

ANGLIAN POTTERS NEWSLETTER

SPRING 2026



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Cover Photograph

Fellow potters look on as **Paddy Dean**, in typical fashion, fearlessly sorts out a kiln chimney at Camp. See page 24.

Photograph: Nicki Darrell

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Chairman's Letter



A new year, with new activities to get involved with. We have already had our first demo day of the year, with a fascinating demonstration by Jaroslav Hrustalenko, showing amazing attention to detail and process to achieve his results. I always say I learn something from every demo – and it's true! More of these to come before our AGM in May, so keep a lookout for invitations to attend. And if you are planning ahead, I can confirm that Potters Camp this year will be from Wednesday 29 July to Sunday 2 August.

I'm very sad to start a new year with the announcement of the loss of Paddy Dean, who died in early December. There will be more comments later in the Newsletter from many of Paddy's friends, but I just want to pay tribute to her contribution to AP, and particularly to Potters Camp, and to the site at Stoke Farm. Paddy came to almost every working party from the day we started at Stoke Farm, and worked so hard, with great humour. She could be seen on the roof of the caravan, down a hole digging post bases, driving a lawnmower that was as big

as she was. Then at Camp, working at the reception desk, making sure everyone was welcomed and understood what was going on. There was a lovely get-together in mid-January, organised by her friends in the village where she lived and worked, attended by at least 90 people from all the things she was involved with, including a lot of potters! She asked for her work to continue to be sold, and proceeds donated to Suffolk Wildlife Trust, and I'm please to say that we raised £730 at the last Mundford demo day. Thank you, Paddy!

Social media has become a key part of publicising our activities, and those of many of our members. It's not universally popular, but we do try to use the various media to get the message across about what we are doing. This is particularly true around exhibitions, when a continuous stream of images and information does bring in visitors to our shows. We ask for social media information on exhibition application forms, and try to use it wherever possible. Please tag Anglian Potters when you post something. We do have a team of members who look after searching and posting things, but we could always do with more help. So if you are social media savvy, and can spend a little bit of time, perhaps once a week, we need your help! Two to three more members, with knowledge of Instagram and Facebook would be excellent, getting us back to seven days a week posting without having to work too hard! If you can help, please do get in touch with: webmaster@anglianpotters.org.uk

~John Masterton

Editor's Notes



I'm sure it's way too late to wish everyone a Happy New Year, but I hope you all enjoyed the festive season, even if it feels a long time ago now. I didn't have quite the holiday I was expecting as I managed to break my leg just before Christmas. The enforced resting up did, however, give me chance to do a bit of housekeeping on the Newsletter. I have updated the Ceramics Helpline, Public Liability Insurance details and checked through all the members' websites on page 35. The latter threw up a number of addresses that no longer work, so I have removed these. If your website no longer appears, please do check the URL and send me a valid address so I can update the list with the correct details in the next issue.

I have now been editing the Newsletter for two years and am thoroughly enjoying the task. It's great to hear from all of you, see what you have been doing, what your interests and passions are and generally celebrate all things ceramic. I have also been thinking about updating

the design of the Newsletter a little this year, so watch this space. If you have any ideas of what you would like to see in your Newsletter, any thoughts on how it might get a fresh new look, or if you don't want to see it changed at all, please do drop me a line on the usual email. I'd be very interested to hear what you all think.

I hope you will enjoy all the things we have in this issue. There is news about both past and forthcoming events, including write-ups of our last two Mundford demonstrations, a photo feature on our most-successful-ever Christmas Exhibition at All Saints' Church, Cambridge, and an update on how and where we store all our exhibition materials. I've really enjoyed reading accounts from members about improving their throwing skills (p. 15), setting up studios, large (p. 22) and small(er) (p. 13), and hearing about another member's passion for collecting ceramic tiles (p. 16).

Like John, I was incredibly saddened by the news of Paddy Dean's passing. They broke the (slip-casting) mould when she was made, and we shall all miss her cheerful doggedness at Camp and elsewhere for a very long time to come. A quiet remembrance for Paddy was held in January by friends drawn from her many and varied interests, which has been written up for us by Nicki Darrell on page 24. In addition many members have shared their own memories in the pages that follow. Happy potting, everyone.

~Julia Bruce

Public Liability Insurance

Just a reminder that if members are taking part in events wholly organised by Anglian Potters, they are covered by our insurance. 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), but please note the slight change to how they offer this insurance as of January 2026. The CPA states the following on their website: "Because of regulatory changes, our insurance provider can no longer offer insurance as a separate add-on but we are able to offer it as part of a membership package.

From January 2026 we will be offering two types of Associate Membership. You can choose either the standard Associate Membership, with all the benefits and discounts, but without insurance, OR you can choose Associate+ Membership that includes insurance and all the benefits of being an Associate Member of the CPA.

When your insurance needs to be renewed, then you will be sent an automated notice nearer the time, and can then choose to opt in to the new Associate+ Membership."

AP Demo Days and Other Events

22 March 2026 – Karen Slade Demo Day

Karen trained as an illustrator at Brighton. In 1988, as soon as she graduated, she started taking part in re-enacting Tudor life at Kentwell Hall, Suffolk. Then in 1996 she began making encaustic Medieval tiles, a technique she will share with us at this demonstration.

Photo: Karen Slade



17 May 2026 – Kate Reynolds Demo Day and AGM

Kate is a Suffolk-based maker, handbuilding sculptural pieces, which are sometimes raku fired, as well as functional work. Both focus on depictions of the human form, more often the head, using slip to create bold colour, lines and patterns, with cropped shapes and cut-outs. Her work is often playful and abstract.

<https://suffolkartists.co.uk/> @katereynolds_art

Photos: Kate Reynolds



We will be holding our **Spring Show** at the **Undercroft Gallery, Norwich** from 14–29 March, while the **Glass and Pottery fair** takes place at The Minories, Colchester on Saturday and Sunday 28–29 March. In Pakefield, Lowestoft the **Ferini Art Gallery's Spring Up 2026** exhibition will run for five weeks between 3 April and 4 May. More Anglian Potters will have work on display at **RHS Hyde Hall 1–4 May**, at **Stamford Pottery Market** on Saturday 2 May and at **Kiln Cambridge's Summer Open Studio** running on two consecutive weekends, 27–28 June and 4–5 July. Finally, this year's **Potters Camp** will be held at our Stoke Farm site from 29 July–2 August.

~Rose Brettingham and Andrea Morton

STAMFORD POTTERY MARKET

SATURDAY 2ND MAY 2026

10AM - 4PM

Free entry



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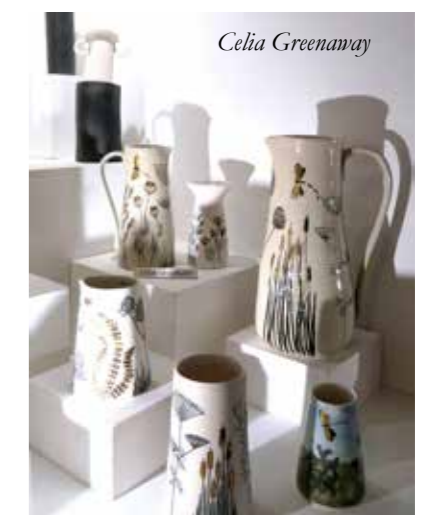
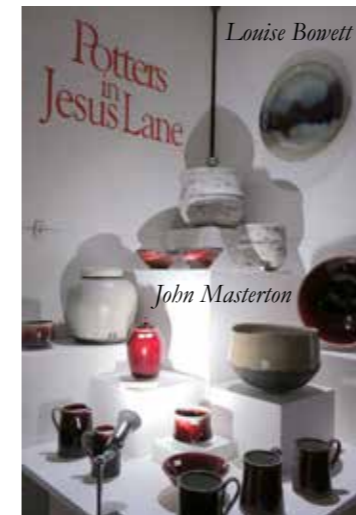
We returned to All Saints' Church, Cambridge for our 28th Christmas Exhibition there in November and December 2025. Again, huge thanks to our team of curators, led by Tracey Parsons and Liz Chipchase, for showcasing everyone's work so well, to Andrea Morton for organising it all, and to all the volunteers who gave up their time for the lengthy set up and take down of the displays. This year we had 67 exhibitors, and an estimated 1,430 visitors. See over the page for more images of the wonderful work on show.

