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NEWSLETTER
SUMMER 2009
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Membership of the Guild is open to anyone having an interest in pottery and sculpture & offers the members many opportunities each year to see the top potters and sculptors demonstrating their skills. In addition, an annual Open Day is held with demonstrations. Exhibitions, visits and workshops are also organised at various times.

Membership Rates: Family £21.00 Single £17.50
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FRONT COVER PHOTOGRAPH

The "David Vases" from the Percival David collection. See book review, for details.

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Editorial

As I write, we are planning for the next Pitstone Open Day, which is on Monday 4th May (bank holiday). Our previous Pitstone day was on Easter Monday, & what a day it was!

John Powell helped Ruby Sharp with the firing & Veronica Powell, Ruby & John all joined in with helping people decorate pots, make sculptures, & buy pots. Once things warmed up it was pretty much non-stop. I took a wheel & gave lessons for most of the day, helped by Ruby & Veronica when I needed a break. When starting up we found that the clay we had was too stiff to throw with. This situation was taken in hand by Ruby. We sliced the clay as thinly as possible with a wire, then Ruby dipped the slices in water & immediately put them into a strong plastic bag, then did a rapid & intriguing dance on the bag. The reconstituted clay was then removed & wedged & was excellent for throwing. Ruby explained that she had been shown this technique by Brian Dewbury, so it was immediately dubbed "The Brian Dewbury dance technique"!

The number of people attending was an all-time record, with adults & paying children reaching an unprecedented number, somewhere near 500. The takings were equally spectacular, being about £235. We were able to give the Museum a substantial donation & have plenty left to replenish our gas, clay & glazes etc.

Ros McGuirk is currently making arrangements for a demonstration evening with Niek Hoogland, a specialist Slipware Potter. To fit in with his travel arrangements, this meeting has to be on a Thursday. See guild events for details, & do make an effort to be with us for this special once only event

Mervyn Fitzwilliam

Future Guild Events**HEADS AND FACES GUILD WORKSHOP, WITH PAUL PRIEST .**

Saturday 6th June 2009 10am to 4pm, at The Rudolph Steiner School Pottery in Kings Langley

(At the school go through the gate & down the right Hand side of the building. The pottery is a round building at the end of the parking spaces.)

For this Workshop, the cost of the clay, the wooden armature & the bubble wrap to help form the sculpture are all included in the price, which is; Members £42, Visitors £45

You will need to bring your favourite tools, materials for textures, masking tape, newspaper, and any pictorial reference that you want to use.

Also bring a packed lunch & your own mug plus tea-bags/coffee & milk if you wish, a kettle will be available.

To join the group, either fill in the enclosed form, and send with your cheque, or contact; Selina Mancey, 52 Byng Drive, Potters Bar, Herts, EN6 1UF. Any questions please call, on 01707 650445 or email selinamancey@hotmail.co.uk

Thursday 18th June. NOTE THE CHANGE OF DAY

Dacorum and Chiltern Potter's Guild present a 'Summer Special' at St. John's church hall, Station Road, Boxmoor.

NIEK HOOGLAND – Slipware artisan potter

We are delighted to welcome this slipware potter from Holland on one of his occasional trips to the U.K..

Born in the Netherlands at Tegelen, which has a long history of ceramics, Niek has slipware in his blood. Come and see this creative potter at work and learn about the pottery traditions of Northern Europe.

This special meeting will be held on **Thurs 18 June from 8 – 10.30pm**, at St. John's church hall, Station Road, Boxmoor. (Map on P.8)

To cover the extra costs of this meeting, there will be a charge of £2 per member and £5 for visitors.

Come early to find parking. If the spaces beside the church in Heath Lane are full, look along St Johns Road and Park Road. The Leisure Centre is not recommended, nor is Station Road (though the latter is legal, it is narrow.)

20/21st June. Soda Firing at Northfields.

Visitors welcome. Please park in the lay-by outside the gate. For more information contact ros.mcguirk@gmail.com or phone 01727 834326. Other dates are 15/16th Aug and 19/20th Sept. Check before you come.

