



Made from common clay

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“ Clay is underfoot in most places we go. ”

During the summer before the start of term I went with a friend to the New River that runs through Finsbury park in North London. Neither of us had dug clay before and we wondered if we would find some on the river bed. Having been working in ceramics for most of the previous year I was keen to experience its provenance for myself. The clay we found under the first layer of mud had enough plasticity to be pinched into a small sticky bowl. We filled our buckets and carried them home on the tube.

In their book 'Clay in Common', Julia Rowntree and Duncan Hoosen explain that clay, formed through the weathering and erosion of rocks, is abundant in most places. I was excited to explore this democratic availability of clay.

Julia Rowntree and Duncan Hoosen, *Clay in Common* (Axminster: Triarchy Press, 2018) 54.





Returning to Brighton, I wanted to look for clay locally to me. I hoped that through researching where clay could be found and digging I would gain new experiences and perspectives on my local environment.

Dissertation title: 'The museum as a site for contemporary making: how the act of making can engage museum visitors'.

My dissertation explored how first hand experience of materials can inform our engagement with museum artefacts. It considered whether this means of interpreting material culture is under threat with the decline of creative education and hand skills. It also considered instances where new symbiotic relationships between institutions and visitors had been created, as a result of the public being invited to make with clay in museums. Leading on from this, I was keen to explore the participatory potential of clay. I wondered if there were links to be made between local histories housed in museums, making with others, and a material exploration of the local environment through digging clay.

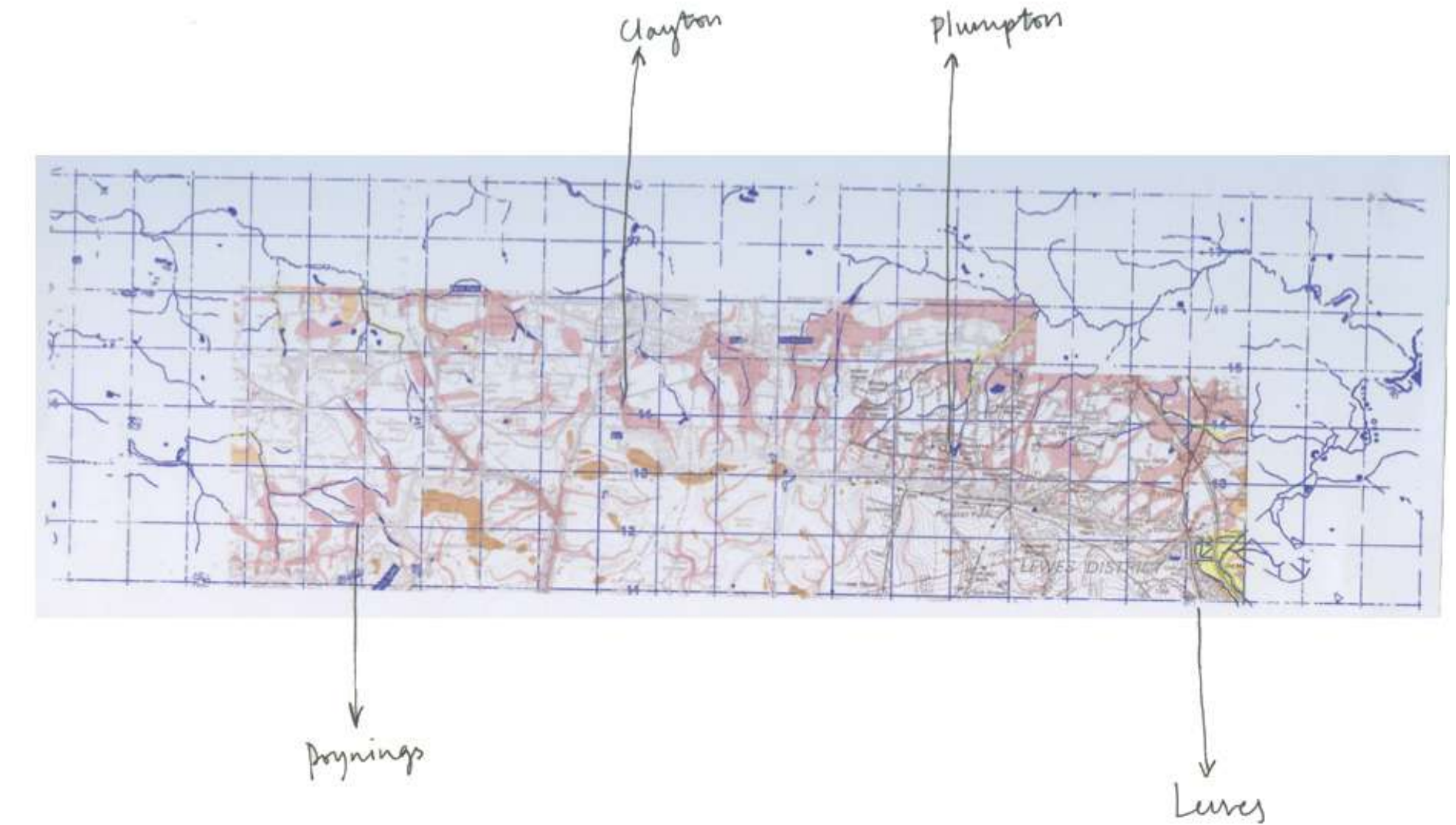
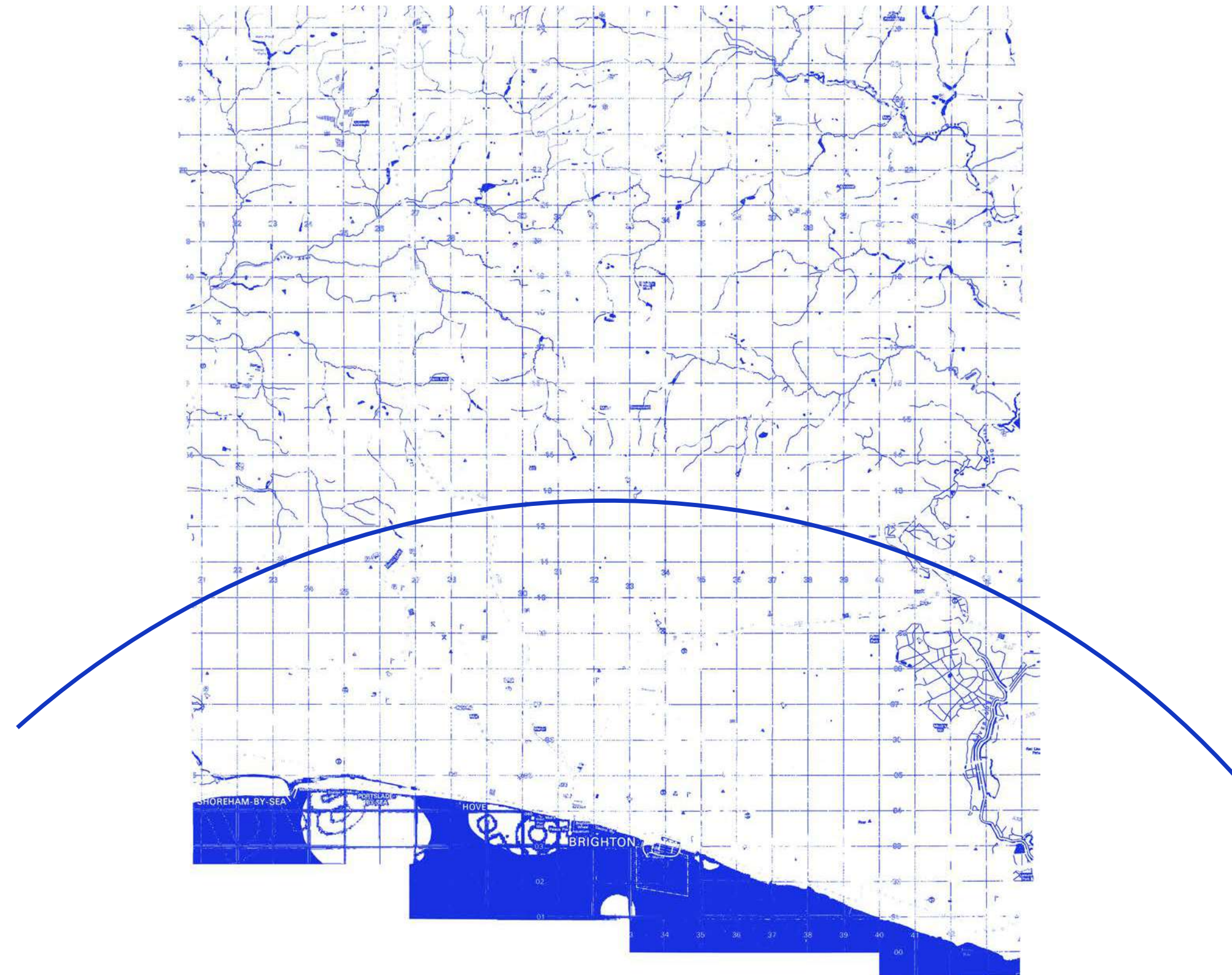
Looking for clay locally





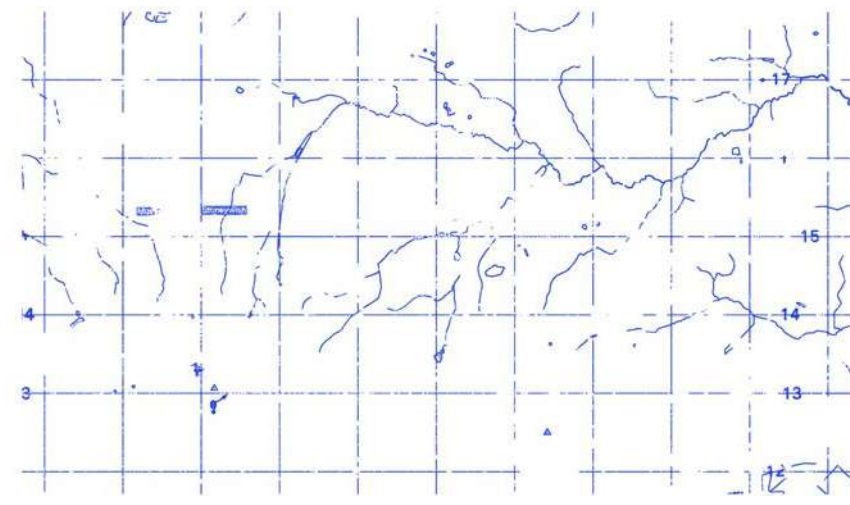
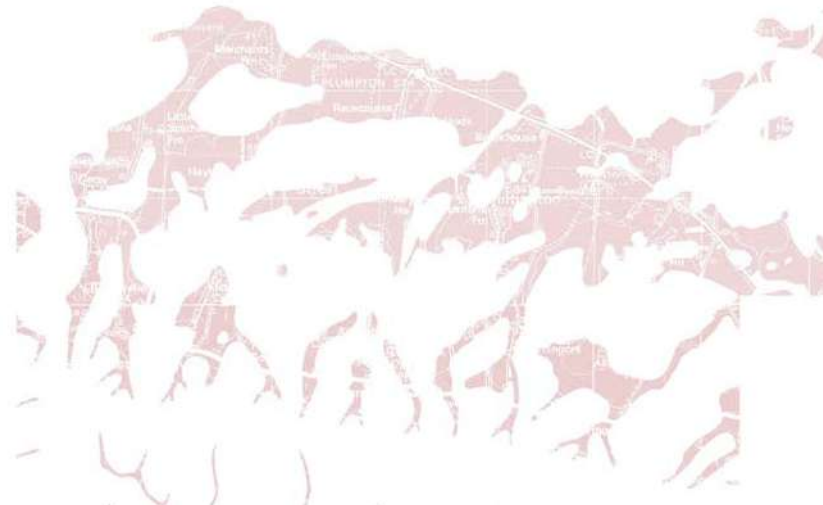
I learnt from an MA craft student that there was clay exposed on the bank of a stream near Poyning's. A geological map of the area showed a superficial deposit of 'clay, silt, sand and gravel'. Superficial geology refers to the most recently formed geological deposits that sit above the bedrock. They are therefore closest to the surface and most easily accessible. When I later tried making with this clay I found it was very crumbly, likely due to the chalky geology. I was able to throw with it (shown here mixed in with a red clay), but shortly after being brought out of the kiln it would crumble in its place.

Making my own maps

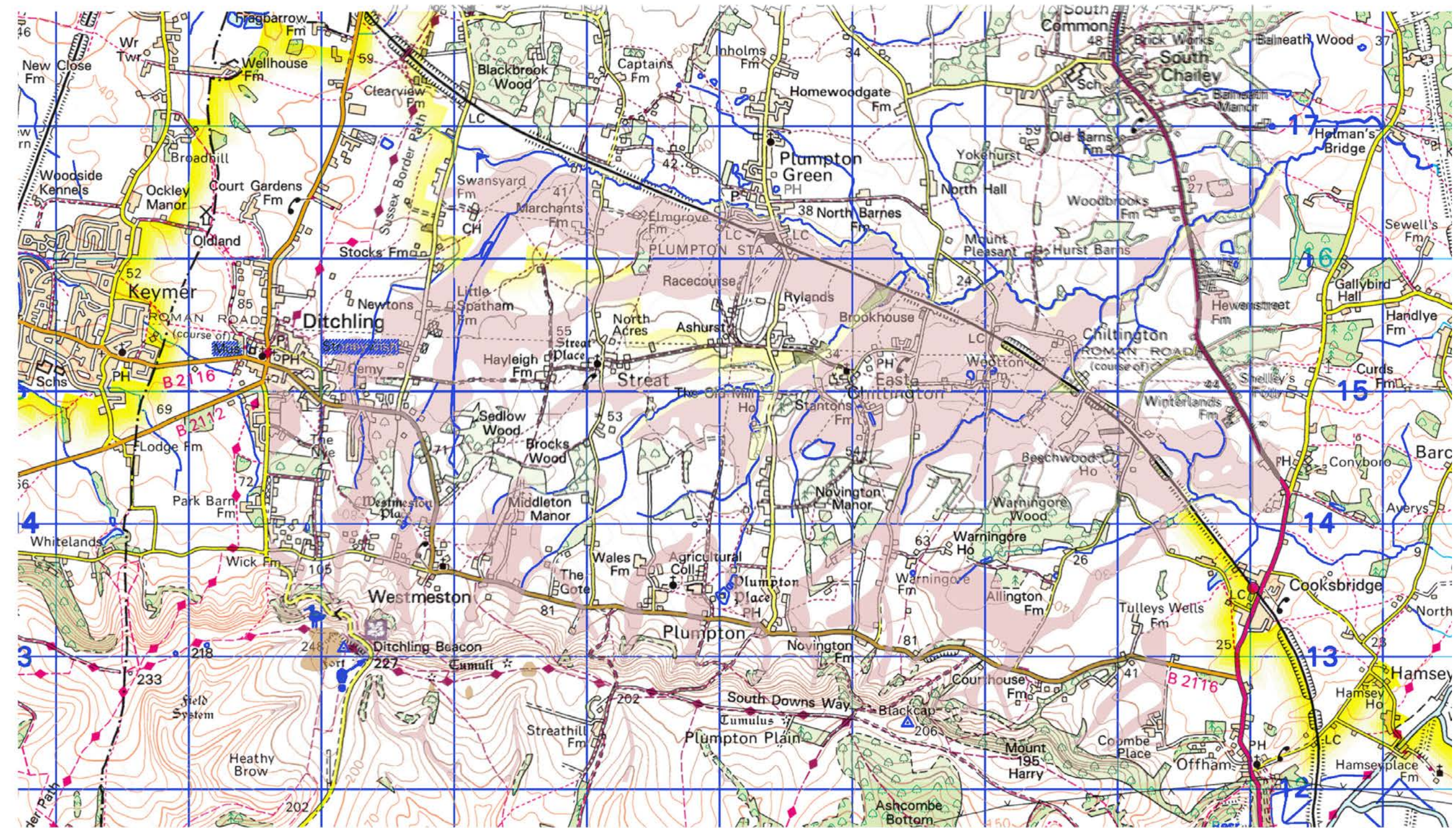


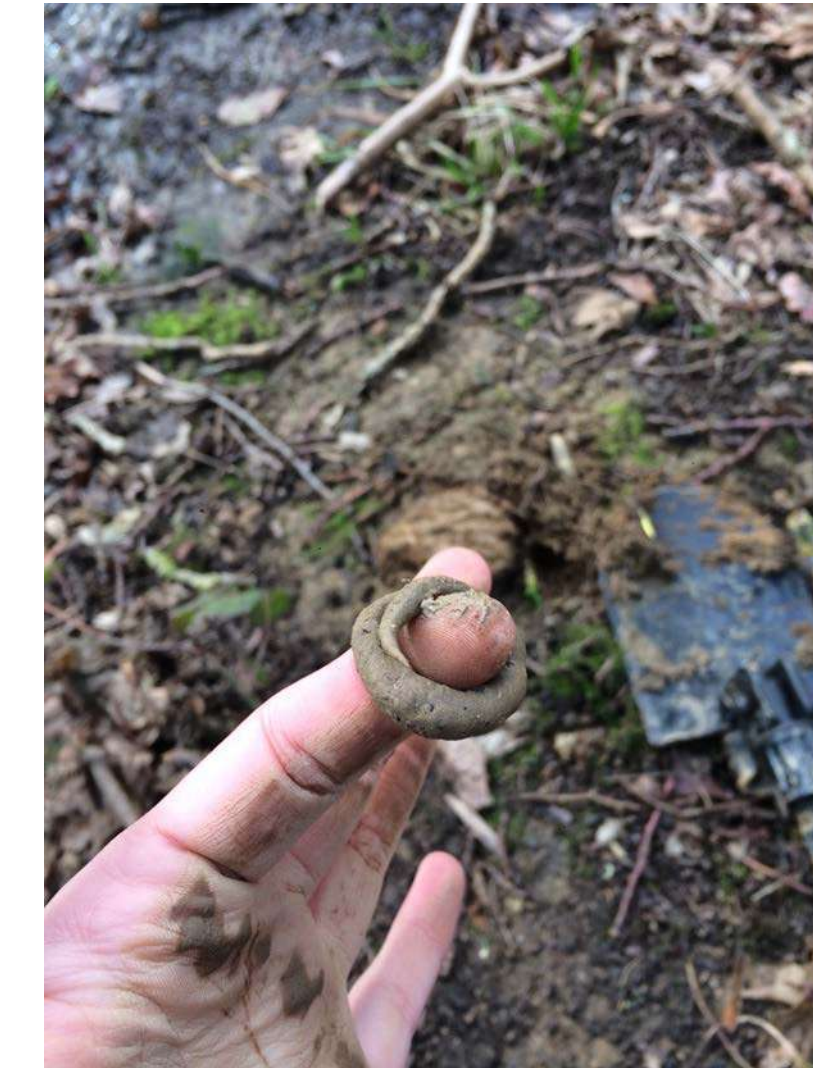
Knowing that clay is formed through the erosion of rocks, often by moving water, it made sense that it can often be found along stream channels. Collecting clay from river and stream banks also allowed me to be discreet as I didn't need to dig a hole in the ground. The university subscribes to an online map service called Digimaps. Through this I had access to geological maps and could isolate just the superficial geology. Using photoshop I overlaid clay deposits with the river and stream networks, which I could isolate from ordinance survey maps. To the left is a is a photoshopped map showing only the water surrounding Brighton. It shows that the network of rivers and streams stops at the mound of the downs, joining the river Ardur or Ouse and coming down to the sea.

