



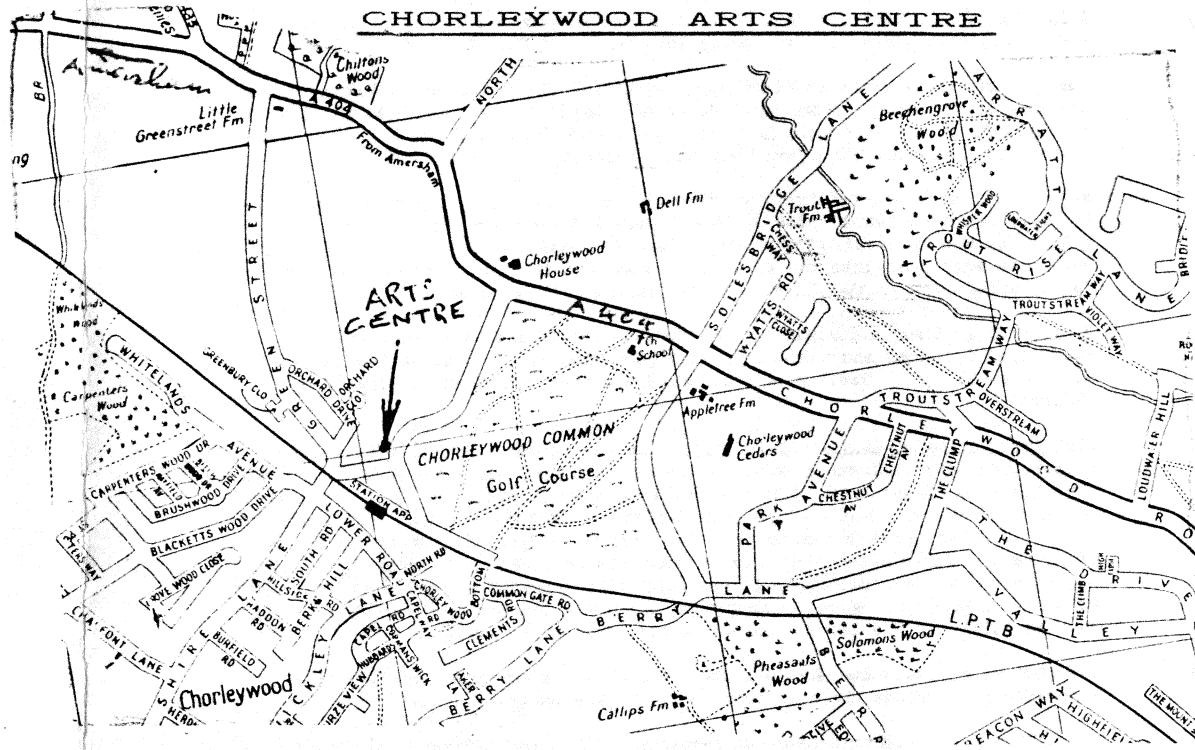
## FORTHCOMING EVENTS

At 8 pm at Northchurch Social Centre, Bell Lane, Northchurch  
(see map in January Bulletin).

Peter was born in London 1936. Went to California after the War; National Service in West Africa; an amusing year at Cambridge before being 'sent down'. Worked around the world for an education and started potting in New Zealand after being inspired by pottery in Mexico - went on to make lavatories in Australia. Then found himself in Nigeria where he spent a most formative period with Michael Cardew. Returned to England in 1962 and went to work for Ray Finch at Winchcombe Pottery; his 2½ years there gave him a firm foundation in the craft. Met and married Jill in '64 and moved to Coxwold in North Yorkshire early 1965; converted an old farm into workshops and showroom. His large wood kiln came into use in 1968. He has a regular production of useful wood-fired (high) earthenware and also makes special pots - large plates etc for exhibitions.

At 8 pm at Chorleywood Arts Centre (in a Chapel), The Common Chorleywood (see map on page 2).

Slip has been used as a decorative medium for, what could be called, a long time. The good thing is that it can be applied by some very different methods. We are planning to demonstrate a few of these methods, some of which you may know and hopefully some you may not have seen before. Also there will be the opportunity to observe how you can make slip trailers to your own specifications from materials you could have around the home.



