Anglian Potters Newsletter

WINTER 2026



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Cover Photograph

The spectacular bottle kiln at Potters Camp in mid-fire. The kiln was designed by Richard Innes and built by participants during Camp. Approximately 700 wine and beer bottles went into its construction. That must have been quite a party!

See pages 6–9 for all things Potters Camp 2026.

Photograph: Julia Bruce

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Chairman's Letter



As seems to be tradition, we are on holiday as I write this, in southern Brittany. If you happen to be here in early September, I encourage you to visit the Festival Ceramique in Quimper. It's quite a small affair, compared with our large Potfests, but always has a very interesting selection of potters and ceramic artists, largely from Brittany, but from farther afield in France as well. Worth a detour! It's also worth visiting the Henriot factory in Quimper, where they still make the traditional tin-glazed earthenware, with handpainted decorations. They offer factory tours, which are very interesting. Most of the production work is jiggered and jollyed, but the on-glaze decoration is hand-painted, mostly using pouncing to apply the patterns. Some good ideas to follow up. I think the glaze has been changed to zircon instead of tin, so the results are rather disappointingly white when compared with the older stuff.

The long hot summer didn't really encourage me to spend time in the workshop, and following the rather cold winter, my output of new work has been a bit limited! However, I did manage to make some test pieces for Camp, so was able to get a few nice examples for a change! It was very hot at Camp, with the surrounding trees and fields being extremely dry, so we held off firing the big wood kiln until the weather changed. It would have been a bit irresponsible to fire with such a high level of risk, and a bit of a health and safety nightmare to toil away next to the kiln in such high temperatures. We did manage to fire the rest of the kilns, five gas firings in all, the vapour kiln and the newly built rocket kiln (twice). That was fun, and reached cone 10 in six hours for the first firing, and four hours the second go. If anyone is interested in the designs, you can download them from https://tinyurl.com/ftnz3szr (short version of the website url). The highlight, as always, was the Saturday night fun kiln, led again by Richard Innes. This year it was a bottle kiln built of glass bottles, and was spectacular, and tthe resulting melted bottles were fascinating. They looked like a flock of very angry penguins! More about this, with photos, elsewhere in the Newsletter.



Photo: Nicola Butteriss

Melted "angry penguins" bottles from the bottle kiln

Camp was great fun, despite the heat, with a lovely mixture of first-timers, people with one or two camps under their belts and some more experienced members leading activities. As we didn't fire the big wood kiln, we included a few more short workshops and talks this year, which went well, so will probably be included next time. We remembered Paddy at our feast on Saturday, with her sister Lois as a special guest judge of the hand-building challenge. We also enjoyed drinks at the feast courtesy of Slim Dinsdale, who couldn't come, but donated his camp fee for the booze. Thank you Slim!

I missed the revived exhibition at Emmanuel College due to a bad back, but did visit the Private View. It looked as good as ever – AP shows always look very professional, and it was great to see a lot of new exhibitors. Going back to Emmanuel was not without challenges!

It will soon be time for the Christmas show at All Saints, so get your work ready! Andrea has looked after the exhibitions for us for some time, but has finally escaped London for Cornwall. She has bravely continued to support us from a distance, but is gradually handing over to Nick Walker. Thank you Andrea for the dedicated work, and thank you Nick for stepping in!

John Masterton

Editor's Notes



It's been a busy summer for Anglian Potters, as I hope you will see in the following pages. We have reports from Potters Camp, the latest salt and soda firing at Shotley and lots of Anglian Potters involvement at various shows and events, including Potfest Suffolk, Clay in Clare, David Parr House, Walberswick and, of course, our revived summer exhibition at Emmanuel College, Cambridge. There are also accounts of two Mundford Demos – with Kate Reynolds and Tom Kemp – and an interview with Tom about his life and inspiration as a potter and calligrapher.

We were all hugely saddened to hear about the passing of Deborah Baynes in June this year. Deborah touched the lives of so many of us. Members share their reminiscences of her on pages 28–31.

I have decided no longer to publish a list of members' websites, as I don't think this is particularly helpful any more. I would love to have ideas from you about how you might like to fill the space at the back of the Newsletter created by this change. In this issue, we have a caption competition and a poem by potter and social scientist Penny Mackenzie Dodds about how we are all a continuation of pottery's age-old history, stretching back through the millennia. We will hear more from Penny in the next issue about her BA dissertation on many aspects of being a potter.

I shall be away for the Spring 2027 Newsletter, visiting my daughter in New Zealand. Carolyn Postgate has very kindly offered to compile that issue in my absence. Please continue to send submissions to the anglianpotters@gmail.com address. I shall deal with them until the end of January, and emails will be monitored by Carolyn from then on. Carolyn and I would be most grateful to receive submissions by mid-January, if at all possible.

Julia Bruce

STOP PRESS

Nick Walker has been helping Marie Thompson's partner Jo Mills to find new homes for the contents of Marie's pottery studio. Sadly, Marie's health means she is no longer potting. Nick brought many items to the last Mundford demo and donated proceeds from their sale to Clay College, Stoke and the Adopt a Potter scheme. Nick has just received an email from Lisa Hammond MBE, thanking Anglian Potters for their donation. She writes: "Marie has always been a great supporter of the Clay College and Adopt a Potter. Please pass on my very best wishes and gratitude from the college, students and the trustees."

AP Demo Days & Other Events

14th March 2027 – Micaela Schoop Demo Day

Micaela's work includes hand-built and wheel-thrown pieces that are all individual and meticulously decorated adding many layers of meaning.

https://www.micaelaschoop.co.uk

18th April 2027 – Deiniol Williams Demo Day

"Deiniol's ceramic practice explores the dichotomy between rhythm and discord, balance and disorder. Bringing together raw and unrefined materials and incorporating them into the clay, he seeks to find the harmonious point between the rhythmic flow of the potter's wheel and the disruptive and chaotic inclusions within the modified clay."

https://www.deiniolwilliams.uk



Photo: Deiniol Williams

Rose Brettingham

All Saints' Church, Cambridge: Saturday 14th November to Sunday 6th December 2026.

Set-up: Wednesday 11th, Thursday 12th and Friday 13th November, with mulled wine and mince pies on Saturday morning.

Take-down: Monday 7th December. Please note there will be a solo cellist recital on December 6th.

There is a William Morris exhibition at the Fitzwilliam Museum being held late 2026 and into 2027 which the All Saints' Church volunteers are hoping to collaborate with as the church has WM stained glass windows. They are looking into opening the church for talks and tours, which would be an added boost to footfall and facilitate advertising for the AP Christmas Exhibition.

St Margaret's Church, Norwich: Thursday 8th April to Friday 23rd April 2027.

Set-up: Monday 5th – Wednesday 7th March.

Take-down: Saturday 24th April.

Because of problems with availability of the Undercroft in 2027, our Spring Exhibition will be held in **Saint Margaret's Church, Norwich.**

This is a new venue for us, so here are some basic details to give you an idea of what the venue is like. Full details and how to apply will be sent out by email nearer the time.



St Margaret's Church, Norwich





Photos Nick Walker

Spacious and light exhibition areas at St Margaret's

Exhibition space

The church provides a beautiful light space ideal for displaying pottery.

Loading and unloading

There is a short strip of double yellow lines on St Margaret's Street down the side of the church signed "Loading only". This is perfect for the removal van, and nicely situated only a short distance from the front door. This would be good for very quick drop offs and pick ups as long as the vans have gone. Early mornings when there isn't much traffic would also be a good time.



Loading and unloading area outside the church.

Parking

St Andrew's carpark on Duke Street is relatively close. An alternative for the more mobile, or those with trolleys, would be parking in Duke's Wharf or Cathedral Retail. It is all paved, as long as you avoid the side alleys that have steps (St Swithin's Alley).

Store room

There is a vestry with a door to the left of the altar, which would be ideal for the store room. It's perhaps a little smaller than the area at All Saints, but if needed, some of the altar area could be cordoned off.

Display stands/plinths

The church has 60 x 7ft boards (mostly 1.2m wide, some 1.5m) arranged in L and T shapes spread throughout the space providing a large display area and a lot of room for wall hanging pieces. They're moveable to some degree, although we will probably be required to leave them in situ. We can infill with our own 3ft square tables and plinths in clusters. Set-up should be much quicker without having to put up our AP boards. There are also a number of white cube plinths we can use.