I made a map which highlighted some of the places where clay deposits met water over the south Downs. I later found out that this area falls in the catchment of the Weald.



Shown here are three different views of Plumpton. The first with the roads and place names, the second just the clay and the third only the water. Layered on top of each other it pin points where in the area I might be able to collect clay. However this mapping was only preliminary research and it wasn't until I went to these places that I would find out if there was in fact clay there and if it was accessible.





Collecting clay from a stream in Plumpton (Left)
Testing the plasticity of different local clays (Above)

Learning to process dug clay



To refine the clay I needed to dry it out completely, so that I could re-saturate and then sieve it. Thixotropy describes clay's ability go from solid to liquid through drying and re-saturating. This process can go on infinitely until clay is heated to 573 degrees. At this temperature, known as quartz inversion, the clay's molecular arrangement changes and it becomes ceramic. I enjoyed this new experience of working with clay and understanding how it goes from being dug to the state of commercial clays.

Material Experiments





I made test tiles of all the clays I'd collected, each fired to different standard temperatures (low bisc, earthenware, high bisc and stoneware) and stamped them with place names. In all of these examples they fired to a similar colour at each of the temperatures. In the examples of Sussex clays, the colour palette of these fired tests indicated a local distinctiveness.



Flux + silica + alumina = glaze

lowers melting point of silica + alumina compounds

glass former

stabiliser

Eggshells, sea shells, corals + bones
→ calcium (can be used as flux)

Above are a collection of rocks found in Clayton. In her book 'Natural Glazes: Collecting and Making' Miranda Forrest explains that all the elements of a glaze come from the ground, from rock. It is therefore possible to source your own glaze materials through extensive experimentation. The Earth's continental crust is approximately 60% silicon and 16% aluminum. Combined with oxygen these form silica and alumina, the glass element to glaze and the stabilizer. Fluxes can be made from calcium, magnesium, sodium and potassium, which are all present in the earth's crust and can also be sourced from rocks. Forrest suggests firing rocks in a saggar at a low temperature (1000 c), to make them easier to process.



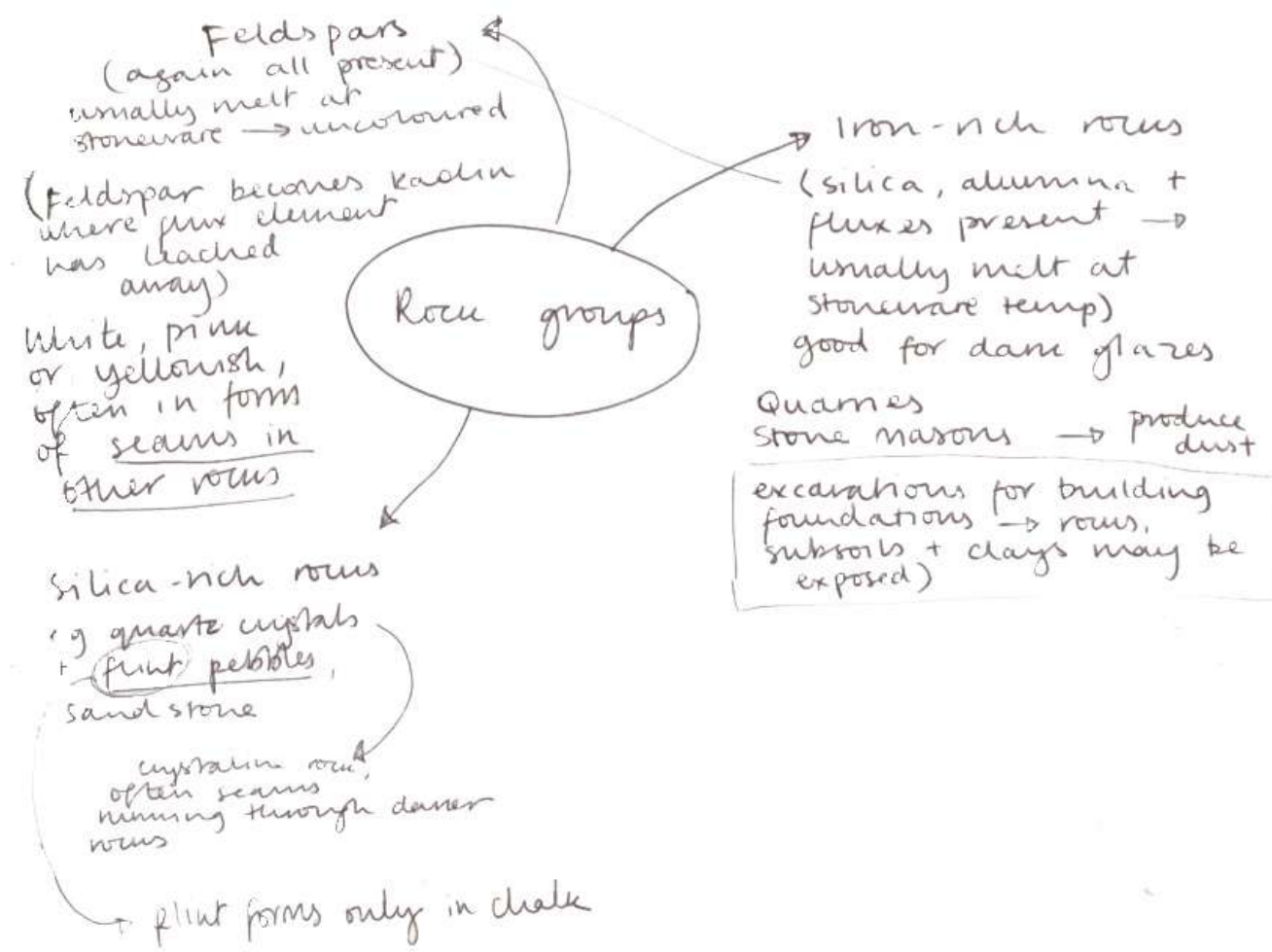
“ Clay represents one stage in the continuous cycles of erosion and growth. By making, we borrow from the processes that continues to take place beneath our feet. ”

Natalia Kasprzycka, Ceramicist (www.nataliakasprzycka.com/clay-wheel)

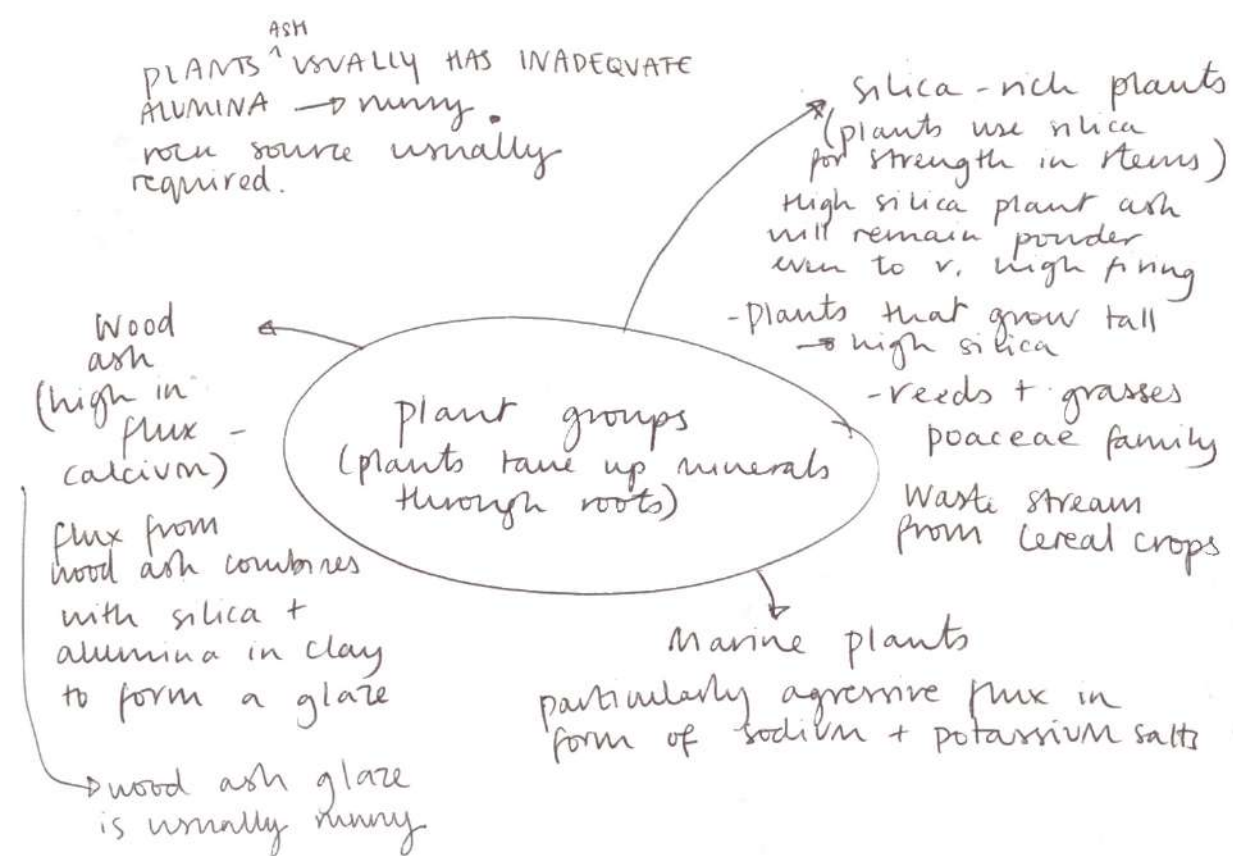


Stone from Clayton, cracked open after firing

I learnt how interrelated ceramic and geological are and how much potential there is for a ceramic practice to be rooted to place, local distinctiveness and an experience of your natural surroundings.



I learnt how to process rocks to include in glazes and had some encouraging results. Above are the rocks from Clayton fired to stoneware, after having been bisc fired, ground up and then mixed with water. Some of them melted in the kiln, showing that silica was present. However it was difficult for me to identify these rocks and therefore to make informed decisions when collecting.



Ash glazes I made using ash from the wood burning stove at my parents house. I combined the ash with china clay at increasing ratios (Right)





This clay from the river Ouse in Lewes behaved more like a glaze when fired to stoneware. This would suggest that a high level of flux was present, lowering the melting point. I remembered that there were tall reeds along the river that could be seen decomposing in the clay, dyeing it a dark blue. Silica provides strength in the stems of plants, which may explain why the clay reacted in this way.



Photographed (left) are clays from Lewes, Poynings and the New River, painted on as slips and fired to different temperatures. The clays had different textures depending on whether I removed the organic matter through sieving. I started to think about retaining some of the qualities from the organic matter. I wondered if embracing qualities of the clay in this form could give an impression of the places I was finding them.

Ceramics as expressions of place



Fiona Byrne Sutton

Charlotte Jones

The work of these ceramists influence my thinking at this stage. All are inspired by their local landscapes and incorporate found clays, glaze materials and plants in their work. Miranda Forrest describes wanting to 'bring the landscape literally as well as metaphorically into [her] ceramic work'. Similarly Byrne Sutton sees her work as a celebration of 'the Scottish land through each clays properties'. Charlotte Jones coils with local clays, grog from streams and oxides, built 'as the pot's structure', with no surface decoration. This way of working gives an geological impression, reminiscent of the different qualities of materials that can be found under the ground. Byrne Sutton press moulds local clay into bowls and paints over embedded local flora with iron oxide. I found this evocative of the experience of looking for clay and digging in the ground. In the photograph to the right Forrest has returned a bowl glazed with natural materials to the site that she found them. This is satisfyingly cyclical and celebrates a close connection to and understanding of nature.



Miranda Forrest



Plants removed from clay during processing



I started to keep the things that I sieved out of the clay. I could then press them back into the refined clay. I poured slip on top and left it overnight. Once the slip had dried I could carve it back to reveal the root or branch underneath.
(Left) Clay from Clayton fired to earthenware
(Right) Clay is Plumpton fired to stoneware.





I used the rolling machine to press the clay to retain its freshly dug quality. Impressions of leaves and roots would stay after the firing whilst any earth or soil would also burn away, leaving the clay crumbly in places. The variations in colour were also retained after firing if the clay wasn't sieved, resulting in a mottled effect.



Material experiments documented so far resulted from a personal exploration of place and a new found engagement with my natural surroundings. In a similar way to the work of Forrest, Byrne Sutton and Jones, these objects have meaning through the enjoyment of sourcing and using natural materials, as well as conveying qualities of the natural world from which they are drawn. However I was also interested in the way that we collectively experience the land around us. It was work that resulted from my involvement with a number of local groups that inspired me the most. I was able to draw on material understanding gained from this initial experimentation later in the project, as I brought the idea of sourcing clay locally to a number of participatory contexts.

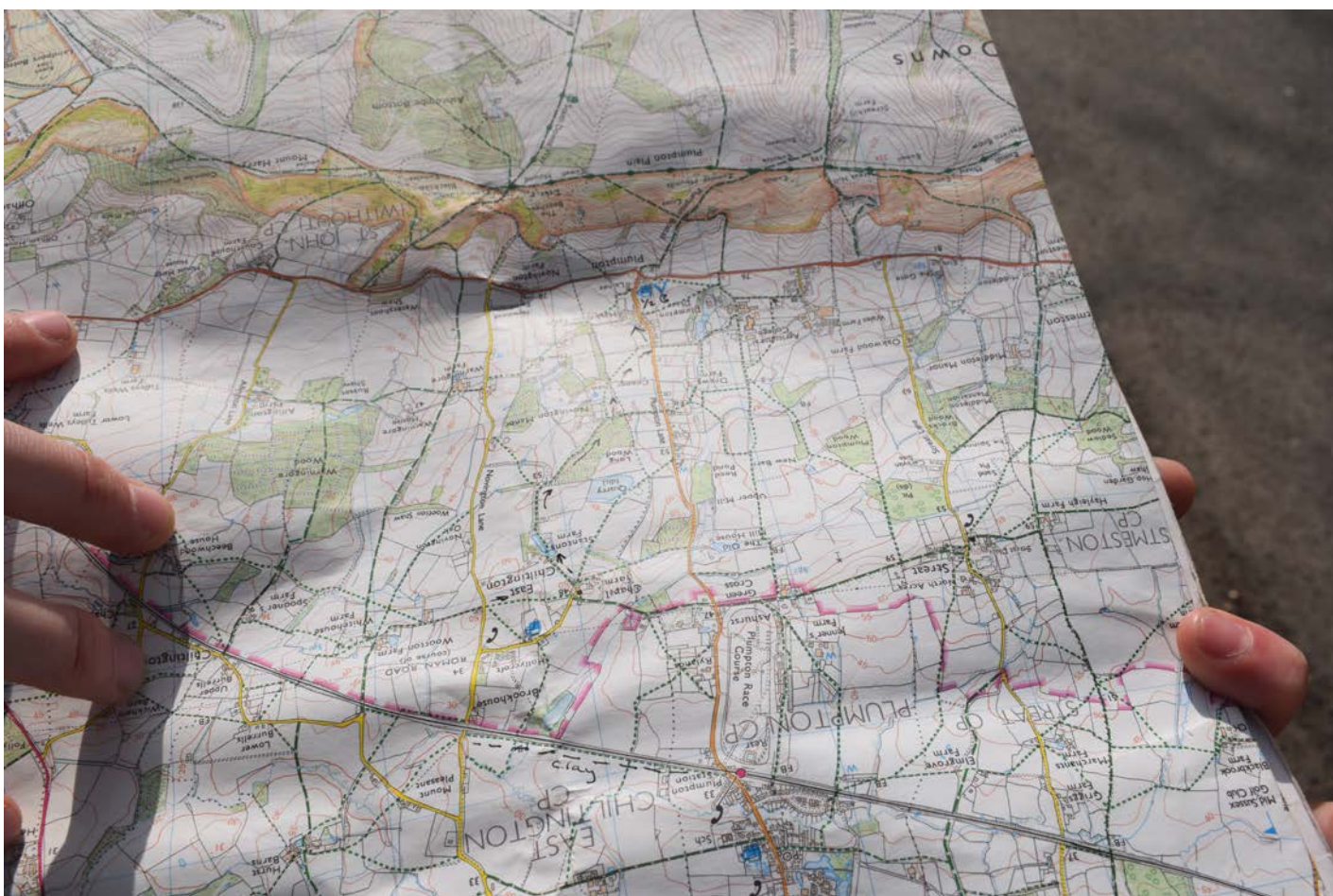
Researching public land rights



Watercolour of open access land around Brighton, drawn from information provided by Natural England, www.openaccess.naturalengland.org.uk



Researching where I could collect clay had taken me to new green spaces in my local area. When I got to each of these places I would have to figure out if I had physical, or less easily discerned, legal access. On a trip in Clayton I found a small unfenced section of a stream, as it passed along a public footpath. When someone saw me with my spade and shopping trolley they asked me what I was doing, looking concerned. They said that whilst I was on a public foot path it ran across privately owned land. It seems silly to say now, but this was the first time I had been challenged on my right to be in an open green space, probably due to having always lived in a city and not having done much exploration of the country side. This encounter led to me question the extent of public rights to experience natural spaces. I wondered whether I had any rights to collect clay as I had been, or if I had been trespassing and stealing from private land.



Up until this point I had naively assumed that 'common land' referred to spaces that belonged to us all collectively. I thought that in this sense I, and everyone else, was a 'commoner', and had equal rights to use this land. Still with this idea, I went to view the registers of common land at the Keep archives in Falmer. These were very dense and cryptic, meticulously recording the registering of specific 'rights of common', e.g. 'pasture and herbage for one sheep' or 'estovers of birch, willow and alder'. I learnt that you are only a commoner if you have registered rights of common. My idea of common land being owned by everyone and no one individually was actually a misunderstanding of an old feudal system of financial land rights. Today, there is privately owned land or land owned by local authorities that we may have recreational rights to.

Research by Guy Shrubsole, and published in his book 'Who Owns England?' recently revealed that less than 1% of the population owns half of the land in England. Our rights of access are therefore often in the hands of this small wealthy demographic. Local writer and nature enthusiast David Bangs notes that most of these land owners 'mostly prioritise recreational wild animal killing over free public access'. In his book 'the Land of the Brighton Line: A field guide to the Middle Sussex and South East Surrey Weald' Bangs notes that most of the Wealden landscape (the area that I had been collecting clay) 'has no right of public usage, and its woods, farm lanes and gateways bear a rich crop of 'Private Property Keep Out' signs'.



I realised that our access to these green spaces isn't as abundant as I had assumed. Our collective ability to stop land being removed from public access, or being used for damaging purposes comes under strain when going against the financial interests of local authorities or land owners. I gained more experience in such instances later in the project, through my involvement with the Save Whitehawk Hill and Protect Horse Hill campaigns.