RAKU FIRING Next firing 8th March - Saturday afternoon. Also for the conservationists among you there will be an extra activity - small mammal trapping! Contact Roy Adams: Berkhamstead 71095

MEDIEVALISTS Consideration will be given to the building of the kiln at the end of the bad weather. This practice I understand strictly follows the traditions of medieval pottery. If interested contact: Lesley & Ann Sutherland: 01 907 4944

OPEN HOUSE Will be resumed in April. If interested in promoting one, contact Roger Winn: Chesham 782033

LA BORNE The group departing in May is fully subscribed but if you wish to be placed on the reserve list contact Murray Fieldhouse: Aldbury Common 229. Five people have expressed an interest in a visit there during the summer. If interested contact Roger Winn: Chesham 782033

A CHANCE TO TRY SALT GLAZING There is to be a communal firing of the Guild's wood-fired salt glaze kiln on Sunday 18th May.

This, of course, will be an ideal opportunity for those who are intending to use the kiln individually to see how it's done. There is a growing list of eager £5 subscribers to use this solo facility - good luck Christine and company. For details contact Alan O'Dell, 35 Pondfield Crescent, St Albans 69385.

Anyone who is interested in having pots in the communal firing should get them to Jerry Seaborne (08956 39468), John Capes (911 6018) or Alan O'Dell (above) before the end of April. The shapes, sizes and numbers of pots received will determine what goes into the kiln. For those not familiar with the technique of salt glazing or with the Guild Kiln, the following may be helpful:-

Size of Pots Size is limited by the availability of shelves. Pots should be no wider than 8 inches and preferably no higher than this, though a few tall pots will be acceptable. Small pots will stand a better chance of fitting in as 'fillers'.

Clay Body, Slips, Glazes and Decoration The body should fire to stoneware temperatures and (according to Peter Starkey) contain less than 2.8% iron, since iron tends to resist salt. Our experience is that St Thomases gives a rather nondescript result. Moira works reasonably well despite its high iron content, but gives a very dark brown colour. An effective alternative is to use a mixture of Moira and white stoneware. The surface may be given more variety and colour by using a slip consisting of feldspar and china clay in the proportions 80/20 to 0/100. The former gives a shiney finish (Peter Starkey sprays cobalt oxide on this slip) and the latter produces a dry, orange/red surface.

The insides of bowls and enclosed pots should be glazed with a conventional stoneware glaze since the salt does not penetrate to these areas.

One of the most effective forms of decoration is to use incised marks which are enhanced by salt glaze.

Preparation of Pots Pots should be biscuit in advance. A fairly deep undercut at the edge of the base inhibits salt from penetrating to the contact points between pot and shelf and prevents sticking. Lids should be separated from pots by small pads formed from a paste of alumina and china clay. A strip of sellotape around pot and lid will prevent the dried pads falling out when the pot is moved.

Wood THIS IS VERY IMPORTANT!

We need all the wood that we can get, preferably soft wood, including old pallets or anything which can easily be broken up.

Reference 'Saltglaze' by Peter Starkey in the Ceramic Skillbook Series edited by Murray.

#### ST ALBANS GREEN FAIR - APRIL 12th

The Guild is to have two stalls at this event at St Albans Town Hall which is for local groups interested in conservation, the environment and general 'green' activities to promote themselves. One of the stalls will be used to advertise the Guild as a 'kick off' to a new recruiting drive; the other will be available for sales.

If you have any photographs or pots (or anything else) which would be suitable for a display showing the range of Guild activities please get them to Alan O'Dell 35 Pondfield Crescent St Albans (69383) before the middle of March.

If you are interested in selling pots please ring Alan. The table we have available is only 2 x 6 ft so space is limited although we can add pots as others are sold throughout the day. It will be best if we can promote ourselves as a co-operative group producing good quality work. If demand by Guild members is high it will mean limiting the number of pots from each person. There will be no fixed commission but those selling will be responsible for covering the £12 cost of the table. Members will be responsible for getting their pots to Alan before the day.

