



# Newsletter



**WINTER 2022**

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

## ANGLIAN POTTERS OFFICERS

**President – Grayson Perry**

**Chairman – John Masterton**

15 Maylins Drive, Sawbridgeworth  
Herts CM21 9HG 01279 723229  
john@johnmasterton.co.uk

**Vice Chairman – Carolyn Postgate**

5 Whitwell Way, Coton, Cambridge  
CB23 7PW 01954 211033  
carolyn@clara.co.uk

**Secretary / Membership Secretary –  
Vivienne Burns**

Ingate Lodge, Grove Road, Beccles,  
Suffolk NR34 9QY 07920 339906  
info@cowshedholidays.co.uk

**Treasurer – Celia Greenaway**

33 Russet Close, St Ives  
Cambridgeshire PE27 3NN 01480 393067  
chgreenaway@virginmedia.com

**Editor – Rachael Ped**

141 Hawthorn Close, Halstead, Essex,  
CO92TX 07376 694922  
anglianpotters@gmail.com

**Press & Publicity Secretary –**

This position is currently vacant

**Exhibitions Organiser – Ian Vance**

Larkfield, Debden Road, Newport  
Essex CB11 3RU 01799 540137  
ian@vance.myzen.co.uk

**Selected Members Secretaries –**

**Christine Pike**

Puddlefoot, Bridge Road, Downham  
Market, Norfolk PE38 0AE 07968 287999

**Sheila Maddler**

15 Turnstone End, Colchester, Essex  
CO4 3FS 07783 254221

**Events Organiser – Trudy Staines**

83 The Lammas, Mundford,  
Thetford IP26 5DS 01842 879011  
trudy6218@gmail.com

**IT Organiser – John Masterton**

15 Maylins Drive, Sawbridgeworth  
Herts CM21 9HG 01279 723229  
john@johnmasterton.co.uk

**Camp Planning - Nicki Darrell**

46 Church Road, Cantley, Norwich  
NR13 3SN 01493 701525  
cantleypottery@gmail.com



## CHAIRMAN'S LETTER

Our last issue was a sad farewell to our Editor, Peter Warren, and our founding member, Alan Baxter. There are still quite a few of our original members with us, 40 years on, and I hope we can find suitable ways of celebrating our 40th anniversary next year. Ideas please!

I'd like to thank Carolyn Postgate, a previous editor of the Newsletter, and our Vice-Chair, for completing the last issue of the Newsletter, as well as her continuing wonderful support. I'm very pleased to welcome Rachael Ped, who has volunteered to take on the Editorship – taking the lead from this issue. Please give her all the support you can, with lots of articles and news items.

Our newsletter goes far and wide, and is much appreciated by members of other pottery organisations around the country, as well as keeping all of us informed about what's going on. Perhaps you are looking at ways of managing costs or minimising your energy use when firing?

Please do share! We are still looking for someone to help organise our Press and Publicity interactions. Most of this is associated with exhibitions – press releases, getting information to different media, etc. If you can help with this, please get in touch with Ian Vance.

On that note, our annual Winter selling exhibition at All Saints' Church in Cambridge should be well under way when you read this. I hope it's going well. We usually get a lot of customers buying Christmas presents, some for giving, and some for keeping! Times are tough, but there are still lots of people who appreciate hand-made work, and look for unique gifts, so fingers crossed. The number of participants is a bit lower than usual this year. I'm not sure why –

perhaps newer members are a bit hesitant to get involved? If so, don't be! The point of our open exhibitions is that they are open to all of our members, and can give valuable experience of showing your work to the public, getting feedback and appreciation of what you make. If you are starting to work in clay, there's nothing quite like selling your work to people you don't know! I still really like the feeling when someone is willing to pay you for a piece of work that they are going to take home and live with.

Our Autumn/Winter season of demonstrations has started after the Summer break, with a fascinating talk and demonstration by Rebecca Appleby. Trudy has lined up a great series of demo days for us, with a wide variety of styles of work and making techniques. I often say at the end of a demo day that I always learn something, even if the techniques on show are totally different from my normal practice. It's true – watching someone work with clay is fascinating, and what might not appear to be relevant to you can often be a revelation that can cross into your own work. Do come along and join in.

After our successful first potter's camp at Stoke Farm, we are starting to plan for next year. We hope to start running some firing workshops from April, and then another camp in August. Nicki did a great job with organising us all for camp in August, but wants to take a back seat next year, so if anyone feels up to the job of herding the team for next year, please get in touch with Nicki, Paddy or John. There is a strong team ready and willing to work on the organisation, but we do need someone to bring things together.

*~John Masterton*

## PUBLIC LIABILITY INSURANCE

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

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

*~Editor*

## FRONT COVER

Cathy D'Arcy

Photo Credit

~Nicki Darrell



# ANGLIAN POTTERS NEWSLETTER – WINTER 2022

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## EDITOR'S NOTES

Well, that was a steep learning curve, and one that will likely continue to be steep, but I have officially edited my very first magazine... and breathe! Having support from Carolyn Postgate, who stood in as Editor for the last issue, knowing she is only a phone call away should something go wrong, definitely helps. Also it must be said that dear Peter Warren did a really wonderful job with editing the magazine, so I have been learning lots from him by studying the older issues and copying some of his formats and ideas. Thank you Peter, you are missed.

