



DACORUM AND
CHILTERN
POTTERS GUILD



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Murray Fieldhouse

7 March 1925 - 25 August 2018

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DACORUM & CHILTERN POTTERS GUILD

Potters Open Day

Saturday 2 March 2019
 9:30-17:00

Featuring:
Ingrid Murphy
Jim Robison
Niek Hoogland

The Sandpit Theatre
 Saddingham School Academy Trust
 The Ridgeway
 St Albans, Hertfordshire
 AL4 5NX

Prices
 DCPG members £20
 Non-members £30

Tickets
 www.sandpitheatre.co.uk
 Tel: 01727 799545
 Or in person 11:30-13:30

Remember to bring your wallets
 All three artists will have work on sale
 Homemade refreshments available
 Donatable coffee prices





Notes from the Chair



Ros McGuirk



This edition of the Newsletter is focussed on our founder and long term supporter Murray Fieldhouse. When I joined the Guild he was already retired from active potting and teaching, and lived quietly in the Chiltern Hills at Northfield. He appeared rarely at meetings apart from our Potters Open Day when he acted as MC. He was also President of the Guild at that time. I got to know him and Dorley through the soda firings, and I soon learned to appreciate his sparkling wit, his amazing memory and his hospitality. He loved to yarn around the fire, glass in hand, with stories from his earlier years when he knew a great deal about all the potters, past and present. Yet it is only recently that I learned how much he did for the studio pottery movement in his day. No wonder that he was regarded with awe by younger potters.

The Guild is his legacy to us and although we have evolved in many ways, having to hone our organisation to keep up with the times, we remain an open group who meet to learn more about our craft, with demonstrators, workshops, firings and visits, much as we always have. We are now a charity which aims to share our skills with the community.

Our have a go events are increasingly popular, taking up more time for our committee and officers and offering members more opportunities to serve and learn. Such activities and the friendships formed within the Guild are the spice of life for many of us.

We all owe Murray, and his friends, a huge debt of gratitude. This was expressed at his funeral by John our current president who gave the eulogy. Ten Guild members were there to say goodbye on the most beautiful September afternoon. Our sympathy goes to his loving wife, Dorley.

Potters are great recyclers.

‘From ashes to ashes’ could as likely be ‘from clay to clay’, or in this case, ‘from bricks to bricks’. I refer to the latest challenge which is the taking down of the wood kiln at Boxmoor.

As I write this we are in the early stages of planning how to go about it. We have to build a former to remove the bricks in the arch safely, so those who come to help will learn a good deal about the construction of the kiln and learn skills that will be useful when building the next one.

Hopefully by the time you read this it will all be done with the bricks wrapped up in their new site. With plenty else to do in 2019 we will leave them there for a while. It will be a year at least before we will be ready to plan what to do with them.

The Boxmoor Trust, having decided that they need the old kiln site to create a safe area for children, have generously offered us a site away from their headquarters, near the upper barn. We have formed a sub committee to look into the options, which include a storage shed and running raku firings there. Currently we are working on plans for submission to the Trust to find out what may be permitted.

Meanwhile there will be plenty of opportunities to join in the various and new outreach events that come our way in 2019, and hopefully firings, too.

Keep an eye on your emails, and Happy Potting.



Secretary Report **AGM 13th Oct 2018** **Mary Anne Bonney**



The committee's meeting in October prepared for the AGM in more ways than one: the agenda was agreed and the committee held a session to practice linking the new projector to the Guild video camera, the object being to use video to enhance and record Guild demonstrations. Those who made Robert Cooper's demo after the AGM on 13th October enjoyed this new addition to our repertoire: all were able to see Robert's decorating processes close up.

Final amendments to the safeguarding policy were agreed: this will be posted on the website as soon as it is complete.

We are minded to accept a new site for the wood kiln and raku firings offered by the Box Moor Trust and plans are in hand to demolish the kiln so that the Trust can move the bricks to the new compound.

Nearly 40 members attended the AGM - the Saturday slot was as but no more popular than the usual Friday evening - and heard Ros' review of a year that combined numerous and popular outreach events, spectacular exhibitions, demonstrations, the most successful POD yet and an enthusiastically stoked wood firing - results may have been disappointing but lessons have been learnt. Future plans include raku and, we hope, soda firings and two new community clay events at the new museum and at the cathedral in St Albans.

The Guild's membership reached 130 in 2017-18 and Colin confirmed that funds are sufficient to cover costs, keep equipment

up to date and buy replacements where necessary.

We are pleased that David Evans who joined the committee during the year has agreed to stand as a trustee and has been duly elected. David brings valuable print and design skills.

Gay Crommelin also joined the committee during the year and her initial role being librarian, Gay has now added responsibility for safeguarding and she is also supporting Ros as programme secretary with a view to taking over next year. Judi Tribe has stood down as a trustee, but remains on the committee as newsletter editor.

