



DACORUM AND
CHILTERN
POTTERS GUILD



THE NEWSPOT

NEWSLETTER 28
February 1982



DACORUM AND CHILTERN POTTERS GUILD



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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

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	MEMBERS EXHIBITION
July	Narrow boat trip - Hertfordshire



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EDITORS COLUMN

Dear Readers,

It seems a long time since we had our Open Day at Pendley in November last year. Your committee is already well into the planning stages for the next Pendley. This issue covers the last Open Day. Sorry for the delay.

After a little coaxing and pushing (some more than others) we have managed to procure one report for each of our demonstrators. To our four contributors I offer my grateful thanks. Yet for an active Guild like ours it really is not good enough to have only the four reports.

During the proceeding at Pendley I observed many a note taken and not a few sketches. Where are they gone these notes and sketches? Why will you not share them with other Guild Members? If you wrote a few dozen lines to give us your impressions of one or more of the lectures, together perhaps with an occasional sketch - how nice it would be.

Since I became your Editor I have written to you several times in the same vein. I am sure that you all know that the very essence of our Guild is the coming together of kindred spirits. We are an association of individuals not a herd of sheep. I can understand that some may feel that their writings and drawings are very personal to themselves and perhaps feel that to share these with others may undermine their individuality. Such, I am sure, is not the case.

Most of us potters treasure our "Persona" and understand the need for others to do likewise. An hour or two at one of our committee meetings would soon convince the doubters. The sharing of thoughts and ideas with kindred souls can only serve, not to demean, but to fortify character.

The aim of the Guild is to sublimate, not submerge, the individual.

So! Be not afraid to expose your soul to the gaze of your fellow members. The great majority of us will appreciate your efforts. Those few that are inclined to needless criticism can safely be ignored.

It may help too, when you are inspired to write a little comment "when you have a minute to spare" to remember the axiom of the Victorians.

PROCRASTINATION IS THE THIEF OF TIME

With that pearl I bid you adieu.

Digby

P.S. Once again I have ascribed a report to the wrong author. This time it was the second report on the Barbara Ward Demonstration in the last Newsletter. The author was Dick Pope not Stan Romer. My humble apologies to Dick.

LETTERS

ASHWELL 2684

65 Back Street,
Ashwell,
Nr. Baldock,
Herts.

10/1/82

Dear Mrs. Williams,

I am writing to enquire of you and the Guild, whether you have any use for wood ash.

Let me explain! I work for the Hertfordshire Countryside Management Service and a countryside Commission supported project based in three areas of South Herts. and extending to the Stevenage district in the near future. As Rangers we do a lot of conservation work in the countryside and we are trying to promote the cutting of coppice, particularly in the increasingly derelict small woodlands, especially on farms. However, to encourage the farmers to do the coppicing, they have to be shown that it can pay! Products of coppicing are firewood, tool handles and ash for the glaze industry, (amongst others).

Susan Morris, at Ashwell, suggested that I write to you and find out if you knew of possible outlets locally for the ash. She has already had a black plastic rubbish sackful from me which was pure beech ash. We can also supply hornbeam, possibly oak, and ash, and of course mixtures of all sorts.

Have you any idea of its financial value/worth? What might we be able to charge and by what weight? Would we get any takers?

Looking forward to hearing from you.

Yours sincerely,

(Mrs.) Christine James

Anyone interested should contact Mrs. James direct.

PRICKWILLow POTTERY

52 Main Street-Prickwillow-ELY-Cambs.CB7 4UN
Prickwillow (035 388) 316

Dear Pauline and Dacorum and Chiltern Potters,

During the past six years we have enjoyed giving evening talks and demonstrations to groups of people in our pottery. Members have brought families and friends to the workshop especially at weekends and in the school holidays including Sundays.

From January 1982 we plan to close on Sundays and we are warned that people may have a wasted journey, so we would be very grateful if you would pass the message on.

Of course everyone is always welcome as usual to come and see what we are doing on the other six days of the week!

Yours sincerely,

Margot and Derek Andrews.

Dear Digby,

I enclose with this letter my "write-up" of John Pollex demonstration at November Potters' Day at Tring. I hope it is not too long, or too short, but just right!

The Day was very enjoyable, a nicely varied programme with so much to interest and absorb. Did anyone else find the demo's went on just a little too long? By six o'clock I felt I could not take anymore in and having to leave to rejoin my family, missed the question session, which was disappointing. Nevertheless a splendid day, shall look forward to the next one, and thanks to all those who organised and made it possible.

