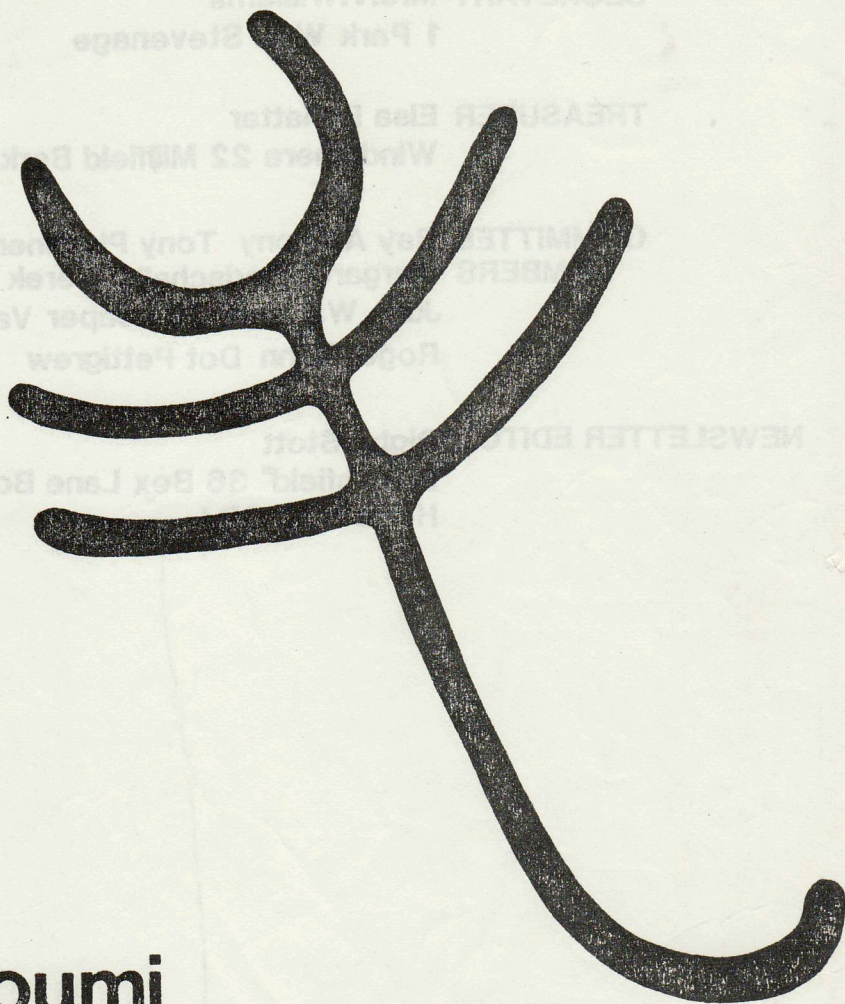


# NEWSLETTER

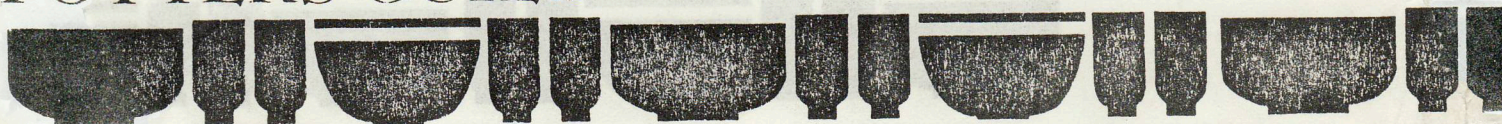
Issue no. 23



Siddig El'Nigoumi



DACORUM AND  
CHILTERN  
POTTERS GUILD



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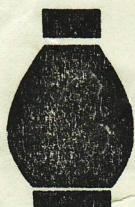
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**DACORUM AND  
CHILTERN  
POTTERS GUILD**



THE  
DACORUM AND CHILTERN POTTERS GUILD  
NEWSLETTER

ISSUE NO. 23

APRIL 1980

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## EDITOR'S COLUMN

Dear Readers,

After quite a struggle we are once again ready to publish a Newsletter. Ninety percent of the material was in my hands four weeks ago. Obtaining that last ten percent is what often gives all the trouble. Now, thanks to all our contributors, particularly to the valiant efforts of Stan Romer, here we are with Issue Number 23.

Part of the problems I am having can be laid at my own door. I mislaid my black attache case at the "Puzzle Jug" demonstration in Radlett. It seems to have sunk without trace. Containing, as it did, my copies of the Committee Minutes, together with many documents ancillary to the Newsletter, the loss has been embarrassing.

One of the matters frequently discussed at our Committee Meetings is the question of publicity, particularly the advertising of events. It struck me that we do not call upon the assistance of the Guild membership enough in this respect. To remedy this I propose to attach copies of posters of forthcoming events to the Newsletter. If every reader places one poster on a notice board at work, public library, or community centre it will greatly enhance our publicity effort. Do try!

You will have noticed that we have a new cover page. This may help to satisfy a certain, well-known, outspoken, member of our Committee who refuses to send copies of the Newsletter to his professional friends when he considers the Newsletter to be "sub-standard". Fortunately I am a trifle thick-skinned!

Although I think that the format of the new cover page is an improvement, perhaps we should go a little further? How about giving the Newsletter a title. I thought of:-

"THE NEWSPOT"

or

"NEW-S-POT"

Newsletter  
Everyone  
Wants

So

Publish  
On  
Time

Needless to say, I will be delighted if you will write to me with your comments and/or ideas.

DIGBY

## PAST EVENTS

### 1. FILM EVENING at St. Albans Friday, 25th January 1980

It was a rare delight to have attended the film evening held at St. Stephen's Parish Church Hall in St. Albans on Friday 25th January. Here we had the opportunity of spending a quiet evening watching on film craftsmen potters at work and were amply rewarded for our attendance.

The evening started with a film loaned to us from the Japanese Embassy on the potter Toyozo Ashigawa. The quality of this film was quickly revealed to us, its actual condition was not too good but then I would think it would be quite a popular portraiture and seen by many people.

Mr. Ashigawa's age escapes me (he must have been in his early 70's) but was, I think, not a close indication to his physical fitness.

We saw how the potter first discovered broken shards of Shino ware whilst walking in a thicket and shared, I am sure, his excitement as he began washing the pieces clean. Shino ware is a particular type of Japanese pottery and its beauty is not always apparent to western taste. To the oriental it is not always the symmetry of a form or the order of pattern or decoration which is considered to be of importance. Indeed, its beauty is instilled to some extent in the irregular and the chance occurrence which the fire itself enthuses on to the ware.

Having found the shards Toyozo discovered that he had indeed found the site of an ancient kiln and we followed the potter as he threw his pots and decorated them with brush and oxide, through to their eventual firing in a kiln which he had built and fired himself.

It was touching to be told that his attempts to reproduce the essence of the old Shino ware were not always successful. His first few attempts were to no avail, control had eluded him, but we saw and I am sure were reassured, in our own attempts, when we were told by the narrator that some of his work was indeed great work.

The kiln was an updraft type and took three to four days to fire, through which time Mr. Ashigawa must have become very tired. He used local wood which was cut into handable lengths and controlled the stoking by eye and colour of flare.