The remainder of the committee was elected as follows: Trustees and Committee members: John Higgins - president and POD organiser, Ros McGuirk - Chair and outgoing programme secretary, Colin Hazelwood - Treasurer, Jackie Harrop - Vice Chair, external events co-ordinator, Mary Anne Bonney - Secretary, and Emily Good - Website and Non-trustee Committee members: Audrey Hammett - Membership, Tony Baxter - Property.

We are delighted that, following the meeting, Amanda Toms has volunteered to manage the Guild's presence on Facebook and Instagram as well as taking on being kiln site manager at Overbourne, Boxmoor.



DCPG Programme 2019

Feb 8 Gin Durham quirky animal sculptures

March 2 Potters Open Day (Sandpit Theatre, St Albans) Ingrid Murphy,

Niek Hoogland and Jim Robison
See the article about POD

April 5 Richard Baxter

May 10 Linda Bloomfield



Editor's Note



Judi Tribe



Thank you to all those who have contributed to this special edition of the newsletter with their personal memories about Murray Fieldhouse who sadly passed away in late September. They reflect on the amazing vision and influence that Murray gave to the pottery world through his teaching, critical writing and publishing but also to the inspiration and determination which then created the Dacorum and Chiltern Potters Guild over 40 years ago.

Murray's own voice can be heard through his letters and his amusing own 'a potted history' which he gave in an interview to fellow Guild member Marguerite Moon in 1992.

A special thanks to Dorley Fieldhouse who gathered together some wonderful images of Murray which show his love of life. The Guild continues to flourish and thank you to all who have contributed their wonderfully written reports on the host of activities which have taken place these last few months. Next year in 2019, the Guild is organising two new outreach events, The Big Clay Event in April and the Pottery Pilgrimage, and not forgetting our annual Potters Open Day in March, so please read all about these wonderful events and help out by volunteering as much as you can.

Membership - Audrey Hammett

Renewals for 2018/19 season were due on 1st October. If you have not already renewed, we hope you will still do so to take part in the many events we have

planned for this year. If we don't receive your renewal by end December, this will be the last newsletter you receive unless you rejoin later.

A very warm welcome to our new members

Gabrielle Felton Colney Heath

Ranjana Gohil St Albans

Vicky Goutis Bushey *"I am particularly interested in using the wheel and am self-taught but only have use of a wheel once a week so demonstrations and workshops would be helpful"*

Jane and Stephen Russell St Albans

Doug Jones Rickmansworth *A celebrated potter and welcome back to the Guild*

Riecha Kapoor Northwood

"I am a studio potter and also a part of Harrow Open Studios. I work with high firing stoneware clay and use a mix of wheel thrown and hand building techniques"

DCPG Friday Meetings

Monthly Talks and Demonstrations from January 2019 through to May 2019, 8pm - 10pm held at: Kings Langley Methodist Church, Hempstead Road, Kings Langley WD4 8BR
Tea/Coffee and biscuits from 7.30pm

Please bring your own mug to save using throwaway cups.

The DCPG borrowing library is also available throughout the evening.

All welcome.

Members free. Guests £5.00



A Potted Autobiography from Murray Fieldhouse



by Marguerite Moon



In 1992 Marguerite Moon (programme secretary) approached Murray Fieldhouse, who was the President of the Guild at that time, regarding a profile for the newsletter. As Marguerite wrote, “the result was the following Potted Autobiography from Murray”.

Murray Fieldhouse at seventeen and a half was called up to the RAF Colours in the later part of the war. Later, he was part of the vast company of returning ex-service men looking for a better and alternative world to that of commerce, industry or the professions. At the time the ‘Crafts’ were still a movement and represented what many were seeking.

He sought employment with Bernard Leach and was sent to Harry Davis, and ex-principal of the Leach pottery. Intellectual

discourse was stimulating at Crowan but the work punishing and the life-style one of severe simplicity. One day Harry remarked, *“I believe you do not have the endurance to become a real potter; you had better take up pottery teaching”*.

The comfortable climate of the Home Counties beckoned at Kingwood design and Craftsmanship near Hazelmere, but many weekends were spent at Tring, visiting an ex- RAF friend who was the art director at one of the pioneer community residential adult education centre that sprung up after the war. Murray became increasingly involved in a variety of activities at the centre (Pendley Manor); he was regarded as an “asset” and in due course established a pottery workshop producing a range of standard ware with the help of three assistants. A few pretentious individual pieces were made, two of which were purchased by the Victoria and Albert Museum in 1958.

In 1952, he wrote a pottery handbook for Foyles and a booklet on throwing for Dryad, At the Darlington Conference, he patronisingly presented signed copies to Hamada who seemed lacking in knowledge of some aspects of pottery!

At this time, potters’ merchants were in the habit of making gifts of materials and equipment to those whom they thought influential in the potters’ world. The gift was usually accompanied by being taken out to an expensive lunch; this led to a consultancy, first with Podmore and Sons and then Wengers. Ltd. Both Henry Podmore and George Wenger told Murray that he was an “asset” but that if they took his advice, they would soon be out of business - they did go out of business !



