

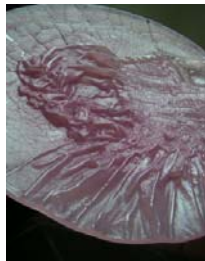
June Kingsbury

11th Oct, 2006 at 7:45 PM

Polehampton Junior School

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June Kingsbury recently graduated with an MA in Ceramics and Glass from Buckinghamshire Chiltern University College. Her work focuses on absence and memory, creating a dialogue between past events and current issues. Positive and negative spaces are cast in glass, porcelain and bone china. Collected items from her walks, including road-kill form the subject of some of her work. She is currently exhibiting at the River and Rowing Museum in Henley until 29th October. You can also view her work online at www.jfkglass.com.



Annual General Meeting

8th Nov, 2006 at 7:45 PM

Polehampton Junior School

The AGM is your chance to 'make a difference' to the running of West Forest Potters. It is necessary for us to have a minimum number of members to attend and deal legally with the official business. We are always interested in your ideas and any talents you wish to offer in the running of WFP. Committee members and the accounts must be approved and re-elected for another year. So, please come along or we may have to call another meeting and pay for another hall!

This year we will combine the meeting with a social gathering and your opportunity to bring a box of pots to sell (or swap??). Please label pots with name and price and join us for a glass of wine. The friendliest of occasions to sell your pots and a chance to get ahead with your Christmas shopping.

January Potters' Day: Carol McNicoll

27th Jan, 2007 10:00 AM to 4:00 PM

Knowl Hill Village Hall



Carol McNicoll has an international reputation as a ceramicist. Her works explores the relationship between two and three dimensional figurative imagery, always within the context of functional ceramics. She has always been concerned with pattern, and uses glazes, open stock transfers and her own transfers to create richly patterned surfaces. Born in 1943 in Birmingham, McNicoll studied Fine Art at Leeds Polytechnic and ceramics at the Royal College of Art, London. Her work is included in public collections in Australia, the Netherlands and the UK and private collections worldwide. In 2001 she was short-listed for the Jerwood Prize for Ceramics and a major retrospective of her work is currently touring the UK as part of the Craft Council's Show5 initiative.



WFP Committee

Chairperson

Susan Day 01628 663 868

Treasurer

Lucie Lambourn 01628 825 186

Membership

Mary Lomas 01189 474 267

Meeting Coordinator

Rosemary Birch 01628 630 552

Speaker Bookings

Debbie Page 01189 722 812

Newsletter

Penny Murray 01628 623 041
 Jenny Wijesinghe 01628 620 639

Library

Ann Hay 01628 627 353
 Ray Philips 01628 419 756

Amy Cooper

Report by Ann Hay

8th April 2006

Amy's Cornish childhood, spent exploring rock-pools, has influenced her present work of delicate porcelain sea-urchin lamps. She makes a mould of two hemispheres, with a 'spare' for pouring the casting slip. The slip is made of porcelain clay liquidised with sodium silicate added as deflocculent (materials obtained from Briarwheels in Fordingbridge). The hemispheres have wavy edges, so the join will be part of the design. The poured slip is left in the mould for 3 minutes for small pieces, and up to 45 minutes for big ones. The mould is inverted over a bucket to drain overnight. The spare is scraped gently back with a plastic Lucy-tool. The mould, held together with strips of inner-tube, is opened and the piece removed. If re-casting straight away, Amy recommends drying the mould by brushing lightly with talcum powder.

She gently dents the piece so that there is a flattened base for it to sit on which does not block the hole left by the spare, where the electrics will go.



When it is cheese-hard the decorating is done by pushing the butt-end of a paintbrush from inside to make rows of pimples. Also, holes of different sizes and dimples are made by twisting a loop-tool into the surface. She has the piece sitting on padding covered with cloth.

The size of the hole for the electric unit has been carefully worked out, bearing in mind her clay shrinks by 12%. When dry, she bisque-fires to 900 degrees, then tidies up with wet-and-dry paper. Some are left unglazed while others are given a light spray of cobalt and then clear-glazed with a 50-50 mix of nepheline syenite and light magnesium carbonate. This can be used over other glazes and gives what she describes as a 'puffy' effect. The glaze is often sprayed more thickly round the waist of the urchin so that it crawls well. Sometimes the pots are gas-fired and using copper instead of cobalt, for a pinkish effect.

Hesketh Potters' Supplies, Lewes, and Melton Bridges in the Midlands sell the light magnesium carbonate. Light fittings are available from Collingwoods (online). The bulbs are 15 watt candle style.



Her other work could not be more different – a life-size sofa, made of 194 specially-cut bricks, with a cat on the back. She made this as part of her degree course, with the help of the Cannock

Brickworks in Staffordshire. She spent 6 weeks on the factory floor, each brick having to be made, assembled, numbered, taken apart, hollowed out, dried for 2 weeks before firing. It had various resting-places, but has finally found a home in the Broom Hill Sculpture Park near Barnstaple, Devon.