Yours sincerely,

Audrey Andrews.

PENDLEY OPEN DAY 1981

CONTENTS

1. COLIN PEARSON - The personal view from the pen of Arthur Ball.
2. CHARLES FORSTER - An appreciation of a humble potter by Margaret Godschalk.
3. NEIL IONS - Ruth Karnac's concise review of another superb individual style.
4. JOHN POLLEX - A description by Audrey Andrews of the immaculate style of a potter working in the Early English Slipware tradition.

Dear Digby,

My day at Pendley is special to me and is as greatly anticipated as my childhood Sunday school treat to Cleethorpes.

It did not occur to me at the time Valerie wrote asking if I would make a report on Colin Pearson's talk that it would dominate my thinking for 2 months.

To be quite frank I didn't know Colin Pearson from the Emperor of China and so, as an interested Guild Member, I agreed to take a few notes for your Newsletter.

Now it so happens that I enjoy reading your editorial notes, particularly when you are over a barrel and short of copy.

Shortage of copy on Colin Pearson is what you have now; I am writing to you confessing my inability to collect my thoughts on Colin's demonstration.

For a start he was soon into words I didn't understand; "Didactic" he said, long words are fine for editors who have a C.S.E. in English but I left school very early knowing only, there is, there are, there was, there were, T.H.E.R.E; which does not qualify me for words like "Didactic".

If by chance you had a proper potter listening to Colin Pearson he would not have made a note; "has a bad back" - of what interest is that to anybody but Colin Pearson and me - I wondered how he was going to wedge clay with a back problem; in the event, as they say, he very rarely wedges or kneads clay, and always stands up to do the job, or so he said, and what's more he told us that he was not a "speed king"; well, he wouldn't be if he always stood up to do it, would he.

Next came the bat fixing - a 1 cm thick bat fixing is what Colin uses; (how thick is that?) it didn't prevent the bat jumping off though and that's the sort of thing which happens to experts; happily.

We already knew that Colin does not knead or wedge his clay; perhaps because he uses H.V. & R Ball clay with lots of grog, and the man said that good grog is difficult to come by and he has to search around for it.

Now it occurs to me that searching for good grog is a lifetimes work in itself and must be a very expensive business; I hope it's worth the trouble (How do you tell good grog from slightly inferior stuff, dare I ask?)

On we went and surprise, surprise, the pot was mechanically centred; in fact I could see no reason why a head stock should not be fitted to the wheel to be used as milling machine, particularly as the clay is centred "almost dry" and the wheel "never rotates faster than a kick wheel". Most essential Colin said, is to get rid of finger marks as early as possible and for this reason he prefers to work with ribs and such things; finger marks have become synonymous with hand-crafted pots (and that another long word) - I really didn't understand that bit because I would have thought that the only way to produce finger marks was with tools called "fingers" and to get rid of them you used flat cutting tools.

However, ribs are good for raising textures and by looking very carefully you can see two "lights" coming together at an angle - I didn't understand that bit either, so you can see I am not really the bloke to be writing to you about a highly intelligent and gifted man.

When the pot was thrown to about 8" in diameter and 10" tall (and looking, I thought, a right mess) Colin told us there is a point at which he is "brutal" in order to get deliberate "tear marks".

"The danger at this point is that the pot will wobble" we were told: with a kitchen knife held at an odd angle to the side and moving erratically up to the top in order to "get a spontaneous torn edge" and being sure to watch for the "Danger of overworking the edge", it seemed certain the pot would wobble, and it did, but, that was part of Colin's search for "perfection" through "feel and anticipation".

You will, by now have gathered that I was finding difficulty in appreciating the finer points of "torn edges".

With an hour gone now, I saw a chink of light and learned that Colin had spent a long time in Japan making pots and meeting potters; It came as a surprise to me to know that he started to make torn edged pots in 1971; ten years is a long time when your mind is concentrated on the production of anything which is special to you and from which you must earn a living; the two pots Colin has on exhibition in the V & A must give him great pleasure, they are certainly unique and look well in the showcase.

Writing this letter to you makes me wish I had understood rather better the early stages of his lecture, because I now realize I learned a great deal; things like when making "wings" the various layers are placed in opposing directions to prevent warping "grog has the power to slip past the tool quite easily so little water is needed" I thought grog was for wearing your fingers out.

I shall be more careful about being charmed into taking notes by Valerie in future.

