

ANGLIAN POTTERS NEWSLETTER



WINTER 2023

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Editor's Notes



Once again I am stepping in to act as Editor. I hope that 2024 will see the start of a new Editorship with Julia Bruce and I know that she will receive as much support from members as I have.

Thank you so much to everyone who has sent in material for inclusion in this issue. I have been very fortunate to have so many interesting articles and lovely photographs to create yet another bumper 44 page Newsletter!

In this issue we say goodbye to two stalwart members of the Society, Joyce Davison and Colin Saunders; both joined in the early days of the Society, and their work is represented in the 40th Anniversary show which will be part of the Christmas Exhibition at All Saints' Church, Cambridge in November/December.

I very much enjoyed travelling around our region visiting old friends to collect the 40 pots that form the exhibition, and I hope that many of you will get the chance to visit All Saints' to admire their work.

~ Carolyn Postgate

Cover Photograph

Orange lustre tea service by Colin Saunders
photographed by Carolyn Postgate.

This teapot, milk jug, sugar bowl with spoon, teacup and saucer are slip cast from Colin's trademark, ahead-of-their-time moulds, hand-painted and glazed. The favourite pieces of his two daughters, Kathryn and Anna, they were made in the early 1970s.

Chairman's Letter



Summer is over, and it's time to start our autumn/winter demonstration days at Mundford. The October date will have passed by the time this reaches you, but there is more to come in November, January and March next year. Our AGM will be held in May, as usual,

and the demo then will be by Viv Burns, our membership secretary, and a consummate hand-builder. Some of you will have seen her demonstrating at Potters Camp in 2022. Thanks again to Trudy for finding us such a varied and fascinating range of guests. It's a good excuse for her to go to ceramics shows during the year!

The main season of shows is over now, and it was fantastic to be at the first Potfest Suffolk at Haughley Park in August. It was really successful – a lovely venue and well organised, as are all the Potfest events. Back next year! There were 16 participants from Anglian Potters, and a great crew of volunteers who ran the demonstration area for Matt, and looked after an exhibition of 40 pieces of work by 40 of our early members. A suitable celebration of our 40th anniversary. Carolyn Postgate collected the pots, and put together a catalogue. She travelled a long way round the region (800 miles!), and reconnected with some of our older members. It looked really good. The work will be on show again during our usual Christmas exhibition at All Saints' Church in Cambridge: an added attraction. Thanks to everyone involved – yet another professional statement by AP.

Potters camp was the week before the Potfest show, so some of us were very tired by mid-August. It was fun – despite the very wet weather on the Saturday, and there were lots of new things to do this year. It's time to start thinking about the future. We'd like to get more people involved in organising events at our site, and getting ready for next year's camp. Paul did a great job this year, organising us all, and making sure everything was covered. But, alas, he is moving house, and won't be able to do the same for us next year. So if anyone feels up to the job of keeping us organised for next year, please do get in touch! There is a strong group of helpers and people who look after individual areas, but it does need someone to keep us on track.

The new website went live in June, and as with any complex IT change, had a number of problems! Apologies to those who had paid their membership fees, only to be told (repeatedly) that their membership had expired. There was a bug in the system that manages payments but only for those we had to enter manually, i.e. BACS or cheque payments. It has now been fixed, so

hopefully this won't happen again. BACS payments are a bit of a problem for us, as there is no way to automate the processing in our accounts, so it gives Celia a lot of work to do, working out who has paid for what. If you can use the online payment system, please do, as it does reduce the amount of time (all voluntary) she has to spend poring over figures. If your information is incorrect, please do let us know via the message form on the website. You should now be able to access all of your membership data and public profile, adding or replacing images and text. It's much easier to use, as images can now just be dragged or uploaded without the complexity of the old site. Please do use it!

~ John Masterton

Potters camp



Photos: Andy Wright

The Making of a Woman Vessel: A Demonstration by Helen Martino

This summer I was invited to show my new collection of women vessels in the window of Cambridge Contemporary Art as a featured artist. I have always drawn and gone to life drawing groups and classes and I had wanted to combine the two aspects of my practice for some time. Vessels in pottery circles are often described in human terms. For example, neck, shoulder waist, belly and foot.



in conversation



watching

I was really delighted and offered to do a demonstration in the gallery. This is a bit out of my comfort zone as I normally work alone and peacefully in my studio and it would take me back to my days of teaching ceramics.

Something that I realised I needed to keep in mind was the audience, very different from Foundation Students. They would possibly be a mix of buyers, collectors, potters, both professional and part time and people interested in clay or the arts in general.

I felt that the idea of process would underpin the demonstration. So about three weeks before the day, I started making the first of the women-based bottle forms so I could show what the pot looks and feels like after the biscuit stage. Of course, once I started making, the ideas of how the hour of the demonstration would shape up started making sense. This was a relief. I would have a single basic bottle stencil to cut around, then alter it with different handles placed in different places, then decorate them using different brushes and media. I realised that doing a drawing on the surface in public was going to be very tricky as I didn't want to use a stencil or pre-draw in advance. So I decided that movement, character and quotations would be a better and easier starting point.

Then it was a matter of gathering together the tools and brushes and everything I would need to take down to the gallery. Of course, several things were forgotten but improvisation luckily stepped in.

Doing this demonstration brought unexpected rewards for me in that it made me consciously think about decision-making over the weeks of the process of making rather than it just happening subconsciously. Also there was the enjoyment of sharing my love of making in clay with other people.



1) Doing the demo, explaining that by applying different handle shapes in different places to the same basic form you can alter the character of the bottle.



2) Still unfired but painted with underglazes, slips or oxides using different-shaped brushes to give different qualities to the surface decoration.



3) After the biscuit firing but before glazing. The fine lines are lettering. From left to right the writing on the bottles is:

◇ **“Phenomenal Woman that’s me.”** A quote from a Maya Angelou poem. In this case I’ve used a straight-line font to express strength and confidence.

◇ **“Stand tall and strong.”** Fine lines but straight and big lettering with a needle through the oxides.

◇ **“Dance me to the end of love.”** A Leonard Cohen song. Here I used sinuous letters done with a fine brush to exaggerate a gentle dancing movement.

◇ This bottle has no words, just layered texture and brush strokes. I have called it, **“In the moment”** which I think highlights the layering-up decision making.



4) Then the bottles are dipped in glaze, two bottles in a matt glaze and two in a shiny clear one. Apparently all the surface decoration disappears.



5) After the glaze firing, which goes to 1260°C-1280°C, cone 9/10 in reduction in my Rohde gas kiln, the glaze powder melts and the decoration shows through again.

The final stage is then to decide whether to add lustre or not, where to, and which lustre.



I applied gold lustre to the **“Phenomenal Woman that’s me”** bottle between and around the lettering.



Platinum lustre around some of the lettering leaving open spaces around some and small touches of gold to exaggerate movement on the **“Dance me to the end of love”** bottle. These two bottles both have a matt glaze which softens the colour beneath and the lustres on top.



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“Stand tall and strong”
has a clear glaze and a
pink lustre. Bold.



“In the moment” is
a clear glaze too and I
have only added gold
lustre to where the
small blob is attached to
the bottle so as not to
distract from the layering
up of the surface
decoration.



Photos: Helen Martino

The finished group

Of course the demonstration audience didn't see all the stages of the women bottles, but by looking at the women vessels in the gallery window they could get an idea of how they might look when fired.

~ Helen Martino

Joyce Davison (1930–2023)

Joyce will be well known to many readers of the Anglian Potters Newsletter. She was a selected member of AP and attended meetings very regularly – right up to her late eighties. She was sociable and always very interested in other people's work. Various members can remember her coming to meetings with her husband Syd, who was an artist, and their dog, Kate. Kate was an efficient Hoover, clearing up all the crumbs from the floor at the end of meetings!

