



Newsletter



WINTER 2021

www.anglianpotters.org.uk

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CHAIRMAN'S LETTER



We're now well into Autumn, and it's getting dark early, and the clocks are about to go back. Feels like time to hibernate again, but we've only just woken up after what feels like an 18 month hibernation, so we keep going! It's been good to get out again over the summer. We managed a couple of shows: Art in Clay (now at Windsor) and Pots and Food at Wardlow in Derbyshire. It was great to see lots of old friends and customers, and to meet lots of new people. There was a lot of pent up enthusiasm in exhibitors and customers. Super! By the time you read this, we will have been to Art in Clay at Farnham as well, which always feels like the start of the run up to Christmas. We will also be in the middle of our first Anglian Potters Open Exhibition since 2019, back at All Saints' Church in Cambridge. A lot of our members have been out and about, with another successful show at the Ferini Gallery in Pakefield thanks to Mary Wyatt, and a great weekend at Walberswick, organised by Rob Rutterford.

It's good to be a part of an organisation where things happen! Everything we do is run by volunteers, and we rely on the help and goodwill of our members to make it work. The Open Exhibitions only work because the participants muck in and do their bit to help set up, invigilate and take down. Demonstrators always comment on the organisation of our events, and I often hear rather jealous comments from other groups about the level of involvement we manage to get. So thank you to everyone who spends their time and effort on AP activities. We may have a committee to set things in motion, but nothing happens without you. Please keep your eyes open for requests for help, and do respond if you can.

On that topic, we are still looking for someone to join the committee to look after publicity and press interaction. There is a well established team supporting this, through social media and with press contacts, but we'd like to have this represented on the committee so we can set some strategic direction for publicity, and share the work around. We've managed for quite a while by loading the work onto existing committee members (mostly Ian!), but we'd like to share it about. If you are interested, please get in touch with me, or with Ian, and we'll do our best to persuade you.

We have managed to do quite a bit of work at Stoke Farm this summer, and we're almost ready to get going! We have three gas kilns on site, two of which are ready to go, and an almost complete wood kiln, as well as several Raku kilns. We will try to do some test firings this year, and should be in a position to start some firing workshops next year, and to plan for a summer camp. Another good example of the teamwork by a dedicated group of volunteers.

You will see in the diary of events that we have two demo days planned for early next year. First, a follow up to the online demo by Keith Brymer Jones, with him coming in person in mid-January, and then a demo with Roger Cockram in February. Numbers will be limited so we can use the hall safely, so stay alert for the booking info. Our AGM in May will include a demo by Adam Marsh – cancelled twice, so third time lucky.

Hope to see you there.

John Masterton

Nearly finished wood kiln at Stoke Farm



COVER

Alex Watson

Figures in Alex's studio

Photograph:

Nicki Darrell

CONTENTS

Page 2	Anglian Potters Officers Chairman's Letter
Page 3	Editor's Notes Roger Kistruck
Page 4	Burmantofts Ceramics
Page 8	Teapot Challenge
Page 9	Art-in-Clay, Windsor, 2021
Page 10	Images from Art-in-Clay, Windsor, 2021
Page 12	Alex Watson
Page 15	Stephen Murfitt AP Clay Stores
Page 16	Richard Batterham John Leach
Page 17	Revised Clay Prices
Page 18	The Adventures of Trout Walker
Page 20	1000 Vases Exhibition: Milan
Page 22	Earthbound: Ferini Gallery
Page 26	Touching Clay-Touching What?
Page 27	Process v Outcome
Page 28	Pottery at Great Hallingbury
Page 29	Members' Websites
Page 31	Ceramic Helpline
Page 32	Christmas Exhibitions Diary Dates Membership Fees Advertising Rates Deadline



Sadly, there have been a number of deaths to report in this edition: Roger Kistruck and Alex Watson from our own community, and Richard Batterham and John Leach from the wider fraternity of potters. Thanks to John Clark of Brighton for the image of Richard's pots (p.16). Gwen and Karen of Fire and Flux have arranged to hold a retrospective exhibition of Alex's work at the gallery in Lower Goat Lane, Norwich until 11th December and have asked to have their thanks, for the collection of work, passed to Alex's daughter Harriet.

I am grateful to all the members who have supplied articles and photographs for this packed issue. My particular thanks go to Stephen Betts, a long-time colleague, for lighting the blue touch paper for the Bermantofts feature and to Stephen McDonough of the Salts Mill Museum, Saltaire, John Miles Antiques Ltd, and Julia Bryson of Rainbeaubelle for supplying images.

Dr Lynne Souter Anderson has given us an insight into an aspect of ceramics about which little is generally known and JJ Vincent has introduced us to the construction of one of his 'fantastic' creations.

If you missed the re-directed Art in Clay fair at Windsor Great Park, worry not, a detailed account by Mike Paul with images by Lance Eggleton can be found within. We invite you to travel to Milan with Dianne Ng, and, a little nearer home, to the 'Earthbound' exhibition at the Ferini Gallery in Pakefield.

Margaret Gardiner offers an introduction to salt and soda firing while Paula Armstrong re-opens the debate: 'Process versus Outcome'.

The revised clay prices (p. 17) will apply from 1st January, 2022 but are likely to be further amended fairly soon thereafter.

Peter Warren

ROGER KISTRUCK 1936-2021



Hi Peter,

I didn't know if you had heard of the death on 11 October, of Roger Kistruck. Roger, and his wife Sue, were members of AP for many years. They ran the Posting House pottery in Long Melford for many years, Roger making very large jugs, planters, bowls, anything more or less to order as well as smaller beautifully-made hollow ware, with Sue front of house to deal with customers and visitors. Roger was a great technician re glazes, properties of clay or working methods and would always have the answer and solution if you had a problem with anything clay related. As well as running a successful business, he had a major input in the Long Melford newsletter; was a whiz on computers and an authority on fungi! He was just a fund of information and was always so willing to impart knowledge and help to all who needed it.

He gave up the pottery some years ago but stayed in Long Melford concentrating on the many other interests close to his heart. He was just a great character and will be missed by so many people.

Sandy Larkman

BURMANTOFTS CERAMICS



Midland Hotel, Manchester

Image: travelight/Shutterstock.com

My journeys to school each day, via Manchester's city centre, would take me past the Midland Hotel: the poshest hotel in the town where double parked taxis would be the cause of delays whilst the great and the good were arriving or departing. I remember being fascinated by Prince Monolulu, the racing tipster, resplendent in his bright red garments and profusion of tall head-feathers, awaiting his cab. 'Gloria Lovely and Handsome Harry' were often seen posing for the paparazzi in the entrance and the occasional pop group of the day could be seen leaving for the next stage of its national tour. (The Beatles were refused entrance because of their lack of suitable dress).

The hotel was opened in 1903 by the Midland Railway Company at the northern terminus of its St Pancras to Manchester, Central Line. The station closed to rail traffic in the late 1960's and is now the site of the GMEX Conference Centre with the Midland Hotel serving the same purpose as it did for railway travellers. The hotel is a magnificent structure in the Edwardian Baroque style, clad in burnished granite and Burmantofts terracotta. In the late nineteenth/early twentieth century period, Art Nouveau was pre-eminent in fashion and, particularly, architectural design. Burmantofts architectural style, however, was completely individual. Burmantofts was unique.

It was alleged, by the American Intelligence Service, that the Luftwaffe was ordered not to bomb that particular part of Manchester because Adolf Hitler had earmarked the Midland Hotel as his future headquarters after conquering Britain.

Burmantofts, later known as the Leeds Fireclay Company, was a ceramics

company in the centre of Leeds which operated from 1889 until 1957 when the manufacturing site was demolished and replaced by a high-rise housing development, leaving Burmantofts ceramics very largely forgotten along with its contemporaries: the Della Robbia factory of Birkenhead and the Royal Lancastrian Pottery of Manchester.

In common with many people, the name 'Burmantofts' was not one with which I was familiar until I came across several references in my attempts to find reasons for Josiah Wedgwood's employment of Leeds enamel decorators, a century before.

