



# Newsletter



**SPRING 2022**

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

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## CHAIRMAN'S LETTER



Two years after our last demonstration day, we're back! It was wonderful to see lots of members at Mundford on the 16th January, when we had our special guest, Keith Brymer Jones, talking and demonstrating in his usual enthusiastic way. We did manage a short Zoom demo with Keith in January 2021, when he promised to come and see us in person, and when he set the teapot making challenge. It was so nice to see everyone smiling and pleased to be back together. There were lots of teapots of all shapes and sizes, and Keith picked three 'winners' (it wasn't really a competition) – Phyl Lewry, Andy Wright and Peter Deans. Well done to them, and thank you to everyone who took the trouble to join in. There is a gallery of teapots on the website, and more inside this issue of this Newsletter (p22/23). We will be back in late February with a visit from Roger Cockram, then our AGM in May, when one of our members will demonstrate – this year Adam Marsh. Adam has been very patient, as this will be the third AGM we have asked him to demonstrate at, and two have been cancelled. A big thank you to Trudy for persevering with the organisation of the day, and to everyone who helped out. These demo days are very good value (only £10 for members), and we don't make any great profits, as with everything else we do.

We did record the day with Keith, and the edited version of the day is now on the AP website. It is password protected, so only members can see it. It's important that you don't share any of it outside the membership. There is also a short clip of Keith talking about the teapots, and picking the three he liked the most.

The Christmas exhibitions were very successful, with excellent sales. We raised over £1100 for our nominated charity, the British Red Cross UK Afghanistan

Crisis Appeal. Thank you to everyone who was involved in the organisation of these events, and all who participated. Ian Vance and Richard Cranwell deserve a special mention: Ian looking after the online show, and Richard looking after the physical show at All Saints, despite suffering from a few health problems. We have had a good response to the appeal for help looking after the Spring show in Norwich. If we run a Summer show in Cambridge, we will need someone to take over from Richard to be on the ground for set up, take down etc. Please do get in touch if you can help.

We have made further progress at Stoke Farm, and we are gearing up for a programme of activities through the year. We plan to run some test firings of the kilns as soon as the weather allows. We also plan an Open Day, hopefully with Raku firings, so members can see what's been going on, and to provide an opportunity for our neighbours in the village to see what we're up to. We plan a potters camp at the start of August, but there's still a lot of work to be done before then. We had a great response to the recent request for help, so planning for camp can start in earnest. Keep your eyes open for more details.

Fred Bramham and Dorothy Gorst, from the now closed Kersey Pottery, have been very generous and donated another kiln: another building job for the spring. We've been selling some of their materials and books: a welcome addition to their pensions! Quite a lot of materials have gone to Stoke Farm, so we are doing well for different glaze ingredients now, and looking forward to experimenting.

As with all of our activities, the work at Stoke Farm depends on volunteer effort. Everything we do is run through the good offices of members, so please remember that when you are dealing with helpers. The clay stores are not shops run at a profit; we buy clay in bulk to give you a chance to purchase materials at advantageous prices, and the stores are all run by volunteers at their homes or work places, so you are their guests when you visit. Offers of help are always gratefully received, so if you can get involved, please get in touch. A lot of our core helpers aren't getting any younger (me included), so a new influx would be very helpful. I hope to see many more of you at Mundford, Camp Site activities, exhibitions and shows.

*John Masterton*

## COVER

**Susan Cupitt**

at the Anglian Potters  
Christmas Exhibition,  
All Saints Church, Jesus  
Lane, Cambridge

Photo: Nicki Darrell

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*'Spring is here. Spring is here. Life is skittles and life is beer.'*

Not wanting to pre-empt a return to the dreaded lockdown, this edition cautiously heralds a re-awakening for Anglian Potters. Significantly, this is the spring edition and there is anticipation of good things to celebrate. There are reports within these pages of two successful exhibitions, held at the end of the year: the on-line exhibition (p7) and the Christmas exhibition at All Saints, Cambridge (p4). In January, the much-delayed Keith Brymer Jones demonstration was held at Mundford (p20-25) and I am very grateful to Zena Tooze, who recovered from a last-minute ambush, and wrote the report, and to the photographers: those who sent images of their individual teapots and to Robi who sent me a file of one hundred and fifty photographs, from Italy.

If you have not visited the Magdalene Odundo show case exhibition at the Fitzwilliam Museum, read Liz Chipchase's account (p18), and then go and have a look for yourself. The show is open until 24 July.

Many thanks to Phil Arthur (p12) and Liz Deeks (p8) for giving us an insight into the development of their particular interests: Phil's slip-decorated, earthenware owls and Liz's salt and soda firing. Two aspects of ceramic at what might be seen as opposite ends of the spectrum.

Revised clay prices can be found on page 17. This however, is not the end of rising prices. Prices to Anglian Potters have already risen again but Richard Cranwell has managed to absorb the cost until publication of the summer edition of the Newsletter.

*"I think the loveliest time of the year is the spring. I do. Don't you? 'Course you do." – Tom Lehrer*

*Peter Warren*

## ALISON DUNK



*Hare Dish: Alison Dunk*

We have the sad duty to inform members of the death of Alison Dunk. She died suddenly and unexpectedly on 9<sup>th</sup> December.

Alison had been a student at the Central St Martins College of Art and had been a member of Anglian Potters for three years. She exhibited with the Anglian Potters Online Exhibitions and at Ferini Gallery, Pakefield.

Condolences on behalf of Anglian Potters have been sent to Alison's family.

*Editor, on behalf of Anglian Potters*

## ANGLIAN POTTERS SPRING EXHIBITION

The Undercroft,  
Market Place, Norwich  
Saturday 9 – Sunday 24 April

Anglian Potters moves from  
Cambridge to the north  
of the region extending its  
audience to include the good  
people of Norfolk.

The Undercroft Gallery  
is a huge subterranean  
space directly in front of  
the Norwich City Council  
Offices in the centre of the  
city and at the head of the  
Market Square.

Anglian Potters returns to  
Norwich following lockdown  
and an absence of two years.

The underground space  
will be transformed into a  
veritable cornucopia of light,  
colour, and splendid pots.



# ANGLIAN POTTERS CHRISTMAS EXHIBITION



*Tracey Parsons and Liz Chipchase*

## All Saints, Jesus Lane, Cambridge

*"It's so nice to be back and meet up with everyone again,"* was the most common sentiment expressed by so many potters on our return to All Saints at the end of last year.

For almost two years we potters, like everyone else, have mostly been careful, not gone out much, not had physical exhibitions to take part in and not had our gatherings at Mundford. As a consequence there was a lot of creative energy to be expended on preparing work for display and potential sale at All Saints and members certainly had it.

At the organisation stage we were not sure if the exhibition would go ahead and even less sure that anyone would turn up to buy.

We need not have worried. Both long standing and new members alike produced outstandingly creative and varied work and the visitors came both to look and to buy. It turned out to be one of the more successful Christmas Exhibitions with total sales exceeding £13,000 with around £1,100 collected from sales of the Charity Christmas Tree decorations made and donated by members.

An exhibition like this does not just happen. There is a large amount of work to organise, set up, and curate; to manage each day and then take it down again, let alone all the work involved in producing pottery for sale. There are no permanent teams to do this work. The ability of Anglian Potters to stage exhibitions to such high standards is the envy of many. The voluntary effort of all the members who take part, is the secret of our success.

