

ANGLIAN POTTERS NEWSLETTER



SUMMER 2025

AP Officers

President – Sir Grayson Perry

Chairman – John Masterton

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

Vice Chairman – Carolyn Postgate

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

Secretary | Membership Secretary – Vivienne Burns

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

Treasurer – Louise Puckett

07984 357934. Treasurer@anglianpotters.org.uk

Newsletter Editor – Julia Bruce

37 Racecourse View, Cottenham CB24 8AP
07766 703862 anglianpotters@gmail.com

Press & Publicity Secretary – Ian Vance

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

Exhibitions Organiser – Andrea Morton

9 Fairview Gardens, Woodford Green, IG8 7DJ
07805 513885 andrea@usefulpots.co.uk

Events Organiser – Rose Brettingham

9 Troy Street, Norwich NR2 2RH
07788 187883 rose.brettingham.ceramics@gmail.com

Website and IT Organiser – Jason Root

33 Mendip Way, Stevenage SG1 6GW
07850 235391 jason.john.root@gmail.com

Stoke Farm Planning – Nicki Darrell

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

Camp Co-ordinator – All enquiries to:

camp@anglianpotters.org.uk

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Chairman's Letter



We held our AGM in May, as usual, and also saw a fascinating demonstration by Sarah Rooms Heaphy (see p. 28), showing us how her practice has developed over the years, and how she makes and finishes her work. It's always a pleasure to see a demo by one of our members, it reminds us of the breadth of talent we have in

our membership. Viv reported that we had reached a total of 619 members at the end of April – an all time high. I hope everyone will get something out of belonging to AP.

Our Annual Report is available online this year, rather than being printed and posted to everyone. The costs have risen so much that we couldn't justify a hard copy. Celia Greenaway, who has been our Treasurer for the last nine years, has retired, and we welcome Louise Puckett as her successor. Louise is a relatively new member, and

a newcomer to ceramics, but is full of enthusiasm. Please give her time to settle in! The rest of the committee agreed to continue in their roles, but we would like to get new members involved (it's not too much work), so if you feel you have something to offer, or would like to lend a hand please get in touch. We want to keep things fresh! Thank you once again to the committee, and to everyone who volunteers to help keep things working. We are all volunteers, and nothing happens without you.

We are well into planning for this year's Potters' Camp, with a very rapid take up of booking for places, so it's a full house again. It's good to see a mixture of newcomers and returnees, so experience can be passed on. We have managed to arrange for some other activities at the site this year, with a weekend raku workshop in early May, and a reduction firing workshop in early June. Nicki also arranged another salt and soda firing in the old kilns at Jerry's, with some great results (see p. 16). We hope to be able to arrange for some more events later in the year, giving opportunities for those who can't spare the time for camp, or would like some more focused workshops. These will be publicised to all.

We have had a very good set of demonstrators of late, with a couple of opportunities for hands-on work with clay during the day. Keeps you all awake after lunch. Rose has arranged for two more events later in the year, see page 5 for details.

I've decided not to participate in the major shows this year, as it's very hard work, and it seems to get more expensive every year. We will be visiting some shows to see old friends. The world of pots is so friendly, so we don't want to miss out. We will no doubt see some you as exhibitors, or as visitors. Don't forget to support Potfest, Suffolk at Haughley Park in August. Lots of AP members will be showing.

~John Masterton



Photo: Carolyn Postgate

John's signature reduced copper carbonate "ox-blood" glaze at Potfest, Suffolk, Haughley Park in 2024.

Editor's Notes



Summer is finally upon us and show season is in full swing. Cambridge's Open Studios will be underway as this goes to press, and our local Potfest at Haughley Park is just a few weeks away. Anglian Potters also have camp to look forward to, and there's a brief update on progress at the site on page 4.

Elsewhere in this issue you will find

articles on clay sculpting the traditional hands-on way as well as how to create with clay digitally, an account of our patron, Grayson Perry's birthday celebration at the Wallace Collection, and write-ups of several AP specialist firings, demonstrations and shows. On page 10 Hayley Rowlands gives us all the behind-the-scenes gossip about her time on this year's *The Great Pottery Throwdown*. Congratulations to Hayley on her brilliant makes.

Many of you will either have attended Paul Smith's hugely enjoyable demonstration at Mundford back in November or seen the write up in the last Newsletter. Paul contacted me recently with these great images to share with you all of the lion he created that day, now completely finished and decorated with a new glazing technique. I just love how characterful he is!

Happy potting, everyone, and I look forward to catching up with lots of you at camp.

~Julia Bruce



Photos: Paul Smith

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.

Cover Photograph

Anglian Potter Hayley Rowlands with some of her work on *The Great Pottery Throwdown*.

See page 10.

Photograph: © Love Productions 2025

AP News

New Treasurer



Following Celia Greenaway's retirement after nine years of sterling service as Treasurer, we are delighted to welcome Louise Puckett to the role. Louise, who takes over immediately, writes: "I currently live in the Cambridgeshire countryside with my boyfriend and our cat, Mila. Although I am relatively new to pottery, it has quickly taken over every moment of my spare time! My background is primarily in heritage and museums, where I have had the opportunity to work with vast collections of beautiful ceramics. I am new to Anglian Potters, so please bear with me while I find my feet in this new role! If you see me at the upcoming events, please come and introduce yourself, and I look forward to meeting some of you at Potters' Camp this year."

Louise can be contacted on: treasurer@anglianpotters.org.uk

Camp News

And speaking of Potters' Camp, our annual extravaganza at Stoke Farm is only a few weeks away and preparations for this year are continuing apace! Working parties have been running at the kiln site at Stoke Farm and will continue in the build-up to camp. Jobs remaining include: completing the coating on the new pizza oven, making a heat shield for the soda kiln and rebuilding the front of it to help it run more efficiently, constructing the wood and clay framework for the dragon kiln (a once-fired creature that breathes smoke and flames from its mouth, rather than a traditional Japanese dragon kiln), moving logs to create more camping space, laying slabs and erecting a new shed for our lawn-mower and wheels, refreshing the camp glazes, and countless other jobs that will emerge in the coming weeks.

Our second earth toilet has now been completed after some hard graft by Richard, Liz and John. The two toilets now sit side by side in the far corner of the site. However, each will have their own gazebo for added privacy!



"Sod" by side – the earth toilets will be screened by their own separate gazebos for privacy.



Richard Innes and Liz Lewis with the new "thrown".

If you fancy taking on responsibility for a task or simply turning up with your tools and work gloves and getting stuck in where needed, please let us know!

camp@anglianpotters.org.uk

~Nicki Darrell

"Mixing Bowls"

Many apologies to Amanda Newman, whose stunning blue bowl that featured in the All Saints' Christmas show article in the Spring Newsletter was misattributed to Pam Orme. Apologies and thanks to Pam for pointing out the error and to Amanda for contacting me so the photograph could be correctly identified. Please see the correct attributions below.



Bowl by Amanda Newman displayed at the All Saints' Christmas Show.



A lovely example of Pam Orme's work on show at the Stamford Pottery Market.

Photos: Carolyn Postgate

Pam Orme

AP Demo Days and Other Events

We have two more demonstration days scheduled this autumn, 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.

Sunday 21st September – Kevin Millward

Photo: Kevin Millward



Kevin started his pottery career at art school, then continued to work for studios and teach. He is now based near Stoke-on-Trent, where he makes wheel-thrown stoneware, teaches at Clay College, and is the technical adviser for *The Great Pottery Throwdown*. For more about Kevin's

work go to: www.kevinmillwardceramics.co.uk

Sunday 2nd November – Janene Waudby

Janene throws and handbuilds beautiful vessels that are surfaced with terra sigillata and then highly burnished or textured. These are then smoke-fired to achieve their unique surfaces. Please visit Janene's website: www.jwaudbyceramics.com



Photo: Janene Waudby

The **Anglian Potters Christmas Exhibition** at All Saints' Church, Jesus Lane, Cambridge, will take place as usual for three weeks in November and December 2025. Dates to be confirmed.

~Rose Brettingham

Clay in Clare



Photos: Diana Kazemi

Angular vases by Marie Reiter

In September 2024 two Anglian Potters, Sue Eyre and Diana Kazemi, organised "Clay in Clare" – a ceramics exhibition featuring eleven potters in the beautiful setting of The Old Goods Shed in Clare Castle Country Park. The event was such a success that Sue and Diana have now organised CLAY IN CLARE 2025. This year, they have been able to accommodate sixteen potters who will be showing and selling an even wider variety of work than was possible in 2024.



The event runs from Thursday, 11th – Sunday 14th September 10:00–4:00. Entry is free.

Sculpture by Ian Pipe. Marie and Ian are two of sixteen Anglian Potters exhibiting at this year's Clay in Clare

So do come along in September and visit this wonderful venue with its own fascinating history, which sits below the Norman motte of Clare Castle. There is ample parking, a lovely park, and plenty of cafes, shops and pubs to visit while you are in Clare – Suffolk's smallest and friendliest town!



AP Spring Exhibition, Undercroft, Norwich

Anglian Potters enjoyed another highly successful show at the Undercroft, Norwich this Spring from 29 March to 13 April 2025. There was a very high standard of work and, as always, our curators did a great job of displaying everyone's work to the best effect. Sales were good, and we had a lot of positive comments from visitors. Anglian Potters holds two major open exhibitions a year. The next one will be our Christmas Show at All Saint's Church, Jesus Lane, Cambridge. Our shows are an opportunity for ALL members to show their work and offer it for sale to the public. If you've never exhibited with us before, do consider participating — it's a great way to display your work, make some sales and meet other Anglian Potters.

Here is a small selection of the lovely work on display this spring in Norwich.

Photos: Tracey Cross



Dan Hawkey



Tracey Tutt



Karen Kavanagh



Fiona Fitzgerald



Maureen Baker



Phil Stearn



Nicki Darrell



Ray Auker

Photo: Tracey Cross



All set up and waiting for the visitors to arrive.

Photos: Nicki Darrell



Jo Arnold



Viv Burns



Louise Gridley



Richard Innes



Sarah Abercrombie



Trudy Staines

Photos: Trudy Staines

Happy Birthday, Grayson Perry

Photos: Roz Fridholm



Above: and right: Sir Grayson at the opening of *Delusions of Grandeur*.

In celebration of our patron, Sir Grayson Perry's 65th birthday, London's Wallace Collection is presenting **Delusions of Grandeur** an exhibition of over 40 new works by Sir Grayson. This is the largest contemporary exhibition the museum has ever held, and also features works of "outsider art" by Aloïse Corbaz and Madge Gill. Perry's work includes tapestries and works on paper as well as ceramics, inspired by masterpieces from the Wallace Collection itself.



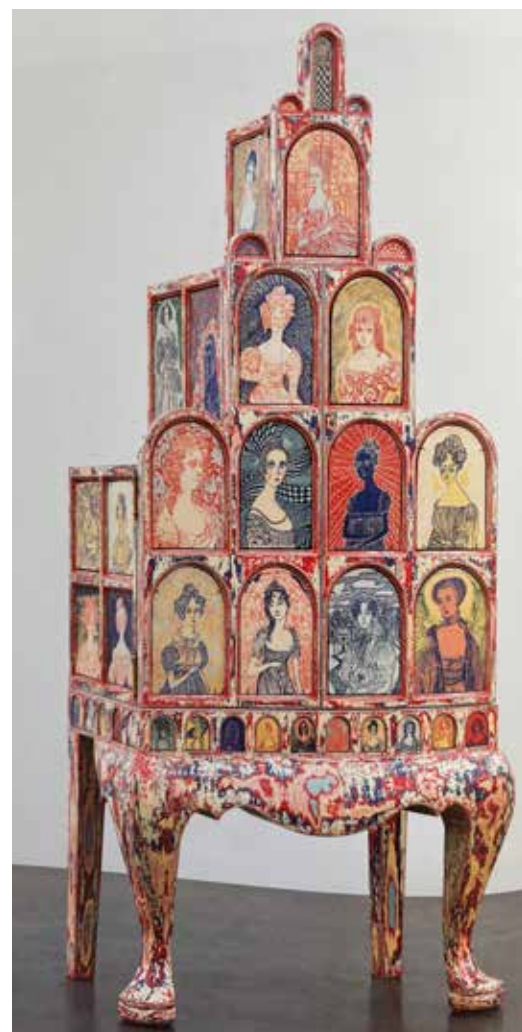
Above: Ceramic plates, Sir Grayson Perry.