At this time of year there are usually a few less shows, slightly less action, so it's a perfect time to think back on all we did over the year, make personal improvements, hone our skills, and start looking ahead to the year to come. There are a few articles about exhibitions and possible new venues, all good to consider (p6 & p7, p26 & p27)

I hope you are all warm in your studios. I know many of us are being more economical with how often we fire our kilns, some are turning their studio heaters down by a few degrees, but ultimately we must continue and find ways to carry on even during harder and cooler times. I hope you've all got your thermals on and a nice hot drink in a beautiful handmade mug. If you want to dream of warmer times, be sure to check out James's article about his Raku trip to Croatia! (p18 & p19)

I'd like to thank everybody for the articles and photos you've sent in for this issue. I will be relying on you all to keep them coming, if you're doing something clay related, I want to hear about it!!

Lastly, our thoughts are with the family of Eileen Murphy, and I know many of us will remember fondly her generous and willing spirit, sharing her skills and giving us all some beautiful jewellery.

~Rachael Ped

## EILEEN MURPHY

The sad news of Eileen's death has made me think about her and John's involvement in potter's camp over the years. Both were wonderful contributors in their own way.

Eileen will be remembered for introducing a corner of peace away from the hectic buzz of potter's camp glazing fervour, for glass fusing jewellery sessions. We could book a time slot to join her in the corner of the marquee to cut and arrange glass and beads onto a base piece of glass; these would be fired overnight in her small kiln in the garage. The next day Eileen would make them into earrings or pendants with silver findings. By the last day of camp most of us would be wearing these special pieces, and continue to do so, now in affectionate memory of Eileen.

~Cathy D'Arcy



*Michelle Fielden*



*Paddy Dean*



*Liz Mellen*



## SALT AND SODA FIRING AT CAMP

The latest salt firing took place in Jerry Finlayson's field in mid-August. Although the ground was very dry, we had a little bit of rain immediately before the event and, with some judicious cutting back of foliage, decided we could fire the salt kiln safely. We also managed another test firing of the small soda kiln that we have adapted from one of the old gas kilns on site. There was a good mix of old hands and new participants.

*~Nicki Darrell*

The opportunity to experience the salt firing for the first time for nearly 40 years was exciting but I was a little nervous as a newbie to Anglian Potters. I needn't have worried. The introduction to the process and tips on using Shinos, Salt and Soda Slips that Nicki gave us was clear and I have lots of notes. There were so many buckets giving me different ways to add colour and effects, including adding Shinos and Colours with a spray gun. I had forgotten the magic of the kiln firing, flames, heat, adding salt through a metal tube and spraying soda into the soda kiln. That wonderful smell of gas, salt and smoke. Then the excitement and anticipation of opening and unpacking the kiln.



*Elaine Humpleby*

I had a fabulous, exhausting and rewarding time. I learnt so much. I enjoyed meeting other members of the AP community. Best of all I got to bring home my creations with a wonderful salt glaze. It was a great experience for me and I cannot wait to do it again.

*~Elaine Humpleby*

Thrilled to bits with my first experience of salt firing! Thank you everyone!

*~Julia Bruce*

Many thanks for a salt kiln firing full of new ideas, inspirations, adventures in glazing and wonderful results. Brilliant, once again.

*~Cathy D'Arcy*

I had a fab day and really enjoyed it, so pleased I could join too.

*~Michelle Fielden*





Nicki Darrell



Liz Chipchase



Peter Morris



Photo Credit ~Nicki Darrell



Sam Dales

Henrietta Palmer



Geoff Lee





## ICKWORTH 'MARCH HARE COLLECTIVE' FAIR

Some of you may be thinking, why a report on a Craft Fair which isn't predominantly Anglian Potters (though there were two there)? Well, you may remember Anglian Potters were part of the Wood Fair at Ickworth for many years until the pandemic put paid to the large shows and the National Trust decided to go 'back to basics' and turn the Wood Fair back into the small sale of wood from the estate that it used to be.

Last year there was a last-minute, tentative effort by the events team to partner the Wood Fair with Anglian Potters using the West Wing Gallery. Sadly the powers that be decided they would prefer to hold these events separately and it didn't go ahead.

However, Ickworth are still keen to hold an AP event, and this is where I come in. As one of the March Hare organisers, I know the ins and out of this venue and also the costs etc. involved, also from helping Helen with the NT side of our presence at the Wood Fairs. During our recent fair, we were told that Ickworth had over 2000 visitors to the estate a day, and sales were very good all weekend. Good to know in the current economic climate!

The Gallery is upstairs above the shop (and has a handy lift) where the Squash Court Cafe used to be. Attached are some pictures of our recent fair which show the beautiful space available. We can fit 32 tables in with good spacing in-between each one. Tables and chairs are

provided for us and stallholders usually get a 20% discount in the café for the weekend.

I know we were allowed to camp at the Wood Fair. I have already asked and this would not be possible now. A thought for those of you who live some distance away.

As far as Personal Liability Insurance goes, we would need to use the Anglian Potter's PLI as organisers, together with each potter having their own PLI of £5 million.

Table costs would be about the same as the Wood Fair.

As a start, Ickworth have asked us when we would think was the best time of year to have a fair: spring, summer, autumn or possibly winter.

So over to you, guys. If you are interested in taking part and have any preference for what time of year is best (working around all the other shows that go on during the year) please get in touch with me at [claire@claireporter.com](mailto:claire@claireporter.com) and we can see what happens from there.

