

North Devon Pottery Project Research Framework 2014

NORTH DEVON AND TORRIDGE COUNCILS

MUSEUM OF BARNSTAPLE & NORTH DEVON
AND BURTON ART GALLERY & MUSEUM, BIDEFORD

NORTH DEVON POTTERY PROJECT

A RESEARCH FRAMEWORK
2014



VICKY & DAVID DAWSON PARTNERSHIP
10 LINDEN GROVE,
TAUNTON TA1 1EF



Supported using public funding by
**ARTS COUNCIL
ENGLAND**

CONTENTS

INTRODUCTION	2
Summary	2
PART ONE: RESOURCE ASSESSMENT	
The Collection	3
Context of the Collection	5
Research resources	6
Human resources	10
Interpretive resources	11
Financial resources	11
PART TWO: RESEARCH AGENDA	
Deepening understanding	13
Influencing contemporary practice	13
Improving curatorial practice	14
Improving resilience	14
Widening audiences	14
PART THREE: RESEARCH STRATEGY	
Deepening understanding	16
Influencing contemporary practice	17
Improving curatorial practice	17
Improving resilience	18
Widening audiences	19
PART FOUR: OUTCOMES	20
REFERENCES	21
APPENDIX - Letters of support (see separate document)	

Cover image by courtesy of the Royal Albert Memorial Museum, Exeter

INTRODUCTION

This framework was commissioned by Alison Mills, Museum Development Manager for North Devon and Torridge Councils, and Miranda Clarke, Visual Arts Manager for Torridge District Council from Vicky & David Dawson Partnership as part of a study funded by Arts Council England to apply for recognition of the joint pottery collections of the Museum of Barnstaple and North Devon and the Burton Art Gallery and Museum, Bideford, for Designation as a collection of pre-eminent national and international significance. We are grateful to all who have expressed their support for the concept.

SUMMARY

The following document is set out in four parts. An assessment of the resource constitutes part one. Part two is the Research Agenda based on the assessment of the collection and other resources. Part three is the strategy to create and exploit opportunities to further the agenda and part four describes the intended outcomes. Though thoroughly rooted in local, regional and national social and academic aspirations, they align with the five goals of Arts Council England.

The framework demonstrates the considerable opportunity for research provided by the collections and the potential for collaboration between a range of institutions. This research will inspire and produce publications, activities, creativity and programmes that will open the collection up to people of all ages, across a range of interests, locally, regionally, nationally and internationally. It will contribute to the resilience of the two museums that care for the collections and strengthen the knowledge and skills of the workforce (paid and volunteer) that looks after them.

Vicky & David Dawson
June 2014

PART ONE: RESOURCE ASSESSMENT

A. THE COLLECTION

1. The collection represents a coherent narrative of the development of the distinctive North Devon pottery tradition from the end of the Middle Ages to the present day. It covers its subject in all important respects. The only weakness is in archaeological and social evidence related to production of ordinary domestic wares in the 18th and 19th centuries where it is less complete at present. The narrative may be summarised in overlapping themes as follows:

Theme 1) the transformation of small-scale localised pottery making into a larger scale industry in the sixteenth and seventeenth centuries, producing a wider range of wares including the distinctive sgraffito-decorated slipwares and supplying the littoral of the Bristol Channel, Ireland and the eastern seaboard of the Americas (Watkins 1960, Grant 1983);

Theme 2) the country pottery tradition, immortalised by William Fishley Holland in his autobiography (Fishley Holland 1958);

Theme 3) antiquarianism and the 'rediscovery' of the North Devon slipware tradition principally championed by Theodore Charbonnier, Head of the Barnstaple School of Art 1884-1906;

Theme 4) the impact on the North Devon manufacturers of the Arts and Crafts movement promoted and encouraged by Charbonnier – Art Pottery and the London market;

Theme 5) the development of the firm C H Brannam in the twentieth century;

Theme 6) the development of the studio pottery tradition and contemporary practice.

2. The archaeological reference material (themes 1 & 3 apply) includes all site archives of the excavations and fieldwork carried out in the last thirty years in Great Torrington, Bideford and Barnstaple. It defines the range of pottery that was produced from the sixteenth

to the eighteenth centuries from the highly distinctive sgraffito decorated wares and decorated floor-tiles to the more prosaic everyday pottery. It also provides primary evidence for how the wares were made and fired.

Two major sites have been published: Castle Hill, Great Torrington (Allan *et al* 2007) and the Stella Maris Convent School at Bideford (Allan *et al* 2005). The plans of the seventeenth-century kilns 1, 2 and 3 in Potters Lane, Barnstaple, and illustrations of some of the sgraffito wares have also appeared in print but these excavations, together with those at the Castle, still await full analysis and publication (Lovett 1988, Slade 1988). Kiln 2 was lifted and forms the centre part of the exhibition of North Devon vernacular wares in the Museum of Barnstaple and North Devon (Boyd n.d., 4 & 7). Finds of waste pottery and kiln furniture from recent excavations at the Exeter Inn site, Litchdon Street, are being processed for recording, selection and retention.

3. The R J Lloyd collection of slipware (themes 2, 4 & 6 apply) *'spans 300 years, and it has occupied him personally for some 35 years, since he first began acquiring work in 1948. There are more than 500 pots in the collection. It has grown as much out of chance as any systematic intention..... It is personal and idiosyncratic, and its range (from humble terracotta brick to the most elaborate puzzle-jug) is wide and diverse. Focussing on North Devon wares, and grounded in Lloyd's gathering knowledge of the local ceramic industry, the collection also takes note of other important centres in England and Wales where slipware pottery was made'* (Olding 2010, 9).

'The pottery industry of North Devon flourished until the beginning of the twenty-first century, but continues to inspire contemporary makers – a development evidenced in the collection. 'Today the tradition is kept alive by independent studio potters rather than industrial concerns. The (R J Lloyd) collection makes due space for studio ceramics, and there are fine examples of slipware from Michael Cardew; and, most recently, Clive Bowen (with whom Lloyd has collaborated) and Harry Juniper, both still making pots in the perhaps

dwindling days of this ceramic tradition in Devon. But at its heart is the pottery of the anonymous maker; the record of place and social histories that have passed into memory, into the archaeological study of shards, into the sepia photograph and the revered museum collection' (Olding 2010, 10).