Sun 28th June. Doug Jones Open Studio. Delicious stoneware and beautiful home baking in magical setting. 114 Norfolk Rd Rickmansworth.WD3 1LA. 11a.m. till the end. 01923 770913

Other Events

22-24th May Potfest in Scotland at the Agricultural Centre. Perth. An excellent potters' fair, despite the cold venue

23-25th May Art in the Woods. Week-end of art exhibitions and craft demonstrations, as well as the firing of an Anagama kiln. It is necessary to stoke the kiln for 24 hours a day during the firing and it is hoped that Guild members would be interested in helping out and gaining experience in this unique firing form. Volunteers could camp if needed and there are toilets and shower facilities on site. For more information, contact Sarah Taylor, The "Faith Works" Trust, Spring Meadows Farm, Whelpley Hill, Berkhamsted HP4 2SX. 01442 834783 (office) or 07941 948278 (mobile). thefaithworkstrust@yahoo.co.uk

Wednesday 27th May. 6pm to 7pm – FIVE THINGS WE DON'T REALLY UNDERSTAND ABOUT CHINESE CERAMICS (Inaugural Lecture of Professor NIGEL WOOD) The Old Cinema, University of Westminster, 309 Regent Street, London W1B 2UW

Chinese Ceramics is a vast subject that reflects the story of Chinese civilisation, the geography and geology of China itself, and also China's interactions with countries beyond its borders. China invented and developed porcelain and glazed stoneware and, over the centuries, has made both everyday and imperial wares that have now become some of the most keenly collected art-works in history. The export of Chinese ceramics has also operated on a colossal scale – with the result that the word 'China' has become synonymous with fine ceramics. Chinese ceramics were also involved in less familiar roles, such as iron- and bronze-casting, and great engineering works such as wall-building, and road and canal construction.

Nonetheless and, despite the thousands of detailed studies that have been published on the subject over the last century, the story of Chinese ceramics still contain some major enigmas, and it is these that the lecture will attempt to address. Five outstanding problems that have emerged from recent investigations will be highlighted and considered.

Admission is free – all welcome – no registration required

30+31st May Hot Pots at Belvoir Castle. Great pots from some of Europe's finest, plus top quality food from local producers. A new show at Belvoir Castle, Leics. NG32 1PE. Includes an exhibition of pottery that will be sold by auction on Sunday in aid of the British Heart Foundation. Tel: 0115 9535660

3rd June-28th July Halima Cassell at the Margaret Harvey Gallery, St. Albans, AL1 3RR. Weds-Sats 11am-5pm.

5-7 June Kingsgate Workshops Open studios phone 020 7323 7878. www.kingsgateworkshops.org.uk

20/21st June Slipware Workshop. Taena Pottery, Whitley Court, St.Leonards, Glos. GL4 8EB. £100, £75 full time students, £60 for one day only. Demos and talks by many well-known slipware artists, firings and bbq. Tel: 01242 602319. E-mail: info@cotswoldliving.co.uk

26-28th June 'Earth and Fire' Rufford Craft Centre, near Ollerton NG22 9DF. 10.30am-5pm daily

26-28th June International Festival of Ceramics The Friary, Aylesford, Maidstone, Kent ME20 7BX. Adults £4, Concessions £3. Children free. 10am-5pm daily. Follow the signs from junction 6 on the M20.www.ceramics-southeast.co.uk

3-5th July International Ceramics Festival, Aberystwyth Arts Centre. Tickets still available tel:01970 623232 see www.internationalceramicsfestival.org

16-19th July Art in Action Waterperry House, Wheatley, Oxford OX33 1JZ. 10am-5.30pm. Tickets £1 cheaper if booked on line at www.artinaction.org.uk

24-26th July Potfest in the Park. Hutton-in-the-Forest, Penrith. See www.potfest.co.uk

7-9th August Potfest in the Pens Skirsgill Auction Mart, Penrith. See www.potfest.co.uk

7-9th August. Art in Clay. Hatfield House 10am-5.30pm Fri-Sat 1am-5pm Sun www.artinclay.co.uk

12th Sept-4th Oct Herts. Open Studios Let Ros know if you are taking part and we will advertise in the next Newsletter.

18-20th Sept Ceramics in the City Geoffrye Museum, Kingsland Rd. London E2 8E

DOUGLAS FITCH DEMONSTRATION

On first impressions, Douglas's work seemed historically reminiscent. The forms are strong in appearance, glazes are simple the effect is natural.

