

DACORUM AND CHILTERN POTTERS' GUILD



NEWSLETTER

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JANUARY 1980.

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THE COMMITTEE WISHES A HAPPY AND PROSPEROUS NEW YEAR TO ALL MEMBERS
OF THE GUILD

THE
DACORUM AND CHILTERN POTTERS GUILD
NEWSLETTER

ISSUE NO. 22

JANUARY 1980

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EDITOR'S COLUMN

Dear Readers,

If all goes according to plan this Newsletter should reach you nicely in time to remind you of the first meeting of 1980, which is the Film Evening on Friday, 25th January. This event promises to be very interesting as you will see from the details given under "Forthcoming Events". The two past events which are reported in this issue are the Pendley Open Day and the Christmas Party, both of which were highly successful.

At Pendley not only were the demonstrations highly successful - so also were the intervals with many people buying up the selection of pots which our demonstrators had brought along. Dorothy and I bought a pot-bellied jug and a large platter from Clive Davies as well as a pierced pot from Mildred. The jug is illustrated on the front cover.

This now brings me to a point I want to make to all those people making purchases at Pendley. How about sitting down and making a sketch of your purchase for the Newsletter? My address is on the inside front cover and I look forward to receiving dozens of letters in the next post.

Several of the events for 1980 are already fixtures and a number of others are already taking shape. Your new Chairman has all the drive and determination of her predecessor and has a number of attributes which Ray had to manage without, namely feminine charm and wiles. Pauline is driving the Committee along and making them deliver the goods in the way of firm arrangements for the "Forthcoming Events" list.

I was recently reading a book about some documents which claim to be the writings of the Ancient Friesians, the forefathers of the European Races. The lawmakers and the justices of these people all belonged to the fair sex. A prophetess foresaw the downfall of their own civilisation as men took over these leading roles and prophesied the new great civilisation of Europe would not start until the old order was restored. This was to be about the year 2000. Our Chairman, Secretary and Treasurer are currently all of the fair sex. So - when the toast is Queen, Country and the Guild - you had better believe it!

DIGBY

PAST EVENTS

1. PENDLEY OPEN DAY

A. CLIVE DAVIES - Domestic Stoneware

Being cajoled by my husband and not wanting to find myself without hearth and home, I put pen to paper.

Clive works at The Pottery, Withersdale, Harlston, Norfolk. All that the "Potters Directory" says about him is, "Works alone producing domestic stoneware" and "Visitors by appointment only".

From this introduction we might deduce that Clive is a recluse and not very friendly with the natives. Of course, nothing could be farther from the truth. What is also misleading is merely to call his production "domestic stoneware". Clive's pots are something more as we saw on the recent coach trip to Cambridge - there is a good collection of Clive's pots on sale at David Lane's showroom in Little Abington.

The pots which Clive produces are on a grand scale - substantial cheese dishes, large decorated platters and big pot-bellied jugs which I've found hold 16 pints "enough for any man". His pots have a sage green glaze (I apologize for not being scientific about these matters) highlighting the throwing marks and adding an extra dimension.

For his demonstration Clive brought along the bottom half of a jug and proceeded to add the neck and rim of the jug by a clever combination of coiling and throwing.

His platters, 16" to 17" wide, are decorated with a fenland landscape, beautiful and effective. They are thrown on the wheel using normal technique (I wonder what abnormal techniques are?). He showed us how to produce a turned over rim which gives the platter strength and stability.

I would have liked to have seen some demonstration of his decoration. The repartee between demonstrator and audience, as I remember, was excellent.

DODO STOTT

B. MILDRED SLATTER - Pierced Porcelain

Mildred Slatter, as the programme notes show, is well known and a leading member of Crafts Organisations besides having been closely associated with the Dacorum Guild for five years. Yet by the inexorable working of SODS LAW the reporter chosen for this session knew neither of Miss Slatter nor anything about porcelain, leading to spontaneous first impressions uninhibited by reputation or knowledge.

An immediate admonition "I'm wearing a clean pinnie and mind you do - ALWAYS", implanted the impression of a benevolent grandmother. For like all reproofs from elders and betters, it was put over with a touch of authority and conviction that our own good was at stake. Needless to say, failure to obey would result in not growing up into healthy (albeit old) boys and girls.

PAST EVENTS

1. PENDLEY OPEN DAY

B. MILDRED SLATTER - Pierced Porcelain

Later when our Chairwoman, fortuitously garbed in red, carried the drying pot across the floor for inspection, Red Riding Hood sprang irresistibly to mind. However, any thought of a wolf or other imposter lurking behind the clean pinnie was quickly dispelled by an appreciation of the very practical approach, both to the demonstration and the subject.

A large page of notes, containing points to be covered, was evidence of a careful and serious preparation which progressively demonstrated a wide practical knowledge of the subject matter.

Porcelain will not retain its whiteness if contaminated by iron or other colour forming material. When used for cutting, it needs to be extra thin and the finished article free from snags; thus grogs, or any other lumpy matter, must be resolutely excluded. For success the advice was clear and in keeping with the opening injunction. Clean up thoroughly before starting - tools - wheel - bowls - bats - and everything; so that all traces of other bodies are completely absent.

Porcelain has its difficulties, drying very quickly and once dry will not re-constitute. Therefore, it is advisable to use it "straight from the bag" and keep damp until the time for final drying arrives. In passing, it was learned that an old fridge makes a good damp cupboard. Only one body is true porcelain - the David Leach - becoming translucent at 1250°C. Contrary to advertising blurb, the information was that it is difficult to use besides being expensive. Beginners therefore were advised to use a cheaper Fulham type body, (also available from Clayglaze) to develop their technique as it was easier to work. This latter body was blue in colour but fires white. In the lecturer's opinion this is not a true porcelain but a fine stoneware, as in her experience it would not produce a translucent pot.

Pots for cutting must be thrown with a thin section, particularly in those areas where cuts are to be made. Nevertheless, a strong rim must be left to stabilise the pot during drying and firing. Patterns are cut whilst the pots are still wet, as soon as surface water evaporates, they are brought to the knife. The knife itself is a very small pipe smoker's penknife sharpened away to a lethal point.

