

DACORUM AND CHILTERN POTTERS' GUILD

SEEN AT THE FITZWILLIAM MUSEUM, CAMBRIDGE

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POTTERY
FIGURES

AUDREY
BLACKMAN



POT CRAWL 1979

NEWSLETTER

ISSUE N° 21

NOVEMBER 1979

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THE
DACORUM AND CHILTERN POTTERS GUILD
NEWSLETTER

ISSUE NO. 21

NOVEMBER 1979

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EDITOR'S COLUMN

Dear Readers,

Not very long ago I was bemoaning that I had not received enough reports of past events and associated material to publish a Newsletter. Now I have too many for one Newsletter. Not to worry! this means that you will not have so long to wait for the next Newsletter which will carry the Pendley reports.

The last Newsletter (seems long ago) carried among other things an article on the Ruth Karnac and June Sarene Lectures at Harpenden. This was written for us by Vanessa Waller. Unfortunately, somehow or other it was attributed to another of our regular writers. I have apologized in person to Vanessa and do so now in print - sorry Vanessa.

In this column I have commented before on the redoubtable efforts of your Committee in arranging the various events of the Guild calendar. I have often thought that if only you could see the way a project develops and the associated hassle, you would appreciate your Committee all the more. How interesting it would be to make a film of the Committee in session, five people talking at once and the Chairman frantically trying to restore order. People with an artistic temperament are naturally difficult to control - not me, I hasten to add, I am very well behaved. Although I cannot provide you with a film, you can obtain some idea of the efforts involved in getting an event "off the ground" by reading Ray Phipps' article in the "Potters Digest".

It seems strange not having Ray Phipps as Chairman. Five years is a long time and we had got used to the situation. What a sterling job Ray has done for us. We certainly owe him a vote of thanks. Other changes have also happened. Murray Fieldhouse has become our President and relinquished the post of Secretary - a very useful change, and, of course, our Treasurer for so many years, Tony Plessner, after quietly and calmly keeping our finances straight, is stepping down. What a task though to follow in the footsteps of all three. So I wish good luck to the new incumbents.

DIGBY

PAST EVENTS

1. RAKU FIRING at Mildred Slatter's Saturday, 7th July 1979

"If you are not sure how you feel about Raku come along and find out" said the Newsletter. So Bill and I followed the black smoke streaking down the lane and arrived somewhat apprehensively at our second Guild meeting, being very much aware of our amateur status at what appeared to be a gathering of experts. However, the casual friendliness and willingness to share experiences (as well as homebrew) made us soon feel part of it all.

Having unloaded our late fence for firewood and three measly little earthenware pots, which were kindly but firmly rejected as unsuitable (the appropriate body being stoneware with 25%-40% sand, grogg or brick) we were sent into the workshop to watch other people's pots through the stages of decorating, glazing and firing. Small bowls of cobalt, copper and manganese oxides were standing ready, each with its own brush, together with various enamels which, unlike the oxides, had to be put on top of glaze to prevent them disappearing into the clay body. I was amazed to see how much variety could be obtained using only four glazes (black, white opaque, lead, and turquoise).

From the workshop the glazed pots were carried outside and put on and around the kiln to dry. The kiln was made largely of brick with some cement slabs at the bottom and consisted of a three course ashpit, three course firebox, four course chamber and a $2\frac{1}{2} \times 1\frac{1}{2}$ brick chimney. No mortar had been used and there was no baffle board. Flames went from the firebox into the chamber and back over the pots and up the chimney, which was at the firebox end. Very little smoke escaped between the bricks forming the walls yet the inside could be inspected through the cracks. To pack the kiln three bricks were removed from the side of the chamber (asbestos gloves were worn) and the pots put in with long tongs or, by experts, with a shovel and an angled metal rod. Then the bricks were replaced projecting slightly for ease of removal. Stoking the fire looked a suitably unskilled job for beginners but turned out not to be. Firstly, no stoking while the kiln is being packed is allowed. This not only wastes energy, but more importantly showers the packers with hot sparks. Secondly, trying to make up for lost time by filling the firebox with good, large chunks of wood usually chokes the fire and delays things further. The right way, we gathered, is to feed the fire more or less continuously with small slithers of wood, keeping up a good, steady heat without producing masses of black smoke.

Firing takes about half an hour - more at lunchtime or when everybody is watching the final set at Wimbledon on T.V. During firing there was much talk of "the glaze moving nicely" and "sun shining on ice" when the pots were ready to come out. This really is a magic moment. The glazes look smooth and brilliant with sharp contrasts and often quite different from the final result.

Near the kiln were three buckets of cold water and two sawdust bins with lids. Some pots were put straight into the bins for reduction, then with much hissing and steaming transferred to the buckets and

PAST EVENTS

1. RAKU FIRING (contd.)

finally scrubbed under the tap. This produced the most gorgeous variety of colours, often with metallic lustre and brilliant turquoise glaze on matt black Raku body. Other pots were given special treatment for a crackle finish. These pots were allowed to cool slightly on a slab before being sprinkled with sawdust. If the pot was too hot, the sawdust burst into flames; if the clinking of contracting glaze was heard more sawdust was sprinkled on the pots before proceeding to the bin, bucket and scrub routine.

Some superb crackly pots were produced as well as some very flamboyant ones with lots of enamel, coppersheen and all sorts of colours - sadly, like fairy gold, most of this excess is said to disappear overnight. Some pots had a rather interesting blistered look and expert opinion was divided as to the cause which could have been overfiring or underfiring. Some of them were reglazed with lead glaze and fired again, which made them even more interesting.

Altogether it was a memorable day and we shall certainly try to have some Raku pots ready for next time.

Many thanks to Mildred Slatter for her hospitality and patience, and to everybody else for answering our fool questions.