Over one hundred potteries had been active in Yorkshire during the eighteenth and nineteenth centuries and even into the twentieth century, many being built along the navigation systems of the rivers Aire, Calder, Don and, outside the immediate Leeds area, the Humber. By the mid twentieth century, however, many, like Burmantofts, had succumbed to the competition from the Staffordshire potteries and were largely forgotten.

The Great Exhibition of 1851 brought exhibitors from all over the world to London. Medals were awarded for design innovation and most of them went to overseas firms. As a consequence, there was a determined effort to improve the standards of British manufactured goods. William Wilcock, aged 18, and James Lassey, aged 20, had started a small coal mining business in the north west of Leeds in the area generally known as Burmantofts. Lassey and Wilcock eventually became the Leeds Fireclay Company after the finding of a bed of clay beneath the coal seam which ultimately, by the 1860's, led to the production of bricks, sanitary tubes and chimney pots.

James Holroyd, who was said to be a man possessed of a 'pronounced artistic taste and ability' (the business having been acquired by the Holroyd family in 1878), was directing the manufacture of glazed bricks for architectural purposes, becoming more colourful and decorative as time went on. The bed of clay was, unlike the majority of red and brown clay bodies used at the time, greyish-white in colour and Holroyd used the pale body to good effect by firing his ornamental wares with coloured transparent glazes. This led to the production of wares which came to be known as 'Art Pottery' and was named 'Burmantofts Faience'. Initially, the style of the ware was very simple, often imitating the bottle shaped vases of the East: globular, long necked



Midland Hotel, Manchester

Photograph: Julia Bryson, Rainbeaubelle

vessels often with dragons, snakes, lizards or other mythical beasts entwined around them in high relief.

In the late nineteenth century, the decorative jardinière and matching pedestal became extremely popular and Burmantofts became specialists in their production. The blending of rich colours was achieved by combining the transparent, feldspathic glaze with various metallic compounds to produce 'Persian blue', 'sang de boeuf' and orange. During the 1880's Holroyd had expanded the business into a nationally renowned company employed by leading architects for architectural ceramics and competing with major companies of the day besides establishing a niche position in the 'Art Pottery' market with ornamental wares.

By 1888, Burmantofts' original four-acre site grew to fifteen acres and the company employed up to seven hundred workers and had acquired a London showroom. The following year, Burmantofts amalgamated with six other companies from Leeds and became known as the 'Leeds Fireclay Company', the largest company in England with a share capital of around £1,000,000.

By the end of the nineteenth century, Burmantofts Art Pottery was recognised as a luxury brand and was stocked at both Harrods and Liberty and was compared with the ceramics of Minton, Royal Doulton and the designs of William De Morgan. The success in this area, however, began to decline with changing fashions and the company had ceased production of decorative home ware by 1904 although it continued to manufacture architectural terracotta. The company developed an unglazed form which was washable and impervious to weather: ideal, for example, to combat the wet and chimney smoked conditions faced by the Midland Hotel in Manchester and the façades of many of the London Underground stations being constructed at the time using their trademark oxblood glazed tiles. In 1908, the company developed a further form of terracotta which was greyish-white in colour, was known as Marmo Faience and was widely used in the construction of cinemas and garages.

The company continued trading until its closure in 1957.

Peter Warren



Former Holbeck Public Library

Photograph: Alan Murray-Rust



Michelin House, Garage, Chelsea

Photograph: Steve Cadman from London UK



Down Street Underground station

Mike Knell, Zurich

BURMANTOFTS CERAMICS IMAGES



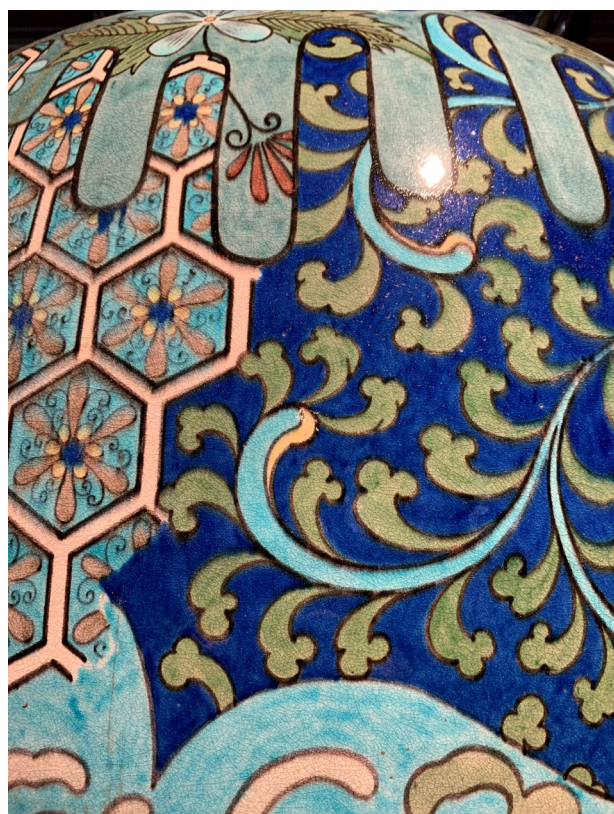
Salts Mill Museum, Saltaire



Salts Museum, Saltaire, Detail



Salts Mill Museum, Saltaire



Salts Mill Museum, Saltaire, Detail

Photographs: Stephen McDonough



Persian pottery jardinière

Image: James Miles Ltd



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Salts Mill Museum, Saltaire

Photograph: Stephen McDonough

KEITH BRYMER JONES DEMONSTRATION: MUNDFORD, 17 JANUARY THE TEAPOT CHALLENGE

We are keeping numbers to 100 members: fewer than usual. There will only be one ticket per person and, strictly, members only. Of course if anyone needs support to bring them they need to book a place and email me the details. There will also be the usual opportunity to book by post; I will save 20 back for them and carers.

Members will need to bring their own food (no pot luck). However, we will still provide drinks as people come from far and wide. Members are encouraged to bring their own cups. I will provide biodegradable disposable spoons as this will reduce the need to re-touch a spoon used by another person.

I also think those who attend should decide the risks involved in the same manner as they would if going on holiday or going shopping. Masks aren't mandatory but there will, of course, be masks available for those who want to wear one but have forgotten to bring their own.

The meeting will, of course, be subject to cancellation owing to any Covid restrictions which might apply at the time.

The challenge is to produce a teapot to bring tears to Keith's eyes. Teapots should be original work and not not in your normal style. Teapots can be slab built, coiled, thrown, slip cast or a combination of methods. The main criterion, however, is that it must be able to pour the tea. This is not a competition but a challenge.

Places will be limited and you may be disappointed if you don't book in good time.

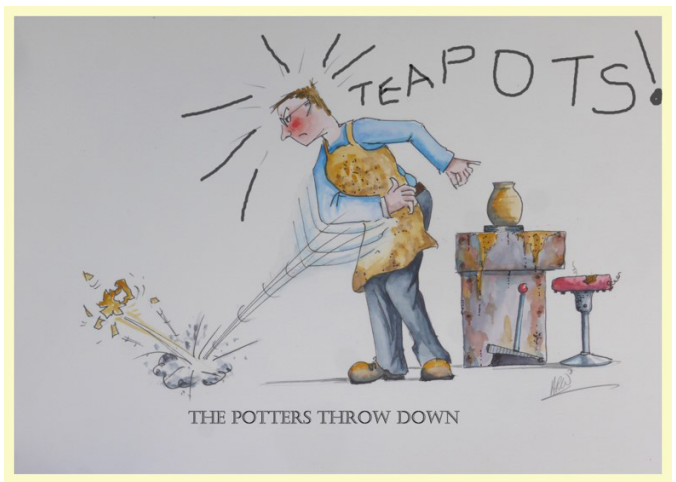
We won't have a members' table because of the challenge.

