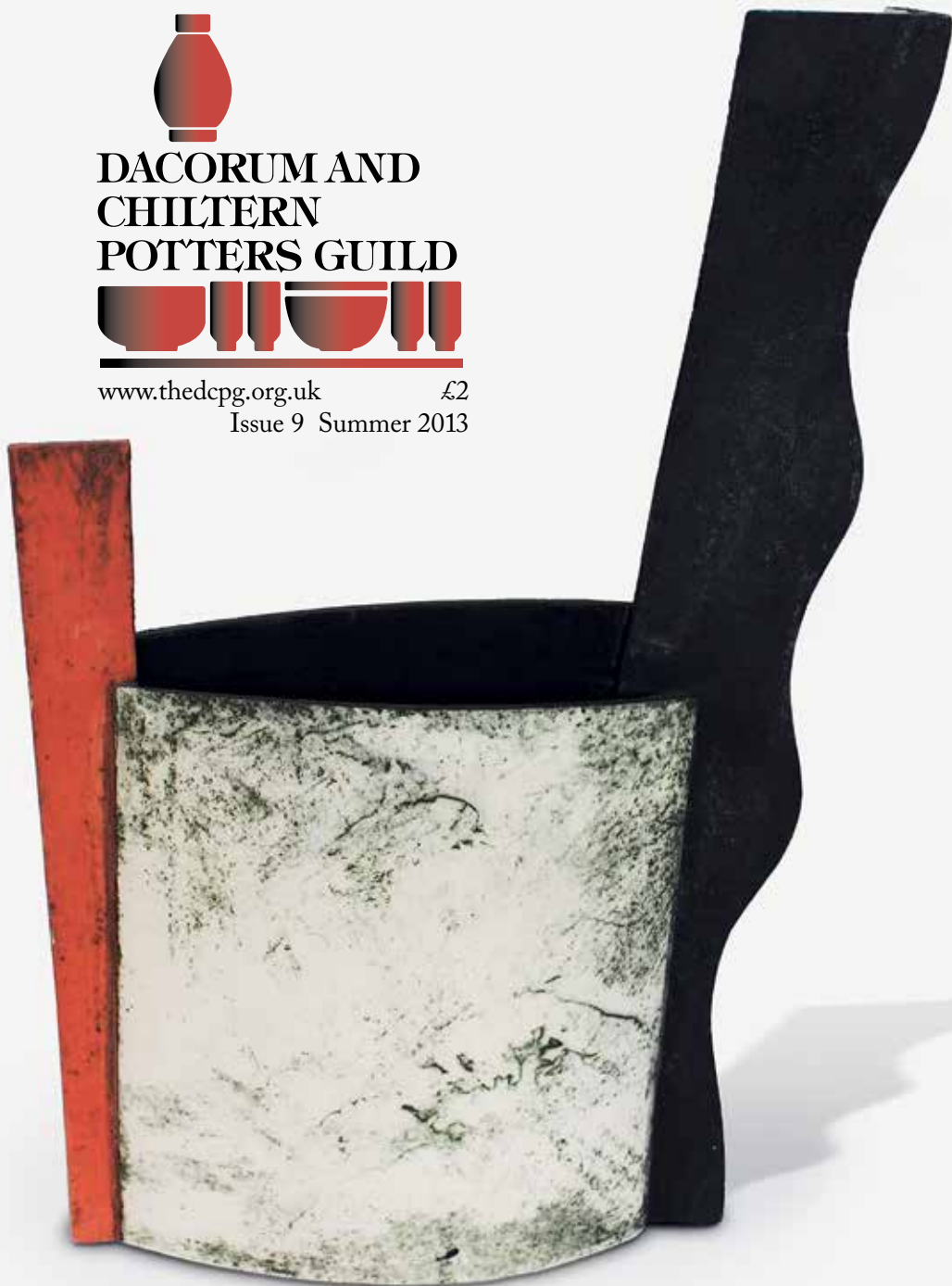




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POTTERS GUILD**



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Issue 9 Summer 2013



john higgins

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Front cover image kindly supplied by John Higgins

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 for 2013/14

Single £28, Family (one address) £37, Student (full time) £20. Newsletter only: £10 per annum.

