



**DACORUM AND
CHILTERN
POTTERS GUILD**



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Hans Coper at Digswell
Jin Eui Kim
Wendy Peters
Heather Tobias
Sasha Wardell
Matthew Wilcock

Issue 24 Spring 2017

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Calender 2017

Fri 12 May Daphne Carnegie
Majolica expert maker, historian and former tutor at Harrow

Thurs 4, Fri 5 and Sun 7 May Living Crafts, Hatfield House
We will have our very own stand at this prestigious annual event

Sat 3 June Kazuya Ishida (TBC)
Workshop at West Herts College

Fri 30 June, Sat 1 and 2 July International Ceramics Festival, Aberystwyth

Fri 30 June, Sat 1 and 2 July Childwickbury Arts Fair 2017

Fri 18, Sat 19 and Sun 20 Aug Art in Clay, Hatfield House

Notes from the Chair Ros McGuirk



I am writing this while travelling at 100mph on a Virgin train heading north. I'm going backwards through the Chilterns and as the landscape rolls by it triggers random thoughts about our activities in Kings Langley, Boxmoor and Northfield. Although I see a winter palette of soft browns and greens muffled by a grey sky, I still feel yesterday's warm sunshine and smell the sweetness of damp earth. I know it is time to clear out the pottery and plan the next firing.

For some, the winter is the time to hunker down, see to the maintenance jobs, catch up with paperwork and organise the diary. The committee has been busy too, especially John and his team preparing for our annual Potters Open Day. They produced an outstanding day, with over 140 attending. It was so heartening to see the theatre well filled and the sense of anticipation was palpable. This was a great tribute to Fiona's marketing skills and her sheer persistence.

The demonstrators who come to our meetings never fail to impress. Some have little experience of performing in front of a crowd and none are professional presenters, unless you count teaching, but they all do their best and what comes across is a strong sense of integrity, a search for the truth and a degree of intimacy. POD is no different.

Felicity must have given a few talks in her time, yet her wonderment at China and her appreciation of the opportunities it gave her was very touching. Chris was obviously delighted to share his knowledge of handling colour and of printing on clay, explaining that he was still learning, that he did not yet know where his journey would take him.

Wally simply held the audience spell bound as he sat down and assembled a large

bent jug and an impossible teapot with consummate skill. He made it look so easy.

Many thanks to John, Fiona, Jackie and Judi who organised the whole thing, to all the other members who stepped up to help with the raffle, the members exhibition, selling pots and numerous other jobs, to Grant from Bluematchbox, to the caterers and to the school staff and students who worked behind the scenes for us. And also to everyone who came and made it all worthwhile.

Other notices

Congratulations to Emily who will soon be leaving her post as workshop organiser to start a family. We wish her all the best for the new arrival and offer her our thanks for all the successful workshops and visits that she has put on for us. This leaves a real gap in the committee which we hope will soon be filled. (Let me know if this is for you!)

Another area which is undergoing change is the newsletter where Bipin has been having some difficulties and has less time due to work commitments. There may be a significant delay before the next edition.

New members should check that they are in the email system. If you are not receiving emails from me let me know at ros.mcguirk@gmail.com.

The theme chosen for the Fitzwilliam competition is 'Things with lids'. It was a clear decision with 9 votes. In second place, with 5 votes each were 'light', 'tiles' and 'textile patterns'.

The first aid course on 22 April is going ahead and there is still availability on both courses. These cost £30 each.



Committee Meeting 24 January 2017

by Mary Anne Bonney, Secretary

The Committee shared good news: Emily, our workshop organiser will be taking maternity leave; and sad news: Bipin's resignation as Newsletter Designer, Trustee and Committee member was reluctantly accepted. We are very grateful for his contribution to the Guild over many years.

As well as a temporary workshop organiser, we are looking for:

- An understudy to the treasurer
- Marketing team members to manage Instagram, Facebook etc
- A trainee programme organiser

We are also looking to create a new, flexible and easily updateable website for the Guild, thereby releasing John Powell, our present webmaster, to pursue his other interests. We are thinking of a WordPress site, using the Studio template. If this is your

area of expertise or you know someone who could help, do please let us know.

After much work by Colin and Audrey, the Guild is now registered for Gift Aid and our first claim has been successfully submitted.

A waiting list has been set up for the visit to Bucks Museum on 20th April. Let Emily know if you are interested in coming.

