



DACORUM AND CHILTERN POTTERS GUILD



www.thedcpg.org.uk

Issue 19 Winter 2016

£2



Jenny Birch

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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 2015/16

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

Dear Guild member, this is my last message to you as co-editor of the newsletter. I've been in this role for five years and think it's time to hand over to a new pair of hands.

It's been a pleasure to work with Bipin and the newsletter team and I hope my successor gets as much from being editor as I have. I pass on the baton as the Guild goes from strength to strength.

So far this year we've had a great programme. Geoff Kenward kicked off the new season giving us a solid framework to think about the Health and safety of

Front cover photograph by Bipin

our studio practice; James Oughtibridge was inspiring, so much so that I have booked on to one of his weekend workshops; look out for my report in the newsletter in a few months' time.

Sadly I missed Kazuya Ishida's demonstration, but the footage posted on Facebook and circulated by Ros was stunning – oh the courage of the young! And POD in March looks like being a very exciting event.

Well my resolution for the New Year is to spend more time in my studio and develop my work. Here's to it!

Welcome to our new members

Audrey Hammett

Celia Mortlock: I have been making pots/ceramics for six months and have completed two short courses. In the New Year I will be enrolling on a more in-depth course to improve my hand building skills and explore different decorative techniques.

Our summer house is now my studio. I would love to try raku pottery.

Laurie Keck: I have been doing ceramics at West Herts College for four years. I mainly use coiling but also some slab work. My starting point with ceramics began about 15 years ago but it had to fit in with work.

But not now!

Childwickbury Art Fair 2016

Ros McGuirk



We have been invited back to run workshops and sell pots at Childwickbury. The dates for the art fair are Friday 1 July – Sunday 3 July, with setting up on Thursday 30 June.

The criteria for volunteers is that they need to be available to help from 9-6pm and to be able to get their work to the site on the Thursday between 10 and 4pm. Preference will be given to those who can attend for the full three days of the fair plus the setting up, and there will be a few spaces for those who can help only at the weekend. For more information about Childwickbury see <http://childwickburyarts.com>

Email me as usual if you would like to participate. Do this asap as I will be making a formal application in January.



Notes from the Committee



The AGM was an opportunity to reflect on a productive and enjoyable year for the Guild; we have become a charity; held an exciting programme of demonstrations and two very successful exhibitions; expanded outreach to Kimpton and Childwickbury and maintained the established links with Pitstone, Longdean and the Box Moor Trust. We ended the year with an expanded committee whose first meeting of the year concentrated on plans for the future.

Sylvia Fitzwilliam and Ronnie and John Powell made a welcome return, as visitors, to fill in the background of Guild involvement at Pitstone which began in 1975, when Stan Romer negotiated a space on the farm for a kiln. As the museum has grown, so has the Guild's contribution.

In recent years, our regular 'have a go' and demonstration pottery sessions and raku firings have been a feature of all but a handful of open days, thanks to the dedication of a small team led by Ruby Sharp. The pottery at the museum fulfils an important part of the Guild's mission to bring understanding of and involvement with ceramics to a wider audience and I am pleased to report that, as I write, negotiations are in hand to ensure that it continues.

Find us on 

The guild now has its very own Facebook page, so please look us up and like us! Just search for 'Dacorum and Chiltern Potters Guild'. It is a forum for us to promote upcoming public events and exhibitions, connect with other organisations and potters as well as share news, photos and ideas. If you would like to contribute a photo to a members' gallery, please email one to emilyhbgood@googlemail.com.



Mary Anne Bonney

POD 2016 will bring the Guild to a new venue and, we hope a wider audience: Sandringham School, St Albans, is booked for the 5 March 2016 and POD already features in the SandPit theatre programme. Magdalena Odundo and Jitka Palmer have already confirmed that they will speak and demonstrate respectively and we are just waiting for a final yes from Lisa Hammond. The theatre has room for 250 so do not be shy about inviting your friends and letting the committee know if you have any good ideas about publicising the event.

