



**DACORUM AND
CHILTERN
POTTERS GUILD**



www.thedcpg.org.uk

Boxmoor Conker Festival
Boxmoor Wood Firing
Fitzwilliam Competition
Kingsbury Barn
Richard Miller
Paul Rowbottom
Diana Tonnison
Mike Strange

Issue 27 2018 £2



Pratima Kramer

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Notes from Ground Control to all members

Ros McGuirk



The committee continues to evolve and since the AGM, we have recently welcomed aboard Jerry Seaborn as Wood Firing Co-ordinator, and David Evans as Advertising Officer. As Jerry is focussing all his energy on the organisation required at Boxmoor you can look forward to perhaps two wood firings this year. He has already arranged a kiln inspection and is running working parties to repair and improve the kiln. Judi ordered a load of wood pallets and a working party has already dismantled them and filled the wood store. Follow Jerry's emails and make some pots to join in if you possibly can. We need 200 pots to fill the kiln.

Our other new committee member is David who has expertise in graphic design. He will be able to help produce posters and

flyers which will free Bipin to concentrate on the newsletter and the video camera.

Meanwhile a long serving officer has quietly retired from post. We owe Sue Lines a big 'Thank You' for running the library for so many years. Despite the long journey from home she has been a devoted attendee at our meetings. She has now handed over to Gay Crommelin. As Sue also organises the essential 'tea break', she will still be around at meetings, at least for now.

So far our current season has seen a most successful members' exhibition at the Upstairs Gallery and a great day out at the Conker Festival at Boxmoor, Hemel Hempstead.

Our guest potters at our regular monthly meetings have given us fascinating talks and demonstrations, all with very different styles and techniques and who are so hard working, passionate, adventurous and happy to share their stories and skills with us.

We also have six newly qualified first aiders. Well done all!

A brief note to end, on our projector and computer. These are now 10 years old, have given great service but now need replacing. I must thank Mary Anne for loaning us her projector for the last two meetings and for researching the next generation of machines.

We have had to look ahead, too, to see if it is worth buying the latest technology and after a lot of investigation, a new projector has now been purchased, hopefully with the same years of reliability.

Here I must also thank our treasurer, Colin, for ensuring that we can afford these replacements!

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Annual General Meeting

Mary Anne Bonney



A good number of members old and new turned out to the AGM on 13th October. Ros's report looked back on a year that included fabulous demonstrations and talks, an excellent POD, valuable workshops, and the Guild's participation in events ranging from the village art fair in Kimpton to three days of nearly non-stop activity at Childwickbury.

We added Living Crafts to the calendar, and hope to be invited back. A wood firing at Box Moor has rekindled enthusiasm for making necessary improvements to the kiln and we plan raku and soda firings next year.

Congratulations and thanks were recorded to our demonstrators, to all who helped with the Guild activities and to the exhibition team who excelled themselves with the display at Kingsbury Barn.

Thanks went, too, to John Powell for his work on the old website, to Fiona and team for masterminding the new one, now live at www.dcp.org.uk, and to Bipin, who is standing down as a trustee and committee member, for his many contributions to the Guild and his ongoing work on the newsletter.

Ros thanked all the committee for their dedication and support, Sylvia Fitzwilliam for her generosity in funding the Fitzwilliam award in memory of Mervyn, and the tea team who keep us refreshed at meetings.

The committee re-elected at the AGM are: Trustees: John Higgins (president and POD

organiser), Ros McGuirk (Chair and programme organiser), Colin Hazelwood (Treasurer), Jackie Harrop (Vice Chair and exhibitions organiser), Mary Anne Bonney (Secretary), Judi Tribe (Newsletter), Emily Good (website), and non-trustees: Audrey Hammett (Membership) and Tony Baxter (property). Since the AGM we have added a wood firing organiser and an advertising officer - see Ros' report for more about them.

We will miss Bipin and Fiona on the committee and their departure still leaves space for new recruits - including, we hope, a programme organiser's understudy, people to keep the Guild's Facebook and Instagram presence up to date and an events organiser. Please do not be shy about applying! Email Ros for more information.

