

# ANGLIAN POTTERS NEWSLETTER



SPRING 2025



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## Chairman's Letter



Welcome to another year with Anglian Potters. First of all, let me congratulate one of our members, Hayley Rowlands, for being such a star and competing in the latest series of *The Great Pottery Throw Down*. She has promised to share some of her experiences with us at Potters' Camp in the summer. Should be interesting!

The Christmas show at All Saints', Cambridge was a great success again. Sales were slightly down on 2023, but pretty good in the current economic climate. We had a very good turnout of entrants, with many new members, and some "old favourites" returning. Andrea has been arranging further exhibitions for the year, starting with The Undercroft in Norwich in March/April, followed by Hyde Hall at the beginning of May. There's another show at the seaside at the Ferini Art Gallery in Pakefield, running through May. Andrea has been visiting potential new venues for exhibitions, looking for somewhere we could have a summer show, as we always used to run at Emmanuel College, Cambridge. Fingers crossed we can find somewhere new that works.

## Cover Photograph

Mural outside Robin Welch's studio (detail) by Robin Welch. See page 13.

Photograph: Nicki Darrell

We have a full programme of activities this year, starting with three demonstration days (at least one of which will be over by the time you read this), showcasing different aspects of working with clay. Our AGM will follow in May when, as usual, our demonstrator will be one of our own members. This year, Sarah Rooms Heaphy will be with us. More news on our guests for later in the year soon. Do come to a demo day. Not only can you meet the makers, but it's a time to socialise with other members. Working with clay is often a very solitary activity, so it's good to get out and share your experiences, and to catch up with and make new friends.

We're gearing up for Potters' Camp in the summer. This year it will run from Wednesday 31 July to Sunday 3 August. Applications will be open sometime in mid-April, date yet to be decided! Keep your eyes open. We had a great time last year (the weather was good for once), and a lot of "newbies" attended. It's good to have a mixture of first timers and more experienced campers. We are always looking for volunteers to help with the various tasks required to organise and run camp, so if you'd like to be more involved, please email [camp@anglianpotters.org.uk](mailto:camp@anglianpotters.org.uk). We'd especially like some help with co-ordinating the planning and management of activities before and during camp.

We have yet to come up with a timetable of events we'd like to run at Stoke Farm, but we hope to include some reduction firing, soda firing and perhaps wood firing and raku workshops. We had planned to do this last year, but the building work on the farm meant that we had no water and power for most of May and June, so there wasn't time to organise anything extra. There's a lot of glaze ingredients in our store, and it would be nice to spend some time showing how and why to mix glazes and firing some test results. All of these activities depend on finding people to supervise and teach, so again, if you are interested in helping, please email [camp@anglianpotters.org.uk](mailto:camp@anglianpotters.org.uk). Please, only potential helpers at the moment, not potential attendees! Happy potting!

~John Masterton



*Glazed pots ready for firing at Stoke Farm. Get in touch if you can share glaze expertise.*

## Editor's Notes



Welcome to the first Newsletter of 2025. I can't believe I have now been your editor for a whole year. I have thoroughly enjoyed learning the ropes and getting to know so many of you, virtually at least, through your contributions. Putting the Newsletter together is always a challenging but fun task: designing page layouts, editing the text and making sure everything fits, writing captions, corresponding with contributors and advertisers and, hopefully, ensuring there are no mistakes or typos – although even editors are human, so I am sure one or two always slip through. But there could be no Newsletter without all of you sending me such interesting, lively and varied copy, so please keep it coming in. It's wonderful reading about all the different things AP members get involved in. In this issue we have a range of topics from navigating round our website to making ceramic buttons, so I hope there is something to interest everyone.

And as a taster for the Summer issue, as you may already know, and as John has mentioned, one of our very own Anglian Potters, Hayley Rowlands, featured in *The Great Pottery Throw Down* this year. She did a fantastic job and is going to tell us all about her time at the Gladstone Pottery with Keith, Rich, Siobhan and co. in the next issue. We have to wait until then as we can't publish anything until after the final episode is aired, which will be a couple of weeks after this issue's publication date. However, without giving any spoilers, I can report that Hayley said of her experience: "I am grateful that I got the opportunity to come here. Ultimately, I have loved every minute, and I would do it all again."

~Julia Bruce

### Public Liability Insurance

Just a reminder that if members are taking part in events wholly organised by Anglian Potters, they are covered by our insurers. Members taking part in any event not organised by Anglian Potters will need to arrange their own Public Liability Insurance. This can be cheaply and easily arranged through the Craft Potters Association, which offers Public and Product Liability Insurance (PPLI) for active CPA members for £30/annum. This covers members exhibiting at events or holding in-studio workshops up to £5,000,000. Associate Membership of the CPA, which includes four issues of *Ceramic Review* a year, costs £35/annum. For details of membership, *Ceramic Review* and insurance, see: [craftpotters.com](http://craftpotters.com).

# Potters' Turnings

This is a space for your musings, questions, news and ideas, and things you'd like to share about anything pottery related. Feel free to send in anything you like, from burning issues, funny stories, personal successes and pots you've made or admire to your favourite tool or things overheard in Waitrose!

## Ask A Potter

A member asks:

"Does anyone have any thoughts or advice about firing flat things so that they stay flat and don't crack (at both bisque and glaze temperatures). I have heard you can bisque plates stacked on their sides, does that work?"

Please send in responses and I will publish the best, funniest and any personal experiences here. Do include high-resolution images if you have any.

## Glazing - My Bête Noire

I think it is fair to say that glazing is my least favourite part of the ceramic process. I've lost track of how many perfectly decent pots I have ruined in the glaze firing. I've come a cropper with both dipping and brush-on glazes: drip marks, runs, glaze too thin, too thick, crawling, running, pinholing, blistering, bloating, crazing, colour completely different from expected... you name it – I've had it. I am sure I am not alone. And on top of that, glazing is often so time consuming and plain difficult to do. And don't get me started on trying to glaze anything large or flat!

I tend not to photograph my disasters, preferring to consign them to hardcore unrecorded, but in the interests of full disclosure, here are one or two that I did take. By no means a full catalogue of the glazing horrors I have perpetrated...

Photos: Julia Bruce



*Blistering & bloating – double whammy. Oh, and it should have come out turquoise green!*



*Underglaze running, bloating and crazing – TRIPLE whammy.*



*Glaze drips, stuck to kiln shelf. Expensive!*



*Copper red. No, really!*



*What was I thinking? Those colours in that combination are just awful.*



*Bloats beautiful bloats. And maybe that stilt wasn't such a good idea!*

I pretty much know what went wrong with all of these, and do try to learn from my mistakes, although that doesn't always translate into me not having the same things happen again. And sometimes the reasons are beyond my control, such as no reduction in a community gas glazing, or the kiln overfired. But even so, I'd love to hear your tips and techniques on any and all glazing and glaze firing issues. Any foolproof methods you have discovered to help incompetents like me? Please do share your insights on successful glazing or, indeed, cautionary tales of what not to do. This is a safe space!

~Julia Bruce

## Women's Aid/Restore



Photo: Deborah Pipe

It's the 50th year since Women's Aid was founded in 1974 to provide places of safety for women and children under threat within their homes and to campaign for laws and policies to protect those experiencing domestic abuse. It is also the 50th year of the West Suffolk branch.