Nothing is removed when cutting, the cuts are made and the pots returned for further drying, after which the cut pieces are gently pushed out with the flat blade of the knife. Whilst cutting, the pot can be kept moist by brushing a little water on to it. Surprisingly most cutting is free hand and made into the 'right side' of the pot. The parts left are as important as the holes, as they must be both visually attractive and contribute to the stability of the pot.

Round holes are made with a twist drill when the pot is leather hard. Most males and the more ardent D.I.Y. females had visions of at least a 'Black & Decker' or other sophisticated system, but all were quietly reminded that like knives and forks, power drills came along after fingers! Apart from technique, piercing as an art form relies upon maintaining a creative artistic balance within the constraints imposed by the limitations of the green body, its drying and firing.

1. PENDLEY OPEN DAYB. MILDRED SLATTER - Pierced Porcelain

Mildred's method induces spontaneity by making random cuts relatively rapidly, cutting curved rather than straight lines, and maintaining a balance between large and small holes. Moreover, save your patience for the kiln; cutting is easy (?) but kiln losses can try even an expert's patience. When a regular pattern is required, as for a box lid, pre-marking is carried out using a little Indian ink in water on a clean brush. Tala cake icing markers ensure equidistant spacings. During firing porcelain shrinks considerably and losses can be minimised by putting pots upon a layer of coarse hydrated alumina. All porcelain is bisqued to 1000°C.

Celadon type glazes are thinly applied by dipping. Holes require cleaning out but this is left until the glaze is quite dry.

A further development, which Miss Slatter is currently working upon, will be to glaze over the holes, but the right technique is not yet to hand. Firing is to 1280°C in a reducing atmosphere.

The total lecture / demonstration ended well within the time limit, allowing ample opportunity for questions and a closer inspection of both pots and cutting. It was evident that all enjoyed this session from the tone of the traditional thanks and volume of applause. Many had been given insights into improving the porcelain techniques they already possess. Others were given a new interest. All left with considerable respect for the guest of honour.

The following recipes were given during the course of the lecture.

CELADON GLAZE

Equal parts of Whiting, Feldspar, Quartz, China Clay.

MATT GLAZEParts

| | | |
|------------------|-------------------------------|--|
| Feldspar | 1424 | In heavy reduction at just below 1100°C gives a purple colour - but not controllable |
| Barium Carbonate | 36 | |
| Whiting | 272 | |
| China Clay | 96 | |
| Tin | 120 (optional for dead white) | |

COPPER RED

The following mixtures to be sprayed onto the matt glaze:

Parts

| | |
|------------------|-----|
| Barium Carbonate | 20 |
| Flint | 10 |
| China Clay | 10 |
| Potash Feldspar | 55 |
| Dolomite | 5 |
| Copper Carbonate | 0.5 |

R. J. POPE

1. PENDLEY OPEN DAY

C. BENNETT COOPER - Slipware Technique

Bennett explained how his interest in this technique had been kindled through the challenge offered during Jubilee Year by the Design Centre to several potters to present their ideas for commemoration of the Jubilee. A visit to the V. & A. drew him towards a Toft piece and excited his imagination. Thus, his path towards working in earthenware and sliptrail decoration was started.

We watched as he carefully drew patterns or lettering firstly over the rims of the plates (as this part dries quicker than the inner base). He let us in on various tips whilst steadily clutching a slip-trailer between both hands and using his chin as a further anchor. The slip-trailers he uses hold a large amount of slip at one time as they are "squeezey" bottles. Electrical wiring insulation (with no wire in the middle) allows the slip to seep out. Empty biro refills would also work. To get rid of air bubbles he inverts the bottle and taps it a few times just before using. The slip, of double cream consistency, is applied over a base of white slip which has been allowed to dry over the leather hard clay. The looser the consistency of the trailed slip the quicker he must work.

Bennett used the following colour slips:

Black (manganese and cobalt)

Blue (cobalt and iron)

Brown, from the same clay as the body he uses, from Curtis of Cambridge

White (ball clay, china clay and feldspar)

Green is achieved by the effect of the honey glaze over the blue slip

Bennett warned of the danger of using copper with a low soluble glaze as a green slip, but suggested poisoning would not occur if chrome were used.

Enlivening his demonstration with historical information, he explained that to counteract the waviness of the lines framing his writing he used the Toft technique of interspersing the lines with white dots. The white dots, which are in relief, cause the glaze to run off into areas below, leaving a white shimmering unglazed effect. The trellis work in Toft decoration he explained draws the eye towards the centre of the plate as the strongest lines go in a clockwise direction.

Bennett explained that by finding old English proverbs such as "Great oaks from little acorns grow", which inspire a visual idea, he is able to fuse his historical interest with artistic expression.

To end his demonstration Bennett decorated a commemorative plate of the session at Pendley. Once this has been fired in his gas kiln (oxidising atmosphere 1200°C) it will be handed to the privileged winner of the raffle.

The demonstration was lively, informative and enjoyable.

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1. PENDLEY OPEN DAY

C. BENNETT COOPER - Slipware Technique

On Pendley Open Day we were given an absorbing and very informative demonstration of earthenware slip-trailing by Bennett Cooper.

First signs of his ingenuity were his slip-trailers - "Squeezy" bottles with fine, plastic tubes protruding from their tops. These he made from electrical wiring minus it's copper wire! He suggested tapping the upturned bottles gently just before starting to trail the design in order to get any air bubbles to the top of the slip, so avoiding those distressing "splatts" spoiling the work.

He brought with him three 18"-20" dishes, the insides being already coated with white slip and all leather hard. Also, a most elegant large jug in a similar state, slipped to about three-quarters of the way down and he showed us how to make a good lip.

He made very attractive designs on the three dishes. One of them he lettered all around its wide rim with the name of the Guild and "Pendley 1979". In the centre he trailed a picture of Pendley Manor most beautifully from a sketch hurriedly produced by Pauline Ashley. Quite an achievement for him on demand like that! The plate (dish?) was raffled and will be duly received, when fired, by the very lucky winner.