One of the nice things said by the potter was that he liked to think that his work was bringing peace and tranquility to the community connected with him. This is really a lovely thing and something we can all learn more about I am sure. However, I do recall Soyetsee Yanagi in his book "The Unknown Craftsman" saying something similar, although not quite so clear and honest when he talked on pattern and its related dynamism.

Mr. Ashigawa was drawn as someone dedicated to his work and exuded a quiet impersonal air which was both touching and truly artistic. It gave me a warm feeling to see this film and we would all be grateful for any more releases from the Embassy, should the possibility arise at sometime in the future.

## PAST EVENTS

### 1. FILM EVENING (contd.)

The second film, a record of the gubbins of a pottery in Borneo, was quite a contrast. Here we saw how a well organised factory workshop operated. With a number of potters sharing the workload the output was formidable with two thousand odd pots produced and fired every ten days. The majority of the ware was basic utilitarian ware, flower pots, holders, bowls for gathering latex and urns of various shapes and sizes.

We saw how the clay was cut from the ground and eventually mixed by foot and kneaded up by hand ready for use. The dexterity of throwing was made very apparent, with shots of pots almost bursting up and out from the wheelhead. The continuity was very fluid, one had the feeling the camera was in a hurry and there was some degree of showmanship as we watched intrigued by the manual contortions of some of the techniques employed by the craftsmen. The basic glaze was very interesting, consisting of giant clams heated to form slaked lime when introduced to water, rice husks (containing an abundance of silica) which were charred by slow smouldering, and clay mixed with iron to produce when mixed a brown shiny glaze. There were some sgraffito vases cut directly through to the clay body, and some interesting tea urns decorated with dragon reliefs which we were told took a full day's work to finish. On the whole, there was a lot to digest here, but nonetheless I picked up a lot of new innovations as I am sure we all did.

One could clearly see the advantage of working in a hot climate, the supposition would be that there would never be any fear of the pottery taking yonks to dry out. However, after speaking with a friend who potted in hot climates, I was told that the heat causes humidity and this to the craftsman can be quite a problem as pots are sometimes wetter at the end of the day than they were when actually being thrown. So beware all globe trotting potters, make sure you bring plenty of drying cupboards with you if heading for humid climes!

As a potter myself I think that this particular film, entitled "Soon Lee Pottery", was quite fun to watch, although the standard of ware produced was of a thoroughly basic nature. One special note : their method of high speed throwing consisted of dusting the bases of large lumps of clay with volcanic ash or dust which were then thrown out to a collar or ring pre-set for size. This enabled the clay to be held by the collar yet not to be secured by its base, thus proving the fact that volcanic ash reaches the parts that other ash cannot reach, and allowed the workers a quick clean cut for economic production of ware. The pottery was fired in a long oblong chamber with wood being fed into the firing chamber through stoking holes along its length.

The third and final part of this trilogy of films was a record of the work of David Leach who makes his work in Bovey Tracey, South Devon. David Leach worked for his father in St. Ives for some 20 years and told me once he was beginning to find the administrative side of the business a chore. It was in this lovely Devon village that the film opened with his father, Bernard, giving us an account of how his son first approached him with regard to becoming a potter.

## PAST EVENTS

### 1. FILM EVENING (contd.)

We were told that he used a mixture of two ball clays and 15% sand. What these bodies were is not known, but the result provided Mr. Leach's basic stoneware body. Some potters guard certain aspects of knowledge. Once, when I was visiting Mike Dodd's pottery at Godolphin Bridge in Cornwall, he was most elusive as to the whereabouts of a certain material he used, but then it is well known that Mr. Leach provides his abundant knowledge of clay and glazes to commercial companies dealing in ceramic materials so that perhaps he would have been losing a dependable source of livelihood which, however way you look at it, is not a wise thing to do, especially as it is becoming so difficult to stabilise one's income in this troubled time. David usually works with one apprentice and fires his work in a two-chambered single burning up draft kiln. He told us that about a quarter of his production is sold directly from the showroom and the film showed him in various stages of work. We saw some very confident fluting executed on the sides of stoneware bowls and some of porcelain, the technique of which was a series of five consecutive strokes done with a sharpened piece of hacksaw. He told us that wooden tools wear out too quickly. The teapot was featured, having to be light to handle and of an integrated shape.

This, of course, is a fundamental and I am sure a craftsman of Mr. Leach's standing could talk about fundamentals for quite a long time. Yanagi was a great one for that, but a potter talks through his work as much as an artist speaks through his brush.

The results are there, deep, rich, warm, delicate and sometimes inspiring glazes with an unobtrusive character derived in part, if not wholly, from a lifetime's work. There was brushwork too. The celebrated foxglove motif was shown to be a series of receding brush strokes, as though toward infinity, and four or five confident reed leaf strokes which gave the whole a certain directness.

It reminded me of how Hamada would use his bamboo motif, each time with slightly different gravity or lightness of touch, tempo, attentiveness, awareness and joy. It is refreshing to see someone working quietly by himself, and this film gave us a profile of an honest craftsman at work, filmed to good effect by Mr. Anderson (his first name escapes me just at the moment) but he can certainly be highly commended for the care and quality of this profile, and it would be a delight to see more of his work in the future.

The evening was well attended and was brought to a conclusion by notices of forthcoming events by Mr. Digby Stott. Leaving the hall I reflected on the presentation and found myself recalling the thoughts of Mr. Ashigawa, that through his work he had attained a peace and tranquility of mind that was wholly unshakable, something that was a source of perpetual strength and personal satisfaction.

CHRIS BURAS

## PAST EVENTS

### 2. SIDDIG EL'NIGOUMI

Monday, 25th February 1980

With an introduction by Murray to the effect that Siddig was a very quiet lecturer who was an 'Elbow Teacher', i.e. one who took his students to one side to discuss things with them, we began to learn something of the ethnic style of the Sudan.

Before the talk, few of us could have placed accurately where Nubia, in the Sudan, really lay. But within minutes we learnt that it was where the Nile flowed between Sudan and Egypt and that when the Aswan Dam had been built many of the houses and trees bordering the river were flooded and lost forever.

Fortunately, several years ago, before the dam/flooding, many photographic slides had been taken showing how the mud houses had been built and decorated in and out. Now this was a most interesting introduction, but it is my guess that hardly anyone in the audience then realised it was the very style of house wall decoration that Siddig uses on his pots. That explanation came later. The houses are built like huge (unfired) coil pots going round the outer walls working from inside. Hence, the Nile flooding swept them away totally. The house owners were compensated for their loss and this compensation was marked by painting a large white circle on the front wall. Other circles - decoration not compensation - were made by fitting in white saucers or plates. Designs were made by cutting out the areas, thick and thin, and infilling with coloured clays; there were palm trees, scorpions, birds, crocodiles, fish, etc., in various array. This method of decoration was started about 1920 and lasted until the mid 60's.

Siddig was considerably taken with the scorpion design - and thus now uses it as his logo (or mark) because it so represents the style of decoration.

The slides of pottery showed some local examples and much of Siddig's work in the last few years. Some of his work was in stoneware, but most was earthenware.