MIMI TUPPER

2. FRED OLSEN LECTURE at Pendley Manor Tuesday, 2nd October 1979

Unfortunately, I did not get to the Fred Olsen lecture and I have not received a full write up. However, Stan Romer handed the following cryptic notes to me at a recent Committee Meeting. When I asked him if he had written the notes and if he was going to do a full report, he became rather furtive and waved vaguely in the direction of Ray Phipps. Strange people these Committee members!! - hence I do not know yet who is the Author. Nevertheless, the notes are of interest so we will publish.

DIGBY

It t'was not I! - Ray Phipps

FRED OLSEN'S WOOD-FIRED KILN GLAZE FIRINGS

Cone 10 is reached in two hours! at 5000 ft. altitude.

Use small pieces of wood, large pieces cause choking.

Generally - 4½ hours firing - no pots broken
no special grog or glazes

Daniel Rhodes said "impossible".

700°F (370°C) reached within few minutes.

PAST EVENTS

2. FRED OLSEN (contd.)

The fireboxes are 25% oversize - thus more air goes to the kiln - at all times. There is no closing down.

Kiln

The lowest quality insulating brick can be used. About 200 are needed for the kiln.

Fireboxes (two) are **S** shape, fed from opposite sides and are covered with kiln shelves.

The kiln is downdraught.

Chamber about 27" x 45".

Metal frame welded (or bolted).

Chimney - sewer pipes wrapped with metal wire or casing.

Wooden arch frame support covered in flexiboard or (transite?).

Featheredge (tapered side) bricks are used with straights in ratio of 3F : 1 straight.

No mortar.

Front bricks are numbered.

Pyrometer is needed to tell that stoking is correct.

The metal grates (in fireboxes) are pulled out at the end of the firing - or they would melt (if plugged shut).

The back firebox started first and at 700°F (370°C) the second fire box is started. Then they are fed alternately.

Quicker for reduction, slower for oxidation.

The kiln cools quickly because damper is OPEN.

3. CAMBRIDGE POT CRAWL
Sunday, 7th October 1979

The Dacorum & Chiltern Potters Guild 'Pot Crawl 1979' started when a group of Potty People left Dacorum College just as the sun was clearing the early morning mists of Hemel. It promised to be a day of sheer self indulgence. It was lovely to be with people of similar tastes, speaking the same language, and to have the luxury of a day together. After picking up other members, we made our way across country, passed freshly harvested fields, towards the small village of Abington, where David Lane has established the Abington Pottery.

David made us all most welcome and of necessity we divided into groups as he literally does pot in the proverbial 'chicken house', complete with resident kittens. The others were able to meander through the well spaced showrooms. It was a rather splendid set up, part of a 15th century house is used for an attractively presented display of country crafts - even the space under the stairs has been pine shelved and lit to make a display area. Upstairs, a display of Clive Davis's work included a selection of his fascinating landscape plates - deceptively simple. There were various outhouses and even a caravan in the grounds converted into showrooms for the display of wood, leather, toys, weaving macrame, etc., as well as a selection of locally made pottery. It was a pleasure to wander through the lush green garden exploring the nooks and crannies filled with such an assortment of talent. When we were all satisfied with our rambling, we were able to refresh ourselves with the delicious homemade cakes and coffee in David's new Coffee Room.

Not only does David sell from his showroom, he also has a stall at Cambridge Market on Wednesdays and Thursdays. He fires his pottery usually to about 1220 in an electric kiln, taking approximately 16 hours to reach final temperature, once a week.

The main house is a listed building, owned by the Cambridge Cottage Improvement Society. Originally a medieval village meeting hall, it was extensively restored in 1964 when David established Abington Pottery Centre and Craft Shop.

JILL WOOD

Pot crawling by coach is one of the most pleasurable exercises.

Early on Sunday the 7th October, in sunny somnolence we sped towards Cambridgeshire via Hemel Hempstead, Dunstable and Hitchin, collecting potters and friends at various embarkation points.

First stop was at Little Abington, a village full of olde-worlde charm and the home of David Lane who, although he has survived the early struggling years, still pots in an ancient chicken house!

With much architectural addition and subtraction, David has converted an attractive 15th century house into a centre for local craftsmen. The showrooms overflow into the garden in groupings of evergreens, shrubs and flowers and though essentially a selling gallery, buying

3. CAMBRIDGE POT CRAWL (contd.)

is not obligatory and one may wander at will examining and appreciating the pottery, woodwork, paintings and leatherwork and toys. It is in fact a collection of anything sufficiently unusual or decorative to be of note, thus ensuring contrasts in shapes and textures, all interesting and beautiful.

Refreshments were available next door in rustically simple tea rooms.

Our next stop was Cambridge, and lunch. A memorable picnic lunch on the lawns of The Backs - the river idling between tree-shaded banks and under bridges. Punts floating by, mallard and teal squabbling over crumbs thrown to them - and brilliant sunshine over all.

Two o'clock - we hurried through Kings College to the Fitzwilliam Museum with its world famous wealth of marble statuary, mosaics and friezes, and its fabulous collection of European, English and Chinese ceramics. We could cheerfully have spent hours there, it certainly is worth a lot of time and more than one viewing. But, for us, tempus was all too quickly fugiting, and at three-thirty we continued our journey north-eastwards through villages that still preserve something of the atmosphere and architectural beauty of earlier centuries, and through Ely, its magnificent Norman cathedral dominating the countryside.

Four miles east of the city we were warmly welcomed by Derek and Margot Andrews of Prickwillow Pottery.

Here is genuine achievement. Their workshops are converted sheds and stables which at one time housed a fen-land horse-drawn coal round. These two young, enterprising school teachers with "good luck, good health and much enthusiasm" - I quote Derek - have proved that studio potting can be commercially viable, and though totally geared to marketing, which could be restrictive, their products are never dull.

Their presentation slipware plates, á la Thomas Toft, are special commissioned designs, really distinctive and very attractive, and their dolls heads and body kits with period costumes are very popular with girls of all ages.

