



**DACORUM AND
CHILTERN
POTTERS GUILD**



www.thedcpg.org.uk

Potters Open Day

14th March 2015 - 09:00-16:00

Speakers/Demonstrators:

Andy McInnes, Eddie Curtis,
Mike Dodd

Contact:

John Higgins 01727 874299

johnhigginsceramics@gmail.com

Issue 15 Winter 2015

£2

Patia Davis



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 **Danielle Bunker, 25 High Street, Eaton Bray, Beds LU6 2DN. Tel: 01525 221369.**

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).

Opinions expressed in items published do not necessarily reflect the opinions of the Committee or Guild members as a whole; nor is the Guild responsible for the content of individual advertisements printed in the Newsletter.

Reproduction of Newsletter Articles

Articles in the newsletter are the copyright of the Guild or the Author unless otherwise attributed and may not be reproduced, copied or used in any way without the permission of the Guild or the Author.

Advertising Rates

Quarter page £18, half page £25, whole page £50
Small ads: 25p per word (20 words free to members). Semi display £7 from your artwork or £10 for typesetting (maximum 50 words)
Covers: Back +20%, Inside +15%
Distribution of leaflets £35 for A5

For all advertising enquiries please contact:
Bipin Advertising Manager
bipin@thedcpg.org.uk

Walter Brayford's Acme Batt Co.

Specialist in manufacture and supply of kiln furniture to studio potters, hobby potters, colleges and schools.

- No minimum order
- Fast, friendly and efficient service
- Large stock of best quality refractories
 - Immediate collection
 - Overnight delivery if required
- Batts cut to any size, shape and thickness, perforated or plain
- Kiln shelves, props, tile cranks, stilts, pins, cements, batt washes etc

Contact Walter Brayford

Tel: 01782 505 405

Mobile: 07817 040971

email: walter@claylake.com

Made by Ken & Valerie Shelton using
P1000 Superior White Earthenware Clay.
Hand Painted with Duncan 62 underglazes
& P2017 Potterycrafts Low Soluble Glaze

**10%
discount to
all Potters
Association
Members**



POTTERY CRAFTS
For the beginner and expert in ceramics & pottery LIMITED

Everything a Potter needs

Front & Top Loading Kilns manufactured in Stoke-on-Trent
Extensive range of Clays • Pottery Wheels • Slob Rollers
Glazes • Raw Materials • Tools & Brushes • Moulds
Bisque • Helpful & Friendly Advice



Tel: 01782 745000
Fax: 01782 746000

www.pottery crafts.co.uk
sales@pottery crafts.co.uk

Pottery crafts Ltd, Campbell Road, Stoke-on-Trent, ST4 4ET.

Editorial Lynne McGeachie

We ended 2014 on a high note with a successful group show at Letchworth Arts Centre. It demonstrated the variety and quality of members' work and provided a welcome opportunity to meet each other and learn about the different inspirations and techniques underpinning each maker's work.

And we begin 2015 on another high with a demonstration by Matthew Blakely whose work,

made from clays and minerals he collects on geological expeditions throughout the British Isles, is some of the most unique in the UK.

Many thanks to all contributors to this edition of the newsletter who sent in their pieces well before the copy deadline. It is a great help to us and for your information the deadline for the next edition is Saturday 28 February.

Wishing you a happy, fruitful & creative 2015.

Committee Meeting 4 November 2014

Mary Anne Bonney

Following the members endorsement at the AGM of the new draft constitution, Ros McGuirk, Judi Tribe, Danielle Bunker, Bipin Raithatha, Mary Anne Bonney and Colin Hazelwood have all agreed to become trustees. John Higgins will be invited to join and the next step is for the constitution to be submitted to the Charity Commission for approval.

Ros's announcement that she would like to hand over "the best job in the Guild" has resulted in an offer of help with the role of programme secretary, but we are still on the lookout for someone who could take over identifying and booking speakers; the administration that goes with it; and be at meetings to introduce the demonstrators and see that they have all they need on the night. If you think that could be you, please let Ros know.

We are also still on the lookout for Marketing Officer or two, please do consider if this is something you would like to help with.

A good team of volunteers worked flat out at the Boxmoor conker festival, helping young

and old create what were often their first ever pots, and as a result we will be making a donation of around £100 to the Hospice of St Francis.