Murray was invited to Chair the working that founded the CPA because they thought he would be an “asset”. He was soon replaced by Rosemary Wren who was more forceful. After some years on the Committee of the CPA, he was asked by the Hon. Secretary to resign, after expressing subversive views at an AGM. He remained loyal to the Association until the death of David Canter brought about greater changes of policy.

In 1954, Murray started the Pottery Quarterly. The informal gatherings of potters at Pendley Manor indicated that there was a need for a regular forum. Within a few years because little was available, it obtained a world-wide circulation. This encouraged the founding of a second magazine Crafts Review which ran for only six numbers, the victim of 60's printing union greed. Pottery Quarterly struggled on in a reduced state.

As Pendley, from economic necessity, began to function more as a conference than a cultural centre, Murray moved his pottery to Northfields Studio (just outside of Tring, near Pitstone - ed). Having heard that Murray had left Pendley, he was approached by a number of colleges asking he would spend a day a week with them. When asked what they wanted him to do, they said that they did not know but they thought that they would be an “asset”. Danny Killick ran the pottery at Northfields until the Custom and Excise persuaded him to register for VAT.

Having experienced complete freedom of action at Pendley, Murray found that he was continually frustrated by State Education. On a lecture tour of New Zealand, he had observed that potters were better educated rather than being dependant on state instruction. He gave up all his teaching, founded the Dacorum and Chiltern Potters Guild and bought a small offset outfit to print the Pottery Quarterly at home, resulting in it coming out even less often and eventually coming to near vanishing point.

He is presently working to eliminate the misuse and abuse of the words CONTEMPORARY, CRAFTSPERSON, CERAMICS and APPLIED ART from CRAFT literature.

So be cautious if you are writing a pottery book because a publisher who regards Murray as an “asset” may send him the Mss. for his opinion!





Murray Fieldhouse and the founding of the Dacorum and Chiltern Potters Guild



Murray became the Guild's Secretary in 1975 and then President until 2011.

Murray organised many Guild activities; the Potters Open Days / weekends, initiating the "pot crawls", many Raku and salt/soda firings and hosting social summer parties at Northfields Studio and much more.

A couple of months ago Sylvia Fitzwilliam, the wife of our previous Chair and newsletter editor Mervyn Fitzwilliam, gave me the whole of the Guild's newsletter archive dating from 1975 until the present.

Here are a few selected letters and articles from these DCPG newsletters which describe the early days. The idea of setting up the Guild began in 1974 and the first newsletter/communication was sent to a few people at the end of the year, with a much larger circulation letter in January 1975 as remembered and written in Stan Romer's letter to Mervyn Fitzwilliam, the newsletter editor, and published in the March 1994 newsletter.



Murray Fieldhouse was our most important founder member because he was the originator of our Guild. Ray Phipps and Tony Plessner were also instrumental in organising the first inaugural meeting which was held on 31st January 1975 and it was at this meeting, the Dacorum and Chiltern Potters Guild (DCPG) was formed.

Here is Murray Fieldhouse's reply to Stan's letter which shows his wonderful sense of wry humour and the ability to conjure up these early events of the Guild

Dear Mervyn,

Stan has a better memory than me. Yes... I suppose we did informally start the Guild some time before the Inaugural Meeting, but it had no official status until the Inaugural Meeting 31st January 2018, so it is 21 in 1996.

That is unless Ray Phipps has the date of the day he called in for a drink after a day's hard

work at Electrolux, when I said to him "I am fed up with those bloody people who are supposed to be providing proper pottery education around here. I am going to start a potters Guild to shame them. You are the Chairman, I am the secretary and Tony Plessner is the Treasurer". They did not protest, so the Guild was formed!

I think that the first thing we did was have a raku firing. Someone's husband who was not a potter stoked the kiln and next day had to seek medical treatment for burnt knees. Another husband was sent by his wife into the wood to collect fuel; he bumped into a girl in the dark and later left his wife for her. A goat clambered up on top of a brand new Jag to get a better view of the firing and browse on some otherwise unreachable verdure. To pacify the owner we put her pots in the next re-charging. Of course we destroyed as many pots we could in the firing because communal adversity was required to create a bond of membership in the Guild.

Murray Fieldhouse

(DCPG Newsletter March 1994)



Following on from Murray's thoughts of the founding of the Guild, here is a version from Ray Phipps, the first elected Chairperson, written and published in a 1995 newsletter celebrating the 21st anniversary of the Guild.

Despite all other stories, the Guild began at Northfields Studio over a beer or two or three at a time when Murray was feeling a little put out by the education establishment (when wasn't he ?) at Dacorum College.

The powers had decided that Pottery 2 should not continue because it was in danger of becoming elitist. Murray had drawn a number of students to learn together beyond their first year and indeed, the group included some talented potters. Some of us wanted to go lot further and had hoped to persuade Dacorum to run an advanced course. Since they wouldn't, Murray and I took to drink.

As I remember the conversation, it went: "Why don't we...

- 1) Buy out the College
- 2) Shoot the authorities
- 3) Refuse to pay the rates" (Murray)

And later he didn't, but that's another story. And then about No.6 "Let's start a Guild. You be Chairman (Ray) and I'll be Secretary" (Murray)

...And so the Guild was born.