Tea was served in the workshop and while some enthusiasts talked techniques and technicalities, others sat in the garden and gazed at the desolate expanse of flat fen land that surrounds the village, or wandered down to the canal with its colourful house-boats.

Almost six o'clock, the sun set gloriously and mists gathered over the marshes as we waved goodbye and "thank you" to the Andrews and settled down in blissful lethargy as the coach bore us homeward.

Twelve hours of activity, interest and enjoyment. The general verdict was enthusiastic -

Dear Planners, may we have many more such expeditions.

DOT PETTIGREW

4. JANE HAMLYN'S DEMONSTRATION at the A.G.M.
Friday, 19th October 1979

After the serious business of the A.G.M. elections came a stimulating and informative demonstration given by Jane Hamlyn on a variation of the theme of a knob-and-all pot.

To enable us to see and understand the process, Jane brought with her pots in every stage of making. She demonstrated throwing the required cylinder shape, collared in and sealed at the apex. She then pressed the knob down and with a metal kidney smoothed the top and sides. She then pressed a wooden tool into the side of the pot. The top part of the enclosed pot formed the lid. Separating the lid from the base was undertaken on another leather hard pot. She anchored the pot on a damp wheelhead and put a pin in at an upward angle at the top of the groove. She made the rim on the pot tidy and placed the lid upside down on the base levelling the rim and smoothing the top of the lid. She then threw gallery to fit the lid. The lid was replaced and the top and base were turned together. The whole process looked deceptively simple.

Finished pots were passed round showing the results of once fired salt glazing using paper resist based on a 'tree theme'. Jane showed us how she decorated her lids which she had already glazed inside, with cut out trees and squiggly bits of paper. From these different compositions were achieved. White slip was then used to cover the paper, which was allowed to dry before putting on a sticky circle for the moon. Next came the glazing. Using three glazes only, a 'Shino', see 'Pottery Quarterly' for information on this, a blue and green glaze, plus the all important slip trailer, she squirted away happily and competently. Surplus glaze was wiped off and any area missed by the squirting was filled in with a different glaze. The lid was then put back on the wheel and using the nozzle on the slip trailer she piped a frame around the edge of the lid to finish the decoration. When dry, the paper was removed and the box was finished.

Jane made the whole operation look like child's play. During the whole performance she kept up a running commentary and generously gave endless tips, one of which was to have a husband who although a painter was more importantly a potter's mate who did the mundane jobs. A delightful couple who enjoyed their life.

RECIPES

WHITE SLIP	50 parts	CHINA CLAY
	50 "	S.M.D. BALL CLAY
SHINO	10 "	NEPHELINE SYENITE
	4 "	A.T. BALL CLAY

SUE JORDAN

BOOK REVIEWS

1. "ELECTRIC KILN CERAMICS"

by Hall Riegger

Van Nostrand Reinhold Co. Ltd. 120 pp

£11.35 hardback £6.80 paperback

On the front of the dust jacket of this book is illustrated a remarkable photograph of pots and jugs during a firing in an electric kiln. This picture typifies the whole message of the work inside the book. Having already written books on Raku and Primitive Pottery the author turns to the subject of firing in electric kilns, a subject in need of greater explanation, although much modern ware is fired in this type of kiln.

Hence everything in the book pertains to the electric kiln, this latter forming the whole of the first chapter, where much good advice is given on the construction and firing of the kilns. The characteristics of various clays in differing physical states makes the second chapter, which is followed by a description on experimenting with local clays, their suitability for the work required, firing qualities, shrinkage, and other qualities.

Having dealt with clays, the next subject is the effect of an electric kiln firing on glazes; and this leads into the experimentation with glazes.

The text is written clearly and well printed. The photographs in the main are fairly clear and explanatory, although some tend to be rather dark and I cannot see a wire pin holding an element in position as is stated in the caption on page 21. Where necessary good clear colour photographs are used and with excellent effect. At the end of the book, just before the bibliography and good index, there is an appendix giving the range of Orton Cone temperature equivalent in both °C and °F, this being an American book, but what a pity it is that the electrical input source is referred to earlier mainly as 117V, and the temperature always in °F! It is time that all the American publishers, who wish to sell to British and other potters, realised that we have 240V input electricity and work in °C. Alternative measurements should have been given also. Similarly, the suppliers list is all American, some of these having U.K. addresses, but which are not given.

There is, however, a lot of useful information given in this book, although the cost of the paperback version shows better value than that of the hardback, which does seem to be rather expensive.

S. R. ROMER

2. "POTTERY FORM"

by Daniel Rhodes

Pitman Publishing Ltd., 1978 244pp 10½" x 7" £7.95

A teacher should be able to tell the progress made by a pottery (or any) student by the questions asked by that student. How many students, for instance, have asked "What shape shall I make this pot?" There are

2. "POTTERY FORM" (contd.)

infinite numbers of shapes or forms to a pot, model or sculpture, or any three dimensional object, and often the precise suitable shape may elude the student.

This book sets out to help the student to answer his own question by studying the forms of nature all around him. The author writes that although being the basic book of his trilogy (with "Clay and Glazes", and "Kilns") this one was written last because he needed the extra experiences in the craft in order to gather the full knowledge of the subject.

And this is a basic book on pottery. The whole range is given of techniques from preparing the clay to decorating the pot. Simple descriptive processes are explained and plenty of black and white photographs together with drawings accompany the descriptions. The whole framework of the subject is centred around the 'form' of the pot, which, after all, is the essence of pottery. Every type of pottery form, extant or extinct, is mentioned, whether for functional use or decoration or both.

It seems that the last chapter (No. 29, to show the range of the book) carries the reader to the ascendant, "Pottery and the Person". Pottery is personal and, as the author writes, - "Pottery-making, then, is shaping of material, a postulation of form, an actualization of dreams -" and - "However modest, the pot can be the authentic image of the potter."