Yours sincerely,

Arthur

The slides with which John Pollex began his demonstration showed us the inspiration for his particular field of pottery. We saw the Early English Slipware dishes by Ralph and Thomas Toft in the Stoke-on-Trent Museum and were told that though Thomas Toft like many other famous artists died in poverty his plates were now very valuable.

John's plates developed from this style with pictures of playing card kings, suns and lions to humorous Royal Wedding and seaside postcard plates. Unfortunately the slides were in the wrong way round and the punchlines were lost on us!

Some of the plates illustrated were displayed amongst his other wares for sale. The warm brown of the body and the glossy honey glaze over the white slip made a refreshing change from the rather cold, dry textures of stoneware and porcelain so much in evidence these days. His teapots, mugs and plant holders, including the small feathered shallow dishes were quickly sold, and the large plates with Japanese ladies in painted and sgraffito slip much admired.

The throwing of an 18" plate, using about 20lb of clay was accompanied by anecdotes which had us all laughing and awake in spite of the soporific effect of the wine and good food at lunch time! John uses Medcol red clay without any additions and slips containing the same body and proportions of china and white ball clay with oxides for colour. (The cobalt oxide in the recipe produces a green with the honey glaze.) He impressed on us the necessity for compressing the clay in the base of the plate to avoid splitting on drying, testing the depth, about 3/4", with a pin and ribbing the surface smooth. A tip he gave, was to groove the narrow edge of the rims so that the glaze would gather in it and not leave a dry edge. Although he normally leaves the plate a day, he decorated this one immediately with trailed white slip "PENDLEY 1981 D.C.P.G", oak leaves around the rim and a crowned lion's head with slip trailed mane and whiskers on top of the black slip which had been poured in the centre. The dots of white around the edge picked up the highlights. This plate was later to be the unexpected 4th prize in the raffle. We then saw how John dips and slip trails mugs, a deep foot making it easier not to finger mark the ware. He recommended the Fulham slip trailers, being pliable with short nozzles. John finished his demonstration by trailing and feathering two previously thrown dishes. The background poured slip is medium thin, the feathering slip thicker. For marbling the slip should be thin. He uses a pin stroked across the surface of the trailed slip to "feather" it.

At the end of the demonstration John generously passed his notes with glaze and slip recipes to the audience, but for those who had no chance to copy them they are given below.

The body is bisque fired at 980°C and glazed at 1100°C Cone 02.

Slips	Black	Green	White	Brown	White trailing
Body	8 lb	3 lb	3 lb	100%	-
Felsp	1 lb	2 lb	2 lb	-	-
China Clay	8 oz	7 lb	7 lb	-	7 lb
Ball Clay	-	7 lb	7 lb	-	7 lb
Mang	8 oz	-	-	-	-
Red Iron	1½ lb	-	-	-	-
Cobalt Oxide	-	50 gm	-	-	-

All slips sieved twice through 120 mesh. Above amounts make about 2 galls.

Glaze 1100°C Cone 02

Lead sesquin silicate	8.6
China clay	1.4
Felspar	.500
Flint	.800
Whiting	.250
Red Iron	.150
Spangles	.250

Spangles are not sieved with main batch.

STUDIO SPACE Available in NEW ART COMPLEX with full admin. support.

Sales outlet either direct or through adjoining gallery. Terms on monthly tenancy at nominal rate of £11.50 per week ex. rates. Permission for kiln granted. Also available 3 arcade shops (from October).

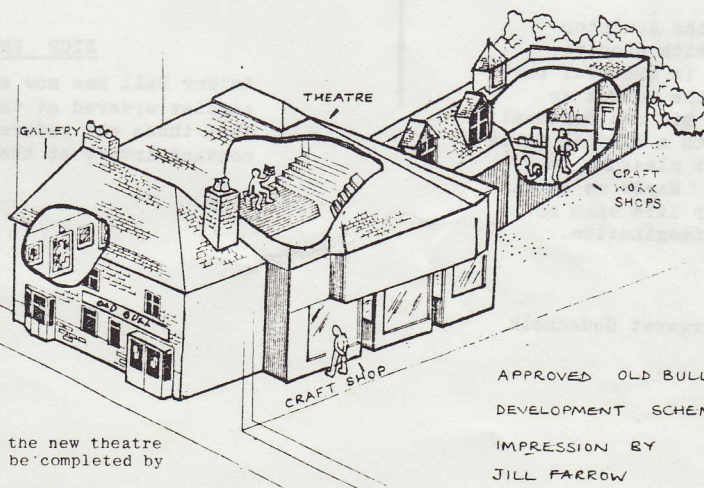
Further particulars from Old Bull Gallery, Barnet, Herts. on 449 0048 or contact Pam Edwards direct 368 8654.