The date of our return to Sandringham school, as a thank you for the use of their theatre for POD, is set for 5th July 2017. We will be seeking volunteers to help the schoolchildren with their projects as usual.

And we are still looking for a wood supply for the Box Moor Kiln. Any suggestions or offers of help would be very welcome.



New Guild Members by Audrey Hammett

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

Katerina Costello from Barnet *"I have a degree in ceramics, was a shape designer with Royal Worcester and Wedgwood, now teaching at Harrow college."*

Maud Eager from Berkhamsted.

Amanda Toms from Rickmansworth

Fiona Wilcock from Chesham *"I did pottery at school more than 30 years ago and loved it. I have just restarted and am keen to learn more."*

Janice & Mervyn Esterman from Elstree *"Both artists, Mel is a wood turner, Janice a painter, both new to pottery and lovin' it."*

Emily Good

We have received some exciting news from our Workshop Organiser, Emily Good. Emily is expecting a baby, due in June!

We wish her many congratulations and good luck. Emily will continue organising our trips and workshops until May, but we

will need to find a willing volunteer to help out after that date. This means, in particular, the Boxmoor wood firing this summer.

If you would like to put your name forward, please contact us at DCPGNewsletter2@gmail.com.

Copy deadline for the Summer edition of the newsletter is Sunday 11 June.
Please send articles and high resolution images to Bipin at bipin@thedcpg.org.uk



Danish Residency January 2017

by Heather Tobias



Last November I was offered a 6 week residency at Guldagergaard, the International Ceramic research centre in Denmark. My tutor at Bucks New University, Professor Neil Broadsword, proposed me. The aim of the project is to create a network and establish a dialogue around the world promoting international exchange and investigation into the future development of ceramic arts.

Our group of 12 was certainly international, coming from America, Canada, France, Sweden, England and China. Over the 6 weeks we were able to experiment in the incredible studio with access to different clays and kilns.

This was my first experience of wood firing. We each gave Power Point presentations of our practice, as well as tutorials from visiting artists. This gave me insight into the practice of Marlene Hartmann, Richard Launder and Sara Moller. Jim Cooper, a New Zealand artist who creates huge installations of figures, was an inspiration to me and I will treasure the time experimenting with him making Egyptian Paste and different glazes.

At the end we had an exhibition in the Applehouse, which was well supported by other Danish Artists.

I was so fortunate to have this experience and have made some new friends, especially Kate Haywood a future star with solo exhibitions planned this year. She has just been interviewed for Ceramic Review.

I have posted videos and pictures on instagram, [tobiasheather](https://www.instagram.com/tobiasheather) if you want to see the space and exhibition.



Steve Woodhead workshop

We have a workshop in the diary with Steve Woodhead for Saturday 20th May. The workshop has been organised off the back of the interest shown after his visit to the Guild in October and will be geared towards those who want to improve their throwing skills by looking at the finishing of pots, rims, handles etc.

The workshop will take place at West Herts College and there will be two, 2 hour sessions, 11.00-1.00pm and 1.30-3.30pm. The cost per person will be £35 for one session.

If you would like to sign up, please email dcpgworkshops@gmail.com, stating which session you would like to take part in.



Matthew Wilcock 28 January 2017

by Helen Whitbread
Photography by Bipin



Aged just 25, Matthew Wilcock came to fame from the Great Pottery Throwdown on BBC television. But his pottery heritage goes back another generation. Both parents were artist potters: his father is a member of the Northern Potters Association and worked as a University Ceramics Technician. Matthew was therefore exposed to clay from an early age. He comes from Preston in Lancashire but is now based in Giggleswick, North Yorkshire. He studied ceramics at Preston College before taking a BA in Ceramics at the University of Central Lancashire.

Matthew's favourite ceramics are traditional English Slipware and he loves the work of Clive Bowen and Doug Fitch. He considers himself a perfectionist, though this is a disadvantage when working in slipware, as it requires a spontaneous approach. Matthew likes to make functional wares, but believes this should not preclude them from being beautiful.

Although preferring slipware, he has also experimented with soda and salt glazes.

Matthew could not imagine a life without ceramics. He says, "Ceramics very much is my life; there is just no other option. It allows me to express myself creatively and emotionally, and there is no single feeling better than looking inside a kiln for the first time after a firing - especially my big wood kiln. I've done lots of stupid/fun things like skydiving and cycling to Africa, but give me a cooling kiln any day!"

