

DACORUM AND CHILTERN  
POTTERS' GUILD



NEWSLETTER

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With this 1st Newsletter of 1979 the Committee wishes all members of the Guild a Happy and Prosperous New Year



## EDITOR'S COLUMN

Dear Readers,

The start of a new year is always a good time for reflections. A glance at the list of events held during 1978 is a useful way of reflecting on the activities of the Guild over the past 12 months. The year started well with the Slipware Meeting in January, faltered a little, went steadily forward to the undoubted climax of the year at Pendley and then eased out of the year with the Film Meeting in November and the Christmas Party in December.

Quite a successful year I thought. I'm not quite sure which I enjoyed most - the Big Pot Crawl or the Open Day. But, no time to sit and ponder!!! - before the Committee has time to "rest on its oars" the Chairman is chivvying away to get new ideas flowing and a programme for 1979 to excel all previous programmes.

Spare a thought then for your hard working Committee members who are beavering away organising the fixtures for 1979. The Committee has got some new blood and ideas are flowing. Fixtures for the early months are either settled or in hand. However, much assistance is still needed from willing members of the Guild.

As always, we need people to do reports on events, and articles about exhibitions you have visited. If you have any bright ideas for future events please do not hesitate to write to me and I will pass your ideas on to the Committee.

Finally, on behalf of us all, I'd like to welcome those members who have joined us recently. Tony Plessner has given me a list of their names and addresses which is published in this issue.

Happy pottery in 1979

DIGBY

P.S.

Front cover drawing by Derek Tattersall shows a pot made in Abuja by Asibi Ido working with Ladi Kwali in 1964



## PAST EVENTS

### POTTERS OPEN DAY : PENDLEY

Saturday, 4th November 1978

1. AN APPRECIATION by Wendy Parry
2. ANDREW AND JOANNA YOUNG by John Hoy
3. HILARY BROCK by Judi Cole
4. DAVID EELES by D. Pettigrew
5. "HILARIOUS" REFLECTIONS by Arthur Ball
6. DAVID EELES RECIPES



## POTTERS OPEN DAY : PENDLEY

### 1. AN APPRECIATION

Potters Open Day at Pendley Arts Theatre was all we have come to expect from the Dacorum & Chiltern Potters Guild - chaos at the beginning and late starting, always rather tiresome when one has made extra effort to be on time, having usually a long way to travel - but soon forgotten and soothed by the excellent potting of Andrew and Joanna Young, whose fresh approach and naivety were a joy to us all - how they love potting! Watching Andy produce his faceted bowls and Nob' an' all pots, and Jo's big casseroles, was fascinating, enough to whet our appetites and eagerly await the finishing of these articles, promised for later.

After lunch (again chaos) the afternoon session (late starting again) was first with Hilary Brock and his "Floosies", corseletted and gartered ladies - very respectable, as they had their hats on' - who sat around by their pianos in their full glory, with their flowing locks (hair) achieved with sieved clay pressed on in bits, as indeed the rest of their bodies were built up, in lumps (bottoms and boobs) and coils (legs and arms) and clay pressed on plastic lace doilies, and rushed, as only a mother could teach! (for garters and feather boas) all done to a background of humorous reminiscences.

We were then treated to an all too short decorating session by David Eeles, whose seemingly effortless brushwork enthralled us all, coupled with masses of information on spray glazing, with masking and more spraying, wiping with fingers, a sharp tool, a hacksaw blade, and more superb brushwork, using numerous types of brushes, all to achieve such delicate colouring and shading in his magnificent designs. His sketch book from a recent holiday in Crete was full to overflowing, as were our minds, on our way to tea.

We then had a session with Bob Davenport, a folk singer, what a pity his Band's strings would have been ruined around the Bonfire! as they would have been much more appropriate there - as the two potters from Derbyshire remarked, sitting behind me, "What a waste of valuable time". Still, Bob didn't overstay his welcome and was really quite tolerable.

Then what we had all been waiting for - a return to potting and peace - with Andy and Jo refreshing us, with Andy's turning and teapot assembly, and Jo showing us how to oval her round casserole, by cutting out a narrow leaf shape in the base, and making the lid to match, which Jo managed, with our help, when all looked lost to her at one point, a brave display. Alas, there was not time to see her colander completed with the bowl, or the equally ingenious tea-strainer, and heart shaped bowl and lid.

I have many useful tips in my notes, including:- a sideways wiggle in the cutting off of pots; mixing China clay to a slip before mixing with other dry clay ingredients; David Eeles mixed his clay from dry in a blunger then a 40 sieve - for the fag ends and matches!; a Japanese idea, a method of making a round hump from inside a teapot, therefore thinning the clay and making the pouring holes in this thin hump.



