

# Dacorum & Chiltern Potters Guild

## Autumn Newsletter 1982





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# ***From the Editor***

OCTOBER 1982

Digby Stott, your usual editor, is taking a well earned rest and the task has fallen to my fingers to keep you up to date with news and events of the Guild.

I hope that this Newsletter reaches you all before the Annual Pendley Meeting on SATURDAY 6TH NOVEMBER, I have enclosed a write up on the four Potters who have been invited to demonstrate on that day. These meetings have always been very well attended and a great success and we anticipate that this year will be no exception. It would be very much appreciated if some of the Guild members who will be there on the day could be persuaded to put pen to paper and share their views with the rest of us in the next Newsletter.

The first Members Exhibition of the Guild was held at the Cerdan Gallery, Ashwell during June and it is hoped that this will become an annual event. A wide cross section of member's work was displayed ranging from large slabs in stoneware to delicate porcelain bowls etc. A tribute must be paid to those committee members who put in many hours of hard work selecting and displaying your pots.

SUE TROTMAN

## ***Demonstrators at Pendley***

### **TAKISHI YASUDA**

Yasuda worked at Mashiko the traditional Japanese pottery village graced by Hamada's workshop.

There he met Barry Musgrove working at the same pottery. Members will remember the demonstration of Japanese pottery techniques given by Barry Musgrove at Codicote.

Yasuda consequently set up a pottery at the Musgrove Farm in Devon and although of a reticent nature his work soon claimed attention in the potters world and he began to receive invitations to demonstrate at leading Art Colleges here and abroad.

He is at present on a lecture demonstration tour of Scandinavia and on his return will be coming to Pendley directly from London Airport. Yasuda's tea bowls are treasured by most English potters.



#### PETER LANE

Peter studied Painting and Ceramics at Bath Academy of Art. He taught and Lectured in Ceramics in many educational establishments. He is a Fellow of the Society of Designer-Craftsmen. Works as an active committee member for several craft societies.

Peter's work, especially in porcelain, is in many collections all over the world.

He has written many articles on ceramics and produced his first major book 'STUDIO PORCELAIN' in 1980, and is now researching his second book 'STUDIO CERAMICS' which will be an international survey of contemporary work, to be published in the Autumn 1983.

He was awarded the 'Silver Medal' for outstanding craftsmanship and design.

#### DAVID FRITH

David trained at the Flintshire College of Technology, Wimbledon School of Art and Stoke-On-Trent College of Art.

He started his workshop in 1963 with his wife and one assistant.

He has had exhibitions in the Bohum Gallery, Newport Museum and Art Gallery, Collection Leadbury, C.P.A. 'Makers Eye' Crafts Council.

He has work in collections at The Victoria and Albert Museum, Crafts Council, Newport Museum, Bolton Museum, Aberystwyth University and Wengers.

The clay bodies and glazes currently in use have been developed by David and Margaret Frith.

David's decoration consists of either wax brush work and overglazing or painted and brushed pigments.

In recent years David has won recognition as one of the country's very best potters.

#### ANGUS SUTTIE

Angus was trained at Camberwell School of Arts and Crafts from 1975/79.

He has been working as a potter for the last year and a half.

His work is hand built one off pieces, usually red earthenware.

He specialises in tea pots and plates and his early work consisted of tea pots formed from tubes.

He said that someone remarked 'Maybe he should have been a plumber'

Exhibitions include 'Makers Eye' Craft Council, The British Craft Centre and Aspects Gallery.

## **Exhibition**

**John Nutgens** STAINED GLASS  
**Joseph Nutgens** POTTERY

*Opening Saturday 27 November to 5 December  
Daily 10 - 5 including Sunday*

*The Stained Glass Studio*

*Piggots Hill, North Dean, High Wycombe, Bucks*



# Handles & Spouts - Danny Killick

Meeting held at Northchurch Social Centre, Berkhamstead on Friday 19th March

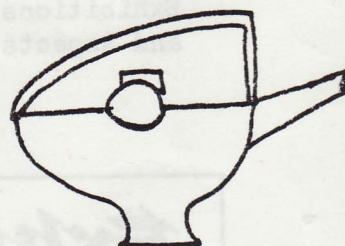
We were told that Danny was to talk to us about making handles, lugs and spouts - until just before he stood up to talk Danny didn't realise this! So we were lucky enough to be treated to two demonstrations.