Oral testimony of the artist-collector R J Lloyd, in the form of an interview with Warren Collum, is published in the illustrated catalogue produced to mark the opening of the Lloyd Gallery at the Burton Art Gallery and Museum in 2010 (Olding 2010, 18-29). The collection was first secured by Paul Vincent and subsequently purchased by the Friends of the Burton Art Gallery with major grants from the Heritage Lottery Fund, The Art Fund, Bideford Bridge Trust, Devon County Council and the Viscountess Boyd Charitable Trust with the support of Torridge District Council. Many pieces have been published online at <http://www.burtonartgallery.co.uk/index.php/collections/29#.U611CX5wbcs>

4. The collection of North Devon Art Wares (themes 2, 4 & 5 apply) is the result of the collaboration between local collector, author of the *Art Potters of Barnstaple*, and editor of the *Barum Art Pottery Society Magazine*, the late Audrey Edgeler, and the staff of the Museum of Barnstaple and North Devon.

It is an extensive collection of 808 vessels assembled by and on the advice of an able and discerning collector who remains the acknowledged expert on this subject. It spans the whole range of art wares developed by C H Brannam over the period 1879 to 1998, Alexander Lauder from 1876 to 1914 and William Baron 1880 to 1937 - all three of Barnstaple. It includes art wares produced by the Fishley family at Fremington to 1915 and later Braunton and subsequent potters at Fremington and Braunton. It represents the work of the variety of designers employed by C H Brannam and includes examples of work produced for Liberty of London. An illustrated handbook was published in 1998 to accompany the opening of the new gallery in the Museum of North Devon (Edgeler & Edgeler 1998). Most individual pieces have been published online at <https://ehive.com/account/4559>



The acquisition in 2006 of **the Brannam Collection** (themes 4 & 5 apply), the company museum and archive of the last remaining pottery manufacturers in North Devon, added a significant dimension to the collection. It was secured by the Museum of Barnstaple and North Devon as part of a more extensive project, 'CH Brannam Ltd: Securing the Legacy', which recorded the impact of the firm and its closure on the community. This followed the reorganisation of the firm in 2005 on its rescue from bankruptcy. The successor company was dissolved in 2009.

'The project's purpose was to buy the Company Museum and Archive and to carry out activities based on its history in the town. The project worked with current and former pottery workers, schoolchildren and students, using oral history, video and contemporary dance to tell the story of North Devon's relationship with clay. The project was funded by the Heritage Lottery Fund, the V&A/MLA Purchase Fund and the Keith and Freda Abraham Trust' (Gulliver 2007, 2).

The pottery in this collection mostly comprises display pieces that originally adorned the company's showrooms at Litchdon Street, Barnstaple, and latterly at Roundswell Business Park where the company moved in 1989 – in other words pieces that the company felt best showed off the quality of making and design of its wares. The collection also includes four machines used in pottery making and the gilt-painted window glass from the Litchdon Street showroom which lists the names of the company's royal patrons.

The archive collection comprises over 30 volumes of daybooks, plus records of patterns and glazes and ephemera – a source of rich potential for future research.

The other outputs of the project form an outstanding record of the firm, the pottery and its people and include publication of extracts from the oral archive (Gulliver 2007). It provides an incomparable portrait of an urban pottery works and its struggles to survive in the modern commercial world. It complements the history of the Brannam family involvement in the pottery up to its sale in 1979 as recounted by Peter Brannam (Brannam, 1982).

5. The Christine Halstead collection

(theme 6 applies) has been recently bequeathed to the Friends of the Burton Art Gallery and Museum. It will be assessed before a decision is made on retention and long term curation are determined. The collector was a stalwart supporter of the Devon Guild of Craftsmen from the 1970s to the 1990s. She started her collection in 1973 with pieces by Lucie Rea, David Leach and Bernard Forrester.

'Fine pieces by Mick Casson, John Maltby, David Leach, Colin Pearson and early John Pollex sit amongst groups of Bernard Forrester pots and a notable selection of Marianne de Trey's work from across the decades. Tim Andrews features strongly. Though potters from many parts of the UK and Europe are included in the collection, potters from the West Country form an integral part of it. The collection is not just an historical catalogue of breathtaking quality but, with pieces by Edmund de Waal, Takeshi Yasuda, Sasha Wardell, Ruthanne Tudball and Chris Keenan, represents a generous overview of current contemporary practice' (James 2009, 52).

6. These five complementary collections

have to be seen against a background of steady collecting that can be traced to the days of the foundation of the North Devon Athenaeum in 1888 and its predecessor, the Barnstaple Literary and Scientific Institute. Further research will confirm whether, as seems likely, Theodore Charbonnier was involved in

acquiring some of the fine pieces of sgraffito ware in the collections as well as the sherds referred to by Watkins (Charbonnier 1906; Watkins 1960).



Acquisitions by both museums and their predecessor bodies over the years provide a significant body of archaeological, antiquarian and contemporary material. Much of this is of quality such as the small collection of ware made by Michael Leach, specially selected for preservation in the Museum of Barnstaple and North Devon.

B. CONTEXT OF THE COLLECTION

The wider collections of both museums derive from their mission as museums serving their local communities: the Museum of Barnstaple and North Devon collects geological and biological materials as well as more general archaeological and social history artefacts; the Burton Art Gallery and Museum is concerned with social history and artistic endeavour in North Devon. In Bideford, Fremington, Barnstaple and Braunton, pottery making remained a significant part of the local social, industrial and cultural fabric for much of the twentieth century. This contribution is reflected in the quality of the collection and the important place it plays in plans for future collecting (see Collections Development Policies of both museums).

As well as being central to defining the development of the North Devon pottery tradition, the two museums' collections complement those in other museums:

- Archaeological collections in North America, notably that of the Association for the Preservation of Virginia Antiquities at Jamestown, which contain vessels shipped from North Devon in the seventeenth century (Kelso & Straube 2004);
- Similar collections in Ireland and the UK which contain shipped material, for example those of Bristol Museum and Art Gallery;
- Antiquarian collections reflecting the development of British regional ceramics, for example the ware derived from Charbonnier in the Glaisher collection at the Fitzwilliam Museum, Cambridge, the seven jugs published by the Potteries Museum (Barker & Compton 2007, 60-70) and the collection of 52 vessels and tiles collected by Charbonnier in the Royal Albert Memorial Museum, Exeter;
- The collection of later work by William Fishley Holland in Weston-super-Mare Museum (formerly North Somerset Museum Service)(Lilly 1999);
- The collection of vernacular ceramics, mostly from western Europe, assembled by Kenneth J Barton and given to Somerset County Museums Service (Dawson 2005);
- Collections of contemporary ceramics for example that of the Victoria and Albert Museum, London.
- Collections of historical and contemporary ceramics in European museums, for example the outstanding collection of vernacular wares in the Museum Boijmans van Beunigen in Rotterdam.

