

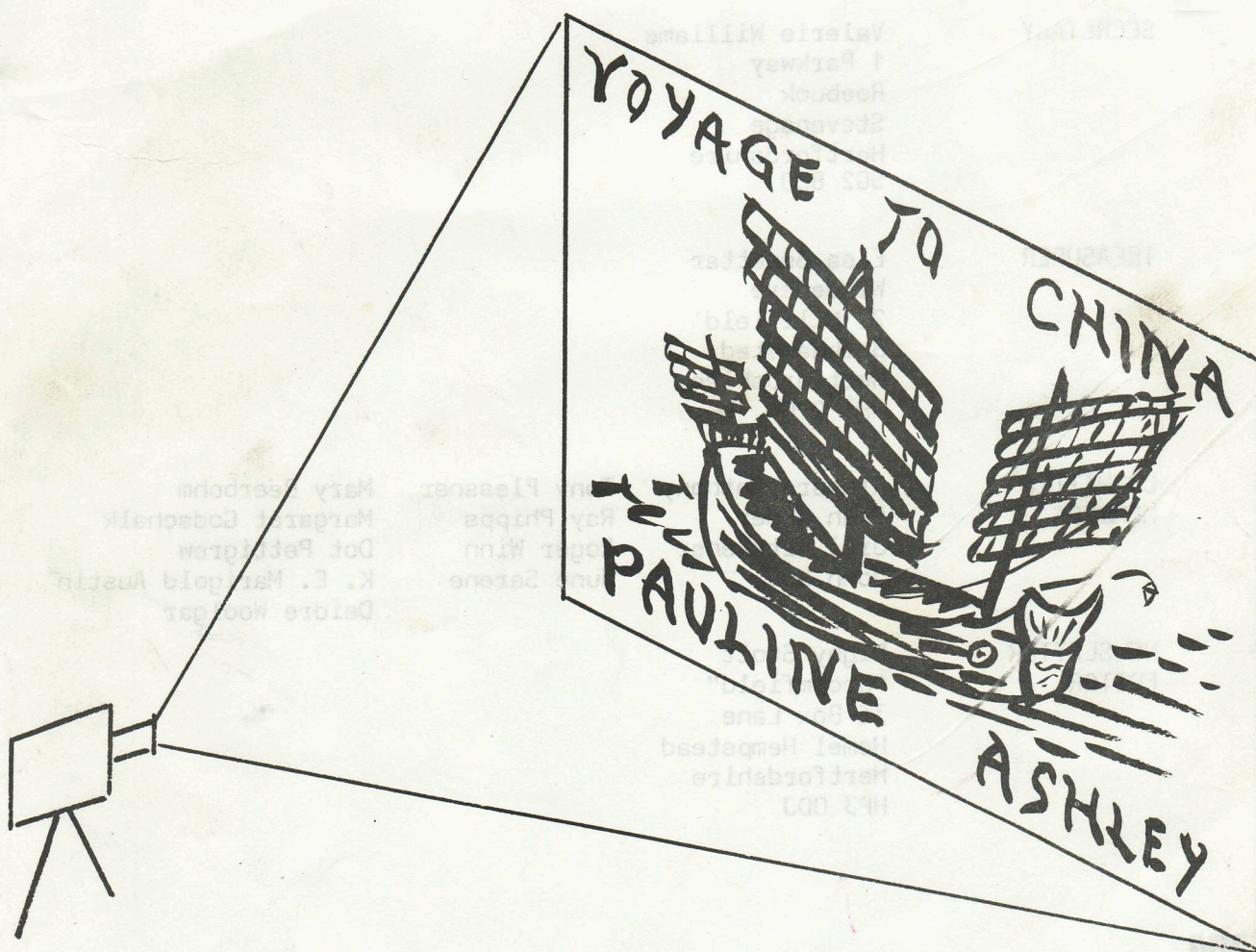


DACORUM AND
CHILTERN
POTTERS GUILD



THE NEWSPOT

NEWSLETTER NO 27
DECEMBER 1981



POTTER'S FILM NIGHT - JAN. 1982

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DACORUM AND
CHILTERN
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THE
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NEWSLETTER

ISSUE NO. 27

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EDITOR'S COLUMN

Dear Readers,

I did warn you that one day you would see a sailing ship on the front cover. It has taken three and a half years, but there you have it. Now, perhaps, you will see the folly of not sending in some of those excellent sketches I see being created at our various gatherings.