The newsletter team continue to work hard to produce an interesting, attractive and self-financing newsletter. If you, or anyone you know, would like to advertise in it, please contact Bipin or Lynne for details.

Do also look out for the copy date for the next issue and don't be shy about submitting your written or photographic contributions.

The Guild has two wheels which are leant out on the basis that they will be kept securely, used, maintained, brought to events as requested and that the borrower will help with teaching. If you are interested in taking on custody of one of them, please contact Ros for more details.

We have been approached by the Boxmoor Trustees to run occasional workshops for them. If this is something you would like to be involved in, please contact Ros or Emily.

The committee's next meeting is on 20 January 2015.



Pitstone Raku Firing Sunday 12 October

At the last session at Pitstone Green Museum/Heritage Site on Sunday 12th October, the sun shone, the public came in and those who ventured near us were soon mesmerised completely by the Raku firing! Throwing a pot was popular, as usual, and children trying with their little hands to make creations using the air drying clay were in evidence throughout the day. Some of the public have come back regularly throughout the summer, each time Pitstone is open, to say hello and “have a go” at our pottery site. A good day had by all and well done Ruby for being there and keeping this amazing facility at this museum at the forefront of the guild’s ability to teach our craft. Another successful year!

Annual Conker Festival Sun 19 October

Sunday the 19th October 2014 saw members of the Guild being kept very busy teaching throwing to the public. Conker fights took place as usual too! This annual event is hosted by The Boxmoor Trust. Notice the photo with the queues waiting patiently. Pictured are Sue Eglinton and Steve Fitzwilliam.



Longdean School Payback 19 November

On the morning of Wednesday 19 November 2014 eight very kind potters from the Guild attended the ceramics department, Longdean School in Hemel Hempstead to help pupils turn their sketches into ceramic 3D creations. Part of the Guild’s constitution is to help educate the public with ceramics in every form. We very much enjoy this annual event at Longdean School and admire the dedication of the pupils to achieve their best. In return for our experienced help, the school has very kindly given us the opportunity of using their theatre stage and tiered seating as a venue for our Guild’s very special annual day called POD. (Potters Open Day, the next POD will be held in March 2015).



Many thanks should be given to the staff at the school but especially Mrs Sonnier, Head of Department, and Mr Jay, Property Manager.

Thank you to the following members of the Guild for helping with their pottery skills on the day: Ros McGuirk, Audrey Hammett, Jackie Harrop, Jean Langdon, Lynne McGechie, Judi Tribe, Sylvia Fitzwilliam and Ronnie Powell.

Ros opened the meeting with thanks to all who contributed to the Guild’s many successful activities during the year, including regular Pitstone sessions, maintenance and planning at Boxmoor, the newsletter and the 2013 conker festival.

Exhibitions have been arranged at Letchworth in 2014 and St Albans in 2015 and we have an exciting programme of demonstrations to look forward to.

I would like to add, on behalf of all the members, our thanks to Ros for arranging these and for the many other jobs she does for the Guild.

Many thanks to Ingrid, as outgoing membership secretary, for her sterling work.

We need a Marketing officer and Ros warned that she plans to relinquish the role of Programme Secretary; “the best job in the Guild.” Potential successors please get in touch.



1st prize: John Romer presenting the Stan Romer Award to Ruby Sharp for her ‘Puzzle Bowls’





2nd prize: Colin Hazlewood



3rd prize: Helen Whitbread



With the AGM and prize presentations over, it was time for the first of our programme of a new season of exciting demonstrations by well known potters, organised once again by Ros, our Chairman.

Being a traditional potter, Russell Collins got straight to it making pot after pot, giving useful tips in quick succession. Blink and you've missed something!

- Russell makes many pots per hour and while doing so goes over in his mind the moves he is going to use with each pot before he throws it - each 'definite' move counts

- When making pots for catering, he considers the inside which has to be very smooth which he obtains with a stainless steel kidney

- For taking pots off the wheel, to avoid distortion, put a sheet of newspaper over the top of the pot and seal to form a vacuum. Then wire off and lift the pot off the batt holding the newspaper

- When making a plate leave a thicker piece of clay to throw out the rim. Always leave the rim slightly upturned because it will settle downwards.