The usual delicious lunch was enjoyed by 28 members and guests, and the raffle was won by Lucie Lambourn.

Pam Dodds

Report by Ann Hay

10th May, 2006

Pam has only been potting for eight years, training at Rochester after an early career as a nurse. This was her first lecture-demonstration and one of our first using a Powerpoint presentation. She works mainly in porcelain, although she showed us some interesting 'face-pots' in crank. Most of her work is uncoloured, with a clear glaze only on the inside, although some have either inner or outer surface painted in matt black slip. Others are left white with line-drawn figures painted on, following her studies in life drawing.

Religion plays an important part in her life and many of the pieces she showed were forms of chalices, some with a pattern 'built in'.

She demonstrates how she throws a cylinder, then used one previously-thrown and turned to



show the next stages. She explained she turns off a great deal of clay; describing it as "first breathing life into a pot and then asphyxiating it". The decorative technique she showed was cutting down the top of a cylinder, following a line painted with a wet brush, using a Stanley blade, and tearing pieces away, to be left hanging.

Her work takes a long time, sometimes a whole day to turn and decorate a single pot, which makes it difficult for her to price her work. She shares a studio in Sittingbourne called The Old Reed Bed with two others, who have very different styles, the information on their website available at <http://www.southeastopenstudios.org.uk/>.

Twenty members enjoyed the evening and Penny Murray won the raffle, a pretty white pot.

Joanna works in porcelain, mainly pale colours, using an Australian clay called Southern Ice, from Potclays. Her work is all thrown and altered, and she likes to texture it. Much of her style is influenced by her home in South Wales near the sea, with ripples decorating most pieces. She showed slides, explaining how she gets the throwing ridges vertical by making bowl shapes, then cutting them and putting them together at different angles. Her teapots have wrought-iron handles, which are waxed to prevent rust. She fires in reduction and dips most of her glazes, thickly, mainly white, eau-de-nil, or a blackish-brown.



We saw a fruit plate made with added paper-clay, featuring dimples, similar to the cardboard apple-trays in greengrocers' shops.

She demonstrated her throwing techniques, pulling up

the rim as usual but then stroking it downwards to give added strength, using a thickish slurry rather than water.

For the fluted edges of a wide-mouthed bowl she tweaks the rim gently with wet fingers while the wheel turns *very* slowly. Then, using a stiff rib called a mud tool, one inside and one outside, pressing together she removes the throwing ridges, keeping the ribs dry (see picture below). The bowl will be left to stiffen, then, using thick slip made from body clay with a drop of added Dispex, she applies it with a large rubber kidney, buttering it on the surface, finally taking a small soft kidney with nibbled edges, she strokes rippled patterns on the surface.



When leather-hard, the bowl is reversed over a chuck padded with foam rubber, the decorating process repeated and the foot trimmed. She does not like turning, but will tidy the dry foot with a Surform.

Also, we saw her make a shallow oval dish, thrown as a plate, the rim pulled up about an inch, then cut away on two sides. The opposite sides are pulled gently into points, and the whole dish tweaked into an oval shape. This will be decorated as the bowl.

Next, she demonstrated a small square bird-jug (pictures in next column). It starts life as a cylinder with no base. A wooden tool is stroked upwards on four sides to make it square. Three sides are cut down an inch and the fourth pulled into a spout with the edges closed over. A thrown disc makes the base and a lot of tidying is needed.



The final demonstration was the handle she puts on her pasta dishes. Using a cutting-wire made from the spiral of a calendar, she cuts a thin slice from a small block, rolls it round a fine dowel and seals the tube. Then she cuts out two small oval gussets to enable the tube to be bent round into a croquet hoop. This is stood on its ends until stiff enough to apply to the dish. (Please see pictures on back page.)

Eighteen members enjoyed the evening and Susan Day was the lucky winner of a small pale-green bowl.

Diary Dates

Ceramics in the City, Sept 23–25th, Three day selling fair featuring the work of 50 potters, Geffrye Museum, Shoreditch, London E2. www.geffrye-museum.org.uk

Surfacing: A collaboration by Ian Moore and June Kingsbury, Sept 16-Oct 29th, River and Rowing Museum, Henley on Thames. www.rrm.co.uk

West Forest Potters, Annual General Meeting and Pot Swap, Nov 8th from 7:45 PM. Polehampton Junior School

Amy Cooper



Amy pouring excess slip out of a typical 'globe' mould.



Above: A selection of decorative treatments on leather hard pieces.
Below: Glowing globes and 'sea urchin' lights.



Making decorative holes on one of the leather hard globes.

Pam Dodds



Above: Examples of Pam's Chalices. These are called Wind Pots.

Right: The bases of Pam's pots are turned over a chuck.



Left: Cutting the rim of a thrown pot before tearing.

Below: Pam with one of her chalices.



Joanna Howells



Above: Joanna throws with the help of ribs on the inside and outside of a bowl.



Above: Series of steps in creating Joanna's hollow handles.