

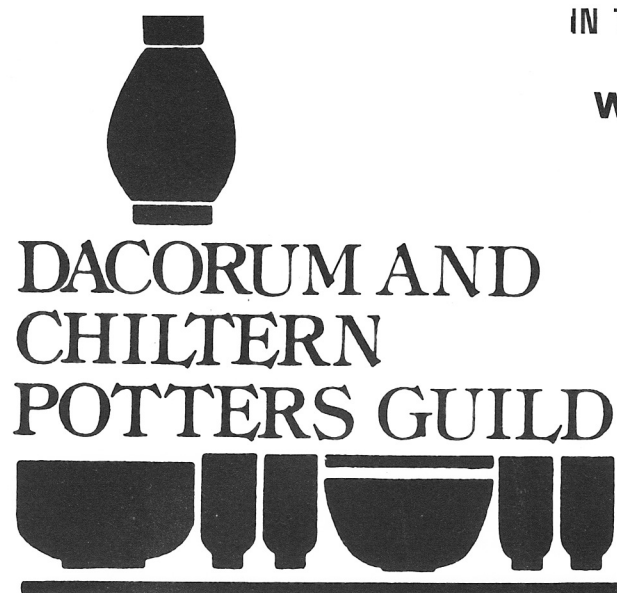
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**WHAT HAPPENED TO 'POTTERY
QUARTERLY'?**

WILLIAM NEWLAND OBITUARY

**CHRIS BARNES - THROWING IN COLOUR
50 YEARS OF POTMAKING [part 4]**

HOW TO FIND THE GARDEN PARTY



NEWSLETTER
July/August 1998
£ 1.50

ABOUT THE GUILD & THE NEWSLETTER

Membership of the Guild is open to anyone having an interest in pottery & 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.

Membership Rates: Family - £17.00
Single - £14.50
Student - £7.50

Send your cheque, made payable to D.C.P.G., to Digby Stott (if joining after March, please phone for a reduced introductory rate) "Broomfield", 36 Box Lane, Boxmoor, Herts. HP3 0DJ. tel: 01442 250540.

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

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Copy dates

(latest receipt of material for typing)

12th December

15th February

14th April

16th June

16th August

14th October

We can book space ahead of the copy date but, in general, need the final artwork not later than **THREE DAYS** after the copy date.

Publication dates

5th January

6th March

3rd May

6th July

4th September

6th November

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whole page (depending on availability) £34.00

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semi display: 1/12 page 3.5 cm.high x 8cm.wide

from your artwork £6.50

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A4 [5 gram]- £28.00

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All advertising enquiries should be sent to Digby Stott at the address/telephone number given above.

Hobby ceramics, pottery materials and equipment
Kilns, servicing and repairs

The Clay Cellar

! NEWS !

*We are now the sole importer of
KITTEC kilns from Germany.*

*When visiting the German factory recently,
we were highly impressed by the
absence of ceramic fibre in these kilns,
and by the very high quality of
manufacture.*

*We now stock the 45 litre top loading
KITTEC stoneware kiln, coupled with
a single programme electronic controller.*

*At present an exceptionally good buy
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*Visit our showroom to view the KITTEC
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High quality top and front loading stoneware
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and Cromartie Hobbytech for the hobby
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E-mail: 106610.566@compuserve.com

FRONT COVER PHOTOGRAPH

Chris Barnes at our meeting on 17th April

Photograph by Anita Cheasty

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EDITORIAL

At this time of the year we can participate in quite a surprising number of Guild and other pottery activities. The Pot Crawl is coming up as I write, and the Garden Party on July 11th at Northfield Studio is an event which should not be missed. We will be entertained by a jazz band - the Syndicate New Orleans Five; we will have firings and excellent company - and IT IS ALL FREE. You will be kicking yourself if you miss it!

Pitstone activities continue with a public open day on July 12th; Art in Action at Waterperry is on July 16th-19th and the Hatfield festival - Art in Clay - on August 7th,8th and 9th August is an absolute MUST. I am not sure that I will have time for a holiday! (Sylvia will have something to say about that).

Producing the Newsletter would be easier if contributions were received without so much ear bending and coercion (*Amen to that - H.Karnac*), so send me your potters' tips, correspondence, items of interest, etc., before I have to turn up on your doorstep with the heavy mob.... or better still, how about volunteering to write articles about the above events?

Mervyn Fitzwilliam

FUTURE GUILD EVENTS

There will be exciting things happening

Sat. July 11th - GARDEN PARTY

from 3 p.m. at Northfields Studio, near Tring (see map). You will have had the information and invitation in the last Newsletter. Please return your reply immediately if you have not already done so. You'll be sorry if you miss it, so come along and join in the razz-ma-tazz and help to make the event a success.

PITSTONE GREEN FARM MUSEUM - PUBLIC OPEN DAY JULY 12TH

Helpers wanted - please phone Tina Hall 01442 826233

ART IN CLAY AT HATFIELD

7-8-9 AUGUST 1998

Although the decision to go ahead with our participation in Art in Clay has been made, we are still desperately short of volunteers throughout the whole event. Of the 20 members selling pots last year, only six have so far responded, and I am afraid this will not provide enough variety in our display. The setting up on Thursday, clearing up each day and on Sunday must be scrupulous.

We need two or three people to sell pots as well as take care of the 'Have a Go' - this means taking money and giving out aprons as well as getting into the clay. Of course, with enough bodies, the jobs can be rotated so that no-one becomes too tired. We will also need to have someone around all the time to talk to the passing public about the Guild and even recruit new members, and to see that the display of publicity material is kept tidy and replenished. Up to now I only have 3 names for Friday and there is no way that 3 people can cope with everything that is needed.

So please, if you can spare even half a day either ring me on 01707 323040, or better write to me at 11 Parkway Close, Welwyn Garden City, AL8 6HJ, as soon as possible.

Susan Busse

Sept. 11th 8.00 p.m. at Methodist Church Hall, Kings Langley - WILL LEVI MARSHALL

Will's slides will show the development of his work from wood fired salt glazed pots to his interest in glazes that led to his present work which is brightly coloured high fired stoneware (1280°C). He will cover different uses of glazes and the many things to do with glazes in an electric kiln. He plans to have a short glaze clinic for members to discuss their problems and to help us solve them. Please bring pots with problems. He is going to demonstrate his glazing methods, talk about glaze formulations and the uses of the computer.