His interest in clay started at a young age but when he went to Derby College he joined the Art department rather than Ceramics. Later, he had a post as a technician and renewed his interest in ceramics. When this job ended he moved to Devon, renewed his interest in ceramics and was inspired by Michael Cardew's work.

After a while, he built his own kiln which was large and fuelled by wood, easily obtainable in the countryside around his home. He collected 'local mud' which, after drying, was sieved, then re-moisturised, mixed with two parts of Valentine's smooth clay, wedged and used for throwing his pots.

The large strong forms he threw were decorated with slips poured over the pots. He uses only three colours, black, white or green and creates marks with his fingers sliding over the pot in random movements. He was able to dry the pot he had made, making it ready for decoration by using a gas flame.

This pot had been made tall and narrow, then widened from the base; the neck was then extended and the rim strong. The 'dried' pot was then decorated with poured slips and fingers drawn through creating random pattern. Parts of the pot were not slipped, so the decoration was very simple.

Douglas also added leaves to the surface before pouring the slip, then they were removed. He had also made items that could be pressed into clay after they had been fired. All methods he used were very simple and made the pots delightful and very desirable.

Ruth Brown

MARGARET GARDINER Fri.3rd April

Using a set of excellent photographs, Margaret described her development as a potter. She went to Harrow in 1974 and developed an interest in salt glaze. She continued training at Dartington and learned a great deal about running a workshop and production throwing. Eventually she married and settled in Bishops Stortford on the edge of open country and close to Stansted airport. It is an ideal spot for salt firings.

During the years she raised her family, she stopped salt glazing as it was too risky. However, she managed to teach and make earthenware. After a fifteen year break, the urge to use salt glaze returned, and there followed a period of intense research and also the building of a new kiln by Mike Goddard. The use of soda had become popular, and Margaret experimented with washing soda pasted onto pieces of wood that were thrown into the flame. She also spent two years developing her own style of pottery, and getting control of her kiln. In the last three years she has studied the effects of both salt and soda, and currently uses a hot saline solution composed of equal amounts of both. In total eight pounds weight is sprayed into the kiln. It is dissolved in eight pints of water which is delivered one pint at a time.

Most of Margaret's pots are thrown from either porcelain or fine white stoneware. Sometimes she mixes her own clay which has no grog. The pots are decorated with scraffitto and coloured slips. Four different slips are used – blue, green, black and orange. These are sprayed on thinly. She may also paint spots of titanium slip onto the pots.

Towards the end of a firing, when the kiln has cooled to around 550-700C, stannous chloride is added, vaporises and fumes, giving a lustrous finish, sometimes with rainbow colours. Great care must be taken to wear complete protection, including gloves, goggles and a respirator, to prevent any kind of contamination, as stannous chloride is highly toxic. Margaret puts in 10gms at a time, using a long narrow metal box with a long handle, and gently tips it into the fire box where it bubbles and foams and turns yellow before vaporizing. This is done by removing bricks at two positions, a high one and a low one, at both ends of the kiln, to get a reasonable spread of this heavy chloride.

For her demonstration, Margaret showed how to make a tall vase from two slabs of textured porcelain and a dish from a slab placed in a drop mould, and followed this with a well constructed lesson in making a large pot from three thrown pieces.

Textured Slab Vases

- Tall slab vases are made from three slabs of clay. Slabs are cut from the base of a block of porcelain, and given a quick sweep with a rolling pin. Each one is then lifted up and allowed to flop back onto the table several times until, like a piece of strudel dough, it has stretched out remarkably evenly.

- A sheet of textured wallpaper, or a large crotched mat can be used to texture the slab, by placing it on

top of the clay and rolling it in. A couple of thin boards are used to turn the clay over, so that the other side can be impressed. The result is most effective. Margaret showed how small areas of the crotchet design can be picked out and rolled in using a small plastic wallpaper roller.

- The slabs are then cut to shape using ruler, knife and set square. To make a beaded edge around the slabs, the edges are dampened by running a wet sponge along them and then the same is done with a credit card cut with two or three shallow grooves.

- The two side pieces are left to firm up, flopped over formers to give them a gentle curve. Margaret improvised these formers using large plastic containers covered with a sheet of foam, folded towels and plastic sheets.

