



DACORUM AND
CHILTERN
POTTERS GUILD



NEWSLETTER

SEPTEMBER

1994

£1.50



BARTHOLOMEW CRAFT FAIRS

1994 PROGRAMME

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* BEXLEY HEATH DANSON PARK

ILFORD TOWN HALL
* LUTON SHOW

WALTHAM ABBEY SWALLOW HOTEL
ORPINGTON NEW VILLAGE HALL
* EPSOM HOOK ROAD ARENA

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SHEEN THE SHEEN LANE CENTRE
GUILDFORD CIVIC HALL
STANSTED AIRPORT HILTON HOTEL
BARKING BROADWAY THEATRE
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MARKYATE MOAT HOUSE HOTEL
TUNBRIDGE WELLS ASSEMBLY HALL
CHELMSFORD RIVERSIDE LEISURE CENTRE
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The above rates are for advertisements using your black & white camera-ready artwork.
Artwork supplied by our artists or additional setting will be charged at cost.
Back cover position plus 20% ; inside back cover plus 15%

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Up to 50 words for £5 from supplied artwork (or additional £1 if typesetting is required).
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Up to 20 words free for Guild members, additional words 20 pence per word.
Non-members 20 pence per word.

Send your artwork or advertisement to: G.A. Stevens (Advertising Manager)
84, Kings Road, Berkhamsted/
Herts. HP4 3BP.

Tel: 0442 863146

FRONT PAGE PHOTOGRAPH: Jill Fanshawe Kato poses with one of her peacock sculptures at Open Day

CONTENTS

| | |
|--|----|
| Editorial | 1 |
| Letters & Notes | 2 |
| Future Guild Events | 2 |
| Other Events | 3 |
| Summer Solstice with Tea and Pottery | 5 |
| Membership Subscription Rates by Victor Earl | 5 |
| Membership News | 6 |
| Susan Nemeth Visit by Brian Bicknell | 6 |
| Potters Open Day -Jill Fanshawe Kato by Brian Bicknell | 6 |
| -Walter Keeler by Elaine Hudson | 8 |
| Profile: Freda Earl | 11 |
| Elderflower Punch by Freda Earl | 11 |
| Bucks. Art Week by Wendy Fowler | 12 |
| Committee List | 12 |

ABOUT THE GUILD & THE NEWSLETTER

Membership of the Guild is open to anyone having an interest in pottery and offers the members many opportunities each year to see the top potters demonstrating their skills. In addition, an annual Open Day is held with demonstrations. A members' pottery exhibition, visits and workshops are organised at various times during the year. For current membership rates see article by Victor Earl on p.5 of this Newsletter.

The Dacorum & Chilterns Potters Guild Newsletter is published bi-monthly in January, March, May, July, September & November, being distributed to all members of the Guild, other craft groups & organisations. Contributions to the Newsletter are always welcome. Opinions expressed in items published do not necessarily reflect the opinions of the Committee or the Guild members as a whole.

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Closing date for items to be published in the November issue is 7th October

EDITORIAL

This issue of the Newsletter is held at 12 pages in an effort to restrict costs. We are also partially using a slightly smaller typeface in order to help further.

Please do not fall into the trap of believing that your editor and committee are clairvoyant or automatically in receipt of details of all events, we are not! Surprisingly, some details that we do receive are often just a day or two before the event takes place.

Our "Future Events" journalist is Lesley Risby and, just like most of us, she has a busy lifestyle, leaving limited time for searching out information. Please contact Lesley if you have any details of events or activities that you believe will interest our members.

Mervyn Fitzwilliam

LETTERS

Dear Dacorum and Chiltern Potters,

It was a pleasure to spend the day with you last Saturday. You all helped to make the day run smoothly - Elaine, Arthur, Alan, Ruth and Marguerite on sales, Doug Jones - and many others whose names I don't know.

Thank you for inviting me, I hope we'll meet again. With best wishes,

Jill Fanshawe Kato

We have a piece made at the Burmantoft Pottery which was established in Leeds. I would be very interested to know anything about this Pottery and wonder if any of our members can help. Please contact me on 0442 62409.

Pam Bishop

Addressing all members of the D.C.P.G.

By the time of the next A.G.M. in October, we will be in need of a replacement secretary. (No, I am not emigrating, going to work for the "Sun" or doing away with myself). The job involves going to committee meetings once a month, taking the minutes and sending them out. Also, booking the monthly venues for both the usual Friday evening events and for the committee meetings and answering the correspondence, of which there is usually very little. This is not a very onerous job if you don't do any of the extra tasks which can be foisted onto you, if you are not firm about it!