Sat. Nov. 14th - ANNUAL OPEN DAY

at Rudolf Steiner School.

This is one of our biggest events of the year, as most of you know. There are many members and non-members who have been coming every year over a long period and this year we are sure will be as enjoyable as previous ones.

We have a good and varied programme with **David Frith** - a master of glaze-on-glaze techniques and a Fellow of the C.P.A., **Deborah Baynes** who is a lively and experienced potter and teacher and **Tony White** who will be telling us how he makes and Raku fires his delightful animal figures. Old and newer members should **put this date in their diaries now**; the application forms will be going out with the next Newsletter.



L. to R. - Shirley Bell, Steve Harrison, Christine Bull, Sylvia Fitzwilliam and Marion Caton

The photograph above was taken by Geof Weiss during the first day of our salt glazing workshop in December 1997. Looking at this, immediately brings back the memory of the excitement and 'buzz' that we all felt, not to mention the hot soup, the wine and delicacies that were consumed on a cold but enjoyable day.

Editor

NOTEBOOK

Notification of Events and awards

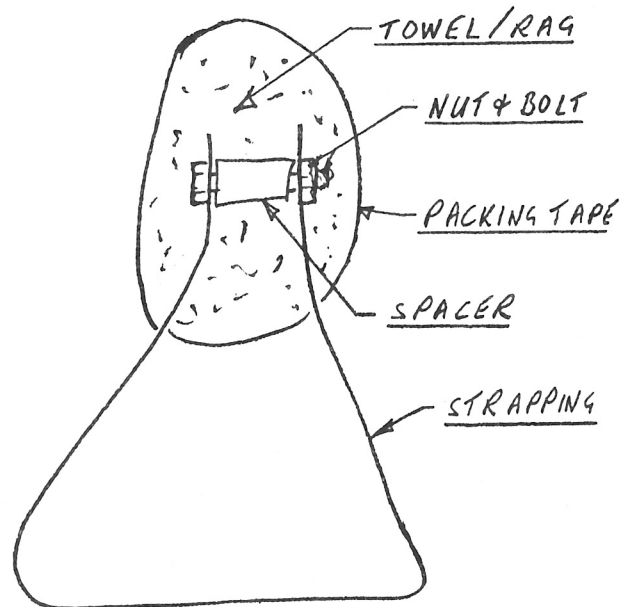
A problem that often arises is the short notice given about forthcoming events by various organisations. The difficulty is that due to timing, these items often seem to miss our publication date. Caroline Hughes pointed out that Eastern Arts had sent an application form relating to an award recently, but the application date closed prior to our own Newsletter publication date. If you want to be on the circulation list for Eastern Arts, write to: Sue Dawes, Eastern Arts Board, Cherry Hinton Hall, Cherry Hinton Road, Cambridge, CB1 4DW.

Editor

POTTERS' TIPS - 1.

Arthur Ball recently mentioned the fact that potters often make their own tools, or devise ways of using or adapting scrap materials as tools.

During the recent demonstration by Chris Barnes, the ubiquitous credit card was produced and used as a rib, during throwing. In fact Chris had cut one to a curved shape that he found useful for his work.



The turning tools that Chris used were made from another favourite - banding or strapping steel - used for strapping bricks onto pallets, etc. He had formed one piece into a roughly triangular shape and put a bolt through the two ends. The handle was formed by wrapping a piece of towelling tightly round the ends and then wrapping packing tape roughly round the towelling, to form a padded handle, as shown in the sketch.

Editor

POTTERS' TIPS - 2.

The increasing use of 'paper clay' has raised some concern regarding the potentially reducing atmosphere formed as the paper content burns out and attacks the elements in electric kilns.

The paper burns off at 500°C. generating carbon monoxide which is the agent that attacks the kilns' elements. The degree of attack depends on the temperature of the actual elements, the hotter the elements the more vigorous the action.

The elements will always be at a higher temperature than the rest of the kiln. The faster the kiln temperature is rising, the greater the temperature differential. The erosion of the elements can be greatly reduced by keeping their temperature as low as possible until all the paper has been burnt off. So if the rate of heating between 200 - 500°C. is reduced to about 50°C. per hour, the temperature of the elements is greatly reduced, as is their erosion.

Tony Stevens

OBITUARY - WILLIAM NEWLAND

(This obituary originally appeared in 'The Guardian' and is reprinted here with the publishers' kind permission).

Gold from clay

William Newland, who has died aged 79, was a skilful and wise artist and teacher as well as a strong individualist. At the mid-point of his artistic career he led a small but influential group of ceramicists who challenged the eminence of Japanese-inspired potters such as Bernard Leach, by reinterpreting for the 1950s the English ceramic tradition.

He was, however, born in New Zealand and it is not only his work which will be treasured, but also an eccentric and passionate cross-cultural vitality which fuelled his attitude to life and art.

He arrived in London in the 1940s, via the North African desert and a German prison camp, where his time as a PoW gave him a special kind of grit and determination which never faded, a delicious sense of the absurd, great depths of friendship, and a rather secretive way of rolling and smoking very tiny cigarettes.

Newland became a tutor at London University's Institute of Education in one of the few postgraduate art departments of the time. He remained there throughout his career, impressing upon students his unwavering concern for the prime educative value of tactile and three-dimensional study and demonstrating a total involvement with the expressiveness of clay.

A basement pottery, hidden behind the locker rooms, soon became a mecca for trainee art teachers and for others attracted by the hum of activity within as well as by Newland's reputation as a stimulating teacher.

Some students, who previously specialised in another art medium, were influenced by his enthusiasm to change to ceramics. One painter, David Reeves, eventually became head of ceramics at London's Central School of Art. Another, Margaret Hine, married Newland in the 1950s and subsequently taught ceramics in further education, and became a renowned potter herself.

