



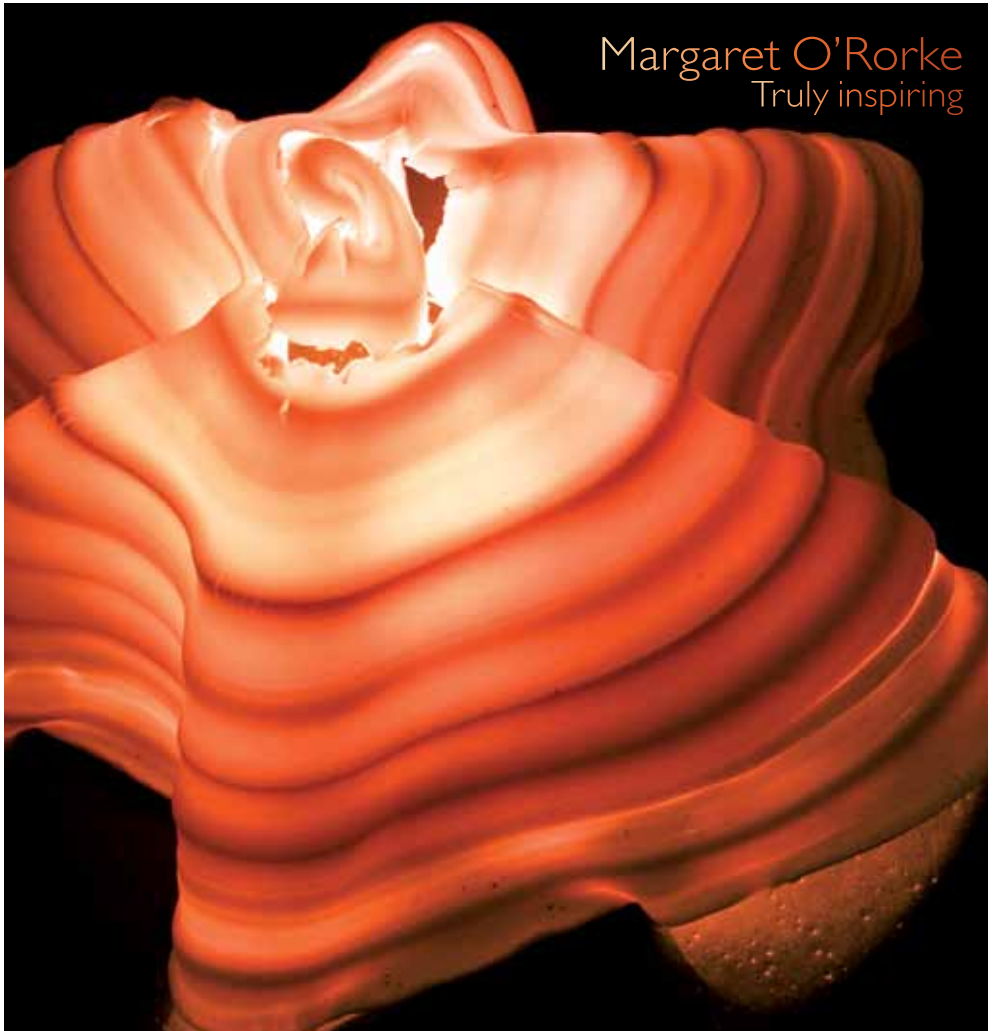
DACORUM AND CHILTERN POTTERS GUILD



Wood Firing at Boxmoor
Music on the Moor
Chenies Manor Exhibition
Summer Garden Party
Japanese Workshop
Soda Firing at Northfields

www.thedcpg.org.uk

Issue 3 Autumn 2011



Margaret O'Rorke
Truly inspiring

£1.50

About the Guild & the Newsletter

Membership of the Guild is open to anyone having an interest in pottery and sculpture and offers members many opportunities each year to see top potters and sculptors demonstrating their skills. In addition, an annual Open Day is held with demonstrations. Exhibitions, visits and workshops are also organised at various times.

Membership Rates

Single £22, Family (one address) £27, Student (full time) £11. Newsletter only: £7 per annum.

