

# ANGLIAN POTTERS NEWSLETTER

SUMMER 2023



Cover Photo:  
Joyce Davison

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Photo: Carolyn Postgate

*Lucie Rie bowl, 1990. Porcelain with pink glaze, inlaid lines, turquoise bands and manganese drip, 19.5cm diameter. See pages 22-27 for more.*

## Cover: Joyce Davison

One of Joyce Davison's fine porcelain plates, thrown with 11 sides, chrome on a tin glaze with craquelure.

Photograph by Carolyn Postgate.

**Joyce Davison Remembered:** We were very sad to hear the news of the death of Joyce Davison on 6 April 2023. She was a wonderful potter and contributed so much to Anglian Potters over the years. We would like to publish a detailed tribute to her in the Winter Newsletter. If you have memories of Joyce and/or photographs of her work, please email them to Wendy Bratherton, who will compile our tribute: [wendy.bratherton@btinternet.com](mailto:wendy.bratherton@btinternet.com)

The deadline for writing to Wendy is **1 September 2023**.

## Chairman's Letter



Summer is upon us, with the usual vagaries of English weather, and the round of ceramics shows has started. Key for us this year is the new Potfest Suffolk, at Haughley Park, between Bury St Edmunds and Stowmarket, easily accessible from the A14 (roadworks permitting).

It's the first time in our area for one of the Potfest events, and we all hope it will be a great success. There are around 90 exhibitors all told, including a lot of our members, and we are also planning a space to talk about Anglian Potters, and in our 40th year, to exhibit work by some of our original members. We've also been asked if we can help around the show, and already have a good number of volunteers. Setup will be on Thursday 10 August, and the show runs from Friday 11 to Sunday 13. If you are interested in helping out, either around the show, with the AP exhibits, or supporting the exhibitors who will be demonstrating and talking about their work, please let me know. It's great fun helping at these events – you meet so many people, and can make lasting friendships. If you can spare a day or more to help, do let me know. There is free camping on site if you want to stay.

Work has continued at Stoke Farm, with a few new building projects, getting everything ready for camp, and for more activities to follow on. Things always slow down in the winter, as it does get rather muddy, but we have almost completed all of the main works we need, so we hope to concentrate on using the site more, rather than developing it further. Fridays can be free for firing, instead of building! We had a very successful test firing of the new kiln that came to us via Kersey Pottery, originally built for Roger Kistruck. So there's a bit more capacity for different firings, and for shorter workshops. As always, places at camp get booked up very quickly. It's hard to find a method that doesn't disappoint some members, but there is a limited amount of space on site. We hope the shorter events will help spread the experience.

Thank you to everyone who came to the AGM in May. The timing was unfortunate, as we didn't know there would be a coronation that weekend when we arranged the date! There was a very good turnout, and Sam Dales did a fantastic demonstration of his working techniques, and made us all laugh a lot! We have prepared an Annual Report, which is now available on the AP website, as well as a copy of the accounts that will be submitted to Companies House. Just look for AGM 2023 on the

Members Login menu. We did have some offers of help with committee activities, but if you'd like to get more involved, please get in touch, as there are plenty of things that can be shared around. Expertise gained outside your pottery life can be very useful!

Speaking of the website, our long-awaited upgrade should be available soon. As I'm writing, the last transfers of data are being done, and we're planning a 'soft launch' of the site to iron out any issues. Our designers have been working to minimise any disruption from the change, so all your current information should be transferred to the new site. The login will be slightly different, so you will have to set a new password, but when you are in it should be much easier to upload information and images to members profile pages – just drag and drop. Details will be sent to everyone when it's ready to go.

Enjoy the Summer!

~ John Masterton

## Editor's Notes



Once again I have stepped in to act as Editor of the AP Newsletter. Rachael Ped felt unable to continue as editor, so has retired. She did a marvellous job updating the look and feel of the Newsletter, and the committee would like to thank her very much for her invaluable input.

I am now looking for a new volunteer to take on the Editorship, either single-handed, or two working together. Please contact me for more information on what is involved – [anglianpotters@gmail.com](mailto:anglianpotters@gmail.com).

Meanwhile, I have enjoyed putting together this bumper issue – Anglian Potters have been tremendously active over the last few months, and the pages that follow reflect this.

I am so grateful to all the contributors who have sent in such interesting articles, particularly those who have let me twist their arms to do write-ups of demos or shows – thank you, all.

Although the Lucie Rie exhibition at Kettle's Yard in Cambridge will be over by the time you read this, I thought it worth devoting several pages to include some of the wonderful photographs reproduced here by kind permission of Kettle's Yard (supplemented by a few taken by me at the show: my favourite bowl, one of the last she made, is pictured on the opposite page).

~ Carolyn Postgate



# Celebrating 40 Years of Anglian Potters

## From the Archives

From the Anglian Potters Summer 2009 Newsletter, here are some memories of Ray Scott (who died in March 2009) and the beginnings of the Society.



Joyce Davison

*Ian Crook, Victor Knibbs and Ray Scott (in characteristic pose), sawdust firing in 1984*

Ray Scott, together with Alan Baxter, put an advert in *Ceramic Review* 79 (January/February 1983) calling a meeting to found the East Anglian Potters Association (EAPA), now Anglian Potters.

The forming of the Association was announced in *Ceramic Review* 81. The foundation meeting was in Thetford on the evening of 11 March 1983. Ray was elected Treasurer and Dorothy, his wife, Membership Secretary.

Ray Scott was the proprietor of Fordham Thermal Systems and Sayvit Kilns. Many members used his services and bought kilns and materials from him. His knowledge and skills were highly regarded, and he had a national and international reputation. He was a pioneer of ceramic fibre in the UK. He co-operated with Andrew Holden in developing and manufacturing the Sayvit Gas Kiln Kit used by many members and every year at Potters' Camp.

He was the author of an article entitled 'Lightweight Ceramic Fibre' in *Ceramic Review* 68 (March/April 1981).

Ray hosted many raku days at his premises in Newmarket, supported by Fulham Pottery Supplies. At least one Selection meeting was also hosted by Ray at his

Newmarket premises.

~ Victor Knibbs

Chairman for many years, Victor died in 2014.

~~~~~

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

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

I had been to Stoke-on-Trent and was returning along the A14 to Ipswich when I deviated to Fordham to meet Ray for the first time at his small works unit. I had heard about his experiments with fast heat. He struck me instantly as a fellow north-countryman with his strong accent, blunt speaking, but generous conversation about St Helens in Lancashire and furnaces. All the while a kettle was boiling away sitting on the top of what we all now know to be one of his Fordham Thermal Systems fast-fire raku kilns, the smallest baby one. Ray explained to me this tiny



*EAPA Raku day at Southend*

Harvey Bradley



*Ray's Sayvit kiln in action*

furnace would boil his kettle many times, making loads of tea before losing its heat. This was in the early eighties – truly rocket science at the time.

The next couple of hours flashed by in chat about everything ceramic. Ray wowed me with his new fast-fire kiln, one thousand degrees centigrade in just four minutes. My eyes were glued to the pyrometer as it raced, jet propelled, to 1000°C; I could not believe what I was seeing. It was during this first meeting with Ray that I complained about the lack of any potters' group in the region other than The Suffolk Crafts Society, which was diluted with other arts and crafts. Unsympathetically, Ray suggested that I stopped grumbling about this and set about creating a regional association for potters.

For the next week or so I pondered Ray's challenge playing with possible names for a new society and geographic range. At the time I was a part-time lecturer at the Suffolk College, while working to build up my own pottery workshop just outside Ipswich, travelling with my ceramics mostly to West Germany. The name, though grand, that kept coming to the fore was East Anglian Potters Association. This name stuck with little competition and continued to be helpful. The next problem was where to meet. While Cambridge seemed obvious, it lay too far to the west, so using a ruler Thetford presented itself as the mathematical centre of Anglia. The Riverside Centre was picked by Patt, my wife, and I as a suitably-sized centre if enough interest could be generated from the mounds of envelopes and invitations strewn across our living room carpet.

I recall ringing Ray to update him upon the progress I was making and talking to Dorothy for the first time. She assured me that she and Ray would arrive early in Thetford to prepare a reception for my invited guests. My fingers were crossed for a good turnout. In no time the evening for the inaugural meeting was upon me and I had given little thought to what I would speak about to

an invited audience. I gathered a heap of everything I could lay my hands on that was made from clay and fired, including tiles and a brick, the building block of much architecture. I managed to cobble together from many craft society constitutions a discussion framework document to start a debate about a possible future for a potters' society.

I arrived at Thetford not knowing if anybody had turned up, not knowing if there would be any interest. Worrying about this, I was having difficulty finding a place to park, quickly followed by having difficulty getting into the Riverside Centre which was blocked with groups of chattering people bustling their way into the meeting room, which I had, secretly and foolishly, feared would be too large. I

had not prepared myself for this crush of enthusiasm. My delight was considerable when I saw Dorothy and Ray warmly welcoming everybody with a hot drink. All the chairs were taken – only floor squatting space remaining. This set the pattern for the future fantastic success of the now Anglian Potters; always a friendly and inviting group of people that meet regularly to share the world's oldest culture anew.

It's with a heavy heart that I, on behalf of all Anglian Potters, raise a glass to Ray Scott and his remarkable wife Dorothy and say, "Thank you" for all their encouragement, their warmth and most of all their enduring appetite, always being there to ensure the solid future for potters in the region and wider afield. "Cheers" to them both, Ray and Dorothy Scott.

~ Alan Baxter

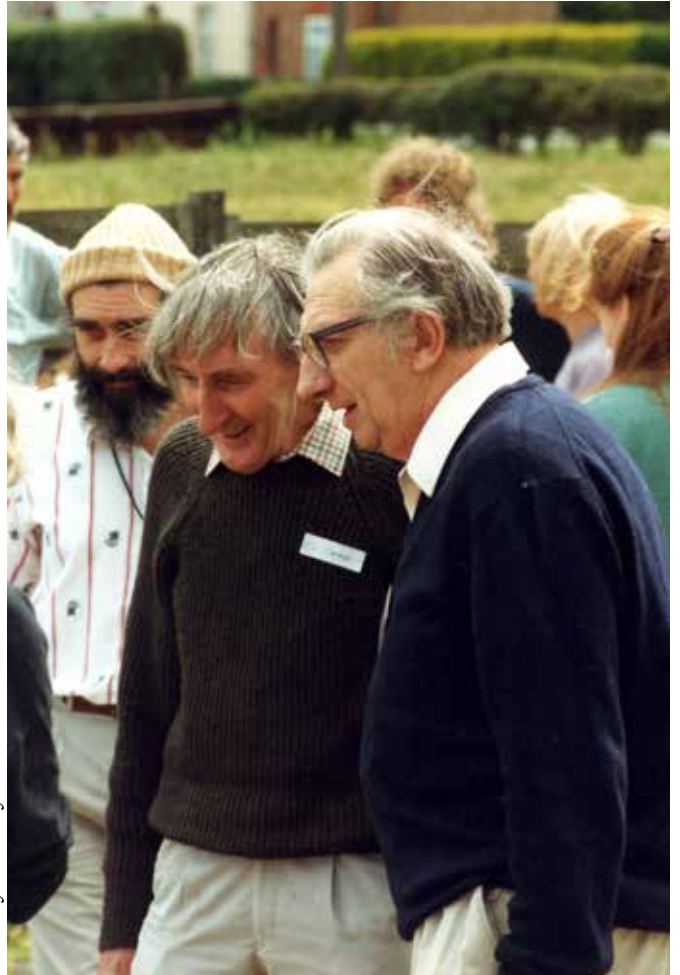
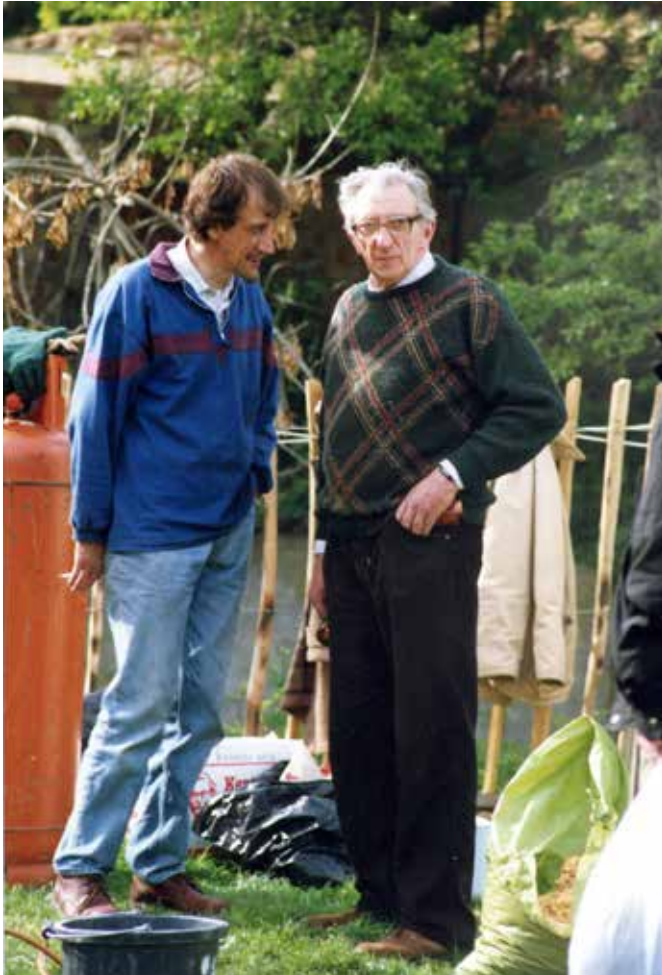
The founder member and first Chairman of East Anglian Potters Association, now Anglian Potters, Alan died in 2022.



Joyce Davison

*Red-hot pots (the two with pinched rims by June Mullarkey) at a raku firing day at Ray's Studlands Park workshop*





*Above left: Ray Scott with and Frank Logan; above right: Ray with Jim Mangan; below: Pam Schomberg, Ray and Frank*



I think my earliest memory of Ray Scott was at a Craft Potters Association camp in the mid to late 70s. At that time I had already put in a good few hours of wood fired raku and was surprised to see this very calm chap producing raku pots like rabbits from a hat, from his own design of top-loading gas kiln. This was made from the new wonder material, ceramic fibre which, at the time, very few potters had any experience with. After chatting away to Ray and his wife Dorothy for some time I was so impressed with the kiln's performance that I bought one.

I remember that their caravan was packed with these kilns and every sale gave them a bit more living space. I was pleased to renew their acquaintance in 1983 when we formed East Anglian Potters Association (EAPA).

Ray and Alan Baxter organised an ad in *Ceramic Review* inviting all interested East Anglian-based potters to a meeting in Thetford with a view to forming an Association. I think around 70 attended and some volunteered to form a committee. Alan became Chairman, Ray was Treasurer and Dorothy was already taking minutes, so an obvious choice for Secretary. I and several others also joined the Committee, although I can't remember in what capacities.

With such a new organisation and various projects to get off the ground Committee meetings were legendary in their length. We'd sometimes spend the whole of Sunday at Ray and Dorothy's house gathered round their dining table.



No matter how heated the discussion, Ray was always the calm voice of reason and puffed away resolutely on his pipe. Dorothy kept us supplied with tea, coffee, biscuits and cake endlessly.

We were very lucky to have had such a dedicated couple in the Association right from the start. Without their influence and hard work the Anglian Potters might not be the successful organisation it is today.

~ *Deborah Baynes*

Deborah was Chairman for many years.

