

DACORUM AND CHILTERN  
POTTERS' GUILD



NEWSLETTER

ISSUE N° 16

APRIL 1978



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# THE DACORUM & CHILTERN POTTERS GUILD

## NEWSLETTER

ISSUE NO. 16

APRIL 1978

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## EDITORS COLUMN

Dear Readers,

You may be pleased to know that in this issue you are not to be subjected in this column to the threatened few pages of harassment. I received quite a few encouraging comments on the last issue of the newsletter, coloured in most cases with derogatory remarks about the sketch on the front cover. This latter does not dismay me, I never claimed to be an artist. In fact, the limit of my sketching ability is a few stereotyped sketches of galleons and windjammers. To overcome the aforesaid remarks I have arranged to have the sketch for the front cover of this issue produced by a committee member with more artistic leanings than myself. The sketch is of one of John Nuttgens' pots, decorated by him at the Slipware Demonstration.

It is my hope that this will encourage others to send in a few sketches of their own or other people's pots. Wouldn't you like to see your sketch on the front cover? If you are shy about it, don't be! Consider the horrible alternative of a galleon or a windjammer.

Having mentioned the Slipware meeting in passing I must also mention how delighted I was to be there amongst the 70 or so people enjoying themselves. Full marks to Philip Leaper, his co-organisers, and demonstrators.

Another meeting which I attended was that advertised in the last issue under the title "A Place to Pot". We met at the White Hill Centre on Thursday, 9th February last. Eight members of the Guild turned up and we were met by Cit Upcott and Derek Goddard of the Chesham Community Association. Overall, the Guild membership has not responded enthusiastically to the initiatives of the C.C.A. However, this has not deterred the C.C.A. who will proceed with their project albeit at a slow pace due to funding problems. The C.C.A. will keep in touch with the Guild via Roger Winn who may call for some support from interested Guild members at a later date.

Finally, I apologise for the late production of this Newsletter which was scheduled for March.



## REPORTING PAST EVENTS

### 1. DAVID BIRCH LECTURE ON INDIAN POTTERY

The lights were put out and the first slide was shown; a stylised elephant decked out in ceremonial regalia, made in terra-cotta with a green coloured glaze. Date? I would have said say 18th century. Wrong, it was made last year by David Birch when in India as a Pottery Adviser at the invitation of the Indian Government.

The lecture was a thrilling progression through beautiful decoration of simple nature pots thrown on what appeared to be rudimentary wheels, to beaten and coiled work fired in huge clamp bonfires, on to coal fired kilns, and work produced in neo 19th century factories.

The work put into the clamp kilns was terra cotta mixed with the fibre from cow dung. The latter obviously being an important ingredient of the potters economy since it was also used as fuel as well as a method of making an open body.

Wedging by foot was shown and the regular marks of the heel in the clay made a lovely pattern. It was noted that wedging was done by women, as was a lot of the heavier work!

Indian wheels differ from region to region - not surprising - it happened here too. What was surprising was that wheels differed between religions. Moslems have a different type of wheel from Hindus. All the wheels were operated by a printing stick and the potter sat on his haunches to throw. The throwers appear to have a prodigious output.

Some pots shown were beautifully burnished. Others had lovely direct vigorous decoration. The potter still makes for the community and the beauty of the pots arises in part from their functional nature and the unselfconscious decoration free from "art" influences.

I understand that David is to give the lecture to the CPA at a later date. Anyone who missed this meeting should get the opportunity of hearing it at another time.

It was possible to miss the meeting as some poor souls discovered. It is rumoured that every public hall and house was visited by some before arriving at the final destination which unavoidably had shifted immediately before the meeting.

RAY PHIPPS



## 2. SLIPWARE DECORATION MEETING

This was a practical event held on Friday 27th February in the Art Department of Francis Combe School, Garston. It was planned to have an initial demonstration of techniques by Murray Fieldhouse but unfortunately Murray was indisposed. Philip Leaper gallantly stepped into the breach and gave an excellent introductory demonstration. Following this, everyone was invited to demonstrate their own techniques, to try their hand at what they had been watching, or alternatively to watch demonstrations by John Nuttgens and Mary Ann Spilman.

Many enjoyed the direct involvement with the clay and the slip and there was some keen interest in Mary Ann's techniques. Needless to say John Nuttgens had quite a crowd surrounding him all eager to watch and to ask questions. There were both books and examples of slipware to be examined and commented upon. In fact, so much was going on that it was not possible for any one person to do a comprehensive report. Hence the following individual reports on the highlights.

DIGLEY

### Introductory Demonstration by Philip Leaper

Many a slip twist cup and dish. Philip's meticulous organisation and demonstration were well rewarded by over 60 enthusiastic potters and friends squeezing blobs and dots, patterns and pictures onto practice boards and ready prepared sheets of clay.

His helpful introduction showed the uninitiated the simple technique of loading the trailer without decorating ceiling and walls - by squeezing air out of the plastic bulb and immersing the opening in slip, thereafter gently introducing the nozzle using a cupped hand to catch any slip forced out by sudden air pressure.

Room layout and tidiness stressed, Philip then demonstrated trailing on a practice board using lines, curves and dots as a suggested basis of pattern. A gravity feed trailer was talked about but existence of less conventional trailers went unmentioned. The slip needed to be of thick, creamy consistency, and by applying onto a wet ground and tapping the ware after final decoration the raised pattern settled down to an overall smoother level. Gratefully, unsuccessful decoration may be sponged off and the pot may receive further applications.

