

Honiton Pottery Collectors' Society

Paul & Jennifer Redvers

In March 1961 Mrs Hull sold her interest in the business to Mr Paul Redvers. In October 1961 Mr W L Chappelow retired and the board became Mr P E Cowell, Mr Paul Redvers and Mrs Jennifer Redvers. The pottery ceased production in the 1990's. Mr & Mrs Redvers sold the premises and it was re-opened as a pottery and craft shop and tearooms.

During the Redvers era the pottery continued to produce many of the old designs, but used modern pottery manufacturing techniques to produce them. New products were introduced such as pub ashtrays and beer stands, children's money boxes, bedside lamps and novelty items.

As Managing Director Paul Redvers was in overall control of the design policy and selecting designers and their designs for production. He designed the traditional range design of [Devon Leaf](#), the 1960's [Jennifer Range](#) which was extending to hundreds of table lamp bases made under contract. He designed the Craftsman range tableware and oven ware which was produced in matt brown and other colours from the late 1960's to 1990. This was the major output of the pottery by 1974. He also designed many of the contract items for customers as well as many souvenirs and latterly hand painted items of the Petunia.

Paul Redvers introduced several designers during the period 1969 to 1990's:-

David Harris, graphic designer at Exeter College produced the pottery's initial range of souvenirs in 1969. These were printed in blue and called Honipots Souvenirs. Perhaps the most noteworthy was his design for the limited edition (300) [Mayflower Plates](#) in 1970 and the Thomas à Becket plate.

Michael Emmett B.A. joined as a studio potter and designer from 1971 for about a year. His excellent hand throwing was used making large pieces, pedestal planters and lamp bases, particularly with a splattered glaze mainly in greys and browns with a matt finish, marked M.E. The Studio range he designed was originally handthrown to obtain an authentic form. This was then cast and produced by the pottery. The aim was to create commercially the qualities of studio pottery. He designed the Woodbury range mainly in sandy brown with a darker brown edge. This was hand thrown with pulled handles then reproduced as production slip cast items. Another example is the "Floral 80's" range, a heavily embossed design was modelled by Michael Emmett and produced from the early 80's until 1991. A few items were in plain white, but the majority were painted in strong colour. The range included plant pots, jugs and a few dishes. These moulds were passed to Dartmouth Pottery.

Alan Caiger-Smith came from Aldermaston Pottery where he worked as an artist potter. Honiton Pottery was looking for new designs and Alan needed contact with a pottery specialising in hand painting. He worked with and for Honiton producing the [Aldermaston range of table ware](#), on the Craftsman shapes, which sold to specialised restaurants and retail shops at around 1973.

Julie Cummins B.A. Her range of [Fun Egg Cups](#) was one of the outstanding products of the 1970's. It sold well not only in the U.K. but also in the U.S. and Japan. The range also included aeroplanes and later small cars and planes were used to decorate dishes and [tablelamps](#). Her stylised designs of Dumpdon, the hill overlooking the town were the basis of some souvenir and tableware designs. She hand carved a delicately embossed range of items of Hedgerow pattern, these were produced in brown and pampas colours. Items included powder bowls bathroom accessories vases and table lamps.

David Marquis of Queensbury (Professor of Design, R.C.A.) It was hoped that he would create a

new tableware range. He designed some very elegant cups and saucers but due to his commitments with Stoke manufacturers and other large potteries he did not continue designing for Honiton.

Julian Roebuck. After retiring as an Art Director for the J. Walter Thompson Group he came to live in Honiton. He was a fine graphic designer who created many of the main souvenir and commemorative designs of the 1970's and 80's. These included the wedding of Charles and Diana and birth plate designs for their children, Exeter's 900 year plates, the visit of the Pope and many more. Other designs include [plates showing animal scenes](#).

Jane Willingale. B.A. designed a special range for the Next group of stores which were manufactured. There was a set of four [multi-coloured 'face' plates](#). The outline was applied by a modern version of the old copper plate printing used on old willow pattern designs. The ink was screen printed onto tissue paper and applied to the biscuit and rubbed hard. A jug and vase in yellow with black silhouette face designs was produced for Next. The raw clay piece was sprayed with yellow slip and then biscuit fired. The black silhouette was mainly applied by the screen and tissue technique but did not work well on the curved surface. The outline often failed and extra work needed was hand painted. The pottery continued to work with her producing her [Loudware design](#) on Honiton shapes and special mugs. A small range of her daffodil and tulip designs were produced. They were free hand painted and initialled by the painter. Honiton shapes such as Filton vases, Carlton bowls, mugs, jugs and lampbases were decorated. They sold very well in specialised ceramic and especially well in Harvey Nichols. This continued for about two years. She decided that there was a risk of flooding the market and withdrew Honiton Pottery's right to produce the designs. All items had the Honiton or Next backstamp. Jane's personal pieces have her hand-written signature on the back. Jane is now a full-time staff member in the Fine Art department of De Montfort University, Leicester.

Caroline Walker B.A. worked mainly on the surface decoration for the souvenir ranges and a few special designs.

Barry Ward - mould maker and designed the [letter box money boxes](#).

Martin Lloyd B.A. followed Caroline with the souvenirs and the installation of decorating by offset pad printer and later helped with the general running of the pottery.

Louisa Pryor B.A. won the House and Garden Young designer of the year award. Honiton Pottery developed and made a farmyard range with her. A relief design of pigs chickens etc. on bowls plates and mugs.

Joanna Barrington B.A. Her bold hand painted designs of Roses were started in the last few months of pottery production at Honiton so had very little national coverage but were the mainstay of the newer hand painting design the shop sold into the 90's.

Maryse Boxer. The range which takes her name is truly an outstanding piece of design collaboration between a designer and a pottery with design flair. She advertised to find a pottery to produce her ideas and only Honiton ventured. This theatrical range based on Japanese simplicity, with square, lotus and round plates in black or white was acclaimed in the high fashion stores around the world. The dramatic effect of black plates on white with black bowls was show-stopping. It has a special mention in the V&A design index and was highlighted by the Financial Times as a good investment. Other designs include the [heart shaped plates](#) in pastel colours.

Production team. A tribute must be paid to the highly skilled painters, Jessie Banbury, Florrie Richards, Allison Wilmington, Caroline Wright and many more, who worked at Honiton without whom the many and varied designs could not have been produced. After the cessation of hand throwing the great skill of the mould makers, especially Michael Hendrick and Barry Ward, working

at Honiton enabled new shapes to be expertly produced. The production team was mainly led by Ray Boyland, with Peter Costa and Arthur Long supporting him.