

DACORUM AND CHILTERN

POTTERS' GUILD



NEWSLETTER

ISSUE N° 17

JULY 1978

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EDITOR'S COLUMN

Dear Readers,

I apologise to you all for the late production of this edition. It was to have included details of some events scheduled for the 1st and 2nd of July. Unfortunately, due to influences outside my control, we will not publish until early July.

My apologies also to the organisers of those events, which were the "Pitstone Open Day" and the "Hatfield School Craft & Country Fair". I hope both were successful events.

Whilst apologies are the order of the day, I must make suitable noises in the direction of Derek Tattersall for getting his sketches mixed up. Sorry Derek, and thank you for the front cover sketch for this edition.

Having rid myself of the sack-cloth and ashes, I must mention that I have enjoyed a number of the events organised by your indefatigable Committee. In particular I enjoyed both the Henry Hammond Lecture and the "Big Pot" Crawl. The latter will be reported in the next issue of the Newsletter.

Pamela Edkins' report on the Henry Hammond Lecture refers to the additional entertainment we all received at the hands of a "lively gentleman" in the audience. For those who were not aware, the "lively gentleman" was our very own Arthur Ball who himself did the very entertaining write up of the Anita Hoy Lecture. Arthur - you will always be welcome at our lectures - especially if you will do some more reporting.

There are three items in this issue which I wish to single out for special mention. The first is the A.G.M. which I hope you will all make every endeavour to attend. Second is the Pendley Conference which I presume will be well attended as it deserves to be. Last, but not least, I draw your attention to the section entitled "Potty People" where we usually give a write-up of interesting potters. This time you're all there. The general idea is that you can see who lives local to yourself and thus make contact for such things as sharing transport to venues, discussing local facilities, etc. It is up to you - who knows where it may all end?

Whilst on the vein of names and addresses, what about this one - the Guild has a member by the name of Mary Hart, but unfortunately we have lost her address so we cannot send her a copy of the Newsletter. This must be remedied. Would any member who knows Mary please ask her to write to Tony Plessner. - To Mary, (when you eventually get your copy of this Newsletter) please accept our humble apologies.

So there you have it - back to the sack-cloth and ashes and let's get this edition to bed.

DIGBY

PAST EVENTS

1. PITSTONE'S MONDAY QUIZ

Was it the journey that deterred you? Or perhaps you couldn't leave your glowing fire on such a wintry night? Or maybe the thought of discovering great gaps in your knowledge hindered your presence?

From such an introduction you would be right in assuming that Stan's quiz night was not too overcrowded! In fact, even though there were only a dozen or so brave supporters, the evening was immense fun and very valuable, in that it offered opportunity for an informal discussion when comments and criticisms could be directed at the Guild.

As for the quiz - a crossword lover or anagrammatical mind would have scored highly on the many conundrums posed by Stan - and as for the obscure terminology like "decalcomania", "bail handle" and others which I regrettably cannot recall - oh Stan, where did you find them?? I could do with a transcript of the proceedings to digest at my leisure.

The slides too were most interesting, though again I have some difficulty in recalling all the precise nomenclature - what do you call that slatted wooden mould used for making a wide bellied vase? and the 'dragonfly' that measures depth and width of pot? Did that 16th century potter Gypriano Piccolpasso give any special name to his device for making screw necks and stoppers? Slides always add another dimension to a meeting, so thanks are due to both Murray and Stan for the effort involved in collecting and compiling such a variety and wealth of information, and for passing it on in such a lively manner!!

P.A.

2. INSTANT POT CONTEST - FRIDAY 21ST APRIL 1978

I must admit that the announcement of an 'instant pot contest' in the last Newsletter did fascinate me and I was determined not to miss the evening at Chesham Community Centre, Whitehill. The accessibility of the Centre and the welcome given by the Community Centre Committee were heartening preludes to what was most certainly for me a delightful evening.

On arrival, the atmosphere of the hall was conveyed to me by interested humming voices and the sight of circles of people, some gazing intently from the floor, some from mounted chairs, at what I discovered to be 'the people of the evening'.