He has specialised in burnished slipware and while he demonstrated he explained about clays and methods.

Some European red clays were strongly illitic and polished well and also fired well, but English red clays tended to cause a surface pinholing effect because the higher lime content absorbed moisture from the atmosphere and tended to blow out above 825°C. Unfortunately under this temperature the biscuited ware was still rather soft. Apparently there is some suitable lime free clay somewhere in Spain. (Maybe we should study the old Gaullish areas where Terra Sigillata was made?)

As to the method - paint on the slip 'glaze' (pouring may cause thicker parts at one end) and when dry burnish with a bent spoon, etc. or a ball of clay wrapped in very thin plastic 'tissue'. Then mark with a very soft pencil (6B) and cut or scratch away this design. Steel dental tools, knitting needles are useful. Do not blow away the clay dust, but brush it off with fur or similar soft light material.

2. SIDDIG EL'NIGOUMI (contd.)

As for making plaster moulds; make the original model and when pouring the setting plaster over the model - as the plaster starts to harden - pull up all round in the centre a flat-topped hillock to act as a pedestal for the dried plaster mould to be rotated when working with it. This saves a lot of plaster marking on the bench and obviates the use of a banding wheel.

Roll a partially hand flattened piece of clay on hessian (etc.) from the middle away from you, turn it round and repeat for the other half. Use thin battens - quarter inch or less - for the sides and allow the clay to stick to the cloth (something we were told previously to do). This allows the flat piece of clay to be picked up and placed, already cut to slight oversize, into the mould. Gently push inwards - not downwards - with the fingers and finish with a thin steel kidney. Cut off with a modelling tool evenly all round the top. With great care, using a soft edged tool, a chamfer edge to the dish can be made, but this must be very gently done for fear of marking the mould. Then do your polishing and sgraffito designs.

As with most of our meetings, a raffle was held - with two lucky winners for Siddig's pots (very highly prized!) - and many individual questions were answered.

It was indeed a wonderful evening - one to be remembered. These notes are for the audience to use so they won't forget certain items. If I have forgotten anything blame the excellent and enormous amount of information so well given but so inadequately recorded by me. If you weren't there? - well!

Carbonisation

This makes it black in parts and even shinier - after firing.

Place an old board (etc.) flat against a wall and on the ground together (L shape). Rest the fired dish or plate, bottom outwards, against both boards evenly. Hold lighted tightly twisted papers (carbon material) under each plate, but keep the temperature below 200°C. If you have several - they will cool whilst you are seeing to others. Wipe carefully between each 'burning'. You may have to do this ten or more times!

Glaze Trailing

Have the trailing glaze rather thick - the base (background) glaze the same one diluted - and it can be dipped, sprayed or poured. Then 'sliptrail' with the thicker glaze - you can touch the plate. This is best for stoneware glaze.

For stoneware decoration - on buff, white or porcelain (fine grained) clay - on the dry raw clay plate etc. cut the decoration as desired. Fill in the cut with iron oxide (etc.), then scratch with steel kidney along the lines of decoration (not across). Then fire and proceed normally.

1. "A HANDBOOK OF POTTERY GLAZES"

by David Green

Faber and Faber    278 pp    £10.00    Hardback

In 1963 the author wrote a book "Understanding Pottery Glazes" which definitely filled a gap in this subject. The book was read and studied by many potters and students, whom it served quite well. However, there arose quite a large number of questions which have remained unanswered until now. This latest volume does now give those answers, and more. It is not an up-to-date version of the previous book, it is now a complete reference book for pottery glazes.

After an 'Introduction' on the melting of various materials to make glass and glazes, Part I starts with a good account of Hermann Seger's enormous work on cones and glaze formulae. It will help considerably if the reader understands some chemistry - but this is not a necessity. The effects on relevant materials at all required temperatures are explained in some detail as well as the molecular and other formulae and percentage recipes.

Part II describes very fully all the various glazes to be met with - and here the glazes are divided into 15 chemically different families, not as the usual unqualified divisions generally given in literature such as 'earthenware', 'feldspathic', etc. Here are not only given the compositions, but the effects and shortcomings to be encountered. Kiln atmospheres are noted, as to their production and results, in the chapter on pigments. Much has been written about pigments in the past either in very simple form or in such a technical manner that it tends to become too complicated for understanding by any except the highly trained chemist. In this chapter we have a happy compromise. The non-chemist has sufficient information for practicability and the more knowledgeable experimenter can work with a considerable foundation. Especially so, as Part III explains the preparation, testing and application of glazes from every possible facet. Glaze defects, their understanding, and hence knowing the methods of curing them, form an important chapter here.

There are 15 appendices, including the periodic table of elements on an edge-marked page for quick reference, rock compositions, compositions of clays and various minerals, the breakdown of commercially produced frits, rapid glaze recipe estimation and several other very useful batches of information. A good comprehensive glossary is given, then a long bibliography on the many relevant subjects, followed by two large indexes, one for chemicals, the other for general subjects.

The book is well laid out, the black and white illustrations refer to compositions of the various materials or similar. There are no picture examples of glazed surfaces, coloured or otherwise - the reader is meant to experiment to find his own results, having been given the full information.

Two words in the whole book caught my eye particularly - one, the spelling of 'Feldspar' without the 'd' (the old way), and the other, an apparent printer's error for Harrison Meyer's address being given as 'Mier' instead of 'Meir' (p266).

Nevertheless, I feel sure this book will become the 'Glazer's Bible'.

## BOOK REVIEWS

### 2. "USING THE POTTER'S WHEEL"

by Donald Campbell

Van Nostrand Reinhold Co. Ltd.      96 pp      £6.80      Paperback

In the last ten years several books have been published on pottery, giving accounts of all aspects generally. This book, a large limp-covered volume, fully explains only the work done by a potter using the wheel. It does not tell you how to glaze or fire, but how to use the wheel. And this it does comprehensively. By means of a series of black and white photographs on each and every aspect of work on the wheel, together with text notes, the student is taken through the processes of throwing all shapes and sizes of pots, bowls and ceramic utensils, the trimming (turning) of these various items, the making and fitting of lids and handles, and the careful manipulation into the required completion shapes. Tools needed, and various wheels (unfortunately only American examples) are illustrated at the end just before the index.

Although no book can serve as well as a good instructor, this book will help teachers and students to understand fully how to develop one's own throwing style.

Despite the vast number of very good photographs, the book does seem to be rather expensive but probably it may be worth it for constant reference.

S. R. ROMER

### 3. "POTTERY ON THE WHEEL"

by Elsbeth S. Woody

John Murray      206 pp      £3.95      Limp cover

This is a large-paged book with very many clear black and white photographic illustrations showing the methods of throwing and turning all shapes and sizes of pots, with or without lids, spouts and handles. It uses practically all of its pages to describe every technique met with when making pottery on the wheel.

An appendix gives briefly information on clay bodies, glazing, firing, kilns and wheels. A short but useful glossary explains several terms to the less informed. It is a pity that there is no index at the end, but fortunately this loss is mainly counterbalanced by the neat, clear and full list of contents at the beginning.

No book can take the place of a good instructor, but this volume does go a long way in filling the gap caused by absence of such a teacher.