Trudy Heather Staines

Photograph: John Willoughby



'Make Tea, Make Friends', Richard Godfrey



Andy Wright

ART IN CLAY, WINDSOR, 2021



Adam Marsh

It was good to return to Art in Clay. The outside event with airy marquees made for a relaxed time in Covid times and luckily the promised rain held off. But the numbers of people attending seemed a little low, and perhaps the rain or Covid had put people off. It looked like there was certainly plenty of seasoned studio pottery lovers there. The standard of the event always brings a pleasant surprise, and if there is ever a downside the high standard of so many potters by sheer volume of inevitable comparison can sometimes diminish the wow factor that the stands would might otherwise present. There were some stunning stands that warranted plenty of perusing. As I have grown in my understanding of the finer points of technique, I find it is how potters select, combine and focus their skill development into pieces which is the interesting part, not that particular glaze or clay body, or firing technique that excites and humbles me. It's great that potters love talking about their work, often very humble about their skills, and quite often unaware of how expressive their work is of their own journey, and the awe-inspiring ceramics that have emerged. At least awe-inspiring to people who know how tricky clay and glazes can be. Of course, you can see how many exhibitors know each other in the world of ceramics, but equally for the uninitiated audience, there were plenty of ceramic celebrities, Keith Brymer Jones and the three Pottery Throwdown finalists each in one of the main tents. Inevitably, to get the most out of the show for a one-day visit you have to be

selective and it was good to focus on the Anglian Potters work.

Ten Anglian Potters were exhibiting, and it was delightful chatting to each about their very varied work, although inevitably some people were just taken up in customer time, away demonstrating, or in one case sorting out their data limit. It was interesting how often conversations reflected on how much customers might have no idea how long it takes to develop a style of work; nailing the long chain of technicalities to make it high standard, rejoicing in the discoveries and accidents, accepting as routine what goes in the bin, and just keeping going come what may, whether to be secretive of techniques and recipes, or accept the inevitable copying of success. Largely, in my view, the copying often misses the real essence of the work. There was evidence of copying at the show and one exhibitor remarked that perhaps the event organisers should be more mindful of that.

Sheila Madder's work is wonderfully colourful with cast layers of incised porcelain slip. Her new range uses 13 colours and reflects rainbow diversity.

Kate Windibank was exhibiting with two other colleagues from her Digswell studio in Hertfordshire, each by contrasting and complementing the set of three, with Kate's big dark and white sculptural containers very much appealing the art of Ikebana.

John Masterton's familiar work, beautiful as ever, and presented in a slick and different way, really brought out the depth of that incredible reduced red celadon on those fine thrown ceramic forms. The use of variations of temperature and oxidation in the kiln or use of texture and variable glaze thickness brought delight to pieces.

Interesting how Sarah Went's gorgeous pastel translucent glazes and fine porcelain slip decorations, belied the years spent developing her very pure feminine aesthetic and distinctive functional pieces.

Pat Armstrong's stand lit up her part of the marquee. Her work was

set against individual black and white backdrops with her vibrant lustrous and multicoloured raku pieces complemented by crackle glaze pastel coloured and white pieces.

Richard Baxter and Julie O'Sullivan took over quite an area of marquee but by their juxtaposition showed well both the similarities and difference of their work: Richard's colourful, almost fluorescent and modern crisp smooth decorative and functional pieces, often with that wide Japanese style of bowl; Julie's more organic, often big, functional and to some degree sculptural pieces, with textured and more natural world colour. But both use oxide to bring out edges and allow that burn through, both delighting with light-coloured colourful pools of crackled glass in the bases of their bowls.

Anne-Marie Jacobs' beautiful estuary wetland landscape inspired work continues to develop in its glazed and matt textures, horizontal planes and dripped watery marks on stacked boxed work and carried through on hand pan drum shaped bowls. Bright orange introduced pieces contrast with the estuary colours of her other work.

Adam Marsh's work is full of his characteristic energetic enthusiasm amongst shelves of his bold uniform functional pieces, ribbed and cut texture with smooth shiny, winter dark and light colours, large ginger jars bringing in that sense of China to the forms on his stand.

Matthew Blakeley engaged with customers with his geological ceramic exhibition pieces taking the viewer to different parts of the UK. His rock glazes pour over the chunky often dark stoneware pieces. The depth and movement in the translucent and transparent mix of elemental glazes are breath-taking, as complex as the close up of the eye's iris.

Mike Paul



John Masterton

IMAGES FROM ART IN CLAY, WINDSOR 2021



Anne Marie Jacobs



Kate Windibank



John Masterton



Matthew Blakeley



Richard Baxter



Sheila Madder



Sarah Went



Julie O'Sullivan



Pat Armstrong



Richard Baxter



Pat Armstrong



Kate Windibank

Photographs: Lance Eggleton

ALEX WATSON 1937-2021

Photograph: Marion Johns



Alex Watson, who died in August of this year, was a man whose work will be familiar to many Anglian Potters members. Alex, himself, might not have been quite so familiar for he was a reserved man whose quiet personality hid an abundance of creative talent and a vast store of 'ceramic' knowledge and understanding.

He was a well-travelled man with a particular interest in visiting Italy, Venice, Verona and Florence being favourite cities: places he took delight in introducing to his children. Alex was a devoted father who, when his children were young, was an inveterate creator, and reader, of animal stories and a leader of expeditions to London Museums: the Natural History Museum being amongst the favourites.

I suppose I must have known Alex for getting on for fifty years: probably longer than most Anglian Potters. 'Known' is not quite the correct description but I certainly knew of Alex from sometime during the early 1970's. He taught at the Stevenage Girls School whilst I was teaching at a school only a mile or so away and teachers would get to know each other either by word of mouth or by associating at various professional meetings or social gatherings.

During the late 1980's Alex and I both took part in a mould making and slip casting course for Hertfordshire teachers at St Albans School of Art. The course was on one day per week over a six weeks period. At the end of the fifth session, the tutor told us that he had covered all the course work and

suggested that for the final day we might like to go and visit the Henry Watson factory and Robin Welch's pottery in Suffolk which is what we did. Unfortunately, Robin Welch was not at home and so we took advantage of the extra time available had a splendid lunch at a local hostelry and I can recall spending an enjoyable time chatting with Alex.

Stevenage Girls School closed and Alex moved

to Norfolk and I didn't see him again until quite recently at either a Mundford demonstration day or one of the Anglian Potters exhibitions when we exchanged brief conversations.

At the last 'demonstration day' I spent half an hour of the lunchbreak talking to Alex and he mentioned that there were a couple of people whom I must have known: one a fellow-student at Camberwell School of Art and the other a colleague when I started teaching in Stevenage. I was able to tell Alex that, indeed, the student was in the same group at Camberwell and that the colleague and her bloke gave me a lift to Manchester, my home town, one Friday night early in 1970 in a left-hand drive Ford Transit van. I mentioned that we went on a circuitous route via a Hungarian restaurant in Kensington. Alex was able to correct my geography and my memory and tell me that the restaurant would have been 'Borscht and Tears' and that it was, in fact, Russian. He was able to tell me that my colleague and her bloke were about to start a new life in Italy, hence the van, to sleep in when necessary, and left-hand drive because that's what they drive in Italy. Alex was also able to tell me the next part of the Italian saga but that is not for publication here. In all the time I had 'known' him, Alex had never conversed with me so much, leaving me with a sense of anticipation of further revelations at the next gathering. Then Covid descended and such revelations, reminiscences and anecdotes were curtailed.

Peter Warren

Alex was a wonderfully creative potter. His gentle observations and dry sense of humour came across though his pots, which always brought a smile to my face. I first encountered his work at an AP exhibition in Cambridge several years ago – plump and stripey acrobats balancing on each other, with his signature birds perched on their heads. More recently I took part in an exhibition in Wymondham with him, for which he produced a fantastic array of animals and mythical beasts. He was perhaps best known for his rabbits in boats, much beloved and widely bought by all and sundry, but which he confessed he was thoroughly fed up with making. I loved his quirky raku pots and was bowled over by some of his recent ceramic pieces inspired by children's push-toys, complete with fully functioning ceramic wheels. Our pottery lives are much richer for his contributions.

Nicki Darrell

Fire and Flux Ceramics

Alex was an extremely popular and highly respected potter in the gallery.

His gentle, quiet, modest and kind manner, often belied a dry sense of humour and a wealth of knowledge.