Very special thanks, on behalf of

exhibitors, are due to Tracey Parsons and Liz Chipchase who curated this exhibition. They chased all of us out on the last afternoon of setting-up and then took an enormous amount of time, thought and trouble over

the process and produced a beautifully crafted and sensitively balanced display. This latest exhibition was, unavoidably, a little different from all previous shows as Covid-19 dictated that we introduce a number of safety measures. Everyone attending was asked to wear a face covering. A transparent screen was installed on the reception desk to provide a barrier between customers and the invigilators dealing with purchases. A much bigger space at the entrance to the exhibition allowed for better social distancing. The Christmas tree bearing all the donated charity decorations was placed at the entrance creating yet more space within the larger exhibition display area.

There were about 50 exhibitors this year as opposed to the usual 65-70 and they were asked to submit fewer pots (15 instead of 25). This meant there was much less pot handling required – 700 or so instead of the normal 1500 or more and, therefore, fewer people needed to do the handling.

The amount of exhibition space was reduced by around 10-15%, again creating space. We tried a one-way system for moving people around the exhibition (totally ignored by many).

In normal times Westcott House, next door to All Saints, allows us access to their toilets, a service much appreciated by all exhibitors but this year this was not permitted. The answer was to hire a Porta-Loo. There was no level ground to site it on and it gently rocked from side to side when occupied!

Dare I mention the heating? All Saints is run by the Churches Conservation Trust (CCT) and Anglian Potters contribute a percentage of our total exhibition takings to them for our use of the church. This time the CCT also said that we would

be charged for the heating. Days one and two were wonderfully warm and comfortable but, sadly it was not to last. Despite numerous efforts by CCT volunteers and a heating engineer, there was no further warmth to be enjoyed. All the volunteer invigilators had need of their winter woollies, thermal underwear, and gloves. Now comes the twist. As we finished taking down the exhibition and had returned the church to its normal state, Martin George led me to the space behind the organ where he had found four new large electric heaters neatly stored in their boxes. They would have provided excellent heating for us throughout our stay but we had buried them under all the exhibitor's pottery storage boxes and had no idea they were there.

Even so, the most common sentiment expressed by many at the end of this one was, *"Can't wait for the next exhibition."* We must be doing something right.

*Richard Cramwell*

Congratulations and a big thank you to everyone involved with making the Anglian Potters All Saints Christmas Selling Exhibition 2021 such a great success. As ever, a great deal is asked of all taking part in these exhibitions and they would not work without the commitment of members. I want to go on record to express how very grateful I am to everyone for their help.

*Richard Cramwell*



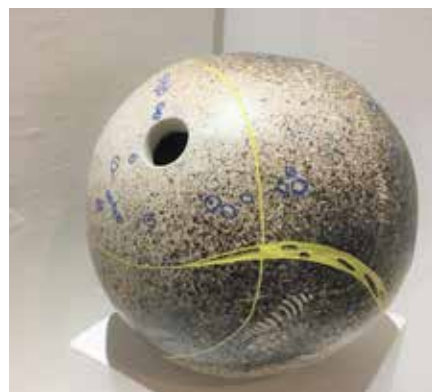
*Richard Cramwell*



*Anna Mosczenska*



*Catherine Pausey-Ling*



*Kim Tibbles*



*Tracey Parsons*



*Rebecca Upson*



*Sarah Went*



*Liz Chipchase*



*Dominic Upson*



*Jane Sleator*



*Julia Bruce*



*Mark Judd-Cooper*



*Julia Bruce*





*Jacqueline Cade-Bonyer*

Having taken part in many Anglian Potters exhibitions I have often heard critical comments about curators' attempts to display pots to their best advantage so when Richard asked if I would work with Tracey to curate the exhibition in All Saints I didn't hesitate to say 'yes': here was my chance to annoy a lot of people. However, Tracey had other, more sensible, ideas.

As people brought their work in she was already on the look out for pieces that could make a stand alone impact and ones that might blend particularly well with another person's work. This meant that by the time the stands were assembled she had an overview of all the work available to us together with some ideas about which pieces could work well in different parts of the display.

Wall pieces needed to be installed first as there are few things more likely to increase a curator's anxiety levels than to see a man on a stepladder leaning over a carefully assembled display of eminently breakable pots in order to fix a picture or some tiles in place above them. Once this had been done we were ready to get on with making the displays as attractive as possible. We wanted the stands at the start and the end of the exhibition to have maximum impact so for the former we selected pieces by several different potters whose shapes and colours we felt worked really well together. This was achieved with very little disagreement and then we discovered that one of the wall pieces that had been installed

just didn't fit with the rest. Fortunately we found a wall hanging that really worked and persuaded Richard to do the stepladder trick.

Next we placed Janice Anderson's dramatic sculpture of a crow at the heart of the exhibition on a plinth of its own and selected some fine pieces by John Masterton and Sarah Went that made an elegant end piece. That was the easy part and we spent the rest of a long afternoon trying to fit in everyone else's work to make a harmonious and beautiful whole.

We had some lovely pieces to work with and I hope we managed to display work to its best advantage within the constraints of the building. Of course visitors soon started ruining our work by buying things but there were generally enough replacement pieces to fill the gaps and

the show continued to look well stocked each time I saw it.

In the course of setting up and curating the exhibition it occurred to us that there were a few pointers that might be useful for newer members to consider when making work for future exhibitions:

- 1) Try to choose work that sits well together: if there is a theme running through your pieces it is much easier to display them and to replace those that are sold.
- 2) Bring a range of different-sized pieces as these tend to fit better into a display. Any really large pieces are likely to get a plinth of their own.
- 3) Remember our stands are all white so coloured pieces stand out best. We did try to use the dark walls of the church as a background for pure white work.
- 4) There is a lot of display room available for wall-mounted pieces.
- 5) Bowls etc, can look better on stands – so consider providing some suitable for your work.
- 6) Space between items can enhance the way they look so don't be tempted to pack the display with too many pieces when you're on duty.

Finally, thank you, Richard, for sticking with us for the whole of Friday afternoon, for putting up with our frequent changes of mind and for cheerfully climbing up and down that stepladder.

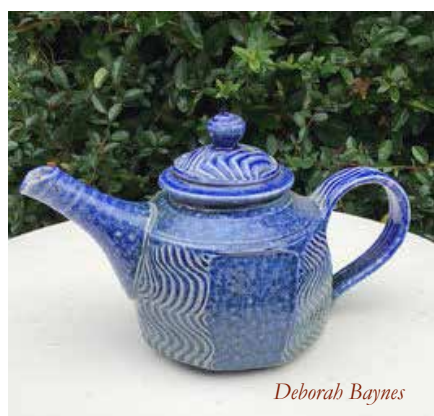
*Liz Chipchase*

*Ruth Gillett*



# POTTERY EXHIBITIONS IN A MIXED-UP WORLD

We have members of Anglian Potters in places far distant from East Anglia and we have sold to customers online all over the world – admittedly not many overseas, but several repeat buyers from far-flung parts of the UK. This is one of the benefits of the online shows and now we have re-started physical exhibitions as well with the Christmas event at All Saints Cambridge in November and December 2021 we are trying to cover all ways of showing our work to the public. Two years into the pandemic – are there patterns emerging or are there lessons to be learned, and how is the group engaged with this?



*Deborah Baynes*

Well, to start with, life at the exhibitions continued unabated. At Christmas 2021 we achieved sales of £15,000 across the physical and online versions of which almost £1200 was for the Charity Christmas Tree decorations – this year's charity was the British Red Cross Afghanistan Crisis Appeal. That is as much as we have ever collected. Many thanks to all the members who donated the tree decorations for the appeal including those from previous years whose work was brought out of our store.



*Celia Greenaway*



*Helen Humphreys*

One thing that also remains is that these endeavours engage a lot of our membership. 90 members exhibited in the two Christmas shows and other AP members were doing the publicity and so on, adding up to almost one quarter of the membership being involved with it in some way or another. On top of that there were at least another twenty or thirty members who would have taken part but were too busy with other events at Christmas as fairs and markets opened up again.