Bennett told us the clay he uses is more "open" than most earthenwares like Potclays and is supplied by Curtis. He gives it an oxidised firing to 1200°C in a gas kiln which he shares with another potter.

He was originally inspired to do this type of ware when he heard that the Design Centre wanted work in the English tradition for Jubilee Year. It was quite a struggle to get body, slip and glaze to "fit" together reliably and happily. To get green, he uses a honey glaze over blue slip to avoid the danger of copper with lead glazes.

With modesty and humour Bennett succeeded in giving us a most enjoyable and interesting session.

RUTH KARNAC

D. CHARLES STONE

It was a fascinating experience watching and listening to Charles Stone with his enthusiasm for all the wonders of nature, coupled with meticulous attention to detail and documentation of absolutely everything from designs and recipes to kiln firings.

All his work is in limited editions of seven, as "that is a manageable number". First the detailed drawing, the size and the elements to be included, the colouring, from iron oxide - sometimes with iron fillings for a speckled effect - to plate blue with cobalt. Then the recipes, i.e. clay and oxides are mixed and put through a 60 mesh sieve, and

1. PENDLEY OPEN DAY

D. CHARLES STONE

the components are formed. The towers and other buildings are made of slabs, meticulously measured round plaster formers on card first, then the slab cut out and welded together. The trees are coils, flattened at the top with fingers, various designs pressed on them with plaster stamps, then these components are all kept between wet cloths and plastic to keep them soft until they are assembled. Some of the finished pieces look like miniature stage sets with towers and trees, birds and boats, and others are delicate bouquets of flowers, ferns and insects, and there are some little balls made of two pinch pots welded together with frogs atop. Charles loves pinch pots "the finger and thumb sensation".

These pieces are all salt glazed with exciting results, the colours varying from cold grey, pale blue, through fawn to delicate pink, a truly "magical rainbow of enchanted worlds".

Charles loves texture, he uses numerous tools, forks, wooden orange sticks, old combs, fossils, bones, bark and also many plaster stamps taken from nature. He has a wonderful wood near to his home where he loves to walk; it has a cathedral atmosphere and many of his ideas are born here in "God's innocence of Nature".

Charles loves working with clay eight hours a day, and never tires of it; exploring from the sticky liquid qualities to the caring of leather hard, there are so many ways of using it.

Charles is ably assisted by his wife, Celia, who is obviously an enormous help to him, with all his needs catered for - a lucky man!

Charles left teaching in secondary schools and sixth form college six years ago to "paint his fantasy pictures in 3D", and also to build a salt glaze-kiln. We were shown some slides starting with a delightful one of his family - Celia, and their four children and Granny - all on a swinging hammock, with the kiln shed in the background, then more showing the kiln in various stages, the timber store views of the holes for wood and salt, the oil burner, and a packed kiln showing the draw trials.

The kiln is a metre cube, and the packing takes a whole day. The firing starts at 6.45 a.m. and goes very slowly with wood, and as it progresses the oil burner comes into use. The salt is put in at 1250°C every 20 minutes, in torpedoes of wet salt wrapped in paper inserted through the salting hole into a trough that runs along by the bagwall. The paper is then torn open for all the salt vapour to escape and be wafted through the kiln in flame waves. In all, Charles uses between 8 lbs. and 20 lbs. of salt, the firing finishes between 10 p.m. and midnight. Charles uses a pyrometer and cones, and has draw trials which he takes out of the kiln with a poker through the bung hole at various intervals to see how the firing is progressing. He also takes readings every half hour which are all carefully entered in the book. When the kiln is unpacked all the results are noted in the book and the recipes are given stars - 7

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1. PENDLEY OPEN DAY

D. CHARLES STONE

is good - for future reference. Charles is "quite bowled over by the fire, the roar and power and fullness of it".

We were then treated to some more slides of his "3D pictures in clay" and were held spellbound by this fascinating man and his "Enchanted Worlds".

WENDY PARRY

(P.S. Imagine my surprise and delight when my number in the raffle was picked out of the box by Murray and I could actually OWN a Charles Stone creation! - W.D.)

D. CHARLES STONE

"Potter, sculptor, salt glazer - an irresistible combination." Nobody could fail to be inspired by this man. He started slowly for the first minute or two and then accelerated, sweeping us along with him on a trip to remember. Enthusiasm, warmth and sheer enjoyment of life are evident in this man. His work touches on our fantasy world but he projects this into a very tangible form.

Charles Stone works with his wife Celia in a studio 15' x 12' attached to their house in Mapperley, Derbyshire. He told us of his fascination with colours, textures and shapes. He specialises in salt glaze because it does not detract from the textures on his pieces. His lecture was illustrated with slides enabling us to see his previous work, his house, and kiln site. His wood-fired kiln is one metre cube and when questioned about its structure he was able to explain, using the blackboard, any points that the audience were uncertain about.

Charles works from a design and then translates this into porcelain. The gradation of colours, especially blue-grey, he achieves by mixing cobalt and iron into the clay. Each coloured clay has its own code. The pieces are made mainly by coils and texture formed by an incredible variety of objects from lace to tree bark - which may have been situated 15' up a tree.

He attaches the individual pieces with water and an orange stick working from the back of the sculpture to the front and most of his pieces resemble miniature film sets. He also makes very beautiful small frogs balancing on spheres.

Judging from the applause at the end of his lecture and the little dots on his work, everybody enjoyed his lecture and many now have permanent souvenirs of his visit to Pendley.

ANITA CHEASTY

P.S. I'm now off to rifle my husband's tool chest!

PAST EVENTS

2. THE CHRISTMAS PARTY

My wife, Margaret, had started to chat with someone about making dolls and would no doubt get around to telling her how wonderful our grandchildren are and how clever her husband is, when Murray brought me another brandy to top up my glass.