His quirky and humorous work always brought a smile to peoples faces.

We will miss his visits and having his fabulous work in the gallery.

Gwynn and Karen

When Alex taught me pottery as a complete beginner mature student, his approach was very patient and relaxed.

Although throwing wasn't his speciality, he sat down at his wheel, centred the clay and threw a lovely little pot. Typical of his style was that at one point he brought in an exquisite small grey bowl for me to hold, feel its weight and examine how it had been thrown.

It was a Lucie Rie piece. I'm still amazed both by the pot and his generosity in allowing me to hold it.

Susan Bowerman

Alex Watson Retrospective Exhibition

Fire and Flux, Lower Goat Lane,
Norwich

Tuesday-Saturday until 14th December

Alex

We first met Alex when visiting during an Open Studios where he got talking to us and showed us the studio full of his imaginative and curious works. He was so warm when he realised we too were potters, he loved that we enjoyed his sculptural totem sculptures.

He came across as such a gentle quiet unassuming man, he was full of kind encouragement and a master of his craft. He delighted in letting us hold his Lucie Rie pot, telling us the tale of how he acquired it and he could see the enjoyment it brought us as fellow pot people.

Marion Johns



Photograph: Nicki Darrell



Photograph: Nicki Darrell



Photograph: Fire and Flux



Photograph: Fire and Flux



Photograph: Marion Johns

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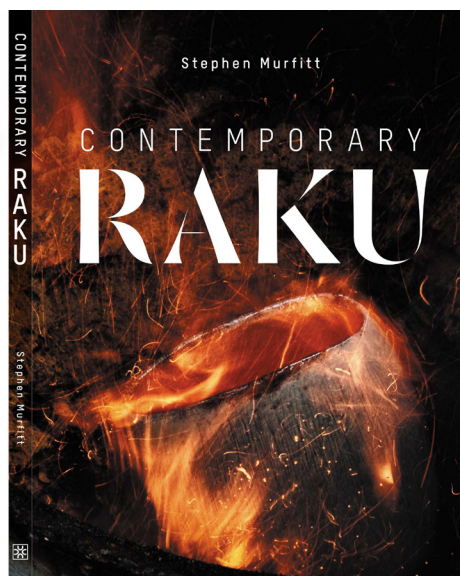
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Prices until I January 2022

Dear Peter,

My book is being published on 24th January 2022. We will be having a 'launch show' at the CCC Gallery in London from March 3rd-26th which will feature work by most of the contributors.

I am attaching the cover for you and advance copies can now be ordered from the WHSmith site on google at £15 each, which is a very reasonable value I think!

Warmest Regards,

Stephen



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RICHARD BATTERHAM 1936-2021

Photograph: John Clark, Brighton



Richard Batterham, who died on 8th September, aged 85, made pots from the age of thirteen under the guidance of Don Potter at Bryanston School in Blandford Forum, Dorset. His contribution to the world of studio ceramics was monumental. He was, perhaps, the last of the potters who were part of what has come to be called 'The Leach Tradition': a group including Michael Cardew, Bernard Leach, Katherine Pleydell Bouverie, Norah Braden and William Staite Murray. Richard, however, worked alone resisting any inclusion in groups.

During a break from National Service, Richard spent a week working at Wrecclesham which was, he said, an enlightening experience. At the end of National Service, he went to work at the Leach Pottery in St Ives where two of his colleagues were Hamada Atsuya and Dinah Dunn, whom Richard married in 1959. The Batterhams bought a house and workshop in Durweston, very close to Bryanston School, but lived in a caravan for seven years whilst the house, workshop, and the large oil and wood burning climbing kiln were constructed.

Richard Batterham has been described as a "potter's potter" and, "a man who followed the seasons" and, in a way, he married the two. He was a vegetable gardener who needed to work according to the changing seasons and, as a potter, he worked in cycles beginning with the making of his clay. Richard's philosophy was one of working on a pot from start to finish and that meant preparing his own, local, dug clay which he controlled in cycles using his home-built vats: much of it prepared by hand. He knew the clay and its capabilities and found no need for 'designer' clays declaring that those who used such clays were missing out on adding their complete personality to their work. His tools were very simple and his machinery ancient: a blunger, a pugmill,

a 'climb-into' momentum wheel designed by Hamada Atsuya and set of balance scales.

Glazes were few: mainly ash, celadon and tenmoku but were used to maximum effect over simple forms: sometimes faceted, sometimes chattered and, maybe, with the occasional band of cobalt or red iron which was the limit of any painted decoration. Jugs, bowls, plates and tall bottles were Richard's forte. The tall bottles, thrown in several parts and sometimes faceted or fluted are amongst the most beautiful of his pieces.

Richard derived great joy from making his pots and wanted people to share his understanding of his pieces: "Some pots" he said, "were able to sing. Others were not quite so good". He believed that his pots were meant to be held in order that the beholder should be able to benefit fully from the experience of the pot and he criticised gallery owners who denied viewers the opportunity of handling the work and gaining that knowledge of the pot. He likened it to looking at a painting in the dark. Stamping his pots was something that Richard found completely unnecessary for the pots announced themselves.

Apart from occasionally employing his son Reuben, Richard preferred to work alone and shunned any would-be potters seeking employment or apprenticeships in his pottery: the pots were made by Richard from start to finish. Owning one of his pots was to own a part of his personality and philosophy.

Not being very fond of crowds, Richard actively went out of his way, on one occasion, to ensure that massed crowds were discouraged from gathering around his work, going to the extent of asking press agencies not to attend his 1972 exhibition at the Crafts Centre. He demanded less publicity claiming that: "Crafts are like wild animals. If you crowd around the waterhole, they creep further into the bush.

Tanya Harrod, writing in *The Guardian* stated, "His pots remain a testament to an extraordinary dedicated way of life. They offer replication and profusion, seriality and singularity. Indeed, his work is best seen as a magnificent continuum, one large multiple, endlessly and subtly developing over more than half a century".

Peter Warren

JOHN LEACH



Photograph: Peter Warren

John, or Johnny to his family and friends, has died at the age of 83.

John was born in his grandfather's (Bernard Leach) cottage in St Ives in 1939. He worked with his father, David Leach, with Colin Pearson and the Carmelite Monks at Aylesford Priory, then with Ray Finch at Winchcombe and, finally served a three-year apprenticeship with his grandfather at St Ives: an experience he thought was quite exceptional. He said that he always got on well with Bernard who apparently didn't mince his words: "He shot from the hip".

John and his wife, Lizzie, moved to Muchelney on the Somerset Levels where they bought a dilapidated house and spent the following five years converting it into a home, a pottery, and a gallery, which was established in 1965 and in which John worked for over fifty years. He built a three-chambered wood-fired kiln and used off-cuts of larch and Douglas fir supplied by a local fence-making company, the wood having been bought, stored and dried eighteen months before it was required. The kiln itself was fired six times a year and held around 2000 pieces. From packing to unloading, the process took a complete five days, the firing itself taking between thirty-six and forty hours and reaching a temperature of 1320° centigrade.

When the kiln was built, John thought it would be the last kiln he would ever build and, in order to keep with tradition, he invited Phil Harding from the 'Time Team' television programme to light it for the first time using pre-historic methods rather than: "just lighting it using a box of matches. That would be out of keeping and wrong. Good as gold, he lit the first firing – it meant so much to me at the time. He got a bow

with a string and notched wood and he had his own birch bark tinder paper and dried moss. As soon as it started in that little cup, he put a bit in and off it went. That's exactly how the Beaker Folk of Dartmoor would have lit their kilns 4,500 years ago". This was entirely in keeping with John's philosophy: "In this very immediate, push button, plastic age we live in, it is a very real privilege to make functional and beautiful designs by hand, on the potter's wheel using the humble raw material of clay".

The pots were produced from local dug clays and simple glazes which in most cases were applied only on the inside of the pots. The smoke and fly ash of the firings provided the pots with a 'toasted' appearance although, as John often explained, nothing was guaranteed and the colouring of the pots varied, depending on the firings. "Please don't ask me to make a pair of anything."