*John Hannyngton*

Publicity is at the heart of marketing our wares. We make ourselves known by email, by posting on social media and by physical posters and advertisements. The balance of these has continued to change over the years and the Exhibition Mailing List (i.e. the list that people get added to if they click the "Be first to hear about our Exhibitions" button on the online pages or add their email to the Visitors' Book) currently stands at 909.

We get a few added to this each week and it's a valuable resource. When added to the Members list (and the lapsed members list) we currently reach 1,830 email addresses where we know someone is there who is, at least a bit, (or was once) interested in pottery. This is now our main way of reaching an audience –

especially one that is more likely to be at home or in front of a screen somewhere. Of course the physical exhibition exists in a different space and still attracts passers-by off the street. This is the top answer in the Visitors Book to the "Where did you see about us?" question.

Apart from all the hard commercial facts is the community aspect of members getting together to make something happen. That has obviously been disturbed by the pandemic but with care and organisation we are re-creating the feel-good effects slowly but surely. Even the online displays of work allow us to see each others' creations and to be part of the group, but physically meeting makes those interactions a lot easier.

The Covid infection rates caused us to put in place a number of precautions when we did our Risk Assessment of the event in Cambridge. Screens for the sales desk, a one-way traffic system (that was ignored quite a lot), hand sanitiser etc. We also did not hold our usual mulled wine and mince pies opening morning and did not print leaflets to hand out.

As we head through 2022 the evolution of the pandemic may take a number of directions but we will try and continue to stay safe and should be doing the Undercroft Exhibition in the centre of Norwich in April – look at the website to get the latest updates.

*Ian Vance*

From Judy Adams

I'd just like to say 'thanks for having me' in the Christmas online exhibition – my first participation in an AP event as I am in darkest Nottinghamshire. I was really pleased to sell both my donated pieces and two of my own selection of ceramics. Everything ran very smoothly, and I have received your payment safely.

Thanks to everyone involved in the organisation of the online side and I wish you a safe and healthy Christmas. I look forward to taking part in more online events if you decide to offer them – which I hope you will!

Kind regards

Judy



## SALT GLAZE FIRING



*Supper. Liz Deeks, Jeremy Nichols, and Margaret Gardiner.*

My first solo salt firing. To be honest, it wasn't really solo. I had the support and guidance of Margaret Gardiner, who I have worked with for a few years, and Jeremy Nichols, who joined us to watch the salting process. However, it was a first on many levels for me. There is nothing quite like having ultimate responsibility to realise all the little things you haven't noticed or understood fully.

I fell in love with salt firing at my first Anglian Potters camp back in 2017. Seeing the different effects from all the kilns was fascinating, but I loved the freshness of the results from the salt firing – the pots seemed somehow to be still alive. I was determined to discover more about this magical process.

Our lovely editor, Peter Warren, wrote a letter of introduction for me to Margaret and we managed to find a way that I could work with her and learn from her expertise. I have also been involved in as many salt firings as possible with Anglian Potters and I helped Jeremy Nichols to build his latest kiln and fire it. But this was the first time I was able to make all the decisions and do every part of the process.

Much like any firing, pots are made and decorated, and colourants added or not depending on the effects required. The kiln has to be thoroughly cleaned. Scraping, sanding, and hoovering start the process. Brickwork and kiln furniture is thoroughly checked. Insulation is repaired as necessary, and in this instance, the thermocouple needed

lightly grinding as salt build up had left it in danger of becoming stuck to the kiln. If this stage isn't done properly there is every likelihood that debris will find its way onto the pots and cause blemishes, or collapses can happen. Gas burners and pipework were checked, new PTFE tape applied to joints and leaks sealed. Rings were made and cone packs prepared. The rings are essential in salt firing, as they are the key guide as to how the salting is progressing. They are taken out at intervals and can indicate both the level of glaze and the size of the orange peel. Cones won't give an accurate reading in a salt kiln but, they are a good guide.

The shelves had to be cleaned and prepared. Again, this requires a fair amount of scraping and grinding. Rather than wadding pots with small balls of

alumina, Margaret uses a method called 'jelly and cream', a method developed by Jane Hamblyn, where a blend of wallpaper paste and alumina is made up and applied in thin lines to the shelf. This was another thing I wanted to learn, as I love the marks it leaves. It's not a simple thing, and I'm glad I learned from someone experienced. By the last shelf, I think I'd improved!

Once the shelves and resist were thoroughly dry, I packed the kiln. Again, I'd been involved with this many times, but never had to make the final decisions. Margaret packs very densely – this has several benefits; the temperature within the kiln is more even (according to Phil Rogers), the kiln cools more slowly, and the firing is more efficient. You also get a lot more pots into the kiln. My biggest lesson was that I should have taken more pots of varying sizes and shapes, as I could have packed significantly better. The pots I wanted to put in as a priority to learn from in terms of form, positioning and slip never quite seemed



*An 'Eaten' Brick.*



*Jelly and cream traces.*



to have the correct angles or height for the best pack.

When I was happy with the pack or at least had rationalised my decisions, the door or wicket had to be built. Margaret always unbricks in a disciplined way, lining the bricks up how they have come out of the kiln. This is particularly important if the door is not absolutely plumb straight. With this kiln, the door narrows fractionally towards to top. Each brick has to be checked, and any residual salt needs to be ground off so that the bricks don't stick together in the firing. The inner and hot face is built first, remembering to check that the spy brick has a bit of room to slide in and out for viewing, and the position matches where the cones and rings are. Then the insulating layer is put up. Finally, any remaining gaps are filled with slivers of brick, ceramic fibre and then fireclay.

As a beginner with so many of these processes, it took me longer than normal, so packing and bricking up took a full day. All the potters reading this who fire gas, wood or soda will already be familiar with all of these processes and are probably staggered at my slow progress.

The day of firing was clear and bright, and an early drive saw me arrive at 8am. I learnt to light the gas (again checking for any leaks), balance the burners, and position the flame safety correctly. This kiln doesn't have a controller, and the gas to each burner is on a separate valve. Years of practice have enabled Margaret

to 'hear' the gas and judge the length of flame. During the firing, she can tell the temperature roughly by the colour of the ware and can feel how the kiln is responding. As an amateur I was dependent on the two pyrometers (one in case the other fails) which read different temperatures, neither of which can be completely accurate once the thermocouple has been in a salt kiln and had kiln wash applied. But they provide the guide on how the temperature rises and a backup. Temperature was checked every 15 minutes and the rise calculated.

Normally, a more experienced potter would check far less often, but I wanted to ensure everything was going to plan, and, if not, have an early warning that remedial action was required. Small adjustments of the gas to each burner kept the temperature rising at the desired rate.

The firing schedule is based on successful firings in the past with this kiln. Each potter will have a slightly different schedule for their kiln and the effects they are aiming for. No two firings are ever the same but the aim is to mirror successful previous firings as closely as possible.

This firing was quicker than previous firings and cone 07 was over an hour ahead of expectation. Margaret described my expression as 'affronted' when I noticed. I managed to remove a ring without dropping it in the kiln, which was a great success in my book. At this point it was time to put the kiln into reduction, by depriving it of oxygen. The damper is pushed in, again a process that I had watched many times but not been involved in. It was a real discovery to learn how little changes to the position of the



*Checking the temperature.*

damper had such significant effects. The aim was for a reduction flame of about 15cm when opening the spy. I achieved it after a few attempts.

Better still, the temperature continued to rise as planned. Often this is when the kiln can stall, and the balance between the gas and the damper need to be played with to get the rise back on track and can take some time.