C. RESEARCH RESOURCES

1. North Devon: its place in the world

North Devon is a relatively isolated area by land. It is broadly defined by the two administrative districts of Torridge (which includes the former pottery-making centres of

Bideford and Great Torrington as well as the Petersmarland clay pits) and North Devon (which includes the former pottery making-centres of Barnstaple, Fremington and Braunton and the clay pits near Fremington). Its major townships of Barnstaple and Bideford were connected to the emerging national railway network in 1854 but were not easily accessible by road until the opening of the North Devon Link Road in 1988 and subsequent improvements to the Atlantic Highway (A39).



From earliest times it was however, through its ports at Appledore, Bideford and Barnstaple, accessible to the Bristol Channel and beyond to the Irish Sea and the Atlantic. It was through these maritime links to Bristol (then England's second largest city), to the ports and harbours of Somerset, Cornwall, Devon, the Channel Isles, south Wales, Ireland, the Isle of Man, the Caribbean and eastern seaboard of North America that the pottery of North Devon first rose to significance in the 17th century (Watkins 1960; Grant 1983, 77-130; Grant 2005, 97-170).

2. Beginnings and archaeology (themes 1 & 3)

2.1 The earliest attempt to define the character of North Devon pottery was published by Theodore Charbonnier in the *Reports and Transactions of the Devonshire Association for the Advancement of Science, Literature and Art* (Charbonnier 1906). He drew particular attention to the highly decorated harvest jugs and to the relief-moulded patterned tiles, both distinctive of the North

Devon tradition. His work was based on his knowledge of the potteries still working in the area, archaeological finds in local collections and his own active collecting.

Although his collections have been dispersed, there are significant groups of vessels and tiles which derive from it in the North Devon Athenaeum (now in the Museum of Barnstaple and North Devon), in the Glaisher Collection at the Fitzwilliam Museum, Cambridge (Rackham 1935, 11-15), and his own modest collection in the Royal Albert Memorial Museum, Exeter. These still define what many people understand to be the traditional products of pottery-making in north Devon, particularly the harvest jug (Brears 1974, 73-86).

2.2 It was from the New World, significantly from the Curator of Cultural History at the United States National Museum, Smithsonian Institution, Malcolm Watkins, that the second seminal attempt was made to define the industry, this time through its archaeologically excavated 17th- and 18th-century exports found on early European settlement sites along the eastern seaboard of North America (Watkins 1960).

To Watkins *'the crowning achievement of the North Devon potters was their sgraffito ware'* (Watkins 15). Although like Charbonnier he was drawn to the harvest jugs *'decorated in a pagan profusion of fertility and prosperity symbols, mixed sometimes with pictorial and inscriptive allusions to the sea,'* he acknowledges their special ceremonial nature which sets them apart from the more common and prosaic sgraffito-decorated tablewares (platters, jugs, cups, mugs and candlesticks) and chamber pots and the more utilitarian gravel-tempered bowls, cooking pots and covers, pipkins, pancheons, chafing dishes, storage jars and even ovens.

2.3 Significant research by the late Alison Grant put this extensive international trade into its historical context (Grant 1983; Grant 2005). The Museum of Barnstaple and North Devon holds Grant's research notes and has the right to re-publish her seminal book, *North*

Devon Pottery, the seventeenth century, which first appeared in 1983.

Over the past fifty years further excavations in the Americas notably at Jamestown and in the Caribbean as well as in Ireland and along the coasts of the Irish Sea and Bristol Channel have substantiated and expanded what Watkins and Grant first postulated (Straube 2013, 194; Marcoux 2013, 51).

Since then archaeological excavations in Great Torrington, Bideford and Barnstaple have begun to establish the breadth of production from the 15th to 18th centuries but so far with little from the 19th century. Despite publication of material from Castle Hill, Great Torrington, and the Stella Maris Convent site, Bideford, there is a substantial backlog of work to be done (Allan et al 2005; Allan et al 2007).

2.4 With the growth and development of post-medieval archaeological studies since the 1960s, collaboration between archaeologists and art historians around the Atlantic coasts has become very close.



Given the international and wider archaeological significance of the material from North Devon for medieval and post-medieval studies (for example as evidence of immigration and emigration), calls for the backlog of research and publication to be addressed have been expressed in both regional and national archaeological research frameworks (Webster 2008, 53, 199, 203, 236, 238, 280, 281, 292; Mellor 1994, 76; Irving 2011, 42).

3. Art and technology (all themes)

3.1 North Devon and sgraffito slip decoration use of sgraffito decoration is a matter of debate and further research. The use and development of the technique can be traced from the Byzantine world of the 11th to 15th centuries through northern Italy in the 15th century to France and the Low Countries in the 16th to 17th (Papanikola-Bakirtzi 1999; Hurst et al 1986, 30-33, 108-116, 150-154, 242-247). Of the British potteries practising the technique – West Somerset such as at Nether Stowey, South Somerset such as at Donyatt, Buckley in North Wales and, much later, Ewenny in South Wales - there is a feeling that North Devon holds the key to the conundrum (Coleman-Smith & Pearson 1970 & 1988; Lewis 1982; Longworth 2004).

‘..inspiration has to start somewhere and I see no reason to suppose that a method of working and decoration did not start in Devon’ (Wondrausch 1986, 59).

‘.. spontaneity of the simple line-drawings and the traditional poems is very moving’ (Wondrausch 1981, 26).

Stylistically there is a readily apparent link with the motifs favoured in 17th-century British delftware decoration, for example the pattern of three tulips and some of the border designs.

3.2 Firing

North Devon potteries are unusual in Britain in that they followed the continental practice of twice firing, that is firing the slip-decorated ware before glazing and firing again after glazing. This has lent weight to the possibility of potters fleeing the turmoil of the religious wars of continental Europe establishing a new industry here (Grant 2005, 39).

The evidence of the kilns, their waste products and such kiln furniture that has been recovered, makes it clear that both stages were carried out in the same kiln firing; the potters exploiting the differences in temperature in the relatively unsophisticated kilns that were used in the 17th-century. Indeed the extent of the evidence from excavations in

Barnstaple is particularly significant in providing advances in understanding pottery-making technology in this period and understanding the characteristics of firing simple open-topped kilns such as that removed into the museum at Barnstaple for preservation and display (Dawson & Kent 1999, 167-175; Dawson 2012, 147).

These double fire-box kilns are unusual but can be shown to be an important link in the development of kiln technology in Britain (Dawson & Kent 2008, 215-216). In local terms it serves as a contrast to the more sophisticated downdraught Kiln 4 preserved at Litchdon Street, Barnstaple (Dawson & Kent, 2008, 204-205).