OLD BULL GALLERY



Barnet Centre Association
68 High Street, Barnet, Herts
COMMUNITY & ART CENTRE
01 449 0048

The contract for building the new theatre begins on 31st October to be completed by the end of March 1983.



APPROVED OLD BULL
DEVELOPMENT SCHEME
IMPRESSION BY
JILL FARROW

Charles Forster.

Charles began his lecture in, perhaps, a too humble and personal way. We soon realised that he was far from the beginner he professed to be. His nineteen years teaching experience had obviously fed him with knowledge, awareness and the need to now put it into practise in a three dimensional way. One must think, talk and act and teachers cannot often fulfil the action. His nineteen years are close behind his skill. His pupils too. A handicapped child first thought how to use sieved clay to top a tree trunk.

Charles insisted that he had not had time to analyse his work but he has learned the danger of adopting a method and sticking to it instead of re-thinking it. He finds he can improve his work and reduce his labour and time by using coloured clays and clear glazing his models. Maybe then his work is always being analysed by him.

We were delighted to learn that he had shared our pleasure watching Hilary Brock, another redundant teacher, and glad that he dared to make his first tram and then go ahead without looking back.

We learnt that Charles uses Moira and a new Chocolate Clay but he didn't talk much about his kiln apart from telling us that he fires to 1180. He keeps his models under clear plastic domes with black bases obtained from Titans from Foulsham, Norfolk.

It was gratifying to learn that Pottery Quarterly had helped him to obtain his eight year contract to make two hundred models of transport and frustrating not to know which firm will be celebrating their centenary in 1988. He has completed forty five so far. He uses old Victorian pictures to re-capture the first trams and cars and bicycles and people in his three dimensional art and seems to bring the past back to life this way. Thus he makes collectors pieces, and pot boilers like trees, and privies. When he was little he visited an uncle who owned a porcelain privy. It had two coloured boys, one sitting, one peeping. Privies sell well and although he has templates for his buildings now, he always puts an original person inside. Maybe, too, he is beginning to throw; someone must throw the dishes in which he builds his water gardens and houses.

Charles is particularly interested in transport from the First World War. He also makes models, that work, of clocks. Inside are hidden little Borrowers. Tiny little girls hunched up and hidden inside the

back. He also gets inspiration from his shop in a Derbyshire village, old and neglected by the previous owner it is full of ideas.

Charles feels that the potter and the sculptor experiment and whenever they meet with success industry copies, mass produces and is grateful that the studio potter has softened up the market so well. He is aware that his art is his own personal escapism but if it provides him with a living, gives him personal satisfaction and great pleasure to customers, who could ask for more. Maybe we should all abandon teaching and extend our life span and escape into the world of clay and imagination.

Thankyou Charles Forster.

Margaret Godschalk

NEIL IONS.

Neil is one of a small, select number of potters who combine their great expertise in ceramics with a love and understanding of music, either in concept, such as Elizabeth Fritsch or in more practical ways such as Brian Newman's drums.

He told us that he first became interested in making musical instruments in clay after seeing some broken pieces of Mayan flutes in the British Museum.

The simplest thing he makes is an ocarina. The word derives from the latin for "goose" because of it's shape, not, I hasten to add, because of the sound it makes. The shape is ovoid and is made by joining two press-moulded shapes together with slip longitudinally with something of a ridge at the join to facilitate the blowing action.

Finger Holes  Blowing Hole.

It is a primitive instrument with a very limited range of sound. The clay used for all the work is a 50/50 mixture of red and St. Thomas' white. I have used this mixture many times myself for various things and find it very good to handle and a pleasant colour in oxidation. Neil fires to 1080 - 1100 cent., but I have fired this body to 1260 quite successfully. The thickness of clay should be about 3/16" and the holes cut straight down, not at an angle. The finger holes are in the body of the ocarina conveniently situated for the fingers and their sizes adjusted for tuning.

The more sophisticated instruments he brought with him were in bird and fish shapes and also single and double flutes. These are all beautifully decorated in coloured slips which are burnished at the leather-hard stage, and silicone waxed after firing and still warm from the kiln. Neil showed us how he could play them and tune them before firing, after which they are a semi tone higher.

