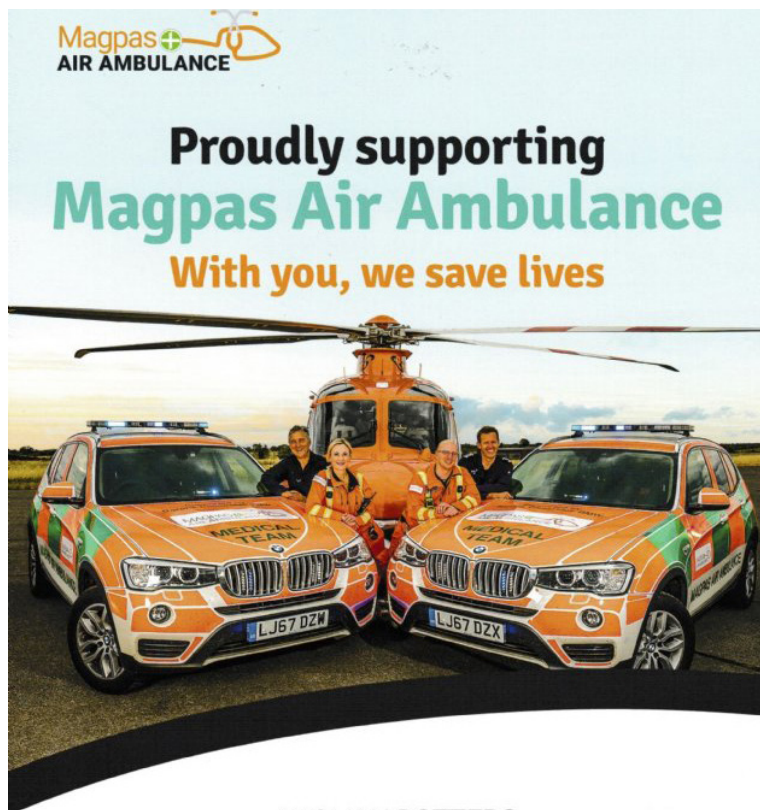
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FERRIC CHLORIDE RAKU DAY WITH FRANK LOGAN



Last October, Joy Voisey hosted a ferric chloride raku firing day run by Frank Logan for a small group of Anglian Potters members at her home in Cambridge. Plenty of fun was had by all with some splendid eats provided by the group.

This type of firing involves creating an enclosed layer of air around the pot, in this case in the form of an aluminium foil wrapping which allows the piece to pick up colours from the fumes. Simply put, it is an aluminium foil sagger. To start, you will need a bisque pot preferably fired to between 900°C - 1000°C which should be burnished before firing to achieve a smooth surface. Pieces that are rounded or have a “shoulder” give the best results.

Use a raku kiln and fire to between 650°C to 750°C. Hotter firing tends to bring out yellower shades

Please be aware:

FERRIC CHLORIDE IS HARMFUL, HIGHLY CORROSIVE AND ACIDIC. BE CAREFUL HOW YOU HANDLE IT AND USE GLOVES. DO NOT BREATHE IN ANY FUMES DURING THE FIRING PROCESS. KEEP AWAY FROM AQUATIC LIFE.

There are many other things you can experiment with too – banana skins, avocado skins, etc.

STEP 1:

Decant ferric chloride liquid into a plastic jug and pour it over a bisque fired piece with a large bucket beneath it to catch the drips. Ensure the inside of the pot does not contain any residue. Leave to dry or a short while. The pot will turn bright yellow!

STEP 2:

Lay out a sheet of aluminium foil, big

enough to cover your pot. Spray the surface of the foil with hair spray to make it sticky allowing the colourants to adhere to it.

STEP 3:

Pour a second coat of ferric chloride over the pot. Rest the piece on some paper towel to absorb any excess moisture (this will stop the piece from cracking in the kiln). Sprinkle a little sugar on the pot if you wish whilst pot is wet.

