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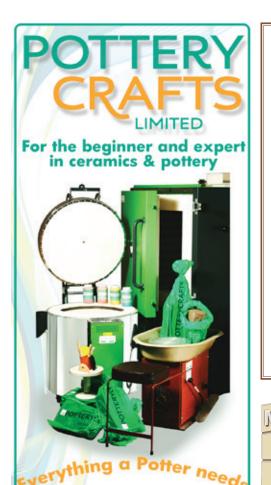
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Issue 20 Spring 2016

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

Membership Rates

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

Make your cheque payable to DCPG, and please send to Audrey Hammett, Pear Tree Cottage, The Green, Sarratt, Hertfordshire, WD36BL.

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

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Notes from the Chair Ros McGuirk



Your Committee are hard at work arranging the next few months of Guild events, so although the programme of monthly meetings finishes in May, you can look forward to taking part in Childwickbury Art Fair; Sandringham School's ceramics day; at least a couple of firing workshops; and the Annual Exhibition at Kingsbury Barn, St Albans in September.

We recently enjoyed an excellent tour of the ceramics galleries at the V&A with an art historian who was so enthusiastic that our hour and a half extended an extra hour! By picking on some of her favourite pieces in the collections, and telling their stories, she ran through the entire history of ceramics in the most engaging way. Our thanks to Emily for arranging it.

Our workshop organiser then produced Kevin Millward in glazing mode, and all those who attended his seminar are now looking out for old glass milk bottles...

If you missed that one, there will be more to come as Emily is turning her hand to organising a wood firing workshop with guest potter Ben Brierley and Paul Rowbottom on the weekend of 18/19 June and a raku workshop with John Higgins later in the summer.

Our raku work will be based at Boxmoor from now on. Although the Guild has removed its operation from Pitstone, Ruby will still be there running have-a-go and raku firings, and welcomes visitors and helpers as always.

Open Day went very well at the new venue, thanks to your support and especially that of the organisers, John Higgins, Fiona and Jackie. Magdalene established a warm and enthusiastic atmosphere with her talk and this was quickly enhanced by Jitka, who quite

blew us away with her passion for ceramics as she talked and gesticulated

while painting a piece upside down.

Lisa then showed us some of her techniques while also talking about the Adopt a Potter scheme and the new college she aims to set up in Stoke. It was a most inspiring day that, just for once, shone the spotlight on an all-woman cast.

The staff and pupils at Sandringham were also very positive about it, and I was particularly impressed with the kindness and thoughtfulness of the students who stood outside in a snow storm to guide us around the school blocks towards the dining room at lunch time. Your positive comments (including the 21 who filled in the questionnaire) and those of the caterer and Blue Matchbox will ensure that we will return next year and that it will be even better.

I do wonder, though, why only 68 out of 122 members attended this, our biggest event. If you missed it this year, do get the date cleared for next year. It will not be long before we can tell you when it will be and who is coming. I am already looking forward to it.

Meanwhile, you have time to design and make a piece for our annual competition. The theme chosen is 'Teapots'. The only rules are that it must be made between Open Day and the AGM in October, that it must be entirely made by you alone, and it should be mostly or all ceramic.

My thanks to all members of the Committee who work hard on your behalf and also to Helen Whitbread, who has recently joined us as assistant editor for the Newsletter.



Notes from the Committee

Mary Anne Bonney



The committee met on 17 March. First on the agenda was a review of POD. Thanks were recorded to the team - led by John, Jackie and Fiona who put so much work into devising an excellent programme and ensuring that everything went smoothly on the day. A follow up meeting has already been held at Sandringham and we are confident that issues that left room for improvement - mainly the lighting and the quality of the filming - will be resolved for next year's POD, which will be on 4th March. Initial approaches have been made to some very exciting makers and speakers - watch this space!

The Boxmoor Trust is keen for the Guild to expand activities on their site. We have a wood firing scheduled for 18/19 June. Look out for emails about what pots to bring and when. Another possibility is a raku firing, now that the Guild's kilns and sundry other firing equipment are no longer at Pitstone, and we are working towards a date in late summer.