Lighting

There is a huge amount of natural light from the big windows, which are clear glass. We should also be able to utilise our own lighting if required.

Exhibitor numbers

There is plentiful space to fit at least the same number of exhibitors that we normally have at the Undercroft.

Andrea Morton & Nick Walker

Clayart Quintessentially

Essex ceramic artists and Anglian Potters Ann Hebden, Jacqui Cade-Bowyer, Sandra Hall, and Judith Annakie-Eriksen join forces for their fourth limited-run showcase at Old Grocery gallery in Wivenhoe from 26 November to 1 December 2026.

Clayart Quintessentially represents a vibrant dynamic of collaborative creativity combining four distinct artistic voices and highlighting the versatility of clay as a medium from functional to fanciful.

In accordance with their desire to challenge themselves, each artist has produced a thematic piece in recognition of the blossoming wine makers in Essex.

Ann Hebden: Known for her functional stoneware and porcelain vessels with decorations inspired by the Essex coastline and views across to the Walton backwaters. Sand, sea and sky feature prominently in her playful use of glazes on her platters. She particularly enjoys the experimentation and sense of unpredictability of using different organic and inorganic materials, such as horse hair and copper, in her raku firings.

Jacqui Cade-Bowyer: Specialising in expressive ceramic forms, Jacqui brings a distinct narrative quality to her pieces which celebrate her love of flowers and gardening, her other great passion in life. She favours bold floral detail on her plant pots and garden objects made with buff crank, black stoneware and white porcelain clays.

Sandra Hall: A 50-year journey with clay has led to a recognisable quirky style of sculpture inspired by fantastic illustrations found in fairytales, Alice in Wonderland and medieval books. More recent "sea styled" work involves melting sea glass over heavily textured surfaces. Sandra enjoys collecting shards of old blue cobalt rich glass from the beach by Shoebury Garrison.

Judith Annakie-Eriksen: The core aesthetic of Judith's pieces is "Afri-Scandi", a blend of global experiences and influences. She specialises in creating tableware collections with clean lines, functional shapes and geometric clarity which give each vessel an understated, calm presence. More recently she has shifted her focus from functional to wearable ceramics and she will be unveiling a collection of ceramic jewellery at the pop-up.



As well as the exhibition there will be **Meet the Makers** opportunities throughout the pop-up for visitors to engage directly with the artists and a **Watch and Learn** daily demonstration by the attending ceramicist highlighting an aspect of their signature work.

Potters Camp

A PHOTO DIARY

Photos: Nicki Darrell, Serga Collet, Ruth Bowman, Helen Humphreys, Julia Bruce





The Bottle Kiln

















Photos: Serga Collett, Nicola Butteris, Nicki Darrell, Julia Bruce

Potters Camp

Confessions of a Potters Camp Novice

This summer 2026 was my first Potters Camp and the experience was everything I could have hoped for. I have been making ceramics since 2022 when I decided that I needed to get out of my house and expand my horizons. I am honest about saying that pottery isn't a "hobby" but an addiction! When Potters Camp was advertised, I agonised over whether it was right for me. I am so glad, though, that I took the plunge and booked a place. I wanted to share some of my experiences in case you are also wondering whether Camp is right for you!

One of my worries beforehand was not really knowing any other potters who would be there. I was really lucky that a fellow Wysing Ceramics potter was attending and it felt comforting to know that I would at least have one person to talk to. However, my worries about feeling like a gooseberry were dispelled quite quickly! There were lots of very seasoned Potters Camp veterans, and they were eager to talk to a new recruit and were so kind and generous with their time. I feel really lucky to be part of this "tribe". Starting conversations with strangers at Camp was easy because we all had at least one thing in common – CLAY!

I was a little apprehensive before the camp that I would be out of my depth, as I am still very much at the beginning of my ceramics journey. The generosity of potters should not be underestimated though! I came away from Camp with so many new tips, tricks and skills that I am really enjoying trying out in my ceramic work. The opportunity to throw and get tuition from experienced potters was great. I also learned a lot about firing. The camp was a fantastic opportunity to fire work in a range of ways that are not usually available to hobbyists like me. A highlight for me was being part of the team that fired the rocket kiln (quick-firing wood kiln) on Saturday – I cannot put into words the feeling I had when we managed to get the temperature to 1300°C in four hours! I felt euphoric and very sweaty! I am now working out whether I can fit a wood kiln in my back garden in Cambridge…





One of my pots and the wood kiln at Camp. The question is, could I fit (a very much smaller) wood kiln into my Cambridge back garden?

I am not the world's "happiest camper", but the beautiful orchard, rolling Suffolk landscape and the delicious evening meals may have persuaded me that life under canvas is not intolerable. The sense of shared purpose and community in the camp had a profound impact on me. I didn't even mind cleaning the earth toilets on Saturday morning.



Some of the handmade and decorated plates we use at Camp.

Using the mugs, plates and jugs that other generations of potters had made at Camp was really special for me. Usually I experience others' ceramics either in market settings or from behind glass in museums; at Potters Camp it was a delight to use domestic ware made by such a range of talented potters in the way it was intended. I was particularly attached to a small celadon mug that worked well for porridge, coffee and the odd slurp of red wine! I look forward to using it again next year.

Alongside these transformational experiences, I came away with some pots that I love. The excitement of the kiln opening on Sunday afternoon was magical. Seeing my pots and the joy of the other potters when they found their work was great. I wish I had a time machine so I could go back and tell my past self: "Don't worry, you will love it."

I look forward to camp in 2027!

Zach Beamish-Cook





Two more pots I brought home from Camp.

Oh Come, Oh Come, Emmanuel

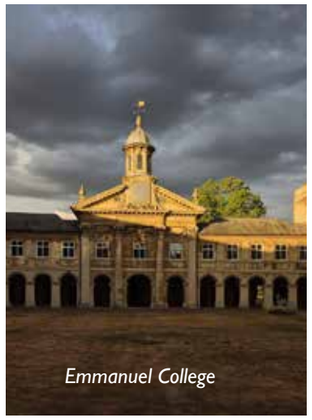
After a break of many years, it was wonderful to be back in the beautiful Old Library at Emmanuel College for our summer show. The space is wonderfully light and airy and provides a grand historical backdrop to everyone's work. We estimate that we had around 1,200 visitors. Over 160 people signed the visitors book, many commenting that they "just saw the sign, and came in". Sales totalled almost £8,000 with the average card spend being £53.00. Both exhibitors and visitors seemed to enjoy the event. Fingers crossed it will become a regular feature of our annual exhibitions calendar once again.

Exhibitor Annie Hull writes: I exhibited at Emmanuel in 2007, 2012–2016 and now again in 2026. I really enjoy the venue and in my view it is the best one in Cambridge. Emmanuel College is beautiful and it is centrally located with good potential footfall for the exhibition. The Old Library is a perfect shape for the exhibition so that all the work is very well presented and the natural light and spotlights make all the work look great.


Petra Wright


Elna Guy


Lydia Collings


Emmanuel College


Miriam Clark


Private View


The Old Library

Photos: Celia Greenaway, Carolyn Postgate, Nicki Darrell, Andrea Morton, Julia Bruce, David Stonehouse


Olivia Ho-Yun


Carla Sealey


Susan Cupitt


Antoinette Hachler


Annie Hull


Sheena Harris


Sylvie Gagné


Mingyu Du


Abigail Fearing


Idilko Szallas

Potfest Suffolk

Haughley Park

Anglian Potters were well represented at this summer's Potfest Suffolk, Haughley Park, now in its third year. Running from 7–9 August, and featuring over 90 exhibitors, it was a busy show. Sales were generally brisk and visitor numbers were good, despite the extremely hot weather. Potfest Suffolk is a "middle tier" show, which means it is a selected event, but curated to showcase a diverse range of work. It is seen as a stepping stone for those wanting to progress to Potfest's flagship events. If you fancy trying for 2027, applications open November/December.

Photos: Julia Bruce















Clockwise from top left: Ian Vance, Sheila Madder, Kate Reynolds, Janene Waudby, Marie Coomber, Claire Porter and Dominic Upson make a great showing at Potfest Suffolk.