*~Claire Porter*





Ickworth House - The Squash Court



Photo Credit ~Rachael Ped

## CERAMIC HELPLINE

### Selected Members to contact:

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

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

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

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

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

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

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

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

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

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

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## THOUGHTS ABOUT CLAY

Recently there has been a great deal of excitement among the archaeologists in Suffolk as the site of the royal palace associated with the magnificent Anglo-Saxon ship burial at Sutton Hoo and all its wonderful treasure has been found at Rendlesham, near Woodbridge. Yes, I know it's not ceramic but the dig last summer was organised by 'Rendlesham Revealed', a community archaeology project that had been set up for 2022 and 2023 to explore the site of the palace and the way the whole Anglo-Saxon site fitted into the area and they came up with a great idea. Two Saxon kilns have been found in Ipswich over the years which were firing Ipswich ware and the Rendlesham Revealed Project decided it would be a great opportunity to build a reproduction of one of the kilns and attempt to fire it. No Saxon kiln has been attempted for probably 1,200 years – an exciting opportunity! A group of Anglian Potters has become involved with this, clay has been found, a kiln built at the Hands On Heritage site in the forest at Tunstall near Woodbridge and pots made by AP potters and children from three schools in the area. Unfortunately the drought has meant that for most of the summer fires have been banned in the forest so the kiln is being wrapped up for the winter and the plan is to fire it in the spring.



*Happy class reproducing Saxon pots with London Clay*

The plan was to build the kiln and make the pots out of local clays, and this got me thinking about clay and the way the craft we love and know has changed over the years. I am an East Anglian. I

was brought up in Ipswich and went to the Grammar School where I had the good fortune to meet Miss Dorothy Kemp, who had spent a lot of time potting down in St Ives with Bernard Leach. She had come to teach History at the Grammar School in Ipswich and this was a great stroke of luck for a lot of people in East Anglia who owe much to her love of pots and clay and her great ability to pass on her enthusiasm and depth of understanding. In 1954 her book, *Slipware – How to Make it* was first published. This was aimed at encouraging schools to include pottery in the curriculum and in chapter three she comes to the preparation and care of the clay.



*Dorothy Kemp Wattisfield clay jug*

*"It is not feasible for schools to prepare their own clay, which involves digging, washing, sieving, and drying. They should buy it ready for use. Local potteries are usually willing to sell it quite cheaply. It must be kept damp, and a garbage bin is a suitable container and holds about two hundredweight. A damp sack thrown over the clay under the lid is sufficient to keep it in good condition."*

I can remember the van coming down from the Wattisfield Pottery near Diss with the fresh supply of clay, and lovely clay it was too! A beautiful yellow terracotta clay with flecks of mica – very forgiving for beginner throwers and tolerant of a wide range of temperatures. This, of course, was before the days of polythene!

I got a bit bored with Dorothy Kemp's continual reference to the wonderful



*Roman pottery research project. Wattisfield clay, with additions*

Japanese pottery traditions and went one day looking for the wonderful East Anglian traditions and found the Archaeology room at Ipswich Museum. It was amazing! It was a really old fashioned museum room, full of Victorian mahogany and glass cases – ALL FULL OF WONDERFUL POTS! There were pots from the Neolithic period, Bronze Age, Iron Age, Roman, Saxon, early and late Mediaeval – I have never forgotten it! It was one of the most influential moments of my life! Well – a slight exaggeration I suppose, but I'm sure you know what I mean! I had no idea – had never seen or heard of these pots before and had to find out more about them. Then I came across a display labelled 'Roman Kiln' and went in search of someone to tell me how it worked. They found the Curator for me, I asked her and she said they didn't know how it worked – the label just said what it was. It occurred to me that to build a reconstruction and try it out might be fun – and had no idea of the fascinating life journey that was to take me on!

I am not a Geologist so was very vague about the area I lived in. After I got married we eventually bought a home and a garden near Woodbridge at Burgh. I discovered I was trying to garden on boulder clay – impossible to dig for most of the year and only really good for growing roses – and useless for pottery. My friend about 300 yards down the road lived in an old sand pit – and we both envied the third friend in the next village who was creating a beautiful garden on lovely loam! This seemed odd so I did a bit of research and realised it was all the fault of the Ice Ages and the main culprit



*London clay as dug*



seems to be the Anglian Glaciations which must have left chaos in their wake. The deep bones of the area seem to be chalk which is over-laid with London clay and the churning caused by the glaciers and the subsequent actions of sea, rivers and lakes have left us with some lovely and varied clays in deposits which have in the past been used by potters to develop considerable industries.



*Another happy potter at work*

The earliest potters seem to have made pots for their own use in their own communities, Neolithic pottery seems to be well scattered about. The Bronze Age beaker makers turned up about 2,500 BC and I don't know much about the Iron Age potters – except that there are some lovely thrown pots in Ipswich Museum from that period. The Romans needed a lot of pots for the legions so industrial pot-making sprang up where there was suitable material. There were large potteries at Colchester, and at Wattisfield near Diss. At Brampton in Norfolk there were 150 kilns, with a wharf built beside the River Bure for the shallow coastal trading craft to load the pots. Certainly the Wattisfield potteries were selling their ware round East Anglia, not just making for themselves. Their distinctive clay can be recognised easily in the archaeology. After the Romans left Britain, pottery went through a huge decline. Then the Saxons made their Ipswich ware, the early Mediaeval became the late Mediaeval with their beautiful jugs and so it went on until we reach the Victorians and their numerous local potteries and brick works. We have polythene and Valentines now, and the clay suppliers provide us with those wonderful clays we lusted after sixty years ago – BUT THE OLD CLAYS ARE STILL THERE – under our feet, just waiting to be discovered!