We were then invited to circulate among the demonstrators and try our hands at squeezing and blobbing.

PAULINE ASHLEY



## SLIPWARE - THE JOHN NUTTGENS WAY

The slipware meeting at Francis Coombe School was well attended and turned out to be another enjoyable "practical" evening.

I missed the first few minutes as inattentive navigators chose a route through Putney or Kings Langley or somewhere.

Philip (and his helpers) did us proud. After a short introduction of basic equipment and techniques, we were let loose with gallons of slip, mountains of rashers of clay and acres of undecorated table-tops.

John Nuttgens came along with a supply of leather hard pots which he proceeded to decorate in a variety of ways.

He showed us a resist decoration painting direct onto the green pot with a solution of Copydex and water mixed about 50/50. When the (white) copydex brush strokes become fairly clear the pot is ready to be dipped in slip. The slip in turn dries off (to a dull surface) and the copydex brush strokes can be peeled off, lifting the slip and leaving a perfectly clear surface. This is a very useful technique (see sketch of pot on front cover) far more versatile than wax resist, but there are some words of warning. As John pointed out, it does not replace the most attractive patterned quality of beads of colour left by the wax. John is all in favour of making the most of modern materials, but does not lose sight of the traditional winners.

Do not let the copydex dry on the brush, wash straight away in water.

If you use copydex to keep clean the feet, rims, or lids of pots while glazing - do not bring coated surfaces together. Copydex is an adhesive - and it works!

Traditional slip-trailing followed with formal pattern making, freehand drawing, and fine feathering impressively carried out.

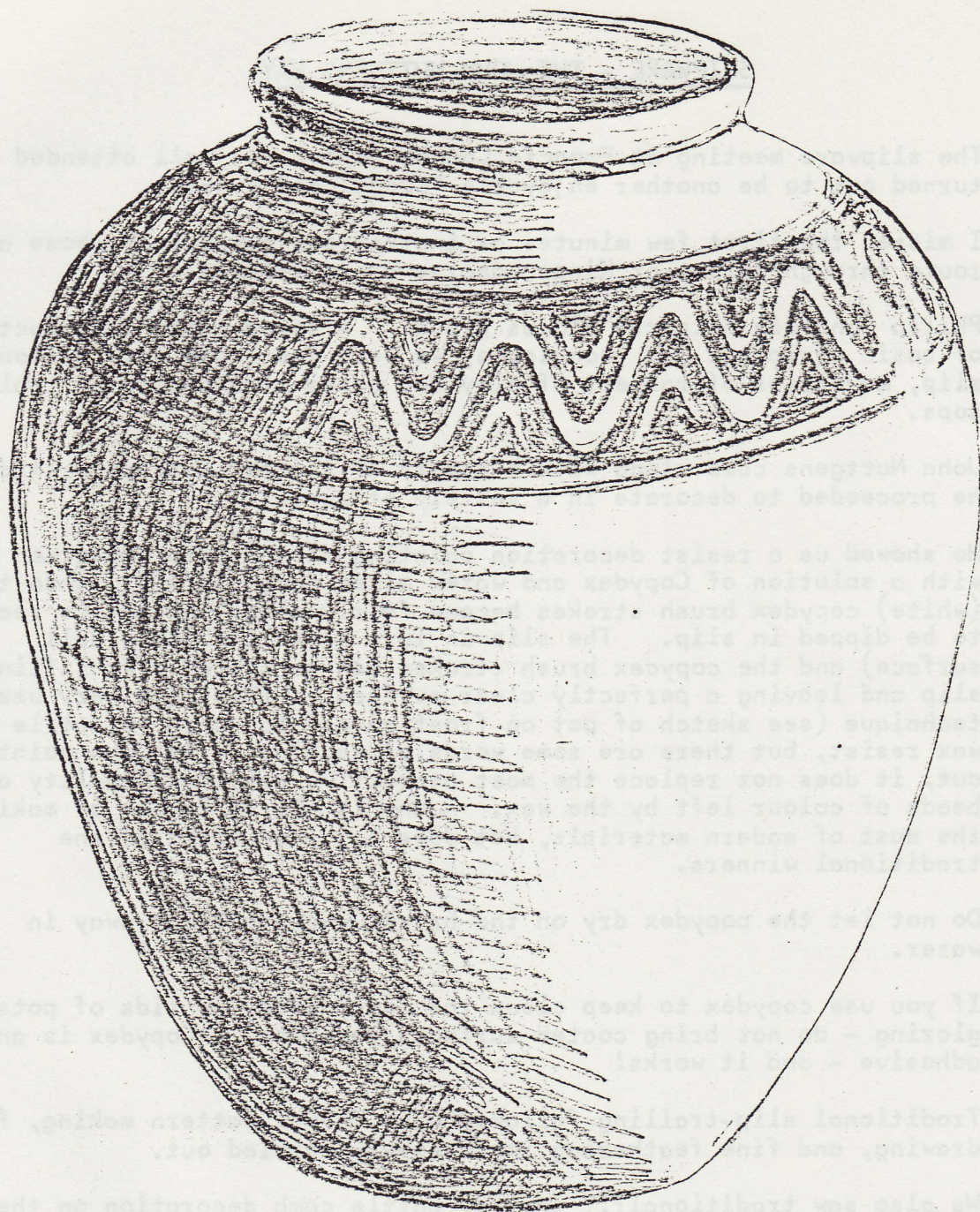
We also saw traditional?!? squeeze bottle comb decoration on the partly spherical shoulder portion of a newly thrown pot. The effect was as shown on the sketch on the next page.

