



**DACORUM AND  
CHILTERN  
POTTERS GUILD**



[www.thedcpg.org.uk](http://www.thedcpg.org.uk)

Richard Ballantyne and  
Carol Read

DCPG Soda Firing

Gabriele Koch

Stan Romer Competition

Steve Woodhead

Issue 23 Winter 2017

£2



Gabriele Koch

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Lecture by  
**Felicity Aylieff**



Demonstrations by  
**Christopher Taylor** and  
**Walter Keeler**

Saturday 4th March, 9am - 5pm

The SandPit Theatre  
Sandringham School Academy Trust  
The Ridgeway, St Albans  
Hertfordshire, AL4 9NX

DCPG Members £20  
Non-members £30  
Students £10

Tickets available at  
www.sandpitttheatre.co.uk  
tel: 01727 799565

Or in person  
11.30am - 3.30pm



**DCPG Calender 2017**

**Sat 14 Jan (10.30am) Sasha Wardell**  
Pioneer of decorative slip casting

**Fri 10 Feb Jin Eui Kim**  
**'From Korea to Cardiff':** Carved bowls painted in 18 tones of grey

**Sat 4 Mar Potters Open Day**  
Sandringham School, St Albans  
Felicity Aylieff will talk,  
Christopher Taylor and Walter Keeler  
will demonstrate

**Fri 7 Apr Jo Connell**  
Decorative techniques for slab work

**Fri 12 May** Daphne Carnegie  
Majoica expert maker and historian and  
former tutor at Harrow

*Front cover image kindly supplied by Gabriele Koch*



## Notes from the Chair Ros McGuirk



How does one summarise a year like 2016? A year of surprises, that is for sure. As the World convulses, we find security in our networks of friends and family, and in our favourite occupations and interests.

Such thoughts bring me, inevitably, to the Guild. We have had a remarkably busy and successful year with a run of excellent guest demonstrators at our meetings.

We have fired the wood and soda kilns, run two popular workshops and a visit to the V&A, and also carried out a record of five outreach events that included two profitable exhibitions. It has been hard work for those involved, but also most rewarding to be out in the community, passing on some of the knowledge and enthusiasm we have for the wonderful world of ceramics.

Our activities have been noticed and we have welcomed new members, several of whom have already played a prominent

part in the firings, have-a-go and selling events.

Sadly, we have recently lost more of our founding members and few are left. Arthur, Ruth and Hazel were, each in their own way, very special people who have left behind many happy memories and lots of pots. They were there at the legendary first meeting in 1976, when people hung out the windows and crowded in the doorway, there were so many there. They were fired up with a passion for potting that lasted a lifetime. They inspired many others, and they were such fun to be with.

This inexhaustible enthusiasm for potting drives us still today and I am profoundly grateful for it. I look forward to joining in many of our activities in 2017.

Happy New Year and Happy Potting.



**Gay Crommelin** Ruislip

**Patrick Joyce** St Albans

**Carolyn Kiraz** London *"I attend an evening class at Brunel University for ceramics and teach 3 days a week at a school near Uxbridge."*

**Julie Marsh** Watford

**Claire Pringle** St Albans *"I explore the processes of handicrafts such as knitting and crochet through casting in bone china."*

**New Guild Members** by Audrey Hammett

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

**Peter Berry** St Albans

**Fiona Cristol** Northwood *"I began pottery classes in 1976, stopped in 1980 and recommenced in 2010 at Brunel University."*

**Caroline Greet** Campton *"New to pottery, recently equipped home studio, enjoy hand building."*

**Workshop Update** by Emily Good

Matthew Wilcock's improvers workshop took place on the 28th January at West Herts College. The workshop was fully booked.

A tour of the Bucks Museum Ceramics Collection is booked for the afternoon of Thursday 20th April (tours can be at 1.15-2.15 and 2.30-3.30). The cost is £7.50

per person. Members interested in going please email [dcpgworkshops@gmail.com](mailto:dcpgworkshops@gmail.com)

Another improvers workshop, this time with Steve Woodhead, will take place on Saturday 20th May.

Look out for more information in emails and on our website and Facebook pages.



## Second Soda Firing October 2016



Ros McGuirk

As many of you are aware, the gas regulator became faulty during the soda firing in early October and we did not get up to temperature. We put in the soda anyway, though cone 6 (approx. 1220°C) had not gone down, when it should have normally.

We left all the pots in the kiln and it was re-fired the following Friday, thanks to Richard Pearson driving down in the wee small hours to start the firing with Bipin. This time the replacement failed just as the kiln was getting towards cone 6.

