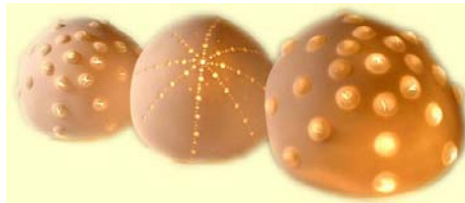


**April Potter's Day: Amy Cooper**

*Apr 8th, 2006 10:00 AM to 4:00 PM*

*Knowl Hill Village Hall*



After graduating from Falmouth, Amy went on to the University of Wolverhampton and studied for a B.A. in art and design (ceramics and sculpture) where she channelled her passion for clay into two main (and completely contrasting!) bodies of work - delicate porcelain lamps and large scale brick sculpture. Amy currently lives in Brighton and has a studio in Hove as a member of the Red Herring Studio.

**In this Issue**

- Penny Murray reports on Annual Members Exhibition in Henley
- Ann Hay reports on Gordon Cooke, Annette Burgansky, and Anita Peach
- An application form for the **April Potters' Day** with Amy Cooper is enclosed. If you haven't got your ticket yet you still have time. Send your completed form to Lucie Lambourn as soon as possible.

**Pam Dodds**

*May 10th, 2006 at 7:45 PM*

*Polehampton Junior School*

Pam's work has evolved over time and each piece is unique, hand thrown on the wheel, turned and then manipulated or cut. Her pieces are made in oxidised porcelain and glazed internally. The majority of her pieces are vase forms but she also makes bowls and sake cups. You can preview some of Pam's works at [www.axisartists.org.uk/artist/pamdodds](http://www.axisartists.org.uk/artist/pamdodds) or at [www.studiopottery.co.uk/html/pgal-pd.html](http://www.studiopottery.co.uk/html/pgal-pd.html).



**Joanne Howells**

*June 14th, 2006 at 7:45 PM*

*Polehampton Junior School*



Joanna works in porcelain and her work varies in size from small, domestic ware to larger scale pieces. She concentrates on form and texture, aiming to make pieces which are simple yet have a softness and a sculptural quality. Joanna says that most of her influences are from nature and now that she lives in South Wales, the effect of the waves on the shore and the wind on the cliffs nearby have become important in her work.

**Liz Bryant**

*Sept 13th, 2006 at 7:45 PM*

*Polehampton Junior School*

Having always been involved with arts and crafts—textile embroidery, water colour painting, weaving—Liz has focused her creative talents on ceramic sculpture in more recent years. Her work revolves around the creation of ceramic figures of varying sizes, usually impressionistic in style. For some time she has concentrated mainly on the female form and over a period of time the figures have developed into the current slender, elegant shapes which Liz feels are contemplative and introspective.

**WFP Committee**

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Gordon trained as a landscape garden designer before becoming a potter and now combines his two interests. He hand-builds using a variety of clays: white earthenware, Kuyper Red stoneware, Craft Crank and porcelain, often combining them in the same piece. One of his influences is the work of Andy Goldsworthy and he puts strategic holes in many of his pots.

Press-moulds are often used to form the basis of his pots, though he will alter the shape. He likes big pots for garden use, making two sections in big dome moulds, putting the clay in as overlapping sections and forcing them together with a serrated kidney. He adds a coil just below the rim of one section before cutting through with a wooden blade, then rests this piece in a beanbag (borrowed from his two Burmese cats) before attaching the other half with plenty of slurry, after scoring with a device intended to hold onions for slicing (available from Lakeland.) Turning the sphere on its side in the beanbag he presses the edges firmly together, then scores over the join with the wooden blade to resemble coarse stitching, before leaving for 12 hours. Then he fettles, and decides where to cut the hole, the edges of which will be pushed downwards into the pot and then reinforced with narrow 'return' slabs.

He then decorated a 3' high narrow cone by rolling a slab, scoring patterns across it with various tools and cutting horizontal bands, some narrow, which he rolled lightly, some about 1 1/2 inches wide which were pressed into tubes. These were attached vertically at angles and paddled on with a wooden spatula. He cut a hole in the base-plate of the cone to fill eventually with tile-cement for stability.