It seems that I am being proposed for Chairperson and, if elected, this will leave the secretaryship vacant. If you think you can help us keep the Guild going, please do volunteer. Ring me if you feel unsure what it's all about.

P.S. The "typing" (word-processing) of the minutes, etc. can still be done by Harry Karnac if required, so non-typists need not hold back.

Ruth Karnac



FUTURE GUILD EVENTS.

Friday Sept. 16th 8 p.m. at the Orbital Centre: Phyllis Dupuy will be demonstrating decorating with gold on blue glazed bowls and vases.

Friday Oct. 14th 8 p.m. at the Orbital Centre: Annual General Meeting, followed by a talk by Murray Fieldhouse on a subject yet to be decided.

Friday Nov. 11th 8 p.m. at the Orbital Centre: Andy Corby will demonstrate his methods of decorating stoneware using glazes and lustres.

EXHIBITION

The Guild's aim is to interest the general public in the great variety of work which can be done in clay, to show the high standards we can reach, and to sell pots.

If you have never exhibited before, now is your chance - you can enter one pot absolutely free if it is not for sale.

Pots for sale will carry a handling fee of 50p. per pot and £1 for a set of 3 or more. 25% of the sale price of an item will be deducted (20% of this for the Gallery and 5% for the Guild). The Gallery charges a weekly rent, as well as the 20% commission on sales.

As it will be near to Christmas, it will be advantageous to let people take away their purchases immediately. We can replace them with others from a reserve box placed nearby, thus preserving the integrity of the display.

Exhibitors will be expected to help with stewarding the exhibition for two hours (more if they can manage it) or find themselves a substitute. Ring Marguerite about this. Those stewarding the exhibition will mark each sale on the relevant potter's entry form and take the money for it. The money will be collected each evening by arrangement.

Pots **not for sale** must be clearly marked **N.F.S.** on the pot, as well as on the entry form. Potters will be paid out at the end of the exhibition, after the 25% commission has been deducted.

Take your entries with the relevant handling fee & entry form directly to the Cow Byre Gallery after 4 p.m. on Saturday Nov.26th or to Marguerite Moon during the previous week to: "The Willows",

Church Lane, Colney Heath,
St. Albans, Herts.,
AL4 0NH.

but **telephone in advance** 0727 823801.

Each pot must bear your name, price and a number to correspond with that on your entry form which is with this Newsletter - **please keep it carefully for November.**

No "seconds" please and do ensure your pots are well packed in cartons marked with your name. The Guild will not be liable for loss or damage to items submitted. Please arrange your own insurance.

TELL THE WORLD ABOUT THE EXHIBITION !

ANNUAL MEMBERS EXHIBITION 1994

at the Cow Byre Gallery, Bury St., Ruislip.

Monday Nov. 28th - Saturday Dec. 10th

10-5 Mon. to Sat., (closed Wednesdays)

[map on page 12]

Private View: Sunday 27th. 12 - 3 p.m.

Exhibition Organiser: Marguerite Moon (0727 823801)

OTHER EVENTS

Bucks. Potters and Sculptors: Thursday Sept. 22nd 8 p.m. at Amersham Town Market Hall. A talk and slide show with Daphne Carnegie. Admission £2.00

Oct. 11th-16th & Oct. 18th-23rd Chelsea Crafts Fair at Chelsea Old Town Hall, Kings Road, London, S.W.3. The very best of contemporary crafts - a must for all those interested in the "Crafts Scene".

Nov. 5th "Playing with Fire": Ceramics towards the millenium. A conference with international speakers, organised by *Ceramic Review*, at the Victoria & Albert Museum, South Kensington. Details and brochure from *Ceramic Review*, 21 Carnaby Street, London W1V 1PH.

PUBLIC ART TRAINING 1994

Commissions East & Eastern Arts Board are once again collaborating on their annual public art training course for artists, craftmakers and photographers. The course will take place at King's Lynn Arts Centre and is spread over two weekends: 15th Oct. & 29th-30th Oct. Participants will be set an imaginary brief and will receive tuition and appraisal from a local authority planner and architect, and two professional artists who will act as workshop leaders.

The course aims to encourage good practice, by assisting participants to better respond to commissions and explore current issues relating to public art and its practice. The course is subsidised by Eastern Arts Board and is priced at £35 (inclusive of hotel accommodation and all meals).

Artists, craftmakers and photographers living or working in the Eastern Region (Bedfordshire, Cambridgeshire, Essex, Hertfordshire, Lincolnshire, Norfolk and Suffolk) with an interest in, or experience of public art are invited to apply.