STEP 4:

Place pot in the middle of the aluminium foil sheet. Sprinkle Epsom salts, copper carbonate etc onto the surrounding foil. Lay wire wool or seaweed over the body of the pot, then fold the foil up to make an enclosed parcel around the pot. It can be tight or loose fitting – where the foil touches the pot surface, it may turn pale grey.



STEP 5:

If it is the first firing of the day, warm the raku kiln up a little with the burner. Then put your pots in (you can pile them up, doesn't matter if they touch) and fire up to temperature between 650°C to 750°C. It should take between 20-30 minutes for a firing.

STEP 6:

Remove from kiln – leave to cool a little, remove foil, let it cool right down. Wipe off with cloth or wash in water if necessary.

STEP 7:

Once clean and dry, spray with an acrylic spray like Plastikote to preserve the colour to avoid fading over time.

Trish Aspinall





COLOURANTS	RESULT
Sugar	black spots when fired (go easy with this)
Epsom Salts	white spots when fired
Copper Carbonate	red spots when fired (put in a pepper pot, easier to sprinkle)
Wire wool (thin strands)	thin spidery black lines
Dried Seaweed	black marks when fired (go easy with this)
Ferric Chloride	variations of orangey pinks and possibly also pale yellows too

MINI ME POTS

Members were asked to produce a miniature replica of their usual work to exhibit at the AGM. The dimensions were to be no more than 2 inches in any direction. Boxes were to be provided for the resulting ware and profits from any subsequent sales were to be donated to 'Adopt a Potter'.

Given that the AGM has had to be postponed, members have presented their pieces here for your delight.

Editor



Ian Pipe



Ian Pipe

Mini moggy

Following the call to 'think small'; I decided to shrink one of my old sculptural pieces that would normally stand about 25cm tall. I began by making a small plaster mould from a shampoo bottle top and into this, pressed some blank 'hump' shapes. When bone dry, the front was lightly sponged with a matt white glaze and then biscuit fired. A mask was applied to represent the face; the whole thing was then sponged with coloured matt glazes, the mask removed and fired again. The black details were drawn with a dip pen and a liquid on-glaze followed by a third and final firing at 1030°C.

Ian Pipe



Joe Frowen, Tamar Rose, Amberlea McNaught



Andrew Wright



Andrew Wright



Jules Lampshire



Rob Rutterford



Celia Greenaway



Celia Greenaway



Phil Arthur



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June Gentle



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VIRTUAL UNDERCOFT, APRIL 2020



Helen Humphries



Ian Vance



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Margaret Hope



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Jennie Longbottom



Lorraine Izon

A FAVOURITE POT

When trying to make good pots, particularly without the benefit of an arts education, I feel it is helpful to have good pots around you. Over time you learn the answers, not just to “do you like this pot?” but “Why do you like this pot?”

The factual description would go something like:- “wood fired pot by Matthew Blakely, 20 cm tall, irregular globe shape, glazed in a wild sourced shino.”

It was bought a few years ago, by my partner and I, who normally have quite different tastes, and that’s one of the things I like about it: that we agreed on the purchase.

It moves around the house, always somewhere in sight. The narrow foot and high wide point remind my nephew (aged 6) of a balloon. The even narrower irregular neck is the opposite of how we are taught to finish a pot. Every side shows different colours, black body showing through, pink, pale bluey green and chalky white. The texture is a soft satin dolomite sheen. I suspect only I know its bubbles and pinholes.

In many ways it breaks rules that I don’t break yet, because you have to work inside the rules before you can break them. It appears deliberate and harmonious.

One of the things I like best about it, is that it wasn’t even unique. There were three others, next to it on Matt’s shelf, almost the same. There are places in the world where this quality is *normal*.

