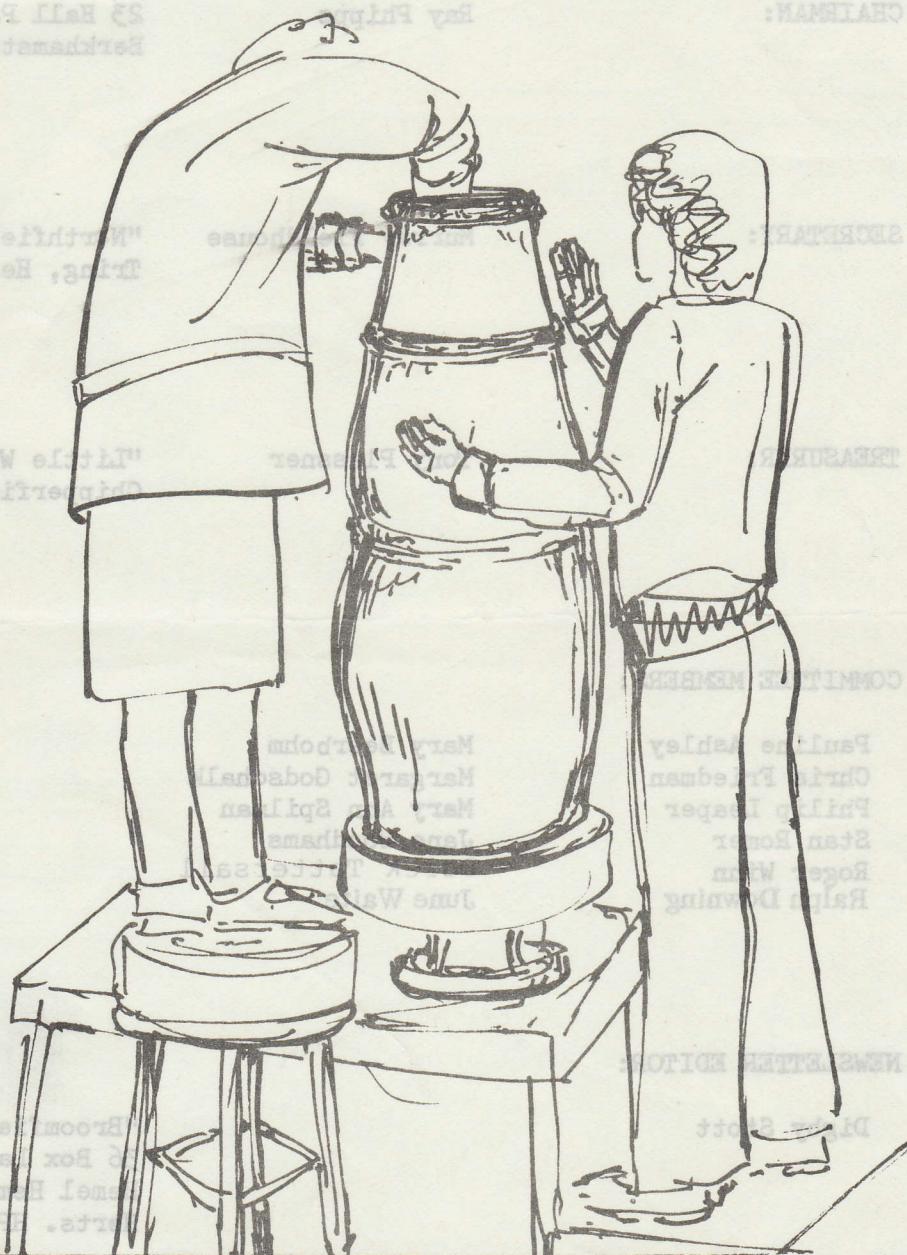


# DACORUM AND CHILTERN POTTERS' GUILD



## NEWSLETTER

ISSUE N° 18

NOVEMBER 1978

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Ray Phipps

23 Hall Park,  
Berkhamsted, Herts.

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Murray Fieldhouse

"Northfield Studio",  
Tring, Herts.

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Chipperfield, Herts.

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Derek Tattersall  
June Waite

NEWSLETTER EDITOR:

Digby Stott

"Broomfield"  
36 Box Lane, Boxmoor,  
Hemel Hempstead,  
Herts. HP3 0DJ.

