



DACORUM AND
CHILTERN
POTTERS GUILD



THE NEWS POT

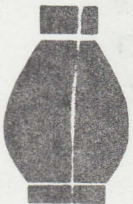
NEWSLETTER
DECEMBER 1980

Nº 25



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DACORUM AND
CHILTERN
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THE
DACORUM AND CHILTERN POTTERS GUILD
NEWSLETTER

ISSUE NO. 24

DECEMBER 1980

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EDITOR'S COLUMN

Dear Readers,

I am writing this after Pendley but before I produce the "Pendley Newsletter". I mention this because I feel refreshed and revived after that event. So, I think, do many others.

Since my "groan" in the last Newsletter I have received several offers of help. Although not yet able to take up these offers, they have also given me renewed vigour and I wish to thank those concerned. I also wish to thank all our contributors without whom this Newsletter would not exist. Particular thanks are due to Dot Pettigrew for her contribution herein, together with the excellent cover illustrations for this issue and the last.

The A.G.M. has come and gone once again. Those who turned up were treated to an illustrated talk by Liz Fritsch, more of which inside. As to the A.G.M., this ran smoothly as usual. Some Committee Members retired, others were re-elected. All the 'Officers of the Guild' were returned unopposed to continue their sterling work on your behalf. Incidentally, the Newsletter Editor is not elected by the A.G.M. In fact he is not elected at all - he is "sentenced" by the Committee.

No doubt you will all be interested to know that the Guild has remained solvent. Hence, we can continue to fund the ongoing programme of events. However, do remember please to send in your subscriptions.

I wish you all a HAPPY NEW YEAR.

DIGBY

PAST EVENTS

1.0 LECTURE AND SLIDE SHOW

John Solly

No. 26 in Potters Book

Address: 36 London Road, Maidstone, Kent. ME16 8QL

The workshop was built originally as a basket works in about 1820.

John makes earthenware and slipware and fires at 1120°C and also at 1160-1180°C. He uses red and buff clays and local sand.

Domestic repetition. Prices ranging from 75p to £75.

John started making pots at Maidstone School of Art in 1945 under Percy Brown and later Gwylm Thomas. Subsequently he worked at Burslem and London Central School of Art. Spent short periods with Wally Cole at Rye and with Ray Finch at Winchcombe.

John has been running courses at Easter and from June to September for 21 years now. He is founder member of the Kent Potters Guild.

Pot clays buff stoneware body. White slip straightforward mix of ball clay and china clay.

Two members who planned to do a write-up were unable to do so at the last minute. I said I would do this instead and then had to sit at home waiting for my daughter to phone from the station, not knowing that owing to a fire at St. Pancras she was sitting in a stationary train for over an hour!!! I could not notify any other members as they had all left home and there was no telephone at the hall!!! and when our telephone did eventually ring it had gone 8 o'clock! and she still had to be picked up at the station, fed, and then we had to drive to Kings Langley.

When eventually we arrived it was apparent that we had one of our best attended evenings for a long time. That may mean that more members hear John Solly. For those that could not get there my sincere apologies!

John had brought along some small pots, a pot for our raffle, and some slides and we were in time for these.

John discussed his firing technique, saying that 1120°C was the best temperature for his body and glaze. Caterson Smith kiln 18 x 24 and he has used this since 1951 and it's still going fairly strong.

He showed how he stacked his small dishes. Mugs must be stacked separately.

Pulls his handles partially then sticks them on and pulls.

Finds his red clay is a good clay to keep things hot or cold.

Sliptrails with dots always, or lines. He can only do geometric things, he says.

PAST EVENTS

1.0 LECTURE AND SLIDE SHOW (contd.)

Overlay with alternating colour, lift up and drop, flattens colour out, smooth surface.

45 slides/prints.

Shepway adult education.

Friend who worked with him at Winchcombe took the photographs.

Was at Central School of Art with Dora Billington. Enjoyed working with her, or rather was taught by her. Kenneth Clarke was also there.

Bill Newman and one of the audience also who he recognized.

Been teaching 27 years now and potting, etc. at Maidstone.

No pictures taken until 15 years ago. Just record. Decoration - he doesn't. Slip only. Fires so body is not porous. Smooth without glaze. Tried Wengers glazes two years ago. Transparent earthenware but only up to 1060°C so too low for him.

John showed slides and used an epidiascope to illustrate his lecture. He showed us his home surrounds and it was obvious to all that he attached a great deal to his surroundings where he is now so comfortably established. He has spent his life in Maidstone and went to school just passed his workshop where they used to make baskets and he watched them never dreaming that he would once own the premises and be a potter.

Arden wheel. He uses tread wheels and electric and has tread wheels for eight members on any course and has two electric wheels himself. A Leach wheel bought in 1950 with a copper tray and a Taylor electric, a wheel that he finds far too fast. We must introduce him to the Fitzwilliam wheel.

John showed photographs of jugs he had made at Harrow.

Nearly all work is thrown and earthenware high fired. John brushes manganese and copper oxide and uses slips.

John makes his cider jars in two parts, adding the neck when the pots have firmed up. He dries pots in the sun when possible and turns them to prevent distortion. Slips when leather hard.

Makes saucers to double up as plates as well. Fires up to 1120°C to give strong body.

Does not keep very explicit notes and could not remember what he had done to many of his slides.

Two gallon pot with black slip and honey glaze. John was delighted with this, it showed up his workshop well. Weighs about 15 lbs. Casserole/store jars. Likes to leave them unglazed outside as much as possible.

PAST EVENTS

1.0 LECTURE AND SLIDE SHOW (contd.)

Bread crock made for artist friend recently. Quite enormous, black slip with zinc matt or alumina matt glaze green. Combas a lot. Black slip with tin glaze and combed decoration. Glaze needs to be right - thin, too dark - thick, grey gluggy.