Murray organised the speakers for the inaugural event and the first embryo committee got to work to raise the money for the hire of the Mechanics Hall. 'Electrolux', in the form of my secretary, was commissioned to produce an invitation to the opening. It went to every secondary school and art school most of the way round London, to every pottery teacher at any school we could think of.

I seem to remember that we sent out nearly 300 invites. The cost nearly bankrupted the Electrolux Company. We reckoned we might get 30 or 40 people at the Hall, which officially held 100, was going to feel pretty empty.



Murray assured me that neither Victor Margrie, Mick Casson or Henry Hammond would mind. Being optimistic, 50 chairs were laid out. Over 300 hundred people came and after opening the meeting and handing out the M.C. duties to Murray, I sat between the legs of the speaker. The platform was solid with people.

Many who turned up went to the pub during the meeting proper and came to the Hall after others had left. Shows the drawing power of good speakers, to say nothing of Murray's arm twisting. We signed up, I think, over 200 members - many paid their subscriptions on the night. My abiding memory is of the sea of faces, the excitement, enthusiasm and my panic about where to go from here?

We had another beer, got the committee together and commenced business. I can't remember all the original committee and, unfortunately two or three years ago, I threw my committee minutes away. But it included Freda Earl, Mary Ann Spilman, Stan Romer, Tony Plessner, Mary Beerbohm, Pauline Ashley, I think Jane Windham, and Ed Broadbridge. We had all the problems which dog the committee today: who is going to speak? - why don't the members say what they want? - whose can we go twist to get this

job done? Hard work but fun.

We moved our venues much more frequently than now and the Newsletter was mostly sent out before every meeting - a mammoth task for Ed Broadbridge and my secretary.

We held demonstrations, talks, and the Pot Crawl was invented - Murray again.

We held pottery weekends at Pendley Manor, made money, lost members and gained them. Our average attendance at most meetings for the for two years was 80 - 100.

Of the early events, three stand out in my memory. The Roman kiln built at Wall Hall, the first kiln at Northfields Studio, and the two marvellous meetings to round off the programme. The first was a Raku event in my garden: over 50 people turned up. The kiln was built in the arboreal bit of the 'estate' and we fired for 12 hours, drank red wine and ate super food which seemed to come like manna from heavens. The second was a party at Mary Ann Spilman's house in Bedmond. A balmy summer evening, folk songs, good talk and good pottery.

As I write, the third becomes difficult to choose, I am remembering so many more. I was going to pick the first weekend that we went to Mildred's, enjoyed Arthur Ball's comments (Oh that he was writing this), had superb Christmas parties, wonderful events at Murray's and actually experienced some stunning pot making.

There's so much more but thank you, Murray, for getting angry at Clifford.

Ray Phipps

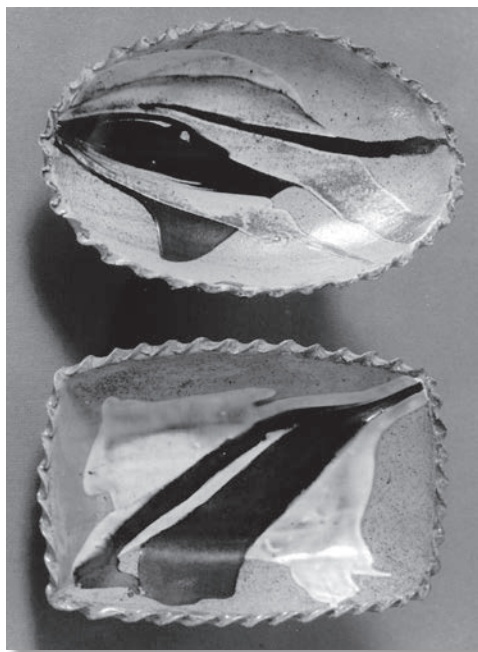
DCPG Newsletter May/June 1995

Photographs supplied by Dorley Fieldhouse



Stoneware bowls

*Two serving dishes,
Decorative Art Magazine*



And finally here is another letter by Murray Fieldhouse written to Mervyn Fitzwilliam and published in a 1994 Guild's Newsletter, showing his great pottery knowledge in a most playful way.

Dear Mervyn,

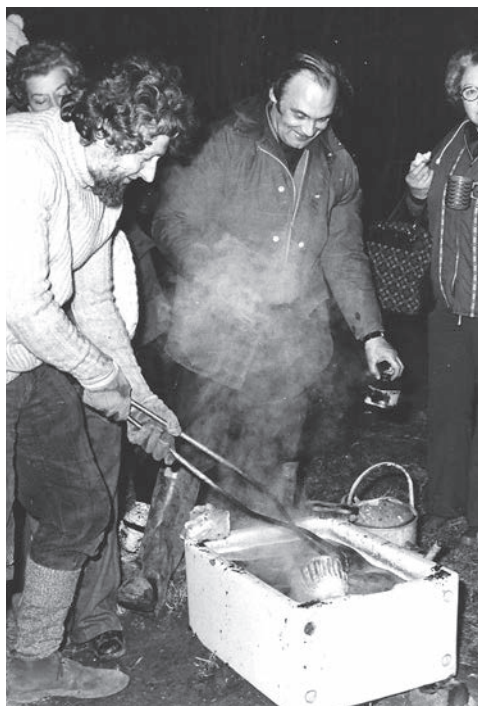
I have been running Raku events since 1949 and in the early '60s demonstrated the process on television.