Joyce, like Syd, was born and grew up in Hartlepool. They met and married in 1953. Joyce worked initially as a secretary in Stockton-on-Tees in the steel works. Later she and Syd moved to London where he had a new job in pharmacy and Joyce became a legal secretary. They later moved to Wisbech where Joyce taught shorthand and typing and passed on her secretarial skills to the students at Lynn College. In 1985 they moved to Castle Acre where she set up her pottery. She and Syd had both developed their respective interests in ceramics and painting in evening classes (from 1955). Their move to Castle Acre was the start of their second careers.

Joyce worked in stoneware and porcelain. Mostly she made one-off pieces and did not specialise in any one kind of work as she liked to, "Develop a theme in all its aspects to a point at which the next avenue opens up". This left her free to experiment with new ideas.

When her son and daughter, Nick and Jain, gave an Open Studio weekend to sell the pots which were left, the whole



Photo: Carolyn Postgate

Syd's sketch of Joyce at her wheel

range of her work was on display and it was interesting to see how she had indeed followed one idea and moved on to something else. I went one year to Aberystwyth with her to a week's workshop led by David Leach. This was an incredible week and I remember Joyce and I watching David as he sat on the steps outside the pottery, in the sunshine, fluting a bowl with relaxed easy strokes. On her return I noticed that Joyce made more fluted bowls with confidence. She was a potter who was precise in her work (as she had to be as a secretary) and all her pots showed her keen attention to detail.

Joyce took part in Open Studios each year and was part of the Castle Acre Trail. She exhibited in Cambridge and East Anglia and she was also known outside the area. Nick found out that a woman in Huddersfield had studied her as part of her degree course!

However, as Nick said in his eulogy at her funeral, she never bragged about her success. Joyce was also keen to give advice and to support those starting out in their potting careers.

Joyce usually left an impression on those who met her and has been described as, "A force to be reckoned with!" She was fiercely independent and getting older and more dependent was hard for her. She hated it when she could not garden for long without a break or throw pots as she used to. However, she had a capacity to adapt to situations and so she kept active for as long as possible. During this time she had to learn to ask for help with lifts etc.



Photo: Carolyn Postgate

Joyce's family held a last Open Studio in Joyce's garden studio on 23 July.

I always admired Joyce and her independence: when she was 74 years old she went on her own to New Zealand. She and Syd had planned a trip there. Sadly, Syd died of cancer before they could go together, so after his death she decided to do the trip alone. This was not a package tour, but backpacking!

Many will remember Joyce in her old MG. She and Syd had done the car up and even after his death she regularly drove round the country with the MG Association. There is an amusing story she told of being in the car park in Burnham Market where the open top MG was parked. It was surrounded by a group of older admiring men. She wandered up to the group and listened. She was 82 at the time and she chipped into the conversation, but was not taken seriously until she walked past them and opened the door and got in. They stood there open mouthed! Joyce roared with laughter.

Giving up driving was very hard for her. She had to rely more and more on people to give her lifts. But when Nick and Jain got her a mobility scooter she was off again! She would regularly be seen around the village and on sunny afternoons we would meet her in the centre of the village and talk and slowly walk with her as she built up her strength after being ill.

Joyce is remembered fondly in the village and greatly missed.

~ Wendy J Bratherton in Castle Acre



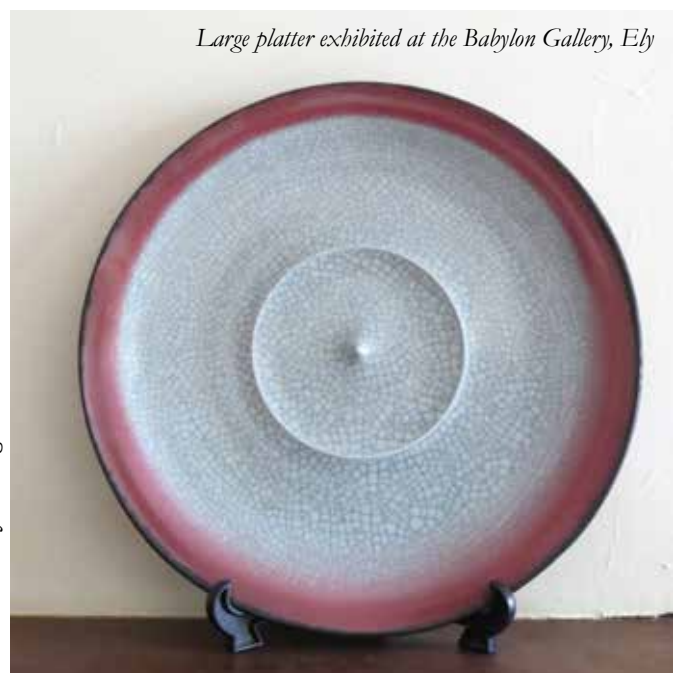
Sketch of Joyce by Brenda Green at an AP demo day

Memories of Joyce Davison

I first met Joyce Davison even before my membership of AP, when some teaching colleagues and I visited her studio in Pales Green, Castle Acre, when on a half term spree to North Norfolk. She gave us a warm welcome and it wasn't long before I confessed to being a potter myself. We immediately started to discuss styles, glazes and our favourite well-known potters! It was Joyce who suggested I became a member of AP where I would meet up with other like-minded people and be able to share ideas.

This I did, I think in 1995, and soon found myself revelling in the ethos of the group, itching to get involved. Even then Event Day lunches were renowned and just at that time Joyce and her lovely husband Syd had taken on that responsibility from Harvey Bradley and his wife. Hence, I offered my services in that department, and loved working with Joyce and Syd who both had a mischievous and delightful sense of humour! A new friendship was born and whenever we met at the AP gatherings it was a joy!

Joyce encouraged me when I felt I was stuck in a rut with my own work and her wise words were, "You must be true to yourself, make what YOU enjoy making!" Joyce confessed that had she not been married to Syd, a former chemist, she would never have got very far, having come to find the call of clay somewhat later in life. Syd taught her the intricacies of firing her gas kiln, keeping copious notes of each firing which she could then refer to in the future and he also helped her understand the earth materials she encountered when making her own glazes.



Large platter exhibited at the Babylon Gallery, Ely

Joyce's friendly disposition meant much to me when I joined Anglian Potters; she was happy to share, with enthusiasm, her pottery skills in a manner that was gentle and warm.

Joyce had a sharp sense of humour and, when we shared a day 'on the desk' at AP exhibitions, made the occasion even more enjoyable.

Thank you, Joyce; I shall miss you.

~ Penny Johnson

They worked together so well and Joyce certainly developed her own unique style of beautiful pots.

Joyce was, of course, devastated, when Syd was diagnosed with pancreatic cancer and within a relatively short space of time lost her soul-mate. However, she bravely continued to produce her wares, firing her kiln with Syd's copious notes at hand and came to many AP events on her own as she said it brought back happy memories. Then Joyce's own health deteriorated and her visits became less frequent. We still communicated, but now Joyce too has gone and I shall sadly miss meeting up with her after our long-term, happy friendship.

~ Brenda Green



Helen Humphreys sent this photo of a little teapot she bought from Joyce years ago at one of her Open Studios. She sold it as a second because the spout had a bit too much spin. It's finely thrown, well balanced and the tenmoku glaze and restrained iron oxide decoration make it perfect.

I've been an AP member since the 1980s, but didn't join the committee until the 1990s, when the super-long committee meetings were all expertly minuted by Joyce: her secretarial training stood her in good stead! She managed to tease facts and decisions out of the long discussions we used to have.

She was a frequent exhibitor at the AP open shows as well as selected members' exhibitions, and I got to know her well during the years I was AP exhibitions organiser. Her work was always very popular and sold well. When I retired from that job the committee kindly said that I could choose a retirement gift from the AP exhibition at All Saints' Church in Cambridge – my choice was Joyce's porcelain tea set, which I use every day, in the photograph below.