The subject matter of the front cover is, of course, much more interesting than the sketch. Our star attraction of the forthcoming Film Night is that intrepid traveller Anna May Ashley. Having turned us all green with envy before she went, Pauline is now going to make amends by sharing with us the delights of her trip at the Film Night.

Those of you with a smattering of Greek Mythology will have noticed that the Fates were still having a go in the last Newsletter. Somehow Sophocles became Sophodes. Perhaps I am appealing to the wrong Pantheon. I think I shall send my next supplication to Freya. We seem to have a lot of our meetings on Fridays. Is there an omen there?

With a bit of luck and a fair back wind this Newsletter should reach you before Christmas. So I wish you all a MERRY CHRISTMAS and a HAPPY NEW YEAR.

DIGBY

POTTERS FILM NIGHT

As usual there was a packed hall for the three films. These demonstrated not only very different ceramic techniques, but also contrasting attitudes towards pottery making.

1. "BIG WARE"

The first film "Big Ware", subtitled "The Life and Work of a Traditional Country Potter", is about George Curtis. He is one of the very last of the traditional potters who through the centuries have made utility pots for the people living roundabout. For many years he has run Littlethorpe Potteries near Ripon in Yorkshire on his own although when he first went there to learn the craft there were nineteen workers. We were given fascinating details of the rates of pay in those days - throwers were paid according to the size and number of pieces, e.g. 1 penny per 10 inch pot. George Curtis admits himself that he is a fast thrower and can throw 5 inch flower pots at a rate of three per minute! It is an amazing sight to see him throwing a flower pot, cutting it through and lifting it off with the wheel still going at full speed, and all in the space of about 20 seconds.

When he first started work at Littlethorpe, flower pots formed 90% of the production, but times became very hard with the advent of plastic pots, paper pots, Jiffy pots and so on. They also made various pots for domestic use, bread crocks, casseroles, as well as milk and cream bowls for use on dairy farms. With the introduction of modern farming methods and more convenience foods these were also no longer required and, according to Mr. Curtis, all the neighbouring potteries closed down. He himself carried on at Littlethorpe on a part time basis on his own even when demand was very low. Thus he was in a position to start producing more pots when demand returned.

The size of the pots which George Curtis throws has to be seen to be believed. He says that the maximum weight of clay which he can throw is 60 lbs. (I think I could just about lift 60 lbs. of clay!). His technique for centring and pulling up is fascinating. The clay is not truly centred before the centre is opened up and sides pulled up - further centring appears to take place as he pulls up. The interesting point is that he pulls up the clay with his left hand outside the pot and his right hand inside, which is opposite to the way most people are taught in art schools - only the final lift and shaping does he do with the left hand inside the pot. With this technique he appears to be able to pull up very large pots in only three lifts (he says that all the hard work is done in the first lift which is of about 10 inches). I have it on good authority that this technique is much harder than it looks as the clay comes on to the left hand at terrific speed and it is only too easy to push the clay off centre or even right off the wheel head. With sufficient experience (and strength!) it is obviously an extremely effective method.

Big ware is obviously his speciality as he admits himself that he can't be bothered to make coffee cups and saucers - each item has to be handled too many times to make it economically worthwhile.

The clay he uses is earthenware which he digs and processes himself. A homemade trolley on rails is moved to transport the clay from where he digs it up to the workshop. He has to empty the clay pit of water before he can start digging which he does laboriously by bucket.

There is an unforgettable moment in the film when George Curtis is talking about the young potters of today - he says that they don't seem to be grasping how to make pots, and as for pottery teaching in art schools, "It's the blind leading the blind".

FRANCOISE BARNARD

2. "WOMEN OF AIBON"

The second film of the evening was "Women of Aibon" which shows the making of coiled pots by the women of New Guinea. The making of the pots by the women is central to the continuing existence of the village, since there is little land suitable for cultivation and the pots are used as part of a barter system. They are exchanged for sago and other goods every two-three days.

The clay is dug from the hillside behind the village by the women and seems to be fairly coarse. It does not appear to be processed in any way apart from preparatory kneading in the hands. Large coils are formed vertically in the hands, applied to the rim of the pots and then smoothed in with the fingers. When leather hard the outside is smoothed and burnished with a tool such as a piece of shell.

The women are responsible for making the pots whilst the men fashion the human faces which decorate many of the pots. These faces are stylised and extremely forceful - they represent characters in local mythology. The pots are well illustrated in the December 1980 issue of the Guild Newsletter.