This is a basic 'How-to-do-it' book for ALL pottery students (and teachers) - it is also a 'Why (for want of a better English word)-to-do-it' book. It should be one of the first books in every potter's library.

S. R. ROMER

3. "MOULDED AND SLIP CAST POTTERY AND CERAMICS"
by David Cowley

B. T. Batsford Ltd. 120pp £5.50

This is a clearly set out book with many good black and white photographs and line drawings and a few colour plates. The examples of work shown have been made by students to show what results can be achieved from interested workmanship.

The book is divided into two main sections; press moulded ceramics, and slip cast ceramics. The reader is taken in some detail through each stage beginning with one piece moulds, in plaster and biscuit, to partial moulding and two or three piece moulds. Two pages, however, are given to a brief description in words and illustrations for making multiple piece plaster moulds, with the advice that these are complicated high quality operations.

The author, who is a senior college lecturer in ceramics, has worked through with students all the various processes and consequently has written clear and simple instructions for the reader. The many good

3. "MOULDED AND SLIP CAST POTTERY AND CERAMICS" (contd.)

examples of students' work not only well illustrate the techniques employed but also can act as stimuli for the reader's own ceramic ideas and creations.

There are one or two errors or omissions, namely, Lowndes is misspelt (page 118), Harrison Mayer does not have a conjunction, and 'Pottery Quarterly', Northfields Studio, Tring, Herts, should have been included under Magazines (page 120). More important is the omission of an index. Despite the many short, well-headed chapters with occasional sub-headings an index would still be highly desirable for easy reference.

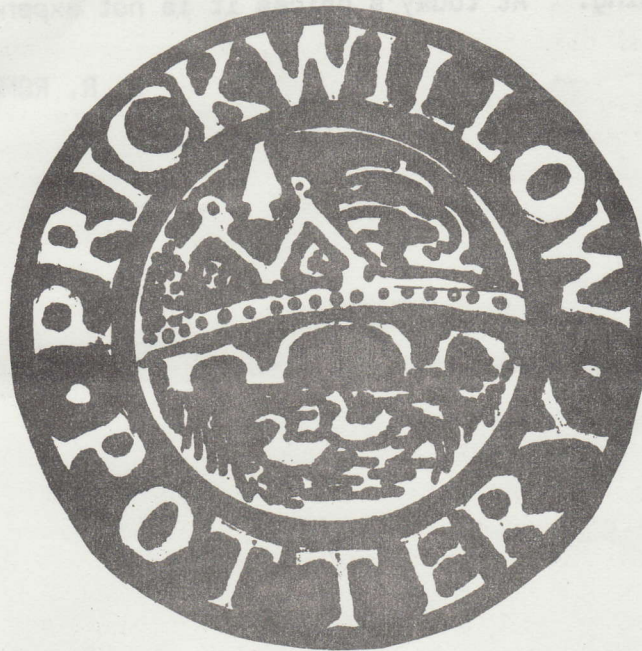
But the book does explain quite succinctly the techniques of moulding and slip casting, and the interested student will find it extremely useful and rewarding. At today's prices it is not expensive.

S. R. ROMER

Elsewhere in this issue you will read about our pot crawl to Cambridge and how everyone was so friendly. None were more so than Margot and Derek Andrews who welcomed us with a warm display of hospitality. They even came outside and waved goodbye to us as we drove off in the coach. We waved back "just like schoolchildren off on a holiday jaunt" as someone remarked. It left us with a sort of warm, jolly feeling which set the seal on a very pleasant day.

Whilst browsing around the pottery I came across a leaflet which the Andrews have had printed. The leaflet is "About Prickwillow Pottery" in their own words and I publish it here for the benefit of those who missed the opportunity of meeting this charming couple and to commemorate that "warm, jolly feeling".

DIGBY



ABOUT PRICKWILLOW POTTERY

MARGOT & DEREK ANDREWS

We started the pottery in 1975 having both spent 20 years as teachers in various schools and colleges. We wanted to make a workshop which would provide the opportunity for creative ideas to be realised in a commercially viable situation. The workshops were converted from sheds and stables which at one time housed a fenland horse-drawn coal round.

Our aim is to be as versatile as possible, rather than to specialise too much. Even our 'mass produced' articles are in only small quantities. We provide a service in producing single or short run items for customers with special requirements. Although this work tends to be expensive we find there is a need for it. We try to be versatile in our methods and materials. Slip-casting, jolleying, hand-throwing and building are all used according to the requirements of the job. Most of our pots are stoneware, which means that

PRICKWILLOW POTTERY (contd.)

the temperature of the kiln reaches 1260°C - a white heat - which not only melts the glaze but also fuses particles in the clay body. This renders it non-porous. This is the type of ware most favoured by studio potters. It derives from the pottery of the Far East which has had such a strong influence on English potters since tea was brought from China. The same influence brought about the refinement of techniques in earthenware at which Staffordshire potters excelled and which led to the establishment of the great factories of Wedgwood and many others. English bone china was invented to imitate the Chinese porcelain.

Being country potters we are also inspired by the work of the Staffordshire potters preceding the industrialisation of pottery. Our slip-trailed plates for special occasions are, frankly, imitations of the large exuberant plates made by such potters as Thomas Toft in the 17th century. However, this is the 20th century and we do not pretend to be like the country potters who mainly fulfilled a local need for useful utensils. The factories now provide us with pottery that is cheap, functional, sometimes well designed but impersonal. Our pottery has the mark of man in direct contact with his materials, and it is important that we do not lose sight of these qualities in a highly mechanised world.

Materials

Clay. Nearly all our clay comes from pits and mines in Devon, mainly ball clay blended with other clays such as china clay, fireclay, etc. Some we obtain already mixed and plastic. The rest we make up from powder which is cheaper to transport. Local clays are too impure and inconsistent for our kind of pottery.

Glazes. For earthenware we use commercially produced glazes. Most of our stoneware glazes are made up from basic materials, china clay, etc. We also use wood or vegetable ash in some of our glazes.