With the thrown pot still on the wheel, a band of slip was applied to the shoulder by a large soft brush heavily laden. This pot was rotated gently to roll the slip onto the pot without stirring up the base colour. John's comb was a simple rectangle of plastic cut from the side of a Fairy Liquid bottle and given a convoluted edge. The comb was skilfully centred on the shoulder of the pot and reciprocated whilst the pot was rotated, the adjacent teeth making alternate scallopes and revealing the base colour in a beautiful wavy band.

Gasps from the crowd of onlookers revealed their appreciation of the skill being demonstrated.

DEREK TATTERSALL





Derek Tattersall



For the benefit of those of our readers who were unable to get to the Slipware evening, we reproduce below a pamphlet on Slipware Decoration which was issued at the meeting.

### CLAY SLIP DECORATION

Slip is clay watered down to a thick creamy consistency. In this form the slip may be used in several ways to decorate pottery; e.g. immersing the body entirely in a container of differently coloured slip. At any time from dull-wet through leather - hard to dry, the top coating of slip can be partially removed by wiping, combing or scratching through to the body. The scratching is known as sgraffito. Many beautiful designs may be executed in this way.

Another way to decorate by contrasting slip colour is to place shapes; cut paper leaves, before dipping into the slip. The shapes are carefully peeled off when the slip is (nearly) dry.

A very simple way to decorate a vessel, particularly one with a compound shape, is to dip the vessel only partly into the slip, thus showing the multiplicity of curves in the contours where the two colours meet.

One very popular way to decorate ware with slip is by trailing, or piping, the slip from a small container ending in a thin tube through which the slip runs. A flexible rubber or plastic container is best because it can be gently squeezed to regulate the flow of slip onto the pot or dish. Slip trailing can be performed upon semi-dry plain ware or already dipped slip covered ware. The thicker the consistency of the slip the higher the pattern will stand upon the clay surface. Writing, pictures, patterns and border decorations can be made by slip-trailing.

In order to make very thin lines, it is necessary first to coat the body surface, placed on a board, with slip and then trail across the whole, line by line, as close as possible a slip of a different colour through a trailer. Upon finishing the whole flat surface, gently knock the board down onto the table. The slip will level out and leave very fine lines of the original colour in between each second colour slip-trailing. A simple pattern like this can then be 'feathered', or very gently wiped across cleanly with a light feather end (cross flight members missing) or a fine strand from a broom head, etc. This makes a most interesting pattern of 'arrow-head' shapes, all one way, or in alternate directions.

A far-Eastern method of slip decoration, is the Japanese 'Hakeme' or 'Brushed grain' decoration. This is mainly the partial coating of raw pottery by painting slip with a wide brush around all or part of the body of a pot, usually placed on a banding wheel, or whirler, and turned round in a regular and definite motion. The thick and thin variations in the slip coating may produce very beautiful effects. It was usual to apply white slip on a dark body. Slip was also 'patted' on with a soft brush or 'dabbed' on with a bristle brush.

Slip can also be painted, with careful deliberate brush strokes, upon raw pottery ware, of floral or aboreal patterns etc in a



similar manner to that when using pigments.

Slip can be used to fasten cast decorations to pottery, as with Wedgwood 'Jasper' ware, but this is not in itself slip decoration - although, should the slip be allowed to spread around the join, this can sometimes make or be made into a decoration.

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### 3. FILM NIGHT AT ST. ALBANS - 23.3.78

How do you report a disaster, something that never was? There we were, about 150 of us, awaiting what promised to be a first class evenings entertainment. First the post let us down - the main film did not arrive, Then worst of all the projector failed, and so 150 people had to leave without seeing anything other than a deeply embarrassed Chairman. My sincere apologies.

The evening will be re-run with two projectors available this time. We have not had a disaster before and we don't intend to have one again.

RAY PHIPPS



## BOOK REVIEWS

### 1. "TERRA COTTA - THE TECHNIQUE OF FIRED CLAY SCULPTURE"

by Bruno Lucchesi and Margit Malmstrom

Pitman Publishing Ltd., 1977      160 pp 8½" x 11"      £11.50

Most people think of ancient unglazed red-clay figurines when they hear the word "terracotta". For this reason it might appear that the main title of this book is somewhat misleading. However, the sub-title adequately clears up any possible misunderstanding. Terra Cotta is, of course, made from any low-fired clay, but the commonest is red clay.

This volume has a most interesting history. The author wrote an article in the "American Artist", in 1972, about Lucchesi and his work. The reaction by the public was so receptive and encouraging as to the basic simplicity of producing sculptures that the author, with her camera, has followed the artist around his studio to produce over 250 pictures of seven examples from start to finish, plus figures (mostly bronze) cast from previous Lucchesi masterpieces. But the book deals with the modelling techniques of sculpture not requiring casting. The basis of the explanation shows that anyone with artistic interest can try his hand at the subject, even with limited apparatus. Every tool required is fully described and many can be made quite cheaply or even found lying about. You don't have to own a kiln to fire the sculpture, but the firing is explained for you if you do have one.

Clearly this is a craft which can be experienced in a spare room or shed. Live models are not considered necessary; photographs or drawings will suffice. Possibly this is the one sphere that might be lacking in the whole work; no mention is made of the value of making sketches and studying anatomy.. Bruno Lucchesi, having studied for many years, and Margit Malmstrom, herself a sculptor, should not need constant reference to models or sketches. But it is obvious that a student sculptor (let alone a complete beginner) must practise quite a deal a studying and drawing models, pictures and anatomy before attempting a serious work of art.