~ Carolyn Postgate



Examples of Joyce's fluted porcelain



Photos: Carolyn Postgate

Celebrating 40 Years of Anglian Potters

Photos: Viv Burns



Potfest Suffolk at Haughley Park, near Stowmarket, Suffolk, in August, was the venue for our first exhibition celebrating 40 years of Anglian Potters. I had travelled all around our region collecting pots from many of the potters who were members at or near the beginning of the Society, in the 1980s. I collected 40 pots from 40 early members, and they were all displayed at Potfest Suffolk together with a catalogue with photographs of each piece, and a paragraph about each of the potters exhibiting. I enjoyed very much reconnecting with many friends I had not seen for some years.

All the pots will be shown again at the AP Christmas show at All Saints' Church, Jesus Lane, Cambridge, 18 November-10 December, so if you didn't get the chance to see them at Potfest, don't miss this second opportunity. Many thanks go to Viv Burns for setting up at Potfest, everyone who helped with the show, and the organisers for letting us put on this display in the demo tent. Below is a selection of Newsletters from 1990 to 2023, which gives you an idea of how much it has changed over the years!

~ Carolyn Postgate



A Day of Copper Fuming with Frank Logan

On a beautiful sunny morning, Jeremy and I returned to Potters Camp to claim our prize from the raffle – a day of copper fuming with the wonderful Frank Logan. The site seemed very quiet after the bustle of camp, but Nicki had very kindly opened up the caravan (and loos!), so we were well supplied with coffee and cake throughout the day.

Frank had brought a selection of beautiful bisque-fired pots for each of us to choose from. Then it was off to start the magic. Frank ensured that there were pans big enough and ready to cover the pots once they were fired, with a bed of sand and sawdust for them to sit on. We tore strips of newspaper ready for using after the firing, discussing the relative virtues of *The Sun* and *The Guardian*, and speculating whether the effects would be the same with both newspapers!

Then off to spray the copper oxide glaze over our pots. I was a little tentative, never having sprayed before, and it was difficult judging how much was needed, how many coats etc. Jeremy was much more gung-ho, of course. At all stages Frank talked us through what we were doing, and encouraged us to be brave!

Then off to the oil drum kiln. The pots were gently put in, and the gas turned on. It took about an hour to reach the required temperature (1020°C), so more coffee and cake whilst we waited in the sunshine.

Once the temperature had dropped to 760°C, the time arrived to lift the pots out very carefully (and nervously on my part) with the long tongs, and place them in a nest of wood shavings on a bed of sand. We then quickly covered the pots with handfuls of paper strips, which instantly ignited. Thirty seconds later we covered each pot with their requisite metal lid, heaping up the sand around the lid to form a seal. The timer was set for two minutes, then a quick lift (burp) of the pan and a glimpse of the colours developing. Nicki, ever mindful of Health & Safety, had brought a bucket of water and a fire blanket, which proved useful, as, in our enthusiasm, we managed to set fire to the grass and the box of paper! More coffee and cake as the covered pots continued to cool for one hour to fix the colours.

Lifting the pans off revealed the finished pots: absolutely beautiful and so different, despite in theory going through exactly the same process. There are so many variables which affect the finished colour, that each pot is unique. The colours continued to change as the pots cooled.

It was a really wonderful day. Frank was patient and supportive throughout, and we were so lucky to be able to work alongside him.

~ Judie Harrison



The raffle at Camp raised over £500 for Cancer Research UK



Photos: Roger Hewins and Andrea Young

Copper Fuming: the Colour of Magic?



I have a laboratory background and I see good techniques as the basis for everything. Ceramics is a mixture of art and methodology; you need both to create a successful object. I was therefore keen to pick up some of Frank's extensive knowledge of copper fuming and any other top tips I could get on the way.

Frank had pretty much perfected the copper fuming method, and had fairly specific rules on temperatures, timings, ratio of pot to bucket sizes (tight fitting for optimal reduction), clay body (Ashraf Hanna) and even the shape of the newspaper strips required for reduction. On top of this the bisque ceramic forms for fuming worked best when they were globular forms – sharp angles tended to crack in the heat shocks of the fuming process. For all these reasons we didn't bring our own pieces and instead Frank rather generously provided some wonderful bottle and globe forms for us.

We started off by spraying the glaze mix onto the pots. I sprayed around the pot twice, and Frank said to repeat this twice more, allowing to dry sufficiently to lose the surface glisten between coats.

Next the firing! See Judie's great description for this. We each did the process twice. When I lifted the metal bucket exposing my pot to air the glaze reacted with flashes of moving colour that spread over the form, like a touch from an invisible magic wand, creating Jupiter in miniature.

There is very little smoke with this method, and Frank said it could also be used for raku glazing – a good tip to make raku easier to perform in a back garden without annoying the neighbours.

Judie and I both had a marvellous day; Frank is very engaging and thoughtful. His top tip for success: keep making something different and then people will buy that too. I see his point. Of course, the trick is to create new things of a

Photo: Nicki Darrell



high enough quality and beauty to make people want them – he left that bit out, but it shows how talented Frank is that he can completely change his wares and get to that level quickly making desirable pieces. Today we had a chance to try Frank's copper fuming, next year from what he is saying it'll be pots altered by stockings and tights. I can't wait. Frank is the supreme inventor, we are the sorcerer's apprentices.

A big thank you to Nicki Darrell for arranging everything and also to Roger Hewins and Andrea Young for photographing our big day out.

~ Jeremy Clark



Colin Saunders (1938-2023)

Capacity: On reflection, I think that I learned more from camp evenings with Colin and a bottle of Merlot than I did from most university lectures and seminars. We might begin with a pot but the talk would then shoot off in all directions and points of the compass. The thing was, though, when you joined those points together it was like a dot-to-dot process and a picture emerged. Remarkable.

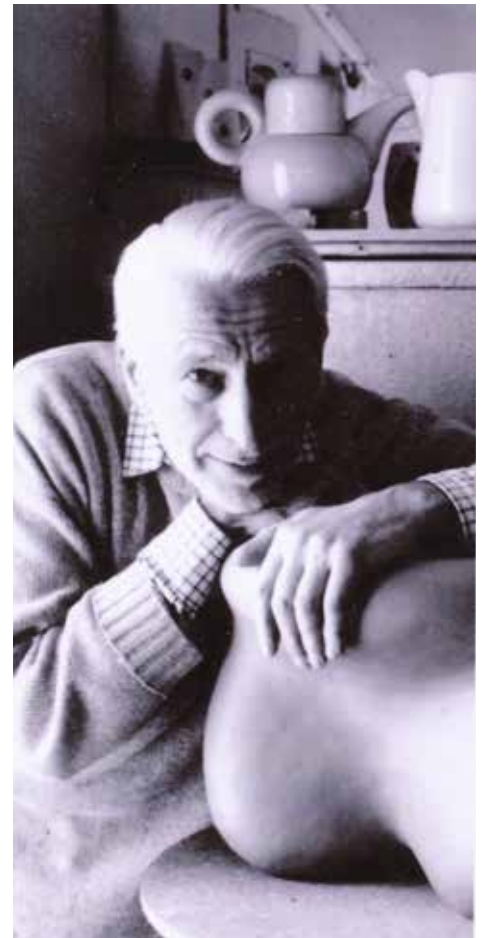
Skill: Skill is a good word to start an argument, but Colin's skill set wasn't just a bundle of techniques, it contained design processes, history and culture. Like David Leach before him, Colin didn't simply accept an ideology or tradition. He took himself to Stoke-on-Trent and absorbed industrial techniques, notably his casting dexterity. And he was ahead of the game. He was incorporating transfers (decals if you're American) into his work three decades before Grayson Perry.

