



Well, it's my trembling hand on the word processor, made all the worse by Al peering over my shoulder.

At the moment we are getting some good entries for the magazine but don't sit back and think that we can do without your contribution - we can't!

I have a wild fantasy that at the Potters' Open Day there will be crowds of volunteers to do the write-ups! Please volunteer!

The deadline for the December issue of the Newsletter is November 29.

GUILD EVENTS

Potters Open Day

Saturday 17 November at the Rudolph Steiner School,
Langley Hill, Kings Langley

Information accompanying this Newsletter.

Guild Christmas Party

Friday 4 December at Northchurch Social Centre,
Northchurch, Berkhamstead

Information later.

A BRIEF REPORT OF THE A.G.M. HELD ON OCTOBER 5TH.1990.

Chris Bull gave her last Chairman's Report, thanking the Committee and Members for their support. She exhorted more members to enter the C.P.A. Associates Show, after John Higgins. Elsa Benettar and Chris herself had had work exhibited.

Arthur thanked Chris for doing such a good job but felt that the Chairman's work load was too heavy. Many agreed with him but no suggestions for relieving the situation were forthcoming!

Valerie is retiring from the job of Secretary, and will be greatly missed, she has done the job for 10 - 11 years, what a stoic! Valerie received a leaving present from the Guild and the Freedom of the Guild was proposed by Murray.

Tony Plessner, who served on the first Committee and has been addicted ever since, is also retiring from office after much sterling work. It's to be hoped that they will both continue coming to meetings.

Gill Longland gave the Treasurer's report, the main concern of which was the news that the membership subscriptions are down #100. Anyone who hasn't renewed had better get their piggy banks open.

Gill suggested that the handling fee for the Guild exhibition be re-introduced and explained that the membership fees would be increased to:

£9 - single. £12 - family. £5 - student.

This brought a strong reaction from Arthur with regard to Pensioners: he feels that the subscription should be much lower for them. The meeting went a bit awry again here, going over old ground. In the end raised fees were proposed and everyone seemed to agree with the proposal.

There were a few changes on the Committee:

Chairman	- Alan O'Dell
Vice Chair	- Ruth Karnac
Secretary	- Christine Bull (with Duncan!)
Treasurer	- Gill Longland
Membership secretary	- Digby Stott
Programme Organiser	- Ruth Karnac
Exhibition Organiser	- Winifred Mitchell
Potters' Open Day Organiser	- Jean Sedgley
Pot Crawl Organiser	- Jenny Templeton
Newsletter editor	- Pauline O'Dell

THANKS TO VALERIE AND TONY

At the AGM presentations were made to Valerie Williams and Tony Plessner who were giving up their Guild responsibilities after many years service.

Valerie had combined the demanding and time consuming jobs of Secretary, Membership Secretary and Organiser of Potters Open Day, since 1980 (or thereabouts) and actually gave the impression of enjoying the task. She took her responsibilities very seriously, but also in her stride. On more than one occasion, I let her down - not doing something I had promised to do - but Valerie did not get cross, she just got on and did the job herself.

Tony had been Treasurer for many years and until last year he was editor of the Newsletter, a job which included fighting a continuing battle with the photocopier. Thankfully when I took over the editorship he still took the responsibility for the copying and distribution of the Newsletter, and for any 'stop press' announcements.

Both Valerie and Tony had been involved with the Guild for so long that it's not surprising that the Committee relied on them heavily for their breadth of knowledge of the Guild's activities. Luckily their skills and friendship will not be lost to us completely, as they will continue their membership of the Guild.

Meanwhile - thank you both for all you've done so far!

Alan O'Dell

DAPHNE CARNEGIE

Ruth Brown

There is a feeling of 'deja -vu' on arriving at Northchurch, particularly in winter darkness. The hall, however, was well lit and welcoming and there was a promise of coffee to come. Chairs were lined up and seats bagged for a good view of our guest; that night it was Daphne Carnegie.