Danny started off by describing his new ways of working, his new designs and why he decided to change his approach so radically after 10 years of producing reduced domestic stoneware. He had been itching to make a change for some time but it is obviously difficult to take the plunge and give up a financially successful line. The event which precipitated his decision was a fire which burnt the roof off his new workshop, this physically prevented him making pots for a while and he filled in the gap with some teaching.

To give us some idea of his radical change of style and pace Danny told us that he now takes 2 days to make 3 teapots instead of his usual 50! It is fairly obvious that he has to charge appreciably more per teapot in order to keep the wolf from the door.

The body he uses is a porcelain which becomes totally vitrified when fired but does not become white or translucent. He says that it is an extremely difficult and unforgiving body to throw - for example, the rim of the saucer has to be pulled out correctly the first time, if you start fiddling with it it collapses. He is also still experiencing problems during the firing (to 1280°) with collapsing and with lids sticking, in fact his failure rate is an astonishing 50% and Danny admits that he may have to modify his methods by slip casting or lowering the firing temp. However, since he has 4 tons of this clay (2/3 ball clay and 1/3 china clay) to use up he has some incentive to make it work one way or another.

The body of his teapots is thrown upside down with a gallery and hole at the top - when the pot is inverted to it's final position, the original base of the pot thus forms horizontal shoulders to the teapot and a hole is cut to take the lid. The base of the pot thus formed has a hole in it and this is then filled in by hand by a small piece of clay and formed into a domed base.



The spouts are slab-built. The clay is rolled out between guide sticks 3/16" thick and Danny then uses a paper template to cut out the shape of the spout. He puts a paint brush down the middle of the spout before joining the two edges in order to prevent flattening of the spout, he then squeezes the join between 2 sticks to make the seam both secure and decorative. Handles are extruded in a trefoil shape and are solid and not hollow.

Danny went onto tell about the problems of creating a successfully designed cup and saucer and laid down some useful guidelines. The depth of the saucer from the rim to the table should be about 1 7/8" to allow you to get your fingers underneath the rim when you go to lift the saucer; the measurement from the top to the bottom of the handle is vital in order to allow you to get your fingers in; the position of the handle on the cup is also vital, size should be approx. 1/3 pt. The rims should be thin and tip out a little. Internally cups should have a rounded rather than a flat base.



Two years ago Danny would have said that if you produced anything that needed turning it was only fit to be thrown away - he now turns everything'. His new designs, especially for the teapots are obviously inspired by metalware and I can't help feeling that the process of changing is not yet over and that Danny will further modify his methods of working and his designs before too long.

#### HANDLES, LUGS AND SPOUTS

One or two useful tips from the second half of the evening.

**HANDLES :-** The lump you pull from should always be handle shaped - not udder shaped.

Handles should always be the same width and size all the way down and should not taper.

Danny demonstrated stub-pulled handles which do start off slightly thicker at the top. Indent the end before sticking it onto the pot to avoid it getting thinner at the top.

Handles should generally come off the pot at right angles.

**LUGS :-** If you can pick up the pot without them then you don't need lugs on the pot.  
They should be attached to the pot throughout the entire length and not just at either end.

**SPOUTS :-** These can be produced in 2 different basic shapes depending on whether you intend to smooth the edges into the body of the pot or not. If you intend to blend them in the base of the spout should be concave if not then the base should be thrown convex.

FRANCOISE BARNARD

#### *For Sale:*

*BUCKINGHAMSHIRE POTTERY: 340 sq.ft. with 3phase electrical supply, K & F kiln, h/c running water, sink with settling tank, fluorescent lighting, seperate toilet. Large 4 section double glazed patio doors onto 120ft rear garden laid to lawn and vegetables. Interconnecting door to large kitchen and breakfast room of detached 4 bedroom house. Full gas central heating and double glazing. Living room, dining room, hall and stairs up to 4 bedrooms, bathroom with toilet. Access to loft via fold away ladder. 40ft front garden laid to lawn and driveway. Detached property is in pleasant surroundings close to Chesham and Metropolitan Line underground station.*

*Private sale. £67,500. Tel 0494 782783*



# **SUSY CREE**

## *Slip-trailed & Sgraffito Earthenware*

On Friday 16th April about 60 members and visitors gathered at Potten End to hear and watch Suzy Cree demonstrate her technique of slip-trailed and sgraffito decorated earthenware. It was a fascinating, informative and very enjoyable evening.