After reduction, when the temperature had reached 1220°C, salting could begin. We used a combination of salt and soda in supersaturated solution to introduce our 'glazing agents' to the kiln. These are sprayed in with the help of a compressor above the burners and in additional ports designed specifically for the purpose. The salt and soda volatilize on introduction to the kiln and the movement of the flame takes the fumes around the kiln. Some areas of the kiln will receive more salt and soda, specifically the sides and the back of the shelves. Pots in the centre of the shelf are more protected, and, when packing, decisions have to be made over which pots and slips require this protection for the desired effects. In addition, the kiln is usually hotter at the top than the bottom, and again this will affect the outcome on the pots.

By the time of salting Jeremy Nichols had arrived to watch the process. Jeremy fires just with salt, dampened and introduced into the firebox on a piece of angle iron above the burners



*Removing a ring.*



*Feeding the Salt.*

and he was keen to see this alternative method. Although many potters will talk with each other about their processes, it isn't often that they have the time or opportunity to see alternatives in practice. I'd been able to put a trial piece in for Jeremy, so it was great that he could see how this alternative method worked in person.

The salting again went smoothly; this is an area in which I've been a lot more involved. Margaret and I have developed a rhythm to salting which feels almost like a silent dance. One of us removes a brick just in time for the other to place the sprayer in the port. A count for the duration of salting required, and the brick holder brings it back into the port at the moment the other removes the sprayer and plunges it into a bucket of water to prevent the solution crystallising and blocking it. This keeps the maximum amount of vapour in the kiln, and reduces the fumes surrounding it. The key to success is getting the sprayer into the correct position to avoid blow back and ensure that spray doesn't go directly onto the pots. It's also important that the burners are correctly balanced, or flames will shoot out of the other burner port. This method of salting significantly reduces the amount of salt required to create a glaze. This has two benefits,

one being environmental, and the other prolonging the life of the kiln. With each firing the salt will 'eat' the brick interior and the kiln furniture. When I helped Jeremy build his latest kiln I saw the effects of prolonged salt attack on the old brick. The bricks were less than half their original width and had begun to lose their structural integrity. A new salt kiln needs to be fired a few times before

the desired effects are achieved, and more salt is required to achieve a good glaze, as the bricks will also need salting. Once it has begun to mature, the bricks are well coated and less salt is required. The challenge is to get as many firings as possible from a kiln before its inevitable demise, and timing it just right to avoid a collapse. This is probably why opportunities to fire with salt and soda are few and far between.

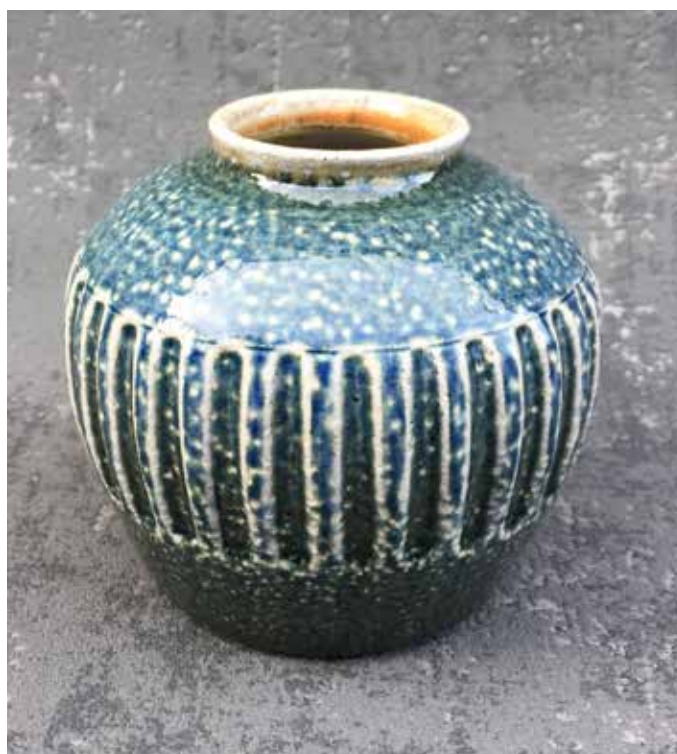
After salting had finished (again, surprisingly quickly) the kiln was soaked for an hour (held at top temperature to even out the top and bottom of the kiln). Probably because there was a less dense pack, the amount of salt needed was less than a standard firing in this kiln. I took the advice of both Margaret and Jeremy on deciding when to stop.

Once the soak was finished, the kiln is crash cooled. This is to try to reduce the likelihood of cristobalite forming (an unstable form of quartz) and encourage the growth of mullite crystals (a stable form). All the port and spy bricks are removed and the damper pulled out, this also helps clear the chamber of any residual salt. This was our opportunity to grab a bite to eat. Margaret had prepared a delicious casserole, which she served in her latest oval, handled bowls. We managed to talk about what had led each of us to salt firing and what we each loved about it. We discussed pots and processes.

Then the kiln was clamped up; all openings closed or sealed with fibre, and the damper pushed nearly full in. Then it was off home, and a two day wait for the kiln to cool before I could see if it had all been worth it.

This day was a highlight of my 30-plus years of playing with clay. I never imagined when I started a night class that I would get to salt fire with two of my biggest salt heroes by my side. Thank you, Anglian Potters, for without being a member I would never have had these opportunities. I'd also like to thank you, Margaret, for your patience, and sharing your expertise and wisdom and the use of your kiln and Jeremy for coming along to add to the fun, and for answering my endless questions.

*Liz Deeks*



*Photographs by Liz Deeks*

*Bud Vase.*





*Lidded Jar*



*Mug with Various Slips*



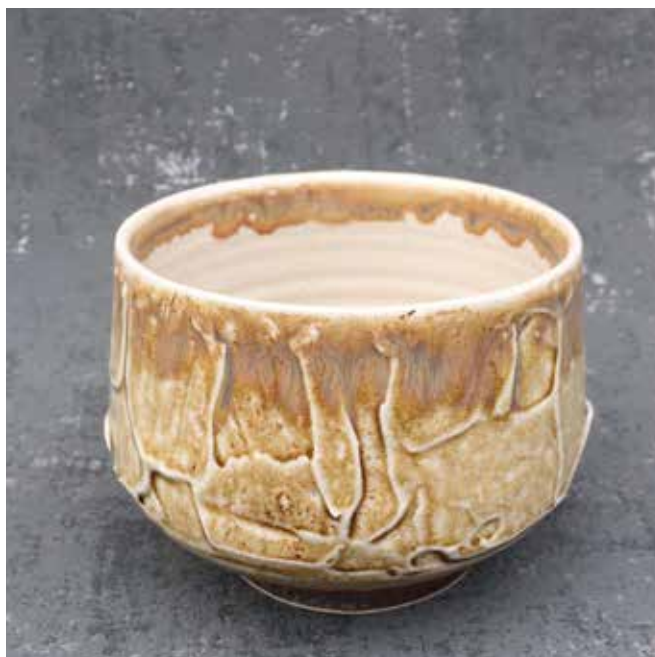
*Base of Bowl*



*Drinking Vessel*



*Planters*



*Drinking Vessel*





The process of deciding to make and then making the lidded bird jugs that are my stock-in-trade has been a slow metamorphosis from the potter I set out to be when I completed my vocational ceramics course at Epsom College of Art.

I worked for the first year after leaving college for Mary Wondrausch in her pottery in Goldalming, throwing pots for her to decorate with her wonderful slip-trailing or sgraffito patterns. This experience cemented my love of slip-ware and rich honey glazes. However, when I moved up to Norfolk in 1976 and set up my own workshop I found myself drawn to the kind of earnest, wheel-thrown brown domestic pots such as you might find in any medieval peasant's hovel. Needless to say, I was not able to make a living at it. Necessity forced me to retrain as a joiner and I set up a business with a friend and we worked together successfully for over 20 years.