While the Guild's official link with the Pitstone museum has come to an end, Ruby Sharp will continue to run throwing and raku firing events and will welcome members who want to visit and take part.

We are delighted to welcome a new editor, Helen Whitbread, to the newsletter team and to the committee. She is already chasing copy (in the nicest possible way) and we are hopeful that future issues will not only be as packed with news, information and insights and as beautifully produced as they always are, but will appear on schedule too.

The guild is involved in a number of events in the coming months and the committee is seeking helpers for Kimpton Arts Fair (2 May), Childwickbury 30 June (set-up) to 3 July and Sandringham "payback" session - 6 July.

This year's exhibition at Kingsbury Barn, St Albans, is booked for 9 (set up), 10 and 11 September and we are hoping to mark the start of the membership year with a members' open evening on the Friday - a chance to look at the work and to meet other members.

As part of our ongoing efforts to tap into members' skills and to match the Guild's activities with your interests, we will be updating the membership form to include specific requests for help - there must be one of you who would like to organise the tea rota for Friday meetings for instance - and asking whether you want to join in the soda, wood and raku firings we are planning.

But please don't feel you have to wait for renewal time, let us know what you would like to do. The Guild is your organisation!

The next committee meeting will be held on Thursday 12 May.

Lynne McGechie

Many thanks to Lynne for her outstanding contribution as editor of the Guild newsletter for the past five years or so. I could not have produced the newsletter without her help, originally kick-started of course, by Danielle Bunker who bravely took over the mantle from the late Mervyn Fitzwilliam.

I would now like to welcome on board our new editor Helen Whitbread, who has started this edition with great enthusiasm.

So from now on please email all articles to Helen at **dcpgnewsletter2@gmail.com** and also copy me in at **bipin@thedcpg.org.uk** accompanied, if possible, by good quality high resolution images. Thank you. **Bipin**

4



Kazuva Ishida Demonstration, December 2015





T/azuya is a member of the Oxford Nuniversity Anagama Project; he was accompanied by James who acted as assistant/translator at our Friday night meeting. To quote from the Anagama Project website: "The aim of this project is to build and fire two traditional Japanese kilns in the heart of Oxford University's Wytham Woods.

This practical research links both materials and processes. It is an international forum with active participation from leading UK and Japanese master potters.

The project originates from Wytham Studio and is co-directed by Dr Robin Wilson (Wytham Studio/Department of Anthropology) and Jim Keeling (Whichford Pottery). Jim has been involved in the project from the start and has visited many Japanese potteries."

Kazuya was born in 1986 and comes from a family of potters in Bizen, Japan. Bizen has been famous for over 800 years as a centre for ceramics where they use clay taken from under the paddy fields and sometimes mixed with mountain clay. Traditionally pots were

unglazed, sometimes wrapped in rice straw and fired in a wood burning kiln for up to 10 days.

There are more than 400 potters in Bizen. Kazuya was apprenticed to İsezaki Jun, one of the most renowned masters of Bizen pottery who has been designated a Living National Treasure by Japan's Agency for Cultural Affairs for 'intangible cultural properties' and the preservation of tradition. He is the fifth artist of Bizen pottery to be designated a Living National Treasure.

Bizen pottery is a traditional ware that emerged nearly a thousand years ago in the Inde district of Bizen, Okayama prefecture. Isezaki brought back the traditional kiln form the anagama that is dug into a hillside like a tunnel. Kazuya has now taken over and uses his father's kiln in Bizen, which is more than 10 metres long.

When an apprentice with Isezaki, Kazuya worked six days a week from 8.30am to 5.00pm and then worked until midnight doing his own work. He was encouraged to always challenge. He came to Kingbeare,

Devon four years ago, where his work has continued to develop. He uses a huge number of techniques, digs his own clay, uses spiral wedging and likes the stones left in it. He likes clay with iron in it as it forms a natural glaze and uses firing tricks, such as tipping work off the shelf and allowing smoke to affect the process.

His work is inspired by natural forms, for example from experiences in Iceland diving in fissure and glacier surfaces. Kazuya's current work is inspired by natural landscape.