## EDITOR'S COLUMN

Dear Readers,

After I managed to get the last Newsletter on its way I received a complaint from Jane Woodhams who has the thankless task of getting the Newsletter into the post. When the Newsletter gets a little too bulky there is difficulty in getting the thing into the envelopes and in addition excess postage may have to be paid, so the message is - a little less but more often. I have taken note Jane, and thank you for your unsung efforts.

In the last Newsletter the Instant Pot Contest was nearly reported. I say "nearly" on the basis that my Mother used to teach me - "Nearly is only halfway". How only half of the article came to be published I do not know. However, so that you can read the report in one piece, it is published in its entirety in this issue and Sister Winifred gets her rightful acknowledgement. Thank you Sister both for the article and also for not arriving at my front door and clouting me with a rolled up Newsletter.

The A.G.M. has come and gone. Not a lot of people turned up but those who did were interested in the event and did participate. Hence we had a short but active A.G.M., followed by the Jerome Abbo lecture which is reported within. Some organisation changes were proposed, seconded and accepted at the A.G.M. These were - (from the floor) creation of the post of President and nomination of Murray Fieldhouse as first incumbent, - (from the Chair) a new post of Vice-Chairman and also increased size of Committee. With any luck a fuller report will be ready for the next issue of the Newsletter. Meanwhile, enjoy the report of the Jerome Abbo lecture.

By the time this issue "hits the street" the Pendley "Open Day" will be over but don't forget the Film Night and the Christmas Party. See you there.

DIGBY

## PAST EVENTS

### 1. 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 captivated audience. Plunge pots is a name given to the technique of making pots by pressing a batten of wood or plastic 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.

Philip Leaper demonstrated slip casting. The versatility of this technique was much appreciated by the onlookers.

Derek Tattersall's 'sphere pots' created lively interest. These were made from two pinch pots joined together. His ingenious hole piercer (a dip penholder with nib turned inward), used to decorate the spheres, had fascinating results.

At the other end of the room, Roger Winn, who incidentally was responsible for the organisation of this splendid evening, held an audience captive with his speciality, miniature pots thrown using matchsticks as ribs.

David Jackson brought this very pleasant evening to a close with his demonstration of 'paper pots'. He formed shapes with paper (e.g. large bottle shapes), then cut slabs of clay and draped them over the shapes, pressing the slabs together with his fingers and tearing clay where desired to achieve the required effect. These were very spontaneous, lively pots.

## PAST EVENTS

### 1. INSTANT POT CONTEST (contd.)

Judging from the comments made by a number of people who attended, it would appear that this well organised, entertaining evening was well appreciated and enjoyed by the 70 present.

Sister Winifred Evans, O.P.

### 2. "BIG POT" CRAWL - Sunday 25th June 1978

#### (a) Wrecclesham Pottery

On the 25th June we enjoyed what must be one of our most successful meetings to date. We left on time from Hemel Hempstead College with a coach driver who was prepared to manipulate low bridges and steep narrow roads willingly but who got a little too interested in a Norwegian Choir in Windsor on the return journey! Our party was met at Wrecclesham by Nigel Woods and Philip Harris and in beautiful sunshine were shown past pots piled high and ready for collection, looking all around us at the unique chimneys, drain pipes at odd angles, home made gutters, tiles made from glazed pots cut in half, and large strawberry pots. The Harris pots were not as elegant as the new continental 'Provence Pots' with narrow necks. All pots were earmarked and the Provence Pots had to be ordered through Mrs. Grant White of 5 St. Raphaels Road, West Worthing. If another party plans to visit Wrecclesham it might be wise to place orders beforehand, as the coach driver had ample space to take any number, had we been allowed to purchase. Large strawberry pots made in the old English style for as little as £5 still!

To those of us still struggling to become reasonably competent potters it was somewhat depressing to be told that a good potter produced 1,000 flower pots a day, all fingers used at once, whatever that may mean! All pots perfect. Reg Harris, who is 56, makes 40 large 40 lb. pots a day. Between 8 a.m. and 5 p.m. he uses one ton of clay. Old Reg is 80 now and still works. Philip, the Grandson, is an Air Traffic Controller at the nearby Airport. One member of the team died at 98 and Mr. Corrigan still pops in. He has retired twice now. At 84 he now does a five day week instead of a 5½ day week! Lead glaze used pre-war did not seem to affect them adversely. An iron cauldron was used to melt the lead until yellow litharge formed, it was painted on to raw clay and raw glazed. No more now however, they biscuit and then use a bisilicate glaze, and do not do so much glazed ware. They moved here in 1870 and before the war their business was thriving.