Status: Colin's modesty tended to hide both his status and achievement. If you can find it, there is a full appraisal of Colin's work in the short-lived journal *Ceramics in Society* Spring 2000. Any maker would be proud of the acclaim – and it was wholly justified.

Charm: Colin attracted the ladies. I told him that if he could bottle and sell it, he would make a fortune. He gave me an odd look and just smiled. I was once on the up escalator in Jarrold's store in Norwich when Colin passed on the down escalator in the company of a very glamorous blonde lady. I went unnoticed, they were too intent upon each other. How splendid.

Blessings: Colin was blessed with all of these characteristics and we are also blessed by having known him. Thank you, colleague and friend.

~ Geoff Lee



Photos: Nicki Darrell

Colin was a very dear friend and a great help to me in setting up my studio when I came back from Australia. He was also a master mould-maker and made some large plaster moulds for me to my design, the products of which gained me International Awards. He was a kind and caring man and will be greatly missed.

Angela Mellor



I cannot recall exactly when I first met Colin, but it must have been at Jerry's, when we worked together on some of the annual pre-camp preparations, prior to the arrival of 70 eager potters. Colin was often first on site, taking on the most arduous of jobs. I particularly remember his skill in wielding a scythe to clear overgrown grass and hedgerows.

During camp, (after his morning dip in the estuary), Colin was always on hand to offer help, patiently sharing his knowledge and considerable skills, both in the processes of mould-making and slip casting, as well as on the wheel. His ability to tap a pot onto centre with such ease when turning was mesmerising, and something I never managed.

However Colin was very modest about his achievements as a potter, and although I got to know him quite well when we travelled together to demo days or exhibitions, it was ages before he revealed that he was a selected member of the Craftsman Potters Association, and part of Craft Co in Southwold.

Colin was unique in being able to employ with accuracy



the qualities of decorated creamware made in Stoke-on-Trent, whilst creating original sculptural and functional forms, such as teapots and jugs. He was a talented craftsman and an original designer/maker of fine pots.

I feel privileged to have known Colin as a fellow potter, teacher and friend.

~ Ray Auker



Photo: Ray Auker

Take Five Potters

I met Colin at Lady Lodge Arts Centre near Peterborough over 40 years ago. We met up again at the beginning of East Anglian Potters Association. I also met Carolyn Postgate, Jackie Plaister and Sonia Lewis. We decided to form a small group called *Take Five Potters* to put on small exhibitions in addition to our work with the EAPA.

We decided to make some special flexible stands for our work which would fit into any available areas in galleries, and art spaces. We used them for many shows all over Norfolk, Suffolk and Cambridgeshire.

Colin was a great potter with an amazing technical skill and artistry. He inspired everyone with his beautiful work and charming smile. The last time we got together was in Southwold at one of his solo shows and I bought a tremendous teapot.

Kathryn, his daughter, tells me that Colin used one of my bowls for his breakfast every morning. I was very pleased to hear this; we have quite a few of his pots, see them every day and I shall always miss him.

~ *Desmond Clover*

Former Chairman, East Anglian Potters Association



I met Colin in the early days of the then East Anglian Potters Association (EAPA).

As I got to know him I found a kind, intelligent man who was very knowledgeable on the arts and not just pottery. When I asked him for a critique of my work he would reply, "Well I don't know, really". Gradually I discovered I just had to wait. After a few days a long letter would arrive in his distinctive writing, full of details. It showed that he had looked and considered his judgement with care. He was never hasty over decisions of artistic merit – he was wise!

Later a group of five of us got together to exhibit regularly in Cambridge, Essex, Suffolk and London (Des Clover, Jackie Plaister, Carolyn Postgate, myself and Colin – *Take Five Potters*). At the Saffron Walden Museum Colin and I ran a day course together for some blind people. Again Colin's kindness and ability to empathise with others shone through. He could also be very merry, particularly when laughing at himself – he had an innocence!

Colin's work always stood out from the crowd – mould made. Joanna Constandis said his work was both bold and daring.

I will miss him.

~ *Sonia Lewis*



With the prototype Take Five Potters stand: Sonia, Jackie, Des, Carolyn and Colin

Photo: Des Clover

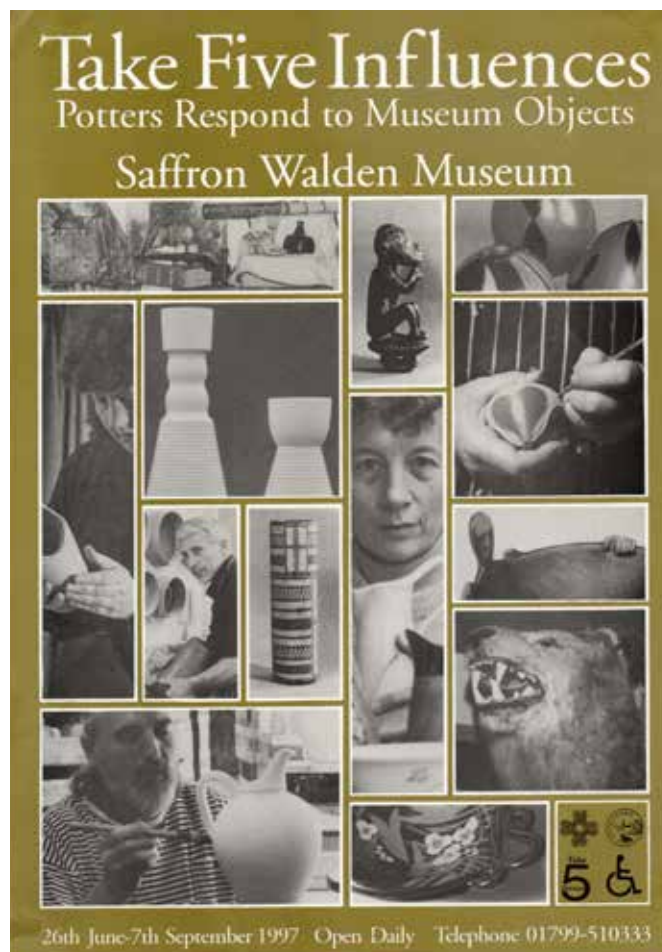


Photo: Carolyn Postgate

Two bowls inspired by objects in Saffron Walden Museum



Photo: Carolyn Postgate



Take Five Potters stands in action at Moyse's Hall Museum, Bury St Edmunds, and a poster for the show in Saffron Walden Museum

One of our *Take Five Potters* postcards (Colin's large double-walled platter stands behind pots – left to right – by Jackie Plaister, myself, Sonia Lewis, and Des Clover) reminds me of the fun we all had putting together the *Take Five* shows in Long Melford, Saffron Walden Museum, The Moyse's Hall Museum in Bury St Edmunds, and elsewhere.

Designing the stands (see photo on the opposite page) was a eureka moment – they were so adaptable to the different spaces in each venue, were very light to carry and so versatile: they suited our different ceramic styles very well. Colin and Des used their carpentry skills to put them together. Painted a pale green, they were backed with cloth which allowed light through while creating screened alcoves for the displays.



As a group we used to visit Joanna Constantinidis regularly for critique sessions – Colin usually bringing examples of his more outlandish designs for her approval, which she invariably gave.

Although I hadn't seen Colin for some years, we always kept in touch, and I will miss his long, interesting letters.

~ Carolyn Postgate



One afternoon at the end of August, a few of us had an informal gathering underneath the walnut tree at Jerry's in Shotley, where Potters Camp began, to remember an old friend and early member of Anglian Potters, Colin Saunders. People brought favourite pieces of Colin's for us all to look at, we glazed a few pots, drank tea, ate cake and shared stories and reminiscences that gave us all a new collective memory of Colin and his work.

Colin was a stalwart at Potters Camp. Each year he put in a huge amount of effort scything through nettles to clear space for tents and access to caravans. His mould-making sessions helped many potters find new directions in their work and he would lead popular river-swimming and samphire-gathering expeditions.