Illustrations by Vivienne Rodwell-Davies

He described two kinds of kiln, one with six chambers and a single chambered anagama kiln, which is vast. Colour is created by contact with the charcoal. No glaze is used the ash provides alkali which acts with the silica in the clay. Usually the clay has a 16% shrinkage. The temperature gradient is a 15°C per hour rise, but differences within the kiln creates different temps. Positioning of the pot in the kiln is considered during the making.

The traditional climbing anagama kiln has three to six separate chambers for heavy reduction firing. Charcoal is added at 1250°C, because of the high shrinkage the firings are very slow.

Kazuya and James described the building of the single chambered tunnel anagama kiln for the Oxford Project. It was fired in January 2016.

Kazuya demonstrated his spiral thrown pots. He would use a flame torch to crack the surface. He demonstrated how he would use spiral wedged clay to create textured slab pots. He showed a pot made from natural clay from Devon and fired with stones in it. Dug from Earth, sticky, hard form; his work reflects Japanese artistic values inspired by new techniques.

His demonstration was filmed and elements can be seen on YouTube using the following links:

http://youtu.be/H0nMGbJgdqk http://youtu.be/5AP-Yeq43tw http://youtu.be/hVg7DKFhmkM http://youtu.be/Yc8PoHlpEe0





Audrey Hammett

A very warm welcome to those who have recently joined the Guild:

Richard Ballantyne and Carol Read Steeple Claydon Working together as R and B Ceramics, our work is as varied as the day is long, from high fired domestic ware to outdoor sculpture. In the main, our work is figurative raku which usually starts as thrown pieces which are then distorted and manipulated. Our work can be found in a number of galleries throughout the UK.

Barbara Birchall

Angela Bowen Hemel Hempstead

Stephanie Gilbert (Brookmans Park): I have been making ceramics for about 18 years, mainly hand-building large slab pots and sculpture.

Joanna Lewy Radlett

Joan Morris Uxbridge I love pots, especially hand built and terracotta, dripped glazes etc. Attended evening classes from late 1970s until early 2000 but not since.

Valerie Pellett Codicote I have been making for 10 years, mainly hand-building. Attend University of Hertfordshire Wednesday classes and have my own studio. I would love to try throwing.

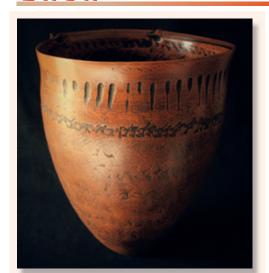
Jean Powick St Albans: I have been making for about 9 years. Main experience is in slip cast, would love to do wood fired ceramics. Achieved BA Contemporary Applied Art specialising in ceramics about 8 years ago. I have a 'mud hut' at the bottom of the garden and having just done a throwing course, have now acquired a wheel.

Heather Tobias Watford This summer I finished my degree in Fine Art at Bucks New University. My interests have always been towards ceramics and my work is figuratively based. Presently, I go to Chorleywood Arts Centre to get my work fired.

Photograph by Bipin



by Lynne McGechie



At our 12 February meeting, Beccy Boxer gave us a most interesting presentation which outlined the history of her career as a ceramic artist and more importantly the sources of her inspiration.

Deccy graduated from Middlesex **D**Polytechnic with a degree in Ceramics at the age of 25. Her tutors at that time included the famous Emmanuel Cooper and the amazing Kate Malone.

Beccy herself took up teaching and spent 5 years at Bedford College before becoming exclusively involved with a Marketing Research Company she set up with her partner. After a 15 year hiatus, Beccy returned to ceramics in 2010 and has taken up her accomplished craft where she left off, producing a plethora of magnificent and majestic pots of the most professional standard. She is a true master.

Having grown up near Dunstable Downs, Beccy's formative inspirations come from the chalk landscape, where she recalls from her childhood the fascination of finding a

fossilized shell embedded in the chalk. At the same time her

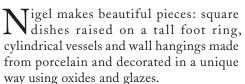
grandparents lived in a watery part of Essex where she experienced the softness of wading through estuary mud, leaving footprints in the soft swirling shapes formed by movement then fixed at low tide. She later lived in Qatar surrounded by a landscape of smooth curvaceous, mountainous sand dunes. All of these flowing images seem to have become embedded in her mind and then poured into the exquisite shapes and textures of her pots.

