



Newsletter



WINTER 2020

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CHAIRMAN'S LETTER



It's now November, in a year of very curtailed activities. It all seems rather strange. I hope that everyone is well, and managing to find some comfort in working with clay. I'm missing most of late September and October, having been in hospital and then recovering at home (not Covid related), so I missed the grand build at Stoke Farm.

It's unfortunate that we've had to cancel our demonstration days this year, as Trudy had lined up some superb guests for us to meet. We have discussed trying some online demonstrations but haven't managed to sort out the technicalities of how to make it work. However, we have arranged a photography 'tutorial' for mid-November, which was fully booked within an hour of announcing the date. Obviously a popular subject. It's especially important in a world of online exhibitions and sales.

If all goes well, we will set up some further sessions, particularly to address any topics that come out of the first session. The sessions will be led by Sarah Stephens, who has a great deal of experience running workshops on photography topics, especially on how to get the best out of smartphone cameras.

We have now had two successful online shows, and I'd like to thank the core team behind everything. Ian, Tracey, Ruth and Claire, with back-up from a team of social media supporters have developed a great platform for the future, and a support network of publicity and online activities. Ian has spent many hours of effort designing, building and running a brand new exhibition website that looks very professional and runs very effectively. The Christmas show is about to start, and, as always, includes a sale of decorations for charity.

Tracey also had the idea of running

a regular series of Zoom meetings on Sunday afternoons, including very enjoyable general chats. It's open to everyone, so if you have the time, do join in. Thank you, Tracey.

The team at Stoke Farm have worked their socks off through the summer, culminating in the construction of an enormous new glaze shed, designed and masterminded by Jerry, who also provided most of the materials from his stock of fire doors. Lots of fun building



a metal shed, very much like a 1000 piece jigsaw with a missing piece. My advice – don't buy one. Much more on this later in the Newsletter. We are getting there, and should be able to start firing and kiln-building workshops when we are 'allowed'.

The summer has been short of shows, with only the Potfest events running. I had to pull out from the shows in Scotland and Penrith, but I gather they were successful, with lots of visitors. I hope those members who were able to participate did well. Let's hope that we can have a full programme next year.

It's too early to wish everyone a happy Christmas, but do look after yourselves, and keep on potting.

John Masterton



Geoffrey Whiting: see page 3

COVER
Stephen Murfitt
White rounded
vessel: 36cms
2011

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GEOFFREY WHITING EXHIBITION

You are invited to come and enjoy our new street view exhibition at the

Stradling Gallery, 48 Park Row, Bristol

Making Useful Simple – Geoffrey Whiting 1919 -1988 continues until 14 December 2020

Geoffrey Whiting was one of the most successful

British potters of the twentieth century and this exhibition illustrates his skill in bringing out the beauty of the materials while making simple useful objects.

As we are not opening the gallery for the time being,

Making Useful Simple has been designed to be seen from the street.

It is on show in the front windows of the gallery so you can come and see it whenever you feel like it, perhaps making it a destination in your walk around Bristol.

EDITOR'S NOTES



Thanks are due to those of you who contributed to yet another packed edition, from those who have written lengthy and insightful essays about their work to those who have sent photographs of their recent 'Lockdown challenge' pieces. Thanks, also for the many 'shelfies': pictures of ceramic works collected by members and displayed in their homes. The collections are most impressive.

Recently, the collection of Leonard and Alison Shurz, of Digswell, Welwyn, was sent to auction with a collective estimate of £250,000 for the 1051 pots. Press pictures showed a house so crammed with pots that there was scarcely room to stand. Pots included works by Lucie Rie, Ruth Duckworth, Richard Batterham Svend Bayer and many others together with, I am delighted to say, pieces by three of our selected members: Matthew Blakely, Stephen Murfitt and Deborah Baynes.

Coincidentally, I had a conversation with a member who told me that she had met W. A. (Bill) Ismay, a librarian from Wakefield who lived in a two-up two-down terrace house in the town and died in 2001. Bill was almost certainly the greatest collector of studio ceramics this country has ever known, with a collection amounting to around 3,600 pots by over 500 potters. Just to refresh my own mind about Bill's house whose every inch of space was taken up by the very best pieces of modern ceramics, I 'googled' *Bill Ismay* and was delighted to find a short YouTube video by Jim Malone which I highly recommend to members.

Finally, Rob Rutterford, ever the optimist, is looking forward to hosting the 2021 Walberswick show: July 31-August 2.

Peter Warren

STEPHEN MURFITT

As I begin to wedge and knead the clay in preparation for the next batch of pots, that familiar anticipation and excitement for the potential of making begins again!

During the current covid crisis I have reflected much on how fortunate and privileged we all are to be able to enjoy working with this incredible material. This is an attempt to set out the journey I have made, indicating some of the most significant steps taken, connections made and influences experienced along the way.

Little Downham near Ely was the fenland village I was born and grew up in. My first pots were made at Soham Grammar School in the late 1960s. I will always be grateful to my Art teacher and early mentor, Peter Askem. Peter managed to persuade my parents that the Foundation Course at the Cambridge School of Art should be my next step.

This was an excellent two year course at that time and Friday became my favourite day: life drawing in the morning and pottery with tutor Zoe Ellison in the afternoon. Regular visits were made to the Fitzwilliam Museum and the Kettle's Yard House and Gallery in Cambridge. Many hours were spent drawing Greek, Roman, Egyptian and medieval pots from the fantastic museum collections.

It was an exhibition of studio pottery at the Kettle's Yard where I first saw (at first hand) the work of Hans Coper, Lucie Rie, Bryan Newman and Gillian Lowndes amongst many others. The innovative way Coper constructed his powerful forms from thrown elements and explored rich textures was an inspiration then and has continued to be so to this day.

My first experience of Raku took place towards my last term at Cambridge. A few of Zoe's pottery students built a small kiln with house bricks in the morning and then glazed and fired some small bowls we had each made in the afternoon. The memories from that exciting day have stayed with me.

Zoe had advised me to apply for the degree course in Ceramics at the West Surrey College of Art & Design at Farnham in Surrey.

The Farnham experience was life-changing for me. Influences were many and included the tutors Henry Hammond, Paul Barron, Ron Hackney and my personal tutor Sebastian

Blackie. Duncan Ross was our ceramics technician and Magdalene Odundo, Dave Burns and Martin Simpson fellow students (to name but a few). It was at Farnham that I met my wife, the artist Terry Beard, while she was completing her degree in Textile Design.

The list of visiting lecturers was amazing and included Mick Casson, Walter Keeler, Mo Jupp, Mike Dodds and Siddig El'Nigoumi. After spending much time throwing, mixing glazes, building kilns and slip-casting, I opted for a hand-building project in the second year. This was run by Sebastian Blackie and Mo Jupp, and had a significant influence on my future direction. I focussed on large-scale architectural forms for indoor and outdoor spaces, and this theme continued into my third year. Printmaking was my supporting study, and I very much enjoyed making some visual connections between these two- and three-dimensional disciplines.