However, I never gave up the dream that I would return to pottery and I kept all my equipment and carted it around from place to place as we moved on in life. The opportunity came to me to get stuck into clay again when I applied and was successful in getting a job teaching pottery at a hospital for patients with learning difficulties and I also got an evening a week teaching pottery for Adult Education. The work I did with the patients and the class was mostly hand-building, which was not something I ever bothered with when I had my own pottery. I did, however, find it quite liberating not to be tied to circular pots. When the chance came to set up a workshop at home and begin to make my own work again I resolved to use handbuilding as the principal technique.

My space was now much limited and, as I did not have the room to churn out 50 mugs a day I decided to concentrate on fewer pieces, spending a long time on each and selling them for prices that reflected the time and complexity of the pots.

The old 17<sup>th</sup> century owl jugs that were made in English country potteries have always attracted me and were my starting point but I also love the Pre-Colombian water vessels that were made in Central and South America. A further development was when I went to an exhibition of Picasso's pots in the RA. I saw examples of his bird pots made up of three separately thrown pots assembled into bird shapes. This, then, was the way I resolved to make my bird jugs.

As I am an experienced wheel-thrower I prepare all the elements of the bird jugs on the wheel as this is the quickest and easiest way to gather the components preparatory to assembling the pots. The bulk of the work from this point is altering, trimming and assembling the jugs: handbuilding. The clay I use is smooth red terracotta to give a good contrast to the light slips when doing the decorating.

The timings are critical at all stages from this point on and I have to be ready to tackle each stage as the clay hardens sufficiently. The pots are complex, top-heavy affairs and the clay needs to be able to take the strains and withstand gravity but must not be allowed to dry beyond the point when I can start applying coloured slips. I do this by painting as there is the no way the pots would be strong enough for me to attempt to dip them. I also have to paint several coats allowing time for the slip to harden a bit in order that not too much moisture soaks through to the clay and softens it to the point of collapse.

After the slips have been applied I again have to watch the pots carefully until they dry to the point when I can do the sgraffito. This is also very critical as, if the clay is too soft, the tool scratching the lines will throw up ridges of clay either side of the lines. If the clay is too dry the lines have dry, crumbled edges which is not a good look. When the clay is just right the tool will lift a curl of clay like apple peel which just brushes off leaving a neat line through the slip. In the summer months I have to be constantly monitoring the dryness and covering the pots in several plastic bags as soon as

they reach that critical point. (Bags used and reused many times over, by the way.)

After biscuit firing I use mostly two different honey glazes. One with only 1% red iron oxide which leaves my coloured slips showing their true colours and one with 4% red iron oxide which gives me the rich yellows, oranges and greens.

The pots are fired to 1080°C degrees and are given a long soak. Even at this earthenware temperature the clay can soften sufficiently to allow some movement, meaning I have to get the balance just right. It is heartbreaking to open the kiln to find that one of the birds has bowed forward just enough to fuse with its neighbour. The heads of the birds are fired separately, standing on metal three-point tripods on top of clay columns which allows them to be fully glazed with just three little pin marks on the insides of the heads. At first I made owl jugs which were not intended to represent any particular owl but over the years I have been tempted by the pictures in my big birdwatching book to add more and different bird types and to try to make them recognisable species without losing the basic fact that they are pots not sculptures.

The pots are taken off to be sold in galleries up and down the country – from Dartmouth to Dundee – but I also try to do a couple of the big pottery shows each year. And I enjoy taking part in various Anglian Potters events, mainly for the social contact with my fellow potters. A workshop in the garden allows for very little social interaction.

*Phil Arthur*



*All Photographs: Phil Arthur*







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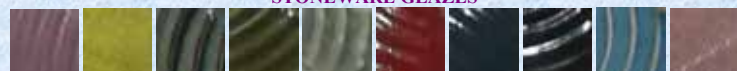
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## Winter 2021 Errors and Apologies

Diana Ng, Rachael Pederson  
and Usch Spettigie

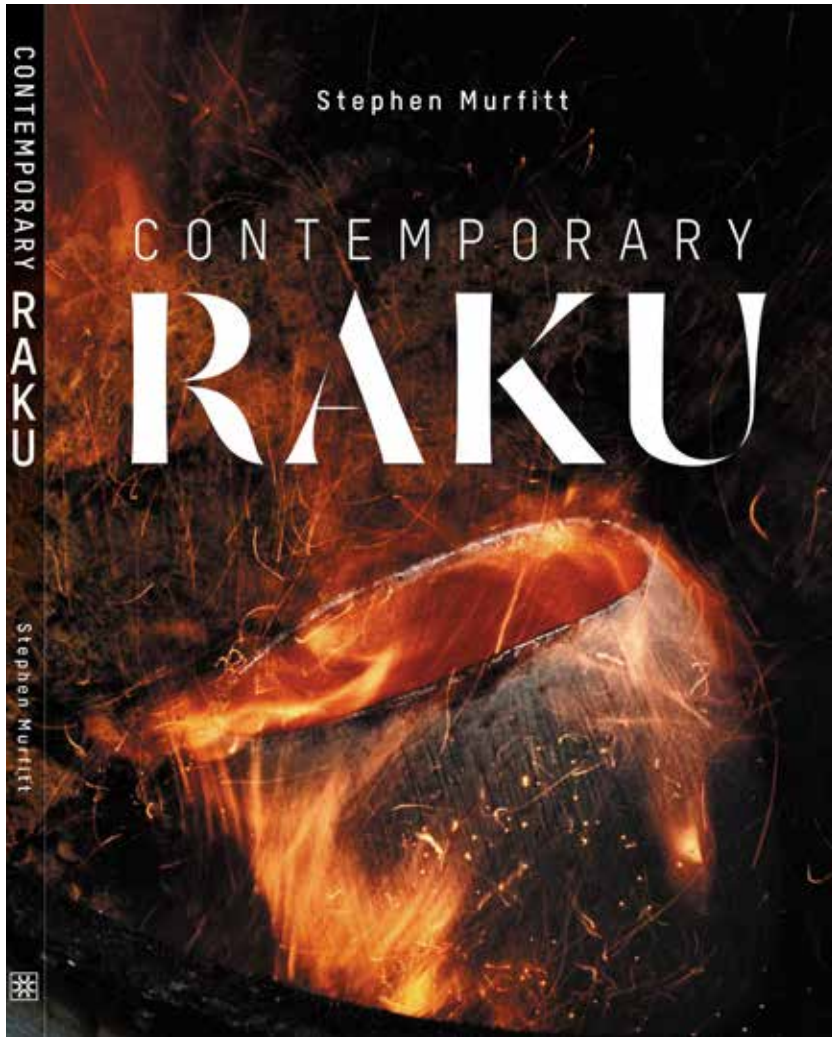
On pages 20/21 of the Winter 2021 edition, Diana Ng's name was incorrectly written as 'Dianna'.

On page 22, not only was Rachael Pederson's name incorrectly spelled but her name was also wrongly cited under Usch Spettigie's image with Usch's name being placed under Rachael's image. Rachael has asked that she should now be known as Rachael Ped and not Rachael Pederson.

My sincere apologies to Rachael, Usch and Diana.