- When turning, make a foot ring and leave a 'button' in the middle to help support the base

- Throwing pots in summer he covers the tops with newspaper and sprays with water to 'hold back' the clay

- When turning a large pot invert it in a bucket with clay or a towel around the top for support

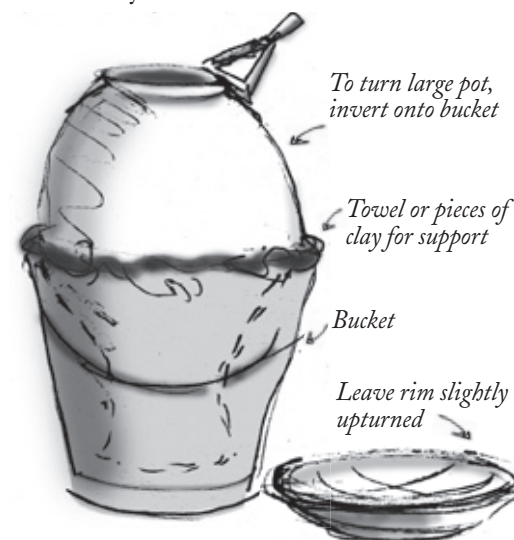
- When throwing large plates or dishes the bases are slightly curved up and thicker in the middle

- Russell used to supply pots to 'Crank's' the restaurant in Covent Garden. Plates



such as 'Coup' - rounded on the inside and flat on the rim. That way the dishes would stack rim to rim for drying and the inside would be glazed in tenmoku or oatmeal with the outside and the rim left unglazed.

Many thanks to Russell for an enjoyable and very informative demonstration.



Porcelain by Vivienne Foley

This book is intended for potters who are interested in porcelain. It is not an introduction for the beginner.

The first 14 pages give a history of porcelain and are followed by a discussion of the nature of a porcelain body, various forming and finishing processes, glazes, firing and faults and their remedies.



The information is varied, precise and up to date. Wall pieces, installations and lighting are discussed as well as the more traditional forms like the thrown pot.

Some of the photographs are exquisite, like the slip cast 'Vertical Flower' from Yufuku Gallery, Tokyo. Others are inspiring, for instance a slip cast form made from smashed and reassembled blocks of plaster.

Useful web addresses for suppliers, featured artists and museums, contribute to the international flavour of this book. Vivienne Foley is interesting and knowledgeable.

However, in my opinion it would have been a better book without the history of porcelain at the beginning, but with expanded coverage based on Foley's own experience and expertise.

Image kindly supplied by Claire Weatherhead at Bloomsbury Publishing Plc



I have admired the work of Patia Davis for some time, so I was thrilled when this Saturday meeting was arranged.

Patia Davis studied at Harrow on the Studio Pottery Course and then did another pottery course at Cardiff. When this course finished in 1991 she was invited by Mick and Sheila Casson to join them at Wobage Farm Craft Workshops. Here she teaches evening classes and a few courses of a week or five days length, as well as producing her own pottery.

Her work is in porcelain and earthenware. For the earthenware she uses a muted range of coloured slips, mostly green, black, brown and white under transparent or honey glaze. She works with slabs of clay placed on sheets of newspaper and then on strong wooden boards. These slabs of clay have been created using a slab roller at 7mm thickness. The clay she uses is Supermarle from either Potclays or Potterycrafts.

Most of the decoration done is with coloured slips. The black slip consists of 1 part iron oxide, 1 part manganese and 8 parts of red clay. The green slip is made from 3% copper carbonate added to 80%HVAR ball clay with added quartz, some porcelain and white earthenware clay.

The white slip is a mixture of the body

clay and porcelain. She did not give us precise and exact recipes for the slips. These slips are sieved first through a 100 mesh and then through 120 mesh. The end result is a slip which has the consistency of custard. She has these slips in about five different thicknesses and does not use anything to thicken them. Her thick slips are very thick indeed and do not move when trailed.

She decorated various leather hard mugs with thick slip. One interesting way of decorating a mug was to slip trail with black slip and then cover this with white slip. It was only after the glaze firing that the decoration was visible, before firing the black slip was obliterated by the layer of white slip. The effect of this technique, particularly under a honey glaze was subtle and somewhat mysterious.