The team (only Bipin and Jill Wallis by then) really struggled to get the soda done in the dark and then gave up the firing, an awful situation at the time.

The regulator had worked perfectly since the kiln was built around the end of the last century. However when we later opened the kiln, the pots were pretty much okay with some colourful oddities. In fact it was much more colourful than I had expected.

The soda glaze was pretty thin, but that brought out all the soft browns and oranges and there was more soda than I had dared expect. The main issue turned out to be the glazes. Some had matured, but others were still very dry. All my liner glazes were for

high stoneware and although they have reasonably wide firing ranges, they had not made the grade. I think I will just re-fire them in my electric kiln to finish them off and hope the soda glaze effects are not lost.

We will get a new regulator fitted and check the connector to the kiln and hopefully, in the Spring, replace the old storage box. The inside of the kiln is in pretty good shape, with just one patch of spalling to deal with before the next firing. We may get away with using less soda, too, as it looks like there is still some in the kiln that has not fully melted.

I am looking forward to firing the kiln again next year!



Photography by Bipin



# Stan Romer Competition

Sue Lines

Our judge for this year's Stan Romer competition on the theme 'Teapots' was Steve Woodhead, renowned for his teapot making! He gave us an interesting commentary on each of the entrants, highlighting key elements of teapot design and function, before finally announcing his top three.

His particular recommendations included round-edged handles rather than square; good sized spouts; well set galleries and fitted lids; careful removal of any sharp points so as not to damage table tops and a proper footring, or feet on the base. Steve enjoyed seeing the use of glazes, textures and figure-work which had been used to decorate the pots. The standard of teapots was very high and we thank Steve for his insightful and complimentary comments as this year's judge. And well done to our prize winners!

In first place was Mark Compton's small but beautifully formed oval teapot, with a finial on the lid and a curvy handle, fired with a blue soda glaze. Steve was very impressed by this accomplished pot.



Mark Compton with the Stan Romer Trophy

In third place was Les Parrott's neat and precise teapot with its eye-catching red glaze, which Steve found very pleasing.



Second was Wendy Peters with her magnificently creative bird-shaped teapot, complete with gnarly feet. Steve said that despite all his earlier comments on teapot design and functionality, this quirky pot was great fun and well made!

# Steve Woodhead Demonstrating Teapots and their component parts

Sue Lines

## Basic info

Steve first weighs out clay to get the same weight and form.

Uses Valentine's Earthstone ES5.

Likes it for its plasticity and grog.

## Throwing

Neat throwing method. Settles clay on wheel and to prevent S cracks, he firms well the area that will be the inside of the base. Draws up sides to desired height. Completes the throwing. Undercuts along the outside of the base, above which he cuts all the way round the vessel, a shallow decorative wiggly line. Both features help to stop glaze reaching the kiln shelf. Tiny shallow pools collect the glaze and add to decorative interest.

## Making a handle

To make a handle, uses his 'handle' loop tool (see below) to cut a length of clay from the top of the pack of clay. He carefully lifts the desired length off the pack, thickens the 'handle' a little where it fixes to the body, adding a little clay to strengthen or creates a thumb rest if he sees fit. Carefully scratches and slips ends of both handle and the receiving areas on the vessel carefully before attaching the two together - so firmly he could hang the vessel from one end of the newly fixed handle!

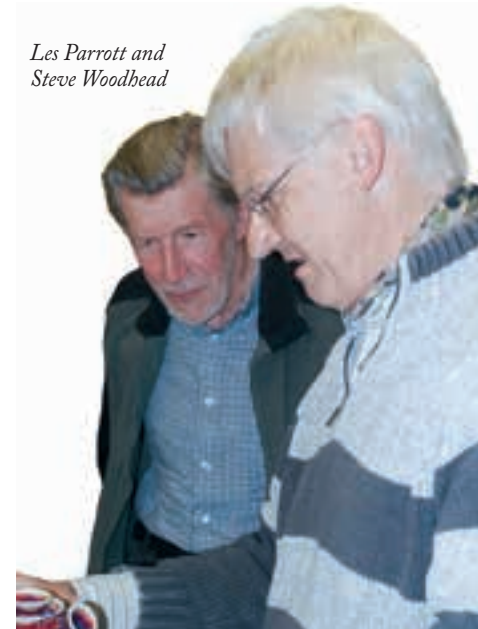
## Burnishing

Steve burnishes the underside of the base to compact the clay and add to its strength.