Our earthenware is fired to 1120°C in the electric kiln. The stoneware is fired to 1260°C in the gas kiln. The advantage of the gas kiln is that the intake of air into the atmosphere of the kiln can be controlled and the colours of stoneware glazes can thereby be enhanced. As we have only bottled gas available, our costs for this firing are much higher than average.

Decoration. We prefer our pots to rely on the natural variations of surface that arise from our methods - throwing marks, glaze effects, texture of clay, etc. for interest rather than applied decoration. However, colour from metal oxide such as iron, cobalt, manganese and copper is sometimes brushed or trailed on. This is done at different stages according to the effect required. The slipware plates, for instance, are coated with a thin layer of dark slip before they dry, and then the design is trailed on. After the first firing, metal oxides can be brushed or rubbed on, over or under the glaze coating. We do not usually use more than a few simple brush strokes.

Occasionally we use enamels. These are painted on top of the fired glaze and fired again at about 800°C. The colours can be brighter and more easily controlled, and strong red is more possible. The features of the doll's head are done in this way.

PRICKWILLOW POTTERY (contd.)

Equipment

Wheels. The electric pottery wheels are modern, having $\frac{1}{2}$ h.p. D.C. motors with electronic speed control. Precise control and slow speeds with power are essential.

The Jig and Jolley. Ours is an old machine made up of separate ancient parts. The base has mortice and tenon joints in cast iron. The lever arm operates with delicate firmness.

Blunger. A modern machine used to make dry or plastic clay into a smooth slip for slip casting.

Doughmixer. Used until recently to make bread in Bassingbourn. We now use it to mix our own clay from powdered ball clay.

Pugmill. Clay of varied consistency or colour goes into the top hatch, is mixed by rotating blades, and extruded as a sausage of fairly even consistency. We still have to knead the clay before using it for throwing.

Electric Kiln. The large kiln uses 22 k.w. and can only be used on off peak rates.

Gas Kiln. Burns Propane from eight large cylinders, with eight in reserve. The flames from four burners enter at the sides, directed to the top of the kiln. A flue at the bottom pulls them down through the ware to the chimney at the back.

MARGOT & DEREK ANDREWS

52 Main Street, Prickwillow, Cambs. CB7 4UN

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(4 miles east of Ely, Cambs.)

LETTERS

Telephone: 92-21638

9 Grange Road,
Bushey,
Watford, Herts.
WD2 2LF

Dear Readers,

After much agonizing, I have decided at last that I must change to a lower firing temperature. Apart from consideration of energy conservation, the wear and tear and expense of kiln repairs and electricity costs have finally decided me.

Why the delay? Why the agony? Well, what do I actually do with my present glazes which fire to 1280°?

There are ten bins of assorted sizes from 4 pint to dustbin size of liquid slurp. Apart from how to dispose of the contents (and I would like to keep a few for occasional high firing) I need the containers for the new glazes.

Is there any way that one could "convert" existing mixed glaze accurately to a new recipe? It must surely be impossible.

I intend in future to fire to 1200°-1220°. Any ideas welcome.

Yours hopefully,
RUTH KARNAC

--oOo--

"Cranford",
Haselbury Plucknett,
Nr. Crewkerne,
Somerset.

Dear Tony,

I am sorry that I have not written sooner to cancel my membership of the "Chiltern Potters". Moving day came suddenly upon me, having spent many months planning it, it seemed to gather momentum at the last moment. We were roof high in tea chests and packing cases and we have only now unwrapped the writing materials along with the tea strainer and tin opener.

I shall miss the "Chiltern Potters" friendly faces and the interesting meetings which have been very helpful and stimulating. I don't know whether there is anything of that sort down here. We are not far from David Eeles at Mosterton, David Leach at Muchelney, and Vic Margrie I think is at Hook.

I have a place to pot and, provided it doesn't collapse, a place for a kiln, and can't wait 'til I can get my hands on some clay, but there is quite a lot to do before that - none of the curtains fit or the furniture either.

Could you please circulate my address. We would be delighted to see you and any of the pottery people if they or you are in the direction at any time. It is very easy to find - so do please come.

JOAN EDE

FORTHCOMING EVENTS

1. LECTURE by Vic Bryant

On : Wednesday, 28th November 1979
At : "The Goat", Sopwell Lane, St. Albans
Time: 8.00 p.m.

Vic will talk about glazes and bring with him one thousand recipes, all of which work.

2. CHRISTMAS PARTY

On : Friday, 7th December 1979
At : Manor House Sports & Social Centre, Abbots Langley
Time: 8.00 p.m.

"Entertainment of a truly rare nature"
"Music at moderate pitch"

Usual arrangements - please bring refreshments suitable for a party, sufficient for two. Bring your friends. There will be a bar.

3. FILM EVENING

Planned for Friday, 25th January 1980, with a David Leach film.

Further details in next Newsletter.

4. A PRACTICAL EVENING

Planned for February 1980. Full audience participation under the expert guidance of Siddiq El'Nigoumi.

Further details in next Newsletter.

1. CHICKENS, BOOKS AND BOATS

An unlikely combination and little to do with pots or potters? Not so! Our 1979 Pot Crawl linked all three in a glorious sunshine drawl across the Cambridge countryside.

The planning of these trips is always fraught with craggy peaks of difficulty. Time, there is never enough, even when one starts four months earlier. So it was that a wet day one week into my holiday in Switzerland found me writing to three potters, potential prospects for our 1979 Pot Crawl. The letters were at least a month late for comfort. In the month following our decision to visit the Cambridge area the pursuing of daily grind had swamped any good intention to write before I went on holiday. What happened if they all said no? Or, worse, if they all said yes?

The original plan worked out with Murray in May was to visit Cambridge taking in some of the countryside, making time to visit the Fitzwilliam museum, a pivotal point.