Beccy uses terracotta clay which she fires just once to 1120 degrees Centigrade.

Her pots are not symmetrical, but they are always finely balanced. All are coiled, with many of the making marks left in situ. She scrapes back the surface on leather hard clay to leave a smooth profile with recessed areas all craggy, thus creating an interesting contrast between rough and smooth like the terrain which so much inspires her creations. She sometimes uses white slip, but most are simply burnished. She adds a band of clay to the upper part of her pots and it was this part of the process she demonstrated for us.

She takes a rectangular block of clay to which she makes marks with a knife, a tool (or a discarded piece of a playstation!). She then slaps and bangs it on a wooden surface in order to stretch it and fracture the made marks. This creates an organic and highly individual ornate "belt" which is then attached to the top of the pot, giving it the perfect finishing touch.

Beccy will be exhibiting at Ceramic Art London in April this year. Images of her work can be seen on Facebook https://www. facebook.com/BeccyBoxer/



He began his demonstration by showing us an elegant porcelain jug made by a fellow exhibitor he'd met at a ceramics show. It was simple, white with a thin blue line decoration and perfectly delightful. Nigel said this was what he was trying to achieve - objects that delight. He trained and practised as an architect and was motivated by the same desire, yes buildings need to function,

but they should also delight the viewer and user.

Nigel, a keen country walker gets much of his inspiration from the views of the fells and the patchwork of fields seen in places like the Yorkshire Dales. This random patterning can be seen in his work.

He creates this patchwork effect using a homemade wooden frame without a top or bottom, approx. 15cm square. The dimensions enable him to fit inside exactly a square kitchen tile.

He makes a mixture of porcelain, manganese, cobalt and iron, which he presses into the frame along with white porcelain, until the frame is completely full. (Given the materials he is using health and safety is an issue and he always uses gloves to handle the mixture and a mask when the oxides are in powder form).

He places his kitchen tile at the bottom of the frame and by pressing the frame downwards is able to wire off a square tiled depth of the mosaicked clay. He then rolls this on to a mixture of porcelain and porcelain Paperclay to create on top a thin laminate of patterned clay, which he uses to hand build his forms.

Porcelain is a difficult material to use in this way. When used for hand building it tends to crack at leather hard stage and in the final firing, hence the need to mix it with porcelain Paperclay, which makes it stronger and more plastic.

Nigel also dries the pieces very slowly over a week to prevent cracking. Porcelain also tends to distort during firing so Nigel needs to build some forms with hidden supports

and support many of his other pieces during the firing process.

After biscuit firing Nigel wet sands some of his pieces, particularly the cylindrical vessels to give parts of the piece a very smooth, white surface. He then glazes the cylinders using a matt turquoise or shiny blue celadon glaze, often only on the inside, making an effective contrast with the more monochrome outside. He fires to 1260°C. At this temperature the oxides bubble creating an interesting texture on the surface.

Nigel's work is unique and has a definite voice of its own. His pieces are fine and beautiful and given more time I feel he could have told us more. I wished both he and Beccv had had more time to share their vision and practice.

Thanks Nigel for a very interesting session.





Potters Open Day 2016

Talk by Magdalene Odundo



Magdalene Odundo by Natalie Tobert



John Higgins introduced the potters' open day as if he was an air steward, pointing out the exits and facilities. We sat in that dark space in the Sandpit Theatre of Sandringham School. Magdalene Odundo was the day's first speaker. I had wanted to come to the Potters' Open Day specifically to see her and hear about her work.

Originally from Kenya, Magdalene did her basic training in two-dimensional art. She went to Cambridge College of Art, then Farnham, the Commonwealth Institute and the Royal College. She explained to us her love of working with vessels in glass, bronze and clay.

She was interested in the connection between African and Western 20th century art. In Africa people abstracted the quality or essence of what they saw, and it was that essence that attracted 20th century people.

Magdalene did not make her ceramics in a vacuum: they were based on drawings from her research and this influenced her making. Thus the forms of her ceramics reflected cultural associations, which she related to themes of

life and death. For example, in Kenya wooden sculptures were carved on a person's death, to show the status of the deceased to the ancestral world and spirit beings. She was also influenced by the artefacts in ethnographic museum displays, which made her realise sharp, clear edges were important. She was deeply influenced by natural and human forms, and their movement informed the sculptural shapes of her work.