Our amazing curators transformed this...

Photos: Carolyn Postgate, Julia Bruce



...to this!



And still managed to take full advantage of the unique backdrop provided by the beautiful Arts & Crafts church.





Trevor Dyer



Olivia Tullett



Ewa Pandera



Nick Walker

Photos: Nicki Damell, Carolyn Postgate



Ruth Gillett



Sarah Hollis



Sarah Abercrombie



Sarah Lawrence



Frank Logan



Cathy D'Arcy



Chris Whiting



Helen Martino



Ian Pipe



Phyl Lewry



Rosita Matyniowa



Sheena Harris



Mel Beighton



Richard Cranwell



Amanda Newman



Janice Anderson

Photos: Nicki Darrell, Carolyn Postgate



Claudine Ficbe



Joy Voisey



Ben Anrep



Karen Marshall



Christine Pike



Peter Morris



Kasumi Murai



Richard Innes



The Christmas tree adorned with dozens of decorations sold in aid of local charity, Wintercomfort.

Our sale of Christmas tree decorations made £917.50 for our nominated charity, Wintercomfort. James Holden, the charity's fundraising manager writes: "Thank you so much for the recent donation of £917.50 from The Anglian Potters to Wintercomfort for the sales of Christmas Tree ornaments at the recent exhibition. Please pass on our thanks to everyone involved for this most generous donation." Outlining the problems the charity faces in 2026 he concludes, "Despite [these difficulties] thanks to the kindness and generosity of those who choose to support our work, we are able to continue to provide life-changing services, kindness, compassion, and a safe and welcoming space for all those who need us, with a focus of supporting people before they become homeless. Your gift will be used to support services to bring hope and positive change to those experiencing or at risk of homelessness in our community."



Josbua Crafford (detail)

AP Exhibitions Equipment - New Store

The Anglian Potters selling exhibitions are open to all AP members to take part. The two larger exhibitions are currently held at All Saints' Church, Jesus Lane, Cambridge just before Christmas and The Undercroft Gallery, Market Place, Norwich in the spring. There are other popular selling exhibitions at places like Walberswick on the Suffolk coast, the RHS garden at Hyde Hall in Essex and opportunities to sell at places like the Ferini Gallery in Lowestoft as well a number of other venues around the region.

Anglian Potters owns a considerable number of display stands created from numerous timber boards, a large quantity of lighting, tools, display plinths, banners & signs and all the other items required to set up an exhibition. This equipment is available to the organisers at any location as needed. Those of you who have taken part will have seen that all of it is used to create the two larger exhibitions in Cambridge and Norwich and smaller quantities are used at other locations.

Photos: Richard Cranwell



The old lock-up garage was cramped and difficult to access.

All this "kit" has to be stored somewhere and moved around when required. For the last 15-20 years or so, it has all been stored in a small council lock-up garage in the village of Barnham near Thetford. The garage has served us well over the years but the quantity of equipment has increased greatly and it required quite a bit of ingenuity to pack everything into the Barnham lock-up and get the up-and-over door to shut! Towards the end of summer 2025 it became necessary to return the garage to the council and the search began for new storage facilities.



One of the Rush Removals vans emptying the old unit.



Out with old and into the new! Moving into the new unit.

The end result of that search was a brand new, larger, lock-up container, on a secure storage site at Brandon Self-Storage, Suffolk. This provides a clean, dry, easy to access container (with no fast growing ivy slowly taking over the outside, inside and everything in it). Access is 24/7, 365 days a year.



Our shiny new unit.

Anglian Potters currently use Rush Removals of Norwich to move all this equipment from lock-up to exhibition and back again. It takes two small removal vans and a two- or three-man team to do a really expert job each time. Current key holders are Rush Removals owner, Craig Rush, and AP member, Richard Cranwell.

Anglian Potters Exhibition Officer, Andrea Morton (andrea@usefulpots.co.uk), is the person to contact if you are organising one of the smaller exhibitions and want to borrow some equipment. This ensures that there is no conflict between exhibition dates and requirements. Richard Cranwell (richard@cancroft.net) is the current person to contact to arrange access to the container to remove or return equipment.

~Richard Cranwell

AP Leaflets

ANGLIAN POTTERS

Anglian Potters is a lively and thriving organisation which aims to provide opportunities for members to meet and share their experience and enthusiasm for clay.



ANGLIANPOTTERS.ORG.UK

A reminder to members that we have ample supplies of the Anglian Potters leaflet. It's aimed at people with new enquiries about membership and a general interest in the organisation. If you want some for an exhibition, festival, sale or pottery class please ask Ian Vance.

ian@ianvance.net

~Ian Vance

Janene Waudby Demonstration Day - Mundford 02.11.25



Photos: Nicki Darrell and Andy Wright

Janene gave a lively and interactive session as part of AP's demo series at Mundford on 2 November, 2025. The day was packed with useful information about making curvaceous thrown pieces and techniques to decorate with slips. Janene's work is inspired by nature and surrounding landscapes and her forms echo rocks, seed pods, lichen and rust with uncanny realism. Textured surfaces are created with layers of slips and oxides, smooth ones are burnished with a stone to a soft sheen. Some of Janene's early works include

curved forms with low-fired slips (between 990–1120°C) with narrow necks decorated using slip transfers, using techniques ranging from monoprints to mark-making. See <https://www.jwaudbyceramics.com> for more information about Janene and her work.

Janene first gave us a short introduction about her life before pottery, from being a solitary child to becoming a high-powered, but ultimately unfulfilled lawyer. Things changed after she took a ceramics course at Morley College and then in 2016 she and her family moved from East Anglia to Scotland. Here she worked immersively, being inspired by the landscapes, colours and textures of her new environment. She returned to Suffolk in 2023 and now pots full time.

"It's all about the curve!"

Janene is very much inspired by curves: think ripe fruit, the moon, planets. She counsels that one should always have a plan with curves, which are essentially flowing lines that constantly change direction. She consciously thinks about the width of the base for the curve she wants, where the widest point should be and how the curve joins up from base to midsection to top.

The morning demonstration focused on throwing such curved narrow-necked forms on the wheel. Janene recommends having a plan and making a sketch of the pot before starting (including height, shape of the neck, transition etc.). Getting the right slant and shape of the curve when throwing a pot is what will make all the difference. Using a mirror and/or getting off the stool to see the shape from a different angle/perspective helps with getting the right balance.



Janene keeps a crib sheet handy of all the different curves she might want to make. She says it is useful to draw out your curve before you start throwing to have a template to work from.



Janene's elegant burnished forms are smoke fired, creating beautiful, ethereal surface patterns.



Janene uses ES5 clay for her bottles and ES5 with 20% grog for smoke firing. However, she has observed that reclaimed ES5 clay does not smoke-fire well, but has not yet found an explanation for this.

She demonstrated throwing a set of narrow-necked curved pots on the wheel, making it all look very easy for those watching! Despite this she says she doesn't enjoy throwing, finding it very stressful, so limits it to one day a week.



Pulling up the clay, shaping, collaring in and forming the neck.

Janene explained it is best to keep a thicker structure to enable carving when throwing fat/pod pieces with Ashraf Hanna clay. One also needs to be careful to not go too wide as you can easily end up running out of clay to finish! It is important to get the bottom right before collaring in the top, for which she initially uses three fingers, finishing with a brush handle for the narrower portion.