But his influence during his 45 years of teaching was broad as well as deep, apparent in many places where his students had worked as teachers. Quirky themes of his own work, especially the witty but sensual human caricatures in three dimensions or on glazed dishes, could be discovered extensively but imaginatively reinterpreted on the shelves of school potteries. There was always a gutsy dynamism about his teaching style, linked to the robust nature of his own work, which transferred to his students and their work. For many years he had filled university corridors with prints and paintings, mounted exhibitions in their galleries and coaxed successive directors into giving art a high profile.

As a ceramicist, Newland re-invented the past selectively and with gleeful energy: moulded Staffordshire slipware, hand-built terracotta, "Indian" sculptures, "Italian" maiolica and sombre stoneware from the Far East as well as more modernist influences were all within his distinctively personal repertoire. The "Picassoettes" as Leach mockingly called Newland and his 1950s associates (Margaret and Nicholas Vergette), certainly owed something of the directness of their simple but strong decorations to Picasso.

In the forms themselves and their surface treatments, the mainstream of his work extended a fundamentally very English rural tradition, more intuitively haptic and less openly intellectual than that inspired in Leach by the Japanese. Denis May recalls that in his decorative dishes and clay figures, Newlands delighted in sexuality with a wry sense of comedy: "Europa's expressive body as she rides the bull (on a dish) suggests that when he arrives at his destination he will discover to his cost that it is he who has been taken for a ride".

Around London there are several of Newland's architectural ceramics, some made with Margaret, others with his son, Jeremy. At the top end of Baker Street stand his wondrous, near life-size, terracotta figures made in the 1970s for a restaurant doorway.

Newland never lost his New Zealand accent, often exaggerating it for fun, but he also embraced the rôle of an English country gentleman, creating with Marg an archetypal English cottage home, surrounded by flowers, smelling of beeswax and fresh bread and, of course, replete with paintings, ceramics and records. This was not mere style, but a living part of his philosophy: richly dined

in candlelight and orchestrated by his expressive potter's hands, visitors were adjured to consider the nature of drawing, the meaning of art and the follies of those who neglected it.

After Marg's death in 1986, the rural idyll was never the same, but the clay was still kneaded and the kilns fired. The British ceramic scene had moved towards greater abstraction, but Newland's sensual work is powerful enough to hold its place in the century's ceramics; a series of exhibitions culminated in a major retrospective shown in Brighton, Birmingham and Aberystwyth in 1966 and a smaller show of recent work at the Oxford Gallery in 1997.

Newland's message that clay is a primeval material bursting with energy, waiting for human hands and the creative imagination to release it, was carried into many corners of our educational system. He was saddened to see ceramics become, for a time, a casualty of the National Curriculum, but his work and influence remain to carry the message in a potent form. "Wait on", Will would say.

He is survived by his son and a daughter, Sally, an artist.
Sheila Paine

Michael Hawker adds: Many will remember Willie Newland as an inspiring teacher. He was firmly convinced that the encouragement of children, through drawing, to tell a story as a sequence of related events, enabled the development of more general cognitive skills. To the end of his life he dreamed of setting up potteries in schools based on simple brick kilns and using locally dug clay. By involving children in the act of potting from beginning to end, their participation would itself become a story and part of the learning experience.

Newland was a great story teller and his company was as refreshing as his work and teaching. His intolerance of hypocrisy in people, politics and art was always expressed through a dry humour, usually while rolling a cigarette and scattering tobacco on the floor around his favourite seat, which he would adopt if he visited regularly.

MEMBERSHIP NEWS

Margaret Oram attends a class in Tring and has an interest in most aspects of pottery. When she is not potting, she is a playgroup assistant.

Robert Tasker became a member during our evening meeting with John Nutgens. Robert is a student and has a particular interest in applying printed images to ceramic surfaces, using intaglio and screen printing technique.

**FIRING POTS AT THE GARDEN
PARTY????????????????????????????
PHONE PAUL ROWBOTTOM
01923 263 032**

BOOK REVIEW

The Potter's Directory of Shape and Form - Neil French (Taught at Hornsey College of Art, now retired) P/bk. 60 pp. A.& C.Black £14.99

A totally original book. It is a must for a potter. The format is made up on the left hand pages of sixteen colour photographs of pottery shapes. On the opposite pages, line and sectional drawings show methods of construction, with their respective advantages and disadvantages. In total, over six hundred ceramic shapes and forms are shown as visual reference. Design problems and possible solutions as well as materials and techniques are discussed, along with making methods and the effect of technique on shape. Most of the output of potters and potteries are divided into families of shapes. These are shown as large, medium, small and individual hollow ware, along with open containers, flat ware and decorative ware.

It is a comprehensive reference book that I already have on order and I know it will be well thumbed by me! At £14.99 a snip if you fancy a visual reference book with loads of ideas to inspire you.

Veronica Powell

CHRIS BARNES: THROWING IN COLOUR

This was a thoroughly enjoyable and inspiring evening. Chris Barnes' pots are stoneware decorated with beautiful coloured glazes on a white background and reduction fired in a gas kiln. He brought many examples, some showing a copper red glaze, a reactive glaze and a green glaze that flashes gold in places. He also uses blue and yellow glazes to good effect. Many of the coloured glazes contain trace amounts of copper. This reacts with Chris's reactive glaze and so blue and yellow glazes may be fringed with red or the white base glaze may have a pale red flush to it. Chris's slides gave a welcome insight into his work and studio.

He went to St. Martins where he did sculpture but discovered pottery at Adult Education classes. He then did a City & Guilds at Islington, left and was unemployed for a short time. A friend, Keith Ashley, let him use his studio in Highgate where he started making slip decorated earthenware. The technique was quite labour intensive involving slip, trailed wax resist designs, slip, more resist followed by more slip. Sometimes the latex did not resist very well and this gave further problems. He found they were not very commercial and he stopped making them in 1992. Although he did a lot of drawing and painting, he liked the effect that glazes can give by themselves and started to pursue that area, changing to stoneware and reduction firing using bottled gas.

We saw slides of 'The Chocolate Factory', his current workplace. The site had been discovered by Keith Ashley and, working together, they changed it from a derelict building into a very attractive set of studios, complete with cobbled courtyard. Chris shares his studio with a porcelain potter, John Dawson and a sculptor, Dee Honeybun.