#### DOROTHY FEIBLEMAN - A SATURDAY SPECIAL

De Havilland College Welwyn Garden City - March 8th 1986

Dorothy Feibleman will be talking and demonstrating about her method of making pots in laminated, coloured porcelain. Any enquiries should be made to:

Department of Adult Education  
De Havilland College  
Welwyn Garden City Herts

} Please quote Course No 3322  
Tel: WGC 326318 } Fee £9 - includes Lunch

#### WEST FOREST POTTERS

TUESDAY FEBRUARY 25th At Pole Hampton Junior School, Kibblewhite Crescent, Twyford, Bucks: at 8 pm. Video - Audrey Blackman - "Rolled Pottery Figures" in which Ms Blackman demonstrates and explains in detail her handbuilding method.

NB: Members of the West Forest Potters Guild have been invited to the salt glaze activity on 18th May.

#### TIPS

- 1 Clay containing a large proportion of fireclay should be soaked for an hour at 800° C in order to prevent dunting and bloating.
- 2 A wet sponge spun on a wheel will effectively clean a large number of pots quickly.

## CHILTERN OPEN AIR MUSEUM

As a potter I am very keen to start some pottery activities at the Museum. At the moment we have a fair stock of glazes and materials, a kick wheel and an electric kiln. As we have no electricity here this is currently redundant.

We have a reconstruction of an Iron Age House so an Iron Age Kiln would be an interesting project. I have, in fact, started to make one and would greatly appreciate any help or advice on its construction.

A Medieval kiln would also fit very well into the scene here and I would welcome any suggestions about this.

There will be a Children's Day at the Museum on Sunday April 27th. We hope to have several craft activities in which the children can take part. Roger Winn will be organising the clay activities. The children will be able to experience the whole process of pottery making from initial shaping to final product.

MARTIN BLUM: Education Officer, Chiltern Open Air Museum, Newlands Park, Chalfont St Giles (71117) - 9 to 12 in the morning.

Home address: 1 Mineral Lane, Chesham, HP5 1NL (785648)

## BOOK REVIEW

"AN ILLUSTRATED DICTIONARY OF CERAMICS" George Savage and Harold Newman, 320pp, paperback, Thames & Hudson, £8.95

Originally published as a hardback in 1974 this is a very informative book with its more than 3000 terms concisely explained. There are also several pages on the Marks of European Factories.

It is, however, this latter information which shows the orientation of the subject matter of this interesting alphabetical list of wares, styles and shapes. The book will be quite useful for all students of ceramics but its greatest value will be for collectors and historians.

There is, for example, no mention of 'Formulae', and although under 'Glaze', 'Glazing' and 'Glost Firing', most of the specific terms are given and described under cross-references, the explanations consist mostly of historical data.

There are over 600 small clear black-and-white photographic illustrations and most of the various national styles are shown. Hence it is here that probably the best use for potters can be made of this book.

STAN ROMER

## OPEN DAY - NOVEMBER 16th 1985

### ROSEMARY WREN AND PETER CROTTY

Rosemary obviously followed on in her mother's footsteps, having been living in the environment of large aviaries in the garden where many budgerigars and parakeets were bred.

She does her sketches in the field.

Starting from a pinched pot, then adding coils without the use of slip, pressing with thumb and forefinger, rubbing the thumb down and across the form, all the time making arches.

She uses High Plas 64 Ball Clay which has a high silica content to give the greatest green strength, bought in powder form with 20% fire clay grog added, firing to stoneware 1220°. She uses a 7 cubic foot updraft kiln and fires twice a month. All the work is biscuit fired first.

This is where Peter Crotty takes over. He ensures that every figure is finely fettled and smoothed with sandpaper, before brush painting the highly distinctive markings and patterns on the innumerable birds and animals that they make. He uses up to thirty different glazes. A white glaze is used for the pierced eyes to give a more alert effect.

We were shown many slides of her parents, Denise and Henry Wren, of their pottery in Oxshott Surrey and general family developments in the crafts over the years. Also we saw slides of much larger animals and birds. In particular I liked the superb power of the 3 foot long rhinoceros.

David Attenborough possesses several of her works which indicates her ability and the obvious vitality of her work.

The many examples which were on display were unfortunately part of an exhibition and not for sale, although all could be ordered.

Thank you to everyone who made the Open Day yet another worthwhile experience.

JOHN HOY

\* The bird Raffle Prize has been located (see last Bulletin).