Since every technique is fully described, the great usefulness of this book becomes obvious to the student who has been shown what to do basically by an experienced potter and then needs to have constant practice and study to become skilled in the work.

Many devices in the text are used to help the student to understand how to hold, use or work with tools and clay, and the summaries given at the end of the sections give the greatest assistance.

3. "POTTERY ON THE WHEEL" (contd.)

The reason for the inclusion of the appendix is simply that the book is essentially printed to show the methods and techniques of forming wheel thrown pottery. Thus further subject information would only detract from the excellent instructions given. The inclusion of a few pages on kilns and firing is explained as describing the most exciting part of pottery; but for fuller information obviously other publications are necessary; and the same for information on wheels.

Care must be taken by the reader that the word 'degrees' is used throughout to denote the temperature Fahrenheit (as used in the USA), and thus short calculations will be necessary to convert to Centigrade ( $-32$  and  $\times 5/9$ ). Should a beginner use the wrong degrees, damage could be caused to both kiln and ware.

However, for the purpose of explaining fully the technique and practice of wheel-made pottery this is a book well worth owning.

S. R. ROMER

1. VISIT TO AN EXHIBITION OF ENGLISH POTTERY

"Ceramics for Children at Cheyne"

Despite the inconveniences of travelling to and across London on one of the busiest days, we went to see this exhibition of pots by contemporary potters in Britain, many of whom will be known by our Guild members. And it was thoroughly worth all the trouble!

Let us tell you about some of the exhibits. On the cover of the highly collectable catalogue is a photograph of a young handicapped pair of musicians by Hilary Brock (not one of his 'Floosies'). All the pots were for sale from the 26th February evening (when most were sold) and the highest priced item was Lucie Rie's 9" dia. gold finish bowl (£200.00). It was beautifully and most delicately executed although it gave the impression of a bronze rather than a ceramic. Some of the least expensive items were the attractive mugs by John Leach (£3.60 pair) and stoneware dishes by Susan Bennett (£2.50). Incidentally, Siddig el' Nigoumi's "Crossword" 15" burnished dish was there (about 130 people saw the slide of this at our February meeting) and went for £78.00. So the winners of his smaller dishes at this meeting should know that they are valuable.

But although the prices of the articles do give some idea of the intrinsic value of the pots, they do not show the esoteric feeling therein. There was NO best exhibit since the exhibition was so varied, but one was particularly taken with the simple iron and cobalt decoration on the 13" celadon glazed plate by Peter Starkey. There seemed to be some rapport between this and Agnita Hoy's lovely little porcelain bowl with painted decoration in pale blue. We met her there and had a most pleasing conversation.

Alison Britton had one of her 'straight sided distorted' pots and Agnita said that she formerly did not really appreciate her work but it 'sort of grew on you'. The colours used were really most attractive - (pictures do not show her work well).

But one could write at great length on nearly all the lovely exhibits. The difficulty is to keep this article reasonable short. So here are just a few more names of pottery exhibitors who have visited the Guild or vice versa : Gordon Baldwin; Paul Barron; Mick Casson; Ken Clark; Liz Fritsch (soon); Jane Hamlyn; Henry Hammond; Wally Keeler; John Solly (soon); member Marianne Williams; - and we can't leave out names like the Grand Old Lady - Katharine Pleydell-Bouverie. We could name many more but will resist the temptation and simply declare our jealousy of our Chairman's purchase of a lovely Joanna Constantinidis stoneware pot.

STAN ROMER

2. COUNTRY CRAFTS : POTTERY AT PITSTONE

Every year the local Natural History Society holds 'Open Days' at Pitstone Green Farm Museum, near Tring, usually on two Saturdays, Sundays and a Bank Holiday. Apart from many permanent static exhibitions of olden-day farming, kitchens and transport, there are several country crafts actively shown by local craftsmen, e.g. blacksmiths, wheelwrights, weavers, lacemakers, etc. Among these is our Potters Guild. Although our local potters have many pots for sale, we are not well represented as regards making pottery, bricks, etc. There is a small workshop which the farmer, Geoff Hawkins (who is one of our members) allows us to use and would like to continue to so do.

It has been planned to improve the interior of this workshop to allow a permanent pictorial pottery exhibition plus examples of different pottery so that considerable appeal will be made for the various visitors who are conducted around the museum on dates other than 'Open Days'. It has been proposed also that a Raku type kiln be constructed next to the workshop so that the public admitted on these 'Open Days' can select, glaze, have fired and purchase various pottery forms (already biscuit-fired) all within an hour or so, to take home with them. The kiln would be available (by arrangement) for our members on other weekends as desired.

What, then, is needed?

Simply, a number of members (and friends) who would come at least once in the year for the Saturday, Sunday (and/or Monday Bank Holiday) - and can be relied upon to do so - in order to make pots on or off the wheel, models, etc., etc., or help - possibly to advise and talk to the public about pottery in general - and the Guild in particular. The advantages to the Guild will be mainly good advertisements all the year round with promise of more members locally. You will be able to see the other parts of the Museum, purchase stone-ground wholemeal flour, etc., etc., and have a good day out. Some refreshment is usually provided. Already several members have agreed to participate, but we need more, so will you help the Guild and the Museum, and Yourself, to a pleasant day by writing to me stating that you will come at least once per year - the dates are announced in our Newsletters - and remember, we'll also have a permanent Raku kiln site.

Earlier in this article was mentioned a pictorial exhibition. Do you have a pottery poster, pictures of pots or potteries, or similar? These would form an excellent background to a small display of clays, pots and likewise. Please send, or better still, bring them. The site is opposite the Pitstone Memorial Hall, which lies under the shadow of Pitstone Cement Works (you can see easily the tall chimneys from afar) - right by the Pitstone/Cheddington crossroads with the B489 (Dunstable to Aylesbury). A map is included in this Newsletter.

Further suggestions or comments on this subject would be appreciated.

STAN ROMER

## POTTERS AND PLACES

### 3. VANESSA WALLER EXHIBITION

Vaness is exhibiting her 'Mocha Ware' pottery in the 'Mixed Media' Exhibition at Amersham Town Hall on the 2nd May - 5th May, 10 a.m. - 5.30 p.m.

### 4. NEWS OF PAST MEMBERS

#### Helen Oxborrow

Helen Oxborrow, who was an active member of our Guild for many years, is now Mrs. Helen Norman and lives at 12 Middle Street, Chepstow, Gwent, NP6 5ET.

## FORTHCOMING EVENTS

### 1. LECTURE ON THE DECORATION AND GLAZING OF EARTHENWARE POTS by John Solly

On : Friday, 2nd May 1980  
At : The Community Centre, The Nap, Kings Langley  
Time : 8.00 p.m.

John Solly is one of the few potters who has consistently worked in earthenware since he set up his pottery. Members may have seen samples of his work illustrated in the "Earthenware Transparent Glaze" section of Wengers catalogue. His well established Pottery Summer School has now come of age in its 21st year. At first he made almost entirely slipware, but has now developed a variety of techniques using slips and transparent glazes. He makes chiefly domestic repetition ware with some individual pieces. He began making pots in 1945 with Percy Brown and Gwylm Thomas at Hammersmith College of Art, subsequently went to Burslem and The Central School. He worked at the Rye Pottery (Walter Cole) and Winchcombe (Ray Finch). He is Founder Chairman of The Kent Potters Association.