For further details please send s.a.e. to Helen Walshaw, Commissions East, 6 King's Parade, Cambridge CB2 1SJ. Tel: 0223 356882



17th-25th Sept. Herts. Artists OPEN STUDIO Week, organised by THE HERTFORDSHIRE VISUAL ARTS FORUM. Many artists, sculptors & potters will be participating throughout Hertfordshire, opening their studios for visitors. For more details please phone 0442 864400

Sandra Barnett

Hand built ceramics, jugs, vases, teapots - thrown work. 18 Northumberland Road, New Barnet. Tel: 081 449 4314
17th, 18th, 24th & 25th Sept., 11 a.m. - 5 p.m.
Other times by appointment

Gaynor Lindsell

Ceramic vessels decorated with the ancient Greek technique of terra sigillata. Whalebones, Wood Street, Barnet.
Tel: 081 449 5288
17th, 18th, 24th & 25th Sept. Sat. 11 a.m. - 5 p.m.
Sun. 2-5 p.m. or by appointment.

Annegret Ostberg

Thrown & slipcast stoneware; vases, jugs, bowls. Brinkwood, Latimer Rd., Barnet.
Tel: 081 440 4929
17th, 18th, 24th & 25th Sept. 11 a.m. - 5 p.m.
Other times by appointment.

Freda Earl

Ceramics - some witty, some useful. 32 Trevelyan Way, Berkhamsted.
Tel: 0442 865661
17th, 19th, 20th, 22nd, 24th & 25th Sept.
11 a.m. - 7 p.m.

Dorothea Patterson

Watercolours, etchings & ceramic sculpture. 55 Cross Oak Road, Berkhamsted.
Tel: 0442 866415
17th, 18th, 21st-25th Sept. 12 noon - 5 p.m.

Pots and Pieces

Ceramics, embroidery, millinery, jewellery. Wyllyotts Centre, Darkes Lane, Potters Bar, Sept. 19th-24th
10 a.m. - 9 p.m. 10 a.m. - 4 p.m. Sat.

Thursday Sept. 22nd 8 p.m. Bucks. Potters & Sculptors: at Amersham Town Market Hall.

A talk & slide show with Daphne Carnegie. Admission £2.00

Saturday Sept. 24th Firing using plants in "Firecord" style at Rickmansworth. Bring biscuited pots if you want to participate (refer to July Newsletter for full details). Firing will commence at 11.45 a.m. to reach 1280°C. Doug Jones will give further guidance if you phone him on 0923 770 913. The kiln will be opened on Sunday Sept. 25th. Guild members and visitors are welcome on both days.

Doug Jones will be celebrating 35 years of making pots & other artefacts at Breamore House on 17th & 18th Sept., this year. This exhibition will not only have work for sale as usual, but also display pottery, sculpture, drawings & photographs of his past work which is on loan from the owners. The exhibition which is being sponsored by HD Promotions of "Live Crafts" will then tour the country until Christmas.

Breamore House, Hants. 17th & 18th Sept.

Houghton Tower, Preston, Lancs. 1st & 2nd Oct.

Painswick House, Glos. 15th & 16th Oct.

Charterhouse, Surrey. 22nd & 23rd Oct.

Longleat House, 19th & 20th Nov.

Loseley House, Surrey. 24th to 27th Nov.

Missenden Abbey, Bucks. 9th, 10th, & 11th Dec.

SUMMER SOLSTICE WITH TEA & POTTERY

On 19th June, many members & visitors attended the above event, which was very enjoyable.

(Right) A selection of stoneware pots, several hot from the kiln.



Preparing for the Tea Ceremony in a perfect setting by the side of the river.

(Photos by Doug Jones)



NEW MEMBERSHIP SUBSCRIPTION RATES

Since the last increase in membership subscriptions two years ago, the Guild has absorbed increases of 20% in postal charges and in the fees of Friday demonstrators and 25% in the cost of producing the Newsletter. It has been able to do so because membership has risen and because income from non-members has been buoyant. But the limit has been reached. Without an increase in income from members, the Guild will run at an unsustainable loss. Hence, your committee has decided to raise subscription rates. The new rates will be phased in as follows:

For those paying their subscriptions before November 30th the 1994/5 rate will apply:
single, £12.50; family, £15; full-time student, £6.

For those who pay later, the rates will be increased by £1.50 to:
single, £14; family, £16.50; full-time student, £7.50

The present intention is to hold the new rates for 1995/6. Members since October 1992, when rates were last raised, who pay when subscriptions fall due, on October 1st. will have enjoyed the same rate for three years. The increase in the single rate between the last increase and October 1995 comes to 3.8% per annum.