~Beryl Hines



*Saxon experimental pots dry and ready for the kiln*

Photo Credit ~Beryl Hines



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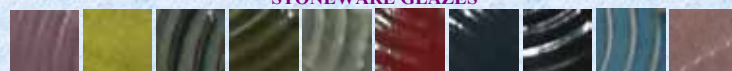
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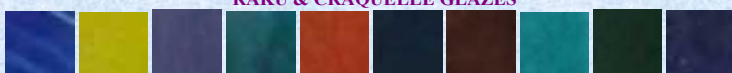
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## REBECCA APPLEBY AT MUNDFORD

23rd October 2022

On the drive over to Mundford in the torrential rain I was wondering whether this demonstration day would be worth it. It was! Rebecca did a lively and engaging presentation with slides in the morning, talking through her creative journey, achievements and some of the technical aspects of her creations. After lunch she showed us how she hand-builds her latest pieces.

Rebecca graduated from the Edinburgh College of Art in 2001 and then became a lecturer at Kirklees College, Yorkshire. This limited the time she could spend on creating her own pieces but, despite this, in 2011 she was approached by Gordon Baldwin the exhibition curator at Oldham Gallery to be part of the Urban Traces exhibition.

In 2014 she left her job to concentrate on her career as an artist. Inspired by a

wheel arch at the side of the road she spent a year making curved pieces – her 'Urban Palimpsest' collection.

By 2016 she had moved on to create large, closed pieces and was exhibiting at Ceramic Art York and won the newcomers award at Ceramic Art London. She also fulfilled one of her ambitions by having an article in Ceramic Review.

2017 saw her win an award at Innovators in Ceramic Art Cambridge and CoCA acquired both ceramic pieces and 2D artwork for their permanent collection in York. The year was also a traumatic one. Following the birth of her first child she was in hospital for four months with sepsis and was then diagnosed with cancer. This trauma was expressed by her creating the 'Grace' series of works exploring the breakdown of structure. These have a steel framework with clay laid on top. During the firings the clay

cracks to create interesting surfaces.

The next few years saw solo exhibitions and a move into working with other materials. A large public artwork for the City of Leeds was created in steel and a commission 'Root' was cast in bronze. Her Infrastructure series were created with a steel structure and clay skin, while the Battleground series were large, outdoor and made entirely of other materials.

The 'Stela' pieces explore Rebecca's fascination with demolition and the beauty of impermanence. With her latest pieces she feels she has come full circle – working entirely in clay and creating organic forms mainly for interior display.

Rebecca described her process as being in three stages – the first taking photos of things that inspired her – forms and surfaces, graffiti, derelict industrial sites and scrap heaps. The second stage involves experimental drawing, collages and playing. The third stage sees the





creation of 2D paintings in multimedia and 3D ceramics. Rebecca's work explores many types of mark-making – layered slips, sgraffito, underglazes, oxides, stencils, mono printing and underglaze pencils. She sometimes uses white emulsion instead of slip and creates a watercolour effect using watered down underglazes. She also occasionally uses acrylic paint and spray paint after firing if she feels it is right for the piece. Small amounts of glaze are occasionally used but mainly she finishes pieces with Renaissance Wax.

The demonstration of Rebecca's hemisphere forms started with her showing us how she fills two different sizes of plaster moulds. The larger one was filled with a 2cm thick slab in three parts, whilst the small one was filled with a pinch pot technique. These two hemispheres were then turned out of the moulds at the leather-hard stage and attached to a 2cm thick leather-hard flat slab to create a hollow hemispherical form. The edges were surformed, with the scraps being kept for use in the next stage.

Once all the surfaces were very smooth and compact the destruction started! Dentistry tools, a drill!! – it was brutal. Large gouges in the clay through both walls were patched with a thin piece of clay to disguise the double wall and to prevent additions from falling into the hole and rattling once fired. The saved surform pieces were loosely compacted and attached to the piece – inside, outside and underneath to create a tilt. Rebecca was keen to stress that this process took hours in real life as she perfected the surface and the interface between the hemisphere and the surform additions.

The piece was built using Ashraf Hanna stoneware clay and she is exploring using black hand building clay and Red Cooper clay as the additions.

After construction, the piece is



bisque fired to 900°C before a mix of Manganese, Cobalt and Copper oxides is applied and wiped back. Lots of layers of underglaze are then applied, dark to light and then after a second firing to 1180°C Renaissance Wax is applied and a heat gun used to melt this into a thin skin over the texture. Finally gold rub is artistically applied to give the final result.

A great day – an inspiring demonstration and it was lovely to meet up with fellow potters again, admire the pieces that

had been made at camp and enjoy the fantastic spread at lunch time.

