

Ceramic Review

November/December 1991 Number 132 £4.25

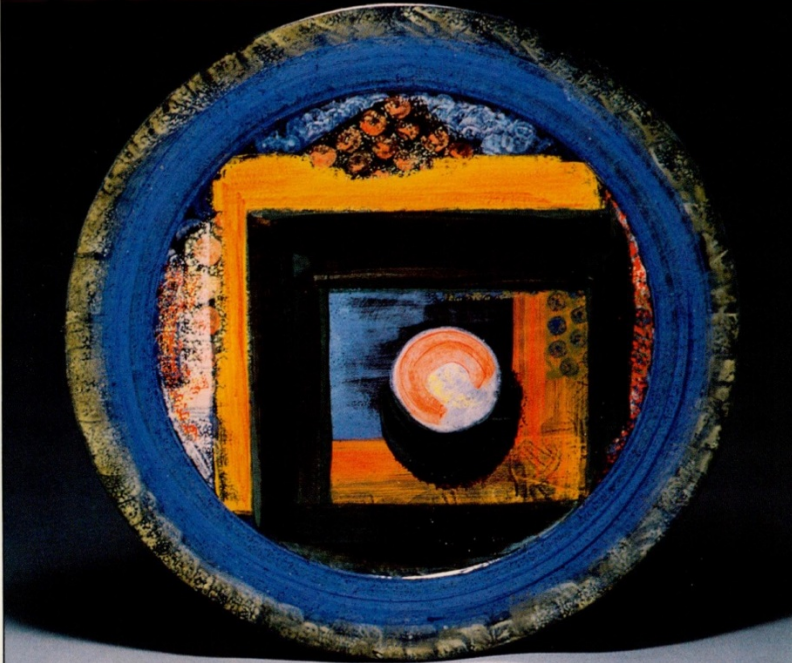


C. P. A.
PLEASE DO NOT
TAKE AWAY.

John Pollex · Claudi Casanovas · Jeremy James
Song Glazes · Cecile Johnson

CONTEMPORARY CERAMICS

**J O H N
P O L L E X**



NEW EARTHENWARE

November 19 - 30 1991

S H O W C A S E

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CONTEMPORARY CERAMICS

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Ceramic Review

21 Carnaby Street London W1V 1PH November December 1991 Number 132

Contents

- Letters 4
Igbara Odo Pottery Commune Jan Kiesel describes the pot making method of this Nigerian Commune 6
In View 9
Electricity - Friend or Foe Ceramic Review Investigates 12
News 13
Altered Forms John Pollex writes about his new colourful earthenware 16
Book Reviews 23
International Perspective Peter Gibbs appraises the Fletcher Challenge Ceramic Exhibition 24
Clamp Firing U.D. Nock reports on a weekend's learning experience 26
Claudi Casanovas Eileen Lewenstein admires the work of this Individual Potter - Ingenious Engineer 28
Potters' Tips 31
Ceramic Residency Jeremy James describes life on the chalkface 32
Beyond the Dovetail The Craft Council's look at contemporary craft 35
In Praise of Song John Corr reveals the secrets of three classic Chinese glazes 36
Northern Potters Camp 1991 Moira Vincentelli reports 39
Pots Go Pop Ceramics in the age of Post Pop 40
Living Craft Jenny Beavan gives her response to an exhibition event in Stuttgart 41
Events 41
Forthcoming Exhibitions 41
Advertisements 42
A Potter's Day Liz Gale pots in Southampton 44

Cover: John Pollex - teapot, earthenware, see article page 16.
Photograph: Stephen Brayne.

ABC

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Next Issue

Lucie Rie at 90
Stains and Colours - Frank Hamer Explains

Popular Craft



Pots are popular particularly when visitors can see a potter at work: the illustration shows Peter Consentino during a sponsored throw event at Middleton Hall, Milton Keynes shopping centre where he threw 314 in one hour.

The astonishing news that 26% of all adults attend craft exhibitions, compared to 24% who go to plays, 19% to musicals and 18% to fine art shows, indicates that the audience for crafts is seriously underrated. The massive 26% understandably includes those who go to craft fairs, many of which show anything but craft, but the impressive percentage indicates a general and widespread interest in the medium. This prompts the speculation of where these visitors go. Major centres in London, Contemporary Ceramics, Contemporary Applied Art, even the Crafts Council's splendid new converted chapel cannot produce figures to match these. Smaller, more local centres attract their own audience, while events such as the highly organized 'Art in Action' at Oxford is well attended. Is this not a case for rethinking the whole of the strategy for marketing craft - for making it more accessible rather than elitist and remote? Are galleries selling craft too austere to lure all but the most committed?

It seems promising that 26% of all adults bought at least one item of craft in the past year compared with 12% who bought a work of art. But, given that art works cost on the whole several times more than craft, the figure for craft seems surprisingly low.

What the survey implies above all else is just how little is known about the craft public - the mass of people who are interested in the medium who like to go and look at it and buy it. Where do they come from, how much do they spend and what do they spend it on? More research needed here.

The research was conducted by Research Surveys of GB Ltd. for the Arts Council, based on a sample of 7,919 people at 260 sampling points. Copies of the research are available from the Arts Council, 14 Great Peter Street, London SW1P 3NQ - telephone 071 333 0100.

Letters



Ceramic Review 21 Carnaby Street London W1V 1PH Fax: 071 287 9954

Correspondence welcomed but the right is reserved to edit letters unless contributors state they must be published in full or not at all. Pseudonyms may be used but names and addresses must be supplied.

Woodfire Survey 1990 CR131

Thank you for publishing the above article. Having the results published has brought to a conclusion the project which began in November 1989, when I sent the initial letter outlining our intention of carrying out a Woodfire Survey, to *Ceramic Review*.

However, I would like to bring to your attention the fact that two of the captions for the photographs on the top of page 18, have been mistakenly interchanged. The kiln in the centre is Walter Awlson's catenary arch kiln, while the photograph on the right shows David Eeles' three chambered climbing kiln. While the mistake will be obvious to many of your readers, for the benefit of the potters concerned I would appreciate it if you would mention the error in a future issue of the magazine.

COLL MINOGUE Crieff, Perthshire

Mineral Town

Broken Hill is a large mining town in the far west of New South Wales where silver, lead and zinc were found for years. The streets all have mineral names, Argent is the main street, with Cobalt, Carbon, Galena, Kaolin, Oxide, Talc and Tin Streets, all of which fascinated me - a potter. There surely is no other city in the world with such street names.

MOLLIE GRIEVE Pymble, NSW, Australia.

Testing, testing

Can anyone tell me how tests are carried out to show that tableware is 'oven proof' and 'dishwasher proof'? Is there a company carrying out these tests?

MARIE-PIERRE GOVERNALE London NW10

British Ceramic Research Ltd. Queens Road, Penkhull-on-Trent ST4 7LQ carry out such tests.

Potting with Pleasure

I love making figures in ceramics at our local council pottery classes where the others all make pots. I guess it stems from being a kid in the last war when all toy factories were switched to war productions and there were almost no toys. You then made them yourself from scraps of wood, old junk or Plasticine. I had whole layouts on scrap board of the war, railways or ships etc. My junior school actually made a glass cabinet to exhibit them at open day.

I did not bother about art or pottery again until five years ago when a heart attack/coma lost me my job and I could not get back into employment since and have remained on £50



FRANK BENNETT: English, French and Austrian Soliders of the Napoleonic era with cannon - height of standing figures about 9".

a week invalidity benefit. It has meant I have to watch the pennies, but I get courses at half rates. Unfortunately they have to pay their way, equipment is old, glazes are not the type for detail work and clay is expensive. We shall have a new tutor next term and I hope to learn something of glazes. Doultons sent one of their figure painters down to give demonstrations in a pottery shop yesterday. She wasn't very keen to see a non-customer and offered little advice other than 'Our colours are our own specification and the public cannot have them.'

My work has improved vastly and the other potters all enthuse, but I would like to learn more whatever the difficulties. Any suggestions?

FRANK BENNETT Exeter, Devon

Experimental Ceramics

I would very much like to be put in touch with any people or societies that deal with experimental ceramics, since I would love to develop my work in that area.

Ms. A. KAELIN Bristol

Can any readers help? Eds.

Functional Semantics

In CR 131 a letter was published from P. Marley of Hereford. The author of this article, by repeating the word 'functional' (or 'non-functional', or an equivalent adjective) 39 times in less than 500 words, manages to convey something about the subject he or she is concerned with. Beyond that the letter is ludicrously unintelligible, the incoherent rambling of someone painfully caught up in a semantic frenzy. How can the publication of such material be defended?

If *Ceramic Review* is short of articles to publish, why not invite some well-known critics, museum curators, or indeed anyone

in the field of ceramics whose expertise includes the ability to write in a clear and understandable way, to contribute to a regular column on a subject of their choice? PAUL VINCENT Exeter, Devon

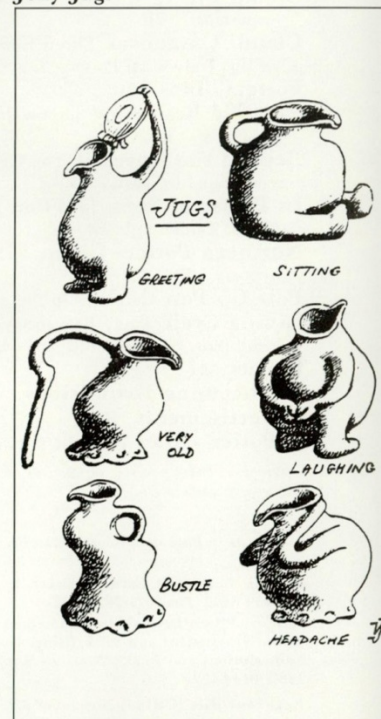
Going into Europe

I have recently returned from a lovely holiday in the middle of France, during which I visited a couple of potteries, where I was received very warmly and shown round the workshop. I speak fairly fluent French, but got very stuck over vocabulary for certain terms - which were not in my dictionary. I wonder if another *Ceramic Review* reader could provide a list of approximately 50 words/ceramic terms in French for future use? Indeed with 1992 approaching it might be useful for CR to publish a list in several European languages.

CAROLINE BOUSFIELD GREGORY London E9

Foreign language pottery vocabularies very welcome. Eds.

Jolly Jugs



Here are some drawings of some mediaeval jugs that have recently come into my possession. Probably influenced by Hieronymus Bosch. Should I pass them on to the British Museum? JAMES WALFORD Crowborough, Sussex

Fluorspar Search

I am trying to locate a supplier for fluorspar (CaF₂), calcium fluoride, without success. Can any reader suggest an amenable supplier? STEPHEN DODSWORTH Devon
Replies via Ceramic Review

Alexander Technique

I have been learning Alexander Technique

Ceramic Review 132 - 1991

for several months; the technique has been invaluable in dealing with back and neck problems (the standard potter's occupational hazards).

Do any readers have any knowledge or experience on claiming the fees of Alexander Technique as a legitimate claim against tax? I have heard from people who have heard that professional musicians have been known to claim against tax. A clearer understanding of the tax position would be much appreciated.
ANN KENNY Twickenham, Middx.

Replies please via Ceramic Review. Eds.

Japanese Brushes

Knowing the worldwide readership of *Ceramic Review* and the present emphasis on Japan in Britain with the Japan Festival in full swing, I wondered whether any readers could help me with information regarding 'MAKIE' brushes imported from Japan, but sadly unobtainable from my suppliers, Medcol (Cornwall) Ltd for over a year?

The small size brush is marvellous for very fine painting using liquid Bright Gold as the hair has a resilience which suits the medium beautifully.

The address I have been given of the factory is Na Mura Taiseido Co. Ltd. 8-18 2 chome, Zoshigaya, Japan. However letters written by Medcol have received no reply and their abrupt disappearance seems a mystery.

Can anyone tell me if brushes similar to Makie can be obtained here? Is there any old stock left somewhere? Any information regarding 'The Case of the Missing Brushes' would be most gratefully received.
MARY RICH Truro, Cornwall

Replies via Ceramic Review please. Eds.



White Porcelain Jar with openwork decoration of Peony - sent by Jongin Kim from South Korea

Ceramic Competitions

I have written to you several times before for different reasons, I hope I am not causing any trouble. I wonder if you can help me by supplying me with names and addresses of competitions around the world in which ceramic artists can take part.

MARIA FIHNBORD Sweden
Please send details to Ceramic Review

Ceramic Review 132 - 1991



Sam Haile - stoneware jar

Sam Haile

I am organizing on behalf of Cleveland Museum a small retrospective of the work of the potter and painter, Sam Haile. It would be very useful to know if any readers have

works by Haile which might be suitable for inclusion.

PAUL RICE 60 Blenheim Crescent, London W11 1NY

Potting in Denmark

We are just about coming to the end of our first summer here, and the tourists have dried off to a trickle. Although it means not so many sales, it also offers a sense of relief with not so many Germans and Swedes poking around the house looking for the workshop.

We are now settled in our new home and country. Can't say I miss Britain too much. The island is beautiful where we now live, and there is an optimism amongst the potters not seen for many years in Blighty. The Scandinavians seem to have greater respect for the arts, even the bank manager treats us like professionals, not like a throwback to Hippiedom.

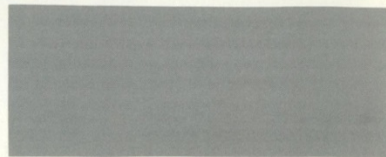
The island (about the size of the Isle of Wight, pop: 48,000) has around 50 studios, plus weavers, painters, sculptors, silversmiths etc., making it quite unique with such a concentration of artists. It also boasts good stoneware clay and has a history of refractory manufacture, plus kilns etc.

Please send some subscription forms for

Ceramic Review and I will pass them around. We are planning to run courses next year.
JOHN GIBSON Bornholm, Denmark.

Handle With Care CR 131

The solution to Judith Palmer's problem is simple. When the handle is bent to its finished shape and attached to the mug, press it lightly towards the mug with your thumb at a point between the two lines taking the tension out of the handle. Then push it out again to its original form: I think your problem is only one of 'clay memory'
BROR BÖRSUM Mariefred, Sweden





Preparations for firing

Igbara Odo Pottery Commune

Jan Kiesel is a New Zealander who has her own pottery in Kaduana, Northern Nigeria. She learned to pot with Kofi Athey in Jos. She was a founder member of both the Jacaranda Pottery, with Margaret and Eli Mama, and later the Maraba Potteries just outside Kaduna, with Michael O'Brien. Together with Aino Oni Okpaku she has done much to revitalise an interest by Nigerians in their indigenous pottery. In the following article she describes the pot making methods of the Igbara Odo Pottery Commune. Photographs by Summi Smart Cole.

It should have been an early start. It wasn't! By 10.30 a.m. the pale, blue washed sky was assuring us of yet another hot, humid day. Resigning ourselves to this, we push aside cravings for iced water or chilled fruit as our vehicle trundles out of Lagos. Tropical images everywhere - spiky palms and gangling creepers, flashes of water and the sweep of a canoe. In the villages, human activity - inactivity as the day heats up. Our vehicle is neither air-conditioned nor particularly comfortable, so we are relieved to see the bush giving way to the encroaching cement block and tin pan of a town. Dusty roads packed with traffic. Ondo city and lunch - plastic tablecloths, pounded yam, tepid beer, and back on the road.

This now curves, twists, takes us further inland. The palms follow us but the creepers disappear; rocky outcrops and red-flowered trees scattered over an undulating countryside. Off the tarmac we bump down a pitted track. Then, as if by chance, in a clearing by a huddle of roofs, a large group of yellow-grey cooking pots drying in the sun; their wide mouths announcing our arrival in Igbara Odo pottery commune. An arc of trees provides deep spots of shade over the textured mud walls of an L-shaped building. We pass stacks of fired pots as we move inside through to the courtyard.

6

Clay Preparation

There in the middle of this space is one huge well worn plank, heaped with clay in the process of being prepared. Preparing it is tiny, bright eyed Shefumi. She pounds the clay with a pestle, presses it with her feet, sprinkles it with water and covers it with plastic sheeting to keep it moist while she tends the fire under the vats of locust bean pots.

Shefumi means 'bring it for me', an apt name for a potter's apprentice. Perhaps nine or ten years old with deep luminous eyes, a winsome face and a self-assurance that comes with ability, Shefumi gives you the impression that she has been waiting for you. She has been watched at work before. As she sings softly to herself, busy between clay preparation and fire, she flashes you the odd grin if you catch her eye. How long will the clay preparation take? She shrugs her shoulders with resignation "ee go take". So she will probably work on and off all day at it, until her experience tells her it is ready.

Igbara Odo commune makes large water pots, smaller cooking pots, large platters used in the process of pot making and also strange, semi-sculptural figures with relief decoration. These are the work of Felitia Anlepelu and express the influence of her woodcarver father. She started working in clay as a child, trying to copy what her father did in wood. She tells us this was 32 years ago and claims to be the first to work in clay in this area. She is a wiry woman, in a striped blouse and head tie and short working wrapper. Shefumi is her granddaughter, an apprentice to all four potters at the commune. No one lives on the premises but they live nearby. They have labourers, other women, to help dig the clay from the nearby clay pits. In the courtyard are heaps of three different clays which are mixed together to make a suitable body. All are found within walking distance from the work place. We visit one of the pits carved out of the bush. Women are digging out the clay using

Ceramic Review 132 - 1991

ladders to get down into the huge pit.

Pot Making

There are two basic making methods in Igbara Odo. For the first Felitia takes the cylindrical base of one of her sculptures and uses it as a stand. She places an old cooking pot on top. One of her wide shallow platters is then heavily sprinkled with wood ash and set over the cooking pot's mouth. This is the supporting shape. Shefumi has brought a gourd of water, and the enamel bowl of tools (rags, scrapers made of pod or bamboo) lies at hand. Felitia takes a large ball of clay and throws it to the ground. With a rhythmic clockwise movement of the foot, she shapes out of it a 'pancake' half an inch thick which is lifted onto the platter. Taking up the contour of its support the pot will have a gently rounded base - good for standing in the sand or propping between the upturned pot supports of the fire.

Between her palms, Felitia rolls out a fat coil of clay. She attaches it to the base by scraping and pushing on the inside against her steady outside palm. With more coils added, the pot is literally 'rolled' upwards from within. Sprinkled with water it is smoothed with deft movements of a bamboo tool. Felitia takes a rag and wipes out the inside of the pot, bellying out the shape as she does so. She pinches out a rim. Walking backwards around the pot she smooths this rim with a shiny Obibo leaf dipped in water. The pot is then left to dry to the leather hard stage before being lifted off its support. The shaping process has taken a little under ten minutes.

At the same time a young woman is demonstrating the second pottery method - one that Shefumi too has used to produce the small pot she proudly shows us. This time the 'pancake' is beaten gently with a fired clay beater around an upturned pot sprinkled with ash. It stiffens quickly and is lifted off and placed in a deep bowl of ash in the sunlight. The rim will be added later. The potter smooths out the inside, an important strengthening process, with a curved pod. If this had been a normal potting day, she would have moved on to make a series of these delicate thin-walled shapes, adding rims by the coil method later, when the pots reached the leather-hard stage. But this is not a normal potting day. The day after tomorrow is market day and so tomorrow will be firing day.

This morning is full of bustle, ripples of subdued excitement. Shefumi has been at work early, sitting in the shade at the workshop entrance with a bowl of rich red laterite slip. She is busy wiping this slip around the rims of the cooking pots with a piece of cloth. Her burnishing tool is a smooth river pebble, which she selects from a bowl full of pebbles of different sizes and shapes at her feet. This is not the highly decorative burnishing of other areas in Nigeria, e.g. Paiko, but a functional strengthening. Her fires are simmering, the vats of soaked locust bean pod and bark are bubbling.

The Firing

Now it is Emilia Aleju's turn to take over today's activities. Emilia is firing her own pots but she needs the co-operation of the commune for preparation and finishing. The firing will take place directly outside the work area and close to the entrance where Shefumi has been sitting. It is a flat open space, a little stony, fringed with broken pots - memories of many other firings. Shefumi and two others bring the wood, but it is Emilia who lays out the straight lines of narrow sticks, about two to three feet long, directly on the flat ground.

She too is the one to place the pots deftly, pot mouth to pot base, in three rows, wedging them with small stones to prevent movement. It is she who will rearrange the pots if she feels it necessary. Now her eyes dart over them; she



Shefumi preparing clay

makes repairs to surface cracks from a wad of moist clay wrapped in plastic. In between the rows she stacks longer, thicker logs, adding then another three rows on top. A quick count gave us fifty-two pots. Some of the large broken pots, fired maybe years ago and now lying seemingly discarded, are stacked up at the four corners of the firing pile to steady it during the burning down of wood. Emilia slips more wood between the rows and lays a couple of extra pots on top of the pile. Everyone joins in to lay various logs, planks or sticks across and against the pile of pots. There does not seem to be any preference for wood type. Anything will do! Armfuls of vines and bark are tossed casually over the top; handfuls of wood chips and bark pieces are sprinkled over the mound into any crevices.