Not all newer members will be aware that they can "show" their work in our online gallery – take a look at the website and email John Powell if you would like to participate.

While no firings were held at the soda and wood kilns last year, maintenance works were carried out – to the pipe work at the former and the surroundings and wood store at the latter, with the intention of firings in 2016.

Plans for glazing and throwing workshops with Kevin Millward are being planned, as is a trip to the V & A. The Committee will meet next on 28 January.

We are still on the lookout for a deputy treasurer, vice chair and programme secretary in waiting – if any of these roles appeals, please contact Ros or speak to any committee member.

Emily Good



Notes from the Chair Ros McGuirk

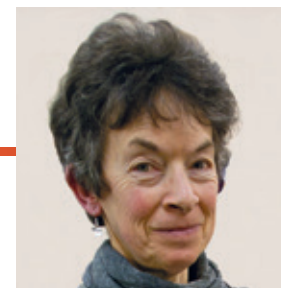


We have lots of good things happening in the world of ceramics. Over two million people have been following the Great Pottery Throwdown, and even the Guardian has seen fit to report on the after effects, including the rise in the take up of pottery classes and painting pottery businesses. So how can we be involved in all this? Well, some of us are setting up group classes and individual lessons, like Fiona Booy and Beccy Boxer. They are busy preparing, including sorting out health and safety issues and running a risk assessment (remember Geoff Kenward's talk at the AGM). They are also well insured.

Do let me know if you are also teaching so that you can be added to the list of teachers and classes that we started a couple of years ago. This list goes with us on our public outreach work, such as the Conker Festival, and also Childwickbury, to which, I am happy to say, we have been invited to return.

This brings me to our group efforts which increased in number to three in 2014. They all went very well, and were mostly very enjoyable. But they are hard work. They all required both planning and commitment from a lot of members. Now it looks as though we may be invited to take part in another new event, this time at a hospice. I am currently awaiting further discussion on the matter, so watch your emails.

Our annual exhibition is another way that we connect with the general public. Planning exhibitions is fraught with difficult questions – such as where is the market for such a variety of ceramics, can we afford a particular venue, the charges, commissions, accessibility for the public, parking and unloading issues, arranging the stewarding, to private view or not to view...?



This year we hit gold with our show in the Old Courthouse in St Albans. This is partly due to getting lucky with finding an affordable venue at the right time, but that only happened as a result of two years of searching and assessing potential venues by Audrey and Judi. We have to move on now. The Courthouse will not be available for much longer as the Town Hall is about to become a museum. More research is under way as I write, for the next venue for our show.

We are planning a wood firing workshop at Boxmoor which will probably be in June, and there should also be a soda firing at Northfields. Both kilns take a lot of pots, so do consider putting aside some stoneware when your pieces are biscuit fired so that you can join in.

In addition it looks as though we will be running a record number of workshops in the coming year. Emily has been at work and there will be an exciting workshop programme out in the New Year.

Another change is happening. We are leaving the Pitstone pottery to be run by Ruby Sharp as an independent operator. Therefore we must consider what we want to do about raku firings for or on behalf of the Guild. This topic will be at the top of the agenda for your committee's next meeting on 28 January.

Do let us know your views. It is vital to make best use of our limited resources, so if you have an interest in raku workshops or in running raku for the public, do get in touch with any committee member. We need your input in order to make the best decisions on this.

Jerry Seaborn is about to celebrate his 150th kiln firing. Well done Jerry, and Good Potting to All.



POD 5 March 2016 **A New Venue** **John Higgins**

GOOD NEWS! POD 2016 has a new venue. The sad news, however, is that we are leaving Longdean School after years of loyal support to the Guild. The staff at Longdean have always welcomed and fully supported the Guild in all that we have done, so to them we offer a sincerest and heartfelt thank you.

