



DACORUM AND CHILTERN POTTERS GUILD



Issue 34

Summer 2020

Lockdown Edition

Accounts and
reminiscences from our
members during these
unprecedented times

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Mandy English

Degree Course

Mandy completed her BA (Hons) Design Crafts (Ceramics & Glassware) while in lockdown with a First Class award. Her final work was inspired by the need to re-imagine our world economy in relation to climate change. Using Ancient Greek amphorae as a ceramic link to past economies, she re-imagined amphorae in different ways. Her main piece is decorated with Professor Ed Hawkins Climate or Warming Stripes, which show how the world has increased in temperature since 1850. Her dissertation considers the challenges facing ceramicists in a circular economy: <https://www.mandyenglishceramics.co.uk/publications>



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and also our facebook account and on instagram at

<https://www.instagram.com/thedcp>

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Cover: Some of Mandy's Degree Course work.



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Notes from the Chair - Onwards for the DCPG



Mary Anne Bonney.

For an organisation whose planned activities have been on hold since the middle of March and whose members' lives and livelihoods have all been transformed to a greater or lesser degree by the pandemic and lockdown, The Guild has had a busy few months. The committee has continued to meet by Zoom, if anything more frequently than usual. Online, shorter meetings work best as there is a limit to even the most square-eyed's ability to concentrate on the small screen. Also no-one has to travel to meetings and despite changed caring and catering schedules, working from home, exhibitions on You Tube, Houseparty drinks, facebook fitness classes, Zoom choirs and the rest, people's diaries are not as full as they were.

A little while ago, Colin, gave notice that

he was ready to stand down as Treasurer. Considering that his intention, when he came forward in 2011, was to take the position on a temporary basis, we have done well to hold onto him for so long. Ian Jones, who has in the past conducted the independent examination of the books for us, volunteered to step in and the committee agreed to co-opt him as Treasurer as soon as he could be added as a signatory to the bank account. Lockdown slowed the process but we have got there at last and, after handover phone calls and a socially distanced transfer of documents from Colin, Ian is now in full charge of the accounts. We are truly grateful to Colin for overseeing a steady growth in the Guild's funds to the point where, thankfully, we have a reserve to see us through these uncertain times. He steered us

through the process of becoming a Charitable Incorporated Organisation and worked tirelessly after every event to ensure proceeds were appropriately distributed and bills paid. I hope the committee will continue to benefit from his insights and his knowledge of the Guild which goes back way beyond his stint as Treasurer. Also, that he finds more time to make pots.

Emily, who led the setting up of our new website and has maintained it ever since, also plans to step down - the demands of looking after a young child and working full time do not leave her enough time for her own pottery, let alone for the ongoing commitment to keeping the website is up to date. Emily will be much missed on the committee but we hope she will stay involved as a volunteer at events as and when family and job permit, and she is ready to give her successor a thorough induction into looking after the website. If helping maintain the Guild's online presence, so valuable to us at this time, appeals to you and you would like to talk to Emily about what is involved, please get in touch.

As you will know if you have joined Zoom coffee socials or Denis di Luca's demonstration, our online activities have enabled members to stay connected and share and develop their ceramic interests and skills. By firing and unpacking his raku kiln during the evening (and well into the night!) to a chorus of cicadas at his end and appreciative oohs and aahs at ours, Denis showed that online does not need to be second best. The challenge for the Guild now is to keep up the momentum and design events that fit safely with the evolving situation, and which we may well want to keep in our repertoire once we are allowed to meet freely again.

We are looking at the possibility of reinventing the Hamada Leach day as a virtual event but have reluctantly taken the decision to postpone the Kingsbury Barn exhibition to 2021: rather than plan for a scaled down version this year, we hope that members will support us in ensuring that next year's show will be the best yet. We are exploring other options for members to show and sell their work through an online exhibition perhaps, or 'DCPG Open Studios' in members' gardens (though the streaming rain outside my window as I write is a reminder to be cautious about organising outdoor events in an English summer!) If you have ideas of what the Guild could do to help safely bring your work to a wider audience and would like to be involved in the planning, please let me know.