Over the half-century, the organisation's role has extended to provide support in different ways, to identify coercive control as a major issue, provide therapeutic interventions with all members of the family and recognise that men can also experience domestic abuse.

Many branches are rebranding to reflect their local provision. Bury St Edmunds branch has changed its name to "Restore" with the aim to restore people's lives and enable them to move on from their abusive situations.

Deborah Pipe was commissioned to create a work to commemorate the anniversary and name transition. Deborah's work, sculpted from crank clay, reflects on the ultimate strength of individuals and families, and how the organisation welcomes and protects so many in need.

"We are thrilled with our commutative artwork marking our 50th anniversary. It truly represents Restore/Women's Aid and the work we do."

~Katherine Abluvalia, Principal Operations Manager, Restore/Womens Aid



## AP Demo Days and Other Events

There are still two more demonstration days scheduled this spring, so do consider coming along to Mundford to see some master potters demo their skills. These meetings are also great opportunities to meet fellow AP members and chat all things pottery and more.

### Louise Bell

Sunday 6 April 2025, Mundford Village Hall  
Handbuilt work, making press moulds and stamps for each project, creating texture and adjusting glazes for each unique piece which all go through approximately four firings, the last being lustre.

### Sarah Rooms Heaphy (AGM)

Sunday 18 May 2025, Mundford Village Hall  
Coastal inspired porcelain work with heavy use of texture and colour, capturing the wilderness of the elements and how immersive nature can be.

The Anglian Potters **Spring Show** at the **Undercroft Gallery, Norwich** takes place from 29 March–13 April.

**Ferini Art Gallery's Spring Up 2025** exhibition between 2 May and 1 June showcases the work of several Anglian Potters. Come and see pottery by the sea in Suffolk.

More Anglian Potters will have work on display at the **Stamford Pottery Market** on Saturday 3 May and at **Kiln Cambridge's Summer Open Studio** running on two consecutive weekends, 28–29 June and 5–6 July. These are all very popular events and lovely shows to attend.

## STAMFORD POTTERY MARKET

**SATURDAY 3RD MAY 2025**

**10AM - 4PM**

**Free entry**



STAMFORD ARTS CENTRE  
27 ST MARY'S STREET, STAMFORD, Lincs .  
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[www.stamfordpottery.com](http://www.stamfordpottery.com)  
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# All Saints' Christmas Exhibition

In November and December 2024 we returned to All Saints' Church, Jesus Lane, Cambridge for our Christmas show. We have been exhibiting at this unique Arts and Crafts venue since 1998 – more than a quarter of a century. Yet again, there was an excellent turnout from members with 67 participants, including several existing and new members exhibiting here for the first time. Sales were good, and there was lots of interesting and varied work on display. As ever, the charity Christmas decorations sold well, and we made £947.00 for our chosen charity: the Young Carers arm of Caring Together, based in St Neots. All credit to our fantastic curators, Liz Deeks and Liz Chipchase, for displaying everyone's work so beautifully. Putting up the exhibition represents hours and hours of work, so thanks are also due to all volunteers who helped set up and take down.

Here are just a few examples of the lovely work on show.

Photos: Carolyn Postgate



Liz Mellen



Amanda Newman



Kim Tibbles



Liz Chipchase



Laura Harvey



Maeve Lowings



Martin George



Karen Marshall



Claudine Fiche





*Visitors browsing the exhibition and admiring the Charity Christmas Tree.*



*Melanie Beighton*



*Helen Humphreys*



*Ros Arrowsmith*



*Georgie Field*



*Linda Declaud-Williams*



*Fiona Swepson*



*Charlotte Mecklenburgh*



*Amanda Newman*



*Marie Coomber*



## All Saints' Christmas Exhibition (cont'd)

Photos: Carolyn Postgate



*Rosita Matyniowna*



*John Masterton*



*Hanna Warne*



*Kasumi Murai*



*Mary Wyatt*



*Aisha Sobey*



*Jennie Kimbley*



*Dawn Isaac*



*John Hannyngton*



*Kevin Strawbridge*



*Phil Lewry*





*Ian Siragher*



*David Stonehouse*



*Celia Greenaway*



*John Hodges*



*Louise Bowett*



*Rob Bibby*



*Petra Wright*



*Annie Hull*



*Carole Bonney*



*Philip Wilks*



*Karen George*



*Idiko Szallas*

## Shaping a Legacy: Geoffrey Swindell at 80



Potclays is delighted to announce it will be hosting a very special event to mark the eightieth birthday of master ceramicist Geoffrey Swindell, from 11 to 13 March 2025. Geoff will attempt to throw eighty porcelain pots during the three days, from bowls to narrow-neck vases. Visitors are very welcome between 11am and 4pm to see him at work, alongside an exhibition of his finished porcelain pots and a limited range produced especially for the event, which will be for sale. Geoff is looking forward to

returning to his roots in Stoke-on-Trent and working like he did in his first job as a potter, demonstrating throwing to visitors at the Alton Towers Pottery in the 1960s.

Geoffrey Swindell grew up in Sneyd Green and left "The Potteries" in 1967 to attend The Royal College of Art in London. In 1970 he began his professional career as a potter and College/University Lecturer. He has appeared as a guest judge on *The Great Pottery Throw Down* and in many publications and exhibitions, including fifteen solo shows in the UK and USA. His work is in the collections of 45 museums throughout the world, including The Potteries Museum and Art Gallery in Hanley, Stoke-on-Trent, and the Victoria & Albert Museum in London.

Visit [geoffrey-swindell-ceramics.com](http://geoffrey-swindell-ceramics.com) to learn more about Geoffrey Swindell.

This event will be held at:

Potclays Limited

Albion Works, Brickkiln Lane, Etruria, Stoke-on-Trent  
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More at <https://www.potclays.co.uk/info/contact>

# Tony Dix Demonstration Day - Mundford 6.10.24

Photos: Trudy Staines



Anthony Dix trained in Cardiff in the 1980s and was extremely fortunate to have coincided there with some giants in the ceramics world to guide and teach him. There was Peter Starkey, an authority on salt firing, and Mick Casson and Wally Keeler, authorities on much more,

and an inspirational art and ceramics team. Alan Barrett Daines was a great glazing tutor; however, the alchemy of the kilns was too big a draw for Tony to be tempted by traditional glazes. Along the way, Tony met Geoff Swindell who has been a lifelong mentor and great educator in helping potters get to grips with the reality of being a potter and making a living from it. A good friend, Graham Williamson, was the technician at Cardiff and was a constant source of inspiration and support and is someone who is also an exceptional maker.

After Cardiff, a 30-year career teaching in schools saw Tony's job change from the art and design classroom work he loved to being in a mainly admin role – a dilemma many of us can relate to. Working alongside young people and enabling them to develop their own ideas through the acquisition of skills and knowledge and the joy of achievement has great rewards, unlike the office-bound paper-pushing that often comes with promotion. While teaching, Tony allowed his students freedom of expression, and to be ambitious in fulfilling their potential using a lot of raku firing and hands-on experience.