Making public foot path sign and map lines in local clay



In response to this new information I explored the visual language that communicates how we can use the land around us. Using a stencil I painted latex letters on to a piece of low fired clay from Clayton. I was then able to sand blast everything but the letters, leaving a relief. I wondered if returning the clay to the site that it was collected could mark the importance of these accessible spaces.



Using an impression of a public footpath sign as a stamp, into which I inlayed local clay

Individual Projects:

Brighton and Hove
Archeology Society



Whilst carrying out the research and material experimentation documented so far, I was also going on excavations with the local archeology society. As previously mentioned, my dissertation considered what haptic engagement could bring to the museum experience. I was keen to get first hand experience of artefacts. I also thought the society might be a source of local geological knowledge and inform my use of local clays.



Brighton and Hove archeology society have been excavating 'Rocky Clump' in Stanmer since the 1990s, uncovering what is thought to be a Romano-British settlement. In the season that I joined they had found a grain pit carved out of the chalk bedrock, as well as a number of bones in what is they now think is a baby burial. Pottery is often found on their excavations and photographed are some grogged pot piece I found on my first dig with the society. Holding these pieces I felt an immediate and personal connection to the past. This understanding of provenance and connection to history is key to the museum experience, but is perhaps diminished when viewing things only with our eyes, behind glass.

Making inspired by excavating

I found that excavating was a lot about carefully working softer material away from harder material underneath. The society talks about 'finding the edge' of a feature, meaning uncovering chalk that has been carved away by past inhabitants. The difference in these densities distinguished between human action and natural geological deposits on top.

I extruded small pieces of clay and enclosed them in a pinch pot. I was then able to work away the less dense clay, 'excavating' a form from the inside out. The dried clay textured the inside of the form, which I uncovered by cutting the form open and working it away with a tool.





I developed this idea by using stones and earth collected whilst digging clay to texture the inside. To the left is clay from Clayton textured with earth from the same spot. These forms juxtaposed intentional human action with organic geological occurrence, as I had experienced whilst excavating. I had carefully smoothed the outside whilst the texture on the inside was unpredictable and formed out of site.



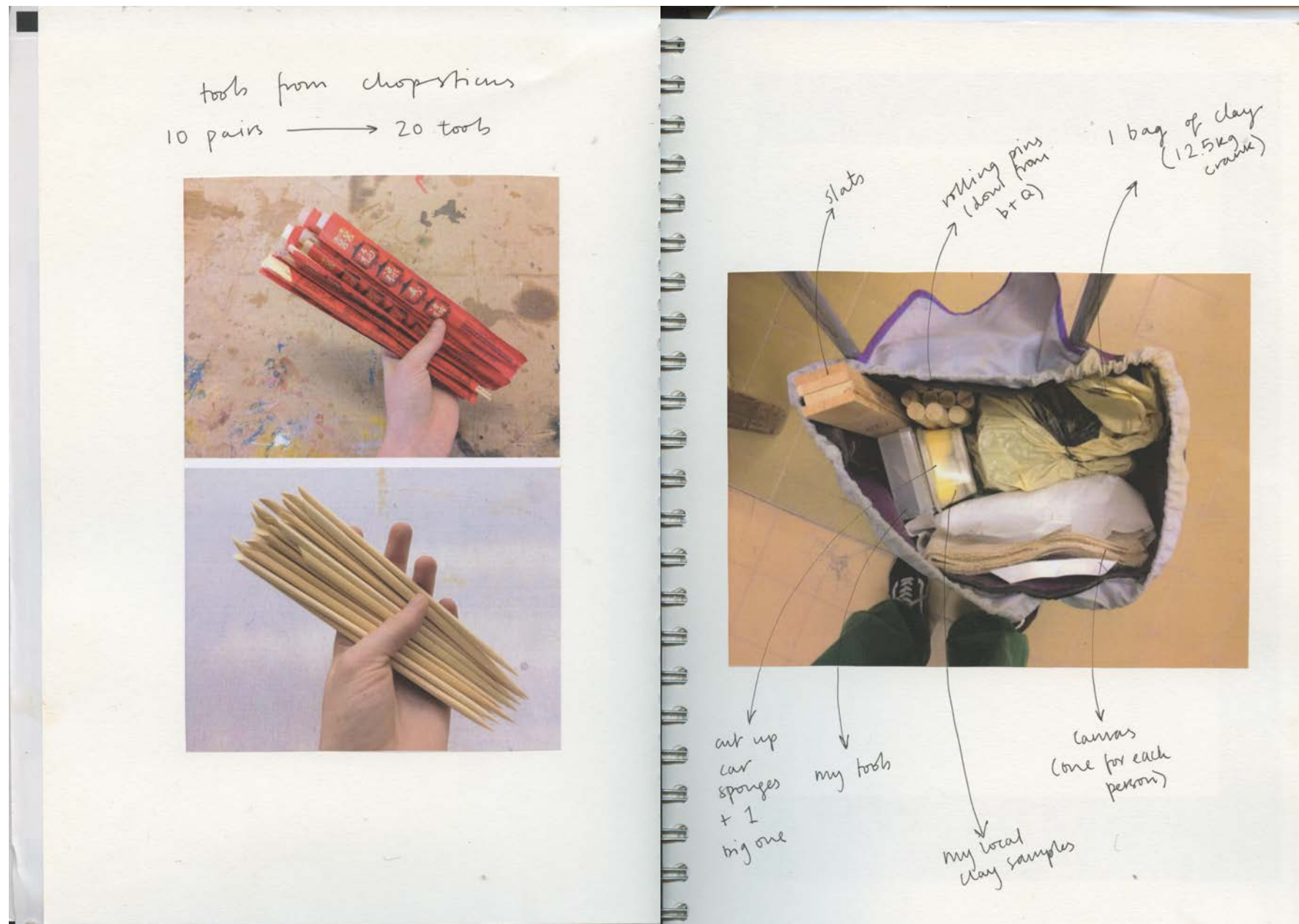


Processing finds, including knapped flint and pottery sherds

Processing finds involves handling and washing a lot of fired pottery. I wondered if my familiarity with clay in its plastic, unfired state influenced the way I experienced these sherds. At a pot washing session I asked some of the members of the society if they had ever worked with clay. Some of them had, a long time ago, a couple said they hadn't.

Roy Stephenson, head of archaeology at the museum of London, describes how the knowledge of contemporary makers can 'fill gaps in our understanding of exactly how things are made and the exact technical conditions behind particular effects' (Clay in Common, pg 182). I wondered if this detailed understanding brought from interaction with the raw material could bring a new experience to members of the society, one that would connect them to the past in a personal, haptic way.

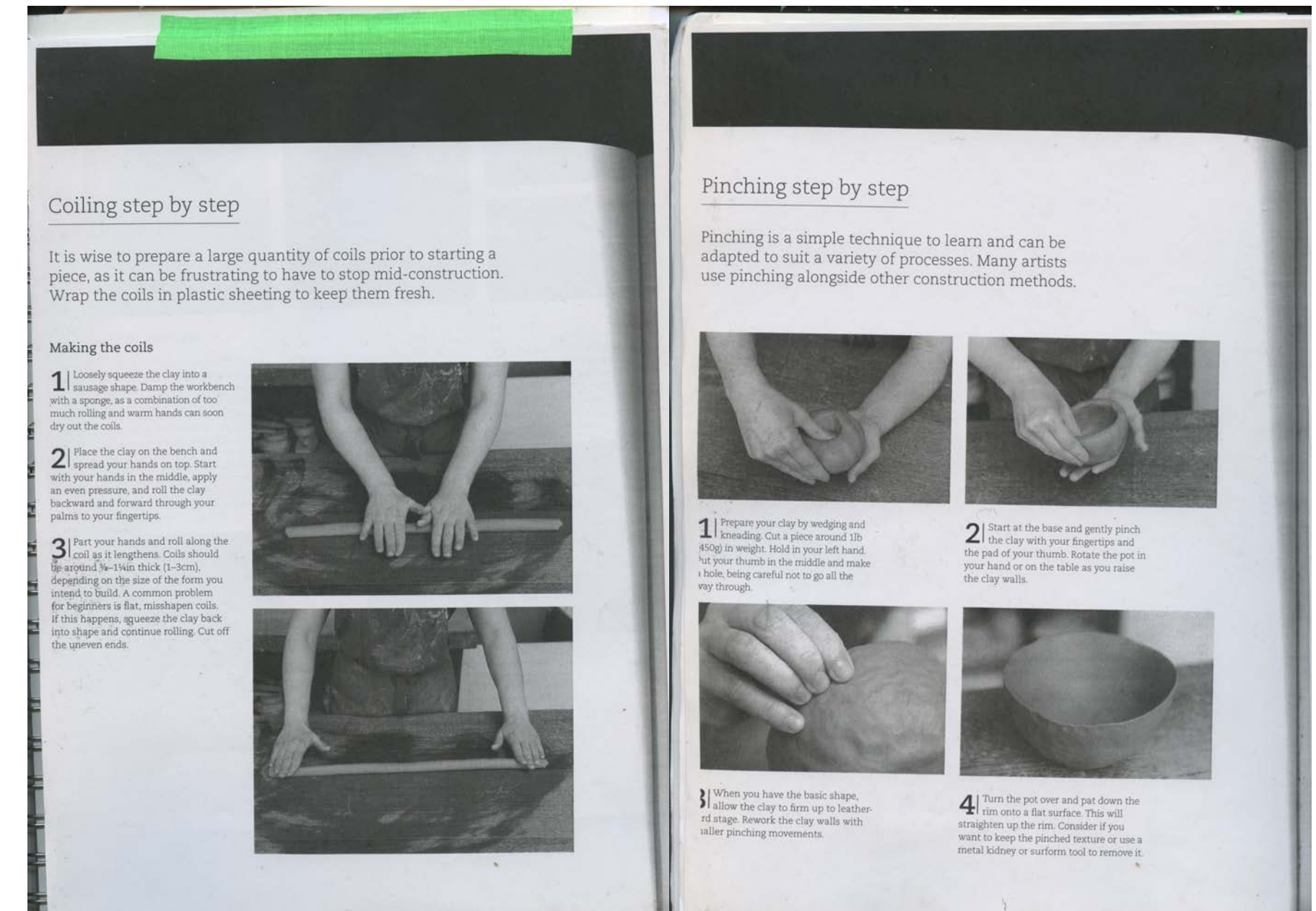
Workshop with the Archaeology society



I arranged to bring some clay and tools along to another finds processing session. This was the first clay workshop I had done and required me to think through all of the things that would be necessary. I made simple tools from wooden chopsticks and dowel from B&Q. I cut squares of canvas for each person to work on and use as a banding wheel if they wanted to rotate their work. I gave each person a piece of sponge, which they could use with a bit of water to join pieces, instead of slip.

I also brought some clay and glaze samples and explained how I had been sourcing ceramic materials from the local area.

I referred to Louisa Taylor's 'Ceramics: Tools and Techniques for the Contemporary Maker', to refresh my memory on basic techniques I could demonstrate. On the day I showed the society how to make a pinch pot, coil and join forms together.





Working with clay in this collective context allowed for an interesting exchange of knowledge. Once I had demonstrated simple making techniques, some members brought their specialist archaeological experience to their making.

One member tried to replicate a Bronze age thumb decorating technique but found that he couldn't do it the way he initially thought. I showed him how, by supporting the inside wall, he might be able to push into the clay more easily. Although this was a technique he was visually familiar with, in trying to make it, he gained a new understanding of how it would have been made. Another member made a replica of a pot that he had found himself at Rocky clump. I wondered if this would have brought a new understanding and experience of a personally meaningful object. Many of them decorated what they had made with mark making. As I had learnt on excavations this type of decoration is unusual and particularly exciting to archaeologists. It also helps them to identify its time period.





'It was great fun and was enjoyed by all. The presentation gave us some insight into how our ancients created all these wonderful sherds that we keep finding...It made the team aware of the importance of pottery production, especially on an isolated site and location as Rocky Clump. The site is a long way from any ancient shops or trade links, so being self reliant was essential'.

John Funnell (Archaeological Co-ordinator Brighton and Hove Archaeological Society)

The archeology society within a notion of the commons



Excavating with the society at Beacon Hill.



David Bollier describes the commons as the 'the wealth that we inherit or create together and must pass on, undiminished or enhanced, to our children. Our collective wealth includes the gifts of nature, civic infrastructure, cultural works and traditions, and knowledge.' He explains that the commons are 'resource *plus* a defined community *and* the protocols, values and norms devised by the community to manage its resources'.

The archaeology of the society can be considered an embodiment of the commons, within Bollier's description. Not only can the artefacts themselves be considered part of our collective wealth, but in excavating and processing the society is building on and contributing to shared archaeological knowledge. This was a significant realisation as up to this point I had only considered the commons as pieces of land.

Sharing in the society's collective sense of purpose, was a significant experience for me. Most of education and work, including my own experience since school, centres around individual efforts. In her book 'Living with gods' museum curator Jill Cook comments that 'acting collectively increases feelings of belonging and security and develops trust'. If there were more opportunities to act together towards shared goals perhaps we would have a stronger sense of our ability to collectively enact positive change. At a time of climate and ecological emergency positive group activities that foster a sense of our power beyond individual ability are particularly valuable.



Photos by Eva Jonas

A friend of mine came along to the dig at Beacon Hill. Her photos and words captured these new ideas about the social dimension of the commons.

“

‘I joined the archeology society as they excavated a space on Beacon Hill. I was interested in the togetherness of group activity and how this was visually represented, hands passing each other objects, holding tarpaulins , string and more - these gestural moments serve more than their outward function symbolising a supportive environment, thus giving confirmation to themselves in whatever activity they are taking part in.’

”

Eva Jonas, photography student at Brighton University



I wanted to make a token of the community I had experience with the society. I decided to make a collection of badges, as one could be had by each member of the society.

I made these in local clay dug from open access natural spaces, so as to reflect notions of common wealth. Fired to different colours the badges showed the full range of this local clay and communicate a locally distinct Wealden colour palette. Being able to account for their material provenance also gave the badges meaning, literally being a piece of the local earth that brings the society together. I embedded the local clay with their logo, the 'Sussex loop'. This is thought to be a form of Bronze age jewellery, only found in Sussex.





Members with their badges at the reopening of Rocky clump for the new season of excavations



We are now back on site for another exciting season of excavation at Rocky Clump. It was a great turn out on the first day and everyone worked really hard to prepare the site under the watchful eye of Pete Tolhurst, our Site Director.



Training begins



Xanthe, our Ceramics Specialist, had created some delightful BHAS badges using local clay, with our Sussex loop logo embedded into them.

Proudly modelling our badges



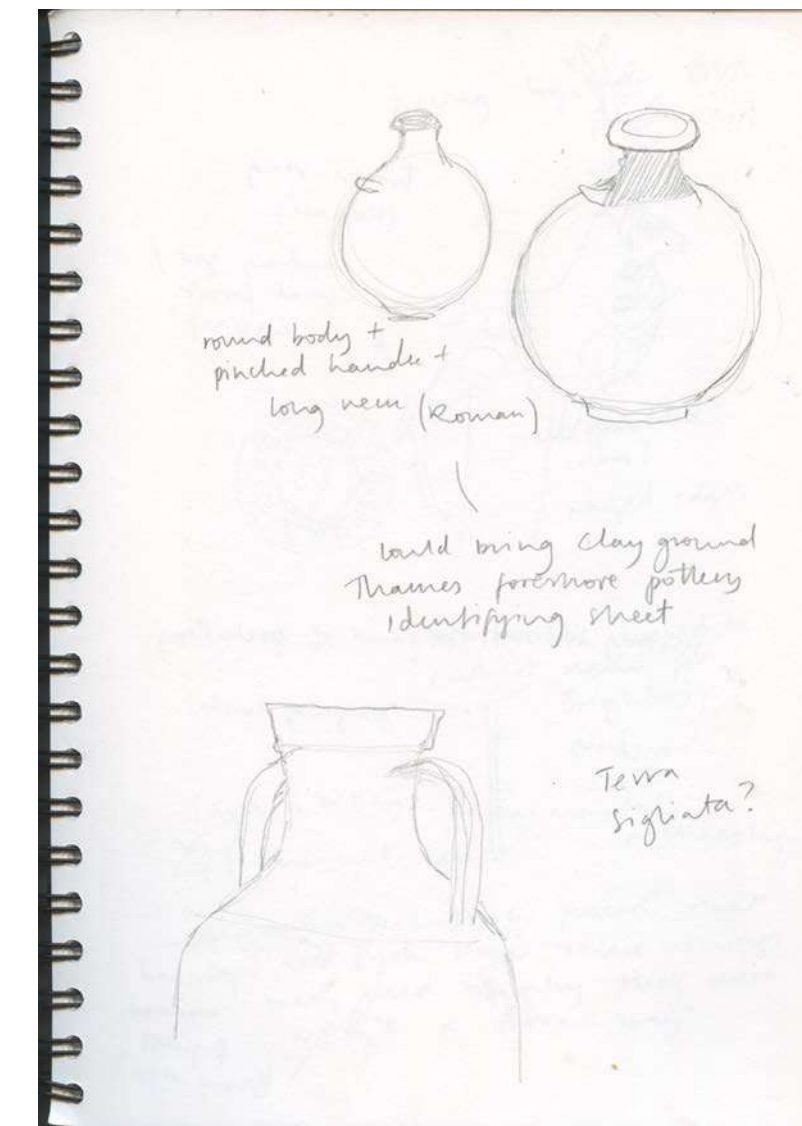
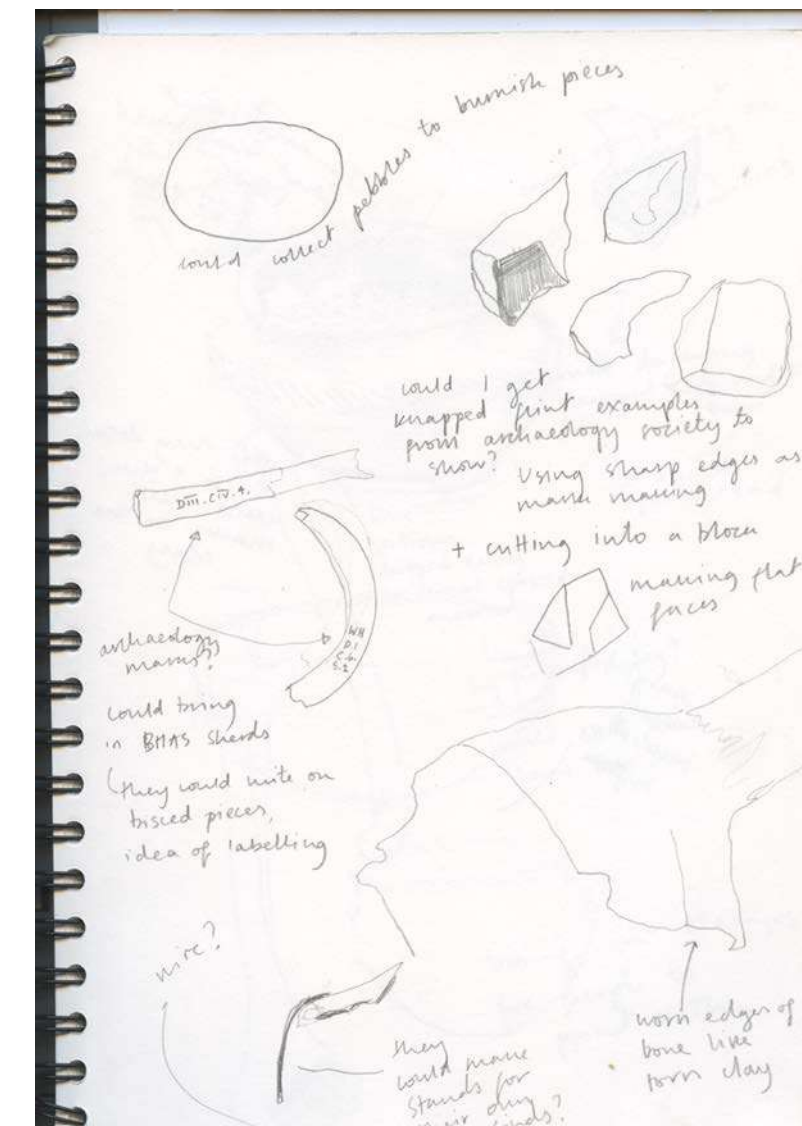
A well earned lunchtime break and once again tucking into Rene's delicious cakes