The clay used is blue gault which comes from a pit only 150 yards away. It is bought at £6 a ton ready to use after a tenth of sand has been added. Local sand is used and the clay pugged three times, stored and then pugged once more before use. The pug mill is home made like everything else there. A soaking pit takes 2½ tons of clay, they add 2½ barrow loads of

## PAST EVENTS

### 2. "BIG POT" CRAWL (contd.)

sand, tread it in and add water according to judgement and experience. Nearby is an extruding machine for edging tiles and hollow bricks. Much of the gear came from nearby hop fields. A good man can make 1,000 bricks a day. The extruders are called 'Stupids'.

Nigel Woods once worked here for £12 a week but when we later saw his pottery we were aware of how much he had gained from this apprenticeship and how well he had adapted and put into practice the traditional Wrecclesham methods.

Boys who came into the business were put on to a Boy wheel. Here the potter joins the largest pots in three sections. The boy had to turn the wooden lever to make the wheel go round and keep in time with the potter who stands on the seat. They use a direct drive wheel to pare off and a geared wheel run by two pulleys for throwing. This increases speed at a ratio 3 to 1! so I was told!

The kiln built right in the middle of the ramshackle wooden building was a bottle kiln, home made with home made bricks, splays and double splays and land drainage pipes making kiln shelves and props. It is 90 years old although it has been rebuilt several times. It is loaded from the bottom, glaze first in a saggar, then built up by two men fetching pots while the other stacks them from inside and keeps shouting for what he needs next, then he emerges eventually from the top floor door. They see when the kiln is fired by how much the pottery has dropped. The most skilled part of the firing is getting the steam off as quickly as possible. By placing bricks across the top they create down draught and have the best of both worlds. They must dry their ware thoroughly first. First they lift large pots on to newspaper, then dry them upside down for three or four weeks even with the gas drying system that is installed. If it rains it can create hundreds of pounds of damage and it is difficult to know where to stand! Some of us were relieved to hear that all was not perfect, their big saucers for flower pots suffer one third loss in the drying process from cracking across the base. The large pots were thrown on individual wooden bats obtained from hexagonal ends to old cheese boxes used before the war by a Farnham wholesaler who imported cheeses from Holland. These thick pipe ends are invaluable and unobtainable now of course.

Everywhere one walked on planks of wood with daylight showing between them and above them and it seemed precarious. The whole structure is unique but one felt that a strong gale might see the collapse of the main building. I hope it will be preserved for more enthusiasts to visit. Our youngest enthusiast, Lisa Wynn, took it all in just in case!

Margaret Godschalk

2. "BIG POT" CRAWL (contd.)2. "BIG POT" CRAWL (contd.)(b) Meon Pottery

After the morning's visit to Wrecclesham, Nigel Wood accompanied us to his own pottery at West Meon.

We arrived at a farm with white washed buildings, part of which now forms the West Meon Pottery. Nigel Wood, who had been at Farnham Art College when Murray Fieldhouse was there, is one of two potters at Meon. After leaving Farnham, Nigel Wood went to Wrecclesham for six months, which he considered an invaluable apprenticeship, even at a wage of £12 per week. No where could he have learned so much as he did from the combined experience of the potters at Wrecclesham. He left there to set up his Pottery at West Meon, taking some 15 months in the process of buying equipment and preparing the farm buildings.

The farm buildings on either side of the yard are divided into clay preparation and the showroom one side, and wheels and kilns on the other. In the clay preparation area there is a soaking pit about 15" deep which holds a ton of clay and next to this a mixing mill which Nigel told us was built about 1887 and which he bought with other machinery from Stoke. The mixing mill needed a lot of hard work to get it operational again which included reconditioning the bearings and building up the shaft, "Araldite comes into it's own again!!!". Other equipment includes a grinding mill; a de-airing pug mill, which eliminates the need for wedging and a ball machine for grinding glazes, cutting out the need for sieving. Another item of great interest is the extruder which Nigel made himself at College using cogs from a canal sluice gate, bits from a wheelbarrow, and so on. We would like him to have demonstrated this equipment by using the die for a bird box.