Nevertheless, if one has aspirations to become a sculptor without previous knowledge or experience, this book is the nearest teacher to an Art School (etc.) lecturer that could ever be possible.

As with most books from the U.S.A. it is fairly costly over here, and the list of suppliers gives only U.S. addresses; but it really is worth the initial expense especially if you use it to supplement your lessons at College, Art School or Evening Class Institute.



2. "SALT-GLAZED CERAMICS" by Jack Troy

Pitman Publishing Ltd., 1977 160 pp 8½" x 11" £11.50

This book is described in the foreword by Don Reitz as a "Compendium of facts on salt glazing". It is precisely that - and Don Reitz should know, since he has probably been salt-glazing longer than any other North American.

Let us see what is really contained in the book. First, there are the origins of the salt-glazing technique, followed by information on clays, slips and glazes, which a large chapter on form and surface decoration follows. In this chapter, there are contained the lovely colour photographs of thirty-one modern pieces of salt-glaze ware by various artists - each example forms a masterpiece on its own. The photographs are excellent and the colour makes them seem to be present in the room with the reader.

One would wish the many black and white pictures were also coloured, but herein lies much of the expense in producing such a volume.

Then we come to the salt kiln. With good descriptions and many photographs of the various fabrication processes it should be a fairly simple matter for two people to make a kiln in a total of 25 hours (although this might be 15 hours more, due to a probable printer's error on p.119)

The all important kiln-setting is carefully explained. A salt-kiln is packed differently from any other glaze kiln and reasons are clearly given. Positioning in the kiln is important.

A chapter on sodium describes in a non-technical manner the various chemicals which are a source of that element, how they can be introduced into the kiln and the various effects they have upon the clayware. Then we are taken through a complete salt-firing.

The chapter on slips and glazes goes into some detail on the varying effects produced by pouring, dipping or painting - thick or thin slips, the amount of colourant and the length of the flame in the kiln due to the fuel used. This kind of information is of the greatest use since several years were spent experimenting to find out ideal conditions needed for specific results.

The recipes for clay bodies, engobes and glazes are very useful except that for the British reader it will be necessary to look up the equivalents of certain American clays, slips and feldspars. Some of these may be found in another Pitman publication - The Complete Book of Clays and Glazes - but it would be much handier to give all possible equivalents to the American materials in the same book - especially as the list of British Suppliers is quite representative.

The book finishes with special considerations and pollution aspects giving safety precautions as well as the hazards involved in salt-glazing so that no-one need cause danger through the discharge of toxic gases.



There are some mistakes, mainly printing errors, on p.37 in giving the history of English salt glaze development, the Littler pottery of Brownhills is put near Barslem. Surely a famous name like Burslem should hardly require proof-reading, let alone pass undetected!

Regarding spelling, whilst many of us are now becoming acclimatised to the variations of American with English, I must add that although there are two permitted English ways to spell 'porcellaneous' and five (!) American, on p.98 we are given one of these five and again on p.37 we are acutally given another (incorrect) spelling of the same word.

On the matter of printing, I find that Helvetica light type-face is excellent for reading, but I cannot see that the "modern" method of typesetting uneven line endings with variable and often unfortunate word divisions is at all progressive. There are many lines which could easily have contained the split word in full instead of the constant hyphenation.

However, as regards pottery and salt-glazing, I find this is a first class, extremely interesting and useful book.

### 3. ELECTRIC KILN CONSTRUCTION FOR POTTERS

Robert Fournier	Van Nostrand Reinhold Company
144pp 21.5cm x 24.0 cm (8½" x 9½")	£8.50 cloth.

Robert Fournier should be well known to potters for his Illustrated Dictionary of Ceramics and his films and slides. For a similar reason John Anderson is known for his photographs and these now include the many excellent illustrations in this book. The author has been potting and kiln making for over twenty years and this book is the result of these years of experience in making and using kilns of various kinds.

The book is divided into ten sections, plus notes on safety and temperatures, lists of U.S. and U.K. suppliers and a short bibliography on kilns, materials and electricity. There is a very useful index which can lead you directly to every kind of detail once you have an overall view of the reading matter.

The ten sections describe every aspect in understanding kilns, elements, insulators and electricity, as well as using that understanding to build, install and use all sorts of electric kilns. The last section gives details on the construction of five different kilns from small to medium/large and including a "Raku" kiln.

The mathematics of insulation and of power are explained in a simple way, should the reader wish to design his own kiln and not necessarily follow exactly the details given for specific kilns.

The book has been written for both the U.K. and U.S. markets, and any variation between materials, names or values of the two countries have been given. One simple and easily read example is that of the Centigrade and Fahrenheit temperature



scales. Temperatures are all given as the example 1300/2370°T, i.e. degrees Temperature, qualifying 1300°C as approximately equal to 2370°F. Similarly 4.5/1.37m qualifies 4½ feet as approximately equal to 1.37 metres.

There is an additional use, for non-potters. This would be a very useful text book for electrical students - beginners. So perhaps there stands a good reason for the college or school library to purchase at least two copies to cope with minimum demand. For the home potter/kiln constructor it will save time and money by obviating the need to purchase, or borrow, several books on basic electrical and mechanical engineering.