- When stiff enough to hold their shape, the sides are bevelled with a knife so that they will fit snugly. Then they are scored, and slipped and gently pressed together. When the join is secure, they are placed on the base and a pin is run around them to draw a cutting line on the base that is a quarter inch out from the slabs. On removing the top, the base can be cut, scored and slipped. The top is replaced and the outer edges of the base are pushed up all round. Excess clay can be removed by running a finger or a tool around the base. Then a credit card beading tool is run around the base to make a neat edge.

Margaret has made a number of these vases recently. Given the texture and the soda and lustre treatment, they are striking pieces.

Tips

1. use a small wire brush the size of an artist's brush to score clay. One sweep round is all that is required.
2. neaten up the beaded edges by wiping them with a small damp sponge on a stick. The ones with a triangular profile work best.

Drop mould dish

This is a very quick method and looks good fun to do.

A textured porcelain slab is placed in a square frame made from four pieces of wooden moulding tied together with string. The frame has no base, so it must be placed on a wooden bat. To protect the texture while ensuring that the clay lies flat in the mould the whole thing is dropped on the floor.

Large pots thrown in sections (For the full sequence, see our website).

Sectional throwing is a useful technique as it gives more control and produces lighter pots than those thrown in one go. It can also produce very tall pots. It takes longer, though, as there is drying to be done in between the throwing stages. Margaret's method involves throwing the base and leaving it to firm up before throwing and adding the next section. The pot is then well wrapped for a couple of days at least, to allow the moisture content to even up. If another section is to be added, the process is repeated until the pot is complete. This may take a few days, but it works very well with porcelain and the other fine white stoneware clays that Margaret uses.

To demonstrate this method in the short time available, Margaret had brought in several pots at different stages of construction. She threw the second stage of a three sectioned pot, ensuring that the wall was of even thickness of nearly one centimetre. It had no base. Excess clay was trimmed off, especially from the inside, using a rib, and a sponge was used to clean up the piece. The rim was pointed and, most important of all, had been carefully measured with callipers to ensure an exact fit with the prepared base, even though this was drier.

At this point the prepared base was unwrapped and we could see that its rim had a groove and two ridges made by the corner of a wooden rib. It was placed on the wheel, and, at slow speed, a brush load of slip was run over the rim. This was followed by a small metal brush which scored fine lines through the slip and the rim.

The freshly thrown piece, still attached to its bat, was inverted over the prepared base, and gently placed in position with the two rims fitting snugly together. To seal the join, the edges were thumbled down all round with the wheel on slow speed. Then the seam was smoothed with finger tips and a rib. The bat was left on and the pot was well wrapped and left for at least two days, to allow the soft clay to firm up before the next stage. The third stage would start off exactly the same as the second one, and finish with throwing the rim.

A jug was then produced that was ready to decorate and have a handle attached. Decoration at this stage is by scraffitto using a dress maker's wheel and a credit card that had been cut to give it a grooved profile. The spout was formed by a little pulling up and then pushing in of the sides of the rim on each side of the pouring lip. This was different to the usual method

of pulling up the spout, and it worked very well as the rim of the jug was already flared.

Margaret showed us how the handle would be attached, and it was finished. The result was a tall, shapely piece decorated with swags of loopy lines and dots giving a very pretty effect.

Margaret has sent us an excellent sequence of photos of this method which you may find on the website.

More notes on firing and fuming

Margaret fires her kiln with propane gas. Firings take 30 hours altogether. She gets up to temperature, 1300C, on the first day. The kiln cools down during the night and is ready for fuming by 7am the next day, by which time it will be at 700C.

The stannous chloride lustre [tin] on these pots is stable and it is also used in glass making. Stannous chloride is also sometimes used as a food additive and has an e-number. However, when it is heated it becomes exceedingly toxic, attacking the mucous membranes. Therefore eyes, mouth, throat and lungs need heavy duty protection. Working with it presents serious health risks. For more information google 'fuming with stannous chloride'.

Many thanks to Margaret for presenting such a lot in her demo, and for further help in putting this article together.

Ros McGuirk

MEMBERSHIP NEWS

Zuzka Doig from Barnet has joined us, & **Jean Langdon** of Hemel Hempstead joined some while ago, but this was not previously reported in the Newsletter.

Christine Hutchinson

joined the Guild in March. She is located in Welwyn and is multi-talented, being a Project Manager and music teacher. Christine is interested in decorated stoneware, both hand building & throwing.