It was quite obvious that great skill was needed in the making of the mouth pieces of the flutes, the principles of which could be found in books on making bamboo flutes. He passed round an unfired mouthpiece for us to see. The bird whistles were equally finely and expertly made and it was a delight to hear the soft, "woody" sound produced when he played them Neil said that musicians often buy his work, and that shouldn't surprise anybody! I was green with envy, as I am sure many others were, of the lucky winner of the lovely Brent Goose whistle.

RUTH KARNAC

STOP PRESS

Arthur Ball has now collected the clay samples ordered at the clay evening. Will those who ordered the clay please contact Arthur at the next meeting.

BOOK REVIEWS

STAN ROMER

SELF-SUFFICIENT POTTERY, by Judy Cunningham-Smith and Mollie Herbert, £4.95. David and Charles.

I read this book carefully with mixed feelings. It is not a professional potter's book. It is really a book of personal experiences by Mother and Daughter working together making pottery by hand. None of the work produced would appear to be 'professional'. But probably this is the real value of the whole work. It would appear that the book is entirely orientated to would-be students, and if it is successful in introducing this admirable craft to many people it will be thus highly successful. I had the feeling, too, that it is mainly a book for children, although the authors teach 16-18 year-olds. I fully concur "that pottery should be a pleasure", (shouldn't most things?) and that the creator should have the say over his work as regards criticism - this, of course, is the non-professionalism in the book - in itself no bad thing.

There are many photographs, no colours at this price, of every kind of hand-built clay work, - and these are all adequately explained in the text, including adaptations of primitive methods used over several parts of the world. The chapter on decoration covers all the methods but I think more time could have been spent on showing examples from life, since there are so many wonderful natural designs on African, South American etc. 'primitive' pottery.

'MODELLING THE FIGURE IN CLAY', A Sculptor's Guide To Anatomy. Bruno Lucchesi and Margit Malmstrom. Pitman Publishing Ltd. 1980. 144pp. Cased. £9.95.

This is the third of the excellent books by these authors.

Lucchesi is an Italian in America, a master sculptor, a teacher, and someone who really enjoys sculpting and modelling. Malmstrom, also a sculptor, is an editor, writer and teacher. She shows by the numerous photographs in the book that she is a highly accomplished photographer; and thus brings out the best effect in Lucchesi's work.

For a student sculptor of any degree it may be considered that to study anatomy may become rather a dull chore, and possibly a number of would-be sculptors have been deterred by this thought. Yet herein lies the strength of this publication. After showing pictures of many models - examples to strive for, the reader is led through a long and fascinating series of photographs beginning with simple armatures (there is an explanation on the firing of armatured models) and traversing through each anatomical stage of the human body. The skeleton is modelled - and a diagram points out the names. Then the muscles are added and named, followed by adding clay for the deposits of fatty tissue to differentiate the individual figure. A clay skin covers the muscles and fatty tissue and is carefully pulled together with a brush (wet and dry) to finalize the delicacy or roughness of the curves and surfaces of the body. The hair is added in coils and gently 'combed' into shape.

All these sequences are well photographed in considerable detail with an explanatory text. Obviously a sculptor would not work through all these to model a figure - but the authors in giving this great detail clearly show the proportions and shapes of the various body sections.

This volume is the nearest thing to an instructor present in the classroom, and one that can be called upon continuously. It should enable the beginner to make works of quality, and the more experienced modeller to improve standards markedly. So it is at the one time both a basic and advanced manual, and a 'must' for the determined sculptor.

The chapters on bush, sawdust and wood kiln firing are very interesting, and a lot of diagrams help to show how the updraught kiln can be made with standard house bricks. But I think the chapter on the 'Makeshift' gas kiln should have been omitted. Call me 'extra cautious' if you like, but I cannot condone the word 'Makeshift' with Gas firing. Now we are beginning to enter the realm of the professional and I think that it is too much to expect student-beginners to attempt to make a thoroughly reliable gas kiln - especially so if it is 'Makeshift'. Similarly, I think the chapter on commercial kilns should have been omitted. It would appear that the authors have little experience of any but one firm of kiln makers (as given in the inadequate list of suppliers) and should have spent more time on technique and decoration as previously mentioned.

Quite correctly they state that students should be encouraged to load and unload kilns, and it is pleasing to note that this is one of the few books that actually enumerates the methods and precautions for so doing. The various appendixes at the end of the book are useful, except in that British Pottery and Kiln Suppliers are far more numerous than the list would have us presume. But don't think this is not a useful book - it is a most interesting and informative book describing the actual experiences of several potters of quite some standing - and I think it is especially useful to the young beginner.