Make your cheque payable to DCPG, and please send to Jan Kent, 48 Coleshill Place, Bradwell Common, Milton Keynes, Bucks MK13 8DP. Tel: 01908 674 051. If joining after March, please phone for a reduced introductory rate.

The Dacorum and Chiltern Potters Guild Newsletter is published quarterly and distributed free to all members of the Guild, other craft groups and organisations. Contributions to the Newsletter are always welcome (s.a.e. please with any items to be returned).

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Editorial A stimulating year ahead

Lynne McGeachie

Well the wind is blowing and the summer's gone and it seems a long time since the last meeting of the Guild in May. The Guild may not have met, but members have been busy.

We've had the annual exhibition at Chenies Manor, trip to the International Ceramics Festival to Aberystwyth, activities at Pitstone, the Garden Party, two soda firings, and of course the annual Art in Clay festival at Hatfield, which many of us will have visited. You will find details of some of these in this newsletter.

A stimulating year ahead

Following discussion and a vote at the Guild, the Committee agreed to increase the membership fees, but I hope you agree that it's still a bargain given the quality of the speakers and the events we're able to support.

We have a stimulating year ahead, starting with Peter Ilsley at the AGM on 14 October followed by David and Margaret Frith at the Potter's Open Day (POD) on 12 November

& the rest of the year includes presentations by Natalie Tabert, Paul Rowbottom, Paul Priest, Gaynor Costinelli, Liz Teal and Adrienne Baba.

Thanks to all who have contributed articles and photographs to this edition of the Newsletter.

And a special thank you to Bipin who is my co-editor and does all the design work.

We're always looking for volunteers to capture and summarise the key points from the presentations given by our demonstrators so if you'd like to contribute please let us know. We would also like potters' tips and other pieces from members.

So if you have discovered any useful 'tricks of the trade' or been to any interesting trips, seen any stimulating exhibitions, or been inspired by a piece of art and you'd like to share your experience, please write it down and let us know.

Best wishes

Lynne

Members' News

We welcome two new members to the Guild, Tony & Jill Baxter. They met Mervyn and the team at Music on the Moor and although relatively new to pottery are very enthusiastic and looking forward to Guild meetings and activities.

Vivienne Rodwell-Davies will be opening her pottery for her ever popular Christmas Open Studio on the weekends of 26th and 27th November and 3rd and 4th December. Drop by and enjoy her delicious home made mince pies and mulled wine, and pots of course!

Vivienne is also running a Monday morning art class on multi-media drawing, painting, etc. Drop in 10am-12.30pm, £20 per session. Also life drawing Monday evenings 7.15-9-30pm. Contact Vivienne on 020 8441 0904 or viviennerodwell@msn.com

Copy date for the Winter edition of the Guild Newsletter is Friday 2nd of December. Ensure articles for publication are accompanied by

suitable, good quality high resolution images.

Please send to lynne.mcgeachie@btpenworld and bipin@thedcpg.org.uk



Boxmoor Wood Fire Kiln Firing No 2



The kiln was intact under its tarpaulin, secured by a new fence provided by the Guild and installed by the Boxmoor Trust and greatly improved by the "A" frame Phil Pennington of the trust had designed and made to secure the front wall.

Packing revealed that what looked, in boxes, on tables and spread around to dry, to be a lot of work was not nearly enough to fill the kiln, so it was temporarily closed and secured. With the firing not due until the following Thursday there was time to appeal for - if not produce - more pots!

Lutz and Paul arrived early on the Thursday and set up a burner to warm the kiln. Paul had devised a wire base to replace, temporarily, the bricks which had cracked at the first firing.

More pots had been located and packed and, because much of the ware was raw and the kiln was damp from recent rain, the firing was started very slowly. While the kiln steamed and Paul and Lutz fed the fire, Kieren got to grips with the axe and I tried out the froe and the pile of suitable sized pieces of wood grew steadily.



The second firing of the kiln at Boxmoor, in July, was planned to produce pots for sale at the guild's stall at Music on the Moor - an excellent encouragement to finish off pieces and to produce work specifically for the kiln.

The core team of Paul Rowbottom, Lutz Krainhöfner, Ros McGuirk and I were joined at various stages by many members and students including Colin Hazelwood, Graham Legge, Jean Langdon, Mervyn Fitzwilliam, Danielle Bunker, and Kieren McGuirk who brought pots, helped glaze, supplied refreshments, brought and chopped wood and offered encouragement.