Janene uses the end of a paintbrush or a needle tool handle to throw the last part of the narrow neck. She then bends a rib into a curve to smooth the surface and refine the shape.

With pear-shaped vessels, Janene advises that it is best to initially keep a thicker base for support and use a rib to help form the curve. The narrow neck is done using a diagonal lift. For this, it is best to leave a flare at the top so that the shape can be adjusted later on. Once leather-hard, trimming tools can be used to adjust the curve, with the pot supported on a chuck (raw clay – not biscuit fired).

Decoration and texture

The afternoon focused on decoration techniques, such as monoprinting, mark-making, slip application – including slip transfer – and carving. These methods can be combined to build "crusty" surfaces that simulate rock, lichen or rust. Janene has also started using silicon carbide on top of slips to get the weathered surfaces she is looking to create.



Some of Janene's "pod" forms and weathered "crusty", rusty and licheny surfaces.

With slip transfer, slip is applied onto paper (regular newsprint) by any method, such as brushing or sliptrailing. Once dry, white slip is painted over the design and onto the leather hard piece to be decorated. When both are tacky, the paper is then pressed against the surface of the pot or tile and smoothed using a rib while dampening the back before peeling it away to leave the slip pattern on the clay piece.



Janene applies coloured slip to newsprint or plastic or string for transfer onto clay. Results below.



A succession of coloured slips can be applied to form different patterns. Because coloured slips can look very similar before firing, Janene uses organic colourings (which burn out during firings) to help keep track of the colours of individual slips. A hair dryer can be used to speed up the drying process so that the slip dries completely before adding more layers and transfers.

Materials like soft plastic bags or a string dipped in slip can be used in place of paper to create different effects. Soft plastic can be stretched before applying to the piece and producing different "criss-cross" effects. Janene uses this technique on her red/rusty vessels. The use of a string can produce interesting patterns (Juliet Macleod's work for example). The string is dipped in a coloured slip and then brushed against the vessel, carefully sliding it to produce a drag effect. Small fabric pieces can also be used to create different effects.

After the first firing, pots are brushed with a mix of copper oxide (50%), manganese and ferric oxide. Janene sometime uses Parian which cracks with grit.

Janene brought a selection of pots to illustrate her work. The "rust" pots are made using black Vulcan clay (medium or smooth). Pots are burnished, then red art clay with red iron oxide is added to produce different surface effects (vary the proportion of red iron oxide to the clay). Pots are first fired to 1000°C, then washed and brushed with red iron oxide and fired at 1200°C.

This was a very enjoyable and interactive day, packed with a lot of useful advice about throwing and techniques for slip transfers.

~Philippe Robin

Photos: Nicki Darrell and Andy Wright

Building a Studio

Last year, with high school looming for our eldest, we decided to take the plunge and put our house on the market. We didn't have much luck as our old house was somewhat "quirky" so had to make the difficult decision as to whether to stay or go for a second round of marketing to try and get a sale. To help, we decided to go and have a look around some of the houses on the Rightmove "wish list" and see if any of them were really worth the pain of trying to keep the house clean for another three months with three kids making every effort not to let that happen! So we booked five viewings all on one day.

After three houses we had all but given up and decided nothing was worth the hassle, and on the drive between viewings began discussing the work we would do to our house when we took it off the market. Then disaster struck... We fell in love! House number four was in budget (just about) and was our dream house. And most importantly with space to build a studio.. That afternoon we also got a call from our agent that a couple wanted a second viewing of our property and everything else fell into place.

Things took a little longer than planned (not least getting planning permission for the studio!) so where we'd planned to move and start the studio build at the beginning of the summer, we ended up having just one week of the summer holidays left to move, settle the kids and begin work on the studio!

Now having to work around my "day job", school runs, etc. the build was going to be even tougher than we thought. Thanks to our builders though (me, my father-in-law, wife and three labourers, aged 10, 8 and 5) we got started almost straight away with clearing the area and laying the base.



After a lot of hard work, the base was finally ready.

That was such fun for the kids as the studio is in the back of the garden so we needed a huge pump for the concrete to reach it. They were all there though in their hard hats and hi-vis... ummm... helping.



The walls went up and the roof went on fairly easily.



Et voilà! A studio... sort of.

Then the weather truly turned and issues with the electrics hit. We found out that not only did we not have the right cables going over to the studio (cue massive trench across the garden and a very grumpy wife!), but we also didn't have enough power to the house to power the kilns. Enter UKPN... and the electrician... and the local power supplier... and the electrician again.



Clearing commences and foundations are dug – under strict supervision!

We decided to dig the foundations by hand and forgo a skip... both in hindsight may have been a mistake. Thankfully my father-in-law has a trailer but still c.30 tip trips later... we were clear and the foundations were in.



"Not sure these foundations are deep enough, Dad!"



Almost a white Christmas at the new studio.

But finally it was up and all in time for Christmas (just about); although we were back out there on Boxing Day with paint brush in hand.



The new studio is up and running. But is it finished?

Our old studio had room for four to five students plus me and I was teaching five to six times, a week so we'd been really worried that we might lose people in the big move. But they have been amazing. We're half a term in and already I'm able to teach five times a week with so many existing and new faces coming each week.



Is it finished? Absolutely not! Has my wife now given me a new list of things I need to do which means it is finished in her eyes and everything else will have to wait? I'll let you guess on that one.

~ Adam Marsh



We had a little party with studio friends and students and all those wonderful people who helped make it all happen so we could open again for business in January.

Left: A party to celebrate!

Right: The studio gets a thumbs up from the kids.

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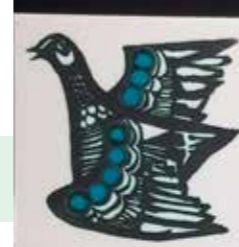
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Confessions of a Tile Collector



Tiles have influenced me a lot in my pottery – directly and indirectly. Tile collecting can sound strange in some ways and needs a little explanation, but it has been a thread I've pulled that has led me to a lot of designers, and to try different making practises over the years. Tile making (and other architectural ceramics) runs a path through archaeology up to modern social history, including pattern design, changing aesthetic tastes of the decades, and designing for industry.

I wanted to write a little about some of the things that have interested me, and moved me to experiment in decoration and form. This is far from exhaustive, but if anyone is looking for inspiration or points of reference do contact me and I can signpost you to some lesser known rabbit holes.

Tile Designers

Many artists and designers have worked for the tile industry. In the Victorian era tiles were found in floors and fireplaces, butchers' shops and fishmongers, but they also appear in many objects like planters, washstands and other furniture. The location of the tiles determined their form; columns of tiles either side of a fireplace could have vertical connecting patterns, whilst dado rails in porches would have a horizontal scrolling pattern.

My favourite Victorian/Edwardian designers are William De Morgan, Lewis Foreman Day and Charles Francis Aynsley Voysey. William De Morgan is probably the best known of the three and is famous for his remarkable archive of floral patterns and fantastical beasts drawn from Persian influences and geometry. Lewis Foreman Day designed for all manner of industries – furniture, stained glass, fabrics and clocks. He was also a teacher and published books on pattern design and ornament, which are fascinating reference sources. Other honourable Victorians to mention include Dr Christopher Dresser and Augustus W. Pugin, both towering characters in ceramics, tiles and general design, and well worth a deep dive.

Some 20th-century artists and designers I have encountered through tiles are Edward Bawden, Peggy Angus, and Ann Wynn Reeves & Kenneth Clark, among many others.

Edward Bawden might be known to some people already but his work in the tile industry perhaps less so. He designed many tiles for Carter Tiles (connected to Poole Pottery) in the 1920s. His charming people and animals were handpainted onto glazed tiles by the team of painters in Poole, Dorset. In later decades some of the designs became screen printed to keep up with production, but the older handpainted ones are wonderful, with thin, fine brushwork making each one feel unique.