Magdalene travelled to Nigeria to learn about making techniques from Ladi Kwali, a potter who also met Michael Cardew. Ladi's large jars were coil built and fired in a ground bonfire kiln. At that time Magdalene learned about the traditions of Africa, and the movement from human portraits, the fall of cloth, and the shapes of pregnant women. She was also influenced by a potter from San Idefonso Pueblo in New Mexico, California: Maria Martinez produced fine black burnished surfaces.

Many of her ceramics are hand built using a coiling technique and each item is slipped and carefully burnished, so the surface of her work appears to shimmer. Pottery is fired

in an oxidising kiln for their red colour and may receive a second firing in a reducing atmosphere that makes them turn black. Magdalene used reduction and oxidisation, deliberately packing her kilns to achieve specific results.

I was interested in her work for two reasons: it influenced my own ceramic sculptures, where the angles of my asymmetric forms could not be predetermined. Also I had visited the Potters of Sudan, and done

Demonstrations by Jitka Palmer and Lisa Hammond

research on their techniques of manufacture and bonfire kilns, an earlier DCPG talk.

Magdalene gave us the history of her migration, her exile in England and her professional status. She worked in China, Japan and USA, and today she mentors younger students. She said of differences in culture: "we are all related". Her work can be found in collections throughout the world, and she was appointed an OBE in 2008.

Jitka Palmer by Helen Whitbread



Jitka begins by raising herself up on a stool so she can lean down over her greenware pot, which is upturned on a bucket. Dressed in a red, white and blue apron, she is as colourful as her pots.

Jitka coils her pot forms in red or white earthenware using thick coils. She draws the shapes, building them quickly, in groups. The vessels are tailored to the images which will be painted on, correlating them inside and out. This is why she works in clay, rather than paper. Initially she had many failures in clay, but once she started using slips, she

began to enjoy the options of the 3D form, including scratching back through the slip to reveal the body underneath.

Using sketchbooks is key to her process. These are always with her and she sketches ideas and images which appeal. She paints in vibrant watercolours and shows us images of Istanbul, market stalls in East London and the Czech Republic where she was born.

Jitka tells us her inspiration for today's demonstration. It is soon International Women's Day and at POD we have 3 female presenters. Jitka wants to celebrate this. She has sketched images of her fellow speakers, Professor Magdalene Odundo and Lisa Hammond, and their pots. She sees a link between Magdalene's organic ancient forms and Lisa's elemental wood-fired process.

And so the painting begins. Using white slip and free flowing lines, Jitka sets out where her figures will go. She is painting upside down, giving a running commentary and answering questions - a master class in multi-tasking! The outside of the pot will be a discussion between Magdalene and Lisa, each with their hand and a pot.

She sweeps the brush across the pot to match the curves of Magdalene's pots. She adds a colourful headscarf and uses red to capture Lisa's red hair. Painting upside down distorts the image, but she corrects this once the pot is the right way up.

Jitka discovered her slip recipe while studying at Croydon College of Art and Design. The recipe proved very versatile and has been fired on different clays. She creates her own colours from the basic white using stains and oxides, but admits she doesn't keep systematic records and cannot always recreate her colours!





Jitka establishes the background painting it first light and then over painting to give depth. With slips you can always over paint, unlike using watercolour.

She works quickly, changing colour frequently. Her brushes are very soft - like cosmetic brushes. They hold the slip nicely and do not create marks on the pot. She keeps the slips wet as she works. This leads to the inevitable question: does your pot ever get too wet and crack? Jitka laughs. No, she has never had one collapse!

Finally Jitka uses a fine knitting needle to scratch a design through the slip. This brings out the red or white body underneath.

The pot is at last inverted so that Jitka can work on the inside. She tells us about growing up in the Czech Republic and Brno in Moravia. She knew the archaeologists involved in finding Venus, a clay fertility

symbol over 25,000 years old. Jitka had held the original and shows us a model of the figure. The Venus is a link between women and the timelessness of ceramics: this clay figure is the oldest piece of art in the world. Scientists found a woman's fingerprints and Jitka likes to think that a woman made the oldest piece of art in the world from clay!