From Farnham, I went on to complete a postgraduate Art Teacher's Certificate at Middlesex Polytechnic, Hornsey College. For my main teaching placement I was based at Crouch End on the Hornsey Foundation course for a term. I mainly acted as a technician in the ceramics department and mixed clay and glazes for the students.

On leaving college, I set about making a career which combined teaching with making pots. Being a member of the Anglian Potters and the Craft Potters Association helped to establish some fruitful contacts with Galleries. These included Beaux Arts in Bath, Courcoux and Courcoux in Salisbury, The Hart Gallery and Galerie Besson in London. Also at this time Bonhams began to sell my work in their sales of contemporary ceramics.

Teaching full time and making mainly in the college holidays, became more of a challenge to fulfil exhibition commitments. After many years as the ceramics and sculpture tutor at Marlborough College in Wiltshire, I returned to my native fens to establish a studio and workshop at Wicken in Cambridgeshire.

Many exhibitions and Cambridge Open Studios later, our two boys grown up and flown from the nest, Terry and I decided to sell up and move to a converted Methodist Chapel in the Huntingdonshire fens. My new studio overlooks a beautiful fenland nature reserve which contains a preserved

brick kiln and remains of clay pits which provided for that small cottage industry from the past.

One very important connection made through the Anglian Potters was with the legendary kiln builder, Ray Scott *. Ray had been a heating engineer and in his 'retirement' established Fordham Thermal Systems. He specialised in making lightweight and portable kilns, very suitable for Raku. I got to know Ray very well, and he would often visit my workshop, watch the firings and suggest ways he could help to improve my process.

During those years he made five kilns to my requirements, as well as metal tongs with a pitchfork design particularly suited to lift the forms I was making. The largest kiln he made for me (in sections) was designed to accommodate a dozen 70cm tall (one at a time) forms commissioned by the RBS in London in the late 1980s.

In the West, the Japanese word Raku has been freely interpreted as enjoyment. Raku for me embodies a way of working which includes an attitude of mind and a way of thinking. This combines a full-on engagement with a process of adding many ingredients to a 'melting pot' which enable things to happen, sometimes with amazing results and sometimes with disappointing outcomes. A relentless exploration of form and surface, informed and inspired by the beautiful environment we find ourselves in. Each firing is an experiment and will usually indicate the next focus for investigation and development.

It was that total involvement (but never total control) with the whole process, together with the way the drama of the firing is reflected in the vessels and forms, which first drew me to Raku all those years ago!

Author of *The Glaze Book* published by Thames & Hudson in 2002.

Currently working on a Raku book for the Crowood press in Wiltshire.

For more information go to:

www.stephenmurfitt.squarespace.com

See some more recent work:

@ <https://cambridgeceramics.com/>

Stephen Murfitt

* See page 22 to learn more about Ray Scott.

Editor



Stephen Murfitt working in the first year ceramics workshop at Farnham. 1975.



A reduced stoneware form with impressed print texture made at Farnham. Ht. 54cm. 1977.

Photographs: Stephen Murfitt



A large rounded vessel just placed into reduction bin.



Tall turquoise vessel, part reduced/part oxidised. Ht. 65cm. 2012.



Raku vessel with taped and wax resist decoration. Ht. 35cm. 1988.



Large blue bowl. 54cm across. 2020.



Large lustred walled bowl. 52cm across.

ON THE FRONT LINE AT THE AUTUMN ONLINE EXHIBITION

I sit at my computer and download another lot of pictures from another email and file them under another exhibitor's name, then I look at them and think "Oh dear – we will have to edit all these before they are OK to use..." or then again in some instances "That's great – they're the right size, the right shape, the right format and have the correct file name"

With 50 exhibitors each sending in their information about the 6 pots they are showing and with each of these pieces of work having 4 images – you can do the maths – that's 1200 pictures!

We had made our first ever online exhibition earlier in the year employing the same software as we use for the main AP website and it worked OK but we realised that we needed something more

sophisticated with a true e-commerce facility built in. We created the new website (using Squarespace for those who are interested in the details) to look more up-to-date and to enable us to manage stock and send information to customers automatically. It also gave us the ability to have multiple images of the pots and to download all the details of stock and sales. We also bought a new domain name:

anglianpottersexhibition.com

But that was just the framework – all the actual information that will sell the pot is contained in its description and the pictures and these can only come from the individual potters. Some describe their work in long loving detail whilst others only provide the minimum. Maybe we all need some lessons in marketing!

When we have the website and the content all set up we still need to

find any potential buyers so that they know it's there and can view the work. Of course at first no-one (including Google) knows that our exhibition is hiding somewhere in cyberspace – so we have to tell the world where to find it and give them a reason to visit. We sent out a Press Release to about 50

Firstly that we need to run the photography courses for all of us to improve our pictures – in an online world they are the only things that matter. This is not only the quality of the actual image but also the way the pots are displayed to give a good sense of their size and style. We are organising some

online workshops about all this – watch this space.

Secondly that we need to expand our contacts and ways of listing our exhibition into more places. Most of our sales still go to East Anglia, that is they go to our existing customer base when technically we could attract buyers from anywhere, How to break out to new customers is an age-old marketing dilemma but there are no quick fixes, it only happens over time and with a consistent message.

But after all that the show was a success with sales of £3,623 over the four weeks – sales that without this exhibition would

Ian Vance just not have existed.

Out of 50 exhibitors 25 sold at least one item and some sold a lot. Of course that leaves a few of us who did not sell anything – next time perhaps!

Thanks are due to our tireless team on social media, to our treasurer who picks up all the pieces at the end and distributes the cash, and to all of you who either took part or bought something.

We will be back again for Christmas as we still can't use All Saints' church safely and we will have our virtual Charity Christmas Tree growing in cyberspace. Look out for the flyers and please DO tell lots of other people about it including those who you know anywhere in the world.

Ian Vance

Exhibitions Organiser



magazines, newspapers, local radio and online listings sites and some resulted in coverage and some did not. I did an 8 minute radio interview with Cambridge 105 and the CPA Friday Bulletin ran a piece about us for two weeks. We mailed all AP members and our external mailing list and the social media team got to work splashing it across the wide-open spaces of Facebook, Instagram and Twitter

A new thing that we incorporated into the show this time was to exhibit some charity items built on the Hugs Challenge (as described in the last edition of the Newsletter) We asked all members to donate their Hugs pieces of work and we got a very varied, but wonderful, selection. 100% of proceeds from these sales are being donated to Nelson's Journey – a charity that supports bereaved children in Norfolk.

What do we take away from this now?