Outside in the yard are his clay drying troughs Mk.1 and Mk.2. Mk.1 consists of extruded slabs to absorb the moisture, but Mk.2 has an expanded metal base over which he lays cambric cloth. This he finds, dries twice as quickly. Together the two troughs take about half a ton of clay.

Across the courtyard we were shown into the buildings which hold the five wheels and two kilns. The long room which houses the wheels has railway sleepers fixed vertically to the walls; holes drilled in the sleepers to take dowelling enabling him to arrange shelving to suit his needs. The wheel on which he throws his "big stuff" is a cone wheel dated 1890 originally used for throwing chimney pots. He throws mugs on a gear wheel, casseroles on a direct drive wheel and there is a small wheel used by his wife. There seems little Nigel Wood cannot find a use for - probably true of the vast majority of potters - a teak sluice gate covered in marine ply makes his wedging bench, an old stove from Bordon Army Camp provides heating, and a very large, very battered looking armchair in the corner looks as if weary bones have gratefully flopped there from time to time.

## PAST EVENTS

### 2. "BIG POT" CRAWL (contd.)

Nigel told us he has been experimenting with raw glazing recently throwing his casseroles, placing them on to an asbestos board and later inverting into the glaze whilst still stuck to the asbestos. I tried to look reasonably intelligent while they discussed various glazes but when we got questions like, "Do you have trouble with sulphurisation?" I knew I was out of my depth, but there must be many who could pass on all the technical details of the glaze discussions.

There are two linked oil fired kilns made from Douglas Deane fire-bricks, one for glazing and the other for bisque. The kilns are initially started with Calor Gas burners. The excess heat of the glaze kiln, which fires to 1260°C, is used to heat the bisque kiln in the first stages. In this way the bisque kiln will heat to 800°C before finishing off with the oil burners to the required temperature. They burn about 100 gallons of oil in about 30 hours, costing approximately £30 a firing.

After showing us the kilns Nigel then gave a demonstration of throwing a "Big" pot, using about 30 lbs. of fairly soft clay. He gained knowledge watching Reg Harris at Wrecclesham and learned to put the rim on early in the throwing of a pot. We all gathered round, using anything to hand to get a better view; two stacked bricks, a rickety stool, a plank, anything to gain a few inches advantage to watch this enormous pot grow under the skilled hands. His complete concentration while throwing, gave the impression that he was totally unaware of our presence. A round of applause when he finished was well deserved.

Many took advantage of buying from the showroom. There were large cheese dishes, casseroles almost large enough for punch bowls, terracotta bird boxes, but for me, the piece de resistance was the range of Patio pots. The glowing warmth of the terracotta and the classical shape of the urn made me wish I was able to take one home with me. Such a "nice" little souvenir of a very enjoyable day!

A rather unhappy note, is the uncertain future of the Pottery. The farm is one of three owned by a family who may well have to sell this farm to pay off death duties. So after the remaining two years of the lease has run out, it seems the future hangs in the balance. There can't be that many potters with the skill to throw such beautiful and big pots. Let's wish him well for the future.

Jill Kitchener

Valerie Williams

3. DEMONSTRATION AND TALK BY JEROME ABBO - Friday 6th October 1978

Jerome Abbo, Senior Lecturer at the Harrow School of Art, came to our A.G.M. as celebrity potter armed with slides and projector, a book full of photographs of his pots, bags full of clay and silver sand, tools, a knife and an 18" length of scaffolding tube. An enquiry on the clay used revealed it was Harrow clay, coarse with Harrow bodies - perhaps one day it will be beautified into St. Harrow's Body Clay.

In his introduction Jerome revealed he now considered himself a "professional amateur"; teaching as many of us know has restricted his output. Nevertheless, he reserves Summer and Easter vacations for regenerative exercises.