3.3 Clays and glazes

The raw materials available have shaped the distinctiveness of North Devon pottery. A variety of local clays have been exploited but two clays in particular have contributed to their fame.

‘We have always used Fremington [from the pits at Combrew] clay because we have never found any better.... It is chocolate in colour, fires a beautiful terra-cotta and matures at 1000°C, which is a great advantage, combined with its strength for throwing and pulling handles’ (Fishley Holland 1958, 81).

Michael Cardew was also attracted by this clay and its versatility and notes that, *‘the traditional potters of North Devon, for their pie dishes and cooking pots, simply tempered the smooth Fremington clay with Bideford river gravel (mostly quartz, with some mica)(Cardew 2002, 94).*

The second clay was ball-clay from Petersmarland and Meeth which has a perfect ‘fit’ when used as a slip with the Fremington clay body. Used together with a galena glaze the effect was the robust colourful earthenware with a beautiful honey glaze that could be heightened by the addition of a little red clay, an effect so much admired by Bernard Leach (Leach 1976, 156-157).

4. Revival and decline (themes 3, 4, 5 and 6)

4.1 It is clear that the North Devon pottery industry can be traced throughout the post-medieval period, mainly producing a range of simple earthenwares, including cloam ovens, but also occasional special pieces of slipware. Alison Grant's documentary research demonstrates continuity of production but much more research and archaeological evidence is required to fully determine the detail of what was produced and how widely it was distributed (Grant 2005, 54-56, 75, 96).

4.2 A step change occurred in the latter half of the 19th century stimulated by the Arts and Crafts movement – a theme ripe for future research.

The origin seems to lie with the nexus of William Rock, Alexander Lauder and Theodore Charbonnier. Rock, who made his wealth as a printer in London and bestowed much of it on his native home of Barnstaple, created the intellectual framework through his founding of the Barnstaple Literary and Scientific Institution in 1845, later superseded by the North Devon Athenaeum in 1888.

Lauder, a successful local architect, started a business in Barnstaple in 1876 with his brother-in-law, William Smith, making architectural ceramics. This evolved into the Royal North Devon Art Pottery and made art wares until it closed in 1914 (Edgeler & Edgeler 1998, 36-41). Lauder also organised and taught art classes at the Literary & Scientific Institution from the 1860s. It was here that Charles Brannam and W R Lethaby received their early inspiration. He was one of the prime-movers in the foundation of Barnstaple School of Art and its later transfer to the municipality in 1877.

After leaving Lauder's practice, Lethaby came to be a figure of national significance: an architect of great distinction and, according to Nikolaus Pevsner, one of the progenitors of the modernist school (Pevsner 1936). He was passionately involved in the development of art education (Ayre 24-28).

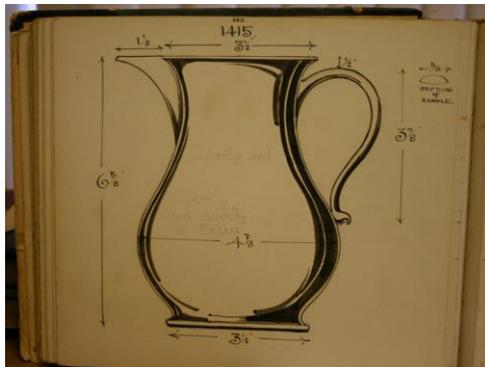
Charbonnier (see 2.1 above) served as Head of the School of Art until 1905 and recruited people like William Baron to assist in teaching (Edgeler & Edgeler 1998, 22) as well as making the first attempt to define, through his collecting and his writing, the legacy of pottery production in North Devon and some of the changes which it was undergoing.

'Coincidentally at this juncture Barnstaple has a reservoir of artistic talent far in excess of what any comparable town of 15,000 inhabitants could expect. During this period 1860-1900, Barnstaple produced W R Lethaby, Owen Davis (the interior designer), F Carruthers Gould (a political cartoonist), Fred Partridge and his sister Ethel Mairet, both of whom worked with C R Ashbee's Guild of Handicrafts before making their own careers as jeweller and tapestry-maker respectively. In addition, Barnstaple could claim four respected art potters in Brannam, Lauder, Baron and E B Fishley, and the furniture makers Shapland and Petter. In 1901 a Metalworkers' Guild was founded there (Lyons 1991, 1).

4.3 The development of the production of art wares on an industrial scale by Brannam, Lauder and Baron and its impact on local traditional potters especially Edwin Beer Fishley at Fremington is well represented by the collection in the Museum of Barnstaple and North Devon and associated research by Audrey Edgeler (Edgeler 1990). The work at Fremington and subsequently at Braunton, has been explored and commemorated in a number of temporary exhibitions including at the Royal Albert Memorial Museum, Exeter, and more recently at the Museum of Barnstaple and North Devon (Fishley Holland 1958; Leary & Pearson 1984; Edgeler 2008). Fishley Holland turned down the chance to work with Bernard Leach to take up the offer to work for Sir Edmund Elton at Clevedon where he eventually set up his own pottery, till producing sgraffito-decorated wares (Lilly 1999).

4.4 It was through Rock's contacts in London and receiving the seal of royal approval by Queen Victoria's purchase of one vase and four jardinières that Brannam was encouraged

to negotiate outlets for his pottery in the capital, eventually leading in 1889 to making ware regularly for Liberty of London and, by 1905, making for them under their own mark (Lyons 1991, 1-4).



The sources for further research on the development of this relationship and the varying fortunes of what in 1914 became the company (including vessels, pattern books, accounts, recipe books, photographic and sound archive) are now safely preserved in the Museum of Barnstaple and North Devon, augmented by the published history of the family business and the outcomes of the Heritage Lottery Funded project, 'C H Brannam Ltd: securing the legacy' (Brannam 1982; Gulliver 2007; Dawson 2012, 147-148).

5. The pottery-making tradition and contemporary ceramics (theme 6)

5.1 Notable studio potters of the 20th century found inspiration in the North Devon tradition and raw materials. Contemporary ceramicists continue to do the same.

'North Devon slipware has a legacy of inspiring obsession. It is well known that Cardew was one of the seminal forces in the British studio pottery tradition. It is less well known that his passion for clay was ignited by the potters of Fremington' (Prothero, 2010, 17).

'Michael Cardew's father was another friend, and Michael came and used my wheel when he was a lad' (Fishley Holland 1958, 47).