## Tools

Steve makes simple tools, using pliers and suitable wire (can be kiln wire) to make not only his handle lengths but to make a variety of loops, the ends of which are long enough to push inside bought wooden handles. He secures them with araldite.

Les Parrott and Steve Woodhead



## Demonstration

He demonstrated making and using a heart-shaped loop and another with lobes joined by a pointed centre. He showed us how simple it was to cut a strip of clay from the top of the pack, carefully pulling the clay back on either side to lift the central piece out cleanly. He then used them to create interesting features, such as handles for dishes or as a decorative rim.

## David Leach Stoneware glaze

Whiting.....	25%
Flint.....	25%
China clay.....	25%
Triple 'F' feldspar (or any).....	25%
+ 2% bentonite, + Ceramic stains	
Cone 9, electric kiln to 1235°C.	

Steve prides himself on creating the appearance of a 'reduction type' glaze using an electric kiln.



Richard and Carol introduced themselves as 'Ceramic Artists' with an entertaining film made by Tom Hartwell. The film showed Richard and Carol at work in their studio and grounds in Buckinghamshire, with work produced via the wheel and hand build, to a raku finish.

The initial forms used are thrown using Ashraf Hanna clay, which is very resistant to cracking despite the treatment it receives. Closed 'bullet' shapes are produced in varying sizes, depending on the animal which is going to be made. The form is cut and manipulated to give the basic head shape, then paddled. Richard draws a line around the centre of the form and another around its base. He cuts through and inverts the second piece, creating an L-shape.

The shorter flat base will form the area which can be attached to the wall and the longer part will become the animal's head. Carol demonstrates an alternative method of cutting a pointed oval out near the base, then pushing the clay back to close the space.

While explaining his method, Richard begins to paddle the form into a head shape. He says he has not yet decided which animal to make. His preferred paddle is a large African porridge spoon, which he says is ideal. Carol uses a more readily available wooden spatula!

The next stage is to start to build up the form. Richard begins with two small balls of clay, then a carrot shape, then a 'Clousseau moustache'. These are all added to the tip of the form to create the nose and lip area. The paddling forms the skull shape and he gently indents to form the eye contours. Richard says he doesn't worry unduly about finish as the pieces are raku'd and the glazing covers many sins.

Richard spreads the clay with his fingers and uses slip to join the pieces, though he confesses that at home he doesn't usually bother. The form is held constantly in his hand and he gently forms the extra bits of clay into facial features. He adds two balls of clay to make the eyes, then builds eyelids around, so the eyes stand proud.

From these beginnings, Richard tells us, he can make a sheep, goat, deer, dog, hare... "It's all in the ears", he says.

Carol was asked how they know what shape to make the head. Richard says the underlying skull shape is key, "Study the bone structure". He jokes (?) that he uses roadkill as examples. Carol says they research body and head shapes using the internet. They can access pictures of animals from different angles so they understand the form they are making.

Richard deftly plays with a piece of clay to make both left and right ear from the same piece. He says being ambidextrous

helps in the process. He opens out the clay while leaving an edge to give the ear some rigidity. He demonstrates the difference between sheep, goat and hare ears and shows how the animal's face changes with each one.

The heads are bisqued to 1000 degrees then raku'd with a white crackle glaze. A dustbin lined with white ceramic fibre is used for the raku-ing. Once up to temperature, sawdust is thrown onto the sculptures which then catch fire.

Once cooled, the ash and sawdust are scrubbed off, to reveal the crackled white glaze underneath. The whole process is very quick so that a piece can be made start to finish in 3 - 4 days.

Richard originally trained as an interior designer at the Bradford College of Art, but he noted that his then girlfriend earned more than him while having much longer holidays - so he switched to teaching!

He ended up in charge of a pottery room at a Yorkshire school, while knowing nothing about potting. So he started evening classes and taught the techniques he learned to his students the following week.

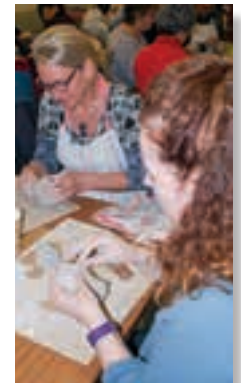
He subsequently studied, aged 50, for a degree in glass and ceramics at Buckingham University in High Wycombe. He decided that throwing mugs and other housewares would not sustain him and so he began to develop this technique of making animals and animal heads.

The attraction of his pieces to his customers is a constant surprise to him. A recent commission was for a large turkey. Carol got bored one day and put large lips on a sheep, which they glazed crimson red. Another avenue of sales began!