Colin reported that the Guild is in good financial shape - which will enable necessary improvements to the wood kiln and the maintenance and upgrading of the Guild's other items of equipment.

John's announcement that the Committee had decided to award honorary membership of the Guild to Ros and to Colin, in recognition of their work for the Guild, was warmly endorsed by all present.

Please contact Judi Tribe to confirm that you will be coming along.
juditribe0@gmail.com

Wednesday 30th May 2018, 11am - 1pm
at The Rose and Crown, 60 High Street,
Kings Langley Herts WD4 9HT



Editor's Note



Judi Tribe

The Guild has been busy again with a wide range of events and activities including an exhibition of members' work, a wood kiln firing and 'have a go' throwing and hand building at a local conker festival as well as a number of talks and demonstrations from potters who shared their individual skills of working with clay at our monthly meetings. Thank you to all those who contributed to this edition of the newsletter.



A very warm welcome to New Guild Members

by Audrey Hammett

Liz Black Colney Heath

Fine art student at University of Hertfordshire, interested in sculpture.

Nadine Blakemore High Barnet

*I am a part time maker. I have been working with clay for some 30 years.
solidagoceramics.co.uk*

Linda Cavill St Albans

David Evans St Albans

I'm a retired graphic designer. Went to evening classes at Camden Institute in the '70s. Played with pottery ever since but till now didn't have the time.

Andrew Gardner St Albans

Pratima Kramer St Albans

I am a maker and would like to be in a company with people with similar interests.

Iain Messenger Hemel Hempstead

I was very interested in pottery at school and after a long break have recently renewed my interest and started a course in ceramics.

Nici Ruggiero North Mymms

I am a maker, large raku sculpture for display indoors as well as slip cast porcelain site specific installation for outdoors. nakedpots.com

Julia Schwarzmans Edgware

Returning to pottery after a break of 25 years.



First Aid Training for Members

In response to member and trustee suggestions, and after months of negotiation, we organised an accredited First Aid training course in November last year. We now have 6 trained first aiders added to those already trained to support events and ensure we are prepared for First Aid emergencies.

The training was Ofqual accredited and certification is valid for 3 years. The day long course covered a wide range of situations including first aid, and incident management for life threatening situations and treatment of minor injuries. The course covered practical

training for resuscitation (CPR), use of defibrillator, treatments of bleeds, burns, choking, minor injuries and serious medical emergencies such as stroke, heart attack, anaphylaxis and crises associated with asthma or diabetes. There was a short multiple choice written paper which we all passed.

We should now be able to have first aiders in attendance at all DCPG events. First aiders who received their certificates are Tracy Ford, Audrey Hammett, Jackie Harrop, Celia Mortlock, Judi Tribe, Helen Whitbread.