Victor Earl - Hon. Treasurer

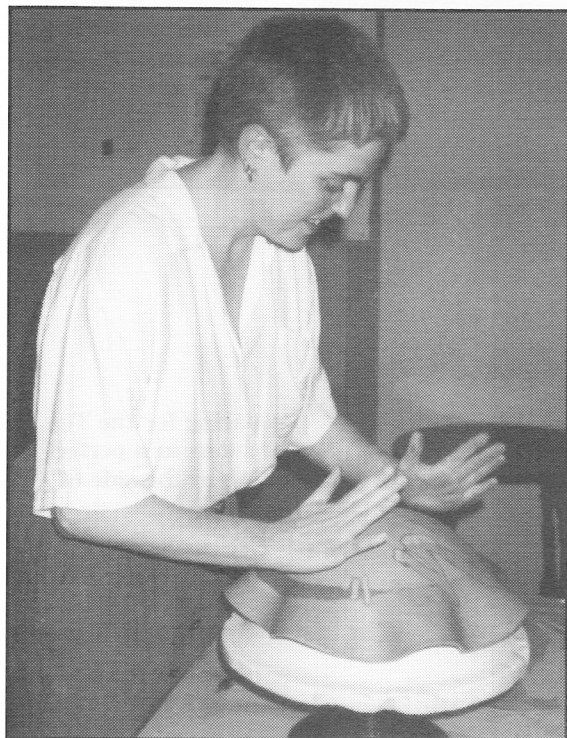
MEMBERSHIP NEWS

We welcome another new member, Margot Hill, who has now joined us. Currently, we have 142 members names on our list, with 44 being family members. This means that we have at least 186 members if we assume that a family membership is two people, although we know that in some cases this will be a greater number.



SUSAN NEMETH AT THE ORBITAL CENTRE ON JUNE 10th

Susan produces porcelain plates, bowls, vases and tiles, using many layers of stained slips or incorporating inlays, to produce an integral decoration.



Susan shapes the rolled image
over a plaster former.
(Photo by M. Fitzwilliam)



"Scallops Bowl", inlaid porcelain
30 cm. diameter.
(Photo by Susan Nemeth)

The technique is elaborate and time consuming, but the finished results are very striking. Susan explained her methods in great detail and showed us how she produces her designs, by rolling out a layer of white porcelain, coating it with a black slip, then laying on thin pieces of previously stained porcelain body, producing a complete semi-abstract picture. Rolling the whole to a single thickness and sponging away some of the surface produces a very drastic effect, with the coloured "inlays" having an outline of black. Decorations are usually on both faces. Final shapes are achieved using plaster formers. After a bisque firing, surfaces are smoothed with wet and dry paper and a 14-hour 1280°C. firing then follows. The finished pieces have a unique appearance, being very colourful with heightened contrast due to the black outlines.



Brian Bicknell

JILL FANSHAWE KATO - POTTERS OPEN DAY JULY 2nd 1994

We are often fortunate when selecting demonstrators that complement each other. On this occasion, Jill Fanshawe Kato and Walter Keeler entertained as well as instructed us in the finer points of their potting skills. It has now become part of the day for the guests to talk us through their slides to explain the development of attitudes and influences that shaped their work.

Many potters start in other disciplines; Jill began her career as a painter - clay was just a happy chance. She studied in Japan for six years and found time to marry a young Japanese photographer.

Many of the slides showed family-owned small potteries perched on hillsides to take advantage of the slope and availability of regenerated wood. Gardens came right up to the edge of the buildings to save land.

These potters specialised in the production of single lines, such as storage pots. Such specialisation, with centuries of experience behind them, and a discerning purchasing public, persuaded Jill that it is better to develop one's own skill. A Western tea-bowl in Japan would be and look just that. For instance, four facets on the rim could be construed as death. There is a link between the two, though I missed the significance. Such are the hazards of Japanese formality and our incomprehension.

Making of a Shallow Bowl.

The article being made for us was decorated with leaves similar to those of the ash tree, upon which a toucan perched.

We must now divide up the different elements: Firstly, a plaster mould had been made with raised leaves as an overall pattern. Secondly, a piece of clay was rolled thinly onto a textured mat. Normally this would be through a slab roller for speed. Thirdly, the textured clay was placed over the mould and tapped into the hollows of the leaves and stalks. These hollows were filled with soft clay to level the back. Fourthly, the levelled clay was rolled flat under the textured mat while still in the plaster mould. ~~Carfur~~ in a small bag shaken onto the surface of the plaster mould prevents sticking. Edges and surfaces are dampened and smoothed with chamois leather. To do so at this stage saves problems later.

Use of the Second Plaster Mould.