Their product range now includes zebras, giraffes, foxes and polar bears.

Richard and Carol brought with them a large supply of pre-thrown forms ready for conversion into animal heads in the manner demonstrated. Each person present was tasked with producing their own sculpture in the remaining hour of the meeting. This proved a very sociable and enjoyable experience with varied results!

Thank you to Richard and Carol for a very entertaining evening.







Gabriele entertained us with an informal and entertaining talk about her journey in ceramics from her beginnings in Germany and Spain, the artists and cultures that influenced her and her eventual settling in London as she found and developed her forms and the distinctive techniques she uses to create them.

I found Gabriele's description and explanation of her building and firing process particularly interesting. From the way she builds her forms from a simple pinched bowl form, adding flattened coils and the methods she used to join them to the growing vessel that are supported in a bowl to stop them from collapsing. Many of my own pieces are hand built and burnished so I found it very interesting to hear how Gabriele covers her pots in slip before burnishing them several times to achieve a beautifully smooth finish.

Gabriele also entertained us with her experiences of firing her work in an urban environment, the problems that arose from one of her neighbours and how she cunningly dealt with the issues. The talk prompted lots of discussion between the friendly DCPG members and I couldn't wait to get to my studio the next day to begin some new work.



At the December meeting we were treated to a return visit and presentation from the talented Gabriele Koch. As a new member of the DCPG I wasn't sure what to expect, I had heard that there wasn't going to be any demonstration and was a little worried that the talk might be a little dry, I was so wrong.

There were a number of her works on display and available for purchase, some small, smooth, burnished bowls as well as much larger, but still light pieces. It was great to be able to pick up and handle her work so we could really appreciate their finish, form and construction. Gabriele had a book available for members to purchase - "Gabriele Koch - Hand building and smoke firing" [http://stenlake.co.uk/books/view\\_book.php?ref=602](http://stenlake.co.uk/books/view_book.php?ref=602)

A good number of the Guild's 108 members were on hand at the AGM on 7th October to hear Ros's account of a busy year. The range of activities on offer is directly proportional to the number of enthusiastic members prepared to get involved and contribute time, skill and energy to meetings, events, firings, newsletters, exhibitions, workshops and the back room tasks which ensure the smooth running of the Guild.

Trustees and committee members were elected/re-elected with the exception of Danielle Bunker who has stood down and Jackie Harrop's offer to act as vice-chair for the coming year was gratefully accepted.

Colin Hazelwood reported that the Guild is in a sound financial position and Helen Whitbread subsequently responded to his appeal for a member to examine the accounts.

At the committee meeting on 15th November, Colin reported that he has followed up on a query at the AGM about reserves and that the current practice of gradually building up a reserve for the eventual replacement of major items of equipment is consistent with Charity Commission guidance.

The main agenda item at

the committee meeting was the Guild website: for some time now we have been living on borrowed time. John Powell who created, and has done a brilliant job of managing, the website ever since is keen to hand over the role and we need a website which can be kept up to date by people without John's specialist knowledge.

Its main aims are to present the Guild to potential members, provide information about Guild activities and give members an opportunity to display their work. By the time you read this newsletter we intend to have an idea of how much it will cost to set up and what the options are, for further discussion at our next meeting on 24th January. If you have any thoughts or suggestions, let us know.

We would also like to hear from you if you would like to provide back up to the treasurer or join the exhibition team.

The committee discussed at some length the renaming of the Stan Romer award to the Fitzwilliam award. We did not want to lose the Stan Romer link, so the library will in future be known as the Stan Romer library - most appropriate as Stan Romer's collection forms the bulk of its contents.

The winner of the first prize of the new Fitzwilliam award will receive the Stan Romer trophy. We are very grateful to Sylvia Fitzwilliam for her generosity in funding the prizes in memory of Mervyn.

The remainder of the meeting was largely concerned with planning for exhibitions, kiln firings, POD and a first aid course.



Copy deadline for the Winter edition of the newsletter is Sunday 12 March. Please send articles and high resolution images to **Bipin** at [bipin@thedcpg.org.uk](mailto:bipin@thedcpg.org.uk) and also to **Helen Whitbread** at [dcpgnewsletter2@gmail.com](mailto:dcpgnewsletter2@gmail.com)



# Get to know DCPG Potters



Angela Bowen

## Where do you do your potting?

Watford South West Herts College.