At a recent event, every pot was reduced to shards, so I feel that my capabilities as a "Raku Guru" is now also in shards. Any mention of my intention to accept to run a future Raku event will, I believe have potters running to the hills !

Whilst in the depths of low self-esteem, I am inclined to accept the title suggested for my innovation, namely CRAKU. Murray

(We don't believe that Murray would really give up so easily, so we expect his next event will be a cracking success - Ed.)

newsletter editor - Mervyn Fitzwilliam





Murray Fieldhouse



by Jonathan Chiswell Jones



I knew the name Murray Fieldhouse long before I met the man. It was, if memory does not deceive, about 1958 that the pottery bug took serious hold, and Murray edited a wonderful magazine called Pottery Quarterly, and the world was young.

The title was a little misleading, because it did not always come out every three months. But a closer inspection revealed that your subscription entitled you to 4 copies whenever Murray could type set, print, edit and commission enough copy to get it ready for dispatch. It was printed on matt paper of various hues, and had a way of splitting if you bent the pages back too far.

But I was 13 years old and fascinated to read how Rosemary Wren made her tiny birds, or Cardew felt about making high-fired stoneware in Africa. With its homemade feel, and entirely thoughtful contents, Pottery Quarterly summed up all that I loved about making pots. There were kiln designs as well as critic's reports, and articles were written in plain English, which any schoolboy could understand. It was without pretension, for craftsmen at that time seemed proud enough to be making things well and seemed generally free of the burdens and uncertainties of striving for status as artists.

Ceramic Review had yet to make its appearance and like the Ealing comedies, William Brown books, and post war films, the world seemed a simpler and happier place.

At Farnham Art School, in the early seventies, I set about turning boyhood dreams into reality. Here the Surrey Diploma,

designed by Henry Hammond and Paul Barron, was designed to teach would-be-potters some of

the skills they would need for survival. Part of the course was a wheel building project, and who should be leading it, but veteran enthusiast Murray Fieldhouse? My object was simply to get on and build a wheel, but being Murray, and probably under the influence of the course directors, he treated us to a series of lectures on the history of the wheel, from the simplest to the most sophisticated.

We were told in detail, by an engineer called Ballentine, about the deficiencies of the Leach kick wheel, and how by standing on the other side of the wheel from the thrower and kicking, he realised how much better it would perform if it were re-engineered. (I have an almost unused Ballentine kick wheel to this day)

But I was most impressed by a certain Mervyn Fitzwilliam who supplied all the parts necessary to build an electric wheel and a local cabinet maker called Sandy helped us make the frames. Murray's part in all this was as a warm, smiley and slightly bemused overseer, but I did end up with a wheel which is doing its job 42 years and a few repairs on. Thank you Murray and thank you Mervyn for that.

On a top shelf in my workshop lie some back numbers of Pottery Quarterly. Layers of dust tell that they too have fallen victim to the urgent and multiplying demands on our attention today. Only historians might make time to wipe the dust from their covers, open them with care, and savour articles written in such plain English that any schoolboy, given the time that they too are denied, might understand and be inspired by.





I don't know if anyone else was affected by Duncan Hooson's mention of Angus Suttie at this year's Potters Open Day (POD) in March but once I heard his name mentioned, a few memories came back to me about him.

Angus who sadly died in 1993, once demonstrated for the Guild at one of the evening meetings, I think in the late eighties

(the list of speakers on the website only goes back to 1993).

Now I have been a continuous member of DCPG since the early 1980's and have seen a large and varied number of demonstrators in that time. If you asked me to name the demonstrations that really stood out for me, that one would have to be in the top five. Not the least because of the interaction between him and the late Arthur Ball, who struggled to come to terms with Angus' work. Arthur took great care to make functioning teapots and Angus did not.

In fact, to Angus teapots were a concept only. Angus also worked in earthenware with brightly coloured slips and sat surrounded by the Guild members, most of whom were still wearing their 1970 "Real Pottery" mantles.

Angus was very gracious, given the basic "*what good are they*" questions and comments. An evening that I remember even now. This will be no surprise to those who knew Arthur, his clashes with Stan Romer were the highlights of some meetings.

Coffee Social Mornings

Please come and join us, where you can meet and chat to other members about pots and lots more. Reminders will be sent by email each month. Please contact Judi Tribe to confirm that you will be coming along. juditribe0@gmail.com (0 is zero)



February - Friday 22nd.