Emilia doesn't talk much, interested only in what she is doing, she now appears satisfied with the arrangement of pots and wood. The mound has been built up quickly and smoothly, directly on the ground. No pit is necessary, no protection built or laid around the pots; merely a little anchorage provided by the half dozen corner pots and a few stones. The weekly routine of firing has developed an intuitive and closely co-operative

Pots drying in sun





ABOVE LEFT boiling locust bean pots and RIGHT pots from a previous firing and the large shallow platter used for glazing

work process essential to successful production. Emilia's cooking pots will sell well at the market tomorrow.

She now bustles out with Shefumi in tow. Each holds a shard containing hot ash and, without ceremony, they each take a corner and work their way around the mound scattering ashes. The ash catches the dry wood. In seconds the entire pottery pyramid is engulfed in swirls of grey smoke. Flames flash and whip up into the crevices of the pyramid. There is a stiff breeze. The flames burn high. No attempt is made to control or slow the firing down. It is almost ignored. Emilia will occasionally pick up the long palm frond stem and poke at the fire, shifting a pot slightly or pushing hot embers back into the centre. She is already preoccupied with the next process.

Rusted drums are brought out from the store rooms and are set down as knee-high stands quite close to the fire. As in the making processes shallow curved platters, brown from locust bean juice, are placed on top. Pots of bubbling hot locust bean juice are ready beside each stand, along with a stumpy brush of twigs and leaves.

Glazing

The fire dies down. The pots stand covered with grey ash on the heap of still glowing embers. One pot has shattered. Emilia takes the first pot from the fire. It is less than an hour from the time she first lit up. The long palm frond stem is worked into the mouth of the pot. The hot pot is lifted gently out of the fire, swung around and down on to the ground. Another potter flicks it clean of ash with a cloth. The work must move quickly. Emilia takes one pot after another from the fire, waves of heat still radiating from them. They are lifted with sticks on to the stands. Turning the pot quickly with a short stump of palm frond stem, the potters cover it with locust bean juice. The brush is dipped into the steaming pot of juice and swished over the pot, bubbling the treacle toffee and leaving the pot a warm, mottled, shiny brown.

It is surprising that the pots will take such treatment - hot, direct flame, a sudden temperature drop, saturation with liquid - without shattering. There is no pre-heating of the pots (except a good saturating of sunlight for a couple of hours before firing which starts at 11 a.m.) so the answer must lie mainly in the coarse clay used to make these thin walled vessels. There are few signs of cracking or warping. Centuries of trial and error provide the knowledge needed to fire these pots to the correct temperature. The locust bean juice is Igbara Odo's 'glaze', helping to strengthen. Emilia is still taking pots from amongst the smouldering embers. Groups of these gleaming mahogany brown cooking pots stand in the sand at the potters' feet.

The potters of Igbara Odo are quite ready to talk about the techniques they use, and when language fails them are prepared to demonstrate. There is no jealous guarding of secrets. People are friendly but also busy and productive. Despite competition from plastic and enamel wares, there is obviously great demand for their work, they are proud of this. The cooking pots produced here are austere, functional pots of pleasing shape. Felitia decorates her water pots with heavy relief work and is open to influences from other areas.

The Future

We are, however, not the only visitors to Igbara Odo. There has been a government supported policy to try to improve the lot of rural women. An enthusiastic action group has provided Igbara Odo commune with a new workshop - a long concrete block tin roofed affair, about sixty yards away from the old shady courtyard and L-shaped work and storage buildings. A new brick and cement kiln with metal door stands like an uninvited guest forty or so yards away from the new workshop, across an area recently cleared of all vegetation. A car park perhaps? Neither are in use as yet. Does Emilia see the new kiln as an exciting improvement on her own firing technique? She is non-committal.

We cannot imagine how Emilia will be able to swing her pots out of this kiln with quite as much aplomb as she does from her open fire. She will also find she can't fire as many pots as she used to with her old method. She may not even be able to reach the temperature she instinctively knows is needed. The cement used in the building of this kiln will crack once 500°C is reached.

Perhaps she will never use the kiln. If only her benefactors had thought to plant some trees!

POTS FOR CHRISTMAS ON SALE IN DECEMBER

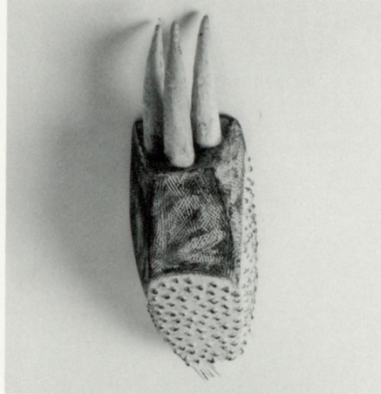
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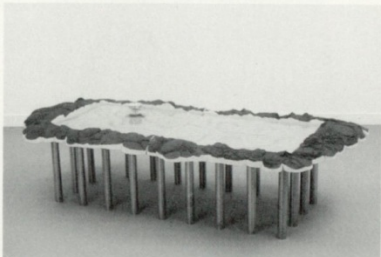
Craft Potters Shop and Gallery
7 Marshall Street, London W1

IN VIEW

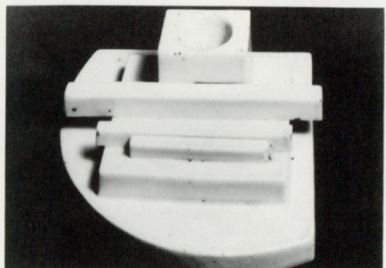
Black and white photographs, NOT colour prints or slides, are welcome for possible inclusion in 'In View'. Please indicate on reverse of photographs name, size of object, making, firing and glazing technique, as well as relevant exhibition or event. For return of photographs enclose stamped addressed envelope. No responsibility can be accepted for accidental loss or damage, nor can Ceramic Review acknowledge receipt of photographs. Ceramic Review, 21 Carnaby Street, London W1V 1PH.



Markus Curan - 'Object III', 48cm tall, 1000°C. Shown in 16th Ceramics Biennale, Switzerland, October. From 741 delivered pieces 341 were selected: Markus Curan was one of the prizewinners.



Ad Van Aart - Table Form, 1991, 163 x 84 x 42cm. Shown at De Witte Voet, Amsterdam, September.



ABOVE Top Coffee service, pattern by Nikolai Sujetin, 1930, shape by Sergei Tschechonin, 1920, porcelain, Petrograd Porcelain Factory.

ABOVE Nikolai Sujetin - Desk set, 1932. A close colleague of Malewitsch he gave a practical use to abstract geometric forms. Shown at Badisches Landesmuseum, Karlsruhe until December.

Ceramic Review 132 - 1991



Veronkia Reichert - slipcast teaset, porcelain, tin glaze, teapot 15cm tall. Shown at City and Guilds Examiner Exhibition.



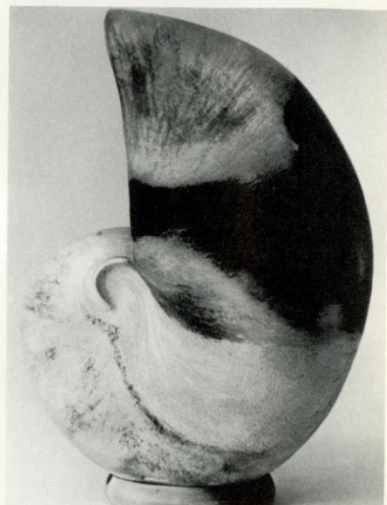
John Calver - bottle, 13" tall, reduction fired stoneware. To be shown in Christmas Exhibition, St. James's Gallery, Bath, November 8 - December 7.



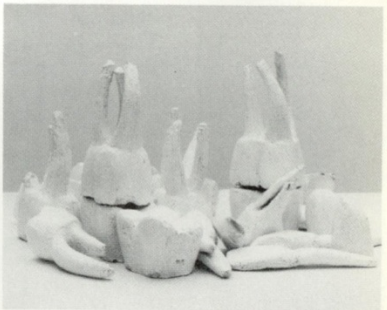
Kate Watson - jug, vase and bowl, deep blue glaze painted on rich red base glaze, stoneware. Shown at Art Link Teatime Show, Stockport, July.



Pots shown in 'Bernard Leach and his followers: Oriental Influences' studio pottery from the Eagle Collection. Left to right: Michael Cardew, Katharine Pleydell-Bouverie, Bernard Leach, Helen Pincombe and Bernard Leach. Shipley Art Gallery, Gateshead, until November 10.



Annette Fry - 'Nautilus', 12" tall, T material, handbuilt, burnished, sawdust fired. On show at David Holmes Gallery, Piece Hall, Halifax, November.



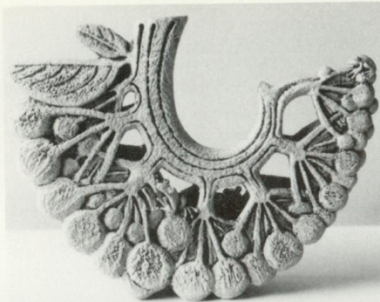
Tony Cragg - The Complete Omnivor, 83 x 9 x 51cm. Illustrated in Keramiek No. 4.



John Chipperfield - jug. Shown at Castle Museum, Norwich, August.



Catherine Finch - Three slab built raku pots, 1991. On show at Collection, Ledbury until November 2.



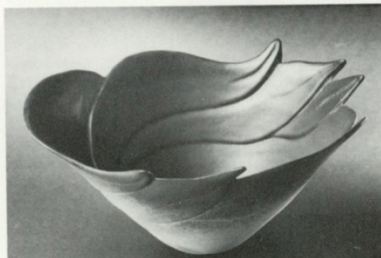
Blandine Anderson - 'Cherry Branch', slab-built and carved stoneware with slip and onglaze colour, 8" tall. On show at The Higher Street Gallery, Dartmouth, Devon.



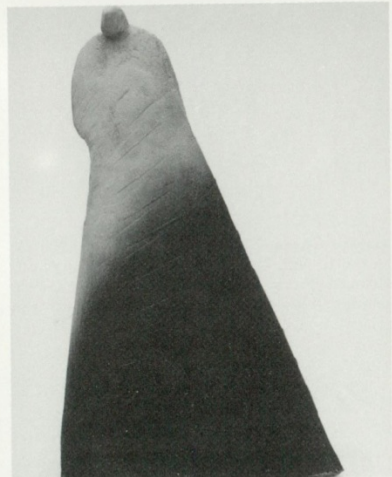
Hilary Laforce - Large beaker, alkaline glazes, 1000°C, 40cm. On show at the Montpellier Gallery, The Courtyard, Cheltenham until November 3.



Babs Haenen - 'Les lignes urbaines' 1990, 39cm. Shown at Hetjens Museum, Dusseldorf, October.



Frances Mace - carved porcelain bowl with sprayed oxide finish. Shown at Malt House Barn Gallery, Aylesbury, October.



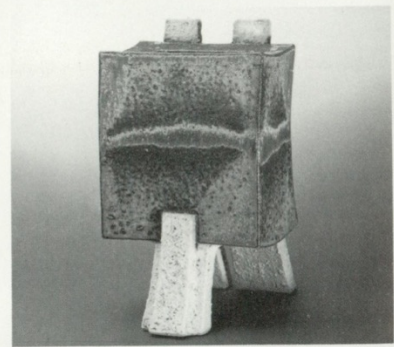
Valentine Mosset - Terrecuite, 1990, 60cm tall. Shown at Galerie Artcadache Vallorbe, Switzerland, October.



Millie Wood-Swanepoel - 'Tigers Dash', 13" long, earthenware. Shown in Fantastic Bestiary, Dulwich, July.



Asgar Jorn (1914-73) ceramic figurative piece, stoneware, 1953, 29cm tall. On show at Silkeborg Kunstmuseum, Karlsruhe.



Jan de Rooden - Pot composite - En Route, 1991, 32cm tall. Shown at the Singer Museum, Oude Drift, Nederlands, October.



Monique Duplain - box, thrown and deformed, 16cm tall, reduction fired stoneware, lightly salted. Shown at Charlotte Hennig Galerie, Darmstadt, September.



Jane Clarke - Jugs, slab built with paper resist and slip decoration, transparent glaze, 1260°C, 9" tall. Shown at City and Guilds final year exhibition, Greyfriars, Colchester.



Linda Roberts - pot, coiled stoneware, 45cm tall, winner 'Crafts Masterpiece Gold Medal', National Eisteddfod 1991.



ABOVE TOP Robert Arneson 'George and Mona in the Baths of Coloma', 1976. ABOVE Ron Nagle-Untitled, 1982. Shown in Trans America, Contemporary American Ceramics, Museum of Contemporary Art, Het Kruithuis, July - September.



Ann Lee - candelabra, raku, 19cm tall. Shown at Top Drawer, Alexander Palace, London, September.



Jane Perryman - vessel, handbuilt and sawdust fired. Shown in the Pam Schomberg Gallery, Colchester, October.



Jon Middlemiss - Vessel form, cut and shaped. Shown at Amalgam Gallery, London, October.



Lara Scobie - ceramic object, built up of thin layers of clay rolled and strapped together. Shown with work by Lorraine Fernie and Janet Adam at The Adam Pottery, Edinburgh, August.



Edward Thompson - pot, 4½" tall. On show at the Royal Scottish Academy of Music and Drama, Renfrew Street, Glasgow, November 1-30.



Josephine Jackson - vessel, raku. Shown at Galerie Lughien, Amsterdam, May.



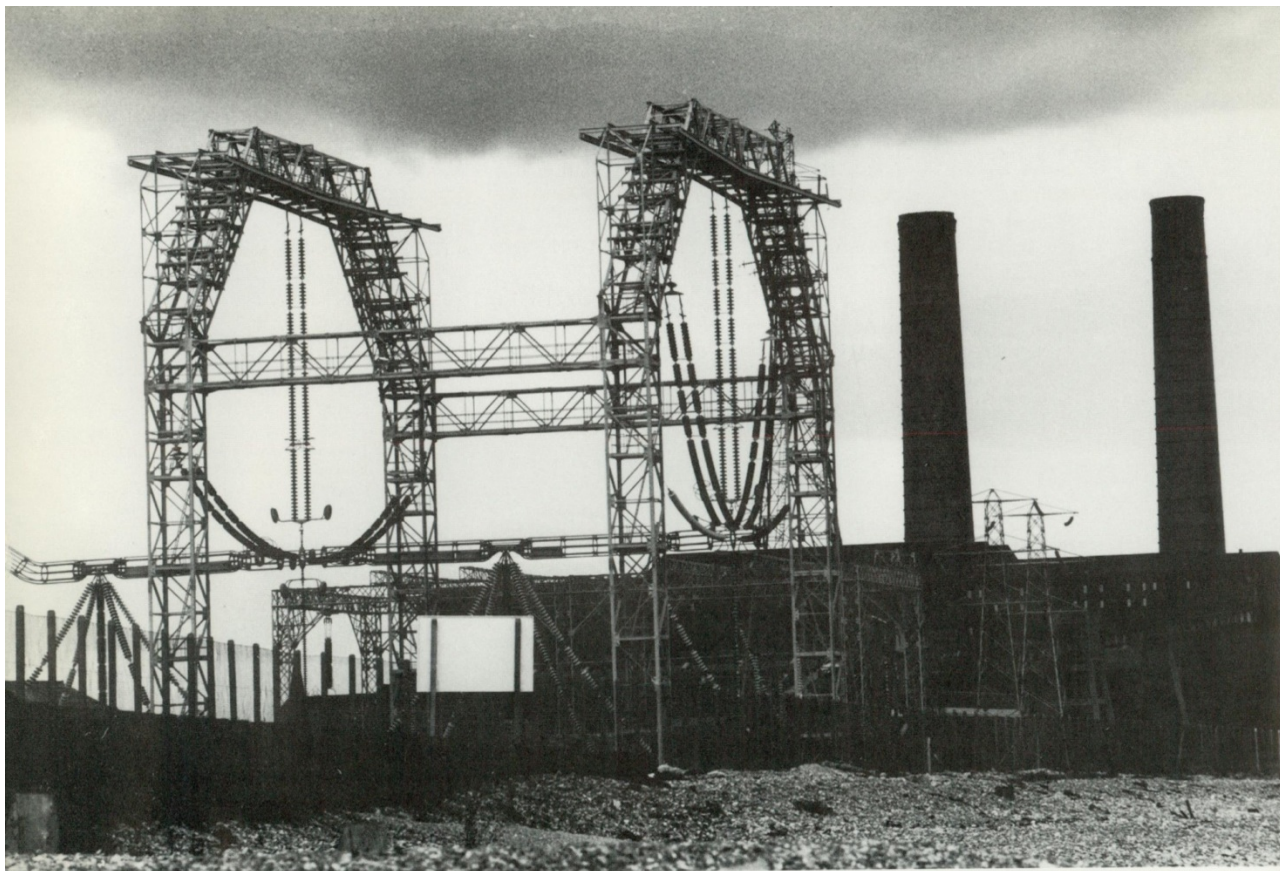
Ryoji Koie - Devil Jumping Teabowl, 1991, stoneware, 11cm across. On show at Galerie Besson, 28 Old Bond Street, London W1 until November 29.



Jim Robison - slab built form, 75cm. To be shown, with pots by Derek Clarkson, at Bettles Gallery, Ringwood, November 10-30.



Inke Lerch - bowl with decoration. Shown at Kunst and Keramik, Deventer, September.



Electricity - Friend or Foe

The Anonymous Campaign for the Gradual Unemployment of Electric Kilns

'Electric firing causes the greatest environmental damage of all forms of firing. 70% of our power stations use coal or oil, a source of energy that cannot be renewed, the sulphur dioxide released being the prime source of acid rain. Carbon dioxide is also produced in large quantities contributing to the greenhouse effect. Further, turning heat into electricity, sending it down power lines and then turning it back into heat again is a very wasteful use of a resource giving only a 20% return. Better to make the heat by using the oil or coal directly. Better still is to fire with wood - a renewable source providing the wood is obtained from a well managed forestry estate or as a waste product.

Robert Fournier comments

The use of 'unemployment', instead of 'abandonment' or a similar word, is curious, as is the lack of any quoted source. The right place for anonymous letters is in the waste-paper bin - recycled of course! But if we are to take it seriously it contains a grain of truth: there is a great loss in the production of electricity, though most of the waste and pollution (the industry at least makes a gesture towards 'washing' sulphur from the smoke) is replicated in any burning of fossil

fuels by potters or anyone else. The 'return' on the burning of any fuel is never much higher than that quoted, and the calculations are somewhat more complex than is suggested. For instance, the electric kiln has two advantages apart from convenience and cleanliness: one, that all the energy is efficiently contained within it, it is not roaring up the chimney; and two, that it can be used indoors (I know there are problems with sulphureous fumes) thus marginally assisting in house-heating, an economy I have always practised. These considerations go some way to balancing the losses inherent in its generation.

As for wood firing, this would be splendid in an ideal and responsible world (which it manifestly is not) but wood-firing potters in the past, and not the distant past only, have laid great tracts of country bare and impoverished. In parts of the world which are blessed with hydro-electric capabilities they are actively trying to wean potters away from wood burning to electric kilns (I was asked to go and advise but as it was to Cambodia I thought it a trifle unhealthy!). The argument could be extended to the 'gradual unemployment' of all potters which, I am sure, is not what the author of the leaflet intended!

We all use resources and I would be among the first to commend 'renewables' such as wind and water power when these can be utilised on a scale which would meet our minimum aspirations - but then

electricity would be the cheapest and least polluting form of energy, in fact the only one.

Frank Hamer comments

It was difficult to track down simple unbiased statistics but your correspondent is correct and even generous in stating that only 20% of the original energy which was generated at the power station is used to heat an electric kiln. The rest is lost by friction, noise, in transit and by voltage changes.

One problem not fully explained is that coal, oil and natural gas contain carbon which was in the atmosphere but was locked up in these fuels millions of years ago. Releasing this today unbalances our atmosphere with carbon dioxide since we are releasing it tens of thousands of times faster than it was locked away.

Your correspondent's recommendation for the use of renewable resource like wood or perhaps newly created methane gas simply recycles 20th century carbon dioxide and does not unbalance the atmosphere.

However I would never recommend using coal for firing. The Clean Air Acts fortunately outlawed the smogs which killed thousands of people every winter. Potters over 40 years old will remember them with horror. Electricity is clean. What about recommending generating it from renewable sources like water, wind and sun? And for flame kilns why not manufacture one's own methane gas from vegetable matter with the help of friendly microbes?

