



DACORUM AND CHILTERN POTTERS GUILD



www.thedcpg.org.uk

Clive & Dylan Bowen
Elspeth Owen
Sculpture at Hatfield House
Longdean & Pitstone
Guild Annual Exhibition
Buckinghamshire Exhibition
Tower of London Poppies
Maiolica in Sicily
Rafael Pérez

Issue 14 Autumn 2014

£2



Clive and Dylan Bowen

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.

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If joining after March, please phone for a reduced introductory rate.

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Editorial Lynne McGeachie

I was very sad to hear of the death of Kieran, Ros's husband, and I'm sure you'll join me in sending Ros our heartfelt commiserations and very best wishes at this difficult time. Despite what must have been a very stressful period for Ros, she has once again put together an excellent programme for the coming year. In fact I think it may be the most interesting I have known since becoming a member of the Guild, each

Ceramist visiting us being a leader in his or her particular field of expertise. I hope as many of you as possible are able to come along to the meetings.

And remember, we're always looking for interesting articles for the newsletter, so if you have any ideas, visited any exhibitions or seen any ceramics that have really impressed you, please write a piece and send it to me and Bipin for inclusion in the next magazine.

Longdean School Payback 19 November 2014

by Ronnie Powell

It is that time of the year again when the Guild gets back into action.

The annual challenge of organising the teaching of students at Longdean School in Hemel Hempstead as thanks for the use of their hall for our Potters Open Day (POD) is about to happen yet again. For those who have not yet experienced this student activity it is a busy and very productive morning. The students come with their sketch books and drawn ideas ready to make their creations in 3D. Pottery is for some students quite a new experience and all happily listen as we guide them through coiling, slab making and encourage them to have fun and achieve their best.

The teaching starts at 8.45am when we set up and we finish around 1.30 to 2.00ish. The date for your diaries is Wed 19 November. Please contact me if you're interested or would like more information: 01494 774398 ronnie.powell@btinternet.com

Pitstone Raku Firing 2014

Last two dates for your Raku kiln at Pitstone Green Museum this year are:

14 September 11.00am to 5.00pm

12 October 1.00am to 5.00pm

Take along a few of your biscuit fired wares and pay a little towards the gas and the glazes. It's great fun. The Museum is a real gem. If your take the family they will be busy all day enjoying the exhibits and dogs on a lead are welcome too.

Contact Ruby Sharp for more details. She would like to know if you wish to go on either of the two dates: 01494 728364 ruby@rubysarppottery.co.uk

Ronnie at the wheel and Ruby at the Raku kiln, Pitstone 2013
Photograph by Bipin





Elspeth Owen had an open studio last weekend. I just knew the name, thought she had a reputation and her studio was open, so she had to be fitted in. I knew nothing about her or her work (to my shame!). We had been to several studios already and time was getting on so we were in a bit of a rush. Her address is The Pavilion, The Broadway, Grantchester. We stupidly thought that the village hall in The Broadway might be called The Pavilion but no, that was filled with water colour artists, so as nice as they might be, our quest was for Elspeth, so zoomed around the hall rather irreverently, out again and into the car. Time was getting on.

Now I set the sat nav. The address must be more obscure. This took us up the far end of the village away from the grand houses out of the village until a wood, then a field on our right and a terrace of Victorian houses on the left. "Ah there it is" seeing a yellow flag outside a house in the middle of the terrace. Went in, thinking 'the pavilion' must be in the back garden. No, this was another artist, a silversmith this time in the shed and two other artists in the house. Out again (how rude - not a word to anyone!).

And now stuck on the fence on the other side of the road I saw an arrow to the left where we'd just been and to the right, to Elspeth Owen, can't be far. We walked smartly along the terrace. No flag. No sign. No welcoming open front door. But what caught my eye was a bit of yellow cloth tied to a tree on the other side of the road and, wait a moment, is that a hole in the hedge

at the end of a woodland? Went to explore and climbed up the bank and immediately into a dark wood with fir branches strewn on the ground, marking out a path. Picked up 'entrance tickets' from a little bowl on a stool and took our acorns (yes!) with us and followed the pathway to the far side of the wood where, catching the afternoon sun there was a huge wooden workshop facing out of the wood onto the fields. We surrendered our entrance tickets and went to explore the whole environment.