Firing is a relatively simple process. The pots are placed on a bed of small branches, tree bark and twigs, and then covered with small branches. After emerging from the ashes the pots are glazed with sago starch and water while still hot.

The most fascinating aspects of the film were the skill with which these large pots fashioned by coiling and the speed and skill with which the human face decorations were applied.

FRANCOISE BARNARD

3. GEOFFREY WHITING'S POTTERY - "AVONCROFT",
HAMPTON LOVATT, WORCESTERSHIRE

Filmed by John Anderson

A very interesting film from which we learned that Geoffrey trained as an architect in 1919. He became a self taught potter after many years in India and started his own pottery in 1955.

Geoffrey used a mixture of pot clay with TY material which results in a plastic clay. He threw jugs using the truncated method which keeps the pot firm when shaping. It was fascinating to see him pulling handles and demonstrating his own method of attaching them to the jugs, he pulled them very quickly and left them to firm, using a pricker he scored the jug at the neck and applied the handle with pressure, no pulling.

Geoffrey was very proud of his wheel which he purchased for £3. He said he would not sell it for £300!

Most of his bowls had a footring and were banded and decorated with a simple but effective brush design.

The highlight of the film was his array of teapots, for which he is famous. When making them he threw the parts separately and finally brought them together as a whole. He lets the shapes arrange themselves, and all the parts add to a uniform whole; he deals with all pots individually. The spout is thrown slowly to avoid too much spiral, he trims them crooked before attaching them to the pot; he puts the handles on when the spout and lid are in place.

We saw at least three varieties of lids and handles, raised or drop in lids, side handles, strap or kettle handles and cane handles.

Geoffrey's kiln has a downdraught with two chambers, similar to Bernard Leach's at St. Ives, which has three. He fires five or six times a year.

His fuels are coal and wood, using coal first to a temperature of 1200°, then wood only. The draught carries the ash which scatters in the kiln and enhances the glaze effects. He reckoned that with each firing he had 5% rubbish and 25% seconds.

A very interesting film. I'd liked to have seen it in colour in order to see the glazes.

WIN MAY

DEMONSTRATION & LECTURE BY STUART TAYLOR

Stuart told us that from the age of 11 he attended a special school in London for the artistically talented. He then graduated to the Camberwell School of Art, followed by three years at the Royal College of Art where he was taught by Hans Coper and Lucie Rie.

At present he lectures full time at Amersham College in the Ceramic Department. He is transferring his own studio from London to Aston Clinton where he will continue making thrown stoneware, white slip cast earthenware models using surface decoration and doing design work for Stoke-on-Trent.

Potters' plaster should be used for making moulds. Plaster has a shelf life of only 6/8 weeks. Stuart obtains his plaster from:-

E.London Builders' Merchants
Victoria Park Wharf
Old Full Road
London E.3

- (a) 2 lb. 1 oz. plaster to 1 pint water
- (b) 1 lb. 12 oz. plaster to 1 pint water for slip mould

Any remains of mixture can be poured on to glass to make a useful plaster bat.

Method

Put water in bowl then sprinkle plaster on to water - leave for five minutes - then stir with hand. When mixture coats your fingers make mould (it is expedient to have a lump of clay nearby to plug any holes).

Soft soap (thin) from Boots and two sponges.

Rub over with soft soap three times.

Keys made from 5p pieces.

Two scored marks on plaster aid alightment.

Make black rubber bands (for holding moulds together) from cutting strips from an old inner tyre tube.

16% Potash feldspars)	
32% Quartz)	From Clayglaze
25% Ball clay)	
25% China clay)	Weigh carefully
2% Soda ash)	
2% Soda silicate)	9 litres water in bin

For small amount boil half litre water, soda ash and soda silicate together.

Recommended glazes for use in ordinary electric kiln:-

D216 clear, low solubility glaze fires 1060°-1080° after biscuiting 1140°-1180°. Can add any oxide

D288 White glaze

D2088 Cream glaze stain

Can slip trail actually inside the mould, then pour in clay

On-glaze enamel transfers.

Rayon or nylon 180 mesh screen
80 mesh

Can use paper resist (as for screen printing) or paint on directly. When firing enamels 750°-780° with maximum ventilation and soak for 9-12 minutes to keep colour and gloss.

If things go wrong can fire to ordinary temperature. If decorating a bought plate, fire it first before enamelling (because plate will have absorbed moisture) and must decorate within 6 weeks.