Jackie Harrop

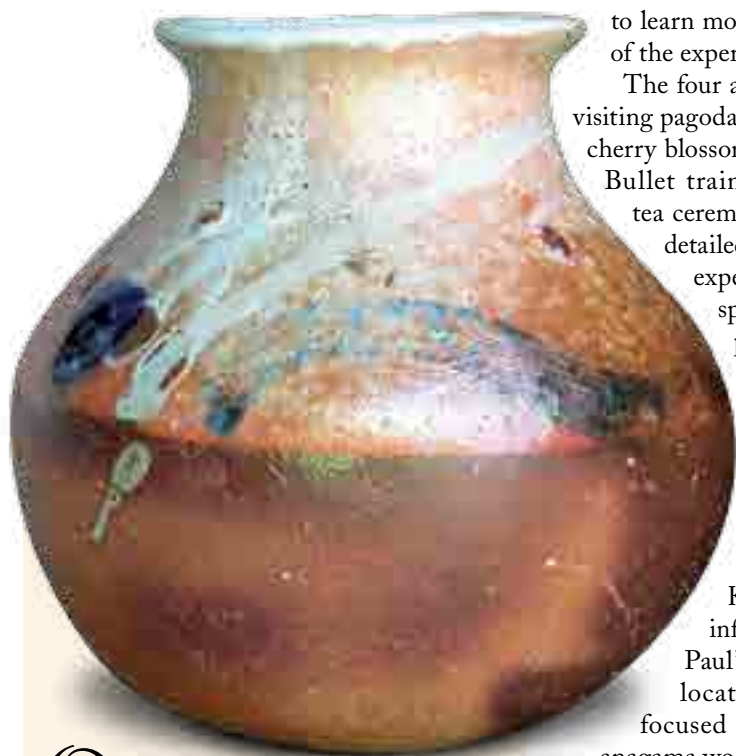
Members' Daytime Socials

Please come and join a relaxed morning coffee time where you will be able to get to know other members from the Guild.

The venues, with good parking, are spread around Hertfordshire to make it easier for people to attend. Reminders will be sent by email each month.



Paul Rowbottom Adventures in Japan



On a chilly January morning the hall was packed to hear about Paul Rowbottom's adventures in Japan. Paul is a sculptor and ceramicist who has recently been to Japan sponsored by two art societies encouraging cultural exchange.

In 2017 the East West Art Link sponsored four artists to visit Kyoto and Tokyo for two weeks. They experienced a wide range of aspects of Japanese life and encountered a range of traditional art and cultural practices. Paul discussed his experiences assisted by his photo diary, during his talk he advised us to go to the East West Art Link website

to learn more and view the full range of the experience.

The four artists had a rich itinerary: visiting pagoda's, temples, art exhibitions, cherry blossom parks, travelling on the Bullet train, and participating in a tea ceremony. The website displays detailed diaries and photos of their experiences and is really worth spending some time viewing, particularly if you are considering a trip to Japan.

The artists had taken a selection of art work to Japan and were assisted by local artists to set up an exhibition in a traditional town house in Kyoto. Paul showed Japanese influenced stoneware ceramics. Paul's second sponsorship was located in North Japan and focused on making a traditional anagama wood kiln firing. Packing the kiln took nine days and the firing lasted four days. He explained that there had been a problem with a section of the kiln collapsing, which affected some of the items within.

The second part of the meeting involved Paul giving a demonstration of various approaches and techniques for making tea bowls or 'chawan'. Tea bowls can be wide and shallow for summer refreshment or more enclosed and upright to retain heat in the winter.

Using traditional carving instruments a 900 gram ball of clay is whittled into a 300 gram tea bowl. We learnt to approach the interior first: with the intention of maximising

by Charlotte Anstey

the body and potential form of the bowl. As the interior space emerges carve up towards the rim and focus on developing a smooth welcoming rim for the inside of the upper lip of the drinker.

A base can be approached in various ways and there was time for Paul to show how to identify a foot ring and then carve off the side of the bowl towards the ring finally returning to fostering the inner and outer elements of the foot ring. A crucial aspect of the bowl is the presence of an indentation or dimple in the bottom of the bowl which collects within it a puddle or well of tea for the drinker to contemplate once the drinking is done.

There was some discussion about what qualities are necessary for a tea bowl to assigned the mark of a master bowl. It is a complex issue because the Japanese value 'Wabi Sabi' which emphasises the role of chance and nature and views intention as an interference, so this question was not resolved.

A second hand-built technique offered opportunities for impressing clay prior to construction. Informative nuggets of detailed technical information about using cling film, moulds and how to support and dry wet hand-built tea bowls were mentioned but alas the time was limited and it became evident that a day workshop would be needed to benefit fully from Paul's guidance and knowledge.

Paul had planned to demonstrate throwing as the third technique but the time boundary had been breached and the workshop ended.

I hope Paul follows up on his suggestion of providing information for the website to show examples of tea bowl foot bases and maybe other information.





Diana Tonnison



My New Product Extension!

I have been building a reputation making my ceramic fish, fruit and veg market boxes, inspired by my love for local markets wherever I go! My big break came three years ago selling a range of boxes to Liberty's for two seasons (I was approached by the buyer at London Potters Stand at Handmade in Chelsea 2014) and then winning the Gold Award for Ceramics in the Craft & Design magazine in 2016; I feel I am establishing myself in the market.