### 2. PITSTONE OPEN DAY

On : Saturday/Sunday, 25th/26th May 1980  
At : Pitstone Green Farm

These are the 'Open Days' of the Pitstone Museum of Rural Bygones - see Stan Romer's article under "Potters and Places".

### 3. MOULD MAKING DEMONSTRATION by Geoff Barrett

On : Friday, 27th June 1980  
At : Adult Education Centre, Flower Lane, Mill Hill, N.W.7.  
Time : 8.00 p.m.

A demonstration of "multi-piece mould making made simple". Sounds very interesting. Further details to be advised.

### 4. SUMMER GARDEN PARTY

On : Saturday, 5th July 1980  
At : Elsa Benattar's, Windemere, 22 Millfield, Berkhamsted  
Time : from 8.00 p.m.

### 5. D E F T - M I D - P O D \*\*

POTTERS OPEN DAY AT PENDLEY

Saturday, 8th November 1980

\*\*

Drop everything for this - Most Important Date - Potters Open Day

## POTTERS DIGEST

### 1. SUDBURY CERAMICS SUMMER 1980

#### OPEN

April to end October, Wed to Sun and Bank Holiday Mondays  
(closed Good Fri) 1.00 - 5.30 or sunset if earlier. Last admission to  
Hall 5.00.

#### ADMISSION

To the Hall:        Adults £1.10        Children 55p  
To the Museum: Free

#### SCHOOLS

Special facilities are available for schools. Further information  
available from the Education Officer, Sudbury Hall. Tel. Sudbury  
(028 378) 305.

#### PUBLIC TRANSPORT

Potteries 23 (Hanley, Uttoxeter, Derby) not Sun.  
Stevensons (Uttoxeter, Burton), alight Vernon Arms, Sudbury.  
About 50 yds.

**PARKING**    Large Car and Coach Park

#### GUIDE BOOKS

Sudbury Hall  
Portrait of Sudbury Hall by *Rena Gardiner*  
Sudbury Hall Museum  
Sudbury Village Guide

#### NATIONAL TRUST SHOP

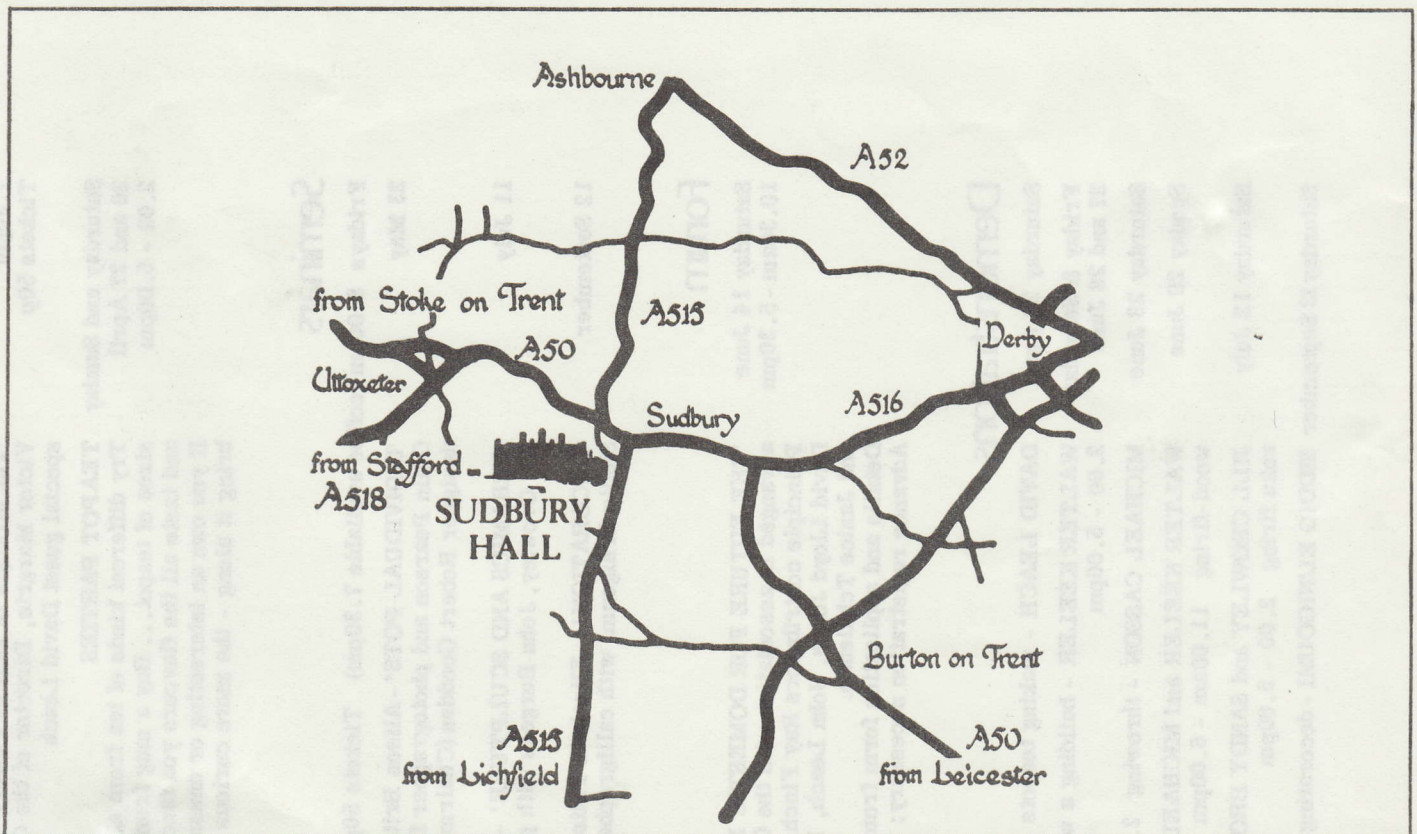
Opening times same as Hall.

**CATERING**    Teas and refreshments available

#### PARTIES

No reduction for parties. All parties must make advanced  
booking. Write to:-

The Curator,  
Sudbury Hall,  
Sudbury,  
Derbyshire. DE6 5HT



SUDBURY CERAMICS SUMMER 1980 is an exploration of the work of individual potters in Britain during the mid-20th century, and is an extension of the permanent collection of contemporary pots now housed at Sudbury Hall. It aims not only to show the great diversity of pieces which can be embraced by the word 'ceramics', but also to give opportunities to talk about them with many of the country's leading potters.

The events accompanying the exhibitions span demonstrations, films, practical workshops for children, and discussions lead by potters and other artists whose own work gives them different views of ceramics.

**ADMISSIONS** are all **FREE**, except where otherwise indicated. (A Season Ticket covering the Introductory Lecture, three Seminars and all Film Evenings is available for £2.50).