Bronze Age Beauties

Flag Fen, Peterborough

As part of Norfolk and Norwich Festival, organisers at Flag Fen Archaeological Park ran a workshop in September, led by local potter Edmund Davies, making Bronze Age style pots, loosely based on finds made at the site. The group of both potters and non-potters, were excited to get a sense of how our ancestors might have hand-built vessels using age-old pinching and coiling techniques. Participants couldn't fire their creations, but they were able to dry them by the fire in one of the reconstructed round houses so they were firm enough to take home.



Pots drying by the fire. Inset: Two pots decorated with impressions of shells and seed pods.

Out of the Kiln

At David Parr House, Cambridge

Nine Anglian Potters were among the fourteen members of Kiln Cambridge open access studio exhibiting at the pop-up show "Out of the Kiln" at David Parr House in August.

David Parr House on Gwydir Street is an ordinary Cambridge terraced house with an extraordinary Arts and Crafts hand-painted interior. It was home to the Victorian working-class artist David Parr and his family for over 125 years.

Photos: Holly O'Brien, Lucinda Douglas Menzies



Over two weeks, the makers offered their own response to form, function and clay with some pieces inspired by the house itself.

This is the second year that Kiln Cambridge and David Parr House have collaborated in this way. The show was free and open to everyone, not just visitors to the house, although a tour of the house by appointment could be combined with seeing the exhibition.

Visitors commented on how much they enjoyed the light but intimate exhibition space and the opportunity to talk to the makers in relaxed surroundings.

Kiln Cambridge and David Parr House are looking to further their collaboration in 2027.



Above left: David Parr House. Above: The beautiful Arts & Crafts painted interior.

Photos: David Stonehouse, Natalie Le Bot, Antony Mauder, Randella Handley









Left and above: Clockwise from top left, work by David Stonehouse, Antony Mauder, Randella Handley. and Jennie Kimbley,

Photos: Cath Jeannot, Julia Bruce





Displays of work by Karen Marshall and Cath Jeannot, (top), and Maria Adams and Sue Roberts (bottom).



Kate Reynolds

Demonstration Day Mundford 17.05.26





Photos: Carolyn Postgate, Robi Bateman

Sisters Kate and Joanna Reynolds, both members of Anglian Potters, were brought up in a creative atmosphere. Their father was a sculptor and their mother a painter, and their influence rubbed off on both daughters.

Kate initially went down a two-dimensional Fine Art route, starting her post-school education at Ipswich College, followed by Brighton College of Art and then Cardiff to do an MA in ceramics. Her early inspiration was the work of cubist painters demonstrated in her use of colour on tin glaze. She explored the use of imagery on large dishes and at the same time developed figure sculptures influenced by her own life drawings and reference to ancient and historical styles of representation of the human form.

After moving back to Suffolk, and with a child to support, Kate found work as a ceramics technician back at Suffolk College, Ipswich, working alongside Alan Baxter and Jeremy James who were lecturers in the department. Three years as a technician taught Kate much about the use of various equipment as well as raku skills from Jeremy.

Since these early days Kate has continued to develop ideas in stoneware and earthenware clays and also raku in larger figurative sculptural work. Kate tries many ideas and likes to work across this range, which does not fit into the criteria expected for acceptance to the CPA. (She has been twice turned down as a member.)

After her three-year-apprenticeship as a technician Kate then became a full-time lecturer in Ceramics after Alan and Jeremy had left Suffolk College. During the 23 years Kate was at the college she continued to stretch her knowledge by attending courses and workshops and all of this "dabbling" helped to develop her work. A more recent course on raw-firing run by Nigel Lambert was very inspirational and she has translated these ideas onto her large plates, allowing the use of fluid, gestural lines in the decoration. Kate continues with life drawing classes and experiments with collage and printmaking.

After being made redundant from Suffolk College Kate and partner Rob, a fellow potter, found a studio on a nearby farm on the Shotley Peninsula where they have space to work and fire their range of kilns. There is quite a community of potters in this area with old friend Jerry Finlayson being just down the road.

Kate has been a member of Craftco in Southwold and The Suffolk Craft Society where her work has sold steadily. More recently Kate has been represented by the Catharine Miller Gallery in London which takes her work to the Affordable Fair and the Decorative Arts Fair. The Flying and Diving figures are particularly popular at the Art For Cure charity exhibition where they are shown on plinths in beautiful parkland. Many of her Figures and Divers are inspired by, and reminiscent, of her father's work, but the style is also influenced by the styles of other cultures.

In her demonstration Kate showed the construction of a head and shoulder sculpture using an Earthstone clay mixed with some crank.





Above left: Paper template of head profile. Above right: Two halves cut from a slab are joined and moulded to give the suggestion of features.

Two heads are cut out of a flat slab of clay using a paper template of the head profile. Once the clay is leather hard each cut-out shape can be rested in the palm of the hand and up the arm to give support while the edge of the cutout is teased up to give a curved and slight relief effect. In the same way suggestions of features are pinched in to the clay to suggest an eye socket a nose and a chin. The edges of both sides are then scored and wetted and a coil of clay added to one edge before joining. Sometimes Kate places newspaper inside to give a bit of extra support and to hold the form open. The form will then stand up and can be further refined and given a clay base. Although a paper template has been used to start with, the teasing and pinching of edges and features means each piece is individual. These forms are raku fired with the smoking controlled to give a variety of decorative finishes.







Above: Raku heads, owl and assorted animals.
Right top: A selection of Kate's pigments and brushes.
Right middle: Unglazed plate with wading bird (top).
Glazed tiles in Kate's signature style (bottom)
Right bottom: Glazed and gilded plate.



The plates that Kate makes and decorates demonstrate her skill using free line brushwork with oxides, slips and glazes. Kate works in a spontaneous way, sometimes using wax resist, sometimes stencils. Drawing is done using oxides in various densities and glazes are used too, always on top of a bisqued plate painted with white slip. A transparent glaze is applied after firing so all this decoration is on top of the dry powder of the glaze application. The plates are then fired to 1105°C.





Kate's work is very grounded in her Fine Art background. Her painting style is confident and well controlled at the same time as being free and expressive. It is possible to detect references to art history, research and cultural influence expressed by someone with natural drawing skills.

Viv Burns



The Beach is my Happy Place

20 Anglian Potters go to the Seaside



Photos: Libbi Hutchence

On a warm July weekend, twenty potters gathered in the beautiful seaside village of Walberswick for two days of clay, conversation and community. The hall welcomed a steady flow of visitors: village residents, holidaymakers, Latitude festival-goers with wristbands and tired eyes, and even a few famous faces, all drawn in by the pull of handmade work.

What struck me, as always, was the astonishing diversity of clay. From earthy vessels and delicate forms to bold glazes, salt-soft colours and tactile surfaces, everyone's work offered something different. As always at Anglian Potters events, there was a beautiful array of ceramics on display, and it was a real treat simply to stand among it.

The atmosphere was relaxed and full of warmth: catching up with fellow makers, sharing lunches, chatting to customers, and enjoying the easy rhythm of a summer selling event by the sea. I even managed a cheeky early morning visit to the beach for a little dose of "vitamin sea" before we opened; a great way to start the day.

Although I have been a member of Anglian Potters for a number of years, this was my first selling event, and Walberswick did not disappoint. I have enjoyed other parts of Anglian Potters life, including Potters Camp and the Mundford Demo Days, while feeling part of a wider circle of makers. Even so, it was lovely to finally take part in a selling event properly.

Paddy's pots were also on sale, and it is wonderful that so many people now own a little piece of her work. They offered a reminder of her skill, her place within the potting community, and the lasting pleasure handmade pots can bring. Some of the proceeds helped fund the hire of the hall, making her presence part of the event in a thoughtful and practical way.

It was a true team effort, from the communal lunch to the shared clear-up at the end of the day. A beautiful village by the sea, twenty fellow potters, tables filled with glaze and form, and a weekend shaped by clay, kindness and sunshine – what more could you want in July?

Libbi Hutchence



Top: The author with her Happy Place mug. Right (from top): Mariam Cullum, Pat Todd, Ian Vance, Liz Lewis, Phyl Lewry, Viv Payne, Viv Burns, Laura Harvey, Peta Northcote Green, Andrew Eastaugh.





