Glazing and kiln packing happened on the Saturday and thanks to Paul, West Herts College and the Guild, we had a range of glazes and decorating materials for our own pots and those which members had donated to sell on our stall.

Report and photographs by Mary Anne Bonney

With careful stoking the kiln reached and was held at temperature and the firing was stopped in the late afternoon. This gave us time to make the site safe while the kiln cooled.

The kiln was unpacked on the Saturday of Music on the Moor and revealed many successes among both the glazed and unglazed pots.

I thoroughly enjoyed the whole process, feel I learnt a lot, and am looking forward to the next firing. There is work to be done to the site - perhaps the most urgent job is to create a shelter for the kiln, particularly if we are to try a stoneware firing.

The kiln itself needs a more permanent covering and the end walls need to be made thicker to improve the insulation.



Thanks to all concerned with the site preparation, the kiln building and the firings and to the Boxmoor Trust for giving us the use of such a great site and the supply of wood, the project has got off to a great start. Let's hope we can keep up the momentum.





Music on the Moor



9 and 10 July 2011

report Mervyn Fitzwilliam



Music on the Moor is a free music festival run by the Box Moor Trust primarily for the local population. We had discussed the possibility of the Guild attending as a way of raising its profile and contributing to the funds which were much depleted.

I firmed up the idea and after a great deal of initial work and the purchase of two extra gazebos (one needed a complete strip down, repair, rebuild and waterproofing) and various other items we were ready.

Saturday 9 July

We made an early start transporting the equipment we needed for the weekend, which included the gazebos; wheels; tools; 16 chairs on loan from Box Moor Trust; and tables that Ros had borrowed from her local church hall. After setting up our space with the wheels in the central gazebo, a hand building area to the left and a sales area to the right, we were in good shape to start. We had some donated pots for sale and some taken from the new wood fired kiln which had been opened that morning after a firing by Paul Rowbottom and his helpers.

The day went well and we anticipated an even busier day on the Sunday. As usual

the wheels had been the main attraction, but we discussed how we could increase interest in hand-building on the following day.

Sunday 10 July

We got off to a good start and were busy pretty much all day. Linda Culverwell (Fitzwilliam) had produced unusual pots from old vinyl records which sold quite well. She gave us a financial donation and a very substantial table as her contribution to the day. My son Steven helped with the throwing, having had a couple of lessons previously from Ruby Sharp and one or two from me.

Many of our customers were children or young people, with a few adults, who sometimes had to be persuaded that they were allowed to "have a go". I asked everyone that I gave a lesson to if they had made a pot or worked with clay before. The answers



were usually no (reflecting the lack of clay work at schools) but four younger people said yes. Guess where they had that previous experience from? Yes - that's right. The Conker Festival, where we usually have a stall!

Our objectives were generally very well met with lots of pots and sculptures being produced by our learners on both days and lots of people showing an interest in what we were doing. I am very glad to report that we now have some new members, Tony and Jill Baxter, who joined us following discussions at this event. We hope others will also join us.

We raised a substantial sum for guild funds from donations, giving lessons and sales of

donated pots. This came to approximately £600 after payments for our entry fee, materials and equipment.

Packing up on Sunday evening was a bit stressful due to the sudden onset of rain. Sylvia, Steven and I plus John and Ronnie Powell were all absolutely soaked by the time we started for home. For us, hot showers and a change of clothes improved matters, and since Linda had already prepared a hot supper, the evening soon got much better.

On Monday Sylvia and I erected the three gazebos on the lawn to dry them out before repacking them and taking them to the garage - all in a good cause.

I must say that I personally very much enjoyed helping at this event. It was a really great two days, with a happy and interested group of Guild members all helping people to make pots, or sculpture, or talking with them about what we do as a guild.

My very sincere thanks to everyone who helped before and after the event, over the two days and at the firing, your time was well spent and your efforts are greatly appreciated.