## Have you had any formal training?

## Where and when? Teachers?

None in Ceramics but plenty in Geography, Geology and Economics! The Geology stimulates lots of interest in clays and glazes as you can imagine.

## What is your favourite clay? Why?

I like all clays but also like mixing or using them together, eg porcelain inserted into stoneware.

## How do you construct your pots?

I much prefer to hand build, adding coils and/or pads of clay. My favourite types of pots, as well as the ones that are most forgiving for my style, are African pots. I particularly like using coarse grog to create texture.

## What are your inspirations?

Some Greek pot shapes with big bellies and definitely all African pot shapes, especially asymmetrical ones, and the decorative styles of adding clay and extra shapes or sgraffito on the surface.

Lately, having been to Japan, where my younger daughter was a designer, I am increasingly split in my creativity between African and Japanese styles, which has caused a bit of confusion. Raku I love. Similarly shiny effects.

The main aspect of all my pots is asymmetry and imperfection and I prefer pots with the character which comes from this.

## How do you decorate your pots?

## What tools do you use?

Anything with a sharp point to make lines / sgraffito which are angled variously to create texture. There is a lot of experimentation in every pot. I also love brushwork using oxides, including splatter effects.

## What glazes do you like?

When I started making pots 25 years ago at Dacorum College they had a gas kiln and no matter what slip, glaze or oxide I used the results were pleasing. Now with only an electric kiln things are somewhat hit and miss and I don't feel that confident about anticipating glazing results. I like celadons, turquoise and combining/pouring white and darks. I like to use white slips for biscuit and oxides of every type under or on top of glazes. In particular I like texture scraping and oxides to emphasise sgraffito patterning. Alcohol Raku firing looks interesting.

## How are your pots fired?

Large electric kiln but in August I enjoyed learning about soda firing at the Northfield studio with a really experienced group of potters. Thanks to DCPG for this experience. I would love to do more gas firing, Raku and Anagama.

## How have your pots developed over time?

I have a distinct response to some shapes. I know what I really don't like in pots and that is over-perfection – that lets me off any hook!

My pots were much more consistent in the past and since returning to pottery I am still finding what I like most and how best to express myself. I am trying to relax into things and don't give myself too many high expectations just yet. I am going with the flow of the clay and glazes!

I would like to experiment more with glazes and glass and volcanic ash and grogs.

## Who are your favourite potters and why?

My favourite potters are those who build by hand in a 'primitive' way.

Magdalena Odundo and Ladi Kwali because they epitomise the African shapes and decoration I aim for.

Akiyama Yo and Raku Kichizaemon XV because of the freedom of their Japanese styles and effects.

Nampeyo of Hano because of the clean and simple Hopi Indian designs.

I like all these potters because they combine modern and old techniques, shapes and designs. I also affiliate with an artist who maybe does not quite know how their pot might turn out when they start a new project.

## Do you have any favourite pots?

Yes, loads made by those potters listed above.

## Of your own?

Yes....more than I thought! My early African asymmetricals, my apples and Japanese shake lucky pots! I could never sell these as they are part of me. I tend to make non-functional pots hence I need a lot of storage space – currently the garden cabin!

Helen Whitbread

## Where do you do your potting?

I attend weekly classes at the University of Hertfordshire, Hatfield. I also have a shed in my garden with a wheel, but rarely use it!

## Have you had any formal training?

## Where and when? Teachers?

I started evening classes at Oaklands College, St Albans in 2007 and later did the first year of a City & Guilds in Ceramics. My teacher was Asa Miller. I have also been to throwing workshops by Deborah Baynes and Kevin Millward.

## What is your favourite clay? Why?

I like to use white grogged stoneware clay as I find it easier to throw with and it fires to a colour which takes glazes well.

## How do you construct your pots?

Mostly I throw, but I do the occasional bit of figure work, slab built and moulded pots. I do not coil build as I am too impatient!

## What are your inspirations?

I like to create flow and movement across the surface of the pot. I love the sea and sky for their constant movement.

## How do you decorate your pots?

## What tools do you use?

I use a slip trailer at greenware stage to apply slip designs to the surface of the pot, the more free-flowing the better. At bisque stage, I 'colour in' the designs with glaze.

## What glazes do you like?

I prefer a glaze which is a bit unpredictable and which interacts with other glazes. A bit of running is good!

## How are your pots fired?

To stoneware 1260 degrees.

## Who are your favourite potters and why?

David and Margaret Frith, for their ash glazes and beautiful pots. They demonstrated at POD and were a wonderful double act! I also like slipware potters, such as Hannah Fitch (nee McAndrew) and Clive Bowen. For many years I have collected Doulton Lambeth pots from c 1880 to 1910. These are heavily decorated with tube-lining and glaze.