Left: "The Great Beauty" – Oak and brass with ceramic panels.

Delusions of Grandeur examines our desire for perfectionism and the intricacies of craft-making. Weaving together themes of making, collecting and the gendering of decoration, Perry asks the viewer searching questions about the nature of art, the role of the artist, and the meaning and value of authenticity in his juxtaposition of painstakingly crafted objects and objects created in a matter of moments via digital technology.

Anglian Potter Roz Fridholm attended the opening of the exhibition. She says: "An exhibition not to be missed. It opened on Grayson's 65th birthday. Grayson sang a song from his new musical about his life, coming soon. Phil, his wife, made a speech, leading us all to sing 'Happy Birthday'. A joyful evening, with many celebrities, friends and family, finishing with a party bag for everyone! Such a treat and an amazing exhibition, with Grayson himself narrating the audio to take you round."

The exhibition is open until 26 October 2025, so still plenty of time to go and see it. There is an admission charge, but you can book online, and members of the Wallace Collection go free.



Anglian Potters at the Minories, Colchester

On 7–8 February this year, twenty Anglian Potters took part in a Ceramics and Glass Fair at the Minories in Colchester alongside some glass artists. Here three of the participants share their experience of showing at this historic venue.

Photo: Laura Harvey



Laura Harvey's stall at the Minories.

I attended the Minories Ceramics and Glass fair 2025 and had such a great time. In spite of the February rain and wind for two of the three days I had an excellent time. Spending time chatting to fellow potters about all things pottery and exchanging practical tips and ideas made for a great community feeling, we even shared sourdough starters! I also sold well, which is the marker of a good event.

~Laura Harvey

I really liked exhibiting at the Minories, Colchester. Such a beautiful venue and the staff were all really helpful. I was only able to do the Sunday, which was a shame as footfall on the Saturday was better, but still made some good sales and had lots of compliments on the pots from others. I think the combination with the glass artists worked really well too, very complimentary and we clearly appreciated each other's crafts.

~Marie Reiter



Marie's display against a backdrop of the Minories lovely gardens.

Photo: Shaun Hall



Shaun's signature raku pots.

I set up my stall on the last day, the Sunday, but found the space allotted was a bit cramped – understandable given I made a very last minute application. Although I didn't achieve much in the way of sales personally, others certainly did. Saturday was deemed to be the best selling day. The downstairs gallery rooms seemed to bag the best of any potential sales.

In any event it was really nice to see and meet finally with some talented makers, such as Kate Mayo, Richard Baxter and Anne Marie Jacobs.

There were some lovely stall holders upstairs along with me including Louise Gridley of Sugi Ceramics and Kate Welton Ceramics. I enjoyed chatting and swapping ideas with them.

Overall I enjoyed the day, despite not making great sales. It's a lovely venue and a friendly art gallery in the heart of Colchester.

It's well worth a punt next year, although I'd apply early and get a downstairs pitch if you can.

~Shaun Hall

More Studio Space at Wysing Arts Centre!

We've been busy transforming our Ceramics Studio recently, to welcome new members and courses! We've cleared the workshop next door and moved our kilns into it, freeing up valuable space in the main studio, as well as upgrading the studio's floor, which was long overdue and has given the space a new lease of life. Next we are working on reorganising the studio and adding better storage.

These improvements will enable us to offer more Ceramics Studio Membership spaces, expand opportunities for public courses and events, and provide studio and residency artists with a more versatile and functional space!

Wysing's Ceramics Studio Membership is open for applications, however spaces are limited, so act fast! Once the studio is full, we will operate a waiting list.

www.wysingartscentre.org/opportunities/ceramics-studio

Photo: Wysing Arts Centre



Expanded facilities in the ceramics studio at Wysing Arts Centre. The project is supported by Arts Council England.

The Great Pottery Throwdown - An Insider's Guide

Photos: © Love Productions 2025



This year's contestants at the Gladstone Pottery.

Anglian Potter Hayley Rowlands from Suffolk was one of the contestants on *The Great Pottery Throwdown* this year. This is a Love Productions reality TV series on Channel 4 that follows the fortunes of twelve talented amateur potters over several weeks of pottery challenges in a knockout competition. The potters' efforts are judged by Keith Brymer-Jones and Rich Miller and the show is presented by Siobhán McSweeney.

Here Hayley answers lots of questions about her experiences on the show.

Q: Competition to appear on the programme is fierce, so what was the recruitment process like? Did you have to audition? At what point did you get to meet Rich, Keith and Siobhán? Were any of them involved in the selection?

A: The recruitment process involved several video calls where they get a sense of you as a person and your journey into pottery, along with a chance to show some of your pots and talk about them. I believe over 5,000 people apply and if you get through the first 4+ selection rounds you are invited to attend a recorded audition in London. There are around 70 potential contestants invited to each of four of these. The audition involved throwing and hand-building challenges whilst being filmed. Selection is all about your talent, story-telling and fit with the other eleven contestants selected.

You don't meet any of the celebs until you get to Gladstone Pottery [in Stoke-on-Trent] to film. It's shortlisted further at this point, and if you are in the running you are also asked if you are prepared to be a standby.

You are then police checked, and have to pass a medical by a GP. A few weeks later you find out if you are through.

Q: Do you know what it was about you that helped them select you?

A: I clearly fitted into the white middle-aged woman category (lots of competition!) and represented the East of England. They are interested in why you got into pottery and your journey. I think my background in social work and love of punk music and birdwatching were all of interest to the producers. I think they are looking at group dynamics as much as at individuals. I had quite a laugh with the other contestants and Fran and I bonded on the throwing challenge. They need people who can cope with cameras and microphones being shoved in their direction whilst they are making! I'm quite comfortable chatting to others and I think that helped

Q: How long does the filming take?

A: The day starts with a 6.30 a.m. pick up from the hotel and usually finishes round 7.00 p.m., although it often overran and went on until 9.30 p.m. on one of the episodes I was in.

Q: How does the filming work? Do you get to go home in between episodes? Do you have chance to practise the main makes between episodes?

A: The filming works so that on day 1 you are glazing your previous make and undertaking the second challenge, day 2 is judgement day and day 3 is making the next challenge.

Every challenge is submitted in advance and you need to fill in the submission sheet they send you within an allocated timescale – so once the filming starts you're also thinking about future episodes.

I had a fairly long journey so when I could, I would get the 8.10 p.m. train from Stoke to head home on day 3 – usually getting home around 1.30 the next morning! This gave me two whole days at home before travelling back on day 1 at midday. I was trying to get other submissions done during my times at home and help out with family life, so there was little time for practising, but I tried to spend half a day in my studio. The difficulty is deciding which challenge to focus on – the new submission or the episode you are currently in...



Hayley in action!



Getting to grips with raku.

Q: Are you all accommodated in the same place? Do you get a chance to socialise with each other/the presenters?

A: The contestants are all in the same hotel, and I was usually first in the bar before dinner! We usually all ate together before turning in and trying to get a few hours sleep (which was really tricky for all of us). There's also quite a lot of hanging around time when you are on set. We had our own "green room" so we all got to know each other really quickly. We really did trauma-bond with each other, and despite our varied backgrounds and ages we all became really close and had such a laugh!

The presenters are accommodated elsewhere. When they appear in the pottery room it's known as "the royal walk". We only occasionally saw them when not filming.

Q: Leading question, but are the presenters as lovely as they seem on screen?

A: You don't really get to know them that well, and of course they are playing a role. They were smiley and funny, but it's quite a false environment. I think they are very like they appear on TV.

Q: Do you really only have the time stated to do the makes? Are they very strict on the timing?

A: You are not allowed any access to watches or clocks whilst in the making room. It's totally timed by them and you are given a half-way countdown. Siobhán tells you the time as it is seen on TV. They are very strict, but it sometimes felt like they would play around with it a bit to suit the show (but it's impossible to know for sure).

Q: Is there anything you wish you had done differently?

A: I wish I had not always tried so hard to stick exactly to the brief (although we were told to). Pushing yourself to meet the required dimensions, then seeing others not meeting them, but still doing well, was a bit odd. I didn't feel the judging was always consistent or in line with the brief.

It was hard trying to take everything in, and I wish I'd just relaxed a bit more in the pottery room. I also wish I'd practised my first piece more, as I think it sets the tone of the series.

Q: What was the best technical thing you learned?

A: There's no teaching or practising whilst on set. I think the potters learn about themselves and from others.

Q: Was there anything you didn't enjoy?

A: It's a false environment and I didn't enjoy not being able to go back to pieces later to refine.

I was really unhappy on raku week, and I had been so looking forward to it. Worst moment – not being able to pick up my raku vessel with the tongs (inner meltdown).

I was very sad when I went out. I struggled with going. I was so disappointed not to get to some of the larger more sculptural challenges. I was also really moved by my fellow potters' reactions to me being announced as the potter leaving.

Q: What are you most proud of? Your best moment?

A: I did not get a single crack in any of my pieces which was the result of even thickness and nothing more than 5mm. This was totally necessary given the way things were speed dried!

I was very full of fear of failure, but I recognised how debilitating that can be, and kept telling myself the feeling was my body's way of letting me know I was stepping outside my comfort zone, and the possibilities were that I might achieve something great! I wanted to role-model that it's good to face fear of failure, and I did that publicly.

My best moment was watching the judges play with my Ark animals and lose themselves in their inner child. Finding out about other potters' backgrounds and lives was also a privilege. I formed strong friendships and shared many a laugh with all of them. I cried with laughter on many occasions.

Q: Is there anything else you would like to share about your experience?

A: The positives definitely outweigh any negatives. The production crew were ace, I had so much fun whilst I was there. I've truly made a great new pottery family. I'm so looking forward to three days at Waterperry Gardens* with six of them. I've kept in contact with them all and managed a few meet ups with some of them.

Q: Any last thoughts?

A: If you're thinking about going for it, DO IT! It's such an amazing and unique experience, and what have you really got to lose?



Hayley with one of her gloriously colourful makes.

* Celebrating Ceramics, Waterperry Gardens, Oxford 11–13 July 2025.

David Chilton Demonstration Day - Mundford 09.02.25

Photos: Carolyn Postgate



David delighted us all with a demonstration on 9 February that was packed with information and advice.

He started by telling us a bit about his beginnings, including his first source of inspiration: his mother's collection of small porcelain figurines, which he loved.

David studied at Cardiff under Geoff Swindell, graduating in 2001. After his time there, he moved to a new house in Devon and now works from a small (but heated!) shed in the garden.

David's work is based on the female form and the different contexts in which it is viewed. It explores our attitudes to the body and perceived notions of beauty informed by historical and contemporary fashion imagery.

David takes inspiration from eighteenth-century English porcelain figures, particularly Derby, Chelsea and Bow, combined with Chinese Han Dynasty tomb figures, Romanesque and Gothic art, and the work of Gwen John, Jessie Marion King and Margaret Macdonald Mackintosh. Fairy tales and folklore are also strong sources of ideas; themes of myths and legends being key. With the added notion of saints, deities and folklore and what they represent culturally, his work is innately spiritual with religious overtones.

He told us he also draws inspiration from the Pre-Raphaelites – he aims to portray Pre-Raphaelite-type women without the constraints of the details of their facial features.