Peggy Angus was a talented artist who studied at the Royal College of Art with Eric Ravilious, Enid Marx and other luminaries. Later on she was famous for hand lino-printed wallpapers in a folk style, and in the 1950s some of her designs were used by Carter Tiles. My particular favourite is the reversible surface design, which shows how her original linoprint became a screen print for production.

Two of the leading figures in the post-war tile industry were the husband and wife team of Kenneth Clark MBE and Ann Wynn Reeves. Ann Wynn Reeves was a talented designer and illustrator who provided much of the character

of the tiles, while Kenneth Clark was a skilled glaze technician who developed bright colourful glazes to highlight the designs. Their most commonly found tiles have a screenprinted motif (made from original sgraffito work) in black with splashes of colourful reactive glazes as highlights. Some other designs were produced by layering reactive glazes through stencils.

Pattern Making

Pattern making is something that you can't help but come across in the world of tiles, from elaborate geometric tessellations in Islamic tiles, to encaustic medieval flooring. A real learning point for me was realising a lot of patterns are just simple small units multiplied out. You can break something down into parts and then repeat, and it's great to think about how that might look over a pot's surface. I have ended up making a lot of different embossing tools to make patterns from, and when it seems like there are too many options it's good to simplify and then repeat it. There is a rhythm in a repeated pattern and if you can find one that works with the form of your pot it can really sing.

A set of tiles I really like were made by Malkin (later HR Johnson) in the 1970s for architectural use and in coffee tables. The patterns almost look like modern hieroglyphics combined with the glaze.

High Relief

I have already mentioned screen printing and tiles painted with pigment over the glaze, and this was usually used for flat tiles. Many other tiles I have collected are moulded with a high relief, which works together with a semi-transparent glaze (majolica) which highlights the sculpting and pools in the low areas. There was a Victorian tradition of making left- and right-handed profile portraits that would grace either side of the top of a fireplace. Some were evidently made with plastic clay pressed into a plaster mould, while others were mass produced, dust-pressed using high pressure.

Adding copper oxide to simple transparent glazes gives a similar bottle green majolica effect when applied over high relief. It has really made me focus on how glaze works over a sculpted form in a way I hadn't considered as deeply before.

Characters and Humour

The final area I want to mention is humour. I have really leaned in to the surreal and whimsical lately with some of my pottery, and I've found that to be very engaging for people (although it's not everyone's cup of tea!). One tile designer who really exhibits humour is Kenneth Townsend. His menagerie series was a very popular range of tiles used in trivets and coffee tables and sold in the Design Centre in London through the 1970s. They are cheeky and charming with more than 30 different animal designs made. Kenneth Townsend also worked in book illustrations and for Galt toys and there is a particularly nice snap card set of his produced in the 1980s.

I hope this was of interest, and even if you don't go down into the rabbit hole yourself, at least you know some of what is down there. If you want to know more, do contact me on the email below.

~Nick Walker
dialnformick@yahoo.co.uk



Photos: Nick Walker



1895 Belgian tile moulded in high relief.



1970s tiles by Kenneth Townsend.



1950s Peggy Angus designs by Carter Tiles.



Edward Bawden design by Carter Tiles.



1970s architectural tiles by Malkin.



Victorian portrait tile by Trent, U.S.A.



William De Morgan, C.F.A. Voysey, Lewis F. Day.



This page: 1970s tiles by Kenneth Clark and Ann Wynn Reeves

Double Take - Colin Saunders

Photos: Nicki Darrell



Much loved and respected Anglian Potter, Colin Saunders (1938–2023), was celebrated in a recent exhibition of his work, chosen from his extensive archive.

303 Projects is a small gem of a gallery on Lowestoft High Street. Owner, director and artist, Alex Costello, puts on around half a dozen carefully curated shows each year, each featuring the work of an artist with local connections.

The following quotations are from text and reviews kindly supplied by Kathryn Hughes and Alexander Costello at 303 Projects, and some of Colin's own writings.

“Saunders’ practice has long stood apart for its sculptural clarity, conceptual discipline, and commitment to form over ornament. His journey began at Lowestoft School of Art, before moving to London in 1954 to undertake study at the Central School of Art. By 1958, he had joined its ceramics department under the traditionalist leadership of Gilbert Harding-Green. However, it was the radical influence of visiting lecturer William Turnbull – an advocate of American Abstract Expressionism and the spare elegance of Brancusi – that left a lasting mark on the young artist.

“Turnbull’s teachings awakened in Saunders a deep interest in sculptural integrity and the abstract language of form. His refusal to conform to the department’s expectations led to a dramatic turning point: he was asked to leave the course. Though a shock at the time, this rupture became a defining moment, prompting Saunders to pursue a highly personal and inventive path in ceramics.

“He continued his studies at Stoke-on-Trent School of Art, where he gained technical expertise in mould-making and slip-casting – industrial techniques that would become central to his working process. Saunders has used these methods ever since to create ceramics that bridge design, utility, and sculpture. His works are often functional – teapots, jugs, platters – but they also operate as reflections on volume, rhythm, and proportion.



“I’d like my pieces to remind people of all the curves we’ve grown up with – all the shop door handles we’ve held, all the wash basins we’ve looked down into, and all those anodised aluminium jugs we’ve had in front of us on school dinner tables.” C.S.

The Craggy Teapots – 1980

“At a guess, it was in the 1970s that the American painter Roy Lichtenstein progressed from his ‘comic book’ works to using – as a starting point – details from the art of the Action Painters who had been working 20 years earlier. He would isolate a gesture – a brush stroke – which would have taken the Action Painter no more than a couple of seconds to produce. Then (in my own words), he’d freeze this gesture by meticulously rendering it into his characteristic ‘printed’ look. At the same time he greatly increased the size of this gesture so that it became the whole painting instead of being merely a small part of it. It was this deliberate ‘freezing’ of the original action or gesture, and it’s reincarnation that appealed to me.

“I took a lump of soft clay and within what must have been seconds I’d pushed and pulled the lump into the form of a teapot – at least this pummelled mass was teapot sized, and had the vestiges of a lid, spout and handle. When the clay became firmer I meticulously made plaster of Paris moulds – trying to faithfully record every nuance of the gestures I’d left in the lump of clay.” C.S.



The resulting moulds were, Colin said, the most complex he had ever made. Yet close examination of each teapot shows the subtle alterations he made to lids and spouts resulting in each piece being unique, not only in the riot of colours of colours chosen for glazing, but in their form as well.



Jar and Turd Pieces



“In the early 1970s I saw an exhibition of American Photo Realism at the Serpentine Gallery in London. Modelling, and then making a cast of the dog turd, was my reaction to the show. (It was not a comment on the condition of the street at that time!)

“Alongside this influence ran an interest in the rather dry classicism of 18th-century Wedgwood ornamental ware. Hence – at least in my mind – the jar. (It never had a lid: the flatness of the top where the opening should have been was only decided on because I couldn’t bear the visual dominance of a dark interior.)



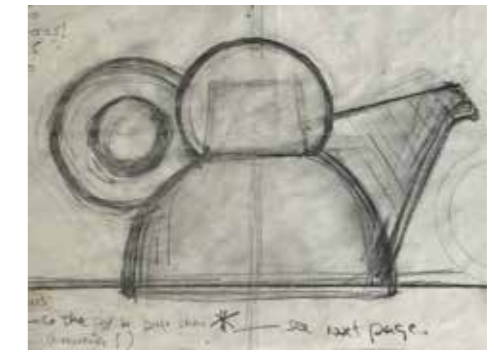
“Perhaps not surprisingly, when the two sections were joined and the piece fired, I realised that influence and theories do not make a work of art! So, glazes, colours and transfers were added until, after many firings, the pieces took on the quality I continually search for – the quality I believe is best expressed by the word ‘gestalt’.” C.S.