~~~~~

I first met Ray Scott in 1984 when I joined the Association and subsequently bought the first of the three kilns he made for me over the years. At that time I had little experience of running a workshop and even less knowledge of the intricacies of controlling a firing. I was very hesitant about approaching all these apparently expert potters with my amateurish questions and for the most part kept quiet, but with Ray there was never any need to feel embarrassed. He guided me through the purchase of kiln, kiln furniture, cones and suggested firing schedules until I felt quite confident to undertake the first firing. From those humble beginnings I grew into a slightly more confident potter but have never forgotten his friendliness and kindness in helping me to get started.

I visited him many times after that and was always assured of a friendly welcome, a cup of tea, a solution to the current problem and, above all, a laugh and an account of his latest trade fair in England or abroad, which always seemed to be full of fun. He was unfailingly good-humoured, helpful and a pleasure to visit.

~ *Joyce Davison*

Joyce was Minutes Secretary for many years, and died in 2023.

~~~~~

My memories of Ray go back to the very beginning of East Anglian Potters Association, when I was on the committee with him and his wife Dorothy. His interest and enthusiasm both in getting the East Anglian Potters Association off the ground and his unbounded enthusiasm and interest in kiln building was considerable. I enjoyed the many interesting stories and anecdotes he would recall whenever I visited him at his workshop.

I bought my kiln from Ray in the early eighties as a kit, one of his very early ones (which is still going strong) when he was based in Fordham. Whilst

doing so I asked if it was possible to make the lid lift up on some sort of hinge as well as being able to be lifted off. "No problem", he eagerly set to and made the necessary fittings. Firing three times a week over many years, the hinged lid reduced the number of lids needing replacement and proved to be a good investment. Only since doing large pieces have I reverted back to the original lift-off lid.

He was always very approachable when problems arose and would spend a considerable amount of his time trying to sorting them out. Nothing seemed to daunt him – probably due to his engineering background. From my point of view, he was sorely missed when he retired.

~ *Alan Foxley*

~~~~~

We remember Dorothy as the welcoming face of the EAPA, especially to new members and as someone who pioneered the wonderful meals that are still a feature at AP events. We also seem to remember that Dorothy was keen to start our exhibitions at Ely Cathedral, although she was not present by the time the first one got going. Ray sold me my first gas kiln, which is still very much in use and played a supporting role at raku events, including an early one at his workshop in Fordham and later at the Southend Arts Festival.

~ *Harvey and Barbara Bradley*

Harvey edited the Newsletter for many years.

*Editor's Note:* It was indeed Dorothy Scott who suggested holding our extremely successful exhibitions in the Lady Chapel at Ely Cathedral during the Cathedral's quiet summer months, following on from the Ely Art Society's show.

*Ray tending to his Sayvit kiln at a raku day*



*Harvey Bradley*



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## Memories of the Early Days

One evening in 1983 we were poring over a large map of East Anglia on the carpet in our dining room in Somersham searching for the geographical centre of our large sprawling region. "That's it, the centre," said Alan Baxter, my husband, with his finger firmly placed on Thetford. "That's where we will have our meeting."

Next we booked a hall for a date on the calendar. Notices were placed in *Ceramic Review* and each of our county's craft society publications calling for potters interested in an opportunity of getting together to share their interest and their love of clay in any form or variation!

And they came. Hordes of them. Alan returned home that evening stunned, elated and, as ever, enthusing about the possibilities of what could come next.

The idea of the need for such an initiative came from a casual chat between Alan and Ray Scott. Alan was buying his first *Sayvit* kiln after searching Ray out at his base in Newmarket (where he ran Fordham Thermal Ceramics). Two north-westerners together chewing the cud and moaning about the lack of cohesion and seeming lack of awareness in the area of just how many potters there were within easy touch points of each other. In exasperation Ray said they shouldn't moan but do something about it so Ray pushed in with, "Well, go on Alan. Get on with it." And Alan did.

Ray and his wife Dorothy gave wonderful support at every turn. They were there welcoming people that first evening in Thetford. Ray greeting and chatting, Dorothy offering cups of tea. From that moment on the three of them made a great team.

At this time the Suffolk Craft Society was well established in Suffolk and beyond. To enlist their support for this new potters-only venture, Alan met with Reggie Hyne and asked him to be the first President, to guide and offer advice. A good move. He was invaluable, particularly in those early days.

I recall a sunny afternoon in the courtyard outside our Somersham workshop when many potters turned up with lots to show. Among them, John Chipperfield and Robin Welch, old friends of Alan's. They had all trained at the Central School, although in different years. There was healthy discussion and lots of chat as the newly formed group made their selection of pieces to go through to the planned first East Anglian Potters Association exhibition, to be held in Peterborough. I don't recall a committee as such at this point, it was deemed sufficient to go with the agreed opinions of those who were there. It wasn't long after the first exhibition that it became obvious a committee was needed to safely steer the way ahead. It was fortunate, although not surprising, to find a generous, reliable, energetic and enthusiastic band all willing to give their time and wanting to be involved in this new adventure.



*The first logo*

I have wonderful memories of meetings, planning, sorting out graphics for the logo, activity events, exhibitions and socials. There were great moments, lots of fun and laughter along with some very hard work! Happy days.

Alan stayed as Chair for five years. He handed over the reins to Deborah Baynes. Deborah is a star. She had the vision and the enviable ability to delegate wisely. Alan knew she was perfect for the next step in the evolution of the 'Anglian Potters'.

Even since our move to France 20 years ago we have loved receiving the Newsletters keeping us updated on happenings and events where you are.

Alan was touched and proud to have been awarded Membership Number 1!

I am sad he isn't here to celebrate the 40 years anniversary with you all.

It's been quite a journey.

A huge "Thank You" to all who have kept this flame burning so brightly.

~ *Patt Baxter*



*Ray with Alan and Patt Baxter firing one of Ray's kilns*

## Steve Booton – Demonstration Day

Wow! What super events the Anglian Potters demonstration days are. After 17 years away potting in France I had forgotten what great educational and social gatherings members have thanks to the excellent organisation of the AP Committee. On 26 February 2023 we had the pleasure of welcoming celebrated Sheffield potter Steve Booton.

I had been admirer of Steve's work as a friend on Facebook and for his superb organisation of the *Only Clay* exhibition at the Kelham Island Museum in the heart of Sheffield.

Over 80 Anglian Potters members packed into the AP HQ Mundford Village Hall to see the artist in action and to benefit from an insight into his background, his influences, his techniques and tips. He did not disappoint.

The morning began when many of us purchased examples of his work from his fine exhibition stand 'manned' by Amanda Crump, his friend and fellow artist.

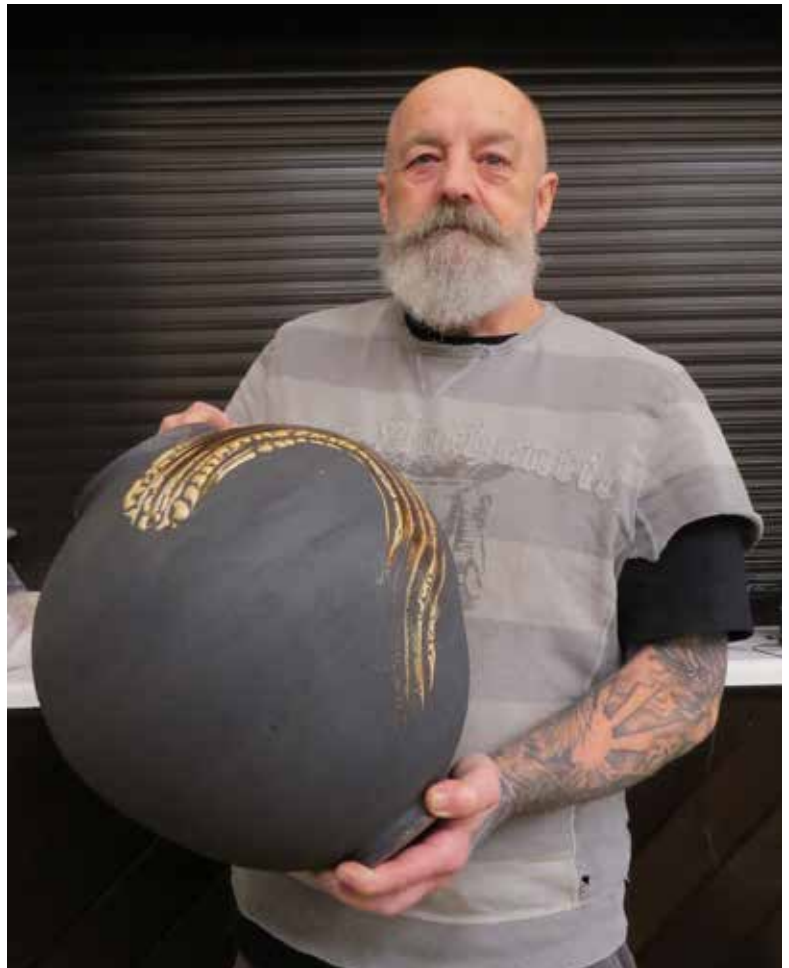
Others were able to admire, see and touch the examples of his work before the main event was introduced by our Chairman, John Masterton.

