



DACORUM AND CHILTERN POTTERS GUILD



NEWSLETTER

NOVEMBER

1994

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FRONT PAGE PHOTOGRAPH: So far, so good! Sue Taylor at the Jug Workshop
Photograph by Linda Bryant.

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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.

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 January issue is 5th December

EDITORIAL

Our September issue contained a few minor errors owing to a computer difficulty, largely overcome thanks to our ever faithful Harry Karnac.

Interest in the Guild continues to grow, due to the unstinted efforts of our publicity officer, plus the work of some dedicated activists and the fact that we have a lot to offer. This interest is reflected in our membership level, which is also increasing.

Recent activities were the Jug Workshop (highly praised and more similar activities requested), the Pot Crawl (very enjoyable) and the Watford Festival; also Boxmoor Trust Open Day "Moor Time", at which we were virtually swamped by enthusiastic "would-be" potters!

Currently, I am looking forward to the "firecord" firing on Saturday 24th Sept., and also expecting details of the new kiln which Murray and Gas are building at the Northfield Studio.

In general, I think that the Guild is continuing to be involved in several interesting pottery activities - long may it continue!

Mervyn Fitzwilliam

EXHIBITION:

Just a reminder that the Guild exhibition commences at the end of this month (Nov.28th-Dec.10th). Please let us have your work for show & for sale, and do come to the private view on Sunday Nov.27th 12-3 p.m. Have a glass of wine and meet the other Guild members, you are welcome to bring family and friends - lets make it a big occasion.

Marguerite Moon

LETTERS

Dear Mervyn,

Trevor and I had a wonderful day with Freda who went to great trouble to provide a super day "Throwing a Jug". She paid particular attention to three floundering beginners on the wheel - enabling all of us to produce one jug at least by the end of the day. Her demonstration of how to beat reluctant grotty clay into place was a wonder to behold. Our only regret was that Trevor had forgotten to bring his video - next time he will remember.

Kind regards,

Ann Hepworth-Cammack

FUTURE GUILD EVENTS

Friday Nov.11th, 8 p.m. at the Orbital Centre:

Andy Cordy will show us how he shapes & assembles his 'spiky pots'. They are based on natural forms such as shells & to enhance the surfaces, he uses lustres, which he will also demonstrate. Members should be able to pick up many tips for their own work. **Don't miss it!**

Sculpture Workshop - SATURDAY 12th NOVEMBER - Doug Jones has agreed to fit us into his busy Autumn schedule, so we are planning a sculpture workshop at the Rudolf Steiner School in Kings Langley, 10 a.m. to 4.00 p.m. This workshop is open to Members (£15) and Visitors (£18). Bring an item/items that either inspire you, or lift your spirits, or make a list of things that inspire you as a starting point. Please phone Doug on 0923 770913 for further details and book your place.

Friday Dec. 9th, 8 p.m. at the Orbital Centre}

For our Christmas meeting we have a demonstration of lettering on slate (in stone) by Martin Cook. *Mince pies and fruit punch will be provided to get everyone in a festive mood.*

"Making pots is one thing, selling them is quite another, seeming to need a different part of the brain and personality, or perhaps a different type of person" as Phyllis Dupuy told us during her recent visit to the Guild.

On Friday Jan.13th, 8 p.m. at **NORTHCHURCH SOCIAL CENTRE**, Carol Heafield will be helping us to understand selling and sales techniques. This is an "interactive" evening, at which you can discuss difficulties encountered when selling and, hopefully, learn some of the ways to be more successful.

Bovingdon Brickworks - we are planning a visit to Bovingdon Brickworks during March next year. The Works Manager, Mr. L.Cook, will arrange a conducted tour for us, to cover all aspects of this particular ceramics activity. The numbers will be strictly limited, so drop a line to Brian Bicknell if you want to be put on the list. Further details will be provided in the January '95 Newsletter.

OTHER EVENTS

Sept.21st - Jan.15th '95 Japanese Imperial Craftsmen and the West: Art of the Meiji period - British Museum

Nov.5th - Jan.14th '95 **Studio Ceramics '94** An exhibition of work by members of the Craft Potters Association. Room 138, Victoria and Albert Museum

The Robert Pinchen Collection of Studio Pottery will be on display in the Arnold Mountford Study Gallery, Hanley, Stoke-on-Trent until April '95. Admission free. 0782 202173.