Elspeth herself was quiet, reflective, is 'quaint' the right word? Full of mystery as was her workshop. All her beautifully crafted pots and dishes were laid out, prices hand written placed among other sundry items, among hand written quotations, cobwebs and significant newspaper cuttings pinned up on the walls. I felt as if a spell had been cast over me. Her glazed surfaces reminded me of those early pictures of space and planets that came out a few years ago when very much improved camera lenses provided us with images of deep space in incredible swathes of subtle colour with what looked like swathes of pinpricked coloured light glowing from mysterious planets (or are they stars?) Elspeth's glazing colours are subtle and blended and then occasionally there is a small patch of a strong violet-blue, a favourite colour I think, but you are only allowed a small patch before you are back into swirling mists of subtle greys blended with other colours.

Can't wait for next year's open studios.

Copy deadline for the autumn issue of the newsletter is Sunday 30 November.
Please send to lynne.mcgechie@btinternet.com and to bipin@thedcpg.org.uk



An installation of 888,246 red ceramic poppies at The Tower of London, 5 August - 11 November 2014, marking the centenary of the outbreak of the First World War; one poppy for each British Colonial soldier, sailor and airman who perished in that war.

I went to see this amazing and very moving installation at the end of August and I would encourage everyone to make a visit. There are thousands of poppies surrounding the Tower's 16 acre moat and more poppies will be added until the 11 November, making a slowly changing and poignant spectacle. The bright red poppies have been made by Paul Cummins and his team of 35 artists in a warehouse in Derby and the whole dramatic setting of them was designed by stage manager Tom Piper.

Paul Cummins believes in using as little machinery as possible during the making process and therefore all poppies were individually handmade. The earthenware clay was slabbed using a small studio sized hand turned slab roller, after this, two different sized stamps were pressed into the slabs to create the petals of the poppy.

Holes were then cut in the centre before these overlapping petal shapes were joined and shaped by hand and finally made into a poppy flower. After the biscuit firing, a bright red finish was applied and fired once more. The addition of the black centre and the 2ft long stems were then welded to each poppy by the TR2 workshop based in Plymouth.

These amazing handmade ceramic poppies at the Tower of London's installation create a most powerful impact and it is definitely worth visiting. More details and information about the making of the poppies can be seen on the Tower of London, Paul Cummins and Tom Piper's websites as well as on YouTube.





Rafael Pérez 'Looking'



Contemporary Ceramics Centre 19th June – 19th July 2014

Andre Hess



Early in 2014 I was commissioned by the curators and sponsors of this exhibition to write the catalogue essay for the show.

Despite a heavy workload I agreed immediately. Around the same time Ceramic Review also engaged me to write an article on Rafael Pérez.

It was a challenge to write about work that was not about utility or ornament, but about feeling. To date 'Looking' has been the best-selling solo exhibition ever held the Craft Potters Association. This is highly significant.

Both my texts start off in similar vein:

So what is this then? What are these objects in this exhibition, these strange things, and what does it all mean? These are the kind of questions that may come from the unready visitor, before the contemptuous dismissal, and walking away in a little bit of a huff.

This was my way of pre-empting what was surely going happen the moment people stumbled upon this work on that Wednesday evening of the opening and in the days thereafter. The exhibition consisted of tiles,

abstract shapes that bore no resemblance to pots, and abstracted shapes that were undoubtedly vesicular.

Abstraction and abstract art divides people, as did this show. But this exhibition proved that the work spoke to more than a handful of people. By the end of the exhibition almost all the pieces on display were sold.

There is no room in a review such as this to explore why abstraction appeals. This exhibition confirmed that it does.

The objects in the show were typical for Rafa Pérez, the Spanish ceramicist, first seen working in the UK at the International Ceramics Festival in Aberystwyth in 2013. They were amplified three-dimensionalised abstract paintings varying from just bigger than hand-sized to pieces as big as torsos.