On-glaze enamel paper costs 9p, soak it in a bowl of water until it curls, remove backing, then place on glazed ware - flatten with a rubber kidney and dry off with toilet tissue. After half an hour its removable. May neaten off with humbrole paint.

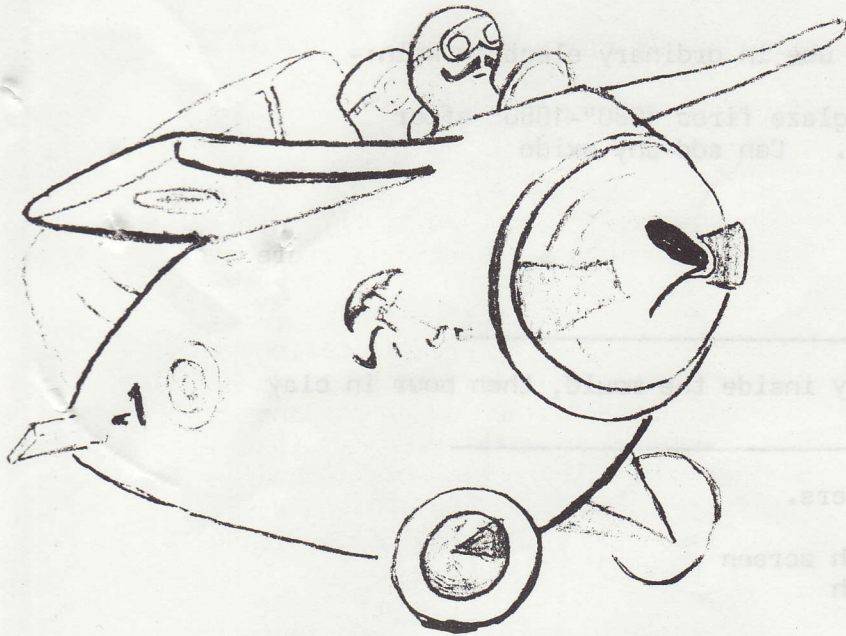
(People who make enamel transfers advertise in 'Ceramic Review' and other potters' magazines)

Slides of Stuart's work

1. Slip cast cars and aeroplanes of the 1930's as teapots - brightly coloured transfers usually on a white or cream background.
 2. Thrown pots, squashed, then bases turned by placing rim of bowl on pieces of clay and adjusting these with the help of a spirit level across the base and then turning in the normal manner. Makes these bowls in families of different sizes.
 3. Deceptively simple pattern designs, e.g. letter 'S' around the rim of a plate. Slip cast containers in shape of bricks or commas, which can be used singly or in groups.
-

Stuart combines artistic talent, business sense and hard work with a sense of humour. If pots go wrong he advocates painting over with gold and refiring!

PAM TAMES



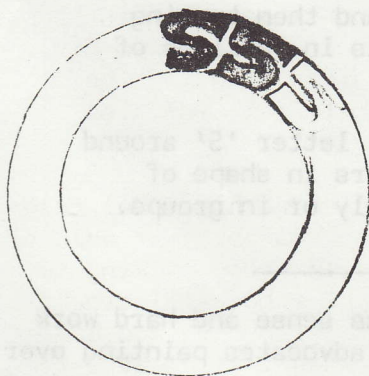
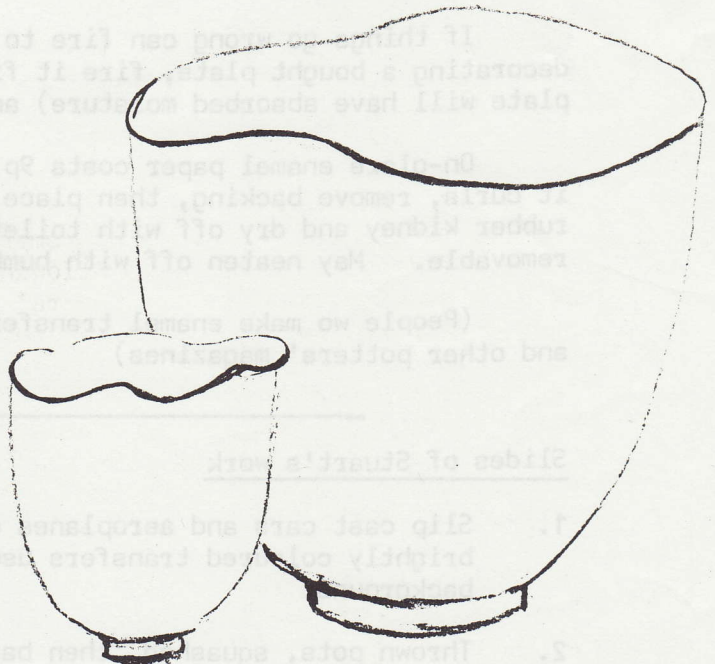
On-glass enamel transfers.
Rayon or nylon 180 mesh screen
80 mesh

Can use paper resist (as for screen printing) or paint on
directly. When firing enamels 750°-780° with maximum ventilation
and soak for 9-12 minutes to keep colour and gloss.