In 2014, I came across a printing company in Mallorca that print onto all sorts of surfaces but specialising in wood, to be specific – rough old scaffolding walk boards and wood panels made from old pallets! They were printing the usual more touristy stuff for Mallorca. One night, I had the 'light bulb' moment – if they can do that they could surely print some of my ceramic market box images on the wood, too! Two years later, I had my first sample collection to launch!

One slight difficulty at first was that this company is run by a lovely German guy, Armin, who's English is very basic and my German non-existent – our emails to each other have been very simple and our conversations very animated. Thank goodness, I have now found Google translate! Getting the quality right for the printing and various experiments has taken its time.

In early 2016, I had a range of these panels printed in different sizes delivered from Mallorca and I started to market them. One of my first orders was from the interior designers for a refurbishing group of gastro pubs in and around London, for Hippo Inns. I feel very proud sitting down to supper, surrounded by my artwork in one of the pubs, Duke of Sussex, at Waterloo! I have been marketing the wood panels through galleries, interior design shops and from my studio, via my website, social media marketing and interior design magazines.

Each printed image is a limited edition of 30, signed and numbered, with a printed wood certificate on the reverse. Each print is on reclaimed wood with its own characteristics of grain and texture showing through, adding to the character, giving it a distressed effect. I then embellish each with colour – often adding touches of gold or silver lustre to the fish eyes to make them sparkle, so each is unique!

These wood panels are an entirely different product from my ceramics and are appropriate for different interior situations. They are enlarged from professional photographs of the original ceramic piece (28x35cms). These wood panels have great impact with the colour, image and size in a room. I have them printed in three sizes – Large 70x88cm, Medium 50x70cm, Small 42x53 cm plus a small artist proof size 32x40cm. However, they can be



Studio display of wood panels

printed to very large bespoke sizes for a dramatic effect!

My passion remains ceramics and creating one off artworks, however, developing these reclaimed wood panel prints has been an interesting enterprise. I hope the prints will develop into a supporting 'product extension' for my ceramic art and probably other media too, in the future.

Details, prices and all images can be seen on my website www.dianatonsion.co.uk and any enquiries diana@tonnison.co.uk



Boxmoor Trust Conker Festival



October 2017

Amanda Toms



We were very lucky with the weather in October and the 'Have-a-go' was non-stop with lots of eager children of all ages throwing and hand-building. As a relatively new member of the Guild and having taken part in the recent DCPG wood firing at Boxmoor, I felt that the Conker Festival was a good opportunity to find out a bit more about the work of the Boxmoor Trust.

Large wood panel 'Mixed Fruit and Veg box'



During a break from the wheel (thanks Colin) I had a quick look round the site and managed to buy a rather large and yummy slice of homemade cake (vital sustenance after throwing all morning) and view the small exhibition of stunning photos of Boxmoor for their 2018 calendar.

In the craft marquee I managed a quick chat with DCPG members manning the pottery stall with some bargain pots for sale, a few of which looked like they may have been from the Boxmoor kiln and I then returned to the Guild's 'Have-a-go' tent area to help where I could.

It was the first time I had thrown for the Guild and it was a bit daunting at first however the enthusiasm of all the children and with encouragement from other DCPG members, it made it an altogether enjoyable day.



Ros McGuirk at the wheel. Image kindly supplied by Elaine Rushton, Boxmoor Trust



Angela Bowen & Leslie Parrott

Pratima's love of art has been lifelong even though she originally trained as a scientist. Pratima started studying at various universities through their open study programmes and started making art, primarily in mixed media.

Through her ongoing experimentation she has developed a personalised style of creating distinctive forms of composition, harmony and mood. The artefacts that frequently appear in her work are collected during her frequent travels throughout India, as she tries to encapsulate all aspects of the country including the magnificent sculptures, stunning textures, vibrant colours and vitality of the subjects.