Often, she uses a thin, white slip for the initial covering of the red clay and this is followed by decoration from a plastic bottle, sold by Bath Potters Supplies with a variety of nozzle sizes. These different nozzle tips can be cut from tubes acquired from medical suppliers or garden centres. She also uses the red, rubber syringe, which can be bought at John Bell and Croydon but said that this was often too small for the sort of decoration that she likes to do.

The most interesting implement for decorating was her use of a metal tin can. Here she covered most of the top of the can with masking tape leaving two gaps at the top, the bigger for pouring the slip in and the smaller for pouring it out. Using the can with medium thick slip gave a line which varied in thickness when the

can was handled with speed and dexterity.

With one of her bottles with a thick nozzle, Patia decorated one slab by doing even, continuous diagonal lines in white slip over a thin black slip wash. This was later tipped up and shaken giving a marbled effect which was very impressive. The effect was even more interesting when she repeated the action, but with two blobs of extra black slip, giving a deliberate unevenness to the design.

One element of her design, which she particularly appreciates, is the effect that she gets with what she calls wet on wet. For this she pours two uneven layers of white slip, which give a varied covering and allow the red clay to show through as a subtle shadow in some parts. This is quite different from the usual uniform layer that one normally gets with slip. On top of this layer of white slip she drops blobs of green slip and some lines from a variety of cans.

The whole slab is then banged down on the table with the wonderful effect of the blobs becoming round and pushing the lines apart. Les Parrott told me that it is surface tension which makes the drops spherical.

This technique gives a wonderfully complex decoration from a limited range of colours and tools.

These slabs are then draped, decorated side down over plaster moulds. Patia presses the clay gently into place with a piece of

canvas so as not to get finger marks. She does not use a kidney. She warned us of the dangers of getting plaster mixed in with clay and how the pot can blow apart even after it has been fired and sold.

Most of her work is made from these decorated then banged down slabs of rolled clay, which are either draped over moulds or have an added, thrown rim. She threw a platter on a bat and then cut off the rim

which she altered to make it rectangular. When it was a satisfactory shape she placed it over a decorated slab and scored around the edge. The rim was then removed and the slab scored and wet with water not slip. The rectangular rim was replaced and once again using fabric rather than a kidney she pressed the rim on to the slab of clay. She throws the rim with a wide base so it fits easily and securely on to the slab. She then created handles out of two triangular pieces of clay and attached them carefully to the serving dish. This earthenware piece would be once fired in an electric kiln to 1120°C.

Her other work is in porcelain, decorated with trailed, thick slip, fired in a gas kiln to 1300°C. These are thrown forms, not decorated slabs. The glazes are in pale colours which pool in some areas.

We had lunch half way through the meeting, which was a good time to catch up with friends and share food and ideas.





Faenza Ceramics Festival, Argillà, Italy



Natalie Tobert



couldn't believe I fitted so much into a Fiat 500, though I did have to rent tables and plinths from the organisers.

The Argillà International Ceramics Festival took place over three days when thousands of people visited the medieval walled city of Faenza. An historic place, it had narrow streets, a clock tower, and hundreds of pottery workshops selling faience and majolica tin glaze ware; it has been known for its pottery making since Roman times. Faience - the word was taken to mean glazed earthenware with coloured designs, originally said to be from Faenza.

The British potters' stalls were set up in the street outside the famous International Museum of Ceramics. The festival stayed open until 10pm each evening. Hundreds of people took photos of my sculpture, and each day scores shook my hand saying "Congratulations". I received so many positive compliments at this vibrant dynamic event. I am so pleased I attended, and even more importantly I sold some items!

I received some amazing responses to my ceramics, visitors wrote in my book: "Bellissima", "Bravissima, and "Very emotional objects", which seem as if, "they are almost moving". One person wrote that they were "the best pieces I've seen at Argillà 2014". Phew!

A man, who claimed to channel a Tibetan monk, said he recognised my sculptures as originating from the Andromeda Galaxy. Another said they seemed "to move to other places and times, to ancient and silent ones."

Finally one man congratulated me saying: "the work that I saw, they are masterpieces, technical and artistic, incredible, they are alive and contemporary" (Terry the potter next door translated).

In early September 2014, I travelled to Faenza in Italy, as one of a handful of British people invited to participate in Argillà, the International Ceramics Festival. I would like to thank the organisers for inviting me.