If things around can live to ordinary temperatures. If
decorating a bought plate, fire it first before enamelling (because
plate will have absorbed moisture) and must decorate within 6 weeks.

On-glass enamel paper costs 2p per sq. ft. in a bowl of water until
it curls, remove backing, then place on glazed ware - flatten with a
rubber kidney and dry off with toilet tissue. After half an hour the
removable. May be eaten off with household paint.

(People who make enamel transfers advertise in 'Ceramic Review'
and other pottery magazines)



1. Slip cast cups and saucers of the 1930's as teapots -
brightly coloured transfers usually on a white or cream
background.

2. Thrown pots, saucers, then bases turned by picking rim
of bowl on pieces of clay and adjusting these with the
help of a spirit level across the base and then the rim
in the normal manner. Makes these bowls in
different sizes.

3. Decoratively simple pattern designs, e.g. 'S' around
the rim of a plate. Slip cast containers in shape of
bricks or combs, which can be used singly or in groups.

Stuart combines artistic talent, business sense and wit
with a sense of humour. If pots go wrong he reduces the price
with gold and refiring!

PAM TAMES

MULTI-PIECE MOULD MAKING

GEOFF BARRETT

About forty people arrived at the Adult Education Centre in Mill Hill on 24th April to see Geoff Barrett's very interesting lecture and demonstration on Multi-Piece Mould Making.

Geoff comes from the West Country, trained at Cardiff College in ceramics and has exhibited at the Welsh Arts Council, the Midlands Arts Council and elsewhere. He is now Education Advisor at Hendon and teaches pottery at Flower Lane, although his main interest now is Puppetry. The model he used to demonstrate the making of his moulds was a large Mr. Punch type puppet head, and many of his puppets were featured in the slides shown at the beginning of his talk to indicate the uses and limitations of multi-piece moulds.

Although moulds are the normal commercial method of manufacture for tableware, Geoff feels that the making of a mould is too time consuming to be of use for the studio potter in the making of simple ware which can be quickly and easily thrown on the wheel. However, it is a very useful method of producing a number of identical 'blank' pieces (such as his puppet heads) on which further craft work can be done to make each piece individual. A mould will produce between 50 and 100 casts if handled carefully (if well dried between casts, for example).

When planning a mould it is necessary to bear a number of points in mind in addition to the required image. The number of pieces is important, because a mould that comprises more than five or six pieces becomes difficult to handle. Allowance must be made for the complexity of each section, and for the 'spare' - the hole through which slip is poured into and out of the mould, and which serves as a reservoir for the excess slip which will be required as the mould absorbs water. The spare appears on the finished cast as a collar of excess clay, which is then cut away. But the most important thing to watch out for is undercuts - lips of clay which would prevent the mould from opening without damaging the cast. The magic word, says Geoff, is compromise.

The original models from which casts are made are solid. In the case of a wheel-thrown piece, this would be roughly thrown and then turned down to fit a template. A mould is made from the model and another model cast from the mould on which further work can be done before a final mould is made. The traditional material is plaster throughout, but Geoff prefers to cast a clay model from his first mould which is then fired when he is satisfied with it; he feels that potters work better in the familiar material, and also that it is less fragile.

Whilst talking, Geoff had been busy 'blocking up' his model ready to cast - masking off the part he did not want to cast by a 3" wall of clay, using bits of newspaper to stop the clay wall from sticking to the model. He was now ready to 'cottle' - to put a box wall around to contain the plaster, which he sealed all round with clay and banded tightly together with inner tube to prevent the weight of plaster from forcing the sides apart. He estimated he would require about 8 litres of plaster for the part he was casting (in the event, he was somewhat

short) which he would mix in two lots of 4 litres. The total mould would require a whole bag of plaster (costing about £5) and would weigh about 56 lbs. - just about as large as he could manage when full of slip!