To begin with we were shown slides of slipware - one early Korean dish which showed oxides painted directly on to the pot and which had run in a pleasant but uncontrolled way. This was followed by a series of 18th century Staffordshire dishes and posset cups, (mostly ones which were unfamiliar) with lovely bold dynamic and asymmetrical designs which are so characteristic of the English slipware technique. We also saw a number of Michael Cardew's slipware pots with simplified designs and with a lovely quality imparted by the wood and coal fired bottle kiln which he used at the Winchcombe Pottery. These were followed by some slides of Peter Dick's work, a plant pot of Geoff Fullers's and finally by some of Suzy Cree's own work showing the development of her designs from finger drawing and combing to sgraffito, slip trailing and painting with copper oxide, in each case using the natural movements of the arm to produce the very pleasant and free designs which are characteristic of her work.

After the coffee break the chairs were re-arranged so that we could all get a good view of Suzy at the wheel. She had brought a number of leather hard ready slipped pots and dishes, (carefully kept in the right condition by Murray Fieldhouse) and we were shown the sgraffito technique on the bowls (using a favourite wooden tool with rounded end which prevents burring in use) followed by some brush work painted over the sgraffito in copper oxide mixed with white slip. Suzy pointed out the importance of having the pots in the right condition for decorating and in fact for each process. She does not mind borrowing from the Staffordshire designs and will freely adapt them and for a long time has stuck to the traditional slipware colours of black, white and red; but more recently is using a much bigger range of colours. She uses lead glazes on the outside of her pots and sometimes on the inside but regularly has them tested for lead release.



She does also use a galena (raw lead) glaze for some pots, (as she pointed out there is no substitute for lead) but with very great care!

Suzy's final piece de resistance (spelling?) was to decorate a plate for the guild with slip-trailed lettering around the rim; among the many tips she passed on to us was that of quartering the pot before starting to decorate and using a mixture of cochneal and water to paint the design - this subsequently burns away. There was another tip about how to work out the spacing of any lettering but unfortunately I can't remember what it was - please can anyone who remembers tell me? I should be most grateful.

Suzy normally raw-glazes her pots more or less as soon as they are decorated, which must be done before the slip in drying, changes colour. If they are too dry the glaze will lift the slip off the pot. The glaze for raw glazing must be much thicker than for a biscuit pot and each pot needs to be held for about 30 seconds over the bucket after dipping the outside - the insides are glazed first.

Among the pots that Suzy brought with her we were able to see some examples of the galena glaze which imparts a warm and very attractive finish, I personally liked them very much, and there were several beautiful green glazed tea pots one of which was the much coveted (by me) raffle prize at the end of the evening. As a final generous gesture Suzy gave away the pots she had been decorating and yours truly went away the happy recipient of one of them. It was altogether a memorable evening and I wouldn't have missed it for anything even though as usual the lateness of the hour and a longish drive made me wish I had had an afternoon nap!

MARGO ALLARD

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#### SUSY CREE

Susy started the evening quietly taking us through some very interesting slides of slipware, in particular by Toft and Simson many of which we hadn't seen before.

The slide of herself dressed more like a wandering tinker clutching her "jug handbag" gave us all a good laugh and set the seal for a very entertaining evening.



She then showed us a series of her own work which was intended to reflect the development of her slipware designs. It mattered little that they had been loaded into the projector in reverse (with apologies). Her quiet well measured tempo and willingness to explain any detail suggested a very talented and experienced professional.

She then demonstrated sgraffitto decoration on a number of her slipped leather hard pots adding delicate oxide brush strokes. I liked, in particular, her small fulsome rounded bowls and the vigorously decorated robust plates which, I believe many on display were favourites in use at home.

Thank you Susy for letting us share your sparkingly fresh personality with us. Perhaps on another visit you will show us how you developed, decorated and furnished your tremendous mill house, what a daunting project that must have been, - but we insist on the slides being in the correct order!