For many years, Nick Rees worked, until his retirement in 2018, with John and Mark Melbourne who now runs the workshop. Lizzie manages the business which is based on an online catalogue of wares.

John was a man who was always keen to help his local community across the Somerset Levels. He was an instigator, for example, of the strategy to help his neighbours to survive the winter by advocating the donation of Winter Fuel Payments to the 'Surviving Winter Campaign'.

Martin Hest, a journalist with the Western Morning News and friend of John, commented in his columns that John was, "Thoughtful, highly amusing, eloquent, intelligent – and always with his very own way of doing things. His very own man – a potter, an artist with a difference".

Peter Warren

REVISED CLAY PRICES

Valentine Clays have given notice that there will be an increase in the price of some of the clays stocked at the Anglian Potters Clay Stores as of 1 November 2021. This is because of a non-negotiable increase in the price of certain raw materials.

Fortunately, we are able to hold our prices of standard stock clays until 1 January 2022 but the price of some 'special order' clays have been increased with immediate effect.

As of **1 January 2022** the following increases will be in place:

Standard Stock Clays


ES Original	£12.75
B17C Grogged	£7.45
ES Handbuilding	£16.60
ES White Earthenware	£11.15
P2 Porcelain	£12.60
Royal Porcelain	£17.15
Porcelain Grogged	£17.85
Audrey Blackman	£18.80

Special Order Clays

The following common 'special order' clays are also increased by the listed percentages, with immediate effect:

B17C Stoneware Body	2.0%
White Fleck Stoneware	2.5%
ES10 Extra Smooth	2.5%
ES 600 Paper Clay	2.0%
Q Cast Powder	4.0%

A complete revised price list will be published with the spring 2022 edition.



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THE ADVENTURES OF TROUT WALKER



1. Completed Trout Walker

Based upon the relative success of my recent abstract experiments attempting to defy gravity, I was spurred on to develop more fully a finished sculpture using the principles touched upon in the Autumn Edition of Anglian Potters Newsletter. I very rarely sculpt human beings but, on this occasion, it seemed appropriate to include a somewhat androgynous figure with this rainbow trout. I was keen to avoid any suggestion that harm may have come to an actual fish, so I rendered it in the form of a man-made artefact. (Photo 1)

Initially, I had imagined a single beast – half man/half fish, but the more I thought about it, the more it seemed a weird idea (and not in a good way). By sculpting it as a humanoid wearing what seems to be a variation of the 'hobby horse', it takes on a more quaint, old English Morris-Dance sort of vibe – still surreal, but not weird (well, maybe a bit?)!

Because the final piece would weigh in at anything up to 15-20kgs, it was important to give some careful consideration to the stability of the base.

To enhance the marine theme, I thought a nice, puffy/fleshy starfish could provide the kind of integrity that one comes to expect from a well-made office chair.

Knowing that I could well want to design further nautical niceties, I decided to commit to making a re-usable starfish hump mould.

As for suitable material, I recalled that I had half a shed-full of thick wall insulation rescued from a neighbour's skip. It is very lightweight and easily cut and shaped with a kitchen knife and cheese grater.

The foam I used is 100mm thick, but if you need more volume, the material can be built up with PVA, foaming Gorilla Glue or similar adhesive. (Photo 2).

I formed a square hole in the centre of the base, just large enough to allow the square steel tube to slot in, but not able to twist in the hole in the way that a simple round rod might.

Once secured with building-grade anchor resin, it became clear that this was going to become a very robust arrangement.

Employing custom-made jigs, I formed the complete sculpture as one single piece. I then removed the legs at the leather-hard stage to simplify subsequent operations. (Photos 3 & 4). Next, the various components were assembled in a 'dry-run' in order to establish that the main steel support member was correctly sized and shaped to form the required pose. Once satisfied with the rehearsal, the base was carefully masked with polythene and tape to prevent resin oozing out of subsequent joints and spoiling the already finished areas below.

The building-grade anchor resin that I use was injected directly into each component's central void via the very long, fine nozzle provided. Then the prepared steel reinforcement tube was inserted through the structure where it became completely embedded in the squishy, sticky goo. (Photo 5)

Sometimes I will make up temporary jigs and supports to hold everything secure until the resin is set but with this piece, thankfully, I managed to find a natural balancing point for each stage of the assembly. Whilst then entering a kind of 'zen-like state', I listened to some gently lapping ocean sounds whilst holding the structure in position by hand. The 12 minutes or so drying time for each joint passed by fairly swiftly, and when I woke up, each joint had become rock solid and was positioned surprisingly accurately

Belt & Braces

Whilst the 'man-flesh' and 'fish-flesh underpainting' were with coloured porcelain slips at the greenware stage, the majority of the decorative finish was achieved with Contem Brush-on Underglazes from CTM Pottery Supplies applied to the bisqueware.

To give the feel of a mid-century tin toy, I picked out the 'rolled seams' around each of the fish main panels with copper-leaf which was subsequently antiqued with stained lacquers. The riding 'tack' and shoulder braces are made and hand stitched with bought-in leather strip from GG footcare from Etsy. They also stock a good range of useful leather crafting materials. Mini-size metal buckles (plenty on eBay) have also proved very useful mixed-media embellishments. (Photo 6)

At the time of writing, The Really Very Nice Gallery in Bury St Edmunds is awaiting delivery of *The Adventures of Trout Walker*.

JJ Vincent



2. Reclaimed foam material



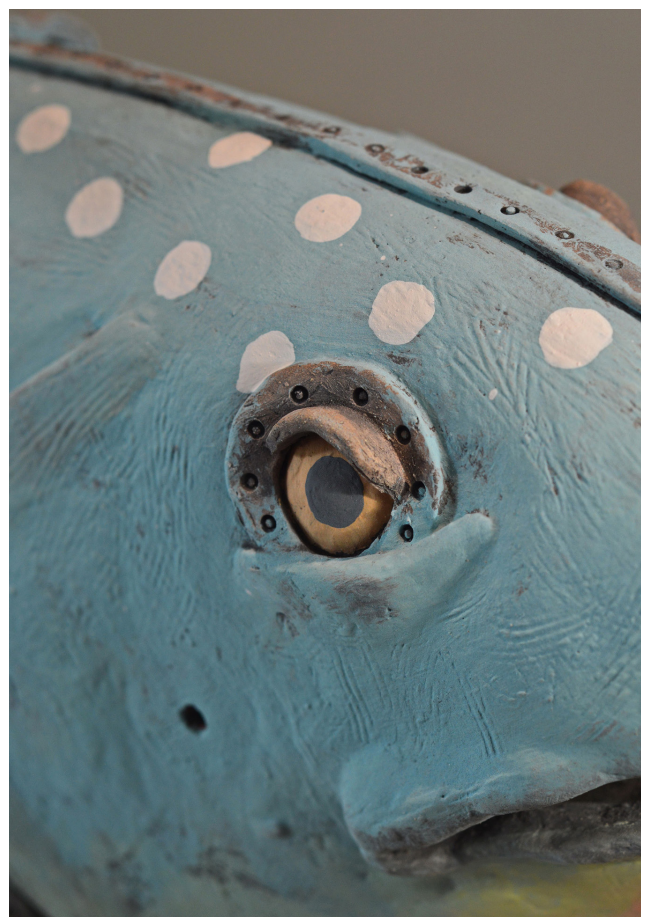
3. Structural support components



5. Masking used to protect the previously fired components



4. The legs were removed prior to bisque firing



6. Trout body detail

1000 VASES EXHIBITION: MILAN DESIGN WEEK 2021



Dianna Ng with, left, three [Artefacts]

After more than a year's delay due to the pandemic, Milan Design Week was finally happening at the beginning of September 2021. Despite all the restrictions and requirements of travel, the city opened its arms to visitors who could present a 'green pass'. A green pass represents those who are fully vaccinated or tested negative with the Covid 19 virus. This was required to access most indoor places such as restaurants and exhibitions.