N E W S

Mexican Mecca



In January the American potter and 'Potters for Peace' activist **Douglas Hanson** stayed in Cocucho, Michoacán, a small (approximately 600 population) Tarascan Indian village in the mountains of southwestern Mexico. Pottery is the primary means of livelihood for the women and lumbering for the men. On several occasions since 1984 Hanson had visited the village with students but for only a few hours at a time. On their last visit Teresa Francisco Flores (above left) invited him to return and stay for a month. He did and helped make the large ollas or water jars, digging and hauling clays and wood from the mountains in his truck. They formed pots with thick coils and burnished red clay paint to a high sheen. Finally he assisted with a firing with resinous pine directly on the ground much like the first pots fired ten thousand years ago.

Chinese Confusion

In Sir Arthur Conan Doyle's story, *The Adventure of the Illustrious Client*, Dr Watson's routine offer of his services is accepted by Sherlock Holmes in a novel way. Instead of asking whether Watson's old army revolver is ready to hand, Holmes demands that his faithful helper spend the next 24 hours in 'an intensive study of Chinese pottery'. Unfortunately the T.T. Tsui Gallery of Chinese Art had not then opened at the Victoria and Albert Museum, though whether the interpretive and imaginative displays are quite what Sherlock Holmes had in mind is another matter.

I. A. C. Keramion



Thanks to the generosity of Dr. Gottfried Cremer, formerly director of the Cremer Group of companies (ceramics, plastics and metals), this year's *International Academy of Ceramics Council* meeting was held in 'Keramion' (above) the museum for contemporary ceramics in Frechen, Germany which he founded. All Academy members may attend and some 40 or so came, mainly from Group 83, an independent association

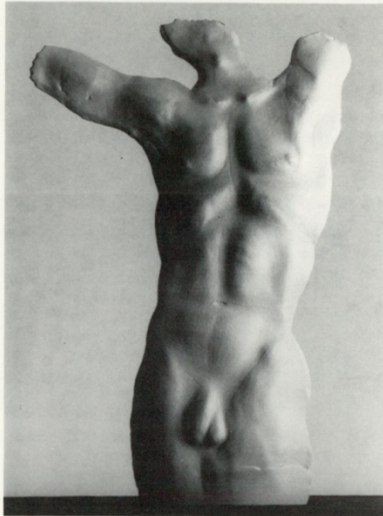
of German potters who are also members of the Academy. Discussions first took place in small groups and points agreed were then put to the audience as a whole. Many of the recommendations will be incorporated into the organization of the Academy.

A specially selected exhibition of 17 pieces by Group 83 was donated by the potters to the I.A.C. collection at the Ariana Museum in Geneva. This came as a complete surprise to Rudolf Schnyder, president, and Marie-Therese Coullery, secretary, who were both delighted and overwhelmed at such generosity.

1991 was also a special year for Dr. Cremer whose 80th birthday will be celebrated in the museum with a special exhibition.

The Frechen branch of the Cremer Group today produces a large range of sewer and drainage pipes. Other branches produce kiln furniture, bricks, tiles, chemical stonewares and 'Bioceramics' (such as hip joints, dental and middle ear implants).

Kingsgate Show



The 13th anniversary exhibition of work by the artists and craftspeople of **Kingsgate Workshops** provides an opportunity to see the wide range of media being employed in the 49 separate workshops. The Workshops house over 60 professional ceramists, (including Christie Brown, above) painters, photographers, and so on. It is now a thriving centre, where leading artists of international renown create and produce work of the highest quality.

Kingsgate Workshop Exhibition, Swiss Cottage Library, London NW3 until November 16.

Potted History

In November the Royal Shakespeare Company is staging the world premiere of Peter Whelan's play *The Bright and Bold Design*. Set in the potteries in the 1930s, the play draws very much on the author's own background. It begins with the arrival of an ambitious young designer at a traditional pottery firm, where he challenges the rather conservative designs of the company. He recognises a potential soul mate in the young

designer, Jessie Frost who paints the bright and bold designs of the title. Peter Whelan was brought up in the Potteries and his father-in-law was the pottery designer J. F. Price whose work is now being re-discovered. A play for potters?

Canny Scots

The prestigious Edinburgh based **Scottish Gallery** which has established a reputation for its craft exhibitions is seeking to resolve its financial problems. They expanded into London's Cork Street last year resulting in losses of £½M and were forced to sell in April at highly unfavourable terms. **Amanda Game** who organises the craft show said 'Yes, we are in some difficulty but we intend to keep going. In October most debts will be paid off and August has been a good selling period. We have a Duncan Ross show planned for November (4th-20th). It is in everyone's interest that we stay in business and that's what we hope to do.'

Sexy Slurry

'Clay used to be a substance with very little obvious sex appeal, but then came Demi Moore in *Ghost*' wrote Waldemar Januszczak (*Guardian* 29 August) evidently amazed that clay could be more than muck on your shoe. He has clearly never pulled handles, centred clay or opened up a ball of the soft and yielding material. As many potters know clay offers a unique sensual world of its own.

Highland Success



Congratulations to **David Grant** and **Highland Stoneware**, Lochinver who have been presented with the current Highland Business Award, prestigious recognition which has been won in the past by companies such as McCallan Whisky and Walkers Shortbread. **Highland Stoneware** is the smallest and most remotely located company to receive the award. Highland Stoneware now employs nearly 30 people and has been steadily busy predominantly with increasing repeat orders from existing stockists. New products and patterns are constantly being introduced as are new variations within existing pattern themes. New investments include the purchase of the Ullapool workshop (the Lochinver one is already owned) and building of further accommodation to house skilled staff.

Suppliers News

Fulham Pottery established in 1671 has returned to Fulham after an absence of six years. Set up by John Dwight, the father of English Pottery, the pottery and pottery shop remained on the same site, where the 19th century bottle kiln is a well known local landmark, until 1985 when they moved to larger premises in Battersea. In September Fulham Pottery opened a shop in the new development at 555 Fulham Road. Open Monday to Saturday 9.30am to 6.00pm it stocks a wide range of products for the artist, potter and sculptor. There is also a selection of art pottery and functional ware on display for sale; the pottery also runs projects with contemporary artists such as Bruce McLean, John Piper and Philip Sutton. Pieces are specially made for them to decorate in their own particular styles. Such pieces are on sale at the shop.

Expo 92

The monastery of Santa Maria de las Cuevas, which became the largest producer of ceramic tiles in the world, is to be restored as the royal pavilion at Expo 92. Among the work on show will be a collection of New Zealand ceramics curated by James Mack. **The Age of Discovery** is the theme of Expo 92, and Mack points out that 1500 years before Columbus actually got out there, there were great voyages going on in the South Pacific, and the evidence of those cultures was Lapita ceramic material.

The New Zealand pavilion at Expo 92, Spain will take visitors through a five hour spectacular, from early Polynesian voyages, through geography, geology, botany, and astronomy, telling European audiences about the New Zealand culture and constantly emphasising the message of excellence. Ceramics and glass will reinforce the message in the largest and most stringently curated collection of work ever to leave the country.

Amongst the exhibits will be Barry Brickell's terracotta and Darryl Robertson's plates, up to a metre in diameter.

On completion of Expo, the collection becomes the property of the people of New Zealand. Following a tour of the country's main centres it will be installed in the National Museum of New Zealand.

Peter Gibbs



Angela Muslow (above) a student from the Sir Henry Doulton School of Sculpture, Stoke on Trent, with her bone china figure which will be on display in the VIP reception area at the British Pavilion Expo 92.

Lifting Limits

'**Lighten the Load**' is the title of the Health and Safety Executive's new campaign to reduce the incidence of musculo-skeletal injuries at work. These include disorders affecting muscles, joints, bones, caused by bad working practices - particularly lifting. Potters take note.

East and West

Two major sales at Bonhams, Knightsbridge will show separately work inspired by the orient and work influenced by Europe. On November 13 a sale of **Modern Japanese Ceramics** will feature work by Bernard Leach and his followers, and on the next day there will be a large sale of pots by Lucie Rie and Hans Coper and their students. Catalogues available. Details from Bonhams, Montpellier Street, London SW7 1HH.

Coping with Recession

Contemporary Applied Arts reports that until June this has been a difficult trading year: overseas visitors to London have been down and the effects of the recession have been felt. The **Commissioning Service** has been successful and has recently been actively promoting the idea of Company Gifts designed and made by craftspeople. The Wellcome Foundation, the Colonial Mutual Group and BOC are three interested companies.

Designer Trouble

The much heralded **Design Museum** set up by private rather than public money, is in financial trouble. **Sir Terence Conran** generously sponsored the endeavour with a hefty £7M two years ago, but in less prosperous times new sponsors are hard to find - even for a museum set up as part of Mrs. Thatcher's 'enterprise culture'. Five of the 32 staff have been made redundant, next year's exhibition programme has been frozen, publishing slimmed down and library services reduced. Though visitors are increasing, with the 25% shortfall in its planned £2M budget the Design Museum needs a firm financial base if it is to keep its doors open. As sponsorship fades surely there is a sound case for proper government funding?

Vallauris

The XIIIth International Biennial of Ceramic Arts, Vallauris, July 1 - October 31 1992 is an open exhibition for which submissions are requested. The four categories include architectural pieces, thrown pots, enamel and creativity. Photographs must be submitted by January 10th 1992. Full details from Comite de la Biennale, Hotel de Ville, 06220 Vallauris, France (tel. 93.64.16.05).

The Potters Wheel

Seasoned television viewers had the chance to recapture memories of the 1950s on Bank Holiday when BBC2 featured a day of black and white programmes made at Lime Grove Studios, Shepherd's Bush. These included the interlude of a potter throwing on the wheel - an activity which kept viewers riveted to their sets. Whose hands were these?

Holiday Blues

The Potters' Fortnight, the traditional two-

week break when all factories close in the last week of June and the first week of July, is threatened. Staffordshire County Council has voted to abandon this convention as it clashes with term time. The 20,000 workers in the china and tableware industry are not pleased. When do studio potters take their holiday?

T T Tsui Gallery



The **T T Tsui Gallery of Chinese Art** is the latest, and splendid, addition to the Victoria and Albert Museum. Intended as an interpretive introduction to the sizable holdings of the V & A the objects on display are very much the pick of the collection, such as the porcelain jar (above) decorated in underglaze blue, dating from the Kangxi reign period (1662-1772), Qing Dynasty. Atmospheric and evocative, the T T Tsui Gallery can be enjoyed as much for the impression it gives of Chinese culture, as for the objects on display. Long informative labels are a bonus.

Fictile Funds



Current Archaeology (Number 123) reports on the discovery of three Roman sites at Mancetter, which lies four miles north of Nuneaton, just off the Watling Street. Of particular interest are a group of flagons recovered from a centurion's latrine pit, half a red-gloss ware bowl decorated with running animals, and three beads with tiny spots of turquoise glaze, probably made in the Black Sea area. **Current Archaeology**, 9 Nassington road, London NW3 2TX.

New Gallery

The **Pam Schomberg Gallery, Colchester** is a new outlet for the applied arts. Opened at the end of July it is situated at a busy location in the centre of Colchester. It aims to stimulate interest amongst local corporate and public institutions and focus exhibitions towards architects and interior designers as

well as introducing the work to the public. Pam Schomberg Gallery, 12 St. John's Street, Colchester.

Bath Arts and Crafts

The second Bath Arts, Crafts and Design Fair will take place in November. Most of the exhibitors have previously shown at the Chelsea Crafts Fair and the selection has been based on the quality of work which is extremely high. Potters include Kate Mellors, Joanne Walter, Hannah Whitworth and Hilary Laforce. The Fair is from November 30 - December 3 at the Bath Arts, Crafts and Design Centre, St. Andrews Terrace, Bath.

Geoffrey Whiting



Geoffrey Whiting and Pupils is the title of an exhibition at St. Paul's School, Lonsdale Road, London SW13 in November; along with pots by the late Geoffrey Whiting will be work by Edmund de Waal, Jack Kenny and Keith Crouch. Geoffrey Whiting (1919-1988), recently described by *Crafts* magazine as 'one of the most respected potters of the post-war period', was a principal member of the 'Leach School', believing in traditionally made pots for everyday use. He set up his first studio in Worcestershire in 1949, winning an international reputation for his restrained forms and rich glazes, and becoming widely respected for his austerity of purpose and firm views on the role of the crafts in modern society. Bernard Leach considered his teapots amongst the finest ever made. More than fifty of Whiting's pots, made in the last three or so years of his working life including several pieces from his final firing will be on show, so constituting a new and comprehensive display of his late work.

European Exchange

Pottery from Roman to Modern Times is the theme of a show which opened in Chelmsford Library in September before moving to Ludwigsburg in October and Picardy early next year. Essex County Council has special links with Ludwigsburg, and during its Euro Week last April showed an exhibition of Ludwigsburg porcelain in Chelmsford. In return, Europeans are to receive an exchange visit showing the rich and varied craftsmanship of Essex over the centuries, from the making of clay vessels in Roman Colchester to the highly individual styles of modern ceramists such as Joanna Constantinidis.

Brick-making as an English craft began in Essex and there are fine examples of this at Little Coggeshall Abbey. The skill in

architectural and domestic work reached new heights in Elizabethan times with over 40 brick and tile-makers in the county. An early tile 'factory' has been excavated at Danbury, while Stock and Harlow were the two main centres of domestic ware, producing cooking pots, storage jars, cups, platters and cisterns. Gestingthorpe had a workshop which survived from the early 17th century until 1912 and was also the training place of the creator of Hedingham Ware, Edward Bingham. His work, based on medieval designs, will be represented at the exhibition.

Richard Bateson



Richard Bateson of Ambleside, Potter, died in May. A skilled traditional potter, (in 1958 he demonstrated his method of throwing big pots to the Craftsmen Potters Association) he was one of the last of the country potters. **Maggie Berkowitz writes an appreciation.**

Dickie Bateson grew up in a village where pottery was the traditional way of livelihood. Clay was quarried there and coal mined for firing. Mugs, barm pots, bread crocks, ink wells were carted away in baskets woven from rushes grown in the river. In the 1930s, one by one the potteries closed, skills in workmen's hands no longer needed. Batesons survived through the war years making 'Dig for Victory' plant pots. Royal College of Art students, evacuated to the Lake District, stayed in the village for work experience. Come victory, the business closed. Dickie Bateson followed the evacuees to London.

I had always known of Burton Potteries but met Mr. Bateson in 1951 when he was running the pottery department at Wimbledon School of Art and teaching throwing a day a week at Central School. Two northern exiles, we talked nostalgically, crouched over a wheel. He told me he'd liked throwing little things, even the 4" plant pots thrown 'off the hump' at a rate to challenge machine production. He described how they worked in a team of three. The thrower centred and pulled up a pot in one movement and cut it off the wheelhead; the taker lifted off the pot as the next ball of clay was thrown exactly to the centre of the wheelhead. Between one pot and the next the taker weighed and shaped the next ball of clay, tuned to the thrower's speed. Sitting in front, a boy turned the handle for the wheel.

Kenneth Clark, who studied and taught with him, recalls 'a quietly sympathetic and patient teacher', Dickie Bateson was not able to use his inherited skills to exploit the post-war market for the handmade. He was too nice to be a hard-nosed business man. He retired to Burton nearly 30 years ago, to a village where of the 10 potteries with their wide-necked kilns, not one building remains.

News of Potters



Margery Clinton showed pots (above) and large tile paintings, many decorated with the 'grasses' theme on black and pink ruby porcelain, first fired to 1240°C and refired to 900°C for the lustre glaze, at Lillie Art Gallery, Milngavie, September.

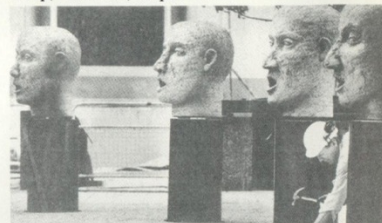
Syl Macro, a Newcastle-based potter, demonstrated throwing at Thornthwaite Gallery, near Keswick in the summer.



Pamela Mei-Lee (above) was in residence at the Usher Gallery, Lincoln, August where her work was featured in 'Encounters' festival of visual art and craft by artists of African and Asian origin.



Margaret O'Rourke (above) was showing her translucent porcelain lights at the Conran Shop, London, September.



Jane Norbury installed a series of 'singing' sculptures (above) 'Tetes Bruleés', in the secluded garden at Wren's Landing, Canary Wharf, London Dockland in August.

John Leach's 'A Potter's Progress' featuring his black one-off pots are on show at the Ruskin Gallery, Sheffield until November 16, and then tour to Birmingham Museum and Art Gallery in January.

Altered Forms

For many years John Pollex was a respected and talented maker of 'traditional' slip decorated wares. Then suddenly in the mid 1980s everything changed and he abandoned the tried and tested for the new. In the following article he tells us why and how.

'For what is the supreme purpose of every type of art, if it is not the effect? Is there not independent of the interest the mind discovers in the simple and clear carrying on of a composition, in the charm of situations ably controlled, a kind of moral sense attaching to a fable?' Delacroix, Journals 22.2.1860.

My concern as a potter is primarily to keep my work enjoyable to make and decorate, everything follows from this. I am also concerned with the possibility that a functional pot may never be used and yet still give pleasure to its owner simply by its appearance. It seems the potential for creative making and decorating is often suppressed by the idea of function, once this is acknowledged the enjoyment begins.

The question I am asked most often is why did you change from making traditional slipware to what you are doing now? After fourteen years I felt I had exhausted most of the techniques for decorating slipware. The sense of play was diminishing, I felt safe, no longer on the edge, it was easy, I didn't have to think.

Since the mid 1970s I have been an admirer of American ceramics. The pots I am attracted to have bright colours, improvised forms and look exciting to make. I remember after a seminar I was giving in Brussels being taken to an exhibition of American pots entitled 'Who's afraid of American Pots'. In that show I just couldn't take my eyes

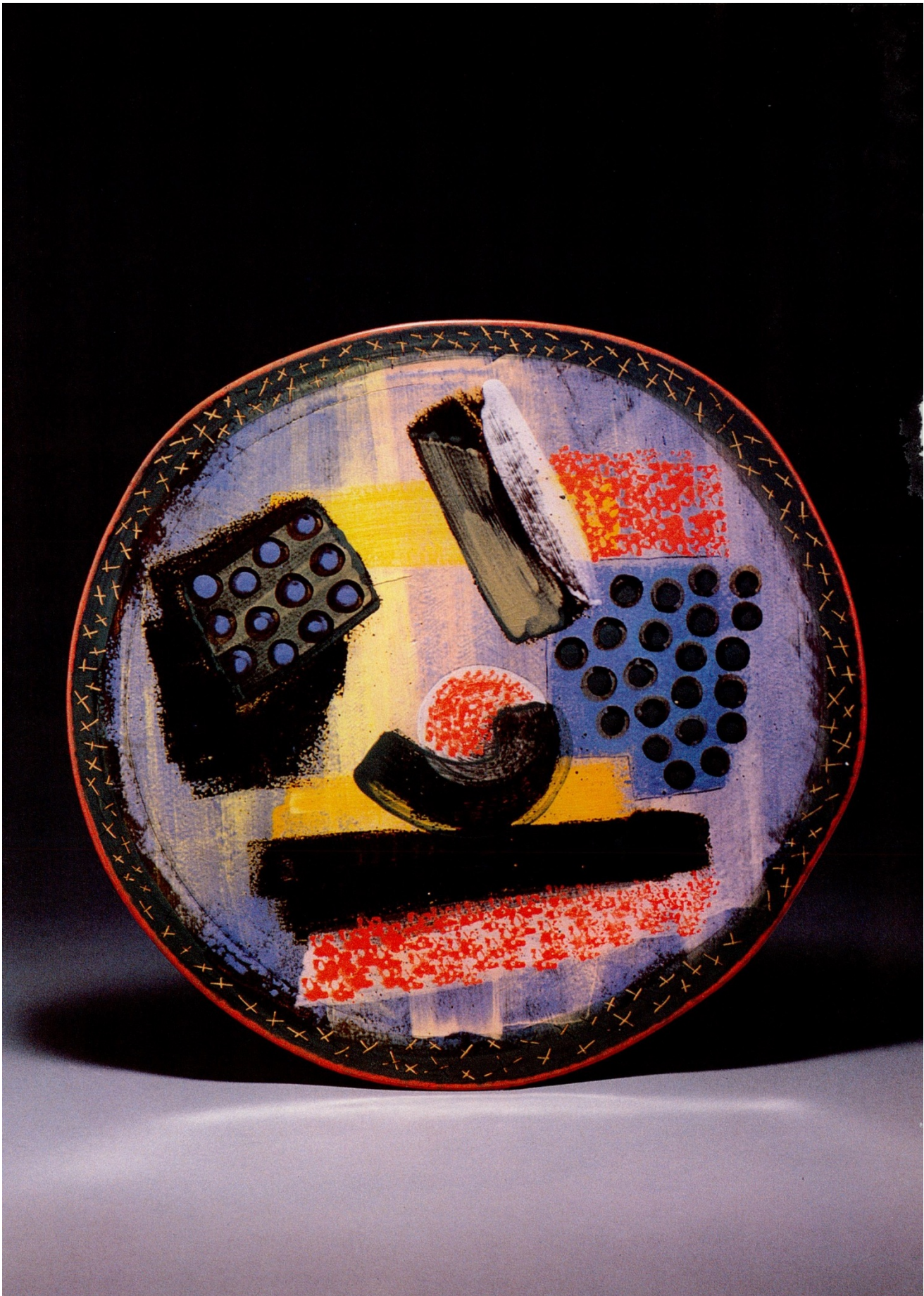
off the work of Betty Woodman and Andrea Gill. Not long after this I went to the USA (1977) where I had the opportunity to see pots by Peter Voulkos. I often ask the audience at my seminars if they could own any pot whose would they choose. Without a doubt mine would be a Voulkos. His work shakes us up, it is almost as if he has replaced the potters wheel with that of a stock-car, you do not mind the bumps and holes, it's the way he drives to the finish you enjoy.