Make your cheque payable to DCPG, and please send to Ingrid Thorstad, 3 Church Lane, Chearsley, Bucks HP18 0DH. Tel: 01844 208 702.

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 Lynne McGeachie

My first task and very pleasant task is to welcome John Higgins as our new President. It is great news to have such an experienced and talented ceramist at the head of our organisation. His knowledge of ceramics and his innovative approach will be a great asset to us. Welcome John and many thanks for agreeing to join us.

We're now well into the Guild's summer break, but there is still a lot going on for members with the wood firings at Box Moor; soda firing at Northfield Studios, Tring; raku firings at Pitstone; and the exhibition at Chenies (see programme details for more information about all these events). Not to mention the delights of Art in Clay at Hatfield.

The longer days and warmer (well slightly warmer) weather also give us an opportunity to get down working in our own potting sheds.

Don't forget the Stan Romer competition, which will be held along with the AGM on 11 October. The theme this year is 'ceramics with mixed media'.

The committee also continue to work on our behalf, putting together the programme, finding and negotiating with demonstrators, managing the funds...

We also need support from you too, if you're able to volunteer any of your time, even a small amount please let Ros McGuirk or another member of the committee know.

A Plea from Ronnie Powell

Volunteers are desperately needed on the evening of Friday 8 November for help in setting up for our annual Potters Open Day at Longdean School, Hemel Hempstead.

Demonstrators on Saturday 9th will be Geoffrey Swindell and Richard Wilson.



Notes from the Chair



Ros McGuirk



delighted to be asked, and similarly I am heartened by the positive reaction I have already had from members. John was a member long ago and is very happy to be coming back. He is well known in ceramic circles, being a member of the CPA, and is a sympathetic and honest teacher.

He has bags of enthusiasm and, best of all, lives locally. I am sure that both sides will gain from this new relationship.

The programme is not yet complete, but it promises to be a cracker. Stephen Parry, Steve Harrison, Kevin Millward and Micki Schloessing are booked and two of them are taking workshops. Look out for the rest, they may or may not be such big names, but they will be just as interesting.

Meanwhile the summer shows await. Several of us are going to Aberystwyth. Other members are taking part in Art in Clay at Hatfield and also at Childwickbury Art Fair (a mini version of Art in Action) on the same weekend and only 5 miles apart.

Our own exhibition at Chenies is in the most beautiful place which is well worth visiting. Even if you are not showing you should try to come to the private view.

I know that many of you are involved in other exhibitions. Several are preparing for Bucks Open Studios right now, but by the time you have read this we will be looking ahead to the Herts version in September.

Both cover a wide area and involve many artists. Some of you remember to include the Guild in your publicity shots. As these can go on the website, it is a useful way of promoting your work.

Here's wishing you all a good summer and happy potting!

This is such a busy time of the year. Everything seems to be happening at once. It is the same outside and Husband is off to the allotment every day trying to catch up with all the jobs of clearing, digging and planting, so that we can go away and let everything grow.

Similarly I am trying to put together the next season's programme, while organising the show at Chenies, the committee, and the soda firings... so that it will all roll along and I can go back to the potting shed.

The grind is not without its rewards. Guild membership has continued to grow throughout the year and membership numbers are well over 100 now. I feel very comfortable with this and am beginning to appreciate what a talented lot we are.

As I write, our most recent member is John Higgins our new president, who has kindly taken on the mantle first worn by Murray Fieldhouse and latterly taken on by Mervyn. He was quite astonished and



A Message



from Sylvia Fitzwilliam

I was so touched to see so much of the last issue being devoted to "Memories of Mervyn". I am sure that he would have been pleased, and equally touched and possibly embarrassed about the lovely things said of him.

The Guild has been a great part of our lives over - I don't know - more than 20 years. When Mervyn took early retirement from his mortgage paying job with Rank Xerox in 1989 we had already been making wheels for several years. Our customers became our friends and they ranged over the whole country, almost literally from John O'Groats to Land's End.

Some of our babies went abroad to, France, Norway, South Africa and Australia. Pottery became a very enjoyable second career/hobby for both of us & consequently there is quite a large eclectic collection of pots to remind me of those good people and wonderful times. The weekend Pot Crawls with the Guild which happened some years ago were a great experience.