Now, if you can think of anything more pleasant than the position I found myself in at that moment (as they say in the best detective stories), a large glass of brandy in my hand, a beautiful record being played; St. John's College Choir singing Warlock's carols, and a nice long lay in tomorrow morning.

Christmas parties in the Guild are as varied as mixture clays, some need to be worked upon, but others seem to have been designed especially for you. The party of 1979 was one of those occasions, like getting a good bag of clay, you know it is going to be just right, after all you were invited, almost begged, to bring enough food for yourselves and a "couple of others"; why we need a mountain of grub for a "couple of others" I shall never understand, but it certainly brings the best out of our lady members and guests. There were salads with coleslaw, salads with meat, salads with peppers, cakes with coffee, cakes with cream, cakes with all manner of fillings, sausage rolls with sausage and coffee. Now that can't be bad for a start, and all for nothing!

We always have a new Committee to organise the Christmas Party and I believe that they got the mixture just bang on. You will know that it was held at Abbots Langley in a very pleasant hall complete with a bar, soft lights, holly from Dorley's garden, candles, I am told, made by Pauline, and music probably by Ray and Digby.

It was wonderful to be taken by the arm and introduced to all around you, like you were important, and to actually meet the Committee before they become due for re-election, or a vote of thanks for work done over the past 20 years or so. How pleasant to know that Committee members really wanted to help me enjoy life, some of them were almost pretty, especially the one with the grey suit, (I've forgotten his name).

Well then, what was this party about and what did we do? I did nothing except eat and drink, listen to others and hobble about on my stick. But Pauline had got things well in hand. She invited us to listen to her Sandridge friends who rang handbells. It all looks so easy and it makes me feel I ought to find the time to learn more skills, like shoeing a horse, or making a wheel, or casting a ship's propeller, or playing a mouth organ. Anyhow, these three men and a girl wiggled four bells each (two in each hand - their feet were free for counting) and every now and again one of them would say "21" or "73" or something which probably means that one of them has rung a "clanger" and he had better buck up or he would be expelled from the Royal and Ancient Order of Handbell Shakers. It was all very pleasant and I recognised the tunes from my childhood (I haven't had time to listen to them since) and I could even remember the third verse of "Good King Wenceslas" when it came to the men's turn to sing. (I wished they had played "God Save the Queen" because I know the second verse of that as well.)

2. THE CHRISTMAS PARTY

Next came the food which was mighty good (next year I promise to bring some). Shall I tell you what I had?

Smoked salmon, egg mayonaise, shredded lettuce, potato salad, shrimp cocktail, coleslaw, york ham, roll mop, fruit gateaux with cream, fresh fruit salad with cream, various cheeses and biscuits, with coffee and mints to follow (not all on one plate) - and we did have real plates, none of that paper rubbish.

Actually, I may have had one or two of these at lunch time, but in any case it was a great spread.

I don't get invited to parties these days, or at least not since I got caught cheating at Postman's Knock, and even when I do get the odd invitation (my address is in the Police Gazette) they always finish when the grub has gone - but not this one.

Pauline invited more of her friends, this time from the Radlett Operatic Society, to entertain us with songs and poems, both old and new. Now it so happens that my youth was misspent learning all the poems which begin:

"By the sign of the swinging brick
In the street of a thousand armpits, etc., etc."

I didn't know these naval poems had been published for all to learn. I enjoyed hearing the proper words. Shall I tell you the version that I learned?

(Note from Editor: THIS POEM DELETED OWING TO SHORTAGE OF SPACE!)

They sang and joked, obviously enjoying themselves and entertaining us with their many talents, not least of which was their ability to sing to a piano which had last been tuned before it went on the Ark.

You will probably think that I have been talked into writing this piece about the Christmas Party - I'll tell you something, do you remember I told you how I was enjoying myself with a "topped up" glass of brandy from Murray and listening to carols? - well, that's when "it" happened. I saw, but dimly, that Pauline was tripping over the floor towards me; she leaned gently over the table, so near that I could smell the Chanel No. 1, and in my panic I feared that she was going to give me a crafty Christmas kiss, (perhaps it was the brandy playing tricks) because when she said "Do me a favour Arthur?" I thought my finest hour had come - not likely; I got the job of writing about "The Party". I'm sure I have not done it justice, nor have I thanked those people who spent so many hours of their free time to entertain me and a "couple of others".

It was a good night out and you should come next Christmas.

ARTHUR BALL

1. "SCULPTURE IN PLASTICS"

by Nicholas Roukes

Pitman Publishing Ltd. 192pp £12.50

A Sculpture can be defined basically as a three-dimensional shape. This book covers every kind of three-dimensional shape. When one thinks of 'plastic' sheets, rods, tubes, coloured or white, transparent or opaque, usually come to mind. When one thinks of 'Sculpture' usually a Rodin or Henry Moore figure-type comes to mind. Add all these together and you have the content of this book.

Polyesters, acrylic sheets, plastic foams, and flexible plastics are used to make, in turn, cast figures (and very lifelike too) bas-relief sculptures, kinetic sculptures, vacuum formings, inflatable art, sculptured architecture and wall hangings. The list is almost inexhaustible.

How easy are they to make? All methods and techniques are described - and some, not all, require a certain sophistication of equipment. Many can be made with simple tools. But everything is fully described. In fact one might almost assume that too much of the vast subject has been detailed. If you are interested in plastics and making any form of three-dimensional work this volume will have considerable value for you. It is well printed, with many photographs and diagrams, and includes several coloured photographs which serve to show the lifelike effect of coloured plastics.

There is a good index, a useful bibliography, a list of suppliers (unfortunately all in America) : a useful appendix on 'Safety' is given. The technical notes include useful information on pigments.

Most of the work described should be attempted in a college or workshop, specially equipped, but there is also quite an amount of useful information suited to the lone sculptor.

If you believe that the principles of sculpture, a most ancient craft, can marry with the techniques of modern plastic materials, you will find this a most informative, useful and interesting book.