July 14th - 16th **International Potters Festival** Aberystwyth Arts Centre. Phone 0782 202173

POTFEST '95 will be held in Cumbria; details from Geoff Cox, Stoddahgate Barn, Penrudeck, Penrith, Cumbria CA11 0RY

A must for your diary - **Great British Pottery & Ceramics Festival** at Hatfield House, Aug.11/12/13th '95. More details will be given in future issues, but for further information phone 0494 450504

YOU CAN ADVERTISE YOUR "AT HOME" SALE, THE CRAFT FAIR, YOUR EXHIBITION, POTTERY MATERIALS. YOUR SHOP, etc. to our 145 (& growing) membership, their families & friends & other Craft Groups. USE THE NEWSLETTER, phone Tony Stevens - 0442 863146

Katie Picco will be opening a craft section in her flower shop at 61 Waterhouse St., Hemel Hempstead. If you would like your work to be considered, please visit, or phone 0442 66228

MEMBERSHIP NEWS

We are pleased to welcome Marilyn Andreetti, Miss S.C. Taylor, Indira Shah and Dorothea Patterson to the Guild. Tony Moody attended our fire-cord event and has also joined the Guild.

It is time to think about Subscriptions; please help our Treasurer and send your membership subscriptions in promptly. You will also save money by paying early, since subscriptions paid before Nov. 30th will be: single £12.50, family £15.00 and student £6.00. **Payments received after November 30th must be increased by £1.50 in each case.**

POTS, PLANTS, POLLUTION AND PROBABILITIES

We spent a fine afternoon travelling around this 333 hectare estate. All around us we saw, having descended from the minibus, fields divided into smaller plots, labelled clearly showing the sections where no addition had been made to the soil, others with various amounts of nitrogen and also degrees of potassium and phosphorus salts.

Even to the layman's eye there were quite notable differences in the yields of wheat, barley, legumes or potatoes, etc. Experiments on the production of suitable crops for mankind have been continuing here at Rothamstead for over 150 years. This is the world's most famous agricultural research station with a multitude of glasshouses, laboratories, a vast library and many other buildings including the original Manor House. About 150 staff are employed over the whole estate.

It started with John Bennet Lawes (1814-1900) at Rothamstead Manor, who patented 'superphosphate' in 1842 and who was partnered by Joseph Henry Gilbert (1817-1901) a year later, to manage the laboratory and field experiments.

Today we take it for granted that if we put some 'fertiliser' on the soil, our plants will grow well! But it was at Rothamstead that this knowledge first became known, also what to use, how much to use and when to use it! Much of the work done at Rothamstead is used to improve plants, their conditions of growth and to study the very important subject of pollution to the world by all the various 'machinations' performed by modern man.

If you read through the May edition of the Newsletter you would have seen the letter headed 'Phytoremediation and Hyperaccumulator Plants'. At this Research Station, one of their projects is to find the best methods of removing pollutant metal oxides from soil. These 'hyperaccumulator' plants (just another word for 'gatherers in of a lot!') have been found to absorb from the soil many times those amounts of the pollutants that other 'normal' plants would absorb.

Hence, these plants contain in their stems and leaves much larger quantities of e.g. copper, cobalt, nickel, etc. If we fire some pots which have been 'wrapped around' with a stem or two, we may find astonishing and interesting results, possibly equivalent to, or even better than, the 15th century Japanese *Hidasuki* ('fire-cord') firings.

So that is why a bunch of us found ourselves being driven around the Research Station - to see how it worked. We have been promised a few plants when they are ready to experiment with. So do make a few pots for the firing which will be on Saturday Sept. 24th. (Phone Doug Jones on 0923 770913 for more details).

Stan Romer

Editor's Note - The above article from Stan Romer and the following article from Freda Earl were both received for the September Newsletter, but we did not have sufficient space.

STOP PRESS - The experimental firing held at Rickmansworth on Saturday 24th September did give some very interesting results from the Hyperaccumulator plants supplied by Rothamstead Experimental Station, with Cobalt clearly identifiable. A full report will be prepared for a future Newsletter. We hope to show some of the results at the Guild exhibition.