Coiling is his favourite method of building pots - even square ones, and for his demonstration he built on a 12" whirler covered with an asbestos bat. He formed the base from an inch thick pancake of clay moulded by hand and visualised that a 30" high pot would be built. From a six to seven pound ball of clay he then roughly formed a thick snake and pulled this into a coil about 2" in diameter, the ends of the coil becoming pointed in his rolling. The coil was then placed on the base and torn to the length around the circumference; no slip was used in joining the clay, joints were simply made by moulding the forms together with fingers and thumb, raising a wall 3" or 4" high ready for the next coil. Jerome considered vertical sides, as in wheel pottery, should be formed first, then consideration given to the volume and exterior forms. The finished pot could be carved, scraped or left with the initial moulding marks.

At Jerome's invitation to his audience to participate in the building of the pot Ray was quick off the mark to be joined later by June, Dorothy and Derek.

Moving to the slide exhibition of his own and his students' work, which ranged in size from a 2" pot to a 48" sculptural form; it was here that Jerome's philosophy of potting became evident - we buy all our needs from Woolworth's or Stoke-on-Trent - what the potter has to do is to investigate his medium and develop any ideas which might present themselves. One theme worked on was burnished slip colouring, iron Chromate, Cobalt and Manganese giving an interesting Indian like design of dull red and blue and grey-black. After firing, the form was again polished with wax.

Meanwhile the potters had nearly run out of clay and the pot had reached about a metre in height. Its top weight finally forced a slight collapse on one side and formed a gentle roll of clay - indicative of inspired work.

Jerome again picked a new theme from this pause and demonstrated a pot which he occasionally makes when waiting for part of a process to be completed. Two different sized thumb pots were made, conical in section and were joined at their apexes. A 1" wide skirt of clay was wrapped around the joint and roughly joined. A further slab of clay, about 3" wide,  $\frac{1}{2}$ " thick, and slightly longer than the circumference of the larger thumb pot, was rolled and then

3. DEMONSTRATION AND TALK BY JEROME ABBO (contd.)

joined to form a vase cum beaker. The clay was showing signs of cracking so sand was rolled and rubbed on to the surface and into the cracks while Jerome was shaping and forming the final design - inspired pottery from an inspirational potter.

Ralph Downing

Editor's Note

The sketch on the front cover by Derek Tattersall shows what happened when Jerome invited some participation.

## BOOK REVIEWS

### 1. "ORIENTAL GLAZES" (THEIR CHEMISTRY, ORIGINS AND RE-CREATION)

by Nigel Wood

published by Pitman Publishing Ltd. 1978

96pp 8" x 8" £1.95 limp £2.95 cased

This is the latest of a series of 'Ceramic Skillbooks' edited by Murray Fieldhouse. The earlier titles are 'Clays', 'Kiln Building' and 'Saltglaze'.

The layout of the book is simple, it is easy to read, and the black and white illustrations are clear and well described. The author, as with those of the previous books, is a practising potter, who has specialised in the title subject.

The book begins with the historical aspects of Chinese glazes chronologically and then leads on to the Chemistry of the Chinese and Japanese glazes, with unfortunately only a mention of Korean ware. Having described these glazes in some detail the author shows how to calculate actual weights from percentage analyses of the materials. A certain amount of arithmetic is needed here, but the simple manipulations of a pocket calculator are described in order to facilitate the use of this instrument. Several glaze recipes are given and described and one very important aspect is quoted, that being the analyses of certain glaze materials, including American, which are so often named without analysis figures.

U.K. and U.S. suppliers are given, and, as well as a useful bibliography, a map of China is shown marked with various production sites of the different wares. A useful index finishes off the book well.

I hope it does not sound 'niggling' to mention the accepted spelling of FELDSPAR is not used, and that it might have helped the less-informed potter if a glossary had been provided for 'Eutectic', 'Seritization' and similar words as well as the definitions given as reading progresses.

But a lot of useful information is given and for a most reasonable price. I look forward to the next book in this series.

S. R. Romer

## CORRESPONDENCE

Dear Editor,

Recently I spent a week in Cornwall. If I didn't know what potters were before I went I certainly did by the time I left. I gave up counting after the 100th studio was seen. In every village, every cowshed, there was a craft shop with signs saying 'hand made pottery' and one not-to-be-left-out baker had a sign at the front of his shop for 'hand made cornish pasties'.