In 2000 Tony went back to Cardiff to take an MA. The system wanted him to take more of an art approach, but he always wanted to be a maker of functional pots. Through his studies he explored the Golden Section as an intuitive design feature that makes objects more desirable. His use of spirals for decoration was frowned upon, so he incorporated them subtly, hidden in the thrown forms.

Tony developed his range of salt/soda fired work alongside his job teaching until 2019 from his home near Rugby in the Midlands, where he had built a soda kiln in a garage and a workshop in his garden. Tony constructed his kiln with VITCAS bricks and cement in the shell of small old electric kiln with two propane burners, which he fired to 1300–1310°C. Not immediately successful, the

design of the kiln needed tweaking to allow in more air so it would reach the high temperatures required.

Today, working around the demands of young children, Tony spends his days throwing and making in his workshop and doing regular vapour firings. When the temperature reaches about 1260–70°C Tony introduces some salt into the kiln, and later at 1300°C soda is sprayed in. Although Tony uses cones 10 and 11 the temperature measurement is a little imprecise as the cones are affected by the vapours. The addition of salt gives a more even distribution of vapour and colour throughout the kiln and the smallness of the kiln aids in the creation of dense colour with the heavy dribbling and orange peel texture he is after. The best glaze results come from the front and top of the kiln.

Tony throws on an Alsager electric wheel using Potclays Draycott white stoneware mixed with Reduction St Thomas. The St Thomas body on its own is a bit too dark in colour to fully show off the blue glazes. The clay body made when the Draycott white is added seems to meet all Tony's requirements.

All of Tony's work is functional – mugs, serving bowls, casserole dishes, jugs, teapots and storage jars. They are beautiful, tactile forms enhanced by spiral details on handles, reminiscent of ammonites and patterns in nature.



In order to make these handles and details Tony rolls a long cone of clay. (The ones demonstrated were about 25cm/10 inches long.) Decorative detail is then pressed into the cone with file blades or found rubber matting that has a corrugated texture. By having one file under the cone and another on top and gently rolling the clay between them, the lines and patterns are picked up. The cones are then gently rolled to make a spiral, or a curve for a handle for a mug.





The organic details really enhance the thrown forms, but the texture also gives a good grip for holding. All internal surfaces are glazed after the bisque firing with a Walter Keeler glaze that gives a variety of colours and finishes that react well with the salt and soda vapours. Every piece that Tony makes is individual as it has been influenced by the clay mixture, glaze, position in the kiln and the way the vapours spread around the kiln.

Tony throws batches of items using previously weighed-out balls of clay. Mugs are thrown from 350g and serving bowls from 2kg. Spouts and necks are more randomly thrown off the hump, except they are not random when the potter has many years of experience and is very skilled in the manipulation of the clay. Ruthane Tudball's recipe for a thin slip is sprayed onto the ware before bisque firing.



Tony demonstrated the making of a serving bowl with a rolled rim. The round profile of the rim looks great, really enhancing the form, as well as providing something to grip when lifting.



Large-based items are cut off the bat using a harp to give a textured, flat base. Like all potters, Tony has a set of favourite tools. Some he uses for subtle mark-making, which will pick up colour in the firing process.

Tony constantly experiments with new ideas, refining shape and form to improve the aesthetic qualities of his pots. We were entertained by an attempt to create a salt pig that may (at some stage) be encouraged to bend by the scoring of concertina grooves in the belly of the thrown form. It is a work in progress that will present a few more hours of challenge, but it did encourage us to be part of a problem-solving dilemma and to use this questioning approach in our own endeavours.



Many thanks to Tony for an absorbing demonstration and for sharing his lifetime of experience and skills. As ever, it is such a privilege to watch a master potter at work. The Mundford days always give us a wonderful insight into the wealth of knowledge of our professional demonstrators and their practice.

~Vivienne Burns

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# Robin Welch

Local potter Robin Welch was well known both for his domestic ware and art pieces that are still very popular amongst collectors. In the dim and distant past Robin was also a member of Anglian Potters. He died in 2019 and his children are in the process of clearing his studio near Stradbroke. They invited us to look at what remained of his studio and its contents and have very kindly donated some of the loose items – heavy-duty shelves, props and some heavy bricks – to the kiln site at Stoke Farm. In return, we offered to take away and try to fire some of the half-finished pieces that had been sitting around since his death. There was very little information to glean about how the work had been fired and most of the matt white surfaces were flaking off. We have experimented with patching up the flaking areas with a new white engobe and touching up missing areas of colour with velvet underglaze, overglaze and stains from his many pots of colourants. This process is still ongoing...



*Half-finished work we found in Robin's studio*

Robin's studio was dominated by an enormous trolley kiln in which he fired his domestic ware. Polly and Marcus recall being sent out to check the cones during firings whilst their father was engrossed in sport on the



*Photos: Nicki Darrell*

*Robin's mural outside Stradbroke Fire Station*

TV. Marcus also talked of his father backing a car up to the studio doors in order to gingerly tow the heavily laden trolley kiln out on its rails after a firing. This was a precarious operation, fraught with expletives!

Perhaps some of you have much loved pieces of his work that we could share in the next newsletter, or maybe someone could take on the task of writing an article about his work. If so, we'd love to hear from you.

*~Nicki Darrell*



*Above: Enormous diesel-fired trolley kiln.*

*Left: Smaller diesel-fired kiln*



# Ceramic Button Workshop - David Parr House

© David Parr House. Photo: Lucinda Douglas Menzies



*One of the beautiful interiors at David Parr House, Cambridge, that inspired the button designs.*

Hidden away in the heart of Cambridge is an ordinary Victorian terraced house, a beautiful time capsule of Arts and Crafts history. David Parr House, located at 186 Gwydir Street, is the preserved home of craftsman, artist and painter David Parr and later his granddaughter, Elsie. Between 1886 and 1926, the working-class decorative artist lovingly hand-painted the interior walls and ceilings of his house in the style of the interiors he worked on every day for the Cambridge-based decorating firm F. R. Leach & Sons. The firm was renowned for its decoration, commissioned by famous designers of the day, including George Frederick Bodley, Charles Eamer Kempe and William Morris (yes, that William Morris!).

For those in the know, David Parr House is a wonderful source of inspiration, and as a local potter it's been a real honour for me to to work with them and help bring the joy of Arts and Crafts to its visitors. After selling

my own work at the David Parr House shop, I was asked to host one of their regularly run craft workshops. Based on previous work I'd done for the house, and inspired by the idea of encouraging people to take up crafts themselves, we decided on a workshop making handmade ceramic buttons.

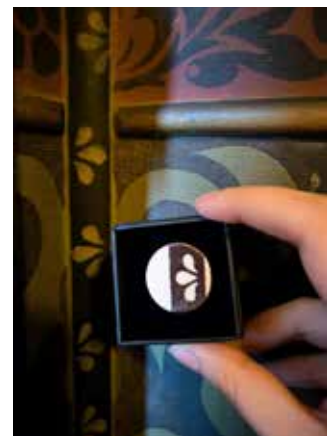
This started with having a chat about ceramic buttons more generally,

which of course centred largely on the work of Lucie Rie, who famously made buttons to provide much-needed income in the 1940s when she first came to Britain as a Jewish émigrée. The goal was to invite students to think about different shapes and textures, and challenge the notion that all buttons have to be plain, round and boring – Rie's buttons are anything but, displaying a rainbow of different colours and variety of shapes, ranging from circles to squares to knots. We then looked at some images of the Kettle's Yard Artists' Buttons, a project led by the Cambridge museum following its 2023 Lucie Rie exhibit, which invited leading artists to make buttons of their own. My personal favourites are those made by Anthony Gormley, where he pressed black porcelain between his fingers to give a raw cracked edge and leave an impression of his fingerprints.