S. R. ROMER

2. "THROWING POTTERY" - 72 Projects

by Charles Beck

Isles House Publications, 1977 52pp 8 $\frac{1}{2}$ " x 6" £2.85 Limp cover

This is the second monograph in the Pottery Series, the first detailing Stoneware glazes. More titles are in preparation. The booklet describes simply how to make 72 basic shapes in pottery by throwing, cutting and joining in various manners. Where there is difficulty in showing clarity by word, small diagrams have been drawn. There are numerous photographs of completed pots which illustrate many ways to perform each project.

2. "THROWING POTTERY" (contd.)

I find this book both interesting and possibly a little dangerous, this latter hazard being caused by the availability of an individual, untrained student to follow slavishly the many projects, and thus cause a stifling of the potter's creativity. If, however, the projects can be classed as introductions for stimulating certain creative ideas, preferably with the guidance of a teacher, then the book can be most interesting and useful.

Whilst the text is satisfactorily written and reasonably clearly printed, the photographic reproductions are not of a high standard, thus making the price seem rather great for a small publication of this kind.

Nevertheless, if a pottery student wants ideas to develop variously shaped pots, it should be worthwhile to obtain a copy.

S. R. ROMER

3. "MICHAEL CARDEW"
by Garth Clark

Faber & Faber 228pp £15.00 Hardback

This is a book about "The Mud and Water Man". Michael Cardew's own description of himself, although as the author suggests, it is not indicative of the fiery, impatient and elusively desirable master craftsman that is really Cardew. How does one put into words a lifetime of practical activity in a craft which is the very lifeblood of life itself. Garth Clark, however, has managed to write a very full description of this unique potter by relating Cardew's activities over his working life. How true it is to say that until one has the experience the real manning is unapparent. We can't all be Cardews, even if we wanted to be, but we can achieve some kind of proximity by thoroughly digesting this book. Cardew's "Pioneer Pottery" has been classed as a second Leach's "Potters Book", and perhaps Clark's volume about Cardew will match Leach's volume about Hamada.

Garth Clark writes well: his descriptions are clear, and they coerce the reader to keep reading. The book is somewhat like a beautiful and interesting pot. Attractive as an entity, it is full of pleasing decorations in the forms of quotations, stories, meetings and descriptions; viz Cardew's quotation on first beginning to learn to use the potter's wheel (p.84), his favourite story from Alajo Pottery, West Africa, on "the best you can do" (p.46), and the first meeting at Abuja with Ladi Kwali's pots (p.59), and the description of tea drinking vessels in Nigeria (p.16).

There are no long perorations about aesthetics. Everything mentioned is in a manner, terse, simple and conducive to understanding Cardew, as a potter reads and re-reads the book (as one is certain to want to do).

Throughout the text there are numerous photographs of Cardew and various assistants, students and associates. Nearly half the book contains

3. "MICHAEL CARDEW" (contd.)

illustrations of the potter's work over the many years, some of the photographs in very true colour.

At the end, before the bibliography and index, is given a 'Workshop Appendix' containing descriptions and recipes, respectively, of apparatus used and the bodies and glazes experiments with - for is not all Cardew's work experimentation?

The book has been designed, set in a soft easy-readable type, and printed all in Japan, and it attempts (generally successfully) to infuse an air of rural artistic satisfaction. Unfortunately, there are one or two errors. For example, in spelling 'Quietest' p.13, and 'unbelievably' p.76, (or is this latter a deliberate copy of the original?), and the quotation on p.29 should really have been parenthesized to avoid confusion as to its ending, since the reversion to straight text starts indented and level with the quotation.

But these are very minor faults - and, indeed, may even serve to urge the reader to re-read, with satisfaction, most parts if not all of the book: as should the few pages towards the end, summarising the "losses" and "gains" each of primitive and sophisticated cultures - written by Cardew himself.

This book is a must for the college, school, etc. library. If you need to refer to it continually (and you probably will) you'll have to purchase your own copy - and it will be money well spent.

S. R. ROMER

POTTERS AND PLACES

1. CUBY CERAMICS - NEWQUAY

When Dorothy and I were in Newquay on holiday last year we were wandering around the tiny back streets in old Newquay when we came across this pottery. The place looked like an old boat shed or storeroom - certainly it had been closely associated with the fishing industry in the past. We went inside and had a chat with the potter who is Dorothy Cutler. She was an artist who took to ceramics as one medium of expression for her artistic talents and now appears to be irretrievably hooked on pottery.

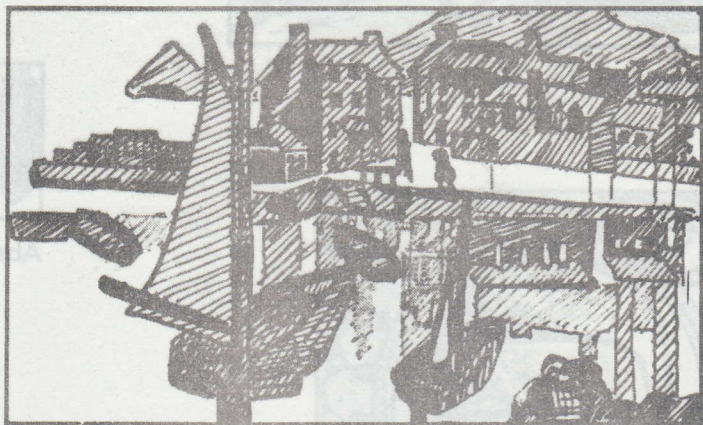
Her pottery takes the form of tiles which she makes and glazes complete. Much of the work she does herself, although she has an assistant. Most of her work is commissioned and goes for export. Details of some of the things she does are shown here.

The address is 7 Chapel Hill, Newquay.