Milk and coffee jugs with inset type lid, you must tilt so need to pour easily without losing lid. Solid knob.

Gallon teapots made for friend in exchange for etching. Honey glaze.

Last exhibition shared with a friend, Metropole Gallery, Folkstone. Part of animal sanctuary.

Presses a tube thing in or uses comb. Very little decoration at all. Just pours slip really. Washes iron oxide under honey glaze. Makes goblets in two parts always. Uses wax resist occasionally. Dabs glaze on with Japanese brushes. Most of the pots he showed us were still in the family or possessed by friends and he was very modest about his work, and his courses which he obviously enjoys enormously.

Raw glazes, shiny one, substitute ball clay for china clay glaze works for raw glaze.

PAST EVENTS

2.0 LECTURE ON POTS AND POTTERS OF PAPUA-NEW GUINEA

by Margaret Tuckson

Australian teacher and potter Margaret Tuckson, authority on the pottery of Papua-New Guinea and author of a book which should be available by the end of the year, is at present on a tour of world museums.

At Pendley, on 24th June, she managed to compress her voluminous material into an absorbing lecture as dynamic and fresh as it was informative.

In the audience were two celebrities, Mr. Brian Transtone, Curator of Pitts River Museum, Oxford, and Dorotea Starzecka, Assistant Keeper of the Museum of Mankind, who was, subsequently, our hostess at the British Museum Store where they house a collection of pots from Papua-New Guinea.

With maps, movies and commentary packed with descriptive detail, Margaret took us on a survey of pot-making in Papua-New Guinea.

She has spent many months on exploratory journeys, with pack on back, wading through rivers and swamps, trekking through humid, tropical forest, and sitting cramped for hours in narrow copra boats searching for potters and pots, occasionally staying a while at a remote village to learn a new technique or participate in local rituals and festivities.

Since independence from Australia on the 16th September 1975, there has emerged a heightened awareness of the need to preserve and foster indigenous arts and crafts. Rural potters still employ time-worn skills handed down through sons and daughters, producing mainly ceremonial and utilitarian ware, much of which is used in annual exchange festivals when pots are carried hundreds of miles from island to island in fantastically decorated boats.

Coiling forms the usual method, together with the "paddle and anvil" technique which is often accompanied by swaying and singing. The developing pot rests in a sand hollow covered with a coconut mat.

Some large pots are built upside down using the coil or slab method.

Clay is dug from coral or river banks, mixed with beach sand and often has crushed shell or coral grog beaten into it.

Decoration is carved or applied with slivers of shell or wood.

The scattered potter communities' products vary greatly.

Sepik potters make thick-walled pots with pierced holes for ventilation as food is steamed in pits or ground ovens.

Around the Milne Bay area, which encompasses many islands, women potters make "paper-thin" pots of surprising durability which have a distinctive resonance when tapped.

PAST EVENTS

2.0 LECTURE ON POTS AND POTTERS OF PAPUA-NEW GUINEA (contd.)

At Arifirin, pot-making is done by men, unlike most areas where women are the potters and men merely add decorative touches after firing.

Potters of Morobe make heavily reduced earthenware giving a black surface with sparkles in patches due to the mica content in the chocolate-brown clay. Their clay drums are shaped like hour-glasses.

Madang clay has a high iron content which produces bright red pots. Before firing the pots are dipped in sago-juice to give a glossy finish.

Firing techniques differ from sea-shore to forested interior.

Grass bonfires on beaches average a temperature of 700°-800° and are used for porous vessels.

A bonfire platform of split wood and palm leaves takes less than an hour to produce a collection of red brick coloured pots with attractive flashings and smudges.

A curious box-like structure of wood and palm leaf stems holds a single large pot on top, which gradually sinks as the fire subsides.

When the pots are removed from the ashes, for some obscure reason, they are splashed with water. There are many conflicting theories on the beneficial properties of sea-water as opposed to fresh or river water.

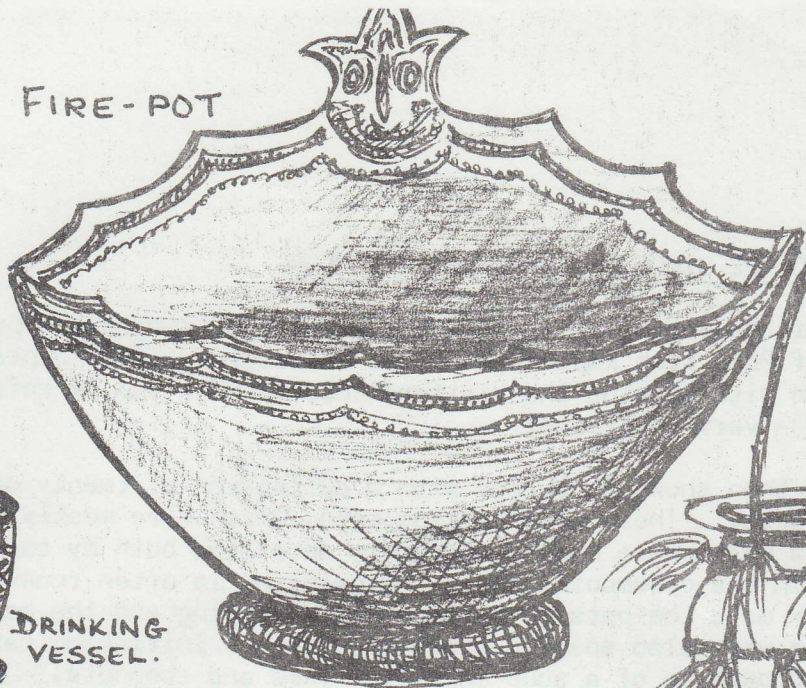
Traditionally pots are not glazed. Cooking or serving vessels are sealed with sago or papaw juice. Some are burnished with coconut shells; others are decorated after firing, with red and yellow ochre and engobe, as are the walls of their spirit-houses and the ornamental bird or animal figures which adorn thatched roofs and boats.