The theoretical proportions of plaster are about 1.25 kg plaster to 1 litre of water. More water will give a slower set, which will be more brittle and also more porous. Less water will give a fast set, a stronger mould, but will be slower casting. Geoff suggests equal volumes for rule of thumb, remembering that the yield will be only slightly more than the water volume. But mixing should always be done by measure in order to keep the parts of the mould constant, otherwise uneven casts will be obtained.

Geoff stirred the plaster by hand to ensure it was smooth and poured it into the mould, tapping the sides of the mould to bring air bubbles to the surface. The plaster sets very quickly, and after coffee he was able to remove the cottle and peel away the blocking, and to explain how the cast would provide most of the blocking required for casting the next piece of the mould, first making natches (indentations) in the mould surface to act as a key, and preparing the surface with vaseline to prevent the parts sticking. Geoff's own tip is to dissolve vaseline in turpentine over hot water to enable it to be painted on smoothly with a brush.

When the final cottle is removed, the whole mould should be tied tightly together to prevent warping whilst it dries thoroughly - until the clay model inside shrinks away from the plaster, or in the case of a solid model, about three weeks.

Geoff is a delightfully humorous speaker, giving abundant information and advice in a clear and amusing way, and I am sure all of us enjoyed this pleasant and informative evening.

SANDRA GALLOW

2. Cleanliness is very important, so clean your plate with turps. Draw or trace on your design with an ordinary lead pencil.

If intricate, go over your design with Indian ink using a pen or fine brush (ink burns off).

Paint whole design and shadows in pale grey onglaze enamel. 1st firing to 760° - fire slowly until 400° with all air vents open until 400° (takes Barbara about two hours at reg 40-50) then go fast (reg 100) until reach 760°, then turn off kiln - do not soak. A plate stand in your kiln helps to save space.

3. Paint on main blocks of colours. 2nd firing to 760°

4. Paint in all the detail. 3rd firing to 760°

If you have any colour left on your mixing tile you can put the tile in a plastic sandwich or ice-cream box.

Blue background Peacock Panel

Cover white glazed tile in ground lay oil (from Clayglaze) with a brush - lay on a ridge of blue powder onglaze enamel along one edge of tile - dab it over the tile with cotton wool - stand tile on its side and tap it with your hand - thus removing excess powder.

Dry your blue background tiles for at least one day.

Can then scratch through the blue to reveal the white. Also need to scratch through to white if you want some pale colour such as yellow.

Recommended Book

'CHINA PAINTING - The Soft Look Technique'

by Edith Sharp

published by Lansdowne.

PAM TAMES

ENAMELLING

by BARBARA WARD

As we entered the warm Friends Meeting House at Leighton Buzzard we were met with a riot of colour - tiled panels of peacocks in all their glory; a pre-Raphaelite type lady in a garden; a large oval platter depicting woodland creatures, and round plates resplendent with colourful flowers.

Briefly Barbara told us of her 20 years in pottery and debated the difficulties of actually making a living from your craft and yet not finding yourself mass producing ware in which you were not particularly interested.

Barbara then proceeded to demonstrate her craft of onglaze enamelling.

Requirements

1. Onglaze enamels in tiny pots. Barbara recommends HELD (German onglaze colours) from 16 Station Parade, Harrogate, HG1 1UE.

Barbara warned that red is a difficult colour, gold based reds being best. Orange is also unstable.

2. Mixing medium - fat oil.
3. Sable brushes 0-5 (clean in turps, then in Fairy washing up liquid).
4. New porcelain, bone china or china plates (not ironstone) to paint on. Earthenware clay plates not recommended because of something called spitting.

English plates are best - Barbara buys Royal Worcester plates at £1 each. You can also buy plain plates with a gold or silver border.

New white glazed crystal tiles recommended for beginners.

5. Pallet knife for mixing.
6. Roll of kitchen paper.
7. Windsor & Newton English distilled turps. If working in a hot atmosphere you may need to thin your colour mixture with turps.

Method

1. On a clean white glazed tile put out a level teaspoonful of required colour. (If requiring green, you can mix yellow and blue to obtain your own green) Knife out a little fat oil and mix your colour. You need air ventilation!

ENAMELLING/CHINA PAINTING

BARBARA WARD

Entering the Friends Meeting House at Leighton Buzzard you pass into a different world. The wood panelled walls, old clock, and subdued light, pervade the atmosphere with an old world calm. It was noticeable that the assembling audience spoke quietly as though the usual Potters' bonhomie had succumbed to some holy essence emanating from the very walls.