The badges featured in the society's newsletter

Brighton Museum



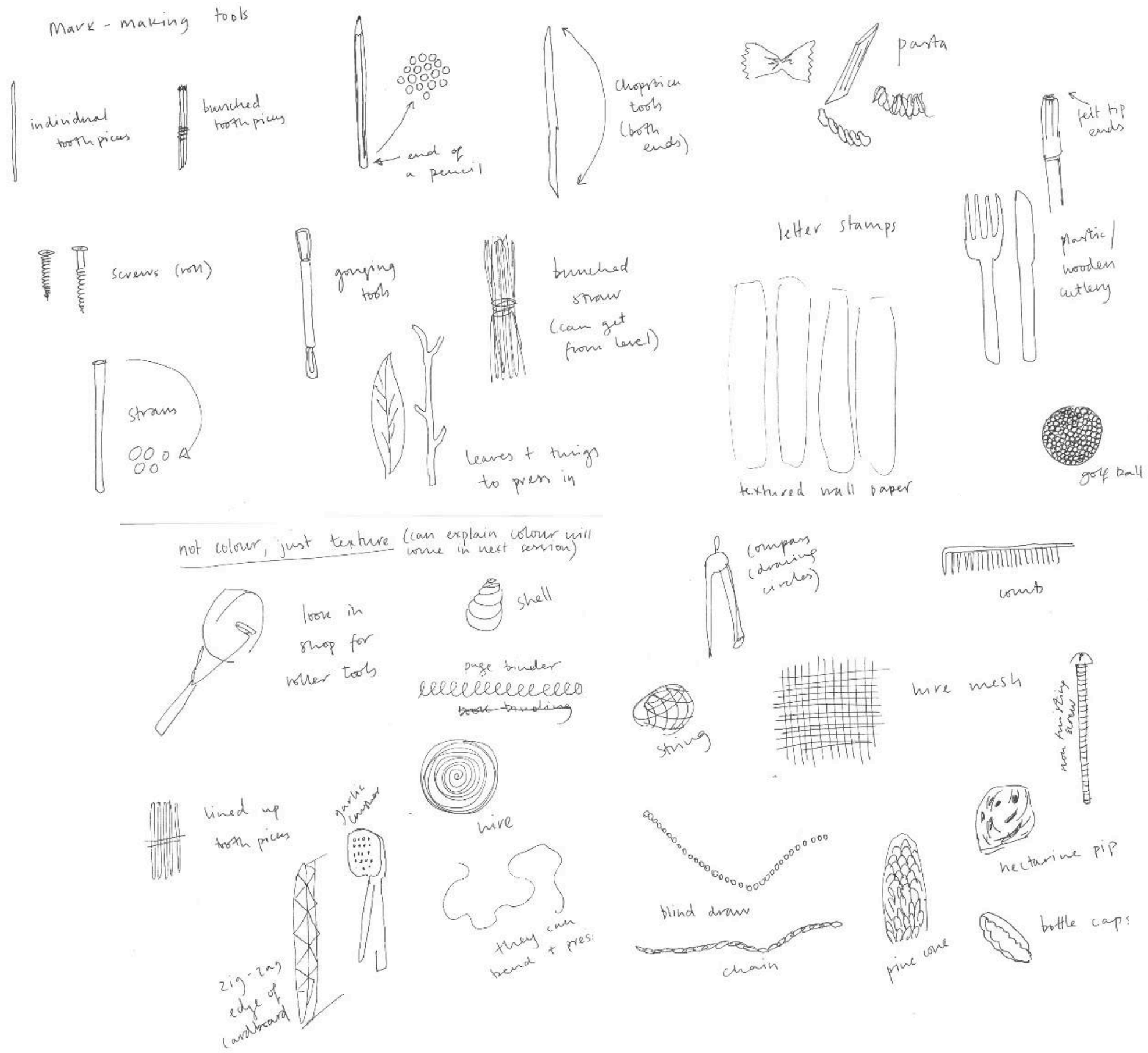
I was put in contact with two youth workers at Brighton museum. They were looking to pay a ceramic artist to lead a series of making workshops with young people from Whitehawk, inspired by the new archaeological gallery. Included in the gallery were a number of local finds from Whitehawk and the project aimed to draw connections with the past along this locality. Following on from workshop with the archeology society I thought this would be a great opportunity to explore making as a means of interpreting artefacts from the past. I was also keen to see if my recent experience of digging clay locally could be brought into the project.



Looking around the gallery gave me a number of ideas for incorporating archaeological themes into the sessions with the young people. Included in the gallery were wax facial reconstructions of past local residents, as well as information about their lives deduced from the condition of their bones and things they were buried with. This aimed to paint a clear picture of the people that may have owned some of the objects in the museum. This gave me the idea to ask the young people about their own belongings and objects in their everyday lives, and I wondered whether we could make these in clay.

I was also interested in the mark making on the pots in the gallery. They gave a real sense of the maker, as a final flourish of creativity on a functional vessel. I wondered whether mark making could be an approachable way for participants, who possibly hadn't worked with clay before, to explore the material.

Exploring mark making



I gathered lots of tools I thought could be used to make interesting marks in the clay and asked friends to have a go with them. This included straws, pasta, felt tips and the edges of cardboard. I thought that making inspired by old objects but using an array of contemporary tools drew an interesting connection across time periods.

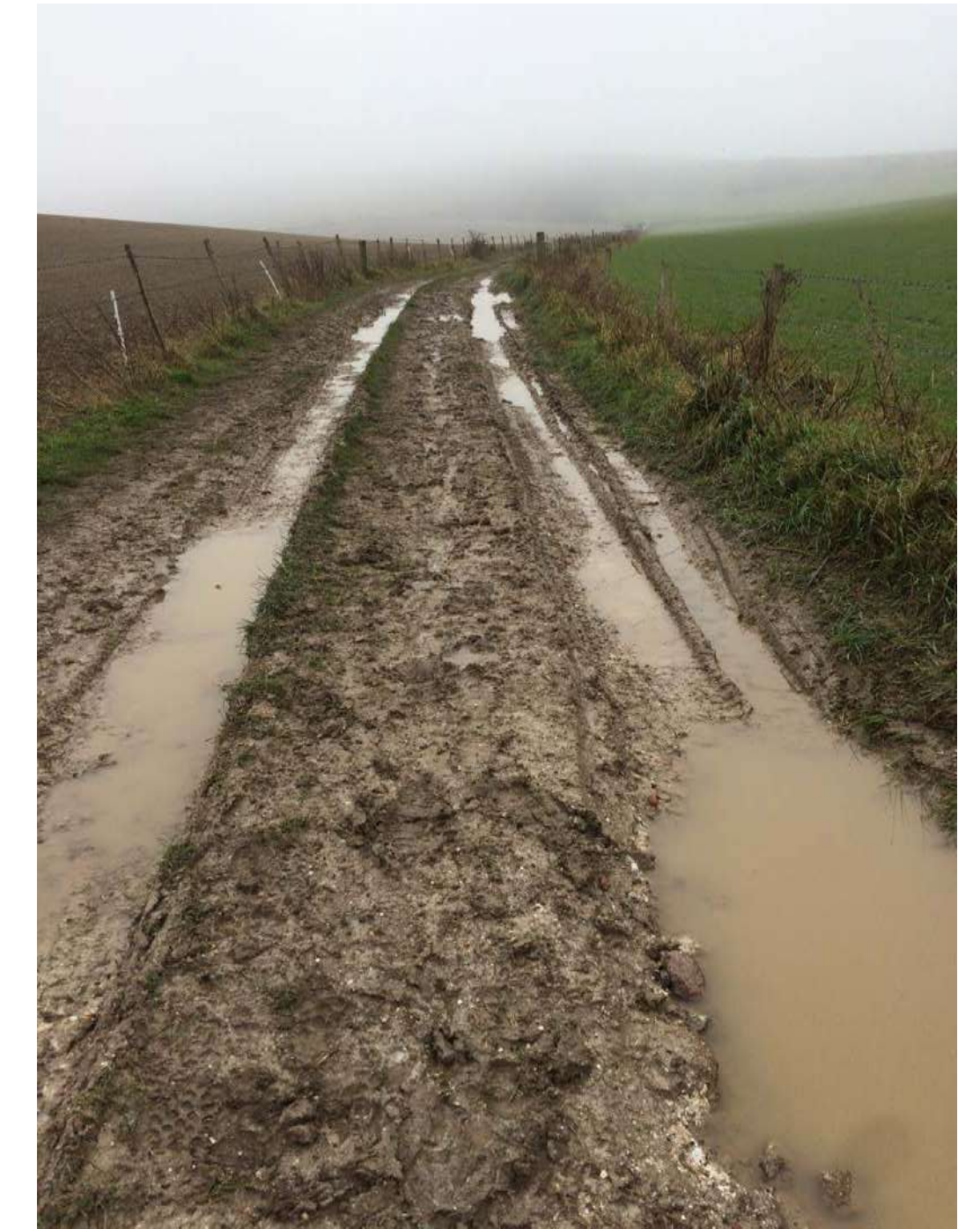


Textured wall paper samples, plaster bats and mark making tools, ready for our first making session at the museum

Looking for clay in Whitehawk



(Left) A map showing a clay deposit to the north east of Whitehawk, on the other side of Sheepcote valley. I thought that digging clay with the young people would be an exciting experience and clearly communicate what clay is and where it comes from. I thought it could also relate to the archaeology gallery, as a contemplation of where past potters may have sourced their clay.

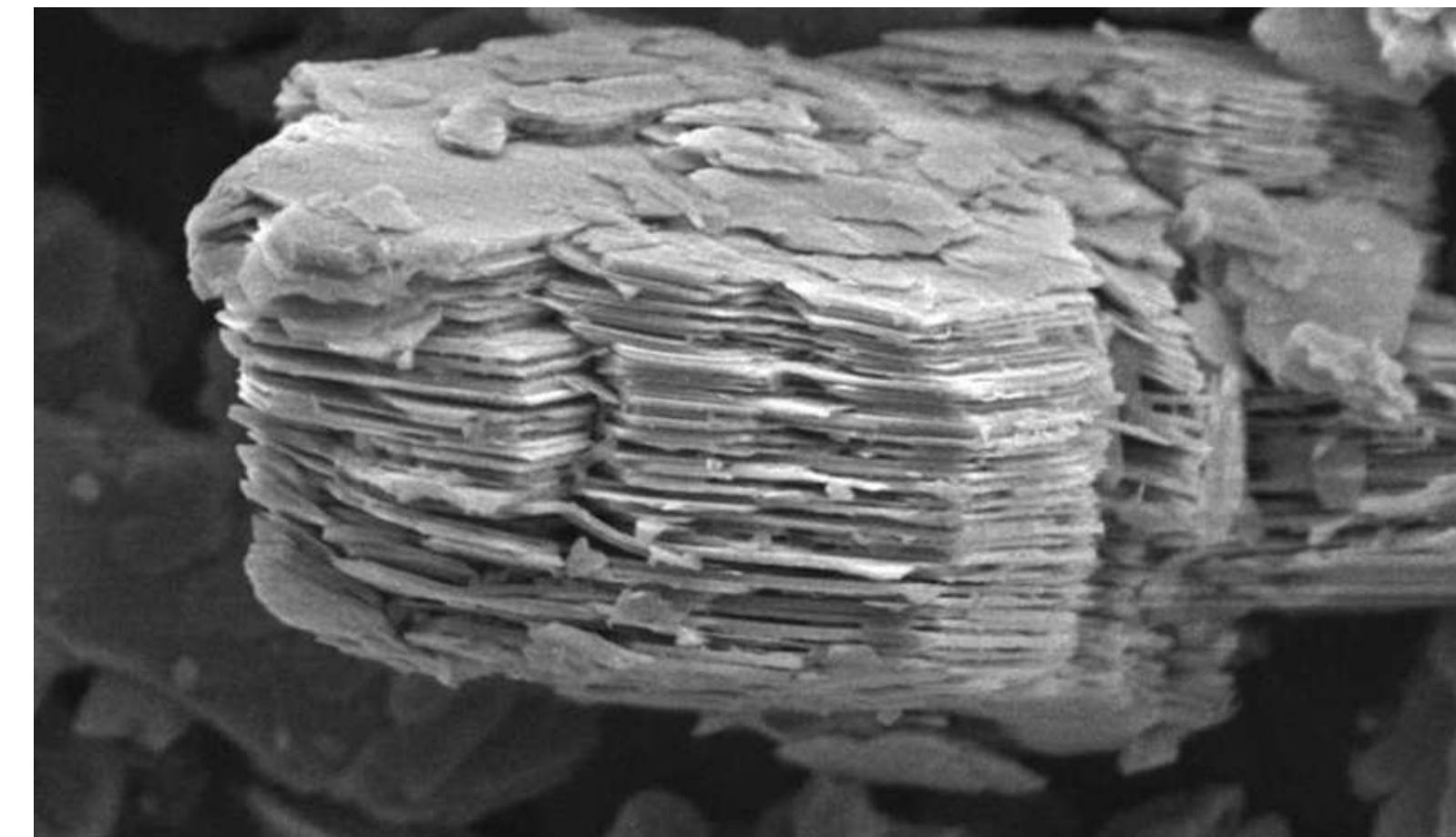


However, after a few attempts I had to accept that it wasn't going to be possible to collect clay here. After a lot of rain I found some big puddles along a public footpath that run over the clay deposit. If I was going to find clay anywhere it would be here as the earth was most exposed. Because clay becomes saturated and holds water I had heard that puddles were often an indication of clay underneath. However the earth was hard, most likely due to lots of chalk and it wasn't possible to get my spade into the ground.

The first making session at the museum



Before our first making session at the museum we looked around the gallery together and drew some of the artefacts and displays.



Although it wasn't possible to dig clay locally with the young people I tried to bring as much of this experience to the first session as possible. I took a geological map of Whitehawk, as well as lump of clay that I had recently dug. We passed the clay around and I invited them feel its plasticity. We then passed around a photograph of clay under the microscope that showed its sheet-like molecular structure. I explained that it was these sheets sliding over each other that allowed clay to respond to our touch in the way that it does. Clay's properties, as well as its natural abundance gives us an understanding of why it has been used by humans for thousands of years, as seen in the gallery.



Warm up activities got us used to the feeling of the clay. We first shaped a round ball by rolling it in between our hands and the table. We then passed our ball to the next person and they shaped it into a cube, and then a bowl. This highlighted the ability of the clay to be continuously reshaped as well as suggesting that things could be made purely for the enjoyment of making. I then gave everyone a minute to shape an animal behind their backs before revealing them to ourselves and each other. This gave us a sense of the intuitive ability of our hands to make with the clay.



I invited everyone to choose and cut out a photograph of an object from the gallery. We then rolled slabs of clay and cut around the pictures. This was an approachable way of starting to make. Once the paper was removed these shapes were abstracted and became interesting canvases for mark making.





We then thought about objects from our own lives, by making lists of things we use in our morning routine and objects we have in a chosen room of our homes. This gave us inspiration for things to make. I also demonstrated how to make a coil pot. There was a video of this being done along side the objects in the gallery so it made a direct link to the techniques used to make some of these artefacts.



A few weeks later the young people came into the university to decorate their bisc fired pieces. I explained that the clay was now ceramic, after having been allowed to dry and then heated in the kiln. We decorated the work with underglaze and I explained that they would be glazed before being fired again. This understanding of the changing properties of clay is vital to understanding how ceramic objects last so long, and how we can view them in museums thousands of years after they're made.

By making together in the university we were able to draw links between past and contemporary making, reflecting on the fact that humans have always made things and there are spaces to continue this today. Coming into the university workshop also have allowed participants to picture themselves making in this context in the future. It is important to see ourselves as makers, as well as receivers of material culture and this informs our experience of museums. By seeing ourselves as active players in an ongoing human story we gain a sense of our ability to make change. The objects made and decorated by the young participants will be displayed at the museum, continuing this conversation between past and contemporary making.





Collection of tiles with textural mark making and underglaze decoration



Artefacts from our own lives; a bathroom set, a door and key and a laptop



A collection of decorated pinch pots



A coiled snake pot and set of knives



Whitehawk Creative Youth Project: Testimonial for Xanthe Maggs

Xanthe has been an asset to our project. We were looking for someone to lead on the ceramic part of our youth project which was inspired by the artefacts from Whitehawk in Brighton Museum's Elaine Evans Archaeology Gallery. Xanthe's practice of digging local clay and her involvement in the Save Whitehawk Hill campaign made her perfect for our needs working with a small group of teenagers from Whitehawk.

She had a good rapport with the young people and her sessions were well aimed at their age and ability. She was thorough; sending session plans and risk assessments, as well as sourcing the materials we needed. She was also flexible and adapted timetables to help engage as many young people as possible.

I wouldn't hesitate to recommend her for other projects.

Best wishes,

Sarah Pain

Youth Engagement Team

Royal Pavilion and Museums

07833 483245

sarah.pain@brighton-hove.gov.uk

Horse Hill



Banner added to the road sign at the Horse Hill Protection camp



Horse Hill is a ten acre patch of land in Horley, Surrey. Like other parts of the Wealden landscape it is under threat from shale oil drilling. The land is privately owned and currently being rented to UK Oil and Gas for development. Half a mile down the road there is an activist camp, built at the divide of two roads. The people that live there monitor UKOG's equipment being moved in and out of the site, so as to keep a the wider Horse Hill Protection group informed of what is happening.

At the time of my first visit to the site a compiled report by global climate scientists had just revealed that we have twelve years to reduce our emissions to zero, before triggering runaway climate change. A crucial part of facing this collective challenge is keeping all remaining fossil fuels in the ground.



Photos of the monitoring camp, built with help from the local community.