Although some traditional pottery still finds its way into the towns and cities of Australia, inevitably, styles, materials and methods are being overtaken by increasingly fashionable products with greater appeal for the tourist and collector. And, just as inevitably, the islanders are forsaking simple, formal pots for enamel ware and paraffin tins; a change that will, no doubt, result in far-reaching alterations in the social sphere.

Primarily, Margaret Tuckson's discoveries and acquisitions go to the Museum of New South Wales, but she has her own treasured collection of Papua-New Guinea, Melanese and Australian aboriginal artifacts at her home in Sidney to which she very graciously invited any member of the Guild who might just happen to sojourn down under.

Articulate and energetic in speech, with an affectionate, robust sensitivity and passion for all things Papua-New Guinea, Margaret left us with an impression of keenly communicated enjoyment and amazement at her dedication and stamina, almost like a woman with a mission.

FIRE-POT



DRINKING
VESSEL.



SPLIT CANE
TASSELS.



COMMEMORATION POT.



NATURAL RED
OCHRE
+
WHITE ENGOBE
DECORATION.



BURNISHED
POT.



WATER
POT.
INCISED
DECORATION



SERVING BOWL.
WITH
CARVED DECORATION.

PAST EVENTS

3.0 VISIT TO THE STORE OF THE BRITISH MUSEUM

Our visit to the Store of the British Museum to view the private collection of Pots from Papua New Guinea on Saturday, 20th September 1980, started with signing the Visitors' Book, and a cup of coffee and biscuits - very civilised!

We were then shown to a room with a collection of twenty or so pots and clay objects. There were cooking pots, which were mostly plain and serving bowls which were more elaborately decorated both by carving and painting. On the ceremonial bowls the painting is often renewed. The women mostly make the pots by coiling and smoothing and the men decorate them. There were also special bowls used in the initiation ceremony for young men, to partake of a soup made from yams and coconuts. These were carved, with human faces applique, and painted with ochres. Some of the ochres were made from waterlogged wood which had been dried, then burnt and powdered, this produced the red colours.

There was a "boat" pot. These pots are made in a basket and have a flat end. Also a very large pot (we were told they were made much larger, about 4ft high) rather in the shape of a large onion, with a face modelled at the top, these pots were fired in a big open yard, and while still hot had a sago solution flung on them with a large leaf to seal the surface to enable the pot to hold water.

There were some rather crude human figures, and animals like pigs, and elaborately modelled roof finials of a human figure with a bird on its shoulders. These were coloured, predominately white. There were also two rests for pots made like human or bird heads.

The women of Aibon make some very large open bowls (about 3ft wide) which they trade for sago, with inverted scalloped tops, which have two or three bands of applied coils and a human face at the apex.

Most of the potteries are around the coast and local waterways in Papua, with pots more elaborate than those made in the Highlands. Two pots in the collection were from the Highlands, one was a narrow pointed plain cooking pot, and the other a cylindrical head with very crude colouring.

All the pots have rounded bottoms as they are made in old shreds, and they are always put on the ground in a shallow hole, or on a fire (not on a flat stove or table!).

We were allowed to photograph the pots, and no doubt there will be some super slides and prints for us to see in the future.

WENDY PARRY

4.0 AN EVENING WITH ELIZABETH FRITSCH

The dreary business part of the evening, i.e. the A.G.M., was dealt with admirably quickly.

The Chairman gave us a short introduction to Elizabeth Fritsch. She studied music to start with, which might explain her use of music in connection with pots and pottery. She later went to the Royal College of Art for a formal art training. Her pots are widely known in Europe and America.

We could now settle down to Liz's interesting lecture. It would be better to call it a gentle talk illustrated by a great number of slides.

To begin with she made smallish pots. These early items seemed to be a more rounded, earthy type of pots with simple straight-line decorations in earthenware glazes reflecting the Scandinavian "Folkart" influence. She had spent some years in Denmark. Gradually the patterns become more formal, geometrical, although the colours are still soft and delicate. On the earlier ones she used heavily oxidized slips to which she later added gum to stop the slips from running.

All designs are painted on.

About 1972, Liz started making the well-known shallow pot, "insubstantial shadowy pots" as she calls them. They are mainly square shaped and partly coiled and slabbed and sometimes pinched. They are beautifully finished with the pattern running right underneath to the base of the pots and surprisingly light. For these pots she uses half and half T-material and Stoneware Clay. It causes here and there specks of iron breaking through the surface of the glaze.

The next group consisted of large elegant, slender, vase-like pots mainly plain in colour, followed by what she called the "moon pottery", round or oval in shape. She regards the moon as a feminine symbol and we saw lovely soft-curved pots.

We returned to the box-shaped pots. Liz started varying the patterns on the other side of the pots, using much simpler patterns, thus creating the "quiet side" of the pot.

She somehow manages to adjust her pots to the environment she happens to live in. When staying in East Anglia she tried to create pots more natural, wind-blown, with stronger, plainer patterns.

She experimented with open-spouted pots before returning to the shallow pots which she now decorates with three-dimensional painting. Because of her musical training or may-be because she is a musical person, she tries to relate her pottery to music. She attempts to express "Counterpoint" in the patterns and tries to relate Jazz and Improvisation to them. She calls this group of pots "Music pots". She talks to musicians about their music and listens to them practising. All the "Music pots" have a "loud" and a "silent" side.

4.0 AN EVENING WITH ELIZABETH FRITSCH

Liz demonstrated on a half-made square pot with a square base. She flattened the coil and well wetted the edge of the pot before adding the coil to it. Meanwhile, Baby Ruby was gurgling contentedly in her pushchair. But eventually she got restless and demanded the attention of her mum - and quite right too!