Review extract from an earlier show:



“Colin Saunders is an unusual sort of role model. As a ceramic artist, he occupies a kind of limbo, merging associations of craft and industry, pottery and sculpture, utility with the surreal. A maker who, until now, has scored low in name recognition, yet whose work sends a remarkable set of creative signals with a timely contemporary relevance. Within the cosy arrangements of the ceramic world, Saunders’ work challenges

some of its most ingrained assumptions, stemming largely from his choice of techniques and making processes, but also from his radical search for sound principles of design.



“The essential feature of his work is that it is mould-made and slipcast, not for the sake of uniformity and low production cost – the usual reason to slip-cast clay objects – but because of the rich associations that belong within the industrial traditions of slipcasting, and the positive clarity of statement that the technique allows when unfettered by the demands of mass-production.

“Saunders thus champions a creative medium that has been consistently debased over centuries by cheap commercial production. As a result, even his most restrained pieces – his Canteen Jugs, for example, appear gloriously hyper-real in comparison with the mean designs of most commercially made jugs.”

~Nicki Darrell



Jaroslav Hrustalenko Demo Day - 25.01.26



What makes a good pot? Today at Mundford we learnt that it takes 30 years, a brush with death, many magic wands and a meticulous attention to detail. Jaroslav's pieces are imbued with poise and movement and yet their spontaneity is built with deliberate care.

Born in Ukraine, Jaroslav the student was a painter at heart and chose ceramics because the course allowed more time to draw and paint. Only meeting clay in the

second year he found an immediate

facility with throwing that started his life with ceramics. After graduating, he left a society collapsing in the post-Soviet era to hone his skills via apprenticeships around Eastern Europe.

After 10 years in Slovenia with his body suffering and the economy in turmoil he felt he needed to further his studies if he was to make a name for himself as a ceramic artist. It was at this time, sitting in a hospital bed, waiting for a risky operation, that he drew his first funky teapots with a borrowed pen.

Until then his individual work had focused on classical forms combined with effects and processes inspired by geology – strata, fragmentation and erosion. Although beautiful, these forms were failing to find a market. UCA Farnham accepted him for an MA and gave him the space to invent a new language of dance-inspired asymmetry. His Funky Tableware was born.

Photos: Nicki Darrell, Trudy Staines

Photo: Jaroslav Hrustalenko



Jaroslav's Funky Tableware pieces are often paired like dancers mirroring each other and moving together in the space around them.

Jaroslav's mugs, jugs and teapots are intricately constructed from thrown, slabbed, pulled and modelled elements. Thrown forms are cut or deformed leaving only traces of their rounded, symmetrical origins. The masses are balanced but not settled, instead they are caught in movement as if dancing with a thrown arm suggested by the tilt of a handle or spout.



The thrown body of this teapot has been altered and faceted. Hand built handles, knobs and spouts add individuality to each piece.

Jaroslav demonstrated the making of a jug. Starting by throwing a "cooling tower" on the wheel, he tilted the top until it started to crack. Cracks are expected as the clay is pushed to its limits but are easily repaired with slip and a soft coil.



Learning production throwing during an apprenticeship in Hungary proved excellent training. He started his demo by quickly throwing a "cooling tower" shape with no base then deforming it using downward pressure to give an asymmetric shape.



Jaroslav marks the cutting line by eye and neatly cuts off the base, smoothing the edges and the inside as he goes along. These stages normally take days as he waits for the clay to dry naturally. For the demo he used a heat gun to dry the clay quickly.

The bottom was cut parallel to the tilted top and a slab base added. The handle was pulled and allowed to stiffen before being folded past breaking point into a heart shape. The spout began as another heart shape, this time a slab folded into a curving channel before being attached.



Jaro pulled the handle deliberately leaving it slightly thicker at the end, then left it to firm up. He rolled out the clay for the spout between sheets of plastic then cut out a heart shape which he curved into the desired form.

The shaping process sometimes pushes the clay to the point where it cracks. As with the body of the jug, Jaroslav fixes these with slip and small coils and these repairs end up stronger than the original.



The resultant cracks were easily fixed with slip and a small coil of clay once the piece had dried to hard leather hard.



Jaroslav marked out the shape for the spout by eye, cutting it out with a sharp knife, deeply scoring the clay and attaching the spout with slip in the same process as attaching the base.



Scoring and slipping the jug and offering up the spout.

The white stoneware clay Jaroslav uses is dug in Cornwall and processed in Stoke. Its lack of grog allowed him to refine shapes and surfaces by washing with a sponge. He used one of his many "magic wands" (sponges on sticks) much as you might sand wood or file metal, meticulously smoothing and refining until shapes, edges and seams are perfect. Each piece is finished with a single colourful glaze that breaks over edges and facets made by pushing creases out from the inside.



Attaching the spout and the handle.



The hand-modelled little clay nub at the base is Jaro's signature feature, providing a springboard for the handle and a hook for the finger.

Normally Jaroslav would work on 20 smaller pieces or three larger teapots or carafes at a time allowing parts to stabilise and stiffen naturally while working on others. Over three or four weeks the finished pieces emerge. He works extremely tidily, perhaps because until his recent move to County Durham, he has worked in the corner of the living room. In preparation for the move he made over two years of stock and is now building his dream studio. Despite unexpected problems like the soft water changing the behaviour of his glazes, Jaroslav is a very persistent and resourceful maker who will find solutions. Indeed, he was clear that when designing his work he starts with the "what and why", leaving the "how" for later. Jaroslav the artist may create a fleeting impression of movement on paper but it is Jaroslav the honest worker who creates its embodiment in clay.

As a self-professed "glass half empty" person, Jaroslav reflected that time will not allow most of the many hundreds of teapots he has designed to be realised but those that are made are an expression of patient perfection.

~Ian George



Pitcher perfect. The finished jug, completed and beautifully finished in just a few hours.

Photos: Nicki Darrell, Trudy Staines

Welcome to Townhouse Ceramics



Townhouse Ceramics is an exciting new studio space in Bishop's Stortford based in a beautiful Georgian townhouse.

“Take the bull by the horns” is a phrase that my lovely late dad would have said to me, and last year I put this into practice, and thankfully, it’s not been like a bull in a china shop!

What a year 2025 proved to be! Ideas and friends came together in the early spring when Lindsey Williams and Kate Swann invited me, along with Alex Brister and Michelle Becerra to create a space for adults to make their own ceramics and art. This was an exciting opportunity to build a new creative community with the transformation of a property in the centre of Bishop’s Stortford from a Georgian town house to a beautiful creative hub.

Founders Lindsey and Kate first met at Trevor Allen’s pottery classes in Puckeridge. Following his sad and unexpected passing in December 2023 they joined classes at Margaret Gardiner’s, which is where I met them. Although Trevor is not able to be with us in person, he is very much with us in spirit, and if you are able to join us you will see his photo proudly hanging in the hallway from where he keeps an eye on us all.

My journey started after chats with Lindsey and Kate at the local beer shop, and I was lucky enough to be invited to join them as a teacher in the new art and ceramics hub they were creating in Townhouse – which just happened to be a two-minute walk from the beer shop. This was a real dream come true. It was a such an exciting opportunity to be part of building a new creative community.

Of course before we could invite our first artists and ceramicists inside there was a barrage of planning and building regulations to wade through and adhere to, health and safety standards to meet, and copious amounts of paperwork flying between Lindsey, Kate and various council departments and consultants, not to mention the daily management of the building works themselves and the corralling of all the trades.