Steve began with an entertaining and instructional talk on his background and studio in Sheffield. His calm delivery and dry sense of humour endeared him to his audience immediately even though he admitted to a few nerves.

His practical demonstration began as he wedged his clay – Valentine's Special Fleck (plus 20% basic crank for texture) – with excellent technique. Two thirds of a bag (8kg) was used for the base of his intended moon vase which went onto the wheel head, and one third of a bag (4kg) for the top part of the vase on a wheel batt.

He invited questions as he went. Steve worked on the two halves of the vase on a Shimpo wheel. His powerful left arm does much of the work in centring the clay. He uses a blow torch (rather than a hair dryer) to dry the rims, "Because I'm a man", pauses to grin and almost sets fire to his beard! He uses firmer clay when throwing big pieces so strength is needed.

Silence and admiration are earned from the enthralled audience as he throws his two pieces. Steve delivers useful throwing tips as he goes, his delivery calm and assured. He uses slip and vinegar to join two parts of his moon vase, with a V-shaped edge in the host half and a chevron-shaped edge in the top half. The two parts are then more easily joined together. He always compresses his rims. He uses a rubber kidney, which has a bit of 'give', to smooth. Steve prefers wooden tools as they push the clay whilst metal tools tend to cut the clay.



Then Steve gave us some insights into his life. He was born in the late 50s and his family holidayed in St Ives, Cornwall, every year in the 1960s. He remembers visiting the Leach Pottery, captivated by a potter throwing in the window, then his mum pulling him away before the pot was finished. He had an excellent art teacher and described four watershed moments. First, was St Ives, and the family holidays at The Sloop Inn as a child. Second, was his inspirational art teacher. Third, was the *Hidden Fortress*, a Japanese movie that led him to be interested in all things Japanese. Fourth, was when he found clay on a module of his foundation course at Wolverhampton.

He did a degree at Wolverhampton 1978-81, then married and had two children. He trained to be a teacher in 1982. Steve taught art (not ceramics, though) until 1996 when he retired (at 34 he fell downstairs, resulting in a back problem, so he was pensioned off). He found other work as a joiner but in 2006 when he went back to The Sloop Inn at St Ives for a family holiday, his son asked him, "Dad, how do you know all about pots?" To which he replied, "Well I've got a degree in it." So his son told him to, "Do it". A eureka moment!

He saw a Masaki tea bowl exhibition at John Bedding's gallery shop in St Ives which inspired him to save up



and visit Japan in 2013. He stayed with Mr Furuki in his home and pottery in Mashiko for five days where he learnt the humility of Japanese pot making. This section of the talk was accompanied by a slide show. "We just make pots and we sell them, no ego," said Mr Furuki. They display their pots very simply too. One of his favourite potters is Shoji Hamada and he takes inspiration from his statement, "I'd rather have a heavy pot that a light one."

Steve learned by experience for five days, helping Japanese potters and firing kilns.

As a former joiner he built his own studio at his ex-council house – and set fire to it twice! The neighbours in Sheffield didn't care. They always had big BBQs! On viewing his kiln they merely said, "You could get rid of a body in that!"

Soda firing is safe in his built-up area but salt firing is a no-no. He fires to cone 10. He has a four-week cycle of making, drying, turning and firing. "I don't draw or sketch, I work in 3D."

Week 1: he makes his pieces, some very big.

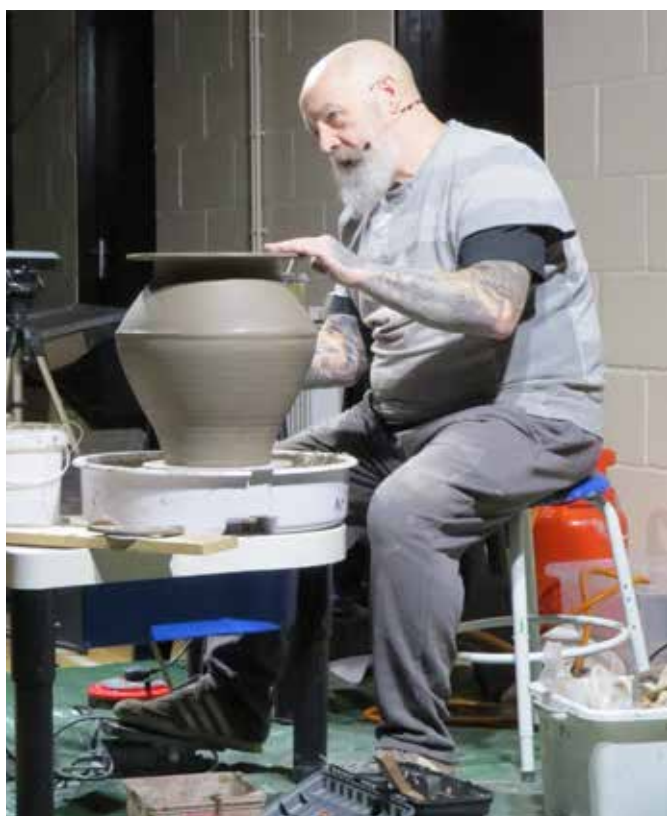
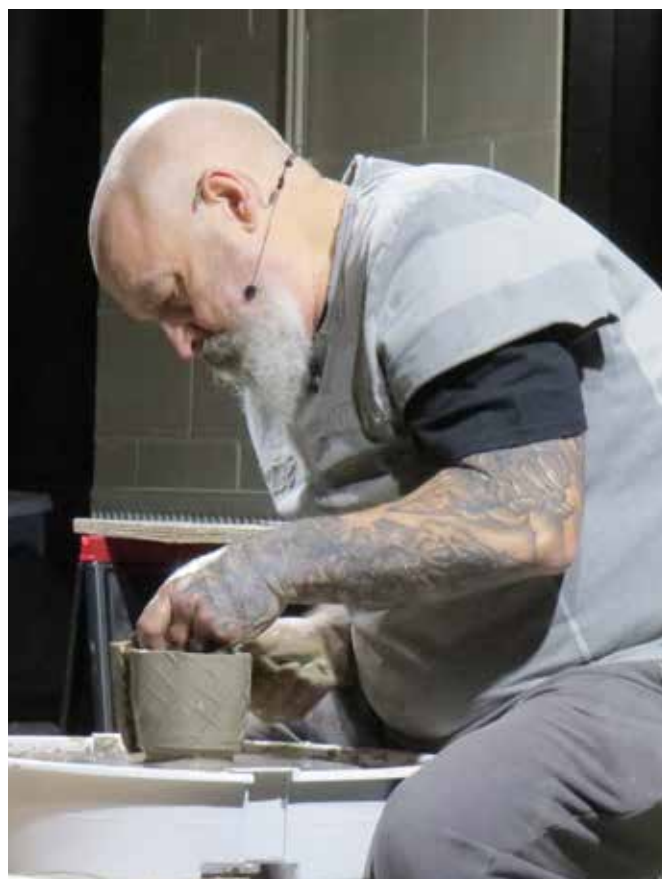
Week 2: drying and turning them.

Week 3: biscuit firing.

Week 4: glaze firing.

He never opens the kiln early. The Japanese celebrate a good firing with *sake*. "In Sheffield we celebrate with a good pint!"

On glazes Steve uses 'Steve's *shino* recipe' – Two parts nepheline syenite to one part ball clay by weight, and a snow-white Leach glaze. He uses wood ash. Pine melts



and is shiny. Oak and harder woods produce a more matte effect applied through a sieve on top of glazed ware. He likes black slip decoration, then his white *shino* applied thickly like melted white chocolate.

He goes back on the wheel and is not afraid of his mistakes. He likes the principles of *wabi-sabi*, the Japanese ethos of beauty in imperfection. Another demonstration, this time working off the hump throwing *guinomi*, *yunomi* and *chawan* (different styles of tea bowl) but his favourites are the moon jars, and his bowls also sell well, though he







finds his local market less appreciative. He often gets the Barnsley war cry of, "How much? But it's got no handle!" His next demonstration was a hexagonal *yunomi* which he decorated using a paddle.

The talk and demonstration ended at 3pm to thunderous applause. Thank you, Steve, for an amazing and inspirational day and for pulling out my ticket for first choice of your generous raffle prizes. I am now the proud owner of two Steve Booton pieces.

Wow, what a potter, what a great day!

~ Mark Judson

Photos: Carolyn Postgate



## Making from the Heart

On view at the Sainsbury Centre, UEA, Norwich from 13 June-17 July.

Julian Stair – *Art, Death and the Afterlife*. 18

March-17 September

Julian Stair made his current collection particularly for this exhibition as his response to the 2020-22 pandemic. It deals with death and mourning in a very visceral way, combining his modern pots with items of funerary ware from the distant past to the present.

In autumn 2022, Anna Moszczenska and I were invited to lead four very special workshops for the Sainsbury Centre, planned as a response to this exhibition.

The Sainsbury Centre invited people from Bowthorpe's Hope Café as well as others interested in this theme of death. Death isn't something we talk about much nowadays and that makes things tough for people going through the experience of grieving. Anna and I both lost family members in the pandemic. Like many others, we couldn't go to the funeral, meet family and friends, and talk about the lost one. Our usual ways of dealing with grief were impossible and the loss left a hole. We had both found relief in working with clay, but death and grieving seemed a very difficult subject for a pottery workshop. And we wondered if the therapeutic effect of creating in clay was only there for potters.

The response from our clients was very favourable, however. One said, "The exhibition by Julian Stair helped me explore my own thoughts about death and the afterlife."

And another, "I enjoyed seeing the different textures and sizes and how they mirror the personalities of the person remembered."

We planned the workshops carefully. It's not an easy thing to talk about death and our fear of treading on other people's convictions about the Afterlife made it worse! We wanted to help with bereavement and loss, but trying to do it while teaching pottery would be difficult.

Julian Stair uses different clays and techniques and references items from the Sainsbury collection as well.

We asked people to draw and write using sketchbooks to



respond to the work. And we encouraged people to try different clays and techniques for themselves.

In the practical sessions we always offered times of quiet as well as discussion and made sure we also shared our own experiences of grief. This was easier as we had found whilst preparing the course that talking about grief helped us process our own losses.

At first, contributions to our discussions were very brief. Anna and I led short meditations on death and life and the connections with loved ones that are never lost to us. We used music and poetry, as well as clay.

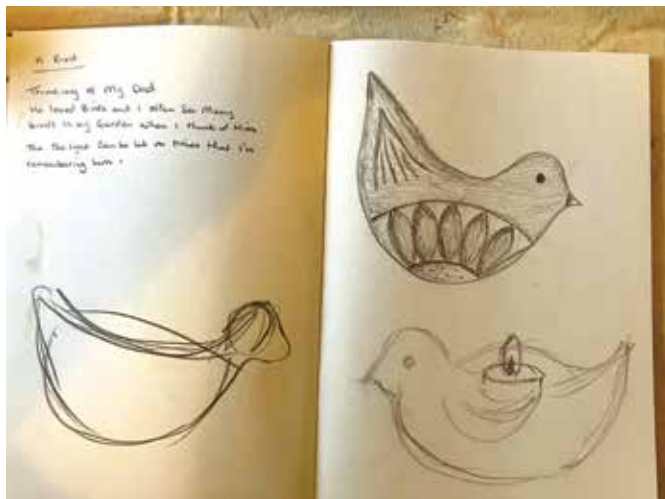
Eventually, as we had hoped, the experience of working with clay made exploration of grief possible. Each participant was mourning a particular person and that helped us to become a very special group. Gradually, week by week, clients began to share their thoughts as they tried to create their special piece. The experience of making with love something that would honour their dead helped them as it had helped Anna and me.