This was a once in a life time journey for me; I had never travelled across Europe by car when I was younger. I was grateful to my friend Katherine who shared the driving; I could not have made the journey without her. Our outward journey took us through Reims, where we visited the Notre-Dame Cathedral. We then had an open air lunch in the town centre at Dijon and stayed overnight at Grenoble in the Alps.

I feel gratitude to my small car, which drove all the way to Faenza and back perfectly (and Tardis-like it effortlessly carried my ceramic sculpture: Doctor Who would have been jealous). Other British exhibitors, who arrived in large white vans,

Natalie Tobert

I had a marvellous time, on the journey there, and in Faenza. On the way home, we stopped at Lake Annecy near the Alps, with its overhead circling thunderstorms and lightning.

The next night we stayed at Mesnil St Père, a village with timber framed houses. Finally we visited the cathedral town of Troyes, and then spent the last night at Racquinghem. In the morning we took Euro tunnel and the M25.

What a journey!



Guild Programme 2015



by Ros McGuirk

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,
Hemel Hempstead, Herts HP3 8JD

9.30-10.30: Guest Speaker
Andy McInnes

10.45-12.45: Eddie Curtis

13.45-15.45: Mike Dodd

Members £15.00

None members £25.00

Family £37.00, Student £19.00

Bring your own lunch.

Tea, coffee and biscuits provided.

Contact:

John Higgins 01727 874299
johnhigginsceramics@gmail.com

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.



Cobalt Blue Not Quite Monochrome

Marshall Colman

As a tin-glaze potter, I'm repeatedly drawn to decorating only in cobalt blue. It's not exactly monochrome decoration because of the variation in tone you can get with it, but it is mono-pigment.

Cobalt is absolutely reliable, performing well at all temperatures and in all kiln atmospheres. It's one of the most versatile of oxides, usable on raw clay, as an underglaze colour or painted over glaze. What makes it valuable to the decorator is its range, from a pale wash to deepest midnight blue. Its versatility was exploited by the maiolica and Delft painters. On Delft chargers, for example, pale washes could be applied with a big soft brush for clouds and sky, and dark outlines with a pointed brush, as in the accomplished piece shown here depicting Perseus and Andromeda (c.1730).

Other oxides don't perform the same way as cobalt. I find it difficult to control the tone of iron oxide, for example, a thin wash of which often disappears completely.

Copper oxide has a fuzzy edge, which is good if you want that sort of thing, and if you put it on thickly it turns from green to an ugly metallic black. To get green with a sharp edge the Delft potters mixed cobalt and antimony. Of course, you can get reliable

modern stains in every colour. They are mixtures calcined and re-ground to make them stable, which is why the powder you buy is the colour you get, but I avoid them if possible because they are not reactive like the raw oxides and they are difficult to lay down in washes of varying intensity.

Cobalt was one of the five pigments described by Piccolpasso in "The Three Books of the Potter's Art" (1557), along with iron, copper, manganese and antimony. Cobalt came as zaffre, an impure ore with traces of sulphur, arsenic, nickel and manganese. Piccolpasso says it came from Venice, but Venice was only the entrepôt.

According to Ahmad Yousef al-Hassan Gabarin of the Institute for the History of Arabic Science at Aleppo, it was mined in Persia, Oman and the northern Hijaz and sent to glass and ceramics centres in the Islamic world, from where it made its way to Europe.

The high cost of getting and importing cobalt made extraction in Europe worthwhile, and by the eighteenth century it was being mined in Saxony, the Mendip Hills and Cornwall. Luke Hebert, in "The Engineer's and Mechanic's Encyclopaedia" (1836) says that in the North Staffordshire Potteries, the best zaffre cost about four pounds a kilo -



equivalent to seven weeks' average earnings, or £3,000 at modern values. The best price I can get today is £65 a kilo, but cobalt oxide is still the most expensive pigment I use. It costs about 25 times as much as the cheapest, iron oxide. But you don't have to use much: a quarter of one per cent will make a

noticeable blue in a white or transparent glaze.

The cobalt oxide we get today is very pure and very bright. That's fine if you want a bright blue, but I don't, so I tone it down. There are several ways of doing that: you can add red clay, or iron oxide, or copper oxide (which I do) or manganese dioxide. Manganese produces purplish brown, but mixed 50:50 with cobalt it produces a warm black in a lead tin glaze.