Pratima's slide show showed a range of Indian images which inspired her work - architecture, wildlife and religion including elephant deities, faded colours and surfaces of weathered buildings.

She uses underglaze colours on paperclay. Also wood, glass, wire makes the work multi-dimensional. Inspiration derives from her early years in India from architecture, wildlife, deities including elephants. Long necks on human figures derive from Modigliani and Giacometti.

Her sculptures are formed using torn clay slabs draped over crumpled paper.

Sketch books are regularly maintained and used as a starting point.

Demonstration

Earthenware brown paper clay ES800 is rolled into a slab with torn edges and textiles pressed in for texture. A window is cut with a needle tool. Slabs are layered together. Small additions such as leaves, birds etc are hung from wire hangers. Surfaces are brush-painted with diluted underglazes. 3D sculptures are formed from slabs around paper formers that are burned out during firing. Surfaces are screen printed with underglazes and lustres. Firing is at 1060°C in an electric kiln.

Pratima uses ready made terracotta paper clay, terracotta paper clay ES800 and porcelain paper clay ES600 for all her work.



Pratima Kramer

Continued

She rolls out her slabs with a rolling pin to give the free flowing forms that are her hallmark where she will tear the edges until she has the shape she wants. Then she arranges oddments of textured fabric, wall paper, lace and suitable bits of bric-a-brac and rolls them into the slab. This becomes the material from which she constructs all her work, cutting out windows for her wall decorations and adding further pieces.

Her elephants are all constructed by wrapping pieces of textured slabs over an individually made former of newspaper and sellotape. This is burnt off in the firing, so every elephant is quite unique.

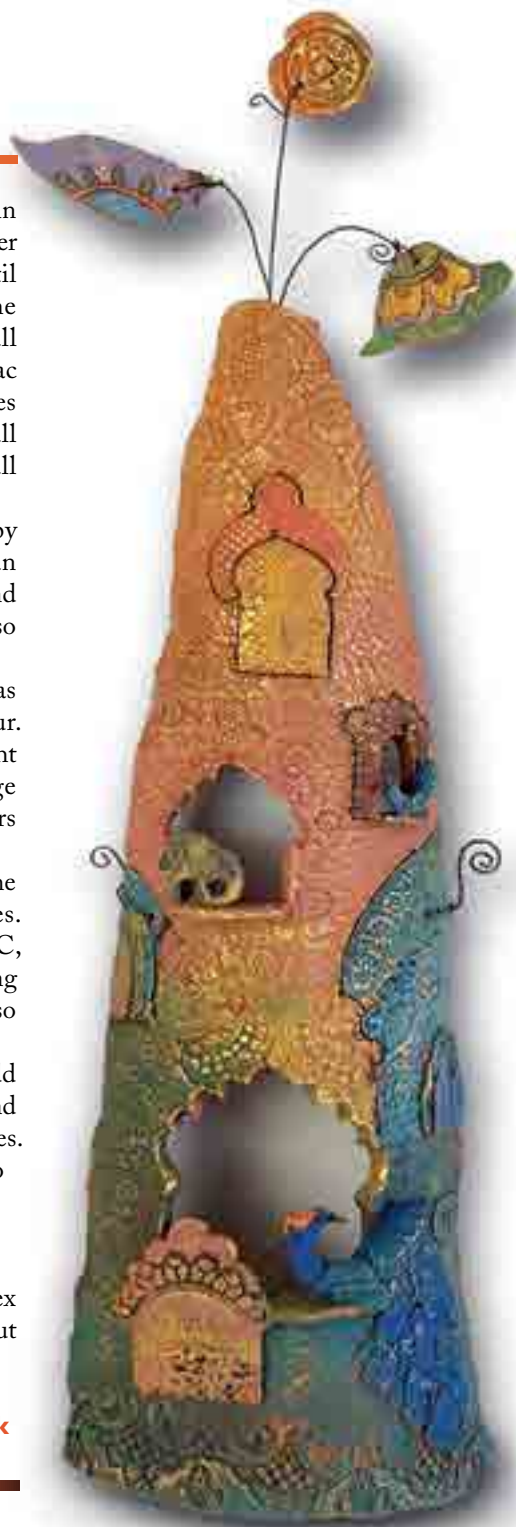
The work is decorated when the clay has dried by painting with a wash of undercolour. Pratima likes to choose a palette of bright cheerful colours and mixes them on large glazed tiles. She prefers to use velvet colours as they work well without glazes.