Those with us on the two days were

Lutz Krainhöfner, Paul Rowbottom, Mary Anne Bonney, Judi Tribe, Donice Sousa, Karen George, Jean Langdon, Ruby Sharp, Graham Legge, Ronnie (Veronica) and John Powell, Jan Kent, myself plus Sylvia and our family - Carol and Gavin Heafield, and children Amy and Sarah (on Saturday) then, on Sunday; Steven and Linda Fitzwilliam and children Felix, Amber and little Suki (with the bluest tongue in the World due to her amazing blue ice cream!).

We also had good help and support from Peter Ablett, Louise Baldwin and Phil Pennington of the Box Moor Trust. My apologies if I have missed anyone out.



Potters Open Day David & Margaret Frith Saturday 12th Nov 2011



10am - 4.30pm. Doors open 9am

David & Margaret Frith

Longdean School, Rumballs Road
Hemel Hempstead. HP3 8JB

Ticket price for members is £12, non-members £24.

Tea and Coffee will be provided during the morning, lunch and afternoon break at a cost of £2.50. Please bring your own packed lunch.

For further information please contact Ronnie Powell, 2 Abbotts Place, Chesham, Bucks. 01494 774398 www.the.dcp.org.uk



Chenies Manor Exhibition

Ros McGuirk

A big Thank You

To all who supported our exhibition at Chenies Manor in August; to the committee, to all the members who came to view and encouraged their friends to come, and especially, of course, to the exhibitors who made it such a varied and exciting show.

Artistically amazing

It was much appreciated by those who passed through the gallery. Here is a quote from one satisfied customer:

“So pleased to hear, the exhibition was a financial success as well as artistically amazing. I think you had a terrific mixture of works and just loved the way you used the cellar”

We took £974-50, which is very pleasing considering the short opening hours and the nature of the clientele passing through. Most of the visitors to Chenies enter the gardens by coming through the gallery and it was noticeable on both the occasions that I observed that over half the sales occurred within half an hour of opening.

The tastes of most of the visitors seemed to be rather on the conservative side and their purchases were modest in price. Thus there was, as always, a deal of unevenness in the sales, with some potters selling well, and others not at all.

The pots in the cellar had to be lit by standard lamps provided on site. We did our best to make it safe using courses of bricks to cover the wiring. The pots were placed in alcoves in the brickwork and the soft wash of light gave them the appearance of almost floating in the gloom. It was a stunning effect.

Most people accepted the challenge of descending into the cellar and reported favourably on what they found there. One small boy got half way down and declared it was too spooky, but with a little encouragement he was soon making ghostly noises with his granddad. Unfortunately none of the pots displayed in the cellar were sold.

None of the work displayed in the garden was very large and I felt it made less impact in the space it occupied than I had hoped. I observed that many visitors gave these pieces little more than a cursory glance as they hurried into the gallery. Perhaps the inclement weather played a part, we only sold a few garden pots, which was disappointing.

Thanks again to all who joined in the show. It is a beautiful and fascinating venue, and I enjoyed doing it very much.



Photographs by Lutz Krainhöfner

The Summer Garden Party

21 August 2011
report Mervyn Fitzwilliam



It didn't look too good to start with, overcast with a few drops of rain, but as people started to arrive the sun began to shine and everything got better. In fact it was a really lovely afternoon with some people getting too hot and seeking shelter in the shade under the apple trees.

We had talked about the possibility of having a quiz and Sylvia produced a quiz relating to various pottery items in the garden. An alternative quiz (as a backup in case of rain) was also prepared using most of Sylvia's teapot collection displayed on the dining room table, with competitors having to identify each maker.

We were delighted to see all who were able to come along, but we were particularly pleased to see Arthur Ball and even more pleased when Dorley arrived with Murray.

Everyone brought something to eat and drink, so we had an excellent choice of food. After having lunch most of our guests had a go at the outdoor quiz. As the answer sheets were handed in it became apparent that several people had the correct answers, so we asked Murray to draw the winner and the prize went to Jan and Jola Kent.

A few people got round to the tea pot quiz, but we only had a few answer sheets completed or part completed before some of our guests were ready to leave, so I think we will repeat that quiz another time.

I am glad to say that everyone enjoyed the afternoon, and it was a good opportunity to have a chinwag with those we do not see so often. We must try to have another garden party next year. Thanks to all who came for making it such an enjoyable afternoon.