## POTTERS OPEN DAY : PENDLEY

### 1. AN APPRECIATION (contd.)

We were also given many Clay and Glaze Recipes, and there was a comprehensive array of books for our perusal, indeed a most satisfying day, with excellent food.

The Bonfire was huge and welcoming and extremely hot as were the sausages and potatoes, our wine was good, also the numerous hints and conversations, including a promise of many more enjoyable times with the Dacorum & Chiltern Potters Guild.

A big thank you to all concerned.

WENDY PARRY

### 2. ANDREW AND JOANNA YOUNG

Visiting Pendley Manor for the first time, I came upon a group of neatly parked cars and joined them. Seeing no one about I followed a path which took me to the entrance of this old imposing ivy clad mansion. I apprehensively crept in and found myself in this sombre oak panelled hallway. Glancing to the left through an open door, I was staggered to see a room which appeared to be stuffed full of spinning wheels and not a soul in sight. I was beginning to think I had got my dates wrong, when Pauline breezed in, beamed a smile, and said, "Are you weaving John?" Hell! I thought, I have got my dates wrong. But I was soon reassured and directed to the studio theatre. The setting was perfect, the compact theatre was buzzing with activity and our first guest demonstrators were setting up their equipment and generally wedging and preparing their clays.

Andrew and Joanna Young have been working commercially for three years. They use an oil fired Cosira Kiln of 80 cu.ft. fitted with two front burners. They do all their throwing on Leach wheels, preferring to raw glaze using bentonite to assist with adhesion and firing to 1280 Cone 9 and have a double firing every eight weeks. They find that they achieve their best colours by reducing at about 830-900°.

Andy started the day's proceedings on faceted bowls. Having thrown the basic shape and allowing for a well pronounced foot ring, he suggested that the clay be initially well compressed on the wheel to reduce the possibility of cracking.

Using a thin twisted wire, he prefers to cut the facets whilst the pot is still on the wheel rather than at the leather hard stage. Making a ridge at the top of the pot for this starting point, he boldly pulls the wire down the face, moving the wheel head a fraction of a turn to give an effective twist to the facet. The foot was turned later on in the day.

He followed this with his four-cornered teapot. The initial cylinder was thrown, slightly collared at the top towards the gallery with the base thickened to ensure strength. The squared effect was



## POTTERS OPEN DAY : PENDLEY

### 2. ANDREW AND JOANNA YOUNG (contd.)

achieved by pushing the thumb into the base and running it up the inside at four points. The gallery needed to be re-thrown after this operation. The lid and spout followed, the spout being finally incised with paralalled lines along its length. When doing a production line, Andy said that he preferred to throw all the cylinder first, followed by the lids, then the spouts, but completing one teapot at a time. This he did later in the day when the work was leather hard. The pulled handle was pushed firmly on and with the teapot lying cradled in his left hand, the handle hanging vertically down, proceeded to twist it, giving a rope like effect the free end pressed home, the lid dropped into its gallery, and there was the completed teapot. Spontaneous applause. How satisfying it was to be in on the complete cycle of events.

During the course of the demonstration there was a steady flow of questions from the rivetted audience and Joanna sitting quietly in the background chipped in to give information about techniques and the running of the pottery.

This was one of the added pleasures of the day, to see this delightfully matched young couple enjoying equally as much as we were, watching one another work. In fact, afterwards Andy said that it was the first time that he had ever consciously sat and watched his wife working as a potter.

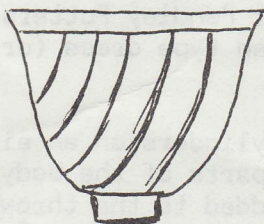
Andy followed on with the Knob-an'-all pot. He threw a cylinder, fairly thickly about 5-6" tall, then by collaring, sealed it at the apex, the residue of clay being formed into a knob. Being in this sealed form Andy suggested that the pot could be vigorously squeezed without fear of damage. Vertical facets were then cut with the wire. Time did not allow for the final cutting and separating of the lid from the base.