5.2 Mary Wondrausch has expressed her enthusiasm (Wondrausch 1981.1986) and at

one time based her studio at xxx. *'The influence of the 300 year history of the locally made slipware is readily acknowledged by Clive Bowen' (Cooper 1991, 28). "What I'm doing is trying to extend the North Devon tradition in the best way I can whether it's in the making of a rhubarb forcer or a ceremonial dish"* (Cooper 1991, 28, quoting Bowen). Bowen was apprenticed with Michael Leach at Yelland before working as a thrower at Brannam's whilst helping Michael Cardew at Wendford Bridge at weekends. He now works at Shebbear in north Devon where he established his own pottery in 1971.

5.3 Philip Leach, on 22 February 2014 at the opening of the exhibition, 'Pots, fish n' ships' at the Burton Art Gallery, expressed the view that the show was a wake up call to North Devon to keep pottery alive. *"Historically, economically, educationally and culturally ceramics still has a place here."*

5.4 This assertion is demonstrated by the output and the commercial success of Harry Juniper over the last 60 years. His son Nick and daughter Sue continue in his footsteps, and operate two shops in Bideford. Potters like them and Doug Fitch perpetuate the tradition of working with red earthenware, their pallets, decorative motifs and forms inspired by the medieval and post medieval wares of North Devon. The craft gallery at the Burton Art Gallery and Museum is another outlet in the town for contemporary potters working with slipware and other traditional media.

D. HUMAN RESOURCES

The direction, curation and administration of both museums and the wide range public services they provide is managed by a small pool of paid staff.

	Manager/ curator	Education	Administrative	Front of house
Full time	3	1	2	
Part time	.5			8
Volunteer	11	4		45

They are supported by and provide support to a number of volunteers and voluntary and

sector organisations. The following is an indicative list:

Barnstaple Museum Development Trust
Bath Spa University
Bideford Town Partnership Forum
The ten Community Museums in North Devon
Devon County Council
Devon Heritage Education Group
Devon Museums Group
Friends of Burton Art Gallery & Museum
Local schools
North Devon Archaeological Society
North Devon Arts
North Devon Atheneum
Petroc
Royal Albert Memorial Museum
Torridge Tourism Association
SW Federation of Museums & Art Galleries
SW Heritage Volunteer Forum
SW Museum Development Partnership
SW Potters
Westward Ho! and Bideford Art Society
Women's Institute and U3A groups

Expertise to further work on and inspired by the collections is highly dependent on engaging in partnerships with other organisations and individuals. The museums are highly dependent on the skill of the two senior managers in brokering such arrangements.

Recent/current projects include:
Exeter Inn, Barnstaple: excavation followed by intensive study and reporting;
North Devon Pottery Festival: a range of activities held at Bideford and Barnstable in 2013.

E. INTERPRETIVE RESOURCES

1. Exhibitions. Both museums have dedicated 'permanent' exhibition spaces devoted to aspects of the collection.

At the Museum of Barnstaple & North Devon the seventeenth-century kiln 2 from Potters Lane forms the basis of a reconstruction demonstrating how the kiln was fired. It forms the centre piece of a display of the archaeological material and later traditional wares from North Devon. A second gallery is devoted to the story of the art wares of

Barnstaple and pottery production through the nineteenth and twentieth centuries. The R J Lloyd collection has a dedicated gallery on the upper floor of the Burton Art Gallery & Museum.

Both museums have temporary exhibition spaces into which exhibitions devoted to North Devon Pottery are regularly programmed eg 'Pot, Fish and Ships' at the Burton Art Gallery & Museum 23rd February to 24th March 2014. This followed the successful North Devon Pottery Festival held in September 2013 which used the resources of the Gallery for talks and demonstrations. It included firing the pottery kiln in the Gallery grounds, with the active engagement of contemporary studio potters.



Work by the emerging potter, Taz Pollard, is the current exhibition, '40,000 sherds', at the Museum of Barnstaple & North Devon.

2. Other resources. Both museums have dedicated spaces where the collection are curated, studied, researched and interpreted. In addition the Burton Art Gallery & Museum has a fully commissioned bottle kiln adjacent to the main building in which contemporary wares inspired by the collection are fired.

F. FINANCIAL RESOURCES

There is no dedicated budget devoted to the care and use of the collection. In common with all local authority funded services, the museums are subject to financial pressures. Public funding is vital to underpin the supplementary funding from external sources which the managers of both museums are

regularly successful in securing to enable the exciting range of activities to be undertaken.

For example the major project organised by the Museum of Barnstaple & North Devon, *C H Brannam – Securing the Future*, was enabled by financial support from the Heritage Lottery Fund, the Art Fund, the joint Victoria & Albert Museum and Museums, Galleries and Archives Fund, North Devon District Council, the Keith & Freda Abraham Trust and the Jerwood Foundation.

PART TWO: RESEARCH AGENDA

The agenda has been compiled on the basis of feedback and consultation with those with an existing interest in the collection. They further the five strategic goals of Arts Council England as set out in Great Art and Culture for Everyone (Arts Council England, 2013).

Goal 1) **Excellence** will be the tenet applied all work and activities that result from the framework;

Goal 2) **For everyone** The range of activity generated by implementation of the framework is intended to benefit a diverse and wide range of audiences. It will be made accessible to all people in innovative and inclusive ways;

Goal 3) It is a particular objective, through the realisation of the potential of the ceramic collection, to improve the **resilience and sustainability** of the two institutions responsible for their care and development;

Goal 4) **Diversity and skills** The collection provides two primary sources of inspiration – the skills evolved in the making of these wares and the opportunities to develop new skills and improve best practise in the care and interpretation of such material;

Goal 5) The involvement of **children and young people** will be a particular objective for the activities developed in implementing this strategy.

1. DEEPENING UNDERSTANDING

Part I of this framework demonstrates that the collection has enormous, untapped, potential for further study. To address this issue the following aims and objectives are proposed:

A1 Addressing the research questions raised by the six themes

Obj 1.01 Assess, research and publish the archaeological data from North Devon, the South West and further afield including the Americas.

Obj 1.02 Contribute to the emergent national and regional on-line fabric type series.

Obj 1.03 Determine the stylistic and technological development of North Devon wares, especially in key periods of transition.

Obj 1.04 Assess the pattern and purpose of the consumption of ware from North Devon.

Obj 1.05 Devise and implement a strategy for determining what happened in the missing years.

Obj 1.06 Determine why was Barnstaple such a powerhouse in the application of the ideals of the Arts and Crafts Movement and how did it influence education practise.

Obj 1.07 Assess the social and economic impact of the industry on North Devon.

A2 Developing new techniques for recording data

Obj 1.08 Identify, analyse and record the raw materials used in the industry.