*Editor*

## BOOK REVIEW: STEPHEN MURFITT



Stephen Murfitt:  
*Contemporary Raku*  
The Crowood Press Ltd  
ISBN:13 9871785009938

In essence, Raku is a process whereby pots are taken from the kiln while they are still glowing red hot, they are then placed in a material that would be able to catch fire easily, such as sawdust or newspaper. The reason for this is to starve the pot of oxygen, which gives the glaze a wonderful variety of colours. Pieces with no glaze on them take the oxygen from the clay itself, meaning some areas will have a matte black colouring. Raku differs from normal firing, where the piece is removed from kiln after it has cooled down slowly.

For potters, this is an incredibly exciting technique, as there is always the anticipation of how each piece may turn out with so many different variables.

Anglian Potters are, of course, familiar with the technique and take every opportunity, or so it would seem, to

invoke the more essential aspect of traditional Raku: the anglicised version of the Japanese tea ceremony, a jolly good afternoon tea party with wine, cake and flames. And there is absolutely nothing untoward about such gatherings.

Stephen Murfitt, however, takes a more serious approach, describing his own particular methods of production and using an invited group of potters to explain their own processes.

The foundation of Stephen's work is the Fenland landscape which he is able to transfer into ceramic forms by way of close

observation of marks and forms found in the particular habitat surrounding his home and studio.

Given that the very nature of Raku is that the unexpected is always expected, Stephen's work is nonetheless carefully planned and considered. Tactile marks, which may have been taken from a line of fencing or a copse of trees; or the grids and linear patterns of dykes and drains; or eroded stones and bones, accompany vertical marks supplied by wind turbines, telegraph poles or pylons. Surface marks printed by heavy agricultural vehicles, indicating the shifting contours of the land, are absorbed from the fens to become forms and surface features in Stephen's pieces.

Tim Andrews, David Roberts, Peter Hayes, Sebastian Blackie, Denise Brown, Shaun Hall, Moyra Stewart, Patricia Shone, Kate Schuricht, and Bridget Johnson each make individual contributions describing their own working methods, allowing the book to present a comprehensive picture of contemporary Raku production.

'Contemporary Raku' includes insightful information about both Raku and naked Raku, kilns, kiln building and firing techniques, clays and materials and a section devoted to Health and Safety. Glaze recipes and clay bodies for both the beginner and the experienced practitioner are also included in this lavishly illustrated, excellent book which is highly recommended.

*Peter Warren*

*Stephen Murfitt: Large white vessel*





## NEW BOOK

Jane Gibson: Hunting Potters In South Asia

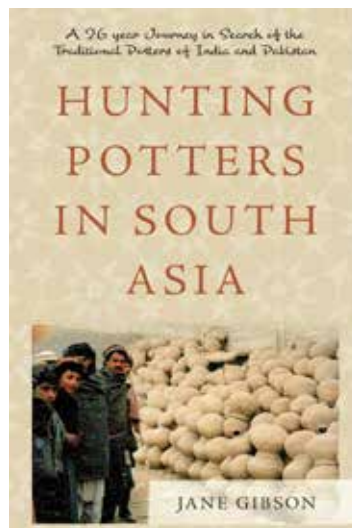
ISBN 9781803130149

Troubador Books

Price £18.99

For many years I was the editor for the Kent Potters newsletter and after travels would write about my experiences of finding potters. During enforced periods of limited activity over the last two Covid years I have compiled a book about my exploration of traditional potters and pottery in India, Pakistan, Sri Lanka and Nepal. I have tried to make it broadly interesting by including brief accounts of travel adventures, local culture and history. The E Book and the printed versions are now available and copies can be obtained from Amazon, Waterstones, WHSmith and other outlets.

*Jane Gibson*



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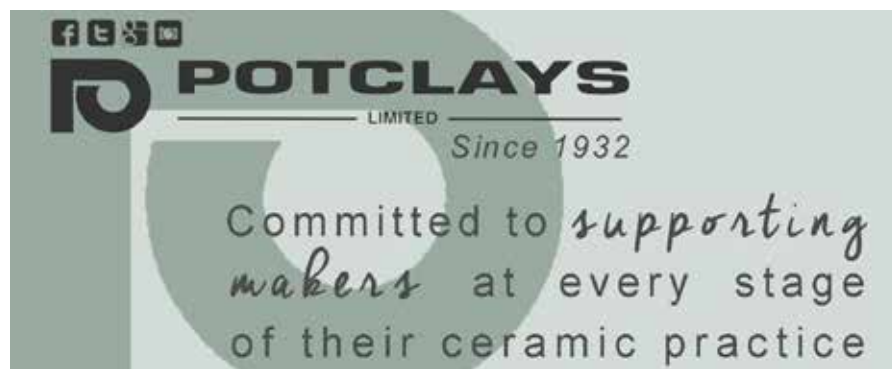
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## MAGDALENE ODUNDO

Magdalene Odundo, maker of beautiful burnished vessels, came to the Cambridge School of Art in 1971 from Nairobi where she worked in advertising. To further her career she planned to specialize in graphic design but the first year foundation programme included a three-week taster course led by an inspirational ceramics teacher called Zoë Ellison. That short introduction to clay so impressed Odundo that she promptly joined Zoë Ellison's evening classes and found the whole making process wonderfully satisfying. She decided to concentrate on ceramic work and went on to study at the West Surrey College of Art and Design at Farnham, where she is now Chancellor, and subsequently obtained a Master's degree from the Royal College of Art in 1982.

The 50<sup>th</sup> anniversary of her arrival in Cambridge is marked by a thought-provoking exhibition on show at the Fitzwilliam Museum in Cambridge until July 24<sup>th</sup>. As part of her course Odundo explored the wide range of ceramics to be found in the University's Archaeology and Anthropology Museum as well as the extensive collection in the Fitzwilliam Museum itself and the exhibition *Magdalene Odundo in Cambridge* includes some of the pottery that particularly appealed to her and influenced her own work, which is represented in the exhibition by just four exquisite pieces.

The pots chosen for display are varied and drawn from different cultures and times yet there are unifying themes both in form and decoration that link pots made in very different parts of the world. There are examples of bowls, storage vessels and cooking pots from New Guinea, New Mexico, Peru and Nigeria and, not surprisingly since they are functional pots designed for use, they share similar strong shapes. It is less obvious why similar surface decoration should be found in very different cultures yet Odundo notes that the decoration on pots from the Pacific island of Vanuatu bears a close resemblance to that used on Nigerian pots. Geometric designs and the inclusion of animal forms as decorative motifs also appear to be universal themes so that in this exhibition we can admire hummingbirds adorning a double-spouted vessel produced in Peru some 1500 years ago or a jagged geometric pattern in a bowl dating from

the Mimbres culture in New Mexico. Neither pattern would look out of place on a bowl made today. Then there is an eye-catching large storage pot from Papua New Guinea the neck of which is decorated to resemble a bird's head with a prominent beak and decorative face. Although very different in technique, this somehow reminded me of the Martin Brothers' great punch bowl modeled as an owl, which is such a familiar feature of the Fitzwilliam Museum's ceramic collection.

The exhibition includes a teapot and bottle form made by Zoë Ellison as well as a bowl given to her as a wedding present by Lucie Rie. Ellison was obviously familiar with many contemporary potters and, knowing Odundo's interest in African pottery, she mentioned that Michael Cardew had been instrumental in setting up the Abuja Pottery Training Centre in Nigeria. A meeting with Cardew led to Odundo visiting Abuja in 1974 and 1975 where she had the opportunity to work alongside potters such as Ladi Kwali, Lami Toto and Asibi Aidoo. Observing their different methods of working helped her develop and refine her own handbuilding skills. She also travelled to New Mexico and watched the processes employed by the Pueblo potters whose coil-built burnished pots often decorated with coloured slips she had seen and admired in Cambridge.