Matthew Wilcock ran a workshop for members of the DCPG on 28 January 2017. There were twelve attendees, with skill levels ranging from novice to those with a little practice behind them. Each hoped to learn something to help them improve and they were not disappointed. Matthew's relaxed and friendly approach did much to calm nerves and his ability to recover a pot from seeming disaster proved very inspiring! He did two throwing demonstrations: one in his normal style and one of a straight cylindrical pot. He then used a slab building technique to make a mug.

The main drawback of the workshop was shortness of time. An afternoon was felt insufficient to cover both the demonstrations and for people to have go themselves. Even so, everyone enjoyed the experience and gave Matthew a universal 'Thank you' for his time and generosity in sharing his knowledge and skills.



Jin Eui Kim



by Vivienne Rodwell-Davies
Manipulating perception on 3 dimensional ceramic artworks



This was an extremely lively demonstration from an equally motivated and innovative Korean potter. Jin looked and had the energy of a 6th form student, but in fact he is 41 years old!

Born in the countryside in Korea, surrounded by mountains and rivers with no amenities, he learnt at an early age to make his own toys - bows and arrows, wooden rifle and sling shots. He also loved sport and drawing. This was an idyllic upbringing.

He studied engineering at university in Seoul - there was no choice you just went where you were sent! He quickly moved on to Tasmania where he studied for 2 years in fine art, then ceramics for the final year. Knowing what he was now focused on, he went to Cardiff to study for an MA and a PHD. He was, and still is, a driven man.



A series of public art installations followed - Edenbrook pumping station - a huge door number and fence in ceramic, which altered its appearance with the changing light, creating shadows and a false perspective. He created a barrage for Cardiff Bay with reverse perspective.

Jin's sole purpose is to create illusionary effects with linear designs, playing with the illusion of concave and convex. He uses a palate of 18 tones of engobe, from white through to black. He is now experimenting with thin lines of colour, red and blue, to see how the colours react with each other.

His pots are thrown in white earthenware and turned with precision, creating grooves with tools he made himself. He bisque fires them at 1100°C before decorating with the engobes. First he soaks the pots in a bucket of water to slow the absorption of the glaze, sometimes using sponges as well. With the wheel turning slowly, he starts banding the lighter colour first and continues through to the darker colours.

When the pots have been decorated it is not possible to handle them so Jin had to devise a method of loading the kiln without touching them and firing again to 1120°C. If there is a problem he thinks how to solve it. He invented a method of sliding a thin piece of metal under one side and another on the other to lift and slide the pot into the kiln!

His recipe for engobe is: China clay, Whiting, Ball clay, Flint and Frit.

A great evening's demonstration from a perfectionist with endless energy and flare.



Sasha gave a fascinating talk on the slip casting and mould making of her exquisite translucent porcelain and bone china pieces, skills learned from an extensive technical training. Her experience in industry in Limoges, Royal Doulton in Stoke and working in Cardiff with Professor David Holmes, provided her with technical knowledge which she subsequently applied to the creation of her work for a global market.

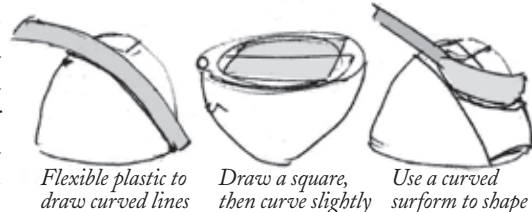
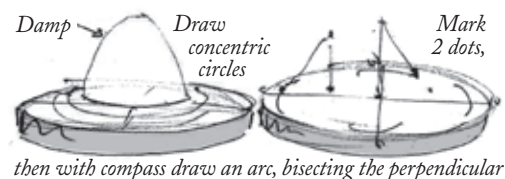
Sasha's early work explored using masking tape and airbrushing to build up patterns on semi-porcelain and then bone china bodies. She experimented with black and white and a range of delicate blues, lavender and sepia. She tried high biscuit/low glazed marbled ware patterns as well as more angular geometric shapes and forms. Much of her work is highly polished, but unglazed apart from a transparent earthenware glaze for interior surfaces and handles.

More recent work explores the use of layering, cutting and water erosion to reveal hidden patterns textures and shapes. She has experimented with joining several separately

moulded shapes, producing sculptural forms, teapots, jugs and cups with delicate asymmetric rims.