HIGH COURT CLAIM NO: PT-2018-000160

HIGH COURT INJUNCTION IN FORCE

NOTICE OF HIGH COURT ORDER DATED 3RD SEPTEMBER 2018
A FULL COPY OF THE APPLICATION CAN BE FOUND VIA WEBLINK LISTED BELOW

TO: PERSONS UNKNOWN WHO ARE PROTESTORS AGAINST THE EXPLORATION AND/OR EXTRACTION OF OIL OR GAS BY THE CLAIMANTS ("THE CAMPAIGN") AND ARE INVOLVED IN CERTAIN ACTS, AS MORE PARTICULARLY DEFINED AND DESCRIBED IN THE ORDER MENTIONED BELOW ("DEFENDANTS")

FROM: UK OIL & GAS PLC & OTHERS ("CLAIMANTS") **CONCERNING:** SITE AT HORSE HILL ("LAND")

IF YOU THE DEFENDANTS (AS DEFINED IN THE ORDER) DISOBEY THE ORDER YOU MAY BE HELD TO BE IN CONTEMPT OF COURT AND MAY BE IMPRISONED OR FINED OR HAVE YOUR ASSETS SEIZED.

ON 3RD SEPTEMBER 2018 THE COURT GRANTED AN ORDER THAT PROHIBITS THE DEFENDANTS OR ANY ONE OF THEM FROM COMMITTING OR UNDERTAKING CERTAIN UNLAWFUL ACTS IN RELATION TO THE LAND SHADED RED ON THE PLAN SET OUT IN THIS NOTICE, WHICH INCLUDE:

1. ENTERING OR REMAINING ON THE LAND.
2. BLOCKING THE PUBLIC HIGHWAY WITH PERSONS OR THINGS WHEN DONE WITH A VIEW TO SLOWING DOWN OR STOPPING THE TRAFFIC, AND WITH THE INTENTION OF CAUSING INCONVENIENCE AND DELAY TO THE CLAIMANTS.
3. SLOW WALKING IN FRONT OF VEHICLES BEING DRIVEN BY A SERVANT OR AGENTS OF ANY OF THE CLAIMANTS WITH THE OBJECT OF SLOWING THEM DOWN, AND WITH THE INTENTION OF CAUSING INCONVENIENCE AND DELAY TO THE CLAIMANTS.
4. CLIMBING ON TO VEHICLES BELONGING TO OR IN THE POSSESSION OF THE CLAIMANTS, THEIR SERVANTS OR AGENTS, OR ONTO TRAILERS ATTACHED TO ANY SUCH VEHICLES.
5. OBSTRUCTING THE PUBLIC HIGHWAY AT THE ENTRANCE TO THE LAND, THEREBY PREVENTING ANY OF THE PROTECTED PERSONS FROM HAVING ACCESS TO OR EGRESS FROM THE LAND.

THE COURT FURTHER ORDERED THAT THE DEFENDANTS OR ANY ONE OF THEM MUST NOT COMBINE TOGETHER TO COMMIT THE FOLLOWING OFFENCES IN EACH CASE WITH THE INTENTION OF DAMAGING THE CLAIMANTS BY OBSTRUCTING, IMPEDING OR INTERFERING WITH THE LAWFUL ACTIVITIES UNDERTAKEN BY THE PROTECTED PERSONS: (I) Gathering or loitering outside the Sites or either of them with a view (a) to compelling the Claimants not to pursue their business of exploring and/or extracting mineral oil or relative hydrocarbon or natural gas and/or (b) to compelling the Contractors, Sub-Contractors and/or Group Companies not to work for or to deal with the Claimants; AND/OR (III) Obstructing the free passage along a public highway, or the access to or from a public highway, by THOSE UNLAWFUL ACTS AT 2, 3, 4, AND 5 ABOVE and otherwise, unreasonably and/or without lawful authority or excuse, obstructing the highway and with the intention of causing inconvenience and delay AND/OR (III) causing anything to be done on or over a road, or that which interferes with a motor vehicle, trailer or cycle, or interferes (directly or indirectly) with traffic equipment, in such circumstances that it would be obvious to a reasonable person that to do so would be dangerous.

THE COURT HAS ORDERED THAT SERVICE OF THE ORDER CAN BE PROVIDED TO THE DEFENDANTS BY WAY OF THIS NOTICE. IF YOU ARE A DEFENDANT, YOU ARE ADVISED TO SEEK LEGAL ADVICE AND ACCESS COPIES OF THE ORDER. THE TERMS OF THE ORDER APPLY TO ANOTHER SITE KNOWN AS BROADFORD BRIDGE. COPIES OF THE ORDER, PLANS OF OTHER SITE, AND SUPPORTING DOCUMENTS CAN BE FOUND AT:

<https://www.dropbox.com/sh/qj9z03rvpxd9o83/AADkT5tWFzVBhxLJBvnhR6V4a?dl=0>

IF YOU COMMIT ANY OF THE ABOVE UNLAWFUL ACTS AND/OR OFFENCES YOU ARE WITHIN THE DESCRIPTION OF THE DEFENDANTS AND ARE BOUND BY THE ORDER, AND MAY BE HELD TO BE IN CONTEMPT OF COURT.

Horse Hill Site Plan

Ordnance Survey
Licensed Mapping

Ordnance Survey 50 Drive Copyright 2016. All rights reserved. Licence number 100028432

Leasehold land at Horse Hill, Horley, Surrey, registered with title number S19003371

CLAIMANTS' SOLICITORS: HILL DICKINSON LLP THE BROADGATE TOWER, PRIMROSE STREET, LONDON EC2A 2EW(T: 0207 280 9350/ 0161 817 9280/0207 283 9033) (E: UKOGTEAM@HILLDICKINSON.COM)

COURT COMMUNICATIONS: ALL COMMUNICATIONS ABOUT THIS ORDER SHOULD BE SENT TO THE COURT MANAGER, HIGH COURT OF JUSTICE (REF PT-2018-000160) DETAILS FOUND AT [HTTPS://COURTRIBUNALFINDER.SERVICE.GOV.UK/COURTS/ROLLS-BUILDING](https://courtribunalfinder.service.gov.uk/courts/rolls-building)



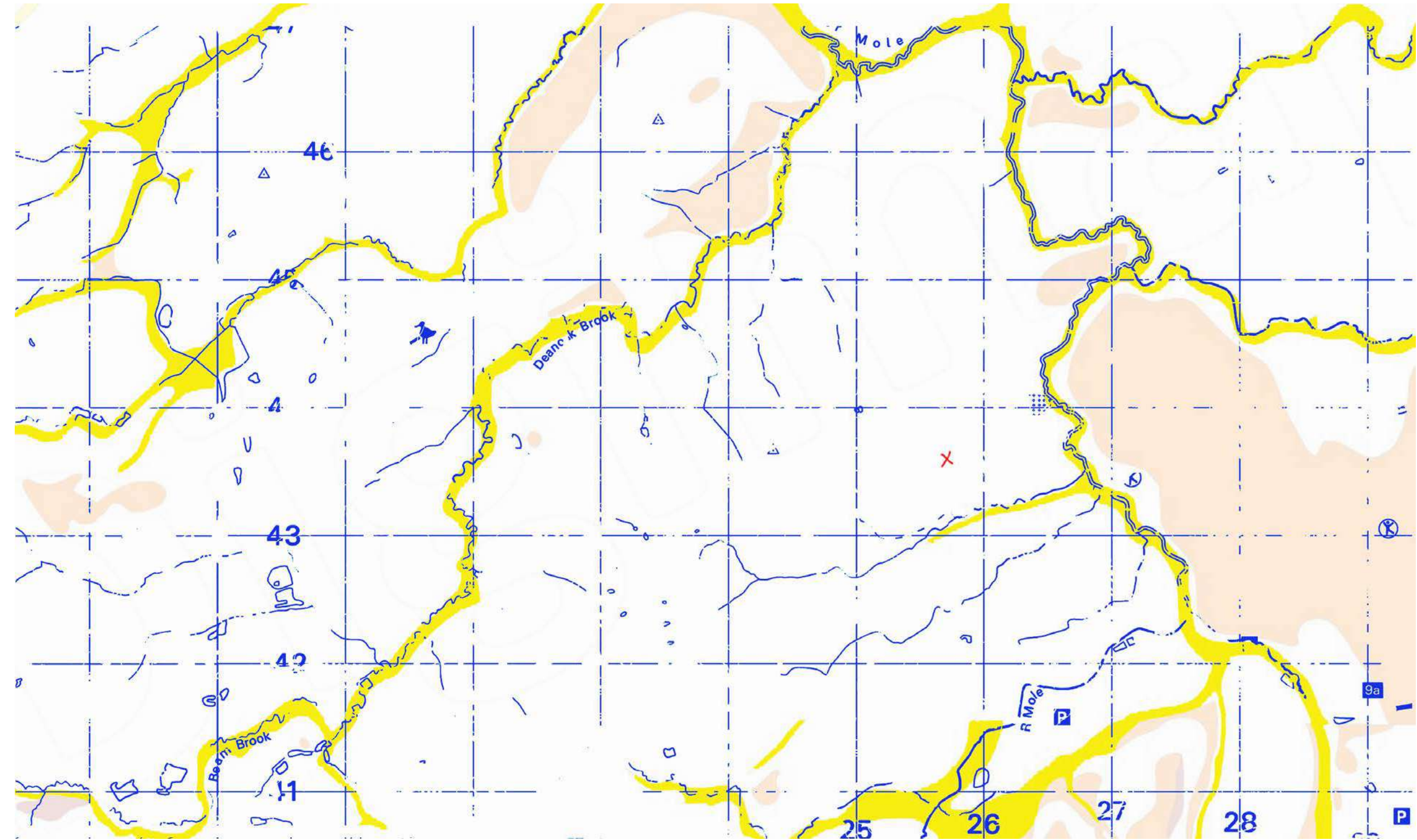
Drill or Drop, 'Campaigners challenge "draconian" oil and gas protest injunctions in court and at sites', 16th Jan 2019

As of September 2018 there is a high court injunction in force at Horse Hill. This means that anyone peacefully protesting outside the site can be found in contempt of the injunction and risk imprisonment or having their assets seized. This includes 'combining together' outside the site or using any tactics to block or slow vehicles moving into the site. Stephanie Harrison, a barrister involved in the legal challenging of these injunctions notes that they place public policing in the hands of the oil and gas industry and as a result 'take the UK to a dark and frightening place where rights and liberties essential to a healthy democracy look very fragile'. She explains that the injunctions further limit peaceful protest by creating a 'climate of fear'. The injunction notice along with 'Private property keep out' signs and patrolling dogs create an unnerving and secretive atmosphere which I experienced each time I visited.

By Bollier's description 'commoning' includes 'the social practices and norms for managing a resource for collective benefit'. Peaceful protest for the environmental safety of the future can therefore be considered an act of commoning. Within an understanding of the urgency of our current ecological situation, the privatisation of this decision making goes against our common and collective rights.



In stark contrast to the high court injunction there is a public footpath that runs along one side of the site. On each visit to the site I found this space a massive comfort. I made a geological map of the area (left), which allowed me to find clay from a stream along this footpath. It is very easy to engage with site specific campaigning from a distance, through facebook groups and online petitions. It was important for me to actually go to Horse Hill. I was able to develop a relationship with the site through a lived experience, enjoying the woods along the footpath, the blue bells in spring as well as the sheep and horses that grazed near by.



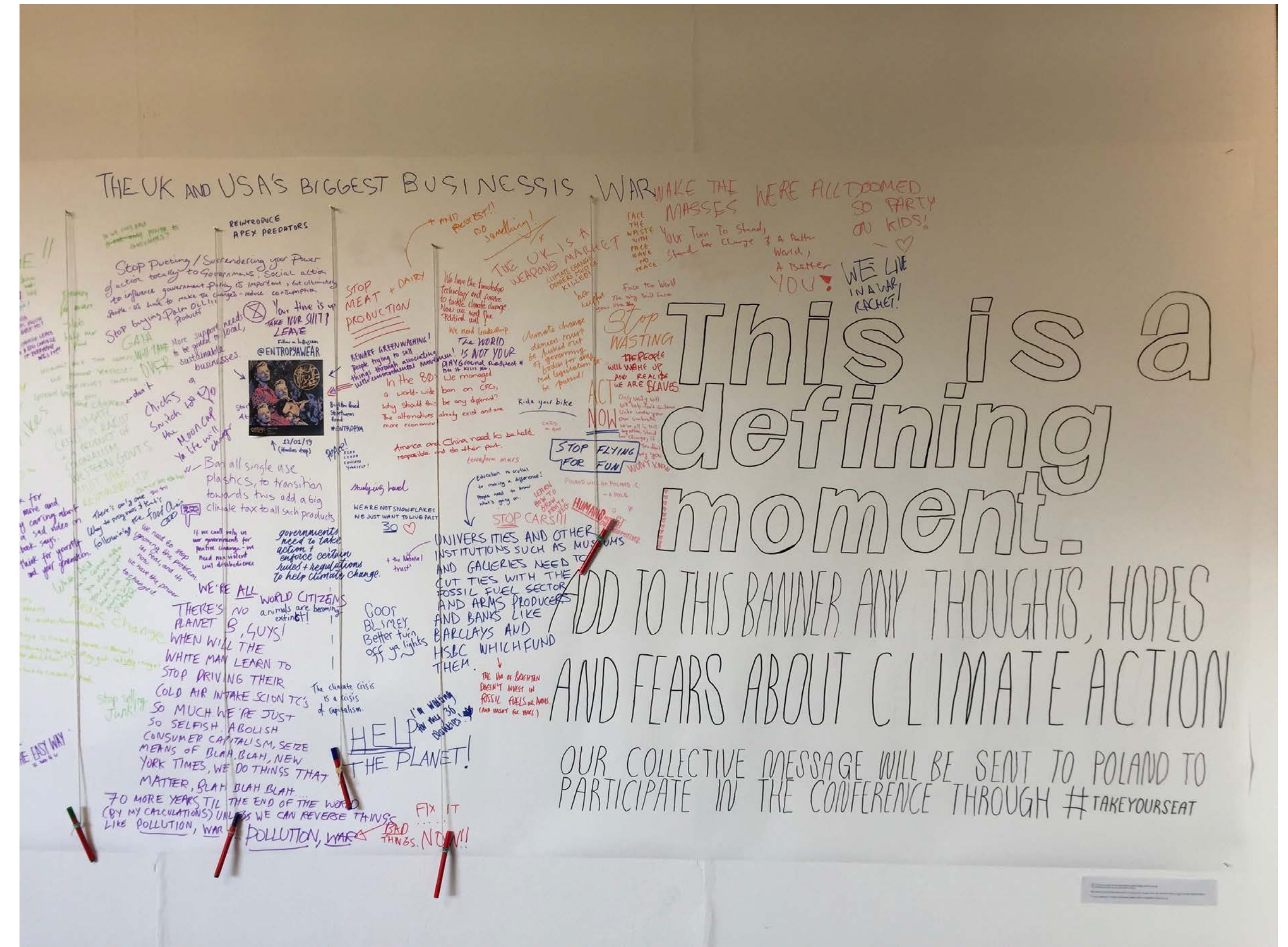


I collected and fired samples of clay from around Horse Hill. I then started to plan a participatory workshop through which the provenance of this material could facilitate a conversation about the threat at Horse Hill.

Gathering opinion



I had recently put a big banner up at the university, inviting people to add their thought hopes and fears about climate action. The responses suggested that there is a need for public conversation to address our collective anxiety about the future. By bringing clay from Horse Hill into this space I planned to develop on discussion started here. Making with clay could provide more space and time for collective reflection.





The Human Bower

The Human Bower project



Binding hazel sticks

The Human Bower project was run by artist Shelley Castle at Torre Abbey Museum. Participants were invited to bind a branch with coloured thread whilst taking part in a 'guided conversation'. They were asked questions including, 'what do we want the future to look like?', 'what do we need to leave behind in order to get there?' and 'what do we want to keep for the future?'.

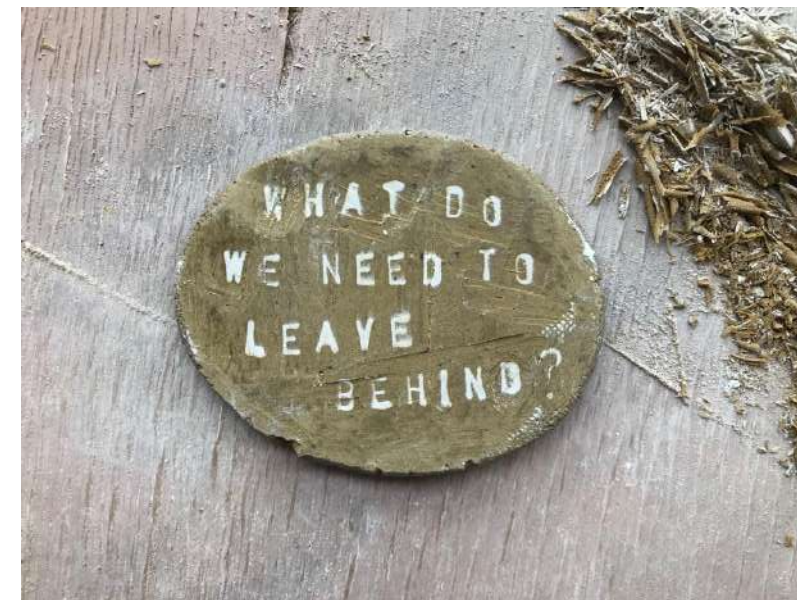
This making created a relaxed environment to contemplate otherwise overwhelming issues. They were then invited to add their piece to the bower structure. One participant commented on 'the feeling of community' as they contributed to the collective piece. Castle notes that this reflected a common theme in the workshops discussion, 'the deep desire to shift our focus from individual to communal'.