For **TICKETS** and further information please write to:-  
The Curator, Sudbury Hall, Sudbury, Derbyshire DE6 5HT  
or telephone Sudbury (028 378) 305

## Exhibitions

Open during all Museum's normal hours, Wednesday - Sunday 1.00-5.30pm

**2 April - 31 October CERAMICS AT SUDBURY**  
The main display backing up the programme of events will include an unusually large number of pieces by Lucie Rie, Bernard Leach, Hans Coper, Michael Cardew, Alan Caiger-Smith, Ray Finch, Richard Batterham, Jill Crowley and Mary Rogers. In all, more than 40 potters will be represented, among others also Katharine Pleydell-Bouverie, Elizabeth Fritsch, David Leach, Alison Britton, Glenys Barton, Peter Simpson, Geoffrey Swindell, Joanna Constantinidis, Eric Mellon, Val Barry Ian Godfrey and John Webber.

**4 June - 31 October DOMESTIC POTTERY**  
The Crafts Council's touring show, with strong groups of work by people such as Michael Casson, John Leach, David Lloyd-Jones, Walter Keeler, Peter Dick, Zelda Mowatt and Janice Tchalenko.

Alongside the main pottery exhibitions will be smaller displays:-

**April and May DAVID CRIPPS - Photographer**  
A Crafts Council touring exhibition  
**TEAPOTS** - all shapes and sizes, to complement the Teapot Parties

**April - July ROGER OATES - a small group of woven rugs**

**July and August WORKSHOP PIECES** produced by local children when supervised by Michael Casson, Jill Crowley and Mary Rogers.

## Pot Shop

Just for 1980 - pieces by several of the potters taking part in this year's events. A few exhibition items will also be for sale.

## Opening Events

**Friday 25 April 7.30pm**  
**Tickets 50p**  
**TEAPOT PARTY and INTRODUCTORY LECTURE**  
'The Strength of British Pottery' -  
Victor Margrie, Director of the Crafts Council,  
special guest David Leach

**Saturday and Sunday 26 and 27 April 2.00 - 5.00pm**  
**TEAPOT PARTIES**  
Try different kinds of tea from all shapes and sizes of teapot... Buy a mug from the Pot Shop and taste all the flavours you fancy!  
If you own an interesting or unusual teapot, do bring it along - the more curious the better!

## Seminars

**Fridays 8.00pm (coffee available 7.30pm) Tickets 50p each**

**23 May 'INDIVIDUAL POTS'** - Alison Britton, Mary Rogers, Colin Pearson and photographer David Cripps with designer Robert Goodden (Chairman, Crafts Council)

**11 July 'CERAMICS AND SCULPTURE'** - Glenys Barton, Jill Crowley, John Burgess with poet Adrian Henri

**12 September 'DECORATION'** - Elizabeth Fritsch, Jacqui Poncelet, Siddig El'nigoumi with calligrapher Ann Hechle

## Forum

**Saturday 14 June 10.30am - 5.30pm**  
**'THE FUTURE FOR DOMESTIC POTTERS'** - arranged in association with the Crafts Council. Principle contributors Ray Finch, Victor Margrie, David Lloyd Jones, John Leach, Michael Casson and Janice Tchalenko.  
Details and application form from Sudbury Hall. Advance registration necessary; fee £1.00

## Demonstrations

**Saturday 26 April DAVID LEACH** - making teapots 2.00 - 5.00pm

**Friday & Saturday 27 and 28 June WALTER KEELER** - building a wood-fired kiln 2.00 - 5.00pm

**Saturday 28 June MICHAEL CASSON** - throwing 2.00 - 5.00pm

**Sunday 29 June WALTER KEELER and MICHAEL CASSON** - wood-firing 11.00am - 6.00pm

**Saturday 12 July JILL CROWLEY and SANDY BROWN** - raku firing 2.00 - 5.00pm

**Saturday 13 September SIDDIG EL'NIGOUMI** - decorating 2.00 - 5.00pm

## 'Crit' Evening

Friday 27 June  
7.30 - 9.30pm

Amateur and student potters are invited to bring one or two of their recent pieces to discuss them informally with Michael Casson and Walter Keeler

## Childrens Workshop

Wednesday 13 and  
Thursday 14 August

Work for half a day with MARY ROGERS  
Sessions for 6 - 16 yearolds, Wednesday 2-5pm,  
Thursday 10am - 1pm and 2 - 5pm  
Numbers will regretfully have to be restricted  
so advance booking is recommended.  
Applications to Sudbury Hall. Participation 30p

## Potters Day

Sunday 19 October  
10.00 - 5.00pm

Regional meeting of the Craftsmen Potters  
Association. For full details and application  
forms contact the CPA, William Blake House,  
Marshall Street, London W1V 1FD

## Film Evenings

Wednesdays Complete programmes 6.00pm and 8.00pm Tickets 30p.

30 April

DAVID LEACH  
LE POTIER  
GEOFFREY WHITING  
POTTERS AT WORK

2 July

BIG WARE  
RAKU, ENGLISH STYLE  
ROBIN WELCH (CPA Archive film)  
CLAYMAN  
MUD AND WATER MAN

8 October

LIVING ARTS OF JAPAN  
LADI KWALI, ABUJA 1959  
WOMEN OF AIBON  
ISAAC BUTTON

22 October

A rare chance to see Bernard Leach films  
from the CPA Archive Collection -  
specially presented by Robert Fournier  
ST IVES POTTERY (1950)  
A POTTER'S WORLD (1961)  
ART OF THE POTTER (1970's)

SUDBURY CERAMICS SUMMER has been organised by Derbyshire  
Museum Service at the Museum of Childhood, Sudbury Hall.  
The substantial financial assistance of East Midlands Arts, and  
generous loans of exhibits and equipment by the Crafts Council and  
also Dr and Mrs Rollo Ballantyne are gratefully acknowledged.

## POTTERS DIGEST

### 2. FOR SALE

High temperature electric kiln  
(Manufacture - "Kilns & Furnaces")

Internal 18" x 18" x 25"  
Very good condition - single phase 240v.