"ON POTTERY AND PORCELAIN", Mary Rogers, 152pp., Alfabooks, 1979, £6.50.

Many people have watched Mary Rogers during the excellent T.V. programme series 'The Craft of the Potter'. Her success in producing the quite well-known hand-made porcelain vessels appears to have prompted her to write this book. And the book is just as interesting as the T.V. programme. A basic awareness of natural form, she states, stems from handbuilding pottery. And this is the message in the book - the natural order of emergent life, blossoming growth and decaying diminishment. She explains how these forms can create impressions in the mind - and how to produce beautiful forms in porcelain from these created impressions.

The many excellent photographs, a few are in subtle colour, show quite clearly the wonderful effects produced by careful manipulation of the stoneware and porcelain bodies. Whilst much of the text is given over to aesthetic description, many processes are adequately detailed, and one whole chapter delves into the history of hand building, especially by African women, showing many of the decorative motifs used to complete the vessels.

As well as of many porcelain forms made by the author, there are pictures of other artists' work showing the variation in created impressions.

This is not merely another pottery book, but a unique example of personal impressionism using the medium of hand-built clay forms.

A word or two must bring to note the pleasant design of the book; the layout is clean, the text easily readable and the photographs taken to their best advantage. The captions for these pictures, however, are in rather small type, presumably so not to detract from the photographs.

After reading this book, if there is any potter, or other, without plenty of ideas - they never will have any. A most useful publication.

FORTHCOMING EVENTS

1. HANDLES AND SPOUTS

A Demonstration and Lecture by Danny Killick at Northchurch Social Centre, Berkhamsted on Friday, 19th March 1982.

Danny Killick has been associated with the Guild from our earliest days. A potted biography appears in Newsletter No.2, a publication of no less than 5 pages. Issue No.2 is Vintage Stuff though. It did contain a fleeting if disdainful reference to your present Editor. This was in those heady old days during the winter of 74/75 when we were talking about a membership target of 1000 members. Ah! such dreams!

It was a cold damp Friday night in February '75 when we first saw Danny demonstrate his spouts. There was no heating in that old school house at Mentmore. Even so the gathering was a happy one and augured well for the newly formed Guild. To give those who were not there a taste I quote an extract from the write-up in Newsletter 3.

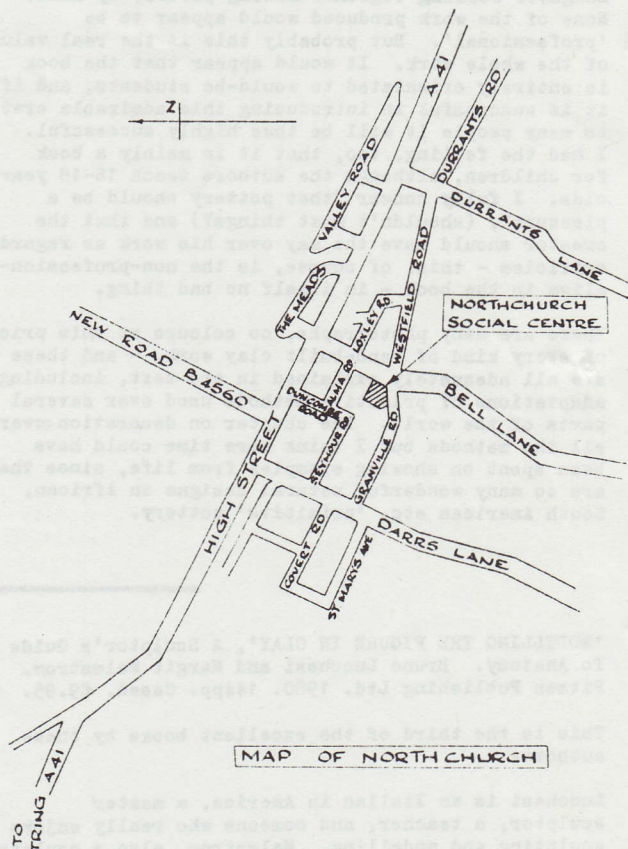
"There was a good deal of moving about, with questions, answers, and informed comment bandied about. But before the creeping cold of Danny's ancient school house totally paralysed us, we made a dash for the local pub and took the most necessary of remedies, alcohol. There the chat continued but distinctly louder, perhaps less informed and certainly less inhibited until the management turned us out."

A year later, almost to the night, Danny was involved along with Murray Fieldhouse, Mildred Slatter, Mike Hardy and Diggery Kempton in a handle making demonstration at Chorleywood Arts Centre. Since then he has appeared at lectures and demonstrations from time to time offering useful tips or disagreeing with Murray.