Sasha first creates a plaster model made c10-25 % larger to allow for shrinkage. She uses New cast 96 plaster for her moulds and weighs 1.75 lb plaster into 1 pint of cold water in bucket. This is then left to slake for 12-15 minutes.

Her moulds are shaped using a lathe and a wood chisel and then the silk smooth signature surface is produced with fine 320 grade wet and dry paper. She demonstrated a precise approach to carving flat-sided geometric moulds by using a Faber and Castell indelible pencil, a compass and a flexicurve. These she used to draw curved edges which she then shaped using a curved surform and a finer hacksaw blade, finished off with a metal kidney and wet and dry paper.



Sasha uses two sheets of glass supported on wooden batons to make a flat base and always uses a separate reservoir rim to create a clean top edge. She uses 3 layers of Bath Potters soft soap to ensure the slip does not adhere, using a brush then natural sponge to remove air bubbles and any streaks.

Photography by Bipin

For colour, Sasha prepares sepia and white slips to create several layers which she then carves through revealing the layers underneath. To ensure consistent and even layers, she sieves two or three times through an 80 mesh sieve, then fills the mould half way up, draining at an angle.

When the sheen has gone (ie it is no longer wet), she pours another layer. The inner layer is left thicker to give support when carved and each layer is emptied out on the opposite side to create even layering. Once bone dry, the reservoir rim is trimmed and the top edge is trimmed at an angle.

The bone dry pot is placed on a sponge base on a whirler to protect the rim and the base flattened, then, using



a razor blade, she works down and across to reveal layers underneath.

Sasha demonstrated how she used a looped tool on a two layered pot to create a two tone texture, which she would smooth

with a brush prior to firing. Any burrs are removed with wet and dry paper after firing for a smooth finish.



The water erosion technique Sasha has developed was inspired by Staffordshire sauce boats she saw with a simulated salt glaze. She uses a resist to create different levels of translucency. Sasha recommended Lipotex, but Copydex, wax resist or shellac would work, though these are less forgiving on the brushes. She starts with a slightly thicker slip casting, carefully smoothing the rim inside and out before painting the design using the Lipotex. Mistakes can be removed



once dry using a sharp blade. Sharp, clean dots are best achieved using a pointed wooden tool that has had the point ground flat. Once dry, a sponge is used to remove layers. This is repeated five or six times to get the depth of relief required.

Sasha's work is fired first to a 980°C to get a soft surface then cone 9 (1280°C), with a 1.5 hour soak essential to get translucency. Glazes from the earthenware range are then applied, firing to 1000°C.

Sasha has written a reference book on her work called, 'Slip casting'. She also offers individual and group courses in France and in Bath. Visit her website for further details.





Get to know DCPG Potters Wendy Peters



What is your favourite clay? Why?

I use Scarva Earthstone 10, 20, 40 and 60. These clays are ideal for handbuilding. They seldom crack or warp and are frequently fired wet!

What are your inspirations?

Animals, birds, flowers and seed heads.

How do you decorate your pots?

What tools do you use?

I use a variety of oxides, and make most of my glazes, using Michael Bailey's excellent book 'Glazes Cone 6'. I use a few commercially produced glazes, especially as I am currently making ceramic flowers, which require more variety of colour.

I use a few wooden ceramic tools, but mostly rely on pieces of textured wood, cloth, kebab sticks, plastic cylinders, paint brushes and a scrubbing brush. I use a small metal extruder to make flower stamens, but I make my own die.

What glazes do you like?

I like Alumina Satin Matt glazes made from either Soda or Potash Feldspar. I generally add 5% Tin oxide to these glazes and use them under more vibrant colours, thus creating a more varied result. Copper, Cobalt and Manganese are the oxides I use in quantity.

I both dip and hand paint the glazes, depending on my desired finish. Sometimes I sprinkle coloured, crushed glass onto my flowers, or mix a small quantity of glass into a glaze.

Who are your favourite potters and why?

Emma Rogers was my original inspiration. I particularly admired her sculpture of a mother and baby monkey. The tenderness in the mother's face and the delicacy of the whole composition was breath-taking.

I have ceramic hares made by Jeremy James, Ian Gregory and Elaine Peto. All are completely different, but each capture the essence of hare.

I love the humour in Paul Priest and Ostinelli's creatures. I have a large bull and a bull dog made by them.



How are your pots fired?

I bisque fire to 1000 degrees, then gloss fire to 1240, soaking for 30 mins.

How have your pots developed over time?