Ruth Fairhead



Margaret Gardiner



Maurice Young



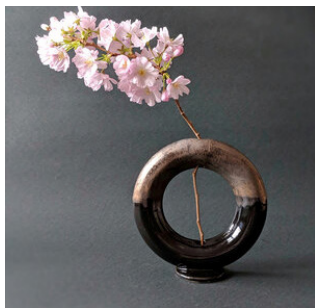
Harvey Bradley



Sheila Maddler



Rosemarie Cooke



Betty Ng



Moirá Goodall



Lorraine Izon



Celia Greenaway



Karen Callinan



Sylvie Cagney



Ruth Gillett



Susan Cupitt



Mark Judd-Cooper

2020: A CURATE'S EGG? SEEKING A SILVER LINING IN UNCERTAIN TIMES



In what is proving to be the strangest year, ever, my work seems to have gone through several convulsions, mirroring my changing emotional state.

Back in March, when the lockdown was imposed, I, like many of my fellow artists and makers, was transfixed by the sudden and complete ending of 'Life as We Knew It'. First, the galleries had to close, then the shows started cancelling one by one, until it became like a line of dominoes collapsing. (As I write it is extremely likely that 2020 will go down as the first time in more than 30 years as an arts and crafts professional that I have been unable to attend a single exhibition or event.)

Anyone who was even remotely tech-savvy started piling online in an attempt to try and keep at least some revenue flowing. I flirted briefly with Zoom and

curated a virtual 3-D gallery exhibition for a group of artists. That was a steep learning curve, and I'm not sure the 'virtual gallery' software is quite up to providing a satisfying visitor experience yet – but it will surely come, and probably sooner now than it might have done in pre-pandemic times.

Reports from friends and colleagues indicate that online shows have been a mixed bag in terms of sales. I have created a few small events which I run on my Facebook page and these have met with some success. However, I need to remember to factor in the amount of packing and sending required in future – my latest show sales took three days and an ocean of bubble wrap to pack and ship!

Workshops or any face-to-face teaching were out of the question (I was

extremely lucky that a week's residential workshop in Cumbria had ended just days before the lockdown) and I was reluctant to attempt any kind of virtual instruction, so that was another income stream choked off. All my potential students were very understanding – and in one case have been very patient and determined as they have waited until September to re-schedule their two-day course.

Having studied the government advice I concluded that ventilation was the key so I erected the marquee I usually take to shows and prayed for good weather! Suitably bundled against the cold and with liberal amounts of hand sanitizer available, we were able to have an interesting and productive time, even under challenging conditions.

It took me several months to stare down the terrified paralysis brought about by the 'New Normal' (a phrase I hate and one which I hope will soon be consigned to history, never to be heard again). Eventually the old creative urge started creeping back – but instead of picking up where I had left off I decided to try and use the time fruitfully and explore some ideas that have been on the back burner for a long time. Loosed, temporarily, from the commitments of making work for orders and exhibitions, I wanted to find out where some of these ideas might lead me.

The luxury of having time to 'play' without the pressure of a pre-ordained outcome prompted me to reassess the direction my work has been going in for the past few years and I gave myself permission to experiment with making just for my own pleasure.

I found myself wanting to strip back my habitual way of sculpting and explore a pared-back simplicity of style (not easy for me!) which embraced universal themes. I surprised myself at the intensity of emotion evoked by these pieces. I was drawn to creating figures which reach out to embrace and enclose in a protective or nurturing way; expressing in cold clay what has become almost illegal to do in real life, sadly.

Anyone familiar with my work will recognise the little blue birds that always find their way into the story somehow. Even I am not entirely sure what they mean and I think they may represent different things in different contexts. But, tiny as they are, they seem to have moved to the centre of my current work. I think it may have something to do with



the fact that lockdown coincided with peak nesting season in my garden and I had the wonderful privilege of watching several species build nests and then fledge their young right under my nose. It seemed a hopeful sign – that life goes on; that even tiny, fragile things have a fierce instinct for survival...

I missed the “Hugs Challenge” but was clearly channelling a similar kind of energy with my figures that shape their bodies into nests that protect precious golden eggs, or become sheltering forms to encompass singing birds. For the first time in a long time I am excited to be making new work and I have a notebook stuffed full of sketches and ideas.

I am a huge fan of the Polish psychologist, Dr. Kazimeirz Dabrowski, who developed a theory that catastrophic experiences can kickstart personal development. Whenever anyone asked him how he was he would bow slightly and reply, “I am a little depressed, but I am hopeful”. That seems a fair summation of where I am right now.

Christine Pike

Photographs: Christine Pike



WOOD FIRING WEEKEND AT SHOTLEY



Having been locked down for months on end, it was a pleasant surprise when an email came through about a wood firing weekend. Dashing straight for the calendar, I noticed that nothing much had been planned for August and I was free to go. Life at last seemed to be coming back to normality, and having a fun weekend to look forward to was exactly the tonic needed for getting the pottery juices flowing again.

There was barely enough time to make anything beforehand, but I managed to get enough pieces together, and fired a bisque load between some forecasted gale force winds on Tuesday and the Wednesday night deadline so that pots would be cool by Friday in readiness for packing. When it came to packing the car, I did quite well going through the checklist, meticulously ticking everything off. There was as much stuff required for one night as would be normal for a five day camp!

Potters began arriving at Jerry's around 10 o'clock. It was lovely to see everyone again, and it felt such a privilege to be there, especially as it was going to be the last-ever firing in the wood kiln at Shotley. It seemed such a shame to have to take it down after this final weekend, but I soon put those thoughts aside, intending to enjoy absolutely everything ahead.

The first thing to do was coffee. The urn was already boiling nicely, tea and coffee had been provided, and a variety of tasty goodies began to appear in all sorts of

boxes. It was tempting to lift the lids, peek inside, and see what you fancied. There were homemade biscuits, apricot shortbread, Victoria sponge, lemon drizzle, Roses chocolates, Kipling pies, flapjacks, you name it! This was the moment that everyone started to relax after their journeys while getting re-acquainted with each other.

Pretty soon, a variety of pots also began to appear in all sorts of boxes. This was now time for glazing to commence, and there were so many glazes to choose from. I have never seen so many just for the wood kiln. Suddenly it opened up a Pandora's Box of "what will go with what?", and, "what does this do?" To add to all of the usual glazes, there were

also the gas reduction glazes available, plus Ann's white and also green, Peter's rutile blue, Ray's soda ash glaze, and Tony Pugh's purple flambé. There were also bowls of wood ash and soda ash to sprinkle here and there. It took a good few hours but most of the glazing was completed by lunchtime. A table in front of the kiln was covered in pots drying out; this was time to marvel over what everyone else had created, while wishing, "I should have done that". We also mentally counted how many there were, and tried to guess whether or not they would all go in. As there was a slight threat of rain a gazebo was set up and placed over the pots, just in case. Now it was time to stop and eat.