A participant wrote, "It helped me through a difficult time. I had unresolved grief from the loss of my unborn child." Another said, "Growing up I had Russian dolls and always admired their ability to hide items. I like the idea that inside a person is many versions of themselves."

And another said, "My father was a blacksmith and was known for his artwork using spirals and swirls. That was my inspiration."

When the work was all finished, we summed up the





experience together as this: all the potters were making from the heart, not the mind. It made things harder for us as teachers as each person responded differently to the theme and sometimes deep hurt was re-visited. We had to use very different making techniques for each client, so that they could make something that fulfilled their need to express that hurt.

One said, "My expectations were fluid, as the process itself was a journey of discovery." And her piece expresses this fluidity. But another client was determined to make a certain pose to express his feelings, however difficult that might be! Again, the figure he made is dark and full of deep grief and his determination overcame the technical difficulties.

The work will go on display in the Sainsbury Centre from 13 June to 17 July and we plan to have a celebratory meet-up then, because we each shared something very special and vital on this course. We made pots with meaning and heart.

As one participant wrote, "The journey this course has taken me on in four sessions has been very healing. It helped me process things in a creative and expressive way."

I would like to thank Liz Ballard, the Learning Manager of the Sainsbury centre and the Hope Café at Bowthorpe Church Centre, for making this course possible.

~ Lucy Care

Photos: Lucy Care



## Sam Dales – Demonstration at the AGM

"I like to think all my pots are really functional," Sam tells us as he shares some of his lifetime's-worth of hands-on pottery knowledge after the AGM at Mundford Village Hall on Sunday 7 May. Sam started us off with a lively and amusing illustrated talk about his life as a potter, then followed up with a hands-on demonstration of practical pottery know-how.

Louth-born Sam's pottery journey started at school, when his teacher overfired his first ever pot and it stuck to the kiln shelf. The earliest possible introduction to the painful truth that in ceramics things can, and will, go wrong at every single stage! But Sam wasn't deterred. He eschewed A levels in history and geography and headed to art college. He fancied doing fine arts at Sheffield but colour blindness put paid to that and he ended up at Derby College of Art studying ceramics. Work experience at Alvingham Pottery followed then he landed a job at Skegness Pottery where he thoroughly honed his skills as a production potter. Here he learned the hard way not to use too much water when pulling handles in a bitterly cold workshop to avoid ending up with red raw arms as the freezing water constantly flowed down them; he learned to wedge clay on a table level with your flies so that you use all your weight and don't damage your back and shoulders, and discovered that mindlessly throwing dozens of identical mugs on a Monday morning is the best way to deal with a hangover. All useful stuff.

At college, Sam also learned a lot about building and firing kilns and has continued to build them ever since. Ever resourceful, he once repurposed the roof of an old milk float as a kiln cover and there is a trail of concrete kiln plinths in the gardens of all the places he has ever lived! What Sam doesn't know about kilns is not worth knowing, from being able to tell the temperature from the sparks sent up by the soot burning off, to the optimum angle to position the staves of wood to ensure the most effective air through-flow, to the wisdom of not placing your pots at the front of a wood-fired kiln if you don't want burning timber and ash dropping all over them. He's even used fish and chip oil to fire kilns. Although the time when a fish bone stuck in one of the burners was perhaps not his finest hour (he removed it with a potter's needle!).

After a break for our pot-luck lunch, Sam got down to business of demonstrating lots of techniques and sharing some invaluable tips to help us all improve our pottery practice. First of all, he showed us how to spiral wedge, and then how to tap centre. The best thing to practise on, he said, is a large can of beans. They are the right size and weight, and perfecting the technique with a tin of Heinz will definitely save you a few broken pots in the long run. With the wheel turning relatively



slowly, Sam showed us how you keep an eye on the right hand side of the pot, and as it reaches the point in its rotation when it is closest to the centre, you gently tap the opposite side, moving your hand in the direction of the wheel's spin as you tap. Within a few rotations, the tin was miraculously spinning dead centre. Definitely something to practise.

Sam had kindly thrown a variety of forms while watching the coronation the day before, which he now used to demonstrate turning and attaching handles and spouts. "Don't waste money on expensive turning tools" was his advice as he expertly trimmed the base of a teapot in a matter of seconds with a ribbon of banding wire bent into a U shape. He showed us how to turn vessels on a flat pad of clay thrown onto the wheel with a small segment cut out of it. The vessel sticks to the pad so you can turn all the way to the rim and you don't get bits of clay stuck to your pot like you can when you attach it with lugs of clay around the edge. To release the pot, just lever up from below in the gap where you removed the narrow segment.

Handles were next. Sam demonstrated how to pull handles with the minimum amount of water – constantly turning the lump of clay as he pulled to ensure an even thickness, and running his thumb down every so often to define the shape. Using his thumb again, he pinched off the handle leaving a wedge shape at the end to attach to the vessel. Today he was using the *Express*, but he prefers, he says, to lay the handles out to firm up on the shares page of *The Telegraph*! (I guess it's larger.) "However," he





warned, "don't take their tipsters' share advice unless you wanted to lose your money within a fortnight!"

Attaching a spout followed. He cut the base of the pre-thrown and leather-hard spout at an angle and offered it up to the pot – a couple of adjustments to get the position right then a

light draw round it to mark the placement. He pierced holes in the teapot body with a hole cutter. "Always put the holes in a pattern," was his advice. "Things always work better in patterns. Patterns are good." He lets the burrs on the inside dry out before trying to remove them so they don't stick to the wet sides. Back to the spout. He deftly attached it with just a dab of water, neatly feathering and smearing the clay all round. What you have to remember, he told us, is that the thrown clay will continue to spiral as it dries and is fired, so to counter that, he cuts the business end of the spout at a slight downward angle, which will correct as the clay particles twist. That's real attention to detail. He then attached the handle, just smearing a little water on the body where the handle was to join – "No, you don't need slip if the clay is the right consistency, and no, I don't scratch the surface" – and firmly pushing the wedged end inwards and upwards, wiggling it into place until it was firmly attached. He smoothed the join with a finger and pulled the handle a little more to get the right thickness. He then turned the pot sideways allowing gravity to bend the handle into an elegant curve, pinched off the excess and joined the bottom with three deft, firm smears of the clay to left, right and bottom. A quick check to see the handle was aligned properly and there was enough room to fit a hand in, and job done.



*Throwing a narrow-necked jar*



*Photos: Carolyn Postgate*

"The trick," he says, "is to keep your hands clean and dry."

Sam then showed us how to turn a plate to avoid any sagging in the middle by leaving a button of unturned clay in the centre, and if the plate is large, a ring of clay half way between the centre and the foot ring itself. Because he wires the plates off cleanly they are completely flat and the surfaces of the button and rings don't need any trimming. They then support the base of the plate to prevent

any sagging on drying or firing. This is definitely what you want to avoid your gravy pooling, he reminded us!

Some demonstration throwing followed. First some centring tricks. Keep your arms braced against your body and don't rest the side of your hand on the wheel head – this will avoid abrasions to your hand from bits of grog in the clay: something to think about if you are throwing many pots in one session. As Sam says, you are, after all, centring the clay, not the wheel head. He also advised taking the pressure off the clay gently once it's centred to prevent it going off centre if you let go too quickly.

To show us how to wire off without the wire bowing in the centre, particularly important when cutting off wide and shallow things, Sam quickly threw a plate and then, using a relatively short wire, pulled tight, he slowly rotated the wheel as he pulled the wire through. This, he assured us would be a clean, flat cut, and the plate should pop off once dried to leather hard.

Finally, Sam threw a bellied form with a narrow neck and flared rim. The secret to collaring in and avoiding the 'twist' so often seen as the clay compresses is twofold. Firstly, ensure you have enough clay in the top of the pot when you come to collar in – too thin and there just won't be enough material to work with. Secondly, at each stage of the collaring in, pin off the top couple of millimetres or so before proceeding. This has the effect of releasing the torque pressure in the clay, minimising the ripple.

Sam's two hours of demonstrating had flown by. He kept us amused with a stream of anecdotes, including his experiences auditioning for *The Great Pottery Throwdown* (he didn't get in! I suspect he was too good) and the perils of taking on commissions. Too often the buyers just don't pick up the work. And he answered myriad questions as he went along so we all felt we'd more than got our 'money's worth'.

Sam warned us all at one point that potters don't always tell the whole truth – they leave things out of glaze recipes and omit crucial details in their processes so you have to work it out for yourself. But Sam is the exception that proves the rule, massive thanks are due to him for being so generous with his knowledge and so disarmingly honest in his storytelling – it was a really enlightening and lively afternoon and we all enjoyed it hugely.



Here are ten top tips and hints to improve your practice from one of the best in the business.

1. Don't use too much water when you throw.
2. Keep a sponge in your hand when throwing, this keeps the clay lubricated without the need to drown the pot in water.
3. It's really important to be clean in your practice. Keep hands dry and clean when manipulating your pots once thrown, and when lifting a pot off the wheel.
4. When making lots of lidded vessels, such as teapots, at the same time – the lids should all be interchangeable.
5. When undertaking commissions, always make two as insurance!
6. Function is everything. Think about how your pot is going to be used. Curve the lip of mugs for easy drinking, think about the balance when deciding where to place the handle, check your spout will actually pour.
7. Keep a large sponge by the wheel when you are throwing to put your scraps on. The sponge will soak up the water, making it easier to reclaim the clay.
8. Stick batts to the wheel with a flat pad of clay thrown on the wheel head. The bat will stick firmly to the pad (and it's cheaper than a batt system!).
9. Never use metal tools on the wheel head – they will scratch and damage it.
10. Clean up the base of your pot on the wheel with a wooden tool. This makes turning easier, and can even avoid the need to turn things like mugs altogether. A bevel at the base also provides a channel for the wire when wiring off.





Photos: Carolyn Postgate



## Le Four du Coucou

Anagama firing with Harriet Coleridge and Claude Aussage, co starring: Iona Crawford Topp, Frédérique Bua, Sylvie Todescata, Roman Arion and me (Rose Bressingham)!



Friday 14 April – around 5pm Iona and I set off from Norwich, heading south to Newhaven, a small port with a big ferry.

Saturday 15 April – around 5pm we arrive at Les Guirandes, Montignac-le-Coq, the home of *Le Four du Coucou*, the Cuckoo Kiln. A constant sound of the bird itself singing away in the distance. The team assembled.

The packing of the kiln had begun three days before, a slow and careful process. Crawling into the tunnel of the kiln that narrows further back, each piece is considered as to which face is at which angle, and how they will interact with each other and the flame.



That evening we discuss the coming week, and get to know each other over wine and cheese. Of course.

Sunday 16 April – We continue packing the kiln.

Monday 17 April – The final pieces of the packing puzzle – the firebox! This is the area that gets the most action, and possible casualties. The largest pots are very carefully placed at the edges of the firebox so as not to be directly under the wood, with lots of wadding and big shells so they won't move or fall into the middle of the box. The door is then bricked up and a small fire is lit in a temporary chamber coming off the firebox.

1.20pm – The *bassinage* begins. This is a very slow, gentle burn. Aiming for no more than 15°C an hour until 500°C is reached. We set out a timetable, shifts of 6 hours with two to three people on each one: fire for 6, rest for 6, support the firing team for 6. We use a mixture of local wood – oak, chestnut, pine, poplar and fruit, expecting the result from the ash to be green.