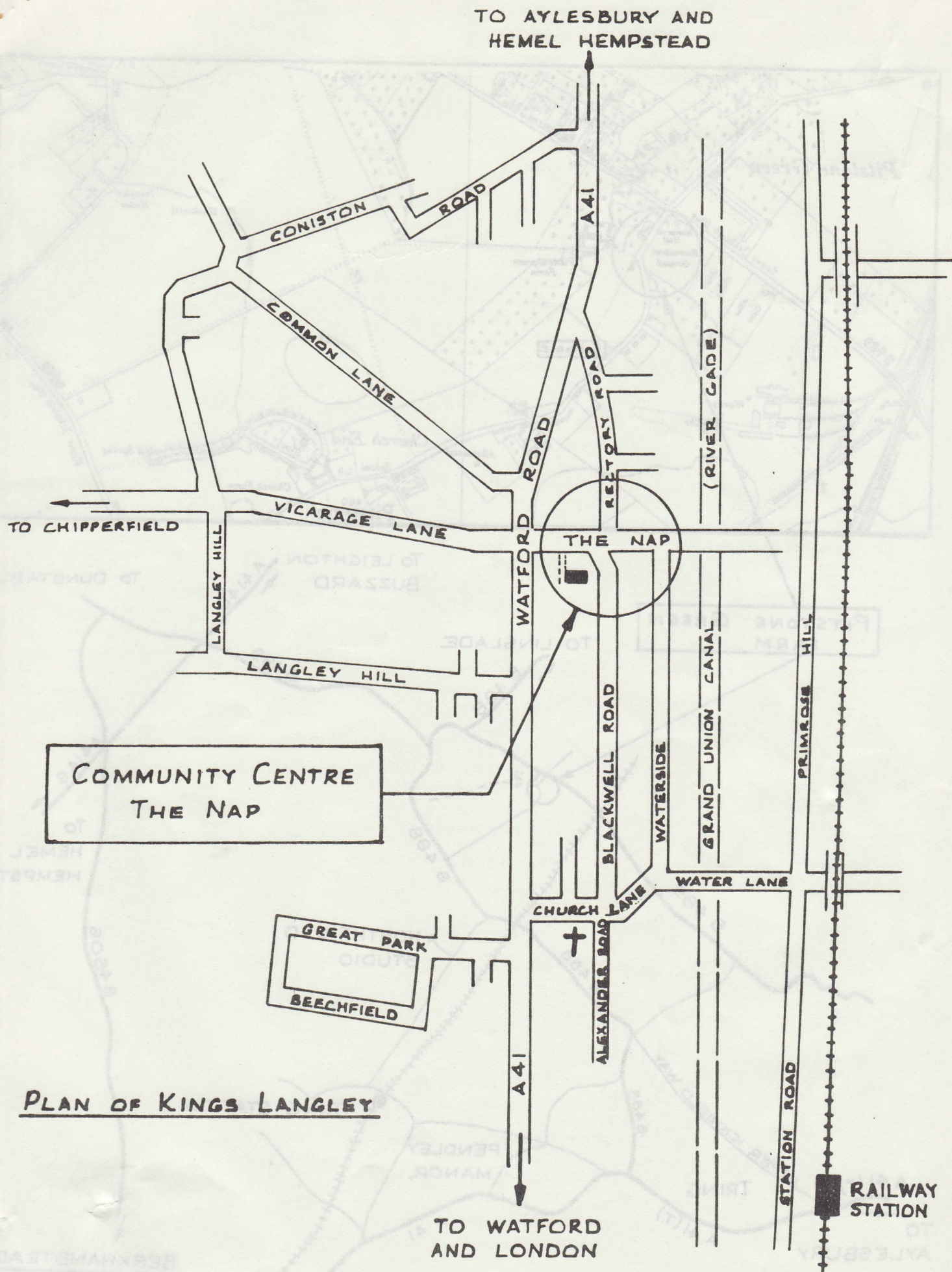
Price - including kiln furniture - £550.00

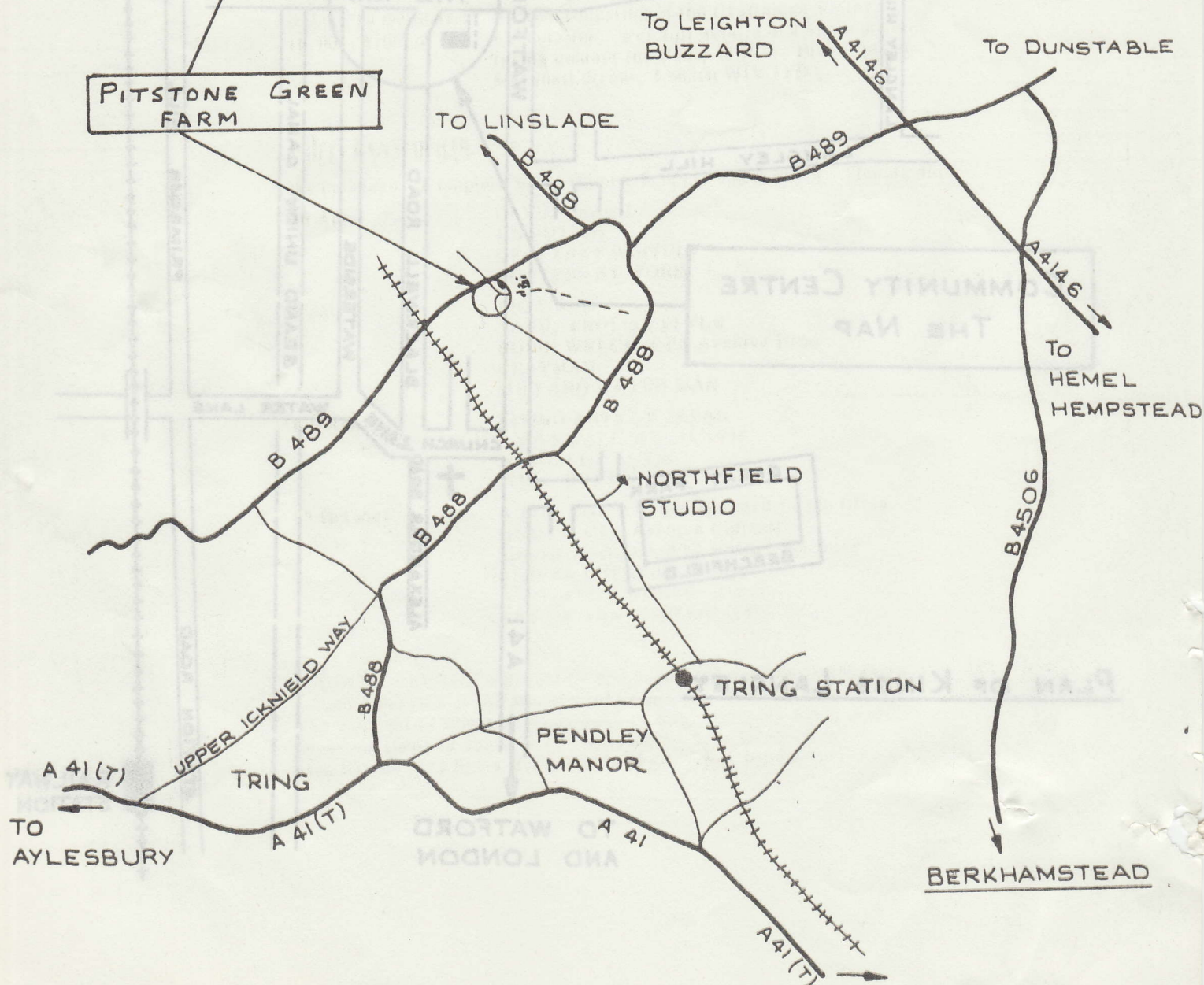
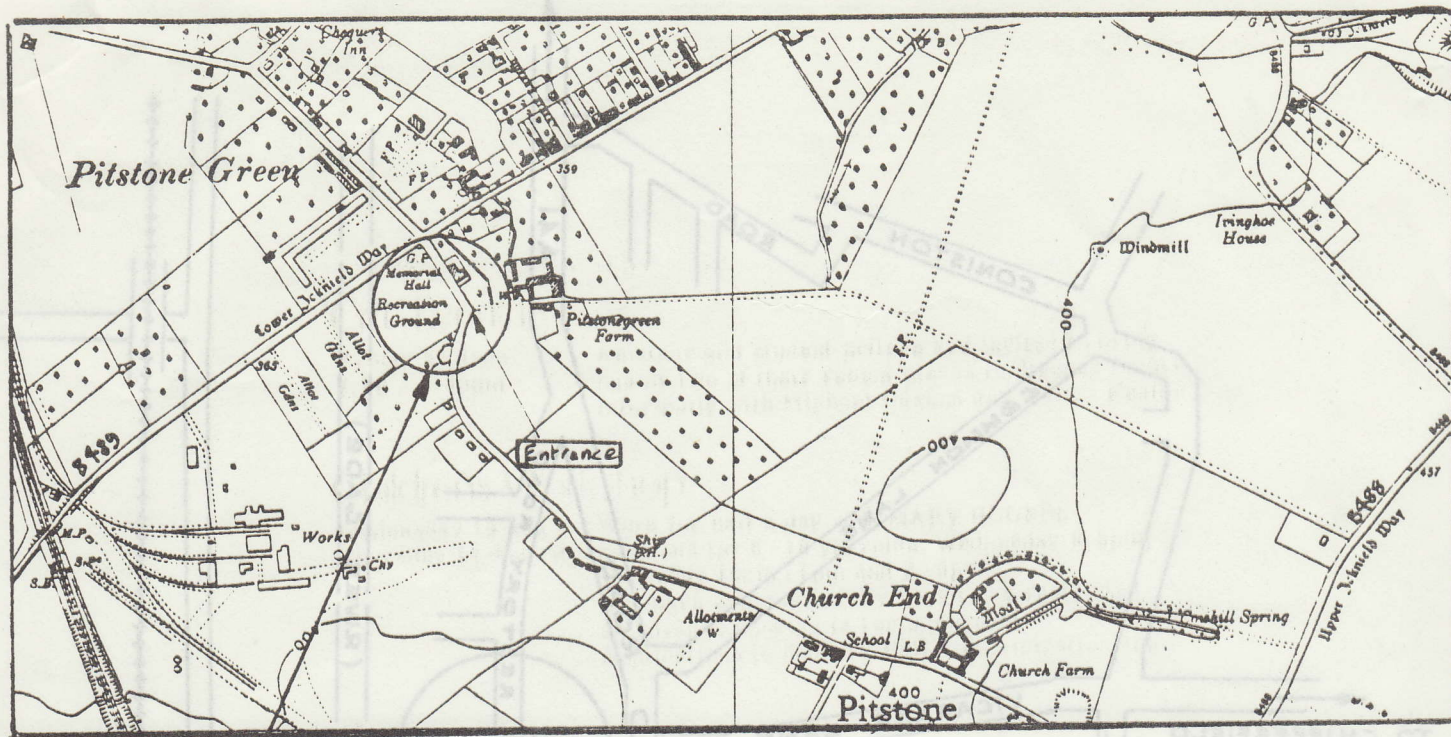
Ring: June Waite  
Hemel Hempstead 3768 (evenings)