Cobalt is a weak flux, copper a strong one, a fact that I exploit in my decoration when I want it to run, which it is inclined to do if put on thick as in the pot shown here, which was fired to about 1120°C. The two oxides, copper and cobalt, also separate slightly at that temperature.

Kevin Millward



Interviewed by Emily Good
at West Herts College, 6 December

When was your first experience with clay and were you hooked from that point on?

My first experience with clay was as a school boy, aged 14. The school had installed a ceramics studio and I made a few pots, mainly slab built. My real passion came when I went to art school, although really I was more interested in painting and sculpture to begin with. Once I got involved with clay, I just couldn't put the stuff down and that's been it for the last 45 years!

Where did you study and where did you draw your inspiration from as a student?

I studied at Leek School of Art and my

pottery teacher was Tina Adams. She came from a more industrial angle: she had trained at the RCA and was more into shape design and surface pattern, with a strong passion for studio ceramics. Although she wasn't the best thrower in the world, she was very encouraging and she nurtured my interest in ceramics.

I did four years at art school. In those days (late 1960s, early 1970s), there weren't degrees in ceramics as such, there were diploma courses.

The funny thing was, when I started to get interested in thrown ceramics, I wasn't into the Leach and Cardew style, I was more into Hans Coper, Lucy Rie,



Kevin Millward Interview continued



Ruth Duckworth and sculptors - Moore, Giacometti, people like that. I think this is because I had initially been more interested in painting and sculpture and I had a very strong passion for life drawing. I did lots of it and I think that's where I developed a good eye for shape, form and also a real passion for print making at the time.

After art school I didn't know what to do as nobody mentioned getting a job in the whole four years I was there! Fortunately there was a strong studio scene in the country at that time so it didn't take me long to find a small studio in Cheshire that produced domestic stoneware. They needed a workshop assistant and a trainee thrower so I went there, got the job, and was made to do all the dogs body jobs like glazing and packing the kiln.

It turned out to be a fantastic experience as it formed the backbone of a lot of my

knowledge. I became very good at the processing side and they wanted me to be the workshop manager, but I was only interested in being a maker!

The Gladstone Pottery Museum had just opened and my mother, who was very involved in archaeology, had gone down to visit and got talking to the guys there and found out they were looking for another potter. So I went for an interview, got the job and discovered they wanted somebody mainly for throwing. The only difference was the first studio was stoneware and porcelain and this was terracotta, mainly functional ware and garden ware.

I worked there for three years alongside another potter called David Rooke who trained at Farnham art school then went to Brannams in Barnstaple. I worked with Dave and I worked with a guy from the industry called John Gould who gave me lots of technical knowledge.

While I was working there, I was approached by the company that is now known as PotteryCrafts to do a demonstration and workshop out in Ireland.

On my return they asked me to work with them giving workshops, demos etc. I accepted but on the condition that it was not on a permanent basis. I still wanted to be a maker and did not want to get bogged down with the office work and touring round etc. After doing this for three years, I felt I had enough knowledge then to set up my own studio.

Do your earlier influences come out in your work now?

The wide experience I gained has enabled me to have a very broad spread of practical,

technical and functional methods. For the last thirty odd years I have taught on degree courses and I can work with students and help them in a lot of ways that other potters can't. Most potters have a very fixed genre, but I am known as the guy who has the technical knowledge, who can deliver the making and the practical know-how and like a traditional potter, can train students to be fully competent through a wide range of skills. Unfortunately we are very much a dying breed really. It is very difficult to make a living out of this so you have to have the full range of skills - the making, the teaching, the workshops and the demos have always been part and parcel of that.

Do you have any projects in the pipeline?

When I get closer to retiring, I would like to buy the cottage next door, have that as bed and breakfast, open up the upper floor of the out buildings that I have and be able to have people come, stay and work in the studio, so that I can pass on my knowledge and skill. They can have access to a workshop 24 hours a day if they want and their own accommodation so that we are not in each other's pockets!

As I get older, I also want to concentrate on developing my own work now that the teaching is dying down and focus the energy that I have put into that side into my own work. There is a demand for it, but I very often have to turn galleries down as I just don't have the time to do it.

Whose work do you currently most admire?