I noticed five printer's errors; on page 21 a plural too many has been used, and on page 44 the word 'ratio' has been given an added letter 'n'. In the suppliers list on Page 141 the district of 'Wirral' is misspelt. On page 97 reference is made to diagram 63 which should be 66 and on page 104 reference to graph 16 should read graph 18. Some of the graphs seem to lack the descriptive terminology on their axes although this is explained in the text.

Despite these few minor errors, this book may soon be the 'standard Text-book' on electrical kiln construction for some considerable time to come because of its general clarity and comprehensive method of explanation.

S.R. ROMER

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#### REPORTING POTTY PEOPLE

##### 1. ALISON BRITTON

After leaving the Royal College in 1973 Alison Britton worked mainly on painted tile commissions, but has lately been more interested in making hand-built three-dimensional pieces. It is tempting to debate whether these coiled and slab-built pots are primarily functional forms that are also vehicles for decoration, or whether they are decorated objects that also happen to be useful; but such categorising is dismissed as academic when on closer examination one becomes involved with the work. The asymmetries of form and the relationships between the pot and the drawing on the surface combine to produce an excitement and exuberance refreshing in contemporary ceramics. The quality of Alison Britton's draughtsmanship and the craftsmanship of making place her work in the highest category.



Alison Britton was born in Harrow in 1948. She attended Leeds College of Art 1966-7, the Central School of Art and Design 1967-70 and the Royal College of Art 1970-73. She is currently teaching at Portsmouth Polytechnic, Harrow College of Art and the Paddington Institute. She shares a small studio under a railway arch near Kings Cross Station.



Her work has been exhibited as follows: Leeds Polytechnic Gallery, 1972; British Crafts Centre, London, 1974; Casson Gallery, 1974; Christopher Strangeways, 1975; Design Centre, London, 1976; Gardner Arts Centre, University of Sussex 1976; Amalgam, Barnes (one-woman show) 1976; British Ceramics and Textiles Today, British Council touring exhibition, Iran, Egypt, Kuwait, 1977; and at other galleries in Britain, Holland and Belgium.

Alison Britton also makes tiles to commission and has carried out schemes for bathrooms, fire surrounds and other projects for many private clients. Examples of her individual pieces are in the collection of the Crafts Advisory Committee.

Alison Britton, 145 Pancras Road, London N.W.1.

## 2. LIZ FRITSCH

The pots of Liz Fritsch have featured prominently amongst the work of younger potters in recent years. Although in some degree functional, in that most are capable of containing, her pieces are personal statements rather than objects for practical use. The pots are made, by coiling, out of a rather coarse clay, carefully worked on the surface to a fine texture and decorated with slips to give subtle changes of colour, sometimes exaggerating or complementing the forms, sometimes as if to disguise by optical illusion. The attention to detail of rims and lips and the relationship of the interior to the outside of the pot are of great importance to Liz Fritsch, whose appreciation of these aspects borders on the mystical.



Liz Fritsch was born in 1940, of Welsh parents, in Shropshire. She first studied the harp under Osian Ellis at the Royal Academy of Music, 1962; and later pottery with Hans Coper at the Royal College of Art, 1968-70, where she was awarded a silver medal and the Herbert Read Memorial Prize in 1970. She spent the year 1972-3 working in Denmark; and since 1975, when the Digswell Arts Trust offered her a fellowship, she has been living and working in Welwyn Garden City.

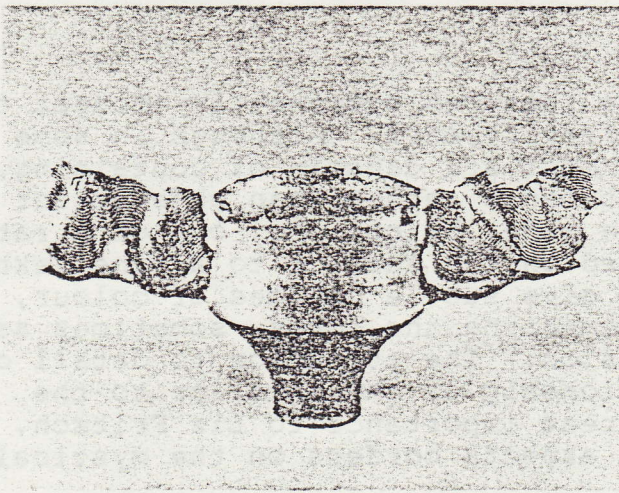
Exhibitions in which her work has been shown include: Bing and Grondahl Porcelain Factory, Denmark (one-woman show) 1973; Design Centre, London, 1974; 'Ceramic Forms', Crafts Advisory Committee/British Council exhibition toured in Europe, 1974; Crafts Advisory Committee Gallery, London (one-woman show) 1974; British Design Exhibition, Mexico City, 1976; British Crafts Centre (one-woman show) 1976; 'British Ceramics and Textiles Today', British Council touring exhibition, 1977. She won a major prize in the Royal Copenhagen Porcelain Jubilee Competition in 1972, and in 1976 won the gold medal at the International Exhibition of Ceramics, Sopot, Poland. Liz Fritsch's work has been purchased for the Victoria and Albert Museum, the Crafts Advisory Committee, and other public collections in Britain and abroad.

Liz Fritsch, Digswell House, Monks Rise, Welwyn Garden City, Herts.



### 3. COLIN PEARSON

Colin Pearson has been well known in the pottery world for some time, first as a maker of domestic ware and more recently with his 'winged' pots. After starting his own workshop at Aylesford he worked for a number of years with assistants making a range of domestic ware based on the cylindrical form. His recent work has been of a more personal nature. Made in white porcelain or a black firing clay, the strong classical forms are still predominantly cylindrical, with decorative additions. The mastery of his craft, built up over the years, has allowed Colin Pearson a freedom of approach that evokes a variety of responses from the viewer, not least of which is the feeling of being in the presence of ceramic work of importance.