I now know to be sparing with glaze when making birds and animals and to rely mostly on oxides for decoration.

Now that I make my own kiln stilts, I can fully glaze my flowers with fewer rejects.

Do you have favourite pots of your own?

I especially like two large rooks I made, while living in Devon, when I perfected the technique of making them stand on their feet. I would also never part with a free standing hare and a baby elephant.



Where do you do your potting?

I have a large, wooden shed at the bottom of my garden, in Aylesbury.

Have you had any formal training?

Where and when? Teachers?

In 1964 I spent one year in the Craft Department at Goldsmith's College, London, where many crafts including ceramics was part of my teacher training curriculum.

In 2001, having retired to live in Devon, I attended an evening class in ceramics at Totnes, where I revisited many techniques. I invested in a kiln at this time. Having moved to Aylesbury in 2004 I attended Aylesbury College's Adult Learning Ceramic Course, which was discontinued after one year.

How do you construct your pots?

I rarely make pots, but when inspired to do so, I hand build using slabs or moulds. I construct birds and animals using thumb pots, joined together in various ways, which are then embellished with eyes, ears, muscles etc.

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The Digswell Trust and Hans Coper



The Digswell Arts Trust was founded in 1957 by Henry Morris, an educationalist, who believed passionately in art for people, and maintained that artists were vital for the well-being of society. He was appointed to the Ministry of Town and Country Planning to advise on the cultural and leisure arrangements in the recently designated 'New Towns' and persuaded the Government and the Welwyn Garden City Development Corporation to establish a Trust for professional artists. The first home of the Trust was at Digswell House, a regency mansion with cottages and outbuildings on the edge of Welwyn Garden City.



The Development Corporation restored the house for artists' accommodation, studios and workshops and leased it to the Trust at a modest rent, to make it affordable to artists. Over the next 27 years nearly 150 artists were accommodated by the Trust, including Michael Andrews, John Brunsden, Peter Collingwood, Ralph Brown, Liz Fritsch and Hans Coper.

Part of the Trust's philosophy was that the artists should work in the community and to facilitate this, they were brought into contact with industry, town planners, architects, and patrons. Most of Digswell's residents were at an early stage in their careers, and it was seen as beneficial to include a number of more established artists whose presence would be stimulating. It was in this capacity that Coper was approached.

Hans Coper was by this time already an established potter. Born in Germany in 1920, he had come to England as a refugee at the beginning of the Second World War. His first solo exhibition was held at Henry Rothschild's gallery, Primavera¹ in 1958 and this was the year he made the decision to leave Lucie Rie's Albion Mews studio and relocate his practice to Digswell. He wrote to Morris enthusiastically, stating that he would 'like to be given the opportunity of building up a pottery workshop there, and concentrate on the development of architectural ceramics'.

Among Coper's objectives were: 'To study the requirements of architecture in the field of ceramics. To develop forms and techniques, from tiles and reliefs to free sculptural features, both decorative and to meet certain technical and functional needs of contemporary building'. Coper was provided with a spacious studio equipped with a new electric kiln, and simple living accommodation. Funding was provided by Maidenhead Brick and Tile Company, to meet the cost of the kiln, and £350 a year for two years paid as a salary. A further grant was given by the Elmgrant Trust to assist his research.

Coper initially devoted most of his time to his research programme. During the first six months he did very little commercial work and began having financial difficulties. He did continue potting, but with a much reduced output, and he exhibited less frequently. His pots at Digswell nevertheless show marked development. They are characteristically of sharply delineated profile, and notably this was the period in which he evolved his entirely black pots. The seemingly metallic – and specifically iron-like – surface of these works heightened their sculptural character.

by Helen Whitbread



Coper had anticipated being able to maintain his Digswell workshop by carrying out commissions.

In the end it was two years before he produced any unique architectural works in clay. He undertook three site-specific

commissions based on his own wheel-thrown studio practice: two mural schemes in 1961, and his celebrated Coventry Cathedral candlesticks in 1962.

Coper's first mural was for a new school and comprised a series of interlocking ceramic discs forming nine openings that provided a visual connection between two areas of the school. The discs, which varied in diameter from around 30cm to 60cm, exhibited the full tonal variations and complex abraded surfaces that characterised Coper's mature work. The work remained at the school until 2009, when it was removed and subsequently exhibited in London and Japan, before being sold in 2011.