I need not stress how much I and everybody else enjoyed the evening. But I would like to say that Liz Fritsch strikes me as a most sensitive and caring person and I feel the richer for having met her.

HANNA CHRISTIANSON

REVIEWS BY STAN ROMER

1.0 "PRIMITIVE POTTERY"

by Hal Riegger

Van Nostrand Reinhold 1972/80 120pp Cased £8.45 Limp cover £5.55

In these days of latest innovations it is most interesting to read about the methods used to make and fire pottery long before the days of the studio potter, or electricity, gas and oil fired kilns. The firings described here use wood, grass, lignite, leaves and animal dung. We are taken back to the early days when man first used clay to shape and harden it for storage and cooking. So the clays described in the book are those which typify the kinds that all of us can find in many places. And similarly found are the tools used.

The methods of forming are basically the same; by building up and beating out. The techniques are various resulting in traditional designs, patterns and textures. The importance of pre-drying pots is stressed, and an intriguing explanation of "wet" and "dry" firing is given.

A short chapter on simple glazing reveals that what we learnt in college or studio etc. does not necessarily apply.

And finally we come to the firing of the pots; in a heap simply placed on hot ashes and surrounded with various fuels - or in a dug-out or bricked-up primitive kiln.

This large-paged book has plenty of excellent photographs, some in colour to show the variation in firing results achieved.

For the potter or student who has too sophisticated a background of learning this book is a wonderful antidote. However, it should interest all potters.

2.0 "THE JAPANESE POTTERY HANDBOOK"

Penny Simpson, Lucy Kitto, Kanji Sodeoka

118pp (Kodansha International) Phaidon Press Ltd., 1979
£4.95 ISBN 0-87011-373-9

This is definitely a different kind of book from all other pottery books. To begin with, every page has been neatly hand-written in a most readable capital script, the drawings are simple and clear, and the Japanese names of tools and processes are given in both Japanese and phonetic scripts. The main language of the book is English. A Japanese pronunciation chart helps the reader to speak aloud if desired. The reason for this style of layout for the book is that Miss Simpson, finding herself in Japan and unable to speak the language, began to write for her own use a note book explaining the techniques of Japanese pottery. With the help of Lucy Kitto's drawings and with Penny's teacher, Kanji Sodeoka, constantly answering a multitude of queries, a first tentative small print came out last year for local potters. Such was the response that the book has been professionally printed in quantity after considerable improvement, resulting in this present volume.

2.0 "THE JAPANESE POTTERY HANDBOOK" (contd.)

All the old and new Japanese ceramic construction methods and techniques are given: from Hajiki (ancient earthenware) to Doki (modern earthenware) and from Jiki (porcelain) to Zakki (everyday domestic ware), including Sakuhin (artwork) and all kinds of Utsuwa (vessels).

Here we see information about kilns, old and new, lids, handles, decoration, glazes, and whatever else you wish to know. Unfortunately, there is no general index, but the 'Contents' page is widely tabulated in detail. At the end is given a bibliography of Japanese pottery, most of the books being in English completely or partly.

Outline maps of Japan show the principal pottery towns and museums, and a descriptive list of words for beautiful or otherwise pottery vessels would even help a visitor to Japan when purchasing pottery as souvenirs.

This is a book to keep by you, in the home, in the studio, or wherever you go. It is indeed a Pottery Handbook - and a first class one. An enormous amount of work has gone into its making, and unique in its class, it will be useful for many years to come.

3.0 "POTTERY: Raku Technique"

by Finn Lynggaard

£3.70 p.b. Van Nostrand Reinhold Co. Ltd.

I like this little work-book. It is simply written and gradually leads the reader from basic raku operations right up to the intricacies of the complicated spirit of the practicalities of various forms of firing.

No one can understand fully the firing of raku ware without having taken part in a raku firing - in fact, several firings. Each firing is different - and one learns more at every experience. At the first attendance one may feel totally inadequate, and it is here when the book will help considerably.

The origin and history of raku is given only in brief form, enough to remember the important names in Japan and those modern potters who have introduced the technique and furthered it in Europe and the U.S.A. Hence the technique is given in some detail - all you would need to know to carry out your own raku firing - and to make your own kiln.

Open firing with wood stacks, and coal, gas and electric firings are also described and shown in good photographs. Several examples of old and new pots and shapes, some in excellent colour, are shown.

There are several recipes for raku glazes, and a good glossary and a relevant bibliography are given at the end.

If you are a raku enthusiast you will not want to miss owning this little book. If you know nothing about raku now, after reading this book you will become a raku enthusiast. I can recommend it.

4.0 "THE PROFESSIONAL POTTER"
by Thomas Shafer

Pitman Publishing Ltd. £10.95

To be able to travel to America, Germany and around Britain in order to visit various potters would be a most expensive and time-consuming task. This would be especially so if details of working analyses, accommodation, background, selling methods and all the intrinsic idiosyncrasies of each potter were to be catalogued at the end of this vast tour. But this is what the author has produced by describing the life styles and organisation of the six well known potters and their families, three in America, two in Britain and one in Germany. The reader will feel that each potter has indeed been introduced to him, and certainly in a far more meaningful manner than would result from a short visit round the pottery.