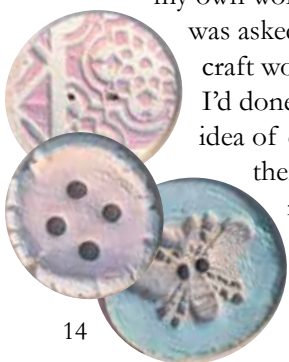
*Anthony Gormley button.*

After finding some button inspiration, it was time to consider techniques for how we would make our own. Last year, I was commissioned by the director, Annabelle Campbell, to make buttons directly inspired by the house. This ended up taking two forms: using archival 19th-century paterae moulds from the F. R. Leach Workshops, and designing surface decoration inspired by the beautiful hand painted surfaces. The workshop plan was therefore based on the processes that I had used to make these.



*Left: Button made using the original paterae moulds. Right: Design inspired by the wall decoration*

For the Tudor rose buttons, I initially used the original heavy iron paterae moulds directly with a smooth white stoneware clay, before making press moulds using potter's plaster. Part of the design decisions included whether or not to smooth the press moulds or the buttons or to include the roughness that came from the original rusted iron moulds. I chose to keep them rough, as an interesting textural element and to be true to the history of the objects.



© Kettle's Yard, University of Cambridge.  
Photo: Beth Davis

Photos: Kate Webber



The process for creating surface decorations on my own buttons involved spending some time in the house, taking photos and noting down particular design elements that inspired me. From here, I hand drew these motifs and used the drawings to design a custom silk screen. The greenware buttons were decorated using screen printing with slip – the trick is to not use the silk screens like you would with paper or fabric! Instead of using a squeegee or card to drag paint across the screen, use a bit of slip on your finger and rub it over the screen in small circular motions. For the workshop, we used silk screens and slip, and paintbrushes for fine details.



*Some of my button designs showing stamp and silk screen surface decoration.*

The class was a lovely group of seven, who all had different reasons for coming on the workshop. There was a mother and son duo who had come as a birthday treat, a mother and daughter who wanted to spend a creative morning together, and even one of the David Parr House trustees. Some of the students had been drawn to button making to complement their other crafts of knitting and sewing, and others were looking to try something completely new.

I started by talking about the history of ceramic buttons, my own practice and the various techniques we could use. Then it was time for a cup of tea and some biscuits followed by a short tour of the house and gardens to stretch our legs and enjoy the crisp January sunshine, giving everyone the chance to take photos and draw sketches to find inspiration from David Parr's designs.



*A selection of participants' buttons ready to be fired and glazed.*

Once everyone was back, I did a couple of demonstrations and then we got down to button making. We used white stoneware clay and since we couldn't use the David Parr paterae moulds for the workshop, we instead used other methods to make interesting shapes and textures, including stamps, rollers, fabric scraps, and plants foraged from the David Parr House garden.

We used several ways to create the buttons, such as rolling slabs and cutting out shapes and individually modelling unique shapes from the clay. Participants were also provided with coloured slips and silk screens so they could print patterns and colour onto their slabs before cutting out their buttons.



*Photos: Kate Webber*

*Participants used a variety of making methods, including rolling, stamping, modelling, screen printing and painting, to create their buttons.*

Once dried, the buttons were bisque and glaze fired at Kiln Cambridge, then returned to David Parr House for the participants to pick up.

Everyone came up with some wonderful designs and really let their creativity flow. There was a real mix of shapes, patterns and colours, from classic shapes with texture to Lucie Rie style knots, and even a small lion's head inspired by decoration in the garden.



*Lucie Rie style knots and spirals, and even a tiny lion's head.*

A couple of the participants told me that they especially enjoyed the freedom of making in a playful way, experimenting and exploring without worrying about things going wrong or not being perfect. We all left smiling, and House Manager Bob Hewis reported that they were delighted with the class. Overall, it was a lovely morning full of making, chatting, crafting and tea, and I can't wait for the next workshop in June!

*~Kate Webber*

# The AP Website - A Potters' Guide

The “new” website was activated on 9 June 2023, so it’s probably not so new now...

We are trying to make the website more useful for our members. Did you know that it:

- shows member For Sale/Wanted ads
- lists glaze recipes we use at Potters’ Camp
- has a calendar with upcoming demo days and Zoom chats
- advertises pottery courses and workshops offered by members
- gives information on the clay dump locations and clay prices
- tells you how to get member discounts from specific pottery supplies companies?

So why not have a look around? You should notice that certain areas require you to log in first (these are usually pages specific to our members, rather than ones the general public might be interested in). We’re already noticing a distinct increase in website traffic from non-members, so we must be doing something right! Feel free to contact us at [webmaster@anglianpotters.org.uk](mailto:webmaster@anglianpotters.org.uk) if you spot anything inaccurate or have ideas for useful content we can include.

## Managing your account

Every member of Anglian Potters can log in to the website and customise their record – whether this is updating your email address or uploading images of your work for your public profile. See below for the types of tasks you can accomplish yourself on the website.

## Logging in

If you had an active account on the old website, but have not yet used the new site, you will need to reset your password. Your username and email address will be the same. Do this by going to the page [www.anglianpotters.org.uk/my-account/lost-password](http://www.anglianpotters.org.uk/my-account/lost-password) and entering either your username or email address and click the red “Reset password” button. You should shortly receive an email with instructions on what to do next.

Once your password has been reset you can log in to the website.

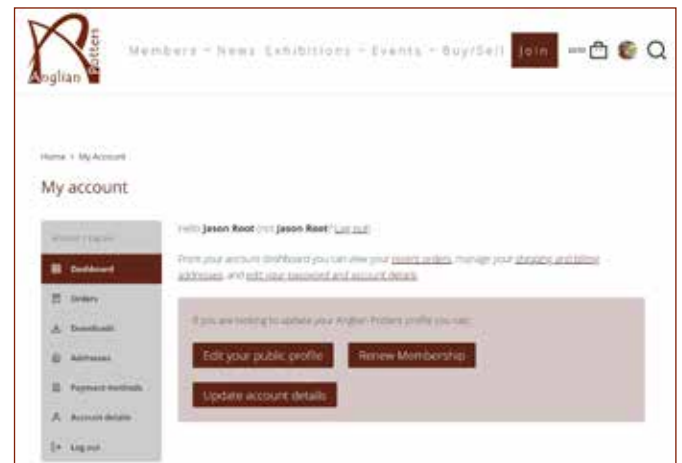
Note: if you have recently changed your email address, contact us and we can update it for you before you request a password reset. Just email:

**[webmaster@anglianpotters.org.uk](mailto:webmaster@anglianpotters.org.uk)**

You log in at the top right-hand side of the home page (see the red arrow). Click on the icon and you will be taken to the log in page. Enter your username/email address and password then click the red “Log in” button.