A telephone chat with one of Murray's many contacts turned up three potters:

Margot and Derek Andrews at Prickwillow Pottery, about 15 miles north of Cambridge at Prickwillow, a village in the fens near Ely.

David Lane at Little Abington Pottery in a village of that name, about 10 miles south of Cambridge.

John Gayer Anderson in Cambridge itself.

Added to this was the possibility of visiting Kettles Yard.

Clearly there was more than enough material for a visit. Just as obviously there was too much to do in one day.

For one reason and another, Kettles Yard had dropped off the possibilities by the end of June. Three potters were too many to visit in one day, especially if we were to keep the "date" with the museum. The collection of English slipware, the Korean pots and the blue ware being among the best in the country, prompted us to believe we should keep this in. Moreover, the centre of Cambridge is a good place for lunch.

A week before my holiday, information leaked through to me that the Fitzwilliam had ceased to open on Sundays. A quick phone call soon put that doubt to rest, but also revealed that the museum only opened alternate halves on Sunday afternoon. What's more, the day selected by the Committee for the visit and already circulated was a 'non-pot' day for the museum. Frantic work by my secretary (who runs the Guild!) and the print room and the date was shifted to the 7th October. O.K. for the bus company and a welcome three weeks extra time for me.

Among the heaps of letters on the mat awaiting our return from holiday were one each from Prickwillow and Little Abington. Bingo! an ideal plan - coach to Little Abington, coffee, Cambridge, Ely and home. As

1. CHICKENS, BOOKS AND BOATS (contd.)

it turned out, John Gayer Anderson would have been happy to have us, but our holidays were such that we did not link up until the middle of September. We will see him on another occasion.

New information was posted to members together with a welter of other information on this and that, including an even bigger project than the Pot Crawl - PENDLEY.

Now comes what is always the worst bit. How many will come? £85 had been expended on the coach and for Guild finances that is a lot of money. Somehow, and I am no exception, few of us book until a fortnight before the event, or so it seems, then a flood and suddenly we can breathe a sigh of relief. Breakeven costs are covered and a small but welcome profit for the funds is in prospect.

All that was now needed was good weather and even that worked, but, I confess, without my organisation! What else happened on the visit - others will tell.

RAY PHIPPS

2. DAVID LANE'S POTTERY WHEEL

During our visit to the Little Abington Pottery, Stan Romer and myself quizzed David about the technical details of his wheel. David very kindly pulled his wheel apart to show us the "innards" and very impressive they were. Certainly David appreciates his wheel.

Such a nice chap is David that when he had finished showing the crowd around he rushed off and dug into his archives to find the technical specification of his wheel for the benefit of those people who were interested. He also dug out the name and address of the people who sell the wheel, which is:

Arthur Wallis,
Luton Barton House,
Payhembury,
Nr. Honiton,
S. Devon.

DIGBY

The wheel specification is as follows:

Operating Features

1. Constant power at all speeds. Wheel speed infinitely variable between 18 and 240 r.p.m.
2. Large fibre glass tray for capacity throwing. 12" x 24" x 24". Easily removable.
3. Comfortable seat, quickly removable (without tools) to allow the operator to stand free (useful when throwing large pots or tall vases) when required, at the same time being able to control speed of wheel.

POTTERS DIGEST

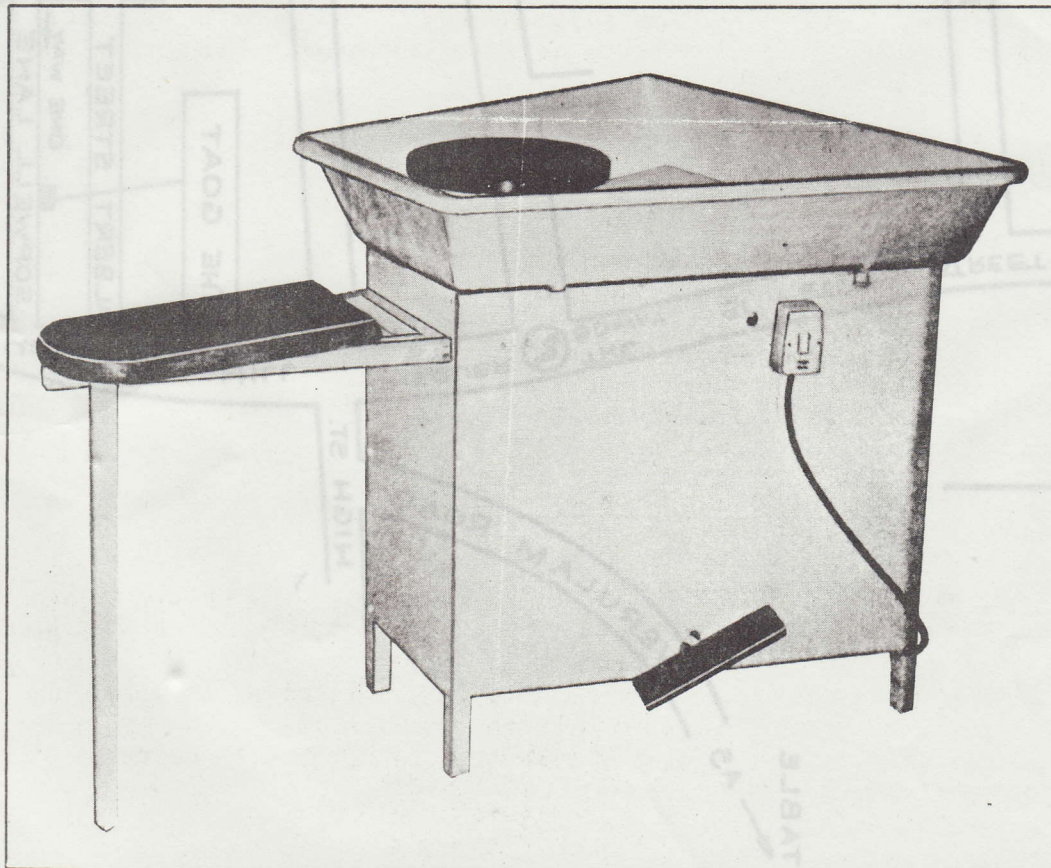
2. DAVID LANE'S POTTERY WHEEL (contd.)