The material, characteristically, had been painstakingly laid down in paper-thin sheets of different but mostly muted coloured clays, pastes, and slips thickly stacked and folded and wrapped and fired to breaking point and beyond.



Guild Exhibition



Audrey Hammett



The complex, wild, but-never-random results – tears, breaks, cracks, layers, explosions, and bubbles – force the eye to make an incident-filled journey through and under and over and around each of the pieces. Many were moved to tears. Some walked away. Many bought pieces.

This was one of the 'bravest' exhibitions undertaken by the CPA, and by a non-UK resident to boot. This was made possible by a grant from the Hargreaves and Ball Trust. It proved to us that expressive, technical, and abstracted clay objects can move people who collect pottery in this country.

It also showed us that only through individual effort on the part of the curator, Marta Donaghey, could we see remarkable work such as this at the Contemporary Ceramics Centre. I challenge the committee of the CPA and other selectors to take note.

Andre Hess is a Fellow of the Craft Potters Association and has first-class degrees in Art History, Veterinary Science, and Public Health, and he also writes fiction.

This is a reminder that our annual show will be in Letchworth Arts Centre and will run from Tuesday 9 December to Monday 22 December (setting up on Monday 8th taking down on Tuesday 23rd). The event is already listed on their website, so take a look at: www.lethwortharts.org.

If you would like to exhibit, just email me at: audreyhammett1@btinternet.com as soon as possible, thank you to those who have already done so.

The Guild last exhibited in Letchworth in October 2012 when members enjoyed the large gallery space and made a good number of sales. This year our exhibition is just before Christmas and so should benefit from other festive activities taking place in the Arts Centre as well as being in a busy town centre shopping area.

The Arts Centre is open Monday-Friday 10.00am – 5.00pm and on Saturday 10.00am – 3.00pm, and is free for visitors. There is a cafe which is open each day until 3.00pm. Letchworth itself is easy to reach, being close to the A1 just north of Stevenage.

The exhibition will be manned by the Arts Centre staff so we will only need to set up and take down the exhibition. For those unable to set up or take down their own work, we will make arrangements for work to be collected and transported by other members.

We would like as many members as possible to take part in this event. Even if you have never shown your work before, please do consider joining in – it's a great experience and a good way to meet other members of the Guild.

Thank you.



Clive & Dylan Bowen The Ashmolean Museum and Oxford Ceramics Gallery May 2014



'Clay Live @ The Ashmolean' is a series of exciting lectures and demos given at the museum by leading UK and international potters. Held in a small basement lecture room sandwiched between the café and the shop, it makes for a very intimate and interactive event.

A morning lecture accompanied by a slide show is followed after lunch by the demonstration, the event culminating with a private view of the artists' work a short walk away at the Oxford Ceramics Gallery with whom the event is partnered.

A memorable day with Mo Jupp and another with Walter Keeler last year are two I will always cherish. But for me, this event surpassed them all.

Father and son Clive and Dylan Bowen, two of my favourite potters whom I have never seen together before, let alone pot together. In fact, they hadn't potted together for decades. From the start it was clear we were in for a wonderful treat.

"What are we doing? Who's starting? What did we decide last night, I've forgotten. Oh yes of course, you are starting the lecture on times before I was born!" Said Dylan.

A charming double act dialogue, totally spontaneous, ensued during the entire event.

Clive began the lecture showing images of life in the 1950's including paintings and etchings from his studies at Cardiff Art School. Painting and music were most important in his life *"As a painter who is used to making marks, I find it very easy to decorate my pots."*

On moving to London he met and married Alison Leach, daughter of Michael and grand daughter of Bernard Leach. Attempting to make his first ever pot at his father-in-law's pottery, Clive was hooked.

Inevitably, there were images and stories of the Leach family and other well known potters of the time.

Four years were spent working under a very strict Michael Leach regime followed by a two year spell with Michael Cardew at Wenford Bridge. Under yet another strict employer, Clive gradually got up to speed, one day making a record 123 quart jugs.