*~Roz Roden*



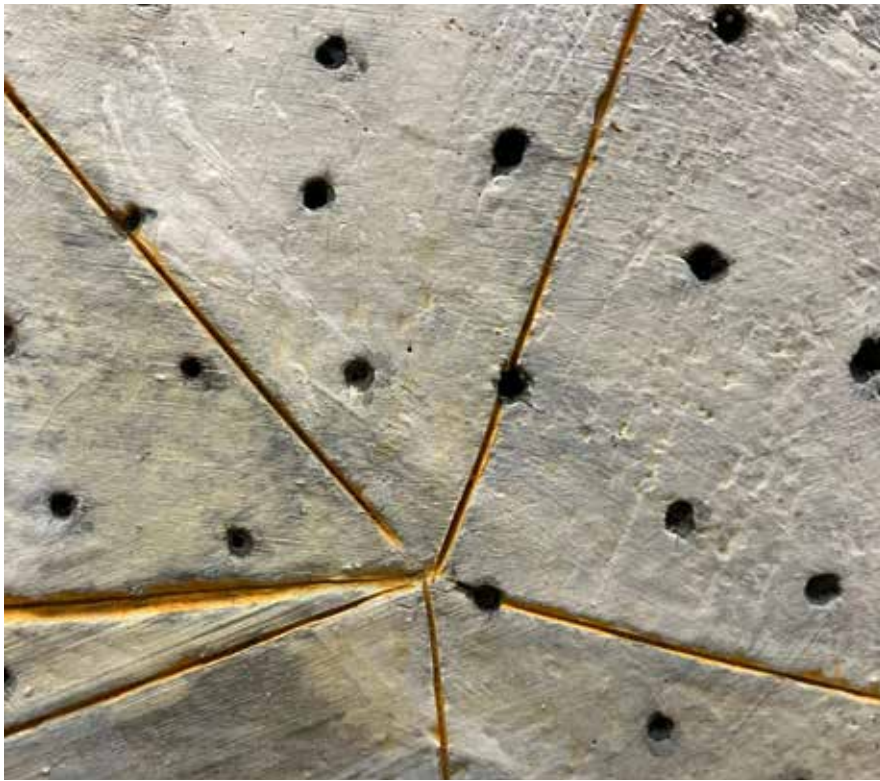




*Photo Credit ~Roz Roden and Trudy Staines*







*Rebecca even helped with the washing up!*





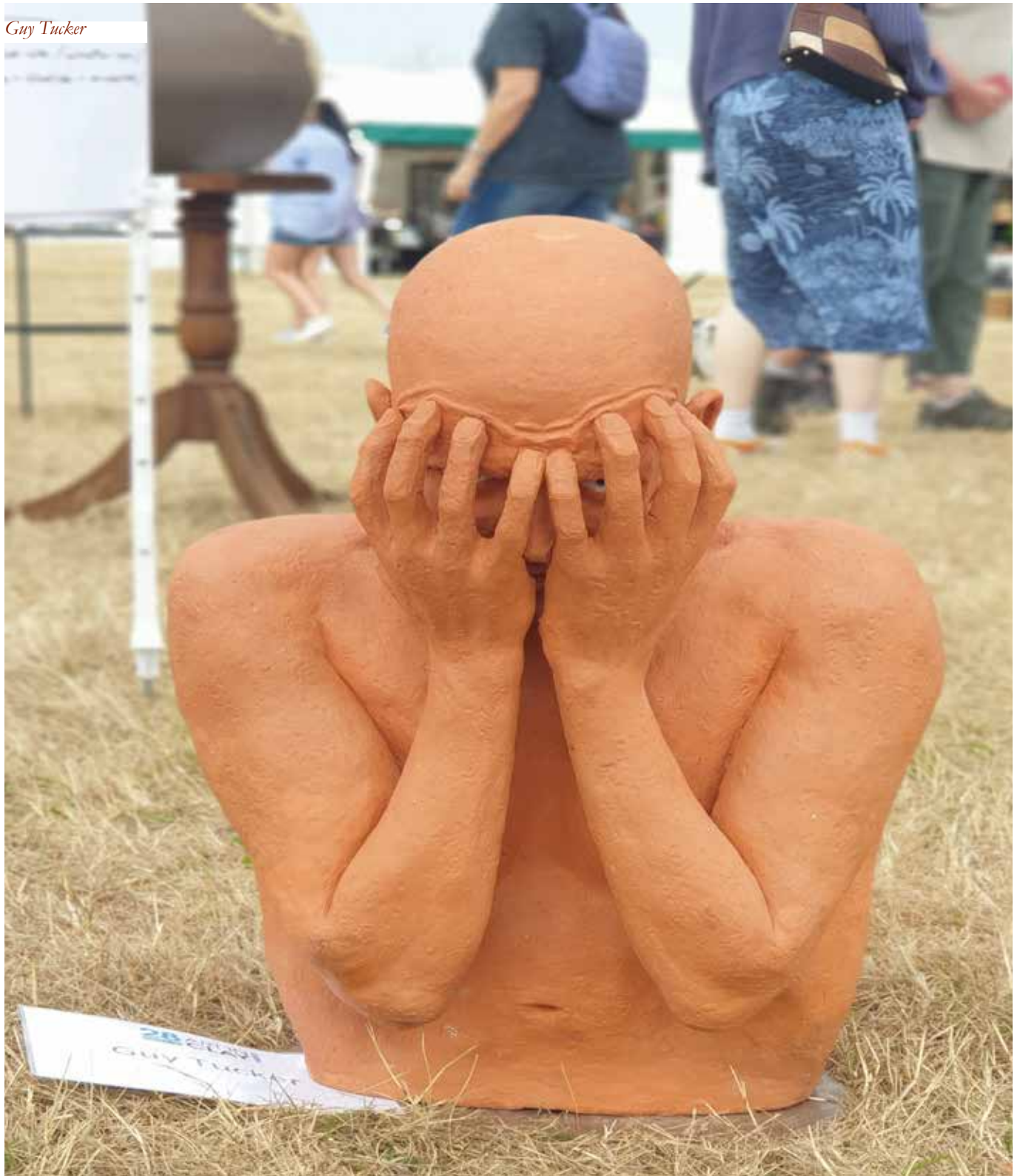
## ART IN CLAY – WINDSOR

Few other events rouse the same excitement in me than the yearly Art in Clay exhibitions. There's just something about them, the anticipation of what will be seen, who I will meet there. I think personally I hold it in extra high esteem because when I was studying ceramics at college at the tender age of 16, I went to Art in Clay with my class and it was the first time I had seen ceramics

that took my breath away and I have never forgotten that feeling. So now, 19 years on, I still feel the butterflies of excitement upon approaching the large tents, which are brimming with what can only be described as "show-stopping" sculptures, exquisite works of art, and ceramic wonders that will inspire even the dullest of minds, and this year did not disappoint!

For those of you who haven't been before, Art in Clay, like many other big ceramic based events, is a three-day ceramic exhibition with many high quality artists, this year having over 150 displays. Art in Clay host two of these particular events each year; one is based in Farnham in November, and the other used to be at Hatfield House but has in recent years relocated to Windsor Racecourse, and that takes place in August. Tickets are reasonably priced and there are food and drink stands available,

*Guy Tucker*



and all the other amenities you could possibly wish for, so once you're in, there really isn't any excuse not to stay all day long and have a jolly good time of it!

I hadn't been there more than 10 minutes before I spotted some friendly and familiar Anglian Potters' faces. The AP members who were exhibiting there really did us proud, and it was wonderful to see their work looking so professional.

All of the stands looked very tempting, and I took my time on each one, trying to take mental notes on how they had laid their work out to see where I could improve myself. It was interesting to see the eye for detail, such a lot of work had gone into the little things that can be easily overlooked.

I particularly liked the work and display of Paul Dalrymple, and in fact I kicked myself the whole way home for not purchasing something, you know when you get home and can't stop thinking about it! His work was themed on wood and brick, and he had created wheel-thrown and altered tableware and sculptural vessels with a real sense of growth, each piece being heavily grogged and textured. That wood/brick theme ran throughout his whole display – he uses bricks and scaffolding as his shelves. Even his prices were written on tiny bits of wood, so it all tied together beautifully and his narrative really came across.

