



BULLETIN

MARCH

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FORTHCOMING EVENTS

Friday 10th March at 8 pm at Northchurch Social Centre, Bell Lane, Northchurch, Berkhamstead.

DIERDRE BURNETT - DEMONSTRATION OF PORCELAIN
Dierdre makes individual pieces in oxidised stoneware and porcelain. Trained at St Martins and Camberwell Schools of Art. Exhibited at the V & A and other galleries. Her work is in many collections around the world. Studio in London, visitors by appointment.

Friday 14th April at 8 pm at Northchurch Social Centre.

RAY WALKER - DEMONSTRATION OF MAKING EARTHENWARE RELIEF TILES.

1989 GUILD EXHIBITION

This will be held at Watford Central Library from Saturday 17th June to Friday 30th June. Private View on Friday 16th June, 7 - 9 pm. The theme, this year, is "The City" - please make your work with this in mind. We hope to have a Sales/Take-Away Table again. Further details in a future Bulletin.

EMMANUEL COOPER

A Talk and Slideshow at Northchurch on 10th February

Digby Stott opened the evening and introduced our speaker as a man who has had quick recognition for his work on glazes using electric kilns, instead of reduction firings that had always held the affection of most previous potters. He has had exhibitions at the V & A Museum and in the USA to show his use of colour and surface textures.

Emmanuel explained that when he started firing back in 1963 with a colleague, the electric kiln was treated as a gas kiln substitute. Rather inferior pots were made, for at that stage electric kilns were not acknowledged as a legitimate method. Bernard Leach, as one example, gave only half a paragraph to the subject. However, it is a new art form that holds its own with the best and will continue to do so when exponents such as Lucie Rie, Hans Coper, Elizabeth Fritsch, Geoffrey Swindell and many more have exploited the strengths of oxidation and all the colour variations obtained by body stains, slips, glazes or combinations of any of these.

Emmanuel found in his experience, that iron oxide had the least to offer as a material to the studio potter. I believe that it was too near work that was better done in reduction.

There are three areas that need concern the potter which have exercised his mind for many years. They are the body materials such as Moira Stoneware clay, porcelain plus T material or earthenware plus T material. Then, temperature and its effects on the clay, and finally the speed of firing. He uses a Cromarty kiln that has seen many years of sterling service and is known and used precisely, even to the units of electricity used in his bisque firings to 980°C and glazes to approximately 1250°C to 1280°C according to need. This is done at night using the white meter. Such is the confidence, the firing is done using a pyrometer and knowing just where to stack particular pieces. There are no spy holes or cones and the bung is kept in. I do not know the reason for this, unless burnt off gas can escape sufficiently elsewhere. Emmanuel stressed that the firing must always be very slow and the last 200°C even more so. He castigated the modern quick firing kilns as completely wrong unless modified to a slower rate; also the temperature fell too quickly after reaching the required top reading.

The slide show cannot be done justice to here as the effect was a 'tour de force' of beautiful colours obtained by the judicious use of copper, nickel, manganese, chrome and cobalt in combination with zinc, tin, dolomite and zircon through the whole gamut to wood ash.

We had a fleeting glance and explanation of each, but it is impossible to describe them in detail. I would have preferred to view say 25 slides and to have handled the pots if they were still available. This observation in no way detracts from the quality of the evening as it served as an insight to what can be done with knowledge, time and a sensitive use of materials and how they relate to one another.

Lucie Rie had a very small pallet but was able to extend this by combination and careful application, knowing how each would react.

His recommendation is to get to know a few glazes and use them in the same way as she did. Though he and his colleagues produced over 1000 glazes to complete the COOPER'S BOOK OF GLAZE RECIPES, this is an exception and is outside the normal restraints potters impose upon themselves.

Try this one, as it seems to encapsulate the theme of the evening and perhaps some of our members would like to compare results one evening:-

WIDE-FIRING BASE GLAZE

Feldspar	52% *	*Percentages indicate
Whiting	18%	grams or ounces.
Zinc Oxide	10%	
Dolomite	5%	
China Clay	10%	
Quartz	5%	

A wide-firing base glaze. In oxidation a smooth opaque white glaze develops, more speckled at 1260°C. In reduction a clear shiny glaze.

At 1200°C good results on rutile slip (mottled white), yellow slip (speckled matt), iron slip (pale green), blue slip (speckled blue grey), green slip (green grey).

At 1260°C a blue orange white over red slip in oxidation. In reduction rich iron over yellow slip and blue black over blue slip.

Additions

- (a) With copper oxide 1%, a green black speckle develops at 1200°C, more runny at 1260°C; pink in reduction.
- (b) With iron oxide 4%, a speckled ochre in oxidation at 1200-1260°C, a rich green in reduction.
- (c) With crocus martis, an orange develops at 1200-1260°C rich green in reduction.
- (d) With zirconium silicate 7%, a smooth matt white in oxidation, pale shiny blue in reduction.
- (e) With tin oxide 4%, a delicate orange speckle develops in the matt white glaze in oxidation. In reduction, a delicate shiny blue.

- (f) With chrome oxide 1%, a pale matt beige develops in oxidation. A speckled shiny green in reduction.
- (g) With nickel oxide 3%, a cream yellow develops.
- (h) With copper carbonate 1%, a rich blue results.

And finally a nickel glaze given by Emmanuel as an interesting glaze in oxidation:-

NICKEL GLAZE

Potash	35%
Barium Carbonate	40%
Zinc Oxide	15%
China Clay	15%
Flint	5%
Nickel Oxide	1.5%

This produces black at 1220°-1260°C

Brian Ricknell