## How have your pots developed over time?

My throwing has never really improved and my pots are all quite small. I have tried lots of glazes and combinations and like constantly to try new things.

## Do you have any favourite pots?

## Of your own?

This tends to change depending on what I have just made. I made two little jugs of which I'm very fond.

## Another potter?

I have a large jug by David Frith and one by Brian Dickenson, both with ash glazes. I love the shapes and elegance of these pots.





# Get to know DCPG Potters



**Pauline Josephs**

## Where do you do your potting?

*In my garage and at the University of Hertfordshire*

## Have you had any formal training?

## Where and when? Teachers?

*I started at Oaklands College in St Albans with the lovely John Higgins, then went on to do the City & Guilds at West Herts College with David Pitcher*

## What is your favourite clay? Why?

*Earthstone and Porcelain. I use earthstone for domestic ware. I love the softness and delicacy of porcelain when throwing.*

## How do you construct your pots?

*Thrown on the wheel*

## What are your inspirations?

*Mainly coastal*

## How do you decorate your pots?

## What tools do you use?

*My pots are mainly decorated with glazes, often one glaze over another. I have a variety of bought tools, but I also like to use found items.*

## What glazes do you like?

*I love the effects of salt/soda glazing*

## How are your pots fired?

*Usually in an electric kiln. I also continue to experiment with small barrel firings.*

## How have your pots developed over time?

*I have concentrated on improving the form and refinement of my pots. Still much room for improvement!*

## Who are your favourite potters and why?

*Jack Doherty's porcelain; Steve Harrison's salt glaze; Clive Bowen's jugs and jars; Emily Myers' delicate porcelain...I could go on!*

## Do you have any favourite pots?

*Tamsin Watkin-Jones. One of my first pieces of pottery was bought from this Dorset potter and it is still one of my favourite pieces.*

**Audrey Hammett**

## Where do you do your potting?

*In a little workshop in my garden, Sarratt near Rickmansworth.*

## Have you had any formal training?

## Where and when? Teachers?

*I finished a BA Contemporary Applied Art last year, at Hertfordshire University.*

## What is your favourite clay? Why?

*Porcelain and bone china. I love the white finish and that it can look so fragile. I add paper pulp which makes it easier to manipulate the clay.*

## How do you construct your pots?

*My degree project was all slip cast, but each piece was cut and altered so the mould gave a starting point rather than a finished form. Otherwise, I use slabs or coils.*

## What are your inspirations?

*The still life paintings of Giorgio Morandi got me interested in groups of bottles and domestic vessels.*

## How do you decorate your pots?

## What tools do you use?

*I like to combine textile elements or textures – crochet wire, pins, threads or felt for example.*

## What glazes do you like?

*Not very many on my own work! Though I found the sandblaster was a useful tool in wearing back a glazed surface so it was less claggy. I use a bit of clear glaze over raw oxides to make my own surfaces.*

## How are your pots fired?

*In an electric kiln.*

## How have your pots developed over time?

*I'm still learning and my work will continue to develop now I've finished my degree and don't need to worry about being assessed.*

## Who are your favourite potters and why?

*Too many to list. Gwynn Hanssen Piggot*

*was a big influence with her immaculate thrown porcelain and quiet still life compositions.*

## Do you have any favourite pots?

## Of your own?

*Yes, ones where the oxide/glaze and textural markings turned out 'just so' but then prove really hard to repeat!*

## Another potter?

*I have a lovely jug by Jennie Gilbert and a butter dish by Wendy Johnson, both of which I bought the first time I went to Art in Clay many years ago.*

**Zalina Dewan**

## Where do you do your potting?

*At home and at Brunel University, which I call "my social club".*

## Have you had any formal training?

## Where and when? Teachers?

*My first introduction to clay / pottery was at Stanmore College over 10 years ago. My teacher was Marion Franses. Being totally left handed I had to teach myself to throw. Then I discovered at Brunel University that wheels can go both ways!*

## What is your favourite clay? Why?

*My favourite clay is Scarva Earthstone. It is smooth and feels kind on the hands when throwing. I like the whiteness of the clay.*

## How do you construct your pots?

*This is a difficult one because often when I'm on the wheel I decide what the item would be according to "the direction" the clay is going. Guess I'm your typical "hobby potter"*