Some of David's most distinctive pieces are dryads, which feature elaborate branching headpieces. The branches were inspired by old nursery rhymes, and he sees them as organic "helmets" that he sometimes places on the figurines' heads as a symbol of protection.

David is drawn by simplicity and likes imperfection, and yet his work is elaborate and very skilfully made!

David started his work in ceramics using stoneware clay, and only later switched to porcelain, finally landing on using paper clay, which he prefers as it is more robust for his figurative sculptural work.

David uses FLAX Paper Clay from Scarva, handbuilding figurative sculptures and vessels from sheets of clay. By manipulating the clay sheets from the inside to form the shape, he creates a texture that is integral and unique to every piece.

He then bisques at 1000°C and glaze fires at 1240–1260°C.

David's work is highlighted with touches of glaze, precious lustres and metallic oxides.

In creating his slabs he will dry the board and the rolling pin with a heat gun and stiffen the clay just a little, in order to better manipulate it later. He rolls his slabs very thin, then rips the sides, as he dislikes straight lines, and sets them loosely covered to stiffen to perfect leather hard.

In the construction of his figures, he starts with a circular coil that acts as a strengthener and base, which he pinches then applies slip (without scoring). Using a tube as a former, he then wraps around a roughly triangular slab. He then will add another slab, joining the two flaps by hand. If there isn't enough he will attach another portion of slab in a similar way, or if they don't quite join up he will patch it and then lightly paddle the patch in. He does this all by eye, nothing is measured. Once the initial cylinder is created he considers the proportions and determines where

to place the mark for the knees. It all goes from there.

Using various tools, he then lightly but decisively beats the figure into shape by defining the back of the knees. The sides are reopened to create darts which will be shaped into

Inspired by the hundreds of little flowers he saw applied to an old Meissen ewer (1740–1745) in the Wallace Collection, David decided to reference this surface treatment on the torsos of some of his dryads and the necks of other pieces.



Photos: Trudy Staines

Photos: Trudy Staines



Photo: Carolyn Postgate

the bum. The legs are hinted at by just indenting his wooden tool vertically. David demonstrated how with minimal but skilled gestures he is able to suggest movement to the legs, adding a gentle push from within the body to form a soft belly.

He then went on building the torso shaping and forming the curve of the breasts from the inside with a smaller curved wooden tool. More heat gun at this point!

He told us how this process gives him the surface texture he likes, and this is a reason why he doesn't like glazes.

To achieve the precise shape he has in mind he will cut darts and reposition or add small pieces of clay, slipping and scoring various elements again to create the suggestion of a neck. Once he is happy with the general shape, he removes it from the whirler and uses the trusted heat gun on the inside, smoothing any loose bits as he goes. He judges when enough is enough by the heat on his hands! At this point the piece gets stamped and put aside to dry.

In his making technique, David draws on the fluidity of certain fabrics around a woman's body, such as the richly plissé fabrics used extensively in Italian fashion from the 1920s.

David also demonstrated how he forms his dryad torsos. Inspiration for these tree spirits came to him from the writings of C.S. Lewis, and J.R.R. Tolkien and Arthur Rackham's illustrations.

He showed us how he starts by pinching both the front and the back of a blank cylinder to create the first crude outlines of a face; then with his fingers, a stick and a rubber-tipped tool he went on to refine neck, nose, but most important in his opinion is the mouth, to which he gives most attention. Eyelids and cheeks are again pushed out from within. He uses the rolling motion of a stick to compress and shape, a technique he learned from animal sculptor Zoe Whiteside.



Having slightly dried the clay, he proceeds to complete the back of the head by pinching the clay and joining it, then starts to reshape it from the inside.

When making torsos he foregoes the coil to reinforce the bottom as he feels that being shorter shapes that is not necessary, but he pays just as much attention to completing the inside, smoothing with sticks where his fingers can't reach. Again, he uses darts to shape the shoulders and give them volume then offers up the neck and head to the top of the torso, having flared the neck out somewhat, drying the clay so that it's strong enough to support the weight of the head. The head is secured with slip and scoring and by firming the points of contact from the inside.

The branches that constitute the "helmets" start off as four larger and four smaller lumps of clay to be the main and secondary branches (he always makes a few extra, in case some of the originals fail). The lumps are rolled into small, conical sausages, textured with a metal kidney and joined together. They are then laid in a circular pattern on the head and fixed with the usual scoring and slipping, so that they are securely positioned. The tips of the branches are still plastic enough to be moveable and can be positioned so they support each other (also with slipping and scoring).

Although the whole structure looks elegant and fragile it is surprisingly sturdy and can then support the addition of several apples. These are made by hollowing small balls of clay with the rounded back of a brush, to reduce their weight, and adding a tiny hole for safety. The hands of the dryads are made with minuscule individual coils rolled to form each finger and thumb, paying attention to the fact that the middle finger must always be longer than the others and the thumb must be positioned correctly. David uses his fingernails to create the suggestion of the indents under the interphalangeal joints, so they are a bit curved, and to score lines in the palms.

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David Chilton (cont'd)

Photos: Carolyn Postgate



Dryad torso, complete with branches, leaves, apples and finely modelled and sculpted hand.

They are finally joined to the body with the tiniest of coils. At this point the inside is dried with a heat gun again.

Leaves are made as little sprigs with the use of a plaster “cup” incised with several leaf patterns, into which he pushes tiny coils that become leaves and stems. Flowers, when used, are made with a cake decoration cutter. Sometimes he also adds toadstools and mushrooms, making their caps by pushing a small piece of clay against the end of a brush. Once the apples reach a point of optimal dryness they are ready to be attached. He makes sure they are positioned so as to be supported by the branches, rather than dangling freely.

David's relationship with glazes is complicated: he likes to mix his own and uses them for accents but even then only very sparingly. The glaze he uses most is a white matte/satin dolomite glaze, but occasionally he will use colour, perhaps a bit of cobalt blue.

His work is fired to a hot cone 6/cone 7 with a 12-minute soak. For the work where he uses accents of gold, he fires a third time to 720°C.

It was a most enjoyable demonstration, as always at Mundford, and we learned a great deal, including about the use of the ubiquitous heat gun!

~Robi Bateman



A glazed dryad. David uses a white gloss or satin glaze for his work, highlighting the apples here with a metallic accent.



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AP Specialist Firing Days

Now that our new site at Stoke Farm is properly up and running, we are planning to hold more specialist firings there in addition to our annual Potters' Camp. We also still have access to the salt and soda kilns at our old site at Jerry's on the Shotley Peninsula, and he very kindly hosts two or three salt and soda firings there a year. This year has already seen three specialist firings at these two sites. Here participants share their experiences.

Raku Weekend at Stoke Farm

On a May weekend in undiluted sunshine a dozen or so of us spent a glorious weekend at the Anglian Potters site at Stoke Farm playing about with raku and forgetting the woes of the world. Our site at Stoke Farm is now well established and very efficiently run, as a result of the extraordinary friendship of a group of volunteers who love nothing more than getting together around a red-hot kiln full of the promise of a ceramic masterpiece. And some appear!

The idea of the weekend was not only to introduce raku to newcomers, but also to increase the confidence of others who were still apprehensive about the firing procedures.



A selection of Karen Callinan's raku and obvara pots from our firings.

Nicki Darrell got us going, and Martin George talked us through glazes and was there to assist people should they need it. Karen Kavanagh brought her kiln and demonstrated in-kiln reduction, and Frank Logan demonstrated an obvara firing, giving everyone a pot with the opportunity to try it for themselves.

The main body of raku firings took place in two oil-drum kilns and a brick kiln, the latter being very easy to set up anywhere. Mary Wyatt ran the second oil-drum kiln, and Claire Porter came in briefly as support for Martin. Lurking too was the latest wonder to appear on the raku scene, the barbecue kiln, which Nicki used to test glazes. The world of pottery shows no end to its capacity for invention.

The sun beat down on us, but there was sufficient shade to escape from time to time. It was a relaxed and friendly group. As always results were mixed, but part of the raku process is that you learn to accept that the delight of a group firing is

tempered by the fact that things can go wrong that are outside anyone's control, and you are working outside the familiarity of your own workshop. It is amazing that despite this, these firings are so enjoyable, and some spectacularly good pots result and everyone goes home with a sense of achievement.

None of this could have taken place, of course, without the dedication of that group of volunteers who, with Nicki, run the site and offer these experiences to others of us. We cannot thank them enough.

~Susan Cupitt

We camped amongst the organic apple trees, bordered by flowering quince; there were actual turtle doves, purring in the field behind us. You might imagine the bird song, the blue skies ... the gliders playing overhead, and ... kilns, kilns and more kilns.

There is also the Aladdin's cave that is the Glaze Shed, the most ingenious use of a "Father Ted" caravan; agricultural water containers and funky plumbing to create two elegant showers ... Thank you. An earth closet; perfect and ... The Caravan. The stage was set.

Frank Logan demonstrated Obvara. What a show! Great explanations, welcoming of our daft comments and questions and so cool. He was generous enough to give each of us one of his pots so that we could experience the toasty smell of yeast mixture as the hot pot was dipped, cooled, done. Obvara ... ocelot patterns and more.

Karen Kavanagh shared her glazes and knowledge so easily – There were more questions, ideas and time to experiment ... Will it brush on? Will I get gold?

Karen fired up her kiln for in-kiln reduction and drew our keen attention to the moment when we could experience the distinctive aroma of in-kiln reduction. A privilege to be taught this technique by such a skilful practitioner.



Savouring the aroma of "in-kiln reduction"!

Photos: Nicki Darrell



Carefully removing a hot pot from the kiln.

Other highlights: Mary Wyatt, kind and welcoming, tirelessly firing a drum kiln for us throughout the day so we could enjoy raku firing and its extraordinary range of results.

Martin George and Claire managing the firing of up to three different kilns for raku and naked raku – feather, horsehair and heat – stories to tell.

Your pot is in pieces? "Kintsugi" – Ask Martin – he'll give you hope and a whole new direction.

Nicky, Paddy and Stephen behind the scenes – organising, lifting, carrying, gas engineering, fire preventing, safeguarding, providing, anticipating and supporting us all.

We were well fed on Saturday night, Nicky again and Susan on carrots.

Hot sun, smoky air, excitement, anticipation and purposeful activity, sharing ideas, commiserating and congratulating.

"What memories we have made," commented Karen@driftpots, my well-met fellow camper.

See you at Potters' Camp.

~Jane Daly

Chris and I had a blast on the raku weekend. (Just a small one though, when relighting the kiln. Martin barely raised an eyebrow.) It was a pretty unbeatable first experience with Anglian Potters: so much knowledge and generosity of spirit, the madness of raku, all set in a potters' playground. We were like wide-eyed kids. By the end of day one we were making plans for our own raku kiln.

We are fairly new to ceramics – Chris is a mostly self-taught (and tidy) thrower, I'm a (slapdash) sculptor who has turned recently to ceramics. We only got a kiln 18 months ago, the glazing results from which still regularly flummox us. There was something very reassuring about being in the company of such talented potters, all embracing the wilds of raku firing with a shrug or a smile. It reminds you not to take the mistakes personally, it's just part of the adventure.

With almost no experience of raku we were very lucky to get a hands-on masterclass from so many skilled and patient potters. Martin is a great teacher and just the unflappable presence you want when mixing excited newbies with fire. I'm not saying we won't make mistakes when we try it at home, but I think we've learned enough from him to dare to give it a bash.

Thanks also to Karen for her elegant glazing and in-kiln reduction tips, and Claire for her naked raku (sulky kiln notwithstanding). Nicki's contributions are too many to mention, though I would like to thank her for taking on the unpopular gas safety talk which did sink in (like gas, which I now know is heavier than air).

Special thanks to Frank for his incredibly generous obvara session – bestowing not only his knowledge but his lovely pots. I was very taken with a glaze that is basically fermented bread mix (flour, yeast, sugar and water). I am not as diligent as I should be with masks, but even I can't inhale too much future death using this mix.