Tuesday 18 April – 8am, 340°C. Slowly the fire is being moved inside, pushing the embers and the wood further into the firebox. This is to gently heat and dry off the kiln.

Wednesday 19 April – 1am, 630°C. The temporary chamber is removed, but stoking continues at the base of the firebox, with bigger logs, checking the embers aren't getting too high so air can still pass through. This lower stoke hole is slowly filled with bricks in preparation for stoking from the top hole while leaving bricks out as passive dampers.

5.45am – 875°C. The first light of the day: owl hooting, frogs croaking.

7pm – 1120°C. Side stoking begins. This is a gentle process, aiming the much thinner pieces of wood (*baguettes*) into the side of the kiln so as not to hit *rature* from the front to the back.







Thursday 20 April – 1pm, 1150°C. After we reach 1200°C the focus is on gaining heat. Enter *le petit train*, a technique where the front door is crammed full of wood, leaving some gaps for air. As it burns from the inside, the whole pile is gently shuffled forward, poking in extra pieces of wood if some pieces are burning quicker than the rest.

Friday 21 April – 1pm, 1199°C. Cones down in the night, trying to hold the temperature high, slow stoking. Running out of thin pieces for side stoking. Temperature fluctuating a lot as we stoke, but everything looks even. The last few hours are very gentle stoking to clean the embers down.



12 midnight – "*C'est fini*". Rain, thunder, lightning, a glass of kirsch, and still the frogs croaking.

Saturday 29 April – 10am, 50°C. Coffee before unloading the kiln. The door is unbricked and stacked away. The firebox has little ash left and we are all careful to wear masks as it is scooped up and taken away into the garden. The first of the ash-covered pots are taken out and laid on the lawn in order. Buckets of water are brought up to clean them off and reveal their surfaces. This takes all day, with another delicious lunch in the middle. The sun was shining and warm. The pots are all so varied and beautiful, greens, blues and even unexpected violets. The cuckoo sings in the distance.

~ Rose Brettingham

Photos: Rose Brettingham



*Some lovely results from stacking pots on shells*

## Lucie Rie – The Adventure of Pottery

A collection of Lucie Rie's ceramics drawn from almost 70 years of her work is on display at Kettle's Yard in Cambridge until 25 June, after which it moves to the Holburne Museum in Bath. The many pots displayed in the exhibition demonstrate the evolution of her work and show that she never ceased to experiment with shapes, glazes and textures throughout her long life.

When you enter the first room of the gallery your eye is drawn to a small, shiny earthenware vase, brightly coloured, with splashes of white, orange, blue and brown. The thin walls of the bowl are fluted and banded, so that, from above, the piece has a slightly angular appearance, with four wide curves separated by four much narrower ones. Seen in any other context it would be hard to



*Pot, c. 1926. Earthenware with blue, orange, brown and white splashes, 10.5cm diameter. V&A Museum. Photo: Carolyn Postgate*

identify this with Lucie Rie. It is a pot she made in 1926, the year she graduated from the Arts and Craft School in her native Vienna. The exhibition then moves on to a few examples of the way her work developed over the next 12 years. During this time, she built a considerable reputation, culminating in the award of a silver medal at the Paris International Exposition in 1937. Examples of her pots from the 1930s show strong, uncluttered shapes where surface texture is provided by the glazing process. In contrast to the 1926 piece, her glazes are largely matte, muted in colour and often designed to give a pitted, textured surface. The resulting somewhat austere pieces were admired for their resonance with contemporary European Modernist art and architecture. Rie's methods of firing and glazing were very individual. Unlike most potters, she did not bisque fire her pots but, after brushing glaze thickened with gum arabic directly onto the raw clay, subjected them to a single firing in an electric kiln.

In 1938 Lucie Rie's life underwent an enormous

upheaval. After the German annexation of Austria on 13 March, she and her husband Hans had to abandon their life in Vienna and escape from the country. Getting the necessary permits took seven months and they arrived in England in October to join an expanding émigré community. Several boxes of Lucie's pots, her potter's wheel and some of the Ernst Plischke designed furnishings from their Viennese apartment came with them. The next year her marriage to Hans was dissolved and he travelled on to America while she set up a studio and home at 15 Albion Mews, Paddington, where she lived and worked for the rest of her life.

Resuming her potting career was difficult. Under wartime conditions she was unable to obtain a Board of Trade licence to sell pottery, so she turned to making buttons and jewellery. On display at Kettle's Yard is a large collection of buttons showing the variety of styles and colours that she developed. Initially the buttons were all modelled by hand or wheel-thrown but, as demand grew, her assistant Rudolf Neufeld persuaded her to use plaster moulds and by 1946 her workshop was producing up to 6,000 buttons a month. To achieve such a level of output she employed a number of assistants, including Hans Coper, who joined the button-making workshop at this time. Although he had no previous experience of pottery, his talent rapidly became apparent and he worked closely with Lucie Rie, sharing her studio for the next 12 years.

The examples of her work she brought from Vienna had not been admired in England, where the influences of Bernard Leach and of Asian pottery were predominant. A comparison between an elegant tea service made by Lucie Rie in 1936 and a tea and coffee service from 1948 suggests she may have tried to adapt her style. The earlier set is finely thrown in red earthenware, beautifully burnished and fired without glaze, apart from a splash



*Tea service, c. 1936. Earthenware, unglazed and burnished. Photo: Carolyn Postgate*



of white on the teapot. The cup and saucer have an exaggeratedly shallow profile and the two jugs that complete the display are simple cup shapes with a mere hint of a spout. The coffee set and teapot dating from c.1948 are also earthenware but here covered with a shiny brown glaze. The shapes are chunky, with visible throwing rings, strong projecting handles and more traditionally-shaped jugs.

At this time she started using stoneware and porcelain clays, which opened up the opportunity to develop new glazes. By 1941 her work was sufficiently appreciated for her to have a solo exhibition in London at the Berkeley Galleries and in 1951 her pots were shown at the Festival of Britain. An example of the souvenir beakers she made for the festival is included in the exhibition. Throughout the fifties she produced a very successful range of domestic ware that was both practical and beautiful. It was largely undecorated, with a restrained palette of cream, brown and black glazes, although the work on show at Kettle's Yard is occasionally punctuated by a piece glowing with the bright yellow uranium glaze she also favoured.



*Bowl, 1971. Porcelain with uranium yellow glaze, 16.5cm diameter. Crafts Council Collection: P107. Photo: Stokes Photo Ltd.*

At the same time, allegedly inspired by Bronze Age vessels she had seen when she and Coper visited Avebury, she started to use sgraffito to decorate her work. Using a steel needle, she scratched lines through glaze to show the clay underneath or she scratched the bare clay and inlaid colours into the grooves. The show contains many examples of her experiments with different patterns: very fine parallel lines, cross-hatching, curved lines and, more rarely, a representation of a leaf. The sgraffito is very controlled and often combined with a manganese glaze. There are some lovely examples of bowls with sgraffito through manganese on the outside and a cream interior with inlaid brown lines to give a positive and negative effect on the two surfaces.

She started using sgraffito on her domestic ware and also used the technique on a charming set of Jasperware cups that she designed for Wedgwood in the 1960s. Sadly, these never went into production.



*Bowl, c. 1962, stoneware with sgraffito exterior and inlaid interior, 23.8cm diameter. Courtesy Andrey Gertsen. Photo: Mark Dalton*

Lucie Rie never stopped experimenting, as demonstrated by the many individual pieces on show made between the 1960s and 1990s. She returned to using pitted and speckled glazes often combined with sgraffito patterning, and some of her later bowls have such a volcanic surface that they might be made of weathered rock were they not so delicately coloured in pinks and blues. She developed new shapes, including long-necked bottles with wide flared rims and bowls that rise upwards from exceptionally tall and narrow bases. She also perfected a way of throwing bottles using different coloured clays so that spirals of colour cover the rounded shape of the base and come together to emphasise the narrowness of the neck before spreading over the flared rim. She worked with many glazes and tested the use of manganese as a glaze to its limits. Some of the bowls on display are so heavily bronzed with her golden manganese and copper mix that they give the impression they might have been made from metal. Her work was now widely respected and admired and her studio, which doubled as her showroom, was much visited both by clients and by aspiring potters. Jim Ede, who lived and built a collection of art works at Kettle's Yard, Cambridge, admired Lucy Rie's work and became a friend. He added some of her pieces to his home and in the early 1970s she participated in a number of exhibitions there organized by Henry Rothschild. In 1982 she agreed to take part in a BBC Omnibus film hosted by David Attenborough; this is



*Blue and white jasperware cups and saucers for Wedgwood, 1963. S.23, Sainsbury Centre.*



*Above: Straight-sided bowl, c. 1970. Porcelain with golden manganese glaze and sgraffito bands, 14.5cm diameter. Private collection. Photo: Jason Hynes/Rachel Deakin. Below: Bowl, 1977. Porcelain with golden manganese glaze and sgraffito design, 20.2cm diameter. Middlesbrough Collection at MIMA.*







*Bottle, 1979. Stoneware with pink, green and brown spirals and volcanic glaze, 38cm tall. V&A Museum. Photo: Carolyn Postgate*

available at the exhibition and is well worth watching, if only to see the diminutive figure of Rie reaching so deeply into her kiln to remove more pots that she needed Attenborough's help to stand upright again. In 1991, a year after her health forced her to stop work, she was awarded a damehood for her contribution to art and culture in Britain.



*Above: Bowl, 1983. Porcelain with golden manganese glaze, 23.3cm diameter. Sainsbury Centre, L22.*

The exhibition also has a display of items from her workshop, including some of her notebooks and order books with quick sketches of the items that were to be made. Her collections of shells and pebbles suggest that some of her surface decoration may have been inspired by natural objects; certainly the interior of at least one bowl in the exhibition has the same pearlescent appearance as the nacre that forms the lining of many shells. One other item of note is a piece of broken pot from Nubia. It is covered with a pattern of black triangles, each of which is striated with neatly spaced lines of sgraffito: it could almost have been her own work.

~ Liz Chipchase



*Vase with flared lip, c.1978. Porcelain. Private Collection. Photo: Maak Contemporary Ceramics.*



*Bowl, 1956. Porcelain with manganese glaze and inlaid design, 16cm diameter. Crafts Council Collection: P109. Photo: Stokes Photo Ltd.*

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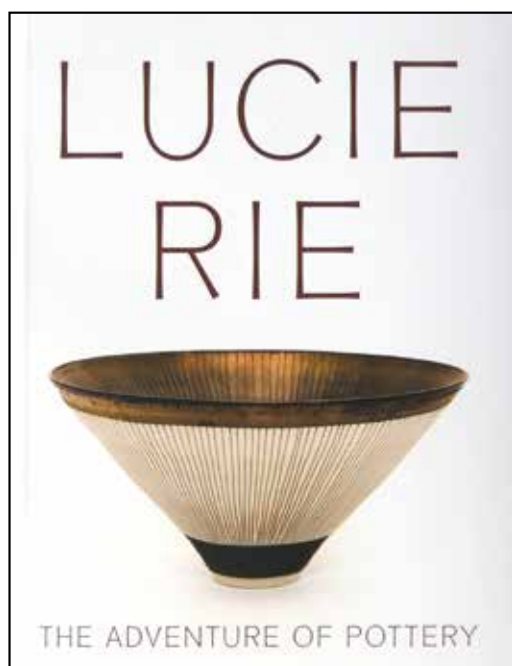
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*Lucie Rie in her studio at Albion Mews, 1990s (button moulds on the shelves in the background. From the Crafts Study Centre, University for the Creative Arts, RIE/20/1/11. © Estate of Lucie Rie / Times Newspapers Ltd.*



*Lucie Rie – The Adventure of Pottery*  
 ed Andrew Nairne and Eliza Spindel. 240 pages.  
 Published by Kettle's Yard,  
 University of Cambridge 2023  
 ISBN 978-1-904561-76-7 Exhibition price £35 (RRP £39.95)

This book accompanies the exhibition. As well as providing excellent pictures of the exhibits, it contains information about Rie's life and attitude to her craft. It also includes six interesting essays on various aspects of her life and work by Edmund de Waal, Kimberley Chandler, Tanya Harrod, Helen Ritchie, Eliza Spindel and Nigel Wood.