The clay was removed from the patterned mould and placed face up into the plate or bowl mould. Care has to be taken to avoid spoiling the leaves on the clay. Jill devised her own way of avoiding this in a simple manner. Fill a bag with soft sand and tie the top. The size of bag depends on the surface to cover. In this way the clay can be tamped down lightly without inflicting too much damage. Slips and glazes will soften the edges somewhat, so extra care now will help the finished article. Remember to dampen and smooth rims and edges at all stages.

Decorating.

Jill had many boxes containing paper resist shapes. Each box held different patterns, some with fish, others with leaves, and so on. Using a slightly dampened leather-hard surface, place wet shapes into position, excluding the air beneath. Before applying the slip with a soft brush, count all the paper shapes laid down. Two coats may be required. Lift resist paper patterns when dry enough to remove without damage to the design. If left too long, they may break up and prove difficult to peel back. Count all the shapes in and out. If one is left, the bowl may be spoiled in the firing. Further colours and paper resist shapes may be added when the first slip has partially dried.

Sprigging.

Sprig moulds could have been used for the toucans. In this case, the bird used was cut out and placed on the leaves. Moulds would restrict the size of the birds and lose the possibilities of variation of posture. Jill always chooses the path of least restriction.

The Coiled Form.

These tall truncated cones had undulating surfaces, giving an appearance of ever-changing distortion. As with all coiled pots, a start has been made the day before and completed on the day. On reflection, the forms were somewhat torso-like, hence their appeal. Paper resist shapes were placed onto the surface in the same way as the bowl. A white slip appears under the colours so as to enhance them. Latex resist under the fish allow coloured slips to be used. In this case, blue slip was used. As the clay was white, the latex kept it so, and was lightly decorated later. Small areas such as bubbles or eyes were treated slightly differently. Small circular labels were placed on the clay or previously applied slip as a resist. These were removed later when the second application of slip had dried. A neat circle was thus achieved without fuss.

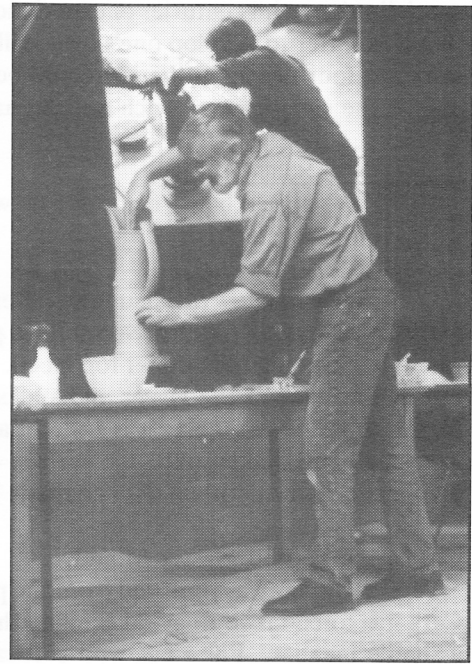
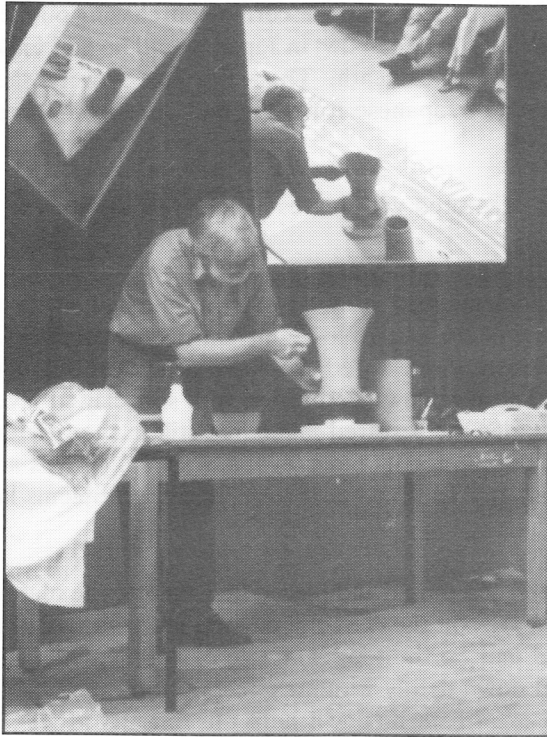
Another tip to those making narrow-top pots: place a piece of paper on the inside bottom surface. Small pieces of odd clay or slip can be shaken out after firing. Returning to the decoration, bought under-glaze colours can be used to heighten the contrasts of light and shadow. A clear stoneware glaze had been used on most of the pieces on display and fired at 1240°C. The clay was St. Thomas's and now unobtainable CH2.