By the time we arrived, Pauline Ashley had already demonstrated her 'plunge pots'. The success of this was very obvious on the faces of her captive audience. 'Plunge pots' is a name given to the technique of making pots by pressing a batten of wood or plastic

PAST EVENTS

2. INSTANT POT CONTEST - contd.

container into a block of clay. The walls of the pot can be thinned by stroking and easing the clay upwards against the wooden/plastic former or by slicing away surplus clay. Very direct and lively pots were made in this way.

Ray Phipps very effectively demonstrated press tiles. This activity was progressing simultaneously with Vanessa Taylor on the wheel. The latter attracted a number of members from the local Art Society who were present at the meeting.

One of the highlights of the evening was Murray Fieldhouse producing knee pots by the minute. These were made from round flat discs of clay. Murray was rivalled by Stan Romer who attracted many to watch his skill in elbow pot making. The elbow pots were made from smaller flat discs which were pressed on to the elbow. Some of these pots were joined together to make very attractive nests of pots.

3. LECTURE BY HENRY HAMMOND - DECORATION - FRIDAY 5TH MAY 1978

"Decoration is the experience of the craftsman -
Experience depends on energy"

Henry Hammond started potting with Staite Murray in the thirties and so has forty years of experience. This was evident last Friday when he discussed decorating - inspiration, technique and philosophy were all covered.

He is an able photographer and we were treated to a collection of slides, beginning with the inspirational. These included:-

Scenes of the Cornish coast - waves, rocks, fish;
grasses; trees; a dragonfly;

the gardens of stately homes; Stonehenge;

the Indian mountain range;

Japanese bottles; Staffordshire plates.

"Form calls for response"

We then saw, on slides, several of Henry's beautifully decorated pots. The waves, fish, rippling grasses, all became part of these. The designs were mostly painted on light glazes using a mixture of cobalt and iron chromate.

Over the years he has taken slides of pots he has admired, or found interesting. This was an intriguing collection of surprising variety and included:-

3. LECTURE BY HENRY HAMMOND - contd.

A Kathleen Pleydell Bouverie vase with light glaze; oxide was blown from a spoon on to the side and fused into the glaze

Two Sung vases which were bought by Ms Bouverie in 1920 for £15 each'

An inlaid medieval tile with leaping deer design

From the Fitzwilliam museum, a black and yellow striped cat which looked like a peppermint humbug

A plate in French country ware, painted in under-glaze colours with a lively cockerel and floral design

A collection of flat Hamada dishes, decorated with contrasting glazes poured from a spoon (he thought these looked modern and abstract)

A Hamada jug which seemed to be a cross between an English medieval jug and German salt glazed stoneware

An interesting snippet of information emerged about Hamada. Apparently he acted as a sort of antique dealer when in England and bought several pieces of furniture etc. which he sold in Japan to pay for further travels.

"Pottery decoration is akin to calligraphy. The best calligraphers are not conscious of how letters are formed. Good calligraphers write from the upper arm nearest the heart."

(Henry Hammond quoted Hamada, from Bernard Leach's book on Hamada)

"Is there a quick way to learn to decorate?" a student asked. The maestro replied that one should start doing exercises with the brush as one would practise musical scales. "Everyone has to find their own way" he said. "You should be moved by what you decide to decorate. You should not consciously try to decorate or make a pot like a light fitting." Emphasising the point, and in conclusion, he quoted Wordsworth's famous line:

"And so my heart with pleasure fills
And dances with the daffodils"

The night was yet young. We were shown how to practise by making brush strokes about 1½" long, firstly a long row of them brushing from left to right, then another row brushing from right to left; a further row brushing from top to bottom and a still further row from bottom to top. They looked like rows of bones laid out by some meticulous animal, a slight pressure being applied to the brush at the start and finish of the stroke. Members with brushes were

3. LECTURE BY HENRY HAMMOND - contd.

encouraged to participate. Circles of varying widths were practised, the variety of line obtained from the same Japanese brush were amazing.