In 1981 I was invited to New Zealand to do a series of workshops by the New Zealand Society of Potters. I demonstrated alongside the American potter Don Reitz. We were given an official Maori welcome, Don and I both ended up with tears in our eyes. About four hundred people attended the symposium. Don spent the first two days amazing the audience with his skills and stories. I watched in awe, I had never seen anything like this man before, it was like Voulkos in colour. Don's influence on me during those two days has remained ever since. Come the end, I said to myself this is the way I want to work. Also during this trip I met the New Zealand potter Brian Gartside. Brian's work at the time was mostly low fired non-functional and brightly coloured. I admired Brian's spontaneous methods of making and decorating, whatever he did, accidental or otherwise, Brian used it and learnt from it.

In the summer of 1981 my daughter Kate was born and I found myself spending less time in the workshop. As she grew and we played together I realized she was enjoying herself more than I was. Everything we did was new to her. It was then, 1984, I decided to change everything.

BELOW John Pollex throwing in his studio. OPPOSITE John Pollex - disc with painted slip decoration, earthenware. Colour and black and white photographs by Stephen Brayne







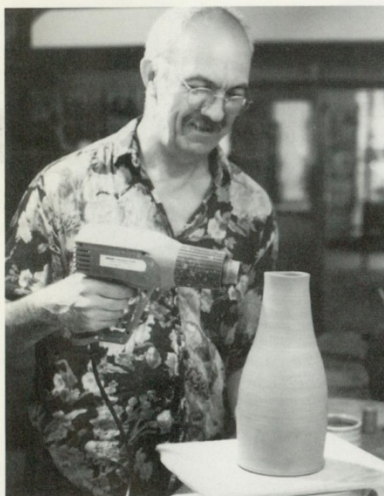
Starting to throw the basic cylinder



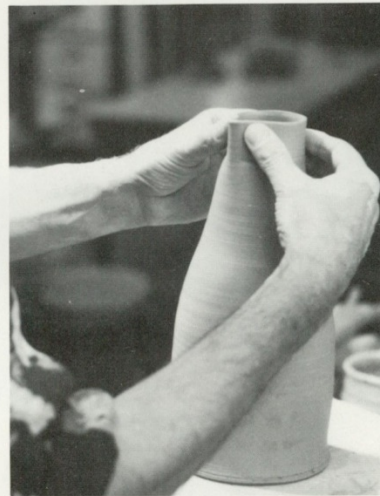
Lifting the form towards the rim



Ribbing and giving base its foot, which gives a better grip when dipping in slip or glaze



Gently drying top of bottle with a paint stripper



Adjusting line of lip after shaping it with a ruler

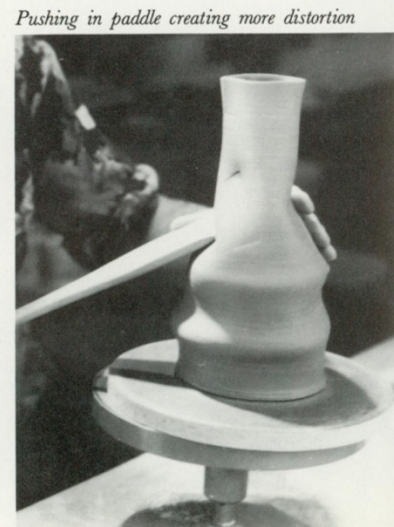


Gently lifting the bottle and dropping it to give it shape

Final adjustments to dropping process



Paddling bottle to further develop shape



Pushing in paddle creating more distortion



Rolling out clay for handle



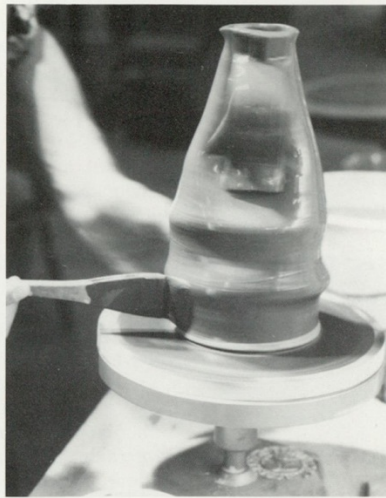
Second coil added, rolled flat and texture added



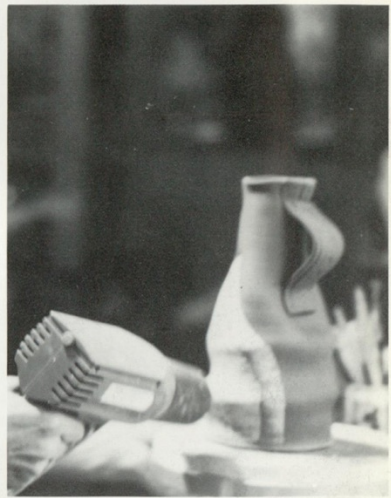
Shaping and attaching handle to jug



Top of handle secured by pressing with ruler



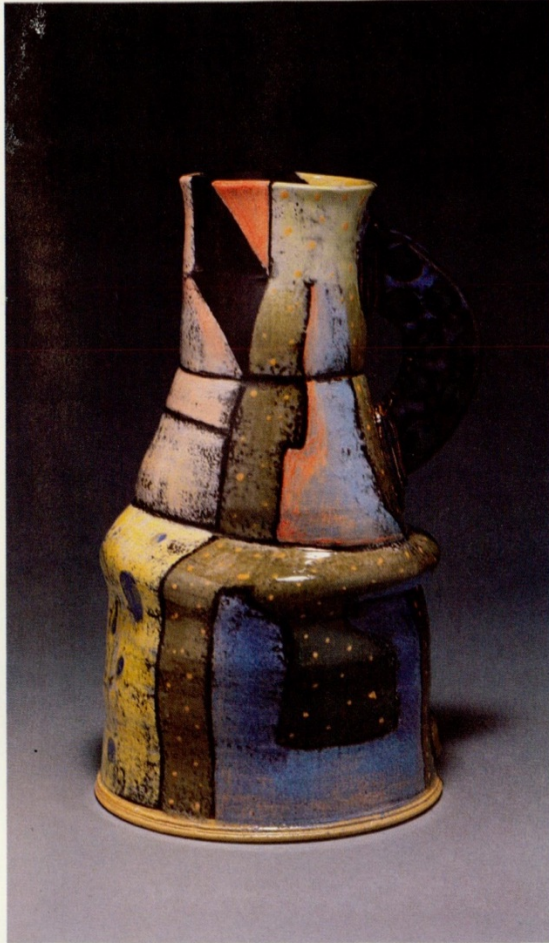
First coating of slip: some is dipped some brushed



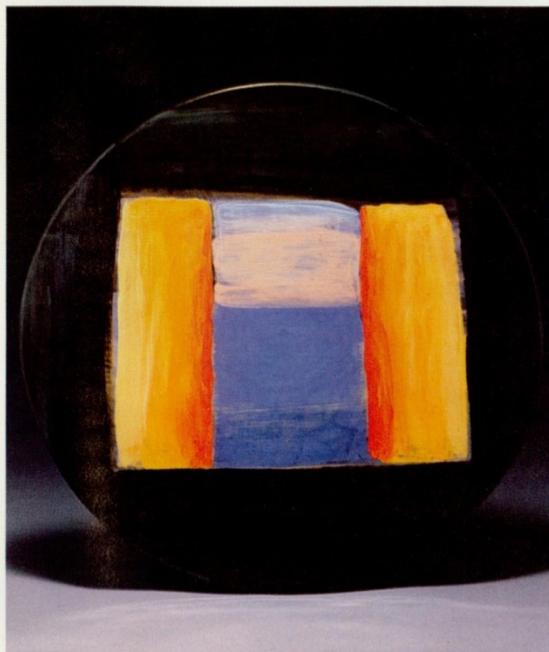
Drying out an apron of white slip

Working on the surface of the jug





John Pollex ABOVE Thrown and altered jug, earthenware
BELOW Disc, thrown and altered, earthenware



I bought some brushes, mixed about fifteen body stains with white slip, removed the iron oxide from my glaze and improvised with it for about six months. I was enjoying myself again. There were a lot of what I call 'cul-de-sac' pots at the beginning, they are the ones you think are OK when they go into the kiln, then they turn right round and haunt you when they come out. What happened to them? I think most of us know we can sell anything if the price is right, in my experience cul-de-sac pots sell at just below cost.

The first exhibition of my new work was in Plymouth's Art Centre, I deliberately set the work up in a corner as it was a group show. It was amusing watching people who were familiar with my work trying to find it. However, it sold well and heralded the beginning of 'what happened!'

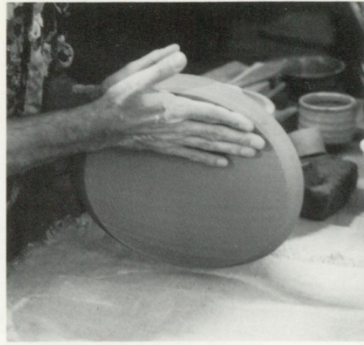
At first I concentrated on building a vocabulary of marks using brushes and cut sponges. The negative spaces left in David Hockney's joiner photos encouraged me to look more closely at the spaces between things. For a while I arranged marks and brush strokes just to obtain the negative space I wanted.

Although I was really enjoying myself, the leap from traditional slipware to what I was doing now was a big one. I seemed to be in a world of my own. At moments like this I go to see Colin Pearson who I've known since 1968. His comments have always been an inspiration to me, as I'm sure they have to many others. Like a Zen archer his eye sees more than just the target.

In 1985 I went to see an exhibition of Howard Hodgkin's paintings at the Whitechapel Gallery London. It was a breath-taking experience; I knew I could learn something from looking at these paintings. I soon found myself looking at a large round painting entitled 'Valentine'; I think it was the first round painting I had ever seen. Maybe it was because I had made so many plates that I was attracted to this one first. I remember saying to myself 'this could be on a pot', in fact it was on wood as are most of Hodgkin's paintings. I took the catalogue with me determined to discover all I could about the painter. One thing did surprise me, this was that many of the paintings could take three to four years or longer to paint. I think it was the immediacy and simplicity of the marks that gave me this impression, although at the same time there was no hint of the work being rushed. Hodgkin often has twenty works in progress at the same time. Impossible with slip!

I have spent hours looking at Howard Hodgkin's paintings, the more I look the more they change and of course the enjoyment of them increases. It seems a pity to me that most of us don't make the time to look at anything long enough for it to stimulate us. Mandalas have been used for centuries to bring about altered states of awareness. Alongside Howard Hodgkin the work of other painters, in particular Patrick Heron, Hans Hofmann, Ben Nicholson and Robert Natkin are a source of inspiration.

When I start a session of painting my pots I usually go through my collection of books and catalogues until I find a painting I like. I then place it where I can see it as I work. This combined with my musical mood of the moment is how I contemplate a blank pot. All the painting is done on a black background slip. If it is a piece that requires some plotting out I do this with a brush and water. This method leaves faint lines on the black slip around which I place the colours. I find the book by Johannes Itten entitled 'The Elements of Colour' a very useful guide to the art of colour. In 1990 I felt it time to alter the forms of my pots, I had the urge to move away from preconceived shapes. I wanted the pots to look as if they had evolved naturally in an asymmetrical way, as in the appearance of rocks and trees. I began to alter the shapes when the work



Placing thrown shallow rimless platter on hessian



Platter rolled out to give asymmetrical form



Background colour being decorated with sponge

Building up layers of colour

Applying dots with small sponges

Finished 'CD', seen but not heard



Ceramic Disc Sequence

was still soft, this made each piece different and exciting to paint.

At this point I have to say something about my admiration for the late 19th century American potter George E. Ohr, the master of the thrown and altered pot. The book that relates his life, 'The Mad Potter of Biloxi' is full of wonderful stories and illustrations of his work. When you consider his pots were made almost a hundred years ago in the face of all sorts of adversity, you realize a potter's life has nearly always been the same, only the time differs. Someone once picked up one of my battered teapots and asked if it worked, I replied 'no it's resting'.

In the more recent work the idea of function is now becoming secondary to the process of making and painting. Altered forms often suggest the marks and shapes that eventually appear. I now see my work in the area of three dimensional painting whereby clay substitutes canvas. The ceramic discs I make serve no other function than to be looked at.

What are you going to do next? is the final question. There's only one answer, wait and see.

Technical information

Clay: Buff earthenware MBE - supplier Medcol

Coloured slips: 5% body stain per container e.g. in a 450 grm container dilute 20 grms of body stain in approximately ¼" of water. To this add white slip.

White slip: Feldspar 2lb
China clay 3½lb
Blue ball clay 10½lb (Medcol)

Black slip: Red earthenware body 8lb
Potash feldspar 1lb
China clay 8oz
Manganese 8oz
Red iron oxide 1lb.8oz

Clear glaze: Medcol Transparent low sol. 2414928

Different tonal effects can be obtained by using open textured sponges and gently applying one colour on to another allowing the underneath colours to show through. Always wet sponges before use and squeeze out excess water. Do not allow sponges to become saturated with slip. I usually take a small amount of slip into the sponge then dab it on to a saucer before applying to the pot. This helps the sponge to absorb the slip evenly.

The best way to start is to play at it, experiment with different types and shapes of sponges, get messy, practise on bats over and over. Don't make it precious, relax, listen to your favourite music, enjoy the enjoyment. Take the phone off the hook, lock the door. Consider what the fox said to the little prince- 'What is essential is invisible to the eye'.

An exhibition of John Pollex's earthenware will be at Contemporary Ceramics, 7 Marshall St., London W1. November 19 - 30.

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NEW

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POTTERS

Potters 8th Edition £5.95 (paperback). New and completely revised, this 8th edition of the directory of the full members of the Craftsmen Potters Association provides names, addresses, opening times of workshops and showrooms, as well as illustrations of pots, and the potters in their studios. The section 'So You Want to be a Potter' has been extended and fully revised making it an excellent source of reference. With over 200 illustrations and an up-to-date text, this is an ideal reference book for visits to potters, and a survey of contemporary work.

Richard Slee: Ceramics in Studio by John Houston £7.50 (paperback). Published to coincide with sle's retrospective, John Houston places the work in perspective while Sle's own account provides a fascinating 'inside' view. Beautifully illustrated.

Alison Britton - Ceramics in Studio by Tanya Harrod £7.50 (paperback). Published to coincide with Britton's retrospective. Tanya Harrod writes of the potter and her work tracing its development from its beginning in 1970. Lavishly illustrated with many of the photographs by David Cripps.

Lucie Rie by Tony Birks £32. A fascinating account of the life and work of this famous and highly respected potter: with many excellent colour and black and white illustrations of pots, this is the definitive book for all potters and collectors.

Hans Coper by Tony Birks £33 A complete account of the life and work of this major 20th century potter told in a lucid text and Jane Gates sensitive photographs. An ideal gift for yourself or a friend.

William Staitte Murray by Malcolm Haslam £9.95 (paperback). A pictorial and written account of this eminent potter, dealing with his life, art and ideas. Excellent photography by David Cripps shows Staitte Murray's work at its best.

Katherine Pleydell-Bouverie (paperback) £13.95. Elegantly produced, this is an affectionate account of the life and work of this eminent studio potter. Superb photographs by David Cripps demonstrate the richness and subtlety of her glazes, while her recipes enable us to try them out for ourselves. Highly recommended.

British Studio Ceramics in the 20th Century by Paul Rice and Christopher Gowing £28. The first full account of this country's leading potters including Leach, Cardew, Coper, Rie, Fritsch, Batterham, Pearson, tracing movements and schools up to the present day: profusely illustrated.

May Davis - Her Story (paperback) £9.95. May Davis gives a frank and revealing account of her life as a potter, musician, daughter, wife and mother: potting in Europe, Africa, America and Australasia. Highly recommended for its insights into the studio pottery movement & ideals of self sufficiency.

Hamada - Potter by Bernard Leach £20.95 (paperback). The close understanding and friendship between these two highly influential potters gives this book a unique insight into the work of Japan's leading potter. Beautifully illustrated, this new paperback edition has a useful foreword by Warren Mackenzie. Essential reading.

AESTHETICS

Pottery Form by Daniel Rhodes £11.90. A distillation of the ideas, techniques and philosophy of the much respected American potter and teacher. Thoughtful, stimulating and provocative.

Ceramic Form by Peter Lane £25. A wide-ranging survey which explains potters working methods and processes, ideas and source of stimulus for bowls and bottles. An informative and clear text with many excellent illustrations makes this a useful book for reference and inspiration.

New Ceramics by Peter Dormer £15.95 (paperback). This important new book surveys contemporary work of potters in this country and abroad. By concentrating on the vessel rather than sculpture or domestic pots. It brilliantly illustrates the range and diversity of modern work which is so rich in ideas and skilled in its making. With 80 colour pages and nearly 200 black and white photographs it is a fascinating and stimulating volume.

Studio Porcelain by Peter Lane £32. A superbly illustrated review of the work of contemporary studio potters in the UK, USA and on the Continent plus an historical chapter. Visually stimulating with full technical accounts of bodies, glazes and firing.

The Unknown Craftsman: A Japanese Insight into Beauty by Soetsu Yanagi £19.95 (paperback). Now issued in paperback, this classic text challenges conventional ideas of art and beauty and looks at the role of the maker today. Stimulating and provocative, Yanagi remains one of the major thinkers examining the creative processes of craft.

KILNS

The Kiln Book by Book by Frederick L. Olsen £14.00. Now in its second edition, this practical guide on construction, maintenance and repair gives sound advice on all aspects of kiln building; it provides a discussion of the subject in general including latest technical developments and in addition is an excellent handbook for potters who want to build their own kiln.

Kiln Building by Ian Gregory £5.60 (paperback). A guide to building basic and advanced wood, oil and gas fired kilns with plans and firing information.

The Self-Reliant Potter: Refractories and Kilns by Henrik Norsker £11.70 (paperback). Thinking of helping to set up a pottery workshop in a developing country? Then this could be the book for you. But it could also be useful for the dig your own clay and build your own kiln enthusiast in the West. Good value for money.

CLAYS AND GLAZES

Ceramic Review Book of Clays and Glazes: Body and glaze recipes by potters for potters £6.95 (paperback). Nearly 1000 recipes (including variations) from leading potters, listed under firing temperatures. An excellent and sound foundation for a wide variety of practical and decorative bodies and glazes.

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Copper's Book of Glaze Recipes by Emmanuel Cooper £13.95. A second volume (with over 1000 glazes and variations) of decorative and functional glazes for a wide range of firing temperatures, and their response to a variety of coloured slips. Results are given for firing in an electric kiln and in reduction atmospheres. A book for glazers everywhere.

Stoneware Glazes by Charles Beck £2 (paperback). A list of recipes for 1245°C (oxidised) which includes ash, clear, matt and coloured glazes.

Stoneware Glazes - A Systematic Approach by Ian Currie £16 (paperback). Glazes clearly explained and methods outlined for obtaining a range of workable and attractive results. Packed full information by a potter who knows his materials. Excellent value, an invaluable workshop guide.

The Potter's Book of Glaze and Recipes by Emmanuel Cooper £12.95 (paperback). Nearly 500 basic recipes with many variations for a wide range of decorative and practical glazes ranging in temperature from 1000-1280°C. With notes on their use, application and firing.

REFERENCE

Ceramic Faults and their remedies by Harry Fraser £19 (paperback). This authoritative comprehensive and clearly written guide to the technical problems of ceramics is long overdue. Harry Fraser with a technical training in ceramics is able to write knowledgeably and sympathetically about the faults and foibles of working with clay, an invaluable book illustrated.

TECHNIQUES

Potters Tips £6.95 (paperback). Practical ideas for potters taken from Ceramic Review are brought together in this useful volume, clearly presented and fully indexed with many line drawings and black and white illustrations - informative and entertaining.

A Potter's Book by Bernard Leach £8.20 (paperback). The classic introduction to the skills and aesthetics of studio pottery, regarded by many as their 'bible'. Essential reading, and as relevant today as when it was written over 50 years ago.