Ruth Gillett

Photograph: Ruth Gillett



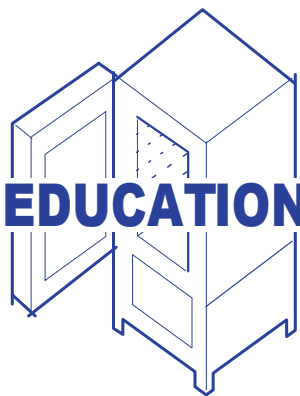
Matthew Blakely



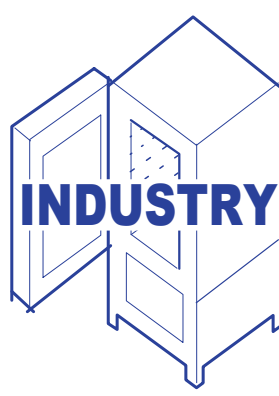
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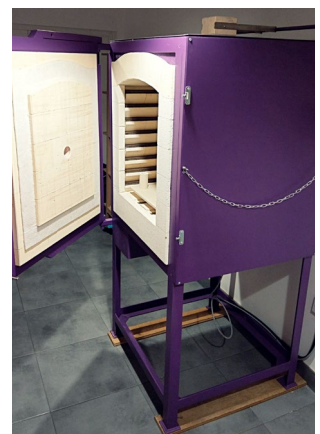


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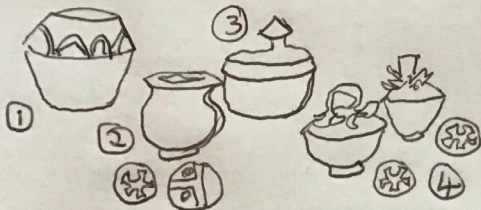
Jan Elliott at All Saints 2019

Photograph Peter Warren

SHELFIES: BRENDA GREEN

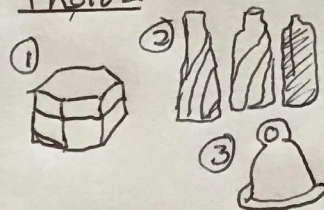


Photo 1: Mantelpiece pots



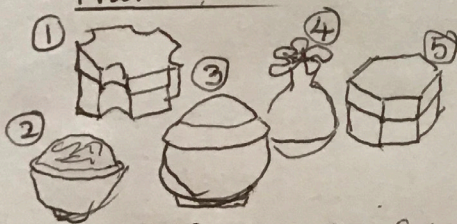
- ① Usch Spetigue ④ ? Diana Rose?
 ② ?
 ③ Terry Bell-Hughes

Photo 2:



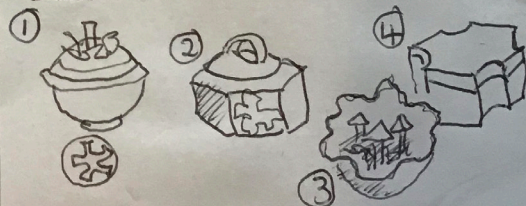
- ① Unknown ③ Janet Tebbit
 ② Emily Myers

Photo 3:



- ① Unknown ^{K.F.?} ④ Geoffrey Swindells
 ② Ann James ⑤ Unknown.
 ③ Tony Pugh

Photo 4:



- ① ? Diana Rose? ③ Unknown
 ② John Maltby ④ K.F.?

Photographs: Brenda Green

SHELFIES: JOHN MASTERTON



A

Top row from left: Tim Andrews Porcelain Bowl (from the days when he shared Lowerdown Pottery with David Leach - hence the Leach style decoration and lack of Raku. Small bowl by Margaret Gardiner - early days when Margaret had started making again. Three pieces by Terri Holman - trompe l'oeil jug vases. Jane Barker, from an AP exhibition some years back. Mark Smith ships from his demo at AP

Middle row: Jug, unknown maker - might have been from the Craftsman Potters Shop (when it was called that). Roger Cockram tea bowl. Tony Theakston Heron jug - classic Tony, one of these in the Fitzwilliam. Bowl by Rory Shearer - from Northern Ireland. Two jugs by Walter Keeler.

Bottom row. Jessica Jordan handbuilt piece. Jeremy Nicholas. Another Roger Cockram. Penny Withers landscape vase. Birds and egg by Hannah Turner, bought

late 1980s from our local gallery (Gowan Gallery in Sawbridgeworth). Jug by Jenny Gilbert.