1.00am - 1.00pm

Fisheries Wharf Cafe, Fisheries Road,
Boxmoor, Hemel Hempstead HP1 1NA

March - Thursday 21st March

11.00am - 1.00pm

Cafe on the Corner, 39 Catherine Street,
St Albans AL3 5BJ

April - Thursday 25th

11.00am - 1.00pm

Hemel Food Garden Sunnyside Rural
Trust, Central Nursery, Two Waters Road,
Hemel Hempstead, HP3 9BY



Potters Open Day 2019



Saturday March 2nd

There will be three charismatic Potters taking to the stage giving talks and demonstrating their own individual practices. Here is a small piece about each maker. Please save this date for March 2019 as this is going to be another exciting and inspirational Guild POD.

Ingrid Murphy Lecture

Ingrid Murphy was born in Ireland and studied Ceramics and Photography at Crawford School of Art & Design as well as a Masters Degree in Ceramics at Cardiff School of Art & Design. Having worked in various educational roles since 1993 she is currently the Academic Lead for Transdisciplinarity at Cardiff School of Art & Design, Cardiff Metropolitan University, having returned to Cardiff to lead the ceramic department in 2008.

Ingrid is a practicing ceramic artist and in 2011, she was awarded a Creative Wales award to explore how new technologies could influence the sole practitioner in ceramics.

In 2015, Ingrid was awarded a National Teaching Fellowship for her contribution to art & design education. She is a National Advisor for the Arts Council of Wales and is the Master of Ceremonies at the International Ceramics Festival held biannually in Aberystwyth, Wales.

Passionate about making, education, bicycles and dogs Ingrid divides her time between Wales and her home in South West France which her and her husband have been 'filling with stuff' since 2007.

Jim Robison Handbuilding demonstration



Born and educated in the USA, Jim came to Yorkshire in 1972 where he established the Booth House Gallery and Ceramics Studio. His work is usually slab built and slip decorated, including large scale sculpture and architectural ceramics. He enjoys an experimental approach to making, often combining personal construction techniques with unusual surface textures, multiple layers of clay and colourful glazes. His works are reduction fired in a large gas kiln.

An enthusiastic supporter of ceramics, he has been involved in virtually all of the Aberystwyth International Festivals, and he is often asked to speak and demonstrate to art and ceramics groups throughout the country and abroad.

He is the author of *Large Scale Ceramics*, published in 1997 (reprinted in 2005) and has written for *Ceramics Monthly*, *Ceramics*, *Art and Perception* and *Ceramic Review*.



Niek Hoogland Making demonstration

Niek was born and raised in Tegelen in The Netherlands, a town that owes its name and fame to the clay that has been dug there for the last two thousand years. Niek often accompanied his father who worked in one of the large ceramics factories.

He trained during the 1980's in the local Tegelan/Lower-Rine earthenware and slipware tradition.

In 1991 he set up his pottery Pottenbakkerij Hoogland with his partner Pim van Huisseling here he has continued this long tradition but adding and more contemporary style.

Niek has a huge reputation and can be seen at many Ceramic fairs in and around Europe and especially here in the UK.

All this is happening at:

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

Saturday March 2nd 2019, 9.30am - 5.00pm
DCPG members £20, Non-members £30

Last year there was an amazing amount of support and help from many of the Guild members which really made the whole day run smoothly.

If you would like to join the team and help at POD 2019, please let me know. Look forward to hearing from you.

John Higgins - johnceramics@aol.com



Pots at Kingsbury Barn, St Albans by Beverly Benson



This event fell during the Herts Open Studios period and also coincided with the St Albans Heritage Trail, so there were plenty of people out and about in St Albans looking for entertainment. They will certainly have been entertained at our exhibition.

As several people commented over the four days, it is amazing how we all started out with the same materials and ended up with the fantastic range of pieces on display. The exhibition included the functional, the beautiful, the humorous and the ingenious.

Thanks to Jackie Harrop's masterful organisation and a band of eager volunteers, the barn was looking fabulous by the time the exhibition opened on Thursday morning.

The barn is a wonderful space for an exhibition. Built in 1374, it was, according to one of our guests this weekend who actually worked there, still in use as a farm store at the start of this century. People had been creative in their use of halogen lights to bring their exhibits to life, but there did seem to be something empathetic between the old

beams and our pottery. These traditional jugs, reminiscent of those on display at Verulamium Roman museum just around the corner, seemed particularly at home. There was a steady stream of guests throughout the four days, with Saturday and Sunday afternoons being particularly busy.

On Thursday we had two classes from St Michael's CE School. Year 2 created poppies with the help of some guild members and Year 4 made their own terracotta army. The children excitedly watched John Higgins and Marshall Colman demonstrating how to throw and some also tried their skills.



Photographs by John Alderman

Several guild members manned the afternoon 'have a go' stand, with long queues of eager punters keen to try throwing for themselves.

All around the barn were knots of people talking about how to start out with pottery, or the more experienced swapping glazing ideas. From people dashing off home, impatient to open their kilns, to people who understood the frustration of destroying kiln shelves with a dodgy glaze recipe, it was energising to be surrounded by people who - well, understand!