This is when his interest in early English slip ware began. However, his time there was abruptly ended. On his return home from a visit abroad, Cardew found Clive had built a Raku kiln in his absence. Clive was immediately fired!

Clive moved to Shebbear with his young family in 1971, where he has since remained. He built his round, Cardew design wood fired kiln and for ten years had free fuel as the local wood workers had too much wood.

This is where Dylan joins in. *"I vaguely remember that kiln being built. Is that really me? What did I look like!"* We saw images of early pots by Clive and of course pots made by Dylan as a child. *"Oh I had forgotten I made that"* reminisced Dylan. *"Yes, and I still have it*

Report by Bipin

Illustrations by Vivienne Rodwell-Davies

somewhere" replied Clive, proudly. Of course, growing up at the pottery, Dylan soaked it all up and made various clay objects. *"We used to eat a lot of lentils in the seventies!"*

Having left school early, he went to Art School to study painting and sculpture where he made clay sculptures heavily influenced by Eduardo Paolozzi. Like his father, his love of music also played a huge influence in his life, and like myself, both men are Elvis fanatics. *"Rock and Roll died when Elvis joined the army."* I have to agree to a point, but I think Elvis still made some fabulous music afterwards.

Things weren't working well and Dylan gave up pottery all together. After marriage he worked as a builder and ended up in America, working on building projects for various potters.

On returning to England at around the age of thirty his interest in domestic slip ware really took off. Clive's work and interest in English Medieval slip ware had obviously rubbed off on Dylan, but Dylan's spontaneous working methods and mark making is more influenced by modern painters such as Jackson Pollock and Franz Kline.

The lecture was followed by a question and answer session with the audience. After lunch came the demos. We could hardly wait.

Clive set to at the wheel, effortlessly throwing bowl after bowl, each with a different style of rim followed by large plates and jars. *"With a strong top and bottom, the middle takes care of itself"*.

Meanwhile Dylan showed his numerous hand building techniques. A solid lump of clay with the opening made using a cricket stump, sides squared off with a cheese cutter

"I gave you that years ago, brought it back from America" says Clive. *"Did you? I don't remember that"* replies Dylan.

Throughout the afternoon the banter between the two men became more hilarious by the minute, reminding me of Laurel and Hardy. *"I could never do that, I'm too clumsy"* says Dylan pointing to his father's pots. *"Growing up, whenever I went in to the pottery I'd always end up knocking into dad's pots."*

Having swapped places, Clive pulled and attached handles to jugs while Dylan used the wheel to throw one of his trademark, large, upside down chargers.

Decoration followed; both men having brought their own slips.

"Is that my slip you're using?"

"Don't think so, is it?"

"Oh, I don't know."

"Which is mine then?"

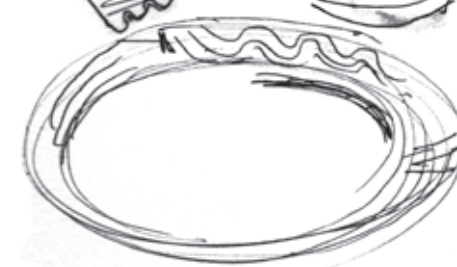
"Oh God!"

Plastic lidded pot -
Clive's triple slip
trailer



Biro ends

Slotted rubber
former





Clive & Dylan Bowen *continued*



Various leather hard pots were slipped and trailed so deftly by both potters. Blink and you've missed something.

Dylan is "...very excited by marks. Wet on wet gives amazing results. With decorating, the first mark informs the second, and so on".