She will use a little clear glaze where she wants a special effect or to paint lustres. Generally the work is once fired to 1060°C, with additional firings when she is using transfers, screen printing or lustres. She also fires at 1200°C for certain pieces.

To finish off the work Pratima may add small ceramic birds, pieces of wire, beads and even bits of paper pictures.

It was intriguing to watch Pratima at work, enjoying the creative process and constructing complex forms from found but chosen bits and pieces.

Ros McGuirk



War Baby A Dyslexic Life by Mike Strange



Mike Strange and his wife Lisbeth De La Cour have been members of the Guild for many years. Below, Mike has written a synopsis of his book, recently published on Amazon, which is followed by an account of how he and

Lisbeth came to develop their pottery together.

With the help of my family Paul and Louise Strange, Camilla Walsh and Lisbeth De La Cour, I have just published my book called "War Baby - A Dyslexic Life".

The beginning of my memoir is about growing up in a little hamlet in Sussex during the Second World War and being evacuated to a remote mountain area of Wales, and then being blown off a hayrick by an exploding flying bomb when I returned home.

An underlying theme of the book is my "rite of passage struggle" to overcome my dyslexia, in an age when such a condition was unrecognized, and the support I had from my loving extended family. Post-war attitudes towards class, sex, race are discussed, together with my experience working in industry and for the Workers Educational Association, which gave me the experience to start my teaching career in Further Education.

You can see a preview of the preface of my book and part of Chapter 1 as well as some readers reviews by going to amazon.co.uk

My Pottery Life with Lisbeth

Both my father and uncle were good amateur artists and my early interest in art was rekindled in 1975 when I undertook

teacher workshop classes in ceramics at St Albans College of Art and Design. After a year I was thoroughly hooked and continued my studies at Hertfordshire University until I established my own studio.

Together with my wife Lisbeth De La Cour, who is also a potter, I built a pottery at the bottom of our garden in St Albans. The range of our work stretches from traditional stoneware to Lisbeth's more abstract wax resist designs in earthenware as well as my colourful majolica bowls decorated with naturalistic designs.

My work is influenced by bright colours which can be achieved with the use of majolica glaze. I decorate my bowls with vivid pictures of fruit, flowers, boats, fish, birds, lobsters and crabs and other images which express my love of the sea and the countryside.

To see our pots visit potterystalbans.co.uk





Boxmoor Wood Kiln Firing September 2017



Jerry Seaborn



There was no crash cooling. Most of those with pots in the kiln helped fire the kiln, ably assisted by husbands and others. Many thanks to Mary Anne for organising the Doodle firing rota and to Paul Rowbottom for the overall organisation of the firing. Special thanks to all those who supplied wood, including Patrick Joyce who had a wonderful supply of college woodwork offcuts.

The kiln was struck on Sunday 8th October and revealed as a reasonably successful firing. The kiln was cooler at the chimney end as noted in the October 2013 firing. Also the glaze melt depends on the clay used as well as the temperature, and so there would tend to be some variation in the results, given the number of participants and their various clays. Hopefully all participants enjoyed the firing, and came away with at least one treasure!

A fuller analysis of the firing is in preparation so that modifications to kiln, if any, can be carried out. Also considerations in respect of clay bodies suitable for wood firing, based on results to date. Please note that this is a shared Guild facility, relying on volunteers and donated wood, glaze materials etc.

Please save any suitable wood such as pallets, building offcuts, loppings, prunings etc. Also put aside spare pots, or even make some extra, to go into the next firing.

Next Kiln Firing 2018

We had a very successful weekend in January and on Saturday 27th we managed to get four car loads of pallet wood up to the kiln site. This allowed us to almost completely fill the wood store and we now have more than enough wood for the next firing.