The last opportunity we had of watching and listening to Danny was at Pitstone in 1979. That was when we went six months without a Newsletter because of lack of "copy". On that occasion Danny demonstrated "lid making and fitting".

For those who missed the Spouts and the Handles before and for those of us who wish to see Danny once more in action now is the Chance. Northchurch Social Centre is one of our more comfortable venues. All the more reason for coming!

BERKHAMSTED



MAP OF NORTH CHURCH

DECORATION TECHNIQUE DEMONSTRATION AND SLIDES BY SUZI CREE

at: Potten End Village Hall
on: Friday 16th April 1982

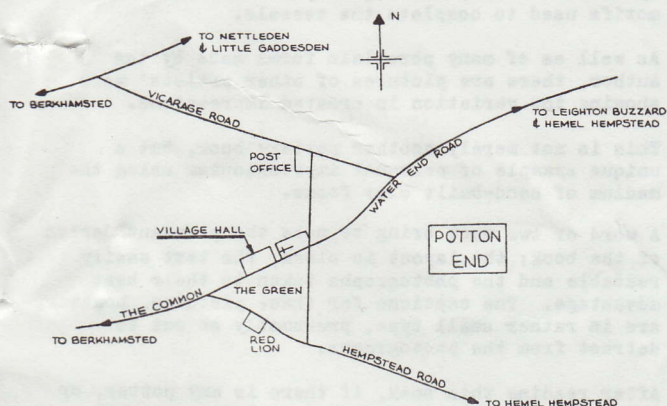
Suzi Cree will be demonstrating her technique of slip trailed and sgraffito decorated earthenware. In addition she will show slides of some of her favourite pieces of historical slipware from Europe and Korea, which she finds an unfailing source of inspiration.

A potted biography of Suzi's career reads like a catalogue of famous names. One might be forgiven for thinking Suzi collected Potters as well as pots. She began working in clay under the eagle eye of Geoff Eastop at Fawley Pottery, Henley. Following the trail Suzi then attended Harrow on the course established by Mick Casson and Vic Margrie. This was followed by a year apprenticed to one of her tutors, none other than Colin Pearson.

Suzi's first workshop was a room rented from Peter Dick at Coxwold Pottery. The trail then leads to Korea and Japan where she studied at firsthand, traditional kilns and techniques especially Sgraffito. Her present workshop was established three years ago at Folly Gill Mill near Harrogate.

Now leading an extremely full life Suzi also lectures part-time, is an active C.P.A. council member, is converting the mill and raising a young family.

Lest any query why such a talented potter should hide away in the wilds of North Yorkshire - be warned - that is the native heath of your Editor.



PRE-COLUMBIAN POTTERY

What do you know of the cultures of the Pre-Columbian Central American countries dating from about 1100 BC?

What do the names Tlalilco, Olmec, Zapotec, Totonac, Teotihuacan, and Colima mean to you?

Perhaps the mention of Aztec, Maya and Toltec would elucidate somewhat. But a real understanding of these people, their customs and beliefs, their daily lives, can be found in their intriguing, decorative pottery, painting and architecture.

Most of us would wish to be able to experience just once in a lifetime the chance to get away from our usual surroundings and travel halfwayround the world to see, in their own habitat, these works of art, to talk and mingle with some of the people (who have changed so little in all these years) and consequently to understand with feeling what these people experienced when they produced their handicrafts.

Well, the chance will come to all of us in April next year (1983) to do just that, because the Association for Cultural Exchange at Cambridge has arranged a comprehensively guided tour lasting three weeks which starts from Yucatan, in Mexico, right through to Mexico City, taking in the majority of archaeological and pottery sites. This tour will be 'Pottery orientated' should sufficient 'potters' join.

The organising Secretary (below) has a lot of information on the subject and is willing also to give a talk to interested groups. The guide, Professor Ian A Lowson, Ma (Oxon), will be lecturing on Saturdays in July, this year, to those who are interested.

Given the premise that many of us have not had a holiday for years - and that a charge by 'commercial travel agencies' would indeed be astronomical - a firm estimate of £1000 covering the whole tour for the three weeks (from London and back home again) is remarkably good. And you have over a year to save up for it!

Further information from:- Ruth Benthall,
7 Eleanor Crescent,
Mill Hill, LONDON, N.W.7
Telephone (01) 959 0124.