Illustrated Dictionary of Pottery Decoration by Robert Fournier £25.95. Numerous illustrations and a sound informative text makes this an excellent browse - for inspiration and descriptions of methods and techniques: an eye-opener on the skilled eye and hand of the potter.

The Potter's Manual by Kenneth Clark £12.95 (paperback). An imaginatively produced and wide ranging guide to the techniques and processes used by potters today. Practical and clear with an excellent integration of photographic making sequences and descriptive text. Kenneth Clark has drawn fully and creatively on his sound knowledge and experience.

The Technique of Pottery by Dora M. Billington Revised by John Colbeck £12.95 (paperback). A classic brought up to date, covers all methods of pottery making as well as much excellent advice on glazing and glazes with recipes with 200 black and white photographs.

A Potters' Guide to Raw Glazing and Oil Firing by Dennis Parks £11.90. The book combines enthusiasm, knowledge and conviction in a readable and enjoyable way. A potters' practical guide to ecological and economic techniques.

Hands in Clay 2nd edition by Charlotte Speight £33 (paperback). A highly popular book back in print with additional chapters: a sound guide to the diversity of ceramics, covering history, techniques and aesthetics.

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Electric Kiln Pottery by Emmanuel Copper £16.95. At last a down-to-earth practical book which describes the technical changes and wide range of effects obtainable at high temperatures in electric kilns. Bodies, decoration, glazes, kiln packing and firing procedures are fully written about, plus over 70 recipes. Well illustrated.

Pottery Decoration, Contemporary Approaches by John Gibson £23.50. Sumptuously illustrated, combining ideas with information and insight with description: a must for the innovative potter interested in decorative techniques - from low temperature earthenwares, enamel lustres, stoneware, porcelain and saltglaze.

HISTORY

Potters and Paintresses by Cheryl Buckley £18.50 (paperback). The unique contribution women pottery designers have made to the design of shapes and decoration is well documented and illustrated in this fascinating account of the successes of such women as Dora Billington, Hannah Barlow and Jessie Tait. A welcome and enlightening contribution to our understanding of ceramic history.

A History of World Pottery by Emmanuel Copper £14.95 (paperback). Back in print, this enlarged edition has a chapter on the 'new ceramics' plus many more colour illustrations. Readable and informed, it makes our history come alive: reading for pleasure and information.

World Ceramics ed. Robert Charleston £23. A welcome reprint of this well illustrated authoritative text on the history of ceramics. Great value to potters, enthusiasts and collectors.

Persian Lustre Wares by Oliver Watson £42. Dr Watson's book continues the excellent Faber Monograph series. This detailed and scholarly study of pots and tiles demonstrates what a versatile and fascinating technique lustre is. The definitive work.

The Three Books of the Potter's Art by Cipriano Piccolpasso £37. Two magnificently produced slip coated volumes one is facsimile of the manuscript in the Victoria and Albert Museum, the other is a translation with many additional practical notes making the text relevant for potter today by Ronald Lightbown and Alan Caiger-Smith. Informative and beautiful to look at. Free prospectus available from Ceramic Review.

Chinese Pottery and Porcelain by S.J. Vainker £23.95. Published to coincide with the exhibition at the British Museum, this history includes latest information on techniques and materials.

COLLECTIONS

Bernard Leach, Hamada and their Circle £32. Beautiful illustrated selection from the studio pottery collection of the late George Wingfield Digby. Compiled by Cornelia Wingfield Digby and Tony Birks with an introduction by Michael Webb. A must for enthusiasts.

Pioneer Studio Pottery by Sarah Riddick £29.50 (£16.95 paperback). Wonderfully illustrated and annotated account of the Hillier-White Collection of studio pottery. Excellent value.

Book Reviews

Chelsea Porcelain by Elizabeth Adams, Barrie & Jenkins £30

Worcester Porcelain by Henry and John Sandon, Barrie & Jenkins £45

A Guide to New Hall Porcelain Patterns by A. de Saye Hutton, Barrie & Jenkins £45

Books on eighteenth century English porcelain are nowadays usually aimed either at established collectors or at historians of ceramics, and are seldom written from any strong aesthetic standpoint. Mrs. Adams's book updates our knowledge of the Chelsea factory's history; the Sandons, father and son, add greatly to what we know of the Grainger's Worcester factory; Mr. Hutton's book is an excellent manual for identifying New Hall porcelain. Yet none of these authors gives us much of a lead as to why these particular factories deserve study, nor why their products are worth identifying.

This is partly the fault of the colour plates, a point to which Messrs. Barrie & Jenkins might devote more attention. Thus quite one of the ugliest plates of all is the one chosen for re-use on the front of the dust-jacket of Mrs. Adams's book, where white Chelsea porcelain is rendered as tawny yellow, and the outline of the figure-group shown has been painted round to give a crude, cut-out effect. Fortunately most of the colour-plates inside this book are much better. Amongst the black and white illustrations, it is hard to see any good reason for supposing that the miniature reproduced as Fig. 2 represents the Chelsea factory's proprietor, Nicholas Sprimont.

Mrs. Adams incorporates fresh information, including the results of her own researches among insurance records, that has accumulated since the publication of F. Severe Mackenna's trilogy of 1948-1952. This is a serious and useful study and my main reservation concerning it is that I cannot accept her opinion that the so-called 'Girl-in-a-Swing' wares, which have a certain similarity to those of early Chelsea despite being formed of a somewhat different paste, are likely to have been made on part of the site of the main Chelsea factory. Nor am I very happy about her treatment of the problems connected with O'Neale and other painters active at Chelsea in the 1750s.

Henry and John Sandon have made a more fundamental study of a less interesting factory. We already had books on the original Worcester factory and on the Chamberlain's factory; now, thanks to twenty-one years of research amongst archives, pattern-books, surviving pieces and excavated fragments, the Sandons fill the last big gap in our knowledge of the Severne Valley porcelains. The factory founded in 1808 or slightly earlier by Thomas Grainger, a grandson of Rob Chamberlain, emerges as a productive and by no means negligible rival to the Flight, Barr and Barr factory and to Chamberlain's. This impressive study is backed up by seven Appendices, including a long list of the pattern-numbers used by Grainger's. It is a crying shame that such a detailed book should have no index.

Pattern-numbers are virtually the whole subject of A. de Saye Hutton's book; to learn about the factory's history in any depth one

should turn to the latest edition of David Holgate's book, which also contains an attempted reconstruction of part of the missing New Hall pattern-books. Since a factory mark was not regularly used on the early New Hall porcelain, made before the second decade of the nineteenth century in a hard paste with a glaze fluxed with lead, pattern numbers are of great help for purposes of identification, especially for pieces not immediately recognizable from the forms of handles, spouts or knobs. New Hall collectors will therefore look gratefully through the many patterns illustrated or described. Naturally there are still many gaps in the list, which the author takes up to No. 3903, after which he doubles back and lists attributed pieces for which he has not found examples marked with a number. A result of this procedure is that many of the earliest New Hall pieces, made before numbers were introduced, are reproduced among the last plates of all.

New Hall porcelain, from the late eighteenth century to 1835, presents in the main a clean, almost puritanical appearance. I should imagine this ware would have little to interest most studio potters today, yet be full of suggestions to a designer for the porcelain industry.

J. V. G. Mallet

Tempest in a Teapot - The Ceramic Art of Peter Shire

by Peter Shire, Norman M. Klein and Hieuter Drohojowska
Rizzoli £18.95

The contents page tells us what to expect from Peter Shire's book of teapots. Ettore Sottsass of the Memphis design group has written the foreword and there are two essays - one is called, 'The Social History of Peter Shire's Ceramics' and the other 'The Playground of Modern Desire'. So we know this is not going to be just a book on ceramics - instead it is a book of the teapot as statement, as loaded cultural symbol, as significant accessory.

And so it turns out to be. Where else but in California could you find such ceramics? The work looks like Bauhaus as seen by a precocious, witty child. Even the 'serious' pots (such as the one called 'Mexican Bauhaus Sewer Drainer') have the appearance of funfairs and building blocks. Shire himself calls his style, 'cookie cutter modern'.

A Korean teacher of ceramics once said to me that the difference between Korean and American ceramics is that Korean ceramics are narrow and deep, whereas American ceramics are wide and shallow. Shire's 'Tempest in a Teapot', epitomises that width and shallowness. The work has the profundity of boiled sweets. No matter that the essayists bring in the names of Cézanne, Malevich, Robert Delaunay *et al* as Shire's stimulus. I grant that Shire may have looked at these people's work but I balk at the notion that he was influenced by them.

However, to turn the pages of Shire's book is to be dazzled by this ranging imagination, particularly considering that the teapots were made between 1974 and 1985 - only eleven years. Shire dips and skims through a variety of sources and gleefully translates them into clay and glaze.

The fascination of such a book is to see the progression of ideas. The work begins more roughly and painterly and develops into complicated structures of colourful geometric volumes that seem to teeter before they

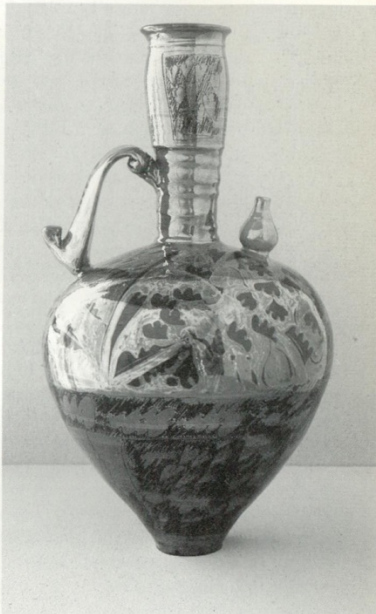
topple. The pots become more gravity defying with weather-vanes as lids and handles and spouts that jut like outlandish wind-socks. The earlier usable pots turn into whimsical still-life arrangements.

Shire's work is served well by the publishers with many excellent colour photographs. As with much American ceramics the technical skill is evident and is remarkable. Interest in 'how' however, soon palls and Shire's teapots' real appeal is in their sassy humour and their continuing invention.

Angus Suttie

Available from Biblios Publishers Dist., Star Rd., Partridge Green, Horsham, W. Sussex RH13 8LD.

Lustre Pottery by Alan Caiger-Smith
Herbert Press £16.95 (paperback)



Alan Peascod - Bottle with lustre decoration

When Alan Caiger-Smith's book *Lustre Pottery* was published in 1985 it was the first to deal with the fascinating history of lustre told from the point of view of a potter, and to give details about techniques for potters today. As a distinguished potter who produces superb examples of lustre himself, Alan Caiger-Smith has traced the history of lustre from the time of Abbasid Iraq to the late twentieth century discussing stylistic and technical developments. In the final chapters Alan Caiger-Smith describes past and present methods of producing lustre in a thoroughly practical fashion and Frank Hamer answers questions on the science of lustre.

Now reissued in paperback, Alan Caiger-Smith's book remains as timely and useful as ever.

International Perspective

The Fletcher Challenge Ceramic Award is a prestigious international event attracting entries from potters in many countries. Peter Gibbs appreciates the ceramics he saw in the 1991 show.

Depending on your point of view, the colonial legacy in New Zealand has long since been shucked off, or forcibly pulled aside by the economic realities of the late twentieth century. In ceramics, the colonial influence manifested itself in a devotion to the Leach tradition, one which also let Japan in through the obvious connections there. A growing internationalism is now becoming apparent as other cultural influences are digested. In addition to travel and media a single annual event has given New Zealanders a chance to see clay art of the rest of the world.

The Fletcher Challenge Ceramics Award started in 1977, sponsored by the roofing firm Fletcher Brownbuilt and the first prize was NZ\$1000. In 1987, the parent body Fletcher Challenge took over the sponsorship. New Zealand's largest company, Fletcher is an international firm with interests which include forestry, construction, and energy. Reflecting this internationalism, organizer Moyra Elliott devoted a good deal of energy getting entries from all over the world. This year, for the first time, overseas entries were in the majority.

Jurying has always been by a single judge from outside New Zealand choosing from the actual pieces with judges from Japan, Australia, USA, Britain and Poland. In 1991, Ron Nagle from San Francisco moulded the 453 entries into a show of 158 works from 17 countries.

For the past three years, the \$10,000 premier award has gone overseas, to either Japan or Australia, but in 1991 it was New Zealand's turn again. Interestingly Nagle, who has a background which is just as strong in music as it is in clay, picked another musician/potter. Tim Currey has recently appeared in *The Rocky Horror Show*, but there was nothing macabre about 'Rock Column', his winning entry. The chiselled exterior rose to reveal soft round forms cradled at the top, inspired by the rugged coastline of Coromandel, where Currey lives.

Five merit awards of \$1000 were available. Nagle started out by combining two of them into a second prize, which went to Minnesota potter Jeff Oestreich. This gentle man has a pedigree remarkably like many New Zealand potters. Leach influenced (in his case he actually trained at St Ives), he was to start out doing things for the right reasons. Treadle wheel, wood fired kiln, production of functional ware, letting the creative side be enveloped by the natural creativity which follows mass production. Working in an isolated rural area, away from the big city pressures, Oestreich eventually came to re-evaluate his approach. Realising the value (for him) of pursuing one-off pieces, he decided that the Leach philosophy of burying himself in his work needed to be overridden by his own need for contact through teaching situations, he now teaches about six months a year.

Duncan Ross from Britain took a merit award with his elegant vase form. The terra sigillata appeared to have been sprayed on in vertical sweeps, roughly coinciding with gently spiralling black lines. The effect was a soft, warm layered texture. Another potter from Britain, Lawson Oyekan was also chosen for a merit award, but much more

work was needed to appreciate his piece. Oyekan took chances. His 'Passage with Palm Print' was a large, tremulously thrown bowl with a floor which seemed to have been roughly added in, then thumped upwards. The rim and base were shaky, the texturing and markings were crude. It could have been thrown by a beginner who later regretted it. Oyekan obviously didn't; his palm print in the centre seemed to say "This is my pot". The piece grew in stature, becoming more and more noticeable with time spent at the show.

'The Place Water Has Gone' by Kyoko Hori was, like the winner, a sculptural work in white, unglazed clay. But whereas Currey's piece had recognisable references to the earth and stone, Hori's was far more esoteric. I missed the references and could make of it only that it was a powerful, angular form.

In addition to the \$1000 awards, Nagle also gave five merit certificates, showing remarkable restraint in comparison to some judges of recent years. Two Japanese potters, 1990 winner Seiji Kobayashi and Sachi Motomura were amongst these. So were Karen Anne Densham and Jane Perryman from Britain and Chloe King from New Zealand.

There was plenty in the show to like. My unashamed top preference was the quiet jar of American Byron Temple. Another Leach trainee, Temple captured simplicity and restraint. Australian's Garry Bish and Greg Daly did the reverse. Bish's earthbound form was like a cartoon elephant's foot, but there was nothing ponderous about its vibrant surface. Daly's lusted platter was a virtuoso performance on a grand scale (800mm in diameter). It was almost matched for scale and sheer impressiveness by the 670mm bowl form of Yoshiro Kimura. The blue glaze on this piece deepened like the sea in a graduation of colour change. The piece also had the dubious merit of carrying the top price in the show of \$13,800.

As usual there were tons of teapots. Those of New Zealanders Renton Murray and Ross Mitchell-Anyon, and American John Neely were controlled, balanced, copy-book examples of fine functional work with the idiomatic stamps of their particular maker. San Diego potter Lana Wilson brought some of her own flamboyant style into the show. Her 'Artifact Teapot' was like an arrow, the spout and handle carrying a single forward thrust. The lid, like a mushroom, seemed in danger of being blown off by the speed at which the thing was moving.

'Creuset/Crucible', by Frenchman Jacques Kaufmann was immensely impressive. A huge, slightly dished slab, was like the very marble of the display stands with dark inlays creeping in from opposite sides. By its massive understated presence, it captured more attention than many more flamboyant pieces.

In 1992, the Fletcher show will move into a new phase. Moyra Elliott's international promotions have paid off to the extent that dealing with the actual works has become impossible. Accordingly, the jurying of works will in future be done from slides.

Note: To allow time for selection, notification and freighting, the closing day for entries is December 13, 1991. Entry forms are available from Auckland Studio Potters, PO Box 13 195, Onehunga, Auckland, New Zealand.



Jeff Oestreich - Teapot 200 x 200 x 120mm

Kyoko Hori 'The Place Water Has Gone' 570 x 500 x 300mm



Ceramic Review 132 - 1991

Seiji Kobeyashi 'The Sky With Blazing Red Sun' 560 x 360 x 230mm



25

Clamp Firing

Firing pots in a clamp kiln, a technique with a history almost as long as pottery itself, is of interest to potters and archaeologists. U. D. Nock reports on a weekend of finding out how to do it.

Most of us need little or no excuse to abandon routine and or domestic chores in favour of the odd weekend break when any attendant guilt feeling can be assuaged by combining leisure with productivity. The ultimate pleasure is not only guilt-free but doubled - that at least was my rationalisation of the weekend I spent learning to build and fire pots in a clamp kiln.

As a seasoned potter with several years in the firing line though with conventional kilns, I knew of the concept of a clamp kiln but I lacked practical knowledge, so when I learned of a weekend course in clamping I was amongst the first to sign up. Apart from an opportunity to add a string to my woefully understrung bow a secondary appeal was the venue, Beamish Hall, once the home of the coal magnate-cum-hero of schoolyard song, Bobby Shafto and now an Adult Education Centre in County Durham.

I arrived on Friday evening and discovered that the two course leaders were not themselves potters; an interest in archaeology had led them to explore the feasibility of constructing a clamp kiln replicating Stone Age methods and firing in it pots similar to those of the period.

Dinner on Friday evening was followed by an illustrated talk embracing clamp kilns, examples of early pottery, and techniques still in use in African and Asian villages.

With a brief trip to a local archaeological museum, Saturday was spent preparing the clay and making a selection of typical Stone Age pots. The clay had been dug from the Northumbrian seashore and a Durham field, with sufficient distance between the two to provide an interesting contrast. Unlike the oven (or kiln) ready variety with which I usually work this clay was still dirty so that initially it had to be cleaned by removing the foreign matter - fibres, stones, leaves, etc - embedded within it. Once clean it was rendered workable by adding sea sand, pulverised sea shells, chaff and grog, all valuable experience for a potter used to buying the pre-packed version requiring only working and shaping.

The pots themselves were made by coiling, pinching, and beating (no wheeler-dealers we) and later decorated by using small animal bones, flint, sea shells and fir cones, or by simply burnishing.

Despite the time-consuming cleaning and working processes we managed to make some thirty pots and related objects by Saturday lunch time - a deadline which allowed for maximum drying time before Sunday's firing. Drying did, in fact, prove something of a problem and was only partially solved by making use overnight of the laundry room.

Sunday proved to be bright and clear with a light breeze, and dawn found the keenest of us up and about taking turfs from the ground allocated for the firing. The turfs were cut (via non-Stone Age spades) from an area approximately ten feet by four feet and it was on the now bare earth of this rectangle that we built our raft from driftwood supplemented by twigs and dried grass to an eventual

height of about twelve inches.

When the course leaders arrived after breakfast there was little left to do but light the bonfire and stoke it to the right temperature (it had been agreed that as our Stone Age predecessors had no way of ascertaining this, we too would rely on guesswork, albeit of an educated variety). When this stage was reached the pots, most of which were still a bit damp, were placed carefully in the centre of the bonfire. Working quickly and using the driftwood we built a framework shaped like a Red Indian teepee and piled on freshly cut thick turfs.

As the turfs were placed to form the clamp, the first ominous, albeit anticipated cracks shattered the Sunday-morning stillness, but all we could do was hope the casualties would be few. All that remained was to tend the kiln, wait and hope - in that order. Lunch time came and went, as did the potters - in relays - and still the firing continued. In all we gave it some two and three quarter hours to a temperature unrecorded by pyrometer, before dismantling the clamp.

The results were beyond our fondest expectations - it seemed at first that an incredibly high percentage of pots had survived the firing completely intact. On closer inspection a few breakages were identified but at this stage, with the pots still in the fire, our experiment looked like a success.

With sticks from the pile of driftwood and thick gardening gloves (another concession to the twentieth century) we removed the pots. Despite our breaching of the cardinal rule and firing still-damp pots the results were gratifying representing an eighty-five per cent success rate. With ample evidence of oxydization the terracotta pots on cooling turned a warm, rich, and ultimately, satisfactory red.

At the end-of-term discussion we all agreed that although the experiment could be termed an unqualified success and the weather had proved ideal for clamping, with a little more time and better preparation we could have widened the scope of our experiment. For my part I was content to have learnt a technique I can practise in my own garden and one which will enhance my potting pleasure.