Chris uses Hyplas ball clay with 10% grog that he mixes from the powdered state with the help of a very large dough mixer. Pots are dipped in a white base glaze, a reactive transparent glaze brushed over and the the coloured glazes painted on. Sometimes he used polythene bags cut as stencils over which he applied coloured glazes and sometimes he just paints concentric rings. Problems with the polythene were mainly glaze creeping back underneath and now he has started using sponges. Occasionally thrown forms are altered slightly and spouts hand modelled. He uses an extruder for handles on teapots and other additions. He cuts his own dies from a zinc sheet.

The glaze effects from the long reduction were interesting and a range of teapots with a red watermelon effect decoration on the outside was particularly striking. He starts reducing at 950°C and it can take up to ten hours to reach cone 10, his finishing temperature. Reduction slows the speed at which the kiln can continue heating. He doesn't have many problems with consistently obtaining the red, although sometimes it disappears just leaving a white band.

Chris started selling at Craft Fairs but was offered an opportunity to sell on a 'sale or return' basis in a local shop, which he accepted. He also sells to galleries. He teaches two days a week which helps his income. He has exhibited at Chelsea Crafts Fair, and will be there this October.

As time was running out, Chris was only able to demonstrate a few techniques. He made a jug with a spout modelled from a small ball of clay. He also demonstrated cutting and attaching a spout to a teapot and an extruded handle to the top of the teapot. He answered questions very honestly and with good humour and was very happy to give details of glazes used - see below - but specified that some of the glazes were other potters' recipes.

WHITE BASE GLAZE GREEN GLAZE

<u>Clive Davies Glaze:</u> <u>Pub'd.in Ceramic Rev.</u> <u>119, 1989.</u> (Batch)	<u>Clive Davies Recipe</u> Potash Felspar 85 Whiting 15 Chrome 3 Calcium Chloride 1 Bentonite 2 <u>BLACK GLAZE</u> -Melon pips Clive Davies Recipe Cornish stone 80 Whiting 15 China clay 3 Black stain 7 Bentonite 2
Cornish stone 60	
China clay 20	
Talc 20	
Whiting 20	
Zirconium silicate 20	
Borax frit 20	
Bentonite 2	
(suspending agent)	

RAKU ON 12TH JULY

????????????????????????????????

PHONE TINA HALL

01442 826 233

RED GLAZE

<u>J. Tchalenko recipe</u> (Batch)	
Potash Felspar 300	
(Pottery crafts 3296)	
Borax frit 45	
(Pottery crafts 2957)	
Whiting 45	
Copper oxide 1	
Tin oxide 3	
Calcium chloride 4*	
Glaze suspender 4*	
* Chris's additions	

YELLOW DEC. GLAZE

<u>J. Tchalenko recipe</u>	
Potash Felspar 45	
(Pottery crafts 3296)	
Barium carbonate 20	
Talc 10	
China clay 7	
Zirconium silicate 15	
Iron oxide 3	
Whiting 3	
+ Copper oxide 2	
(for red halo effect)	

CLEAR REACTIVE GLAZE: Red glaze minus copper

BLUE GLAZE - Montem Pottery (Batch)

Potash Felspar 50	
China clay 25	
Dolomite 25	
Borax frit (P.2957) 10	
Bentonite 2	
Cobalt oxide 3	
(Good reaction to chrome green glaze when overlapped)	

Glaze binder and calcium chloride are added to decorating glazes to improve painting qualities

Anita Cheasty

50 YEARS OF POT MAKING -

Part 4: 'Pottery Quarterly' and the Craftsmen Potters Association

The '50s saw the development of crafts of all sorts. Pottery suddenly expanded in many directions, from students in colleges to craft courses and part-time courses for all age groups and in all subjects.

Murray Fieldhouse foresaw the need for studio potters to have a magazine and a meeting point of their own, so in the Spring of 1954 he first published 'Pottery Quarterly'. This was a small pithy journal with articles by studio potters such as Bernard Leach and others, and excellent photographs of pots. Exhibitions were advertised and reported and all kinds of information needed by potters published. The journal took off very well.

In June 1954, I had just finished my National Diploma in Design Pottery Hand, and I set out on my motor bike to find a job. My furthest excursion was to Milland Pottery in Surrey run by Ray Marshall.

On sorting the books in my pottery, I found a stack of 'Pottery Quarterly's'; the first issue was missing but no.2,

Summer 1954, was there. In one of the articles, on page 21, Murray reported on a workshop visit he had made to Milland Pottery giving details of who worked there, the building and development of the pottery and its wares. He mentioned that Ray Marshall had worked at Kingswood Pottery, which was the workshop close to Milland where I got my first job a few months later than Murray's article. He also mentioned Gus Kronselaar, a Dutch girl working at Milland. I do not remember how I met Gus, but we became friends, and later we travelled to Holland and Belgium, down through the Saar country to the Black Forest on her 250 cc. B.S.A. motorbike. One night we could not find any lodgings, so a farmer let us sleep rough in a barn. We ate a lot of cheese and melons the latter part of the time.

How exciting these times were - so many things happening and so much to learn! An article by Leach in P.Q. no.4 described the time he had working with traditional potters in Onda on the southern island of Kyushu in Japan. This makes one realise how far potters have changed at the present time and, sadly, how much beauty and simplicity have disappeared and the richness of quality of the traditional wares so difficult to find here.

On the flyleaf of issue no.2, Murray has put:

"Introducing Pottery Quarterly

This independent journal is devoted to the hitherto neglected aspect of Pottery as Art in the widest sense. Dealing, as it does, with every part of the craft, Pottery Quarterly is of singular interest, not only to the growing number of studio potters, but also to museum pottery departments, libraries, the more discriminating of retailers and industrial designers and all schools and colleges where pottery is taught.