The teamwork was amazing, and the builders, electricians, plumbers, tilers, plasterers and decorators were fantastic. I apologise if I have forgotten anyone, but there were times when there were so many on site it was hard to keep track. In all, it took approximately seven months to complete the conversion, quite an achievement!

Townhouse itself is a beautiful Georgian property spread over three floors. The first time I stepped into it with its high ceilings, large windows, and an air of quiet calmness, it revealed itself as a creative space. It felt as though the house

invited me in, giving me a warm gentle hug, and I still have that feeling every single time I walk in ready to see what the day of teaching will bring.

Leading off from the high-ceilinged hallway is our gallery. This is for members, some local makers, and staff to exhibit their work and to sell if they wish. Work showcased here is a mix of ceramics and art.



Photos: Alison Frewin

Our gallery - a mix of art and ceramics created by our community.

Off to the other side of the hallway is our main studio, which is fitted at one end with eight Shimpo wheels bathed in the light of the large front window. At the other end of the room is a sink and large tables with enough space for eight people to handbuild. There are shelves all around the room loaded with all the usual tools and equipment, plus space for work in progress; you can never have enough shelves!



At the end of the hallway is a communal kitchen with a lovely long table large enough for everyone to sit around chatting and exchanging ideas over their favourite beverage.

We are also lucky enough to have a basement where two separate rooms house the kilns and glaze room.

The main downstairs studio.



The sun shone on the team and Rich Miller at our opening weekend.

Going up the rather beautiful Georgian staircase to the first floor you will find another large studio area running from the front of the house to the back. This is a shared space used by both potters and artists, depending on what classes are being offered. Off this is another sink room to save traipsing up and down stairs to clean equipment. Across the landing is a smaller room with another two wheels for one-to-one lessons and for members to use if they wish to have a more private throw.

The office is also upstairs along with a bathroom with quite a large bath – well you never know how messy you’re going to get and if you’ll need a scrub down!

The Grand Opening

After weeks of putting flyers through doors and reaching out to other organisations, the studio suddenly became a reality on 1 November 2025. We had a wonderful opening weekend, which started on the Saturday by flinging wide open our green door inviting one and all to come inside. The sun shone and we were inundated with visitors. The building buzzed and bustled with a kaleidoscope of people enjoying drinks, cake, tours and demonstrations; such an exhilarating day and a humbling one. The curiosity, sheer excitement, and positive feedback from everyone was overwhelming. The resounding phrase of the day was “this is what we have been waiting for”.

A special opening ceremony with family and friends followed on the Sunday. We were absolutely delighted and thrilled to have the ribbon cut by Rich Miller from *The Great Pottery Throwdown*, who gave a short speech declaring us open then carried out a handbuilding demonstration creating a crown

to fit a slip-cast head he had made based on his childhood money box. And yes, he is as lovely in person as he is on the telly, with a smile and a wealth of knowledge he delights in sharing. The bust has been given pride of place in our gallery and is affectionately known as “King Richard”. The day was a special one for us all as we shared the start of our new adventure with those closest to us, who have tirelessly supported all our efforts and who have come together to create a Townhouse family.

We rounded off the day with lots of bubbles and a spectacular grazing table fit for a king!



“King Richard”

Our team has grown since those early days of chatting in the pub. Joining me and our other teacher, Gavin Mileman, whose patience, humour and never-ending wealth of knowledge about all things clay, keep us inspired, we have Josh Crafford our technician, with his enthusiasm and thirst for knowledge. In the next month or so Asena Akman, Fiona Hibbert, Sharon Mattin and Katy will join our family in technician and assistant roles.

What do we offer at Townhouse Ceramics?

Currently we are open Tuesday to Friday with some Saturday and Sunday workshops and masterclasses, so there really is something for everyone within the walls of Townhouse Ceramics. We offer a day membership, eight-week beginners’ courses, four-week throwing courses, taster sessions for both handbuilding and throwing, platter-making days, special seasonally inspired workshops and weekend masterclasses with highly acclaimed guest potters, starting off with Carina Cascato on 21–22 February followed by Rich Miller 25–26 April and Paul Smith 27–28 June.



The main upstairs studio shared by artists and potters.

We will also be adding studio sessions for those who are able to work independently. We offer wonderful art classes with notable artists held at weekends and in the evenings and will be looking at adding more.

Teaching here really is a privilege and an absolute joy. Meeting new people and watching them explore clay is just wonderful. To witness someone who has never touched clay, or at least not for many years, make something special and completely unique to them is so interesting and rewarding to be a part of. Each piece reflects the maker’s own personality and the pieces left out on the ware boards often inspire others, so a piece can feel like a collaboration of minds.

The sense of creative accomplishment that ripples around classes really helps individuals to break free from their everyday mundane tasks. It opens up another world, which many say gives a feeling of stillness and tranquillity, revitalising them.

Everyone encourages each other, especially if a pot has flopped or a piece is not cooperating. Watching a student have a “light-bulb” moment when things click into place on the wheel, their frown becoming a huge smile, is so joyous. There is as much laughter as there is making here and a real sense of belonging. What a wonderful thing clay is!

As our family and community steadily grows, our ethos is to encourage people to explore their creativity, to support their journey, and bring a sense of achievement and wellbeing whilst expanding knowledge and capability.

Our aim is to bring people together to build a positive community, forging new creations and new friendships.

~Ali Frewin

Those We Have Lost - Paddy Dean



Photo: Paul Cope

On 17 January 2026 between 80–100 people gathered at The Walled Garden in Benhall, Suffolk, to celebrate Paddy's life. Present were the community of neighbours from her lane, ex-work friends, villagers from Benhall and Saxmundham, conservation volunteers, and, of course, lots of potters. It was lovely to meet and talk to so many different people of all ages, and to understand how deeply they all cared about Paddy. Her sister, Lois,

invited everyone to take away a small piece of her work as a memento. It was very informal, there were no speeches or photos and we felt that she would have approved. Lois is happy for us to include a few images of Paddy here doing some of the things she loved most – making pottery, spending time with friends, and being useful.

I first got to know Paddy through Anglian Potters, when she applied to Potters Camp at Jerry's in Shotley. Although unable to come that year due to diagnosis and treatment for breast cancer, she bounced back the following year and quickly became a fixture at camp as a key member of the soda and salt firing teams, deep cleaning Jerry's kitchen before camp, scrubbing out camp fridges and cheerfully delivering milk, papers, croissants and paracetamol to hung-over campers each morning.

Paddy was always at the centre of things when any work needed doing. When a small group of us built the new salt kiln, she and I squeezed into the kiln back-to-back to lay the bricks for the chamber and bag walls. When a huge tree came down in winter storms, crushing the glaze shed and outside toilets, Paddy managed to clamber up on the roof to saw off branches and attach a chain so Jerry could drag away the trunk with his digger.

For ten years Paddy has been central to our salt firing team, only missing a firing when she was off one of her long walks (usually somewhere exotic!). She was the best of company, bright and cheerful when we were scrabbling around in the dark to get the kilns going well before dawn. The "reward" for being up so early was to watch the fabulous sunrises over the River Orwell.



Photo: Nicki Darrell

The venue for the gathering for Paddy, in the greenhouse at the walled garden hosted by Paddy's friends. Over 80 people attended from all areas of Paddy's life.

At Stoke Farm she threw her energy into building up the site from a rough field. During the long hot Covid summer of restricted outdoor meetings, a small group of us dug postholes, gutted the static caravan, levelled the ground, laid foundations, built shelters and kilns and made the most of each other's company.

As a member of the steering group, Paddy was always busy here, there and everywhere at working parties, endlessly mowing the grass and stacking wood. She had the energy of someone half her age and was always the first up ladders, on roofs fixing chimneys, and getting covered in clay and mud. She was the "face" of Camp at Stoke Farm, welcoming participants each year and making sure everyone felt at home. She has left a Paddy-sized gap and camp won't be the same without her.