A modest and deeply courteous person with impeccable manners, he did tea properly with china cups and saucers and napkins and wrote beautiful longhand letters to his friends in his distinctive handwriting. But underneath was a rebel with a twinkle in his eye and a zest for life.

His work was amazing: he took industrial mould-making and slip-casting processes to a new level to produce work that was exquisitely made, highly original and way ahead of his time. I particularly loved his 'puffy' slip cast pieces – teapots and jugs that looked like they'd been inflated and reminded me of the work of Claes Oldenburg (see the front cover, pages 14 and 15).

Other work, such as his finely-incised terracotta cups seemed to reference Bronze Age fragments of cups and cooking pots. And everyone had a favourite mug of his when making tea at Jerry's.

We will all miss him.

~ Nicki Darrell

See more of Colin's work here: colinsaundersceramics.com



All Aboard!

I started playing with clay over 20 years ago and as time went by I was given advice to, 'Stay on the bus'. It's an analogy for sticking with it until you reach your destination. Let's say we all get on the bus together at the bus station. The start of the journey is usually the same old route out of town; we've all been there, the heavy and ugly coiled pots or off-centred wobbly thrown bowls but there is excitement in knowing that you're on a journey. As you go further on the scenery changes and you start to see interesting and different sights and begin to have a better understanding of your destination – where it is you want to go. Some passengers may get off at an earlier stop, happy with where they have got to, others may get on another bus in a different direction. However, many, like myself, find that the bus comes to a slow crawl and even a grinding halt!

There's one thing I've learned over the years and that is, if clay gets in your blood (or should I say under your nails?) it's there for good. But often life gets in the way and the journey gets delayed.

I doubt I am the only potter who has put their potting on hold while having children, caring for elderly parents, etc., let alone having a job. In fact I know I'm not the only one as I've had many conversations with other (mostly women) potters on Instagram about the same subject.

I understand the frustrations of it all; starting new work only to bin it as it's been left to dry too long, or never really getting the throwing practice you need to get past making small bowls and mugs. Or working off the kitchen table between meals and no time or money to develop glazes. The frustration is not just about not making real technical progress but also about not having the time to find your own voice.



But this article is not a moan about life, it's about perseverance. I'm a hand-builder and smoke-firer through necessity. Simple low cost, low tech options. But I knew where I wanted to go and I stayed on the bus, producing just a few pieces each year for local galleries, pursuing quality rather than quantity. I slowly developed my own style and technique until the children were grown up, my parents passed and I was able to retire from the day job. Within two years I was lucky to have a one man show in a quality gallery, became a selected member of the Suffolk Craft Society and three years on I'm very proud to announce that I've just been made a Selected Member of the Ceramic Potters Association. I'm excited to be delivering my first consignment to the Ceramic Centre in Great Russell Street, London, as I write.

So there is hope. It may have taken me over twenty years, my hair is now grey but I've pretty much reached my destination so if your journey has been put on hold with jobs and caring duties, stick with it because you never know what you're capable of if you get off the bus too early.

You know I might just stay on the bus a bit longer and see what exciting places it takes me to next.

But a word of warning ... as you get older, grandchildren may be around the corner and are certain to be another distraction!

Feel free to continue the conversation via Instagram

@goodallmoira

~ Moira Goodall

The Wright Way to Make Paper Clay

I have been using paper clay for quite a few years now and I have to say that I love it especially as it suits my style of pottery. It also turns out to be very versatile and has been used to mend several pieces that otherwise would have been condemned to the bucket of doom. I was first introduced to paper clay by Hazel Murray who made up a batch and invited me to try it. She made one small piece and I used all of the rest of that batch. I felt a bit guilty so I made another lot of this lovely stuff but Hazel had moved on to other things. Since then the majority of my work has been with this home-made clay. So for all those who use paper clay, feel free to turn to the next page of this excellent publication and carry on reading. For those who have a modicum of interest, feel free to read on as I divulge my method of making the paper clay that I use. If you don't want the bother of making it yourself, then commercial paper clays are available but this is a darn good way of using up all those scraps of clay that you've accumulated and that will probably get slaked down anyway for re-use.

I am lucky that I do my pottery at the Woodbridge Art Club and so I start my manufacturing process with the leftover scraps of clay that are conveniently put into a dedicated bucket. The clay we use is ordinary buff clay from Commercial Clays. As the clay is dry, I weigh out 24 lb of dry clay, put it into a large bucket and slake it down with plenty of water.



A bucket of clay scraps



Slaking the buff clay

Having dry clay means that the weight of clay is constant: wet clay weighs more, therefore you wouldn't have so much clay in the mix. However, as long as I get about 24 lb of clay I'm not too fussed about the odd ounce or two or three.

The next step is to take four or five rolls of toilet paper, tear off each sheet and put them in a bucket of really hot water and stir regularly. This helps to break them down quickly. I use toilet paper but other papers and materials are available



Each sheet carefully torn off!

including flax – that's up to you to try out. I also prefer the quilted stuff as it seems to break down nicely. For the older generation, please don't use Izal! A word of warning however: manufacturers are not putting so many sheets in a roll of toilet paper these days and are reducing the width of the sheets to make it look as though their prices are competitive! Perhaps we'll have to use five or six rolls now.



Ready to mix

At this stage it's simply a matter of adding a bit of Dettol to each bucket and giving both a good old stir with a paint stirrer (preferably the ones with two serrated discs) on an electric drill. Put the lids on the buckets and leave them for one or two weeks. That's not too bad is it?



Taking off the excess water

After the one or two weeks, take off the excess water from both buckets and put a couple of pints of the paper slops into the slaked clay and mix it in using the paint stirrer. Continue until all the paper is mixed into the clay. A little bit more of the Dettol won't hurt at this stage. Some people use Milton fluid instead of Dettol

but they both help to keep the mixture sweet as it sits and festers for another week or two.



A bucket of paper clay slip

Once again, remove the excess water from the buckets (there's quite often a fair amount to remove), and after an optional stir with the paint mixer, scoop up the gooey slip and spread it evenly on a plaster batt. Once it's getting on towards leather hard i.e. you can pick the sheet of clay up without it splitting or falling through your fingers, it can then be used straight away or stored in a poly bag for later. I keep a large jar of the mix specifically to use as a slip when hand-building as it makes an excellent 'glue.'

So my recipe is 24 lb of dry clay mixed with four or five rolls of quilted toilet paper. But please don't be put off by these amounts. If you want to repair a piece of work that has succumbed to harm then it is easy to mix a small amount of slip and add a small amount of paper to it and 'glue' it up before firing it. There have been many occasions when I have had to 'repair' other people's pots when bits have come adrift when loading the kiln. The good bit is that they don't even realise that their precious piece has been repaired. It has also been used to join pottery that has been bisque fired. As long as it is treated carefully during glazing, then the chances of survival are high.

Finally, you will note that the quantities that I use are not measured down to the last hundredth of a milligram. Feel free to do so if you are that way inclined but over the years this system has worked for me and I go on the old premise that, 'If it ain't broke, don't fix it' but that doesn't mean that you can't try different ratios of paper to clay.

Rosette Gault has several publications on paper clay for those who would like some proper information on the subject.

~ *Andy Wright*

See page 23 for some of the finished products ...



Getting the slip on the plaster batt



Paper clay slip on the batt



Getting an even layer



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Understanding Suffolk Clay

For most of us, clay comes in neatly-labelled plastic bags – in different colours and textures and with known firing temperatures. I am fascinated by the stuff beneath my feet and have enjoyed sampling local clays when I could and found that they would all fire reasonably well to terracotta temperatures, but I didn't know in any detail what I was dealing with.