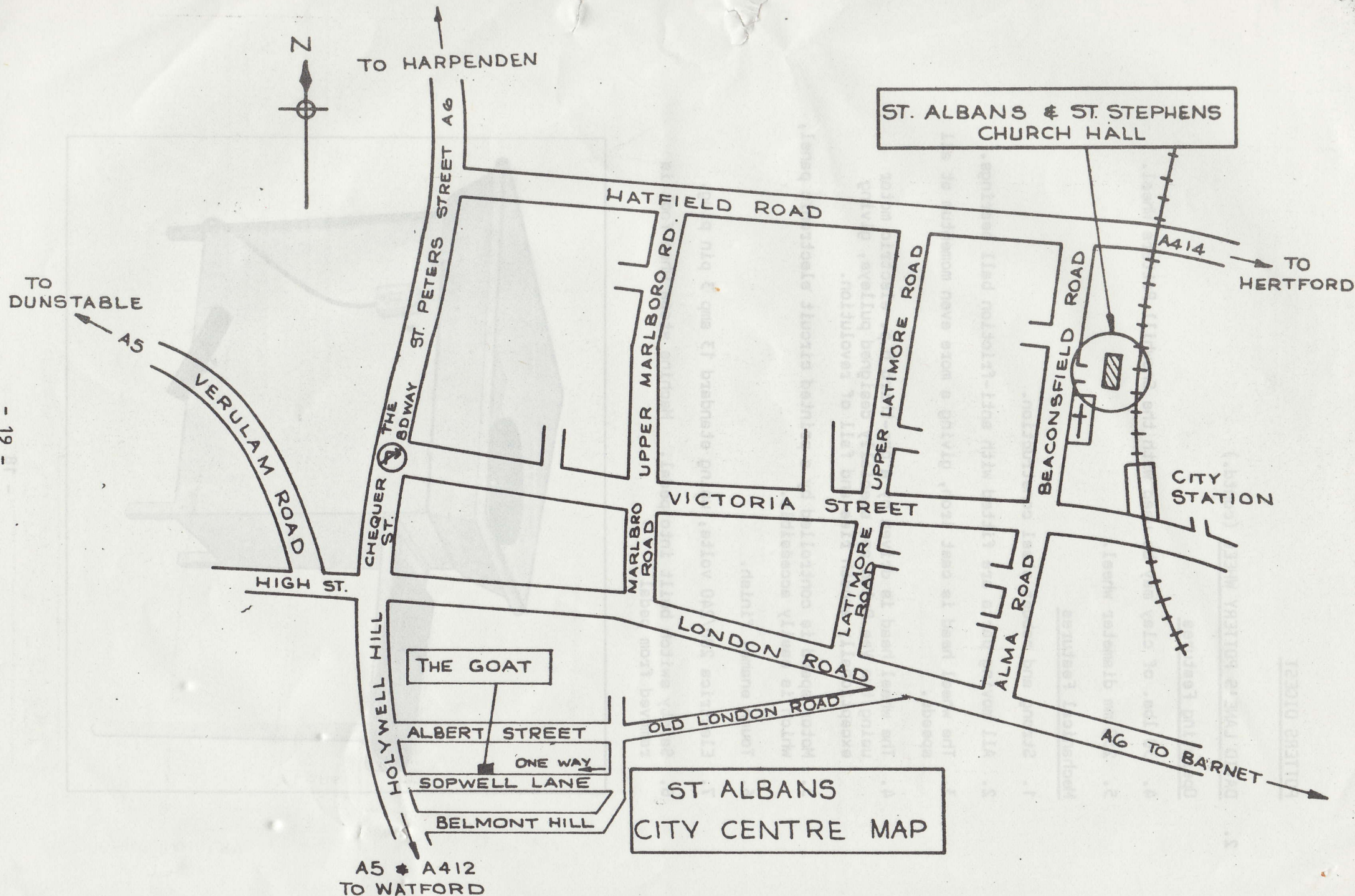
Operating Features

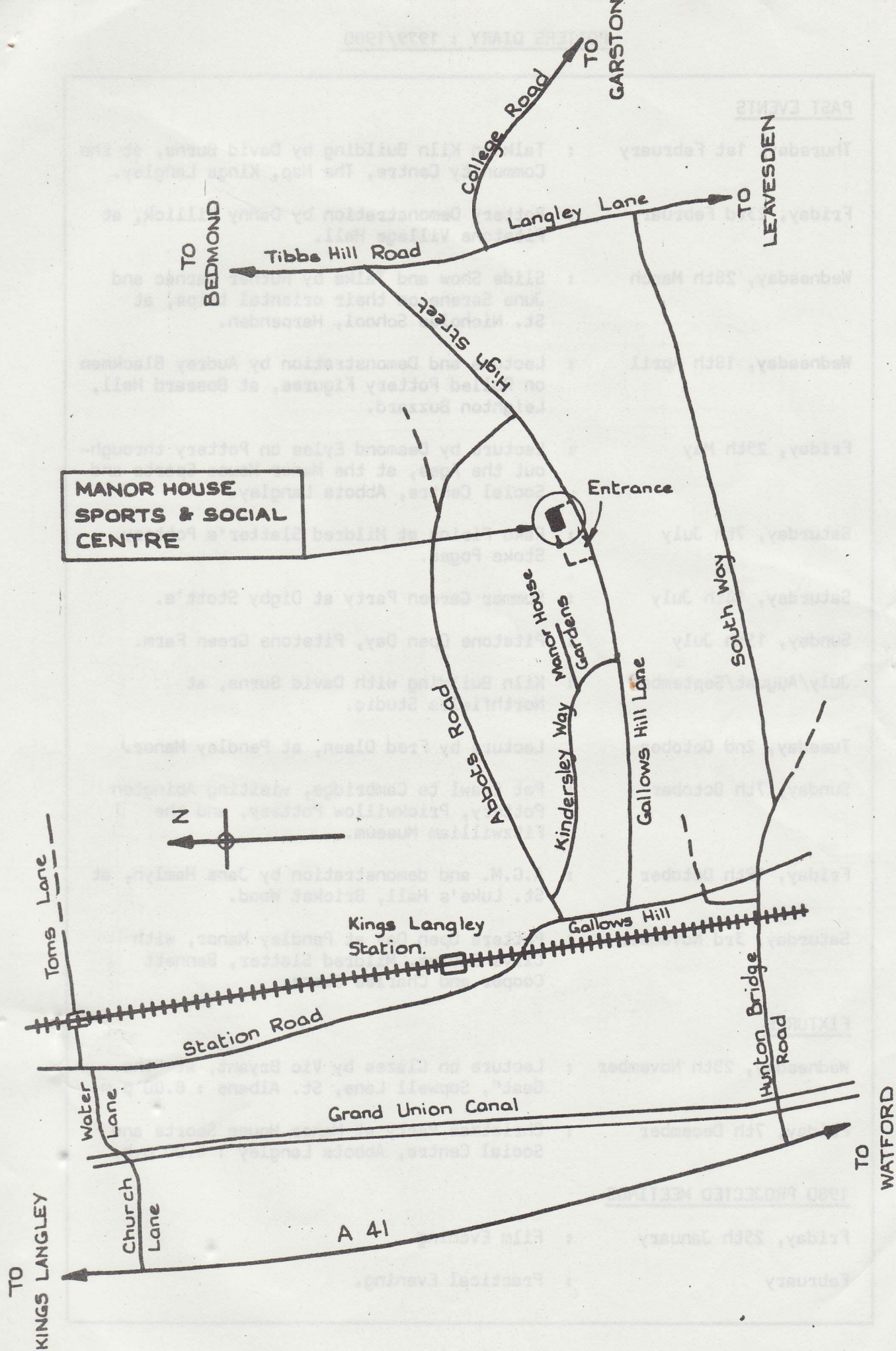
4. 30 lbs. of clay may be used with the Snowhill Potters Wheel.
5. 250 mm diameter wheel.

Mechanical Features

1. Strong and robust steel construction.
2. All moving parts are fitted with anti-friction ball bearings.
3. The wheel head is cast iron, giving a more even momentum at all speeds.
4. The wheel head is driven by a one-third h.p. electric motor using two Vee Belts and specially designed pulleys, giving exceptionally smooth rise and fall of revolution.
5. Motor speed is controlled by a printed circuit electronic panel, which is easily accessible.
6. Tough enamel finish.
7. Electrics 200/240 volts, using standard 13 amp 3 pin plug.
8. Safety switch built into pedal. Machine stops when foot is removed from pedal.







ABBOTS LANGLEY

PAST EVENTS

- Thursday, 1st February : Talk on Kiln Building by David Burns, at the Community Centre, The Nap, Kings Langley.
- Friday, 23rd February : Pottery Demonstration by Danny Killick, at Pitstone Village Hall.
- Wednesday, 28th March : Slide Show and Talks by Ruther Karnac and June Sarene on their oriental trips, at St. Nicholas School, Harpenden.
- Wednesday, 18th April : Lecture and Demonstration by Audrey Blackman on Rolled Pottery Figures, at Bossard Hall, Leighton Buzzard.
- Friday, 25th May : Lecture by Desmond Eyles on Pottery throughout the Ages, at the Manor House Sports and Social Centre, Abbots Langley.
- Saturday, 7th July : Raku Firing at Mildred Slatter's Pottery, Stoke Poges.
- Saturday, 14th July : Summer Garden Party at Digby Stott's.
- Sunday, 15th July : Pitstone Open Day, Pitstone Green Farm.