To see diverse potters with their unique philosophies and varied skills opened my eyes to a world so different from my more mundane banking and accounting background. I am so grateful to have seen this other world and those who live in it.

I will be keeping in touch with the Guild by helping with the Pitstone days and the Boxmoor Conker festival, where I hope to be more help than hindrance, as well as occasionally turning up on Friday evenings at Kings Langley demonstrations and of course P.O.D. in November.

A big Thank You to all who have contacted me with cards and phone calls etc., offering me their condolences, it has been most heart-warming!



Committee Report



Mary Anne Bonney

Committee congratulated Bipin and the newsletter team for an excellent issue celebrating Mervyn Fitzwilliam's life and contributions to the Guild.

- The committee agreed a small increase to subscriptions:

- Individual £28

- Family to £37

- Full-time student £20

- Individuals participating in the Box Moor firing to contribute £60 and for Soda firing £50

- To cut costs we agreed to put the possibility of circulating the newsletter mainly by email, to members at the AGM

- Two demonstration wheels to be lent to for a year at a time to two Guild members on the basis that the "hosts" use, maintain and make them available for events as required

- Volunteers still needed to become Workshop Organiser, POD Organiser or Publicity Officer. Help on an occasional basis equally welcome. If interested please contact Ros

- New members to state on their application forms what skills or strengths (eg writing for the newsletter, designing posters, transporting equipment etc) they can offer and/or whether they could help at an event

- Any existing members who would like to volunteer in this way, please let Ros or any of the committee know, or add the information to your membership form when you renew.

- Colin continues to steer us through the process of becoming a CIO (Charitable Incorporated Organisation), and ensure the accounts are in the form the Charity Commission will require

Next meeting: 23 September

Please let Ros have any items you would like raised.



A Word from our New President

John Higgins



That Question

This was truly a bolt out of the blue, the sort of moment that provides a rush of excitement, incredulity and a hint of fear:

“We wondered if you would consider being President of The Dacorum and Chiltern Potters Guild?”

Photograph by Lutz Krainhöfner

I was at the inaugural meeting of the Dacorum and Chiltern Potters Guild in Hemel in the 70's, too many people to get into the hall; so crammed in at the back it was hard to see anyone on the stage despite standing on tip toe and craning one's neck, but it was exciting: a new organisation for potters, where nothing existed before, and the buzz of a new community of like-minded people.

Over the next few years there were demonstrations and potters' open-days, where skills, ideas, aesthetics, were shared and books on ceramics were introduced and sold to a hungry crowd. The DCPG flourished, and then it was my students who became members, and time flew.

You move on. Why? I'm not sure. Teaching and making pots took over. And then I lost track of the to-ing and fro-ing of DCPG, apart from doing a workshop now and then.

My background has its roots in the Potteries, the factory waste dumps and

canals were my playground and it is as though I have always known the feel of biscuit ware in my hands. For it was the biscuit plates, large and small, from the factory waste, that were used like bouncing bombs, skimmed across to the opposite embankment of the canals.

Given the opportunity now, I still go back to walk the canals, admire the bottle kilns and scavenge for kiln furniture, old plaster moulds and shards from past firings. These days I also take willing participants to join in and forage on the embankments. It was a magical playground for a young boy.

Then there was art school and Art College and some of the best times of my life. It was the chance to continue playing while learning. I left Art College, however, with little experience of other potters and firing kilns. The kilns were always the preserve of 'The Technician', a very intimidating man indeed.

What followed was a teaching course in Brighton, in turn followed by my first

appointment at a comprehensive school with all the travails one might expect. Very short lived though. From then on it has been mostly adult education in a wide range of institutions and including HMP.

Adult Education, the Cinderella of education, where there is so much potential waiting to be discovered and yet it gets little attention from government. I have seen many lives positively changed through courses undertaken by students unsure when they begin about what direction to take and it all goes unspoken and unrecorded.

Given the demise of ceramics in Higher Education; the ever increasing fees for part-time courses in further and adult education; and the loss of ceramics in secondary and junior education, the DCPG can eloquently step into the breach.