The raft





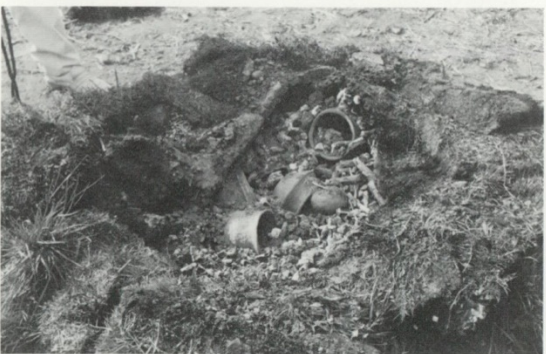
ABOVE left and right - lighting the raft



The teepee



The clamp



Opening the kiln



The fired pots



Claudi Casanovas ABOVE Wallpiece, stoneware, width 5ft; OPPOSITE Amphora - stoneware on metal base, height 4ft.

Claudi Casanovas Individual Potter - Ingenious Engineer

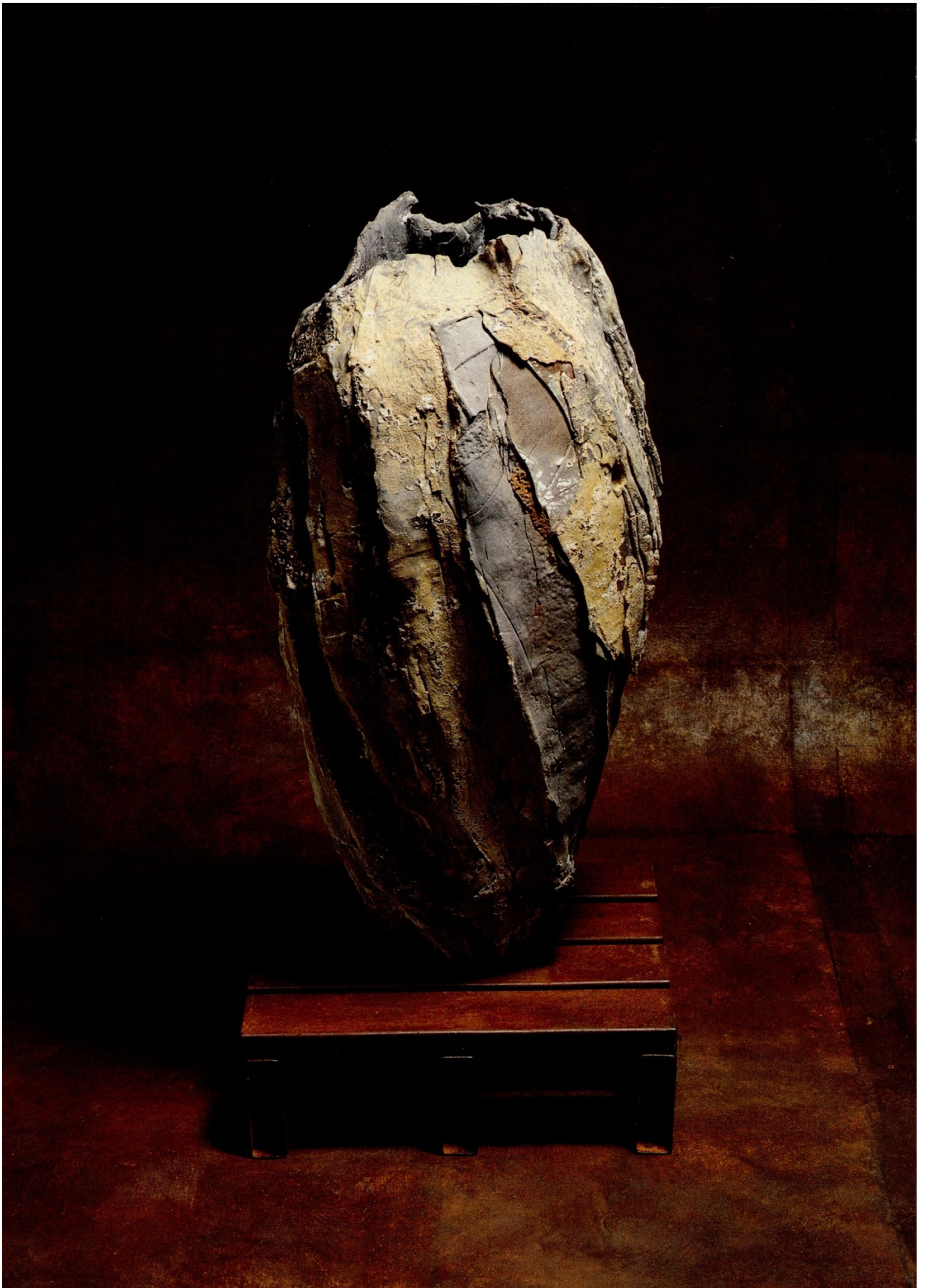
To make 5 ft diameter sculptural dishes you need the strength of several giants or mechanical ingenuity with fork lift trucks, ceramic fibres and polyurethane foams. At the Aberystwyth International Potters Camp Claudi Casanovas demonstrated the first stage of his making processes and showed the whole sequence on video. Eileen Lewenstein reports.

Claudi Casanovas, the Catalan potter, first showed his work in Britain at Galerie Besson, London in 1988. Since then he has shown in 1989 and again this year. The inspiration for his increasingly large scale ceramic work comes from the mountainous landscape of Catalonia where he lives and works not far from the small town of Olot north of Barcelona. Rock strata have been a potent source of reference, in particular the varying textures and qualities of different rocks sandwiched together with magma in the surrounding Catalan volcanic area of his home.

His first attempts, layering higher and lower firing clays together were used to make tall pots reminiscent of Mediterranean amphora - pressing the clay into biscuit or

plaster of Paris moulds. The techniques he developed were similar to Japanese *neriage* but on a much larger scale. He has used as many as 12 different clays in one piece, continually improvising, experimenting and adding anything that comes to hand to alter the textures and colours of the clay bodies; additions can be in the form of coarse and fine sands, grogs or combustible materials such as sawdust, straw and flour. The amphora combined his interest in verticality (without a steady base, they were supported in metal rings), formal simplicity and large scale (they were usually about 5 feet high). Their simplicity also allowed him to emphasize the striations through sandblasting the surface after firing, revealing ridges of harder clay standing out from the softer areas.

Looking back, these first amphora although remarkable objects seem to have been an excuse for developing the technique. Before long Casanovas was producing giant fossil like conchoidal forms, seemingly eroded by time. The forms became fragmentary - chunks of rock - and there were panels with rock-like surfaces in which Casanovas and his kiln worked together recreating part of the landscape.





LEFT air compressor maintaining pressure in bladder: RIGHT Casanovas laying plaster soaked hessian strips over dome at Aberystwyth International Potters Camp

Such pieces recalled the work of the Scottish artist Mark Boyle who reproduces with great accuracy randomly chosen areas of the earth's surface. But whereas Boyle and his family make casts of nature Casanovas is creating his own.

His most recent exhibition consisted of immense dish-like forms, hung on the gallery walls and amphora which emerged from strips of clay. The wall pieces continued his engagement with clay. Watching his demonstration at Aberystwyth, which showed the first stage of making the dishes, it was obvious that Casanovas is Ernst Rosenthal's 'individual potter and ingenious engineer' in one person.

To begin with, a flat circular bladder about 5ft in diameter is made by sealing two sheets of heavy gauge polythene together, leaving an entry tunnel for a small tube which will be used to keep the bladder inflated by means of an air compressor.

When the bladder is sufficiently dome-like Casanovas starts covering its top surface with strips of plaster soaked hessian. This goes on until the plaster is thick enough to become a mould itself.

When the mould is dry air is let out of the bladder. The mould and its wooden support are moved by fork lift truck on to the specially made iron frame rotating table. The mould is secured in place by another frame and the double frame is turned the other way up.

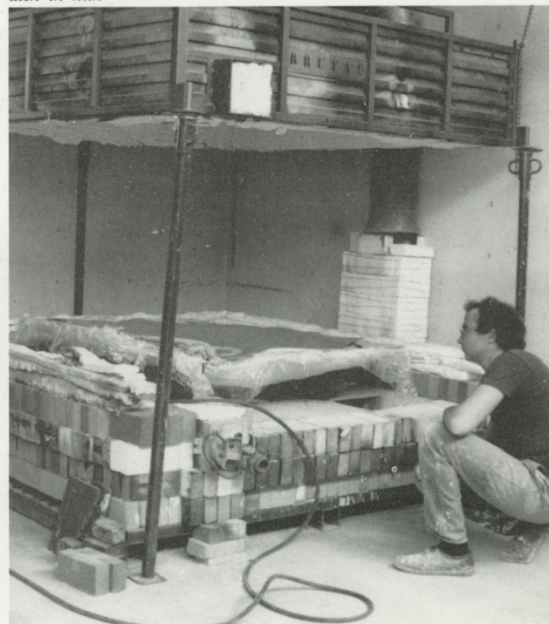
The plaster becomes a mould for a rigid dome, made from a two component polyurethane liquid foam, which is the mould on which the wall dish is formed.

Each dish is differently formed. Different mixtures of clay will be used - each combination an experiment - some materials work together happily, some do not. Some years ago Casanovas wrote "My works are created very roughly,

using double framework to turn 'dish' over



dish in kiln



with my inbred carelessness. I always make several pieces and decide after the firing which is suitable, accepting this extra work as something that goes along with ceramics. Potters should be lively in their work; they are not sculptors. Potters create and the fire dictates. This should be disastrous in sculpture."

In the Aberystwyth video he showed how he made long sandwiches of clay so that these could be placed edgewise on the flat domed mould. In one instance chunks of clay and in another polystyrene were used as a 3D resist on the mould by being covered with paper - these gave relief variations that were sometimes accepted as found, but often used only as a starting point at the next stage.

With sufficient thickness of clay in place the dish hardens until it can be turned again, and the final surface be achieved. Resists are removed and more clay can be taken away or added: the same clay, another clay - everything must be tried, accepted or rejected.

He wrote for his second Besson show:-

"The artist's activity begins with an attempt to understand, to penetrate 'reality', including in this 'reality' the fact itself of our attempt. All that I learn in ceramics seems to me something that I forget completely. With each new piece either this comes back or it does not. One thing I do know: once a finished piece disappears, in time or place, it is always a surprise when I see it again.

"I realise that I will never succeed in making a piece from inside its own self. But for the moment I am going to pretend that it is possible for me. Some pieces I search for; others come to meet me. The first may be interesting, but the others are better.

"I have a recurrent memory of walking on a spiral staircase, on which at any given moment I have the feeling of treading again where I have already trodden before. For me there is no lift to go up by.

"The pieces are ultimately things that we find, like stones on the road, like wood on the beach, or pieces of machinery in a scrap-yard. We pick them up so that they accompany us with their silent presence and reflect to us what we cannot see in ourselves.

"I use a logic in working, which I forget in the pieces themselves. My method is to work badly. Just enough for me to go on believing in my method."

More poetically for his most recent show he wrote:-

For seventeen years
I have worked
on one project.
Always badly.
I have fused clay
iron
stones
bottles
salt and sand
I have burned earth
eroded pots
put plaster in the kiln
modelled with plastic bags
Each one
takes me to the next
I remember a few
Scattered ideas
Scattered words
Maybe
there is no
project



Casanovas working on dish supported on fork lift truck; other dishes are in the background. The fork lift truck will be used to carry the dish to the kiln and lower it in position

maybe it is not seventeen years
Maybe
it is a trail
a path
circling along the edge
of ancient ploughed fields.

Casanovas claims to work badly. By that he means that however much he enjoys the technical challenges he gives himself, his concern is with the final outcome - the object that will prevail and be paramount. His kiln, which he designed and built especially for the dishes is fired with four burners, one in each corner. The fuel is oil and the firing is usually to Seger Cone 8. He and his kiln are partners.

Potters' Tips

Readers are invited to submit their favourite tip - long or short; with or without photographs and diagrams, £5 is paid for those published. Contributions to Potters' Tips, Ceramic Review, 21 Carnaby Street, London W1V 1PH.

From Old Windsor - Extra Turntable

When I bought my last wheel. I also purchased a 'Lotus type' wheel head to use for shallow items not easy to lift off the wheel head. At the same time I had made a turntable base, on which to keep the head not in use. The spare head never gets mislaid, and the extra turntable is very useful, besides being cheaper than a complete whirler.

Lyn Hudson

From Hartley, Kent - Testing Glaze Thickness

Before glazing any pots, I always dip a small biscuit fired mug that I keep especially for testing the thickness of the glaze. I can then tell whether the glaze needs to be thinner or thicker before dipping any new pots.

G. L. Reeve



*Jeremy James ABOVE Large Cockerel, h. 24", stoneware and porcelain: BELOW Pig l. 12", stoneware with copper slips:
Large Hare, h. 30", stoneware*



Ceramic Residency

The one year ceramics residency at Derbyshire College of Higher Education arrived at just the right time for Jeremy James. Having only a few months earlier completed a masters degree in ceramics at Cardiff, he was eager to stay within teaching but also to continue the momentum which his own work had gathered. The residency, funded jointly by Derbyshire College of Higher Education, East Midlands Arts, Derbyshire County Council and Derbyshire Museums Services fulfilled this need well. Jeremy James reports.

By being based in my own studio at the College but only a few steps away from the BTEC HND in Design Crafts (Studio Ceramics) run there, I could enjoy the best of both worlds. As part of the residency, ceramic workshops with seven local schools had been scheduled. The groups of ten from each school ranged from 14-15 year old to children from a special needs unit to 6th form students studying for A-levels. As to how I organized these workshops was entirely up to me though the venue had been decided upon - Sudbury Hall. 15 miles west of Derby this beautiful National Trust property plays host to the Museum of Childhood, which contains displays and artefacts concerned with the life of children in the past; also based at Sudbury is the 'Sudbury Hall Pots Collection', a fine collection of contemporary ceramics with examples ranging from Leach to Coper.

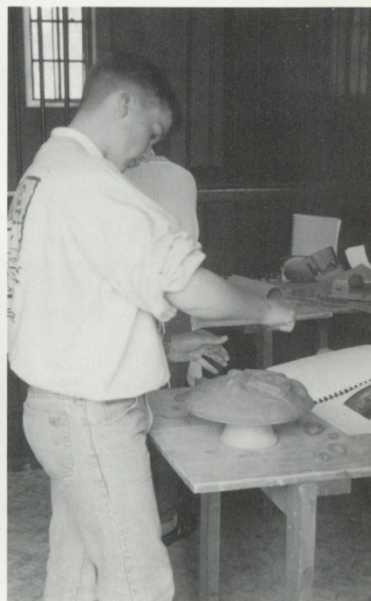
From the outset of the projects I felt it important to attempt to convey two main ideas to the children; firstly, that clay is an infinitely versatile and creative medium, capable of a wide range of uses from functional pottery to

purely decorative or sculptural uses; secondly, that ceramics is not only about working with soft clay but is equally about ideas, designing, glazing, firing etc, in short, the whole making and more specifically ceramic process.

The first day for each group of pupils and teachers began with a short introduction to Sudbury Hall and its grounds, the intention being to use the immediate environment as source material for the claywork. The day was then largely spent looking, drawing, photographing and collecting visual information from wherever individuals chose. Birds on the lake, architectural details, ornate plaster work in the Hall were all considered, drawn or photographed. Objects from the Museum of Childhood, rocking horses, dolls, puppets, all came in for equal scrutiny as did the work in the pots collection. The difficulties of making a large Mick Casson planter on a workshop of this sort had to be pointed out more than once! Throughout the project however the collection was referred back to for the many and varied examples of approach and technique.

The next couple of days involved getting to grips with clay. An old stable-block opposite the Hall was our studio and during the finer days we worked outside in the sunshine. Many of the groups had had some experience of working with clay and after working on their drawings and designs further at school, work was rapidly underway. Horses, bridges, coats of arms not to mention a few 'Leach' bowls soon began to appear. The beauty of working on site like this was that pupils could 'go and have another look', almost a catchphrase at the end of the day for re-studying what they were portraying, a good lesson in just how hard you have to look. To finish this session, a slide show of my own work prompted more questions, 'How do you get that colour?' 'Don't they fall down?' and 'How much are they?'

Making pots LEFT and RIGHT Clowne School. CENTRE Wilsthorpe School





Raku firing, Leesbrook School

The last day at Sudbury was spent glazing and 'raku' firing the by now biscuit work. Kilns were borrowed from Derbyshire College of Higher Education and a kiln site was created complete with sawdust pit. Batches of glazes were previously made at the College, and early on in the day dipping, pouring, painting and the trailing of glaze was being experimented with. The kilns were soon at temperature and the first work was placed inside - though told how hot the kilns became, most of the children were surprised at the intensity of the heat as the kilns were opened and closed. The first pieces were soon out of the sawdust and after washing, colours and surfaces were examined. This process was repeated many times during the day with everyone having a go with tongs and gloves or throwing sawdust. Hot and tired and smelling distinctly of a raku firing, each of the groups carried their work back to school.

The last day with each group was spent in the way each wished. With some I returned to their schools to discuss and look at work they had produced there. With all the groups a visit to the College, the Ceramics Department and my studio was included. This proved to be a particularly valuable day. For many it was their first visit to a ceramics department and meeting students there, some not too much older than themselves studying ceramics full-time.

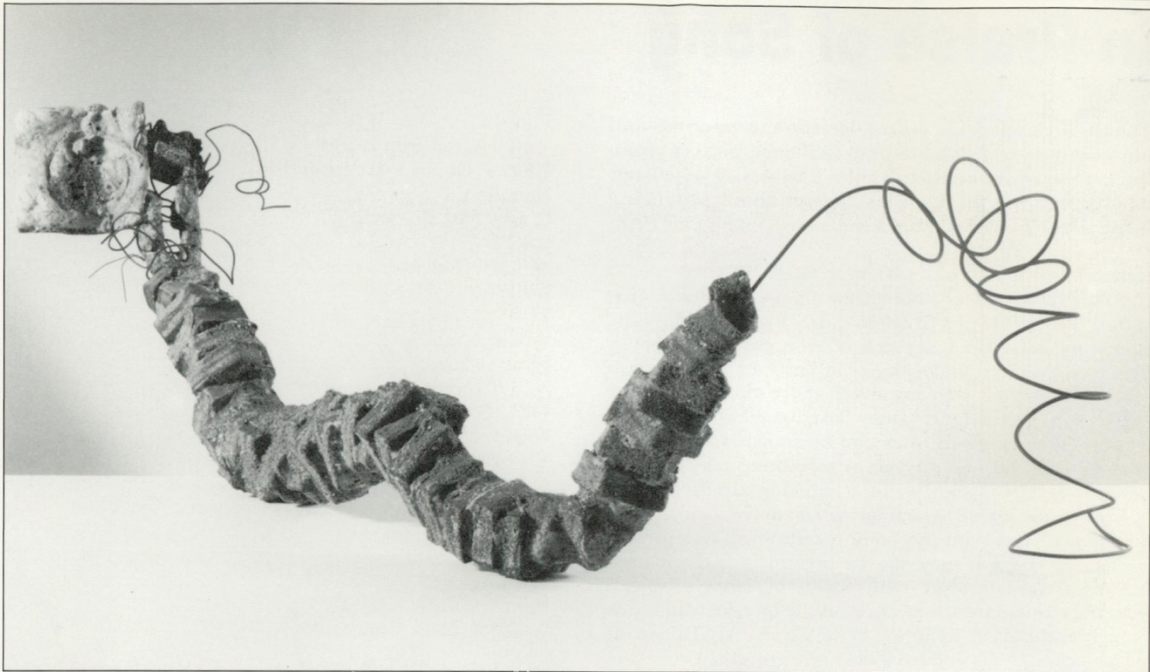


Cooling a pot at Leesbrook School

Discussion moved from how you came to be a student at the College to whether one could make a living from ceramics. To several of the children I am convinced it was the first time a realisation came about that it was not just other people that could do this sort of thing but that *they* could. My studio and work provoked equal discussion on how, why and the eternal 'how much?' Talk moved to kiln building and the possibility of building raku kilns back at schools with one particular boy determined to build a sawdust kiln in his own garden.

For those about to embark on similar projects I found that organization is simultaneously the most difficult aspect yet also the key to success. Getting materials and equipment to a relatively remote working site required quite an effort. From the teacher's point of view, transport and extracting pupils from colleagues' lessons proved the largest headaches.

A brief word must be included about the special needs unit with whom I particularly enjoyed working. Whole days did prove to be quite long for a few from this group and with hindsight I would have made the days shorter or kept the day much more varied with many different but short activities. That said, I do feel that this group were amongst those who gained most from the project.



Gillian Lowndes 'Although the puff adder cannot fly it has caught the hornbill', mixed media

Beyond the Dovetail

Craft Skill and Imagination

Crafts Council

'Beyond the Dovetail', the first exhibition at the Crafts Council's new gallery, examines the relationship between skill and imagination which is inherent in all craftwork. Skill, one of David Pye's 'words to start an argument' has recently been questioned but the balance between the desire for fine making and an expressive element continues to generate debate.