DIGBY



Art Nouveau
(approx. 73cm x 45cm)



Silhouettes (approx. 73cm x 45cm)



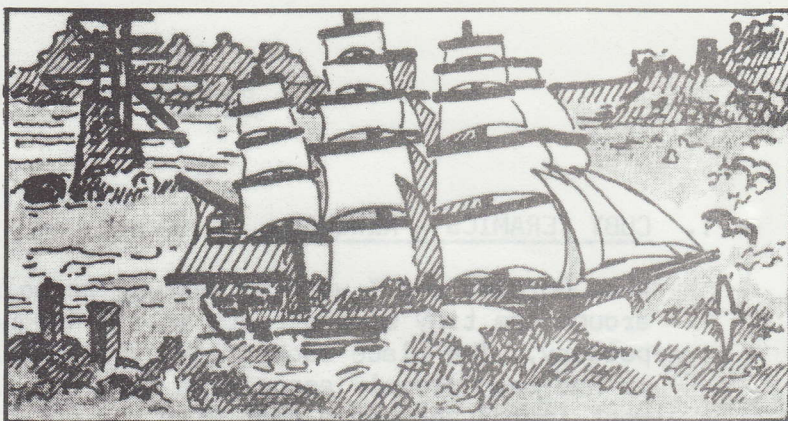
Wife Seller (approx. 73cm x 45cm)



Portrait Of The Fisherman
(approx. 44cm x 35cm)

POTTERS AND PLACES

1. CUBY CERAMICS - NEWQUAY



The Flying Cloud (approx. 100cm x 51cm)



Onlookers (approx. 36cm x 43cm)



The Circus (approx. 73cm x 45cm)



Abstract Dreamer (approx. 120cm x 30cm)



*Buddha
(approx. 44cm x 73cm)*



*Time Waster
(approx. 35cm x 44cm)*

LETTERS

LETTERS

1. From : K. M. Knight

85 Priory Way, North Harrow, Middlesex, HA2 6DQ

Tel: 01-427-2339

Dear Digby,

Please would you insert in the next issue of the Newsletter the following:

Member has wooden bats for sale at 25p each, various sizes mostly in 6"-10" dia. range. I can bring any order to the Guild meeting.

Please contact Ken at the above address or 'phone.

Many thanks.

Yours,
Ken Knight

2. From : R. J. Bentall

7 Eleanor Crescent, Mill Hill, London NW7 1AH

Dear Ruth Karnac,

Here is how I would go about altering highfiring glazes to lower firing temperatures.

Take one recipe and work out material in parts of the whole recipe - yours may already add up to 100 parts. Reduce these parts to the smallest amount you can accurately weigh. Take ten small containers and make up the recipe, each time removing a proportion of the alumina and increasing a proportion of one of the fluxes. Bear in mind that some fluxes are more powerful than others, i.e. they melt at a lower temperature - you balance this always according to the whole recipe. The most difficult materials to melt, for example, are Cornish Stone and Zinc - three parts of one of these fluxes are needed to one part of alumina and say a quarter part of silica (quartz): Feldspars, Neph, Dolomite and Ashmelt at a lower temperature, so only two parts of these would be needed to the above proportions of alumina and silica; Borax Frits and Whiting are easiest to melt, and therefore only one part would be needed to melt the glaze: all this information applies to 1260°/1280° glazes.

Fire your trials in little bowls in case they overflux. When your original recipe is working at your new temperature, and providing you know what is in your buckets as they now are, you should be able to do other with your present glazes than you may now feel like doing.

Example : a really high firing 1280° Dolomite Glaze

| | | |
|-----------------|-----------|---|
| Potash Feldspar | 192 parts | To lower the temperature to 1200° REMOVE |
| Dolomite | 88 " | ten parts of clay and ADD four more parts |
| Whiting | 16 " | of the most powerful flux - Whiting. You |
| China Clay | 96 " | will notice that if you have the right |
| Bentonite | 4 " | balance of flux and alumina, you don't |
| | | need silica in the form of Quartz/Flint. |

LETTERS

2. From : R. J. Bentall (contd.)

If this works don't thank me, thank Harry (Bentonite) Stringer who opened up the world of glazes for me. I was also told by a 'traditional' glaze maker on a summer course in 1979 that my thinking along these lines was "up the creek", so be warned!

Yours, wishing you the best of British luck,

Ruth-June Betall

P.S.

If you don't know within reason what is in the present glaze buckets by weight, I suggest draining off the water and allowing the glaze to dry to a powder, weigh it and evaluate this against the original weight of your recipe.

FORTHCOMING EVENTS

1. FILM EVENING

On: Friday, 25th January 1980
At: St.Albans & St.Stephens Church Hall, Beaconsfield Road, St.Albans
Time: 8.00 p.m.

We have three films for your pleasure:-

i) David Leach

This is a film in the autobiographical style. Having outlined some of his earlier experiences, David gives an account of his philosophical attitude to his work. The film shows his methods of working in stoneware and in the low temperature porcelain body which he has developed. His well known decorative techniques of fluting, wax resist, s'graffito, and underglaze/overglaze painting are shown.

ii) Soon Lee Pottery

Unlike most of South East Asia, Sabak in Malaysia does not have its own indigenous pottery. Their styles have been brought in mainly by immigrant Chinese and are a blend of Borneo and Chinese styles. This film is about a pottery in Sabak and was made by Dr. Elisabeth Wood.

iii) Toyozo Arakawa

This film comes from the Japanese Embassy and is about a modern Japanese potter, "a personality of today". It should be interesting.

2. A PRACTICAL EVENING with Siddig El'Nigoumi

On: Monday, 25th February 1980
At: Northchurch Social Centre, Northchurch, Berkhamsted
Time: 8.00 p.m.

Siddig El'Nigoumi is a potter of international status. He was trained at Khartoum Art School and at the Central School of Arts and Crafts, London. His work has been exhibited at Khartoum, International Ceramics Exhibition at the "V & A", at "Ceramic International", Faenza, Italy, at the New Grafton Gallery, London, and at the New Ashgate Gallery, Farnham, Surrey.

Siddig produces reduced individual stoneware pieces, sliptrailed and s'graffito decorated dishes and boxes, also burnished and decorated earthenware pots and dishes.

Your part in this is to bring along leatherhard pots and suitable tools for burnishing and decorating. Bring along your talent and your enthusiasm and let's see how this famous potter can help you improve both.