Colin Pearson was born in Hertfordshire in 1923, studied painting at Goldsmiths College, and now teaches in the Ceramic Department at Camberwell School of Art, the Medway College of Design and on the Pottery Workshop course at Harrow College of Art. He has worked with Ray Finch and David Leach, and started his own pottery at Aylesford in 1961.

His work has been shown since 1961 in very many exhibitions in Britain and all over the world, including: 'Contemporary Ceramic Art', Kyoto, Japan, 1970; 'British Potters', Crafts Advisory Committee exhibition toured in Europe, 1972; Euroitalia 1973, Brussels; 'The Craftsman's Art', Victoria & Albert Museum, 1973; 'World Craft Council International Exhibition', Toronto, 1974; 'Porcelain', Munchen Gladbach, W. Germany, 1976; 'British Ceramics & Textiles Today', British Council touring exhibition, 1977. He won the British award at the International Ceramics exhibition, Victoria & Albert Museum in 1972, and the first prize at the 33rd Premio Faenza, Italy in 1975, being the first British potter to do so.

His work has been purchased by the Victoria & Albert Museum, the Crafts Advisory Committee, the Museo Di Ceramica, Faenza and other public collections in Britain and abroad. Colin Pearson was until recently a Council Member of the Craftsmen Potters Association, and was its Chairman in 1970-71.

Colin Pearson, The Quay Pottery, 73 High Street, Aylesford, Kent.



## LETTERS TO THE EDITOR

Dear Ed,

You asked for articles well here goes.

For some time I have been trying to get a group of people together to form a commune, such a terrible name and such terrible connotations, it really isn't the right word. Before you stop reading let me explain.

The plan is to buy a large house with grounds and outbuildings jointly by forming a housing association.

To split it into flats giving each person or family their own personal space, even the Americans recognise the need for that now. The flats would be financed and run by their owners in whatever way they wished.

The community part would be with sharing of workshops and land. If one can imagine four craftsmen who now work in their garages, dining rooms, sheds etc., getting together it would not only provide space but perhaps stimulation from other people.

I have thought about this not only as an advantage spacially, but certainly with a desire to share and work with others.

The group would I think need a variety of people not exclusively potters, but people with interests that are being squashed by a lack of money to buy enough space for themselves, or simply people who cannot stand a semi detached isolation.

The one great "but" I have encountered is the fear of losing ones capital, and who can blame people for that. Therefore the legalities would have to be water tight so that no one would lose under any circumstances. Something I'm sure to be got over by any real enthusiasts.

So this is a challenge to any adventurous people who would like to hear more about it. I would be thrilled to hear from anyone with ideas or even spanners to throw in the works.

From: Sue Gavin, 29 Charlton, Hitchin, Herts.

Reply:

Thank you Sue, its nice to know that someone has read my piece in the last Newsletter and that it has had some results. You are right of course about the connotations regarding the word "Commune" and I am glad that you have not let it deter you. There are Communes and Communes; yours sounds like a good idea. I wish you well.

Digby.

Dear Sir,

I joined the Potters Guild two years ago, I have found the meetings very interesting and informative, however, one thing has really disappointed me - the Guild is so POT orientated, I haven't



been to one meeting that has touched upon any aspect of sculpture and the visit of Rosemary Wren, that I awaited with bated breath was cancelled!!

Please can we have a more varied approach for those of us that don't make Pots;

From Judi Cole, The Friary, 49 Charles Street, Berkhamsted, Herts.

Reply:

I am sure that your sentiments will be echoed by many others Judi. Variety, they say, is the spice of life. At various meetings I have met people who did not make pots but appreciated them as oneart form among many others. For these people and yourself, the forthcoming visit of Henry Hammond should be particularly welcome. I will pass your comments to the Committee.

Digby.



## FORTHCOMING EVENTS

### 1) INSTANT POT CONTEST

Friday April 21st (7.30 - 10.30 p.m.) - Instant Pots, Hurry Pots or what you will, at Chesham Community Centre, Whitehill. Pots over a foot high that can be made in five minutes. Something for the Guinness Book of Records. A prize, a prize yes indeed, a prize for the quickest and most textured pot. Any method, any method at all, or as many methods as any methods. There will be a variety of noted potters to demonstrate their methods.

Tiny pots, very tiny pots made and fired in one hour up to stoneware temperature. Pots thrown with match sticks, pots made for dolls houses. This type of speciality can be very profitable for relative little outlay.

Demonstration offers so far by Pauline Ashley, Ray Phipps and Stan Romer. Hopefully some others - How about you?

Offers to Roger Winn, 4 Lycrome Lane, Chesham, Bucks.

### 2) HENRY HAMMOND - FRIDAY 5TH MAY AT THE NAPE, KINGS LANGLEY

Learnt his pottery with Staite Murray 1934 - 1938. He exhibited at the famous pre-war Brygnos Gallery in 1937 and at the Paris Exhibition in 1938. He took over the Pottery Department at Farnham School of Art in 1939 to be almost immediately sucked away into the 6 year Holocaust at its most active theatres. Upon returning to Farnham, a studio was put at his disposal under the patronage of John Verney. Here he made slipware with decoration of fastidious delicacy that made other slipware potters of the time look like clods. This work petered out, however, as he was forced to give his total attention to defending proper values at Farnham School in the face of the cancerous growth of interfering public administration that has consumed everything of quality from the sixties. He was partially successful in saving Farnham and the grey men are now forced to wait on the side lines until the golden oldies retire unless there are a sufficient number of people who regard Farnham Pottery as a trust to be maintained.