A lively gentleman, who described himself as a student, brought a large biscuit-fired dish (for Henry to decorate). After much banter and amusement "the student's" aim was accomplished and another member of the Guild has a Henry Hammond decorated pot in his collection.

PAMELA EDKINS

BOOK REVIEWS

1. "THE RESTORER'S HANDBOOK OF SCULPTURE"

by Jean-Michael André

published by Van Nostrand Reinhold Company

130pp

8½" x 8½"

Cloth Boards £17.10

All of us have seen old statues, models or busts which have undergone damage from mishandling or the weather and we may have wondered if it should be worthwhile and aesthetically correct to repair the damaged parts, and if so exactly how this should be carried out.

This book goes into all these points with considerable detail. Stone, wood, terracotta, plaster and other materials are described in depth - and methods of restoration of all these materials are fully explained. On almost every page there is a photograph, often coloured, to show the precise fault and its repair. Obviously this is a book to be used by a skilled technician/artist, but also to be read by collectors, teachers, museum conservators and all of us who do not wish to see unique or rare antiquities become lost through the ravages of time.

The book should be of great interest to this latter group, of extreme value to the middle group and of absolute necessity to the technician. All kinds of repairs are described, pitfalls explained for avoidance, and the use of modern materials fully discussed.

The English text has been translated into clear language and printed without apparent fault. There is a good index, an interesting bibliography and several pages of useful technical data on the use of the various materials.

Despite the excellent printing and illustrating the price seems rather high, but once having spent the money for the book, the reader will easily find good value within its pages.

2. "ARCHITECTURAL CERAMICS"

by David Hamilton

published by Thames and Hudson

184pp

9½" x 6"

Cloth £7.95

Paper £3.95

This is the latest volume in the series of Craft Manuals that have become so useful in Schools, Colleges and the private home. The author who wrote also the earlier Manual "Pottery and Ceramics" is Head of the Department of Ceramics at Chelsea Royal College of Art.

The reader may wonder what exactly constitutes "Architectural Ceramics" and this very point is raised in the introduction. The term is explained as applying to those clay items constituting part of a building or existing within an architectural environment. Thus, tiles of all kinds, bricks, pipes, and models of varying forms all receive detailed description of their manufacture.

2. "ARCHITECTURAL CERAMICS" - contd.

A brief history of the subject followed by an elementary and clear description of the characteristics of clays leads on to the basic techniques of forming the clay by coiling, slabbing, pressing and casting.

A few pages cover briefly the kilns used; these and others are more fully described in the earlier manual - already mentioned. Firing satisfactorily and the faults which can arise during unsatisfactory firings are well explained and can easily be understood by the newest of students.

The main part of the book explains in an orderly and consecutive manner the manufacture of all architectural clay items, by hand and by machine.

Decoration and glazing makes up a large section of the book, and here the illustrations, plentiful throughout the whole, show their full value. Most decoration is made on tiles and every aspect of tile making, decorating and installing is fully described.

An appendix on safety, a most useful glossary, a short further reading list and a comprehensive index round off this work to make a most valuable book.

Unfortunately, as each new volume appears the price seems to rise, but nevertheless it is still quite reasonable.

I do not know why the author uses the term "bisquit" - I think this may easily be confused with "bisque" (generally meaning biscuit porcelain) - and he uses also the older spelling of "feldspar" - but these are small points really.

3. "KILNS - DESIGN, CONSTRUCTION AND OPERATION"

by Daniel Rhodes

Pitman Publishing, 1977

240pp 246 x 189 mm Hard Cover £7.50

The author of this recently reprinted volume is a noted American potter and sculptor. As Professor of Ceramics at Alfred University, he has been responsible for training many students, some of whom are making their names known; and not only in the United States. He has already written a number of books, which have become standard references in ceramics.

This volume begins, naturally so, with descriptions of many kilns used around the world from early times up to the present day. Thus, the development of the modern kiln for reaching specific temperatures, and including brick kilns, is clearly shown by the use of diagrams and photographs. There are over four hundred black and white examples of these.