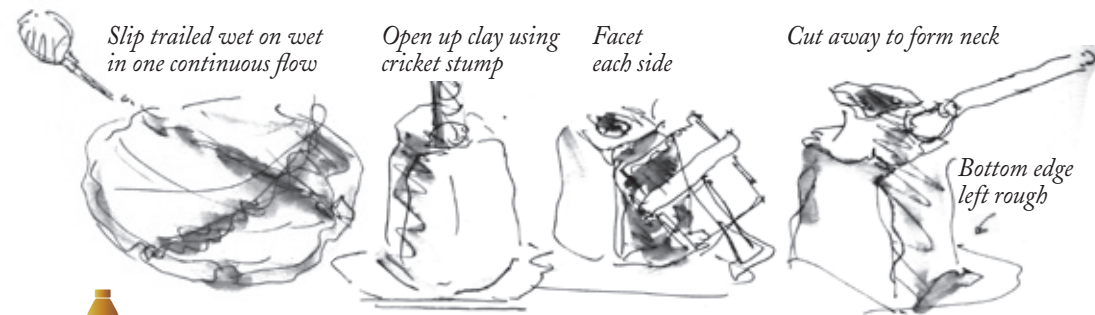
"Accidental splatters made by slip trailers clogging up, wonderful. Leave them, they add so much interest. And I never like to copy a previous design, it has to be spontaneous and have energy."

The dialogue between father and son was very informative, with each questioning the

other's working methods. There was a very loving bond between them which was clearly evident. It was such a privilege to witness one of the best events of this kind.

With the event over, there remained the short walk around the corner to the Oxford Ceramics Gallery to view the exhibition of their dynamic work. With so many visitors, there was hardly enough room to move.

Not surprisingly, James Fordham, the Gallery Director, seemed to be pretty much glued to the sales desk.



Book Review **Contemporary Tableware by Linda Bloomfield**



Image kindly supplied by Claire Weatherhead at Bloomsbury Publishing Plc



Linda Bloomfield set up her studio in London in 2001 and has sold her work across the UK and internationally since 2003.

Linda begins by looking into the history of tableware from Sung Chinese to English country pottery and also to the influences of Scandinavian, American and Japanese design.

Throughout this extremely well illustrated book she is able to stimulate our eyes to be more aware of a multitude of designs. Time was also well spent collating images and relating text to make it much more than a "coffee table" book.

Contemporary studio pottery and manufactured ware are also included. This book is as a very pleasant guide to modern tableware and ideas abound. It is suitable for beginners, potters, designers and buyers.

Ronnie Powell



The Dreaded S-crack



Colin Hazelwood

Until a few years ago the S-crack was somebody else's problem. I had read about it but never encountered it personally. Then I made a large jar for the bulk storage of rice with a base diameter of about 200mm and there in the bottom after the glaze firing was the dreaded S-crack. Fortunately it was not wide enough to preclude its use for the storage of rice.

When I was recently asked by the same family member to make a set of wide pasta plates I began to give some thought to precautions to prevent similar cracking.

The only conventional wisdom that I could find (Michael Cardew) is to repeatedly apply pressure with the finger tips or possibly with a flat rib to the base of the pot after opening up. Not being entirely convinced by the benefits of the alignment of clay platelets that this was supposed to provide I began to ponder the causes of the stresses that the clay must be under that could only be released by the formation of a crack. One particular possibility came to mind.

When a flat bottom vessel with surrounding walls dries naturally, the wall, with access to air on both sides, dries much more quickly than the base which is sitting on a batt or bench top with air access to one side only and which may also be thicker if it is subsequently to be turned. The walls will shrink as they dry and the base will be compressed. These stresses will be relieved by the still soft clay in the base. It will thicken slightly to keep the same volume. The base continues its much slower drying and shrinkage.

However by now the rim and walls may be quite hard and as the base dries and shrinks the rigid cylinder of wall is not able to move with it and the base is put under considerable tension. Sooner or later this tension is relieved by an S crack occurring.

To test this hypothesis, as soon as the walls of my pasta bowls would stand inversion I wrapped them in cling film to stop them drying any further, while allowing the base to dry sufficiently to be turned. After turning I re-applied the cling film to the walls to allow the drying of the base to catch up with that of the walls. This procedure has ensured that to date I have not had a single S- crack in the bottom of my plates. Perhaps my hypothesis is correct.