Some potters displayed enviable levels of organisation, turning up with a body of work designed for raku. I'd scrambled to make a few things in the two weeks before, pulling out last minute a really uninspired lamp base I'd bisqued last year, then left to lurk in a corner, unloved. This, of course, was the piece that worked best, transformed by the magic of raku into something quite fun.

Overall I was totally bowled over by this thing you've created. Anglian Potters has two new converts. Thank you!

~Rachel Reid



A resounding success – Rachel's raku lamp base.

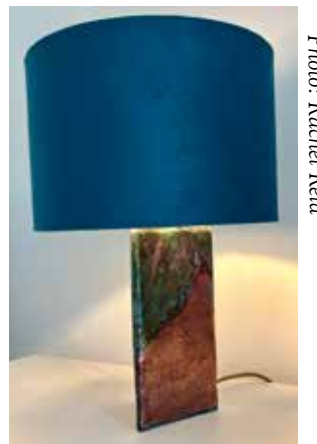


Photo: Rachel Reid

Reduction Weekend at Stoke Farm

What a wonderful weekend! I was fortunate enough to be one of 16 potters that gathered at Stoke Farm to experience a gas reduction firing. Huge thanks go to John, Paul, Stephen and Liz for organising it and for sharing their invaluable knowledge.

The predicted storm fortunately skirted around the site with just a few showers, some heavy, making their way to us.

It all started Friday morning, glazes were checked and the glazing area set up; this was already in hand when my friend and partner in crime, Antoinette, and I arrived.

Safety was paramount, and so all bases were covered with firing schedules, then shelves were bat-washed, and use of biscuits discussed. To my disappointment this didn't include a shortbread or a stem ginger snap.

As we were making good time, once the array of prepped glazes filled the tabletop and we had each carefully considered them, it was full steam ahead with glazing!

I always find glazing daunting, so seeing others deftly applying it to their pieces it gave me confidence, ideas and hope that maybe one of my pots might be a keeper. I really enjoyed the total freedom of having so many reduction glazes at my fingertips – a slightly scary delight.

Photos: Karen Callinan



Happy potters with the fruits of their labours at the reduction weekend at Stoke Farm. (Photo: John Masterton)

After a break for lunch al fresco in the sunshine we finished glazing the last pieces and chose six for first choice and remaining pieces for second choice to go into one of the two kilns.

It was helpful to have two smaller kilns as they are the type that are more likely to be used by AP members rather than one larger one.

Before the kilns were expertly packed, we were taken through the workings of a gas reduction firing, how the reduction takes place, the points to be wary of, what to look and smell for at the point when reduction needs to start, record keeping and all the safety aspects. We were talked through the connection of burners and the gas cylinders, regulators, testing for gas leaks and how to use the pressure gauges. All of which I found really fascinating.

I personally love the workings of things and to be able to have this form of firing fully and very patiently explained, and all with such good humour, was very beneficial and allowed me to fully appreciate the intricacies and the skill required to be able to make beautiful reduction-fired pots.

As the kilns were being packed, some housekeeping jobs needed doing on site, so bricks were relocated, much to the disapproval of some angry ants, millipedes and spiders, along with a good healthy dose of mowing.

Once the two kilns were packed to the brim with hordes of wonderful creations, those who were not staying on site left whilst those who stayed enjoyed a baked potato and maybe a drop or two of wine.

Saturday started early with the lighting of the kilns at 8.30 a.m. Unfortunately we arrived a little late due to me not wearing my glasses whilst trying to read a message and my strange insistence that we needed to turn left and come off as we must be at the right junction by now – my apologies, Antoinette!

The day was spent paying close attention to the temperature of each kiln as the two kiln teams kept track on their graphs and watched it steadily climb, there was some good humoured talk at one point of some strategic competitive nobbling between the two kiln teams to do with cones but this was quelled when photographic evidence was produced.

It brought home to me that no matter how long you have done

something you are always learning and there will be times when it's down to head scratching and pooling of ideas to work out why it's not working and this happened with one of the kilns and it was only down to the years of experience and wealth of knowledge built up between John and Stephen (with a little help from Paul and Liz) that they worked out what it could be.

It also highlighted to me that you need spares of everything, and to make sure the spares work and if in doubt about anything ask an AP member.

Sunday was the big reveal!

I am always astounded and delighted by the results when any kiln is opened up, the jewel-like qualities that glazes give to a pot are always beguiling.

There are always the sounds of happy oohs and ahhs mixed in with “that's going straight in the bin” and this was no different, and that is the whole point of taking part at Stoke Farm, it's the absolute joy and wonder of not quite knowing what you will get, and I am always so buoyed up by the kindness, support and genuine pleasure that we all take in each other's work.

So, a huge thank you to all of those involved, the food was delicious, the company great, the experience fantastic, even the earth loos. I am certainly a convert and, yes, I did have one happy ooooh pot.

~Ali Frewin

Stoke Farm Public Service Announcement

The new track to the Anglian Potters site at Stoke Farm

Old-timers be warned! You might think you know how to find the site. But since the houses have been built, the route through the orchard is considerably more circuitous. The clue is to drive down the track to the left of Dom's pottery, past the sheds, and then turn right.

Also, be careful to drive very slowly down the lane leading to the orchard. The local residents have become very sensitive to the speed of passing traffic.

For more on progress at Stoke Farm, see page 4.

Salt and Soda Glazing at Shotley

We held a three-day glazing and firing workshop in April for members. Twenty-two people participated, perhaps due to the interest generated by having two salt firers demonstrate at Mundford in quick succession. The weather was kind to us, as were the kiln gods, and people went away with some lovely results. We also fired four of Peter Dean's jugs which were made as demo pieces at last year's camp and will be used to serve drinks this year.

~Nicki Darrell



Peter's jugs, plus the largest and smallest pots out of the salt kiln.



Hard to believe he's not real! Liz Chipchase's salt-glazed frog.



The soda kiln (left) and the salt kiln (right) ready to unpack.

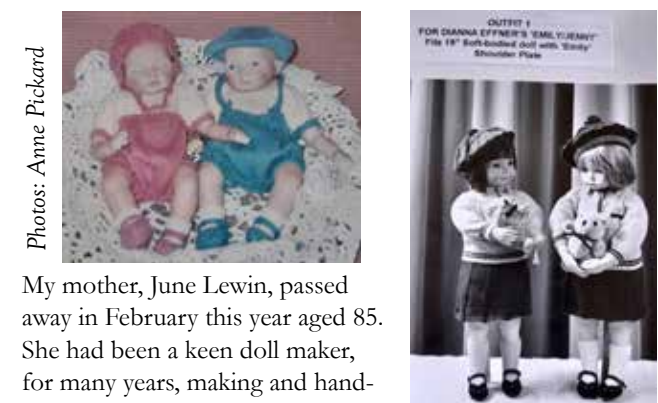


Happy faces on Cathy D'Arcy's people in the salt kiln.



Gorgeous green on Kevin Stranbridge's jug.

Porcelain Dolls



Photos: Anne Pickard

My mother, June Lewin, passed away in February this year aged 85. She had been a keen doll maker, for many years, making and hand-painting porcelain dolls and creating the clothing and accessories to go with them.

In the summer of 1993 she established a small business, Juniper Dolls, based at Moulsham Mill Craft Centre in Chelmsford. She supplied all sorts of kits for making up dolls, and patterns and materials for crafting dolls' clothes as well as paints, dolls' furniture, dolls' accessories and teddy bear making. June and another doll maker, Jackie Strode, ran frequent seminars and courses at the Mill in porcelain doll making including greenware, painting techniques, use of moulds and kilns, wigmaking and millinery, to name but a few.

Although June closed the craft unit at Moulsham Mill in 1997, she continued to make dolls as a hobby for many years until deteriorating eyesight and unsteadiness in her hands due to Parkinson's disease meant she was no longer able to do so, which must have been a great frustration for her, although she remained very stoic throughout her remaining years as the disease progressed.

There are a lot of dolls, dolls' clothes, fabrics, yarns and dolls' furniture still looking for a new home, which are all in very good condition, as well as the porcelain doll moulds. If anyone is interested in more information about any of the dolls or the

stock do please contact me, her daughter, Anne Pickard on 07972 316338 or email: annepickard64@hotmail.com. And the best of luck with your own doll making, I hope it brings you as much pleasure as I know it brought to my mother.

~Anne Pickard



Daniel Boyle Demonstration Day - Mundford 02.03.25



It was a lovely sunny Sunday, with numbers back up to pre-Covid levels, as we all settled back to listen to Daniel Boyle explain how he makes and fires his beautiful runny “woodland” glazed vessels.

He began by telling us that his first school clay penguins were still sitting on his mum’s shelf. Clay had obviously captured his imagination at an early age! Daniel started making at FE college in Newbury, where he and a friend took over the ceramics room usually only used by evening students. There, he threw . . . and threw.

Later, his tutor at Central Saint Martins told him he should go to Harrow, where he threw some more before leaving and going to Kate Malone’s and sharing a space for half a week for two years.

In 1997 when he was 27, he moved to West Wales to live the “Good Life” as a “hairy potter”. He built a wood kiln with very ad hoc burners, which was really a little too big, so he stripped out an old electric kiln instead. Now he was set up for salt firing. Daniel reckons in ten years he’s fired the old electric kiln 70 to 80 times.



Daniel also told us about some of his interesting commissions. One of the most unexpected was for Nando’s who, perhaps surprisingly, commission a lot of original artwork, and for whom he created thousands of tiles to decorate both the interior and exterior of a London branch.

Daniel then showed us how he throws. An economical thrower, he throws fast and uses a three-pull method for all his pots, be they large or small. It was a joy to watch, and I imagine inspired a few of us to try the technique out at home. Daniel throws his mugs thin, the first pull will finish the lip, and he pulls up the weight and

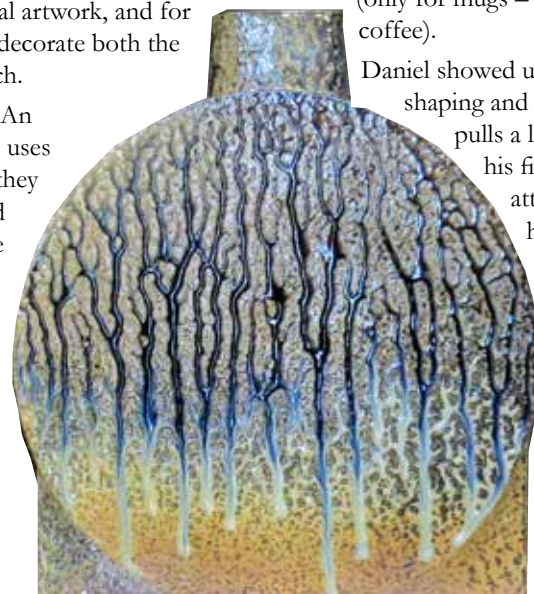
Daniel’s signature glaze running in branching rivulets (top), and displayed (right) to great effect on his iconic circular flask form.

shapes on the next two, then doesn’t really turn them, although he will turn both bowls. His big tip for throwing is to be as anchored as you can, elbows down, hands touching, as solid as possible. Throwing left handed, he turns right handed as his wheel only goes one way.

One of Daniel’s signature vessels is a flask that looks as though it has been slab built, but it is actually all thrown, and put together in three pieces. First he throws a deep, straight-sided dish, then a separate disc of clay which will make the other side of the flask. Lastly a small bottomless cylinder which is squashed into an oval before being stuck on top for the opening. Feet are added to stop the pot rolling over to one side.