Clay in Clare



Our third edition of Clay in Clare was a resounding success. We are so pleased to report that both visitor numbers and sales were yet again higher than the previous year. The Old Goods Shed in Clare Castle Country Park is a fabulous exhibition venue for ceramics. It is light and spacious with lots of table and wall display options plus plinths. There is a large carpark and a 40-acre park with an on-site café in the heritage railway station if you want a break from the ceramics!

This year we had 19 potters, almost all Anglian Potters, showing an incredibly diverse range of ceramic styles. Over 700 visitors were spoilt for choice and many purchased pieces from several different potters! Clay in Clare is organised by two Anglian Potters, Sue Eyre and Diana Kazemi and they are already making plans for next year's event, provisionally planned for 9–12th September 2027. If you'd like to be considered for inclusion please email Sue (contact@sueeyreceramics.co.uk).

Sue Eyre





Photos: Sue Eyre

The Old Goods Shed in Clare Castle Country park offers a spacious, light and airy exhibition space over two floors.







Weekly ceramics courses
Over 6 sessions, learn essential techniques, practice, experiment, and develop your own project as part of a small group.

Course Dates
Wednesdays, 1.30 – 4pm and 6 – 8.30pm

4 November – 9 December 2026
6 January – 10 February 2027
24 February – 31 March 2027
21 April – 26 May 2027

From Collage to Clay: Ceramics masterclass with Emily Stubbs
14 – 15 November 2026, 10am – 4pm
This two-day course explores underglazes, glazes and oxides to create interesting surfaces with depth and movement.

Set across 11 acres of landscape supported by green energy, Wysing is a non-profit arts organisation and charity. By choosing Wysing's ceramics studio you can support local artists and young people, and make a sustainable choice. Find out more about **courses** and our **membership** scheme at **wysing.art**.

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ceramics@wysing.art

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Salt and Soda Firing at Shotley

Impressions from a Newbie

Vapour firing with Anglian Potters is relaxed but purposeful. Details arrive a few days ahead, and the emphasis is on cake, a pub dinner, and getting stuck in. Potters drift in over an hour or so, equipment comes out of sheds and a caravan, and within a couple of hours there are briefings, work areas set up, and a smooth workflow established.



"Artex" patterns in the kiln shelf jelly-and-custard coating

I'm keen to gain gas-kiln experience, but the dipping and spraying of shinos, slips and colours for different effects are absolutely fascinating. Most glazing happens on Day 1, along with the prepping of kiln-shelves with "jelly-and-custard" wadding, which is plastered on and textured "Artex" style. This technique means we don't have to wad each individual pot, saving – according to the old hands – an enormous amount of time.

Some potters missed the Saturday, when we packed and bricked up the kilns for firing, and even fewer arrived at 4 a.m. on Sunday to light up! My initial nerves about the big gas kilns faded fast as the more experienced potters generously shared safety basics, tips, and pitfalls – utterly reassuring.

By 11a.m., the original crew were back, spraying soda, scooping salt and keeping temperature logs. The test rings showed exciting orange-peel effects, vibrant colours, and a glassy finish.

AP events are brilliant for learning, trying new things, and meeting a welcoming, friendly group. Huge thanks to Nicki and everyone involved.

Laura Neild





Photos: Laura Neild, Nicki Darrell, Cathy D'Arcy, Julia Bruce

Left: Liz Chipchase spraying soda solution into the kiln.

Right: Stephen Cheek keeps a close eye on the salt firing.



Above: A very decent haul from the soda kiln.

Below: Martin George's colourful cups from the salt firing.





Above left: Fellow Shotley Peninsula potter Usch Spettigue, seen here with some of her hand-decorated plates, visits the firing to see how it's all getting on. Above right: Opening the salt kiln.



Tom Kemp

Demonstration Day Mundford 27.09.26



Tom Kemp is a self-taught artist working within two distinct but connected disciplines: ceramics and calligraphy. The first part of Tom's demo focused on calligraphy, its background and how he personally came to it. He introduced us to ostraca, broken pieces of ancient pottery that were a convenient and cheap medium on which to write lists, names, etc. In Classical Athens when a decision had to be made on whether or not to banish a member of society, citizen peers would cast votes by writing the name of the person on such pottery sherds. If unfavourable, the person was exiled for ten years – hence our word, ostracism. Tom outlined the development of Babylonian cuneiform, Chinese calligraphy, Egyptian hieroglyphs and the Arab traditions of writing on tiles for religious texts and on plates for secular writings.

Tom's first encounter with calligraphy was as a child, attracted to the strokes in the texts of illuminated manuscripts. Later, he was drawn to the ancient Roman monumental capital letters on Trajan's Column in Rome. Inspired by letters carved into clay or stone Tom taught himself calligraphy and went on to teach it all over the world. He published his teaching in his book, *Formal Brush Writing* in 1999. (He says it's very technical and is not essential reading!)

Roman text carvings in stone were often filled in with red pigment so, appropriately, Tom gave us a demonstration of painting very large Roman capitals in red on paper attached to the wall. He always uses a square edged brush and made the highly skilful brush strokes seem effortless. Before moving on to tell us about his transition to clay he pointed out that Magritte's famous painting *Ceci n'est pas une pipe* is not only a painting of a pipe, it's a painting of letters.





Photos: Nicki Darrell, Julia Bruce

You could have heard a pin drop in the hall when Tom demonstrated painting these Roman capitals using a flat sided brush and no guidelines.

Frustrated with the constraints of calligraphy focusing on existing texts, Tom decided to try writing without language, experimenting with different techniques on paper. Then, approximately fifteen years ago, he did a six-week ceramics evening course in London, quickly taking to wheel throwing, and started incorporating calligraphy into his surface decoration. He moved to Devon nine years ago to develop his ceramic practice at Kigbeare Studios north of Dartmoor.

Tom then gave us some pottery demonstrations. He showed how effectively spiral kneading mixes the clay by cutting a lump of clay in half, scooping out a small hole and filling it with a ball of blue clay. He then spiral kneaded the lump for about 20 turns, and cut it in half revealing how quickly the ball had been incorporated.



Spiral kneading showing the distribution of a small ball of blue clay placed inside the lump of clay after about 20 turns.

Tom demonstrated the process of throwing a cylinder with even walls cutting the cylinder in half at each stage to show the progression.



Three cylinders showing how wall thickness should be kept consistent throughout.

He contends that the main purpose of coning up and down is to remove inconsistencies in the clay not to centre it, although it does help the centring process. He advised whan centring and throwing to always keep the hands in contact with each other whenever possible. He also asserted that compression of the base to avoid S cracks is a myth. Cracks of this type are invariably caused by inconsistent drying when the thickness is uneven. "A pot with thin, even walls is much stronger than a pot with thick, uneven walls."

When pulling up the walls he demonstrated how you need to squeeze harder at the bottom and less as you go up. He talked about the benefits of throwing as dry as possible, especially with very thirsty porcelain. He advised using as little water as you can get away with, wetting the hands, not the clay, and using the slip that is quickly



Coning up and down to remove inconsistencies and throwing a simple three-kilo cylinder with even walls.

generated when the hands touch the rotating clay to lubricate the form rather than use more and more water. Instead of discarding excess slip, he puts it inside the pot to lubricate the inside walls. At the end of the throwing process, any remaining slip can be sponged out or taken off with a metal rib.

Tom talked about how the idea of only doing three pulls when throwing is another myth. As long as the clay is strong enough it can take more than three pulls. His advice was to stop when the pot begins to quiver.

He then threw a simple cylinder using three kilos of Audrey Blackman porcelain, his preferred clay. He emphasised again that the drier you can keep your clay the taller you will be able to throw. Finally, Tom threw a vessel with four kilos of porcelain into a bellied shape to use as a surface to demonstrate a range of decorating techniques. Owing to time restraints, he used a heat gun to dry it enough to decorate, but normally would let the pot dry naturally before decorating it. For this demo he used blue slip on unfired clay, but in his own practice he also uses underglazes and stains on bisque-fired ware.



Tom quickly threw a four-kilo bellied form to provide a surface on which to demonstrate some of his decoration techniques.