Tables and chairs had been set out in the usual spot under the walnut tree's shade. Now I found out that my packing had gone wrong. I'd got my stove, I'd got my soup (ring pull tin so no need to worry about a tin opener), I'd got the pans, bowls, cutlery, and kitchen sink. As I went to ignite the stove, there was no gas; I'd left that by my back door. It had been ticked off the list when collected from the shed, but that's as far as it went! Anyway, kind offers of "share my lunch", or "use my stove", poured in.

With lunchtime drama over, the afternoon's tasks were wadding pots and packing; all hands were on deck to do this as it took many hours. The loading was expertly done, and almost everything fitted in before the door was bricked up. All we had to do was wait until the

evening meal was over to start lighting the kiln.

It had turned much colder by about 6pm. Josie and Joy volunteered to go on a fish and chip run. While they were gone, a banquet table was set up inside Jerry's garage to create a warm place to eat. This offered a unique dining experience. Sitting amongst the oil and tools, we had a real chance to socialise and catch up with one another. Nicki cooked a veggie bolognese for those not wishing to partake in what we were having. Josie and Joy hadn't been gone long at all before they returned with the most fabulous fish and chips, which were piping hot. Enjoying the food, a jovial mealtime was shared by all of us. This coming together and sharing a meal was really quite special after all those months of having to socially distance.

After supper, the stoking shifts began with a gathering around the kiln to see it get underway. As soon as it did, a smoky aroma visited those sitting and chatting nearby. As everything quietened down for the night, it was time to leave the graveyard shift workers to it. I went to my tent feeling very sorry for those taking the 10 till 1, and the 1 till 4 slots. How cold and tired they must be, I thought.

Nicki, Paddy and I were scheduled to stoke from 4 am onwards. This is my favourite shift, still the middle of the night really, and all you can hear when stoking are softened voices, wood crackles, and the nocturnal sounds of owls etc., plus a bit of snoring. The other beauty of opting to cover the 4 am stint is that you get to see the sun rising, all this makes you forget about having had little or no sleep, and being cold. Thankfully the urn was always hot. It was very warming to have your hands cupped around a mug of something to sip in those minutes between stoking more wood and the pyrometer dropping. It was soon time to hand over to the next stokers who continued the firing throughout Sunday morning. The firing took 16-17 hours to complete in total.

In addition to the firing activities taking place, a few of us thought it a nice idea to walk down to the river and have a swim. We did this mid-morning once the tide was high. On the way down, something was lurking in the grass; it was Paddy's glasses which had gone missing the day before. I returned them to her, using it as an excuse to go back and collect my swim shoes. I don't mind

swimming but I wasn't treading on mud, seaweed, and jelly fish with bare feet. It was jolly cold getting undressed with a keen north wind blowing, but once in the water, and acclimatised, it was fairly pleasant. Blackberry picking was available to those who fancied taking a stroll along the footpath to collect some. As we arrived back from swimming, those who had taken part in the salt firing days before had come back to witness their grand opening. We had the excitement of seeing the results of their labour, and joined in with the "oohs" and "ahs" adding in delightful squeals as pots came out, which were placed on designated spots relative to kiln positions.

All too soon, the weekend had come to end. The cones were down and the firing complete. It was just a matter of tidying up and saying, "Cheerio", but we knew we'd see each other again in a few days for our kiln opening.

Wednesday arrived and we came back to unpack our fired pots. It had been an excellent firing! One by one each piece was taken out and admired. On the whole, most people were delighted with what they'd achieved, and I think everyone had received some good outcomes. There were one or two disappointments, which is normal. Sometimes what you think is going to work well doesn't, and then another piece that was just an odd sort of experiment does marvellously!

It truly was a fantastic weekend, enjoyed by all. There was a real camaraderie among those fortunate to have been able to share the experience. It was also extra special because we had been part of the last-ever wood firing at Jerry's, and there has certainly been a long history of those over the years.

Andrea Young



Photographs: Andrea Young

LAST WOOD FIRING AT SHOTLEY

The last firing of the Wood Kiln at Jerry's took place the weekend of 29/30 August 2020.



The real fun started on Wednesday 2 September, when the final crew dismantled the kiln ready for its despatch to, and installation at, Stoke Farm.

We started straight after lunch, with Peter up the ladder taking the chimney and roof down. I didn't take many photos, but one image that will stay forever is of Peter, standing on a pallet, suspended in mid-air on the tines of Jerry's fork lift. Bolts were loosened, nuts caught by willing hands, corrugated sheets were passed down to willing catchers at ground level.

Next it was time to don some serious dust masks, and Andrew's turn on top of the roof, removing the fibre filling. Some was stuffed into plastic sacks, some into dustbins.

Bricks were removed, layer by layer, checked and those needing a clean were passed to the cleaning tables, where a group were armed with old chisels and hammers. Clean bricks found their way to the trailer and were stacked, light-weights this end, heavies that.

Another memory: Liz on the ladder, me holding on tight, Liz leaning further and further, and suddenly no weight on the ladder. Come back Liz.

We'd searched for the former to help with the arch removal, but failed, so improvisation came to help. An ex-sail was stuffed into the chamber to help soften the fall for any bricks that arms were unable to support. Calls of "I've got these three, can you hold those two",

and "oops" went on for a while. More layers came off until we got to the floor of the kiln.

A van arrived and was loaded with the kiln shelves, carefully wrapped and separated with cardboard, and departed towards Stoke Farm.

Another arch to be taken apart. We did this one even more carefully, and as it was deemed the trailer was heavy enough, we stacked on the grass, in the order they were removed. Someone gave Alejandra a sharpie and each brick was coded, and lines drawn.

Further down "be careful with this one", Liz said, "it's a special brick". Long and extremely dense and heavy. Here's another one. Must be the fire bars.

Soon we were down to ground level, we had stacks of bricks chin-high with dust everywhere. Rebecca's white t-shirt no longer white, Andrew, Steve and Ann's blue boiler suits coated in white dust.

"Phew, we're done" we thought. No. We weren't done. More bricks. Down and down we went, and another stack was born.

Finally, the bricks stopped being passed around, they were all clean and stacked, or the small broken pieces discarded.

Beers were passed around, (low/zero alcohol of course), chairs were plonked into and everyone grinned.

Thanks to the following: Jerry, Nikki, Peter, Alejandra, Andrea, Andrew, Ann, Cathy, Josey, Joy, Liz L, Pat, Phyl, Paddy, Rebecca, Stephen, Steve.

Ann Allen



Photographs: Ann Allen

DISMANTLING KILNS AT SHOTLEY: AUTUMN 2020



Photograph: Cathy D'Arcy



Photograph: Cathy D'Arcy



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BRYAN HOOSAN



Bury St Edmunds-based Bryan Hoosan passed away peacefully at home on Sunday 11th October 2020. Bryan was a well-known member of Anglian Potters who will be sadly missed.