Over the course of the day we were shown various shapes, from oval vases thrown without a base and altered, pouring bowls with a rolled rim, some special plates stamped with Escher images of birds and fish and with a separately thrown rim added later so as not to disturb the stamp marks, to lidded jars which are again thrown using the three-pull method, with just a tiny trim to the base. He measures the top for the lid and checks again before throwing the lid to a superb fit. Interestingly, Daniel doesn’t weigh the clay for these items (only for mugs – 14oz large, 12oz medium, 8oz small coffee).

Daniel showed us a quick and clever way of pulling, shaping and attaching handles. First of all he pulls a long strip, which he contours with his fingernails on the last pulls. Then he attaches one end to a tabletop, letting it hang down to stiffen up. Once it’s dry enough to handle but still malleable, he cuts it into the required lengths for his handles and back curves the lengths on the bench to the required shape to firm up a bit more before finally attaching. He scores and slips the top attachment then pushes the bottom



Photos: Trudy Staines

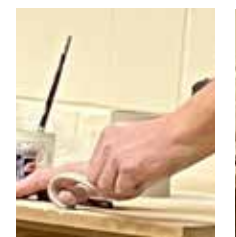


Creating a circular flask.



Creating a rimmed plate with a stamped design. 1: The plaster stamps. 2: The stamped base. 3: Throwing a separate rim. 4: Attaching the rim to the stamped base. 5: Flattening and shaping the rim. 6: The final result.

end firmly into the vessel. He trims off any excess, smooths the edges and secures the bottom of the handle by pressing in the end of a nail or screw, which also serves as decoration. Finally, he finesses the handle profile with a dowel and tidies up the joins with a wet finger or paintbrush.



Daniel pulls and contours a long strip of clay which is then attached to a bench to firm up. Cut sections are shaped by recurring them. The handles are fixed to the mug, the curve finessed with a dowel and decorative press marks added to the base. Then the joins are tidied up with a paintbrush or finger.



Daniel also demonstrated making a complete teapot. He first threw the pot itself – a dome with a wide base. He rolled the rim and added a gallery, leaving some weight in the base. He doesn’t trim these pots, instead using a template to hold against the bottom to create a foot. He then threw the lid and spout off the hump, leaving enough base on the lid to create a knob, and put a curve into the spout. After leaving them to firm up for while, Daniel put the lid back on the wheel to form the knob and checked the diameter against the pot opening. He suggests making the lid a tad too wide and showed us how to roll the lid flange to compress it slightly until it fits perfectly. All that was left to do was to bore some holes, cut the spout to the right angle, slip, score and attach, and add a pre-pulled handle.



Above: Creating the rolled rim and gallery. Throwing the lid and spout off the hump. Left: the elements all ready for assembly and the final product.

When it comes to glazing, Daniel uses a small selection of handmade slips, including a base porcelain slip with vanadium pentoxide which makes the slips he puts on top crawl. He divides the base slip into one-litre pots and adds oxides: titanium, chrome, cobalt and crocus martis – and a pot of all the mixes together. He then sprays and dips the pots before spraying ash glaze on the top portion only to create his familiar woodland dribbles.

When he fires he wants the flames to make contact with the pots. At approx 1260°C with cone 8 bending, he adds salt, blowing it in with a rubber pipe! He introduces three lots with a gap of 15 minutes between them until the temperature climbs to 1300°C and his cone 10 is flat.

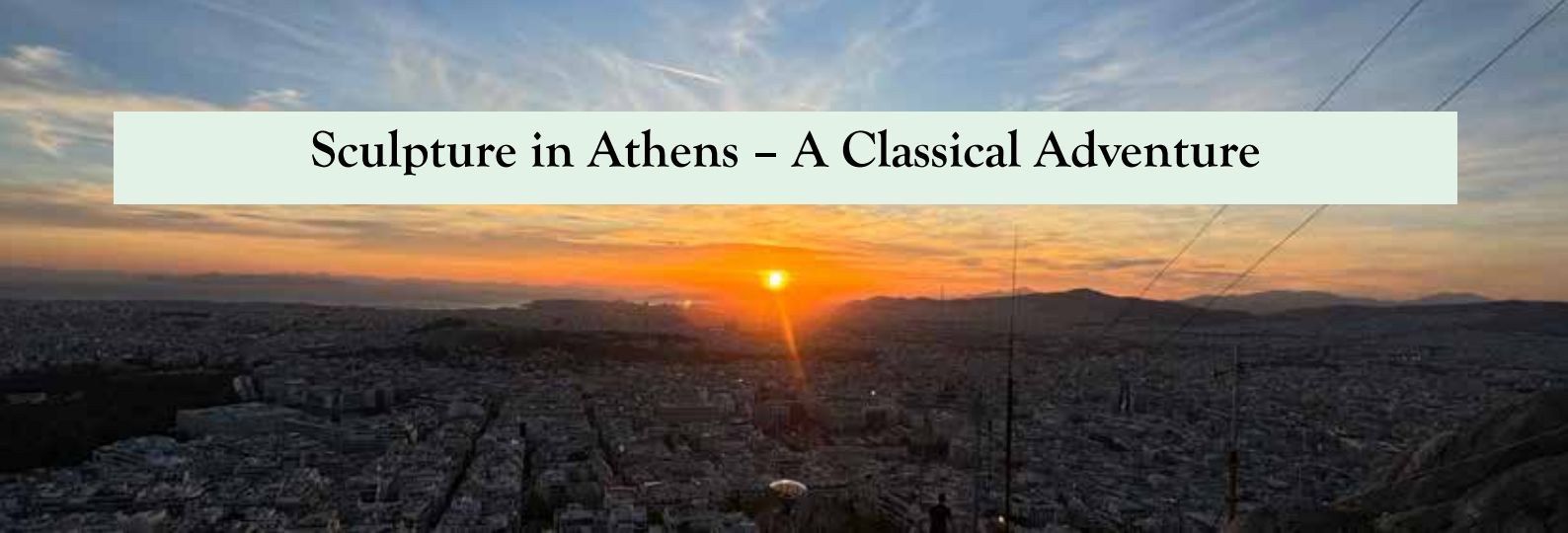
You’d think the pots would stick to the shelves with all the salt but Daniel uses silicon carbide shelves. Expensive but no sticking. However, he did show us a big pile of pots, where the reality of firing is apparent. Pots do fall over!

I enjoyed this so much, my students and I had some fun and made our own versions during the following week. Shame mine was the only one that leaked! Ha ha. Altogether, Daniel gave us a fantastic demo. Thank you.

~Claire Porter



Sculpture in Athens – A Classical Adventure



I am sitting at the top of Lycabettus hill, a favourite spot and the highest point in Athens, looking west as the sun sets behind the Acropolis and the distant Peloponnese mountains, reflecting on my last six months based in Athens learning how to sculpt the human figure in clay.

The journey that got me here started in 1991 in a village college north of Cambridge when I first attempted to work with clay in three dimensions under the direction of Derek Batty and fell in love with figurative clay sculpture. This seems, and is, a long time ago, but things have come so far in the last six months and I wanted to share my story with the artistic community in the Anglian region.

Having followed up my passion under my own steam and self-directed at Kiln Cambridge, I realised that to develop my practice as much as I possibly could, I needed immersive teaching. To this end I went on a one-month course in Florence, Italy, during a very hot summer in 2023. The course followed the “drawing in space” method developed by figurative sculptor Robert Bodem. Much inspired by this I took the plunge and applied for a six-month course led by Rob and his colleague Valentina Zlatarova in Athens. It would effectively be going back to school for full-on six-hour, five-day weeks. I was one of twelve lucky enough to get a place. Next I had to organise a sabbatical from my work as a water supply engineer. Thankfully, they were more than supportive, and with a lot of excitement, I started in September 2024.



Above: Sculpting a complete figure in the main studio. Top: Portrait by the author. Right: Study of author's hand.

It's no exaggeration to say the course was a shock in so many ways: culturally, physically and emotionally. The six-hour plus days were held across two private studios and divided into two three-hour slots made up of twenty-five minutes with the model then a five minute break to rotate positions around the model. The mornings in the main studio were the full figure and the afternoons in the smaller studio were mostly portraits with a few really interesting anatomical studies. The balance of two different pieces to do each day did help maintain focus, but nonetheless, six hours of detailed attention and hundreds of small pieces of clay being added, checked and edited, was mentally and physically exhausting as we were on our feet most of the time. Thankfully, the teaching was in English as Rob originates from the USA.



MiXeD NuTz – the student team from seven different countries – plus tutors Rob and Valentina (back centre in blue T-shirt, and far-right front respectively). Author front centre in khaki shorts.

Rob coined a collective name for the student team – MiXeD NuTz – which proved very apposite as there were students from Germany, Holland, Poland, the UK, South Korea, Hong Kong and the USA across a diverse cultural mix with ages ranging from 38 to 65. We had all taken the radical step of unplugging from our day-to-day routine – for eight months overall in my case – to devote this time to follow a shared passion.

I found some of the specific studies particularly useful: feet, hand and arm studies helped inform and improve our understanding of the subtleties of figures around areas of articulation. It was a really interesting process, for example, to make a cast of your own hand then study it in great depth and recreate it



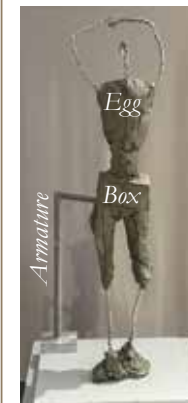
Drawing in Space

The course develops the skills of the students following the “drawing in space” process developed over twenty plus years by Rob to create naturalistic figurative clay sculptures. The student views the model from four points, the front, sides and back on a twenty-five minute rotation.



Viewing the model from four points gives a complete 3D perspective.

For figures, the process starts with a “box” and “egg” representing the pelvic girdle and rib cage. These are essential structural truths that provide the gesture and proportions of the model. Once established, the contours of the legs, torsos and eventually arms and head are developed from the four points of observation. As confidence is gained in these, more subtle internal forms are carefully observed and placed through the drawing of light and shadow in three dimensions with clay notes. As time allows, the surface is then modelled to complete the final surface of the skin.



Through many iterations and a total of over 700 hours of sculpting time, the process and lessons sink in and repetition of the process with different body types and facial qualities helps the student to grapple more and more successfully with the enormous complexity of the human body and face. The course was almost entirely hands-on experiential learning – there was a total of just 2.5 days of demos (for a portrait and a complex torso) in 6 months.



The last thing to add is the skin to make the results look effortless, even though there were hundreds of battles below the surface. Everyone makes mistakes and has to edit so clay can be removed and replaced as errors are noted and adjustments made, but remaining underbuilt for a long time to ensure gestures and proportions are working really well leads to a better final result.



During the second term we were asked to complete specific studies from casts and life, which really helped us get familiar with the subtle beauty in feet and hands.



Top: A foot cast and the author's clay sculpted copy. Above: Arm study from life showing the initial stage with support wires and armature, then mid-way and the final piece. Right: Model, author and the finished arm study.



For portrait sculpture we first developed an accurate profile then the bony structure under the surface of the face before finally adding the portrait's unique character.



Life-size head study, although much of our work was half size, as Rob feels that this is about as technically demanding as it gets.

We were critiqued on our work every day for the first term then only four days a week during the second term. On some days we were without a model, to help us learn the reality of being an independent sculptor trying to save money! The end goal of this six-month course was to allow us to feel we now had all the tools and experience to begin our own practice. There was no pass or fail on the course, but critiques became more and more subtle and

Sculpture in Athens – A Classical Adventure (cont'd)

focused as each student's work improved. By the end of the course we had all developed an understanding of how well a project was going and could see and correct more and more of our smaller and smaller mistakes.

This to me fitted naturally and metaphorically with the moment of completing this massive adventure and looking into the future and how I will inevitably be shaped by my time here.

Photos: Keith Simpson



Finished pieces document the author's Athenian sculpture journey.

During my time I focused on capturing as well as possible the human form in front of me to allow the critiques I received to be objectively clear rather than about style or exaggerated gesture. As I venture into my new sculpture practice I can explore more and am ultimately my own critic now – who will no doubt ask lots of challenging questions!