Joanna in the meantime had been throwing some shapes in readiness for her demonstration, one of them being a colander. It consisted of two footed bowls, the perforated one fitting snugly into the outer lipped one. One of her specialities was an oval casserole. A piece of clay in the shape of a willow leaf was cut out of the base and the walls of the casserole gently squeezed to form an oval shape. By drawing her thumb along the base from the edge to the central cut out, the clay was encouraged to fill the gap, helped by replacing the cut out piece, the base was evenly smoothed off with a kidney. At this point, Joanna pointed out that the base tended to lift at the edges and proceeded to bounce the casserole gently, to restore its even stability. Her thrown lid was sufficiently firm to enable her to cut out a strip down the middle, slipping the two halves together again, with the addition of a worm of clay along the join on the inside of the lid. It was now in the shape of a pointed oval, the points being then rounded off with a knife. Then followed a few adjustments to the shape of both casserole and lid to ensure that the lid fitted the gallery snugly. The lid was surmounted by an attractively pulled handle of two parts slightly overlapping one another. Handles were also applied to each end of the casserole which finished off a very complex series of operations. Joanna was warmly applauded.



POTTERS OPEN DAY - PENDLEY

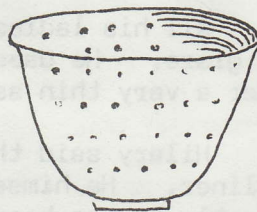
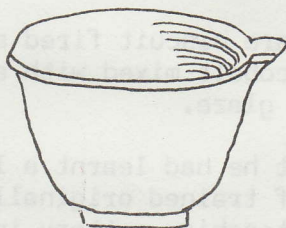
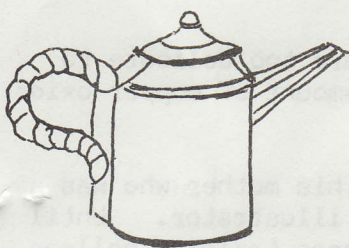
2. ANDREW AND JOANNA YOUNG (contd.)



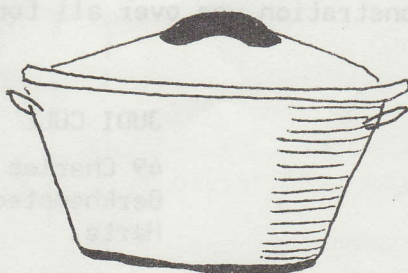
Fluted Bowl



Knob an' all Pots



Colander



Casserole



Tea Strainer

Points on raw glazing

The glaze was applied to the inside of the pots at the leather hard stage, often more thickly to give greater depth of colour. The outside was glazed when pots were fairly dry, using a thinner glaze, producing a paler colour to show off the body.

Clays used

45 AT Ball, 25 SMB Ball 10 Groley China

15 Sand 50 Mesh Kings Lyn

JOHN HOY



## POTTERS OPEN DAY : PENDLEY

### 3. HILARY BROCK


It was a delight to watch the demonstration on how to make a Floozie! For those of you who weren't present at Pendley Potters Day, a Floozie is a large-bosomed woman in Edwardian type dress (or undress!).

Hilary uses an open clay and throws small cylinders on an electric wheel, which he uses for seats, corsets and parts of the body. The legs, chest, arms and head are modelled and added to the thrown pieces. To make the hair he uses St. Thomas's Body which he presses through a small sieve. A cheap biro is used to make the indentations for eyes and buttons. To make the beautiful patterns on the dresses he presses clay on to a plastic doily. To hide the join between arm and shoulder he places frilly shoulder straps. The lady is finished with ruched garters, frills on the knickers, bows on the corsets, and the final touch - of course a hat.

All his ladies are biscuit fired as they are too delicate to raw glaze. He uses cobalt mixed with a small amount of copper oxide under a very thin ash glaze.

Hilary said that he had learnt a lot from his mother who was a milliner. He himself trained originally as an illustrator. Until recently he has been teaching pottery in a teachers training college. Now he is waiting to open a craft shop in Husbands Bosworth in Leicestershire - to which he is devoting himself completely.

My only regret was that the demonstration was over all too quickly.



JUDI COLE

49 Charles St.  
Berkhamsted  
Herts.

### 4. DAVID EELES

David Eeles, large, shaggy-bearded professional potter from Dorset, returned to Pendley Manor after an absence of more than twenty years. Renowned for slip-decoration and lustre ware, David has a studio and workshops at Mostaton from which hide-away he emerges only on very, very special occasions.

Under the spot-light, from his dusty apron pocket, he produced a little black book which he'd filled with interesting sketches on a recent holiday in Crete and amid a clutter of plates, paints and brushes he settled down to paint "A night scene outside a cafe".

Immediately one realised, that here was no ordinary artist-potter. His brush strokes had that particular masterly touch, effortless and individual.



## POTTERS OPEN DAY : PENDLEY

### 4. DAVID EELES (contd.)

He used Japanese brushes of various shapes, sizes and resilience with superb control and delicacy - almost whimsically. And while he painted, he talked of his successs and failures with the materials and processes of potting until he discovered that simple, albeit lengthy, traditional techniques produced a clay of maximum plasticity. For embellishment too, he returns to natural, unrefined materials, and his lustre-ware is achieved by subtly controlled wood firing.