I heard about the Rendlesham Revealed project in Suffolk, which aimed to reproduce Anglo-Saxon pots using local clays, especially London clay which is hugely extensive, running in a thick bed all the way from south London to Suffolk. It is about 45 metres thick under Westminster, and in places it's more than 150 metres thick. They dig tunnels for the Underground through it. The project is led by the Suffolk County Council Archaeology dept and based at Hands on Heritage, a beautiful project in Tunstall woods where they offer ancient history experiences to school children. We started with a ton of London clay from the Tarmac quarry near Colchester, and a ton of brick clay from Bulmer Brick & Tile near Sudbury. You can see reports of this project by searching for *Rendlesham Revealed Being Anglo-Saxon: Loading and firing the replica Ipswich ware kiln*. After initial explorations when we tested the London clay for shrinkage and firing temperature I became curious as to why it performs as it does. I wanted to know:-

Q1 What makes it so sticky, hold water and very slow drying with high shrinkage?

Q2 What contributes a flux which causes the clay to morph at quite low ceramic temperatures (950°C plus) ?

Q3 What causes the dunting – why does it foam up at higher temperatures?

Q4 Why do some local clays have a significant increase in strength from reduction and others do not?

I discovered through internet searches that London clay has been studied in detail and is a complex mix of minerals and chemicals. It's an old sea floor made from sediment washed down rivers from a long way away and so very mixed up. There are four distinct types of clay – Smectite, Illite, Chlorite and Kaolinite. The clay also contains silicon dioxide (SiO_2), aluminium oxide (Al_2O_3), calcium carbonate (CaCO_3), and iron disulphide (FeS_2).

Most of the studies have been done by geologists who have their own mystifying private technical language and jargon – they were interested in huge civil engineering projects being constructed on London clay. Some research was done by Crossrail (now the Queen Elizabeth line) and then by HS2 to explore uses for the huge amount of excavated London clay.

The answer to question 1 is that all four clay minerals are responsible in different ways. We learned to dry the pots very carefully rim down in a draught free place



Raw London clay drying

with no direct sunshine – even then if they didn't crack when drying, they cracked when fired. So my conclusion – pure London clay is unusable, yet it clearly has been used to make bricks and as its qualities vary from place to place it has been used to make pots. A lot of skill must have been developed to know how much grog, temper or sand to add to make it more reliable. Or they knew to mix it with other strata of local clays.

As the geologists are not interested in what happens at temperature, it has been harder to find out what the different melting temperatures are and what may be a flux. So I haven't been able to answer question 2 other than that this clay is so chemically complex and with such a mix of minerals that its uneven response to heat is not surprising.

The answer to question 3 is the FeS_2 , iron disulphide – it breaks down under heat and releases smelly sulphur gas! It's a result of organic material settling at the bottom of the sea during geological time and is present throughout the clay. My Fun Fact of The Week is that this quality is used, when fired to 1200°C, to make expanded pellets as a lightweight concrete aggregate. My other Fun Fact is that it is also used, when calcined to 800°C, as a cement!

Question 4 I heard that black fired cooking pots were preferred over oxidised red terracotta ones – because they were supposed to be stronger. This project inspired me to try some objective measurement of the strength of the clay once it was fired – every time I did a mix I made

Test strips from the Anglo-Saxon kiln



several standard-sized test strips. I used a sagger in my electric kiln to do a reduction firing of some of the test strips, with others in the oxidising atmosphere in the kiln. After they were fired I used a jig to apply force to the middle of the test strip – using a tub of water as the weight, filled until the weight broke the test strip. The tests showed that the commercial terracotta (from our AP clay dump) was the strongest and was significantly affected by reduction, being much stronger, whereas the London Clay was largely unaffected. I don't know how to begin exploring what makes this difference.

The other clay that we had available was the brick clay from Bulmer Brick and Tile. The sedimentation in geological times of brick clay is quite different – and it too is a complex mix. I explored mixing this with the London clay and it made a much more workable clay but my tests showed the brick clay was very weak, being a fraction of the strength of London clay and commercial terracotta – but the pots made with this blend fired nicely with a good ring and didn't crack. I also explored adding sand, 20% sand being the best.

There are other clays in different geological strata but so far I haven't been able to access any. And the qualities vary from place to place – there are pale or white clays here and there – especially around Woolpit. My tests show that a blend of local clays and sands are more workable than pure London clay, but not as strong as pure London clay – but as the pure clay cracks at every opportunity its strength is unhelpful.

Our repro Anglo-Saxon kiln at the second firing achieved 975°C, a considerable achievement, as it's a very primitive kiln (no chimney). We didn't achieve a full reduction firing as it proved too difficult to seal it at the end of the firing. It was built with clay cob blocks, and gaps opened between the blocks during firing which allowed the kiln to draw in air even though the vents and the fire mouth were sealed.

The next exploration is to cook in the pots over wood coals on a hearth. I have made several cooking pots with different clay blends and sand mixes and we'll see which pots last the longest. My guess is that no housewife would waste a meal by breaking a pot during cooking, so we'll see what happens!

~ Jnana Emmett

Results! Cooking on embers was successful, and no pots broke.



Making coils for the dome



Anglo-Saxon kiln ready and loaded



Opening the kiln



Potters Camp 2023: Building the Marquees



Photos: Andy Wright

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How do I sum up my first potters camp?

The words joyous, inspiring and enveloping spring to mind. Thanks to my fab friend Nicki for giving me the confidence to go along with her and years of persuading by my wonderful teacher Margaret I finally went.

Did I get lost on the way there – yes, did I get a little wet in the deluge of rain we had; yes, did I nearly disappear under a mountain of vegetables whilst prepping an evening meal – yes.

But was I made to feel welcome – totally like an old friend? Was there much to get involved in? So much to do, so little time... and did I make friends? Absolutely!

How often can you say that you have sat in a marquee full of people unknown to you apart from one other and you have a feeling of utter peace and harmony? Well, I had that very special moment and many more over the five days of potters camp.

It has a unique empathetic feeling, which is not only down to everyone there but to all of those who spend many hours behind the scenes ensuring we all had a great time. Everyone was so welcoming, kind and gracious with their knowledge and the cornucopia of styles and ideas was truly mind-blowing.

The support for newbies from experienced potters was completely uplifting and it's comforting to know we all have our own personal 'Achilles heel' in our journey with all things clay.

Sitting under the stars by the wood burner with a glass or two, the stories flowed, ideas bubbled and friends were made.

The encouragement to join in, whether it be with a fun challenge, a talk or with making and firing a kiln, to prepping a meal or scrubbing the loos (someone has got to do it) there was always a friendly face making sure you got the most out of the time away from the daily grind. The talks and demonstrations were great, especially being hands on, giving a taster of new things.

Being more of a thrower myself, I really enjoyed my time in the hand-building tent and the blindfold handle pulling challenge was great fun; there was the odd dubious handle but not one fell off! I found the process of glazing and seeing how others applied it very interesting and some of the results were stunning.

On the Sunday after lunch, when all of the kilns had been opened and emptied and the tables were laden down with pots, it reminded me of a scene from a Christmas morning when bright-eyed small children gleefully scurried for presents under the tree; we couldn't wait to see all of the results!

It highlighted for me the sheer capacity that glazes have to alter on each form depending on which kiln they were

in and whereabouts in the kiln they were. I will definitely ensure I make more notes next time!

The last night proved that potters are a wonderful bunch of inclusive people with a lovely sense of humour; where else would you get one evening's great entertainment comprising of dinosaur costumes, a choir and a flamenco dancer?

I arrived singing and drove away singing even louder, buoyed up by the sheer amount of inspiration and downright happiness that potters camp creates.

Roll on next year and fingers, legs, toes and eyes crossed that I don't get lost again!

~ Ali Frewin

Planning events



Cooking up a storm!



Potters Camp 2023: Building a Wood-Fired Kiln

When we were finishing construction jobs for the site at Stoke Farm earlier this year, we decided to put down a base of slabs so we could build small experimental kilns. The main kilns we use on the site have all been built by the volunteer teams over the last three years, and we thought it would be good to actually build and fire a kiln during camp, so others could get some experience and enjoy some fun!