Peter Dormer, as guest curator, has brought together an exhibition of contemporary and historical craft objects which address such provocative questions. While some critics argue that the Craft Council's view of crafts is too open, others have accused the Council of having a particular and rather restricted view. The Crafts Council say of the crafts that 'the design should be relevant and the making appropriate; a wide and changing range of selectors ensures that the subjectivity inherent in our selection process does not become partial.'

With the opening of a superbly refurbished gallery complete with shop, display cases and coffee bar, the Crafts Council is asserting its confidence in the future at a time when arts organizations throughout Britain are reassessing the value of their work as part of the development of a National Strategy for the Arts.

The Crafts Council, 44a Pentonville Road, London N1. Facilities include a reference library, a picture gallery, gallery shop and cafe, and educational workshop.

'Beyond the Dovetail' continues until November 10.

Susan Hall - 'Hare's Head', stoneware



In Praise of Song

The three classic Song glazes - celadon, copper red and jun continue to fascinate and challenge potters. John Corr, a ceramics student at the University of Ulster, investigated the three glazes and set about producing them. Here he reveals his results.

Celadons

Celadons have intrigued potters for many centuries. At first glance celadons seems to be no more than a simple shiny stoneware glaze with a pinch of iron oxide for colour. However, celadons as anyone who has ever attempted to make one will tell you, are much more elusive.

Celadon, a broad term, may describe glazes which can be blue, grey or green. they can be transparent, opaque or somewhere between the two. A celadon usually matures between 1250°C - 1350°C in a reducing atmosphere.

Iron is the oxide which gives celadons their colour. Traditionally (as with the Song potters) iron was present in the clay body. It may also be present in feldspar used in the glaze. However with many of today's refined materials being iron free, it is usual to add iron oxide directly to the glaze (up to 4% of the glaze total). Iron oxide (black or red) will produce a blue, grey or green colour in reduction. This is because during reduction oxygen is scarce in the kiln. The fuel being used (in my case gas) needs oxygen to burn and so extracts it from any available source e.g. red iron oxide (Fe₂O₃) becomes just FeO. Black iron oxide (FeO) stays as it is as there is no oxygen for it to combine with.

The nature of the glaze i.e. the ratio of flux, alumina and silica, is crucial to the quality of celadons; it determines the shine or lack of it, the maturing range and in some cases it also affects the colour. Often different results can be obtained from the same glaze just by altering the firing. For instance, a celadon fired to 1300°C which gives a shiny transparent glaze could be fired with a slightly longer reduction and one cone lower to give a semi-opaque soft quality celadon of the Long Quan type. Most of the glazes which follow act in this way.

All glazes are given as Seger formula as well as in recipe form. The Seger formula is useful in helping to understand the glaze; it makes the comparison of each glaze much easier (you can compare oxides present directly) and it also makes the substitution of ingredients much easier, reducing the margin for error.

CEL B,C & D Cones 9-10 reduction

Formula

K₂O 0.7 (molecular parts)

CaO 0.3 AL₂O₃ 0.7 SiO₂ 5.18

B,C & D + 0.5, 1 & 1.5% black iron oxide respectively

Recipe

FFF (Finer Finish Feldspar) 81.4

Whiting 6.3

Flint 12.3

B,C & D + 0.5, 1 & 1.5% black iron oxide respectively

CEL E Cones 9-10 reduction

Formula

K₂O 0.5

CaO 0.5 AL₂O₃ 0.5 SiO₂ 5

+ 0.5% red iron oxide

Recipe

FFF 62.0

Whiting 11.2

Flint 26.8

+ 0.5% red iron oxide

CEL F Cones 9-10 reduction

Formula

K₂O 0.33

CaO 0.67 AL₂O₃ 0.33 SiO₂ 3

+ 1.6% red iron oxide

Recipe

FFF 65.0

Wollastonite 27.5

Flint 7.5

+ 1.6% red iron oxide

CEL G Cones 9-10 reduction

Formula

K₂O 0.48

CaO 0.52 AL₂O₃ 0.48 SiO₂ 2.98

+ 0.8% black iron oxide

Recipe

FFF 82

Whiting 16

Flint 2

+ 0.8% black iron oxide

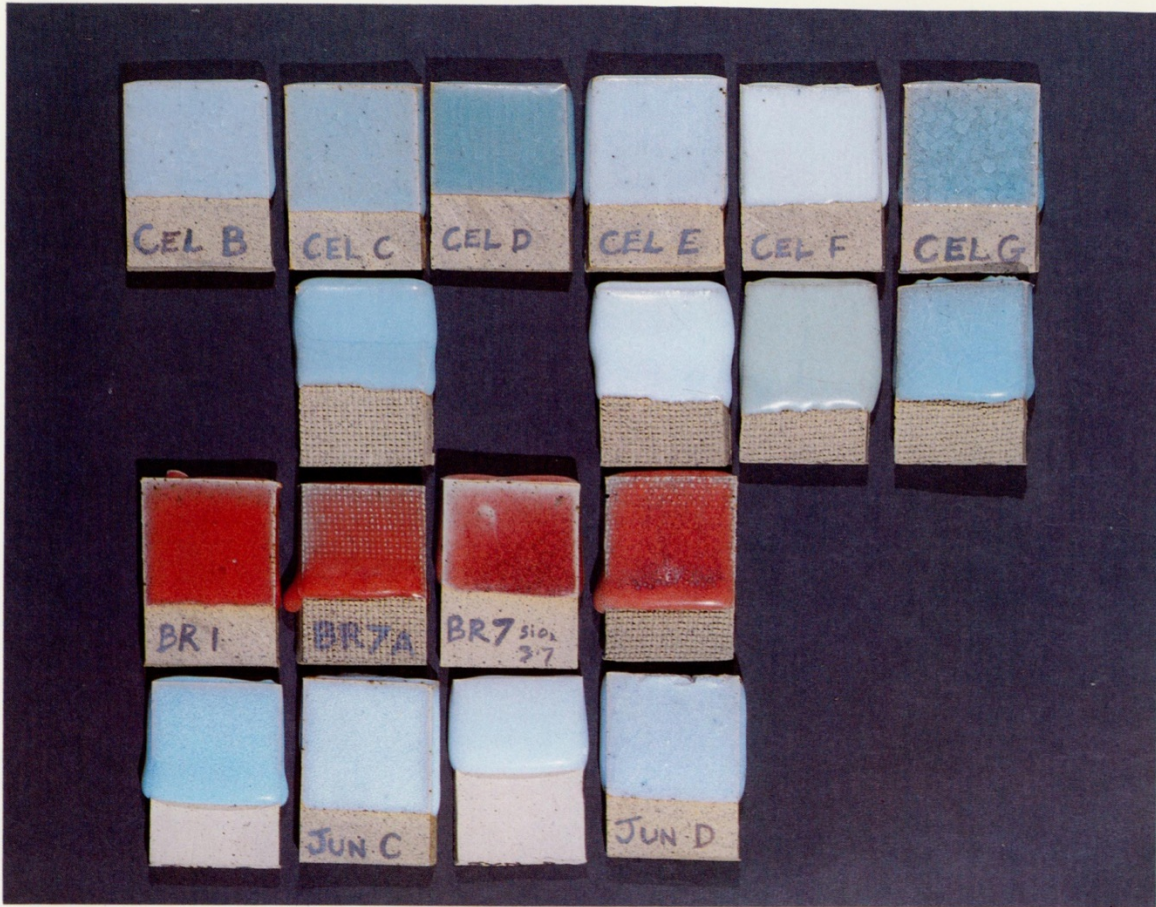
In the glazes CEL B,C & D we can see how different effects can be achieved just by altering the firing cycle. When fired to cone 9 with a slow maturing reduction (5 hrs from 900°C) this set of glazes will produce results similar to the Long Quan Celadons, i.e. opaque subtle blues. Between 1-2% black iron oxide is best (CEL B). The glaze needs to be applied thickly, but it will not run as it is being fired at its lower range. To achieve a different effect the glaze can be fired with a slightly faster reduction (4 hrs from 900°C) and to cone 10. Obviously it has to be applied thinly as this is near the top of its firing range. The result is an almost transparent and greener glaze than previous (similar to the late Song celadons and early Yuan celadons). Fired like this it crazes a lot due to the large amount of potassia (0.7 molecular parts K₂O) present, which is prone to crazing. It could be rectified by using a less alkaline flux, but potassia promotes a good colour response. Boric oxide (B₂O₃), an elastic flux and glass former can be added to reduce crazing. It would be introduced as a frit. However crazing can be attractive and can be enhanced by rubbing a dark oxide into the cracks and calling it crackle instead!

CEL E is a very pale blue shiny opaque glaze when fired to cone 9. Here firing the glaze higher and applying thinly will give a semi opaque grey glaze.

Firing CEL F in a long reduction (5 hrs from 900°C) to cone 9 gives a satin finish, opaque, medium green glaze. The high proportion of calcia (0.67 m'p's CaO) is causing the opaqueness. Calcia has a strong bleaching effect on this glaze which would be a darker green without it.

CEL G is very similar to CEL E as regards flux and clay proportions but the silica amount is considerably less in the former. The result is that it crazes a lot more. The reason for this is the potassia having a stronger effect on the smaller amount of silica present. This glaze (CEL G) is best when fired to cone 10 with a 4 hour reduction from 900°C. The result is a beautiful transparent shiny green. The crazing looks similar to crushed ice or the scales of a fish.

Celadons as you can see need few ingredients to make them work, in fact you could say that they appear to be quite simple glazes. This simplicity is only achieved when the proportions of materials and the firing schedule is



Stoneware test tiles.

Top Row Cel B,C,D,E,F,G, 4 hour reduction from 900°C to cone 10

Second Row LEFT to RIGHT Cel C, Cel E, Cel F, Cel G, 5 hour reduction from 900°C to cone 9.

Third Row BR1 and BR 7, 4 hour reduction from 900°C to cone 10, BR 7A and BR7S (RIGHT) 5 hour reduction from 900°C to cone 9

Bottom Row LEFT to RIGHT Jun C, 5 hour reduction from 900°C to cone 9 (+ red iron oxide 1%) Jun C, 4 hour reduction from 900°C to cone 10, Jun D, 5 hour reduction from 900°C to cone 9, Jun D, 4 hour reduction from 900°C to cone 10.

correct. When this is achieved their simplicity becomes their beauty.

Copper Reds

Producing a copper red in reduction is one of the most difficult ceramic problems that a potter can tackle. The first and most important factor is the composition of the glaze itself. The glaze needs to be fairly fluid with alumina content just enough to stop the glaze running. Alkaline fluxes are best because they promote a good colour response from the copper. Boric oxide is very useful in a copper red as it stabilizes the volatile copper, reduces crazing and it also seems to diminish the bleaching effect of any calcia used as a flux. The form of copper is important. Copper carbonate is best as it disperses well through the glaze giving a more even colour than that given by copper oxide. A small amount of tin oxide is included in many copper glazes (3 times the amount of copper used) to absorb oxygen as the kiln cools before the copper does so. This prevents the copper being oxidised and giving a green colour.

The reduction cycle is best kept simple for the copper red. A strong reduction from 900°C to 1280°C/1300°C lasting 4 to 5 hours was used for the following set of red glazes. The only emphasis on the cooling of the kiln is to ensure that spyles, chimney etc are well covered.

BR1 Cone 10 reduction

Formula

K₂O 0.11
 Na₂O 0.375 Al₂O₃ 0.51 SiO₂ 2.67
 CaO 0.515 B₂O₃ 0.59
 + copper carbonate 0.3% + tin oxide 1%

Recipe

FFF	19.4
Soda ash	12.6
Calcium borate frit	12.8
Wollastonite	11.7
China clay	32.6
Flint	10.9
+ copper carbonate 0.3% + tin oxide 1%	

BR7A Cones 9-10 reduction

Formula

K₂O 0.33 Al₂O₃ 0.503 SiO₂ 3.08
 CaO 0.67 B₂O₃ 0.604
 + copper carbonate 0.1% + tin oxide 0.3%

Recipe

FFF	49.6
Calcium borate frit	11.2
Whiting	12.7
China clay	23.0

Flint	3.5
+ copper carbonate 0.1% + tin oxide 0.3%	

BR7S Cones 9-10 reduction

Formula

K ₂ O 0.33	Al ₂ O ₃ 0.5	SiO ₂ 3.7
CaO 0.67	B ₂ O ₃ 0.6	
+ copper carbonate 0.1% + tin oxide 0.3%		

Recipe

FFF	51.2
Calcium borate frit	11.6
Wollastonite	15.2
China clay	12.2
Flint	9.8
+ copper carbonate 0.1% + tin oxide 0.3%	

Glaze BR1, fired in a very strong reduction from 900°C (reduction lasting 4 hours) to cone 10, results in a beautiful shiny blood red which is transparent at edges and rims. Care must be taken not to apply the glaze too thin as a colourless glaze will result. This is due to the volatile copper escaping as it has not far to travel to the surface of the glaze during the firing.

Glaze BR7A is similar to BR1. Reducing both these glazes from 900°C for 5 hours to cone 9 makes them run a lot. It is the high amount of boric oxide that makes these glazes very fluid but it is needed to produce the best reds. Some compromise has to be made between fluidity and the quality of red.

Glaze BR7S is similar to BR7A except that there is more silica (almost 0.7 molecular parts more). This stops it from running as much without having to tamper with the boric oxide.

Copper reds are seldom used on their own due to their runny nature. Song potters often used them in conjunction with another glaze as an under glaze. That glaze was the much celebrated Jun.

Juns

The Jun blue is a mystical glaze which is not dissimilar to blue celadons. However the blue colour comes not from the addition of a stain but a delicate balance of the correct materials. The degree of opacity is crucial to achieve the Jun. This opacity is given by a glass in glass effect which is achieved by using a suitable opacifier. Phosphorous pentoxide, in the form of bone ash, is best for this purpose. The alumina/silica ratio is also important and needs to be at around 1:12. Potash and calcia again make the best fluxes but a small amount of magnesia (MgO) is needed to give a late fluxing action. I fired the following Juns with copper reds and celadons in strong reducing atmospheres. Reduction gives a dark clay body which will absorb light as it passes through the glaze. Blue light (if the glass in glass effect is correct) will be reflected from the glaze making it appear blue. Reduction also affects the maturing of the glaze and hence the size of the glass particles.

Jun C Cones 9-10 reduction

Formula

K ₂ O 0.24		
CaO 0.64	Al ₂ O ₃ 0.26	SiO ₂ 3.22
MgO 0.12	B ₂ O ₃ 0.45	
+ 2% bone ash		

Recipe

FFF	42.5
Calcium borate frit	10.0

Whiting	15.6
China clay	1.6
Flint	25.5
Talc	4.8
+ 2% bone ash	

Jun D Cones 9-10 reduction

Formula

K ₂ O 0.36		
CaO 0.46	Al ₂ O ₃ 0.38	SiO ₂ 3.76
MgO 0.18		
+ 2% bone ash		

Recipe

FFF	56.7
Whiting	13.0
China clay	1.5
Flint	22.4
Talc	6.4
+ 2% bone ash	

Jun C gives a definite duck egg blue when fired in a reducing atmosphere from 900°C to cone 10 (reduction time 4 hrs). The glaze needs to be the right thickness, too thin and it will be transparent. Too thick and it will be an opaque white. To enhance the blue, iron oxide can be added but then it is only Jun-ish. Boric oxide is included in the glaze and totally eliminates crazing without any adverse effects.

Jun D is a good example of how the glaze can be perfect and just needs the correct firing schedule to bring about the Jun effect. When fired with a long reduction to cone 9 we get an opaque glaze with just a hint of the blue. A shorter reduction to cone 10 gives the Jun. This glaze crazes so boric oxide could prove useful here.

Celadons, copper reds and Juns were born during the Chinese Song Dynasty when all the high tech potters aids available today were not around. Yet the Song potters developed their craft to a high level. Potters today look to the past for information and experience because even though we are separated by hundreds of years we still use the same basic ingredients, earth and fire.

Technical note

I have used two clay bodies for the glaze samples: they are white stoneware (PotteryCrafts) and buff stoneware (Scarva Pottery, Co. Armagh). The buff is the darker of the two bodies. For the celadons and copper reds it is a matter of personal preference as to which is used as the glaze is not affected much, but for the Juns I recommend the dark buff body be used.

The form of soda ash used in glaze BR1 was sodium carbonate. I realise the solubility problems it causes, but the resulting glaze is worth it. However, I have recalculated the glaze using nepheline syenite to account for most of the soda, which reduces its solubility. This gives a much darker glaze than BR1; it could be included as an alternative recipe as the molecular formula stays exactly the same.

BR1 (alternative)

Nepheline syenite	42.4
Soda ash (sodium carbonate)	1.6
Calcium borate frit	13.5
Whiting	10.5
China clay	6.0
Flint	26.0
+ copper carbonate 0.3% + tin oxide 1%	

Northern Potters Camp - 1991

Moira Vincentelli gives a view from the platform of the Northern Potters Camp held at the College of Ripon and York St. John, Ripon, North Yorkshire 6th - 8th September 1991.

December 1990 - the telephone rings. Would I be willing to act as MC (mistress of ceremonies of course) at the next Northern Potters Camp? But how can I - I am no MC (read Mick Casson) I can't tell potters yarns. I end up saying yes. Saturday evening - it has been a good day, but a long one up there on the platform but now we are all enjoying 'Hamps Tramps' rhythm and blues. Would I write up this report of the event? I should say no - too much to do. I end up saying yes. So here I am on Monday afternoon writing up the report and there I was on the platform on Friday evening and guess who was sitting next to me. Michael Casson of course and Mike Dodd for good measure. I had been expecting to find Anatol Orient but at the last minute through no fault of his own he had not been able to be there. Quite a change in programme.

Mike Dodd led off with a soul-stirring defence of pure form and the oriental aesthetic (old values), and Mick Casson presented 'bees in his bonnet' and had a go at some of the new writers who use big words and fancy ideas and don't know anything about making pots. But he admitted his head was buzzing and we went on to talk about some of the new issues: relative values, diverse readings, and post-modernist borrowings. As it turned out both the old values and the new ideas were lurking among the demonstrators and even perhaps the audience. We live in a pluralistic (ceramic) society.

Each of the six demonstrators gave a lecture and demonstration of their working practices and a (hands-on) workshop. In time-honoured tradition the lectures took the form of a presentation of personal development through selected images of earlier work, occasional slides of the working environment and inspirational pots.

But there was a sexual difference. David Frith was masterly in his presentation of over twenty five years of steady development of his potting life alongside his wife, Margaret. Peter Meanley presented himself as a slow developer who feels that only in the last five years has he really found his direction with his witty saltglazed teapots. Although he works in Belfast, having moved to Northern Ireland in the late '60s, like many others, he denies that the political situation there impinges directly on him or makes life difficult. He teaches and makes teapots firing in his battered old salt-glaze kiln. By contrast Stephen Dixon's wonderfully clever modelled figures, humourously barbed, are often overt political statements. The men presented their lives in terms of the external world.

The three women demonstrators all put emphasis on the inner life. They also ran businesses, taught and made ends meet but they all talked of or demonstrated their relationship with clay work as a cathartic or expressive medium. Sandy Brown's use of clay modelling as a form of personal exploration and understanding is well known and her lecture was brave and frank and very moving. A very different technique, Jane Perryman's quiet handbuilding process of scraping, smoothing and burnishing and her pyromaniac tendencies (to use her words) with sawdust firings are all methods that insist on an intimacy with the medium. The inner calm that can be found in her practice of yoga is reflected in the serene



ABOVE TOP Peter Meanley, Sandy Brown, Stephen Dixon, David Frith, Jenny Rivron, Jane Perryman and Moira Vincentelli. ABOVE Jenny Rivron making figurative form (Photography Andrew Morris)

but delicate balance of her pots. Her closing slide was a photograph of herself standing on her head in a yoga posture. Jenny Rivron's recent work is based on the theme of lovers exemplified in the sensuous process of making the pieces in which the figurative forms are delicately pressed out of the damp clay.

Ceramics is a wonderful medium in which ancient techniques and forms can be re-used and given new meaning - a tendency that is particularly characteristic of post-modern art of all kinds. David Frith, Peter Meanley and Stephen Dixon drew on the Orient, 18th century Staffordshire and Etruscan and classical forms respectively. The women's work less obviously referred to other traditions but drew on the ancient female traditions of handbuilding while endowing the work with personal and even private meaning.

The sun shone throughout the weekend. In Sandy Brown's workshop they made goddesses, in Stephen Dixon's they modelled self-portraits as animals, Andrew Morris demonstrated how to photograph pots and some people learned about new health and safety regulations. Sunday was a quieter day for me, everyone was busy in the workshops. But it was another good day.

I won first prize in the raffle. Should I have said no and turned down the much coveted Stephen Dixon piece. Of course not. I always end up saying yes. It was tough on Bill Ismay, though. His was the last ticket drawn and he won the plastic bucket. But he is a man of many vessels. I wonder where he'll put it.