I was invited to participate in an exhibition called 1000 VASES during Milan Design Week. The event was organised by Meet My Project, curated by Giulio Cappellini. It was held in Superstudio Più in the Tortona district in Milan. 1000 VASES showcased pieces made by hundreds of artists and independent designers from 40 countries such as UK, Australia, South Africa, Denmark, USA, Portugal, Mexico,

France, Morocco, Lebanon, Italy, Japan, Czech Republic, Russia, Sweden, Brazil, Greece, and many more. The subject matter united the world by the design of a small yet fundamental object – a vase. The turnout of the exhibition was fantastic, and the venue was packed with visitors and press.

The [Artefacts] is a series of works I created around the end of 2019 and the beginning of 2020. It explored, and experimented with, geometric shapes, empty spaces and constructions. They are artefacts of my creative journey.

By combining multiple wheel-thrown pieces, they resulted in a tall, lean object at the end. Unique on their own, but standing together as a family, [Artefacts] seem familiar but unusual in their forms. They are to be discovered, to be interpreted with their symbolic meanings by viewers.

I imagine the [Artefacts] series to be found objects in the natural environments such as a long-stretched beach with its sand dunes and ocean.

Thus, I photographed and documented them on Winterton Beach by Great Yarmouth where the North Sea is cold and formidable.

It symbolised my wish that my [Artefacts] series will withstand the test of time despite whatever hardship the world is going through.

Dianna Ng

Editor's Note

The [Artefacts] series will be on sale at the Anglian Potters Christmas Online Exhibition.



Poster: Milan Design Week, 2021



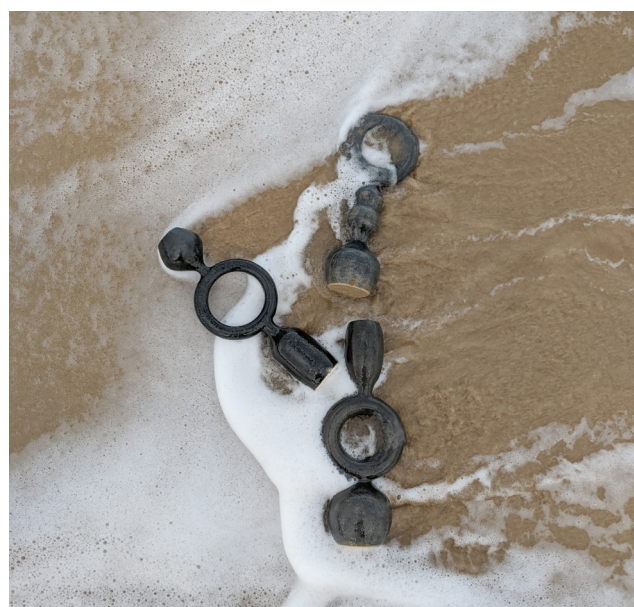
Banner: Superstudio Piu



Universal collection of vases



[Artefacts] at Winterton Beach



[Artefacts] at Winterton Beach

EARTHBOUND: FERINI GALLERY, OCTOBER 2021

No matter how much we dream of travelling to the stars, we are an earthbound species. The stuff that we make pots from is our home.

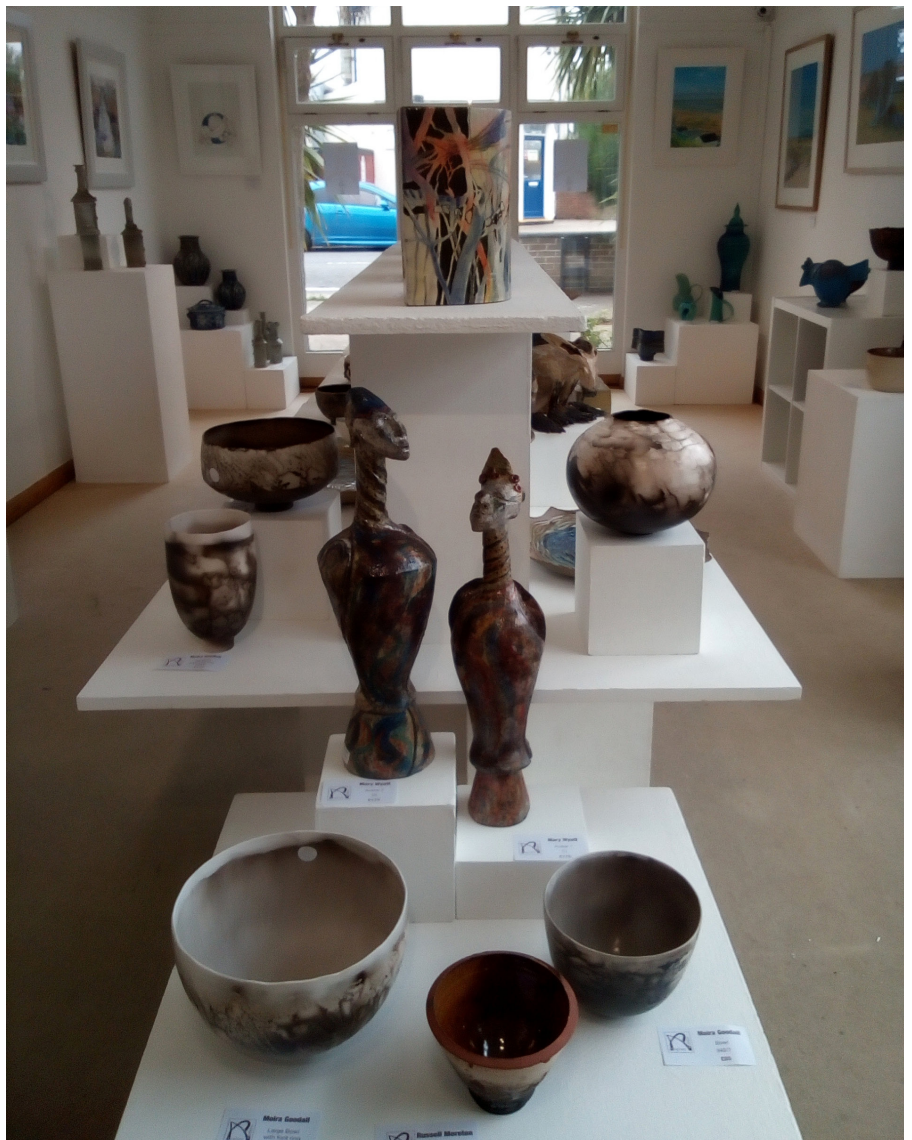
In many ways The Ferini Art Gallery is becoming a 'home' gallery. This was our 8th exhibition (and the second one this year).

It included many AP members who return year after year but also some for whom it was their first time. The amazing display that resulted reflected both the earthbound world we actually live in (and our imaginary worlds fed by our emotions and observations of natural things).

In this way the diverse ceramic pots and models fed the mind and senses in all sorts of ways. We may use similar 'earth materials' but what we do with them is quite unique...

With particluar thanks to Michaela Hobbs at the Ferini Gallery, Pakefield, Lowestoft for her continued support of Anglian Potters

Harvey Bradley



Moirra Goodall, Russell Morton, Viv Burns, Mary Wyatt



Rachel Pederson



Peter Deans, Cathy D'Arcy



Usch Spettigue



Viv Burns



Cally James



Kim Tibbles



Liesel Lawrence



Cathy D'Arcy



Martin George

Photographs: Harvey Bradley

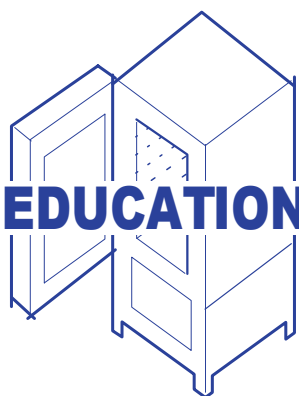
Photograph: Mary Wyatt



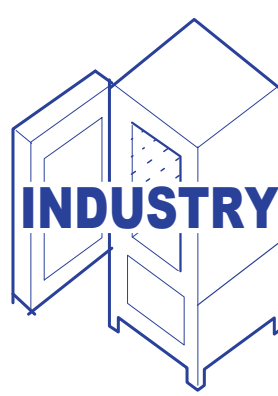
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We all did very well this year, all records broken.

