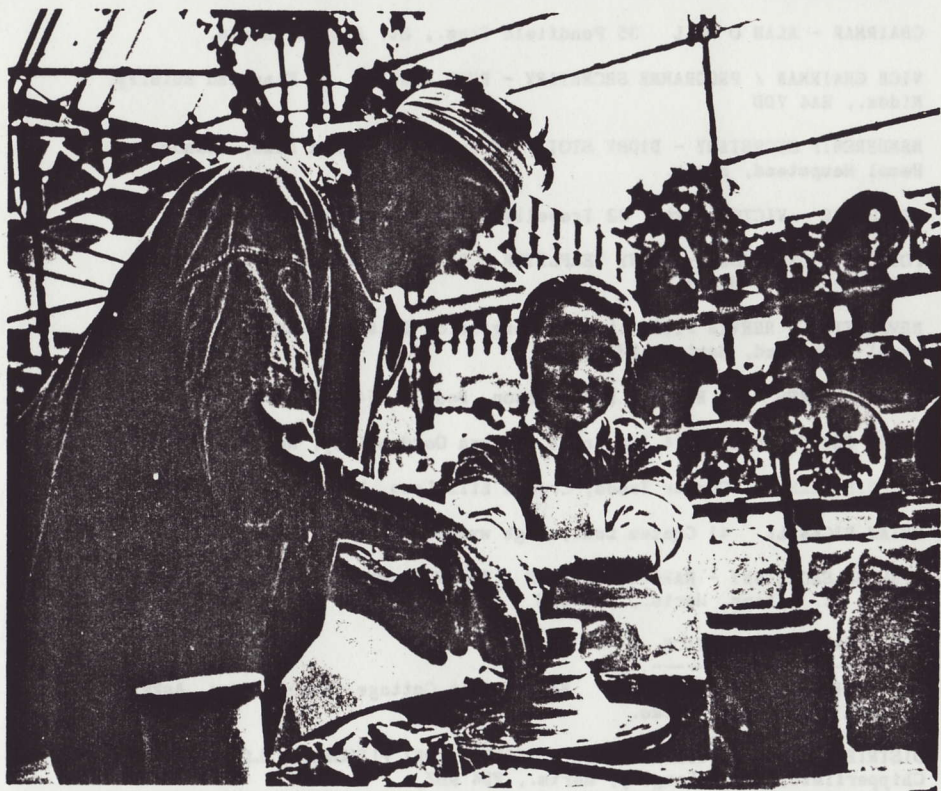


# DACORUM AND CHILTERN POTTERS GUILD



## NEWSLETTER

NOVEMBER 1991

DACORUM AND CHILTERN POTTERS GUILD

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Hemel Hempstead, Herts., HP3 OBP.

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HANNA CHRISTIANSON 14 The Croft, Welwyn Garden City, Herts., AL7 4JY

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MINUTES SECRETARY - MARGUARITE MOON The Willows, Church Lane, Colney  
Heath, St. Albans, Herts., AL4 0NH

ADDITIONAL ORGANISATION  
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DISTRIBUTION OF NEWSLETTERS AND NOTICES - TONY PLESSNER Little Winch,  
Chipperfield, Kings Langley, Herts., WD4 9BZ

NEXT COMMITTEE MEETING; 7 JANUARY 1992, at; The willows, Church Lane,  
Colney Heath, ( nr.St. Albans )

FRONT PAGE PHOTOGRAPH; Doug Jones giving instruction to a member of  
Class 4, St. Kathrines School, at the Uxbridge Craft Festival - see  
article in this Newsletter.

## EDITORIAL

Having tentatively said that I "might be able to help" with the Newsletter, I now seem to be somewhat deeply involved in producing it! I am not complaining, you understand & since I was a founder member of the Guild it is probably about time that I did something.

Frankly, I probably don't have enough time to do this job & I imagine that most people could say the same. However, I have enjoyed receiving the Newsletter over the years & want it to continue, so, hoping that Guild members feel the same way, I must ask that you all help by contributing to the Newsletter.