Obj 1.09 Use new digital techniques to provide three-dimensional records of vessels, kiln furniture etc.

A3 Increasing understanding of the technology of pottery-making

Obj 1.10 Encourage and participate in experimental work.

Obj 1.11 Devise a programme of activities in and around the museums including use of the kiln in the park.

2. INFLUENCING CONTEMPORARY PRACTICE

This builds on existing excellent relations between the two museums and studio potters working in the South West and further afield.

A4 Encouraging use of the collection as a source of inspiration

Obj 2.01 Use the collection to actively stimulate makers' curiosity and creativity, inspiring them to reinterpret the North Devon ceramic tradition in innovative ways, using a range of artforms.

Obj 2.02 Ensure the collection is readily available for training purposes, and support those providing apprenticeships and further qualifications such as NVQs and first degrees.

Obj 2.03 Encourage better practice in the technology of pottery making.

3. IMPROVING CURATORIAL PRACTICE

The collection provides enormous scope for applying and devising methodologies that will enable museums to make better choices about how to collect, care for and document those collections, how to interpret them and improve access to them by engaging a wider audience.

A5 Improving the practice of managing the collection

Obj 3.01 Reorder, record and rationalise the archaeology collection.

Obj 3.02 Devise and implement a methodology for selecting for retention or disposal large quantities of excavated material.

Obj 3.03 Update and improve the documentation of the collection.

Obj 3.04 Collaborate in surveys of ceramic potential to determine regional and national priorities for research into ceramics.

Obj.3.05 Improve interpretation through the wider application of scientific analyses.

Obj, 3.06 Identify where further activity is required to fill gaps in knowledge by active fieldwork and collecting.

A6 Making information and resources as accessible and widely available as possible

Obj 3.07 Develop and deploy a strategy to use information technology to best advantage.

Obj 3.08 Participate in schemes which seek to experiment with and evaluate innovative methods of interpretation.

4. IMPROVING RESILIENCE

Whilst much imagination and skill has been used to bring the collection to the wider world, resilience will ultimately depend on its being valued as a resource for not only the local and regional community but on an international scale.

A7 Promoting the significance of the collection

Obj 4.01 Achieve Arts Council England Designation of the collection.

A8 Widening the circle of stakeholders

Obj 4.02 Collaborate further with other organisations to initiate and implement programmes.

Obj 4.03 Widen the range of supporting organisations and individuals.

A9 Improving the skill base of the staff including volunteers

Obj 4.04 Offer training based on individual need, from informal workshops to accredited qualifications (eg NVQs).

Obj 4.05 Broaden staff understanding and knowledge of the collection by active participation in projects rather than simply facilitating projects.

A10 Improving systems

Obj 4.06 Continue to work in partnership to increase sustainability and stabilise governance.

Obj 4.07 Collaborate to influence administrative systems to be better able to support the management of the collection and the two museums.

5. WIDENING AUDIENCES

The collection has enormous potential as an educational resource with an international appeal. A greater understanding is required to be more effective in tapping into this wide base of interest.

All Engaging more effectively

Obj 5.01 Conduct audience research as an integral part of programmes developed from this framework.

Obj 5.02 Improve displays to better reflect current knowledge, stimulate further interest and maximise access to collections.

Obj 5.03 Implement the Museum of Barnstaple and North Devon's learning plan and programme for formal and informal learning.

Obj 5.04 Review and improve the online presence and digital engagement of both museums.

PART THREE: RESEARCH STRATEGY

This section introduces priorities, potential/identified partners, timescales and outcomes/outputs.

Inevitably a degree of serendipity applies planning the implementation of a strategy. Resources and opportunities are constrained. As partnerships develop other opportunities will arise and will need to be assessed in the context of the framework.

DEEPENING UNDERSTANDING

A1 Addressing the research outcomes raised by the six themes

Objective	Time frame	Partners	Outcomes/outputs
Obj 1.01 Assess, research and publish the archaeological data from North Devon, the South West and further afield including the Americas.	5+	DCC/Preservation Virginia/ The South, West and Wales Doctoral Training Partnership	Costed programme HLF bid/AHRC application Publication(s)
Obj 1.02 Contribute to the emergent national and regional on-line fabric type series.	3	MPRG	On-line resource
Obj 1.03 Determine the stylistic and technological development of North Devon wares, especially in a key period of transition.	5+	The South, West and Wales Doctoral Training Partnership	Dissertations & theses
Obj 1.04 Assess the pattern and purpose of the consumption of ware from North Devon.	5+	The South, West and Wales Doctoral Training Partnership	Publication
Obj 1.05 Devise and implement a strategy for determining what happened in the missing years.	5+		Costed programme Research findings
Obj 1.06 Determine why Barnstaple was such a powerhouse in the application of the ideals of the Arts and Crafts Movement and how did it influence education practise.	5+	U Bath Spa	Dissertations & theses Exhibition
Obj 1.07 Assess the social and economic impact of the industry on North Devon.	5+	U Bath Spa	Dissertations & theses Exhibition Publication

A2 Developing new techniques for recording data

Objective	Time frame	Partners	Outcomes/outputs
Obj 1.08 Identify, analyse and record the raw materials used in the industry.	2+	MPRG, U Exeter	Funded programme Publication
Obj 1.09 Use new digital techniques to provide three-dimensional record of vessels, kiln furniture etc.	5+	MCG RAMM	On-line resource

A3 Encouraging understanding of the technology of pottery-making

Objective	Time frame	Partners	Outcomes/outputs
Obj 1.10 Encourage and participate in experimental work.	5+	Petroc U Bath Spa	Event(s) Project work Dissertations & theses
Obj 1.11 Devise a programme of activities in and around the museums including use of the kiln in the park.		Local youth groups Petroc	Events Youth engagement

INFLUENCING CONTEMPORARY PRACTICE**A4 Encouraging use of the collection as a source of inspiration**

Objective	Time frame	Partners	Outcomes/outputs
Obj 2.01 Use the collection to actively stimulate makers' curiosity and creativity, inspiring them to reinterpret the North Devon ceramic tradition in innovative ways, using a range of art forms.	5+	ACE, Crafts Council, U Bath Spa, makers	Projects/events
Obj 2.02 Ensure the collection is readily available for training purposes, and support those providing apprenticeships and further qualifications such as NVQs and first degrees.	2+	Petroc	Events Study guide Collaboration Exhibition(s)
Obj 2.03 Encourage better practice in the technology of pottery making.	5+	Petroc, local makers	Excellence in ceramics Events Activities

IMPROVING CURATORIAL PRACTICE**A5 Participating in schemes to improve the practice of managing the collection**