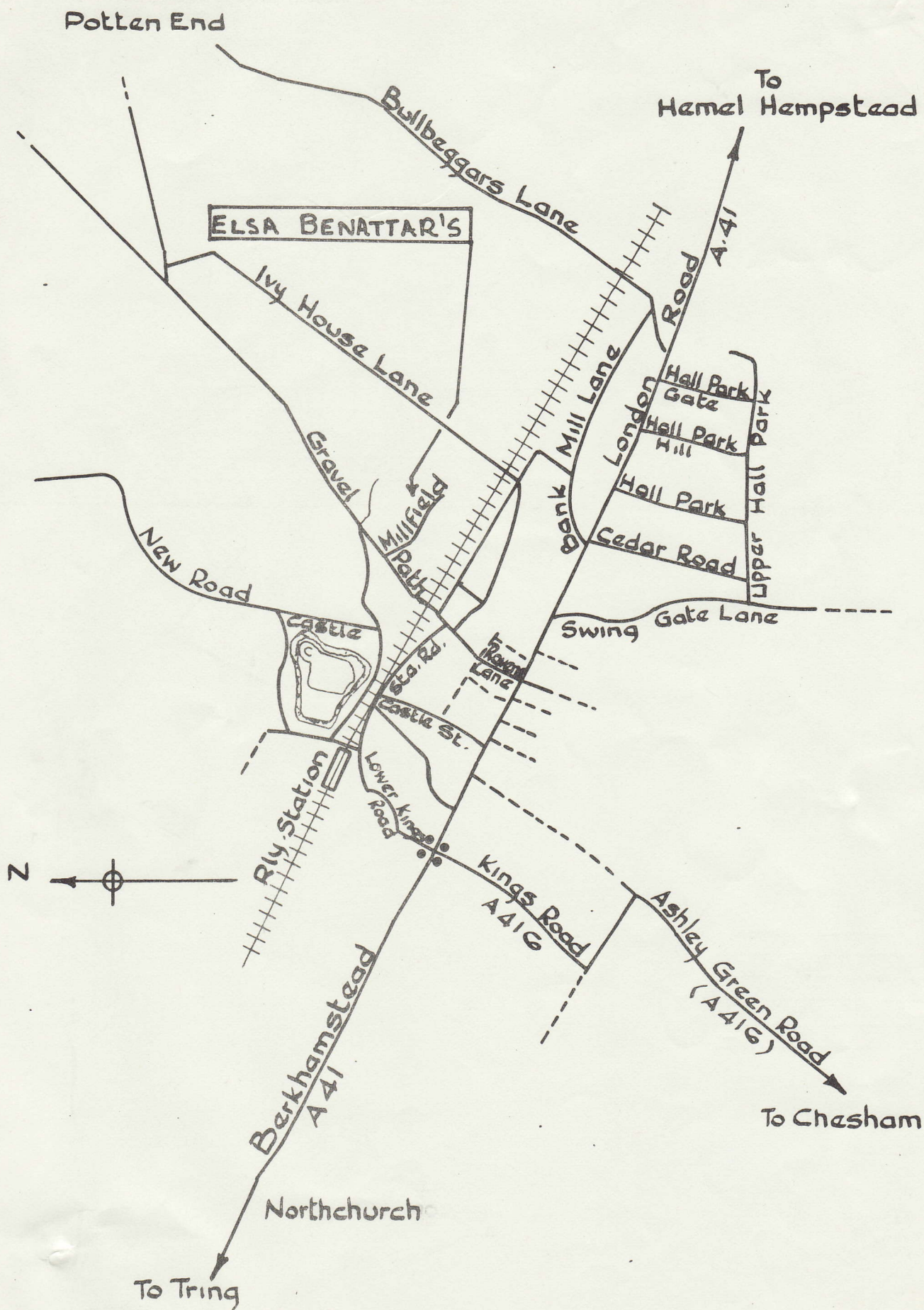
### 3. WANTED

Secondhand Pug Mill in any condition - with or without motor.

Ring: Vanessa Waller  
Chesham 2783







## 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,  
1 Park Way, Stevenage.



## DACORUM AND CHILTERN POTTERS GUILD

### 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 (full time)  
Single £4 Family £5.50

Detach this form and send with your remittance to

The Secretary Dacorum and Chiltern Potters Guild,  
Mrs.V.Williams 1 Park Way Stevenage  
Cheques made payable to Dacorum and Chiltern Potters Guild