The slip he used was 1.5 parts bone-dry porcelain shavings to 1 part water, adding the clay and stain to the water, not the other way round. He first applied the slip with a sponge, making a pattern, and then with a brush.



Tom applies coloured slip with a sponge and a brush.

After a few minutes drying time, he carved into the brushed slip area. He also carved direct into the plain clay using a scalpel to make incisions. He then applied two coats of slip, lightly scraping it back with a metal rib after more drying time to reveal the incised patterns.



Carving marks into the slipped area, (left) and the raw clay (middle) and applying slip with a brush to the incised areas (right).



Tom let the slipped areas dry (left) before carefully scraping back to reveal the slip-filled incised patterning (right).

Any traces of coloured slip left on the pots can be sanded off after bisque firing. Tom fires to Cone 10+ in an electric kiln. He highlighted the fact that Audrey Blackman porcelain fires white in an electric kiln and more grey in a gas kiln.

In his demo, Tom shared very personal and useful insights into throwing with porcelain and the way in which calligraphy and symbols that evolve from it "must flow but cannot be read". We left with a range of techniques to try, myths dispelled and inspired by his passion for the union of these two complementary disciplines.

Ann Hebden

Tom Kemp in Conversation

One Potter's View

Our September demonstrator, Tom Kemp, answered a few questions for me about his life as a professional potter.

1. How did your pottery journey begin?

I was looking for something to take my mind off life about 15 years ago when someone suggested I try throwing pottery on a wheel. I booked on to a short course and thoroughly enjoyed the wheel-throwing process. Of course, I was absolutely rubbish, like we all are when we start. But something about the real-time nature of throwing, with the inability to "edit" as you go along (unlike handbuilding, for example) reminded me very much of calligraphy, a subject I'd studied in depth for many years.



2. Porcelain is your preferred clay medium. Can you tell us what it is about porcelain that draws you to it?

On the course, we were presented with stoneware and porcelain and the teacher told us we'd be using stoneware because porcelain was "much more difficult". I thought to myself that I didn't know either of them so why don't I start with porcelain and I'll never know how difficult it is! Silly decision. It took me much longer to learn to throw than my colleagues. However, I knew I wanted to use the surface of my pots and the medium I knew best was paper. So it was really the colour of porcelain which I was drawn to.



3. You describe yourself as being very much concerned with surface, yet your forms are such an integral part of the finished piece, I am wondering which is most important to you? Are the forms just a vehicle for the surface texture or decoration or are they equally as important?

My surface markings tend to be quite complex so I need a rather calm, classical form on which to "write". I find that contrast works best aesthetically but also I use some unusual tools and the smoother and less curved the surface, the greater the chance of wielding those tools well.





Photos: Tom Kemp

Above middle and above: Calm classical forms in porcelain provide the canvas for Tom's mark-making.

4. The calligraphic style of your decoration defines your work. How did your interest in writing come about and what does the act of writing mean for you?

I started learning calligraphy with a quill pen when I was 12. I was an obsessive kid who just had to get the shapes right. After a few years I progressed to the brush which has a surprising history in European lettering. For about a hundred years, signwriters in the Roman empire were writing with square-edged brushes all over buildings. The very best examples were carved in place and those are the inscriptions we can still see to this day. I was never that interested in the literary or language nature of writing. It was the physical, skilled and embodied performance which got me excited. I like that writing is a formal way of recording motion in real time. All the tiny, controlled movements of the body are captured in the final mark which remains after the performance is over. That's what I like about throwing, too!



Above: Painting Roman capitals in traditional red. Below right: Some of Tom's calligraphic grafitti.

5. Although your decoration is like writing, you don't use any actual calligraphic script or write any recognisable words. Is your mark-making purely decorative, or are you consciously conveying any ideas, emotions, connections or information in your marks.

I call what I do, "writing without language". Writing has turned out to be exceptionally good at recording speech. It wasn't invented for that reason but it was quickly used to represent language in a more permanent form than simple speech. I was a traditional calligrapher for a long time but I came to feel that a work of calligraphy is almost always a transcription of someone else's great work so one was a parasite on someone else's genius. It felt like an act of arrogance on my part to think I could somehow bring out more meaning or more significance to someone else's words just by writing them down, however carefully. I stopped writing for a long time but the itch wouldn't leave me. I started to wonder what those decades of practice and training had been about. Then it dawned on me it was the sheer physical joy of making live, careful, trained marks. We leave our mark all over the planet and other people, in careless, exploitative or reckless ways. Calligraphy and pottery have allowed me to leave marks in careful, dedicated, self-aware ways. They have given me a way to interact with a world which has mostly otherwise been opaque and confusing to me.





Calligraphic markings on the smooth surfaces of Tom's classically shaped porcelain pots.

6. Are there any defining or notable moments in your career as a potter you could share with us?

The most terrifying thing I've done is go full time as a potter. I made the decision after setting up a few things, like ensuring I had enough savings to pay the bills for six months, moving house to reduce my outgoings and discovering what my market was: who would actually buy enough work from me to feed my family? Instagram came in very handy here. I ran an auction for five larger pieces and found that far fewer people than I hoped wanted to put in a bid but the people who did were willing to pay a lot more than I expected. After some calculations, I took the plunge, and so far it's worked out.

7. How important is it to you that people understand your work and perhaps seeing something in your work you had never intended?

I've been very surprised throughout my career about the meaning and value people place on my work. It's not rare that their perspective is completely different from mine. It's like I made a Potteresque portkey which connects me to others in unexpected ways. They have their own life stories and somehow a piece of mine chimes with them





Photo: Nicki Darrell

Tom is an enthusiastic teacher and demonstrator.

for reasons I couldn't have predicted. As someone who has been rather isolated from the world in general, I've found this really touching.

8. How important a part of your practice is teaching?

I actually love teaching. As a more-or-less self-taught potter, I've made all the mistakes. That helps in classes and workshops where I can spot a student getting into exactly the kind of trouble I used to fall into. I know what their hands are feeling. I'd say about a quarter of my income now comes from teaching. I'm actively trying to build up my pottery teaching skills. I've recently done a series of workshops for intermediate potters who have reached a plateau (usually around 1.5kg to 2kg) where they can't lift the clay any higher. I've watched myself teaching and found a set of principles I was using but didn't realise were foundational to achieving more voluminous forms with thinner walls. So teaching certainly teaches me what I didn't know that I knew!

9. You have recently been experimenting with wood firing, a very different aesthetic. What was it like?

Woodfirers are another breed! There's a kind of gambler's hope with each firing that this time they'll get something out of this world. And every now and again, they do. The whole thing is an event. You're with a team 24 hours a day for several days, stoking, making decisions, ramping up to an exhausting but exhilarating final few hours. Then there's days of clean-up, recutting and stacking wood. I really enjoyed the camaraderie and the slightly woozy 3 a.m. in-charge-of-a-raging-furnace thing, but I lost too many pots to make it worthwhile for me. I might return to woodfiring if I can start to understand it better and I get access to a much faster-firing kiln! But for now, I'm happy to veer between electric and gas firing.

10. Tell us about your subscription service on Patreon.

I started a Patreon account to give me the discipline of making in-depth videos about how I make pots. I'm trying to put up a substantial video every month. The idea is to go through the details of the throwing and surface techniques I've used and developed over the years. They mirror the workshops and masterclasses I'm currently teaching in the UK and Europe. I aim to make it worth the monthly fee and I encourage "patrons" to also suggest topics they'd like to see me cover.

Find Tom's Patreon account at: patreon.com/tomkemp

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The LoStone Story Continues

Following the award-winning success of LoStone, the UK's first low-fire stoneware, Valentine Clays has expanded the range with two new additions: LoStone Mid Fire Glazes and LoStone Casting Slip.

Developed to give makers greater access to the benefits of LoStone, the expansion takes the range beyond plastic clay for the first time, introducing a dedicated glaze collection alongside three new casting slips.

LoStone Mid Fire Glazes comprise nine nature-inspired colours and a translucent glaze, created as the perfect partner for LoStone while also being suitable for porcelain and earthenware clay bodies. Available in 550ml brush-on bottles, the glazes are fully intermixable, giving makers the freedom to experiment with colour, layering and finish. The collection has an overall firing range of 1080°C–1220°C (^03–6) remaining non-reactive from 1080°C–1120°C (^03–01) and becoming reactive between 1120°C and 1220°C (^01–6).