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Sicily is an important centre of Italian maiolica, much of it made in the old town of Caltagirone. The Arabs brought glazed pottery to Sicily and the town's name is said to come from the Arabic qal'at-al-jarar, meaning "castle of jars." As maiolica is so normal in Italy, it's hardly ever called that, just ceramiche artistiche, art pottery, to distinguish it from wall and floor tiles. Unfortunately nearly all the art pottery I saw during a recent trip to Sicily was dreadful, the ideas conservative, the shapes derivative and the decoration weak.

It is artisan production, but the Italian word artigianale doesn't mean the same as "craft" does here. We invented craft in the 19th century as a conscious revival of old ways of making in reaction to mass-production. Italy, which industrialised later, retained more artisan trades. One of the joys of visiting the country is the small workshops in city centres, doing things ranging from gilding picture-frames to mending cars. Artisan manufacture is such a significant part of the Italian economy that the chambers of commerce are chambers of "commerce, industry, artigianato and agriculture".

The huge International Handicrafts Trade Fair in Florence doesn't make our distinction between craft and manufacture, which means that in Italy a craft like art pottery may well be mass-produced by hand.

Eventually I found two pieces of pottery that I liked. One was a pair of ceramic heads made by Renata Emmolo in Syracuse; the other was a tile made in Giacomo Alessi's workshop in Caltagirone.

The ceramic heads are ubiquitous and nearly every home, shop and restaurant



in Sicily has them. They represent the story of a Sicilian girl who cut off the head of her perfidious Moorish lover. They're usually garishly painted and many are made in moulds. Renata Emmolo's are modelled by hand, and I liked her additions of grapes and loquats - the fruit they call nespole in Italy. I think these heads look better left unpainted.

Giacomo Alessi is influenced by medieval ceramics and uses a limited range of colours on a cream-coloured glaze. *"I didn't have any instructors," he says. "I learned by myself and my independence allowed me to look 'beyond'. I love tradition but I'm not traditional. I translate tradition into something new."*



"I searched, gathered and re-invented the Baroque heritage in my own way. It makes my fantasy fly until everything becomes movement, human and animal spirit".

In the end I never got to Caltagirone, although it's only an hour by car from Catania. In a two-week trip visiting Syracuse, Noto, Agrigento, Piazza Armerina, Taormina and Catania on Sicily's fragmented, confusing and sometimes unreliable public transport, we just couldn't get there.

The exhibition will show a selection photographs of studio potters, which were taken by Ben Boswell in the 1980's and these very special portraits will be displayed with around 20 pots from the Bucks County Council Museum's exceptional collection of studio ceramics.

The studio potters on display will include Michael Cardew, Lucie Rie, Katherine Pleydell-Bouverie, Janet Leach, Ewen Henderson and many more. Free Entry.

Ben is also giving an illustrated talk, "A Passion for Pottery" at the museum on Saturday 22 November, 2.00pm - 3.00pm. Tickets are bookable in advance with the museum. Tel: 01296 331441 Email: museum@buckscc.gov.uk

Some of the DCPG members were treated to Ben's illustrated talk about his photographic portraits of past and present studio potters in March 2014. Ben also gave an informative workshop session photographing Guild member's pots. The exhibition at Aylesbury will be a very special combination of sensitive photographic portraiture and beautiful pottery.



Phil Rogers, 2012



Ewan Henderson, early 1980's



Potters Open Day Saturday 14 March 2015

John Higgins



9.30-10.30: Guest Speaker: Andy McInnes
10.45-12.45: Eddie Curtis Hand building/throwing
13.45-15.45: Mike Dodd - Throwing

Andy McInnes The organiser for Art in Clay at Hatfield House and Farnham.

Andy will be talking about how a newcomer should apply and prepare their work for application and how best to present their work to the buying public should their application be successful.

The Art in Clay shows are organised by Andy and Di McInnes. They have been interested in ceramics for many years, initially meeting potters on the craft circuit and at exhibitions, then searching them out in

their workshops, always welcomed and usually leaving with a purchase. They wound up their craft business in 1997 when Di decided to return to nursing full

time; Andy then took on the challenge of organising the ceramic fairs, which at the time were owned by an exhibition company.