During the last 18 months Henry Hammond has been able to give fuller attention to his potting. At his recent exhibition held at the Casson Gallery collectors queued from 8 a.m. for an exhibition that opened at 12 mid-day. He sold £1000 worth of pots in the first three minutes, such was the hunger for the work of a potter whose production time eating educational bureaucracy had severely limited (although it never ceased) for the previous 15 years. Muriel Rose has written that Hammond's work, particularly in stoneware, "combines a large and flowing sense of form with brushwork that is fluid and charged with sensibility".

### 3) OPEN DAY - PITSTONE GREEN FARM - SUNDAY 7TH MAY

This is becoming almost an annual event. The local Museum of Rural Bygones opens its doors to the public and the Guild is invited to demonstrate. All Guild Members are welcome to come along and assist - bring clay, tools, etc., etc., - especially the etc. (I quote Stan Romer).

Please note - If you have some pots for sale, this is a good place to set up your stall.



4) "NEW POTTERY" - A TOURING EXHIBITION

New Pottery is the first touring exhibition arranged jointly by the Eastern Arts Association and the Area Museum Service for South Eastern England, and the organisers are fortunate to be able to present in it work which is representative of the very best individual pottery being made in this country today.

'Quote from Danny Killicks' Forward to the brochure advertising the above exhibition.

List of showings - see attached list.

.....  
Booking Form for Aston Pottery - see page 16.  
.....

BOOKING FORM

I wish to attend Course No: ..... and enclosed you will find a deposit of £5 only

NAME: .....

ADDRESS: .....

Please contact Dorothy Pennicott, Aston Pottery, Remenham Lane, Aston, Henley-on-Thames,  
for further information.

Henley 2603



## NEW POTTERY - SHOWINGS

Central Library, Loughton, Essex	1st April - 23rd April
Old House Arts Centre Shenfield Road Brentwood Essex 0277 211827	29th April - 21st May
Chertsey Museum The Cedars Windsor Street 09328 65764	27th May - 18th June
Castle Museum Norwich 0603 22233	24th June - 16th July
Central Library Campus West Welwyn Garden City Herts 32331	22nd July - 13th August
Maidenhead Library Maidenhead	19th August - 10th September
Harlow Museum Third Avenue Great Parndon Essex 0279 34431	16th September - 8th October
Peterborough Museum (City Museum & Art Gallery) Priestgate Peterborough 0733 3329	14th October - 5th November
Wood Street Library Waltham Forest London E17	11th November - 3rd December
Grange Museum Neasden London NW10	9th December - 31st December
City Museum & Art Gallery Museum Road Portsmouth 0705 811527	6th January - 28th January 1979
Kingston Polytechnic Kingston-upon-Thames	3rd February - 25th February 1979
Forty Hall Museum Forty Hill Enfield Middlesex 01 363 8196	3rd March - 25th March 1979
I.B.M., North Harbour Portsmouth	31st March - 22nd April 1979

Enquiries: Please contact Area Museums Service for S.E. England,  
34 Burners Lane, Kiln Farm, Milton Keynes, Bucks (0908 563997)

or: The Visual Arts Officer, Eastern Arts Association,  
30 Station Road, Cambridge CB1 2JH (0223 67707)



## POTTERS MISCELLANY

### 1. Animals in Art

This free exhibition at the British Museum was quite one of the most exquisitely arranged exhibitions I have seen recently. Most of the 200 objects were small and therefore only 2 or 3 rooms were needed, skilfully lit and divided by trellis-like screens with many green plants and comfy seats. I took my children aged 7 and 8 and Grandmother so I'm likely to appreciate such niceties! By the way, did you know that children should not lean their papers on the glass cases when drawing as the burglar alarm is likely to go off!

The exhibits were arranged under 7 titles, each title showing work from a wide variety of materials and from different ages and cultures.

1. Hunting - ancient man needed to hunt in order to eat and frequently decorated his weapons with animals. A jug from the Cycladic Islands displayed a lively slip painting of a stylised leopard killing a stag. English Medieval slipware tiles showed a youth fighting a lion.
2. Animals in the Service of Man - here an exquisite persian pigeon in steel really took my eye and could have been adapted to clay. Elephants with howdahs were an inspiration to 'have a go'.
3. Animals in Thought and Religion - here an African altar in unfired clay, beeswax and spit, and coated in blood proved just the thing for boys. I could only wonder how they managed to transport it. Those ancient Egyptians knew how to make cats look dignified even when mummified!
4. Signs and Emblems. Exquisite netsuke, fearsome griffins and carved walrus ivory came in this category.
5. Stories and Fables. A huge delftware dish from Southwark showed the story of the Prodigal Son.
6. Animals as Ornament included coins, convoluted animals intertwined in Anglo-Saxon designs; illuminated manuscripts and the famous Peruvian stirrup pots.
7. Animals Studied and Described by such artists as Rembrandt and Stubbs. A Spanish lustreware dish described the deer.

I can fully recommend sandwiches outside with the pigeons - as it's January, Grandmothers are permitted to go to the cafe in the basement. Afterwards, we collected 2 free, amply illustrated 'Animal Trail' pamphlets from the museum desk and these were a great success with the children, guiding the attention towards definite objects and thus diverting that physical dashing about which children sometimes indulge in and which Mums and Grand-mums find so exhausting!