Anglian Potters members might be interested to know that a small collection of Lucie Rie buttons was donated to the Association by a visitor to an Anglian Potters show in Cambridge some years ago. They were made by one of Lucie Rie's button-making assistants. It is planned to put these on display at some future events.



*Button fronts,  
including one  
fish earring*



*Button backs*

## What use is a pot that has no practical function?

What use is a ceramic pot that does not function as a usable container?

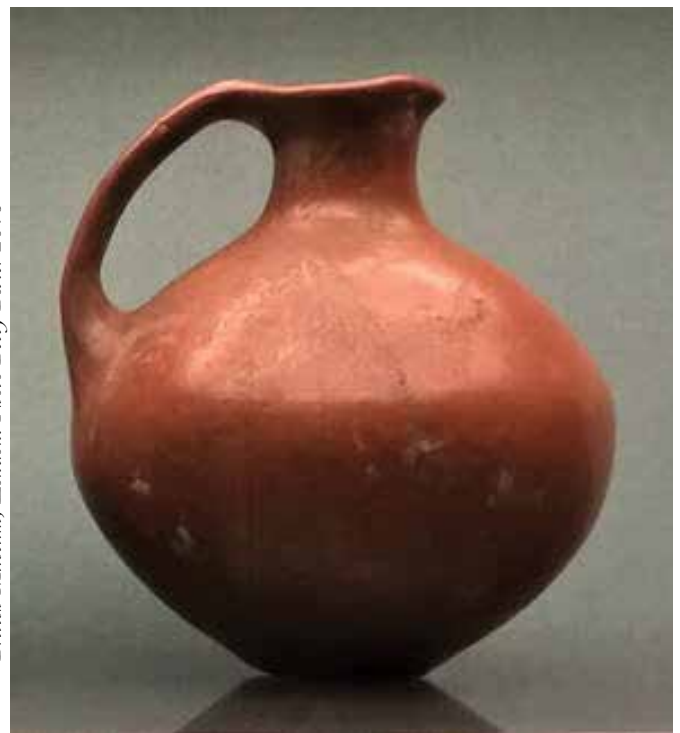
When I view a ceramic pot which is displayed in a glass case in a museum I would like to be able to pick it up and touch it. I am also interested in where and why it was made and how it came to be in the museum, but I never think, "I wish I could use it". The artefact or object that I am looking at is of value and interest to me in ways other than its usability. The term 'non-functional pot' is commonly used to describe ceramic pots that do not function conventionally as domestic ware or other useful containers. This is a negative descriptive term as it only states what the pot does not do. In this article I examine what 'non-functional' really means.

The purpose of the ceramic pot is as a container. This is both its potential and its limitation. The limitation is the restriction of the form, to enclose a finite space within the clay walls and floor that make up the object. The necessity to fire the clay is a factor affecting the construction of a pot and is a limitation to the nature of the form but at the same time brings strength, durability and permanence to it. To categorise pottery as either functional or non-functional is problematic. A pot which is usable can also communicate meaning and a pot which has no conventional use or has not been designed to perform a physical function still has a void and is a container.

Joan Miro (1893-1983) used many media throughout his long and highly productive artistic life including paint, sculpture, textiles and pottery. He painted pottery vessels made by Joan Gardy Artigas. He chose pottery in recognition of its archaic past and as a statement against the art critics whose values were rooted in the classical and Renaissance periods. His pots could function as containers but were and are valued beyond the definition of a usable container. The pot was ubiquitous and not subject to the same critical discourse that painting was and therefore offered Miro freedom of expression, meaning and experimentation within the relative confines of the vessel form. What can be done on a pot cannot be done on a flat sheet of paper or canvas. Its materiality shares the same three-dimensional space and physical world as the artist. For Miro, the function of the pot as a container remained a possibility, but it was the form of the pot that provided a vehicle for what he described as "the magic meaning of things" (Miro: cited in Erban, 1939).

Grayson Perry (b.1960) describes himself as a "Conceptual artist that makes pottery". (Perry: cited in Klein, 2013:39) He embraces pottery's unfashionable

status in Western cultures' contemporary art world. He makes plates and vases which are both forms that have a history of display and no intent to function usefully. His vases heavily reference both handmade and factory-made historic shapes found throughout the history of world ceramics. *A Network of Cracks* (2004) is a pot with the shape and surface layout of a North African Islamic tribal design. The subject is the seating arrangement of a Tate Gallery Turner Prize award dinner. Perry has written on the pot each of the names of those invited in the positions that they were seated at the event. The choice of form is symbolic and invites comparison between the gathering of wealthy collectors, private dealers, critics, historians and artists brought together by a national institution and a tribe that excludes others outside of its own defined set of values. It is a good example of how a ceramic vessel, its material nature and its historic cultural references through its shape and surface design can be appropriated by an artist because of our prior understanding, in this case, of the tribal pot. If the surface were to be lifted from the pot and placed on a canvas, much of its meaning would be lost. Pottery's ancient legacy has shapes that refer to all social groupings and political, ideological and religious systems of belief from all periods and places that can be employed or subverted in the hands of an artist.



British Museum, London. Photo Beccy Baxter 2016

The 7th century BC Urartian (Armenian) jug (above) once functioned as a jug for serving wine. It now has a non-functional status as a museum object. Physically the



jug has not changed while the world around it has, during the two thousand seven hundred years since the jug was made. The jug, now removed from its place, purpose, and the company of one thousand and thirty-six similar jugs, has become an isolated object of contemplation and analysis. In its present context it no longer functions as a usable container. It has become a focus for archaeological reference and symbol of Urartian culture and the product of a long-deceased maker. Despite its current non-usable state it communicates many meanings. The jug represents, in its potential to function as a container, the world beyond the jug's physical limitations. It becomes the embodiment of an idea, a 'thing', expressed in the visual form of a jug.

Bill Brown is a theorist and Professor of English and Visual Studies at the University of Chicago. In 2001 he published an article titled *Thing Theory* in the University of Chicago's *Critical Enquiry Journal*, volume 28. It borrows from Heidegger's distinction between objects and things which puts forward the argument that an object becomes a thing when it can no longer serve its common function, as in when it breaks and interrupts our habits of use (2001:4). This relates very well to a pot that does not function as a useful container and instead becomes imbued with other emotional or intellectual meaning. The use of everyday objects as artworks began with Marcel Duchamp's (1887-1968) *Bicycle* (1913) followed by *Fountain* (1915). Brown asserts that objects are unavoidably subjective and associated with reference to other objects, environments and people (2001:12). Postmodernism engages with material culture with a high degree of awareness of the meanings of things and how objects can be made to speak.

Ready-made objects that have been assembled as installation artworks have proliferated in the contemporary art world since the 1990s. If the objects are everyday objects that are repurposed as artworks then they may disappear in plain sight. The objects may be returned to their original purpose or consigned to the rubbish pile or recycled, not as discarded artworks but simply as the ready-mades that they originally were. Duchamp's original *Bicycle* and *Fountain* were both 'lost' and later replaced with replicas. This presents a disquieting notion that artworks may dissolve into their own materiality where nothing is precious or of enough value to collect and preserve. The possibility is that societies and individuals create nothing that they value highly enough to maintain or conserve except those objects which have an intrinsic value, such as gold or other precious materials, and that ideas contained within artworks may go unrecorded. In fact the creation of material objects has become a problem in itself. The most pressing circumstance of modern society is how to dispose of material objects.

The handmade clay pot as a material cultural artefact offers many benefits as an art object not least as the embodiment of the value of human input required for its manifestation. The production cost of pottery is relatively expensive in terms of human labour, if not in materials. Acquiring the knowledge of how to excavate and process the clay in order to have a usable medium and to develop the skills with which to make the pot as well as harnessing the necessary fuel to fire the object, demands considerable human effort. However, access to clay and fire remains universal and free. Therefore pottery is a globally unmediated medium for an artist and an egalitarian means of recording the value of human worth of the individual and their society. This is a part of what makes up the value of a handmade ceramic pot.

If the pot is designed to function in a particular way then that will dictate the shape or form and the form communicates that function. For instance the Urartian wine jug shown (opposite page) has been painted with a red iron oxide slip and burnished, at the raw stage, with a smooth pebble or stone to compress the surface and reduce the porosity of the clay. The wide form is designed to allow the contents to oxidize and release the aromas of the contents. This signifies that this jug is for serving the contents, not storing. The curve of the handle perfectly echoes the curve of the underside of the jug and provides an elegant silhouette of the jug itself and of the attendant administering the pouring of the contents. This larger example of this type of jug has exactly twice the volume of similar, smaller jugs found with it. All this visual and physical information denotes that the jug is for wine – an expensive liquid, provided in measured amounts and consumed in a socially conspicuous setting. It has the aesthetic of modernism in that its form follows its function. The meaning of this jug is not in its function of containing or pouring, it is in the object itself.

The ceramic pot becomes a greater vehicle for conveying meaning when it does not function as a usable container. When a ceramic pot is 'non-functional' it becomes something else. It can communicate ideas and express feelings and attitudes, and comment on human experience and beliefs. It can speak to the future even as an isolated fragment uncovered in the layers of history and it can speak to us today as contemporary art.

~ Beccy Boxer

## References

- Brown, B. (2001) *Thing Theory Critical Inquiry*, Vol. 28, No. 1, pp. 1-22 The University of Chicago Press.
- Erben, W. (1994) *Miro*. 1st edition. West Germany: Taschen.
- Klein, J. (2013) *Grayson Perry*. Revised edition. New York: Thames & Hudson Ltd.

## The Undercroft 2023 – A Picture Essay



*Once upon a time in the middle of Norwich there was a big, empty, underground chamber with concrete walls and ceiling.*



*It was poorly lit with fluorescent tubes, and the entrance was almost hidden from view at the top of the market square.*



*Along came a band of potters and some transport professionals who unloaded two big vans of stuff. The vans contained a real mixture of materials – white boards, lights, tables, signs, packaging, paint and lots of other things. The unloading had to be quick as there were double yellow lines all along the road outside the Guildhall. Everything was unloaded into the big space...*



*...and they set about getting out the paint and materials.*



*They touched up the white paint on the display boxes and stands.*

Photos: Ian Vance





*Then a start could be made on assembling the panels into a set of self-supporting structures.*



*Someone went through the list of participants and re-wrote the names of this set of 60 exhibitors on the ceramic name-markers.*



*As exhibitors brought in their work it was set out in the stockroom area behind the display with names of the potters in alphabetical order.*



*100 LED lights were PAT tested, added to the stands and the electricals all plugged in.*



*Then the process of actually putting the work on the stands began with the wall pieces being put up first .*



*The tool kit was an essential part of the process.*

Photos: Ian Vance





*Displaying the work required a lot of trial and error as the curating team set to work.*



*Meanwhile the sales desk was set up and labels put on carrier bags and bubblewrap cut to size.*



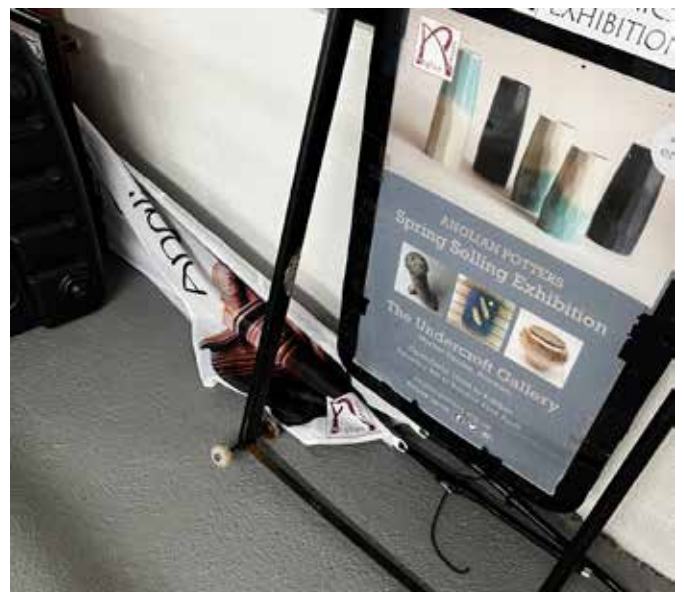
*With the painting done, the dust-sheets and tarpaulins were put away for next time.*



*Finally, after three days, we were open for business and the visitors came in to the big space with pots everywhere!*



*The curators had put out a representative set of each exhibitor's work.*



*The signs went out on the street each day and were brought back in at night.*





*Some parts of the display were more spectacular than others!*



*Unfortunately it rained and the drains overflowed...*

Then, after two weeks we took it all down again and reversed the process, so all the stands and equipment are back in the lockup where they live and the potters collected their unsold work. Not to be seen in the pictures here is all the preparation before and after setting up, the entry process, the advertising, the making of posters (and sending them out to members) and the financials, paying the potters for sales made, settling up with Norwich Council for renting the space, paying the transport people and so on. All done now and waiting for the next time!