The Longdean School is having building work done and the facilities they normally offer the Guild may not be available in 2016. Making sure we had a venue meant that we had to start searching as soon as was possible. We visited several sites and some of those several times. During the summer holidays Fiona Booy discovered Sandringham School in St Albans. It had facilities very similar to that of Longdean and after visits and meetings it was decided that this was going to be where POD 2016 would be held.

Potters Open Day Sat 5 March 2016

The programme is looking really exciting! And, as before, there will be an opportunity to buy pots by the makers, but also homemade cakes with your teas and coffees. This time there will also be a fresh and delicious light lunch available to buy.

Programme for the day

- 09.00 Doors open
- 10.00-11.00 Lecture by
Prof. Magdelene Odundo
- 11.00-11.30 Break: homemade cakes,
teas & coffee available to purchase
- 11.30-13.30 Demonstration by **Jitka Palmer**
on surface decoration
- 13.30-14.30 Lunch: A chance to purchase pots,
raffle tickets, and lunch
- 14.30-16.30 Demonstration by
Lisa Hammond on the wheel
- 16.30 Raffle
- 17.00 Close



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The Sandpit Theatre, Sandringham
School Academy Trust, The Ridgeway,
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There will be an arrangement similar to the one we had at Longdean where, as a Guild, we go in and work with the students, not with exam work, but projects set by the Head of Department. The project is already underway and due to happen next summer, but more about that later. The Guild is also committed to continuing and supporting the teaching of ceramics to the students at Longdean School in their exam work for as long as they require us to do so.

This has always been efficiently and successfully organised by Ronnie Powell and took place this year on 18th November (see the photographs and Ronnie's piece on the right). A big thank you to Ronnie for all her enthusiastic and creative work with the students and staff at Longdean.

As before Bluematchbox will be at POD 2016. They will take orders prior to the event for collection on Saturday 5 March. If you would like to order in advance online then in order to avoid delivery charges, when completing the order select 'collect in store' after pressing 'calculate carriage', and add a note saying 'DCPG potters day' or similar.

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On 18th November nine DCPG potters visited Longdean School in Hemel Hempstead. We were there to advise students on their creative endeavours with the theme of "Distortion and Disguise". A rewarding day was had by all with brilliant results! The students interpreted this theme by using photos of faces, distorting them, and then creating a ceramic 'mask'. (Newspaper was stuck to a board held together with masking tape. Cling film was then laid on top. A slab of clay was then added along with additional clay in various ways to achieve their creative masks).

Ronnie Powell





The Stan Romer Competition 2015

'Beside the sea'



First prize Jenny Birch *'The Owl and the Pussycat'*



Third prize Vivienne Rodwell-Davies

Second prize Mike Strange



Workshops

Plans are afoot for a number of workshops in the coming months. Kevin Millward will be back, this time to give a glazing workshop; there will a trip to the V&A to have a private tour of the ceramics collection on Saturday the 6th February; Andrew Hull will give a workshop on making caricatures on Saturday 9th April, the day after he talks at the guild meeting; Diana Tonnison will take a modelling and raku workshop in the summer; Ben Brierley will run a wood firing workshop at Boxmoor in June. More details

will follow shortly and please keep an eye on emails and the Facebook page. If you have any queries, please contact Emily.

Boxmoor Kiln

In October, guild members did a sterling job at tidying up the kiln site at Boxmoor and making space for new wood stores. One store has already been put up, with others to follow. There are also plans to build a kiln cover and add to the insulation. We aim to do at least two firings this year, including a workshop with Ben Brierley in June. Bisque pots at the ready! **Emily Good**



Geoff Kenward 9 October 2015



Mary Anne Bonney
Photography by Bipin

After the thrills of the Stan Romer ceremony, we were brought back down to earth by Geoff Kenward's practical guide to Health and Safety in the pottery workshop. All potters have a duty of care not only to themselves but also to any visitors or students and to those who will come into contact with the finished work.