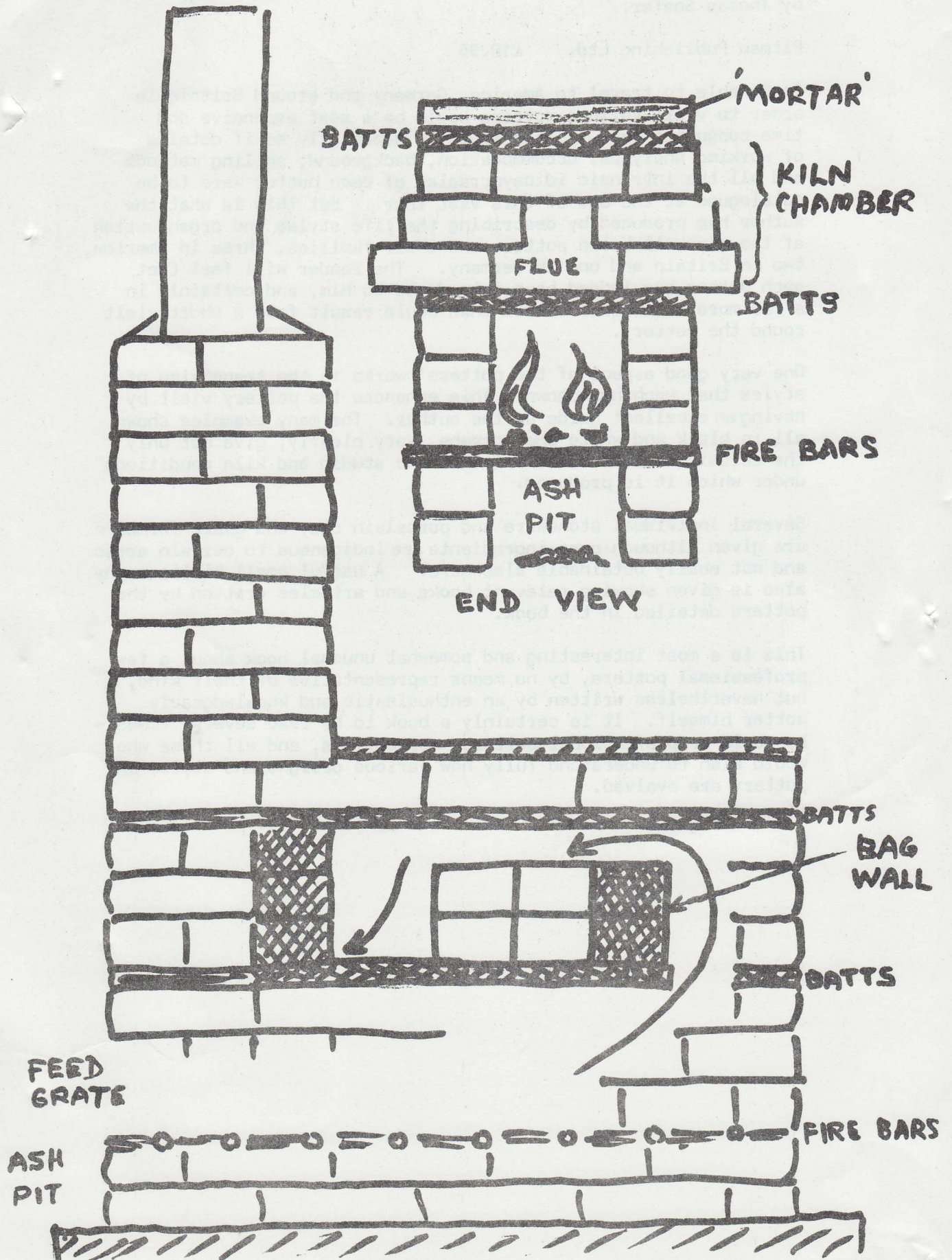
One very good aspect of the potters' works is the transition of styles that each has shown. This enhances the pottery visit by having an excellent guide as the author. The many examples shown all in black and white photographs, very clearly, give not only the ceramic work produced but also the studio and kiln conditions under which it is produced.

Several individual stoneware and porcelain clay and glaze formulae are given although some ingredients are indigenous to certain areas and not easily obtainable elsewhere. A useful small bibliography also is given showing relevant books and articles written by the potters detailed in the book.

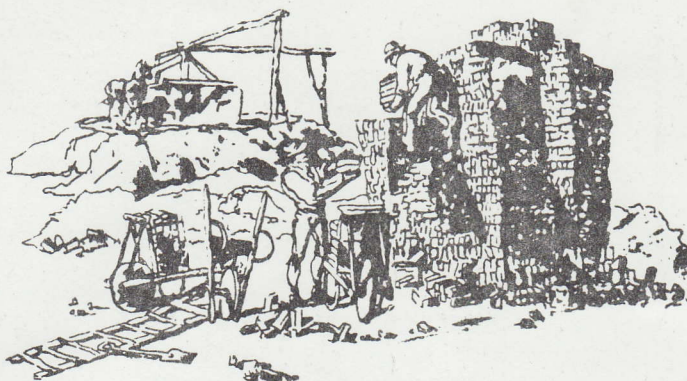
This is a most interesting and somewhat unusual book about a few professional potters, by no means representative of their kind, but nevertheless written by an enthusiastic and knowledgeable potter himself. It is certainly a book to be read several times - by would-be professional potters, apprentices, and all those who would wish to understand fully how various designs and styles in pottery are evolved.

POTTERS AND PLACES

- 1.0 Sketch of 'Raku' kiln at Pitstone described by Stan Romer in last Newsletter, pages 20/21.



Survey of Bedfordshire

BRICKMAKING
A HISTORY AND GAZETTEER

Bedfordshire County Council

Royal Commission on Historical Monuments (England)

For the first time a history of brickmaking in Bedfordshire is traced from its origin to the present day, with the local story set against a wider national background. This volume will therefore appeal not only to local readers but to anyone interested in the development and techniques of brickmaking in this country. The author, Alan Cox, has drawn upon many original sources and most of the illustrations have been specially prepared for this publication.

The historical outline begins with the Roman period and goes on to describe the re-introduction of brick and tilemaking during the Middle Ages. In the centuries that followed, the use of bricks became more widespread until by the mid-18th century almost every parish had at least one brick kiln. In the 19th century vast increases in demand, combined with technical advances in manufacture, established brick as the predominant building material and brickmaking as a major local industry. The account is brought up to date by tracing the origins and rise of the massive Fletton brickworks of the Marston Vale, whose future development is a current source of controversy.