Objective	Time frame	Partners	Outcomes/outputs
Obj 3.01 Reorder, record and rationalise the archaeology collection.	2+	NDAS, MPRG DCC	Ordered reference resource
Obj 3.02 Devise and implement a methodology for selecting for retention or disposal large quantities of excavated material.	1+	NDAS, DCC SW Archaeology	Published methodology
Obj 3.03 Update and improve the documentation of the collection.	5+		Accessible reference database
Obj 3.04 Collaborate in surveys of ceramic potential to determine regional and national priorities for research into ceramics.	2+	MPRG EH	Cohesive assessment of ceramics in national context/knowledge transfer event
Obj 3.05 Improve interpretation	3+	U of Exeter	Improved research

through the wider application of scientific analyses.		MPRG	practice
Obj.3.06 Identify where further activity is required to fill gaps in knowledge by active fieldwork and collecting.	2+	NDAS	Collections Development and fieldwork strategies

A6 Making information and resources as accessible and widely available as possible

Objective	Time frame	Partners	Outcomes/outputs
Obj 3.08 Develop and deploy a strategy to use information technology to best advantage.	1+	SWMDP RAMM	On-line resource
Obj 3.09 Participate in schemes which seek to experiment with and evaluate new methods of interpretation.	2+	ACE N Devon College	Events Exhibitions

IMPROVING RESILIENCE

A7 Promoting the significance of the collection

Objective	Time frame	Partners	Outcomes/outputs
Obj 4.01 Achieve Arts Council England Designation of the collection.	1+	Various	Designation

A8 Widening the circle of stakeholders

Objective	Time frame	Partners	Outcomes/outputs
Obj 4.02 Collaborate further with other organisations to initiate and implement programmes.	1+	Various	Programmes Events
Obj 4.03 Widen the range of supporting organisations and individuals.	5+	Various	Greater spread and depth of support

A9 Improving the skill base of the staff including volunteers

Objective	Time frame	Partners	Outcomes/outputs
Obj 4.04 Offer training based on individual need, from informal workshops to accredited qualifications (eg NVQs).	1+	Petroc SWFed Torrige Vol Training SWMDP	Skilled workforce Knowledge transfer
Obj 4.05 Broaden staff understanding and knowledge of the collection by active participation in projects rather than simply facilitating projects.	5+		Staff retention and development

A10 Improving systems

Objective	Time frame	Partners	Outcomes
Obj 4.05 Continue to work in partnership to increase sustainability and stabilise governance.	1+	NDC Torridge C SWHT	sustainability
Obj 4.06 Collaborate to influence administrative systems to be better able to support the management of the collection and the two museums.	5+	NDC Torridge C	Effective use of resources

WIDENING AUDIENCES**A11 Engaging more effectively**

Objective	Time frame	Partners	Outcomes/outputs
Obj 5.01 Conduct audience research as an integral part of programmes developed from this framework.	ongoing		Robust understanding of users and non-users
Obj 5.02 Improve displays to better reflect current knowledge, stimulate further interest and maximise access to collections.		MBND Dev Trust DCC NDC Torridge C	Engaging new museum Opportunities to widen audiences
Obj 5.03 Implement the Museum of Barnstaple & North Devon's learning plan and programme for formal and informal learning.	ongoing	Local schools and organisations	Engagement of children and young people with ND ceramics
Obj 5.04 Review and improve the online presence and digital engagement of both museums, particularly the Museum of Barnstaple & North Devon.	1+	SWMDP	Engaging and informative online presence

PART FOUR: OUTCOMES

O1 DEEPENING UNDERSTANDING

- O1.1 Creation of opportunities for a focussed programme of projects and activities.
- O1.2 Wider understanding of the collection, its context and its significance.
- O1.3 The backlog of research and publication is addressed

O2 INFLUENCING CONTEMPORARY PRACTICE

- O2.1 The collection is used as a source of inspiration and information by existing and emerging ceramic practitioners
- O2.2 Exciting and innovative ceramics are produced, continuing the tradition of North Devon pottery

O3 IMPROVING CURATORIAL PRACTICE

- O3.1 The collection benefits from high professional standards in its management, care and use
- O3.2 The collection is displayed in a manner and surroundings which do justice to their artistic, social and technological importance

O4 IMPROVING RESILIENCE

- O4.1 Designation by Arts Council England.
- O4.2 Greater prominence, understanding and improved management contribute to the resilience of the collection and the organisations that care for it.
- O4.3 The organisations are in a strong position to apply for and achieve funds for development and projects from a range of sources

O5 WIDENING AUDIENCES

- O5.1 Improved programmes of activity involving audiences across the diversity of age, ethnicity and gender available locally, regionally and internationally.

REFERENCES

- Allan, J, Horner, B, and Langman, G, 2005, 'Seventeenth- and Eighteenth-Century Pottery Waste from the Stella Maris Convent School Site, Bideford', *Proc. Devon Archaeol. Soc.* 63, 167-203.
- Allan, J, Cramp, C, and Horner B, 2007, 'The Post-medieval Pottery at Castle Hill, Great Torrington, North Devon', *Proc. Devon Archaeol. Soc.* 68, 135-181.
- Ayre, N, 2007. *W.R.Lethaby: his life and legacy*, Barnstaple: Museum of Barnstaple and North Devon.
- Barker, D, & Crompton, S, 2007, *Slipware in the Collection of the Potteries Museum & Art Gallery*, London: A & C Black.
- Blanchard, L (ed), 1990, *Archaeology in Barnstaple 1984-90*, Barnstaple: North Devon District Council.
- Blanchard, L (ed), 1988, *Archaeology in Barnstaple 1987-8*, Barnstaple: North Devon District Council.
- Boyd, P D A, [n.d.], *The Museum of North Devon incorporating the Royal Devon Yeomanry Museum*, Barnstaple: North Devon District Council Publication No.1.
- Brannam, P, 1982, *A Family Business: the story of a pottery*, Barnstaple: Peter Brannam.
- Brears, P C D, 1971, *The English Country Pottery: its history and techniques*, Newton Abbot: David & Charles.
- Brears, P C D, 1974, *The Collector's Book of English Country Pottery*, Newton Abbot: David & Charles.
- Cardew, M, 2002, *Pioneer Pottery*, London: A & C Black.
- Charbonnier, T, 1906, 'Notes on North Devon Pottery of the seventeenth, eighteenth and nineteenth centuries', *Reports and Transactions of the Devonshire Association for the Advancement of Science, Literature and Art*, 38, 255-260.
- Coleman-Smith, R and Pearson, T, 1970, *Excavations at Donyatt and Nether Stowey*, Southampton: Donyatt Research Group.
- Coleman-Smith, R and Pearson, T, 1988, *Excavations in the Donyatt Potteries*, Chichester: Phillimore.
- Cooper, E, 1991, 'Beginning to lose your tail: a talk to Clive Bowen about his pots and their place in the modern world,' *Ceramic Review* 131, 26-29.
- Dawson, D, and Kent, O, 1999, 'Reduction fired low-temperature ceramics,' *Post-medieval Archaeology* 33, 164-178.
- Dawson, D, 2005, 'The Kenneth J Barton collection of vernacular pottery', *Post-medieval Archaeology* 39/2, 322-324.
- Dawson, D, and Kent, O, 2008, 'The development of the bottle kiln in pottery manufacture in Britain', *Post-medieval Archaeology* 42/1, 201-226.