PAM TAMES



1. Courses at Aston  
Pottery

ASTON



POTTERY

Christine Hall  
Anthony Southwell  
Dorothy Pennicott

Domestic Stoneware  
Individual Pieces  
Sculpture

*Agents for Potclays*

ASTON FARMHOUSE REMENHAM LANE HENLEY-ON-THAMES OXON  
Telephone 2603

"EARTHENWARE"  
March 17th & 18th, 1978

Friday: -  
Lecture on Earthenware  
clay & glazes by  
Harry Fraser

Saturday: -  
Majolica demonstration  
by Alan Caiger-Smith

Slip decoration demo  
by Jonathan & Sue  
Atkinson

*Booking Code A*  
Cost for the 2-day Course - £18

CLAY & GLAZES  
April 22nd, 1978

Special one-day seminar on  
"Clay & Glazes"  
by  
Harry Fraser

*Booking Code B*  
Cost for the Course - £8.00

"BIG POTS"  
May 20th & 21st, 1978

Ray Finch of Winchcombe Pottery, Glous. will  
demonstrate throwing and finishing techniques of  
'Big Pots & Domestic Ware'.

*Booking Code C*  
Cost for the 2-day Course - £18

"SALT & RAKU KILNS"  
June 24th & 25th, 1978

A 2-day course enabling the students to build and  
fire a "Salt" and "Raku" Kiln under the watchful  
supervision of Walter Keeler.

*Booking Code D*  
Cost for the 2-day Course - £18

DOMESTIC WARE  
September 1st to 3rd, 1978

September 1st. -  
Harry Fraser will lecture  
on Stoneware, Clay &  
Glazes

September 2nd - 3rd: -  
Mick Casson  
demonstrating  
"Domestic Ware"

*Booking Code E*  
Cost for the 3-day Course - £25

"PORCELAIN"  
October 6th - 8th, 1978

October 6th  
Harry Fraser will lecture  
on Porcelain, Clay &  
Glazes

October 7th & 8th  
David leach  
demonstrating  
Stoneware & Porcelain

Christine Hall  
demonstrating  
modelling in Porcelain

*Booking Code F*  
Cost of the 3-day Course - £25

*Lunch and all light refreshments are included in the cost of each course.*

*Students are requested to supply themselves with their own cutlery, plate and seat of some description.*

*Board is not included but should you require accommodation we can advise you.*

*To secure a place please fill in the booking form and send a deposit of £5. The balance to be paid one-week  
in advance of the course starting.*



## 2. Equipment and Materials for Sale

Gray Clay No 1 Max temp. 1280 reduction or oxidation  
£2.30 per  $\frac{1}{2}$  cwt.

Red Earthenware 30 £2.60 per 50 Kg bag

PNK Powdered Ball Clay £1.00 per bag

Enamel and underglaze colours. Small box must be  
40+ colours £5 the lot.

Offers invited for 1 Lea type kiln wheel available  
from May 1st.

Kiln elements wound in Kanthal Al wire. Fitting  
service if required.

Kiln bricks cast to your size in K54 refractory

Contact: Ed Broadbridge, 231 Leagrave High Street, LUTON LU4 0NA

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## POTTERS DIARY 1978

### GUILD FIXTURES

- |                    |   |  |
|--------------------|---|--|
| Friday, 21st April | - | Instant Pots (Practical Event)<br>at Whitehill Community Centre,<br>Chesham. |
| Friday, 5th May    | - | Henry Hammond at The Nap, Kings Langley.                                     |
| Sunday, 7th May    | - | Open Day, Pitstone Green Farm  |

### PROJECTED MEETINGS

- |               |   |                       |
|---------------|---|-----------------------|
| May/June/July | - | Kiln Building Project |
| June/July     | - | "BIG POT" Crawl       |
| November      | - | Saturday at Pendley   |



## THE DACORUM & CHILTERN POTTERS GUILD

The Guild is an established organisation representing both full-time and part-time potters within the Dacorum District and surrounding areas.

The aims of the Guild are:-

- (a) To promote increasing awareness of the values of craft pottery in the area.
- (b) To hold lectures, discussions, practical demonstrations and other activities to further object (a).
- (c) To represent within the area the interests of craft potters, pottery teachers and their students and to encourage the establishment of serious part-time vocational courses.
- (d) To co-operate with other specialised and general crafts organisations to ensure that the need of the community for living work is not neglected by public lack of contact with crafts and craftsmen.
- (e) To make a regular survey of all pottery activity in the area and to issue a report to members, interested bodies and individuals.
- (f) To issue a Newsletter of the activities of the Guild.

Membership is open to all persons with an interest in Pottery. Payment of the current subscription entitles members to a free copy of the Newsletter and to other benefits. Further details may be obtained from the Secretary of the Guild (see inside front cover).

### MEMBERSHIP APPLICATION FORM

Please enrol me as a member of the Dacorum and Chiltern Potters Guild for the 1977/78 season. I enclose a cheque/postal order in the sum of .....

Name .....

Address .....

Phone No ..... Profession .....

The rates for membership are as follows: Student £1.50 (Full-time)  
Single £3.00  
Family £4.00

Detach this form and send with your remittance to:

The Treasurer, Dacorum & Chiltern Potters Guild, Little Winch,  
Chipperfield, Kings Langley, Herts.



CHESHAM