Rob Rutterford

TOUCHING CLAY – TOUCHING WHAT?



Dr Lynne Souter-Anderson

The Use of Clay in Therapy

I have been a quiet member of Anglian Potters for many years; a member who has always thoroughly enjoyed reading the Newsletter and seeing what amazing things potters create. At other times I've visited shows and met AP members. I would so love to attend a summer camp one day!

I had never thought about writing an article for the Newsletter because my work with clay is somewhat unusual. However, upon reading Ray Auker's intriguing article – Lars Tharp Meets Grayson Perry. Grayson Perry: The Pre-Therapy Years, COCA, York, I suddenly felt bolder about sharing with others my life's work and passion. For, you see, I am a Clay Therapist and Clay Conversationalist who has almost 60 years of interest in clay, pottery and ceramics through my various roles as a student, teacher, psychotherapist, author, workshop presenter, trainer and researcher, being awarded the title of Doctor in Psychotherapy for my thesis titled 'The Use of Clay in Therapy' in 2011.

Using clay in therapy is not especially new since it was the occupational therapists who often used this medium during the latter half of the last century. But, as most potters will know, using clay is such a therapeutic activity, albeit frustrating at times!

I recall with much pleasure teaching pottery adult education classes during

the 1980s in Southend-on-Sea, though my last pottery teaching post was more local at Hinchbrook School, Huntingdon. This was where I first recognised the huge benefit of pottery lessons for adolescents. Oh, bring back pottery and drop it straight into the National Curriculum right now, I say!

For the majority of students I taught, especially the male adolescents, working with clay was an enjoyable and calming experience. I wondered then, if this was something about turning a lump of clay into a recognisable form which simultaneously produced a real sense of achievement without having to be intellectual about the activity. Significantly, the

GCSE Art/Pottery examination in 1994 invited students to create a piece of clay work associated with the title 'Myself'. I was quite blown away when a good third of the class of 15/16-year-olds created models that portrayed notions of death and bereavement. A short description of why the student had produced what they did, and what it meant to them was to accompany the clay product, revealing much distress and sadness.

I took some time to consider what the ramifications of this were and came to see that whilst the pottery classroom was not the right place to delve into a student's personal history, nevertheless the quietness in the room that naturally descended when the students were working with clay offered a calm space in which to craft and reflect on issues that were surfacing for these adolescents. At the time I had recently qualified as a psychodynamic counsellor and my own reflections on what I describe above ignited a desire to know more.

Within two years I found myself studying a Masters degree in The Arts in Therapy and Education in Islington when the title of my dissertation became 'An Exploration of the Therapeutic Use of Clay in a Variety of Settings.' I was being encouraged to write a book about my findings but felt that I could not explain how nor why clay being used in therapy was such a powerful way to work in helping to address emotional difficulties. I had an inkling on some

possibilities but felt I needed to have firmer ideas backed up with evidence. I hadn't known when I completed this programme of study, that in a couple of years' time, I was to have embarked on the Doctoral programme at the Metanoia Institute, London. This huge undertaking lasted six years, but during this time I was training counsellors and play therapists, carrying out research and writing my first book on using clay in therapy. 'Touching Clay, Touching What? The Use of Clay in Therapy' was published in 2010.

It was a busy time all round, but something remarkable happened! I had just received news in early January 2010 that my first grandchild was due in July 2010. This in itself was terrific news but as the proud parents-to-be began studying the family tree, their findings revealed that I am a fifth-generation potter, tracing my heritage back to the mid-1820s when the family were discovered to be potters working in what is now known as central Leeds. It's rather nicely peculiar to know that being a potter is in my DNA!

When we handle clay and really touch this earth medium, we often feel so much more than just slimy clay. Our hands are powerful tools that help us to communicate matters of importance. What often happens is that as we give form and shape to the clay, hidden worries, fears and concerns are made visible. This process is usually accompanied with a narrative on what has emerged.

I'd like to now share a short vignette that was printed in my first clay book. The case shows a powerful example of the use of clay in therapy and I am forever grateful to this client for granting permission to write about his clay work.

Choosing a small, four-centimetre cube of clay, Roger almost ridiculed himself for choosing such a tiny lump of clay saying that he had no idea what his fingers could possibly do with the clay. He described his process as follows:

"I don't know what my fingers are doing but it seems as if my left hand is stroking the clay whilst my right hand seems to want to hold firm the small right side. I think my left hand is enjoying the stroking sensation. I feel calmer and I've noticed that my breathing has slowed down. This is reminding me of when I stroked my new-born daughter's cheek. You see, she was premature and needed to be in an incubator for a few weeks. I was told that the more I could touch and

gently stroke my baby the better survival rate she had. This little piece of clay and what I'm doing to it is making me 'well up' and I'm supposed to be a grown-up bloke! Anyway, I'll come back to see what I can do with the clay now. As I've been talking to you I've almost worn the clay thin by stroking it but I don't want it to tear; I don't want it to break. It mustn't break. If it did, it could be a doughnut shape but I don't want it to break. No! I can't let it break!

I've been at a low ebb lately. It felt like I'd broken through to a sorrowful part of me and I'm fearful of breaking down. I couldn't have coped if my baby had died!"

Roger lowered his head into his hands and wept. The small clay cube had helped to release the anguish and sadness he had pushed down for the past six months. His baby daughter's premature birth brought Roger to an existential point between life and possible death. In the therapy sessions that followed the clay experience, Roger explored the difficulties that he and his partner had battled with in the early weeks of their daughter's birth. (Souter-Anderson, 2010, p. 83/84).

When we hold and work with clay, there can be an instant and an innate connection with this muddy formless mass that communicates possibilities as our imaginations are captured.

I've come to see the real benefit of using clay to support troubled folk and in 2012, I created an innovative training programme for qualified therapists to train as Clay Therapists.

However, what may be of interest to some AP members is a new venture that I launched in September this year. This is an integration of clay modelling, work and play with active listening skills, and is particularly suitable for potters, artists, librarian and museum staff and indeed any folk interested in using clay to support well-being. The Practitioner Award in Clay Conversations is offered online and further details can be located on www.clayconversations.org.

Lynne Souter-Anderson

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Souter-Anderson, L. (2010). *Touching Clay, Touching What? The Use of Clay in Therapy*. Dorset: Archive Publishing.
ISBN 1906289182

PROCESS V OUTCOME



I had a reminder last week of the struggle between process vs outcome.

I was talking with my daughter the other day and she said, "I'm not good at art." Now anyone who knows me will know that with that simple statement she hit on one of my big frustrations. There are so many ways that this is just not true or, arguably more significantly, not important!

Ok, so I'm her Mum and I'm biased, but I think that she is perfectly 'good' at art especially when considering her age. I wouldn't say that she's so good that she's obviously talented beyond the norm but she enjoys it and I think it shows. However, someone somewhere has obviously made a comment that has knocked her and I'm just Mum so whatever I say/think doesn't count. My daughter and I will work through this but this is also something I hear more often than I'd like from new students who have often had a similar experience to my daughter which has then stuck with them through the rest of their life. It makes me so sad.

You see, the first thing that this really shows is that we spend too much time focussing on the outcome of an activity/workshop/etc rather than the process of creating. It's a very natural thing to do, after all why create something if the outcome isn't going to be something? The purpose of creating is to make something. But, here's the thing, is it always? Sometimes it is but certainly I don't think it always is. I think that the process of making can be the purpose in itself regardless of what you're making. Just the process of creating something with your hands and heart brings so many benefits, particularly in terms of personal wellbeing, that I think the

process becomes the important part. Why not create to spend some time away from the demands of everyday life, to relax, to reconnect with nature, to express yourself, etc? If the process brings you joy, peace or relaxation then surely that is more important than the outcome.