Joining the glazes is LoStone Casting Slip. Available in three distinctive body colours – Frost, a soft off-white; Ember, a rich burnt red; and Sea-Mist, a subtle light blue. The slips are fully vitrified at 1180°C, combining the strength and durability of stoneware with the efficiencies of lower-temperature firing.

The expansion continues a significant period of innovation for the Stoke-on-Trent manufacturer, following the introduction of Bistro Porcelain and Bistro Porcelain Casting Slip. LoStone also earned Valentine Clays the Innovation, Science & Technology Award at the Staffordshire Chambers Business Awards.

Together, the new additions mark the next chapter for LoStone, expanding the possibilities of low-fire stoneware across making, casting and glazing.



Photo: Valentine Clays

Valentine Clays' new LoStone casting slips come in three colours: Frost, Ember and Mist.



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Those We Have Lost

Deborah Baynes



Deborah Baynes was sadly lost to us earlier this year on Sunday 21 June. She had been ill for some time, with progressively difficult dementia.

Deborah started making pots professionally in 1971. She was initially self-taught, then, having made and taught pottery for 15 years, she belatedly took a degree course in Ceramics and Glass at Middlesex University as a mature student, graduating in 1989.

She described her own practice as being a constant preoccupation with throwing and the endless variations, possibilities and pleasures to be had from manipulating wet clay, both on and off the potter's wheel – combined, of course, with the alchemy of fire.

A founder member of Anglian Potters (or East Anglian Potters Association as it was then), Deborah also served as Chair for some time, and for many years looked after the clay stores. She was a great teacher, running regular courses at her home in Shotley. These were a great introduction to throwing (properly) for many people.

Deborah started salt glazing in 1986 mastering the technique which became her signature style. Her work was influenced by traditional pots, both Oriental and European, and by the twists and spirals found in nature and that spontaneously occurred when her hand passed over wet clay.

Deborah touched the lives of a great number of Anglian Potters, teaching many of us, encouraging others, and serving our society in many ways, right from its very beginning. Her loss will be felt for a very long time to come.



Photos: Trudy Staines

Deborah at the wheel demonstrating at Potters Camp.

Over the next few pages, several members share their memories of Deborah and express their sadness at her passing.

Along with several members of Anglian Potters, I attended the memorial service for Deborah at Holbrook Village Hall on 18 August at 12.30. It was a lovely gathering of family, friends, neighbours from around Shotley Peninsula and, of course, a representative selection of Anglian Potters. Deborah's daughters both delivered moving tributes, and a slideshow of Deborah's life was played, accompanied by some of her and Eddie's favourite music. Her salt-fired jugs and vases filled with flowers were the centrepieces on every table. It was good to meet members of her family and her friends and discover other aspects of her life that we knew less about.



Photo: Nicki Darrell

Deborah's portrait and three of her salt-glazed vessels decorate a table at her memorial service in August.

A founder member – with the membership number 34 – and past Chair of EAPA (now AP), Deborah was a nationally known potter who made beautiful functional salt-fired stoneware. She was also a great teacher, as many members will attest, having attended residential courses at her and Eddie's huge farmhouse and studio, Nether Hall, in Shotley. These ran from 1971 and are possibly the longest running courses in the UK. She was also a professional member of the CPA and a member of Suffolk Craft Society.



Photo: Nicki Darrell

As a member of Anglian Potters, Deborah was involved in the early Potters Camps, turning up at the first one with a salt kiln strapped onto a trailer, which she proceeded to fire in the pouring rain. She ran a clay store for Anglian Potters for many years and always had time to stop for a friendly chat when you went over to buy clay. In recent years as her health limited her ability to make and fire pots, she still came to our salt kiln openings on Jerry's field. When they visited Potfest at Haughley Park each year, (Deborah by this time in a wheelchair), I always looked forward to their visits to my stall for a chat and catch-up. Deborah was generous in sharing her skills and knowledge and has inspired many budding potters over the years. She truly embodied the ethos of Anglian Potters.

Nicki Darrell

It is with great sadness that I heard of the loss of Deborah Baynes – a brilliant potter, an inspiring teacher, and a truly generous person.

Deborah was my very first introduction to clay, and what a joy that was. I have such happy memories of staying in her house in Shotley while taking her residential course. Her warmth and generosity in opening both her home and her studio to us made the week something very special indeed.

The studio doors always seemed to be open to those of us who had caught the "clay bug" and were eager to practise and hone our newly discovered skills. Deborah encouraged that enthusiasm with such patience, knowledge and infectious enjoyment.

I shall always be grateful to Deborah for the fun, the laughter, the friendship and, above all, for her teaching. She opened up a whole new world to me, one that I am so very happy to have entered.

Her influence will live on in all those she taught, inspired and encouraged. I feel incredibly lucky to have been one of them.

Rest in peace, Deborah. You will be very sadly missed.

Peta Northcote Green



Photo: Peta Northcote Green

I am really saddened to hear about Deborah. I met her at her clay depot, and almost from my first visit, I was always invited for a coffee and a chat in her kitchen. At the time, I was new to this part of the country and knew no one. She was my first friend in this part of the world and although she kept saying there was a clay depot much closer, I always took the road to hers with much anticipation. She was delightful.

Sylvie Gagné

Deborah was a marvellously energetic and enthusiastic Chair of the East Anglian Potters Association in the 1980s and 1990s. She was unfailingly generous with her time and expertise, always encouraging new potters.

At the gathering of family and friends on 18 August to remember Deborah, it was mentioned how she hated anything plastic or metal that could have been made of pottery. This reminded me vividly of an incident some years ago: at the time I was exhibitions organiser for AP; Deborah brought her pottery over to Cambridge for one of the exhibitions and stayed with me for a night or two to help with the exhibition. When she arrived, we sat down to enjoy a cup of tea. Much to my surprise, as soon as she saw my stainless-steel teapot (an Old Hall teapot, you will probably remember that we all had them in the 1960s and 1970s) she said, "We can't use that! I have a car full of pots here and will find you a proper teapot!" So she did, and I still have her lovely green teapot and often use it.



Photos: Carolyn Postgate

The other two pieces of her work that I have are a beautiful jug and a bowl for sauce or gravy I bought at one of our AP exhibitions. I remember Deborah telling me that the jug in particular was one she was really pleased with – the kilnful that it came from was particularly successful, and indeed it has a wonderful variety of colour in the glaze.

She was a good friend for many years, and I will miss her greatly.

Carolyn Postgate





Deborah Baynes

I attended a residential course at Deborah's home some years ago. I could already throw but I wanted to improve. I spent a wonderful few days with her and her husband and other students. She did amazing technical demonstrations every day and we loved the way that her hands had literally taken on the shape of two tools made to throw and we wondered if we threw every day like her if our hands would become the same shape!

Deborah and her husband offered a wonderful retreat, amazing food and, of course, a regulation glass of wine. It was a gift to share their home and space for a little while.

Alison Mason

The first thing I think about with Deborah is her sunny personality. Like many people I worked full time when I joined Anglian Potters and so could not put my total devotion and energy into pottery until much later in my membership. I had to make do with admiring the work of talented members.

My late husband and I went to Deborah's home to buy a bread crock – loving her work which we had seen at exhibitions and being the kind of people who appreciated the timelessness of clay – kitchenware made with clever hands and creative minds.

I have the crock still, using it to store my bread flour. Many of our cats over the years have loved it to climb on so as to miss the kitchen step into the living room. Without a cat now I so miss the little "clunk" which told me that a feline had awoken and was wondering about food, together with showing her appreciation of Deborah's storage jar and not knowing that she (the cat) wasn't the first to discover its uses.

When Deborah and I talked it was not always about pottery! We discussed bread: different bread flours and different recipes and different types of bread including celebration bread. When I use the jar I curl my hands around the carefully thrown knob and feel the reassuring weight knowing that my flour is very safe there, and I think a quiet "thank you, Deborah".