Taking in the scene, one noted the familiar faces, the wooden benches and a table at the front where our lecturer was quietly mixing colours. The eyes moved on and behind her against the wall stood examples of her work. A large tiled panel showing red peacocks on a blue background, a classical lady standing among hollyhocks, again in bright colours, a dish with an animal scene in softer tones reminiscent of Beatrice Potter illustrations. Here was demonstrated a breadth of talent that confirmed we were truly in a very different world indeed.

After the usual initial delay for which our society is famous/infamous? - the talk got underway. Our lecturer had trained in Stoke and worked with her husband in their own pottery in Wales. When the interest went out of the latter, china painting and enamelling was one of the more varied activities they started after disposing of the pottery.

The colours come as ready mixed powders which are compounds of various substances to flux them and generally make them suitable for working. The oil used to mix them could be castor, olive, fat oil or medium. Beginners were advised to start by obtaining a proprietary medium from a pottery supplier. A common fault among novices was using too much oil for colour mixing. Only enough to produce a cream consistency was needed. Thereafter it could be thinned with turpentine which substance also doubled as a brush cleaning medium.

Only new china should be painted and this should be cleaned with the ubiquitous turps before starting. Outlines can initially be drawn in pencil and finalised with Indian Ink. Painting started by using the grey background colours moving on to the brighter colours later. The piece has to be fired several times as there is a limit to the amount of unfired colour which can be put on at any one time. Although firing is only to 760°C, it is taken relatively slowly leaving both vents open until 400°C is reached in about two hours. Thereafter, the rise to 760°C takes a further hour.

Barbara proved to be an extremely patient and helpful lecturer and this, combined with the interest she generated, encouraged the numerous questions from the audience. At the end of the formal lecture a coffee break was taken to replenish energies and thaw out bottoms unaccustomed to hard wooden seats.

Good though the first half was, the second half proved to be even better. The audience was encouraged to have a go and there was a rush to acquire a tile and paint. For success it was necessary to load the brush with nicely worked medium and use long relaxed flowing strokes. Not easy as many found, but our lecturer again

turned up trumps with helpful suggestions and demonstrations, despite the lateness of the hour. Further help was now to hand as husband Gary, wondering what had detained Barbara, came to look for her. He took the wait with good humour and was able to point many people in the right direction with helpful hints and the odd brush stroke here and there.

Time had passed extremely quickly, the old clock now showed 11.00 p.m. and there were still some painters with unanswered questions. Our speaker had so captivated her audience that it had to force itself home at 11.00 p.m. What words could produce such eloquent praise at this? It is pointless to try, so just let's say, "Thank you Barbara Ward".

STAN ROMER

POTTERY EXHIBITION

QUENTIN BELL

On the 10th June I visited an exhibition of pottery by Quentin Bell in conjunction with the Fulham Pottery in a small gallery in London.

At 71 years of age Quentin Bell is known as a teacher, writer, sculptor and potter. He admits to "looking at fewer and fewer work of art because I've now only got time to make them".

Joyous colour is one's first impression of his pottery. Rather thick, low-fired earthenware, riotous with figures of women, butterflies or patterns scratched through brilliant colour. I particularly liked his Isadora Duncan type figures - misty white against a background of vivid colour. What a pleasure to see unrestrained colour used in pottery for a change!

PAM TAMES

Incidentally, can I recommend 'Spotlight', an exciting exhibition of colourful ballet costumes at the Victoria & Albert Museum. Entrance fee is £1.50 for adults - children half price.

'The Asante' Exhibition at the Museum of Mankind (near Piccadilly Circus) has something for everyone. Children love it as it is like walking through the jungle into an African village and it is full of gold! It also has some interesting pottery, particularly terracotta heads. And the exhibition is free!

FORTHCOMING EVENTS

POTTERS FILM NIGHT

at

St. Albans and St. Stephens Church Hall

Beaconsfield Road, St. Albans

FRIDAY, 15TH JANUARY 1982

at 8.00 p.m.

1. POTTERS AT WORK

A film about Japanese Potters

2. POTTERS OF HEBRON

3. PAULINE ASHLEY

A slide show of her recent visit to China

TO
DUNSTABLE

A5

VERULAM ROAD

HIGH ST.



TO HARPENDEN

ST. PETERS STREET A6

CHEQUER ST.



HOLYWELL HILL

THE GOAT

ALBERT STREET

ONE WAY

SOPWELL LANE

BELMONT HILL

A5 & A412
TO WATFORD

HATFIELD ROAD

UPPER MARLBORO RD.