For the scribblers in the audience, David gave practical recipes and hints. He stressed the importance of preliminary detailed drawings if one hoped to produce strikingly original ornamented pots.

Eventually he displayed his own creative talent on a large bisqued bowl previously sprayed with glaze.

Half-tones were produced by gentle rubbing with the fingers and precise lines incised through the glaze. He used semi-transparent colours with the long, flowing movements of an artist in water-colours. Each brush stroke was a means of inscribing his own enjoyment of form, texture and colour, and the effect was extraordinary - a beautiful, harmonious surface pattern emerged which, he explained, would fire to the cool blues and melting golds of the attractive pottery he'd presented for sale.

These pieces were quickly sold and some were passed round for inspection and appreciation. We loved them all.

Blues predominated - grey-blues with a hint of greed jade and deeper blues with shades of midnight. Soft flowers floated below the surface and bewitched owls gazed with large, limpid eyes. Especially beautiful was a vase of distinctly oriental shape with gradation of colour-tones from hot orange, to warm gold, to creamy cream, hung with a simple, graceful spray of blossom.

Lovely, lovely treasures for the lucky purchasers.

For the audience that day, professional and amateurs, and the casually interested, David Eeles' demonstration was an unforgettable aesthetic experience.

D. PETTIGREW



## POTTERS OPEN DAY : PENDLEY

### 5. HILARIOUS REFLECTIONS

Dear Editor,

It was an enormous slice of flattery which persuaded me to write these notes.

Ten minutes of the talk had gone, the audience were listening intently to what was being said by Hilary Brock, when a young lady whispered, "Arthur, would you take the notes; I'm not very good at it". At that time I was just recovering from the shock of finding "Hilary" to be a bloke and so rather stupidly found myself saying, "Oh yes" and with a pen and paper on my lap. Now it occurs to me that to write about what Hilary actually did might fill a fly paper and because I happen to know that you have invited a real live sculptress to give all the technical detail; you know what I mean; he used St. Thomas 'O' which was fired to 10.000°F in a reducing atmosphere. Perhaps, on this account, you will be good enough to penalise other contributions to your magazine by ensuring that they keep to their subject whilst leaving me to roam around "Pendley on Saturday".

I must admit that before Hilary's "turn" I had a quick look round at the ladies present, particularly if they were, well you know, well endowed, because a friend had told me that "Hilary" was her own model, making the figures in front of a mirror.

Before I rabbit on about Hilary's lecture perhaps you will allow me to say something about the "Youngs" at Pendley. The auditorium of this fine Pendley Hall was quite full and promptly on time the Youngs started; how I rejoiced about that!! Did these Youngs wait to be introduced, did they heck; straight into the deep end, "I'm Andrew Young and this is my wife Joanna" he said pointing to a young lady sat comfortably in the wings.

Murray was having none of that, especially at the beginning of the show and proceeded to tell us something of Andrew and Joanna Young. They had lived in Norfolk for three years where visitors had been less than welcome; no wonder with a wife whose hair Titian would have been pleased to paint, and a "spot" Margaret Lockwood must envy. "Pots" Murray said had emerged from Norfolk of such distinction that eventually they, meaning the Youngs, had to relent and appear before a curious public.

As with Hilary's story, other contributors will give the detail, I'm just pinching the icing from the cake. They threw pots on a Leach wheel which apparently had a sticking point at the end of the treadle, but I'll bet the clay was a bit special - perhaps they had heard about that "stuff" Murray pushed on Mike Dodd at the last Pendley "do". I say it must have been "special" because it seemed to know where to go and what thickness to become - Andrew didn't know or care. He talked right through his demonstration of faceted tea pot bodies, the lids and spouts were made in a trice as they say in literary circles.



## POTTERS OPEN DAY : PENDLEY

### 5. HILARIOUS REFLECTIONS (contd.)

In answer to the question "Why did he facet pots immediately they were thrown rather than at the leather hard stage?", he said "I don't know," but something tells me that he did. I was too shy to tell him that since leaving college he had learned a very great deal (you don't blame me for not telling him with all those teachers around) and that perhaps unwittingly he had done some "work-study". Clearly he had saved himself one handling process with a consequent saving in time and a great deal of shelf space. This is the sort of thing which happens to artists/craftsmen when they are left to their own devices for a year or two - perhaps in a few years they will employ a work-study man to look at other aspects of pottery-making; when they become a factory the Youngs will send apprentices to college in the hope that they will learn something.