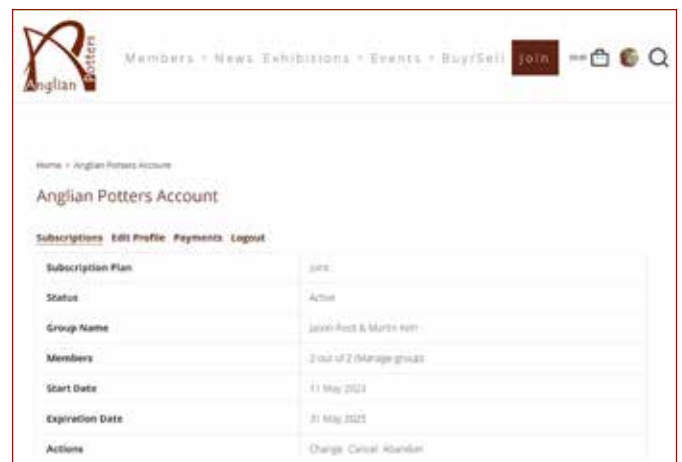


After logging in, you should see your “dashboard”, which gives you access to editing your information and renewing your subscription.



## Renewing subscriptions

If you need to renew or change your subscription, click on “Renew Membership”, and you will be taken to the “Subscriptions” page. Here is my page:



I’ve actually paid my subscription for this year, as you can see from the Expiration Date, so the link to renew is missing. If you need to renew, it will show on the “Actions” section in red. Click on “Renew” and follow the instructions to pay.



Note: Please only use this as the way to renew your subscription. Do not use the “Join” link if you are an existing member, as we will get very confused and try to start a new membership for you!

## Editing your Public Profile

Every member is entitled to a Public Profile on the website, which is displayed in the “Find Out About Our Members” section on the “Members A–Z” page. The profile includes spaces for you to add information about your practice, images of your work, social media accounts and contact details. You can decide what information is made public, so you don’t have to display contact details or your location if you don’t want to.

When you click on “Edit your public profile” in your dashboard, you should see a page like this:

You have to scroll down to see all the sections.

Images can be added by clicking on the “Add to gallery” button. They can be selected from your computer in a list, or dragged and dropped into the add box. You can select which image to use as the main profile picture – this is what will be shown on the “Members A–Z” search pages.

In order to make your profile “live”, you must tick the “Would you like a public website profile?” box under the “Profile live” heading to publish your information to the website. Similarly, if you want your location to be displayed on the “Members Map” page, you need to click “Yes” under the “Display on map?” heading.

When you have finished, click “Submit” to save any changes to your profile.

## Update account details

Clicking “Update account details” on the dashboard takes you to a page to update your address, phone number, email address, etc. It also lets you update your contact permissions – the various ways we can communicate with you, including sending you the printed Newsletter. Please review this, so that you don’t miss out on our communications. Again, finish any editing by clicking “Update”.

## Final points

If the above seems rather onerous, don’t worry – we can help! Either send an email to [webmaster@anglianpotters.org.uk](mailto:webmaster@anglianpotters.org.uk) letting us know what you’re having an issue with or grab John or me at a Demo day and we should be able to sort things out for you. The website is effective advertising for your work – we’ve had many requests for details on AP members offering courses and workshops as well as people who have attended exhibitions wanting to contact members for potential sales and commissions. Look on it as another perk of your membership!

~Jason Root & John Masterton

## Potfest in the Pens - Melton Mowbray

A record number of Anglian Potters took part in Potfest in the Pens – Melton Mowbray this year. Like the original show in Penrith, this ‘Pens’ show takes place in a working cattlemarket. Exhibitors construct their displays in the recently vacated (and often highly aromatic!) cattle stalls which are arranged in rows under cover, but open to the elements at the sides. It’s often pretty chilly in early November, but thermal layers and lots of hot drinks keep everyone cheerful and it’s a great place to talk pots, make new friends and sell lots of work.

### Paddy Dean

“I had not been to a Pots in the Pens before so felt nervous and overwhelmed by the number of potters – 102 under one roof – and the fact that I recognised several from speakers at Mundford. But by the end of the weekend, I was pleased that I had taken part and really enjoyed the experience. The atmosphere was very friendly and it was amazing to see and talk to so many different potters all working with the same material, clay!”

The quality of work submitted was really high and it was inspiring to see how diverse the interpretations of the challenge was. I don’t do many shows, but I really enjoy the more down-to-earth feeling of events like this, as it gives people like me a chance to dip their toe in the water and talk directly to customers and enthusiasts.”



### Matthew Gilbert

“Potfest in the Pens 2024 (Melton Mowbray) was A&M Potters second ever pottery event, the first being Potfest in the Pens 2023 (Penrith, springtime), so it was with much trepidation that we arrived on the Friday, praying that the bumpy fenland roads had been kind to our work and that if there were breakages they had been kept to a minimum, and luckily they were. Pen 70 was our home for the three days, and we were fortunate enough to be close to a familiar face in Marta Andrzejewska from ‘Under the Stairs Pottery’ and next to two fellow AP members Nicki Darrell (Cantley Pottery) and Paddy Dean, so we were put somewhat at ease. The show got off to a great start with us selling our first piece at 2.30 pm, 30 minutes before the doors officially opened and sales continued in the same vein all the way through to Sunday close at 4.00 pm. We had the most enjoyable time talking to customer, potters and anyone who would listen, really, and can’t wait to do it all over again next year.”



### Liz Deeks

“It was my second year at Melton Mowbray Potfest in the Pens. Although footfall seemed to be down from last year the customers were still very knowledgeable and keen to talk about and buy pots. I enjoy the Pens events as there is such a wide range of work to see, and so something for everyone in terms of aesthetics and price. The stalls are a very generous size, and if you are lucky enough to get a back wall the previous residents leave some lovely rustic decorative marks. The organisation of the event was flawless as usual, and the team were helpful and friendly. There was the customary pot swap, and I was very happy with my Janne Greasley sipper. I’d been his neighbour at Wardlow Mires earlier in the year and really admire his work. There was also the option to submit a piece for the Potfest challenge, which this year was ‘Hybrid’.



## Anja Penger-Onyett

“Potfest in Melton Mowbray was my first Potfest for at least 10 years! I found the event and my fellow exhibitors very relaxed! The organisation in terms of parking, loading/unloading was excellent. Everyone was very helpful. The Friday was a long day with setting up in the morning and opening at 3.00 pm until 7.00 pm. The social event on Saturday evening was a laugh and many old Potfest hands knew exactly what was going on! I found the visitors very knowledgeable and informed. The benefit of a good mailing list/social media following! I will certainly apply again!”



*Elaine Humpleby*

Other Anglian Potters exhibiting this year included Elaine Humpleby, Peter Morris, Nicki Darrell and Claire Porter. Thanks to everyone who visited us, we hope you enjoyed it as much as we did.