MARLBORO ROAD

VICTORIA STREET

LONDON ROAD

OLD LONDON ROAD

ST ALBANS
CITY CENTRE MAP

ST. ALBANS & ST. STEPHENS
CHURCH HALL

UPPER LATIMORE ROAD

BEACONSFIELD ROAD

A414

TO
HERTFORD

CITY
STATION

ALMA ROAD

A6 TO BARNET

OLD BULL GALLERY



Barnet Centre Association
68 High Street, Barnet, Herts

Exhibition until 9th January 1981

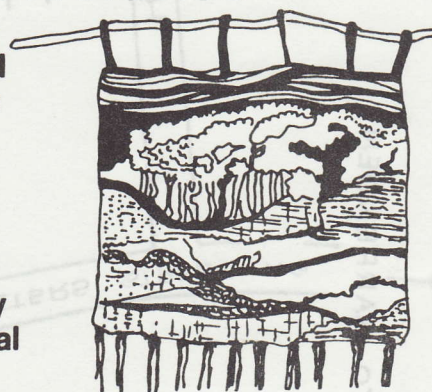
PAULINE ASHLEY CERAMICS

Trained at Brighton, Member of Craftsmen Potters Association, Chairman of Dacorum and Chiltern Potters Guild. Teaches at Hendon College of Further Education. Exhibits annually with Uphill Arts and Crafts and various mixed exhibitions in South East.



ADELINE KRAUS WOVEN EMBROIDERY HANGINGS

Adeline Kraus – Wiener from Lucerne, Switzerland, trained in France and Italy. Settled in Israel with her husband and two sons from where she derived her inspiration for using hand spun and dyed materials for her woven wall hangings. Work is now mainly custom made to suit individual colour scheme of private homes.



Dacorum and Chiltern Potters Guild PROGRAMME for 1981/1982

September 18th Friday 8.00 p.m.	Bring a pot St Nicholas Hall, Harpenden
October 9th Friday 8.00 p.m.	AGM – Wally Keeler Northchurch Social Centre, Berkhamstead
October 24th Saturday 10.30 a.m.	Visit to Percival David Foundation Gordon Sq., London WC1 Margaret Medley and Nigel Wood
November 7th Saturday 9.30 a.m. – 6.30 p.m.	Pendley Open Day Tring
December 11th Friday	Christmas event Pendley Manor, Tring
January 15th Friday 8.00 p.m.	Film night St. Stephens and St. Albans Church Hall, St. Albans
February 12th Friday 8.00 p.m.	2nd 'Problem Pot' evening St. Nicholas Hall, Harpenden
March 19th Friday 8.00 p.m.	Handles and Spouts – Danny Killick Northchurch Social Centre, Berkhamstead
April 16th Friday 8.00 p.m.	Suzy Cree Potten End Village Hall, Nr Berkhamstead
May 21st Friday 8.00 p.m.	Humour in clay (Venue to be notified)
June 18th Friday 8.00 p.m.	3rd 'Problem Pot' evening St. Nicholas Hall, Harpenden
July July	MEMBERS EXHIBITION Narrow boat trip – Hertfordshire



**DACORUM AND
CHILTERN
POTTERS GUILD**



Visitors welcome

Further enquiries

contact: Secretary Mrs V Williams
1 Parkway, Stevenage
Tel: Stevenage 65233

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 SUBSCRIPTION FOR 1982

Have you paid your subscription?

Thank you to all those members who have paid.

Only 97 members have paid so far out of the 181 on the membership list.

Please do make a real effort to pay your subscription as soon as possible as the Guild needs your subscription to continue in existence.

I do have to do a thorough review of the situation and people who have not paid by January 1982 will have to be taken off the list and cease to receive all Guild publications and news.

We have retained the subscription for 1982 at:-

£4.00	single membership
£5.50	family "
£2.00	student "

Therefore, we do need to maintain high membership to remain in credit, especially with the high cost of printing, postage, lecture fees and expenses, etc.

The Guild offers you very good value; interest and pleasure throughout the year.

Please send your subscriptions now to:

Valerie Williams, 1 Parkway, Roebuck, Stevange,
Hertfordshire, SG2 8DJ

I should like to take this opportunity to say thank you to the members who have written to the Committee saying how much they have enjoyed the activities through the year and Pendley. Your letters are greatly appreciated.

VALERIE WILLIAMS
SECRETARY

Membership Application

Please enrol me/my family as a member of the Dacorum and Chiltern Potters Guild for the 1981/1982 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**