- Dawson, D, 2012, 'The Museum Response to the Changing Fortunes of the Ceramic Industry in the South-west of England', in Trigg, J (ed), *Of Things Gone but not Forgotten: essays in archaeology for Joan Taylor*, Oxford: British Archaeological Reports International Series 2434, 141-151.
- Edgeler, A, 1990, *The Art Potters of Barnstaple*, Alton: Nimrod Press.
- Edgeler, A, and Edgeler, J, 1998, *North Devon Art Pottery*, Barnstaple: North Devon Museums Service.
- Edgeler, J, 2008, *The Fishleys of Fremington: a Devon slipware tradition*, Winchcombe: Cotswolds Living Publications.
- Fishley Holland, W, 1958, *Fifty Years a Potter*, London: Pottery Quarterly.
- Grant, A, 1983, *North Devon Pottery: the seventeenth century*. Exeter: University of Exeter.
- Grant, A, 2005, *North Devon Pottery*, Appledore: Edward Gaskell.
- Gulliver, C (ed), 2007, *Litchdon Street Remembered: an oral history of Brannam's Pottery based on interviews with past staff and directors*, Barnstaple: Museum of Barnstaple and North Devon.
- Hughes, B D (ed), 1971, *Strong's Industries of North Devon (1899)*, Newton Abbot: David & Charles.
- Hurst, J G, Neal, D S, and Van Beuningen, H J E, 1986, *Pottery Produced and Traded in North-West Europe 1350-1650*, Rotterdam: Stichting 'Het Nederlandse Gebruiksvoorwerp', Museum Boymans-van Beuningen, Rotterdam Papers 6.
- Irving, A, 2011, *A Research Framework for Post-Roman Ceramic Studies in Britain*, London: The Medieval Pottery Research Group Occasional Paper 6.
- James, S, 2009, 'The Pots Buy Me': Christine Halstead, a collector of ceramics for over thirty years, discusses the ideas behind her collection,' *Ceramic Review* 236, March/April 52-53.
- Leach, B, 1976, *A Potter's Book*, London: Faber & Faber.
- Leary, E, and Pearson, J, 1984, *By potter's art and skill: pottery by the Fishleys of Fremington*, Exeter: Royal Albert Memorial Museum.
- Lewis, J M, 1982, *The Ewenny Potteries*, Cardiff: National Museum of Wales.
- Lilly, J, 1999, *Fishley Holland Pottery, Clevedon, Somerset*, Weston-super-Mare: North Somerset Museum Service.
- Longworth, C, 2004, 'Buckley Pottery: a study of a 17th-century pottery industry in North Wales, its production techniques and design influences', *Internet Archaeology* 16: http://intarch.ac.uk/journal/issue16/longworth_toc.html
- Lyons, H (ed), 1991, *C H Brannam Barum Ware :Display of Barum Ware, Liberty Arts and Crafts Exhibition 16 May-15 June 1991*, London: Liberty.
- Marcoux, P, 2013, 'Bread and Permanence' in Pope, P E, with Lewis-Simpson, S (eds.), *Exploring Atlantic Transitions: archaeologies of transience and permanence in New Found Lands*, London: The Boydell Press, Society for Post-Medieval Archaeology Monograph 8, 48-56.

- McGarva, A, 2000, *Country Pottery: the traditional earthenware of Britain*, London: A & C Black.
- Mellor, M, 1994, *Medieval Ceramic Studies in England: a review for English Heritage*, London: English Heritage and the Medieval Pottery Research Group.
- Olding, S (ed), 2010, *The Rj Lloyd Ceramics Collection: artist as collector*, Bideford: Burton Art Gallery in association with the Crafts Study Centre.
- Outlaw, M A, 2002, 'Scratched in Clay: Seventeenth-Century North Devon Slipware at Jamestown, Virginia', in Hunter, R (ed), *Ceramics in America 2002*, Milwaukee; Chipstone Foundation, 17-38.
- Papanikola-Bakirtzi, D (ed), 1999, *Byzantine Ceramics: the art of sgraffito*, Athens: Archaeological Receipts Fund.
- Pevsner, N, 1936. *Pioneers of the Modern Movement*, London: Faber.
- Prothero, H, 2010, 'A slipware legacy: the opening of the R Lloyd collection at the Burton Art Gallery,' *Ceramic Review*, 245, Sept/Oct, 17.
- Rackham, B, 1935, *Catalogue of the Glaisher Collection of Pottery and Porcelain in the Fitzwilliam Museum, Cambridge*, Cambridge; Cambridge University Press.
- Smith, P, 2014, 'West Country Ways', *Ceramic Review*, 266, March/April, 16.
- Straube, B A, 2013, "'A sure token of their being there": artefacts from England's colonial ventures at Roanoke and Jamestown, in Pope, P E, with Lewis-Simpson, S (eds.), *Exploring Atlantic Transitions: archaeologies of transience and permanence in New Found Lands*, London: The Boydell Press, Society for Post-Medieval Archaeology Monograph 8, 190-201.
- Vincent, P, 1985, *Michael Leach Potter, 1913-1985: a memorial exhibition*, Exeter: Vincent Gallery.
- Watkins, C M, 1960, *North Devon Pottery and its Export to America in the 17th Century*, Washington DC: Smithsonian Institution Contributions from the Museum of History and Technology Paper 13.
- Webster, C J (ed), 2008, *The Archaeology of South West England; south west archaeological research framework resource assessment and research agenda*, Taunton: Somerset County Council.
- Wondrausch, M, 1981, 'Down to earth: Mary Wondrausch discusses slipwares,' *Crafts* March/April 26-29.
- Wondrausch, M, 1986, *Mary Wondrausch on Slipware*, London: A & C Black.
- The Barum Art Pottery Society Magazine* July 1990-March 1993 issues 1-10.