Jane Kilvington was a member of the Guild for many years but had not renewed her membership recently for personal reasons. I am delighted to report that Jane is planning to come to our Niek Hoogland evening, and plans to rejoin the Guild.

Jane was the very first winner of our "Stan Romer Award", with a magnificent sculpture of a Bison. She was persuaded to make a smaller replica of this piece to become our award trophy and it has been presented to the winner each year since.

Mervyn

OBITUARY – SIMON CARROLL

(Originally published in "The Guardian" and reprinted here with their permission)

Simon Carroll, who has died of liver cancer at the age of 45, was as unconventional in his life as he was in his work. He questioned many conventional or perceived "right" ways of working, preferring to experiment and investigate for himself rather than follow familiar paths. As a result, he established himself as one of the most adventurous, fearless and challenging of the younger generation of potters. With no clear sense of direction, other than he wanted to create work, Carroll drifted into studying ceramics at the suggestion of Clive Higginbottom, a lecturer on his foundation course at art school in his native city of Hereford. At the University of West of England, in Bristol, from 1985, on a course with a firm rooting in the craft but which encouraged questions about the why as much as the how, Carroll found his metier. Lecturers, including Mo jupp and Walter Keeler, supported what they quickly recognised as a highly independent and thoughtful maker who felt at home with clay and who wanted to push it in unconventional ways. Unfashionably, he became fascinated by the 17th and 18th-century slip-decorated wares produced in Staffordshire, and made pilgrimages to the Potteries Museum, Stoke-on-Trent to handle and examine their magnificent collection of chargers and other pieces, marvelling at the relaxed way potters had built up designs by trailing thin lines of slip (clay mixed with water).

Trailed decoration became incorporated in Carroll's own freely thrown vessels, patterned with areas of slip designs under a rich red glaze, which contrasted with parts left unglazed. It was a winning combination, bringing together historical references and folk art into work which that literally combined the rough with the smooth. Carroll went on to produce mugs and jugs in red earthenware with freely trailed decoration that oozed confidence and bravado. Intrigued by the notion of touch, Carroll became involved in the early 1990s with students at the National College for the blind in Hereford, which brought him a new awareness of clay and the ways in which it could be used. He was, for instance, fascinated by the instinctive way the students approached clay, whether making vessels or figurative work. Their unmediated creativity tied in with his interest in outsider art, the work of often self-taught artists whose forms of creative expression exist outside accepted cultural norms and are intuitive rather than learnt.

Alert to the way some artists have responded directly with their medium, Carroll was fascinated by the abstract expressionists, particularly the uninhibited but disciplined approach of Jackson Pollock and Peter Voulkos, and by the freely modelled small figures of Picasso. "They made me want to laugh out loud", was a typical response from him. The sense of the ridiculous and exaggeration, trade-marks of Carroll's work, were sensitively and intelligently handled. A brilliant showman, Carroll demonstrated his skills to enthralled audiences, who marvelled at his nerve in pouring slips onto seemingly impossible forms. His bravado was dazzlingly apparent at the Aberystwyth Inter-national Ceramics Festival in 2003 when Martin Langley, a fellow potter, literally threw a crown on Carroll's head.

Carroll established his studio in a revamped Nissen hut on a disused airfield in Cornwall, where his companion was his dog Murphy, a Jack Russell. The deserted beaches proved ideal for his sand drawings, the size of a football pitch. These, often featuring giant, stylised pots, were drawn freely with a rake into the sand with no planning beforehand: process and completed works were ideally viewed from the tops of the rocky cliffs. Spectacular and effective, the drawings were washed away by the tide, with only photographs to record their scale and ambition.

A major breakthrough came in 2006 with a show at Tate St. Ives, when Carroll filled the long showcase with tall, thrown and manipulated pieces that included modelled parts, incised decoration, colour and slips, and incorporated diverse references such as 18th-century porcelain, Staffordshire slipware and the decoration on Oribe ware, as well as Elizabethan ruffles. All were inventively amalgamated into his squareish forms, some with rounded feet, which brought an understanding of the history of ceramics into the 21st century, the cracks and imperfections being a vital part of the story.