Our final figure project was a complex 4-week seated pose that allowed us to bring together all our learning. It tested what we had learnt very well, and the results speak for themselves. We were encouraged to think about emotion and the potential story behind the pose as we were setting it, moving our focus towards capturing gesture and proportions to support that narrative.

Every sculpture needs a strong composition, a careful choice of texture and smooth transitions so your eye can flow across the form easily, and if it is sufficiently good it needs a name.

My final and most challenging seated figure I named *Reflection*.



Stages in the creation of "Reflection", Keith's final piece that represented the culmination of all his learning in Athens.

I am planning to reduce my work hours as I move towards retiring as a full-time engineer and becoming a sculptor. I intend to pass on some of the skills I have honed to others through workshops to hopefully ignite a passion in them for working with clay – a very meditative and fulfilling art form that provides a lifetime opportunity to continue learning.

I would highly recommend sculpture to anyone who enjoys working with clay. Giving it a go is the main thing. Just start! This particular course is not for the faint hearted, and is a considerable investment both of time and financially, but for me it was totally worth it and I have no regrets as I move towards retirement.

~Keith Simpson, @keithsimpsonartist



Clay Glaze Fire: Organising my First Exhibition

Organising my first exhibition has been a mix of excitement, anxiety, worry and planning. Last year I was invited to exhibit at Clay Glaze Fire in Wymondham, Norfolk, and after talking to the previous organiser it was clear that she wasn't able to commit to doing it in future. This led to a discussion and before I knew it I had volunteered to run it the next year. Suddenly it dawned on me what I had let myself in for, but I got to work before I could think too much.

Photos: Catherine Pawsey Ling



Above and inset: Becket's Chapel in Wymondham, the beautiful Arts Centre venue for Clay Glaze Fire.

The Exhibition

Clay Glaze Fire is a collection of 13 ceramic artists drawn from the Anglian Potters community.

The Venue

Becket's Chapel is a perfect location. It is a grade 1 listed medieval building in Wymondham, Norfolk, dating back to the 12th century. It has been restored and now operates as a multifunctional community facility managed by Historic Norfolk. Becket's Chapel serves as the home to Wymondham Arts, providing a historic and atmospheric setting for art exhibitions and cultural events.

Collaboration and Curation

One of the most rewarding aspects of organising such an event is meeting like-minded ceramicists, working with them to make a project come together. Everyone was incredibly supportive, offering advice and assistance, volunteering to help, lending a hand during set up and sharing their excitement of the event. Seeing the variety of different styles, clays, firing techniques, glazes, colours, designs was amazing.

The Challenges

Of course, organising such an event is not without challenges. There were a few moments of doubt – worrying about publicising the event, whether enough people would view and buy, missing advertising deadlines, whether the artists would turn up on time (they all did), worrying about sales figures for all the potters, managing the budget, missing info on emails ... and so it goes on. But all information is recorded, so I'll do a better job this year (yes I am doing it again!).



Participants' displays at the show: Above: Richard Cranwell; below: Catherine Pawsey Ling

Moments of Joy

Some of my favourite moments about this exhibition were watching visitors interact with the art, lingering over certain pieces, seeing them love the work on display and noticing the amount of work that we all put in.

It was also very satisfying seeing all the sales for everyone and getting all the thanks for organising it.

It was a massive adventure that pushed me out of my comfort zone and gave me a renewed appreciation for all the other, larger, exhibitions and shows that AP organises throughout the year.

Whether it's your first or fiftieth exhibition, there is something magical about bringing art to life in a shared space.

Visit This Year's Exhibition

Held from 4-16th November, if you are nearby it's worth a look to see all the beautiful work on show.

2024 Exhibitors

Judith Annakie-Eriksen (JAE Ceramics), Phil Arthur, Jenny Ashcroft, Maureen Baker, Jayne Bunting, Alison Clarke, Richard Cranwell, June Gentle, Ruth Gillett, Shaun Hall, Karen Kavanagh, Catherine Pawsey Ling and Jules Stone.

~Catherine Pawsey Ling



Being Woman 2025

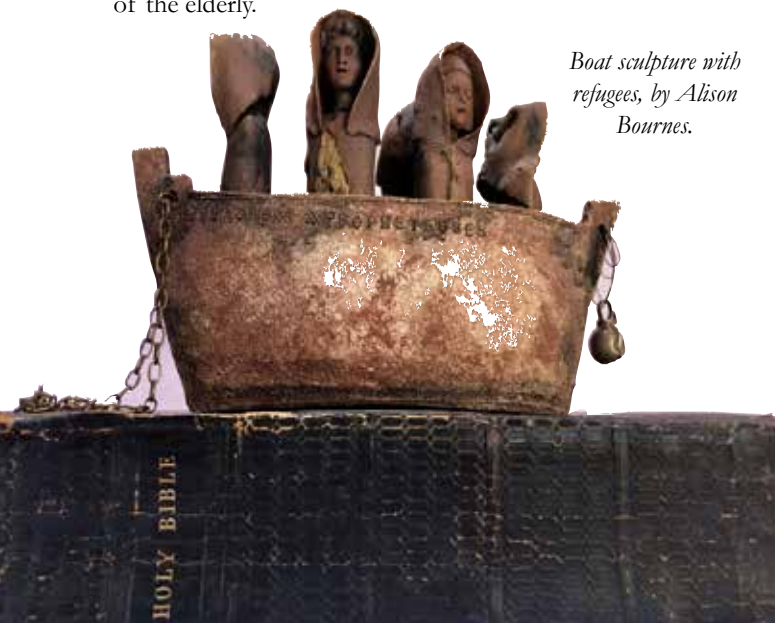
Photos: Elaine Humpleby



"Orlando" by Elaine Humpleby.

Elaine Humpleby is a mixed-media artist whose main practice is in ceramics. Her work explores Memories and Mythos, Identity and Places, increasingly reflecting her own acceptance of ageing, celebrating Diversity, Individuality and Women's Stories. Each piece is created with joy and a sense of exploration and discovery. Currently she is creating figurative sculptures, "pocket" goddess totems and large narrative sgraffito.

For the Being Woman Exhibition Elaine created new work including: Ella: Representations of the oldest faiths; of the Goddess, of Samhain, of Yule, of Imbolc, of the Crone, Wisdom, and Strength. They are a celebration of what it is to be an aged Woman. In Old Norse, Elli means "old age". In Norse mythology, she was the personification of old age. Elli was also the embodiment of the wisdom and hidden strength of the elderly.



Boat sculpture with refugees, by Alison Bournes.

This event, held at Diss Corn Hall, 8 March – 3 May was conceived and curated by printmaker Annette Rolston, bringing together work from a number of female artists, who have a connection through friendship and professional collaboration, under the theme "Being Woman". The exhibition spanned two floors at the Corn Hall and was a vibrant and inspiring exploration of our theme across print, embroidery, painting, clay, sculpture, collage, sgraffito, puppet-making, self-portraits, tempera-painting, photography and cyanotype. It opened on International Women's Day and was accompanied by a range of well-received, low-cost, artist-led workshops at designermakers21, just across the road. Five ceramicists featured in the exhibition, including current and previous Anglian Potters. It was a celebration of Fine Art ceramics, using both traditional and experimental techniques to express ideas in response to our theme.



Above: "Written on the Skin" by Elaine Humpleby. Below right: Elaine's "Goddess" workshop.

"Written on the Skin" was an interactive piece with visitors to the exhibition adding their own experience of Being Woman.

Elaine ran three workshops, creating a ceramic sculpted goddess using handbuilding techniques, exploring sgraffito techniques to make small tiles and a taster cyanotype session.

Orlando: A sense of time and a place: Venetia, wearing my best, I stand in dappled light; the play on water reflects on my skin. Fragments of colour and glimpses of texture combine, chilled breeze, sensation, anticipation, memories; my Mythos.

WRITTEN ON THE SKIN: emerging from within. This sculpture explores Elaine's experience of growing up female in Britain, the messages, art, word; and experiences that have shaped her: some positive and some manipulative; all directly or indirectly responsible for who she is.



Alison Bournes is a ceramicist who works in different clays to explore historical events through powerful and beautifully crafted sculptures, including commemorative porcelain shoes and refugee-filled boat sculptures.

Alison made well over 300 pairs of these little shoes in order to commemorate the lives lost when the ship *London* exploded in the Thames Estuary in 1665. This March marks the 360th anniversary of this tragic event. "I thought making more would be easy but, all the little tips and tricks to make them look worn, lived in and interesting, using traditional period-relevant shoemaking methods, is always a challenge." This limited edition has BW (Being Woman) and the edition number on the sole of the shoe. Alison also showed beautiful and poignant sculptures of passengers escaping in fragile, delicate boats: stunning work.

Porcelain shoes by Alison Bournes.



Anna Moszczenska is an intuitive artist who produces functional work and sculptures. She uses stoneware clay and her favourite technique is coiling. She is from Poland and had a very strong masculine upbringing. She is going through her own healing journey where she embodies female archetypes and lets them speak through her sculptures. She channels the divine feminine that wants to be heard, now more than ever. Sometimes Anna produces plates or



Anna's final moon mug - the face of a goddess.



Anna's moon mug workshop.

Anna's sculptures convey a sense of timelessness and tradition, yet also have a modern appeal. They are a perfect size made to be touched and held.

Anna led a workshop where people were able to create their own beautiful moon mug using handbuilding construction and texturing techniques.

Georgina Warne is a ceramicist and printmaker specialising in figurative work inspired by the natural world. She studied for a Masters in Ceramics at Cardiff School of Art and Design and



Georgina's narrative plates.

is a recipient of the Commonwealth Foundation Fellowship in the Arts. Growing up in the Suffolk countryside she has always been interested in, and curious about, the natural environment, jotting down notes, sketching and making photographic records of flora and fauna. The interconnectedness of our environment and everything within it is central to life. Often there are hidden messages in both her ceramics and printmaking relating to these subjects. She is also inspired by folk songs and writings about nature, especially those of Rachel Carson, Kathleen Jamie,

Alice Oswald and Richard Mabey. Some of her recent works are plates and plaques depicting influential women in the world of nature and the environment, including Rachel Carson and Greta Thunberg. She has also been making large ceramic Bewick's swans, which are inspired by the work of conservationist Sacha Dench, founder of Conservation Without Borders, which focuses on migratory species. Her work celebrates the good and uplifting qualities of nature whilst also acknowledging and highlighting that the natural environment, its flora and fauna, is in decline through decades-long exploitation.



Georgina's work is both delicate and powerful. Her series of plates are created with her signature cobalt transfer system, building intricate narrative pieces each celebrating one woman. Her work is stunning, she uses her building and decorative techniques to an exceptionally skilful level to create some quite astonishingly beautiful pieces.

People attending her workshop were able to learn about this process and create their own beautifully illustrated plate.

Diane Griffiths is an East Anglian artist who has been a full-time professional printmaker and painter

for over 40 years. Her work is heavily based on a sense of place as well as myth and magic. Having retired from full-time printmaking due to arthritis, Diane now spends her time on a variety

of one-off pieces incorporating mixed media painting and sculpture, Di's sculptures for the Being Woman exhibition were delightful, quirky narrative wall pieces and sculptures that depict women enjoying life, having fun and celebrating being women. I hope to see more of her ceramic work in the future



Above and above right: Di's work celebrates being a woman.

I am delighted to announce that a selection of the work from Being Woman will be appearing at @craftco_southwold from 16th–30th July. This is an iconic venue and a beautiful destination. While it will be a smaller exhibition, the spirit will still be strong! The group is also engaged in exciting expansion plans for 2026.