*~Nicki Darrell*



*Nicki Darrell*



*Peter Morris*



*Claire Porter*



# Paul Smith Demonstration Day - Mundford 3.11.24

Photos: Trudy Staines



When we were promised a demonstration with a hands-on element, I wondered how this might work. What could be more attractive to hands-on people like potters? As it turned out, this would certainly be a demo with a difference. But we had to wait until after lunch before the clay came out to play.

After an invitation to make the day a conversation rather than a lecture, Paul explained that he trained as a sculptor and has adapted these skills into his work with clay. He also works with resin and bronze. He aims to be light-hearted in his work and often explores the relationships between animals and humans, fairy tales and fables. He is inspired by animals, but says this isn't about being anatomically correct. He sprinkles his work with his own particular brand of humour and imagination.

Paul uses Ashraf Hanna clay body because it suits his wet clay technique, it is robust and "it stays where it's put". His favourite tools are a block of wood and a broken table-top knife, both of which he uses constantly to drag, push and pat the clay into shape.

After the usual delicious Anglian Potters lunch it was "hands on" time. There was a lot of concentration and some great results. I hope my description of the process does it justice and you find the diagrams helpful.



Paul keeps two sets of priorities constantly in mind: structure and strength, so that the sculpture is sturdy and will take its own weight. Proportion, lines and curves combine in his work to achieve the flow of the finished sculpture.

During the morning Paul had shown us an armature he had devised, using it to create a horse-like sculpture (remember he's not aiming for an exact lookalike).



The basic wooden frame with vertical, wooden dowels drilled with holes along their length, provides the initial structure and strength (Figure 1).

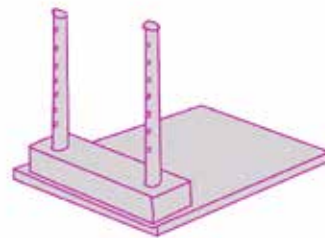


Figure 1. Basic wooden frame around which to build the armature.

Welding rods are used to create a construction that will hold the sculpture as it is being built. Most importantly the horizontal rod at the front should be the height of the torso of the creature (Figure 2).

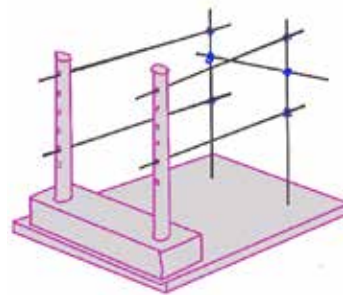


Figure 2. The armature is developed with welding rods. The horizontal rod at the front should be the height of the body you want to build

With the final intention in mind, padding material is wrapped around the front rod to form an approximation of the form of the intended body, but slightly smaller. In this case it is the horse's body (Figure 3).

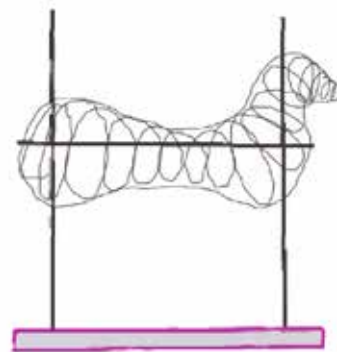
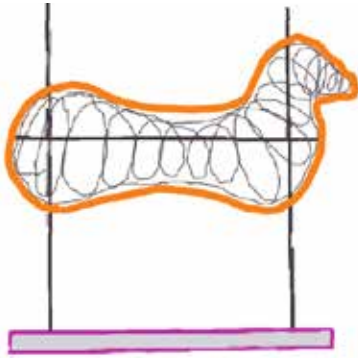


Figure 3. After considering the overall shape of the finished sculpture packing material (which will be removed later) is wrapped around the horizontal rod. This will form a basic, but slightly smaller shape for the body.

Diagrams: Deborah Pipe



The padding can be anything soft, such as bubble wrap (biodegradable is available), newspaper or similar – it will be removed later. Start small and work bigger, it's much more difficult to adjust a part to make it smaller than it is to make it bigger. When satisfied with this as a starting point the padding is clothed with a slab of clay (Figure 4) and modelled roughly into place.



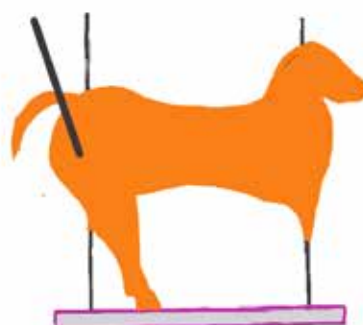
*Figure 4. Use a slab of clay to “clothe” the creature’s body. At this point try to have the body as close as possible to your overall intention.*

Once this is in place, attention can be turned to adding legs, tails, arms or other appendages. Decide if they will need additional support and insert more rods, pressing them through the clay, where required (Figure 5).



*Figure 5. Prepare for the appendages. Depending on their positioning, you will probably need to add rods for additional support.*

Once in place these rods are wrapped with clay, roughly shaped and attached firmly to the body (Figure 6). There are some great photos (much better than my diagrams) of this on Paul’s website [www.paulsmithsculptures.co.uk](http://www.paulsmithsculptures.co.uk).



*Figure 6. Enclose these extra rods in clay and attach firmly.*

At this point the weight of the whole structure is supported by the frame of wood and welding rods. There is no need to worry about the sculpture standing freely for now. An incidental advantage is that the sculpture can easily be transported.

Priority now shifts towards the proportion, lines and curves of the finished piece. Paul highly recommends standing back to look at what you are doing and consider the way forward (Figure 7).

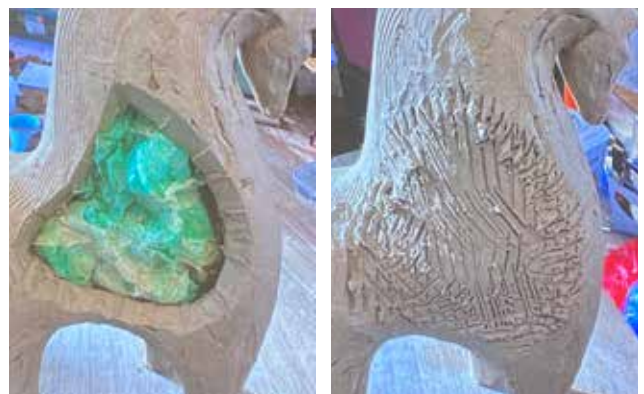


*Figure 7. It’s important to consider the piece from a distance.*

His trusty wooden block and kitchen knife come into play at this point. Add clay where it is needed, and if the torso is too bulky, the size the padding can be squashed by stabbing holes into it through the clay.

When the general shape is right, start to work on the structure of the head and face. Continue to refine the shape and strengthen weak spots. Wrap with plastic so the clay stays of a workable consistency. Then, the best advice ever, “sleep on it”. Everything looks different the next day(s) when final adjustments can be made, and surfaces and details can be added.

A judgement is needed to decide when the sculpture is sturdy enough to hold its own weight, while at the same time the clay can still be worked. At this point, remove the rods and repair any associated holes. Slit the belly diagonally, take out the packing material and repair the hole. The sculpture should from now on stand independently. Paul does not use props or other kiln furniture during firing.



*Figure 8. Removing packing and making good the hole.*

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Paul decorates primarily at the greenware stage using engobes, oxides, body stains and underglazes.