WHAT AN OPPORTUNITY

FORTHCOMING EVENTS

3. DEMONSTRATION by Margot and Derek Andrews

On: Thursday, 27th March 1980

At: Christchurch Hall, Watling Street, Radlett

Time: 8.00 p.m.

If you did not go on the coach trip last year now is your chance to recover a little lost ground.

We told you something of Margot and Derek Andrews in our last Newsletter. They are going to demonstrate making Puzzle Jug.

What is a Puzzle Jug? If you don't know, now is the time to find out.

POTTERS DIGEST

1. CHARITY EXHIBITION - CROYDON

A UNIQUE EXHIBITION of Pottery is to be held at:-

The Sun Lounge of the Fairfield Hall, Croydon, from 25th February to 1st March (Monday to Saturday) at 10.30 a.m. to 7.30 p.m.

ADMISSION FREE

In aid of Cheyne Hospital for handicapped children.

Preview: Monday, 25th February, 5.00 p.m. to 7.00 p.m.

EXHIBITIONS RANGE FROM FULL C.P.A. MEMBERS, BERNARD LEACH CONTEMPORARIES AND STUDENTS, through to YOUNGER GENERATION OF SUCCESSFUL POTTERS.

There will be between 120 and 150 pieces on show ranging in price from £5.00 to £200, which will include functional domestic ware, abstract, sculptural and collector's items.

A fully illustrated catalogue with description and short history of each potter will be available at a cost of around £1.50-£2.00.

UNIQUE BECAUSE :

NEVER BEFORE HAVE SO MANY LEADING POTTERS COME TOGETHER TO SHOW THEIR WORK

UNIQUE BECAUSE :

NEVER BEFORE HAVE CRAFTSMEN MADE A JOINT EFFORT TO SUPPORT A CHARITY

2. SCREENS - SECONDHAND - FOR SCREENPRINTING

Details as requested re advert in "Crafts" and "Craftwork"

These screens have been used commercially and therefore may vary in condition, although all are of strong wooden construction with various types of mesh. This is stretched by lacing and is very taught. Please study details and state as clearly as possible your requirements which I will follow as closely as possible. I have access to commercially available screen-printing materials, therefore may be able to help you with such items as squeegees and new mesh.

Single Screens @ £3.00

Sizes : majority 1' x 2'. Some available in varying sizes.

A FEW ONLY which are larger mesh 22" x 29".

Double Screens @ £5.00

These are hinged on either side of a strong padded base-board which enables accurate placement.

Some screens have a tissue stencil which can be removed with careful soaking and scraping.

Some screens have a photographic stencil which can only be removed with a solvent.

2. SCREENS - SECONDHAND (contd)

Removal of stencils is time consuming, therefore if required a charge of £2.00 per screen will be made.

Mesh in appropriate sizes is available @ £2.00 per screen.

Please include full details with a cheque or postal order to Heather Howard.

Roadline charges by weight and distance.
I can calculate this for you when I know your order
or if sufficient ordered, may be able to deliver.

TO
DUNSTABLE
A5

VERULAM ROAD

HIGH ST.

HOLYWELL HILL

A5 * A412
TO WATFORD



TO HARPENDEN

ST. PETERS STREET A6

CHEQUER ST.
THE
BDWAY

HATFIELD ROAD

UPPER MARLBORO RD.