Outwardly jovial and humorous but with a serious commitment to his work, Carroll had his own inner demons which, as a member of Alcoholics Anonymous, he fought with success. His abilities gained him national and inter-national recognition. He was awarded the Arts Foundation Prize in 2004 and last year, he exhibited, lectured and demonstrated in Hong Kong, Australia, New Zealand and the U.S.

After he was diagnosed with cancer, he focused on drawing, producing powerful, richly coloured, bold abstract images on which he continued to work until shortly before his death.

Simon is survived by his father Harry, his mother Bernice, and his two brothers, Nicholas and Peter.

Emmanuel Cooper

BOOK REVIEW

Chinese ceramics: Highlights of the Sir Percival David Collection. Regina Krahl & Jessica Harrison - Hall The British Museum Press. £12.99

I have personally seen the Percival David collection twice, when it was held by the University of London, & housed at Gordon Square, in a town house. In 2005 a new home was needed, & the complete collection is now housed at the British Museum, within the new Sir Joseph Hotung Ceramic Study Centre.

The "David Vases" (Front Cover Photo) are significant because of an inscription on the neck, dating them to AD1351, making them the major reference point for Yuan blue & white ware, since no other known piece carries an inscribed date.

According to Grayson Perry (*Sunday times* {Culture 3/05/09}) the collection is now elegantly housed within excellent showcases, which are very well lit, and they are also fitted with non-reflective glass, to give superb clarity of viewing.

I need to visit this collection in its new home, and so do you.

Perhaps, before you go, you need to study the book of highlights, which has 50 extended illustrations, many beautiful photographs of ceramics that will make your mouth water. To my own mind the glazes of the Song Dynasty are particularly delicious, although the decorated ware of the Yuan & Ming Dynasty also have strong appeal.

Each illustration is supported with historical detail, plus information about the methods employed in producing the pieces, decoration techniques, oxides used, firing temperatures, kiln types & locations etc.

This is a book to refer to before you go & to have on your shelf as a reminder of your visit. I am sure it will often be referred to.

Mervyn Fitzwilliam

Summary of Guild committee minutes

Your Guild committee felt that it would be useful for members to be given a summary of any agreements reached at guild meetings which would be of general interest. This occasional summary will succinctly cover main points;

Meetings on 6th March & 8th May 2009

Exhibition

Will be held at Letchworth Arts Centre & managed by Sue Lines. The arts Centre will charge 25%

Commission. Set-up would be on 3rd November, the exhibition would open on 4th November and would be taken down on 13th November. All pots would be fully insured by the Arts Centre.

Potters Open day 14th November, Longdean School Hall.

Demonstrators; Morgan Hall & Chris Lewis
Members & visitors to bring their own food for lunch. Our organiser, Veronica Powell, will arrange for tea & coffee to be available. Longdean cannot yet fully confirm the date, due to school bureaucracy.

Demonstrations & Insurance

The use of Gas torches cannot be permitted at our evening demonstrations, since this will invalidate our insurance, & the Hall insurance. An electric heat gun to be purchased.

We discussed concerns regarding the use of projectors & our wheel & equipment by demonstrators. It was agreed that we would prepare a Demonstrators Guidance document, to help demonstrators with their presentations. This document would be sent out to all demonstrators by Organisers before the demonstration.

Newsletter

It was agreed that a new membership - only category would be introduced, following a request from a current member. The cost will presently be £7 P.A.
Next Meeting 4th Sept. 2009