Photo: Penny Johnson

Penny Johnson

Deborah was a past Chair of Anglian Potters and was in charge of the clay dump in Suffolk for many many years. Collecting clay was a pleasure once you had made sure that the very friendly dog was not going to escape onto the main road. Always a welcoming smile and chat with a look at the studio. She had an American de-airing pugmill, a great asset with all the classes and courses she held.

When a potters camp was first mooted in 1998 she organised the salt-kiln firing. This involved Jerry Finlayson's magic and an old electric kiln stripped out and transported on a trailer to Essex. This was my first experience of salt firing and I was lucky enough to have a demo plate made by Walter Keeler at the ready. Deborah was in charge, and knowing more now it was an amazing feat to get any results at all. The kiln was returned to Shotley and served us well for a few years at Shotley camps. Her own salt-firing weeks and pots were very sought after with her amazing domestic ware.



Photo: Liz Lewis

Deborah examines Liz's plate fresh from the salt kiln mounted in a trailer – just visible on the right – while Jerry and Laura look on.

So many potters have Deborah to thank for all the helpful throwing tips and the video way ahead of YouTube in an era when even pottery books were a specialist book store purchase. In fact, we had our own book shop: AP member Rodney who came to events to tempt us with the latest offerings.

Deborah was a great Chair welcoming all at events and cooking for the shared lunches.

Liz Lewis

I first met Debbie 40 years ago when she lived in Ongar, Essex quite early in her teaching career. A bunch of us would load up our cars with clay and spend a few days at her place throwing and turning! Debbie would turf her kids out of their bedrooms to bunk up together in another room and give their beds to us. The house was old and the floors were very wonky and creaky. She had an eclectic collection of old stone bottles that I greatly admired along with a collection of contemporary potters' works, including by Ruthanne Tudball, a new name for me. It was a jug that sat on the TV – back when TVs were big and bulky. I have been a collector of Ruthanne's work ever since! Debbie cooked delicious meals, which included vegetarian! We also used to go to the pub next door, and by the time we returned to Debbie's the floors seemed even more wonky. We had so many laughs and fond memories. We used to take our leather-hard pots home with us and fire them in the college kilns! When Debbie moved to Shotley I would send students to her who wanted to explore and expand their skills! When she started Anglian Potters she used to ask me to join; however, having a young family, teaching at Redbridge Institute of Adult Education and being a member of London Potters, I thought it would be too much! I only wish looking back that I'd taken up her offer to join AP all those years ago! It wasn't until I moved to Norfolk in 2011 that I became a member – the rest is history!

Trudy Staines

I'm sure there must be hundreds of us deeply grateful to Deborah Baynes as one of the key figures in our ceramic journey. I discovered Deborah in the 1990s when I would treat myself to a visit to the pottery for many of her short immersive residential courses. Her big beaming smile, warmth and encouragement made learning from her a real pleasure. I loved the whole experience of staying with her, her partner Eddie, and a handful of other students in their beautiful home on the Shotley Peninsula. There was home-cooking, stories around a huge laden table and lots of laughter as participants handed around tasty food housed in Deborah's big, rustic bowls: strong, handsome and generous like their maker. In the studio Deborah would demonstrate various stages of throwing with skill and with jokes. She was a great teacher and patient whilst we tried out what had been shown. It is many years since I learnt from her. So many of us also found inspiration and learnt their skills from Deborah. Her influence lives on. We shall all remember her with admiration and appreciation.

Fiona Hulbert

I was so sorry to hear this news. Deborah was a real enthusiast for pottery and a great passer-on of skills. I'm sure there are hundreds of people who developed their interest and abilities with her guidance. Anglian Potters would not have developed as it did without her.

Richard Baxter

When I started pottery again (having done a little at school), I went on a couple of Deborah's courses, in particular her two-week salt-glaze course. This was an amazing opportunity not only to have concentrated throwing time and tuition, but also to participate in the whole magic of a salt-glaze firing. I think there were only two or three students, so we got a lot of attention. We stayed in her and Eddie's lovely old house, and were royally fed in a dining room full of her collection of salt-glazed pots. Both of them were great conversationalists, so never a dull moment.

I bought one her lovely teapots and it's still in service, though cracked and bit worse for wear (see below). The tiles are by Alice Palser.



Photo: Andrew Eastaugh

Andrew Eastaugh

In an incredibly sad post-script, shortly after Deborah's Memorial, her husband, Eddie Smith, suffered a heart attack and subsequently died in hospital whilst awaiting surgery. On behalf of Anglian Potters, John Masterton has sent sincere condolences to the family.

Ceramic Helpline

Alan Foxley: handbuilding: pinch, coil, slab; reduction firing
t: 01799 522631 e: foxleyalan1@gmail.com

Usch Spettigue: raw glazing, single firing
t: 01473 787587 e: usch@spettigue.com

Margaret Gardiner: salt & soda firing
t: 01279 654025 e: info@maggygardiner.com

John Masterton: reduction, porcelain, kilns
t: 01279 723229 e: john@johnmasterton.co.uk

Angela Mellor: bone china, paper clay, slip casting
t: 01353 666675 e: angela@angelamellor.com

Moira Goodall: handbuilding, burnishing, smoke firing
e: moira.goodall@gmail.com

Phil Arthur: throwing, handbuilding, sgraffito, earthenware, honey glazes
e: philarthur1951@btinternet.com

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

Sheila Madder: mould-making, slip casting, coloured porcelain
e: sheila_madder@hotmail.co.uk, IG: sheilamadder
FB: Sheila Madder Ceramics

Caroline Chouler-Tissier: experimental and narrative development
t. 07906678393
e: choulertissier@icloud.com,
IG: carolinechoulertissier

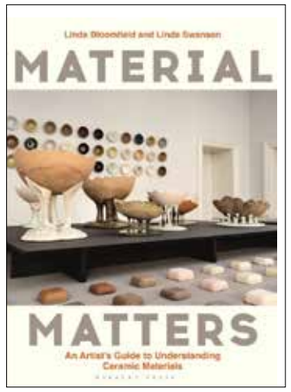
If any member is willing to give advice and would like to be added to this list, please contact the Editor.

anglianpotters@gmail.com



Photos: Bloomsbury Publishing

Book Review



Photos: Bloomsbury Publishing

Material Matters

by Linda Bloomfield and Linda Swanson

The back cover blurb says this book is "your essential guide to the materials that shape ceramic practice – from their geological origins to their transformation in the kiln." As a potter with no formal education in the craft, this sounded like an ideal reference book for me.

We open with some basic geology, explaining the origin of all clay and glaze constituents – but often in quite advanced terms. This gives the idea that the rest of the book will be heavy on the chemistry, but fortunately it isn't. It's a little odd to start out at this level when the book purports to be for beginner and seasoned ceramicist alike, though.

The next few chapters examine clay – first its definition and types, then we move on to clay bodies. Here is discussed the additional components added to raw clay to produce something we can work with. Approximate recipes are given for the main clay bodies used (stoneware, earthenware and porcelain) as well as possibilities on fixing faults encountered during use. Finally, clay as a liquid is examined through decorating and casting slip, engobe and Egyptian paste.

We then move on to individual glaze components (along with glaze recipes featuring the discussed ingredient) before a chapter diving into glaze chemistry. This is probably the most complex chapter of the book, introducing the Stull Chart and molecular formulae.

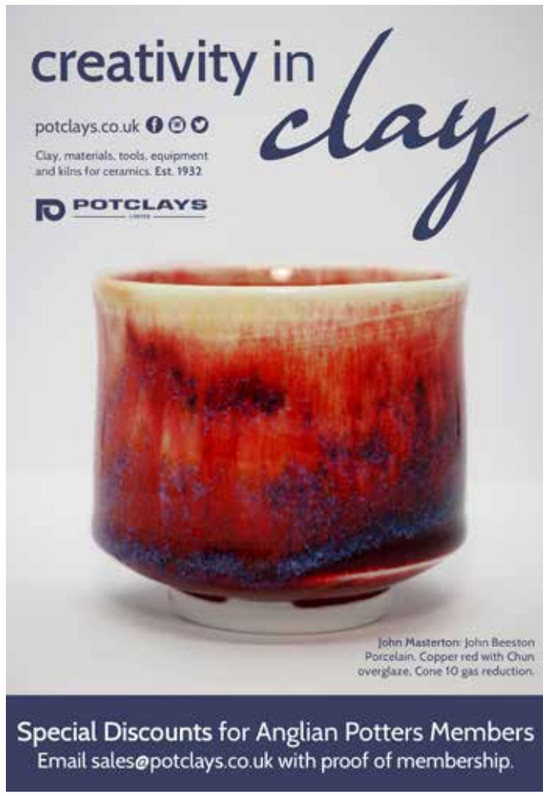
The final part of the book starts with colourants and opacifiers – what they are, what they do and which glaze ingredients provide them. After that, the different stages of firing are listed along with what happens at each one. Glaze firing faults are talked about along with solutions. We even get some glaze recipes for "special effect" glazes, such as crater, crystalline and lichen, etc.

