



BULLETIN
JUL/AUG
1987

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FORTHCOMING EVENTS

Friday August 21st at 8pm at Tony Plessner's: Little Winch,
The Common, Chipperfield, Kings Langley, Herts, WD4 9BZ
Tel: Kings Langley 64414

Discussion Meeting on the Guild Exhibition

A chance to have a say on such questions as:- Is every year too often? Should we adopt a different lay-out, eg an area for each potter? How can we ensure the requisite exhibition manning level? Would one week be sufficient? Venues ?

If you can't come but have views, write to Tony.

Friday September 18th PETER HAYNES - at Northchurch.
Details in next Bulletin.

THE GARDEN PARTY

What a miserable day for our garden party, but it didn't dampen our spirits. Mildred had the Raku kiln blazing well and we were pleased to warm up by the fire. Ruth's propane Raku kiln gave us double interest. The mass of colour from Mildred's geraniums made up for the lack of sunshine. We were a small party but the variety of food did justice to the garden party tradition. Thank you Mildred for your generous hospitality.

CERAMIC ART OF THE ITALIAN RENAISSANCE (Exhibition at the British Museum)

This exhibition is based on the British Museum's own collection, supplemented by loans from other museums and private collections. It is a tastefully displayed

exhibition, it is free, it has seats and an illustrated catalogue costing £10. The colours and lustres after hundreds of years are still absolutely dazzling; however in most examples the plates were simply used as something to paint on so that it can be refreshing to see the patterns painted on the reverse with dashing strokes and usually much more reference to the roundness of the plate.

Italian maiolica of the 15th and 16th Centuries is tin-glazed earthenware. In the Renaissance they used river clay which fired to a pale buff or pinkish colour. Plates were thrown or moulded in plaster moulds:-

- 1) Biscuit fired in wood kilns to about 1000°C.
- 2) Dipped in tin-opacified lead glaze, the main ingredients of which were: potash, sand, the oxides of lead and tin ground and mixed in water.
- 3) Colour painted: blue from cobalt; green from copper; yellow from antimony; orange from antimony and iron; purple and brown from manganese. (Red was always difficult - they used Armenian bole).
Tin glaze produces a very absorbent painting surface so mistakes are almost impossible to correct.
- 4) After painting, the surface was sometimes dipped in or sprinkled with a top coat of clear glaze and then refired to about 950°.
- 5) They sometimes used additional metallic lustre (a technique learnt from Islamic and Hispano-Moresque pottery). Compounds containing silver or copper were painted on and then fired at a low temperature. Brushwood was used as fuel to create a reducing atmosphere. When cleaned an iridescent effect was revealed.

The exhibition is well worth a visit and continues until 20th September.

PAM TAMES

EXHIBITION

RUTH BROWN, PEGGY FANCETT, DORIS WAKELIN,
SHEILA WILLIS and JACKIE WILSHERE
are having a group exhibition of
earthenware, stoneware and porcelain, at
WATFORD MUSEUM, 194 HIGH STREET
MONDAY TO SATURDAY 10 am - 5 pm
Opening SATURDAY AUGUST 29th until OCTOBER 3rd 1987

NOTE Pauline Howes has kindly written an account of the Pot Crawl to Wiltshire and Somerset. This will be published in the next Bulletin.