*~ The Exhibitions Team*



*Mopping up each morning was a challenge. Drips came through lots of places in the ceiling, but we survived.*

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## Volunteering at Stoke Farm

Volunteers! Where would we be without them? They certainly play a massive part in any organisation and Anglian Potters is fortunate to have a large number of stalwarts, without whom none of the demonstrations and events, or even this Newsletter, would happen. But it's not an exclusive club and, as they say, many hands make light work, so do please come and join in if you can.

At the moment, a good deal of work continues on the new AP Camp site at Stoke Farm, with regular gatherings, usually on a Friday, to further develop this wonderful facility so that it can be used, not just for Camp, but also to host other educational events. The goal is that these gatherings will no longer be dominated by development of the site, but with pottery itself!

A lot of the work that is being done stems from the experiences at last year's Potters Camp. We found there was insufficient space in the hand-building and throwing areas; we needed more tables; the toilets blocked too often. These and other issues are being addressed. The site gets waterlogged in heavy rain, so there is some groundwork to keep key areas usable. A new shelter is being put up to use as a work and storage area. A kiln, which was re-assembled last year, had its first, successful, test firing in March. A small, slabbed area is being laid to allow easier construction of experimental kilns.



*The new gas kiln, which came from Kersey Pottery (Fred Bramham and Dorothy Gorst), was originally built for Roger Kistruck, an AP member who had a pottery in Long Melford.*



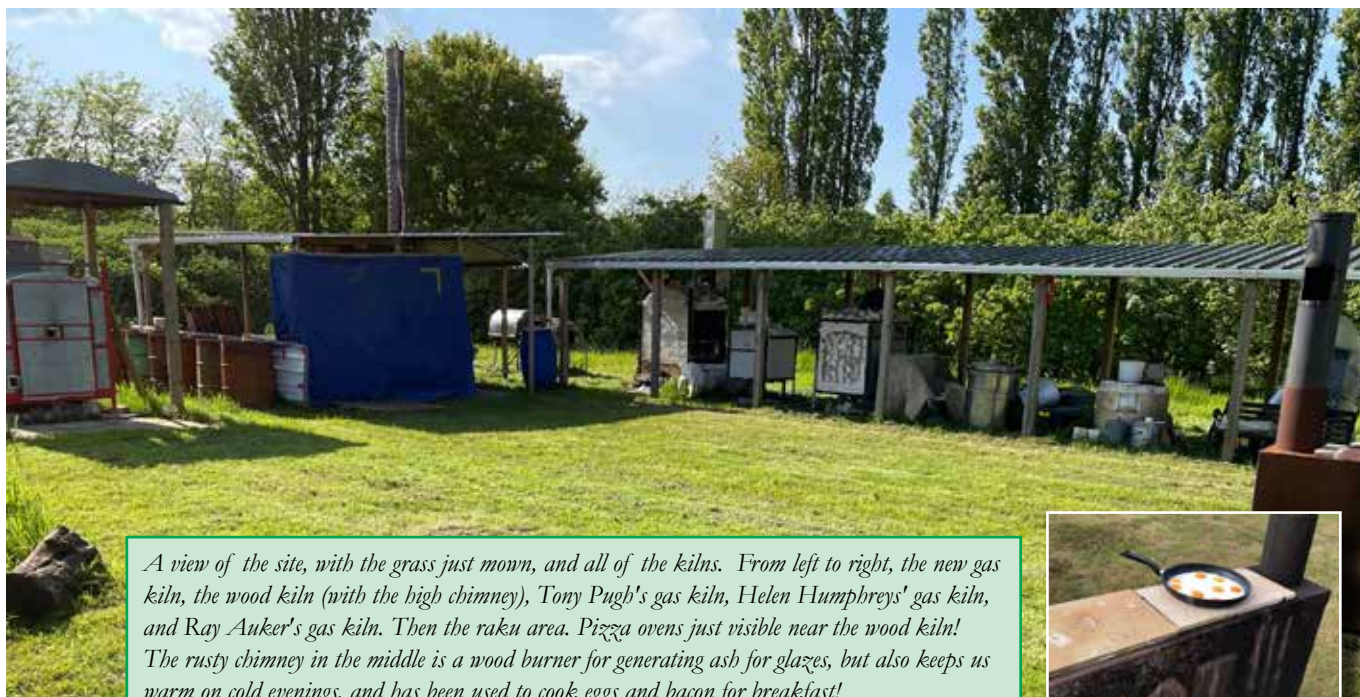
*Richard Innes and Liz Lewis constructing a new shelter for storage and some work, with the wood store behind.*



*The first firing of the kiln in May 2023 – to good cone 10.*

Photos: John Masterton





*A view of the site, with the grass just mown, and all of the kilns. From left to right, the new gas kiln, the wood kiln (with the high chimney), Tony Pugh's gas kiln, Helen Humphreys' gas kiln, and Ray Auken's gas kiln. Then the raku area. Pizza ovens just visible near the wood kiln! The rusty chimney in the middle is a wood burner for generating ash for glazes, but also keeps us warm on cold evenings, and has been used to cook eggs and bacon for breakfast!*



Would you like to join us in these endeavours? Each work session has a range of activities, and volunteers are guided through the tasks. Everyone works within their individual limits and most of the jobs are taken on as a team, so you don't need to understand how to construct a kiln from scratch or wield a power drill. If you do have specific skills however, or want to learn new ones, then please come along and tell us! You can stay a few hours or you can stay all day, and you certainly don't need to turn up every week. Either way, you will be welcomed.

What has been achieved so far is satisfying and work continues at a steady pace, interspersed with tea, cake and a bit of chat and banter. Of course, not everyone is able to help but, hopefully, if or when you next set foot on the site, you will at least appreciate that every single construction at Stoke Farm is the work of a team of volunteers with the sole aim of maximising this amazing facility for the benefit of all AP members.

~ Carol Allison & Paul Ostro

### Stoke Farm Fridays

As a new member of Anglian Potters and a new 'helper' at Stoke Farm, I am now adding another new experience by writing about my adventures with my friend Nikki Downings, joining in the working parties on Fridays at Stoke Farm. So far we have been twice, and are planning more visits, the first time in rain, thunder and lightning, the second in glorious sunshine, which proved wearing thermals was a definite case of the wrong trousers! Although the thermals were a grand mistake the volunteering to go along to Stoke Farm was most certainly not.

We have both been made so welcome by everyone, greeted with smiles, thanks, tea and cake. Enthusiasm, ingenuity and resourcefulness abound; it's infectious.

We were both concerned that we didn't have many skills

to offer but thought we would like to see the site and maybe help in some small way. With kind encouragement and a, "You can do it" ethos, we have helped with plumbing, gas heating, brushing down and painting metal work, prepping the ground for paving slabs and cutting large areas of grass. So our DIY skills set has definitely expanded.

What is really nice is that you feel comfortable having a go at new things. The time there just flies past; some volunteers stay the whole day whilst others come and go depending on other commitments and, of course, the weather. I would also say that the tea breaks with copious amounts of cake/biscuits, kindly supplied, and a bring your own lunch *al fresco*, (weather permitting), adds to the overall experience because it gives everyone a chance to get to know each other and to exchange ideas whether pottery-related or not. It's wonderful to be able to chat about ceramics with those who have a vast wealth of knowledge, compared to me with only a few years' part-time experience. It does also help that the setting is beautiful, snuggled in between rows of tall poplar and quince trees on one side whilst the apple orchard butts up on the other side.

It's a peaceful place that allows you to breathe, where a really interesting useful space is being made for all of us to use; how lucky are we? I really can't wait to see all the areas and jobs completed so that the many hoped-for projects can happen.

This space is your space, it's my space, it's everyone's space and because of that I would say go along and help out if you're able to because we all need to keep and maintain special spaces like this and at the very least helping out will make you smile, and we all need a smile.

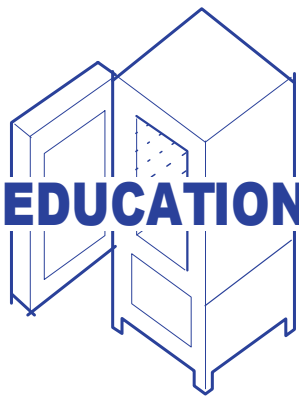
~ Ali Frewin



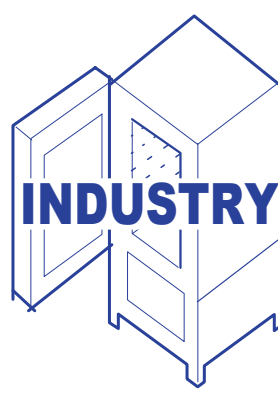
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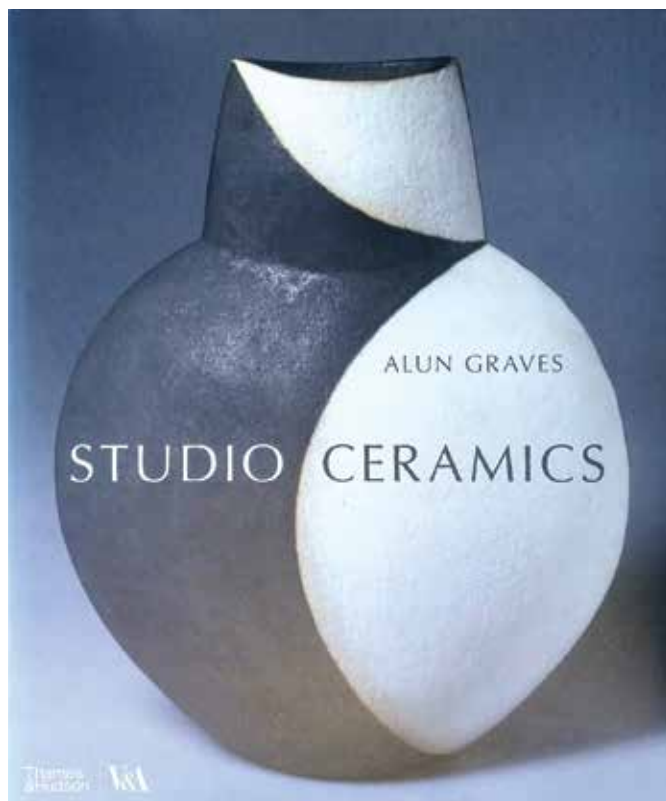


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## Book Review



### **Studio Ceramics (Victoria and Albert Museum): British Studio Pottery 1900 to Now by Alun Graves**

As Senior Curator of Ceramics and Glass 1900 to now, in the Department of Decorative Art and Sculpture at the Victoria and Albert Museum, Alun Graves has used his time very wisely and to all of our benefit. He has utilised his position, considerable knowledge and access to the UK's most extensive modern ceramics collection to bring us this important and fascinating catalogue of the V&A's unique collection of pieces. Building on the format of Oliver Wilson's 1990 work, *British Studio Pottery: The Victoria and Albert Museum Collection*, the author has brought the record bang up to date and the book tells the story of studio ceramics from the first pot in the museum's studio collection, a slipware bowl made by Reginald Wells in 1909, to the present day.