I have not covered all the items on show as I believe that confusion might ensue. A group of two sculptural forms, peacocks unglazed and a partridge that was glazed, appealed to me. I hope that they did not go unnoticed on the stage. Jill was forthright with all the questions with a great deal of humour, backed up with a great deal of skill.

Walter and Jill acted as the ideal foil to one another, ably assisted by Arthur Ball who I hope will appear again in the future.

Brian Bicknell





**Walter Keeler demonstrates
how he puts that characteristic
vigour into his pots**

(Photos by Ruth Karnac)

WALTER KEELER - POTTERS OPEN DAY JULY 2nd 1994

Walter Keeler's interest in pots began at the early age of thirteen. He spent his spare time studying archaeology and delving into museums. The pots which most influenced him were Roman ones from the first and second centuries. During his talk, he showed us a slide of cross-sections through many of these remarkably elegant pots which had obviously influenced his works greatly. He also admired the fluidity of the handles on Roman glass objects.

By the time Walter left school, he was seriously into pots and went to art school at Harrow where Victor Margrie was running the pottery course with the help of Mick Casson. He became split between Victor's meticulous style and Mick's more easy-going style and really did not find his own personality with clay until much later. The dilemma was between useful pots (mugs, jugs, teapots, etc.) and one-off pieces - often non-functional assemblages. In 1964 he began teaching on the Harrow Studio Pottery Course. At this time, he decided to stick to utility production pots and he experimented with once-fired reduced stoneware and salt glazing. Since salt ruins the kilns and kiln furniture and the budget was tight, he ended up using St. Thomas's body with ash glaze containing local clay and feldspar. By the end of 1970s pots were becoming very difficult to sell and he became disillusioned and almost gave up pottery.

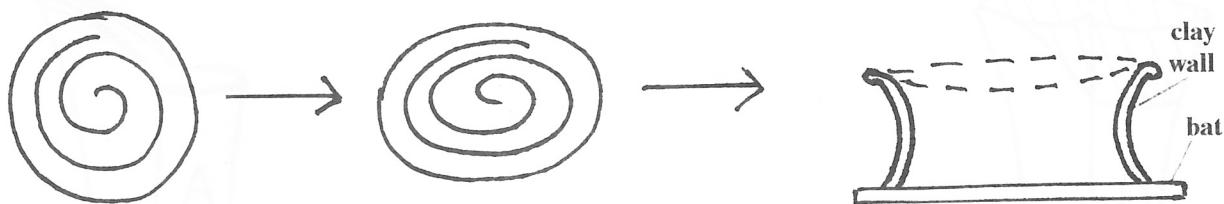
At this point, he looked back to his college days when he had so enjoyed assembling thrown pieces producing unpredictable, quirky but interesting results. This is when he began to make leaning teapots and vases - still with ash glaze. Sales began to pick up for these pieces, so he now developed what he calls his "bashed" teapot, produced by removing the cylinder from its base, "bashing" it and fixing it down again. He also had a very positive reaction from the buying public when he produced his first bulbous teapots.

Playing with forms and constructing had found a home alongside function and he was much happier with his work. He still uses many of his ideas from the early '80s. Walter mentioned that the similarity between his pots and metal containers is purely coincidental but he also said that the tension of leather-hard clay is very similar to that of metal when bent. He does have a huge collection of unusual metal objects which people send to him.

During his demonstration, Walter showed us how to make an oval dish, how to turn and put handles on a bowl and how to assemble a jug from thrown pieces.

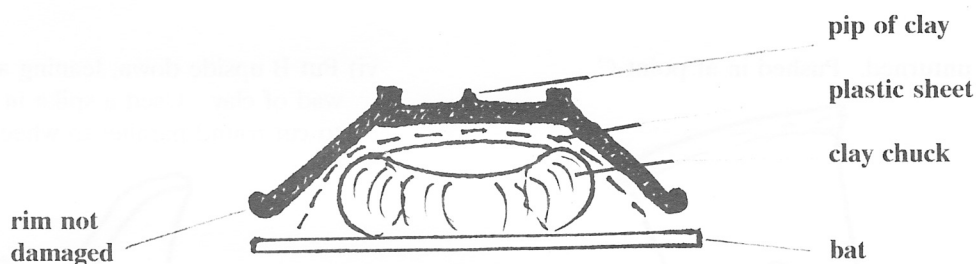
1. Making an oval dish

He threw a circular disc base and put spiral marks on it using a metal rib. He cut through the base with the wheel still turning, lifted up the disc and threw it down on a bat to produce an oval. He then raised a wall from a ball of clay, cut it free and lifted it straight on to the base, and used a piece of notched plastic to give the effect at the bottom.