From a personal interview with artist Shelley Castle, 4th January 2019

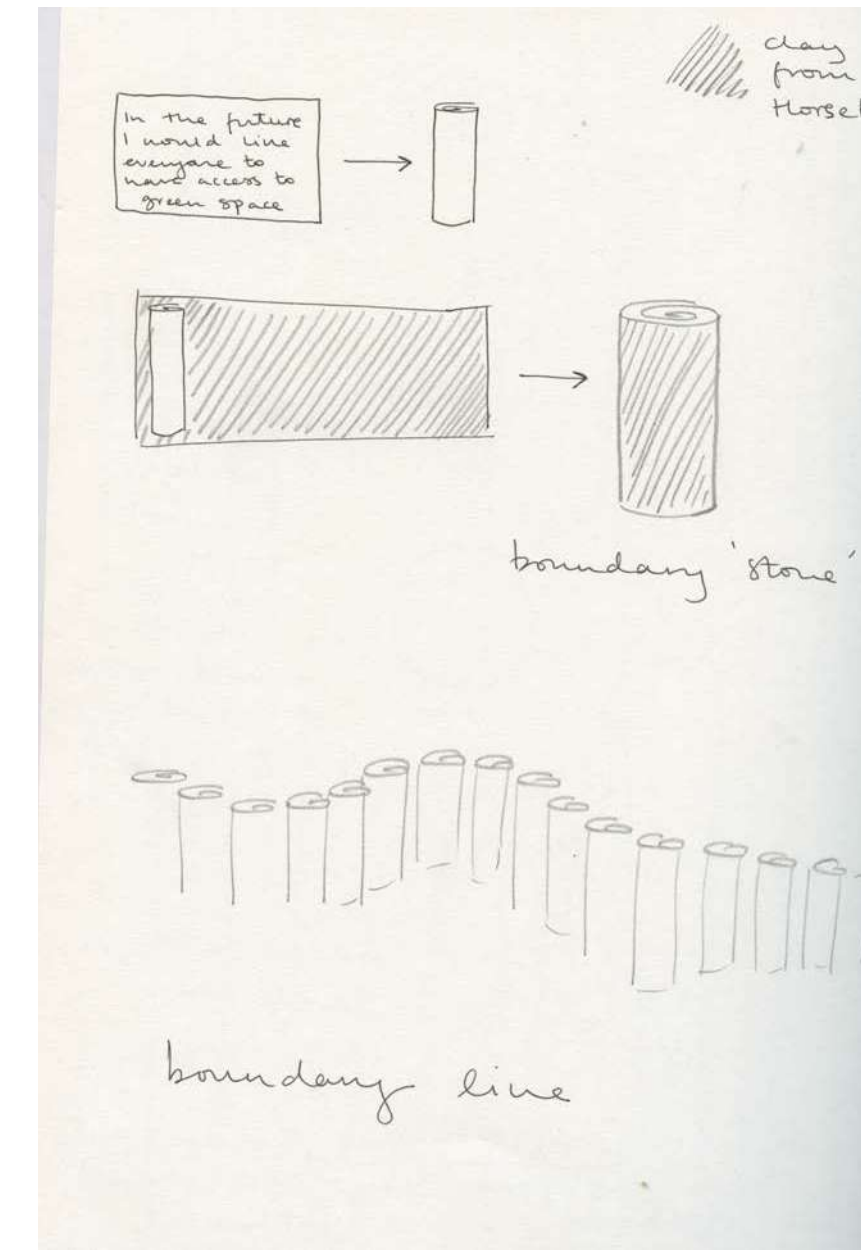
Incorporating clay and messages



My clay experiments in response to this explored how a similar making activity could create space for reflection on large environmental issues. These would then be added to a collective installation. Participants could stamp responses into clay and cover them with slip. These messages could then be left for other people to uncover.



Slipped poured into stamped clay and carved back to reveal the words

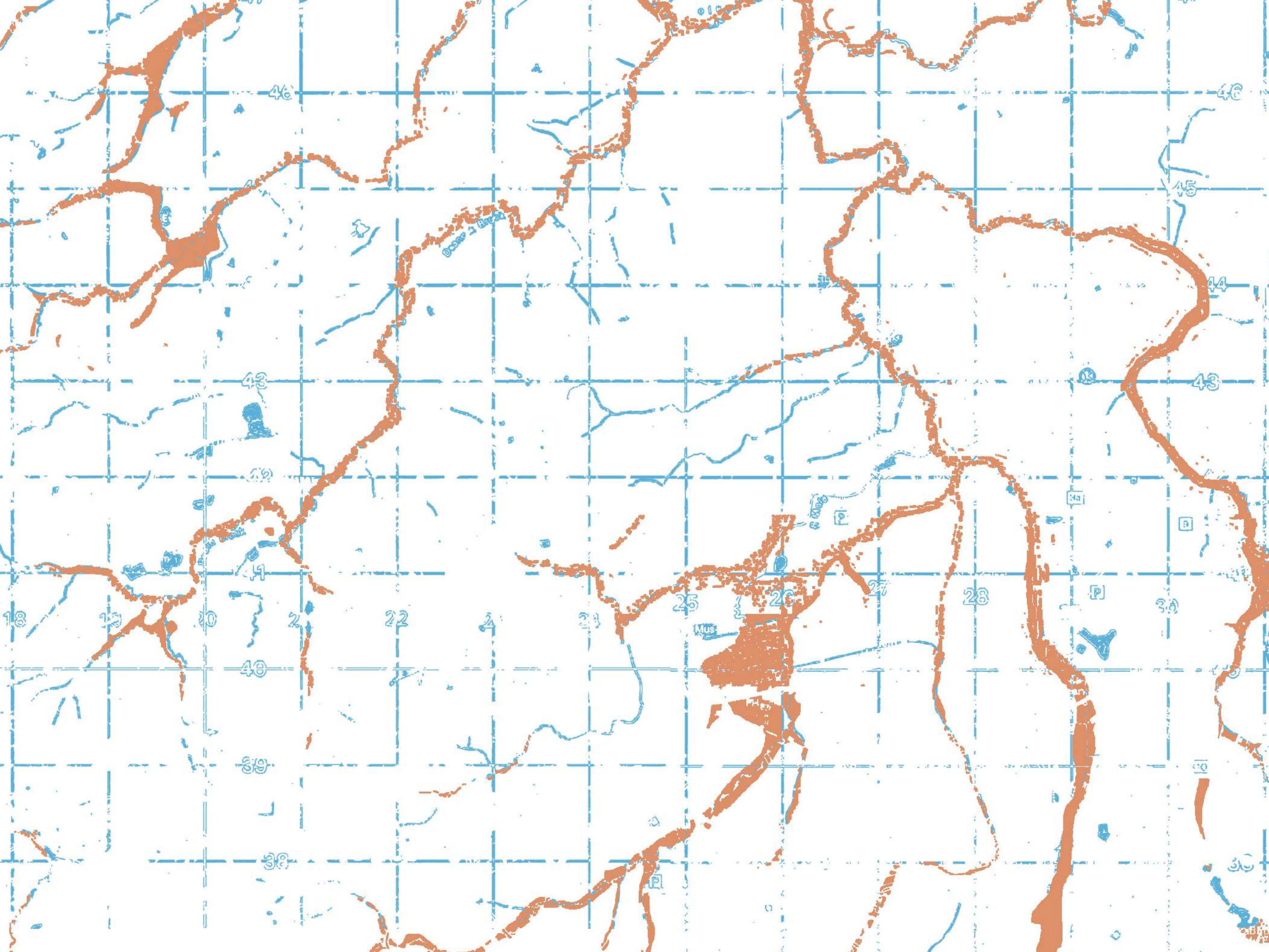


Similarly I considered asking participants to write onto paper and roll their messages up into pieces of clay. However I wasn't sure how enjoyable these activities would be. I thought it would be more interesting to leave responses open to individual creativity.



I knew that asking big questions about the future would only work accompanied with a clear and simple making activity. Furthermore, it would require a careful guided conversation that I didn't feel I had enough experience to lead.

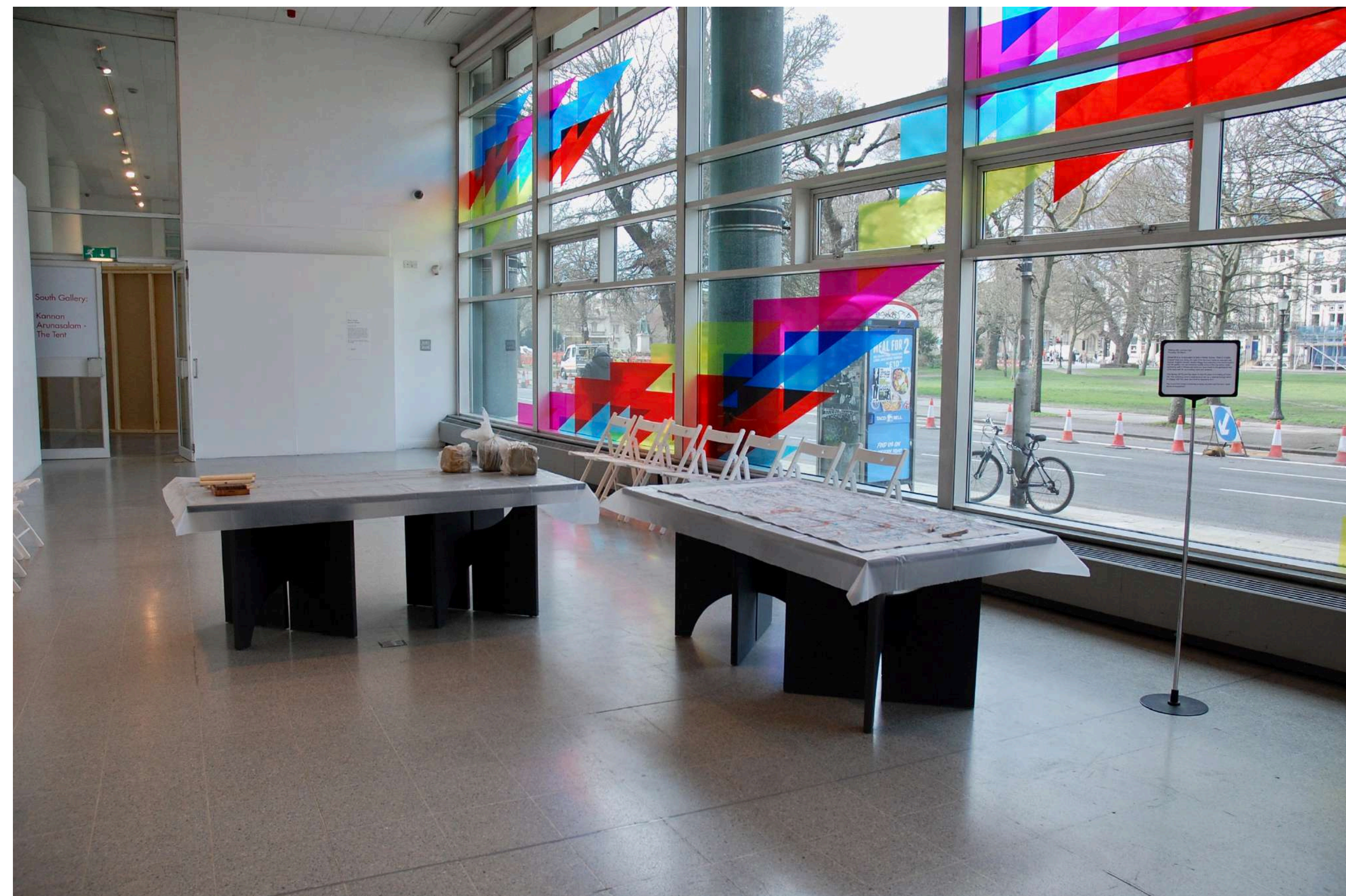
I decided to bring an awareness of Horse Hill and consideration of what is happening there in other ways. I printed photographs of the area including the stream from which I had dug the clay and the surrounding trees. These sat alongside maps of the area and fired samples of the clay. Through this I intended to frame a consideration of the site and its natural resources. I was also sharing the three ways that I had experience this land; through the representation of maps, through going to the site and finally through digging and working with the clay.



Making a table cloth map



I used the digital printer in the textile department to print a map of Horse Hill onto fabric. This would be used as a table cloth, onto which participants would place what they had made in the Horse Hill clay. I coloured the clay deposits on the map to match the fired clay. This map became an important way of communicating the material's provenance.



'Making with common clay'

Thursday 7th March

Horse Hill is a 10 acre patch of land in Horley, Surrey. There is a public footpath that runs along one side of the land and meets an exposed clay deposit. Brighton student Xanthe Maggs has collected some and brought it into the gallery. You are invited to handle some of the clay and to make something with it. Please add what you have made to the geological map of the area with its surrounding rivers and streams.

This Spring UK Oil and Gas plans to start 25 years of oil drilling at Horse Hill. This workshop aims to explore local clay as a material through which to engage with this place and what is happening to it.

The sound from today's workshop is being recorded and the work made will be photographed.

The workshop was programmed as part of a series of public events at the gallery in Grand Parade and was advertised through their platform. I sent an email invitation to students and staff at the university school of art and shared it with the Horse Hill Protection group through their facebook page.



I used the maps to explained to each person where the clay was from and, if they didn't know, told them about the proposed drilling. I then invited them to make something with the clay and place it onto the map.



I didn't want to force discussion about the drilling and what could be done to stop it. Instead I wanted an awareness of the place to be present in the room as we made with the clay. The workshop was a welcoming and enjoyable collective contemplation on the urgent situation at Horse Hill. Our collective output became a physical manifestation of the attention paid to this place. Some people had seen my post on the Horse Hill protection page and had come from outside the university. In these instances the clay facilitated positive discussions about the potential of creative protest. There was a wide range of responses made in clay; a wind turbine, a drill, lots of horses and flowers. Some people simply made pinched bowls and others stamped their names into the clay.





After the workshop I moved the table with everyone's work up to the window of the gallery space and turned the written statement around. This became an exhibition space sharing the days collective output with passers by.



Sarah and Alice had come to the workshop after seeing my post on the protection group facebook page. Alice is a PHD student researching anti- fracking communities and creative protest. We are now planning another workshop using clay from Horse hill either to engage new groups of people with the issue of fracking, or as an activity for people already involved in the anti drilling campaign. I am interested in the potential for clay and making to bring together people with common interests and concerns. This has the potential to strengthen and sustain a protest movement. Furthermore, until the high court injunction is overturned creative approaches to protest and developing alternative ways of gathering are important.

(Above) Showing Sarah and Alice the public footpath at Horse Hill
(Right) Collecting clay together



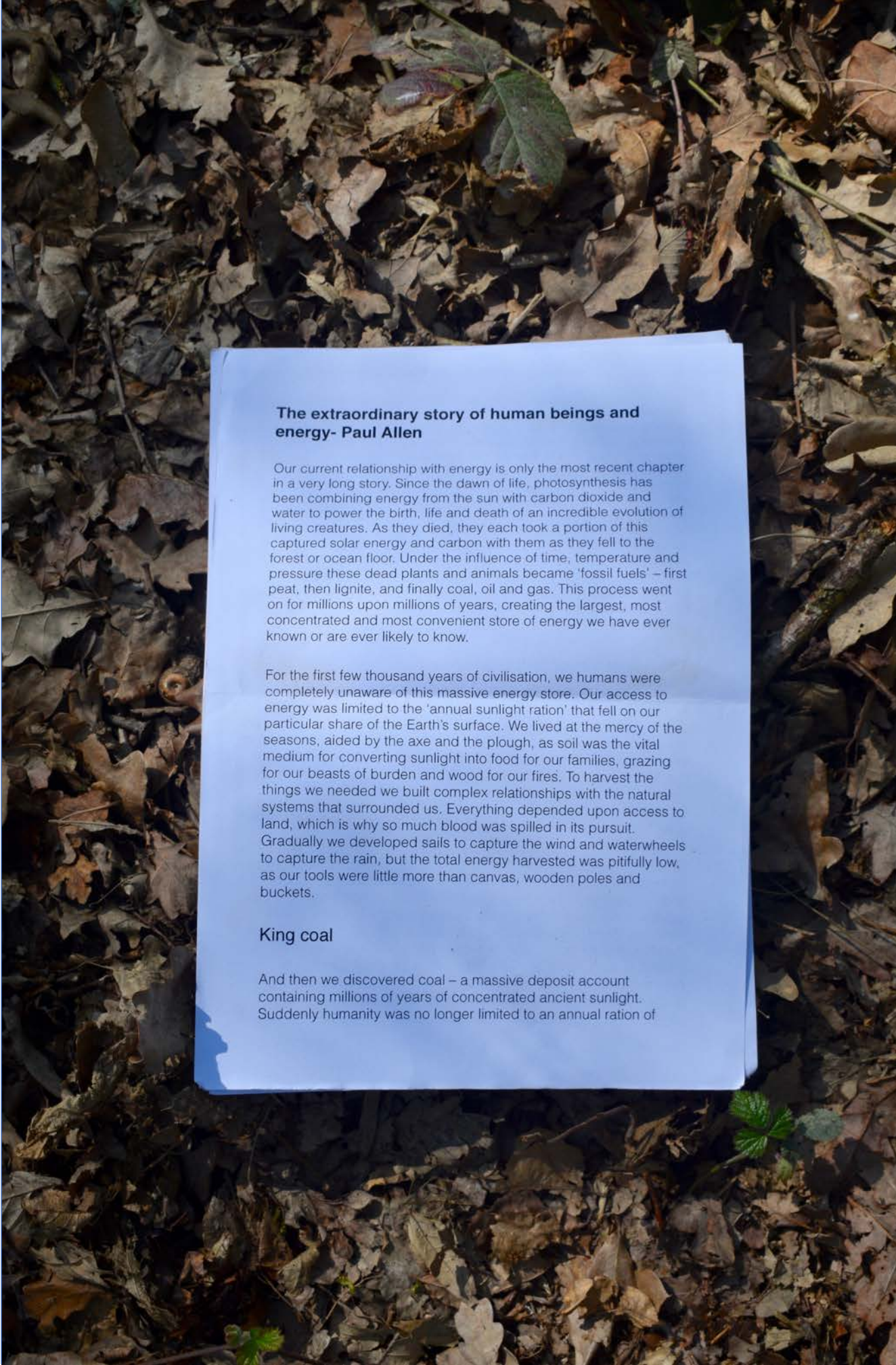


“ We met a few weeks ago when Xanthe organised a community clay modelling session at the university, inviting us to mould the Horse Hill clay and display it on a textile-printed map of the area overlain with the surface geological features. This was one of those light-bulb moments for me...the clay - this material so intimately connected to the subject matter - sparked whole new synapses into being on the metaphorical and literal ways of thinking about the fracturing of the subsurface and the fracturing (and cohesion) of the surfacing politics. This would not only be a useful way for me to think through fracking, but could also be an unthreatening and genuinely rewarding way for me to engage with the communities I hope to research with, and to communicate facts and analysis to new audiences. ”

Alice Owen, PHD feminist political ecology, "Drilling through the Anthropocene: fracking, land and expertise in contemporary Britain"

“ Beautiful explorative day. Stimulated thoughts on the connection between inner and outer landscapes, mental health and ecotherapy, the importance of the outdoor community space and the resistance against its industrialization. The need for art within conversation and community organizing. ”

Sarah, also met through my Horse Hill workshop at the university



The extraordinary story of human beings and energy- Paul Allen

Our current relationship with energy is only the most recent chapter in a very long story. Since the dawn of life, photosynthesis has been combining energy from the sun with carbon dioxide and water to power the birth, life and death of an incredible evolution of living creatures. As they died, they each took a portion of this captured solar energy and carbon with them as they fell to the forest or ocean floor. Under the influence of time, temperature and pressure these dead plants and animals became 'fossil fuels' – first peat, then lignite, and finally coal, oil and gas. This process went on for millions upon millions of years, creating the largest, most concentrated and most convenient store of energy we have ever known or are ever likely to know.

For the first few thousand years of civilisation, we humans were completely unaware of this massive energy store. Our access to energy was limited to the 'annual sunlight ration' that fell on our particular share of the Earth's surface. We lived at the mercy of the seasons, aided by the axe and the plough, as soil was the vital medium for converting sunlight into food for our families, grazing for our beasts of burden and wood for our fires. To harvest the things we needed we built complex relationships with the natural systems that surrounded us. Everything depended upon access to land, which is why so much blood was spilled in its pursuit. Gradually we developed sails to capture the wind and waterwheels to capture the rain, but the total energy harvested was pitifully low, as our tools were little more than canvas, wooden poles and buckets.