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CORRESPONDENCE

Dear Mr. Stott,

With regard to your appeal for contributions towards the Newsletter.

I am a young man who has, together with a Mrs. Darewood of No. 1 Spicer Street, St. Albans, started the St. Albans Pottery at 1A Spicer Street. I have been a guild member now for a couple of months and have found the meetings which I have attended quite informative and broadening in their outlook and format. I have been interested in pottery for three or four years now, having discovered it at Dacorum College in Hemel Hempstead where I worked as a Studio Technician.

Up to then I had been interested in painting and had worked in various graphic studios and for a short time in the theatre, but it was, I think, the lively atmosphere of Murray Fieldhouse's classes which really gave me some perception of a very honest and happy craft. When Murray left, I decided it would be a good thing to follow through with my ground work and look for a job in a pottery. This I did, fortunately, and managed to be employed as an apprentice at the Chelsea Pottery in London. There were four potters there at the time - Frank Spindler, who was a great craftsman, a man who had a remarkable eye for shape and decoration, and would often paint our portraits in his lunch breaks when he was not making pots - William George Bell, who was from the North of England, a fine thrower - Dimetra Grevellis, who now runs the Ealing Pottery in London - and Poole Pottery trained Fiona Taylor Brown. So you see I had a lot of skill at my disposal, and would try to learn a little from each of them. After a year and a quarter I left Chelsea and moved to Exeter in Devon where I found the pace of life to be more to my nature, and did a six month course at the School of Art there, under Paul Cardew, who now has a business in Devon called Sunshine Ceramics, at the same time I worked with a studio potter in Exeter called John Middlemus, and spent occasional weekends in North Devon, working with two potters who have a wood fired kiln - Mr. & Mrs. Yasuda.

After all this journeying I eventually found myself back in Luton helping and looking after my Mother, where I am to this day.

We have two small electric kilns at St. Albans and I make stoneware mostly. On Tuesdays and Wednesdays I teach students and incidentally, have room for more if anyone is interested.

The glazes are fired to 1260°C and are a Celadon, Tenmoku Transparent and a Tan glaze of my own. The studio is quite large and keeping it tidy is a bit of a problem. We are also fortunate in having a showroom at our disposal which we are transforming slowly.

I hope you can use some of this account of myself as I am sure some of the members may be interested. Some of them I know were at Dacorum college in the old days.

Anyway, good luck with the editing.

From : Christopher Buras, 3 Tenzing Grove, Luton, Beds.

CORRESPONDENCE

Dear Digby,

My apologies for leaving you with an incomplete write-up of John Nuttgens' demonstration.

Apologies also to John Nuttgens.

Somewhere along the line the drawing of John's pot with copydex resist decoration temporarily went astray.

The drawing on the cover of Newsletter No. 16 shows the pot that John made on the wheel and gave four panels by flattening opposite sides.

For his demonstration John did freehand slip trailing on alternate panels.

The cover drawing here tries to show the bold brushwork in copydex on another fire leather-hard pot.

But don't rely on drawings - see the craftsmen at work.

DEREK TATTERSALL

FUTURE EVENTS

1. SUMMER GARDEN PARTY

To be held at Ray Phipps' home - 23 Hall Park, Berkhamsted, on Saturday, 15th July, at 8 p.m.

Usual arrangements prevail - please bring food and wine suitable for a party, savoury or sweet, and sufficient for two. If you wish to bring a friend please do so, with sufficient food and wine, of course.

2. ANNUAL GENERAL MEETING

at : Manor House Sports & Social Centre, Gallows Hill Lane, Abbots Langley.
on : Friday, 6th October 1978 - 7.30 p.m.

--- Please put this date in your diary ---

As usual, we will have a celebrity lecturer. This year we will be enjoying a lecture and demonstration by Jesome Abo who is a big coil builder and head of the Pottery Department at Harrow School of Art.

NOMINATIONS FOR THE COMMITTEE

Several members of the Committee are due to retire and nominations are required. You will find the form for this purpose elsewhere in the Newsletter.