Libbi Hutchence



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A COMMISSION



Photograph: Ray Auker

What I have been doing during Covid Lockdown.

I don't much like working to commission as often I have found it is the time when things do not go quite to plan. I therefore decided I had had enough and would not take on anymore. But, why is there always a "but"? I was traced through the Anglian Potters website as a maker who could throw large pieces. At first I turned down the work, as it involved forms that were an enigma to me, not part of my repertoire or style. I reluctantly agreed to look at some plans, which showed that the project required technical throwing of large amounts of clay and with some precision. Again, I said it is not for me and suggested other potters. After further discussion and provisos around understanding the differences between engineering and pottery and account taken of my age, I was persuaded to give it a try.

The project was to be a house for Hedgehogs with an attached entrance hall and chamber. A separate, closely-fitting plant pot was to sit on top. Overall height and width 400 mm, completed size. First thing was to decide on a clay

that would do the job and one I was already familiar with. I chose Potclays 1114 Craft Crank, as it gives a nice toasted colour when fired to stoneware and is plastic enough to throw. New to clay, but with a bit of hands-on training in coiling and shaping, Chris, the commissioner, tackled the entrance tunnel himself. Fortunately, when our efforts were fired and put together Chris was delighted with the finished pots and is now looking at ways he might be able to put the hog pots into production.

Once fired to 1250°C, the image shows the completed outcome.

Image

Chris has asked that I tell you that HOGPOT is a registered trademark and the form is subject to patent pending.

On Sunday afternoons

I have tried to tune in regularly to Tracey Parsons AP Zoom meetings, as a way of keeping in touch with AP colleagues, sharing knowledge and ceramic thoughts and ideas.

AP on-line gallery

Having failed ever to sell anything through my own website, I was a bit sceptical about exhibiting work on AP's online gallery. I had a look at the first published showing and was impressed by the quality of the site and encouraged by the sales to join the second opportunity to show my work. Delighted now that I did, as it proved beneficial in two ways: I managed to sell both of my Huggies in support our chosen charity, and also sold a piece of my own work in record time.

Equally important to me was the feedback from the buyers. The person who purchased my platter emailed me to say she had put her alarm clock on, so she was able make her purchase immediately the site was up and running. After the delivery, she contacted me again to tell me how delighted she was with her purchase. Similar comments from the purchasers of the Huggies.

All very rewarding at a time when rewards are in short supply. My thanks go to Ian Vance for getting the online gallery together and his skill in the management of the site.

Ray Auker

HUGS Ray Auker



Thrown Figure



Arms



Hug



Arm Joint



First Kiss Quite Armless



Hug Complete

Photographs: Ray Auker

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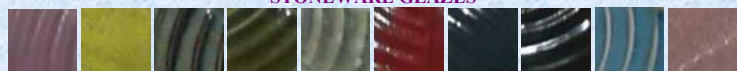
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ADAM MARSH CERAMICS



I never thought 2020 would be an easy year for making and teaching pottery but I never quite imagined it would turn out like this. In January we welcomed Little Marsh No.3 (Georgiana or 'Gi') into the world which put a bit of a stopper on things. With classes fully booked three nights a week, though, it wasn't long until I was back out in the studio plodding away.

In the February half term we publicised the Spring Term of classes and I was pleased that despite the slight disruption to things, if I can call Gi a disruption, almost everyone rebooked for the following term and even some 'newbies' got in touch and booked up. Then.... Lockdown!

All classes, orders, exhibitions, craft fairs, shows, commissions... stopped!

I decided to use the time to do lots of jobs that had been on the 'to-do list' for far too long; but as I imagine with most of us, all my plans for building up my stock and trying some new ideas soon went out the window. The joys of home schooling, allotmenting and spending time with my family took over and I found little time to get back out to my now cobweb-infested studio. The garden and allotment had never looked so beautiful and despite everything that was going on in the big wide world, our family was loving the quiet time together in our little bubble.

Then lockdown eased and things have changed quite a lot in the studio with

reduced numbers, one-way systems, individual face shields for each student, more restrictions on how we can use the studio, outside tea breaks (even in the rain), a re-think about improved ventilation, extensive increased cleaning and, of course, a vat of anti-bac hand gel and a similar amount of hand washing.

The first challenge came with re-booking all my students into new classes and creating bubbles within each group. With numbers dropping to 3 from 6 students in the studio at one time, I was looking at running double the classes weekly. Trying to juggle student availability, timetables and a less-than-impressed wife was rather difficult but

in the end we managed it, and this is likely to continue for future classes too with booking for Spring Term 2021 already open. The students have all been very understanding, thankfully, and very flexible; just pleased, like me, to get back out into the studio and get their hands dirty again.

The next challenge came with how to manage the studio when we did reopen; we did some trials with Mrs Marsh and the kids to see how spaced out we could be at any one time to understand how many students could fit in the studio for a class; then came the research into cleaning materials that were most likely to kill the dreaded virus.

We purchased face shields and wrote to all the students about hand washing on arrival, the wearing of face coverings, extra cleaning and (perhaps to the biggest dismay of all) the fact that we were going to have to stop Mrs Marsh's homemade cakes during the tea break for the time being. But finally we were able to welcome students back at the start of this term and it has been so great to have everyone back making again.

I don't think I've ever been so exhausted with double the classes, all the extra cleaning taking an additional hour plus of my day after each class, as well as Little Miss and her two older brothers deciding that sleep is overrated. I'll be ever grateful that I've been able to carry on teaching and that my students have wanted to return, and maybe even more grateful that I have some new orders

coming in and my galleries have all managed to 'weather the storm'.

With no physical shows, exhibitions or craft fairs on the horizon things are still hard to predict. Selling is now much more based online so I'm in the process of looking at an online forum to sell my pieces (although I have been pondering this for some time and it still hasn't quite come into fruition). Maybe writing this might give me the final push to actually do it; my online shop could be up and running by the time this article comes out... maybe. Many of the big shows have followed in Anglian Potters' footsteps and have gone online themselves which has brought some sales in which was very useful at a rather financially-challenging time.

I hope everyone else is managing to make during this difficult time and is finding some comfort at the wheel. Stay safe and keep potting.

TESTIMONIALS.

These are from a recent survey I did on Covid restrictions and how the studio is working.

"Adam is very open to any projects or ideas you want to bring to the classes, he offers tuition and guidance but also encourages you to explore and learn for yourself. It's a very relaxed and easy-going learning environment"

"All reasonable precautions seem to have been taken and I feel safe being in the studio with the new covid measures"

"The pottery studio is a great space and Adam provides a relaxed teaching style with lots of opportunities to be creative. I'm so glad the classes are running again and that we are back in the studio"

All the above are from Current Students on my Summer Term Weekly Courses.