A good starting point for reviewing our practice with H & S in mind, Geoff suggests, is to list work tasks and identify the risks associated with each of them. Hazards can occur from the moment we step into the workshop – slippery floor, those bags of clay we never got round to putting away... to the moment we hand an admirer a finished pot to examine – are there sharp spurs likely to slice into unsuspecting fingers?

Estimate the likelihood of risks occurring, evaluate their seriousness and we have the information we need to set priorities for eliminating them, where at all possible, and for minimising any that it is not possible to avoid altogether. And remember the value of safety equipment: masks, heat proof and latex gloves, gloves can all make risky tasks safe – as long as they are accessible and in good condition and as long as they are used!

These are the three lessons I came away determined to implement:

Keep any glass containers well away from clay and clay preparation areas.

Geoff's description of seeing his clay turn pink as he threw, thanks to unsuspected shards of a broken jar in the clay bin, is not easily forgotten.

The ideal height for a wedging bench is the distance from your fingertips to the floor. If you cannot adjust the bench, think about raising your height – as long as your platform is not left where you are likely to trip over it, of course!

Make a note of health and safety audits and review them regularly. You may have noticed the hazard and resolved to fix it, but did you? Did the fix work? Could it be improved on?

A very full evening concluded with an introduction to Korean ceramics, as explored by Geoff with a group of London potters (+2 McGuirks) a few years ago. Korean pottery goes back some 5000 years, and the trip took in the whole range from ancient burial urns and moon jars, to newly made wares in traditional forms, intricately decorated too with inlaid slip and more contemporary works. The pot supermarkets looked amazing with their displays of handmade Kimchi jars in all sizes, used for the pickled vegetables that are a distinctive feature of Korean cuisine. We had a glimpse of Ganjin where even lampposts and drinking troughs are made of ceramic and a peek into the ladies loo in the Icheon ceramics centre where the sanitary ware and wall decoration – ceramic of course – are in the form of a rural scene featuring sheep and clouds! Korea offers a fascinating mix of the traditional and contemporary, both in terms of work to be seen and opportunities to see crafts people at work. It also offers some English road signs, guest houses with under floor heating and beautifully presented banquets. What more could the visitor want?

Geoff Kenward accompanied by Ray Silverman



2015 Annual DCPG Exhibition October

Audrey Hammett, Judi Tribe, Jackie Harrop



This year's exhibition was held in the Old Court Room in St Albans Town Hall, with 23 members taking part. After much detailed planning from the Exhibition Team and enthusiastic help from exhibitors and other members, the event ran smoothly, achieved record sales and generated public interest in ceramics and the Guild.

The venue is tricky in some ways, with different floor levels and many fixed benches and dark wooden panelling, but with good light levels and a high ceiling. Thanks to careful planning, principally from Nigel Carrick, the space was transformed and gave visitors an appealing area to wander round. Several visitors commented that it was the best looking exhibition they had seen in the Old Court Room. The exhibition space and tables were prepared by the Exhibition Team in advance so that exhibitors were able to unload and set up their work efficiently.

We all benefited from a coherent and professional overall appearance thanks to smart table cloths and artist statements pre-mounted by Lynne McGechie.

There was a broad variety of work on show – functional and decorative, traditional and contemporary. We certainly showed the breadth of what can be achieved with clay. Exhibitors ranged from new members showing their work for the first time to the more experienced makers.

We were especially pleased to have St Albans local Jane Kilvington, honorary member of the Guild and winner of the first ever Stan Romer prize. Our launch event was 'Meet the Potters' on Saturday morning, with refreshments organised by Jackie Harrop. The morning, as expected, was very busy and most of the days were well attended. Our stewards were kept occupied, maybe too occupied, as there was not so much time to chat to each other.

Everyone agreed that the prime central St Albans location was ideal with good passing footfall and high visitor numbers on regular market days and during the food festival.

We had also learned from previous events that publicity was key and were lucky to have locals Jackie Harrop and Fiona Booy committing a lot of time and energy to the tasks of distributing posters and flyers, creating a local newspaper article and having two appearances on local radio.