Jitka paints two women on the inside of the pot, one carrying wood, the other bringing Venus ready to fire. She uses oranges and reds to create fire between the two figures and Venus is central to the image.

The final part of the process is to brush transparent glaze on to the pot. Jitka raw fires in an electric kiln to 1020 degrees.

Her pots are not intended to be functional, but 3D works of art. They have a message



in the imagery, but people take different things from her pots, depending on how they react to them.

It was an inspired idea to use a pot to link the themes of the day and reflect them in a colourful, vibrant way, reflecting the character and personality of the artist herself.

Lisa Hammond: a delicate balance of clay, slip and soda by Ann Pegg

Watching Lisa Hammond at work and listening to her talk about her own work and vision for training potters of the future one could almost imagine her talking to herself as she moved around in her studio.

As she moved from task to task - dipping, slipping, throwing, turning and shaping - she talked about her concerns small and large. Her immediate concern about the 'dryness' of the pots that she had brought with her to raw glaze and the dryness of the pots that she had made during the session connected to the practice of all the potters in the room. It was good to know that this is a collective obsession and, as a beginner myself, I enjoyed her story of apprentices having to learn that their time was not their own but needed to move at the pace of the state of the clay.

Lisa had last visited DCPG Open Day over 10 years ago and during that time had developed a continuing connection with potters in Japan through many visits which inspired her Miso cup/bowl shapes and the Sake bottles in this demonstration. The last two years of work culminated in a 3 week exhibition at Goldmark (27 Feb 2016) and a beautiful book of her exhibition work was available and used by Lisa to illustrate some of her comments. How did going to Japan change the way that she worked? The answer was an emphatic 'I do what I like!'.

Starting by dipping a large pot and then applying thick slip rapidly by hand to show finger marks emphasised the liking and value that Lisa has for seeing the makers hand in the pot through finger prints in the clay and in the slip decoration. An enduring theme throughout her talk was the value for tools of all types – working into the slip decoration with a hakame brush, the Korean wooden paddle, the cheese cutter for shaping teabowls, tools from woodworkers and many others. This eclectic and personal collection provided specific tools for particular jobs as each item was created - lightened by a moment of humour as a member of the audience was required to lend a sharp knife to sharpen a worn bamboo tool.

The idea of variety and 'mixtures' was continued in a variety of answers to audience questions about types of clay in use for the basic forms and slip glaze. A 50% red stoneware is mixed with a variety of other studio 'mixes' to form the body clay that will be raw glazed. The recipe for the slip was also a mixture. The pots are high fired at 1300 then 1260 for 5 – 6 hours, with the Soda playing a huge part in the final work through the firing. Lisa described her work as a 'delicate balance of clay, slip and soda' and the rich colours of the fired work were visible on her stand throughout the day.

The process however, is far from random. Lisa's vision and control of this variety of mixtures and tools was illustrated in the making demonstration of two matched pairs of Sake bottles and cups. With impressively little fuss we watched as Lisa moved smoothly from one technique to another; throwing on the wheel, throwing off the hump, turning by hand, turning on the wheel, shaping by hand and shaping on the wheel. These were some of the basic skills that she argues that beginner potters are lacking today and her vision for the future seeks to address this lack of skills in new graduates by beginning a school for potter training. This development of the 'Adopt a Potter' scheme and idea of a skills-based college is new and Lisa encouraged all the community to respond to the questionnaire about this that will be out shortly.

Lisa ended her demonstration by throwing a tall, narrow jug, adding a handle and then 'yanking' the form to lean backwards. Even though not yet slipped and fired this illustrated how simple shapes are important to her, and that working with the clay with minimal fuss can create a beautiful thing.



12



The Fired Pot Images by Jitka Palmer

Childwickbury Art Fair





POD Payback by Fiona Booy

In return for using the Sandpit Theatre for our recent and successful Potters Open Day, we have agreed to help the Sandringham Arts students with their Art week.