JOHN HOY

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## ***Humour in Clay***

*Meeting at Abbots Langley - 21 May 1982*

We had a most enjoyable and humorous evening in Abbots Langley on 21st May, our entertainment provided by many comical pots, but mainly by a delightful fellow, Dan Moore, who pots at Cotes, near Loughborough, Leicestershire.

His 'Bread and Butter' is provided by Mugs with Faces of every describable expression - applied noses, white stoneware eyes and teeth and other earthenware clays coloured with Podmore Body Stains for lips and pupils etc. These all grew out of mugs with frogs at the bottom (inside) and a chamber-pot-wine-jar for the table, commissioned by a friend on which Dan put a face that caused much amusement and so the idea was born, in 1969.

In his pottery one person throws the mugs, some are deliberately squashed pre-leatherhard stage, the handles are cast and applied, then the faces (all different). These are done to the accompaniment of Radio 4, at the rate of one every 10 mins. approximately 30 a day, helped by numerous mugs of tea - one every hour, at least four pints a day! Dan told us faces made after a hangover were the happiest, to cheer him up!

The mugs are then carefully stacked and dried thoroughly, otherwise the faces would blow off. The biscuit kiln is fired very slowly five points on the Sunvic an hour to 650 then faster to finish at 960. The firing takes all day.

The bottoms are waxed, then the mugs are dipped in glaze face upwards as the faces are left unglazed, then glost fired to 1245-1250.

He also makes other pottery, goblets, piggybanks, ashtrays, large plates and figures all in a humorous vein. He once made a series of Fairy Stories and has had five exhibitions.

We spent most of the time laughing with Happy Faces, to indeed make it a Super-Humorous Evening.

WENDY PARRY



# Pottery in the Sudan

*An illustrated talk - 16 September 1982*

The start of the talk was delayed by the Guild having an unexpected 'Treasure Hunt' through the lanes of Buckinghamshire between the Manor House Sports Centre and the village of Chipperfield. Those who attended the meeting and followed the right trail, including the final fifty yards of pitch black pathway through the trees, owe a note of thanks to Tony Plessner for the use of his living room and allowing us to invade his privacy. For those who are wondering why we decamped from the advertised venue to Tony's house, suffice to say that the hall was double booked.

The talk was given by Natalie Tobert who is a free lance anthropological archaeologist currently working for the British Museum. Natalie spent some time in the Sudan studying one particular group of potters at Kebelzebiya in the Darfur province of West Sudan. Pottery in this area is made in specific traditional shapes and sizes and the manufacture is surrounded by customs and methods handed down through the generations. Natalie showed us a series of slides taking us through the making process which at the same time allowed us to see that the potters lifestyle is dominated by this process.

The pottery is made by a migrant group of 20 to 25 women and daughters during the 6 month dry season. They set up their temporary millet straw huts in a dry river bed close to their clay source and where they can dig wells for water. The men come with them to help build the huts and then leave to work as blacksmiths or leatherworkers elsewhere. During the rainy season each family will return to their permanent mud block built house and work their fields to grow millet and maize etc.

The clay is earthenware and is blended from 3 different sources. It is dug with mattocks, dried and crushed by hand with a large stone. Two bodies are produced, one mixed with millet husks and one with dried donkey dung. Podmores please note. The dung is sieved through a woven grass mat, added to the dried clay, the clay is wetted and wedged up on a mat of woven palm fronds.

The millet husk body is used for forming the main body of the pot and is beaten into shape using a rounded stone resting the clay on a fibre mat covering a hollow in the sand. The mat leaves a regular impressed pattern on the exterior of the pot. It takes about one and a half hours to make a 50 cm wide pot. 5 or 6 pots are made by each potter in a day. The pot body is generally oval in shape with a large opening at the apex. The next day the pot has dried and the deep rim formed on the body by coiling using the donkey dung body. The depth of the rim is about half the depth of the main body and flares out.

Each family makes their own pots complete and there are about 22 different shapes and sizes, their uses vary from ink pots and incense stands to various storage jars and water coolers. Some pots have vestigial lugs which are not used but included in the design by tradition. They still make beer storage jars but as they are a Muslim Community, the police sometime come and smash them.

After 30 or 40 pots are made and dried they are coated with red micaceous hematite earth slip. This is traditionally placed on the pot at night and the pots immediately preheated prior to firing. The kiln is formed in a shallow depression in the riverbed, the base covered with a layer of dried cows or goats dung which they get from the local villages.