In 2005 they bought the Art in Clay shows and haven't looked back. Di recently took early retirement from the Health Service to concentrate all her efforts on the shows.

Eddie Curtis

A Fellow of the Craft Potters Association.

My current project, The Blast, was the result of one of the most strongly felt inspirations I have experienced in quite some time. The brutal yet beautiful landscape

that now inspired me. What I saw was a combination of textures, an unlikely juxtaposition of the man-made and the natural, objects long bereft of their usefulness and worn and encroached upon by erosion and encrustation. I was looking at sand, clay, metal and stone in various combinations.

The textures were cracked, crazed, bright, blunt, sharp, wet, slippery, slimy smooth hard. It has probably been my most rewarding project to date.



Mike Dodd

A Fellow of the Craft Potters Association.

"Essential to his philosophy is an oriental view that the role of the individual in the creation of true art is unobtrusive. Mike's work has maintained this philosophy in the making of unshowy pots with simply applied surface textures and subtle glazes sourced from naturally occurring materials. It is a rare approach that has required during his career an intense personal application. As a result his work enjoys the support of many serious collectors of English pottery, as well as that of some respected critics whose judgement of Mike's work is unusually and openly generous, simply that it has beauty."

Paul Vincent,
Founding Editor
of 'Ceramics in
Society'



Great British Sculpture

by Helen Whitbread



Hatfield House is currently hosting – until 30 September 2014 – The Great British Sculpture Show. This has been assembled by Andrew Sinclair and Diane Coates on behalf of the Earl of Salisbury, owner of Hatfield House. The sculptures are laid out in the form of a trail through the West Gardens, taking in a walled garden, a parterre, a sundial garden and an area of woodland. The setting adds to the enjoyment, with tantalising glimpses of sculptures at every turn.

The exhibition is unusual in that it brings together a variety of sculptural talent, with twenty five of the UK's sculptors exhibiting in one place. In total there are 82 sculptures chosen for their 'skill, beauty and craftsmanship'. The curators are seeking to demonstrate 'the talent and skill involved in the creation of figurative and realistic art and sculpture'. It is certainly thought-provoking and a visual delight.

The first sculpture on the tour stands directly outside the house itself and is a majestic 'Peregrine Falcon' by Geoffrey Dashwood. At £250,000 it is the most expensive sculpture in the show.



Guild Programme 2014-15

by Ros McGuirk



Fri Oct 10: AGM & Stan Romer Competition (theme: 'Contrasts') with Russell Collins.

Having recently retired from the business of supplying the catering industry, Russell has built himself a new house and studio, but will he resist the lure of the bulk order? Come and see one of the fastest potters in action.

Sun Oct 19: Conker Festival, Boxmoor

Sat Nov 8: Patia Davis

Patia makes in both terracotta and porcelain clays. She works and teaches at Wobage. This meeting will be held at the church hall and will run from 11am to 3pm

Fri Dec 5: Hiro Takahashi

Hand builder whose work reflects strong cultural roots and the beauty of nature

Fri Jan 9: Matthew Blakely

Exploring the relationship between geology and ceramics, Matthew obtains his ceramic materials through geological expeditions.

Fri Feb 13: Phillip Jolley

Maker of fine fragments influenced by textiles, mosaics and patchwork.

Sat Mar 14: Potters Open Day

At Long Dean School featuring Andy McInnes, Eddie Curtis and Mike Dodd

Fri April 17: Peter Hayes

Well known maker of large garden sculptures and obelisks.

Fri May 15: Members meeting

With Diana Tonnison and Richard Pearson. Diana is a textile artist turned ceramicist whose wall pieces of fish and foodstuffs are hugely popular, whereas Richard is a potter with a preference for wood and soda firings.

Note: all our Friday night meetings are held in the Methodist Church hall in Kings Langley and run from 8.00 pm till 10.15pm. These meetings are free to members. Guests are welcome and there is a charge of £5 at the door.



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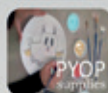
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