MOST IMPORTANT ANNOUNCEMENT

Your Chairman and Secretary both have served the full three year term and both feel quite strongly that it is time for them to make way for new blood. Both will remain active in the Guild and are in no sense fed up or retiring.

The Guild Committee will be examining the problem this creates and making some proposals. With a bit of luck and a fair back wind we might even come up with some nominations.

If you have any feelings or ideas on this matter please write to us via the Newsletter Editor. Please also indicate if you are happy to have the letter published.

3. PENDLEY CONFERENCE

Saturday, 4th November 1978.

--- see two pages of details following ---

AN OPEN POTTER'S DAY
SATURDAY 4TH NOVEMBER 1978
PENDLEY ARTS THEATRE
TRING HERTS

SPONSORS: Dacorum and Chiltern Potters Guild
Wengers Limited
Pendley Arts Trust

Programme:

9.30	a.m.	ANDREW AND JOANNA YOUNG Demonstrate the making of their range of raw glazed stoneware involving many different techniques.
11.00	a.m.	COFFEE
11.30	a.m.	CONTINUATION OF THE YOUNG'S MAKING DEMONSTRATION including special requests.
12.30	p.m.	BAR OPEN BUFFET LUNCH BOOK AND POTTERY EXHIBITION (Rehearsal Room)
2.00	p.m.	HILARY BROCK Demonstration of making pottery figures
3.15	p.m.	DAVID EELES Demonstration of stoneware decorating techniques
4.30	p.m.	TEA
5.00	p.m.	ANDREW AND JOANNA YOUNG Demonstration of finishing, turning attachments, raw glazing.
6.30	pm.m	BONFIRE AND BARBEQUE Northfields Studio
7.00	p.m.	BOB DAVENPORT FOLK SINGING WITH CEILIDH BAND Bring a bottle, fireworks and something to char on the barbeque. Sausages and baked potatoes provided.

BOOK EARLY TO ENSURE A PLACE

FEE FOR THE DAY :£10.00 (£8.00 to Full Members of the Guild)

- Includes coffee, buffet lunch, tea, guaranteed seat and entertainment.

Please reserve place(s). I enclose £

NAME

ADDRESS

Cheques payable to Dacorum and Chiltern Potters Guild
BOOKINGS TO MRS PAULINE ASHLEY, 10 THE HEATH, RADLETT, HERTS.

Pendley Arts Theatre

Opened in the spring. An intimate studio theatre for 200. Its modern raked seating and lighting will ensure a perfect view of the demonstrations from every part of the house.

Andrew and Joanna Young

Made a tremendous impression on the potter's world in their recent C.P.A. Exhibition. Trained at Farnham in 1975, they took over Peter Starkey's pottery at Hunworth in Norfolk. They have an 80 cubic foot oil kiln and their work can be seen at Liberty's, Heal's, Craftsman Potters Shop, Crafts Work, Guildford, and Cider Press at Dartington. Besides their standard range they make individual work which they will also demonstrate by request.

Hiliary Brock

Works in Leicestershire, makes figures and groups with a whimsical and nostalgic Edwardian flavour, gently erotic in ash glazed stoneware. Part thrown and part modelled. He has had a number of one man exhibitions and his work can be seen at Heal's, Peter Dingley, Collection etc. This year he gives up teaching to work full time at his craft.

David Eeles

Recently Chairman of the Craftsman Potters Association, now on the Crafts Advisory Committee. Recently had a one man exhibition at Casson Gallery. He demonstrated at Pendley twenty years ago when he was a slipware potter. The Guild has been trying to persuade him to demonstrate for three years. He has finally conceded to come up from Somerset. He will demonstrate a variety of stoneware decorating methods.

Bob Davenport

A celebrated folk singer who has recently expanded his repertoire to include Victorian music hall songs. He has the loudest folk singing voice in Great Britain and will be easily heard above the fire crackers and the screams of the local coven. He has had a long association with the Crafts movement.

POTTERS MISCELLANY

1. KILN BUILDING PROJECT

This year's kiln building project has made a good start with the clearance of trees and scrub from the site at Northfield Studio. There's still some to do for those who find tree-logging and burning irresistible.