His leaf-decorated vases came next; a slab of clay is coated with chrome slip, leaves laid on face up and rolled in, then white porcelain slip brushed on. This will be cut into the body shapes for the vase. Leaf planters are made by rolling

leaves on a slab, cutting round them and laying them in a dish-mould, reinforcing with ribs of coiled clay and adding a plain dish as base.

We were all fooled by his *trompe l'oeuil* dish, convinced it was deeply fluted, so he made one for us, by putting a disc of soft clay on a whirler, brushing a wide band of slip round the edge and scoring it with a few old scalpel-blades held in a bulldog-clip. When the slip was touch-dry he dropped it upside-down on a board (Pic a) and stuck short coils on the back like markers on a clock-face, rolling these flat by working from the centre out-



wards (Pic b & c). The process was repeated twice, each time with the piece being picked up and firmly dropped, like tossing a pancake. This was then put to dry in the base of a dish-mould (Pic d). These dishes often warp on firing. They can be put in a sagger full of silver sand to prevent warping.

A decorating trick we all liked was feathering; several layers of different-coloured clays are rolled together as for agate, turned on the side and shavings taken with a scalpel, like a cut-throat razor action, so they curl up, as for chocolate ganaché. These are then attached to the pot being decorated.

Gordon usually bisque-fires in an oxidising kiln while his glazes are fired in a gas kiln. The pots-and-garden link is important to him, and his work was featured in "Britain's Best Back Gardens" on ITV earlier this year.

The usual excellent lunch was enjoyed by all, and the lucky raffle winner was Jane Rivett .

## WFP Annual Exhibition

By Penny Murray

26 Feb—5 March, 06

The annual exhibition in Henley was held three months earlier than in previous years. More pots were displayed than last year and it was especially pleasing to see work from new members helping to lend originality to the excellent display. The preview was well attended on the Sunday at lunchtime. Tasty snacks were provided once again and were very much appreciated by those attending.

236 visitors came to the exhibition during the week despite the very cold weather. This compared with 182 in June last year. There was an increase in sales too so it was good to know that they had not come in just to warm up.

## For Sale

AMOCO JS 43 Electric KILN in excellent condition. Also electric wheel. If interested, contact Susan Day on 01628 663868 for more details. Price Negotiable.

## Anita Peach

Report by Ann Hay

Mar 8th, 2006

Anita trained as a technical illustrator and cartographer. Her slides showed her interest in architecture especially arches: as in the Mezquita at Cordoba and hood-moulds for Georgian doors. She explained her fascination for the development of time keeping in the 18<sup>th</sup> Century after a college project with the Victoria and Albert Museum. Anita studied ceramics at the University of the West of England, Bristol, and was taught by Wally Keeler and Mo Jupp, specialising in salt-glaze and raku.

Anita's preference is for slab work. Architectural detail is evident in both her wall-hanging and free-standing clocks, one of which she demonstrated. Slabs are harped from a block of Scarva Earthstone Original and rolled on plastic with another sheet of plastic on top so she can turn the slab over easily. The sections are cut from templates, slightly larger than needed, the clay about 6mm thick. The cut sections are left overnight on a sheet of MDF, turning over several times.

She then takes the face-section and cuts out a square hole from the lower part, then rolls thin coils, flattens them slightly and lays them over the hole to form a lattice, rolling the surface over lightly on both sides. This hole will reveal the pendulum. Using a pair of compasses she marks out the face, scoring the circumference slightly. The lattice is edged with fine coils, joined with mitred edges.



On the back section Anita cuts another hole in the top part, to insert the mechanism. When stiff, the side pieces are attached to the rear of the face, using slurry made of body-clay. The back-plate is then added. A long paintbrush is used reaching in to seal the inner joints. The base of the clock is curved, so she stands it on the bottom plate, scoring and slurring, then rocks it to

seal. Feet are made of four coiled spirals, one is added at each corner.