We are planning a further celebration of Paddy's life with a soda and salt firing at the old Potters Camp site at Jerry's. Firing dates 27/28/29 March. Make and bisque fire a small piece of work to remember Paddy by. Bring it to Jerry's to glaze and we will fire it for you. Work must be white/light stoneware or high-fire porcelain. If you want to take part in this please contact Nicki Darrell (cantleypottery@gmail.com).

Kiln opening: Friday 3 April with tea and cake under the walnut tree (weather permitting).

We also hope to do something in Paddy's memory at Potters Camp (Wednesday 29 July–Sunday 2 August). There will be more details about this nearer the time.

At the Mundford demo day with Jaroslav Hrustalenko we raised £730 from donations for Paddy's work and the glazes John Masterton brought along. The proceeds were sent to Suffolk Wildlife Trust, as per Paddy's request. Gina Saunders from the Trust writes: "Thank you so much for your wonderful gift. Please pass on our thanks to all involved and who supported the sale to raise such a fantastic amount in Paddy's memory."

~Nicki Darrell

Top left: Paddy fettling a bowl.

Left: Paddy and fellow potters in front of one of the kilns at Jerry's place, Shotley, Potters Camp, 2018.



Here are just a few of the many tributes to her from AP members accompanied by some images of her wonderful and varied pots and ceramic artworks.

"Paddy was an incredible soul, full of warmth, adventurous, strong, self-contained, funny, kind and unbelievably generous with her friendship. She was creative, inspiring, hardworking and just so lovely to be around and will be missed in so many ways. We had such a wonderful time when she came to visit Shetland. We laughed, shared meals, made things in clay, cooked chocolate cake and bannocks, walked and talked together...and now I realise how precious these moments were.

When Paddy became ill we kept in closer contact through messages and emails, but it's then the miles between us stretched out, and I just wanted to give her a hug.

I would love to come to camp to celebrate Paddy's life. Of course, the hardest thing will be that she won't be there...but she will ALWAYS be in our hearts. (Pushing a lawnmower, washing fridges or firing soda into a kiln.)

On January 17 I'll be sitting on the 'special' rock up on top of the hill behind our house, joining with you all in spirit. It's the same rock that I can see when I watch the northern lights. No better way to celebrate than with the universe."

~Sharon McGeedy

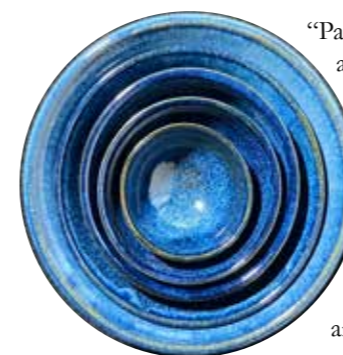
"Paddy... Fringe and freckles and a lovely smile. Her small figure pushing the motor mower about at Stoke Farm working parties. Always kind and considerate."

~Helen Humphreys



"She was a really lovely friend who wore her talents lightly. Paddy was exceptionally modest about her skills and would deny that she was in any way special yet she was ready to turn her hand to all sorts of tasks, quietly working away to get things done while the rest of us were still scratching our heads. I'm going to miss all those wide-ranging conversations; we talked about pottery and glazes of course but also covered plant life, long-distance walking routes, the Periodic Table, favourite books, marine life, maps and where to buy interesting cheeses. Most of all I shall miss her warmth, her generosity and her smile. Firings just aren't going to be the same without Paddy."

~Liz Chipchase



"Paddy was an absolute treasure, always keen to help, even if it meant clambering up onto a 'roof', precariously perched up high, re-attaching a kiln chimney, or conversely squeezing into a kiln to do some repair work inside it.

Put simply, Paddy was a helpful and extremely kind person who had an amazing and full life. I miss you Paddy."

~Andy Wright

"Celebrating Paddy's life with a salt firing is a great idea and I look forward to being part of it.

I only knew Paddy through Anglian Potters but became very fond of her. I was so glad that she attended the (autumn) demo at Mundford and we sat together. She was intrepid, kind, hardworking (all those work parties and potters camp) and friendly to all. I like to think of her doing a crazy long walk somewhere with, maybe, a couple of potters to drop in on en route."

~Anne Milnes



Photos: Nicki Darrell

"My first meeting with Paddy was during one of the salt firings at Jerry's a few years ago. Rebecca, Dom and myself arrived there and someone told us that Paddy was there but had gone for a walk. She had broken her arm and didn't want any pain killers so she decided to go for a walk to take her mind off the pain. This moment describes for me Paddy's strength. Next time I met Paddy was at Stoke Farm during working parties when Covid restriction allowed outside meetings. Paddy was always busy with some work, very kind and always nice to talk with. I looked forward to every working party. It felt like a bit of peace in the crazy and uncertain world."

~Tereza Krausova

"Paddy will be missed by many people for her generosity in giving her time and her kindness. For the last few years she gave me a whole weekend in June to help with Suffolk Open Studios. She arrived long before opening in the morning and then showed people round my pots which were being exhibited in the garden. She spoke to everybody and pointed things out. She never mentioned her own pots which were most lovely and delicate. She also always sent me a postcard from her travels and holidays which not many people do nowadays. The last card came from her walk across Ireland. Shortly after that I heard of her being taken to hospital."



~Usch Spettigue

Paddy

“Paddy was the reason I joined Anglian Potters. I met her playing bridge and we had a lovely chat about her years as a VSO in Uganda.

When I first came to Camp she showed me what to do and how to get my name down for the demonstrations, which was invaluable.

Paddy was always so supportive and always offering to help me out with anything including refiring pots on occasion. She was a truly lovely lady.”

~Fiona Edwards



Approach to the walled garden where Paddy's gathering was held.

“In the firmament there are shooting stars; they shine brightly for a short time and then they are gone. And then there are Pole Stars, those with stability, the ones that you can navigate with, set the rhumb lines of your journey. Paddy has been an Anglian Potters Pole Star, constant and unassuming, and always, always putting the needs and demands of others before her own, and often to the detriment of her own work.

Whether something as basic as interrupting her work to go to buy more milk or spend days on end in preparing for Camp or salt firings, her contribution was quiet and deliberately unobserved.

Paddy's pots echoed her presence, quiet and unshowy, no rhetoric, just a calmness absent in so many areas today. Paddy is no longer with us in person but for many of us will remain a living presence in our experience. Bless you Paddy Dean.”

~Geoff Lee



“I was so sad to hear the news about Paddy. I remember her as a very positive individual, always helpful at Camp or at soda firing workshops.”

~Diana Ng



Photos: Nicki Darnell

“I was so very sad to learn that we have lost Paddy, who was a great friend. Paddy was always in the thick of any hard work that needed doing. Although quite small in stature, Paddy had boundless energy and just simply got on with the job no matter how much effort was required. Belying her stature, Paddy was a larger-than-life character with a heart of gold. Her work was beautifully executed and with a delicate and precise touch. She was always so cheerful, having a very warm sense of humour and always ready to share it with all around her. I will really miss her and the laughter that we shared.”