The vessels are stacked either on their sides or the right way up depending on where the potter wants the reduction effects to occur. Pots placed upside down give a reduced interior.

All the pots are covered with clods of dung and stones placed around the perimeter of the kiln. The fire is started with straw in one place and the firing takes about 2 hours and reaches temperatures of between 600 C and 900 C. Too strong a wind however, causes a quicker firing and consequent risk of pot damage. All the potters attend the firing and keep the pots covered with ashes during this process.

When the firing is finished the pots are given a coating of cow dung, possibly to seal the surface. The ware is then taken to market and sold. The bigger pots fetch about £2. At the lower end of the scale the group face competition from cheap imported enamel ware and it is likely that the practise of this traditional craft will be eroded away and lost as in other parts of Africa.

We must thank Natalie for a very interesting talk and for bringing with her a sample of all the materials used by the group. It enabled us to appreciate that traditional primitive functional pottery was made and still is made with the materials that are readily to hand. Also that most pot shapes are formed by tradition and usage, and techniques are designed for the materials and the required result and not vice versa. A very useful lesson in basic principles.

J. SEABORN

*Book review by Stan Romer:*

*"MEDIEVAL POTTERY" Jeremy Haslam, 64 pp.  
Shire Publications Ltd, 1978, £1.25*

This is one of four similar publications describing pottery in British history, this one covering Saxo-Norman (ninth century) to fifteenth century pottery wares. It is often difficult to know what to write in or what to leave out when collating a small book. The author here has struck seemingly a happy medium. The districts are given, the kind of ware, the body and the glaze (the fabrics), are described, and the kiln sites and distribution locales knit together to give a clear overall picture. There is no padding each page bearing considerable information, which is enhanced by a museum list, and a short further reading list and many excellent black and white photographs and line illustrations, some of which are newly published.

Since much of this information is contained in a multitude of county archaeological journals it is to the author's credit that the task of searching through these many journals is now less needed. This book will help the pottery student, home potter or interested archaeologist to understand some of Britain's cultural heritage.



**A.G.M. 15 October 1982 at PENDLEY**

**8pm - 8.30pm (Business only) 8.30 - 11pm SEUNG-HO-YANG**

## **Just Clay...**

Seung-Ho-Yang - a wonderful Korean potter who, like most skilled demonstrators, made it all look so easy.

The slide show was the appetizer, each pot shown was both bold and rich in texture and form. The colouring was mostly dependent upon the clay body, powdered ball clay and rubbish, the rubbish being thrown in the second firing caused the glaze effects.

It was the 1st firing for biscuit which appeared to be the most careful not the 2nd as you may have thought, the 2nd firing was subject to a number of unpredictable processes, for one the pots were sometimes put in anyhow, also he threw in a certain amount of rubbish, kitchen type food from vegetables to fish bones, the kiln sealed and wood fired for anything from 1 hr. to 20 hrs. as long as the wood lasted!

The results were absolutely marvelous as those of us who went will certainly agree. Even if pots stuck together he would leave them as if they looked as though they were meant to be joined.

The second firing was 'strictly for the pots'.

The demonstration followed - Seung began by throwing a cylinder with enough clay in the sides to expand later, he made scratches in the sides on some, once this had been done and the surface moisture removed he applied powdered ball clay to the outside of the pot by hand; this process has the effect of drying out part of the clay body. The pot is then thrown and expanded from the inside only with hand or wooden tool. The scratch marks then became obvious and the whole of the outside body was covered with cracks - some became holes which were patched up when the throwing had finished.

The effect of this simple looking decorative process is marvelous and so spontaneous. He was asked if he thought of his pots as works of art he replied "Why give it a special name, it is JUST CLAY!..

GILL GODSCHALK



# Marigold Austin

After seeing the very impressive display of member's pots at the first exhibition of the Dacorum and Chiltern Potters Guild at the Cerdan Gallery earlier in the year, I felt, as I'm sure a lot of others did, I should like to know more about some of the members and their work. I chose Marigold because I was drawn to her pots by the beautiful decoration on all of them. Having had no formal art training myself I am always impressed by the ability of others to put brush to pot.