The articles that we put in the Newsletter depend on you. Let me know what is going on out there & we can all share it. Personally I would like to hear about your potting tips, ideas, successes etc. also you must let me know about exhibitions, demonstrations, sales etc. If you have any pottery related items that you want to sell or exchange or give away, send me the details.

To help me, I would appeal for typed articles on A4 paper if possible, since they can then go straight in without very much extra work. Photographs & clear line drawings will also be welcome.

I look forward to hearing from you.

Mervyn Fitzwilliam Nov. 1991

## PROPOSED EXHIBITION

1992 will be the tenth anniversary of the first members exhibition, which was held at the Cerdan Gallery, Ashwell, Herts. We have provisionally booked the Cow Byre Gallery, Ruislip for 28 June 1992, for 2 weeks, for our exhibition. If you would like to take part & have not already given your name to Ruth Karnac, please send her your provisional booking on the following form, or phone her, for more details, on Ruislip 31738

----- ✂ -----  
Please register my provisional booking for the 1992 Guild exhibition  
NAME

-----  
ADDRESS  
-----

Send completed form to:  
Ruth Karnac 35 Kingsend, Ruislip, Middx., HA4 7DD





#### CHRISTMAS EVENT

FRIDAY DECEMBER 13th.

Chinese Brush Painting. Sheena Davis is coming from Oxford to show us this delicate skill, which apart from being beautiful in it's own right, can be of great use to potters. She will bring extra paper so that you can have a go yourselves. They will be large sheets which can be shared, at 50p. each, but please bring your own brush or brushes, tho' there will be a few spares. She will provide ink, but bring your own if you wish. and an apron.

There will be special refreshments - sweet and savoury and a fruit punch. This is a great opportunity and will be fun too. I'm sure. It will be at the usual venue at Northchurch.

The committee hopes that new members will come and take the occasion to get to know others. We would like everyone to bring along a pot of their own making, for sale if you wish, or just to chat about. Put your name on it and a price if you want to sell.

We look forward to seeing you on the 13th.

#### JANUARY 10th. 1992

Ruthanne Tudball, who is a new C.P.A. member, is coming to talk to us about Sodium glazing as an alternative to salt glazing. She also has considerable teaching experience so be ready to ask her many questions.

DACORUM & CHILTERN POTTERS' GUILD

COMPETITION based upon Frank and Janet Hamer's latest edition of 'The Potter's Dictionary'. See Book Review.

The Publishers, Messrs A. & C. Black have offered as prizes, two copies for the best, correct answers to the following competition. The first letter of each answer when added together in correct order make up the name of a useful pottery material.

## 1. Conundrum.

My first is always a capital letter;  
My second follows that as an alphabetter.  
My third begins loose, and also the light;  
My fourth is the first of first to be seen,  
My fifth is the outside of that word which is tight.  
My sixth is a double, though alone in between.  
My seventh starts at the top of the list,  
My eighth sounds the sorrow of something missed.  
My ninth's in effeminate, in fact there are several;  
My whole comes from works just above the sea-level.  
And if you think this all sounds rather funny,  
An example of the answer would cost quite some money.

Answer. \_ \_ \_ \_ \_

## 2. Ware of oriental 'enjoyment'. \_ \_ \_ \_

3. A decorative feature on stoneware glazes; it doesn't mix with water.  
\_ \_ \_ \_ \_

## 4. The basis of all pottery. \_ \_ \_ \_

## 5. The name of a famous Japanese potter. \_ \_ \_ \_ \_

6. A dish of baked bread-crumbs, cheese and eggs, and also the name of the vessel in which it is cooked. \_ \_ \_ \_ \_

7. The country where it is believed the first glazes and the potter's wheel may have originated. \_ \_ \_ \_ \_

8. "As white as jade, as thin as paper; as bright as a mirror, as sound as a bell" (Translated from the Chinese). \_ \_ \_ \_ \_

Final answer \_ \_ \_ \_ \_

Now write a short original article on any aspect of pottery. In the event of more than two winners this article will be the decider.

Your telephone number:

Return the completed form to

Name.....