Photograph by Gavin Heafield

You can't make it happen, but you need to let it happen

Margaret O'Rorke's talk & demonstration to the Guild was truly inspiring, allowing us to understand how she creates her beautiful free, flowing sculptural forms and her exploration of light, natural and electric to enhance the translucent quality of the porcelain clays she uses.

Her inspirations have been drawn from the natural environments she has experienced while journeying around the world; from freezing winter months in Minneapolis, USA to underwater worlds while scuba diving in the Maldives with her partner Professor James Crabbe.



Margaret has also worked alongside other potters and exhibited in many places around the world including Japan, Denmark, Australia, and America as well as in London at the Galerie Besson.

On the edge

Her work has and still is “on the edge”, as Margaret feels this as an important part of her process. This could be seen in her past and present work shown in the photographs she presented at the start of the evening.

Margaret first trained in textiles but moved into ceramics at Camberwell in 1958 where she was fortunate to have Lucie Rie as a tutor. However she only studied for a year before she left to get married and it was twenty years later that she returned to work with clay.

Throughout her career Margaret has enjoyed working with different crafts people as well as the ceramic production industry. She has been a pioneer in the area of using porcelain and the effects of light glowing through it, in particular electric light and now more recently fibre optics, and indeed Margaret is still pushing the boundaries as seen in a piece called ‘Woven Light’ which uses fabric, fibre optics and porcelain. This was a collaboration with a group of weavers and in 2010 the final piece was exhibited in Philadelphia, Pennsylvania, USA.

Margaret has had to learn much about lighting effects and what type of lights are suitable to gain the result she wants to achieve. She relies on expert advice from an electrician who has been working with her throughout her career.

The demonstration

After Margaret's talk and slide show about her work, influences and ethos, she demonstrated on the wheel using Audrey Blackman's porcelain from Valentine Clays which had been designed for her by Chris Hogg. She particularly likes the translucency it gives after it is fired to 1300°C. She tries to use the clay in its purest form and therefore does not glaze the porcelain “in order to preserve the definition and direction of the making process”.

Margaret uses both electric and gas kilns depending on the colour effects she wants her pieces to have. “An oxidised firing creates a warm translucent tone and a reduction firing creates a cool blue translucent tone.”

Let the clay do its thing

During her demonstration Margaret started by throwing a very thin circle of porcelain clay on a bat then she used a blow torch (a gas one in her studio but an electric one for the demo), this helped to dry out the clay before cutting it with a plain wire and lifting it up to make an “Angel wing” which looked like a delicate sea anemone form with frayed edges.

While forming the shape, Margaret very gently guided the thin porcelain into its own shape. “Letting the clay do its thing rather than forcing it”. Margaret recounted that she learnt this approach while studying in Japan and in particular with Koie Ryoji and Jackson Li. She went on to describe Japanese ceramics as having “freedom” and that she is trying to achieve the same effects while working with her forms.

When she first returned to working with clay Margaret spent two years as a production thrower. She described how having this skill



was very useful when she needed to make fittings for her light pieces and ceiling lamps.

Margaret also demonstrated the making of a cylindrical form, again pulling up and making very thin walls, using little water when throwing. She joined two cylinders together, then let the whole piece naturally form with very little handling to create a gentle shaped piece.

An inspiration

Margaret's demonstration evening was an inspiration, providing us with some insight into her understanding and manipulation of porcelain. The simple fluid forms, the thinness of the clay which allows light to be used to illuminate and become part of the piece and show something of the real essence of porcelain.



Japanese Workshop & Exhibition

Whichford Pottery 24/25 September 2011

I write this shortly after returning from a most enjoyable and refreshing weekend at a working pottery which must have one of the prettiest settings of any.

Whichford Pottery is famous for the production of flowerpots and lies amid the rolling Cotswolds. Enfolded by gardens, intimate and colourful, this pottery also sells

plants, and with one of the best ceramics galleries in the country, it is indeed a kind of cultural centre.

It reflects the philosophy and character of Jim Keeling. A man of many talents and almost boundless energy, he is an historian, philosopher, entrepreneur and master potter.

Gas Kimishima



Gas Kimishima built a wood fired raku kiln, offered lessons in making tea bowls and raku fired them the Japanese way. His speciality is making and collecting vases for the tea ceremony and described some of his favourite pieces using a set of beautiful photographs.