Also described are different ways of running and managing brickyards; traditional methods of brickmaking; the different types of kiln; the varying colours and textures of local bricks; the use of machinery; and modern methods of clay extraction and manufacture. The gazetteer lists 180 brick and tile making sites in the county and includes available historical details of each.

This publication is obtainable from local booksellers, from the Planning Department at County Hall, Bedford, or by posting the order form overleaf.

110 pages (184mm x 240mm), 26 photographs, 11 drawings, 4 maps.
Price £2.00 plus 40p postage

2.0 (contd.)

Survey of Bedfordshire

The SURVEY OF BEDFORDSHIRE, a joint publication by Bedfordshire County Council and the Royal Commission on Historical Monuments (England), is a comprehensive study of the County's historic environment, published in sections. Its scope includes archaeology, historic buildings, landscape features and settlement patterns. Sections, in the form of separate volumes, are devoted to parishes, periods, or selected subjects. Each is complete in itself and contains a descriptive account with a gazetteer.

The SURVEY is intended for all those with an interest in the past of Bedfordshire. It is also a convenient summary of local material for educational use, and a comprehensive guide for the purpose of research.

The SURVEY is largely based upon information in the *Bedfordshire Sites and Monument Record*, compiled and maintained in the County Planning Department. It draws extensively upon material in the County Record Office.

Brickmaking; A History and Gazetteer is the first publication in this series (see details over). Others in preparation include sections devoted to the Roman period and to a group of North Bedfordshire parishes.

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ORDER FORM

Please send me copy/copies of *Brickmaking; A History and Gazetteer* at £2.00 per copy, plus 40p postage.

I enclose a total remittance of £

(Please make cheques payable to *Bedfordshire County Council*)

Name (Block Capitals)

Address

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Return to County Planning Officer, Planning Department, County Hall, Bedford MK42 9AP.

POTTERS AND PLACES

3.0 A MESSAGE FROM YOUR SECRETARY

3.1 Addresses please

Please will Miss C. Cope and Lynette Mitchell contact Valerie Williams as I do not have your addresses. I would like to get my records correct to be sure you will get your Newsletters.

I would be grateful to members who know these people to pass on this message to them.

3.2 Subscriptions please

May I take this opportunity of asking present members to renew their subscriptions as soon as possible please.

3.3 Thank you too

Also I would like to thank several of you for the letters of thanks which we have received, thanking the Committee for the work they put into the Guild. Whilst we do not look for praise, we do appreciate your thanks.

FORTHCOMING EVENTS

1. POTTERS FILM EVENING

On: Friday, 23rd January 1980
At: St. Albans & St. Stephens Church Hall,
Beaconsfield, St. Albans
Time: 8.00 p.m.

Another good evening out for the potter. This is how Chris Buras opened his report on last year's film night:-

" 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. "

This year we have again three films for your delectation:

1.1 Big Ware

A film by Philip Trevalyan made with the help of the Crafts Advisory Council to record the lifestyle and work of Mr. Curtis, a traditional country potter near Ripon in Yorkshire - a really excellent film.

1.2 Women of Aibon

The making of pots by the women potters of New Guinea and their place in the economy of the area where a barter system prevails. Pots are exchanged for sago. This film, which explains how legend has influenced the design on the pots, is a super follow-up to the lecture by Margaret Tuckson and the visit to the Store of the British Museum, both of which are reported in this issue.

1.3 Geoffrey Whiting

Back in the halcyon days of the summer of '76 we had the privilege of sitting in a hall at Bricket Wood listening to Geoffrey Whiting in person. He talked to us about glazes and about his philosophy of life. Now we have the opportunity of seeing this celebrity in action, captured on film.

Geoffrey is known for his domestic stoneware, supplemented by more individual work in stoneware and hard porcelain. He is particularly well known for his teapots which Bernard Leach praised as some of the finest made. A self taught potter, he was influenced by Leach and by Eastern philosophy and yet retained a very independent and individual character. As those who were at his lecture will testify, his personality came over strong and clear.

The film incorporates material shot in 1959-60 by John Adams, together with fresh sequences - including making a teapot - filmed at Hampton Lovett in 1971.

POTTERS DIGEST

For Sale:

Podmore Electric Wheel in excellent condition, little used.

Also, quantity of clay (70 kgt) together with glazes, tools and additional wood wheel bats.

A bargain - the lot at £200.

Apply: Johnson, Harefield 2209 (evenings)

P6704 The 'Kingsfield' electric wheel

The popular Kingsfield now incorporates as standard equipment, a splashproof starter switch, a special alloy housing to completely shroud and protect the top bearing and a large diameter waste outlet.

The triangular base is attractively finished in highly polished wood, fitted with a rigid laminated plastic tray and a 255mm (10 ins) diameter wheelhead. The wheel is operated by a ½ hp motor through a cone friction drive unit providing a speed range of 40-300 rpm.

When the cone is disengaged the wheelhead revolves freely. The seat, footrest and speed control pedal are adjustable in height to make the wheel suitable for use by adults or children. Precision built, for the advanced worker, this wheel will handle with ease up to 5½ kgs (12 lbs) of clay.