During the planning discussion it was decided that though we had by no means fully explored the potential of the catenary arch kiln it would be interesting to try something akin to a Korean kiln; we have arrived at a compromise between this and a ground hog kiln. Dick Jackson has drawn plans and calculates it will require 1,000 bricks. The Guild will subsidise to a degree.

This looks like being a long term project with wide scope for participation, useful experience in kiln design, building and firing. Could all those interested make contact with Elsa Benattar (Tel: Ruislip 34348), Pauline Ashley (Tel: Radlett 4268) or Mary Ann Spilman (16 Lower Paxton Road, St. Albans - no 'phone at present) and we will attempt to co-ordinate our efforts. Work parties are welcome to come and go at will and when we get properly under way it is proposed to have a site operations board as a work guide so that those with a spontaneous urge to work on the site will be supplied with ideas.

All being well one working party plans to meet at Northfield Studio on 21st August 1978, at 7.30 p.m., and anyone is welcome to join in.

2. BRICKS WANTED for the above project

Will anyone knowing of a free (or cheap) source of high temperature bricks please let the co-ordinators of the project know.

3. KILN FIRING SERVICE

Berkhamsted Arts & Crafts is a new venture being run by Tina Gibbs who specialises in cane and rush weaving. Her shop on the edge of Berkhamsted is set up to sell craft materials, but she is very willing to display work.

She and her husband Rod are now seriously considering stocking clays, glaziers, tools, etc., for the potter and more particularly are planning to provide a firing service.

They would like to know from any potential users what they are likely to require in the way of materials and how many people will be interested in using this service.

At this stage they would welcome suggestions to help them decide what would be best. For example - what type of kiln? what is the general size of pot they are likely to encounter? how frequently you would want work to be fired? what sort of price would you be expecting or hoping to pay? and whether or not those interested would want to help load and fire the kiln.

Berkhamsted Arts & Crafts is at 7 London Road, Berkhamsted, Herts. telephone Berkhamsted 6632. They will be delighted to hear from you.