Lisa Hammond

Lisa Hammond talked about her three month trip to Japan with her son, who attended a local school and somehow got by having had only a few Japanese language lessons beforehand. She studied with Rizu Takabeshi. It was not an easy trip for it was in the middle of winter and the temperature in the pottery was often -5°C.

Studio pottery in Japan

The workshop was very well organised. We had two full days of talks and demonstrations by six potters, and there must have been around sixty participants. Jim Keeling opened the event with a thoughtful talk on the development of studio pottery in Japan from the nineteenth century onwards. Later he talked about his travels in Japan and the potters he met.

Takeshi Yasuda



Takeshi Yasuda gave us a lively version of the history of Chinese celadon glazes, which was really about the first high temperature glazes ever invented. He went on to describe his own path in life, the post war recovery, and the Japanese approach to glaze research (a bit of this and a bit of that) all while throwing the most extraordinary piece in porcelain. He threw it at the floor at one point and left it hanging upside down at the end.

by Ros McGuirk

However, she felt that since learning how to use a momentum wheel she had slowed down her wheel speeds back home. This gives her more time to react to the movement in the clay, which she feels has resulted in her pots becoming more individual and interesting.

She demonstrated throwing tea bowls and did some faceting and turning in the Japanese way with a bamboo tool.

Shinichi Honma



Shinichi Honma is from Iwate, the area of northern Honshu that was affected by the recent earthquake. With the aid of an interpreter he gave a talk about the potters out there and introduced us to the wonderful exhibition of their work which is currently in the Octagon Gallery.

Adam Keeling ran a wood firing of slipware from the pottery, and Mark Griffiths, who you will remember from our Open Day last year is also a wood firer, demonstrated his useful technique of throwing large pots, in this case a platter, by throwing the base separately from the wall.

If you have a chance to get to Whichford before the end of October, you will see the current exhibition in the Octagon Gallery. Called 'Contemporary Japanese Ceramics: Old and New', it is a fine and varied collection and includes all the potters mentioned above as well as many more.



CPA News Marshall Colman

Behind the scenes at the Fitzwilliam Museum, Cambridge

The Craft Potters Association is organising a visit to the Fitzwilliam Museum, which includes an opportunity to look at the museum's reserve collection and handle some of the pieces.

The museum has an important and wide-ranging collection, covering English slipware (including some splendid Toft plates), maiolica, Iznik, Persian lustre ware, European porcelain and British studio pottery. Dr Julia Poole, the retired keeper of applied arts, will be there to explain the pieces to us.

A great opportunity

This is a great opportunity as the British studio pottery is not on display and the visit will allow us to examine work that is not available to the public, including ceramics by Mick Casson, David Leach, Kate Malone, Martin Smith, Gordon Baldwin and others.

While you are in Cambridge, you can also see Kettle's Yard and the Anglian Potters' winter exhibition.

There are also galleries of applied arts that you may wish to visit: Byard Art, Cambridge Contemporary Art and Primavera.

Details

Fitzwilliam Museum, Trumpington Road, Cambridge CB2 1RB

Tuesday, 6 December 2011, 10.00

Cost: £10; students and concessions £7.50

To receive full booking information please contact Marshall Colman, marshall@marshallcolman.com, or telephone 01727 839659.

After a two year long gap in firing the soda kiln, we have just completed two marvellous firings. Murray and Dorley were kind enough to have us back on two consecutive weekends this September.

Like going on holiday

For me it was like going on holiday. I love everything about the whole experience. Their home, garden, animals and of course Murray and Dorley's generous hospitality with bottles of red wine for lunch, delicious cakes made by Dorley and wonderful stories of times past told by Murray.

Nine of us took part in the first firing on the first weekend, and seven of us on the second. The weather was exceptionally glorious on both occasions and as a team we all worked very well together, which made the packing and firing much easier.

Bipin with his slender frame climbed into the kiln and packed all the wadded pots. Colin took charge of the finer points of the firing and the rest of us shared all the other duties of mixing glazes, making batt wash, wadding, cleaning shelves, etc.

Lunch time was always a feast with homemade soup and bread to go with many other goodies brought by all participants to share as a giant picnic.