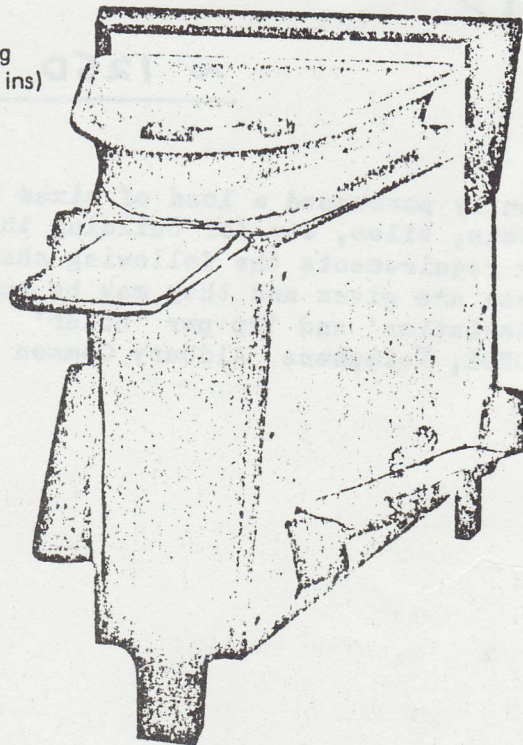
Operable from 220-240 volts mains supply. Single phase only.

Dimensions - 914mm wide x 1117 mm long
x 419mm high (36 x 44 x 36 ins)

Weight - 82 kgs (180 lbs)

Accessories

P6708/80 203mm (8 ins) wheelhead
P6708/10 255mm (10 ins) wheelhead
P6708/12 305mm (12 ins) wheelhead
P6709 Gauge Post

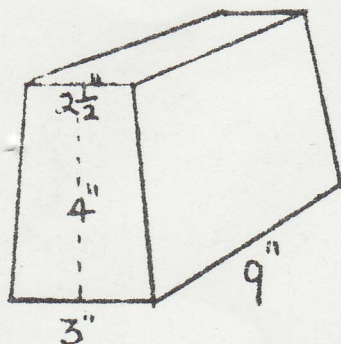


P6704 'Kingsfield'

Current price £375

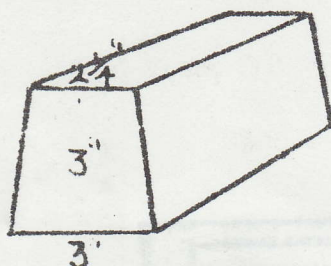
WHITE INSULATING BRICKS

ARCH



ALSO $9" \times 4" \times (3" \text{ to } \underline{\underline{2\frac{1}{4}}})$

~ 1300.

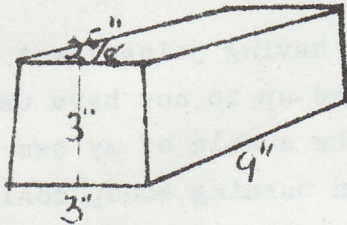


~ 1250

The Guild recently purchased a load of mixed high and low temperature, insulating bricks, tiles, etc for building the salt glaze kiln - and have surplus to our requirements the following shapes and sizes. The approximate numbers of these are given and they may be purchased (on site) by any member at 25p per 'insulation' and 12p per 'Moler' BY PRIOR ARRANGEMENT WITH MURRAY FIELDHOUSE, Telephone Aldbury Common 229.

PINK MOLER SOLIDS

ARCH



$$9'' \times 3'' \times 3'' \times 1\frac{5}{8}''$$

LOW TEMPERATURE: 900° - 1000°C.

~ 1200.

SOLIDS - SLABS. SPLITS.

46 BOXES -

$$9'' \times 4'' \times 1''$$

~ 50 per box.

$$9'' \times 4'' \times 3''$$

~ 24 " "

- CRATES -

$$8' \times 6'' \times 1''$$

~ 64 per crate

SPLITS.
TILES

BIGGER

$$12'' \times 8'' \times 2''$$

~ 125

SLAB TILES

$$12 \times 8' \times 3'$$

~ 75

54 Ebborns Road,
Hemel Hempstead,
Herts.

26 November 1980

Dacorum and Chiltern Potters Guild,
Newsletter Editor,
Digby Stott,
'Broomfield' 36 Box Lane,
Boxmoor, H.H.H.

Dear Digby Stott,

I am a new member of the Guild, having joined last month. I teach pottery in a secondary school in Hemel and up to now have used the school kiln for my work. However, I would like a kiln of my own and would like an outdoor, solid-fuel firing kiln burning wood, coal or coke, etc. I wonder if I could have this letter printed in the newsletter? It is a request for advice, assistance, help,

Although articles in Ceramic Review are informative, and books, although hard to get hold of, do provide some diagrams and technical information, I feel a lack of first-hand experience in most of what I have read as to the basic 'how to do it' and problems encountered. I wondered if Guild members have experience of building and firing a solid-fuel fired kiln (wood, coal, coke, etc.) that they would share?