~Anton Todd

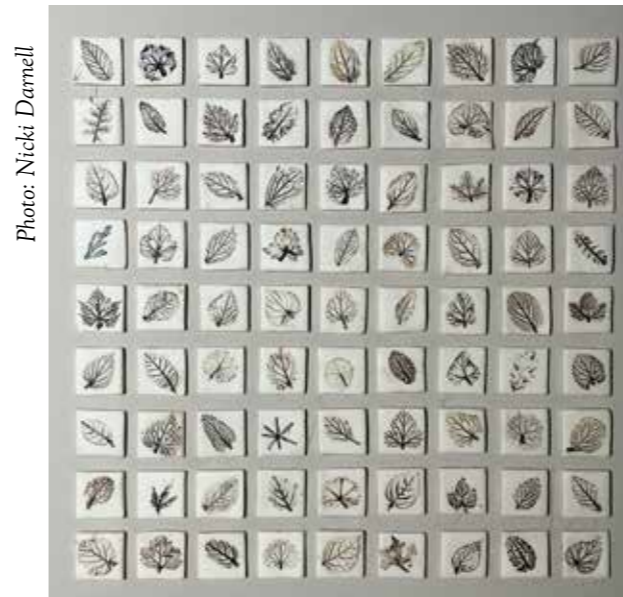


Photo: Nicki Darnell

“My memories of Paddy are mainly from Potters Camp. She was invariably cheerful and helpful in every way, nothing was too much trouble. The world and AP will be a poorer place without Paddy.”

~Peter Cuthbertson

“I was so very sad to hear the news about Paddy, she was just great, always busy DOING at the salt firings and Camp, always so helpful and amazingly bendy for someone in her 70/80s... much more than me in my 60s.

~Henrietta Palmer

“It was with such sadness I heard of Paddy's death. Paddy was the first person I encountered when embarking on my journey with Anglian Potters. I had no experience, no skill and no knowledge when I entered my first Potters Camp, many years ago. She came along, took me under her wing, with a quiet competence I have always admired and aspired to achieve. She reassured me that all you needed was enthusiasm and a willingness to learn and listen.

I greatly admired her teaching, her work ethics, her pottery skills and friendship. I will always cherish the work I have of hers and know she will be greatly missed by us all.”

~Jennie Longbottom



Photo: Trudy Staines

Margaret Frith



I'm sure members will be saddened to hear of the death of Margaret Frith who passed away peacefully at her home in Denbigh surrounded by her family on January 24. Margaret, along with her husband David, was a hugely talented potter and they gave demonstrations to Anglian Potters twice in the early 2000s.

Margaret was introduced to clay at Bolton College of Art and studied at Stoke-on-Trent School of Art under ex-Bernard Leach apprentice Derek Emms. It was here that she met her husband-to-be, David Frith. They established their first workshop in the mid-sixties and moved to their 18th-century woollen mill workshop in Denbigh, North Wales in 1976, where they were teaching and creating their own work until recently.



Photo: John Masterton

Above: Margaret demonstrating throwing a large bottle vase for Anglian Potters at Mundford in 2007.

Above left: A glazed and decorated bottle vase.



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Luminous Clay

by Angela Mellor

Anglian Potters has been lucky to have had Angela Mellor as a Selected Member since the early days of our association – she was Selected Members' Secretary for some years before her move to Australia in 1995.

Angela brings a wealth of experience and knowledge to this very personal

book. Lavishly illustrated with beautiful photographs of her own work and the work of potters who have inspired her, it is a comprehensive guide to working with slipcast bone china, plaster mould-making and paperclay. There are copious step-by-step instructions for working with these materials and techniques, backed by many years of experimentation and honing of her skills. The book is full of inspiration for any potter learning to push clay to its limits.

The book has as its basis the investigation into the transparency of bone china that Angela researched as part of her BA and MA degrees while living in Australia, augmented by further explorations of the importance of the play of light on organic forms.

Photo: Angela Mellor



Angela first trained as a textile artist, so it is easy to see the influences of textile textures on her paperclay forms, combined with shapes in nature: shells, flowers, leaves, the sea and landscapes. Throughout the book it is obvious that Angela has continued to learn from courses and other potters in the field, as well as her own experimentation, with the result that she has become the foremost expert in translucent bone china and paperclay, and in this book she shares all that knowledge with the reader.

~Carolyn Postgate

Luminous Clay by Angela Mellor | New Ceramic Series | Pub: Herbert Press, 2026 | Paperback | 192pp | £25.00 | ISBN: 978-1789943984

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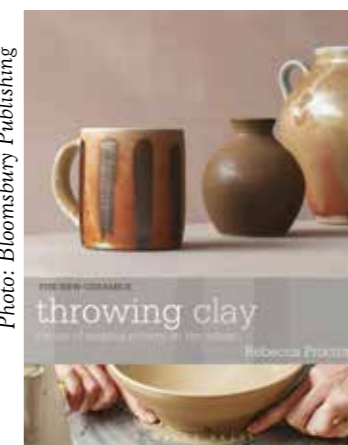
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John Masterton: John Beeston Porcelain. Copper red with Chun overglaze. Cone 10 gas reduction.

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Throwing Clay: The art of making pottery on the wheel

by Rebecca Proctor

Rebecca Proctor's book is the latest in The New Ceramics series from Herbert Press – an update to Richard Phethean's *Throwing*, published in 2012. It takes a broad approach to the subject and includes some historical and cultural background and interviews with practitioners, as well

as "how-to" projects with illustrative photographs and some general advice on improving our ceramic practice and setting up a workshop. There is a focus on functional domestic ware and a welcome number of women potters among the interviewees. The book is well-presented with good quality images.

The author came to ceramics after a career in design writing. Her long-term interest in craftsmanship led her to making pots from a studio in the West Country. She shares a little of this journey and her own outlook in Chapter 1: What Makes a Maker? and, although her first encounters were in the traditional English studio pottery movement of Cornwall and

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Devon, she concludes that there are many pathways to becoming a potter and that ceramics can be enjoyed by people in all circumstances and at all stages of life. The craft offers a satisfying blend of inventive creativity and established tradition.

An emphasis on simplicity and the importance of functionality continues in Chapter 2: In Praise of the Domestic, where the author encourages the reader to find beauty in the mundane and a reverence for the everyday. She encourages us to slow down and to embrace a thoughtfulness in our creative lives and our homes. Small is beautiful.

Advice on tools and equipment follows in Chapter 3: On Workshops

and on the availability of different materials and preparations for throwing in Chapter 4: Clay, and the last chapter of the first section Striving for Beauty considers what makes a good pot and the balance between form and function, innovation and tradition. The author finds that joy and playfulness can be found at the potter's wheel and that once the basic techniques are mastered we should feel free to experiment and depart from accepted practice as feels right for us.

Throwing Clay: The art of making pottery on the wheel by Rebecca Proctor | New Ceramic Series | Pub: Herbert Press, 2026 | Paperback | 192pp | £25.00 | ISBN: 978-1789943535

The second part of the book includes seven throwing projects, described in detail in the text, and illustrated clearly with numbered photographs. All the projects, from basic bowls and cylinders to teapots, are accessible and well-described, although occasionally some familiarity with vocabulary or practice seems to be assumed, and it might have been easier to follow if picture numbers had been cross-referenced in the text. Generally, these sections provide a great portfolio for a potter with a little experience, but someone starting from scratch who needs a chronological set of instructions to get started, could find they require a little more detail.

Interviews are interspersed throughout, and the book finishes with a section on taking care of our pots, of the environment and of ourselves and useful Glossary and Further Reading list.

A pleasurable read and good resource for any emerging potter, balancing useful advice with thoughtful observations and interesting insights into the creative lives of real practitioners.

~Jenna Bishop



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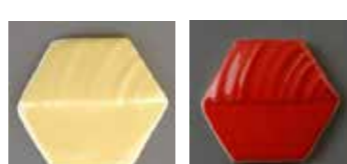
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If any member would be willing to give advice and like to be added to this list, please contact the Editor.

anglianpotters@gmail.com

AP Members' Websites

Many of your websites have been on this list for some time and on checking, I found that several URLs don't work. This could be because the URLs have expired, or because of an error in the address. I have therefore removed non-working addresses from the list. If your website is missing and you would like it relisted, please check the URL and send the correct address to the Editor for relisting in the next Newsletter. Similarly, any member currently unlisted who would like their website to appear here should email the Editor with details. Many thanks.

~Julia Bruce, Editor, anglianpotters@gmail.com

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