Mervyn Fitzwilliam

A FIELD DAY FOR POTTERS

We were decanted from our minibus in the middle of a large field of wheat to look at what we were assured is the oldest continuous scientific experiment in the world. Neat rows of ripening wheat grew in blocks, each labelled with its diet and portion size. Wheat has been grown here continuously in this way since 1843, when the experiment was set up, to establish where crops got their nitrogen for growth. One strip, looking impressively unhappy, has not been fed since 1843. Its input/output figures do not balance and wheat is still being produced, so the experiment is not finished yet.



Freda with the historic stone grinding wheel, used in the initial production of superphosphate at Rothamstead

Across the field, like a glaze-tester's biaxial line blend, are strips of fallow, potatoes and other treatments. A surprising by-product of the fallow, which is ploughed several times a year to control weeds without weed-killers, is a colony of plants guaranteed never to have needed to develop resistance to weed-killers. These are used in work to overcome resistance. Their pristine state is recorded in jars of soil samples kept meticulously from the beginning. Samples of soil and plant material, absolutely certain not to have been "chemically" treated, are in demand from all over the world. A surprising place to find the Garden of Eden.

Rothamsted does a huge variety of work on crop nutrition and, increasingly, on natural control methods for pests. What brought Guild members there is the work on hyper-accumulators - plants which will 'Hoover' up heavy metals and, by clearing polluted ground, turn themselves into potters' raw material.

We have been promised some samples to use and all members are welcome to put themselves at the cutting edge of science by joining in. [See Newsletters May 1994, p.3 and July 1994, p.4]

Freda Earl

JUG WORKSHOP

Nine potters of various standards attended Freda Earl's Jug Workshop on Saturday August 20th at the Rudolf Steiner School.

Freda showed us several different types of jugs, displaying a variety of shapes, uses, handles, including a hinged lidded jug and one that was an impossibility - or so it seemed - a puzzle jug.

The puzzle jug had a series of holes pierced in the walls near to the rim which meant that it was impossible to pour out the liquid without spilling it everywhere - apparently a great joke in alehouses in the past! In order to extract the liquid, the rim and handle were hollow with a hole cut into the jug at the bottom end of the handle and another one in the rim. The idea is to suck up the liquid from the rim hole, drawing it through the rim and the handle. How, you may well ask, do you produce a hollow rim and handle? The trick is to roll out clay and roll it over wool or string (two pieces), fix it to the rim and another piece for the handle and then, with great care, withdraw the wool via the rim hole. It is better to see this demonstrated rather than try to fathom it out from my description. (Maybe Freda could be persuaded to demonstrate the technique on Friday evening!).



The Workshop in full swing, with (right to left) Geoff Harding, John Stanhope, Dorothy Saxby. In the far left group, Freda is demonstrating (you can just see her hands!) whilst Ann & Trevor Cammack & Davina Thomas look on.



Left, a closer look at Freda demonstrating to Ann, Trevor & Davina



**Pam Bishop (front) and
Sue Taylor at the
"handle stage".**



**Dorothy Saxby and John
Stanhope packing their
jugs, to be fired at home.**

*(All photographs by
Linda Bryant)*

The lidded jug was, again, fascinating. Jug, lid and hinge were all made from clay. An uneven 'T'-shape was attached to the lid and the housing on to the rim close to the top of the handle. The 'T'-shape was inserted into the housing, ensuring there was room for the lid to be raised and lowered, and left in place to dry and fire together. Again, a demonstration is a must.

All in all, the day was very enjoyable and extremely instructive. We all left at the end with at least two jugs, and some many more, of varying sizes and styles. I think it's fair to say that all participants were pleased with the result of the workshop and felt the day went by far too fast. In fact, there were many pleas for more of the same and definitely more throwing workshops. If other members would be interested in participating in throwing workshops, please contact me or Freda Earl or a member of the committee to register interest. In fact, any ideas for workshops would be most welcome, either to run or to participate.

Linda Bryant

A DAY IN BATH - SEPTEMBER 1994

It takes months to plan for just a day in Bath, the chosen city for our annual Pot Crawl. Potters need to be visited, the distances between them walked, meals organised and finally the coach must be arranged. This may sound a bit of a chore, and it would be if too few members joined in. As it was, we all had a good day and the weather, though overcast, decided not to soak, but sprinkle us on odd occasions.