There were many demonstrations too – I couldn't miss the demo by Alex Shimwell. His somewhat off-the-cuff approach to giving a talk and demo (his words, not mine) was relaxed and unrehearsed, making it a pleasure to listen and learn from him. Spending an hour hearing the back story of how Alex studied and learned about clay, and also his approach to learning and problem-solving was absolutely brilliant. He specialises in reduction-fired stoneware and porcelain and has a real eye for detail – even the drips in his glaze have been carefully orchestrated.

Overall, the vibe at this year's Art in Clay was one of happiness and celebration. The exhibitors were friendly and very forthcoming with sharing their techniques (as most potters are – we do love to share), and it was just very nice to be out in the fresh air and together again. There was a real sense of occasion.

Much of the work had been created during, or inspired by, some of the harshest of times we have experienced collectively in isolation, and it was refreshing and inspiring to see everybody back, in full flow, enjoying life again and

embracing sharing their skills and talents.

To sum up, I thought it was simply marvellous!

~*Rachael Ped*



*Sheila Madder*



*Pratima Kramer*



*Paul Dalrymple*



*Alex Shimmwell*



*Jenny Chan*



*Anne-Marie Jacobs*



*Richard Baxter*



*Christine Cummings*



*Jacob Chan*



*Abbie Sunter*



*Jon Barrett-Danes*



## THE RAKU GARDEN, POVLJA, CROATIA

I am very new to ceramics. I started only one year ago, learning from artist Katy McDonald in Cambridge and then from artist Kirsty Badham in Bedford. In a rare career break I visited Povelja, in Croatia, for a week-long workshop at The Raku Garden with Julie Montgomery-Smith and Tim Betts.

I was picked up by Tim following a short boat ride and immediately we drove through incredible mountains to arrive at the serene Povelja. It is a small town with an amazing harbour and lots of rich traditions and hidden character. The study group for the week ranged from students who have only experimented with clay once or twice, to seasoned ceramicists who were looking to expand their portfolio of skills.

On day one beginners experimented with hand-built forms and the stunning effects of metallic glazes, whilst those with more expertise experimented with creating their own glazes and applying them to intricate tiles and vessels. For myself, I created a few small hand-built tea-light holders before moving on to a large traditional Croatian-inspired vessel. These were all raku fired with a copper oxide glaze blending bright blues with cracked whites.

Across the following days I undertook a copper fuming raku of a large cylindrical vessel, applying a very careful, even, coat of copper matte glaze, before firing my pot at high temperature and then



placing in an air-tight container devoid of oxygen to create a reduction chamber. This allowed for beautiful, irregular, and unique luminescent colours creating an incredible surface. On the final day on my last piece I undertook a naked raku technique using a thick slip that under high temperatures dried and cracked – it was then peeled away to reveal a delicate cracked surface on a pearly white vase.