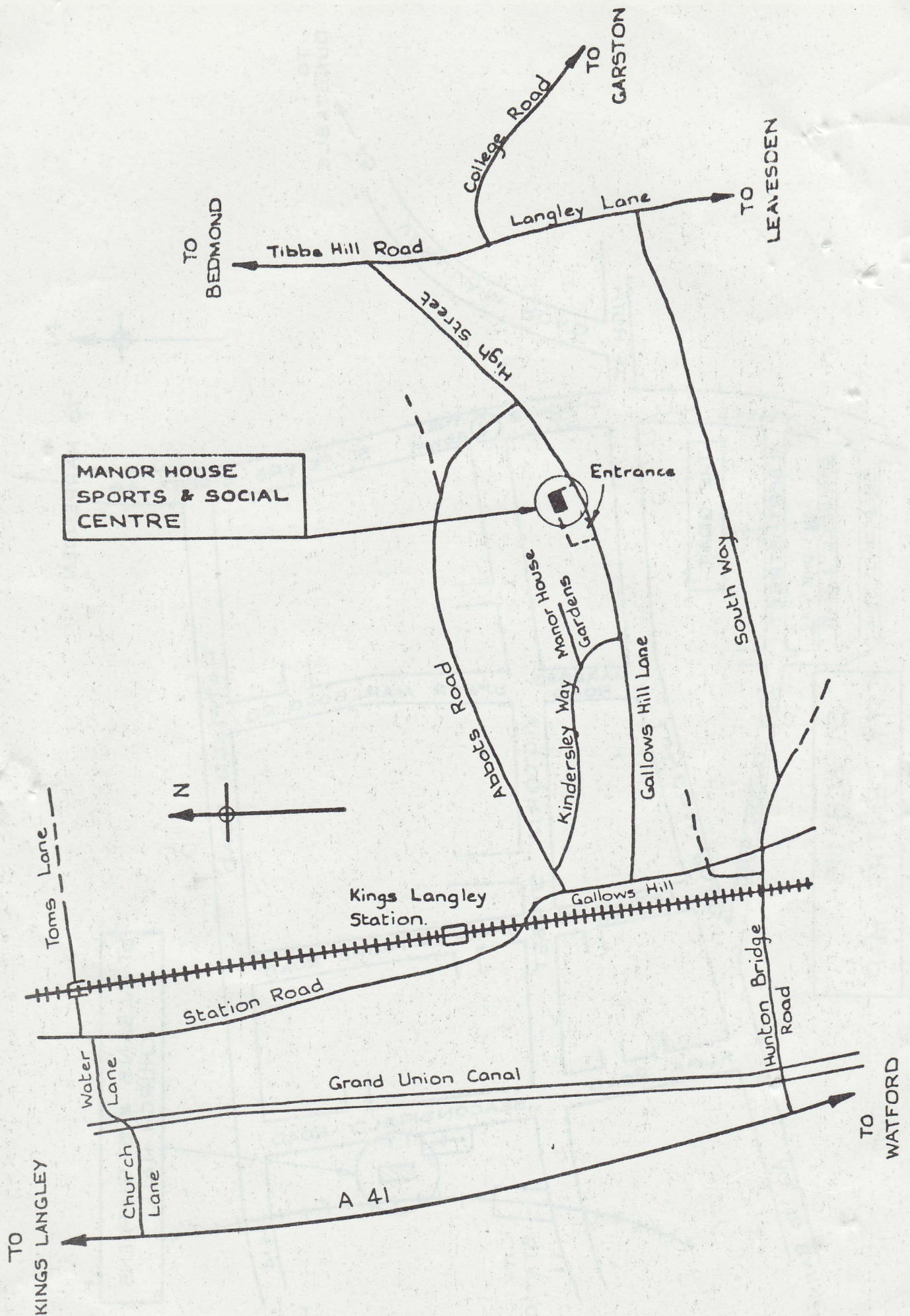
I am interested in a kiln of approximately 6-9 cubic feet firing chamber size that would reach stoneware temperatures; I would be grateful for any plans / diagrams / information on any such kilns in successful use. I'd like to know what problems, if any, were encountered in building them (building control consent ? planning permission ? local suppliers of materials - fire bricks, etc. - and fuel, etc, etc.) Once built, what 'teething troubles' cropped up in the first few firings? What sort of firing schedules are found ? How much fuel is used in an average firing ? How do kilns behave in different weather conditions ? Are there problems with objections being made to the fumes and smoke ? How do neighbours and pets react ?

There are innumerable questions..... what I'm really interested in is learning from the experiences of others before building my own kiln. I'd be grateful for any such information which would be of real value to the part-time or amateur potter thinking about building a small, solid-fuel fired kiln at the bottom of their garden!

Thankyou.

Yours sincerely,

Christine Maslock (Mrs.)



ABBOTS LANGLEY



TO HARPENDEN

TO DUNSTABLE

A5

VERULAM ROAD

HIGH ST.

CHEQUER ST.
THE BDWAY
ST. PETERS STREET A6

HATFIELD ROAD

UPPER MARLBORO RD.

MARLBORO ROAD

VICTORIA STREET

UPPER LATIMORE ROAD

BEACONSFIELD ROAD

A414

TO
HERTFORD

CITY
STATION

THE GOAT

ALBERT STREET

ONE WAY

SOPWELL LANE

BELMONT HILL

OLD LONDON ROAD

ST ALBANS
CITY CENTRE MAP

ALMA ROAD

A6 TO BARNET

A5 & A412
TO WATFORD

Dacorum and Chiltern Potters Guild PROGRAMME for 1980/1981

November 26th Wednesday 8.0 pm	Japanese Tea Ceremony Northchurch Social Centre Berkhamsted
December 11th Thursday 8.0 pm	Christmas Party Manor House Sports Centre Abbots Langley
January 23rd Friday 8.0 pm	Film Night St. Albans
February	Stuart Taylor Design - Amersham
March 24th Tuesday	Day outing to Aldermaston Pottery Alan Calger-Smith
April 24th Friday 8.0 pm	Geoff Barett Mould making - Mill Hill
May 18th Monday 8.0 pm	Barbara Ward Enamelling - audience participation - Leighton Buzzard
June 13th Saturday	Day outing to Harry Horlock Stringer Taggs Yard and barbeque - Putney
July 4th Saturday 8.0 pm	Garden Party Northfield Studio - Tring



DACORUM AND
CHILTERN
POTTERS GUILD



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:-

Mrs. V. Williams
Secretary
Dacorum and Chiltern Potters Guild
1 Parkway
Roebuck
Stevenage
Hertfordshire



DACORUM AND CHILTERN POTTERS GUILD



Membership Application

Please enrol me/my family as a member of the Dacorum and Chiltern Potters Guild for the 1980/1981 season.

I enclose a cheque/postal order in the sum of

Name

Address

Telephone No.

Profession

My particular experience/interest in ceramics is

The rates for membership are as follows:

Family £5.50 Single £4 Student £2 (*full time*)

Send this application with your remittance to:

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

Cheques made payable to:

Dacorum and Chiltern Potters Guild



DACORUM AND
CHILTERN
POTTERS GUILD