@elainehumpleby_ceramicist

Alison Bourne @tin_roof_studio_essex

@Anna_moszczenska

@georginawarneartist

~Elaine Humpleby

Sarah Rooms Heaphy Demo Day - Mundford 18.05.25



Sarah's work is full of subtlety, and close inspection reveals layers of attention to texture and colour. Recent forms that seem simple, involve complex construction and reveal the wealth of learning and experience Sarah has gathered since her culminating City and Guilds courses, up to level 4, in 2010–11. This demonstration covered a full exploration of a theme as well as a historical documentation of the stages of the journey.

Throughout all of her working practice Sarah has been obsessed with coastlines – beaches, fossils, pebbles, rock strata and colours.

Early work focused on the use of textured plaster slabs impressed with ammonites and other fossils. Thin porcelain sheets rolled over the slabs took on this texture and could then be made into vessels or rolled to about 2mm thick and used to hold lights, the thin, fired porcelain becoming translucent.

By 2014 Sarah's patterning had become more varied and she began to use colour on a body of paper clay mixed with porcelain. During the next few years Sarah spent a lot of time attending courses, working with slips and underglazes and making slab-constructed cylinders, which gave a more abstract feel to her work, reminiscent of coasts and harbours. Coloured slips painted on plaster were transferred onto the clay slab to make decoration that was less controllable, as the technique leaves marks that are slightly random depending on how the colour is released from the plaster. The colour pulls off the plaster irregularly so that a rich layering of colour is exposed by the revealing of underneath colours.

In 2019 Digswell Arts Trust made Sarah a Fellow and it gave her up to five years financially supported studio space, which has allowed her to be more experimental, learn new things and consult with a mentor. During this time Sarah's use of colour was initially stripped right back to a monochrome palette of black and white inspired by industrial coastal landscapes. Texture and pattern travels all the way round asymmetrical forms. Slowly colour was introduced back to her decoration when curved bases and decoration showed a nod to boat yards and weathered timber. Forms became larger with black

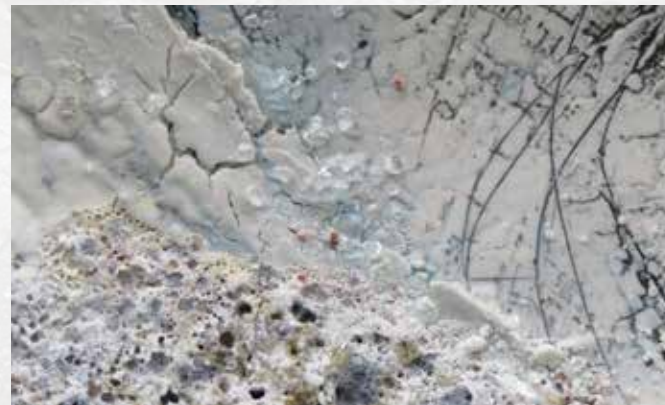


Photo: Trudy Staines

Sarah records colours, textures and ideas in her working sketchbooks.

clay bases and some needed metal rods to give balance. The Digswell support has allowed Sarah time to ponder and process emotions evoked by being by the sea, the sound of it and the feelings of the moment out in nature. Her work has become more sculptural, with no pretence at being functional vessels, with wave forms, echoes of waves in the layers of lines to show movement, repetition, wildness and energy found in the power of nature.

Since 2022 Sarah has travelled to the glacier lakes of Iceland where overpowering structures show that nature is in control. Her studies of the deterioration of coastlines, the debris that



is washed up and the ground under her feet, have fed into a repertoire of mark-making and a concentrated focus on surface that is a nostalgic memory. Freer abstract pieces have evolved and decoration is intuitive but based on visual research as well as an emotional reaction to time and place.

2025 Arts Council UK funding in the form of Developing Your Creative Practice, has allowed Sarah six months of studio time for experimentation. It has enabled her to learn mould making and to hone her making skills.

Sarah now uses PF700 a grogged porcelain that fires to 1240–1250°C in an electric kiln.

Above and left: Colour and texture is layered deeply in Sarah's works. Textures are created from plaster moulds, incised marks, tearing and building up the clay, pushing dried and crushed up clay into the surface, and the use of sodium silicate and flint slips that create a cracking effect. Lava glazes, glass and crystals all add to the rich surfaces. Colour comes from oxides, such as iron and cobalt.

At the demonstration Sarah showed us how she makes one of her large platters and how she builds up layers of slip to create an interesting surface on the clay. White porcelain slip is painted onto a plaster bat and pressed onto a slab of just-rolled clay. Successive layers from this process give a broken, pitted quality to the surface giving the impression of peeling paint or rusting metal.



Photos: Trudy Staines



This surface is changed and added to with the addition of texture pressed in from small plaster blocks. The pattern from these is collaged onto the surface and as the plaster blocks have straight edges this is reminiscent of groynes and barriers along the coast. Plain blocks of plaster are used to give a texture contrast and eliminate areas of other texture. Other mark making is made with a needle to give drawn lines, crushed dried clay is pushed into the surface, and a mixture of sodium silicate and flint in porcelain slip painted on give a cracking effect.



Large platters are double skinned, and in order to make these, two slabs of textured clay are placed in a large bowl-shaped mould to give the curved shape.



These slabs are similar in shape and size as one sits over the other. When leather hard a horseshoe-shaped spacer is fixed between the two layers to create the gap.



Around the outer edge of the "platter" Sarah fixes many layers of torn-edged strips to fill the gap and create the edge profile and give a broken, ridged area where pebbles, etc. can be placed and fixed with glass and glaze later in the process.



After bisque firing the textured surface on the slabs is painted with a wash of underglaze to give a neutral base. This colour pools in the texture to emphasise the marks and rough surface. A second wash of porcelain slip mixed with black stain is added and this picks up the detail of lines and the edges of the layers as it is slightly thicker than the first wash. Underglaze pencils can be used at this stage to add more marks to the surface. The work is enhanced further when glazed with transparent and volcanic glazes which emphasise the theme of raw organic phenomena.

It was an enjoyable and inspiring demonstration by a ceramic artist passionate about her subject.

~Viv Burns



Photo: Carolyn Postgate



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Scottish Potters Association Spring Gathering



The beautiful Isle of Cumbrae.

The SPA Spring Gathering is a weekend of Clay, Smoke, Smiles and Creativity at historic Millport on the Isle of Cumbrae off Scotland's west coast.

I was honoured to be invited to demonstrate my handbuilding and surface techniques at Spring Gathering 2025, along with exceptional potters Janene Waudby and Michelle Young-Hares.

I am a handbuilder and thrower, inspired by people, places and goddess cultures. I am fascinated by contrasts in colours and textures, by the way the light falls on surfaces. Each of my pieces has a narrative: they are recordings of emotions, stories and sketches working on location and from life. Each one is unique, I create sculptural vessels and sculptures. I use printmaking techniques and sgraffito to create layers on my pieces, using foraged materials and local nature, found "tools", underglazes, oxides, slips and glazes to make marks and build texture and colour. I hoped to help the potters attending my workshops to explore ways to instil their emotions and stories into their pieces and to be inspired and ready to try out these new techniques after the weekend.

I ran two workshops using ES5 and Valentine's red stoneware clays. In "Locality Vessels" I shared how I make my vessels. We used recycled formers and simple templates to create an original vessel. Our forms were inspired by Millport itself, with added textures inspired by/collected from the locality using slips, engobes and underglazes slips for colour.



"Attitude Sculptures" workshop.

I was quite anxious as I had not led such a large demonstration before but I could not have been made to feel more welcome. A fast-paced ceilidh on Saturday night, with most in fancy dress, was a lovely introduction to this fun Scottish tradition

On the Friday evening all three demonstrators introduced themselves and their work; we were warmly welcomed. I also learned more about Janene and Michelle's work and their techniques.


Over the next two days I demonstrated my process to a packed room for three hours each morning before leading three workshops, two on Saturday and one on Sunday. It was daunting but I was soon made to feel welcome, everyone had notebooks and, whilst I demonstrated, the questions flowed. It was lovely to be able to share my techniques and the materials and processes I use. Everyone was so positive and supportive, making sure I got coffee and regular breaks. I was even provided with a fabulous, invaluable technical support person who spent their weekend rolling out clay slabs and helping keep everyone supplied with resources. At the end of the last day I was gifted with some beautiful examples of local textures as the potters gave me fossils, lava rock, seedheads, and lovely pieces of ancient wood to add to my toolbox.

I discovered that some of the artists attending my workshops were sculptors I have followed for years while others were very new to clay, so there was a real range of ability levels. There was such a positive, friendly engagement and a creative buzz in each workshop, everyone shared ideas and skills and by the end of each workshop everyone had a really successful outcome.

Outside, Janene was demonstrating smokefiring using bisqued vessels, sharing the techniques she uses to throw and fire her stunning ceramics; Michelle was sharing the throwing and construction techniques she uses, inspired by botany and natural science and the repeating patterns that are observed under a microscope up to macro level and everyone was sharing their experiences.

This was an exhausting but fantastic experience; I have made new potter friends, learned much about myself as an artist, explored new (to me) parts of Scotland and celebrated the joys of clay in a warm and welcoming group of people. I hope to maintain this new contact and to be invited back next year.

~Elaine Humpleby



The "Locality Vessels" workshop with some of the great results.

In "Attitude Sculptures" I shared my techniques for making my sculptures. This is a quick way to model a piece that can be fired but I also use it to sketch in 3D for bigger pieces. Working quite small (up to 20cms) everyone built a small figurative sculpture. Using pre-rolled slabs we textured and drew into the surface and then constructed the form. We created textures from things brought by the potters themselves, my treasure trove of "findings" and textures found outside.

Mechanical Pots - the Art (or Science) of 3D Printing

Photos: Sam Buchanan



Long-time potting best friends Chess and Ben are now collaborating in the field of 3D pottery printing under the name “Mechanical Pots”.

What is pottery 3D printing?

Three-dimensional clay printing by fused deposition modelling (FDM) sounds technical but, stripped of technical details it simply amounts to making stuff using a massive icing machine, which produces a coil pot. Mostly FDM is done with plastic (though there are some people who print concrete or chocolate!). We print using clay.



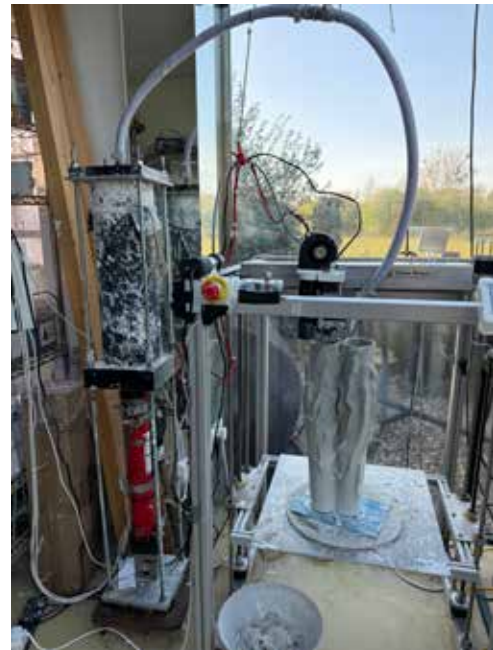
An intricate design taking advantage of the fact the technology prints using tiny coils allowing for fine detail and the creation of some stunning pots.

Clay is fed into, and then squirted out of, a nozzle by titanic forces and the nozzle moves round and round making a coil pot. The movements of the nozzle are quite precise and controlled by a computer program. This makes pots with very small coils (2–4 mm diameter and 1–3 mm height) and with very fine details. The results can be stunning. The disappointments are sadly frequent!

How we got into it

Chess and Ben had been friends and potted together for some time. We are both amateurs but have potted all our lives. Chess first learned to pot as a child starting at a place called the Chelsea Pottery and then being supported at school. Ben’s father was a keen potter and his family have illustrious artistic roots.