The book is rounded off with a set of appendices that distil whole chapters into tables, making this a good reference source to keep in the studio.

In summary, I would say that this book is useful for the amateur keen to learn why things work the way they do with clays and glazes. I'm not sure the more experienced ceramicist would find much of use here, save for the handy reference tables in the appendices.

The glut of full- and double-page photographs throughout does make this 240-page hardcover seem more of a coffee-table book than a reference work.

Jason Root





Material Matters by Linda Bloomfield and Linda Swanson | Pub: Herbert Press, 2026 | Hardback | 240pp | £35.00 | ISBN: 9781789942309

BLOOMSBURY

To receive 20% off Material Matters: An Artist's Guide to Understanding Ceramic Materials by Linda Bloomfield and Linda Swanson, head on over to www.bloomsbury.com and enter code Material at checkout. Discount across all formats and valid until 31 December 2026.





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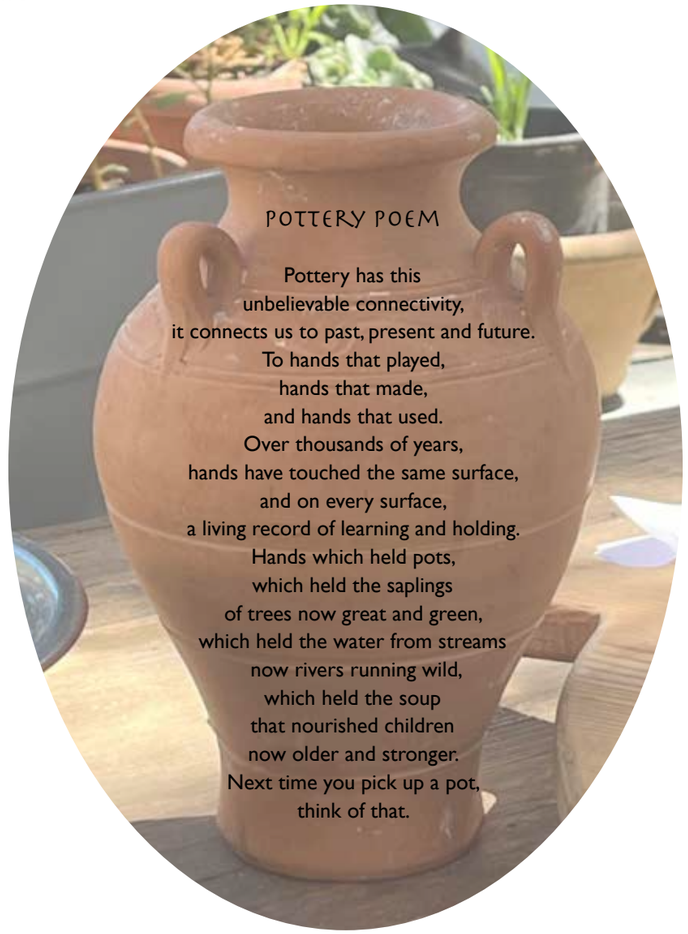
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And Finally...

Potter and social scientist Penny Mackenzie Dodds has recently completed a BA dissertation about exhaustion, embodiment and politics in relation to making with clay. An article on her research will feature in the next Newsletter, but until then I leave you with this poem of Penny's that sums up her feelings about pottery's ancient lineage, of which we are all a continuation.



POTTERY POEM

Pottery has this
unbelievable connectivity,
it connects us to past, present and future.
To hands that played,
hands that made,
and hands that used.
Over thousands of years,
hands have touched the same surface,
and on every surface,
a living record of learning and holding.
Hands which held pots,
which held the saplings
of trees now great and green,
which held the water from streams
now rivers running wild,
which held the soup
that nourished children
now older and stronger.
Next time you pick up a pot,
think of that.

Caption Competition

What could be tickling these salt glazers so much? Please send suggestions to anglianpotters@gmail.com and I'll publish the best ones in the Spring Newsletter.



Photo: Laura Neild

Freya, Stephen, Mel, Nicki and Liz clearly find something about kiln loading very funny – but no one can remember what it was. Can readers help with any suggestions?

Forthcoming Events

Art in Clay Farnham
14 –15 November 2026
The Maltings, Bridge Square
Farnham, England, GU9 7QR
www.artinclayfarnham.co.uk

Norwich Ceramics Market
15 November 2026
The Forum, Millennium Plain.
Norwich, England NR2 1TF

Ceramics Market at Claire's House Pottery
15 November 2026
Claire's House Pottery
Barton Road, Bury St Edmunds,
England, IP32 7BE

Kiln Cambridge Christmas Exhibition
21–22 November 2026
57, Ditton Walk, Cambridge CB5 8QD

Clayart Quintessentially
26 November – 1 December 2026
Old Grocery, 48 High Street
Colchester, CO7 9AZ

For details of even more ceramics events and shows visit:
www.thisthingwithceramics.co.uk



AP Clay Stores

Our clays are sourced from Valentine Clays, Stoke-on-Trent: an inexpensive source of clay for members. They are sold in 12.5kg bags.

Please contact members listed below to confirm availability and arrange pickup during office hours. Ideally, pay by card/cheque. We don't accept cash.

You must quote your AP membership number.

Norfolk: Diana Ng
The New House (3rd house on the right), Smee Lane (via Church Road), Great Plumstead, Norwich NR13 5AX
07516 503016 **TEXT ONLY, PLEASE.**
diana@ngpottery.com

Cambridgeshire: Denise Brown
Grange Farm, Whittlesey Road
Benwick, March PE15 0XU
07949 442772
info@denisebrownceramics.co.uk

Suffolk: Rebecca & Dominic Upson
Stoke Farm, Battisford,
Stowmarket IP14 2NA
07939 170700
apclaystoresuffolk@gmail.com

STONEWARE Firing 1150°C–1280°C

Special Fleck	£8.60
ES5 Original	£17.15
B17C Grogged	£11.10
ES40 Handbuilding	£21.32
ES50 Crank	£14.40
V9G	£8.60

EARTHENWARE

Standard Red Terracotta (1080°C–1160°C)	£6.95
ES130 White Earthenware (1060°C–1150°C)	£16.70

PORCELAIN Firing 1220°C–1240°C

P2 Porcelain	£17.60
Royale Porcelain	£21.95
Porcelain Grogged	£22.70
Audrey Blackman	£24.05

Essex: Chris & Barbara Bullock
Kingswood, Dedham Road,
Ardleigh CO7 7QB
Please note we have cancelled our landline. You can contact us on:
07412 953399
mother.hen@e-chickens.com

Diary Dates

AP Christmas Exhibition
All Saints' Church, Cambridge
14 November–6 December 2026

Micaela Schoop – Demo Day
Mundford Village Hall
14 March 2027

AP Spring Exhibition
St Margaret's Church, Norwich
8–23 April 2027

Deiniol Williams – Demo Day
Mundford Village Hall
18 April 2027

Membership Fees

Single £35 – half year* £20

Joint £60 for two people at the same address – half year* £35

Institution £60 for a college or workshop – half year* £35 (details from the Membership Secretary)

Student £10 for full-time ceramics students – proof of status is required

*Half year rates **only for new members**

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Leaflet inserts (600)		£60.00

Copy dates

Spring Issue	10 January
Summer Issue	1 June
Winter Issue	1 October

Please supply text in Word or in the body of an email.
Images to be supplied please as **high-resolution** .jpg, .tif, .pdf

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anglianpotters@gmail.com

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