Our first call was to a small toll booth on Cleveland Bridge, home to a pottery on three floors, belonging to Peter Hayes. Should anyone not be aware of Peter, and I cannot think how that could be so, his expansive nature and love of life overflows into the very stones upon which we stood. We have met Peter before at Northchurch and sampled his enthusiasm for textured flat bottles. On his own ground, we saw similar small bottles and up to 4-foot elongated shapes similar to prehistoric tusks. One of these lay in a plaster mould as if it had done battle long ago, being broken in two places and in need of a plaster. A steel rod will be inserted in the best of modern surgical practice and the tusks will of course be stitched in a lattice pattern, now a feature of some pieces, deliberately broken and then repaired. So don't worry the next time you drop the vase dear aunt Ethel gave, or break your back lifting clay, Peter has the answer to hand. Painful perhaps, but it is in the name of art.

Art is not a word Peter would use - colour, texture and form would come more readily to mind, where even the smallest piece is monumental. For those who did venture out on to the river bank there, wrapped in plastic sheeting, was a three part gas kiln that could be 5 feet high when assembled. For those who like sorting out loose electrical wires, there was a two part electric kiln and hoist, which was all a little bit beyond me, I fear.

There is a story that a potter threw away his pots into the river and then decided that perhaps they were not so bad and fished them out again. Perhaps it was Peter, as he improves the patina of some pots by suspending them in the river Avon for a season.

Our other potter, Peter Wright, can be described as the complete opposite, quiet and reflective. He too has a workshop on many floors being, once, an old public house. Whereas Peter Hayes went in for texture and colour, Peter Wright reflects his ability to draw the human body in its many forms. Most pieces interlocked with one another in two or three sections giving different aspects as the forms are viewed from different angles. Yet, though the forms are simplified, the muscles and bones beneath the surface clearly show a tension. All the pieces are cast in many part plaster moulds. Up to 200 limited editions are cast from any one mould before it is broken up or used for a bronze casting.

The glazes are soft and subtle, very smooth to the touch. Dolomite is the basis of the glaze, with a long soak of two hours during firing.

During our visit to Bath, some of us went to the Museum of East Asian Art which will display, for the next six months, a magnificent collection of jade. This is well worth seeing, as many of the shapes occur in Sung and Tang ceramics, with a delicacy that has to be seen to be fully appreciated.

I thank all our members who did travel to Bath and I hope that a few more will join in the social element of the Guild next year.

Brian Bicknell

POTCRAWL

Those of us lucky enough to go on the day trip (there were nearly 30 of us) had a wonderful time. Brian Bicknell arranged it all, having visited the town and the two potters beforehand. He also managed to select us an excellent restaurant with such a variety of choice that everyone must have been satisfied.

We would all like to offer Brian our thanks for a highly satisfying day the success of which was due to his unstinting efforts on our behalf. I strongly recommend that more members should join the next one (possibly to Rufford Potters' Fair). The more who come the cheaper it would be, so do consider making a point of treating yourselves next summer.

Ruth Karnac

PLEASE NOTE

After Christmas, our Friday meetings will be at NORTHCHURCH SOCIAL CENTRE.

Maps showing the Orbital Centre and Northchurch are on page 12

PROFILE

With National Service behind me in 1961 and a Higher National Certificate in Mechanical Engineering under my belt, I found myself at a slightly loose end during some evenings. Signing on as one of many part-time teaching staff at Harrow Technical College, with virtually no prospect of a class, I also decided to visit the Art Department out of interest.

Walking into Michael Casson's evening class that day changed my life forever. I was immediately swept up in the enthusiasm which Mick infuses into all that he does, joined the class immediately and still have my very first pinched and coiled pot.

The wheel was a different matter; there were not enough of them and they all seemed to be terrible to use, with heavy rattling control systems which were worn out. I built my own, at home, with a D.C. motor and other scrap components, using a principle for controlling the motor speed which was not applied to pottery wheels at that time.

Michael Casson, Walter Keeler, Russel Collins and, I think, Victor Margrie all came to see the wheel and Mick used it to throw the biggest bowl I had ever seen, whilst radiating even more than his usual enthusiasm over the simplicity of the speed control.

I soon found that I had a teaching position at the Art school, showing the students how to make their own wheels, amongst other things, such as kilns and tools.

The intervening years include moving from Harrow to Felden with my wife Sylvia, the birth of our two children, Carol and Steven and an interesting career through research involving specialist ceramics, semiconductors (in which subject I obtained a Master's Degree) and management.