*Figure 9. Almost finished and ready for decoration.*

So, what did we get up to in the afternoon? We were led through a process to make a small animal/creature. This did not need a complicated frame but just a base for support and structure. This was made either with slabs or using the “dug-out canoe” method, filled with padding to support the base once it was turned over and patted into shape (Figure 10).



*Figure 10. The base and body are made separately using padding to keep them both in shape.*

The body was essentially a tube of clay wrapped around padding which would allow future shaping and keep the body hollow without compromising on strength. Solid cylinders are made for each leg which are applied to both the base and the body. If, at this point the legs aren't strong enough to hold the body additional clay “props” can be used. Then close the back end of the body and, if you want one (or more), add a tail.



*Figure 11. Close the back end and apply the basis of a tail.*

You can build the head up in situ or make it separately and attach.



*Figure 12. Complete with head.*

All the time keep shaping to achieve the desired proportions, lines and curves. Don't forget to keep standing back to make sure you are on the right lines.

Surface decoration is the last thing to be added. Then, after sleeping on it, and ensuring the sculpture seems able to hold its own weight, the temporary additional clay supports and padding can be removed, *et voila!*

Here are some examples of the very successful lion sculptures we made.



The main take-home lessons for me were:

- Don't rush, you will never finish in one day.
- Start small and work bigger, it's much more difficult to adjust a part to make it smaller than to add clay on.
- Stand back often and think about the overall shape.

When asked what part of making he liked best Paul said he is always experimenting, and that every part of making is an adventure. How wonderful is that? We must all make sure we have many clay adventures!

*~Deborah Pipe*



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## Lockdown Potting

Lockdown was a strange time for us all. It feels a long time ago now, and somewhat surreal, but these potters found it had a profound effect on their work.

During lockdown I found I was making some really bizarre work that was totally unlike anything I had made before.

First was fear portrayed with hands over eyes and weird triangular heads, then came anger with figures bouncing on Covid bubbles trying to burst them. Faces with tongues sticking out. Then came figures holding and hugging each other, there was a huge void in our lives with no physical contact.



Wonderfully an email group of Anglian Potters grew with the gentle encouragement from Ray Auker, who suggested ideas/tasks for making, photos of our work followed. It was a very important part of filling my day, providing contact, support, humour, inspiration and encouragement.

*~Cathy D'Arcy*

Nicki Darrell was one of the other potters in the AP lockdown group. Pictured are her works: "Isolation", "Can we still touch our toes?" and "Lockdown Feelings", a version of "The Scream" that mirrors what I suspect a lot of us felt at times during the Covid 19 pandemic.

Photos: Cathy D'Arcy



Photos: Nicki Darrell

## EU Shipping Changes - GPSR

Members may or may not be aware that on 13 December 2024 General Product Safety Regulations (GPSR) came into force. These regulations require UK non-food manufacturers, retailers and businesses selling online to comply with transparency, product safety, labelling and traceability of their products. This includes the requirement to appoint and pay for a named agent in each EU country to deal with exports. Non-functional ceramic art IS included in GPSR, so if your work falls into this category it is advisable to work with a gallery that can act as your representative in the EU. Thankfully for many potters, functional ceramic tableware is exempt, although it still has to comply with safety rules, such as safe levels of certain metals in your glazes. If you have current or potential customers in the EU do check the new and existing rules.

*~Judith Annakie-Eriksen*



# Roz Fridholm

Another Anglian Potter whose work was influenced by Covid 19 is Roz Fridholm. Roz's work is drawn from nature; the colours and the materials and organics of the earth, but she found a rich creative seam in her response to the pandemic. Ros writes of her piece *Covid Warrior*: "The plague doctor mask with the long beak is from previous pandemics in history. The metal is a framework indicating how we were trapped during Covid, unable to get away, travel, visit, and were denied physical contact. The emerging head on the back is for all the people who died. There are some abstract figures on the piece depicting that no one felt safe."



*"Covid Warrior" Stoneware and found metal objects (front).*

Covid aside, fossils, erosion and years of buried and hidden treasures all inspire Roz's work. These ideas harbour secrets and a desire to reveal the beauty of time: relics with a dark mystery formed in the imagination of an overactive mind, stimulated by experience, but also by hideous grief, love, nostalgia and beauty.

She sketches ideas and desires, always working spontaneously, and these works often morph into

*"Bird Totem"*



*"Covid Warrior" (back).*

something completely different, sometimes even destroying themselves in the process ... hence no two pieces are ever the same.

Roz uses extensive travel to inform her work, collecting and photographing everything that sparks interest.

"My studio is my escape, my haven and one of my favourite places to be. I while away the hours thinking, dreaming, experimenting, pondering and plotting!"

~Roz Fridholm



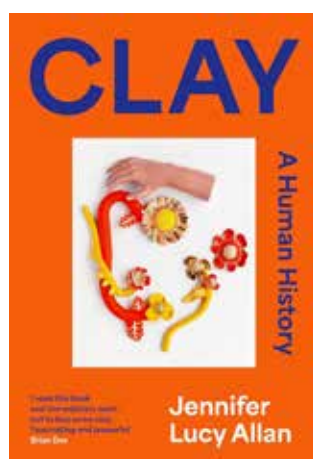
*"Smoked Crab" Dishes smoked in an oil drum with organic materials. Found crabs from Holkham beach, resin and gold spray.*

*"Disconnected" Made during Roz's son's bipolar illness. Stoneware and woven branches.*



Photos: Roz Fridholm

## Book Review



### *Clay: A Human History* by Jennifer Lucy Allan

Jennifer Lucy Allan is first a writer, journalist and broadcaster – Radio 3 listeners may know her from the show *Late Junction* – but she is also an amateur potter, having first started to make with clay around 10 years ago at a pottery class in a shipping container on the banks of the Thames. What started as

a hobby became an obsession, as it does for so many of us, and Allan began to delve deeper into the history (both geological and human) of clay, particularly its meaning and significance to humans and its omnipresence in the human story.

*Clay* is the culmination of this research, devoting its 15 chapters to different aspects of the material. Chapters entitled “Mud”, “Fire”, “Wheels” and “Colour” deal mainly with the practicalities of working with clay, from its extraction out of the ground to throwing, glazing and firing. “Mud” also looks at the repeated use of clay in creation stories and its possible actual role in the beginning of life on earth. “Figures” and “Hands” explore modelling and handbuilding, touching on the spiritual significance of the human figure. “Shape”, “Walls” and “Cities” follows the trail of clay as a construction material, from tiles to bricks, to fired houses to the establishment of towns and cities predicated on ceramic production. “Food” looks not just at clay as a material from which to make cooking, eating and drinking vessels, but as something consumed in many societies, both past and present. “Words” reminds us that our earliest written records were inscribed on clay, granting them a longevity only dreamt of by paper or electronic means. It also looks in detail at the work of two contrasting potters who incorporated words into their work. “Sound” unexpectedly explores the world of porcelain, the title inspired by the fact that when struck, porcelain makes a sound like a bell. We learn more about the geology of clay in “Space”, which also looks at the existence of extraterrestrial clay minerals on other planets, particularly Mars. “Death” reminds us that we come from the earth and will return to it and reflects on the role of pottery in funeral rituals and in holding the remains of the dead. Finally “Repair” examines the differences between repair, restoration and conservation and looks at the beauty of flaws in pottery and the added dimension that repairs, such as kintsugi, bring to a ceramic object. Allan quotes philosopher Elizabeth Spellman in describing humans as ultimately “repairing animals”. In a nod to the environmental crisis, Allan ends by suggesting if we

*Clay: A Human History* by Jennifer Lucy Allan |  
Pub: White Rabbit, 2024 | Hardcover/Kindle |  
320pp | £20.00/£2.99 | 16.3cm x 3cm x 23cm |  
ISBN: 979-1399607643


concentrated more on repairing what we break, we might just still be around in the future.