The four vessels in the exhibition made by Odundo herself are burnished to a high degree so that the surfaces positively glow. Two have been fired in oxidation and so retain a rich orange terracotta colour while two are black from reduction firing. Three of the vessels were made between 1983 and 1985 and share a similar rounded body shape with some variation in the shaping of the neck. One black pot has a conventional fairly open neck so that the inside of the pot is visible while the second has a rather more extended neck that flares out before being cut off at an angle and finished with a wide and elegant flange. The third pot from this period is terracotta coloured and the neck is more elaborately treated so that, to me, it bore some of the characteristics of the lower half of a human face. Although Odundo is reluctant to discuss what has influenced particular pots, believing that they provide a visual experience that does

not require lengthy explanation, she has said that this particular pot was made at a time when she was interested in armour and it may owe something to the shapes of helmets. In a quote from the booklet published to accompany the exhibition she states, "Viewers are welcome to imbue the work with whatever they want, but the words come second", so that gives me the freedom to say the fourth piece on show, which was made some ten years after the others and has a much longer, more elaborately-curved neck with small protuberances, reminds me of something rather reptilian – a hooded snake perhaps, or even a dragon?

Two pieces in the exhibition that stand out as somewhat distinct from the rest are chargers made in Staffordshire towards the end of the seventeenth century. These are both part of the Fitzwilliam's collection of decorated slipware. One is by Thomas Toft and shows Charles II and his wife Catherine while the other, by Ralph Simpson, illustrates the self-sacrificing pelican feeding her young with her blood. They come from the tradition of English pottery that Odundo enjoys most because they so clearly tell a story about the history and culture of their day. It is a treat to be able to examine these pieces at close quarters and I particularly admired the jaunty angle at which Catherine wears her crown and her superbly depicted flowing curls.

In fact, because the exhibition is not large, one of its joys is how well the pieces are spaced in the display so that it is possible to see individual items in detail. I don't know how many dozen times I have admired Ladi Kwali's water pot, which is usually to be found placed low down in a cabinet with other pots of the period, but this is the first time I could see that it is actually slightly asymmetric. And how many people know that Toft's splendid charger has been broken as a glimpse of its back, complete with fearsome looking metal staples, clearly shows? It would be fascinating to know the story behind that...

*Liz Chipchase*

### Editor's note

I am indebted to Lynda Clark, Images Librarian, at the Fitzwilliam Museum, Cambridge, for supplying, and allowing me to use the photographs on page 19.

*Peter Warren*





*Magdalene Odundo, 1983. Terracotta, Burnished and reduced black. Lent by the trustees of the British Museum. ©Magdalene Odundo*



*Charger: Charles II and Catherine of Braganza. Thomas Toft 1662-85. Fitzwilliam Museum, Cambridge.*



*Magdalene Odundo, 1994. Terracotta: burnished and oxidized. Lent by the Trustees of The British Museum. ©Magdalene Odundo*



*Zoe Ellison, small pot 1968. The Fitzwilliam Museum. ©The estate of Zoe Ellison*



*Water Jar with Lizards. Ladi Kvali. Abuja, Nigeria. Fitzwilliam Museum, Cambridge, ©The Estate of Ladi Kvali*



*Magdalene Odundo, 1983. Terracotta, burnished and reduced black. The Fitzwilliam Museum, ©Magdalene Odundo*

## KEITH BRYMER JONES AT MUNDFORD



*Trudy Heather Staines and Keith Brymer Jones. Photograph: Gisela Iveson*

### THE MAN KNOWS CLAY....

and brings with him a wealth of emotion, passion, wit, charm and knowledge of history – yes – it's the one and only Keith Brymer Jones – known for the past few years as the judge on the Great Pottery Throwdown who cries. And yes, he did cry. He just feels so strongly about the beauty of clay and peoples' efforts to produce something beautiful from that clay that his emotions regularly bubble over. We gathered at Mundford Village Hall on 16 January to enjoy a day with Keith, and no-one was disappointed. It was the first such event ever for me, having joined Anglian Potters just prior to lockdown, and the first for two years for members who have only had the chance to connect digitally during that time. It was a great gathering of nearly one hundred like-minded potters (socially distanced and masked, of course), and it was so much fun to meet so many people in person at last.

There was so much to take away from the day. Keith talked about his work in the family-run factory in China (there is a mountain, literally, behind the factory where they get their clay);

his start as a clay boy 'back in the day' throwing hundreds of jugs before he was allowed to participate in throwing production; how he became involved with the throwdown and working with Love Productions ("between you and me..." was heard fairly often). His next goal, and a long-term dream, is to start production in the home of pottery in the UK, Stoke-on-Trent – watch this space, he is close.

And of course, the highlight for many of us was watching Keith work his magic with clay up close and personal. We all know that potters use many different tricks of their trade to throw and there is not only one way. Keith was very generous in sharing his methods, to the point of grabbing hands covered in clay to help a potter get a feel of a particular method. I have a few favourite memories and quotes of the day, which I luckily wrote down when I got home – I was too entranced on the day to write- do I sound starstruck?

"The clay never stops moving until you take it from the bisque kiln" – I had never thought about it that way;

"Throw to the rim" was another – form

the rim early, first pull – I still haven't mastered that one but I will continue trying;

"The rim is the eyes of the pot" – the first thing one looks at in a person is the eyes, the first thing one looks at in a pot is the rim...;

"Our two hands are as yin and yang" – always touching and supporting each other;

"Your hands have a dance with the clay" – I love this one.

Another highlight was the teapot challenge, set by Keith in the Zoom demo from last January when we couldn't meet in person. Nineteen potters took up the challenge and there was such a variety of teapots – novelty, classic, tiny, massive, chicken – really highlighting that with clay, the world is your oyster. Peter Deans took first prize, for excellence in form, glaze, and function. Andy Wright took second with his lovely novelty teapot and Phyl Lewry took third place. Well done to all who entered.

Keith's partner Marge was there supporting him, as well as selling her lovely upcycled leather and tweed bags. Keith had a few pots for sale as well as sets of his hand made tools – sold out! A raffle for several pots and one of Marge's bags was also held – with several very lucky winners. Keith had many selfies with our members which will no doubt have appeared on Instagram and Facebook accounts – I know mine did.

And if you would like a giggle – head over to YouTube and watch the following two videos: "Keith Encounter" ([youtu.be/8gfTUGFzP1M](https://youtu.be/8gfTUGFzP1M)) and "Rolling Clay with Keith" ([youtu.be/sMzL1T8MjWQ](https://youtu.be/sMzL1T8MjWQ) as you've never seen him before.)

A fabulous day with a generous and lovely man. Thank-you, Anglian Potters for organizing and to Keith and Marge for travelling all that way to spend the day with us. The whole day was filmed so don't despair if you weren't there, there will be an opportunity to watch the film.

What a wonderful way for AP to (hopefully) start meeting again and enjoying demonstrations. KBJ will be a hard act to follow but I know many of us relish spending a day meeting like-minded people and learning techniques, skills and tips from expert potters.

I, for one, am looking forward to the future programme at Mundford.