## PAST EVENTS - OPEN DAY 1984

### JENNIE HALE

Jenny Hale proved (for those of us in a position to hear clearly), an all-round entertainment. She was introduced as being 'shy' and her first tentative remarks directed to the clay rather than the audience, certainly gave the impression of a retiring nature. We were soon to learn otherwise however, for as her demonstration progressed, a witty, sharp and totally likeable personality emerged. Indeed, whispers of 'Isn't she sweet' were to be heard punctuating the bursts of laughter which Jennie's commentary produced.

#### JENNIE HALE (contd.)

She told us how her work had been influenced by folk tales and fantasies which have been given very free interpretation in her clay. Caricaturing friends as reptiles in clay - a trying exercise for the victims I suspect! - she developed her 'monsters'. She admitted to being influenced by Martin Ware but her creatures seemed much more benign and as the 'Unicorn, Pegasusy Thing' grew from her fingers she and it regarded one another with an air of complete understanding. Whilst she worked we learned of her beginnings in pottery and the tribulations and accidents which led to her using the salt glaze technique which adds such richness to her finished work. Her precise, deft movements seemed to match the way in which she had developed alongside rather than beneath her employers. Her versatility was remarkable and her determination to overcome practical problems was demonstrated in her tale of how she built a blunger which produced both laughter and admiration from her audience.

All this time the clay figure grew in front of us - not by magic - though it surely possessed a magical element, but by extreme precision and economy of movement along with the natty use of spit applied by thumb! She admitted to being a messy worker but this was not borne out by her performance which showed clever organisation of the working area and the few tools which she used. I was interested to hear that she did a great deal of drawing both because she enjoyed drawing and in order to develop her ideas. Perhaps it would be possible for us to see more of the background work of potters as well as their finished work?

I suppose that this type of modelling would not appeal to every taste, but the enthusiastic, uninhibited manner in which Jennie Hale demonstrated had most of us beguiled and full of admiration and a determination to go home and try out new ideas.

PAULINE O'DELL

#### OPEN DAY 1984 - PETER STARKEY

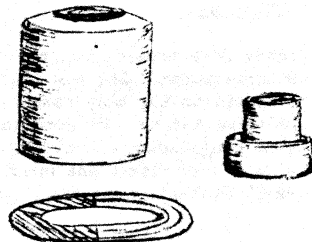
Peter started the day by throwing some domestic ware - three bowls and a teapot, two casseroles and a mixing bowl. His saltglaze body is a ball clay, a fireclay with about 10% feldspar similar to the Dartington body.

He prefers to work off the hump which he feels gives greater facility for creative shape. He likes in particular, teapots and regards them as organic forms that grow together rather than kit forms which are just assembled. He tends to think in terms of circles and as he dislikes cane handles, therefore decided to make thrown circular ones.

The teapot gallery is dropped in using a rib.

The lid thrown and turned later.

The thrown circular handle is turned over at leather hard stage and the other side turned to match; then cut and slipped on to the pot.



#### PETER STARKEY (contd)

His casseroles have widely flaired shapes which allow for easy grip without the need of lugs or handles which he considers are non-functional. He likes to leave the throwing rings and add incised rings to encourage the salt to collect and enhance the final glaze effect. The formative elements of the casserole are echoed in the lid.

Peter's mixing bowl was for me the pot with the most appeal but somehow we didn't seem to get a real high spot in his programme.

- JOHN HOY

#### KILN FOR SALE

CONTACT GILL GODSCHALK (0727) 50693

##### DETAILS:

Kilns & Furnaces type 54 HT.

Size inside: depth 15" x width 15" x height 16"

Volts: 240 Phase: 1 + N KW: 7 Max Temp: 1300°

Bought January 1976. Has not been fired since 1982 only because I have not been potting. In reasonably good condition. Buyer collects.

Cost: £250.00 ono

#### FUTURE PLANS

Consideration has been given to the December meeting for 1986 and it has been provisionally decided to invite a non-potter to give a demonstration of his craft. It is hoped the craft chosen will have some affinities with pottery. Should you think this either a bad or a marvellous idea let a member of the Committee know.

If you have any ideas for next year's (1986-87) programme contact:

Jenny Templeton, 26 St Leonards Road, Chesham Bois, Amersham, Bucks.  
Tel: Amersham 7243