Stan Romer, 170, Furzehill Rd., Boreham Wood, Herts, WD6 2DS

P.T

## BOOK REVIEW.

"The Potter's Dictionary of Materials and Techniques", by Frank and Janet Hamer. A & C Black. Hardback, 384 pp, £39.99.

First published in 1975, this large volume has been a principal reference book for all potters. Its popularity is shown by the fact that it now appears in its third edition, which is larger and contains more explanations and illustrations than the earlier two editions. Many of these are new articles, and others have been updated where necessary.

The explanations are given in a lucid and concise manner, and the black and white photographs and drawings are distinct and illustrative.

Unfortunately most of the photographs showing together the works of different potters are not numbered or lettered separately, a fact which leaves the reader in a somewhat indefinite position as to the relevant potter. This can be worked out - but it would have been easier if each pot had been marked individually; and also on occasion the reader has to search in the text to find the description of the illustration.

But these slight difficulties are relatively unimportant when one reads through each article. These articles are all arranged alphabetically, and there is a system of cross-referencing with the respective title printed in capitals.

It is easy to see that Frank Hamer is particularly interested in 'What goes on inside your kiln' (the title of one of his many lectures): his explanations of the various phenomena in the drying and firing of clayware, the fluidity and flocculation of suspensions, and the effects of glazes etc. are all most interestingly portrayed.

Details of many faults with their remedies are given. I found the description of 'Iridescence' very good - in fact one of the few detailed and clear explanations I have read on this anywhere.

This is not a book containing biographies of famous potters, yet mention has been made of such people as Bernard Leach, '...responsible for introducing genuine understanding of the Oriental expression in ceramics...', and Hermann Seger, the chemist who did so much as regards the heat treatment of clay, and gave us the Seger pyrometric cone.

Frank and Janet Hamer show in an interesting manner the importance of, as well as art and design, a basic knowledge of chemistry - as was stated to be so essential years ago by Michael Cardew (Pioneer Pottery, 1969). One very important and engaging aspect of this chemical knowledge is that of the colouring oxides used and their various effects under differing conditions. The large Appendix contains 42 tables covering all features, including one on these colouring effects. As well as the 'Periodic Table of the Elements' a 'Potter's Periodic Table' is laid out with a full description in the text.

There is a large and useful Bibliography, given under subject headings, from 'minerals' and 'kilns' to 'history' and 'safety'.

If you, as a potter, were to own just one book on the vast subject, then I declare this indeed should be it for its excellent contents.

Stan Romer.



RAKU. Steve Branfman: A & C Black, hardcovers, 170pp, £19.99. (1991).

During the late 1960s and 1970s many western potters became interested in the technique of making Raku ware. Consequently there appeared a number of books on the subject. But for quite a time since then there have been only few publications about this technique. Now we have available a new volume covering every aspect, which would seem appropriate, because there has been a recent reappraisal of this most interesting ancient form of pottery.

Originating in the USA, this book was written by an artist/sculptor/potter, who, from commencing as a student in 1970, combined his studies into the production of Raku-style pottery.

For those who wish to know just what Raku is, or how to fire it, how to build a kiln, and what clays or glazes to use, or to advance their existing knowledge, I would recommend this book for its simplicity in explaining all these in some detail. The whole procedure is carefully expounded both in the text and by the many photographs and illustrations. Many of the photographs are in colour, so necessary to show the beautiful effects which can be achieved in practice.

Although anyone who wishes to produce any form of pottery must need knowledge, skill and experience to produce effective results, any pottery student can adapt him/herself to the making of Raku ware.

From the explanation of the basic, ancient philosophy of Raku to the modern materials used, and detailed description of the kilns which can be bought in or self-constructed, the author carefully explains every aspect. He deals also with allied types of firing, for example, the sawdust- or smoke-firing methods. And for those who are hesitant to use a technique where open kilns would give out much heat there is a full chapter on health and safety, which stresses the use of common sense, whether the kiln be in a vast open space or a back garden.

No book, no author, can describe fully the Raku-firing process experience: each Raku firing is unique! From an individual encounter to a manifold party fiesta every firing can create unparalleled results leading to the potters' delight. However, each book I read on this topic, each firing I attend, I learn more about Raku; and this book goes far towards reproducing the personal, emotional experience of a firing.