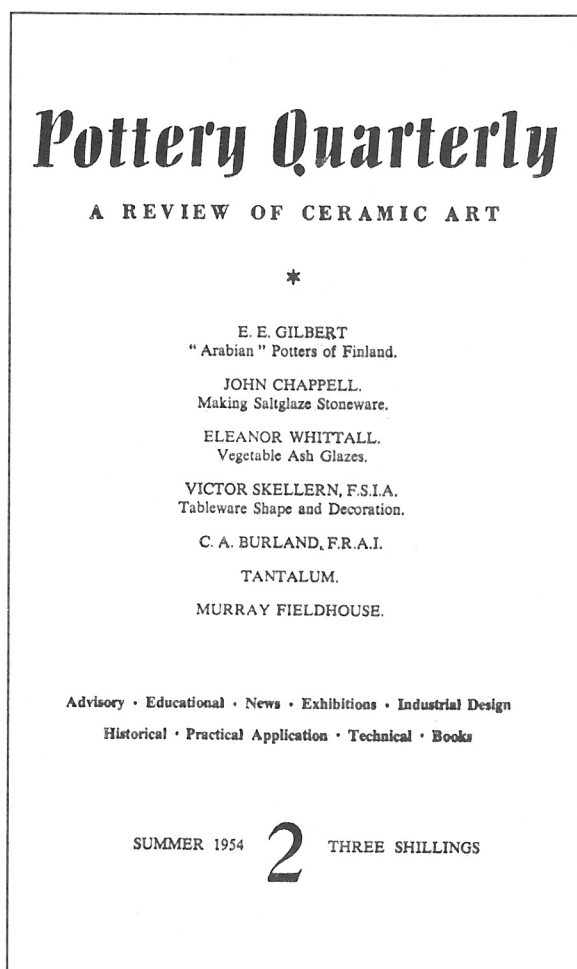
"The editors, themselves practising potters, have long been aware of the need for a specialised forum to which studio potters - a widely scattered fraternity having few opportunities for personal meetings - could have recourse; and the enthusiasm with which the first number has been received indicates that 'Pottery Quarterly' is providing a long felt want."

This was a very interesting statement because at this time one of the ways for craftsmen to sell their best work was in the Craft Centre at Hay Hill in London, not far from Berkeley Square. This Centre had a committee who, at that time, were rather a tight clique and, as I remember, it was very difficult to get one's work accepted and displayed - only well-known craftsmen's work was sold there. Anyone who was making advanced or different work, like Rosemary Wren never got a look in.

With the rise of so many craftsmen, particularly potters, there became a need for other outlets, particularly in London. Also the government had put purchase tax on household goods like pots; this halved my job in December 1955. Potters were finding it difficult work; also some potters were being asked to sell their work abroad.

Walter Lipton, Marketing Officer for the Rural Industries Bureau sent invitations to an unselected group of all Country Potters asking them to provide him with a selection of their work for an exhibition of pottery for export. All the pots were sold to a New Zealand store and a repeat exhibition was asked for in South Africa. It became evident that a possible market existed in many countries overseas.

At the private view, Walter Lipton wanted the potters to join together to form an association so that they could export under a joint licence. The 38 potters then present felt that an association could offer more than just a joint licence. The idea was to form an association giving access to selling work at home and abroad. Assistance on



The front cover of "Pottery Quarterly", issue No.2

working and educational practices to professional people and amateurs alike.

The potters present were individuals and representatives of small, medium and large studio potters, such as Mr. F.J. Watson of Wattisfield Pottery, a third generation flower pot maker, Keith Corrigan of Holkham Hall, Ray Marshall of Milland Pottery, Sussex, Denise and Rosemary Wren of Oxshott Pottery, Denis Moore of Surrey, Roger Ross Turner from Dorset and Helen Pincombe, who also lived in Oxshott, and many others. All these went into a private room with Walter Lipton to discuss the exhibition and the question of selling pots in London and overseas.

A working party of 9 was set up to consider, investigate and to prepare a detailed report. Michael Cardew was asked for his advice and Denise Wren gave ideas and was very supportive but did not take part in the working party. Many meetings of this working party took place and the result was the forming of the Craftsmen Potters Association.

Second Potters' Day at Oxshott, Oct. '59



Denise Wren with bucket, part of salt glaze firing. Me on left, always in the forefront of any activity.

After much work and many meetings deciding on the objects of the Association "to benefit all and not the selected few" achieved by a Council, rules, how the membership should work, and all the necessary administration of Secretary and banking arrangements etc., all was achieved by May 2nd 1957. The application form stated

"that membership was open to all individuals or groups possessing kilns and workshops selling their pots to the public under an individual mark". The fees were £3.3s.0d. for individual potters, £1.1s.0d. for Associates and 7s.6d. for students and no selection would take place.

On February 22nd 1958, the foundation meeting of 120 people took place at the Royal Hotel, Russell Square, London. where rules were signed and all was officially registered. Denis Moore gave a Progress Report; a council could be elected so the Provisional Council was asked to continue. Finally Michael Cardew, who was working overseas, gave a scintillating address.

Lady Pamela Glenconner became President; Lady Leicester who owned Holkham Pottery in Norfolk became Vice-President. Rosemary Wren and Reg Southcliffe were Vice-Chairmen taking meetings alternatively, and David Canter became Secretary. All was now set for the development of the Association, exhibitions, potters shops, demonstrations, camps and exports.

As I lived at Odiham and was teaching at Farnham School of Art, it was not far to London. Having a kiln and workshop with a friend, I became a member early on - my number was 112. I also attended the Potters' Day in October '59 at Denise and Rosemary Wren's pottery at Oxshott. An amazing place, a bungalow with all sorts of little buildings added on which held the workshop and salt glaze kiln. We were shown the kiln and all that went with it.

So many potters have benefitted from the C.P.A., myself included; it is something so many accept without knowing where or how it was formed.

Kind permission given by Murray Fieldhouse for information taken from 'Pottery Quarterly' nos. 2 and 4.

Kind permission also given by Rosemary Wren, whose article "The First Ten Years of the C.P.A." gave valuable information. This article, together with the photo above, appeared in "Studio Ceramics of Today: Potters" 6th ed., 1983.

K.E. Marigold Austin

WHAT HAPPENED TO 'POTTERY QUARTERLY'?

Over the years many people have talked to me about 'Pottery Quarterly': "when is it coming out again?", "what has happened to it?", "why doesn't Murray issue it now?" and "it was the best pottery magazine ever produced", etc.