Before anyone protests too loudly about business men and production engineering techniques, remember also his (or was it her) brilliant idea for holding bats on to a wheel head - another piece of work-study which will surely be copied by working potters and perhaps by enlightened colleges; the sticking of the bat-holder to the wheel-head with clay will almost certainly be the next bit of tradition to become redundant in the Youngs pottery.

Visitors may still not be very welcome in Norfolk; I can understand why, but these very charming potters will be high on my list of return visitors; perhaps they will come again when they deliver our pots.

It was a wonderful day at Pendley, including the food, but I really can't see why you need a "write up" about it; if you went to Pendley, then you know what went on, and goodness only knows plenty happened and if you didn't go it's unlikely that any report will capture the wonderful atmosphere.

As I have already told you I was "lumbered" with Hilary Brock and you really can't blame a chap for thinking he was to listen to a bird on modelling "Floosies". Now Hilary, I find, is a very likeable man and had lots of interesting things to tell me. So, let me tell you what I learned about Hilary Brock and his passion. The reader of these notes must try to imagine, if he can, a man whose work has made him a character in the ceramic world; his talk followed two professional potters whose work is nothing less than brilliant and he also knew that David Eeles was watching and listening to him.

It sounds easy, here stood Hilary in front of an audience of potters, teachers, administrators and other riff-raff, with a kilo of clay (enough to last him a month), a cigar box of tools, a few plastic doilies and the spot lights beaming down on him. He must have felt very lonely indeed; it was enough to make his blood run cold. So, how should he start. In the circumstances he could have done a dance, or sung a song to pass away half an hour, but not Hilary.



## POTTERS OPEN DAY : PENDLEY

### 5. HILARIOUS REFLECTIONS (contd.)

He came straight to the point, "I'm not a potter, I can't use the wheel and I'm redundant" - how's that for a start. His mother was a milliner and his family were female dominated - his women are always predators (so are mine) - you see why I liked Hilary from then on (on reflection, I think he meant his Floosies were always predators)

He trained as a book illustrator and had been making female forms for forty years and had probably looked at a few in the meantime.

A village in Leicestershire, is it Bum or Bottom (anyhow its not what Hilary is noted for making) have taken him to their home and hearts and are interested enough in his work to ask "when is he going to paint the figures" or they tell him he must be a sex maniac.

He went on to tell us that he copied Alan Wallwork and Brian Newman and now his students copy him because they must pass exams to become potters. "If you have been in education for a long time you can't make things for fun - they must have a value judgement", there speaks a man freshly out of education.

"Do you want me to tell you what I'm doing? - its just rolling clay" were his exact words and that is what endeared us to him; no wheels, pots lids, oxides, brushes and water, just him, a plastic bag and a few bits and pieces - what bits - what pieces.

He set two legs on a lump of clay in a position which might be called suggestive; he tends to make legs short, or so he said, which is also an English characteristic, an anthropologist also said.

The corset came out of his plastic bag in the form of a piece of clay 1" in diameter, 1" long with a hollow at each end for the joint to legs and head. The neck was a piece of clay  $\frac{3}{8}$ " dia. and  $\frac{3}{8}$ " long. He then rolled three balls of clay about  $\frac{1}{2}$ " dia., one for the head; the others were put on so quickly I didn't see where they went - I presume it was a lady as otherwise he would have rolled one large ball for the head and two smaller ones for the eyes. And so he went on to finish a figure free from tool marks and really a joy to see and hold.

You will notice that I have told you little of how he makes his figures and the reason is quite simple, its a case of "now you see it, now you don't".

By now Hilary was in full cry and information came quickly for those with sharp pencils.

"You use an old type biro for the eyes and rolls of clay for the mouth".

"Why do you make turn of the century ladies?" - "I have a feeling for 1880-1914 figures" - and who can blame him.



## POTTERS OPEN DAY : PENDLEY

### 5. HILARIOUS REFLECTIONS (contd.)

Pots are dunked in glaze as it gets into the crannies - always ash glazes of course.

"When I can't make something I cover it with people. I always try to conceal what I can't do." That's humility for you.

"Hilarious" punned Ray, our Chairman, and so it was. It was also a professional talk which came straight from the heart.

Thank you Hilary, you were a pleasure to listen to.

#### Footnote:

I nearly forgot to tell you that I was lucky enough to buy a David Eeles pot, a beauty, but I can't find a potters mark, and I wonder how many other great potters leave work unmarked.