It is so much more able to provide that which is becoming less possible in institutions of learning, whether it is through demonstrations and talks by eminent potters; kiln firings no longer possible in schools and colleges due to health and safety, space, or money; or the introduction of ceramics to pupils in schools where those opportunities are almost completely lost.

Also, and not least, the opportunity provided to the public at such events as Art in Clay at Hatfield to work with and explore the nature of clay. Such an important role for the DCPG and long may it continue.

That question generated a torrent of questions of my own, not least, why me, how would it be possible to follow in the footsteps of previous eminent Presidents? What can I offer more than has been offered before?

All I can say is that I feel honoured to have been considered and feel excited at the opportunity. I cannot compete with the previous holders of the position but bring to it all my own experience in Education, making and exhibiting, running workshops and doing demonstrations both nationally and internationally.

I also bring my love of clay, my history, and an open-mindedness on what is happening in the wider world of art, design, and architecture.

I look forward to joining you all in yet another educational creative playground.



Image kindly supplied by John Higgins



Dr Neal started his life in archaeology in 1953 when he visited his uncle at Northolt. There was an excavation of a tiled Roman floor from an oven and that 'kick started' his passion for archaeology which has continued ever since.

In 1959 he was invited to Verulamium to help at a dig and to record the lion mosaic (150-180 2C). David draws on site using a make-shift table or whatever is at hand. He uses a grid system of strings across a frame moving systematically from one square to another to record the mosaic accurately. He also uses many photographs.

In 1962 he was still in full time employment as a graphic designer with the Eastern Gas Board. He decided he needed a change and went for an interview at the Ministry of Works Archaeological Office. He took along the drawing of the Verulamium Lion mosaic and was interviewed by Dr Gerald Danning, an expert in medieval studies, who convinced him he was the right man for the job. So he joined the Ministry of Inspectorate.

David was invited to a dig at Northolt, where he first started, by Sonia Butcher and John Hurst and to record the wall images

which were in six panels in Lullingstone Roman Villa. He became in charge of his department and had to document 1300 pots every month.

David has travelled to most important site both in England and abroad recording all the mosaics in detail and many volumes have been published of all the works he has drawn. This includes a joint project with Stephen Cosh, in which they published every single mosaic in Great Britain.

Some of the sites he has worked on are as follows:

Isles of Sicily 1969-1973. Bronze Age mounds where they found Roman enamel brooches

The Royal Palace in Kings Langley, under what is now the theatre block of the Rudolph Steiner School

1963 Hinton St Mary, Dorset. Mosaic, 340C part of the bi-partin Head of Christ

1972 Site in Gadebridge, Hemel Hempstead. Mosaics made in tesserae from clay (usually made from stone) in the Roman period most clay was for building material - hypocaust, roof tiles.

David worked at the Van Beuningen Museum in Rotterdam, where he has been collating a huge collection of medieval pottery.

He has just finished documenting the Cosmati pavement in Westminster Abbey which dates from 1268. It has taken nine months to draw and he has just finished painting Edward the Confessor.



Joy Bosworth takes delight in blurring the boundaries between materials. She started her slide show with porcelain pots in muslin pockets that she had created as a student.

From there she moved to delicate clay pouches and raku vessels banded with distressed silver leaf. She draws inspiration from worn and aged surfaces such as rusty metal as well as from more obviously artistic sources, including Ancient Egypt.

Her fascination with the combination of virtually worthless clay and precious metals and stones has led her to mixed media – when it became clear that Ceramic Review was not ready to publish her proposed article on the topic, she promptly wrote a book – available from our library – and to the jewellery which was the focus of her demonstration – and on which she has also written a useful handbook.

Jewellery offers many makers in clay an opportunity to create comparatively affordable pieces, in their distinctive styles, and Joy has found that, having acquired a small item, purchasers will often return for a more substantial work.

Joy showed examples from her own collection of other potters' necklaces, pendants and beads and, like the slides she showed of other people's work, they illustrated a great range of techniques and materials: among them a blob of glaze as the precious centrepiece of a ring, jasper ware beads and cones made with precious metal clay.

Jewellery has the advantage of not necessitating an extensive studio, though, as Joy pointed out even a small kiln can represent a significant investment – and that's before you think of combining your clay work with precious materials. As a

counterbalance, she showed pictures of a small home-made kiln which she had used to good effect.