The main wood fired kiln on site is a bit of a beast - it can take a very large number of pots (probably 2-300), so isn't a good example of a kiln for the back garden. We looked around at designs for smaller wood kilns, and came across the 'Philosopher's Kiln', a double cross draught design, based on small raku kilns, and documented by Steve Mills (of Bath Potters) in a publication called *Backyard Kilns* which can be downloaded as a free e-book from <https://stevemillsmudslinger.weebly.com/backyard-kiln-e-book.html>. This is a great resource, with plans, photos and instructions on how to build and fire the kiln. So we decided to build one! Back in 2003, Steve worked with a team of five volunteers to build one in three hours, load in two hours and then fire to cone 12 in about eight hours. A challenge to be met!

In the weeks before camp we put down the base of the kiln, just to make sure it would fit, and to help sort out enough bricks. The bricks used at the base of the firebox are fairly standard building bricks with holes. This is designed to let air through into the base of embers.



After everyone had arrived on Wednesday, we started to build the kiln. A small group of enthusiasts came along, and we were off. We had sorted out as many heavy kiln bricks as we could find in the various piles around the site, so started building the firebox with those. The design is very simple, with four regions - the bottom of the firebox, a couple of firebars made from steel rebar, the upper part of the firebox, and the chamber, created by adding kiln shelves over the firebox, and the chimney, above the firebox door. The chamber roof is made from more kiln shelves.

The main build only took us about two and a half hours on Wednesday afternoon, so we left the chimney until Thursday, when it took less than an hour to finish it off. It probably should have been a bit taller,

but we ran out of bricks, and trying to engineer something from the bits of stainless steel chimney we had around was deemed a bit too complicated!



There was a bit of hesitation about the best method of supporting the chimney, but we worked something out, and it didn't fall apart!

Thursday morning was given over to glazing, and the pots that were going to be fired were put on the roof, just to make sure we could get them in. The chimney was finished off, and the pots packed. We lit a small fire in the bottom of the firebox, partly to make sure that there was some draw from the chimney, and partly to help dry things out.

Friday was firing day, so we started early.

The firing used more wood than we had thought it would need, and we reached cone 9, but struggled to get above that, so although we met the



Photos: Jeremy Peake



challenge for building time, we couldn't quite get there on temperature! So a few of the pots were nice, more were 'interesting', and some underfired! We could probably do with a slightly higher chimney, and maybe cut down on the air into the firebox. The willow we use burns very fast, so maybe a combination of woods would help to keep a steadier burn. Things for a future firing perhaps. We haven't dismantled the kiln yet – it's easy as it's only dry built, and would like to have another firing. If it doesn't work, we can build something else. That was the point of putting down a base we can reuse. Everyone had fun, despite some rain, and there were lots of grinning faces. Building and firing a kiln at camp is definitely something to add into the programme for future events.

The paper kiln (visible in the photo of the stokers) was another fun project. More about that in a separate article but for the time being there are photos on page 32.

~ John Masterton



Sheila, Jason and Martin, the core of the stokers, in the rain!

Photo: John Masterton

Potters Camp 2023: Ray Auker Demonstrates



Ray Auker demonstrating his powered extruder to a marquee packed with enthusiasts; blindfold handle pulling; raku clocks; smoke firing in the rain. Opposite page: go to www.anglianpotters.org.uk/ap-members/members-demo-videos for a video of Frank demonstrating the copper fuming technique.



Potters Camp 2023: Copper Fuming with Frank Logan



Potters Camp 2023: the Paper Kiln



The paper kiln build was led by Richard Innes, and is constructed from layers of cloth soaked in slip, then layers of newspaper soaked in slip: a very messy process, all done by hand. A lot of the slip was made from clay dug on site. Unfortunately, the heavy rain on Saturday didn't help, and it didn't quite get to temperature (we aimed for 1000°C) before collapsing. There were some nice pots from the top of the kiln, and a lot of fun was had building it. It's planned to do something similar next year as a focus for our Saturday evening entertainment!



Photos: Andy Wright, Cathy D'Arcy

Potters Camp 2023: The Challenge

Pieces made in response to this year's challenge on the theme of 'an abode', with some very imaginative results built in a couple of days.



Photos: Andy Wright, Jeremy Peake



mud!



the gas kiln stacked



packing up

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- Richard will receive a discounted price and Order Number and pass that to you so that you can decide to go ahead with the order or not.
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Richard's contact details are:

Mobile: 07572 545690

Landline: 01480 404785

Email: richard@cancroft.net

Larger Orders for Pallet Delivery:

In the Summer 2023 Anglian Potters Newsletter (page 39) we gave details of how to put together a one tonne order of mixed clays for a group of AP Members ordering together for delivery, on a pallet, to a single location. Members of the group would then have to go to that one location to collect their clay. This method could attract discounts of up to 40% on some clays and everyone benefits from the shared transport costs.

This purchase method is still available as described in the Summer Newsletter.

If you have any questions about either the new discount offer or the larger pallet orders please contact Richard on the numbers above.

He can give you details of the discounts available on any specific Potclays product.

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~ Richard Cranwell

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Volunteering at Stoke Farm

Personally for me, and for many others, leaving Potters Camp at Jerry's was hard, but Stoke Farm was a blank canvas and an adventure. Who knew that COVID would strike the world?

Once we were allowed to go to 'work' it was a godsend to me who was living with a vulnerable husband. I was suddenly allowed to go to a field and work and have lunch with mates, as long as we were socially distanced. This was my chance to dig holes in heavy clay which was rock hard – what fun! Eventually a shelter was erected, along with various sheds. We built a gas and wood kiln over the months and had the pleasure of doing test firings ready for potters camp.

This Friday work day was my escape and a great boost to my wellbeing despite the aching back, the rain, cold and mud and everything which setting up a potters camp throws at you.

We now have a great facility with a static caravan for respite from the elements, electricity and basic loos. The kilns are all firing well and in the coming years I am sure that all members will enjoy firing days, working parties and get together to share the wealth of knowledge that is Anglian Potters.

There is always something to make, to mend or grass to cut, but the loyal volunteers are also having a great time. Make the time if you can to join in.

~ *Liz Lewis*



Richard Innes & Liz hard at work constructing a new shelter

Photos: John Masterton

Ceramic Helpline

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Angela Mellor: *bone china, paper clay, slip casting*

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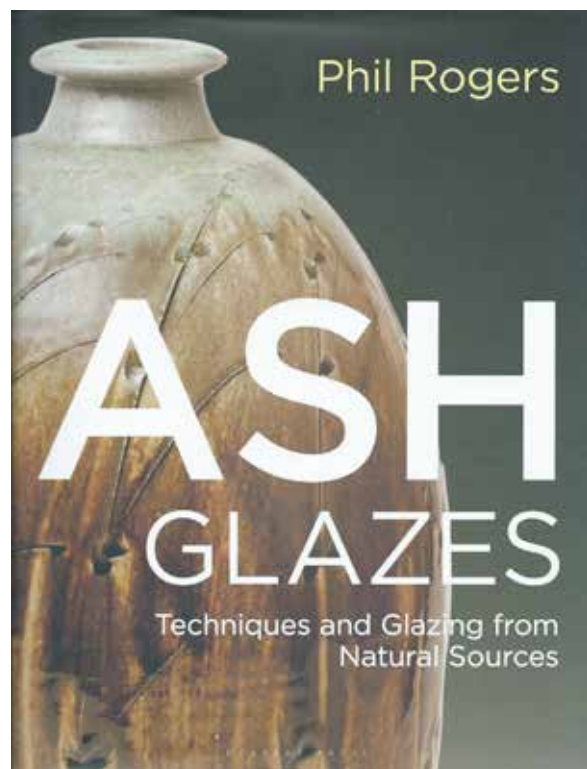
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Book Reviews

Ash Glazes by Phil Rogers

Herbert Press 3rd Edition, 31 August 2023 ISBN 9781789940947



This is the 3rd edition of *Ash Glazes*, some 20 years after the second edition, which has been out of print for some time. If you have searched online for a copy of the early edition, you will no doubt have been amazed by some of the asking prices – over \$400 in the USA! It's not surprising, as this has been the definitive source of information and inspiration since it was first published in 1992.