In addition to the actual preparations and processes, there are given American and British suppliers of materials and equipment, and many other sources of information. There is a good bibliography as well as a substantial index. Raku has come a long way from the specialist, Japanese 'Tea-bowl' to every type of artefact and design, as can be seen by the illustrations in this excellent book.

Stan Romer.



FESTIVAL OF CRAFT - PAVILIONS CENTRE UXBRIDGE - 11 to 13 November 1991

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The day dawned rather early for us on the 11 November, since Doug Jones & I had to be up & running, ready to receive the Mayor of Uxbridge as our first person to have a go at throwing a pot, for the Pavilions 3 day Craft Festival, in Uxbridge.

This all came about because the organiser knew that I had helped at "Art In Action", during July & wanted to have an activity that people could take part in during the Festival. Armed with two of our wheels, some plastic aprons & having enlisted help from Doug, we were all set to begin

Many people did participate & I found it very interesting to note that the majority were women & children, only one or two men were brave enough to get involved, but ladies in smart office clothes happily put on an apron & got to grips with the clay. The local schools had been given advance notice of the fact that they could participate & this did lead to a minor crisis when two school groups arrived at the same time! We were in good company at this event, since Jackie Bannister, another Guild member, had a stall nearby & we had a chance to talk (briefly!).

In conclusion I must say that it was quite hard work & we both felt somewhat exhausted at the end of the event. The reward was the look of delight on the faces of potential future potters when they were able, with assistance, to make something resembling a pot, on the wheel.

Mervyn Fitzwilliam Nov. 1991







WHAT WILL THEY DO NEXT?

← DAPHNE PRINCE ENJOYED  
MAKING A POT WITH US

THE CHILDREN COULD HARDLY  
WAIT FOR THEIR TURN!!



ABERYSTWYTH ....My View by BRIAN BICKNELL  
 July 1991

It is often the case that when an interesting engagement or weekend has been planned for many months, disappointments creep in and disrupt the whole thing. Not in this case. My good friend Chris, his dog Fergus and me, set out at the break of dawn in a general westward direction through Burford, past Northleach and on to Winchcombe Pottery to buy some pieces from Ray Finch. On we went to Gloucester, over the Severn and into Wales to Abergystwyth. A good start despite the grey sky and the wind.

I have had the time to reflect on the purpose and content of the weekend since our return. The general impression was one of pleasure. We meet other potters who experience the same sort of problems that beset us, laughed at some of the solutions and added a good measure of our own, exchanged names and addresses and enjoyed the company for a short while.

The content was somewhat diverse, with decisions to be made who to see and who, unfortunately, to leave out. This was my first visit and I wanted to see the lot. Was I to listen to Mike Dodd whose wit and ease of delivery held me spellbound or to the gentleman from the V. & A. museum whose style of presentation lulled many to sleep? Others he stupefied into a state of boredom as if "Japanese Ceramics" were being described in their native tongue. Patrick Sargeant was pretentious- God's gift to the pottery world, so I gave him a miss even though he built a kiln in two days and fired it to 1300° with great difficulty. Dramatics are best left to the stage or the "Fringe" in Edinboro' I think.

Bente Hanson's contribution somehow did not fire the imagination either due to the difficulty of speaking English or that hand-building is naturally slow and lacks the spontaneity of the wheel.

Mo Jupp built a human form in the usual, lean manner. If his progress was just the transition of a pair of legs to the hips and a backbone, it would have been a pattern for disaster. However, it was not so due to the laconic sense of humour that went with it. Was he saying "are you taking this seriously?" or was he producing great art and we were all believing it like a divine revelation?

The Japanese group, excluding Takeshi, who I felt was the best craftsman there, displayed a freedom rare in the structured society of Japan. Some of the audience viewed his colleagues with horror, others admired the sheer audacity of the performance. They are loved or despised according to your own taste. I was amazed but not dismissive. The avant guard has always been shocking and somewhat brutal to set concepts.

The stars were Takeshi, Nigel Wood with his large pots and his talk on glazes, and Jeff Mincham from Australia. These men had most to say to me, as they handled clay as if it were a living organism.