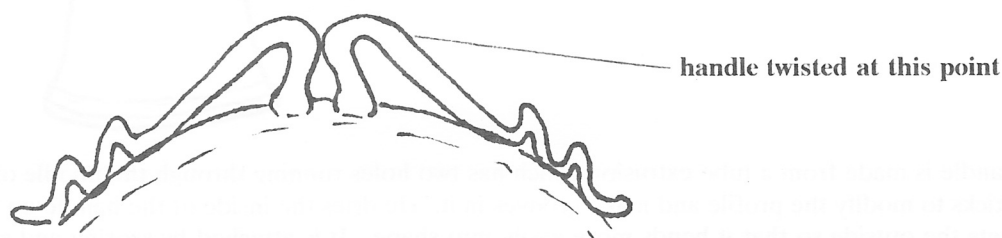
2. Turning a bowl and fixing on handles

First he made a chuck of clay and covered it with plastic before placing the upturned bowl on to it for turning. This avoids damaging the rim.



He uses a home-made blade and holds the sharp edge almost parallel to the pot so avoiding chattering, which is often due to the tool being held at right angles. In the centre, he leaves a pip of clay which is not glazed so that it supports the middle of the bowl during firing.

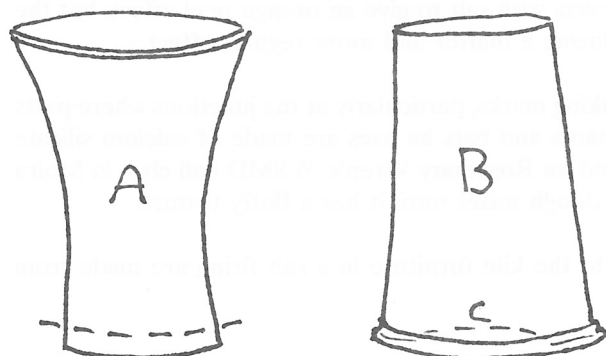
The rims of his bowls are often made hollow by turning over the top of the clay during throwing. It is best to pierce the rim to allow air out during firing. Cracking at the base can be avoided by compressing the base well whilst throwing. Walter pulls the handles so that they have soft edges. Firstly, he pulled four long tapered pieces, he then softened and scored the rim of the bowl and put the handles on straight away, sticking the thick end of the tapered piece on first and putting in a thumb groove whilst pulling the handle on the pot. He put on four identical handles (two at each side).



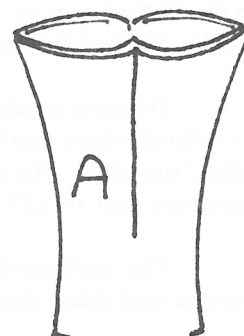
3. Assembling a jug from thrown pieces

This is best explained using diagrams

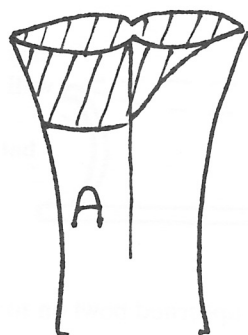
i) Threw two pieces A & B, cut base off A



ii) Bashed A with large file, both sides at top



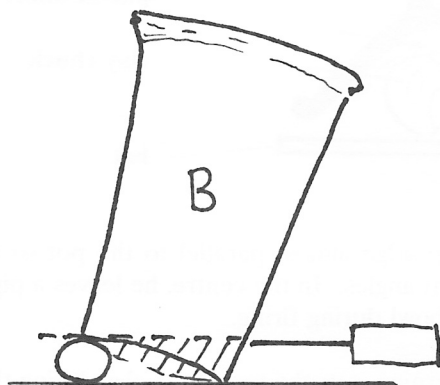
iii) Cut away shaded piece



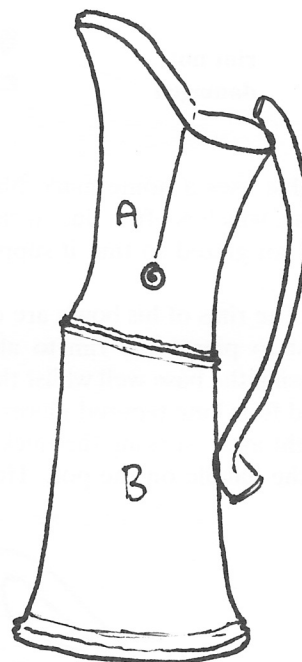
iv) Altered cut rim with metal tool and fingers



v) Left B unturned. Pushed in at point C.



vi) Put B upside down, leaning against a wad of clay. Used a spike in a block to cut round parallel to wheel head.



vii) Put B right way up (now has slanted top). Place A on top of B, score and slurry surfaces. Smooth inside leave outside. Put on stamp.

viii) The handle is made from a tube extrusion which has two holes running through the middle of it. He uses sticks to modify the profile and make grooves in it. He dries the inside of the handle on a board and wets the outside so that it bends more easily into shape. It is attached by scoring and slurring the joints, is pushed on well and excess slurry is removed with a sable brush leaving no marks.