A founder member of the Guild, I have been the Newsletter Editor for the past three years.

Mervyn Fitzwilliam



Mervyn instructing one of the many visitors to Boxmoor, during the "Moortime" celebrations this year (see next article)

(Photograph by Freda Earl)

MOOR TIME

This was the first event held by The Boxmoor Trust - and following its success it promises to be an annual event in future. There were many activities including helicopter rides and parachute jumps, as well as craft stalls, face painting, etc.

As its name implies, "Moor Time" was held on Boxmoor Trust land beside the A4251, just beyond the end of Box Lane. We were allocated a corner of a marquee and managed to position ourselves on fairly level ground and, as we had deprived the Belted Galloways of their normal pasture, clear of the occasional cowpat!

The stand was well equipped with electric wheels thanks to Mervyn and totally overwhelmed by eager participants - many children, but increasing numbers of adults. All were amazed to find (with varying amounts of assistance by us) they could produce an acceptable pot at their first attempt and some even came back for seconds!

Our personnel on this occasion were Linda Bryant, Freda Earl, Mervyn Fitzwilliam, Tony Stevens and myself, together with Victor Earl who was in sole charge of sales of members' pots and Guild takings. We were all kept extremely busy on the four wheels - cups of tea were provided but not all were consumed before they were cold! During the afternoon Ruth Bennett - not at present a member of the Guild - did valiant service supplying and labelling plates for precious creations.

The event was so successful that Mervyn had to rush home for extra supplies of clay, and although I had laid on supplies of water to start the proceedings, this did not last long but Tony, with his usual ingenuity, managed to persuade the cattle troughs to supply us with clean water - somehow!

We had almost 100 satisfied customers and for once the weather was kind to us - at the point when we ran out of clay and power and finally strength - the heavens opened and sent everyone scurrying home

We finished exhausted but satisfied with our efforts, with many enthusiastic youngsters, some potential new Guild members and an addition to Guild funds. Perhaps for the next event there are some volunteers who would like to sell their wares and put in a few hours of hard but rewarding work for their Guild ?

Pam Bishop



Linda Bryant in the thick of it all, at Boxmoor, surrounded by students and onlookers.

(Photograph by Freda Earl)

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PHYLLIS DUPUY AT THE SEPTEMBER MEETING



Photograph by Mervyn Fitzwilliam

Phyllis, who comes from Ontario, told us that she first came to England for an art course at Croydon College and, during her stay, she fell in love with the English countryside. Many of her designs are originally based on the rolling hills and patchwork fields she likes so much. For the first part of the evening she showed us many beautiful slides - there is no doubt that good photography is a great asset, and especially for someone like her whose work depends on simple classical forms beautifully decorated. She uses porcelain exclusively, at first Potclays but now Limoges porcelain. All her pots (vases and shallow bowls) are thin, beautifully made and light as a feather, but she makes sure that the bases are thicker so that they are stable.

Another plus that she discovered in this country was the easy access to the seaside and you can see the additional influence of seashell patterns and textures.

She uses three glazes, all smooth, semi-matt; one dolomite, one black and a turquoise barium glaze. One of her most interesting and effective techniques is to glaze, then wax the fired surface, then sgraffito through the wax and re-dip into a different colour glaze. This two-glaze method with sgraffito can give an infinite variation of free designs.

Sometimes lustre is used for added effect, mostly bronze/gold and fired to 750°C. Some pots are oxidised and some reduced and there were times when she sprayed on the glazes, but now only dips. Occasionally, she has had beautiful effects from over-firing, especially when rutile is involved as a glaze ingredient, producing yellow patches. Another source of colour, used very sparingly, is Emanuel Cooper's "shocking pink" glaze. A further technique is to use latex (copydex) in limited areas on the first fired glaze. When this is dry enough she peels it off, leaving a tacky surface. Onto this she presses gold or silver from transfer sheets which adheres and dries hard, needing no further firing. Any necessary "tidying up" is done carefully with white spirit and the whole is sized over.

As you will have gathered, she showed us a number of complex operations and I hope that I have got it all right. I also hope that, if I haven't, others who were there will write to the Newsletter with the correct version for everyone's benefit.

Phyllis' sense of design was consistently high and I think only went 'over the top' a bit when, to buyers' demands, she has occasionally overdone things with the deep blue and gold which, to my taste, is a bit much. Most of her bowls, however, are of subtle and beautiful design and colour and have a great variety which always succeed in suiting the shape of the pot. Such painstaking and exquisite work deserves the success she now enjoys.