ARTHUR BALL

### 6. DAVID EELES RECIPES

#### BODY

\* 28 lbs BDV { from Watts Blake & Beame, St. Austell  
24 lbs TWVD {  
6 lbs China Clay  
9 lbs Quartz

blunge-sieve 40<sup>s</sup> - drip dry

\* This mixture gives 67% silica content for non crazing

#### GLAZES

##### Colours:

##### Iron Brown

Neph syenite	44%
Potash feldspar	34%
China clay	2%
Red clay powder	20% - Potclays, any lime free iron gives brighter red

##### Blue

Cobalt carb	20%
Mang ox	10%
Talc	10%
Red clay	15%
China clay	20%
Red iron	5%

##### Green

Chrome ox	20%
Red clay	10%
Feldspar	20%
Fluorspar	20%

##### Celadon Glaze

Granite dust	71.25%
Whiting	15%
Red clay	7.5%
Quartz	6.2%



## BOOK REVIEW

### 1. "THE TECHNIQUES OF HAND-BUILT POTTERY"

by Mollie Winterburn

Mills & Boon Ltd. 176pp £3.25

Large classes in Pottery generally mean that many students will have little or no time to use the potters' wheel. Many prospective students believe, incorrectly, that pottery not made on the wheel is severely limited in design. Nothing could be further from the truth. Many of today's potters (and vast numbers in history also) make only 'non-thrown' or hand-built pottery. This book adequately describes all the kinds of pottery which can be made without the use of the wheel. In a few instances the wheel can be used to add extras to hand-built ware.

Mollie Winterburn has been making hand-built pottery for quite a long time, and this book shows the result of her studies and practices and also the good work of young students. As each new process or design is detailed she shows examples made in past eras. The pictures, and there are many, are clear and explanatory, although there is a slight error in the numbering of an illustration in the text on page 161. It seems that the correct page number should be 164 and not 74.

The equipment she has used is minimal to make - cactus gardens, whistles, large and varied coil pots, tiles, mosaics, dishes, slab pots and many varieties of models. Handles, spouts and lids are not only explained as to their making, but also to their historical shapes according to use and design.

Chapters on decoration and glazing, kilns and firing, and ideas and projects round off the techniques of this work. Finally we are given a short discussion on teaching pottery, how to visit potters and the values of keeping sketch and illustration books.

Being a paper-back, although large, with monochrome plates, this is a remarkably low priced volume, a very necessary book for the newer pottery teacher and a highly desirable one for the student or home potter, as well as the more experienced teacher.

S. R. ROMER

### 2. "ROLLED POTTERY FIGURES"

by Audrey Blackman

### "POTTERY SCIENCE"

by Martin Wickham

Pitman Publishing Ltd. Each 96 pages. Cased £3.95, Paper £2.50

These two are the latest books to be published in the "Ceramic Skillbooks" series, edited by Murray Fieldhouse.



## BOOK REVIEWS

### 2. "ROLLED POTTERY FIGURES"

Audrey Blackman has been making these most charming figurines for thirty years. There is a fine rural English tradition behind this modelling, and she enhances this with her humorous and serious interpretations.

Let it be said first that almost anyone can make these rolled clay figures. The latter pages of the book describe how young children have made them and how useful is the remedial work in connection with teaching handicapped children or adults. Little equipment (apart from an available kiln) is necessary. Hence fairly large classes can be coped with, or individuals at home can be easily accommodated. But do not run away with the idea that poor or shoddy workmanship will suit. As with all crafts, an understanding of the techniques, an aesthetic feeling for the spirit and an inner deep sensitivity behind each specific subject to be modelled must all be present. Few facial or digital features are made; yet the faces, hands and limbs all show an expression which makes each subject come alive.

All the methods and techniques, including the firings, are carefully described, and a special chapter advises of the educational value of the craft.

This book should be read and studied by every art/craft/design teacher and student, and potter. It should be readily available in all schools, colleges, hospitals and public libraries. It is an excellent book in an excellent series.

### "POTTERY SCIENCE"

Martin Wickham's book will be a very useful acquisition for the potter who has little or no knowledge of chemistry. If the only achievement of his book is to convince potters to make their own glazes and understand what happens when they are fired, then this book is worthwhile owning. Again, as with the previous book, this is inexpensive. However, it does tend to suffer a little by not using at least some coloured pictures but which, of course, would increase the price. A second colour is used, inside the back cover, but only to illustrate variations in colour through temperature changes. These charts should have included back references to the corresponding pages for explanation.

At the end of the book English and American suppliers' addresses are given, as well as details of feldspars, and explanation of molecular formulae, a short bibliography and quite good index.