The table showing her work had a great gravitational pull and was soon surrounded by those who enjoy holding, weighing, balancing and admiring pots at close quarters. Soon we

were gathered round the wheel to watch Daphne decorate a plate. All her work is dipped the day before decoration, she uses a tin glaze with a wide firing temperature; 1060 C. to 1200 C. and fires biscuit to 960 C. and glazes to 1100 C. If the glaze is not fully dry, it may lift off with decorating. As this is the only glaze used, she is able to make a large container and all ware is glazed by dipping. The large plate had a turned, waisted foot to help facilitate glazing, it is held by tongs and finger tips. The foot is waxed with a mixture of wax and paraffin to resist glaze. Instead of a turned stud being left to support the base during firing, an area is waxed and a button of fired clay is used to act as a support which can be removed after firing. It was put onto a bat which had a circle of bubble wrap cut to fit, this was to prevent damage to the glazed rim.

With a soft pencil, Daphne marked out a design, nothing too exact, a division of space, a sketching in of fruit and leaves. She then used a variety of brushes: Daler Dalon, rather than Chinese as they hold a fair amount of colour. The colour applied is mixed with the tin glaze and left to soak for at least 35 minutes. Oxides or commercial colours or a mixture of these is used. Colours can also be mixed with china clay to prevent running.

Using a 1/2" brush and lemon yellow with iron oxide, she began to fill in the fruit shapes, lemons began to appear, goldem against the white glaze, brighter than they would be when fired. Peaches came next, using a commercial colour: (Mandarin Yellow by PotteryCrafts). A 1" brush containing Rosso red was swept over the peaches to bring out the bloom and a lighter orange was laid on the lemons followed by a touch of green achieved with cobalt and grey and a greener green with lemon yellow and copper.

Once basic colours have been laid, the whole design is held together with freely drawn fine strokes outlining leaves, creating stems, following the flow. The colour used for this is sometimes cobalt or cobalt and copper. Daphne doesn't use recipes; colours are mixed according to mood or using whatever is available. She has a deep knowledge of previous results: what works, what doesn't, experience and experiment. Her designs are repeated but drawn freehand,

nothing is fixed.

The smaller plates are decorated inside only, larger ones may have leaves on the underside, very large ones would have fruit on the outside as well. Among the forms seen were jugs, mugs, bowls and plates of varying size.

After coffee we saw the slides of work that Daphne had made for her degree show and there was a picture of the Italian Albarello that had first started her interest in Majolica. She had come to pottery as a mature student, beginning in romantic Burgandy as dogsbody, mixing clay, short stints of acquiring production skills and making slipware, but she felt the need for more formal training and went to Harrow for two years. The Italian majolica was a project and so began her love of tinglaze ware.

Daphne told us that after Harrow came a studio in Kilburn, on production line, then more structured design with brush work. She was chosen to exhibit at the CPA. in 1984 and has since had many exhibitions, and also had work exhibited in the Crafts Council 'Harrow Connection' show.

THE GUILD, THE COST AND THE GOLDEN OLDIES. Marilyn Plessner

Only people with cars can belong to this Guild and some of our older members may miss meetings because they:

- a) Dislike driving at night or in the rain.
- b) Find current petrol prices too high to justify the journey.

How about someone organising a car pool or several carpools in different areas? It could help to bring more members to meetings.

Any volunteers? Any ideas?

PORCELAIN FOR PALACES

Pam Tames

The fashion for Japan in Europe, 1650 - 1750.
A free exhibition in the Japanese Gallery of the British

Museum, on until November 4th.

On show were over 350 pieces of Japanese porcelain and copies and derivatives made in China, Europe and England. Prized for its colour and vigour of decoration, it was the height of fashion, and many great houses and palaces in Europe had an entire room, or rooms, set aside for its display.

KAKIEMON porcelain, (named after its legendary inventor) and IMARI, (named after a port in Japan where consignments were packed for hazardous sea journeys) were so copied and adapted that by 1750 their origin was all but forgotten.

I found the exhibition small but interesting, with some unusually shaped ware, I regretted the fact that no technical data was given; that was probably to be found in the expensive catalogue.