King coal

And then we discovered coal – a massive deposit account containing millions of years of concentrated ancient sunlight. Suddenly humanity was no longer limited to an annual ration of

We collected clay together and sat in the woods along the public footpath that runs next to the drilling site. As Sarah and Alice played with the clay I read Paul Allen's 'Extraordinary story of human beings and energy'. Allen narrates our journey from 'living at the mercy of the seasons', limited to an 'annual sunlight ration'. The story explains that fossil fuels allowed us to break many of our relationships with natural systems and their abundance led 'powerful new social norms to take a firm yet sub-conscious hold on an emerging consumer society'. I found this telling of our collective history extremely inspiring in the context of Horse Hill. Many people conclude that we must dill for oil if there is money to be made. This perspective has been normalised in recent history through the inextricable linking of fossil fuels, profit and power. However a new story is emerging. If we understand that our current relationship with energy is 'only the most recent chapter in a very long story', we can gain a sense of our potential to change.

Reflecting on my first workshop at the university I wondered if the visuals evoked by this story could be the starting point for a guided making activity. This could lead an approachable contemplation of the significance of Horse.



Alice using things found in the woods to make marks in the clay

Alice captured a shared sense of the potential for another workshop in her reflections on the day:

“ It seemed like there were many ways we could do this with many different and intentions and outcomes. Was it for outreach, to engage people who don't know much about fracking? Was it to get diverse opinions together in safe and friendly space? Was it to offer a way of bringing different "experts" together so we as activists can learn from each other? Perhaps in time it can, on different occasions, be all of these things. But I feel the latter is the best option to start with, so it can be an opportunity for us to hear some stories and experiences which perhaps we can share in later workshops.. ”

Whitehawk Hill



The view from my favorite bench on Whitehawk Hill



SAVE
WHITEHAWK HILL
NATURE RESERVE

Demo Outside
Land Sale
Committee Meeting

3:30-6:15pm
Thurs 6th Dec
Hove Town Hall
savewhitehawkhill.org.uk

The Threat
 Brighton & Hove Council has plans to sell a large chunk of Whitehawk Hill Nature Reserve to London property developers, splitting the reserve in two and irreparably damaging the wildlife that the reserve is meant to protect. This proposed sale is part of a master plan to sell off large swaths of green space throughout the city to be concreted over. On Thurs 6th Dec the council "Policy, Resources & Growth" committee is meeting to potentially sign off on the sale of the nature reserve land. This needs resisting!

The Demo
 People will be gathering from 3:30pm outside Hove Town Hall to oppose the sell off. The meeting starts at 4pm, and runs until 6pm. It is unlike very many people will be allowed into the meeting, but if we can make enough noise we can make our voices heard. If you cannot come for the whole time, around the start and end of the meeting, 4pm and 6pm are the best times to come. Do bring any home made signs/placards, noise making equipment, and songs to sing!

No Social Licence
 The community have not been consulted about the plan to sell the land, in violation of the Aarhus Convention which is meant to guarantee the public's right to "participate in environmental decision-making". The nature reserve land was once a common, and a covenant was attached to the deeds when it was enclosed which was supposed to preserve the right of "the public in general, to use and enjoy" the land "for ever thereafter". The council has been holding secret meetings (public and press excluded), for over a year.

The Committee Meeting
 Despite the council's secrecy, it appears plans for the sale were given the go ahead by the "Policy, Resources and Growth" committee on the 11th Oct. However, the committee meets again on the 6th Dec and there is an outstanding secret amendment to the sale needing a decision. The council plans to sell the land to a joint venture it is setting up with the Hyde Group, and then reinvest the proceeds of the sale in the joint venture. If the land is sold, it will take a long campaign of attrition fighting planning applications, appeals, judicial reviews etc. to stop the development. Now is the time to act!

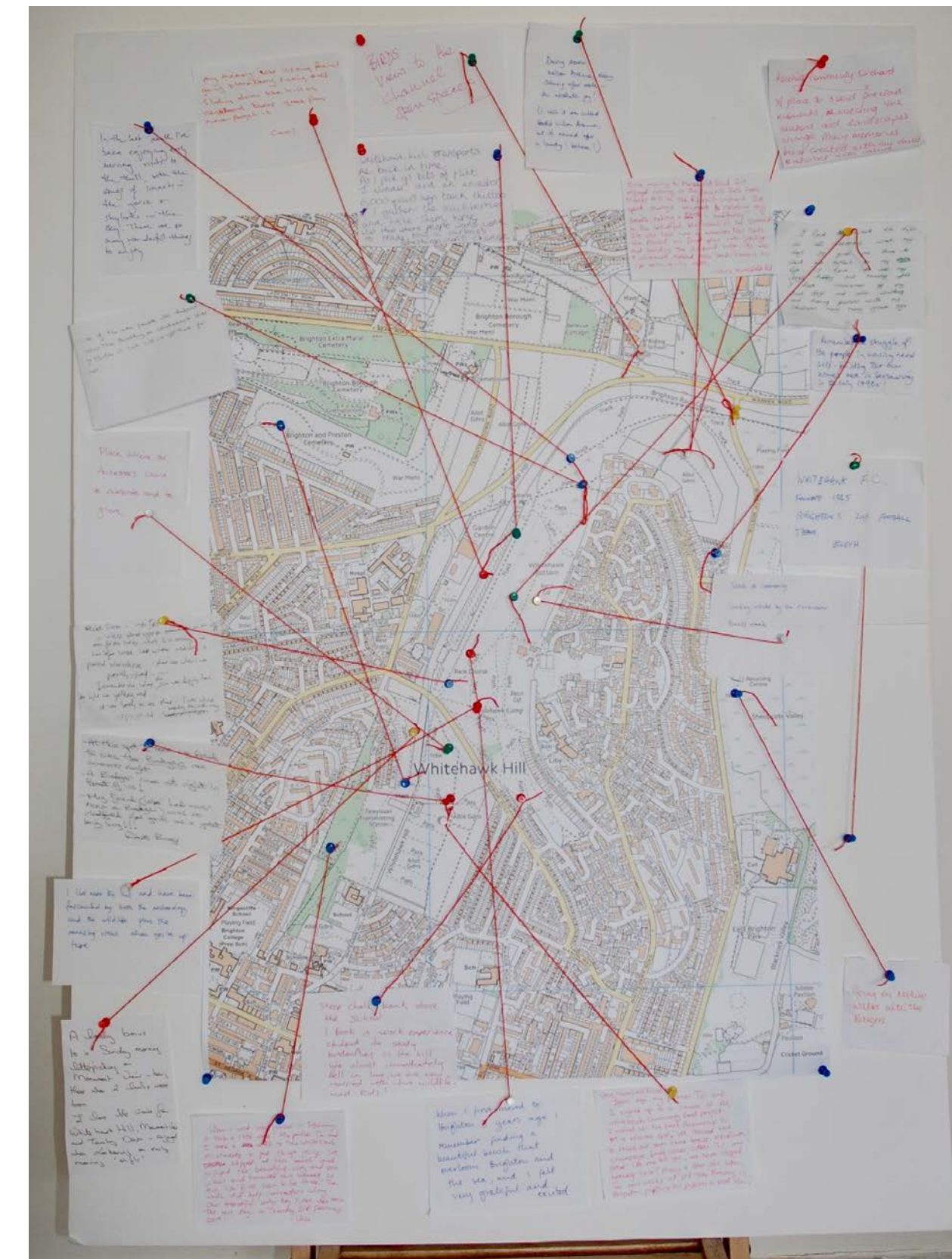
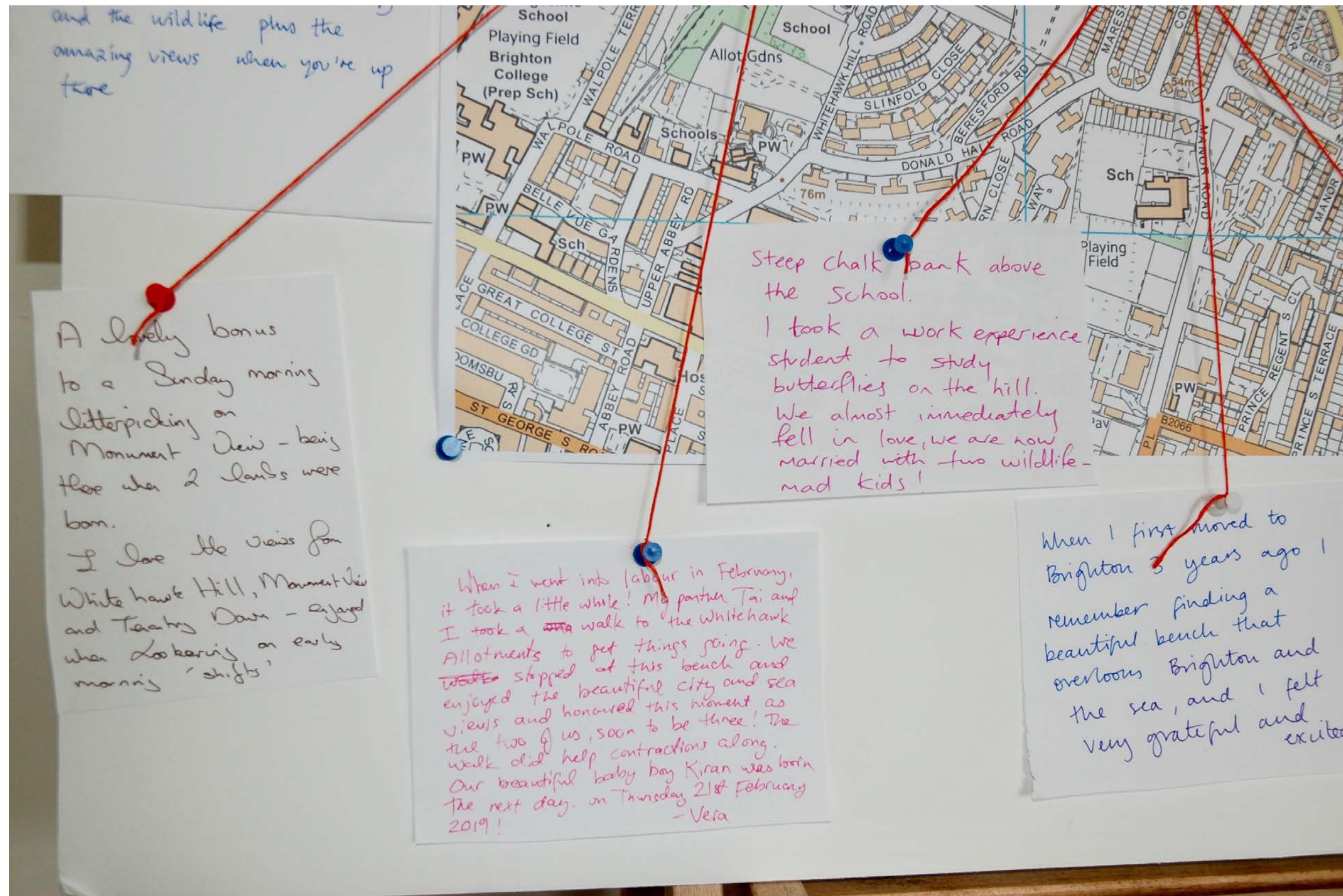
The Big Picture
 The council has plans to start building on remaining green spaces throughout the city. These plans are being driven by central government, and the "City of London" financial sector. Developments in Brighton are being watched carefully (the national Times newspaper is writing articles about the possibility of resistance in Brighton) and if these initial developments are not vigorously opposed waves of destructive development on green spaces across Brighton, and many other part of the country, is likely to follow.



Photos taken at the final demonstration outside Hove Town Hall

Whitehawk Hill is a local nature reserve at the North most part of Whitehawk, to the East of Brighton. As a result of Council proposed high rise development on the hill a group of local people came together and formed the 'Save Whitehawk Hill Campaign'. Strong, collective and persistent community action meant that the council eventually voted against development on the hill.

Collective mapping of Whitehawk Hill



Meeting other people that that value the hill in their everyday lives was an important part of the campaign and contributed to its ability to make change. I brought a map of the nature reserve to a Friends of Whitehawk meeting and invited people to add memories, stories or anything they liked about the hill. The result visually gathered personal connections to the hill and create a collective mapping of its local significance. Below are some of the comments that were added to the map:

'Racehill Community Orchard, a place to spend precious moments, watching the seasons and landscapes change. Many memories being created with my child interact with nature.'

'I love to walk the hill, in all seasons with my dogs. It gives me time to think and reflect on my life. I love to see my dogs happy and running free. I have memories of my past dogs and also walking and having picnics with my children many many years ago.'

'Whiethawk hill transports me back in time as I pick up bits of flint I wonder did an ancestor 6,000 years ago touch this too. I gather the blackberries and take them home. Was this where people would come to trade. Now a carboot somethings don't change.'

'Place where our ancestors came to celebrate and grieve.'

'Driving down Wilson Avenue every evening after work- an absolute joy!'



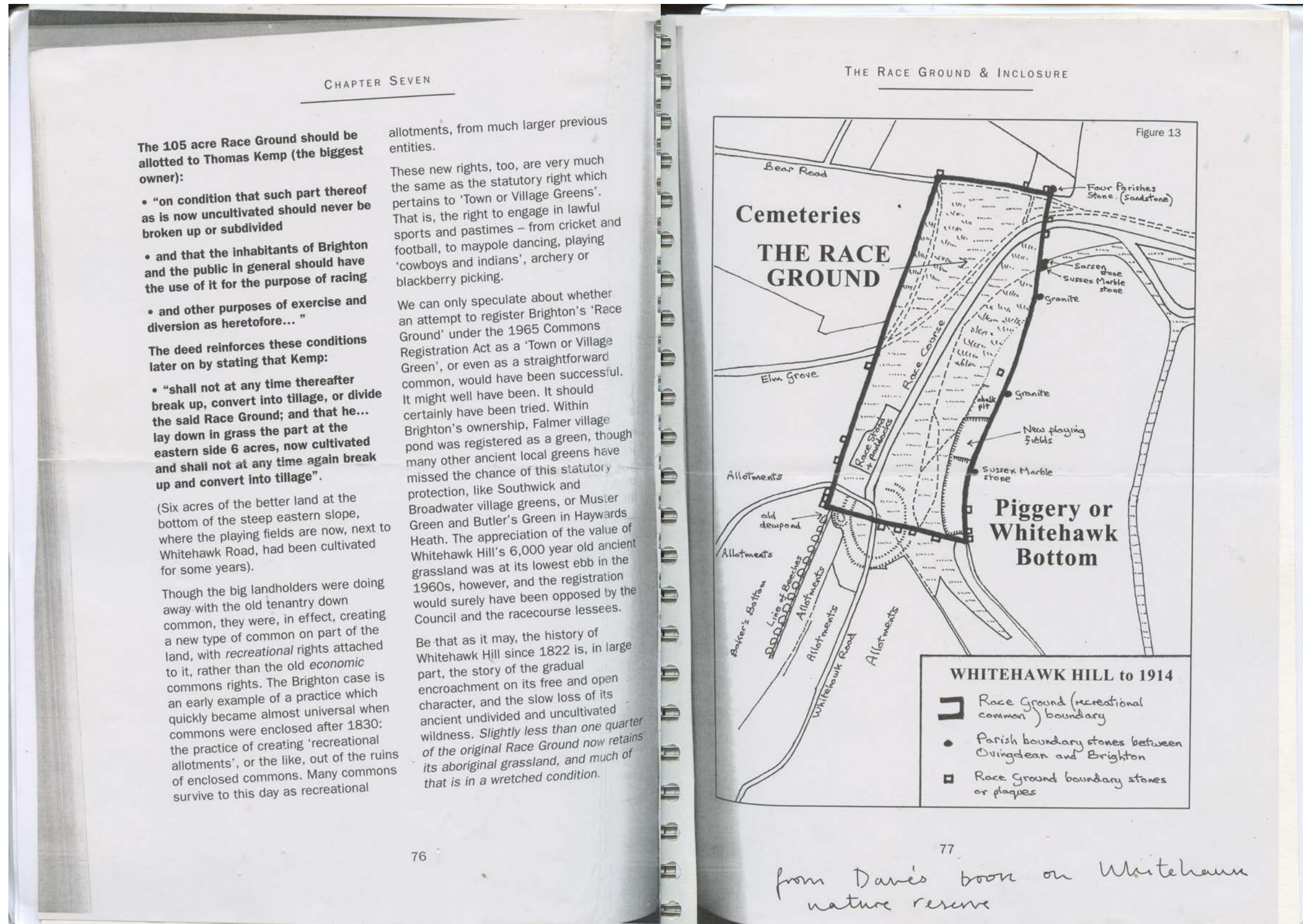
'Beating the Bounds' on Whitehawk Hill

Photos by Lauren Pope, Beating The Bounds at Whitehawk Hill: a photo essay.

'Beating the bounds' is an ancient tradition where members of a community walk the boundary of the parish, beating each boundary marker with sticks. It was thought that this collective act would affirm the parish land in the mind of the community and pass on this knowledge to younger generations. During the campaign I had been to a beating of the bounds organized by the Save Whitehawk Hill. I was interested in the role these physical land markers played in the landscape, as well as in this ceremonial event. Seeing all these other people that cared about his common land up on the hill, in the rain, energized the campaign and sent a clear indicator of public opinion to the council.