Marigold's list of art education and qualifications is long and very varied starting at Bournemouth School of art in 1946, the Division of Decoration at the Bartlett School of Architecture in 1949 and then further courses at Hammersmith and Poole Schools of Art. Her list of qualifications include a Senior Art Scholarship from Dorset County, a Certificate in Decoration from University College London, a Nat. Diploma in Design from the Ministry of Education and was accepted for the Royal College of Art, London for their jewellery course.

Marigold started work at the Poole Pottery in Dorset in 1954 and has worked and taught pottery in numerous places since then. Her last post was as Lecturer in Pottery in charge of the Pottery Department at Balls Park College, Hertford from 1966 until 1980.

Cheverton Pottery was started in 1959 when Marigold and Ann Stannard bought two cottages and converted them into a Pottery making earthenware and stoneware pots, which were sold to shops and to private buyers. The pottery was sold in July 1962.

Calendula Pottery was started in September 1980 when Marigold became a full time self employed potter and it was there that I went to visit her and discover the secrets of her decoration. The pots are made in Moira stoneware clay and when leatherhard, coloured slips are applied in what seemed to me, rather random wavy lines. A porcelain slip was added and a water-lily appeared, further brush strokes of iron oxide became trees and fishes and the 'rather random wavy lines' were so obviously water and sky! On other pots the lines became hills and landscape outlines after trees and sheep were added.



The pots are biscuit fired and then glazed all over with a thin Cornish Stone glaze which allows the decoration to show through, they are fired to 1260 C. in her Bushe Electric Kiln.

Marigold gets a lot of commissions for individual pieces and is busy working on some goblets and chalices for a church in her area. These are in porcelain and as I do a lot of work in porcelain a further hour was spent discussing bloating, warping, firing etc. As other full time Potters will know, it is always difficult to find the time necessary to do all the tests and experiments that one would like to and to have somebody else working in the same way can be both time saving and consoling.

Before I arrived at Calendula Pottery, Marigold had - Bless Her - typed out an article on her work since starting her own Pottery, so following are Marigolds own words -



## Calendula Pottery.

the Spring of 1975 I converted the cellar of my house into a Workshop. The kiln, which is an Electric Hymus No 3M for ware, is in a shed built on to the back of the house, as I could get it inside. I started making stoneware to order, using Moira clay and decorating with banded slip and brush painting in slip and oxides.

May 1976 I had the opportunity to buy two derelict cottages on an adjoining property to my house in Talbot Street Hertford. These were converted into a Pottery workshop for me in 1978. It consists of a throwing room, and kiln and glaze room downstairs, with a showroom, a storeroom and WC and wash lobby upstairs. Out side is a garden, a paved pottery working yard, with four WC's, two of which have been made into a clay store. A shed and other storage places. In June I (1981) had built an 18 cubic foot Electric Bush Kiln, with Ceramic fibre interfacing, to roof and behind the hot face of the walls.

I make two types of ware, Individual pieces, particularly decorative landscape plates, slips and ash glazes, commemorative plates to order, lamp bases and large pots, also Domestic stoneware. This consists of the usual mugs jugs teapots, coffee pots, casseroles, goblets cider jars etc, the items expand according to orders. I sell through individual commissions, local Exhibitions, often with demonstration and regular orders from four shops. Which are:

Primavera, 10 Kings Parade, Cambridge.

The Craftsman, Solva Pembrokeshire, South Wales.

Mid Wales House, Newbridge on Wye, Mid Wales.

Durrants, of Hertford, Hertfordshire.

Since 1958 I have been a member then an associate member of the Craftsmen Potters Association. Also I am now a committee member of the Dacorum and Chiltern Potters Guild.

My pots have been in the following Exhibitions since 1977.

Craft Exhibition and Demonstration for Jubilee Year .	August 1977
Shire Hall, Hertford Hertfordshire.	
Craft Cellar Gallery, Ashendene, Bayford Hertfordshire.	Nov. 1977
Loft Gallery, Hill House, Stanstead Abbots. Herts	Nov. 1978
Hertford Arts Society, Annual Exhibition. Hertford. Herts.	May. 1979
Embankment Gallery, P.S. Tattershall Castle. London.	July. 1979
Hertford Art Society Annual Exhibition. Hertford.	May. 1980
Loft Gallery, Hill House, Stanstead Abbots, Herts.	Nov. 1980
I was one of the Demonstrators at Penderly Manor, Tring, for the Dacorum and Chiltern Potters Guild, "Potters Day" with David Lloyd Jones and Andrew Holden, my pots were on Exhibition here.	8th Nov 1980.
Play House Gallery, Harlow Essex.	19th Nov 1980
Hertford Art Society, Hertford.	May 1981.