This new edition has been updated and revised by Phil's widow, Hajeong Lee Rogers, with a new foreword by Richard Coles, many new photos and an expanded image gallery of work by makers who use ash glazes. The main text remains unchanged from the previous edition, with chapters on topics from the growing of trees, to contemporary use of ash glazes.

If you have the slightest interest in using ash glazes, this is the book for you. Even if you don't think you are interested, seeing so many examples may well inspire you to get started! The text and illustrations take us through the collection and preparation of ashes, mixing and testing glazes, applying and firing. There are lots of examples of stunning pots throughout, and chapters on several outstanding makers, plus a revised gallery of images of work from around the world. There are recipes used by many of the makers, giving a starting point to develop your own solutions!

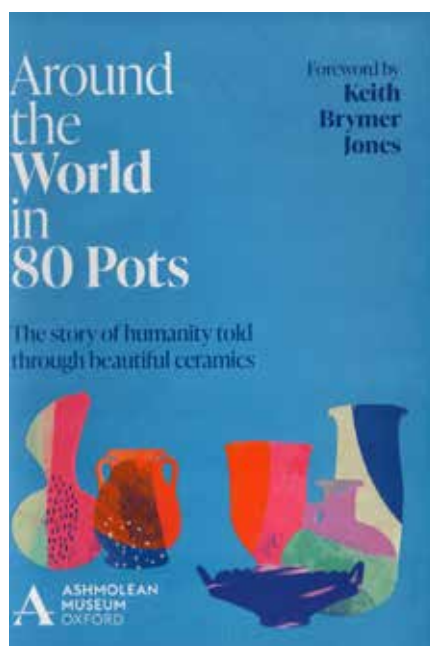
The only other book I have come across that treats ash glazes in depth is Katherine Pleydell-Bouverie, *A Potter's Life*, published by the Crafts Council in 1986, a year after her death. It's quite hard to get hold of now, so I would definitely recommend this book!

Contents:

A Brief History of Wood Ash Glazes
The Growing Plant
What is Wood Ash?
Collecting and Preparing Wood Ash
What are Glazes and How do they Work?
Making Glazes
Ash-like Glazes without Ash
Potters' profiles:
Katherine Pleydell-Bouverie, Terry Bell-Hughes, Mike Dodd, Lis Ehrenreich, John Jelfs, Dick Lehman, Jim Malone, Eric James Mellon, Jim Robison, John Thies, Tom Turner, Phil Rogers
Showcase
Ash Glaze Recipes
Ash Analyses & Molecular Weights

~ John Masterton

Around the World in 80 Pots



Ashmolean Museum,
University of Oxford
Welbeck Publishing Group
ISBN 978-1-80279-239-3

This is the story of humanity told through 80 ceramic items from the collections of the Ashmolean Museum in Oxford.

Keith Brymer-Jones' foreword makes a good introduction to this interesting and eclectic collection of pots, objects, toys and sculptures, each of which have a story to tell.

The book begins with Egypt in 3800 BC and travels through time and around the globe to Japan in 2018.

Each pot or object is beautifully photographed. This small book is packed with interesting information about pots, potters and the civilizations they lived and worked in. It's an interesting and inspiring book.

~ Carolyn Postgate

Visit www.bloomsbury.com/uk/ash-glazes-9781789940947 and get 20% off by entering the code AshGlazes20 at checkout.

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'OF THE FENS'

An exhibition of work by
Stephen Murfitt and Terry Beard

The Old Fire Engine House Gallery,
25 St. Mary's Street, Ely, Cambs CB7 4ER

8 November – 3 December

PV 8 November 6-8pm

Gallery and Restaurant open
Tues-Sat 10.30am–9pm, Sun 12.15–5.15pm

My wife, the artist Terry Beard, and I will be making a nostalgic return to The Old Fire Engine House, Ely in November. We had our very first exhibition there in 1980 and have had several more since then.

We have decided to call this show 'Of the Fens' as our studio is surrounded by beautiful fen woodland. This landscape has informed and influenced our work for many years now. Even though Terry works in mixed media and my ideas are expressed through clay, we enjoy making visual connections between our work, which seem to crop up naturally!

Just over five years ago we moved our studio from close to Wicken Fen to an old Methodist Chapel in Ramsey Heights which is next door to Woodwalton Fen nature reserve. We count ourselves very fortunate to be able to enjoy this unique and special landscape every day.

~ *Stephen Murfitt*



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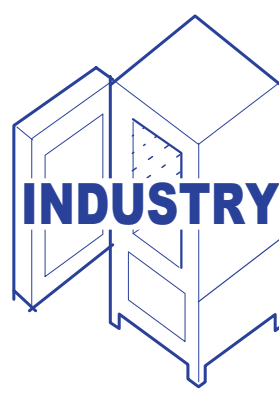
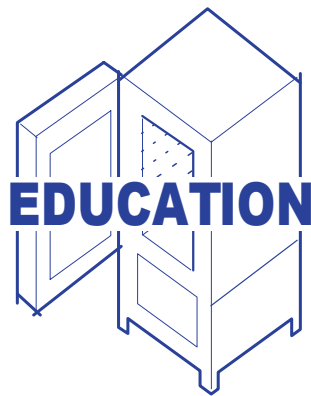
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Walberswick 2023

It was great to be back at Walberswick for the last weekend of July, catching up with friends old and new. For those who haven't visited this lovely part of the Suffolk coast, do go and visit. It doesn't seem to matter what time of year it is, the peaceful village with its eclectic range of houses (and the odd recognisable face) welcomes you... and you can go for a bracing dip in the sea too!

The weather held out but the wind did affect the pots in the gazebos, sadly with a couple of breakages. Happily sales were good with plenty of visitors complementing everyone on the range and high standard available. The annual (and highly popular) pot raffle sold out on the first day!

This event has been ably organised by the lovely Rob and Val Rutterford for many years, with makers spoilt by Val's amazing lunches. The time has come, though, for them to step back from the organisation, though I'm sure we'll

still see Rob's pots gracing the front of the hall but in a selling rather than organising capacity.

Over the weekend, between sales, discussions were had by the rest of us as to what to do next. We all want to see the event carry on, so it was decided to run next year's event as a group. Heading up will be Andrew Eastaugh, ably assisted by the rest of us who will take on things like social media, advertising, booking and emails etc., so no-one has too much to do by themselves.

We would all like to give Rob and Val a huge thank you for all the time they've given to making Walberswick such a fabulous and successful event. You're both a pair of STARS!

If you're interested in joining us next July, look out for information on the website early next year.

~ Claire Porter



Mariam Cullum



Rose Brettingham



June Gentle



Claire Porter



Rob Rutterford



Jacquelyn Cade-Bowyer



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Letter to the Editor

Here are three photos of my work shown at Open Studios this Summer. The popular homage to *See What Two Can Do* and my *Bluebirds*, press-moulded and over-



glazed, were a happy success. Scale: compared to a standard house brick background.



On the shelf: A selection of tiny pots all using the same glazes in different combinations, a 300mm ruler behind gives an indication of the sizes.

~ Chris Domett



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Norfolk: Diana Ng

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Sharon Griffin

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Wayne Clark

Mundford 3 March 2024
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Vivienne Burns

Anglian Potters AGM
Mundford, 19 May 2024

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*Half year rates only for new members

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