## What are your inspirations?

*As a "hobby potter" and the fact that people buy my pots and ALL the money collected (no cost taken) goes to the Breast Cancer charity. To date I have donated approximately £24,400*

*(so the charity tells me) which gives me the greatest pleasure.*

## How do you decorate your pots?

## What tools do you use?

*I sometimes use slip but the pots are mainly glazed using a single glaze or sometimes 2 or 3 different glazes.*

## What glazes do you like?

*I am not fond of brush on glazes as it's time consuming. I like using Scarva glazes.*

## How are your pots fired?

*At Brunel, as at home, I use an electric kiln. As a hobby potter I "play" with Raku firing and have even tried the garden bonfire.*

## How have your pots developed over time?

*Gosh! They have definitely become lighter and because I enjoy potting so much I'm prepared to try making anything.*

## Who are your favourite potters and why?

*Ruthanne Tudball. She throws and manipulates the wet pot on the wheel to its finished form. A job completed in one sitting. How fantastic is that!*

*David and Margaret Frith. I love the effect of their ash glazes. I admire both potters. I have purchased several of their pots*

## Do you have any favourite pots?

*My John Maltby pot my daughter bought me when she was a student at Oxford. She made sure to tell me it was expensive!*

*I have several but then I love collecting pieces.*

## Of your own?

*Several. I'm not attached to my pieces so I either sell them or give them away.*

## Another potter?

*John Dunn (Raku) David Frith's vase and Ruthanne Tudball's round vase with a long twisty handle.*



**Hazel Annette Green**  
**25.2.1936 – 4.11.2016**

On completing her formal education at St Georges, Harpenden, Hazel went on to St Albans Art College for a year and attended a pottery evening class, where her love of clay began. She then went on to St Martin's School of Art in London, majoring on illustration. Her first job was with a lighting firm in London designing light fittings, one of which was for a major London department store.

Hazel started teaching various subjects at secondary school level and eventually taught art at St Nicholas junior school in Harpenden. She expected her pupils to be able to create anything they wanted, so she had 11 year olds making teapots, and because she believed in them they created amazing pottery. Later Hazel began teaching adult education pottery classes and watercolour.

Hazel was one of the founding members of the Dacorum and Chiltern Potters Guild. She potted in a shed in the garden with no heat or light for many years until she moved,

**Morgen Hall, born 1960 –  
died 17th February 2016**

Sad to report that Morgen Hall, who presented at our Potters Open Day in 2009, has died aged 55. Morgen was born in California, but moved to Scotland as a child with her parents, who had been restaurateurs. Morgen inherited from them a lifelong love of food and a concern for the manner of its production.

In the early 1980s she worked as an assistant to the potters Ian Pirie and Joe Finch and attended Gray's School of Art,



and eventually created a pottery with light and running water. She regularly went to Aberystwyth International Ceramics Festival, taking her elderly friends, Peggy Fancett and Nellie Maylott. She was an active member of DCPG attending as many Friday nights as possible and enjoying visits and the Potters Open Day. She went to Art in Clay in August, even though she was recovering from recent surgery.

Hazel had such a diverse creative talent, which she shared with so many. She was always keen to learn and to pass on her skills, whether it be pottery, watercolour, Chinese brushwork or pastel abstracts

**by Annette Cole.**

Aberdeen. She went to Wales in 1983 to study for her MA ceramics degree in the faculty of art and design at Cardiff Institute of Higher Education. After her MA she began to exhibit widely, producing work from her studio at the Chapter arts centre in Cardiff.

Her pots were often made with particular foods in mind: banana bowls, cabaret tea services, couscous dishes. Taking slices of fruit and vegetables, she would use microscopes and scanners to create intricate designs and motifs and then employ laser

and cutter plotters to produce the stencils for the decorations on her work. Her skills in throwing and turning on the wheel and applying surface detail on her pots were second to none. There was an authenticity about the pots and their maker that is rarely encountered. Her work is represented in, among other places, the permanent collections of the National Museum Wales and the Victoria and Albert museum.

Eight years ago, Morgen was diagnosed with breast cancer. Even when seriously ill, she never lost her ability to encourage and inspire.

(Taken from an article published in 'The Guardian' written by Jeffrey Jones)

*Morgen Hall at DCPG Potters Open Day 2009*

**Marianne de Trey, born November 3 1913, died October 18 2016**

Marianne de Trey's career as a potter began in 1947, when she and her potter husband, Sam Haile, moved into The Cabin in Dartington, a wooden house originally built by Bernard Leach in the 1930s.