*L. E. Langford Austin*



I should like to thank Marigold for giving up her time to show me ar her Pottery and explain about her work and she has extended her invit to any other member who wishes to visit her. Those who do so will find I am sure, as rewarding as I did - Thank you Marigold.

SUE TROTMAN

We would like to hear more about other members of the Guild so please could you visit each other! I have included in this Newsletter a list of members who are opening their Potteries to you all on different dates and I hope that the write-ups will come flooding in but I am sure that most members would welcome a visit and write-up from anybody who is interested in their work.

## ***Potters Open House***

Guild members have consented to have Open House at the following times and dates:

- January 8. Saturday from 2pm Ruth Karnac  
35 Kingsend Road, Ruislip Middx. tel Ruislip 31738  
All aspects of pottery. Work by other potters on display.
- February 4. Friday. John & Anne Hoy. 7.30pm onwards.  
41 Burwood Avenue, Eastcote. Pinner Middx 01 866 4658.  
Own workshop. All aspects of pottery.
- March 16 Wednesday Jenny Templeton.  
26 St Leonards Road, Chesham Bois, Amersham, Bucks  
tel: Amersham 7243  
Own workshop. Raw glazing. Even Heat Kiln.
- April 9. Saturday from 2pm. Marigold Austin  
17 Talbot Street, Hertford. tel: Hertford 50359.  
Demonstration of Brushwork. All aspects of pottery.
- May 20 Friday. Arnold Bernhardt.  
90 London Road, Shenley, Herts. tel: Radlett 6925.  
Own workshop. Glazes of particular interest.
- June 10 Friday. Elsa Benattar.  
Windemere 22 Millfield, Berkhamstead. tel: 4592  
Raw glazing, Stoneware, collection of pots,  
including Bernard Leach.
- July 15 Roger Winn. 7.30 onwards.  
4 Lycrome Lane, Chesham, Bucks. tel: Chesham 782033  
Wood fired kiln, stoneware, sundry odds & ends.



September 11 Pauline Ashley All day  
 Little Heath Cottage, Heath Farm Lane, Bernards Heath  
 St Albans. tel: St./A 62924  
 Outdoor gas fired kiln. stoneware.

October 15 Saturday afternoon Mervyn Fitzwilliam  
 Longfield, Bulstrode Lane, Felden, Hemel Hempstead  
 tel: H H 6237

November 25 Tony Plessner 7.30 onwards.  
 Little Winch Chipperfield Kings Langley tel: KL 64414  
 All aspects of pottery

PLEASE Telephone before hand to state that you are coming, there may be a limit on numbers.

Expect nothing but coffee & biscuits. The visit is intended as both social & a swapshop of ideas. Stay for five minutes or as long as you wish.

Should I have not included a meeting in your area do contact me.

Co-ordinator Roger Winn. tel: Chesham 782033.

***Book review by Stan Romer:***

***A HISTORY OF WORLD POTTERY, Emmanuel Cooper  
 B.T. Batsford Ltd., 216pp Hardback £9.95***

This is a new edition of a successful book which has been revised to include recent changes in ceramics and to add to existing explanations.

The plan of the book is to split into sections, areas of the world and like civilizations covering approximate dates in history. Although there is a very good index at the back, the contents are clearly enumerated chapter by chapter and the dates are given clearly. There can be sometimes a tendency for some authors to generalize as to district and date; but it is pleasing to note that throughout the book not only are the eras and countries given but also many clear maps showing the extent of the effect that the culture has caused upon the surrounding regions.

Almost every page is well illustrated, the vast majority of the photographs being in black and white, with a dozen or so picked out to show their splendour in colour. It would have been most rewarding if more pictures had been shown in full colour; but then the cost of the volume would have risen exorbitantly.

The many maps and the comparative time chart are all useful, leading up to providing quite a useful book for the student potter or those who wish to learn more about pottery around the world from ancient and modern times.