The new DCPG Facebook page also came into its own with an exhibitor gallery and several posts that reached well beyond our membership.

Not only was the exhibition a great success for the exhibitors, it also contributed to important learning for the Guild and a framework for planning and stewarding future exhibitions. Enquiries are still being made as to next year's venue but if we can build on what we have achieved this year, it will be another great success.



Ceramic Fish Market Lady!

Diana Tonnison



This year I was successful in my application for a CPA Associates stand at Oxford Ceramics Fair on weekend of 24-25 October. I love this ceramics fair as it is an ideal opportunity to see the new work of well-known potters in this country as well as a few from abroad. I was really chuffed that I would be showing my work alongside them.

There were six associates showing their work, all with very different styles. To qualify for selection you must be an associate member of the CPA (Craft Potters Association). To apply send three photographs of your work along with the application form by email to the CPA. The judges are selected potters and committee members from the CPA. Details for applying are in the CPA newsletter section of the Ceramic Review in March/April issue.

We each had a small stand 1.22m wide, which was already designed for us with a shelf, so you didn't have to worry about bringing cloths etc. I think this is a very good 'starter' stand at a cost of £70, which gives you an idea of how much work you need for that amount of space and provides some experience of what to bring to sell before you take on the bigger and more expensive stands at fairs and exhibitions.

I would recommend setting up your own credit card payment method; there are various

apps and devices you can get now. I had not done this and therefore I had to use the CPA service which charged me more % on the sales. I took mainly cash and cheques and even a promise from customer to transfer the money directly to my account! (Which they did!)

The set-up of stands was done on the Friday afternoon from 4:00pm and as it was only a two day event over the weekend it I wasn't overly exhausted by the end of the fair.

The last time I exhibited here was in 2011 and the sales (which resulted in further sales) contacts and exhibition opportunities I made then has helped me enormously in the past few years.

This year I was delighted with my much improved sales. I took a selection of my Fish Market Boxes to give the stand a strong theme and had items ranging in price from £600 to £45 for my small wall display fish.

While the larger pieces get the visitors attention to draw them to the stand, the smaller pieces are attractive for impulse buys and presents. I was lucky to sell a couple of my Fish Boxes, and several of my individual wall fish. I was very encouraged with the comments from visitors and my introductory comments that "the fish were freshly caught and guaranteed not to smell for many years to come" made them smile. A whole pile of my contact slips about my work were taken, so I hope it will bring future enquirers directly to me at my studio. The atmosphere was great, everyone was very friendly and helpful and from the set up to dismantling on Sunday evening, everything ran very smoothly.

As I now have a 'Diana Tonnison' Facebook page as well as my website and a growing database to invite people, I was able to market this event, so hopefully this has helped. All these things take time to develop and build up, and on top of that it's only you who makes the stuff!

Anyone who would like to do this event is welcome to contact me for advice or an answer to any questions they may have.



James Oughtibridge Demonstration 6 Nov 2015



Growing up in Leeds, James confessed that his school art department didn't inspire him, yet he was sufficiently interested to enrol on the Foundation course at Dewsbury College and even though only two weeks of the course was devoted to ceramics, a seed had been sown and he proceeded to Loughborough University where he developed an interest in working on a large scale.

In his first year he looked at the remnants of the industrial buildings for inspiration and worked large. By the second year he was simplifying the forms and for his degree show he created interlocking pieces polished with graphite and linseed oil instead of glazing and his lack of interest in glazing has endured to this day. Although he clearly put aside his early work with which he was far from satisfied, the slides showed that right from early on, he was attracted to working large, using slabs. James is a master

of slab building. He didn't see much point in coiling when he can put up great walls created with the slab roller. And large it is to this day, in ceramic terms!

During James's demonstration and viewing the pots he had set out, I felt there were similarities in the forms he selected and the fascination with angled forms and careful balancing in Richard Serra's work. I imagined being miniaturised like Alice when she drank from the 'drink me' bottle and popped inside one of James's forms. I felt it might be similar to walking through the undulating forms of Serra's Snake at the Guggenheim, Bilbao, where the walls are conceived at amazing angles to the perpendicular and as one walks through, the steel walls move from leaning out and away to gradually leaning on top of one.