Joy's talk concluded with an account of rising to the challenge of working in a pottery where she had agreed to continue with its previous owner's colours – white and grey and slides of her delicate pieces made by joining extrusions.

Joy demonstrated a number of techniques for making beads and shared numerous ideas and practical tips. She used thin sheets of a 50:50 mix of porcelain and Scarva Earthstone smooth material, rolled on a variety of surfaces, including hot water bottle rubber, to create textures which could then be varied by gently stretching the clay from behind.

She formed abstract flower forms from discs of textured clay, cut rectangles lengthways into long triangles and rolled them up round a rod, slotted extruded tubes onto thick dowel, which then acted as a surface to cut against, forming wide rings of clay, which she threaded on fine scarves to make distinctive scarf necklaces.

She showed how thin discs of clay could be given a convex form by pressing them gently into the palm of the hand and noted that spaghetti makes a good hole-maker for small solid beads extruded from a mini extruder. These were used for pendants or brooches, with pins glued to the rear.

Joy subscribes to Robert Piepenburg's view that our work represents us: it is created not by our hands alone but by our entire body and being, and her energetic, generous and lively demonstration was true to this philosophy.

The opportunity to see and handle a range of works was an added bonus.

8 February 2013



Lutz will be well known to many of you as a member of the guild and for his work at West Herts College. He's often to be seen at meetings taking photographs, many of which appear illustrating articles in our newsletter, so it was a great pleasure to hear him speak and tell us of his background as a potter.

He started by giving us a slide show and talk about his development and inspirations. Born in Germany he was always interested in making things, which is something familiar within his family; his grandfather worked with wood and his brother now works making sculptures in metal.

However it wasn't until he joined the Ecumenical Community of Taizé in France that Lutz began working with clay. The Taizé community produces pottery and it was here that Lutz worked, initially on the production line and then after eight years decorating the wares.

Then, working with the master potter Brother Daniel de Montmollin, he began throwing and exploring wood and smoke firing techniques.

Lutz's work developed, he began closing his pots and creating more sculptural forms. Always collecting stones and minerals, they began to become a feature of his work. Stones used for burnishing, polished stones placed on the top of a piece, raising the question, 'What is stone, what is ceramic?'

To give us a better understanding of his life at Taizé and the philosophy and work of Brother Daniel de Montmollin, Lutz showed us two films: "Fertile Chaos - the art of water" and "Fertile Chaos - the art of fire". In these beautiful, meditative films we heard Brother Daniel talking about the nature of clay, the relationship between the raw material, the maker and the finished product and how fire changes its nature.

We saw him in the landscape around Taizé collecting clay and minerals, exploring with children the nature of the material and the effect of the hand on form, exploring mark making and firing the pieces in the open air. All this was accompanied by a wonderful soundtrack - an old French song sung initially by a child, then a man and at the end the tune was played on pots, like chimes!

And amongst all this delight we had a live hands-on experience. Lutz introduced us to the Barbotine Game developed by Brother Daniel. This involved several large pieces

Report by Lynne McGeachie Photography by Bipin

of melamine board placed on tables and buckets of thick, china clay in liquid form.

We were invited, one person per board and suitably attired in a protective plastic apron, to place the clay on the board and simply play with it.

Gradually as our inhibitions lifted we started making different marks with our hands, large gestural sweeps, circles, spirals, lines, zigzags, curves, we used the flat of the hand, the side of the hand, fingers, as we explored the possibilities increased.

Lutz explained there were no rules; we were learning from our guided experience how to use our hands to make different sorts of marks and the importance of the part of the hand used, speed and pressure in the process. I wish we had had time for more; it was a terrific experience, thank you Lutz.



Lynne McGeachie

For more information you can contact Lutz at: info@lutz-krainhofner.com or see his website: www.lutz-krainhofner.com



Sylvia Fitzwilliam



Gorgeous deep glazes with finely wrought and lustrous decoration are not the current aesthetic. Such rich beauty is reminiscent of a bygone era, that of William de Morgan and William Moorcroft.