They spent a year restoring Leach's abandoned Shinner's Bridge Pottery. Sam built a small kiln for Marianne, and was still waiting for suitable bricks for his own kiln when he was killed in a car accident aged 39.

By the time he died, Marianne had become a "reasonably efficient potter", specialising in earthenware, and in 1955 she founded the Devon Guild of Craftsmen with a small group of other craftsmen. Then, one night in 1957, her pottery burnt down due to faulty wiring in the electric kiln. She considered giving up, but decided to continue but to change direction.



After rebuilding her pottery, she went on to develop many new glaze recipes and experimented with different clays and chemical compositions, using both oil-fired and wood-fired kilns. Her designs were often reminiscent of textile patterns because she had originally trained as a textile designer. She went on to exhibit her pots both in Britain and abroad.

Throughout her career she took in students and from the age of 65, when she bought an electric wheel, she let out space to young potters. Later she moved to smaller premises and began to produce colourful small pieces in porcelain.

Marianne de Trey continued to live at The Cabin and at the age of 92 was appointed CBE in the 2006 New Year's Honours List.

(Excerpts from an obituary published in the Daily Telegraph, 25 October 2016)



## Ruth Brown Obituary By Jenny Birch



Ruth, though born in Europe, was brought to England by her father who then immediately enlisted, leaving his wife in a foreign country with three young girls to bring up on her own. Although the sisters were very close, Ruth had few good memories of her childhood and felt the loss of her father keenly.

Ruth De L'Estrange Uriburu was proud of her connection to José Felix Uriburu, the president of Argentina in the 1930s. She certainly had the bearing to go with it.

As a student Ruth went to The Radcliffe in Oxford to study nursing. It was here that she met and fell in love with Buster who was there reading History. They married and between them rejoiced in the birth of two sons and two daughters. Buster's work brought him to Hertfordshire as a master at the Junior Masonic School. Ruth's energy and kindness were used in supporting other young wives, especially those with babies, and by running an open and welcoming home.

During this time Ruth became involved in ceramics, becoming an accomplished potter. Her throwing displayed both strength and delicacy. She became part of a group called 'Pot Luck', who exhibited and sold successfully. She was also an enthusiastic founder member of The Dacorum and Chiltern Potters Guild where she volunteered her skills on many projects. She furthered her studies at the University of East Anglia, where her son Duncan was studying, by researching ceramics. It was here that an interest in handbuilding and glaze making was initiated. She undertook several short courses and Aberystwyth featured largely in her calendar.

Ruth shared her skills in a variety of settings over the years. For a long period she taught handicapped adults. This was followed

by a few years in a private school teaching young boys and at a local senior school. She also spent time, using

her nursing skills, ferrying sick travellers back from the continent to English hospitals.

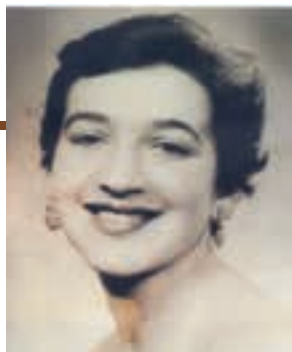
Her love of travel stemmed from annual summer holidays with Buster and the family on a French camp and, venturing further afield, Ruth became a brave and intrepid traveller. One year she went to Japan to stay with their daughter Kim who was there teaching English. Three weeks turned into three months! She travelled on her own, although she spoke no Japanese and her visit culminated in her securing a place with a Japanese potter who became her mentor.

She also travelled extensively with West Herts College and during her later years went cruising with her brother-in-law after her sister's death.

Ruth not only worked with and collected ceramics (both old and new) but had a real and lasting love affair with silversmithing. She loved silver. She constantly toyed with the idea of speaking other languages and, had she had more opportunity, would have been multi-lingual. She adored talking to all kinds of people and poetry and words fascinated her.

Ruth will be remembered for her enthusiasm for new projects, her large heart, her bravery and her amazing presence; many of us will recall the backless black dress?!

She leaves four interesting and accomplished children, and one lovely granddaughter Freya. She will be much missed and remembered with a smile.



## 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](http://thedcpg.org.uk)

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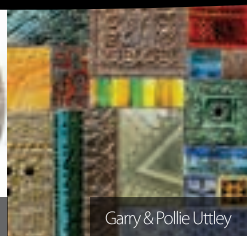
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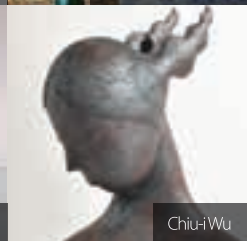
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