Also, on Sunday 28th we repaired and completed the waterproofing to the wood store. Many thanks to all those involved.

It was planned to fire the Boxmoor Wood Kiln to cone 10 (1300°C) on 23rd September 2017. The kiln was packed with the works of 12 members and the first stack was packed on Saturday 16th with the second middle stack, completed the next day. As the kiln pack was not full, the firing was delayed so that the door stack could be completed and the wicket bricked up the following weekend, the 23rd. Stoneware cone 10 glazes were provided by the Guild, in addition to personal glazes, and these were applied on site, over the three days of the kiln pack.

Firing started at 7.30am on Saturday 30th. The temperature of 1000°C was reached at 4.30pm and the dampers adjusted to start reduction. Cone 10 was horizontal at 11.00 pm, and following the final stoke to allow for soaking, the kiln was clammed up and secured.

Kingsbury Barn 2018



Please put the following dates in your diary April 21st and 22nd April - glazing weekend. April 28th and 29th - the firing.

This firing will only be possible if we have enough pots to fill the kiln.

In the last firing, the back of the kiln did not reach the correct temperature and consequently, the majority of pots in this area did not mature properly. Please therefore, consider refiring these items to the correct temperature, and indicate if any of the pots you intend to fire, are refires.

The Guild will provide a number of glazes as before, one of which we hope will be an ash glaze. Those who were on the Ash glazing course, perhaps you have developed a personal ash glaze that you could share with the other members?

There will be a flat charge of £5 for the firing, so the more pots you make the better. Can those members who intend to include pieces of their work in this firing, please register your interest with me.

Also if you wish to be included on the firing rota (this is likely to be overnight, so also indicate if you are OK to be there at night). As well as provisionally, the number of pots you are aiming to have. We will then need to have these details finalised before the glazing weekend.

Finally, please indicate if you would be able to come one evening in the following week to collect your pots, rather than the next weekend, which is the May holiday weekend.

Jerry Seaborn 07766305431 (text or Whatsapp) JJSeaborn@outlook.com

The annual members' exhibition will again be held at Kingsbury Barn from Thursday 13th to Sunday 15th September. This will again coincide with the St Albans Heritage Weekend, and although the heritage sites will be open for the preceding weekend, Kingsbury Barn has agreed we will only exhibit for the second of the Heritage weekends.

Set up day will be Wednesday 12th September when exhibitors will be given a time slot to bring and set up their exhibits, and similarly take down will have times slots on Monday 17th September.

We plan to hold the Members' Social and Private View on the evening of Friday 14th September, so reserve the date even if you don't plan to exhibit, so you can come and enjoy the work of your colleagues in the beautiful barn surroundings.

This has proved to be one of our most successful selling venues and fulfils the Guild's objectives for outreach through the have-a-go sessions and the opportunity for potters to learn from and support each other. We are beginning to think about the flyer and posters so if you are planning to exhibit, please contact Jackie Harrop jackieharrop1@gmail.com to reserve a place and start making!

Exhibitors will be expected to help with stewarding and publicity, but even if you are not planning to exhibit, or join one of the have-a-go teams, you are welcome to come to assist on set up and dismantling days, or in organising the social, or any other involvement before or throughout the event. Come and join the fun! **Jackie Harrop**



Richard Miller - Froyle Tiles

Marshall Colman



The EastEnders job required a flat Burgundy-coloured glaze and then, in imitation of old tube stations, dabbed and painted enamels to create a distressed and weathered look, calling for a third firing.

The Savile Row contract, directed by Kate Malone, made use of German tiles and several crystalline glazes, developed after lengthy research.

Richard is engaging and informal, coming to the Guild in shorts on this balmy October evening. He says he works fast, which is obviously one of the reasons why his company is so successful, but he is a considerable artist and the craft skills of Froyle Tiles are second to none.

Richard's Own Work by Judi Tribe

After Richard's talk about his Froyle Tile business, he gave us a fascinating insight to his own stunning work, a combination of thrown pieces which are then shaped and decorated by hand pressing individually handmade stamps onto the surface.