Adam Marsh





Photographs: Adam Marsh

STOKE FARM IN PICTURES



Progress from roof of static caravan



Small wood kiln in progress with members of the construction team



Tony Pugh's kiln in completed covered area



Completed glaze area



Disposing of caravan furniture



First batch of kiln wood



Metal shed with caravan and gas gauge behind

STOKE FARM

It's hard to believe that we've been working on the new Anglian Potters site at Stoke Farm for four months now. There has been a working party there every Friday, apart from a couple of days in September when the wind and rain defeated even the most hard-core members. During this time shelters, sheds and kilns have started to spring up on what was a bare field.

Paddy Dean: We started our Friday working party at Stoke on July 3rd as lockdown restrictions were lifting. The first tasks were to erect the long kiln shelter and strip the mobile home to a useful uncluttered space, under Cathy's guidance and Liz's demolition. The weather was sunny and hot, in fact a couple of Fridays it was 30 degrees plus and the clay soil was very hard to auger holes into and the metal roof could only be worked on top of first thing in the morning or Dom and Tereza would have fried.

The apples ripened and the kiln building began, materials arrived and the infamous green shed was started. Then the rain and wind came and Fridays seemed to be wet. At last a break in the weather but will it be long enough to get the glaze shed built out of Jerry's doors, a wood kiln finished and things prepared for winter before the weather and Covid stop work again? fingers crossed!

Roz Roden: I've only been down twice – the first time I helped build the gas kiln, which was really interesting and it was great to spend a day in the company of fellow potters even if I was very stiff the next day!

The second time I helped build the metal shed. That was a bit frustrating as the instructions were hard to make sense of. However, it was again lovely to be in

the company of fellow potters and work towards what will be a fabulous site for Anglian Potters. I hope to be able to come again.

Liz Lewis: To help the lonely camp potters survive Covid, as soon as we were allowed by the Government to travel, a small band descended on Stoke Farm to begin the formation of our new campsite. We had great fun despite the hard work building the large kiln shelter but it was agreed we needed a shed for storage. A lockdown purchase of a flat-packed metal shed was ordered. The first hiccup was that it was delivered to an unknown grass verge, not Stoke Farm, but it was recovered and collected.

Day 1: Chris arrived and volunteered to check the contents of the many boxes and managed to put together the base.

Day 2: Jim, another newbie, also volunteered to have a go at the first fix with the reluctant help of myself, Claire and Dom. It was slow progress with each tiny screw needing a small plastic washer. Despite the instruction book, battery drills, four pairs of hands, and Claire (who has a similar shed at home) phoning home to get her teenage son out of bed to photograph the corners as we could not get our bits to fit together, it was slow progress. At the end of the day we had managed with much head scratching and brute force to leave with some walls erected. This team all found that they were busy elsewhere next week. At this point our chairman muttered that he watched the YouTube instructions and he did not understand how it went up either.

Day 3: Richard arrived and admitted, as a newbie, that he has erected one of these sheds before, so took up the challenge with Stephen. Most of our work was dismantled and turned up the other way

as the Chinese instructions were upside down....

Day 4: I returned to site to spend day with Richard, Stephen and Paddy with the now dreaded shed. Richard is still undoing bits and turning parts around determined to make a good job with bad materials. This time we had four walls and most of the roof on. Well-earned non-alcoholic beer was consumed.

Day 5: Missed this, but the roof was completed. Richard is wisely now enjoying his new ceramic course and is unavailable on Fridays.

Day 6: Despite my better judgement I turned up and volunteered again for torture on the shed project. Yippee, another newcomer, Rob, and Paddy helped with the sliding doors. Stephen managed to escape to collect another trailer load of wood from Shotley and Jerry was ignoring the whole project. By the end of the day two doors were hung (will need adjusting, Richard), the roof was completed and the decorative edges attached to the roof.

Plenty of work still needs doing – the base and floor – and hopefully another unsuspecting volunteer will arrive.

This little shed has been a source of much entertainment for all those who have watched our endeavours from afar. It is only 8' x 6' and barely 6' high at the apex. Paddy is the only one who can walk through the door without ducking.

How I wish it had stayed lost!

My next job is to be part of the building of the large glaze shed, which is also flat packed but made up of a mixture of old doors and chipboard offcuts. It has no instructions, but a design held in Jerry's head, but that is another story.

Latest update: After two days of hard graft from an amazing team, working under Jerry's directions, the glaze shed is now complete. Thank you to everyone who has helped out so far and given their time so generously, from those who got stuck in for a few hours to the stalwarts who have turned up cheerfully week after week, whatever the weather. We couldn't have got so far without you all. There is a lot more to do in the coming months.

If you would like to help or have anything potentially useful to donate to the site please contact Nicki Darrell (cantleypottery@gmail.com; T: 01593 701525).

Nicki Darrell

Photographs: Nicki Darrell



In the last edition I reproduced a 1990 feature, written by Dorothy Scott, about a Raku firing at Prickwillow Pottery.

Subsequently a member has, very kindly, sent me a copy of 'Prickwillow Pottery-1975-1995' by Margot and Derek Andrews, which is absolutely fascinating. I also thought I ought to find out a little more about Dorothy and Ray Scott: legends in the annals of the association. The following, therefore, is an extract from a communication from Alan Baxter whose membership number is: 1

"Living here high in the Pyrenees on the French-Spanish border, I was surprised when my wife said to me, "It's for you, it's Victor Knibbs."

I was very sorry to hear from Victor of the death of Ray Scott, leading me to ponder about Ray and the wonderful Dorothy for the next several days. The contribution they unitedly volunteered was pivotal to every formative meeting of the young gathering of the then East Anglian Potters Association. Indeed Ray Scott was the primary inspiration for the forming of the society.

I had been to Stoke-on-Trent and was returning along the A14 to Ipswich when I deviated to Fordham to meet Ray for the first time at his small works unit. I had heard about his experiments with fast heat. He struck me instantly as a fellow north countryman with his strong accent and his blunt speaking, but generous in conversation about St Helen's in Lancashire and furnaces. All

the while a kettle was boiling away, sitting on top of what we now know to be one of Ray's, (Fordham Thermal Systems), fast-fire Raku kilns, the smallest baby one. Ray explained to me that this tiny furnace would boil his kettle many times, making loads of tea before losing heat. This was in the early eighties – truly rocket science at the time. The next couple of hours flashed by in chat about everything ceramic. Ray wowed me with his new fast-fire kiln, one thousand degrees centigrade in just four minutes. My eyes were glued to the pyrometer as it raced, jet propelled, to 1000° celsius. I could not believe what I was seeing. It was during this first meeting with Ray that I complained at the lack of any potters' group in the region other than The Suffolk Crafts Society, which was diluted with other Arts and Crafts. Unsympathetically, Ray suggested that I stopped grumbling about this and set about creating an association for potters in the region.