I asked Murray to write about it for us and he sent me the following article written in June 1992 for 'The American Studio Potter'. I should also explain that 'Pottery Quarterly' was retitled 'Real Pottery', "in an attempt to stem the tide of evil influences of amoral pottery" as Murray explained.

Editor

From 'The American Studio Potter' June '92

Pottery Quarterly' (now 'Real Pottery') was started in 1954, long before the invention of politically correct language, and therefore the word "craftsperson" has never crossed its pages except in ridicule. The genuine crafts are a "let's-not-have-any-nonsense" activity.

In 1939, when I was interviewed by the school employment officer, I said I wanted to be a journalist, which I imagined was a proper job. But it was wartime and it was easier for him to shove me into a factory on the shop floor where I acquired a healthy contempt for penpushers.

This view was reinforced by service in the RAF. During the war, little magazines flourished and the RAF provided long periods of inactivity in which to read them. Their individuality, civilised values and independence were a necessary counterpoise to an insensate, institutional, official-ridden and regulated life. Cyril Connolly's 'Horizon' particularly evoked an ambience of golden abundance in which literature, art, philosophy and good living were presumed, as if the world in which we found ourselves simply did not exist. 'Horizon' was subtly and seductively subversive and it was no coincidence that early numbers of the 'Pottery Quarterly' format bore a closer resemblance to a poetry magazine than one which would have been more suitable for pottery. There is, of course, a profound connection. A pot is not worth a second glance if it lacks poetry - a fact that latterly appears to have been overlooked.

Later I was part of that vast company of ex-servicemen looking for a better and alternative world to that of commerce, industry or the professions. At that time the crafts were still a movement and represented what many were looking for.

Craftworkers were, however, a widely scattered fraternity with little opportunity for personal contact and this was restricting the development of many crafts, especially those such as pottery which had difficult technical problems to resolve. A Forum was called for.

Having a workshop at one of the pioneer community residential adult education centres that had sprung up after the war, I was in a unique position to provide a Forum, first by organising informal gatherings of potters and later reaching a wider audience by founding 'Pottery Quarterly'.

The first number of 'Pottery Quarterly' stated that it was intending to "deal with handmade pottery in the widest sense" - hardly a promise that could have been made later when contemplating the hideous, precious, pretentious, useless rubbish that was so indescribable that it had to be called CERAMICS. Then came all that SPLASHDASH seeking absolution under a half-baked Zen that derived more from Dr.Spock than Dr.Suzuki.

Now we have the shallow INTERNATIONAL STEREOTYPES, the products of a multitude of undigested influences. What was seen at first to be liberating has become sterile. Those who speak loudly of self-expression appear to have no self to express- out of nothing, nothing comes.

It has been said that editor of 'Pottery Quarterly' is opinionated. They forget that the largest part of a magazine is, below the surface, a wealth of accumulated material that is available to substantiate any comment an editor may make, such as the statements above and below.

Little magazines are true of voice; they have no fear of offending their readers. In fact, teasing them and making them feel a little uncomfortable has always been a part of their character.

Why continue with 'Pottery Quarterly' now that CRAFTS pottery is practically non-existent? Today's craftworker who wants to be an ARTIST finds it irrelevant and outmoded. Therefore the 'Pottery Quarterly' has virtually ceased to exist.

Remembering the tremendous contribution Britain made in the past to pottery activity worldwide, overseas potters still visit Great Britain, full of anticipation, only to find watered-down versions with half the vitality at twice the price of what they left at home. I feel for staff who have to witness the evident disappointment of the visitors.

Of course, elsewhere, there is work to be found that is generous, expressive, lovable, useful and made with "wakened hands", but it is understood by very few. Discrimination is not encouraged by those organisations originally committed to the crafts that now wish to extend their activities over a wider spectrum they refer to as "applied arts" - meaning work that has no application.

"Contemporary" is another word that two of our institutions have recently incorporated into their titles, and you probably *could* buy a kidney-shaped pot with stilt legs from them, together with all variety of abominations.

But let us not conclude on a discouraging note. Michael Cardew wrote:

"The crafts are a hardy form of life with good prospects of survival. Like nature's weeds they are continually being driven out with the forks of opportunism but they still keep coming back".

There are some good signs. The word "craftsperson" hardly ever appears in British crafts literature these days. "Contemporary" shows equal signs of being discredited. Perhaps the distorted use of "ceramics" will disappear together with the junk it has inspired. Then in a glorious new age for the crafts, the "applied artists" will find a venue other than our craft organisations on which to batten themselves.

Murray Fieldhouse

CHILTERN OPEN AIR MUSEUM - Live Crafts Show '98

During the first May Bank Holiday weekend the Live Crafts Show took place at the Chiltern Open Air Museum with the Guild in the centre of the activities. We had our own marquee and a new banner displayed outside making sure everyone knew who we were. We all hoped that the weather would get warmer and stay dry. On the whole, it did.

On Friday night lots of people turned up with their pots for sale and to help set up and prepare the clay. Eventually, at about 9.30 p.m., Pam Bishop and I having breathed out lots of 'steamy' breaths due to the air turning very cold, departed with the display of numerous pots looking good and the tent ready.

After much discussion among the committee prior to the event, we bought new lights and cloth for the tables, things we will use again in future events. I think this helped enormously towards the final results. I have to say the display looked great with the lights on, in the dark of the night; unfortunately, during the day the lights were not as brilliant.

We were worried at one point prior to the event whether we were going to get enough people to help but, as usual on the last hour, it turned out alright on the night - and day.

Many new members came along to support the Guild and all said they thoroughly enjoyed themselves. At times we were rolling along nice and smoothly with people coming in at an even pace. At other times, especially on Monday, we got extremely busy, with crowds watching the 'have a go' public, sometimes followed by applause! We even had the pleasure of a power cut that kept us off the wheels for an hour or so, until the cause was sorted.

The takings for 'have a go' were about £500 and the approximate total of the pot sales was £700.

Many thanks to all of you who came along and gave up time to help. It wouldn't have been possible without you. I hope you all had a chance to have a good look around the show as well as the museum and that you enjoyed it all.