Decals and screen prints are applied to achieve his distinct blue and white individual pieces. Richard's work has references to Dutch Delftware however he applies his own personal design images from his great interest of old maritime maps of trade and exploration, his own family history as well as themes of British Colonialism. He talked about how he sees the UK as an eclectic mix of cultural styles and draws upon stylistic imagery that has been adopted by mainstream Britain.

Richard also showed us his huge array of beautiful individually made stamps, many finely hand carved out by himself from oak wood. A wide variety of rubber and lino handmade stamps were passed around for

Many of the plain-glazed stoneware tiles you saw in Fired Earth were made by Froyle Tiles. Froyle made the tiles for Walford East tube station in EastEnders and the finished tiles for 24 Savile Row, a high profile development in the West End.

Richard and his two colleagues are amazingly versatile and willing to take on projects using new techniques, though after twelve years they now have a wide repertoire – plain glazed tiles, painted faience, moulded surfaces and a variety of glaze effects.



Fitzwilliam Competition

'Things with Lids'



The annual DCPG Competition has for many years been organised to coincide with the Guild's AGM and the Friday night meeting in October. Any member of the Guild can enter a recent piece of work which needs to be made predominantly with clay. The 2017 competition title was 'Things with Lids' as agreed by a members' vote earlier in the year.

On Friday 13th October, 14 members of the Guild brought their work to be displayed anonymously and then judged by Richard Miller, who was our guest speaker and demonstrator that evening. Richard viewed all the entries with thought and enjoyment.

He made positive comments about each of the entries as well as tops tips and areas to watch out for when making 'things with lids'! Richard said that it had been a difficult decision but finally he was able to reveal the winners; Les Parrott, Mark Compton and Colin Hazelwood. Congratulations to all three and to all those who brought their clayworks and participated in the 2017 Fitzwilliam Competition.

Thanks must also go to Sylvia Fitzwilliam who sponsored these awards in memory of her late husband Mervyn, one of the original members and former Chairperson of the Guild.



the audience to look at. Richard was a perceptive and knowledgeable judge for our Fitzwilliam competition did not leave him time to demonstrate how he uses these stamps on his greenware pots but we are hoping a return visit will enable us to see how he decorates his unique ceramics.



Fitzwilliam Competition



My Butter Dish by Les Parrott

My domed butter dishes seem popular at craft markets and I enjoy making them. The dome shape works well with my runny glazes provided there is no glaze close to the rim that seats on the saucer groove. I need to leave an unglazed strip 5 to 15 mm, depending on how much the glaze runs.

The dome has to be glaze-fired on the saucer or it would distort to an irregular shape depending upon the random points of contact with the kiln shelf. Porcelain is particularly prone to distortion fired to cone 12.

I put a thin layer of batt wash (3 parts alumina plus 1 part China clay) on the rim of the dome after glazing. It is then carefully placed on the saucer seating. It just requires a gentle tap on the saucer to release it after firing.



Fluted Pot by Colin Hazelwood

If anyone thinks that I am a thrower extraordinaire I should admit that my pot was made in three pieces plus the lid. In order to tie the design of the lid to the body of the pot, I fluted the inside of the knob of the lid and glazed it in the same way as the body. I never attempt to decorate the interior of my pots!

I gave this pot to a granddaughter as part of her 21st birthday present and it is now in Edinburgh.



DCPG Friday Meetings

Monthly Talks and Demonstrations from October through to May 8.00pm - 10.00pm held at: Kings Langley Methodist Church Hempstead Road, Kings Langley WD4 8BR

Tea/Coffee and biscuits from 7.30pm
The DCPG borrowing library is also available throughout the evening.
All welcome.
Members free. Guests £5.00

Winners' Top Tips



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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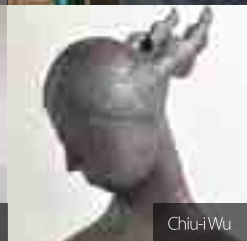
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