We all meet up at the Guild meetings, but this was a great opportunity to see the work of other guild members. Their skill and creativity are stunning. The master class in creating lifelike hares had a rapt audience in the afternoon sun, and the delightful poppies, one of this show's best sellers, were shown off to particular advantage in the barn's garden.

Thank you to all the people who gave up their time to make the exhibition happen and who shared the joy of potting to a new audience. This was the right venue at the right time which showed off the Guild at its very best.





Outreach activity, Kingsbury Barn



by Nicole Lyster

What could be greater than inspiring young minds to love clay? The children from St Michael's school were a twitter with excitement to use clay and make something meaningful. The Year Two children (infant class) made ceramic poppies, and the little 'oohs' and 'aahs' that they made as Jackie Harrop demonstrated were delightful. Their teachers were so impressed and pleased with the outcome they wanted to ensure they could come again next year.

The Year Four (junior) class made terracotta warriors and their imaginations blossomed as they created little backstories and names for their warriors. One teacher made sure she had a go too so that they could go back to school and make some more with the children who missed out.

It was a very well organised and successful event, made so by the many DCPG members who were keen to help and guide the children. The proof of this was in the fact that some of the children and other teachers from the school came to the Kingsbury Barn after

school to ask about have-a-go sessions and to buy some art. I was also pleased to be part of the 'have-a-go' sessions during the weekend. And I thought it was especially telling of the commitment that DCPG members have to their love of clay that there were so many of us willing to help and looking almost disappointed when we were asked if we wanted a break and for someone else to take over.

The success of that event was marked by the line up of pots made by a diverse mix of people and the number of customers who wanted their creations fired and glazed. It was especially generous of Fiona Booy to offer to take pieces and fire them, though I noted that many others offered to do the same. As an ex-primary school teacher still committed to teaching and learning and a self-confessed pottery addict I was proud to be part of it. Thank you DCPG.





Letters



Dear Ros and DCPG Executive

Thank you all very much indeed for facilitating the Fitzwilliam Award, enabling me to win the first prize. I shall proudly display the iconic bison trophy during the coming year and the very generous prize money from Mrs Fitzwilliam and family will more than replenish my clay, glazes and electricity supplies!

Having spent the last three months preparing for Kingsbury Barn exhibition and then making a totem pole, I feel at a loss to know what to do now! Surely you could “leak” me next years Fitzwilliam Award theme to save me from catching up on endless housework and painting the window frames, which I got out of doing last year.

On a more serious note, I am looking forward to all the exciting events the Guild is planning for the coming year. We are so fortunate to have such a proactive Committee.



With very grateful thanks,
Wendy Peters

Acme Batt Co.

In 2015, I won a voucher at the Potters Open Day (POD), for the supply of kiln furniture to the value of £50 from the Acme Batt Co. Through the pages of the newsletter, I would like to thank Walter Brayford of Acme Batts Co. for honouring this prize, even though I have only just

claimed it, and lost the original voucher itself. Not only did Walter honour the prize itself, he also allowed me to claim the full value against post and packing of the items, even though P&P was excluded in the original voucher.

Many Thanks Walter, **Jerry Seaborn**



A special thank you must go to Tom, the Ceramic Engineer at The Edward Orton Junior Ceramic Foundation in Ohio, USA. He provided the information and then posted a special heat proof gasket to us immediately and thereby enabling us

to fit a used Orton Vent Master on our recently acquired kiln. Not only did he promptly send it but refused to charge us. This was such amazing help and service.

Janice and Melvyn Esterman
(JanMelArts)



Big Clay Event

By Jackie Harrop



The DCPG has been given a fantastic opportunity to work with the St Albans Museum and Art Gallery to organise an event publicising and promoting the possibilities and excitement of working with clay.

The Big Clay Event will be on Saturday 13th April in the Assembly Room within the St Albans Museum and Gallery, which is a wonderful light and elegant space on the top floor of the newly refurbished Town Hall.

The Guild will organise demonstrations of throwing, handbuilding and modelling as well as offering opportunities for people to have a hands on experience and engage with clay themselves. There will be a selected display of member's work which will show the wide and inspiring range of the many possibilities, interpretations and styles of pottery and ceramics.

As a focus for the hands on experience we will create a large scale model of St Peters Street. This will be on 4 trestle tables in the centre of the Assembly Room and the public will be encouraged to add to the 'street scene'

creating some of the iconic buildings and embellishing the structure from their imagination and stimulus images provided by the Museum and Gallery. Guild volunteers will construct the basic shape of the buildings etc on the four 6ft trestle tables and from 11.00am the members of the public can continue to construct adding decorated bricks, columns, arches, windows and decorated features of the buildings and street scene.

We will need volunteers to demonstrate throwing, handbuilding and to help initiate the St Peters Street base as well as volunteers to help the public to engage with the completion of this spectacle. We will also need volunteers to talk to visitors about the processes of working with clay as well explaining the Guild's pottery and ceramic display exhibition.

Please volunteer and help make this an amazing Big Clay Event for the Guild.