As you may know, Sandringham has a very strong Arts department and they have a kiln and dedicate one term each year to working in clay. They are very excited to have us helping with their clay event. We will be running a throwing workshop which many students will be experiencing for the first time, and helping them build 3D shields in the theme of their house groups. The art teachers will lead this event and DCPG members will support the ideas and building process.

Morning of Wednesday 6 July at Sandringham Secondary School, St Albans

We are expecting about 60 students (aged 12 years and above) and will need many volunteer throwers and hand builders to run this successfully. If you are able to help, please email FionaBooyCeramics@gmail.com.

Childwickbury is a very special place and the annual Art Fair gives us the opportunity to showcase what we can do and to introduce others to working with clay.

The first call about this year's fair quickly produced a good number of volunteers to help run our exhibition and workshops. However more are needed, so if you are able to offer help do get in touch asap. This event will also give you a chance to exhibit and sell your work at a very respectable show.

Please note that we are setting up on Thursday 30 June, which is when work must be delivered for the exhibition. The show opens on Friday 1 July and closes on Sunday 3 July. The weekend is very busy, so most help will be needed then. Participants should aim to be on site from 9am till 6pm.

We made our debut last year and afterwards there were many comments from the participants about the supportive staff, the convivial atmosphere, the high standard of art and craftsmanship, the children's enthusiasm, the amazing sales, and the excellent food on site. Do come and join us.

Contact ros.mcguirk@gmail.com
Ros McGuirk



V&A Visit 6th February 2016

Report and photograph by Audrey Hammett



We gathered in the V&A entrance hall under Chihuly's glass chandelier to be met by our guide Terry Bloxham, assistant curator of the ceramics and glass gallery, a historian by training. Our theme for the tour was 'The history of the use of the three major clay bodies - earthenware, stoneware and porcelain', in just two hours!

The ceramics galleries have been refurbished since 2009 and now house the collection by geographic area, dramatically illustrating the global nature of ceramics. The arrangement of Asian and European pieces with earthenware, stoneware and porcelain alongside each other, showed how ceramic influences, especially glazing techniques, spread across continents.

Terry explained the history of ceramics, starting in China thousands of years BC. The earliest surviving pots tended to be burial goods, small unglazed earthenware pots decorated with iron. Over time figurative work developed and clear glazes became coloured to greens and then opaque with the addition of tin.

China was the first nation to use porcelain and their famous blue-and-white ceramics were exported around the world. The export of pottery, often used as ballast in trading ships around the Mediterranean, drove the development of pottery in other countries, as those along the trading routes attempted to copy what they saw.

In particular, Terry told us how European factories developed tin and lead glazing methods to imitate porcelain. Europe and Middle Eastern potteries did not have true porcelain until this was developed in the Meissen factory in 1713.

The tour ended with a brief run through the Materials gallery where there is an interactive display about clay and processing methods that definitely merits another visit. Many of us visited the temporary exhibit of Alison Britton's expressive vessels, bringing us up to date with more contemporary studio practice.

Many thanks indeed to Emily for organising the tour. We have not done a trip like this before and it was so worthwhile. Suggestions for other gallery trips welcomed.

Find us on **f**

Emily Good

The guild 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.

14 Photograph by Bipin 15

Jill Fanshawe Kato ジル・ファンショー加藤

Talk and Demo for The Barnet Collection



On 17 October 2015, The Barnet Collection hosted Jill Fanshawe Kato for a talk and demonstration of her art, aesthetics and techniques of decorating pottery.

Jill's artistic ability was encouraged from a young age, when her grand-mother proudly hung her scribbled pictures on the wall. Jill's inclination toward painting and drawing was apparent to her family

when she was just three years old, and what began as scribbles very soon developed into detailed drawings of insects, birds, and animals. Jill owes much of the inspiration for her art to the beautiful countryside in Devon, where she grew up. She subsequently graduated from the Chelsea School of Art. Her transition from a painter to a potter began when she moved to Japan with

her husband, and discovered a path of subtle charm in the ceramics of the tea ceremony.

The importance of ceramic shapes and vessels in the preparation of food piqued her interest and she was drawn to, especially, the beauty and style with which the Japanese present their food.