For the next week or so I pondered Ray's challenge, playing with possible names and geographic range for a new society. At the time I was part-time lecturer at the Suffolk College, while working to build my own pottery workshop just outside Ipswich, travelling with my ceramics mostly to West Germany. The name, though grand, that kept coming to the fore was East Anglian Potters Association. This name stuck with little competition and continued to be helpful.

The next problem was who and where to meet. While Cambridge seemed obvious, it lay too far to the west so, using a ruler, Thetford presented itself as the mathematical centre of Anglia. The Riverside Centre was picked by Patt, my wife, and me as a suitably-sized centre, if enough interest could be generated from the mounds of envelopes and invitations strewn across our living room carpet.

I recall ringing Ray to update him upon the progress I was making and talking to Dorothy for the first time. She assured me that she and Ray would arrive early in Thetford to prepare a reception for my invited guests. My fingers were crossed for a good turnout. In no time the evening or the inaugural meeting was upon me and I had given little thought to what I would speak about to an invited audience. I gathered a heap of whatever I could lay my hands on that was made from clay and fired, including a tile and a brick, the building block of much architecture. I managed to cobble together from many craft society constitutions a discussion framework document to start a debate about a possible future for a potters' society.

I arrived at Thetford not knowing if anybody had turned up, nor knowing if there would be any interest. Worrying about this, I was having difficulty in finding a place to park, quickly followed by having difficulty in getting into the Riverside Centre which was blocked with groups of chattering people bustling their way into the meeting room, which I had, secretly and foolishly, feared would be too large. I had not prepared myself for this crush of enthusiasm. My delight was considerable when I saw Dorothy and Ray warmly welcoming everybody with a hot drink. All the chairs were taken – only floor squatting space remained. This set the pattern for the future fantastic success of the, now, Anglian Potters: always a friendly and inviting group of people that meets regularly to share the world's oldest culture anew. It's with a heavy heart that I, on behalf of Anglian Potters, raise a glass to Ray Scott and his remarkable wife Dorothy and say, "Thank you" for all their warmth and most of all their enduring appetite always to be there to ensure the solid future for potters in the region and wider afield. "Cheers" to them both: Ray and Dorothy Scott".

Alan Baxter

Photograph: Joyce Davison. Ray Scott is on the right.

HUGS: SUE EYRES



Photograph: Sue Eyres

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FEEDBACK SESSIONS ON ZOOM

Get feedback and help each other
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We had a great kick-off to discuss how we could run the Zoom Feedback Group. This group is in addition to the fortnightly general catch-up Zoom calls. We decided that rather than a critique group, it will be a session where we can talk about the work we're making, as well as our making processes, to receive feedback, ideas, support, advice and encouragement. In my case, I had a kind offer of the loan of some equipment. The sessions will run every 4 weeks so as not to clash with the fortnightly AP Zoom catch-up meetings.

Any member is welcome to attend any meeting, regardless of whether they have missed any, or all, of the previous meetings.

You should bring:

Photos of anything you are working on that you want the group to think about and/or, the pieces themselves to hold up to camera. You don't have to bring a piece if you just want to participate in the discussion.

A photo or link to a ceramic piece online that we could discuss. The idea is for us to learn about highly-regarded potters and ceramic artists and their work as well as developing our own practice.

We will talk about as many of our own projects as we can fit in, plus at least one 'famous' pot. Any items we don't have time to talk about will be saved for a future meeting.

Meetings will last 1-1.5 hours.

Hope everyone is doing well

Tracey Parsons

Dates:

Dec 27, 2020 02:30pm

Jan 24, 2021 02:30pm

Feb 21, 2021 02:30pm

Mar 21, 2021 02:30pm

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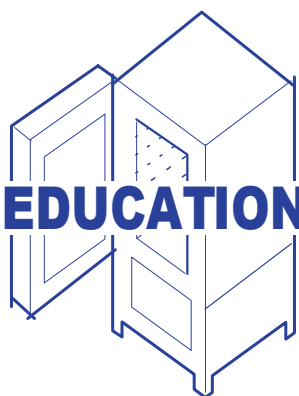
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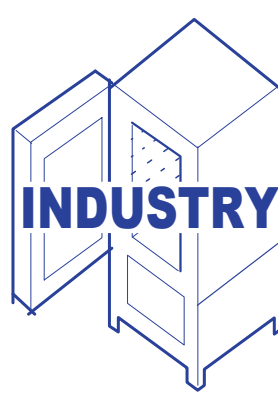
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HEATHER TRUDY STAINES

Photographs: Heather Trudy Staines



Ruthanne Tudball; Antonia Salmon; Ruthanne Tudball; bottom shelf: Ashraf Hannah, AP Chicken; John Leach; Steve Booten; 2x unknown; Karen Fawcett; small Ruthanne Tudball;



Bee: Ben Fosker
Block: Sue Hannah

JUDITH ANNAKIE-ERIKSEN



A. Top row: Loren Kaplan white translucent porcelain bowl with signature slip trailing design, 2010, purchased at an art fair in Johannesburg, and currently used to display ostrich eggs.
Middle row from left: Loren Kaplan white porcelain bowls with slip trailing; Clementina van der Walt stoneware plate; Kim Sacks cream porcelain vase.
Bottom shelf from left: Kim Sacks cream porcelain bowl; Judith Annakie-Eriksen coiled porcelain vase with carved decoration; Antony Shapiro unglazed porcelain vase; blue glazed stoneware vase inherited from my mother-in-law.