This book will definitely be useful to teach the necessary minimum of pottery chemistry to all who wish to take their pottery practice above the elementary stage.

S. R. ROMER



## P O T T Y   P E O P L E

### 1. LIST OF NEW MEMBERS

Andrew BENNETT, 41 Hillside Gardens, Berkhamsted, Herts.  
Ruth BENTALL, 7 Eleanor Crescent, Mill Hill, London NW7  
Eileen BERRIDGE, 87 Cotlandswick, London Colney, Herts.  
Miss S. D. BUCKLE, 31 Stanley Road, Northwood, Middlesex.  
D. & F. BYRNE, 36 Hollybush Lane, Hemel Hempstead, Herts.

Mrs. R. COMERFORD, Cornerways, Bierton, Aylesbury, Bucks.

Karyl FARMER, London Chest Hospital, Bowner Road, London E2 9JX  
M. FISHER, 140 Abbots Road, Abbots Langley, Herts.

Joan HILL, Coopers Pottery, Coopers Green House, Coopers Green,  
Nr. Uckfield, Sussex.  
Jennifer HOOPER, 13 Ferguson Street, Mitcham, Victoria, Australia.

Irene MARTELL, Gracious Farm House, Southill, Beds.  
Brendan McGRORY, 8 Glynfield Road, London NW10  
Helen & Nigel MORGAN, Appledare, 35 Montague Road, Berkhamsted, Herts.

P. H. NEUMANN, Priory Lodge, Langley Hill, Kings Langley, Herts.  
Mrs. Gloria NOTTAGE, 6 Highfield Crescent, Northwood, Middx.

Joyce PLAYLE, 16 Chalgrove End, Stoke Mandeville, Bucks.

J. SIMMONDS, 23 Linksway, Northwood, Middx.  
Jo STERK, Rye Corner, Burtons Lane, Chalfont St. Giles, Bucks.  
Maggie & Cornelius SZYNKMAN-BRIGHT, 43 Adelaide Road, London NW3

Dr. A. D. TUPPER, 97 Cambridge Road, London SW20  
Mrs. I. F. TYLER, 80 Orchard Avenue, Hockley, Essex.

Sandra WALTON, Jacaranda, Nettleden Road, Water End, Hemel  
Hempstead, Herts.  
Mrs. Marion WILLIAMS, Northcote Cottage, The Ridgeway, Mill Hill,  
London NW7

### 2. NEWS FLASH

Murray Fieldhouse is off to New Zealand in the middle of March on a 900 mile Lecture Tour from Auckland to Dunedin. If the funds work out he will return via various parts of the world, visiting his numerous friends.

We wish him "Bon Voyage".



## FUTURE EVENTS

### 1. TALK by David Burns

On: Thursday, 1st February 1979

At: Kings Langley Community Centre, The Nap, Kings Langley

Time: 8.00 p.m.

Subject: A description of the last firing of a Staffordshire Kiln

Followed by: Matters arising on the subjects of Kiln Building, Salt Glaze, Raku and Charcoal Firing.

David Burns was born in Hampton Court. We have had Sebastian Blackie and Andrew Young and now David Burns, another post graduate student from Farnham who is also unique. He worked at the Isleworth Pottery and while at College was already showing his enthusiastic interest in association with the part time potters as a lecturer demonstrator at CPA Potters Camp and Harry Stringer Pottery Schools. He runs a regular Kiln Building Course and Salt Glaze at Richmond College.

### 2. POTTERY DEMONSTRATION by Danny Killick

On: Friday, 23rd February 1979

At: The Village Hall, Pitstone, Nr. Tring

Time: 8.00 p.m.

Subject: Lid making and fitting

Danny Killick It is said that he emerged from Epping Forest having survived the educational system in Harlow New Town. Like many potters he is a bit of an outlaw to modern urban society. His hideout is in the old school house at Mentmore where he entertained the Guild to a Symposium of Techniques in February 1975. Danny reached the world of pottery via an interest in painting. After being a Technical Assistant in the pottery at Harlow Technical College he went to Harrow and then on to Murray's workshop at Pitstone Hill. There, it is recorded, he was trained in the pottery techniques of the Belgae. Having taught part time in various Art Schools he worked in the Briglin Pottery before going on to Mentmore.

Before the 1975 demonstration members were advised that if they became bored with his pottery demonstrations Danny would play his ukelele. It is a matter of record that despite his several demonstrations for the Guild, the ukelele has not been in evidence nor in demand. This occasion is unlikely to be any different.