STUDY TOURS AND COURSES

1983



ASSOCIATION FOR CULTURAL EXCHANGE



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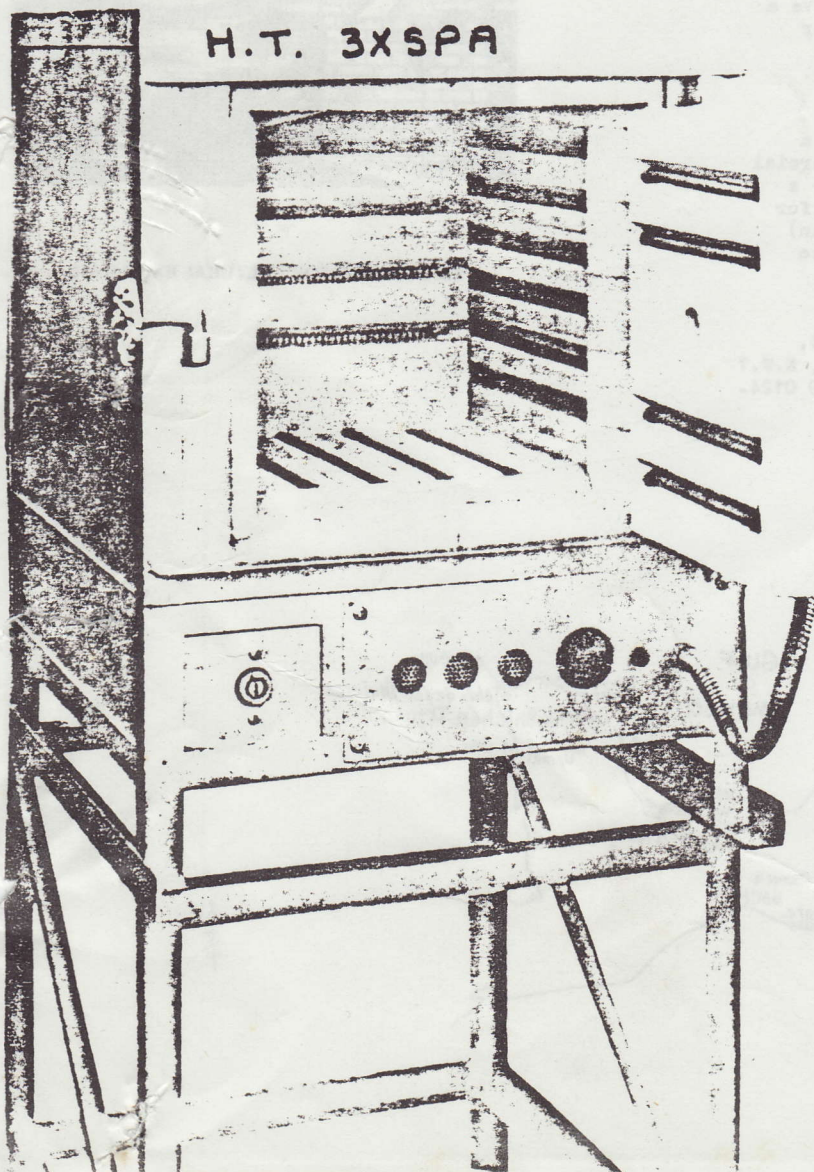
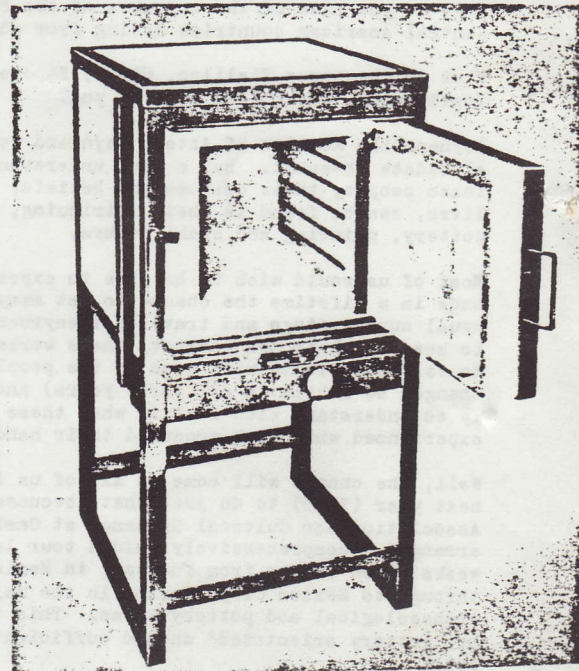
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