There are also a lot of other benefits of changing your focus from outcome to process. Allowing yourself to focus on the process rather than the outcome frees you up and takes the stress of expectation off your shoulders. It allows you to take advantage of opportunities or 'happy accidents' as you work and create because you aren't blinkered by your outcome. It frees up your thinking as you're developing and learning as you go so you can alter course if and when you feel the need. It allows you to make mistakes and learn from them rather than letting mistakes make you feel like you've failed ("I have not failed. I have found 10,000 ways that don't work." – Thomas Edison). The process changes you, impacts on how you feel as you create which means you appreciate the outcome not just for itself but for the benefits creating it brought to you, the learning you found and feelings it brought you.

The second thing her comment really highlighted is, what is good? Who decides what's good and what isn't? Art is, and probably always will be, controversial and highly subjective. It's one of the things I love about it. The same piece of art will speak to different people in very different ways or say nothing at all to someone else. There will always be people who love and people who hate a piece of art and that's ok. If we all made art to appeal to everyone it would soon become very samey and most likely bland and boring because there's no way to please everyone! So, what makes something good? There is a degree of technical skill that comes into play in creating but beyond that I think if a piece does what the creator intended it to do, surely it is good.

So the next time you go to make something, whatever it is, take the pressure of the outcome off your shoulders and ignore the voices telling you what good is (including the ones in your own head) and focus on the enjoyment of the process, the experimentation and the learning. It feels great.

Paula Armstrong

Photograph: Paula Armstrong

POTTERY AT GREAT HALLINGBURY

I fell in love with salt glazing six months into a full-time ceramic course at Harrow in London. This was the sort of course that doesn't exist anymore. Studio Pottery: how to set up and run a pottery workshop and make a living at it. When people ask me if you can really do that I look at them and say "Well, I must be earning enough. I'm hardly thin am I?"

However, salt glazing (to be explained later) had its challenges. I couldn't live near other houses because of the vapours I would produce from my kiln. How things change. Maybe I am one of a dying breed of salt glazers because can we really do this now? Should we have done it then? I decided two years ago to have my last full-time apprentice and would turn my energies towards environmental issues.

Meanwhile, back at the kiln....

Salt glazing was discovered in the 14th century. Most pots are dipped into a solution of glass (silica) and heated in an oven (a kiln) until the solution melts and covers the surface (a glaze).

Salt and soda firing are different.

All clays have silica inside them in differing quantities. If salt is introduced into the kiln at top temperatures (1200-1300°C) the salt reacts with the silica and draws it out to the surface, coating the outside of the pot with an orange peel effect.

When a 2nd year student asked me to help her fire a salt kiln ("What's that?" I said) I had no idea that I was looking at the rest of my life!

So, Glebe House, our home in Great Hallingbury, offered four potential homes with studio space in the basement. My husband, Peter Lemer, wanted a music studio and I wanted a pottery workshop. We gathered together a group of friends who all wanted different aspects of house sharing and we found Glebe House.

For me, it's a perfect place to fire my kilns, in the old orchard, with just fields behind. The vapours I produce have been proved not to be harmful to human beings, animals or produce but potential clouds of vapour should not be created in a built-up area.

The first 20 years at Glebe housed two music studios, a photography workshop, a pottery and an office space as well as giving ample living accommodation for four families. Technically, Glebe

is a condominium, not flats and not a commune! We share three acres of grounds, a tennis court, a walled kitchen garden, a mediaeval moat and insurance for the communal roof and entrance hall.

After having two wonderful sons, I went back to full time ceramics (it's not called pottery any more, apparently) in 2002.

During the time I had been away from the pottery world, ceramic shows had started up. This was a whole new realm of experience that I readily took to, buying my first scary caravan and learning to reverse it so I could go to *Potfest in the Park* in Cumbria, *Earth and Fire* in Rufford Abbey, *Art in Clay* at Hatfield. There was a whole world of potters out there, travelling round selling their wares. I loved it.

In 2010 I received an email from 'A young German potter on a journey'. I put it straight into junk. Then fished it out again.

She was offering to come and work to gain experience and learn different styles. I had last heard of 'Journeyman' when reading Chaucer at school. I didn't realise there was a current breed. I have now met many lovely young Germans, all wonderfully trained in ceramic apprenticeships, then travelling Europe to earn their living with their skills and gain experience. It has been a very rewarding time for me and them. Some of them, like Frauke, the first, I had to study to find what they didn't know that I could teach them.

So, my life for the last 10 years has been a series of young (and not so young – a 50-year-old from Sweden) people who want to learn what I know.

I specialise in porcelain and vapour glazing.

Vapour glazing? What's that? You talked about salt firing not vapour glazing? Well, salt firing is vapour glazing but it's not usually called that. Potters glaze with either salt or soda so call themselves salt firers or soda firers. I use both together. And THEN, to top it off, I fume with stannous chloride to create a random iridescence on the pot.

Too technical?

I introduce crystals of metal (tin, stannous chloride) into the kiln and it vaporises and fumes around the kiln, landing where it will on its way out. It makes a rainbow effect. I love it. If there

is too much and they are really lustrous I call them my Wilkinson pots (no offence meant). I like the subtle, now you see it, now you don't.

As I'm writing, I am in the middle of making pots for my last big production firing. I am currently doing all the shows that were booked in for last year. There have been three very successful outside ones (*Celebrating Ceramics*, Oxford, *Craft in Focus* at Hyde Hall and *Pots and Food* in the Peak District) but coming up are four inside ones which is more worrying. We were very lucky with the outside ones having warm weather, so excellent ventilation. *Oxford Ceramics* coming up at the end of October will be more challenging.

In December, I always show at the wonderful Blackthorpe Barn British Crafts. I am not booking any shows for next year as I am running my production right down in order to focus on what else I can do. I call it living in the question. How can my skills best be used in the 5/10/15 years I've got left on this planet? What contribution can I make?

I will continue teaching as I love passing on my love of ceramics. My Saturday group started back in September after over a year's absence. There are a lot of local creative people. I also offer one-to-one sessions for a taster experience.

SECONDS SALE

In the first two weeks of December, I am going to gather all my 'seconds' together to offer for sale. I have lots of pots with something that stops them from being good enough to sell to Galleries or to take to shows but are perfectly serviceable for half price. I think it's wise to spread this event over two weeks so that there is no need for crowds. Starting on Monday 6th December I will be open from 1-6pm each day until Friday 17th.

If someone particularly wants to come at another time, please email me at info@maggygardiner.com and we can arrange it.

If anyone wants to get the feel of what a salt firing is like, I invite you to look at the video on the homepage of my website: www.maggygardiner.com

I still find the first few minutes really exciting; after that I can't watch because it's me speaking.....

Margaret Gardiner

MEMBERS' WEBSITES

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www.angelamellor.com
www.angliaclaysupplies.co.uk
www.anniehullceramics.uk
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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

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.

Below: newly-appointed committee member, Sheila Madder at Art in Clay, Windsor

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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If members are taking part in events wholly organised by Anglian Potters, they are covered by our insurers.

Members taking part in any event not organised by Anglian Potters will need to arrange their own Public Liability Insurance.

Editor



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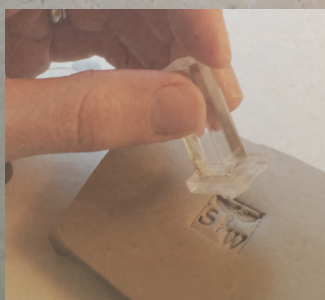
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or call us on 01263 834797.



ALL SAINTS', JESUS LANE, CAMBRIDGE, CHRISTMAS SELLING EXHIBITION AND THE ONLINE EXHIBITION

Two Anglian Potters Winter Exhibitions are running concurrently until Sunday, 12 December.

The traditional Anglian Potters Cambridge Christmas Exhibition has made a welcome return to All Saints' Church in Jesus Lane and is open daily, except Mondays, from 10am until 4pm.

The Online Exhibition will be in operation at the same time.

For details go to:

www.anglianpottersexhibition.com

DIARY DATES

Anglian Potters Winter Exhibition

13 November-12 December
(Closed Mondays)

All Saints Church, Jesus Lane,
Cambridge.

Keith Brymer Jones

17 January 2022
Mundford Village Hall

Roger Cockram

27 February 2022
Mundford Village Hall

All above dates are subject to cancellation

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

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Contact:

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