It was incredible to work as part of a brilliant group of students from all walks of life who created a wide range of different pieces, from abstract forms to

wildlife-inspired creatures.

In our spare time, our group explored the local art on the island, swam in the clear warm waters, and visited family restaurants and ice cream parlours.

Julie and Tim are warm and generous hosts who instilled the entire group with confidence and inspired us to think bigger to create amazing ceramic pieces.

I would highly recommend The Raku Garden for any range of ability for a fantastic ceramic get away.

*~James Ashcroft*







[www.therakugarden.com](http://www.therakugarden.com)



*Photo Credit ~James Ashcroft*





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## CHARITY RAFFLE

During the summer Potters Camp, we held a raffle in honour of Tony Pugh, to raise money for the charity Cerebra, which is dedicated to helping families with children with brain conditions. Frank Logan very kindly donated several beautiful pieces, and here are the smiling faces of some of the winners!

Together we raised a grand total of £635, and also received a lovely thank you letter from the charity, praising the Anglian Potters for their generosity. Well done, one and all!



## AP CLAY STORES

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info@denisebrown ceramics.co.uk

#### Norfolk: Diana Ng

The New House, (3rd huse on the right), Smee Lane, (via Church Road),  
Great Plumstead, Norwich. NR13  
5AX M: 07516 503016  
diana@ngpottery.com

#### Essex: Chris and Barbara Bullock

Kingswood, Dedham Road,  
Ardleigh CO7 7QB  
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mother.hen@e-chickens.com

#### Suffolk:

##### Rebecca and Dominic Upson

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**Phone to confirm availability and to arrange pickup during office hours. Ideally, payment by card or, alternatively, by cheque. We do not accept payment in cash at the clay stores. Please ensure that you know your AP membership number as this is required to reference your purchase.**



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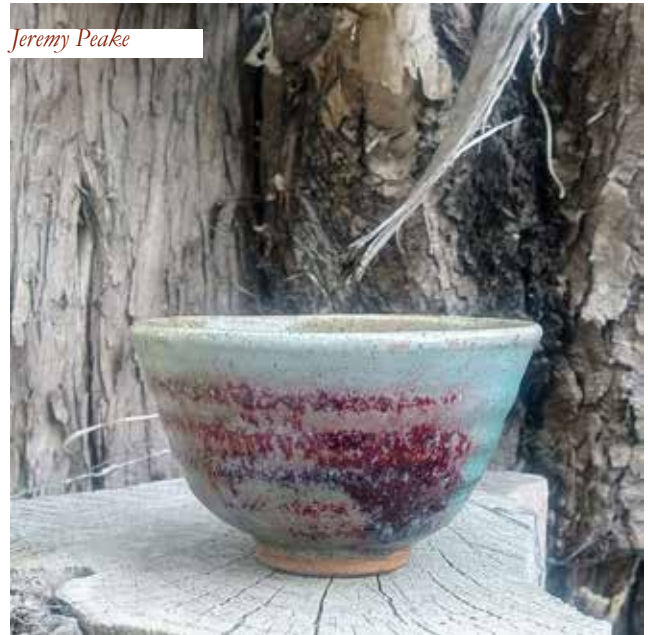


## "SPOTTED WHILE SCROLLING"

A few highlights spotted on Instagram from fellow potters, both near and far alike...



Janet Roberts



Jeremy Peake



Sam Elston



Kiln Share

## DISCOUNT FROM POTCLAYS FOR AP MEMBERS

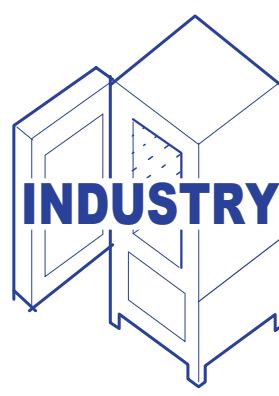
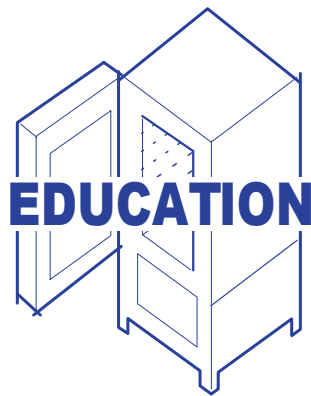
Here's how to go about it...

- 1) Members should in the first instance send an email to [sales@potclays.co.uk](mailto:sales@potclays.co.uk) with their membership number and expiry/renewal date.
- 2) Our team will check the details provided against the member lists AP supplies us with, and once verified, apply the discount to their account with expiry date.
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## A FRAGMENT OF MY PAST LIFE, AND A BIT OF PERSONAL ARCHAEOLOGY!

Isobel & I moved from London to our Norfolk cottage about 42 years ago, having brought with us two young children and a dog, so obviously fencing in the garden, which at the time was open to the lane, was a top priority.

Digging and concreting the post holes to support the new fencing required extra hardcore, and included in with this were some added bits of old broken kiln shelves.

Recently the fence, having suffered 40

years of Norfolk gales, was now beyond salvaging and needed replacing.