I would particularly like to thank the committee who gave me so much support; Linda Bryant for her initiation advice; Shirley Bell for being my partner in this event and Pam Bishop for braving the cold of Friday night, helping to create a good start to the display. I must include my husband who, given notice at the last second when we needed help, was instructed to do this and that and happily obliged with our children in tow.

Ruby Sharp

PROFILE



How embarrassing to be asked to write something about oneself, particularly when in such illustrious company as you experienced potters.

I am a budding potter and sculptor (well that's what I like to think). I have been practicing for about 3 years now, desperately trying to build a studio, so I can play more. My first experience of clay was 30 years ago. Tired of watching my boy friend revise for his exams, I had an idea! I'll make him in clay! Of course I didn't possess a kiln, but found this 'wonder' clay that didn't need firing. I produced a pretty good likeness and was quite impressed with myself. So, under the chair it went to dry. Well, it dried but the nose fell off! I then vowed not to touch clay again, until I could do it properly.

Here we are 30 years later and clay has become my passion. I live in Essex with my son. I have worked as a draughtswoman in many disciplines over the years. At present, the automotive design industry holds me prisoner. Until, of course I become a famous potter!

Marion Caton

YOU CAN ADVERTISE YOUR "AT HOME" SALE, THE CRAFT FAIR, YOUR EXHIBITION, POTTERY MATERIALS, YOUR SHOP, etc. to our growing membership, their families and other Craft Groups. USE THIS NEWSLETTER. Phone: Digby Stott, 01442 250 540

As we are about to go to print I include a few last minute notes:

The map below has been produced for us by Digby Stott, to help you find the Garden Party, since the map on the reverse of the leaflet in the last Newsletter was not very accurate.

The position of Pitstone green Farm Museum is also shown.

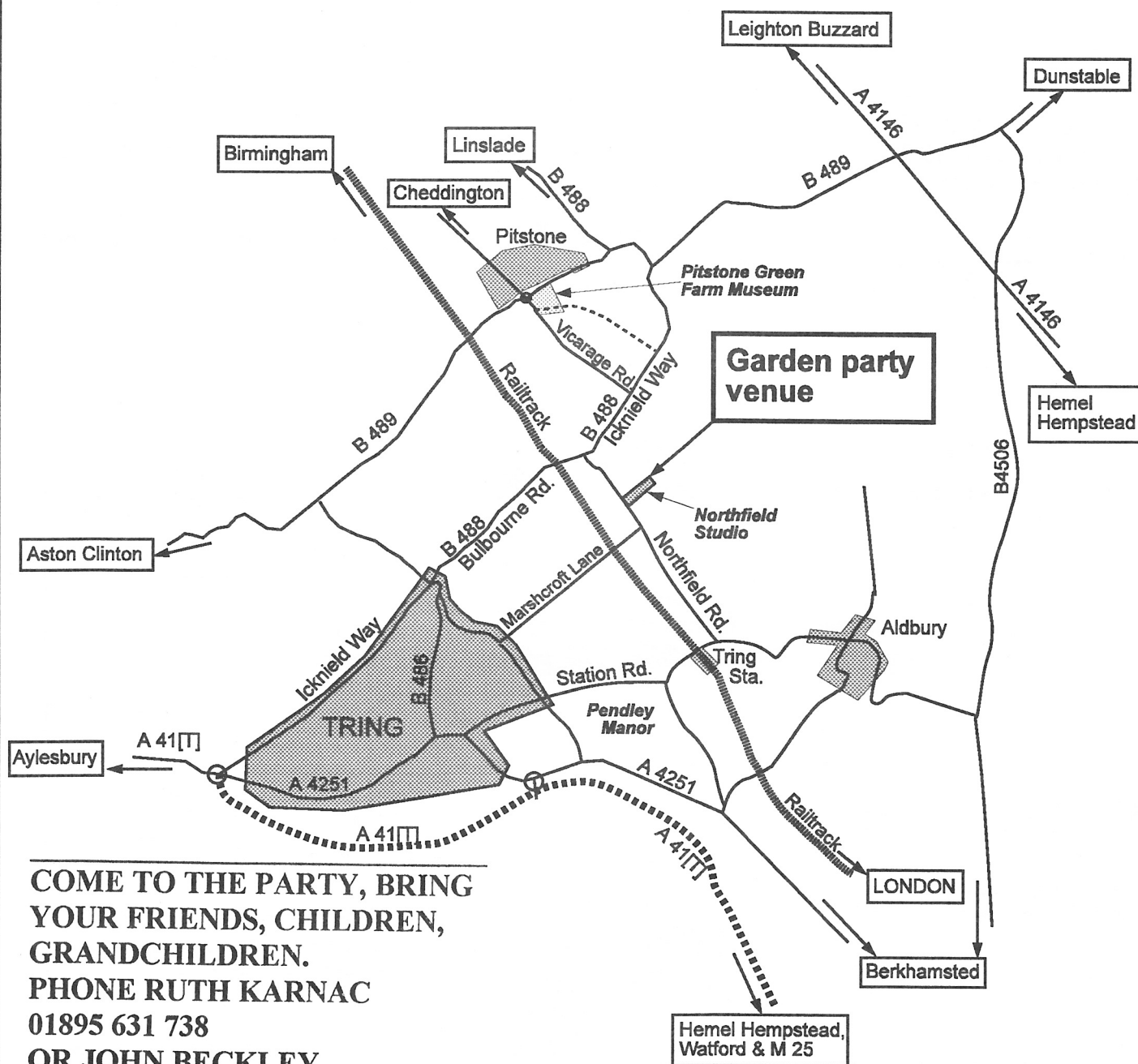
On 4th July we are hoping to have a working party of guild members to tidy the site. If you can come to help please do so at 10.30 am. Phone M. Fitzwilliam on 01442 242 332

On 12th July, the day after our garden party we have a public Open Day at the museum, so please come if you can. We need helpers to talk to the public, demonstrate on the wheel, fire raku pots etc. We are also hoping to have a display of pots for sale, so if you want to sell your pots please bring them. Phone Tina Hall beforehand on 01442 826 233.