Photographs: Judith Annakie-Eriksen

B. Wendy van Varenburg terracotta sculpture of decorated female torso; Sutton Pottery lidded earthenware jars.

ROCK GLAZES UNEARTHED



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SHELFIES

CAROLYN POSTGATE AND ROB RUTTERFORD



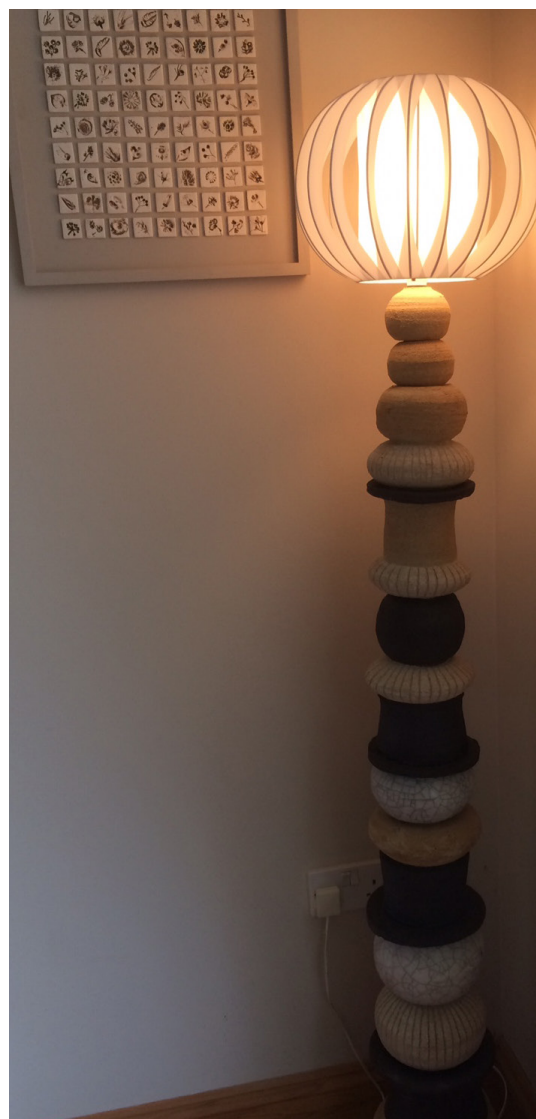
Doll's House Piano

On my doll's house piano, left to right:

hand-painted porcelain bowl by Muriel Hopwood; five pots (thrown on the hump) by French potter Elisabeth Causeret (the last one is a coffee pot with filter and lid); earthenware hand-painted pot by Terry Tapia of Tesuque Pueblo, New Mexico, USA; three porcelain pots, makers unknown – the smallest one is hand-painted.

A twenty-pence piece shows how small they are.

Photograph: Carolyn Postgate



Rob Rutterford lamp complemented by Paddy Dean

FERINI EXHIBITION: PALIMPSEST



Masked Meeting

So, it was agreed. A self chosen collection of masked potters would meet on a drizzly October Tuesday in the ancient seaside village of Pakefield; along the sandy, beach-hut lined coast from Lowestoft town itself. The waiting had been long and at last the late summer treasures could be smuggled through

Authorities had closed the busy road from Norwich at Beccles. Yet shadowy Anglian figures found other paths by which to bring their goods; though none by sea. No clandestine boats were hauled above the tide line to be hidden amongst tarpaulined winches and multi coloured fishing boats. Nobody rode in on horseback leaving deep prints puncturing the sand. And yet they found their own ways. Ole Frank (oddly the local name for a Heron in these parts) even took the Yarmouth Road but arrived safely nevertheless.

Masked Michaela peered out eagerly awaiting the travellers. Preparations had been made stripping the galleries clear and spruced walls stood ready for the display. This was the Ferini's first exhibition since 'the shutdown' and it was going to be amazing.

As they arrived, one by one cautious clay workers crept into the spacious building. In the midst of the gallery

Frank Logan and Phil Arthur

stood Raku Mary ready to greet each potter and outline her plans. Several were then tasked with finding Felixstowe Pat who was charged with masterminding the layout. The old team was together again – although no one could be sure that the souls to whom they spoke were really who they said they were. Indeed some, in this socially-distancing elbow-knocking group, had never exhibited before and this was a strange initiation. Nevertheless a few minutes actively painting display boxes and moving boards soon made them part of things and the chatter grew.

Supervised boxes were opened and each offering meticulously checked before forms were countersigned. The contents of a wonderful display organically revealed itself. Stands and staging were set out and the theatre of ceramics took shape.

Some pots bore mystical marks, enigmatic wordings and phrases, others flaunted colourful glazes or discrete decorations. Effigies of hares, strange creatures and wondrous birds stood their ground ready to seek their own place of prominence. Elaborate masks and rhythmic structures called for their dedicated spaces to be allocated. Decision time beckoned amid a mood

of expectation. Felixstowe Pat and Raku Mary were left alone to preside over the setting out ceremony – this time named 'palimpsest'. Masked others dispersed quietly.

By the close of day the grand show was created. It stood confident and refined; yet in its spot-lit grandeur a little jealous of other attractions – the nearby oldest pub, places for coffee and cake, the beach with colourful huts and the glorious skies and sea walks – even the humble chip shop across the road. It need not have worried.

What emerged was an inspiration to those who sought to see it; a red-spotted treasure trove that delighted enthusiasts and passers-by alike. This live spectacle was a joy to the spirits; an encouragement in strange times.

Maybe sooner than we think, a child of the Virtual Age will ask, "I saw some on YouTube, but do potters really exist?" And someone will reply, "Oh yes. I once saw many masked potters passing this way, bringing all manner of wares. Their ways were quaint and their works were wondrous and strange. And, you had better believe this, you could not only experience their pots and models in the round....but even touch them."

Harvey Bradley 2020

Photographs: Harvey Bradley

Editor's note.

Palimpsest

The word Palimpsest is described as a manuscript or piece of writing material on which later writing has been superimposed on effaced earlier writing.

Something reused or altered but still bearing visible traces of its earlier form.



Mary Wyatt



Cally James



June Gentle



Dawn Christien



Tricia Francis



Mary Wyatt



Ian Vance and Janet Roberts



Phil Arthur



Janet Roberts



Frank Logan



Peter Deans



Harvey Bradley



Tricia Francis



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CERAMIC HELPLINE

Selected Members to contact:

Alan Foxley: handbuilding, reduction firing 01799 522631

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

Usch Spettigue: raw glazing/ single firing 01473 787587

Margaret Gardiner: salt/soda firing 01279 654025

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

Angela Mellor: bone china paperclay and slipcasting 01353 666675

Beryl Hines: general Raku and earthenware 01394 386280

Stephen Murfitt: All things Raku 01487 711478

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

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

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

*What is This? from page 32,
It's a piglet feeder with the
rubber teats missing. It
leaks a bit if you use it as a
hotwater bottle!*

Brick House Crafts operate from a 5,000 sq. ft. premises in Essex. They are pleased to confirm the continuation of their 10% discount scheme to members of Anglian Potters on raw materials, clays (up to 1/2t) and hand tools. Lessons available on an hourly basis together with City and Guilds Level 2 & 3 courses. Contact Mary Tel: 01376 585655.
www.brickhouseceramics.co.uk

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Editor

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20 November
to
Friday
18 December

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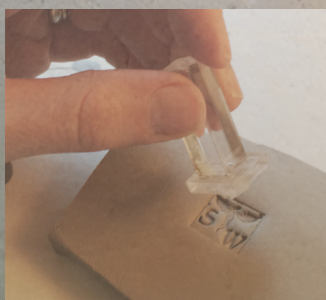
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What is This? Picture by Mr R. Rutterford of Suffolk. Answer on Page 31

DIARY DATES

Keith Brymer Jones

17 January 2021
Mundford

Roger Cockram

28 February
Mundford

AGM

Adam Marsh

16 May
Mundford

**All above dates are subject
to cancellation**

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Contact:

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peter@peterwarrenceramics.com
01462 621946

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