B

Top shelf from left Bowl by me. Jug by Doug Fitch. Glass bowl made by Niko Brown (in Hertford). Matthew Blakely wood fired piece. John Jelfs salt fired over Tenmoku glaze. I love the way the salt has bleached the glaze.

Lower shelf. Bowl by me as a background for a piece by Juliet Gorman. Eddie Curtis, slightly red jar. Piece made by Bridget Drakeford at an AP demo, carefully transported home in a wet state and fired by me with my copper red glaze. Tulip jug and saucer by Ian Rylatt. Small bowl by Veronica Newman (ex chair of Scottish Potters, now lives in the south west of France). Chinese blue and white bowl, 18th century.

C+D

Jar by Tim Andrews. I bought this at an early Art in Clay at Hatfield House (probably 1995), when I didn't know much about pots. I just loved it, and enjoyed watching Tim demonstrate Raku firing. Tim is such an engaging character - I always have told him it's his fault I'm now making pots! Something about it's quietness grabbed me.

Later inspiration came from the Sir Percival David collection of Chinese ceramics, now in the British Museum, then in Gordon square. The Ru ware crackle glazed celadons, and above all, the copper reds. I was fortunate to have Nigel Wood as a tutor at Harrow-Nigel is a world expert on Chinese glazes, and he set me off on the path. Also taught us how to build kilns! This one is actually in the Burrell Collection in Glasgow.

John Masterton

MINI-ME POT'S



Joy Voisey

Above: Two normal jugs with mini-me jugs and bird bowls.

Left: Puzzle tiles. Each just less than 2" square. Can be boxed as four/six or 8 tiles.: *Joy Voisey*

Right: Mini teapots and Jug:

Josey Fairbairns



Josey Fairbairns



Josey Fairbairns

SHELFIES: PETER WARREN



Top Shelf:

Small teapot, origin unknown, bought for 30p in a charity shop. Two Dutch Delft dishes circa 1800; Tek Sing shipwreck cargo plate 1822. Bought for £3 on Hitchin Market. Cup and Saucer from the Nang cargo(Geldermalsen sunk 1752, raised 1985)

Bottom Shelf

Rear: Chinese blue and white plate Qing period (probably late 17th Century) from Peter Crabbe, Cambridge. English Delftware dish, Bristol Circa 1750 from The Emporium, Lewis; English Delftware Dish, Bristol, circa 1750 from Jonathan Horne.

Front: Chinese porcelain cover for silver box; Ming flask, Chinese bowl circa 1850. from now defunct shop at the Maltings, Sawbridgeworth.

Peter Warren

THE ARCHIVES

A good virus to catch, Derek Emms, Great Eversden, August, 1991

Derek attended Art School in Accrington where, in 1944, the predominant influences were spread between the ideas of William Morris and the 'functional' Bauhaus. Everyone did textile design and in the extended years that he was there through the Intermediate and NDD exams they were encouraged to experiment. In due course amongst the anonymous packets of materials, the tiny kiln and the few reference books he and a fellow student, Frank Hamer, began to experiment. Frank's brother was a chemist and between them they initiated a lifelong interest in glazes. The 'free' period between the day and evening classes gave them the time to combine tea with throwing etc. Derek assumes that this was when he caught the virus called pottery-something that he, as others, seem to have no immunity to.....So followed the NDD in pottery, National Service and a period with the Leach Pottery before settling in Stoke-on-Trent. He taught for a substantial time until, after 30 years, he found the college providing too much admin and not enough teaching; he retired to become a 'Gentleman Potter'.

Derek's, talk gave us everything-advice, technique, information, recipes, plus expert demonstration of throwing, turning and decoration. What more could we ask for? We all went home with a warm satisfaction and warmth towards this unassuming Master of his Craft from Staffordshire.

Harvey Bradley, 1991

Derek Emms died in 2004. His students at North Staffordshire Polytechnic included David and Margaret Frith, Geoffrey Swindell and Paul Astbury.

Editor



Derek Emms Photograph: Peter Warren

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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.

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Editor

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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18 October

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1 SEPTEMBER 2020



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