VICTORIA STREET

LONDON ROAD

UPPER LATIMORE ROAD

LATIMORE ROAD

ALMA ROAD

BEACONSFIELD ROAD

ST. ALBANS & ST. STEPHENS
CHURCH HALL

A414

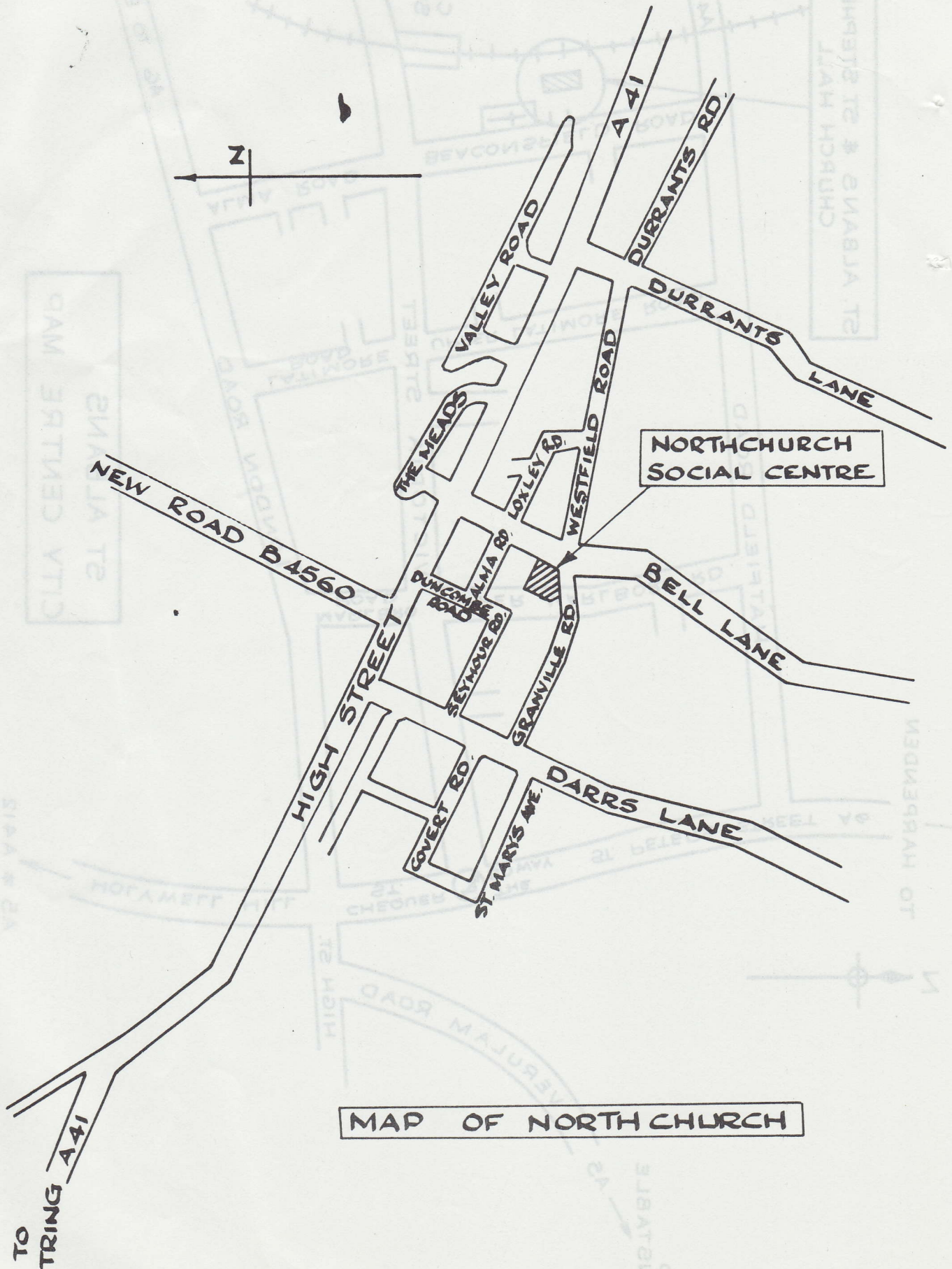
TO
HERTFORD

CITY
STATION

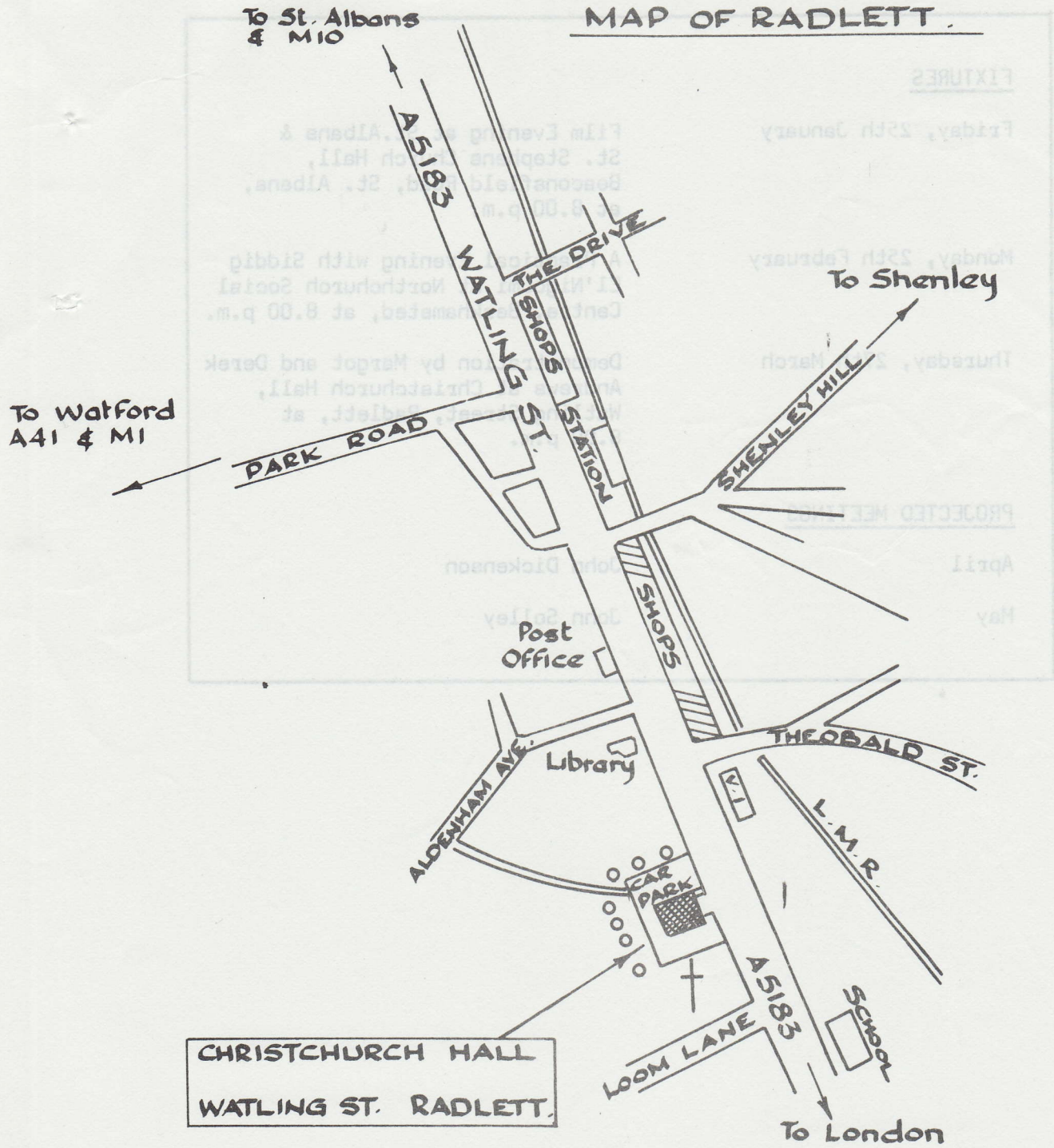
A6 TO BARNET

ST ALBANS
CITY CENTRE MAP

BERKHAMSTED



MAP OF RADLETT



POTTERS DIARY : 1980

FIXTURES

Friday, 25th January

Film Evening at St.Albans &
St. Stephens Church Hall,
Beaconsfield Road, St. Albans,
at 8.00 p.m.

Monday, 25th February

A Practical Evening with Siddig
El'Nigoumi at Northchurch Social
Centre, Berkhamsted, at 8.00 p.m.

Thursday, 27th March

Demonstration by Margot and Derek
Andrews at Christchurch Hall,
Watling Street, Radlett, at
8.00 p.m.

PROJECTED MEETINGS

April

John Dickenson

May

John Solley

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