As one of the youngest applicants, James succeeded in getting a place on the M.A. course at the Royal College of Art. Interviewed by Alison Britton and Martin Smith, he found the two separate years' projects somehow sought out his greatest weaknesses and fears and set him to work to challenge himself. Hence in his first project he was to make 'vessels that contained emotions' which completely stumped him until a helpful studio technician suggested he thumped and expressed some emotions.

These however had to be contained in thrown work - another area that James had avoided. James' facial expression of bewilderment when he was telling this conveyed his original feeling of confusion and blankness.

In his second year he was asked to make sculptures that could be used as garden furniture. He cast from large gym balls to

Sue Lines

Photography by Bipin

create plaster moulds that he uses in pieces to this day. Scary these projects may have been, but James understood the purpose of the Royal College tutorial system that provided each student with the personal tutorial and materials they needed on their individual journey.

James still works in Bottoms Mill, the old textile mill in Holmfirth that he moved into shortly after his time at the Royal College. He still uses the old moulds from Royal College days and the second hand trolley kiln, which he got from Kay Henderson shortly after the death of her husband the accomplished potter and sculptor Ewen Henderson. The atmosphere of the mill is cold and damp which benefits the slow building process; pieces don't dry out fast and the work can go on for extensive periods.

In James's demonstration we watched as we saw his simple building technique. Using slightly thicker clay at the bottom and building strongly, he uses no internal struts. He marks out a bottom shape on one of his curved plaster moulds which sets off his work at angles. The position of the walls can be altered easily. Applying water to deeply cross-hatched edges creates enough slurry for the next section to bed well, reinforcing the joins with coils of clay. He uses scrapers and Surforms, but his best tool for reinforcing his work is a child's cricket bat!

When bisqued, he 'polishes' with diamond pads. On this finished surface there is a slight surface impression where the pieces have joined that he doesn't hide, but on the other hand he is not interested in creating surface texture even though another sculptor-potter in the building constantly encourages him to consider this, but he doesn't rule this out in the future and is even considering working smaller! James's pieces are usually made in pairs (occasionally three) and he takes a huge interest in the space between the pieces however they might be turned, moved and spaced.

Meeting with an interior designer who liked James's approach, he was encouraged to go full time by being offered to be paid to do just that. High points recently have been work for the recent Bond film for which he had to pull out all the stops, working across Christmas 2014 and then discovered that

the scene where his huge pieces were supposed to be visible was cut!

Taking an expensive gamble on a stall at Ceramic Art London has moved James's work into the international scene where he deserves to take his place.

He uses Valentine's PF 520 (white clay used by Ashram Hanna) and also a black clay mixed with a heavy grog.





150th Kiln Firing



I have on the 22nd November carried out the 150th firing in my kiln. It was a bisque firing to cone 08 - 955° centigrade. It was a tricky pack, with the cheese dish on its base at the bottom and the kettle jug at the top on a small kiln shelf. The cone can be seen perched on a number of castellated props so it can be seen through the spy hole.

As you can see, it is an electric kiln and I built it myself to a Robert Fournier design in 1979. You can't imagine it now, but the plans were contained in Practical Householder magazine. I can't possibly believe that many really wanted to build their own pottery kiln in the 1970s! In fact, in the month before this issue, there had been plans to construct a potter's wheel as well. There must have been one or two out there though, not just me, who went ahead and built to this design. I still have a copy of the article, but unfortunately there is no date on it, probably must have been mid 70s. It is a bit faded now but if any guild member is interested, I can scan it in and email it to you.

I have a black and white photographic record of the build including cutting the element chases by hand, coiling the Kanthal A1 elements using a home-made jig and making the containment box using asbestolux and dexion angles. I am currently researching the best way to display these so that you can take a look at me working



36 years ago. Once I have it sorted, I will ask Ros to circulate details of how to access them.