Henrietta the hen also enjoyed meal times and once helped herself to a tin of rock cakes! In fact, if it wasn't for the strenuous work involved in the whole firing process over the two weekends it would have been quite possible to gain a few pounds in weight with the bountiful supply of homemade cakes, flapjacks with apples and plums from the garden and the beverages brewed up in the little onsite caravan.

The firing

As always Dorley was ready and willing to get up at 5am to start the kiln by the light of a waning moon and a torch.

On the second weekend Colin stayed overnight in the caravan to start the kiln earlier at 3.45am! This was because he had raw pots in the kiln and wanted a very slow temperature climb. Dorley still got up very early and kindly provided Colin with a cooked breakfast.

Gas pressure, the damper and air bricks were 'tweaked' all day for temperature climb. In the afternoon after another delicious picnic, with cone 6 bending and the pyrometer reading 1220°C, the soda solution was prepared on the camping cooker and sprayed into the kiln. We also added small parcels of salt and dry twigs of oak brushed on with the soda solution.

We soaked the kiln as usual to cone 9 flat and cone 10 bending. Once cone 10 was flat, crash cooled to 980°C when all the bungs were replaced and all gaps cemented up. We finished at 7pm on both days each weekend.

The results from both firings were possibly the best we have had, with even finishes throughout the kiln. Brightly coloured, mainly orange with some blues and evenly glazed with plenty of 'orange peel' effect.

Nature notes

On Sunday morning when Dorley came out to light the kiln she saw dozens of strange scrapes on her lawn. Not too deep but just enough to take the top layer off the grass. I thought I could see toe prints possibly made by deer or wild pig? Later John said that he'd seen several baby badgers playing tag across the lawn on the previous evening.

We heard a distinctive call of the red kite, looked up and saw it soaring very close above us. A most beautiful, magnificently graceful bird of prey, Rufus in colour, with a forked tail and wide wing span.

A buzzard with its harsher call and more rounded wings was hunting above the adjacent fields.

A grey brown shrew appeared from the base of a hollow tree stump beside the kiln, looked around sniffing the air, then scuttled hurriedly back.

Dorley's Jacob sheep, with their random black markings were constantly 'hoovering' up fallen plums. And of course Henrietta the black hen was never far away from the activity, plucking spiders crawling out of the brick work of the kiln and sleepy wasps and rock cakes!

Celebrate our success with bubbly

After the second unpacking of the kiln Murray insisted we celebrate our great success with some bubbly. Dorley promptly fetched a bottle of Prosecco, my favourite tippie, even if it was 11am!

We look forward to the next firing, as long as Murray and Dorley can put up with us again! Thank you again Murray and Dorley for your generous hospitality and allowing us to share your wonderful grounds.



Participants:

Bipin, Danielle Bunker, Vivienne Rodwell-Davies, Lutz Krainhöfner, Colin Hazelwood, Mark Compton, David Wright, Jacqueline Lewis, Dorley Fieldhouse. Also Ros McGuirk, not present but there in spirit!





Toulouse-Lautrec and Jane Avril - Beyond the Moulin Rouge The Courtauld Gallery, London

If you did not manage to see this exhibition then you missed a gem! The Courtauld gallery is set at the front of Somerset House, a splendid 18th century building with an impressive spiral staircase that leads up to the gallery. Old masters can be seen on the first floor and 19th-20th century works on the second, with rooms on the top floor housing temporary exhibitions.

This was where the Toulouse-Lautrec's and Jane Avril exhibition was being shown. The minute you walked in you are absorbed by the atmosphere of the Moulin Rouge and the vitality of Jane Avril. In all the paintings there was evidence of Lautrec's personal relationship and affection for his model.

The first room was resplendent with Jane Avril's colourful dresses and wonderful hats. The second room demonstrated her vivacity and love of life.

The third room was full of very sensitive pencil drawings which also included other music hall celebrities such as Sarah Bernhardt. His use of line showed every gesture and attitude of these lively ladies.

If you have not visited the Courtauld Gallery before, next time you are in London I suggest you make a diversion as there is always something exciting to see. It is located in the Strand, near Waterloo Bridge.

There is a cafe in the basement, a little expensive, but the food is good.