LIST OF PAST EVENTS

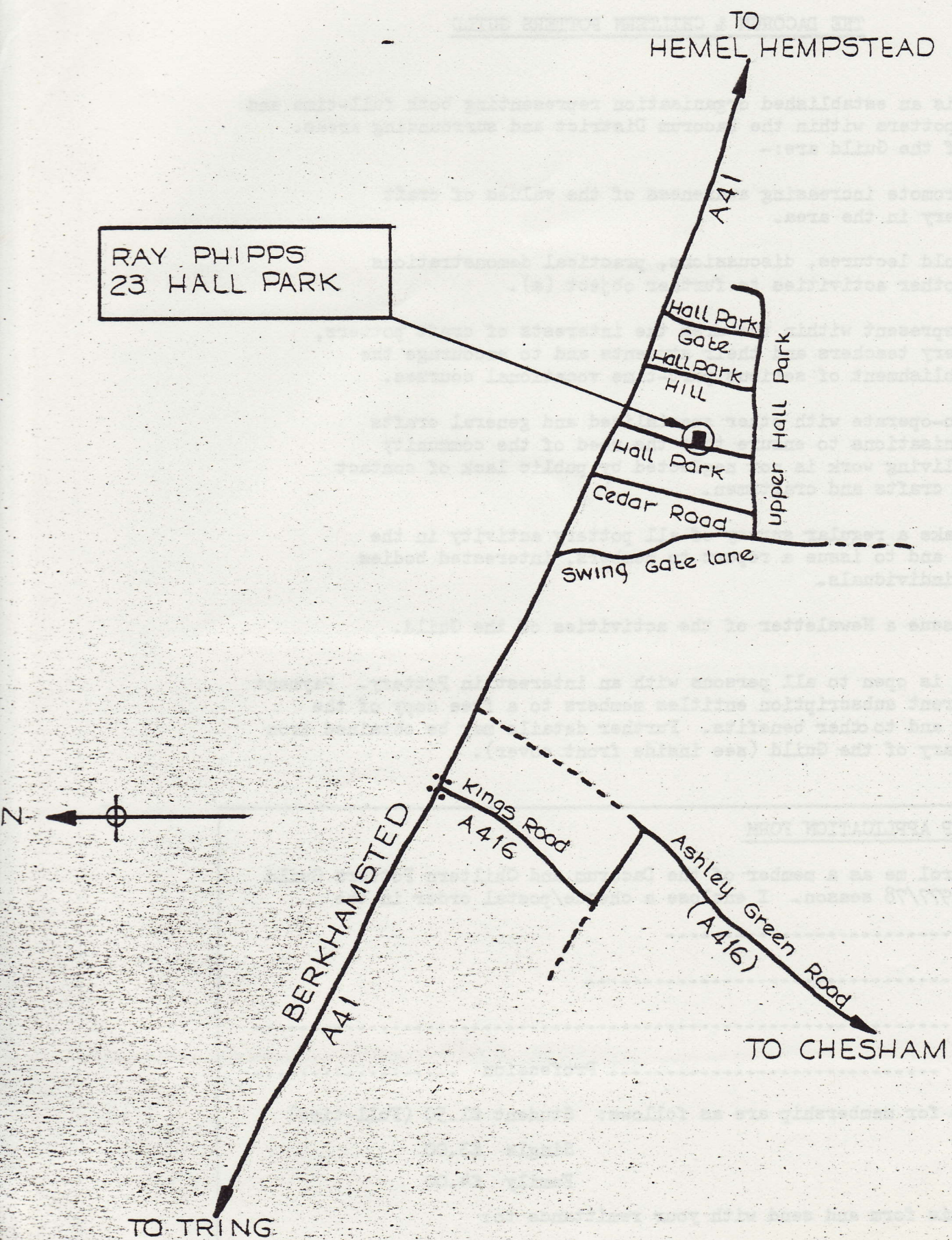
- Friday, 27th January - Slipware Decoration (Practical Event) at Francis Combe School, Garston.
- 2nd week February - A Place to Pot - Discussion Meeting at Whitehill Community Centre, Chesham.
- Monday, 27th February - Quiztime at Pitstone Village Hall.
- Thursday, 23rd March - Film Meeting at St. Albans & St. Stephens Church Hall, Beaconsfield Road, St. Albans.
- Friday, 21st April - Instant Pots (Practical Event) at Whitehill Community Centre, Chesham.
- Friday, 5th May - Henry Hammond at "The Nap", Kings Langley.
- Sunday, 7th May - Open Day - Pitstone Green Farm
- Sunday, 25th June - "BIG POT" Crawl. Visit to Wrecclesham Pottery and Meon Pottery (Nigel Wood)
- Saturday, 1st July) - Open Days - Pitstone Green Farm.
- Sunday, 2nd July)

FORTHCOMING FIXTURES

- Saturday, 15th July - Summer Garden Party at Ray Phipps home - 23 Hall Park, Berkhamsted, at 8.00 p.m.
- Monday, 21st August - Kiln Building Project. Meeting at Northfield Studio.
- Friday, 6th October - ANNUAL GENERAL MEETING at Parish Hall, Manor House, Abbots Langley at 7.30 p.m.
- Saturday, 4th November - POTTER'S OPEN DAY at Pendley Arts Theatre.

PROJECTED MEETINGS

- November - Film Meeting
- December - Christmas Party



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.

JULY 1978

To:

Murray Fieldhouse,
Northfield Studio,
Aldbury Common,
Tring,
Herts.

PLEASE MARK ENVELOPE
"CONFIDENTIAL"

FORM FOR NOMINATION

NOMINATION (for the use of Full (paid up) Members only)

I, of
..... wish to nominate
of who is a Full Member
of the Guild, for election to the Committee.

I accept nomination for election to the Committee.

Signed

THIS FORM MUST REACH ME BY THE 15TH SEPTEMBER 1978 AT THE LATEST

RESOLUTION

I wish to propose the following resolution at the Meeting.

.....
.....
.....

Signed Date