Few potters have been able to cope with the demands and vagaries of lustreware. The only one producing such finely decorated work today, unlike the illustrious Williams, does not run a factory, but is a studio potter with one assistant and one apprentice from the 'Adopt a Potter' scheme.

Jonathan rarely gives demonstrations, so I was very pleased when he agreed to travel north to for us. He lives near Pevensy, East Sussex, where he has worked for many years.

The use of lustres goes back to pre-Islamic Egypt where copper and silver stains were developed as a decorative technique on glass and was highly valued in Mesopotamia. It crossed over to ceramics and spread rapidly throughout the Islamic world and into Spain. After the retreat of the moors from Spain the technique persisted only in Gubbio and Deruta in Italy, elsewhere in Europe it was forgotten until its revival in the nineteenth century.

Jonathan explained how he first began making brown pots in the Leach tradition but was soon drawn towards a more exotic world, and, once hooked on the magical effects of lustres, he has been exploring them ever since.

Jonathan explained the whole process of decoration. His pots, made of porcelain, are sprayed with various oxides to give the background colour, then they are

biscuit fired, glazed and fired a second time before the really interesting stuff begins.

He explained his approach to pattern forming on the pot. He draws and paints a good deal and uses this work as a basis for the designs in which there is commonly a main motif embellished with a secondary motif such as leaves.



by Ros McGuirk
Photography by Lutz Krainhöfner

The pot is divided into suitable segments, an odd number of segments works well, and the pattern begins. The main motif is painted first and then the gaps are filled in with leaves, birds, fish etc. All the decoration is done in lustres. The shapes are created with simple brushwork done with a soft approach, so there is fluidity both in the movement of the brush and in the resulting shape on the pot.

The paintwork is left to dry for a few minutes, and then the delicate work of drawing through the thin layer of dried lustre is done. Soon the simple brush strokes are transformed by the addition of leaf veins, fish scales, fins, eyes, petals and so on. Et violá – a fish swimming around a bowl of underwater plants, or a hare in a meadow, or a celebration dish complete with a dedication (his assistant, Kelly, is a dab hand at calligraphy).

It was fascinating to see how such a simple technique can be so effective, given a few years of practice.

The next stage is the really scary part. These finely decorated pots are fired in a reducing atmosphere in which the conditions are so finely balanced that even Jonathan cannot be sure of the results. Fortunately lustres can be burned off, and some work can be redecorated and fired yet again.

I'd like to say a big thank you to Jonathan for bringing such beautiful pots along to the Guild and enlightening us on the subject of lustre ware.

Note: the lustres he uses are made to recipes he has researched. They are not the commercially available lustres that are suited to oxidised firings in electric kilns.

Glaze Recipes

Cone 10 for Boxmoor Kiln wood-firings
by Paul Rowbottom

Ash glaze

David Frith

Ash glaze	33.3
Potash Feldspar	33.3
Flint	33.3
Sycamore Ash -Blue	

Southern Ceramic glaze group

Flint	33
Nepheline Syenite	33
Wood Ash	33

Mick Casson

Ash	50
Ball Clay	25
China Clay	25

Shino

ATBall Clay	50
Potash Feldspar	50
Ruthane Tudball Red Shino	
ATBall	1 part
Nepheline Syenite	1 part
Soda Feldspar	1 part

Svend Bayer Shino

Ball Clay	20
Potash Feldspar	40
Nepheline Syenite	40

Slips

Flash Slip

Fireclay as slip - toasty surface	
Porcelain slip (Casting)	
+ 10% quartzite	

Celadon

Potash Feldspar	20
Nepheline Syenite	20
ATBall Clay	20
Whiting	20
Talc	10
Quartz	10
Iron Oxide	1.5
(Bone ash)	1

Batt Wash

Alumina Hydrate 50	3parts
China clay 50	1part

Wadding

Alumina Hydrate	5parts
China Clay	1part
Bentonite	3%



Sun Kim makes distinctive pots in porcelain and stoneware. They are finely worked, strong forms, voluminous and light. The surfaces are divided into softly curved areas to give an impression of having been inflated in some way. They are unusual, yet have a familiar, oriental aesthetic.