Today, Jill's pieces reflect that world of "West meets East," where the forms she constructs echo an Eastern premise, and yet resonate with the picturesque setting of the English countryside!

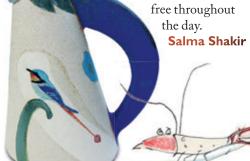
She works with a combination of St Thomas and crank clay, coiling her hand built pieces or throwing and altering the wheel thrown forms. She prefers to work with some sort of an image or notion for the finished piece but adds, "though form decides the decoration, sometimes they just happen." She uses paper resist to outline her images, slips specific areas of the design, and then finishes her pieces by painting the motifs.

Guests attending the workshop were treated to a sumptuous lunch provided by members of the Barnet Collection.

Karen Cohen, who organized the starters, entrees, desserts and refreshment says,

"a big thank you to all who helped".

Tea, Coffee and finger food were available free throughout the day.



Heal's Tottenham Court Rd Marshall Colman

Heal's has long been a promoter of good design and it's always been associated with the crafts. Its reputation depends largely on Sir Ambrose Heal, who worked for the company from 1893 to 1953. He joined the ethos of the Arts and Crafts Movement to modern commerce and on the top floor he set up the Mansard Gallery, which introduced the British public to Picasso, Matisse and Modigliani. It also exhibited the leading craftsmen of the day, including Leach, Cardew and Staite Murray.

Although the gallery is no more, Heal's is still the destination for well-made and well-designed furniture and homewares and they've recently started a range called Collectables, which sells the work of modern studio potters. I was pleased to be invited to sell my ceramics in the Collectables range, and as part of the company's mission to put the customer in contact with the designer I was asked to demonstrate in the shop.

In December 2015
I showed how I painted
my Harlequin pattern,
using washes of colour and
wax resist over tin glaze. This
pattern uses Naples yellow, a



light wash of cobalt over wax resist, and black.

One of the people who stopped to look took an unusual interest in my brushes. "Are you an artist?" I asked. "No, I'm a brush maker." "Who do you work for?" "A. S. Handover." "Well, as it happens, this is one of your sable brushes." I once used synthetic brushes for reasons of economy but I found that the handling and pigment holding capacity of sable brushes was so much better that I was willing to pay the extra. But the right brush for right mark: to get the resist pattern I use an old toothbrush. I am very pleased to

be selling at Heal's and enjoyed the opportunity to meet their customers at my demonstrations there.

Photograph by Marshall

DCPG Annual Exhibition 9 to 11 September 2016

Our next venue for the Guild's annual exhibition is to be the beautiful Kingsbury Barn in St Michael's Village, St Albans. This wonderful, high vaulted oak barn dates back to 1374 and will provide a large unique display space for everyone's work to sell.

There is also a display area at the entrance of the barn for outdoor sculpture and garden pieces. This will be a fantastic and lively threeday event with a 'Meet the Potters' Saturday

morning as well as demonstrations and Havea-go sessions throughout the weekend.

We will also have a members' informal social evening on Friday 9th September.

Our exhibition will be widely publicised locally, as well as throughout Hertfordshire and the surrounding counties.

If you are interested in taking part please contact Audrey Hammett at:

audreyhammett1@btinternet.com



DCPG Committee



April 8 DCPG Meeting Andrew Hull

April 8-10

Ceramic Art London

May 2

Kimpton Festival Have a go/Selling

DCPG Meeting Emily Myers

June 18-19

Wood Kiln Firing Boxmoor

June 24-26

Earth and Fire Rufford

June 30

Childwickbury Arts - set up day

July 1-3

Childwickbury Arts Have a go/Selling

POD Pay back Sandringham School

July 14-17

Art in Action Oxford

Aug 19-21

Art in Clay Hatfield

Sept 9-11 DCPG Exhibition Pots in Kingsbury Barn

Sept 9

DCPG Meeting

Meet the Potters Pots in Kingsbury Barn

Sept 13-25

Ceramics in the City London

Oct

Conker Festival Boxmoor

Nov 19-20

Art in Clay Farnham

Copy deadline for next newsletter Sunday 5 June. Please email accompanied with high resolution images to bipin@thedcpg.org.uk

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