Cecile Johnson - 'Eight Vases 1990-1991', ceramic and wood, each vase about 10'' tall

Pots Go Pop

Post-Pop has proved to be an eclectic 'movement' embracing many familiar ready-mades as well as installations of ceramics. 'Objects for the Ideal Home, The Legacy of Pop Art', Serpentine Gallery, London (September-October) included household plates in Richard Wentworth's 'Cumulus', and in 'Zoooid' by Tony Cragg two smashed ceramic tigers. Cecile Johnson's installation 'Eight Vases 1990-1991' made use of specially cast shapes. Marco Livingstone, curator of the show writes:-

'The introspective tone and handmade quality of Cecile Johnson's work stands in striking contrast to these anxious adjuncts to modern urban life. Johnson's vases, pitchers, jars and other functional-looking objects have been

re-shaped by hand in the same clay from which the actual things would be made, and then displayed on wall-mounted shelves that encourage them to be viewed frontally as still-lives or friezes. The associations with museum cabinets, storage shelves or more domestic forms of display continue the metaphorical connection with prosaic functions, but again to heighten our perception of the status as sculpture of these forever empty containers. Each of her Eight Vases has been fitted together from a plausible combination of three standard elements, the subtleties of their design called to attention as a way of eliciting our contemplation.'

Cecile Johnson, born in Germany, studied at Cardiff College of Art 1975-76 and Goldsmiths' College, London. She lives and works in Britain.

Living Craft

Europaisches Kunsthandwerk 1991, Stuttgart, June to September 1991. South West Arts sponsored Jenny Beavan's visit to the opening of the latest in a series of arts and crafts exhibitions organized by the Office for the Promotions of Trade and Industry in Stuttgart in co-operation with the Bund der Kunsthandwerker Baden-Württemberg, (Federation of Artist Craftspeople).

The aim of the exhibition was to provide an overview of contemporary creative art and craft activity in Europe, and give an impression of the sheer variety of styles to be found in these fields.

Exhibitors were invited by a committee who, in my field of ceramics were Dr. Peter Schmitt, Karlsruhe and Prof. Rudolph Schnyder, Zurich. The wide ranging selection suggested a divergence of future movements and trends in the art and craft sector; a plurality which illustrated various ways forward.

The exhibition was housed in the headquarters of the 'Landesgewerbeamt', a managing and co-ordinating body well known for supporting the decorative arts and crafts which promotes the interest of medium-sized businesses in Baden-Württemberg.

It's declared aims include presenting 'exceptional craftsmanship, creative imagination and innovation', by means of the *Europaisches Kunsthandwerk* exhibition which takes place at 3-4 year intervals. It seeks to marry creative imagination in the arts and crafts with the needs of industrial design, and believes that the cultural element is pre-eminent.

Several hundred people came to the opening and saw the work by 95 craftspeople from across Europe. A key paper was given by Professor Dr. Heinz-Otto Peitgen (University of Bremen, Institute for Dynamic Systems) on 'Fractals - Chaos Tamed'. He

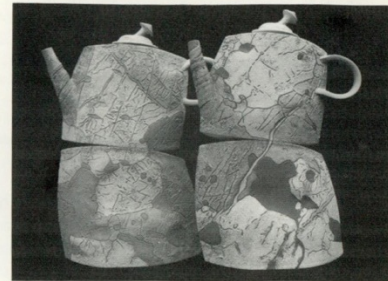
spoke in an entertaining way on mathematics in the areas of art, craft and knowledge, and led the audience from the theory of fractals by Mandelbrot to its use in many diverse areas including the arts. I found the paper quite inspiring in the breadth of its vision and the way it linked theory and practice with individual experience and I found myself occasionally hearing minor echoes from my own working practices as I'm sure did many others.

Caroline Pearce-Higgins of the Crafts Council, and a Commissioner for the Open Group, spoke on the importance of material recognition of the work itself - in order to improve craft skills, the craftspeople must be able to survive financially. She repeatedly invited listeners to see the exhibition as a demonstration of skilled making and a shop window.

The lasting impression left upon me by the opening, the show, the City of Stuttgart with its wonderful galleries and civic areas and conversations with people is one of a thoroughly enjoyable 3 day experience. I am also left with a feeling of encouragement for the future of my own work and that of others. The exchange and pursuit of ideas between 'craft and craft' and 'nation and nation' instils a feeling of optimism for the future development of crafts in Europe.

Since my return home, the recurring question has been for whose benefit is the exhibition being held? It was certainly in the right city and setting, and few would find fault with its organization. The period between June and September will establish whether the people of Baden-Württemberg will benefit from the show. I saw no evidence during my admittedly brief visit, of any great involvement of the people of the City or indeed members of the local craft community - I was aware of only one; an exhibitor, and this issue was touched upon during our meeting with the Commissioners.

It was difficult to establish the principles governing those who were invited to the opening, but neither I, nor other exhibitors



Jenny Beavan - Teapots, 46cm tall

with whom I spoke, were aware of great numbers of gallery directors present, and many of my fellow exhibitors (certainly I), would have unashamedly entered work with at least some interest in sales, particularly in such a wonderful show environment. Time will tell, but I consider it a pity if such a potentially valuable event were to be based on 'civic flourish'.

Craftspeople are in a dilemma with the economic climate, here in Britain no less than in Europe - we need to have our work seen, we need to sell it, we need to make a living and we have a duty in opening up the development of contemporary crafts to the general public. I would not decry the efforts of the organizers of the Stuttgart event, we need more such events in our own country, but they need to involve all sections of the community - makers, gallery owners, collectors, art/craft reviewers, members of the general public, sponsors. We do not need to work in secret, and the contemporary craft characteristics displayed by the investor-art market - our art is alive, but we need to become economically viable and to expand if we as makers are to survive in the material world and continue in the evolution of our work.

Jenny Beavan.

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Exhibitions

Standard Listings, space permitting, are free. Special five-line boxed listings, available at £15 (inc. VAT) ensure inclusion - prepayment essential, a black and white photograph costs an additional £15. Exhibitors are invited to send details to Ceramic Review, 21 Carnaby Street, London W1V 1PH to enable us to present as comprehensive a list as possible. Copy

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November 22 (January/February 1992)
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Until November 29: Work by Ryoji Koie. Galerie Besson, 12 Royal Arcade, 28 Old Bond Street, London W1.

Notts. Until December 18: Contemporary Ceramics from Norway. Aberystwyth Arts Centre, Penglais, Aberystwyth.

Until January 31: Japan and China - Sources of Ceramic Design. Lady David Gallery, School of Oriental and African Studies, 53 Gordon Square, London WC1.

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November 2 - 16

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Maidstone Library Gallery
Faith Street, Maidstone

November 3-December 1: Ceramics by Annette Fry and Sharon Snaylam. David Holmes Ceramics, Piece Hall, **Halifax**.

November 4-December 4: Walter Keeler - ceramics. Oxford Gallery, 23 High Street, **Oxford**.

November 4-23: Leslie Rucinski - ceramics. Fenny Lodge Gallery, Simpson Road, Bletchley, **Milton Keynes**.

November 4-November 29: 'Geoffrey Whiting and Pupils' The Art Gallery, John Milton Building, St. Paul's School, Lonsdale road, Barnes, **London SW13**.

November 6-December 1: Work by Joyce Adams and Roy Fierheller. Oakwood House, High Street, Maldon, **Essex**.

November 7-30: Work by Esperanza Romero. Sue Williams, 320 Portobello Road, **London W10**.

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November 13-30: 'Five East Anglian Potters' The Gowan Gallery, 3 Bell Street, Sawbridgeworth, **Herts**.

November 15-December 24: The Christmas Collections. Contemporary Applied Arts, 43 Earham Street, **London WC2**.

November 16-January 5: Eileen Lewenstein - individual porcelain and stoneware ceramics. Aberystwyth Arts Centre, Penglais, **Aberystwyth**.

November 16: Jack Kenny - new work. 103 Philbeach Gardens, **London SW5**.

November 16-24: Christmas Exhibition with work by Bowen, Dodd, Malby, Perry, Wallwork. The First Gallery, 1 Burnham Chase, Bitterne, **Southampton**.


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'Christmas Exhibition 1991'
THE LADYGATE GALLERY
1 Ladygate, Beverley,
East Yorkshire HU17 8BH

JOHN POLLEX
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November 19 - 30 1991
Contemporary Ceramics
Craft Potters Shop and Gallery
7 Marshall Street, London W1

November 21-December 11: Jugs for Christmas' London Potters 5th Annual Exhibition. Morley Gallery, 61 Westminster Bridge Road, **London SE1**.

November 22-December 5: Elsa Benattar - new pots. Burgh House, New End Square, Hampstead, **London NW3**.


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December 1-21: Eric Stockl - ceramics. King's Manor Gallery, Exhibition Square, **York**.

December 2-20: Ceramics by John Colbeck, Richard See, Martin Smith, Julie Wood. Brighton Polytechnic Gallery, Grand Parade, **Brighton**.

December 3-12: Contemporary Ceramics. Jonathan Harris Works of Art, 54 Kensington Church Street, **London W8**.

December 3-24: Christmas Exhibition of Studio Ceramics. Bettles Gallery, 80 Christchurch Road, Ringwood, **Hampshire**.

December 3-January 5: Decorative Ceramics also Decorative plates and Wall tiles. Rufford Craft Centre, Rufford Country Park, Nr. Ollerton, **Notts**.

December 5-January 5: Margarete Schott - ceramics Ateliers des Museums Künstlerkolonie Darmstadt, Mathildenhöhe, **Germany**.


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December 7-January 11: 'Potters, Platters and Plenty' by members of North and South Wales Potters. Newport Museum and Art Gallery. John Frost Square, Newport, **Gwent**.

Until February 2: 'Tomorrow's Heirlooms' - the South East Art Craft Collection. Hove Museum and Art Gallery, New Church Road, **Hove**.

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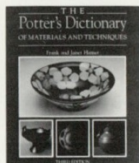
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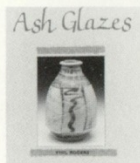
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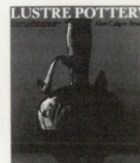
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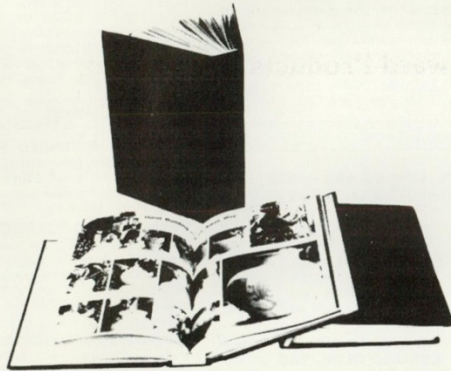


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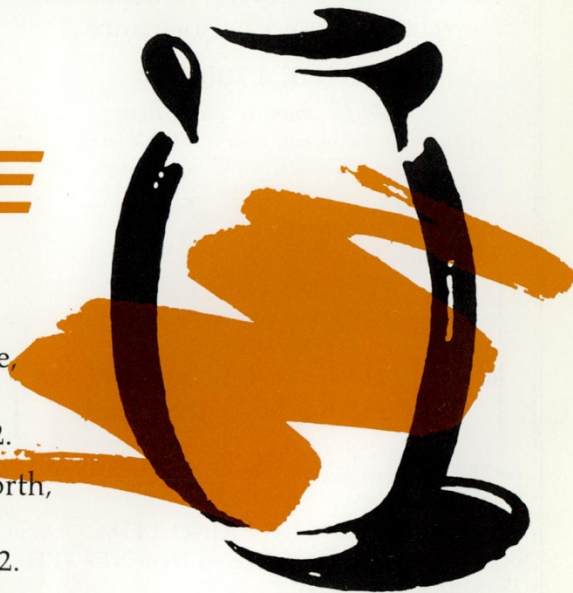
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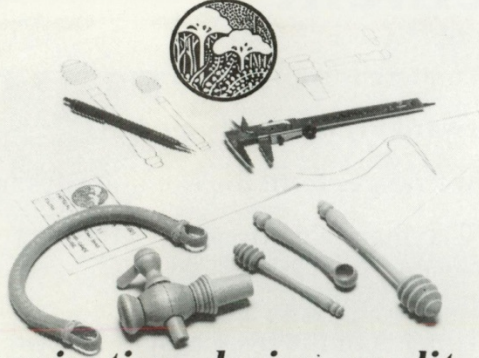
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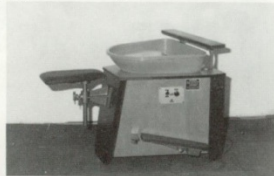
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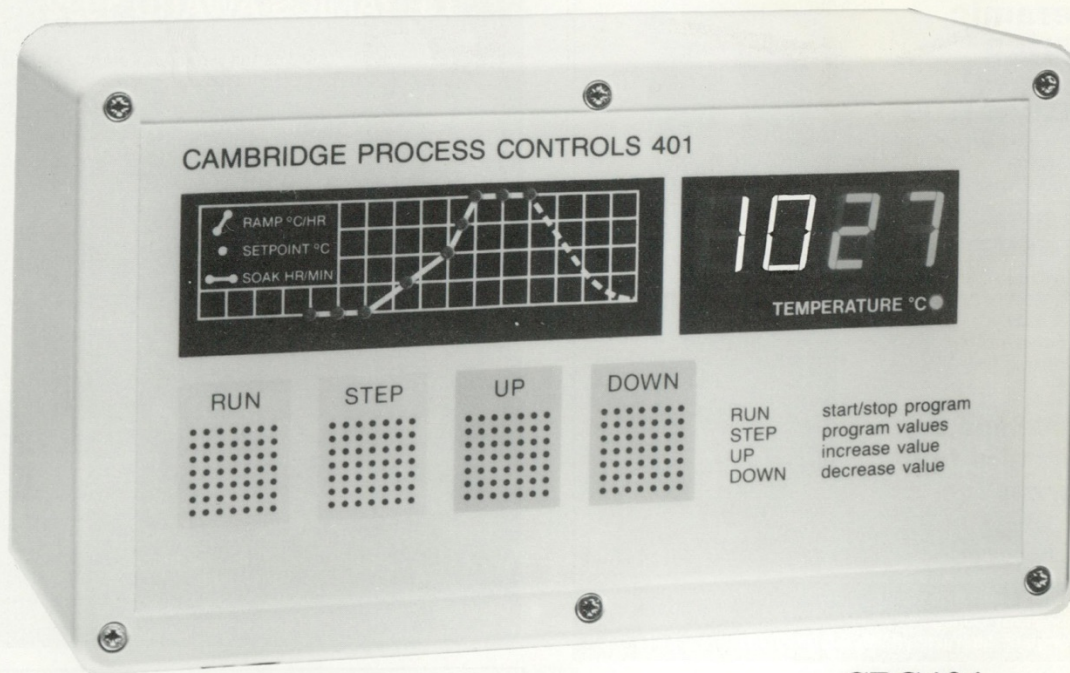
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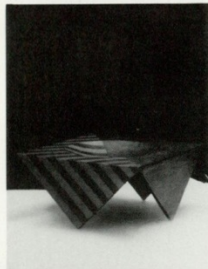
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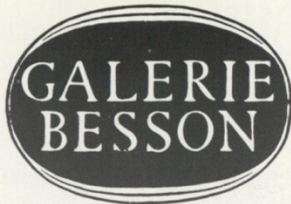


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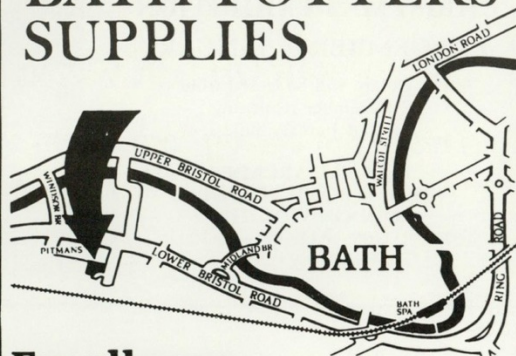
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POTTERS MATE

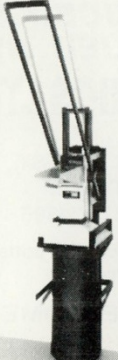



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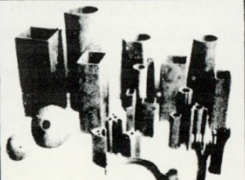




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Ceramic Review 132 - 1991

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From Ceramic Review, 21 Carnaby Street, London W1V 1PH

Any questions about literature in the field of Ceramics?

Your contact: Andreas Hanusch & Helmut Ecker ceramics books.
D-5410 Hohn-Grenzhausen Westerwaldstr. 1. Tel 02624 6292

Potter's Day

z Gale pots in Hampshire and plans a
ov, of house and workshop.

one of's the same. I am usually woken
at 7 C by either a cup of tea or a phone
ll from n...-in-law, to see if we are still
ive and to tell us she is still alive. This
morning, it was a c... tea - mother-in-law
is on holiday and I... me still alive. As he
... tea, Tony reports his dream - my
... shop will be built from tiny bullet-

... the process of buying a new
... a good time to sell one, but a
... buy. My present workshop
... (conservatory and garage) has
... . All the shelves are stacked
... red pots, waiting for their final
... the floors are strewn with fellow
... pots and it's hard to move or use the
... without bumping into them.

... we intend to do now, having found a
... with land around it, is to construct a
... -built workshop. That means the
... dreaded planning permission. How much do
... we reveal? At a recent Associates meeting in
... Yeovil, David Eeles said confess all, but a
... local planning officer hinted that it wasn't
... wise to be honest.

Our local planning person had said "Keep
it under 40 ft and make it sympathetic to the
local environment". An architect drew up
exotic plans based on a 'garage'. But today a
change of mind. News from the planning
office is "deferred for negotiation". Decision
this afternoon. At least they haven't insisted
on bullet-proof bricks. Are we about to buy
the wrong house? Is it sensible to quintuple
the mortgage?

But pots have to be glazed for a firing
tomorrow, starting early. Otherwise, I will be
the only person in Clayworks II without a
pot to show! And concentrating on glazing
takes my mind off anxieties about the new
workshop.

The phone rings. More last minute
inquiries about Clayworks II. Preparing for
the exhibition has been a mammoth task for
the Committee. Not in *Contemporary Ceramics*
this year but in the Crypt Gallery at *St-
Martin-in-the-Fields*. Costing it, finding display
tables, running a fair adjudication process,
finding stewards, liaising with the gallery,
insurance, lots of letters, advertising . . . But
it has been a good exercise in independence
for us and we have learned a lot.

Grab lunch passing the kitchen. An
advantage of working in the house is that
food and coffee are readily to hand and the
evening meal can be prepared in between
waxing and glazing. Never mind the hygiene!
Doesn't help though in keeping my weight
down. What will it be like working in
another building? Will I discipline myself to
work regular hours? Will I forget household
chores? Will we get to love tins of tuna?

Phone rings? Is it about planning decision?
Architect (who loved the fancy bits and
pieces which the planners have removed)
says: "We're stuck with a bloody glorified
garage"! They've chopped ten feet off,
removed the elegant roof windows, and are



suspicious it's a granny annexe in disguise.
Mother-in-law wouldn't need to phone any
more!

Disappointment. Irritation. Anxiety.
Frustration. Then the phone rings again.
The worse possible news. *Ceramic Review* wants
a short piece on *A Potter's Day!* A modest
soul, I always swore I would avoid that sort
of self-disclosure. How can I avoid people
having a good laugh at my expense?

In amongst all the traumatic phone calls,
the glazing is beginning to take shape. Large
plates, with textile designs, almost repeated
patterns, waxing, latexing, blanking off,
pouring, sponging. Perhaps some of the
things I learned in teacher training, in textile
arts, are actually paying off?

At the same time, trying to finish off a full
six piece place setting for son and daughter-
in-law, married in July but still waiting for
the promised wedding present. But it has
been a good discipline in repeat throwing
and decorating. Why does decoration of it
get more complicated as I go along?

It is four years this Christmas since I gave

up fulltime teaching in an infants school.
Moving house now and a new workshop are
more than a symbol. Teaching has surely
gone for ever. How will I fare as a fulltime
potter? I have already learned about book-
keeping, finding sales outlets, being ripped
off by the organizers of craft fairs (where the
last thing many stallholders sell is actual craft
work), working out wholesale and retail
prices, asking galleries the right questions
about their responsibilities, how to set off
expenditure, depreciate equipment . . .

Packing the kiln late at night. Supper will
have to wait. Adding up the cash sales on
each shelf makes me careful and gives an
incentive. It's an 8 cubic ft fast-firing kiln.
But the next one will be 25 cubic ft and will
I have the courage to build it myself with an
experienced friend? *The Kiln Book* by
Frederick Olsen will be my night time
reading, no more Barbara Cartland or
Dostoevsky until the new kiln is built and
working.

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