Breaking up the concrete proved difficult, but a sense of achievement for my hard labours was rewarded, as each post was removed. Clearing the two-foot deep hole with my hands I brought out a shard of pottery, which looked as if it once had a handle attached; further delving revealed a piece with a spout, another with turned base. Throwing marks told me that it was finely thrown. Excitedly I took my finds to show Isobel, who immediately recognised the bits of a miniature teapot that I had made.

Close examination showed that it was indeed my work and that it had stuck in the firing to a kiln shelf and joined the rubble in the hole as a kiln waster!

*~Ray Auker*

*Ray Auker*



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## CRAFT IN FOCUS – OPPORTUNITIES TO EXHIBIT

I've been exhibiting with Craft in Focus for four or five years. They have some excellent venues, such as RHS Wisley (twice every year), Hever Castle (twice every year), Trentham Gardens, and RHS Hyde Hall.

Although some people find the exhibiting fees high, you do get a great deal for your money. If you like to demonstrate (I always do) you might be able to get a discount!

This is what they say about their events: "Craft in Focus events have earned an enviable reputation for selecting only the very best professional designers, artists and craftsmen for their individuality and innovation in contemporary design. Purchase from a stunning treasure trove of original and affordable designs created by some of the finest craftsmen

and artists in the UK. Textiles, paintings, furniture, metal, leather, ceramics, jewellery, glass, fashion and more..."

Events consistently have the highest number of visitors every year for this type of show.

The work is exhibited in large marquees with carpeted floors and with optional 'shell schemes' which include full height Velcro screens on three sides for each stand. You can erect your own gazebo at events at a reduced rate.

Craft in Focus also run Celebrating Ceramics at Waterperry Gardens.

Every event is really well publicised and incredibly well organised right down to the very last detail. To exhibit you need to apply with photos of your work. Craft in Focus set a very high standard and all work must have been made by you and

must be 'craft' based, preferably original and unique. Mass-produced work is not accepted under any circumstances. Work that is imported is not accepted. Rob Chapman, the boss, maintains very strict rules regarding what is acceptable.

I always do well at these events amidst a lovely, friendly and supportive bunch of fellow exhibitors. Very similar to Anglian Potters events, really!

You do need to apply well in advance (website details below) Craft in Focus also have an online Craft Village. There are about a dozen AP members who regularly exhibit with Craft in Focus.

I can thoroughly recommend Craft in Focus events.

~Anton Todd

[www.craftinfofocus.com](http://www.craftinfofocus.com)



## MEMBERS' WEBSITES:

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## ANGLIAN POTTERS EXHIBITIONS

The annual Christmas Selling Exhibition at All Saints' Church, Jesus Lane, Cambridge should be well underway when this Newsletter reaches you, but it's still open every day (except Mondays) from 10am to 4pm until Sunday December 11th. If you have not been to take a look and support our members who are exhibiting – do try and go.

As usual we also have our Charity Christmas Tree there with hand-made decorations donated by the exhibitors. 100% of takings for these will go to this year's charity – the Motor Neurone Disease Association, chosen in memory of our late Newsletter Editor Peter Warren.

In parallel there is our Online Christmas Exhibition with different potters, different work and all from the ease of your own home! Go to [anglianpottersexhibition.com](http://anglianpottersexhibition.com) to see all that's there on the website and get any orders delivered direct to your door.

Next year we expect to be at The Undercroft Gallery in the heart of Norwich from 8-23 April and at Hyde Hall, Essex, in May – keep an eye out for the flyers in your mailbox and please support all these shows. either as an exhibitor or as a visitor.

~Ian Vance



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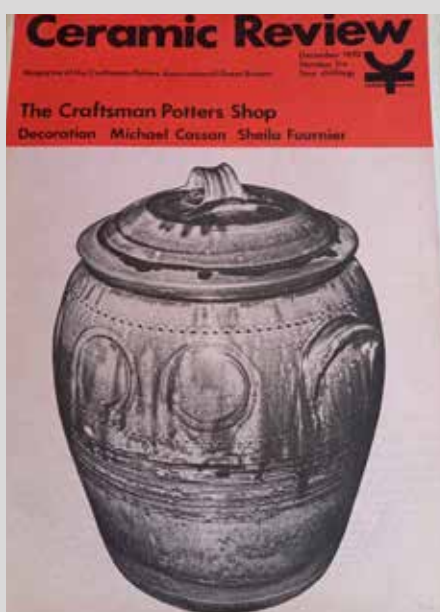
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## A NOTE FROM JUNE GENTLE:

I have an almost complete archive of the CPA magazines dating from 1970 to 2012. It would make a useful resource for teaching as well as a fascinating story of the many young potters who eventually became International Potters.

It would be a pity to break the collection up, so I am open to any offers or suggestions!

Email: junegentle0@gmail.com



## DIARY DATES

### AP Christmas show

All Saints, Cambridge

19 November-11 December 2022

### Simon Griffiths

Mundford

15 January 2023

### Steve Booton

Mundford

26 February 2023

### Selected Members "Colour"

Babylon Gallery, Ely

6-23 April 2023 (PV 5 April)

### Sam Dale

AGM, Mundford

May 2023 (date to be confirmed)

## MEMBERSHIP FEES

**Single** £30 – half year £17

**Joint** £50 for two people at the same address – half year £27

**Institution** £50 for a college or workshop – half year £27 (details on application to the Membership Secretary)

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**FOR PUBLICATION BY  
1 MARCH 2023**