Also round the back of the square, over looking the river is Somerset House which currently has an exhibition of Gordon Baldwin Ceramics, modern furniture and jewellery. Members of the staff are always knowledgeable and pleased to help. There is also a very good cafe where you can sit and eat whilst over looking the river.

**Review and drawing by
Vivienne Rodwell-Davies**



Events and Exhibitions

by Vivienne Rodwell-Davies

Austin Desmond Fine Art - until 29 Oct
Pied Ball Yard WC1. Italian Sculptor **Parviz Tariavoli** combines works on paper and sculpture

Fitzwilliam Museum Cambridge
Flower drawings by Redonté and his pupils - until 30 Oct. Take time to wonder around the museum as there are an abundance of other works to see

Henry Moore Foundation - until 30 Oct
Last chance to visit before it closes for the winter. Opens again April 2012.

The Power of Making V&A - until 2 Jan
The V&A and Crafts Council celebrate the role of making in our lives by presenting an eclectic selection of over 100 exquisitely crafted objects.

Gerhard Richter: Panorama
Tate Modern - until 8 Jan 2012
Major retrospective coinciding with the artist's 80th birthday.

The Poster king - Edward McKnight Kauffer
Estorick Collection of Modern Art N1 2AN. 14 Sep-18 Dec. Some of the most iconic and influential commercial imagery of the early twentieth century.

Degas and the Ballet: Picturing Movement
Royal Academy 17 Sep-11 Dec. A landmark exhibition focusing on Edgar Degas's preoccupation with movement as an artist of the dance

Oxford Ceramics Fair
Oxford OX2 7NN. 29-30 Sep. Collection of ceramics from established potters

Frank Stella: Connections
Haunch of Venison 6 Burlington Gardens 30 Sep - 19 Nov. London W1S 3ET
The most extensive exhibition of Stella's work in the UK to date

Vermeer's Women: Secrets & Silence
Fitzwilliam Museum Cambridge
5 Oct-15 Jan. Beautiful scenes of women in interior settings engaged in their pastimes & domestic tasks in the 17th Century

Elizabeth Fritsch
Anthony Hepworth Fine art dealers
5-19 Oct. 1 Camden St W8.
Handbuilt s/w vessels

Bowen & Bowen
Contemporary Ceramics Centre 6-29 Oct 63 Gt Russel St WC1. A must for all slipware lovers and the painterly qualities of both Clive & Dylan

Grayson Perry - The Tomb of the Unknown Craftsman
British Museum 6 Oct-19 Feb 2012. Grayson Perry curates an installation of his new works alongside objects made by unknown men and women throughout history from the British Museum's collection

Marino Marini
Imago Art Gallery 7-21 Oct. 4 Clifford St W1 and at **Italian Cultural Institute** 39 Belgrave Sq SW1

The Spanish Line
Courtauld Gallery 13 Oct-15 Jan 2012
Spanish drawings from early 16C to Picasso

Elizabeth Frink
Beaux Arts 16-17 Dec 22 Cork st W15 3NA



Guild Programme and The Committee



Guild Programme 2011-2012

Friday 14 October

AGM, Stan Romer Competition and demonstration by Peter Ilsley

Sunday 16 October

Boxmoor Conker Festival

Saturday 12 November

Potters Open Day (POD) with David and Margaret Frith. Two of this country's finest potters will demonstrate many useful making techniques. Longdean School, Hemel Hempstead, HP5 8JB

Friday 2 December

Christmas Special 'The Potters of Darfur'. Illustrated talk by DCPG member Natalie Tabert. Followed by a short demo on African techniques by Paul Rowbottom. Also a new event: 'Potters' Question Time', pottery problems tackled by our own panel of experts including Doug Jones and Les Parrott.

Friday 13 January 2012

Costinelli and Priest's Remarkable Way of Sculpting with Clay

Friday 10 February 2012

Liz Teal with her Contemporary Slipware

Friday 9 March 2012

Adrienne Baba, potter and cookery teacher, on 'The Making of Japanese Tableware'. Come along for a serving

Fri 20 April - tba

Fri 11 May

'Out of Africa' - an evening with Christine Gittins, maker of colourful burnished and saggar-fired vessels

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