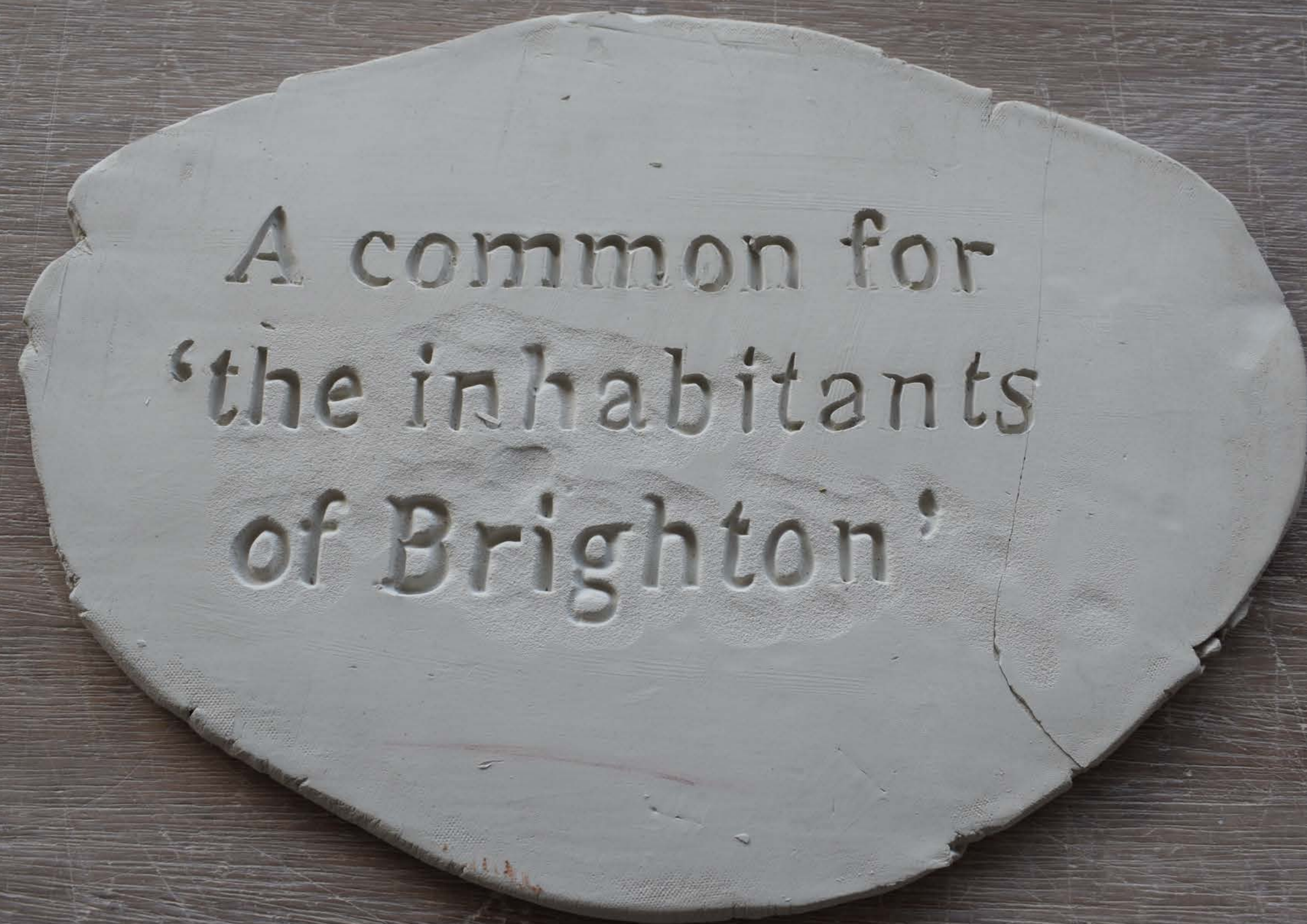
Beating the Bounds: A Parish Tradition, <http://www.wshc.eu/blog/item/beating-the-bounds-a-parish-tradition.html>



Map of the boundary of Whitehawk Hill from 'Whitehawk Hill: Where the Turf meets the Surf', David Bangs



Photos of the Hill's boundary stones.

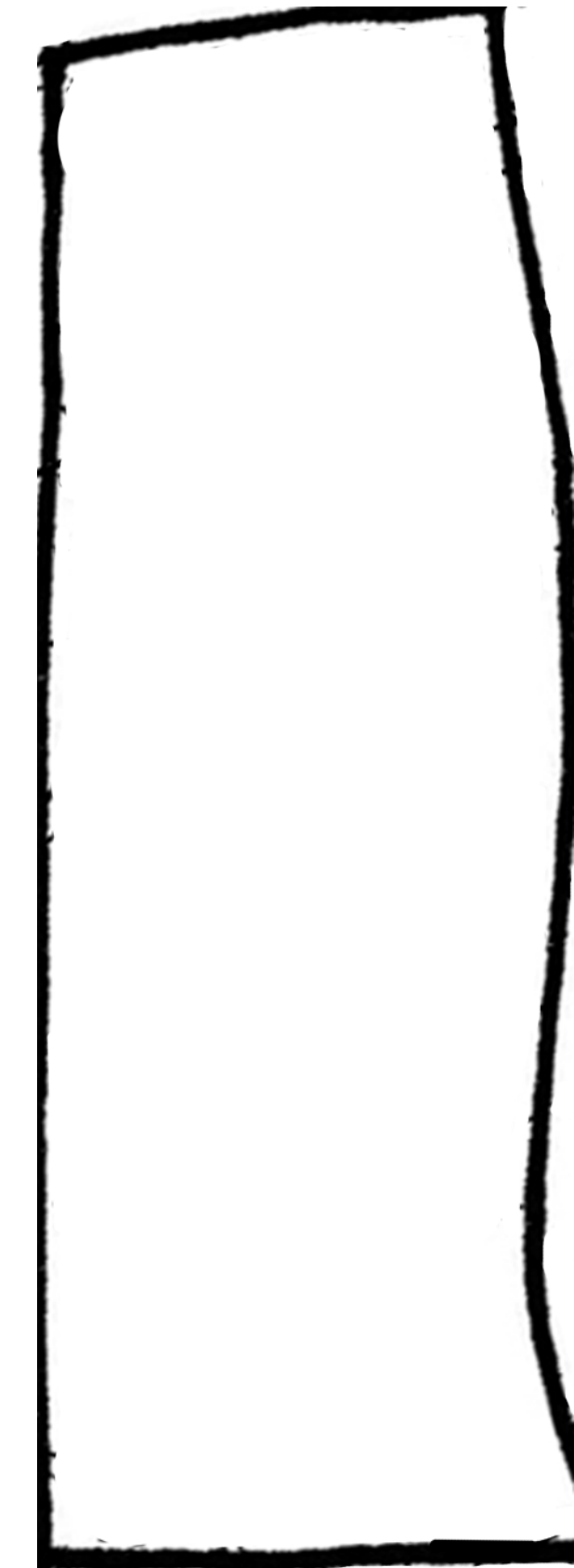


Inspired by the boundary stones on Whitehawk Hill I experimented with different ways of putting words and numbers into clay. I found by using fabric I could trace them on and then carve them out. The changing properties of clay lends itself to this imitation of stone carving. I could cut out the letters whilst it was soft and plastic, and then bring strength and permanence by firing.



Planning the boundary stone

I decided to make a boundary stone to mark the common history of Whitehawk hill and successful campaign by local people to protect it. I intended to install the stone on the hill with people that I had met through the campaign. I thought that this could be a symbolic event collectively expressing the importance of the hill, similarly to the beating of the bounds. I wanted to use clay dug in Sussex, so that the material itself would be a celebration of locality, as well as reflecting ideas of common resources to be shared and enjoyed by everyone. I took the form of stone from the shape marked out by the existing boundary markers on the hill.





Whitehawk Hill

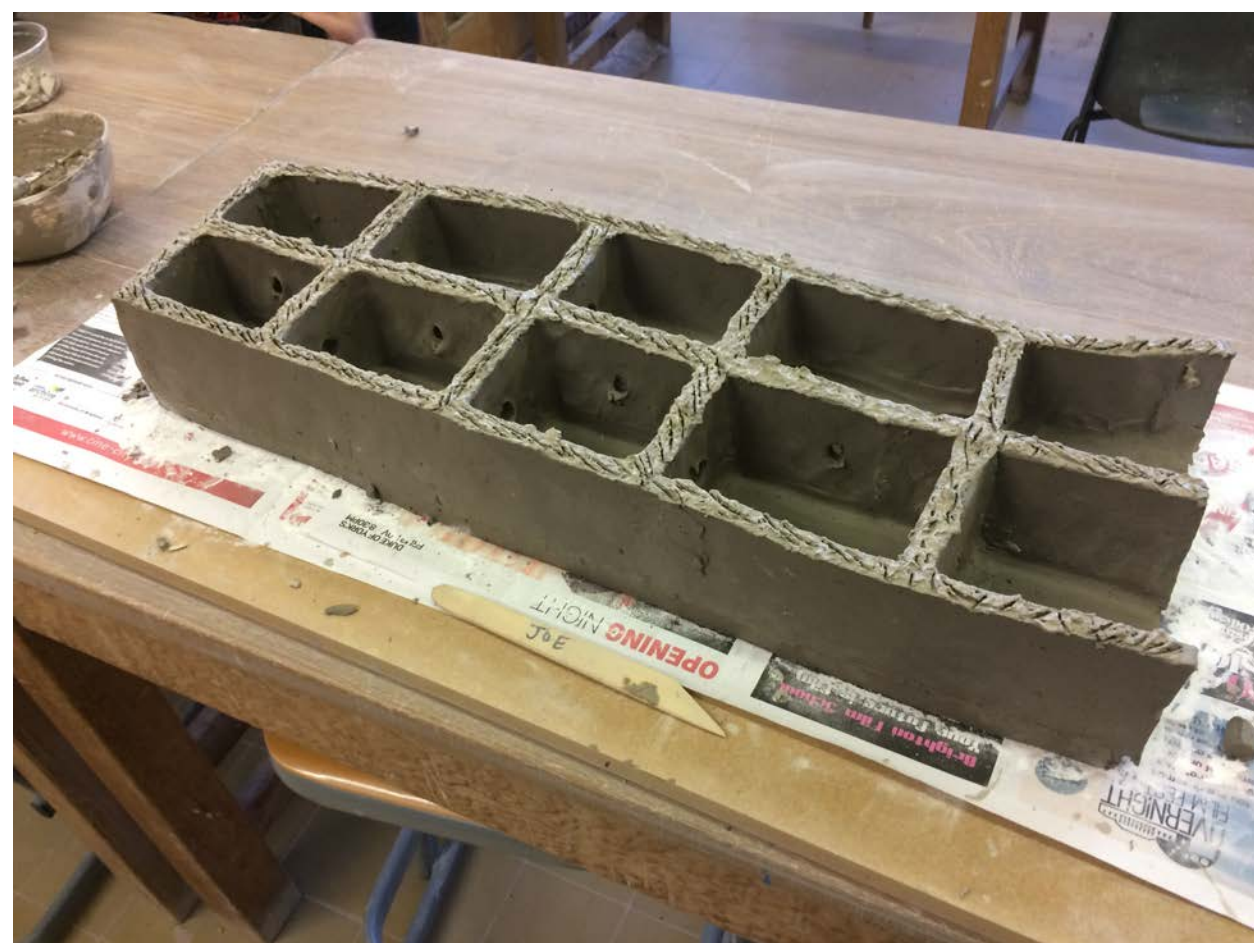
**A common
'for the
inhabitants
of
Brighton'**

1882

**This stone
was made
from local
clay to mark
the campaign
by local
people to
protect this
hill**

2019

I knew the words that I chose to put on the stone would be extremely important. I took the line 'for the inhabitants of Brighton' from the deed in 1882 which, after enclosure, made the hill a recreational common. This highlights the value of the lived experience of the hill by local residents. With the dates 1882 and 2019, it also links the common legacy of the hill to the present day. Through this piece of land we have a direct connection to the past and share a common need for green spaces with 'past inhabitants'. I was also important to reference the efforts of local people to protect the Hill, as a celebration of the power of this coming together.



My first test had fallen apart whilst drying. The joins hadn't been scored and slipped well enough. I had also left it to dry upright and in the sun, meaning that it dried too quickly, with gravity working against it. The next test had inner supporting walls, to hold the sides together and to stop it warping. The second test, made in crank with a high amount of grog survived the drying and firing.

I decided to fire the stone to a low temperature of 800 degrees. This means that, if installed on the hill, it would break down over time and be worked back into the ground. This was another reason that I wanted to make it from local clay. Although it wasn't possible to use clay dug from Whitehawk (as I had already found out through my project with the museum) it would be a local material that would be left on the hill.

Digging clay for the stone

I went to Plumpton, seven miles from Whitehawk, to collect the clay for the boundary stone. The stream, along a public footpath, was one of the sites I had collected and tested clay from earlier in the year. I knew from my test piece that I needed around 30 kg of clay. I collected clay from different points along the stream, so as not to take too much from one place. I did this with minimal damage to the bank and avoiding tree roots. I knew that the stream would wash away any clay knocked into the water and would leave the bank visibly unchanged.





Refining the dug clay



Ridiculously, I ended up digging and processing the clay for the boundary stone over the Easter break. This meant that I didn't have a drying cabinet or plaster batts to dry the clay. I tried drying the clay on sheets in my garden, but unless it was sunny this process was very slow. I quickly realised that I wouldn't have time to dry, re-saturate, sieve and dry the clay again, ready to make the third week of the holiday. So I set about picking all of the rocks and twigs out of the clay by hand. Doing this without a workshop, I learnt a lot about the process of refining and managing the water content of the clay.

The piece that it would go on to make was intended to have physical as well as symbolic weight. On reflection I think the time involved in digging and refining the clay for the stone was an important part of the process. The act of making, as well as the resulting object became a statement of my investment in the hill. I wondered if the stone's physical weight would add to the experience of taking it up to the hill with others from the campaign.



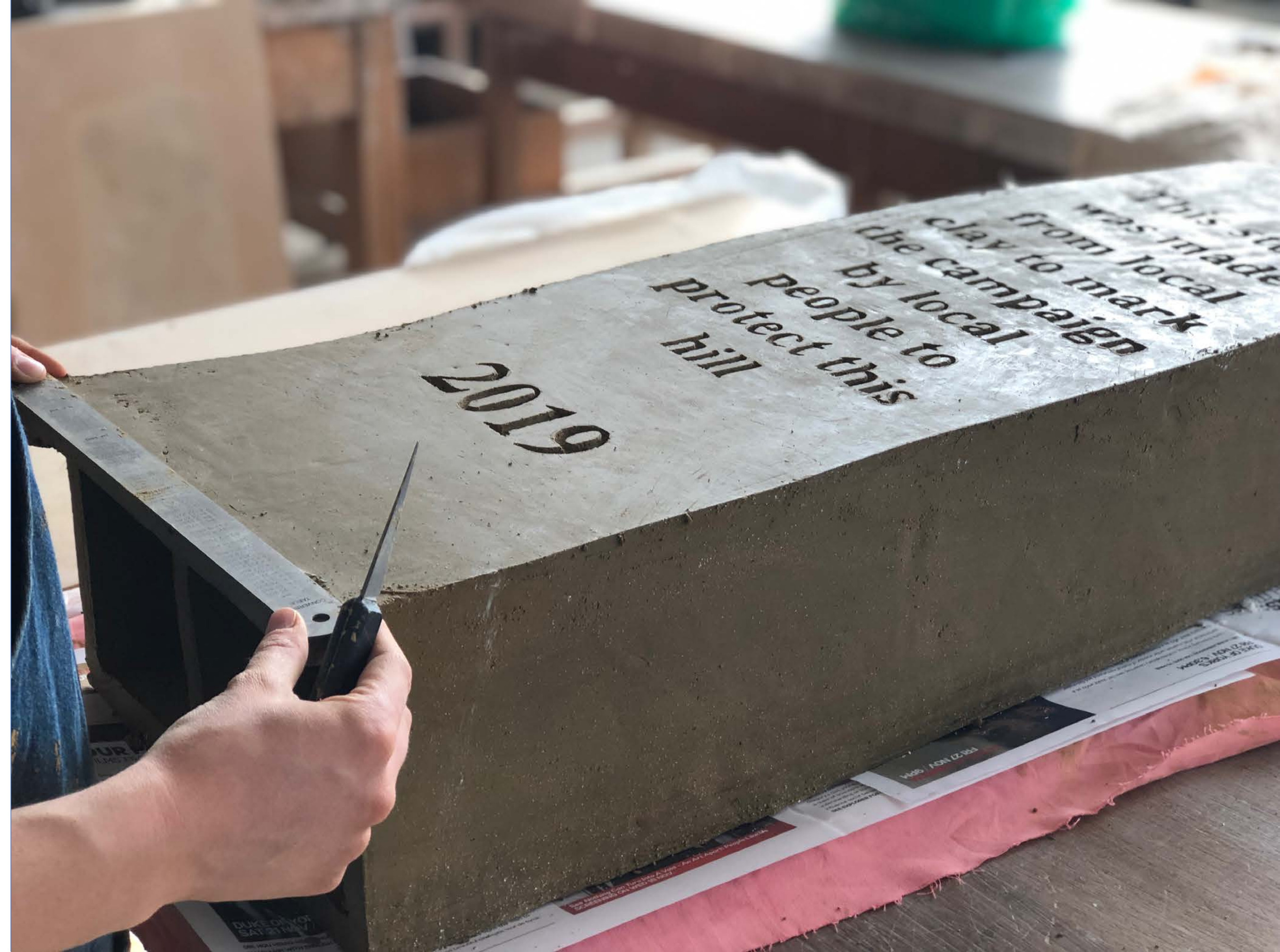
Back in the workshop I wedged a mixture of potash feldspar and coarse molokite into the clay (15% grog to clay). I hoped that the grog would strengthen the stone and the joins.





I had dug 40 kg of clay in Plumpton, which is two thirds of my body weight! To make the stone as strong as possible I wanted to wedged and roll the slabs as whole pieces. I found the best way to do this was to get the clay to roughly the dimensions I needed it by pushing it with my hands, and then putting it through the roller. I rolled two large slabs for either side of the stone and then strips to join the sides, and for inside support. By covering the pieces in plastic I tried to maintain a consistent dryness.





Constructing the inside walls of the stone

Cracks in the boundary stone



After two weeks of drying the boundary stone started to crack. The inner supporting walls meant that there was a lot of moisture still on the inside and the ends were drying quicker than the center. Either end started to lift and the tension caused the piece to crack in the middle. I made a mixture of gum arabic, powdered clay and vinegar to repair the cracks. The gum arabic acts as a strengthener whilst the acid of the vinegar rearranged the alkaline particles of the clay.



Despite this attempt the cracks appeared through the repairs and continued to grow. I decided it was best to let the clay do what it was always going to do, and possibly fill the cracks in some way once it was out of the kiln. Although initially upsetting the cracks were part of me learning about this local common material.

Because I had made the stone with the intention of putting it on the hill I didn't want to fill it with any harmful chemicals. I decided to make a natural filler by mixing fired powder of the same clay with PVA, which is biodegradable and will break down into water and carbon dioxide over time (PVA And The Environment, <http://eliteanglingproducts.com/PVAEnvironment.asp>)

I started to make another stone in crank, so that I would later be able to make a decision as to which stone to put in the show.



I took the test boundary stone up to Whitehawk hill as I wanted to see if its low firing would mean it would weather over the week.



When I returned to this spot a week later the boundary stone was gone. It was heavy and whoever moved it must have been determined. I left the stone lying down, which I now realise would stop the growth of the grass underneath if left for a long period of time.

It's disappearance and the continuing cracking of the dug clay led me to recognise the limit of this particular project. Putting the stone up on the hill in a meaningful way would require wider discussions with the community I had met. Its words and material provenance were intended as a celebration of things held in common so its placement on the hill needed to be done together. For now, the stone will stand to draw attention to this place and as a proposal for future collaboration.

Final statement

The commons are the resources and spaces that we collectively own. This can include natural resources such as air, water and green spaces but social creations, cultural institutions and public spaces can also be considered resources within our shared wealth. Made in Common Clay considers clay as a 'common' medium through which to reflect on our collective human story, to cherish what we hold jointly in the present and to express what we want to actively protect for the common good of the future. I have been meeting with groups of local people that come together around things held in common. Each of my community engagement projects and the associated outcomes consider the value of place through lived experience and include work made both collaboratively with these groups and myself, drawing inspiration from my involvement. From material provenance to subject matter, Made in Common Clay considers common space, distinct from individual ownership.



Piece made by Sarah in clay dug together at Horse Hill