## POTTERS DIARY 1979

### EVENTS OF 1978

- 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 Even) 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.
- Saturday, 4th November - POTTERS OPEN DAY : Pendley Arts Theatre.
- Thursday, 23rd November - Film Meeting at St. Albans & St. Stephens Church Hall, Beaconsfield Rd., St. Albans.
- Friday, 8th December - Christmas Party at Berkhamsted Hockey Club, Cow Roast, Northchurch.

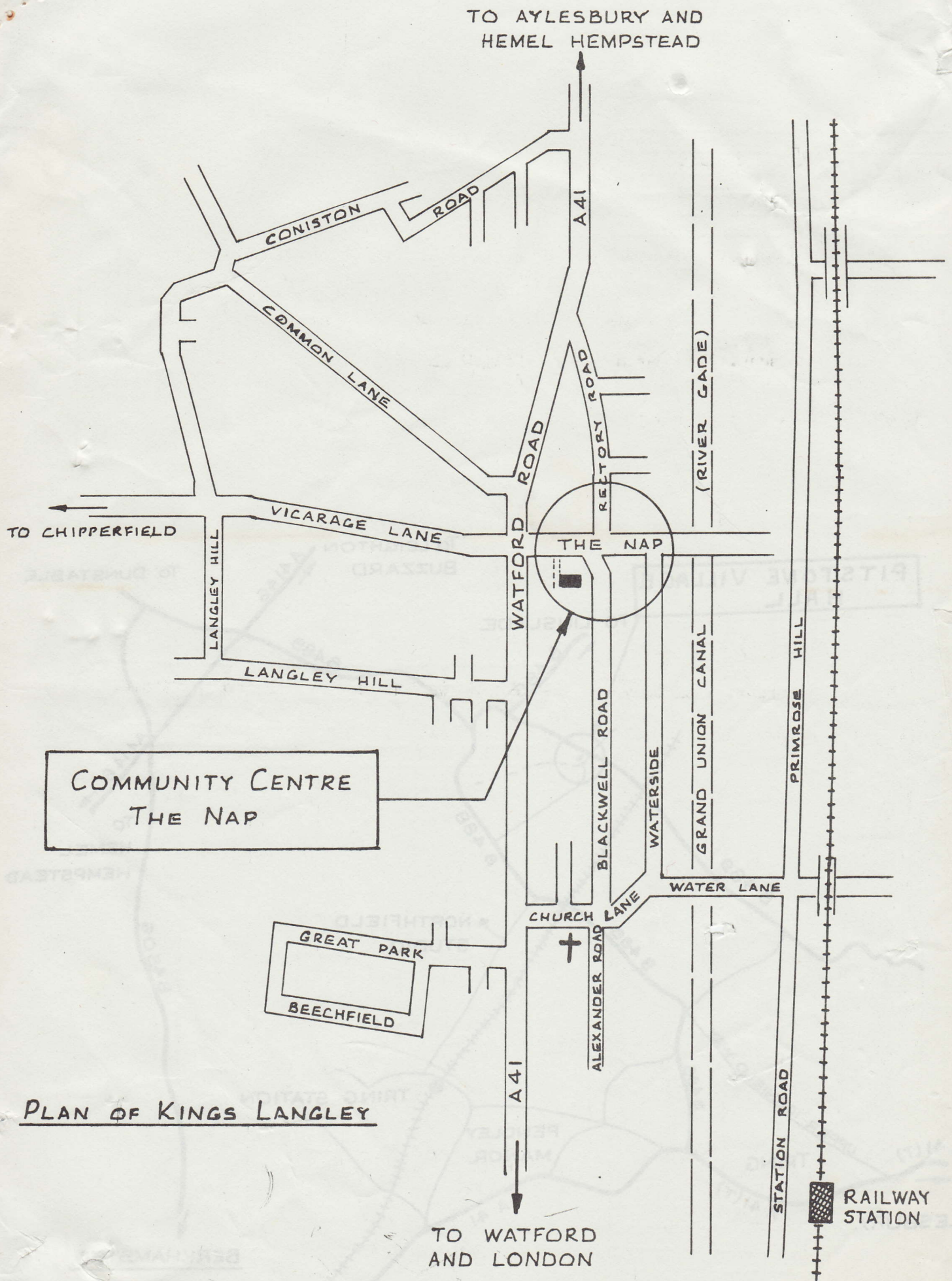
### FORTHCOMING EVENTS FOR 1979

- Thursday, 1st February - David Burns Talk at the Community Centre, The Nap, Kings Langley,
- Friday, 23rd February - Pottery Demonstration - Pitstone Village Hall.

### PROJECTED MEETING

- Wednesday. 28th March - Chinese Pottery - Harpenden





PLAN OF KINGS LANGLEY