- July/August/September : Kiln Building with David Burns, at Northfields Studio.
- Tuesday, 2nd October : Lecture by Fred Olsen, at Pendley Manor.
- Sunday, 7th October : Pot Crawl to Cambridge, visiting Abington Pottery, Prickwillow Pottery, and the Fitzwilliam Museum.
- Friday, 19th October : A.G.M. and demonstration by Jane Hamlyn, at St. Luke's Hall, Bricket Wood.
- Saturday, 3rd November : Potters Open Day at Pendley Manor, with Clive Davies, Mildred Slatter, Bennett Cooper and Charles Stone.

FIXTURES

- Wednesday, 28th November : Lecture on Glazes by Vic Bryant, at "The Goat", Sopwell Lane, St. Albans : 8.00 p.m.
- Friday, 7th December : Christmas Party at Manor House Sports and Social Centre, Abbots Langley : 8.00 p.m.

1980 PROJECTED MEETINGS

- Friday, 25th January : Film Evening.
- February : Practical Evening.

DACORUM AND CHILTERN POTTERS GUILD

The Guild is an established organisation representing both full time and part time potters within the Dacorum District and the 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, Dacorum and Chiltern Potters Guild,
"Trade Winds", Bulbourne, Nr. Tring, Herts.

MEMBERSHIP APPLICATION FORM

Please enrol me as a member of the Dacorum and Chiltern Potters Guild for the 1979/1980 season. I enclose a cheque/postal order in the sum of

Name.....

Address.....

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

The rates for membership are as follows : Student : £2.00 (full time)
Single : £4.00
Family : £5.50

Detach this form and send with your remittance to:

The Treasurer, Dacorum and Chiltern Potters Guild,
Windemere, 22 Millfield, Berkhamsted, Hertfordshire.

Cheques to be made payable to: Dacorum and Chiltern Potters Guild