Ruth Karnac

BOOK REVIEW

"Staffordshire Figures" Amoret & Christopher Scott. Shire . Paperback 32 pp. 1993 £2.25

This is mainly a collector's book. It does explain briefly how these figures were made, but its main interest lies with the description of the wares and their makers. The idea of making small groups of people and animals, or single examples, mainly to be exhibited in the home on mantelpieces, came from Germany with the salt-glazed models.

In 1672 the salt-glaze process was patented in England, and the production of these vessels was started, later came the figures. Some of the earliest Staffordshire figures were made during the 18th century, but their heyday came during the 19th century.

In Victorian times the stoneware and 'imitation porcelain' figures gave way to those in brightly coloured earthenware, and later to clear, white models. Royalty, military victories, sporting events, entertainers, heroes and heroines, murderers and their victims, preachers, politicians, authors and actors, all were made and sold, generally quite cheaply at fairs, to be displayed above the fireplace in many homes.

But the gradual introduction of literacy and development of photography began to replace these models with pictures on the walls, and just as modern interests change with the years, the craft of the 'Astbury figures', the 'Whieldon tortoiseshells', the 'Woods' Toby jugs, and the many other well-known names in their time, slowly declined.

Many of the previously cheap figures now can be purchased in pristine condition costing many pounds, although chipped or damaged examples should be much less expensive.

With its numerous photographic illustrations and easy-to-read descriptions, this is quite an absorbing little book - and one that might give ideas to the modern clay modeller.

Stan Romer

"SMASHING POTS - Feats of Clay from Africa" Nigel Barley. British Museum Press. Paperback. 176 pp. with 80 cld. & 40 b/w. plates. 1994. £14.95

This book is dedicated to William Fagg co-author with John Picton of "The Potter's Art in Africa". William Fagg joined the Ethnography and Ceramics department of the British Museum in 1938 and was its keeper from 1969-1974. He died in 1992.

(From book cover review): In many parts of Africa marriage involves the making of new pots, and funerals the smashing of old. "Smashing Pots" surveys the role of pottery in traditional and modern African technologies it calls into play and the extraordinary aesthetic effects it achieves. Nigel Barley shows how pottery is used in cultural thought and how it reflects, in Africa, important ways of thinking about human bodies and powers, time and change. Pottery enters into religion and medicine, the structuring of sexuality and the control of fertility and through it important differences emerge between European and African notions of gender.

Illustrated with field photographs and pots from the British Museum's unsurpassed collection, this book provides the only comprehensive introduction to African pottery, currently available.

Nigel Barley is an assistant keeper in the department of Ethnography at the British Museum. He is the author of "The Innocent Anthropologist" and "The Duke of Puddle Dock" and is a regular broadcaster.

Ann Hepworth-Cammack

WATFORD FESTIVAL - 28th Aug. 1994

This was another recent event at which the Guild had a very strong presence, with people pressing forward to try the wheels long after official closing time.

Freda Earl is making good her escape (bottom left), leaving Lesley Risby to meet her first student.

(Photograph by Linda Bryant)