One of my favourite makers at the moment is a close friend of mine, Neil Brownsword, who does conceptual work. On the studio side, I love people like Walter Keeler and others working in a similar genre. I love anybody who is an exponent of their craft, who is a master of their skill and is at the top of their tree as far as making goes.

How do you see the future of studio pottery in the UK?

I think it is going to be very difficult and it is going to be more or less back to the way it was before I trained. It is going to be a question of if you can afford to do it you will find a way, as long as you follow your passion. I think more potters will be self-driven and self-taught, whereas in the last 30 years if you wanted to be a potter you would do a degree in ceramics. In the old days you had the old HND courses and VA courses so if you wanted to be a functional, domestic ware maker, you would choose a diploma course at somewhere like Harrow, Derby, Chesterfield, alongside working in a studio. These courses enabled student potters to have a good balance between studio life as well as the aesthetic input. As degree courses in ceramics were introduced, the tuition became more obsessed with concept, idea and were heavily weighted towards a dissertation, which is not what it is all about.

If you weren't a potter, what would you be?

A sculptor.

Copy deadline for the Spring issue of the newsletter is Saturday 28 February. Please send to lynne.mcgechie@btinternet.com and to bipin@thedcpg.org.uk



DCPG Committee



President John Higgins

32 Seaman Close, Park Street, St. Albans,
Hertfordshire, UK, AL2 2NX 01727 874299
johnceramics@aol.com

Chairman and Programme Secretary

Ros McGuirk

13 The Park, St. Albans, Herts AL1 4RU
01727 834 326 ros.mcguirk@gmail.com

Secretary Mary Anne Bonney

56 Clarence Road, St. Albans, Herts AL1
4NG. 01727 860 787
mabonney@btinternet.com

Membership Secretary Danielle Bunker

25 High Street, Eaton Bray, Beds LU6 2DN
01525 221369 danni55@tiscali.co.uk

Treasurer Colin Hazelwood

14 Butterfield Road, Wheathampstead, Herts,
AL4 8PU. 01582 833146
woodhazel@waitrose.com

Potter's Open Day Organiser John Higgins

Exhibitions Organisers Audrey Hammett

audreyhammett1@btinternet.com

Judi Tribe: judi.tribe@btinternet.com

Workshop Organiser Emily Good

emilyhbgood@googlemail.com

Property Manager Tony Baxter

tonymbaxter@talktalk.net

Committee Member Jill Wallis

wallis_jill@yahoo.com

Other members

Webmaster and technical adviser John Powell

2 Abbots Place, Chesham, Bucks HP5 3HL
01494 774 398 john@thedcpg.org.uk

Pitstone Raku Organiser Ruby Sharp

01494 728 364 ruby@rubysharp pottery.co.uk

Marketing Vacant

Library and Exhibitions Sue Lines

78 Bedford Road, Letchworth, Herts SG6 4DU
sue.lines@ntlworld.com

Newsletter Editor Lynne McGeachie

lynne.mcgeachie@btopenworld.com

Newsletter Design and Production

Bipin: bipin@thedcpg.org.uk

Production Assistant and Illustrator

Vivienne Rodwell-Davies

viviennerodwell@msn.com

Advertising Manager

Bipin: bipin@thedcpg.org.uk

Newsletter Distributor Judi Tribe



5% Discount to all members of
Vacuum & Chiltern Potters Guild

- Clays • Decorating Slips • Casting Slips •
- Powdered Glazes • Brush-on Glazes • Colours • Onglaze Colours •
- Media • Raw Materials • Grogs • Raw Clays • Opacifiers • Frits •
- Oxides • Brushes • Making Tools • Workshop Tools •
- Wheels & Accessories • Kilns & Equipment • Plasters • Books •

www.claymansupplies.co.uk

- No surcharge for the use of Credit Cards •
- Orders received by midday normally despatched the same day •
- Samples shown are from our Carnival E/W Glaze range •

CLAYMAN
Supplies Limited

Morels Barn • Park Lane • Lower Bognor Road • Lagnish • Chichester • West Sussex • PO20 1LR
Telephone: 01243 866845 • Fax: 01243 867582 • info@claymansupplies.co.uk

5% MEMBER DISCOUNT Ask for details

With you all the way.

Come inside for our NEW virtual tour!
Visit our Google+ page



01782 219816
sales@potclays.co.uk
www.potclays.co.uk



POTCLAYS
LIMESTONE