These are just my impressions and I have not attempted to discuss every thing and everyone, just the amusing things and those which interested me on a particular weekend in Wales in July 1991.

I recommend to those who can find time two years hence, to go to Abergystwyth 4. There are some shortcomings but of no account when the whole weekend is considered and is a success.





The Fulham Pottery Limited  
 8-10 Ingate Place,  
 London, SW8 3NS  
 Telephone: 071-720 0050  
 Telex: 915383  
 Fax: 071-627 8290

Established 1671



### Press Release - Opening of New Fulham Shop

#### THE FULHAM POTTERY 1671, RETURNS TO FULHAM 1991

England's oldest established pottery company has returned to Fulham after an absence of six years.

Established in Fulham in 1671 by John Dwight, the "Father of English Pottery", the Pottery and Pottery Shop remained on the same site, where the 19th century Bottle Kiln is a well known local landmark, until 1985 when they moved to larger premises in Battersea.

On 2 September 1991, the Fulham Pottery are to open a shop in the new development at 555 King's Road, an antique area of the King's Road near to such well known shops as Christopher Wray's Lighting Emporium, Hacketts Tailors and The Lord Linley Furniture Shop.

The new shop, open Monday to Saturday 9.00 am to 5.30 pm will stock a wide range of products for the artist, potter and sculptor. There will also be a selection of art pottery and functional ware on display for sale.

In addition to manufacturing pottery the company specialises in supplying materials and equipment for the potter, sculptor and artist throughout the world by mail order and from its existing shop in Battersea.

The pottery also runs projects with contemporary artists such as Bruce McLean, John Piper and Philip Sutton. Pieces are specially made to the requirements of the artists who then use the workshops to decorate them in their own particular styles. Examples of this work will be for sale at the shop.



# FOR SALE

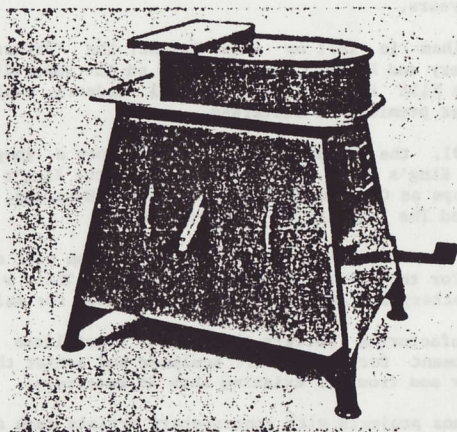
BRITANNIA WHEEL - AS SHOWN IN ILLUSTRATION - £250 O. N. O.

HYMUS ELECTRIC WHEEL - WORKING CONDITION - NEW IRON WHEELHEAD - £50

21" wide top, 23" wide feet, 2'3.5" front to back, 2'11.5" high.  
buyer collects.

MARIGOLD AUSTIN CALENDULA POTTERY, 17 TALBOT ST., HERTFORD, HERTS.,  
SG13 7BX

Phone; 0992 550395



## FP 7004 Power Wheel

A well-proven and popular design of electric wheel, some thousands of which are in use in schools, colleges and studios throughout the country.

The standard wheel will handle up to 12kg (25lb) of clay at speeds between 100 and 300 r.p.m. although a wheel can be supplied to operate at slower speeds to special order, if preferred. Speed is varied by a foot-operated ratchet control which pulls a friction wheel across the face of a balanced cast iron fly-wheel: as the radius of operation is reduced so the speed at the wheelhead is increased.

The framework is formed from welded angle section steel, clad with steel plate, and side panels may be easily removed for maintenance. The tray is formed from galvanised mild steel edged with rubber and includes a drain-hole and discharge pipe. Other features are a 10" (254mm) grooved cast iron wheelhead, motor starter with no-volt and overload protection and a tool shelf. An adjustable seat is optionally available and the wheel can be fitted with a jolley (see page 13).  
Motor - 1 h.p., 240 volt single phase or 415 volt three phase.  
Dimensions - 30" x 45" x 39" high (762 x 1143 x 991mm).  
Weight - 225lb (102kg).