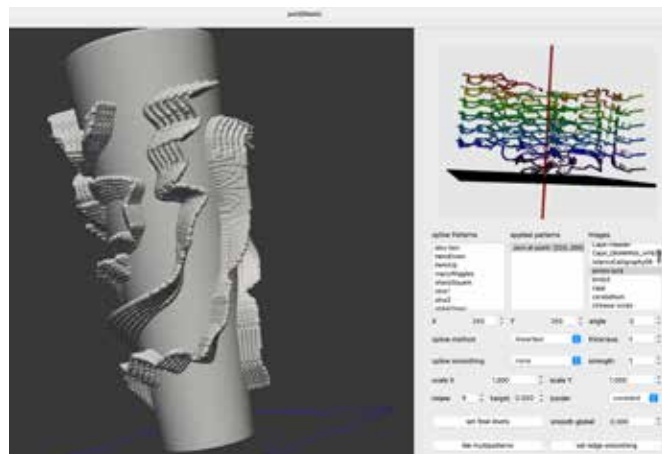
Then Ben had a nasty illness (now recovered) and Chess looked for a present to cheer him up and, quite by chance, stumbled on a 3D printer that could print clay (Stoneflower <https://www.stoneflower3d.com/#gsc.tab=0>). It was such a good present she had to get two! One for each of us. What started by chance has become an increasing obsession. We became fascinated artistically by the possibilities of making very precise items and technically by modifying the machinery so we could print really big things and writing computer software so we could design pots to print.



One of our two 3D printers doing its stuff.

What it involves

First, a design is made on the computer. This is because the computer needs to produce a stream of instructions that get fed to the print-head telling it how to move and how much clay to put down. There is a lot of commercial software for modelling and 3D printing, but not much specifically for potters and nothing that takes account of the fact that the layers of clay are about a millimetre thick so you can see them very clearly, just as you would the coils of an unsmoothed coil pot. We started out thinking of smoothing our printed pots, but this is hard to do precisely and we felt it tended to make the pot look a bit naff. So we ended up writing our own software to lean into the look of a printed pot rather than fight it.



Designing pots on the computer using our own software. This design explores sending ripples spiralling down the form.

Because a finished pot is actually a long spiral of clay we got very interested in sending ripples down the spiral (think of shaking a rope). Different kinds of ripples make different shapes. And ripples can be laid on top of ripples. It is also possible to arrange the ripples so that photographs or 3D scans get mapped onto pots. We were particularly keen to be able to make ripples on pots of any underlying shape.



Airbrushing is a good technique for decorating 3D-printed pots.

Next, clay is pugged and made fairly wet – think good Cornish clotted cream. Certainly a good bit too wet to throw with. Chess uses porcelain and adds paper fibre and vinegar to the clay mixture as ways to make the layers of the pot stick together. Ben uses stoneware with some vinegar, but no paper. The mixture is then put into a cylinder (plastic water pipe) and a piston is used to force clay, at 1–2 tonne pressure, out of the cylinder down a flexible plastic pipe to the print-head, which delivers the clay. Because the clay is quite soft we often have a fan to blow warm air onto the pot to harden it up a bit as it is being printed. We also take care to design pots that support their own weight if they have overhangs.

It is very important to have no lumps of any sort nor any air bubbles. Leaving clay in the piping over only a few hours can result in a discernible line where old clay and new clay join.

Pots take a few hours to print, and disappointments are many. If a lump gets into the print head then the print will fail. Every print must run without flaw to the end without failing or having to twiddle the settings too much or the whole print looks wrong. Bits of the machinery break ... However as time has passed we have got more confident so that at least some prints do succeed.



Very precise, geometric designs can be achieved with 3D printing, and porcelain lends itself to the printing process, being smooth and fine to work with.

The lines created by the printing method can be smoothed away, but this is laborious and not necessarily always very successful. It is perhaps better to leave the lines, embracing them as evidence of the making process, like a thumbprint or throwing lines on a traditional wheel-thrown pot.

Artistic process

Our interests have changed over time. Early pots were heavily influenced by spiral and rippling patterns along the pot. But we also used mathematical ripples to change the whole shape of a pot by distorting it with a big single ripple. As we introduced new abilities into the program we have become interested in being able to take photographs of things and represent them on a pot shape.

All artistic work is in some ways a struggle with the limitations of the material that one is working with and so finding shapes that print well and look right takes time. Wanting to print a certain thing has driven new additions to the program, but also once the program is augmented it often proves capable of producing unanticipated good (or bad) effects.

Trauma of glazing

As with all pottery, once a pot is made it is biscuit fired and then comes the trauma of glazing. Neither of us like glazing, we are both more mud than fire! Actually, printed pots are quite hard to glaze because their shapes are so exact and precise. This means glazing must be very simple (perhaps just one colour) or equally precise. However some techniques are possible because of the nature of the printed ripples on the pot. For example, using an air gun to spray colour onto the pot from one side only. We are working in stoneware clay as well and have tended to use simple stoneware glazes fired in oxidation with stains to make reliable colours. But Ben, who has a gas kiln, has fired a fair number of pots in reduction with some very beautiful copper red results.



A spectacular fail! But maybe it still has some artistic merit?

Future plans

We are both quite good at having wild ideas (mainly to avoid glazing pots), so we have a fair number of plans that we haven’t yet put into action. Modern FDM printers often print in more than one material and this could lead to all kinds of possibilities if we were to augment our machinery to do this. We could make pots in multicolours printing the decoration into the pot rather like a knitting pattern. We could also try to print more challenging shapes by using a material that supported the clay while it dried and would be destroyed at biscuit firing. We have the idea that mashed potato or dough might be a good option to explore. Early experiments in this area have started but have a high goo factor! Now it is possible to print houses, perhaps we will succumb to the urge to make the machinery even bigger!

~Chess Denman and Ben Anrep

The Judio - End of an Era



The Gruffalo had his own corner in Judy's magical garden.

I felt very strongly that I did not want to give up my pottery. So I rang my nephew who runs our family farm and asked if there was anywhere on the farm we could have a pottery studio. He cleverly suggested the large Dutch barn that forms the boundary of my garden with his land. Although it was then full of rusty old farm junk, I invited all the potters round to inspect it. Like me, they could see the potential of a lovely studio space. I therefore asked them to sign up there and then to commit to paying me a term's worth of fees, so I would have funds to negotiate with Great Stony to buy up all their pottery equipment, furniture, wheels and kiln, etc.



The beach garden, complete with seagulls and basking seal!

A couple of months later, work began creating an insulated shell within part of the Dutch barn. Six months later, in August 2011, my new pottery studio opened. At that time I was 60 years old, had just become a first-time granny and, by default, had unexpectedly become the proprietor of a new pottery business. The original potters from Great Stony formed the core of the Monday morning pottery sessions, but soon I had to open morning and afternoon sessions on Thursdays as more new potters joined us. The name "Judy's Studio" quickly became shortened to "The Judio".

During this time, my husband and I were opening our romantic garden twice a year for charity, first for St Francis Hospice and then also for the National Garden Scheme. My passion for gardening and pottery therefore came together quite nicely. As we developed different areas in the garden, it allowed my imagination to run wild with the possibilities of making different sculptures. So, my Beach Garden has seagulls, shells and a washed-up seal. The Jungle area, set around a life-sized wire baby elephant (which took me a week to make) has ceramic monkeys

climbing up the fence, parrots and a giraffe gazing over the fence into the garden. The more grandchildren we had (five in total) the more they inspired me. I began to make child-size/kiln-size Beatrix Potter sculptures: Peter Rabbit



Judy's favourite – Peter Rabbit.

delighted us and our visitors, as did the Drunk Lady with her sleeping body formed of mud, covered in low growing mind-your-own-business. She had a ceramic head and arm with hand clutching a glass of wine (coloured water), with an empty wine bottle nearby!

Our two Sunday Garden Open Days became very popular. At our busiest, we had 400 visitors on one NGS Sunday! Over the years we have raised £62,771 for the St Francis Hospice and last July, after 25 years, we opened our garden under the National Garden Scheme for the very last time. So, all good things have to come to an end. After living here at Little Myles for 52 lovely years, my 14-year lease on The Judio expires this August when I shall be selling up all the contents (see advert opposite). My husband and I now want to retire to a smaller house and garden in Aldeburgh before we get too decrepit. I am sad The Judio will be closing, but I am happy to be handing the "pottery baton" on to Jan, one of my potters. History is repeating itself. She is the same age as I was, is a first-time granny and by default is building a new studio in her garden because she doesn't want to stop doing her pottery. This studio will be kitted out with the equipment from the Judio that I originally bought from Great Stony. And even better, Jan is allowing the remaining, original core of potters to continue their hobby, hopefully for many years to come, in her brand new-studio.



Sheep chatting happily on a garden bench.



A peeping Billy Goat Gruff

~Judy Cowan

JUDIO POTTERY STUDIO - EQUIPMENT SALE

I am closing down my 'Judio' Pottery Studio in Stondon Massey on 31st July 2025 after enjoying this lovely space for the past 14 years. I have provided a beautiful studio for fellow potters two mornings and an afternoon every week for all of those years, but the time has now come for me to retire and move to Aldeburgh.



Tables, stools and other studio furniture, available for sale.



Glazes, slips and underglazes.



Sieves, buckets, moulds and raw materials for making glazes.

One of my potters is in the process of building her own new studio so will take some of my equipment and tools but I will still have a lot of things to sell. I thought the photographs would give you an idea of what is in The Judio: Tables, stools, furniture, raw materials for making glazes, sieves, buckets, moulds, etc. I also will have two Shimo Whisper RK3E-VL potter's throwing wheels that I bought from Potclays in February 2019 that are in excellent condition, used only once or twice per week, with a big gap of non-use during



Shimo Whisper RK3E/VL Wheels – £1,250

Two wheels are currently available.

Contact: Judy Cowan
01277 363176
littlemyles@gmail.com

disruptive covid. They have kept their value, and are extremely expensive to buy new, so I am asking £1,250 for each wheel.

The Judio provided a happy place for creating ceramics, art workshops, a tea room (for NGS garden open days) and even weekly yoga. It will be sad to leave our home after 52 years but we are looking forward to starting a new chapter in Aldeburgh before we get too decrepit.

If you think you might be interested in buying some of the contents in August, please keep this advert handy and feel free to get in touch with me by email: littlemyles@gmail.com or phone: 01277 363176.



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
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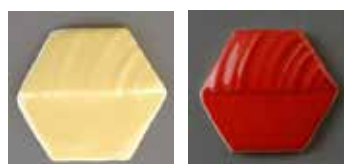
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Helen Humphreys: *handbuilding, firing electric kilns*
 e: helenhpottery@gmail.com

Sheila Madder: *mould-making, slip casting, coloured porcelain*
 e: sheila_madder@hotmail.co.uk, IG: sheilamadder
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Caroline Chouler-Tissier: *experimental and narrative development* t. 07906678393
 e: chouletissier@icloud.com, IG: carolinechouletissier

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

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Celebrating Ceramics

11–13 July 2025

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Oxford, OX33 1LA.

www.celebratingceramics.co.uk

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8–10 August 2025

10.00–4.30

Stowmarket, Suffolk. IP14 3JY

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www.britishceramicsbiennial.com

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Ceramics in the City

12–14 September 2025

Museum of the Home, 136

Kingsland Road, London E2 8EA.

Art in Clay Farnham

15–16 November 2025

The Maltings, Bridge Square,

Farnham, Surrey, GU9 7QR

Sat 10.00–5.00, Sun 10.00–4.50.

www.artinclayfarnham.co.uk

For even more ceramic events see:

www.thisthingwithceramics.co.uk

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Please note we have cancelled our
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07412 953399

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Norfolk: Diana Ng

The New House (3rd house on the
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Suffolk: Rebecca & Dominic Upson

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Kevin Millward

Mundford

Sunday 21 September 2025

Janene Waudby

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Sunday 2 November 2025

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