Of course, Frank and I went to St. Ives and found the Leach Pottery - no one knew Michael Cardew - and were very saddened by the commercialism and general God-like offhandedness of the place. We were the only two in the showroom, apart from an American who is doing an 'apprenticeship' there, a Bernard Leach dog, and Janet Leach herself. The young artist who was busy being artistic sighed when I asked a few questions, and prattled on in an artistic way; the dog sniffed my jeans suspiciously (we had been camping in cow fields) and Janet Leach brushed past. I felt a little PR in the form of 'hullo' wouldn't have hurt. No wonder I didn't buy her £75 pot - or was it her £75 name with pot attached! I just wonder if the 'Old Man' knows of the atmosphere and general feeling in the area about the Leach Pottery. I am sure it goes against all his philosophical thoughts on pottery's place in life.

After visiting Barbara Hepworth's gallery and enjoying the tactile experience of marble, bronze and bamboo, we headed down the coast to Porthleven where we spent time speaking to local potters and collecting agates off the beach which is only accessible at low tide.

Again I came up against this holier-than-thou attitude amongst potters. One did give me the name of the local clay supplier, but gave me a 'bum steer' on the usability of the clay. Why? Here I am, an innocent pottery student of two and a half years wanting to learn! The supplier is John Doble, telephone St. Agnes 2338. He works the local clay pit which has been mined for the last 500 years - for tin, I presume. He was very helpful and is willing to transport the clay to Hertfordshire or elsewhere for a very reasonable rate. I bought 20 kg for £1.20. He mixes the clay 50:50 with ball clay and it has a very high silica content. On its own it will not stand up to large thrown forms but when mixed with Moira or St. Thomas' it is very pleasant. In an oxidising atmosphere it fires to a golden biscuit, and in reducing to a nice nut brown. Certainly more character than the buff/grey that is available here.

The technical information was given to me by John Sneddon, a potter of four years standing (quit his job in Bristol two years ago and moved to St. Agnes) and who is a 'real' person. He spent one and a half hours discussing pots, clay, his gigantic self made oil-fired walk-into kiln, and his philosophies with me. Told me of his glaze mixes and who he got the original recipes from (no deep dark secrets here) and in general was very pleased to help me as much as possible. He restored my faith in potters. And he is self-taught. He told me Murray was urging him to write about the construction of his kiln for Pottery Quarterly, but due to lack of time

CORRESPONDENCE

(contd.)

he has been unable to do so. Maybe he should be approached to give a lecture for the Guild?

A very nice person and only too willing to discuss pots with anyone who is down that way.

After visiting all the potteries we drove further down the coast in search of lobster that was cheaper than £6 per lb. - to no avail.

I am returning to Australia shortly and hope to be as involved in pottery there as I have been here. So on that note, special thanks to Barbara and Freda for helping me when I needed it most and thanks to all in the Guild for an informative and happy two and a half years.

Merry Christmas and a Happy New Year.

Chris Friedmann

The Olney Pottery,  
Holes Lane,  
Olney, Bucks.

Tel: 0234-712306

25th September 1978

Dear Mr. Fieldhouse,

I spoke to you on the 'phone on Saturday about my gas kiln which someone in the Guild might like to buy. Here are the details.

Un-used, natural gas, down draught, 8 cubic feet Kasenit, arched roof, flue and weather cowl, two burners, brick up door.

I'd like about £850-£900 for it if possible, but I'd consider part exchanging it for an electric kiln for up to half the amount.

I'd be very grateful if you would circulate this amongst your members and also let me have some details about the Guild and its aims.

Yours sincerely,  
Deborah Hopson

CORRESPONDENCE

(contd.)

Dear Mr. Fieldhouse,

I am writing to find out if there is any possibility of working in your pottery as a trainee potter.

At the present time I am still at school studying for my examinations which include ceramics.

I shall be leaving next July and am extremely keen to pursue this career, and fully realize that having no art school background, or specialised training, I must start at the bottom.

If you could offer me an interview to discuss such a possibility I should be most grateful.

Yours faithfully,

C. Webber

Editor's Note:

Murray has written to Mr. Webber with some advice and some contacts. However, if any of our readers know of a possible opening for Mr. Webber please write to him at 60 Vicarage Road, Buntingford, Herts.

## POTTERS MISCELLANY

### EXHIBITION OF TEAPOTS

September 1978

Displayed in the Craftsmen Potters Shop were 200 teapots ranging from the highly impractical square teapot covered with tiny buildings and donkeys (by Ian Godfrey : £40) to the classic Oriental teapot by David Leach (amazingly priced at £16).