*Zena Toozie*





*Photograph: Linda Luckin*



*Photograph: Linda Luckin*



*Photograph: Linda Luckin*



*Photograph: Linda Luckin*



*Peter Cuthbertson. Photograph: Robi Bateman*



*Ray Anker. Photograph: Ray Anker*



# TEAPOTS AND MAKERS AT MUNDFORD



*Peter Deans. Photograph: Robi Bateman*



*Andy Wright. Photograph: Robi Bateman*



*Phyl Lewry. Photograph: Robi Bateman*



*Peter Deans. Photograph: Peter Deans*



*Andy Wright. Photograph: Linda Luckin*



*Phyl Lewry. Photograph: Heather Trudy Staines*



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*Sheila Madder. Photograph: Heather Trudy Staines*



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*Simon Whiteside. Photograph: Robi Bateman*





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*Claire Porter. Photograph: Claire Porter*



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*Andrew Eastaugh. Photograph: Robi Bateman*



*Fiona Edwards. Photograph: Robi Bateman*



*Liz Deeks. Photograph: Liz Deeks*



KEITH BRYMER JONES AT MUNDFORD. PHOTOGRAPHS: ROBI BATEMAN

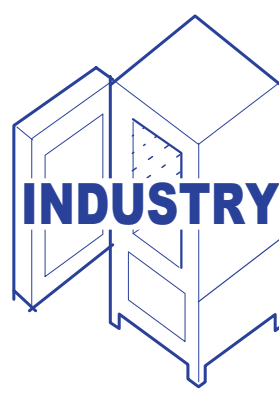
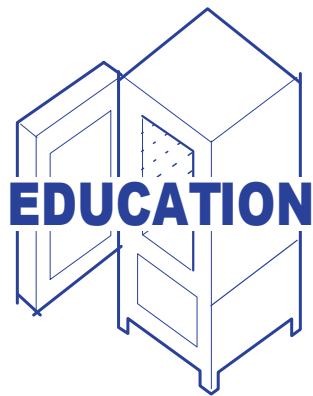








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## POTTERY IN THE FEN

When covid derailed my classes and events in 2020, I handed out clay and made some short (and simple!) videos of pottery techniques and ideas to keep the students happy.

The early ones were designed for people using improvised tools and without immediate access to a kiln.

I've added a few more videos since then, where I think there might be some helpful potting tips.

These can be found on youtube at 'Pottery in the Fen'.

*Helen Humphreys*

## POTTERS CAMP



*Stoke Farm. Photograph: Nicki Darrell*

In January with the positive restart of Anglian Potters demo days, AP members were beginning to look forward to taking part in some of the Anglian Potters regular events. Because of Covid restrictions some of our more recent members have not had the benefits of all the activities that membership has to offer and many now are asking about Potters Camp. What happens there? And, having heard reports of its popularity, they do not want to miss out.

You probably would all have heard that this will be a new site for Anglian Potters Camp and a tremendous amount of amazing effort has already been put in by a relatively small team of dedicated workers in all weathers getting kilns moved and rebuilt. We owe a great big 'well done' and 'thank you' to them.

Because this is a new site, planning is still under way, much of which is dependent on how much help is available to get everything in place prior to the expected date in the summer.

Kiln firings give those attending the opportunity to experience wood, salt, soda or raku firings and has, from the start of Potters Camps, been an essential activity, attracting and satisfying the needs of those pyromantics amongst us.

However, the other activities that camp provides have increased from our need for social gatherings to share skills and knowledge of that which we all love: creating with clay.

Various workshops covering throwing and handbuilding have been led by members with particular skills in these areas. These workshops have been

enriched by several of Anglian Potters. Selected members and others providing demo and workshop sessions in their area of specialism. These were greatly appreciated by those who attended them. Regular contributors who came every year included Geoff Lee, who showed us surface printing, Andy Wright handbuilding, and Eileen Murphy, glass and jewellery. Other visiting members, over the years include, Rob Bibby, Helen Martino, figurative pieces; Pam Schomberg, sculptural forms; Kate Reynolds, drawing on ceramics; Madelaine Murphy, handles; Frank Logan, thrown bottles; Jerry, slab rollers, extruders, and jigger & jolly plates; John Masterton, throwing porcelain and Peter Warren, surface decoration. A rich collection.

All of this happens within the spirit of Anglian Potters, that no-one is paid a fee: all achieved in house by AP members. However, what makes camp so successful is the practical assistance given by other members who can help erect marquees, move tables and chairs mix glazes, and chop wood. You may, within your other lives, have the skills that we need to prepare the information sent to those attending or preparing a risk assessment for the site.

As I mentioned earlier, this a new site for us. It has the advantage that other joint activities can happen at other times of the year. There is still a lot to do. How much can happen at this year's camp is difficult to say. A lot more help would be welcomed and, if you can help, please contact Nicki Darrell or me.

*Ray Anker*

## CHRISTMAS TREE

Dear Celia,

I am writing to thank you for your kind donation of £1,174 in support of the British Red Cross Afghanistan Crisis Appeal, on behalf of the Anglian Potters.

The British Red Cross is the UK's largest provider of services for refugees, asylum seekers, vulnerable migrants, and survivors of trafficking.

Our policy and advocacy work helps make sure people seeking protection in the UK are treated fairly and with dignity. As part of the international Red Cross and Red Crescent Movement, we support people who are forced to flee their homes overseas.

In August, we warmly welcomed the UK government's announcement of a resettlement programme that aimed to provide safety for Afghans in need of protection. Since evacuations began, British Red Cross staff and volunteers have supported over 15,300 people arriving from Afghanistan at airports across the UK. Our staff and volunteers have been welcoming them to the country, providing a kind ear and emotional support, as well as essentials like warm clothing, baby items and toothbrushes. We continue to do so.

The British Red Cross launched the Afghanistan Crisis Appeal in support of the people of Afghanistan. £40 could help provide psychosocial support to Afghan families arriving in the UK to recover from their distressing experience, or £150 could help provide essential items to Afghan families arriving in the UK with few belongings.

The British Red Cross are committed to supporting the people of Afghanistan and have been working on the ground for 30 years. We will not stop now. In a spirit of neutrality, independence and impartiality, the Red Cross and Red Crescent Movement works with all communities and in all regions to help reach and assist those most vulnerable.

People face a long, difficult road ahead. Your support will save lives right now and help people recover.

Thank you, once again, for your kindness and support. Please accept this letter as receipt for your donation.

With best wishes,

*Susan Bradford*

Regional Fundraising Team



## MEMBERS' WEBSITES:

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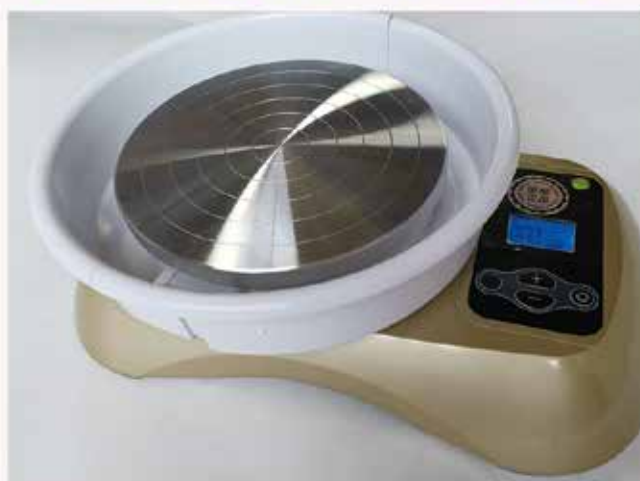
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## CERAMIC HELPLINE

### Selected Members to contact:

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

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

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

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

**Sonia Lewis:** high-fired ware, porcelain 01353 688316

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

**Angela Mellor:** bone china paperclay and slipcasting 01353 666675

**Beryl Hines:** general Raku and earthenware 01394 386280

**Stephen Murfitt:** All things Raku 01487 711478

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

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

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

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*Editor*

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*Waste Jar, Zuni people of New Mexico, USA – 1800s. Museum of Archaeology and Anthropology, University of Cambridge. Magdelene Odundo Exhibition, Fitzwilliam Museum*

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### NEWSLETTER

**1 MAY 2022**

FOR PUBLICATION BY

**1 JUNE 2022**