Sun Kim came over to our meeting on the train. She had packed a few small pots, her tools and computer into a couple of carrier bags and a small rucksack and set out to cross London in the Friday rush hour.

We learned that she comes from an enterprising family from South Korea. Her father's work led the family to settle in Brazil, though on the way Sun Kim was born in Saudi Arabia. As a child the enormous contrast between her traditional Korean

family life and the vibrancy of the Brazilian community in which she was raised was often difficult to cope with, yet it also gave her deep cultural roots which continue to nourish her growth as a ceramic artist. She yearned to be an architect but chose Fine Art and then discovered clay.

She worked hard and learned quickly. We saw a photograph of a beautiful teapot with tea bowls made in stoneware with a white glaze over scraffito or slip decoration. She threw, cut and reassembled.

Childhood memories of folding paper were coming through. She decided to study further and gained a place in the US. At Alfred University she could choose to try almost any kind of technique and work with almost any kind of kiln. Her experiments ranged from wood firings to shellac resist. The results we were shown were very beautiful, and definitely still Korean.

Eventually she came over to London and worked for three years with Edmund de Waal. Here she was able to focus on one clay, porcelain, and began to develop the forms and glazes by which she is now known. Since 2008 she has had her own studio which she shares with two other artists.

She also has a part time job which gives her financial stability. She makes work for galleries, is a member of the CPA, and is becoming well known on the ceramic circuit as an exhibitor and demonstrator.

For her demonstration Sun Kim made her trademark piece, a delicate lidded pot, cone shaped and curvaceous with four corners positioned above the base. Currently she is having a change from porcelain and is using Potclays white throwing stoneware 1142. Its advantages include a lower shrinkage rate

(12% instead of 18%). However being unable to carry it to Kings Langley she had to make do with a bag of porcelain from my shed.

Sun Kim worked on the studded wheel head and used bats with the holes to fit. She opened up the clay right to the bat and threw a cone with no base. The cone was wide at the base and quite voluminous. She had decided not to use the slop tray on the Shimpso so it was just as well that she uses little water when throwing. Porcelain is a thirsty clay, so she had to judge it just right.

It was interesting to see how she uses her metal rib multifariously, to remove slurry from the pot, compress the clay, and then, finally, to refine the form. This took much longer than the initial pulling up.

It was done carefully and with a slow wheel until the fine horizontal ribs and curves were

done. She held the rib against the outer surface of the vessel while her fingers gently pushed from the inside.

Finally she turned to the rim which had been

thrown quite thick. She split it and formed a small gallery just inside. The pot would normally be left to firm up, but on this occasion a hot air gun was used for speed. When firm enough to handle, she cut the pot off the bat and inverted it. Using a nifty piece of clear acetate marked with concentric rings and straight lines at various angles, she marked the four corners. Then with a ruler she measured and marked four identical triangles, one at each corner, and cut them out.

The cut seams were scored, slipped and carefully joined together. The soft seams were supported with the fingers all the while, and were shaped with strokes of the rib. A short turn of the wheel with the fingers inside the top of the pot served to lift the form slightly so that it had a rounded shape.

The lid was made by measuring the rim of the pot and throwing a thick deep bowl about twice the size. This was then turned on the wheel until the lid fitted the pot. The wheel speed was fast and a hooped tool removed the excess rapidly. In a couple of minutes a small delicate lid with a tiny knob had appeared. This, we were told, was much quicker than any other method.

Lastly the pot was turned over and joined to a base that had been prepared by patting a piece of clay into a pancake, normally



done using a rolling pin. The usual scoring and slipping was done and the seam smoothed off on the inside with a sponge on a stick.

A Surform was used to refine the outside of the base, and then a small plastic roller to make a tiny ridge all around the side of the base, to prevent glazes running down onto the kiln shelf.

Sun Kim spoke briefly about how she makes other work and then we cleared up in record time and got her on the train home.

It had been a well-attended and enjoyable evening and I hope you have picked up a few tips from this fine potter.



Ceramics & Print by Paul Scott (3rd ed) Reviewed by Jan Kent

This book gives a really comprehensive coverage of a wide collection of techniques for putting images and textures onto the surface of ceramics. I expected to have trouble with this as I am not a great fan of printing on clay in general, but the book is well written and kept even my interest from flagging.