Arguably Coper's greatest achievement, and certainly one of the most significant post-war public commissions for ceramics, was the monumental candlesticks made for Basil Spence's Coventry Cathedral. Coper had first been approached to make candle holders in black stoneware for the cathedral's light-filled Chapel of Christ the Servant. These he executed as low broad disc forms that, 'perfectly suited the severe geometry and transparency of the tall circular chamber.' The decision to award Coper the commission for the sanctuary candlesticks came late in Coventry's development. Spence noted:

'One of the last embellishments asked for by the clergy was six tall candlesticks to flank the high altar, three on each side ... It was a temptation to say 'six simple tubes', but this attitude just would not do. After much thought, we decided to ask Hans Coper to do them in pottery ... My aim was a strong robust object about seven feet tall, in scale with the huge concrete altar. Obviously an ordinary design would look puny.'

Coper produced maquettes and from these derived the final candlesticks, each constructed from individually thrown sections threaded onto steel rods set into the altar floor. On either side of the altar, a central candlestick finished in black manganese and composed of seven sections is flanked by predominantly white candlesticks of six sections. Visible from most parts of the building, the candlesticks echo the insistent verticality of the surrounding architecture, but stand apart from it through their distinct individual character.

Coper jokingly referred to his time at Digswell as his 'architectural period', but this can be seen to coincide with a period of transition in the relationship between sculpture and modern architecture. By understanding something of this relationship, we can also understand something about the singular and extraordinary architectural works of Hans Coper, 'sculptor-potter'.

Digswell House closed in 1984 and the Trust subsequently moved to Attimore Hall Barn and in 2006 to The Forge. Its lease on the Fairlands Valley Farmhouse in Stevenage has now lapsed, but a new venue housing up to forty artists has opened at Fenners Building in Letchworth.

Article drawn from a paper written by Alun Graves of the Victoria and Albert Museum and the Digswell Arts Trust website.



Clay College Stoke A new development in teaching ceramics by Helen Whitbread



Since 2009 there has been a notable decline in ceramics education in the UK. Production techniques have been marginalised in favour of concept and design, with few practical skills being taught. A group of professional potters has decided to take direct action to pass on hard won skills to the next generation. Led by Lisa Hammond MBE, they have first organised a successful apprenticeship scheme, 'Adopt a Potter' and are now looking to establish a ceramics college in the home of pottery, Stoke-on-Trent to be called 'Clay College Stoke'.

The new college will offer a skills-based, full-time ceramics course taught by potters who make a living through ceramics, something unique in the UK. From September 2017, a two-year full-time course will be run for 14 students, each year consisting of three 15-week terms.

The emphasis will be on core skills and the use of materials. Students will be taught all aspects of design, throwing, glazing, kiln building and firing, alongside traditional hand building and decoration techniques.

To this will be added modules on business and marketing to give students the opportunity to develop their own business model and become sufficiently skilled to join a work force in a production pottery.

It is also hoped to host an artist-in-residence and overseas exchange programme, running evening classes, masterclasses, and lectures for the public together with a programme to reach young people living in the local area.

The Team of Lisa Hammond, Kate Malone, Matthew Blakeley and Kevin Millward has secured a building on the Middleport Pottery site which has recently been beautifully restored by the owners, The Prince's Regeneration Trust. As it has previously been used as a pottery, it provides teaching and work space, electric and gas kilns and a gallery space. There is also an area nearby to build wood and experimental kilns.

The Team are now seeking funding to help raise the £200,000 needed to open the college for the first group of students in September. Even small donations can help this worthwhile project: £3 will buy a kiln brick for one of the new kilns; £33 buys a stool for the teaching area. Funding is also needed to buy equipment such as pugmills and glaze mixers. £5,000 is required to fit out the gallery space. If you would like to make a donation, please follow this link <http://www.adoptapotter.org.uk/fundraising.htm>

Or visit the Clay College Stoke website for further information.



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

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

Please make your cheque payable to DCPG and send to **Audrey Hammett** to the address indicated in the application form which can be downloaded from our website thedcpg.org.uk

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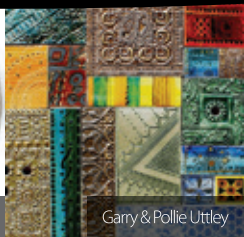
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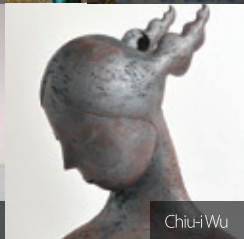
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