The body of the kiln is built with lightweight hot face bricks backed by moler diatomaceous insulating bricks bought from Clayglaze in Riccy. The molers are standard 9"x4½"x2½" bricks, but I was able to make a saving on the hot face ones as Clayglaze had some surplus arch bricks going cheap. By reversing two of these turn and turnabout, you end up with a "square" brick approx 9"x4½"x5" fitting perfectly with the molers. I had to build up the kiln outside on the ground so I could mark up all the chases and holes, before cutting them and fitting the bricks into the containment box. I cut the chases with an electric drill and circular saw attachment, using a ceramic cutting disk. The Kanthal A1 wire is extremely stiff and it took some work to wind the elements using a home-made, concrete reinforcing bar jig.

For some reason, I decided to cast a concrete surround on the top of the kiln using high temperature cement and crushed firebrick aggregate. You can see on the photograph how the top batt and bricks fit into the recess formed by the concrete.

All the electrical relays, isolators etc I was able to get at trade cost through my employer. The kiln runs off a normal domestic 30amp supply and the temperature is controlled by a standard cooker simmerstat. All in all, the

Jeremy Seaborn



DCPG Committee



cost came to roughly £250. This was in the days before ceramic fibre and commercial electric kilns were all front loading and extremely expensive. Within a few years, ceramic fibre top loaders appeared and the cost of kilns dropped dramatically.

Having said that, I have never had any problems with the kiln. I fire to cone 9 and you can put your hand comfortably on the outside of the kiln, at that temperature. The elements are still OK and there is no evidence of sagging. I am hoping to fire it another 150 times but quicker, otherwise I will be over 100 years old by the 300th firing.

Guild Programme 2016

February 12 Guild Meeting

Guild members Beccy Boxer and Nigel Carrick, whose wildly contrasting work you already know from our various exhibitions

February 27 Workshop

Glazing workshop with Kevin Millward at West Herts College

March 5 POD

Potters Open Day at Sandringham School St Albans, with Magdalena Odundo, Lisa Hammond and Jitka Palmer.

April 8 Guild Meeting

Andrew Hull, designer and maker of the modern Wally Birds

April 9 Workshop

Saturday Workshop, with Andrew Hull, on making his caricatures/grotesques.

May 13 Guild Meeting

Emily Myers who will be making a welcome return after about 15 years!

Copy deadline for next newsletter Thursday 24 March. Please email accompanied with high resolution images to bipin@thedcpg.org.uk

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

Treasurer Colin Hazelwood

14 Butterfield Road, Wheathampstead, Herts, AL4 8PU. 01582 833146

woodhazel@waitrose.com

Deputy Treasurer

Beccy Boxer: 07925 290040

rebeccaboxer@hotmail.co.uk

Trustee Jackie Harrop: 07795 464131

jackieharrop1@gmail.com

Membership Secretary Audrey Hammett

Tel. 01923 265816

audreyhammett1@btinternet.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

Webmaster and technical adviser John Powell

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

Pitstone Raku Organiser Vacant

Marketing Fiona Booy: 07818 060826

fi.booy@stobbsfamily.com

Library and Exhibitions Sue Lines

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

Newsletter Editor Vacant

Newsletter Design, Production and

Advertising

Bipin: bipin@thedcpg.org.uk

Newsletter Distributor Judi Tribe

Production Assistant and Illustrator

Vivienne Rodwell-Davies

viviennerodwell@msn.com

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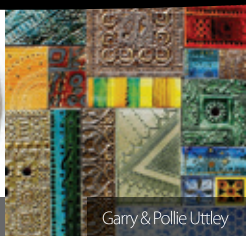
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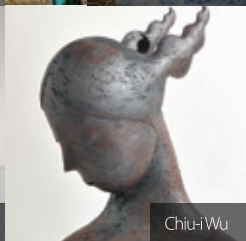
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