Other points of interest

Walter often puts engobe (slip) made of 60 feldspar, 40 china clay, chromium and cobalt oxides, on the bottom part of a pot. The sand in the body reacts with salt to give an orange peel effect, but the engobe on the lower part stops this happening, producing a mottled and more regular effect.

He press moulds his spouts. He leaves the making marks, particularly at the junctions where parts are joined, where tearing and scoring shows. The boards and bats he uses are made of calcium silicate called "superlux". His clay body for salt glazing is based on Rosemary Wren's: $\frac{3}{4}$ SMD ball clay, $\frac{1}{4}$ Moira stoneware and 10-12% sand. He mixes his clay in a dough mixer until it has a fluffy texture.

The wads used to stop the pots being stuck to the kiln furniture in a salt firing are made from alumina and china clay.



Pots by Walter Keeler

(Photo by Elaine Hudson)

OPEN DAY ELDERFLOWER PUNCH.

(By kind permission of Sue Bull)

25 large heads of elderflowers, 1 lemon (sliced), 2 oranges (sliced), 3 lbs. sugar, 3 pints water, 2 oz. tartaric acid - this is NOT the same as cream of tartar which is used in baking powder. It is E334, naturally occurring in grapes and a by-product of the wine industry. According to the book "E for Additives" by Maurice Hanssen it has not toxic effects in normal use.

Method: Make syrup with hot water and sugar and dissolve tartaric acid in it. Cool it down and add everything else and let it soak for 48 hours. Strain through a fine seine or muslin.

Keeping: Best frozen - it freezes soft and can be spooned out when needed. It can be kept in the fridge. Dilution is important - too much water and it is thin and tasteless; too little and it is sickly. I used 350 ml. to a 2-litre bottle of Buxton carbonated water and on Open Day a small bottle of light dry white wine to 6 x 2-litre bottles of water; with a little adjustment, it would make a wonderful sorbet.

Freda Earl

PROFILE

"A wonderful bird the pelican, its beak can hold more than its belly can"; that's me!
Given half a chance, I will always bite off more than I can chew and I can't resist trying new ideas. I've never got over the excitement that, with the right seeds and the right sirt of mud, I can grow leek soup and make the bowl to eat it from



I started pottery by looking at the T.V. interlude and 30 years ago I went to evening classes. As student and teacher I've been there ever since, as well as teaching in prison and schools. Now I'm doing a series of one-day courses and a summer school in the Oxford area and making a last ditch stand for pottery evening classes in the Dacorum area in the face of a rising tide of exam courses and spurious financial viability.

I am a founder member of the Guild and I've learned a great deal from the Open Days, the meetings and talking to members; in fact, I can't think what I'd have done without it.

Freda Earl

Over the whole week, I had about 45 visitors and sold quite a lot of my work. I had a most enjoyable time, making pots, chatting to visitors and even selling as well.

Wendy Fowler

A hand-drawn map showing the location of the Cow Byre Gallery. The map is oriented with Watford at the top, indicated by an arrow and the text 'TO WATFORD'. The main road is 'HIGH ST.', which runs vertically. To the left of High St., there is a road labeled 'BURY ST.' and a road labeled 'BURYS MILL RD.' with a bus stop 'A.404'. A 'LIBRARY' is marked on Bury St. A 'DUCK POND' is located near the intersection of High St. and Bury St. To the right of High St., there is a 'CAR PARK' and a road labeled 'EASTCOTE RD.' with a bus stop 'B.466'. Further down High St., there is a road labeled 'PEMBROKE RD.' and a bus stop 'B.455'. At the bottom of the map, there is a road labeled 'KINGSEND.' and a road labeled 'RUISLIP STN.' with a bus stop 'TO A.40'. The 'COW BYRE GALLERY' is marked with a black square on High St. near the library. A dashed line labeled 'ST. MARY'S CHURCH' is also shown.





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Oct 29/30 Raku - A fresh approach *John Dunne*
Nov 5 Sculpture : Working with Wax *Julian Cooksey*
Nov 5/6 Brushstroke Decoration Enamels & Lustres *George Wilson*
Nov 12,13&20 Glazing *Harry Horlock-Stringer*
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