COMMITTEE LIST

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Digby Stott (database holder) 01442-404 122
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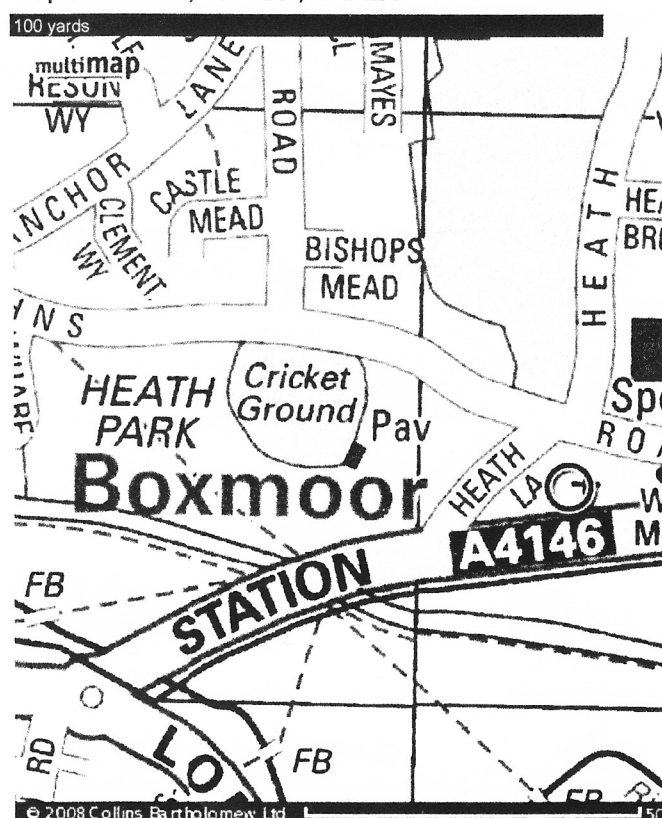
For Sale: Two Leach kick wheels. Contact Doug Jones on 01923 770913

Free to Collect: Two Catterson-Smith kilns type no.7452/AKB-3 10kwatt rated at 1200° C. These appear to be muffle kilns, so the elements are enclosed behind a ceramic facing. (Still made by Catterson-Smith successors, who suggest a second-hand price of about £700 each !). Phone Mr. Panos Panssis on 01727 865561 or 07836 562256 (St.Albans)

Free to Collect: A Potters Equipment Co. electric wheel. – old and may need some attention.
Ring Janet on 0208 449 1363 (Barnet)

Wanted An inexpensive Pottery Wheel for a beginner. 01438 715 495

Map of St Johns, Boxmoor, HP1 1JY





The photographs on this page, & page 10 have been sent in by Monika Sharpe, & were taken at Margaret Gardiner's demonstration on 3rd April 2009

Top left:

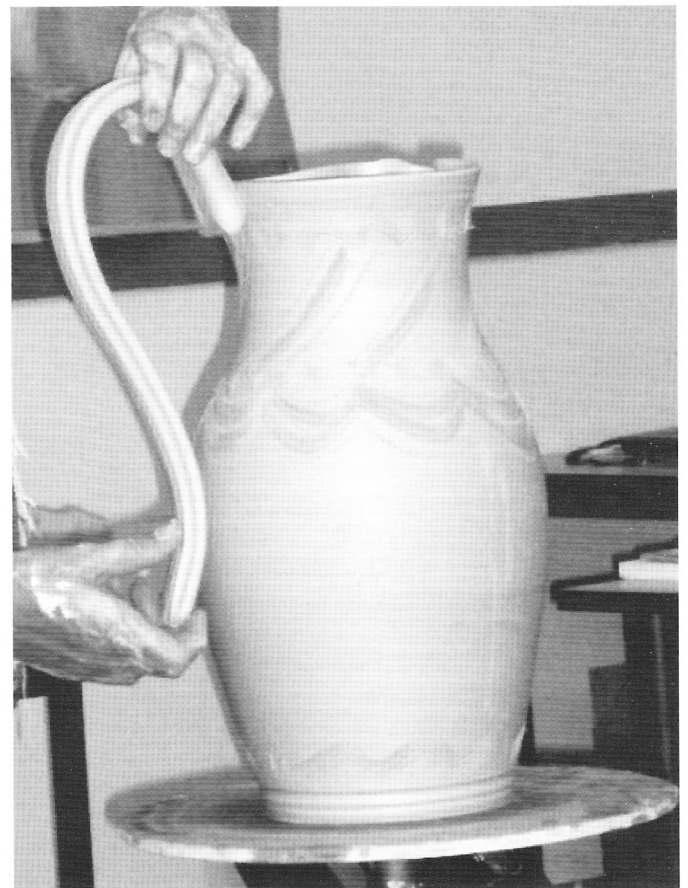
Placing the shoulder section of a jug onto the base section. The vee groove in the shoulder section fitting over the opposite shape on the base section.

Bottom left;

Shaping the base area

Below right;

Fitting a handle to the jug.





Upper left;
A finished jug, showing the generous spout & the handle, with a coiled section at the base of the handle.

Below;
A selection of Margarets pots. Note the high level of decoration & texture.



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