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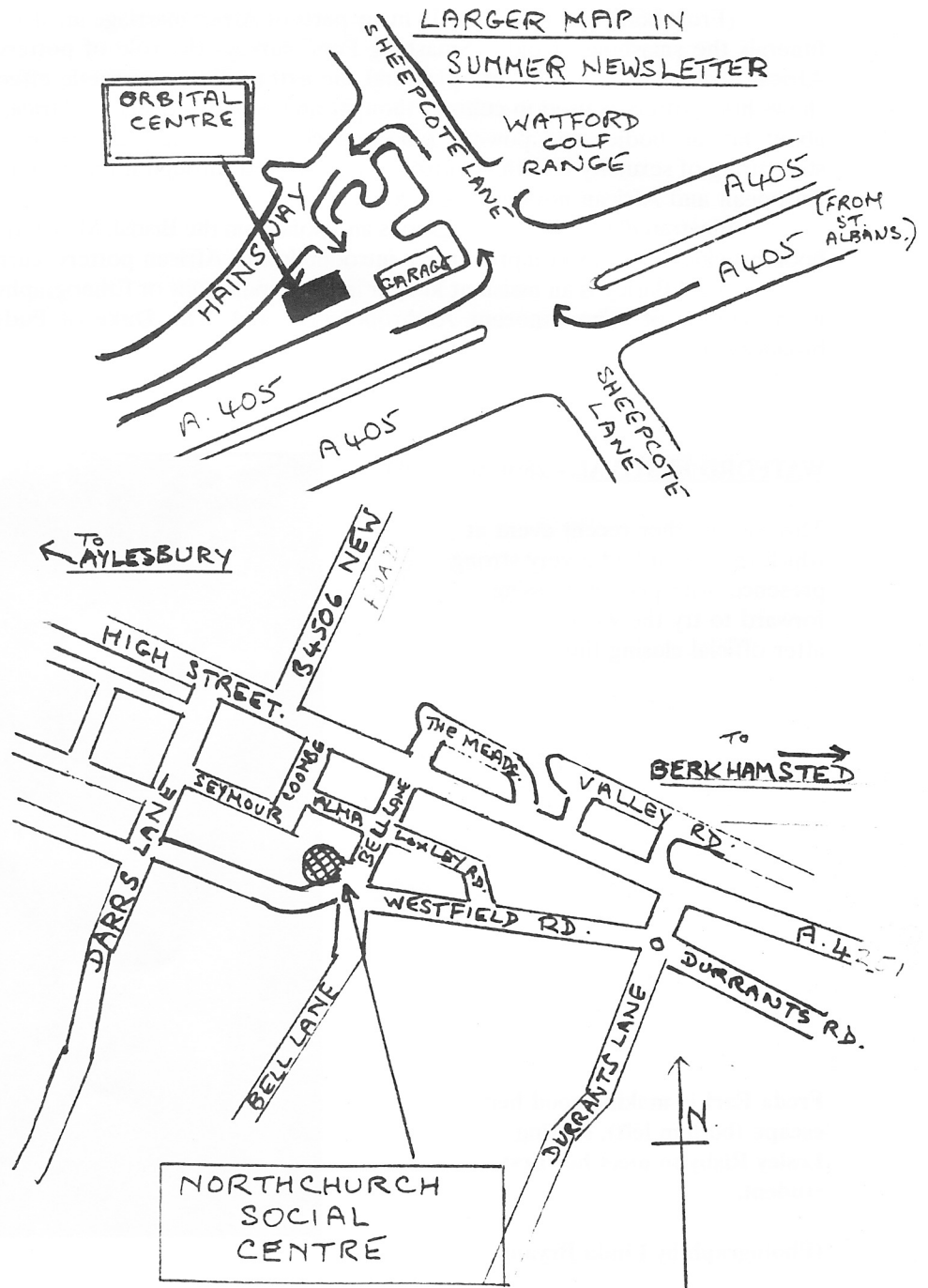
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Oct 29/30 Raku - A fresh approach *John Dunne*
Nov 5 Sculpture : Working with Wax *Julian Cooksey*
Nov 5/6 Brushstroke Decoration Enamels & Lustres *George Wilson*
Nov 12,13&20 Glazing *Harry Horlock-Stringer*
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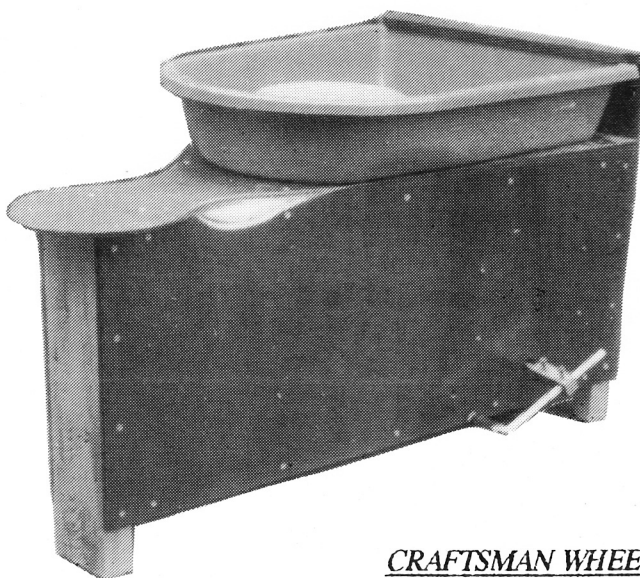
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