The roof is in two sections shaped like a Chinese pagoda, curling up at the ends.

The sections have been dried over a plastic drain-pipe that has been cut in half. Each section is attached, with the ridge mitred to fit.

When leather hard, she uses a borer to cut out the hole in the centre of the face for the movement shaft. The clock is then left, covered in a plastic bag, for two days.



As Anita has other employment several days a week, she prepares half a dozen clocks when she has time.

She has changed from raku work to using a dry barium glaze, which is highly toxic so rubber gloves and a mask are essential. After biscuit-firing to 1060°C, she sprays the clock lightly, then masks out the clock face and sprays the whole clock with several coats of glaze. She uses a blue, green or pink version of the barium glaze. Then it is fired to 1260°C. The clock mechanism can be assembled and inserted with the pendulum dangling inside, except for wall-clocks where no pendulum is used.

She gets her mechanisms from Everglades of Cheshire, though A.G. Thomas also supplies excellent clock parts. The blue glaze recipe uses barium carbonate 60, china clay 40, nepheline syenite 10, cobalt carbonate 0.5. For green, use barium carbonate 34, china clay 16, nepheline syenite 50, copper carbonate 3.

The meeting was attended by 27 members and Les Parrott was the lucky raffle winner.

## Annette Burgansky

Report by Ann Hay

Feb 8th, 2006

Annette trained at St Martin's in fashion design, specialising in creating knitwear patterns. She has adapted this skill to her work in porcelain, and demonstrated her mould-making techniques for us. She begins with a design of a small tubular 'jacket', which is then knitted by her mother in mercerised cotton on four needles. Annette then paints it with a mix of shellac and meths and fits this over a soft-soaped lathe-turned plaster cylinder. This cylinder with its knitted jacket sits on a detachable circular plaster base. It is all soft-soaped and a cottle of shiny plastic is wrapped snugly around the base to form the sides of the mould. She demonstrated pouring the plaster, which took longer than expected to set, because the room was so cold!

The mould, when dry, will be poured full of porcelain casting slip, the surplus being emptied out after about 8 minutes. The ware is fired in an electric kiln to 1280°C, each with its own little 'inverted top-hat' setter. The top-hat needs to be painted with alumina to prevent sticking and each one can only be used once. Most work is left unglazed but beakers are given a clear low temperature glaze on the interior only. This has a little gum arabic added and applied to hot pots to help the glaze adhere. Total shrinkage for this type of clay is about 20%.

The finished pieces are very white, delicate-looking and mostly small. They sell well, so she now employs a mould-maker (as well as her mother!) in order to give her more time to design new patterns as well as perform the actual making of the pots.

Annette's work will be on display at Cockpit Open Studios from 1st-4th June. Alternatively, we are invited to visit her in her studio at any time; just call ahead first (details from [www.cockpitarts.com](http://www.cockpitarts.com)).

16 people attended and Jenny Wijesinghe won the raffle.

**Gordon Cooke**



**Pic 1:** Two decorated slabs are joined into a vase with a gusset added.



**Pic 2:** Example of a decorated planter.



**Pic 3:** Press-moulded planter drying on a bean bag.



**Pic 4:** Base for tall cone structure ready for decoration.

**Anita Peach**

**WFP Annual Exhibition**



**Pic 5:** From left to right—Mariella Kingsbury, Susan Day and Debbie Page at the Henley Exhibition Centre



**Pics 6 & 7:** feet and 'roof' details on completed clocks



**Pic 8:** Completed clock with 'window' for pendulum mechanism.

**Pic 9:** Anita Peach shows how the pendulum mechanism would eventually fit into the clock which she was demonstrating.

**Annette Burgansky**



**Pics 10-12:** Annette demonstrating a 2-part mould.

**Pics 13-15:** Stages in the process of making a 3-part mould for Annette's 'knitted' cups and vases.

**Pic 16:** Shrinkage after firing is approximately 20%.