Ruth has drawn a map to show the location of the Hatfield festival, but unfortunately we do not have space to print it. However, I am assured that the event will be clearly signposted on all major roads.

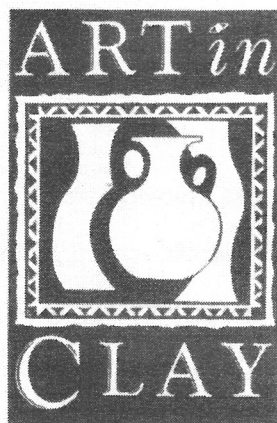
M.Fitzwilliam

MAP SHOWING TRING AND ENVIRONS with LOCATION OF D.C.P.G. GARDEN PARTY



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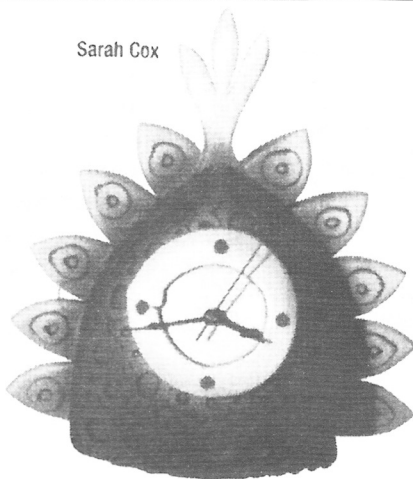
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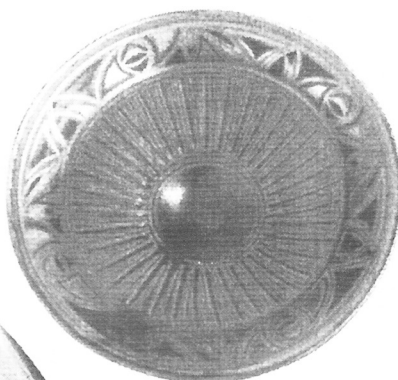
FRI/SAT/SUN
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AUGUST 1998

10AM - 5PM EACH DAY

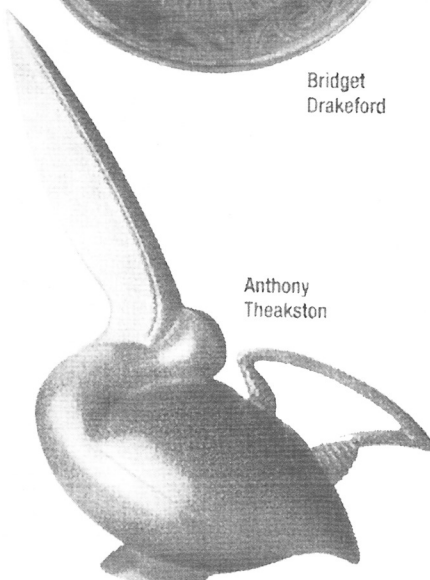
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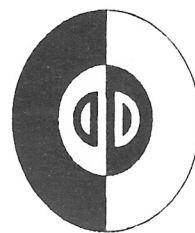
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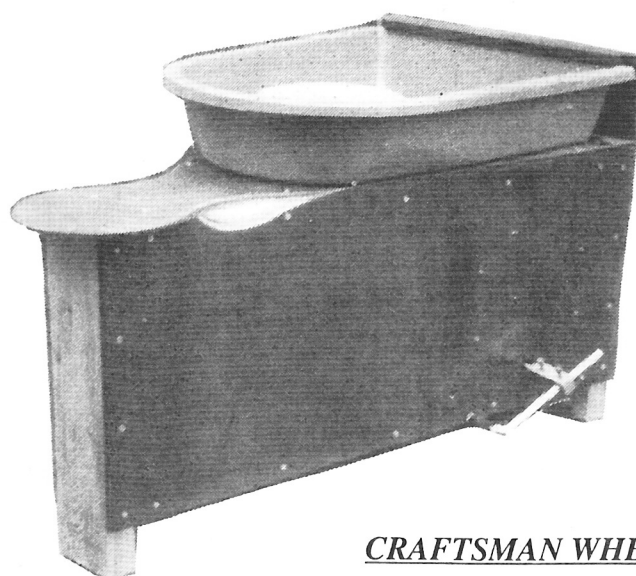
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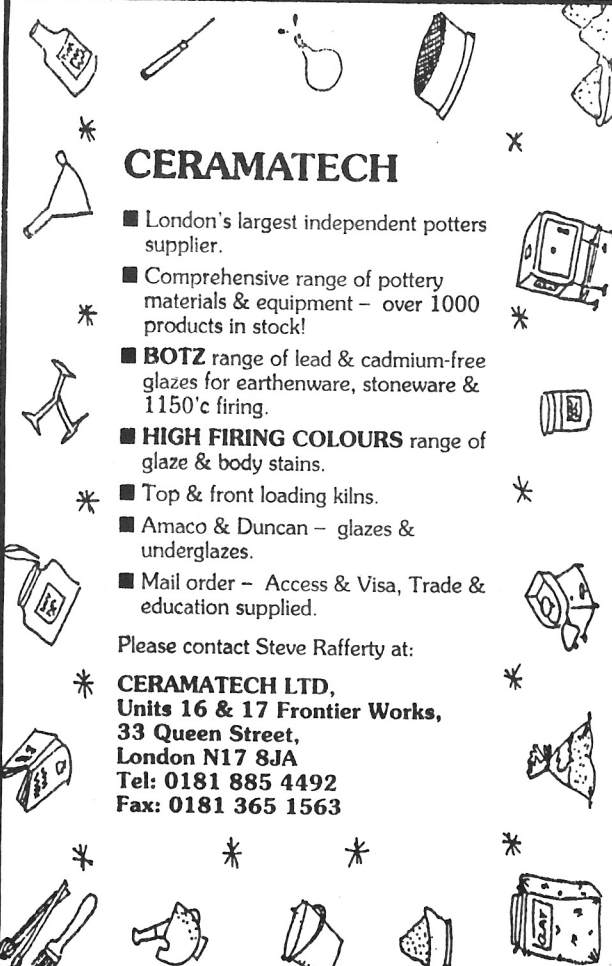
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