Teapots in the shape of birds were produced by Barbara Colls and Tessa Fuchs (who is one of the few potters working in E.W.)

Teapots on wheels by Peter Meanley were very original and fascinating. Visions of a long table in a stately home and "Pass the tea dear ....."

## POT SHOP

1. THE UPHILL ARTS AND CRAFTS GROUP  
invite you to their third Exhibition and Sale

Seventeen artists and craftsmen exhibit:-

Batik	Enamels	Glass
Sculpture	Jewellery	Mosaics
Paintings	Pottery	Weaving

On: Sunday, 19th November 1978  
(from 11.30 a.m. to 7.00 p.m.)

At: Totteridge Village Hall  
Badgers Croft N.20

Sherry reception - 11.30 a.m. to 1.00 p.m.

2. MILLS CHUBAL

For sale:

Kiln - 1 cu.ft. - electric single phase

£50 - good condition

Telephone: Chesham 2783

3. CLAY GLAZE, KINGS YARD, RICKMANSWORTH

Offer 5% discount on pottery materials to Guild members on  
production of membership card.

BERKHAMSTED ARTS & CRAFTS

7 London Road, Berkhamsted

Tel: Berkhamsted 6632

Will be stocking clays glazes, tools, etc., and will cater for special requirements.

We are planning to provide a firing service but want it to suit local potters and would welcome enquiries and suggestions.

- What size kiln (preference)?
- What size pots would you wish to fire (average)?
- How many and how often?
- What sort of price would you expect (hope!) to pay per firing?
- Would you wish to have a kiln to yourself and load and unload yourself?

or

share the firings and leave the responsibility to the shop?

## FUTURE EVENTS

### 1. FILM EVENING

On: Thursday, 23rd November 1978

At: St. Albans and St. Stephens Church Hall  
Beaconsfield Road, St. Albans

(7.30 p.m. for 8.00 p.m.)

Forget what happened in March - Ray swears that he will have half a dozen spare projectors in the boot of his car.

The films booked are:

from John Anderson - "Ladi Kwal"  
" Geoff Whiting - "Clay and Claymen"  
"Concord Films - "Big Ware"

and that is a full programme

See you there

### 2. CHRISTMAS PARTY

On: Saturday, 9th December 1978

At: The Berkhamsted Hockey Club  
Cow Roast, Northchurch

(at 8.00 p.m.)

The venue is the same as last year. For those who are coming for the first time, Cow Roast is a happening as you drive along the A-41 about halfway between Berkhamsted and Tring. Turn in at a narrow track next to the Cow Roast pub opposite the filling station. Drive round to behind the pub and you will eventually find the Club House and car park. Join us in the festivities.

Bring the usual refreshments, savoury or sweet. There will be a bar or wine can be purchased if you prefer.

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 Rd., 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 )  
Sunday, 2nd July ) - Open Days - Pitstone Green Farm.
- Saturday, 15th July - Summer Garden Party at Ray Phipps home.
- Monday, 21st August - Kiln Building Project. Meeting at Northfield Studio.
- Friday, 6th October - ANNUAL GENERAL MEETING at Parish Hall, Manor House, Abbots Langley.

FORTHCOMING FIXTURES

- Saturday, 4th November - POTTER'S OPEN DAY at Pendley Arts Theatre, 9.30 a.m.
- Thursday, 23rd November - Film Meeting at St. Albans & St. Stephens Church Hall, Beaconsfield Rd., St. Albans.
- Friday, 8th December - Christmas Party at Berhamsted Hockey Club, Cow Roast, Northchurch at 8.00 p.m.

PROJECTED MEETINGS

The Committee is at present planning meetings for January, February, March and April in 1979

TO DUNSTABLE

A5

VERULAM ROAD

HIGH ST.

HILL  
WELL  
HOLY

A5 & A412



TO HARPENDEN

CHEQUER ST.  
THE  
BDWAY  
ST. PETERS STREET A6

HATFIELD ROAD

UPPER MARLBORO RD.

VICTORIA STREET

LONDON ROAD

ST. ALBANS & ST. STEPHENS  
CHURCH HALL

A414

TO  
HERTFORD

CITY  
STATION

A6 TO BARNET

ST ALBANS  
CITY CENTRE MAP