It's a considerable tome, weighing in at 2.5kg on my studio scales! After a foreword penned by Tanya Harrod, and a short preface, Mr Graves launches into a thorough 24-page illustrated essay on the history, development, influences on and the direction of travel of studio pottery. This is followed by a 124-page pictorial timeline of ceramics. The quality of the photographs is first class and seeing the works in chronological order emphasises the development of the art form while throwing up some surprisingly contemporary-looking examples from the

## Ceramic Helpline

**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

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

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

early days. Dora Lunn's work, from a century ago, falls into that category. The timeline is followed by the bulk of the book, a 252-page A-Z of ceramic artists. This lists their dates, achievements, details of their work and lives, their pieces in the collection, and in many cases it includes further photographs of their work. The final few pages include a bibliography, acknowledgements, picture credits and an index.

All in all, this is a beautifully executed successor to Oliver Wilson's 1990 book and it is sure to become a touchstone for all serious students of studio ceramics. In these fast-moving days of social media, where our attention is constantly being sought, it has become all too easy to get carried away and lose touch with the roots of one's craft. This publication is the perfect antidote to that.

~ *Jeremy Peake*

*Studio Ceramics*, Alun Graves.

Hardback.

416 pages, 919 colour illustrations

Published by Thames & Hudson Ltd.

ISBN: 9780500480892

Publisher's price £65 (though discounted copies have been spotted)

## Did you know Anglian Potters is on Social Media?

Anglian Potters has social media accounts on Facebook, Instagram and Twitter. Whilst some of the posts are about specific events, such as demo days or upcoming exhibitions, the social media team have done a great job of increasing followers by regularly posting photos and videos of work from fellow members. As of June 2023, we have just over 1000 Twitter followers, 1,400 Facebook followers and in excess of 3,000 Instagram followers!

### How can this help me?

With this large number of followers (some of whom are highly regarded ceramicists), the social media accounts can be used to display members' work and processes, giving you a valuable audience that will undoubtedly include people who do not follow your own social media accounts. This is where we need YOUR assistance. We currently post to the social media accounts four or five times a week, meaning we always need plenty of new material. Whilst you may be posting wonderful pictures and videos of your latest creations to your own social media accounts, unless we can find it, your hard work won't be seen by our followers.

### What do I need to do?

This is where things get a little technical. Don't worry, we'll attempt to take you through the process painlessly! Most of our pictures and videos come from Instagram. It's naturally set up as a visual platform so it's always our first port of call to find material to re-post. The social media team search Instagram for the hashtag #anglianpotters. Hashtags are words or phrases you include in a post's text and always start with the hash symbol (#). Once you put a hash before a word or phrase, it is converted to a hashtag and this allows anyone to search for it. Hashtags can be short, such as #pottery, or longer like #wheelthrownstonewarepottery. You can use upper- or lower-case letters, hashtags don't really care, so #rakufiring and #RakuFiring are regarded as the same thing.

When we find a good image, we re-post it – this means we create a new post on the Anglian Potters' Instagram and Facebook social media pages by copying your original post's text and images. We also add the original poster's name and account handle at the start of the post's text and embed the account name as a watermark on the images (we use phone apps to help with this process). Note that sometimes it's a little difficult to find someone's real name if it's not in their account bio, but we always try to credit the work correctly.

If we're not able to find anything recent on Instagram, we may start looking on the Anglian Potter's Facebook account instead. We follow a similar process, as hashtags also work on Facebook too. Twitter is not really a photo-based platform so we don't tend to look there for content (though we may post to it if there's something coming up, such as an exhibition or event). One thing

we attempt to do is give everyone fair exposure. We try not to post from the same group of people all the time – however great their work is. Unfortunately, the number of people posting to Facebook and Instagram with the #anglianpotters hashtag has reduced considerably since we did the last publicising of the social media team a few years ago – hence this article being written.

### Okay, explain EXACTLY what I should do?

Here's an action plan to ensure the social media team see your work:

1. Get an Instagram account – it's free and can provide a useful portfolio of your work.
2. Ensure the bio of your Instagram account gives your full name or company name so we can credit your work correctly (if you don't like the idea of your real name being used in this way, feel free not to follow this step – it's not compulsory, just nicer to refer to you by name instead of your account name).
3. Create posts with photos or videos of your work alongside some explanatory text – such as materials used, firing method, your inspiration, etc.
4. Below the main text add descriptive hashtags. Apart from the important one of #anglianpotters these can be anything, there are no rules as to what your hashtags say (so #stoneware, #gasfired, #blueglaze and #horsehairraku are all valid) but you're limited to a maximum of 30 – which is ample for most people! Each hashtag will be a searchable phrase so try to keep them descriptive and people can use them to find your work. Creating relevant hashtags is a great way to attract new followers to your account.
5. Sit back and wait for the AP social media team to find your work and re-post it!

Bear in mind the following as well:

- When creating images for Instagram in particular, try not to crop them too close to the object of interest. We watermark images with the original poster's account name along one edge of the photo. A bit of space at either the top or bottom of the image allows us to do this without covering up the photo's subject.
- Square images work better than landscape or portrait images – particularly if you're including multiple images in a post. If you don't use square images, the photos may have to be cropped or show a black border to square them off.
- You can include videos in your posts as these can be shared by us too. Sometimes a short video can convey more than several photos from different angles – get creative!

### What are the Anglian Potters social media accounts?

If you're not following our social media accounts, find



them by going to the following websites:

- Facebook: [www.facebook.com/anglianpotters](http://www.facebook.com/anglianpotters)
- Instagram: [www.instagram.com/anglianpotters](http://www.instagram.com/anglianpotters)
- Twitter: [twitter.com/anglianpotters](http://twitter.com/anglianpotters)

or search for @anglianpotters on any of the above social media sites.

We also have an Anglian Potter Facebook chat group:

- [www.facebook.com/groups/anglianpotters](http://www.facebook.com/groups/anglianpotters)

The group is a great way to discuss topics such as glaze recipes, problems with firings or what pottery-related places you should visit next time you're in Cornwall!

We hope this helps you understand how we select items to go on the Anglian Potter social media accounts. If you need further information or questions, send me an email and I'll try to answer them.

~ Jason Root

[jason.john.root@gmail.com](mailto:jason.john.root@gmail.com)

## Buying from Potclays – Information for AP Members

### Anglian Potters and Potclays Ltd: Clay Purchasing Process

As some members are already aware, Anglian Potters has an arrangement to purchase any Potclays clay on similar terms to those under which we purchase Valentine Clays. That is we must place a minimum order of 1 tonne of clay (80 bags – the maximum on one pallet) but that tonne can consist of any mix of clay types that may be wanted. This ensures that members get an excellent discount on the normal retail prices and also benefit from much reduced transport costs. The downside of this arrangement is that we are not able to stock Potclays clay at any of the four AP Clay Stores.

Therefore the **PROCESS** to purchase Potclays clay is as follows...

- One or more members wanting Potclays clay should make contact, agree to buy as a small group, and decide on the clay types and quantities they want.
- The group should decide on the location they want Potclays to deliver to. (See Conditions)
- Place the order through Richard Cranwell via telephone or email and advise him of the delivery location and name and contact details of the member who will receive the whole order.
- Richard will place the order with Potclays and provide updates as they come in.
- This process is subject to the following conditions:

#### CONDITIONS: (PLEASE READ)

- Only paid-up Anglian Potters members may purchase clay in this way.
- Each person ordering is committed to the order and **MUST** pay for and take the clay they order. Once we are advised by Potclays that the order has been dispatched no changes or cancellations are possible.
- The minimum total order is 1 tonne (80 bags). If more than that amount is required then remember that transport costs for each pallet, irrespective of the number of bags on it, is currently around £71.00 (including VAT) therefore it is best to order in multiples of 1 tonne, full pallets.
- The delivery location must have a hard surface and be able to receive a lorry with a tail lift. It will be what is known as a 'Kerbside Delivery'.
- When delivery is completed each member involved must pay, as detailed next, and remove the clay they have ordered straight away.

- Anglian Potters treasurer, Celia Greenaway, will settle the invoice in full inclusive of VAT and transport.
- From the invoice Richard Cranwell will determine the cost of each member's part of the order including the appropriate shared portion of the transport cost.
- Richard will advise each individual of their total cost.

Each person must pay straight away by BACS to:

Name: Anglian Potters Ltd      Account No. 17650070

Sort Code: 60-18-17      Add Payment Reference:

"SURNAME | Membership Number | Potclays"

**Contact details for Richard Cranwell are:**

**Landline: 01480 404785      Mobile: 07572 545690**

**Email: [richard@cancroft.net](mailto:richard@cancroft.net)**

The above process has been used successfully twice for small groups so we know it works well and all involved have been extremely satisfied with the savings made.

~ Richard Cranwell

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## 'Colour' – Selected Members at the Babylon Gallery

**Colour**, an Anglian Potters Selected Members exhibition at the Babylon Gallery, Ely. 6-23 April 2023

### A Curator's View

Fourteen selected members returned to the Babylon Gallery for a group show, after an absence of three years. A lot has changed in that time – not least the actual layout and configuration of the gallery, which gave the curating team some new challenges to work with!

Another aspect we had to take into account is that the Babylon Gallery is not your average 'white cube' commercial gallery, in that it is run by an arts charity and has a strong community ethos. This means that, wherever possible, each exhibition has to have a visitor-friendly and inclusive element of engagement. Especially for children – which therefore requires health and safety considerations, particularly with respect to unsupervised tinies.

Letting kids loose with actual clay and glazes was obviously going to be a no-no, so we opted for air-drying clay and a range of simple vessel outlines on paper for people to decorate. Thanks to the new layout we were able to create a small 'public gallery' area for visitors to display their efforts and it proved popular with public and staff alike. Perhaps we will have inspired one or two sculptors and designers of the next generation!

The Babylon Gallery is used to showing mainly 2-D work, so there is a lot of wall space – but not so many plinths. We had to get a bit creative, even partially dismantling their shop to borrow a few more. And Stephen Murfitt, who helped curate the show, arrived with some of his own, which certainly made life easier.

If you came to see the show you will have noted that not all of every potter's work was grouped together as in a standard Anglian Potters exhibition. We made the decision to let the work find its own space within the gallery. I have always worked this way as a curator and find that surprising and harmonious relationships are formed between different artists' work that are not necessarily apparent when all the work is first unpacked.

First and foremost, a gallery exhibition needs to provide a welcoming and inviting atmosphere to visitors – especially if the intention is to sell the work! Having given this show the broad theme of 'Colour' - and mindful that Babylon Gallery visitors are not necessarily *au fait* with potters' techniques and terminology – we asked each potter to contribute a short statement explaining how and why they work with particular glazes and surface decoration. These were placed, as far as possible, next to each person's work. It is another way of informing and engaging the audience, and I hope this added element helped contribute to sales.

At time of writing I don't have a final tally of how much work was sold, and inevitably, some people will have



sold more than others. However, when I visited part way through the exhibition there was a healthy scattering of red dots, indicating that sales were being made across all forms and styles of work. The private view was busy, with more than forty people attending.

A special thank you must be made to Rosemarie Cooke, who kindly volunteered to take part in the 'Slow Art Day' event at the gallery to talk about her work. And, of course, my grateful thanks go to Stephen Murfitt and Sheila Maddar, my co-curators, and to Stuart Green at the gallery, who all worked extremely hard to make this show a success.

~ Christine Pike



Jo Arnold





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## Winter 2023

**1 OCTOBER**

FOR PUBLICATION BY

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