It ranges from historical tiles all the way through to 3D printing of the ceramic pieces themselves.

Everything is covered, but sometimes I felt there was not enough detail provided to try the technique oneself; but easily enough to whet your appetite for something.

I can't say I like all of the pieces produced, but there are some that I find intriguing and there is a useful bibliography and list of suppliers at the end for those who wish to investigate further.



Developing Glazes by Greg Daly Reviewed by Ros McGuirk

Greg Daly's latest book on glazes is well worth a read whether you are about to set out on some serious research of your own, or trying to adjust a favourite recipe, or simply curious about the subject. He leads the reader gently and methodically through his topic, explaining everything in the clearest possible terms.

He covers absolutely everything. Anyone could use this book, no matter their level of scientific understanding – though I did have to go away and make a cup of tea at one point, to let the information settle.

There are so many factors to be considered when you are chasing after that one particular glaze effect and Greg Daly tackles them all, from the clay body, the changing sources of glaze ingredients, methods of applying glaze, kiln types, fuel and firing regimes.

The item most often overlooked is you, the potter. You are reminded to leave your tests in view, so that you do not overlook some potentially useful clues in your search, a useful tip especially if your first results are disappointing.

The best tip is his method of recording results – it is meticulous and fool proof and I will definitely use it in my own research.

Other topics covered include how to mix glazes, safety issues, line blends, triaxial blends, quadraxial blends, fluxes and colour, and there are oodles of recipes. The presentation is excellent with good quality photographs placed within the text.

Greg Daly is a lecturer at Canberra University and a member of the International Academy of Ceramics in Geneva. His work can be found in over 70 galleries worldwide and his earlier books are 'Glazes and Glazing Techniques' and 'Lustre'.

Paperclay: Art and Practice by Rosette Gault Reviewed by Ingrid Thorstad

Paperclay is a remarkably recent development which has revolutionised working with clay. The paper fibres give the clay strength, enabling it to be used to create anything from delicate lace-like structures to large sculptures which are so much stronger and lighter than when made with normal clay.

This book demystifies the subject. It is beautifully illustrated, has inspiring examples, and the techniques are covered systematically.

Paperclay can be bought from most suppliers but, as the book also explains, you can make it yourself, which isn't difficult as the precise ratio of clay to paper isn't that important initially and the cheapest toilet paper easiest.



However, I did have a slight problem with finding some of the information – such as the pulp to clay ratio when I went back to use it as a reference book.

The one drawback to paperclay is that the paper will go mouldy over time, and it is probably one of the dangerous black moulds.

The best way to avoid this is to either make small batches or to dry it in sheets and only reconstitute it when you need it.

Copy date for Autumn newsletter is 31 August. Please ensure articles are accompanied by good quality high resolution images. Please send to lynn.mcgechie@btopenworld and to bipin@thedcpg.org.uk



13/14 July: Soda Firing

ros.mcguirk@gmail.com for further details

31 July - 26 Aug: Annual Exhibition at Chenies www.cheniesmanorhouse.co.uk

3/4 Aug: Soda Firing

Fri 20 Sept: Stephen Parry 'Special'

Large pots – with a master potter and wood firer. Slide show/Demo including potters wheel

Sat 21 Sept: Wood Firing Workshop

with Stephen Parry at Boxmoor. Making Ash glazes, glazing pots and packing kiln. Participants to bring pots and any wood ash to the Saturday workshop. These pots will be packed in the Boxmoor Kiln for the next wood-firing, possibly the following weekend. Cost of workshop TBC

Fri 11 Oct: AGM, Stan Romer Competition and Steve Harrison

Steve is renowned for his exquisite salt glazed pots and high quality craftsmanship. He is delighted to be judging a competition on 'ceramics with mixed media'. See www.stevharrison.co.uk to find out why.

Fri 8 Nov: Potters Open Day

Volunteers needed for setting up from 5pm

Sat 9 Nov: Potters Open Day

Geoffrey Swindell and Richard Wilson

Fri 6 Dec: Kevin Millward

One of the best throwers in the business makes a welcome return

Sat 7 Dec: Throwing workshop with Kevin Millward

Bookings will open in September when details are sent out

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