Objects made from clay, says Allan, contain marks of our existence that collectively tell the story of human history more completely than any other material. There is a reason there are so many pots in museums: because fired clay is one of the most effective keepers of stories we have.

The publicity material states that *Clay* is a “book of wonder and insight, a hybrid of archaeology, history and lived experience as an amateur potter.” It is certainly thought-provoking and revealing; an easy, entertaining and informative read for anyone who has ever worked with clay, admired a piece of ceramic art or marvelled at the skill of a potter, ancient or modern.


I will leave you with this rather lovely fact from the book: the first known recorded love poem was inscribed on a clay tablet from a Sumerian bride to her king more than 4,000 years ago.

~Julia Bruce




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## Remembering Those We have Lost – Nuala Garnsey

Photos: David Garnsey



Nuala Garnsey sadly passed away at the West Suffolk hospital in Bury St Edmunds on November 6th 2024.

A long-time member of Anglian Potters, Nuala started working with clay over 30 years ago when living near John and Margaret West's pottery in Castle Hedingham. Nuala

always said that she was in the right place at the right time and she couldn't resist the chance to have a go. She went to evening classes and was hooked. She eventually got her own wheel and kiln and began experimenting with glazes and different techniques. She worked mainly with stoneware and porcelain and mastered the raku process, producing some stunning work. Pottery was a joyous outlet for Nuala and she never ceased to enjoy making lovely pots.

Her husband, David Garnsey, writes:

Nuala was born in Galway to a large Irish family. We married in 1981 and had a son, Edward, in 1984. Nuala became a grandmother with the birth of her granddaughter Eve in August. Sadly they never got to meet. Several members of her family, including myself

and Edward, who came home from Australia to be with his mother, were with Nuala when she passed away. She was much loved by her family and friends and will be sadly missed. She achieved great satisfaction and success with her pottery over many years. Many of Nuala's family and friends have keepsakes of her pots to remember her by. "Gone but never forgotten."



*Some of Nuala's lovely pots on display at Ickworth*

## Andrew Pearson

Photos: Trudy Staines



I'm sure many of you will have attended Andrew's brilliant demonstration at Mundford in November 2023 or read about it in the Newsletter.

It was therefore with great sadness we learned that Andrew passed away suddenly on December 3rd 2024 at home with his family.

Andrew specialised in making pots for bonsai trees, becoming one of Europe's most highly regarded bonsai potters, and being recognised in Japan. He was the only Western bonsai potter to be invited to and attend one of Japan's major bonsai pottery exhibitions.

He practised under the name Stone Monkey Ceramics, the inspiration for the name coming from him being born in the Chinese year of the monkey and his elemental sign for that year being Earth.

Andrew's interest started with bonsai itself. But the more involved he became, the more difficult it was to find pots

that had the right qualities for his plants. In bonsai, the pot is an integral part of the finished image, so getting it right is vital. Eventually, Andrew took up pottery himself, being taught by two Anglian Potters, Trudy Staines and Deborah Baynes. He started making pots for his own trees, then for fellow bonsai friends, purchasing a wheel, electric and eventually gas kiln along the way and setting up Stone Monkey. His client base spread to Europe and he set up a collaborative group called Triskele with potter friends from Sweden and the Czech Republic. Andrew was at the top of his game and his loss will be keenly felt, not only by his family and friends, but also in the world of bonsai and ceramics.

Andrew said of his demonstration day with us: "What a wonderful day doing a talk on bonsai ceramics and a couple of demos for Anglian Potters today in Mundford, Norfolk. It was lovely to bring bonsai ceramics to the normal pottery world."



*One of Andrew's pots with traditional mushikui (literally: moth-eaten) decoration.*



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**Phil Arthur:** *throwing, handbuilding, sgraffito, earthenware, honey glazes*

e: philarthur1951@btinternet.com

**Helen Humphreys:** *handbuilding, firing electric kilns*

e: helenhpottery@gmail.com

**Sheila Madder:** *mould-making, slip casting, coloured porcelain*

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

## AP Members' Websites

Please contact the Editor if you would like to be added to this list: [anglianpotters@gmail.com](mailto:anglianpotters@gmail.com)

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## Forthcoming Events

### York Ceramics Fair

15–16 March

CPA show at York Racecourse,  
Knivesmire Road, York, YO23 1EX.

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

### Potfest Glynde Place

25–27 April

Nr. Lewes, BN8 6SX. Relatively new  
Potfest on edge of the South Downs.

[potfest.co.uk/visit/potfest-glynde-place](http://potfest.co.uk/visit/potfest-glynde-place)

### Ceramic Art London

9–11 May

CPA main show. Olympia West,  
Hammersmith Rd, London,  
W14 8UX.

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

### Potfest Scotland

6–8 June

Scone Palace, Perth, PH2 6BD.

[potfest.co.uk/visit/potfest-scotland](http://potfest.co.uk/visit/potfest-scotland)

### Potfest by the Lake

20–22 June

Compton Verney, Warwickshire,  
CV35 9HZ.

[potfest.co.uk/](http://potfest.co.uk/)

[visit/potfest-by-the-lake-compton-verney](http://visit/potfest-by-the-lake-compton-verney)

### International Ceramics Festival

27–29 June

Penglais, Aberystwyth, SY23 3FL.

[www.internationalceramicsfestival.org/2025](http://www.internationalceramicsfestival.org/2025)

### Celebrating Ceramics

11–13 July

Waterperry Gardens, near Wheatley,  
Oxford, OX33 1LA.

[www.celebratingceramics.co.uk](http://www.celebratingceramics.co.uk)

### Clay in Clare

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### Suffolk: Rebecca & Dominic Upson

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Stowmarket, IP14 2NA  
07939 170700  
[domup3@gmail.com](mailto:domup3@gmail.com)

## Diary Dates

### Louise Bell

Mundford 6 April 2025

### Sarah Rooms Heaphy (AGM)

Mundford 18 May 2025

### Undercroft Spring Show

Norwich 29 March–13 April 2025

### RHS Hyde Hall

Rettendon 2–5 May 2025

### Spring Up Ferini Art Gallery

Pakefield 2 May–1 June 2025

### Potters' Camp

Stoke Farm 31 July–3 August 2025

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## Newsletter Deadline

**Summer 2025**

**1 JUNE 2025**

**FOR PUBLICATION BY**

**1 JULY**

The Newsletter is printed and distributed by Cambridge  
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