Saturday 13th April 2019, 11am - 4pm
(date and time to be confirmed)
jackieharrop1@gmail.com



Market Place, St Peter's Street
St Albans AL3 5DJ



Alban Weekend - Potters Pilgrimage



St Albans Cathedral

By Jackie Harrop

This year, as part of the annual celebrations and hugely popular Alban Weekend on Saturday 22 and Sunday 23 June 2019, the DCPG will be organising an event with St Albans Cathedral to encourage members of the public to engage with an exciting collaborative experience, including demonstrations and 'hands-on' activity with clay. At the end of this two day two event, we aim to have engaged the community in constructing a representation of St Albans Cathedral in clay.

To enable this spectacular piece to be realised, DCPG volunteers will construct the basic shape on 4/5 6ft trestle tables and members of the public will add patterned bricks, columns, arches, windows and gargoyles and other decorative features. Ceramic sponsors have kindly agreed to supply the clay.

Members of the public will be encouraged to join a 'Pottery Pilgrimage' starting at the C15th clock tower in the centre of St Albans and follow a 'pied piper' to each of the several pot stops where demonstrators will show different ways of using clay and be given a 'Potter's Pilgrimage permit' which will be stamped at each pot stop.

Once the permit has been stamped at all these different



places, the holder will be able to have a free 'hands on experience' and join in the Cathedral construction extravaganza, creating this very historic building in a fantasy form.

This is a huge and very exciting public event for the Guild to organise and building on our experience in organising a collaborative event with the St Albans Museum and Art Gallery at the city's Town Hall in April 2019 (see details in this edition).

We will need lots of volunteers for both events and will be contacting people to help demonstrate, organise, set up and encourage people in planning and delivering on both these events. If you like an adventure, to step outside of your usual comfort zone and enjoy a festival atmosphere. Give it a go... I dare you!





Boxmoor Autumn Fair 2018



by Mary Anne Bonney



The day dawned decidedly damp and I think we all checked our messages and emails to see if weather would stop play, but it was not to be and, except for Ros who was laid low by laryngitis, 8 optimistic DCPG members plus one young helper turned out to set up in driving rain. Luckily, the throwing tent was next to a PTA stall which kept us supplied with hot drinks and cakes and there were more cakes available to the selling team in the marquee.

Our first have-a-go participant turned up and under Kate's supervision was able to make a lidded pot – no queues meant that we had a bit more time for each of the 14 takers over the course of the event and a sign of their enthusiasm was that they all took their pots home (whether their work survived the rain on the journey is another matter...). At one

point we even had all four wheels going and sales of members' work were brisk.

A huge thank you to Amanda, Colin, David, Nadine (and your daughter), Sylvia, Kate and Sharon for your hard work and good humour throughout, and to the Box Moor Trust for making us welcome and providing power and equipment from chairs to warm water for washing. The advantage of having a big team meant that clearing up took no time at all and we were all able to set off promptly for home and warm baths.

I for one reflected as I soaked on how enjoyable it is to spend time with fellow potters and what fun it is to share our enthusiasm even if, on this occasion, we only reached those members of the community brave enough to venture out on such a wet day.



DCPG Website **Social media links and Gallery for members' work**



The DCPG website is the place to find out what the Guild has been up to and all the latest information about the Friday meetings, the Potters Open Day as well as using the links to the DCPG Facebook page and DCPG Instagram which give you even more photographs and reviews of Guild events as well as all the current exhibitions which Guild members are participating in.

These DCPG social media links can be viewed very easily and without signing up to Facebook or Instagram. Just click on either of the icon links at the bottom of the DCPG website Home Page, and then you will be able to view the latest Guild and local and national craft events.

Please contact Amanda Toms: amandant4@gmail.com for any DCPG Facebook posts and to Jerry Seaborn: JJSeaborn@outlook.com for anything about DCPG Instagram. Please see the website for details on DCPG Instagram procedures.

Also take a look at The Gallery page on the DCPG website. This area is for all members to showcase their pottery and ceramic work to a wider audience. Every member can use this opportunity, so please send in good quality hi-res photographs of your work with a small paragraph describing your approach and inspirations of your work to Emily Good, the DCPG website co-ordinator - emilyhbgood@googlemail.com



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 £30, Family (one address) £42, Student (full time) £22.

Green* Single £25, Green* Family (one address) £37. *Green members will receive the newsletter by email rather than a paper copy.

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 **thedcp.org.uk**

The Dacorum and Chiltern Potters Guild Newsletter is published quarterly and distributed free to all members of the Guild, other craft groups and organisations. Contributions to the Newsletter are always welcome (s.a.e. please with any items to be returned).

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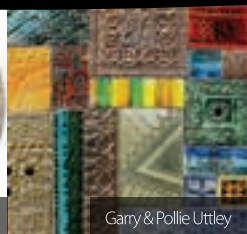
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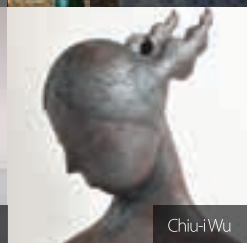
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