Since March the Guild has focussed on bringing members together. I am very grateful to my fellow committee members for their drive in making our new style events happen and to the membership at large for joining in. I know that several members have also enterprisingly offered clay, instruction sheets and firing services to young neighbours and their families, who I am sure were delighted to have something real to get their hands into when most of their schooling is conducted in the ether. Are there ways that we could, as a Guild, offer something more to those who are missing the hands-on opportunities afforded by have a go and big builds? Perhaps you do not have access to your usual studio and would welcome a link with a member who could help?

If there is something you would like to see us offer to members or to the wider world and would like to help with the practicalities, I would love to hear from you. The more

enthusiasm, energy and skill we have at our disposal, the more we can achieve.

I am writing at the beginning of July which is when we would normally give notice of the AGM. We have decided to look at holding it online on or around the 10th October and will keep you informed of plans and of arrangements for judging Fitzwilliam Prize entries this year. It might be an idea to be honing your photographic skills as well as your planter!

Recognising that you have received only a fraction of what you signed up for as a member and that Guild activities are likely to remain limited for some time yet, the committee has decided to extend your current membership to the end of September 2021. We will not be asking for subscriptions this year, but are happy to accept donations*



From the Editor



Ros Mcguirk

Welcome to the second Lockdown newsletter! Thanks to all the members who contributed to this issue you will have plenty to read, entertain and inspire you. We may not have been able to meet in Kings Langley, but plenty has been going on at home and online. Hearty congratulations go to Mandy English who completed her degree during lockdown and gained a first class honours. When the degree show was cancelled she hosted her own. Socially distanced and by appointment only, it was lovely to view the work in her garden studio.

We have all sorts of other contributions, and if there were to be a prize for the most innovative piece of work, it would surely go

if you would like to contribute to the activities we are offering: coffee socials will carry on on Zoom and in the open air, and monthly Zoom demonstrations will continue, if we are able to pin down enough tech savvy demonstrators, through the summer, with the next one later this month.

I am very much looking forward to the day real life meetings can start again and the committee are researching how to ensure that they are safe. In the meantime, I hope you are keeping as active, pottery wise, as you are able and staying well.

Mary Anne

*if you would like to donate, please contact Ian Jones (treasurer@dcp.org.uk) and he let you know how to proceed.



to Jerry's wonderful 'make do and mend' project.

He has thoughtfully worked out a kind of pattern, if you want to have a go yourself. Others have been sewing for the NHS or making masks at home from leftover scraps in the fabric box. We have jam makers, gardeners, zoomers of all kinds, artists and potters!

The most special event in the last four months was our first zoom demonstration which was tackled with bravado by Denis di Luca on June 12th. He did us proud with a presentation from his studio near Urbino which ended in the grande finale of a raku firing.

Many thanks to Denis, and also to his father and to Gay and Mary Anne for their support and for organising it. The four of them did a run through beforehand to check that they could make zoom work for us, and happily it did.

We anticipate another zoom Guild meeting in the near future, and wonder which part of the world it will come from!

Art in Clay Online is still available as I write and, to gain a broader perspective, we have an interview with one of the exhibitors,



Lockdown 2020



Janneke Erkelens

April and May 2020

Pre lock down life was busy: a hectic family and a part time job as a farm veterinarian. This job had turned to full time over the past six months, and as a result my beautiful shed in the bottom of the garden was not being used for anything creative, just for storage.

Then COVID happened. Work was reduced to emergency cases only and my three teenage boys were home. It took us as a family a few weeks to find a new routine and feel settled. Time for schoolwork, acceptance of the amount of time spent on various screens, dog walks from home and card games after every meal.

My working days were difficult, mainly the decision making process of what was safe

Brigitte Colleaux, a member of London a Potters. The newsletter team are also exploring the archives and we have an item from 2007 on potters with a very ancient tradition.

Whether you are working online while home schooling the kids, experimenting in your workshop, busy caring for family or friends, recovering from covid, or none of these, take care, keep safe and think about what you could contribute to the next edition of the newsletter. Your Guild needs you!



and what was not, my own possible exposure to the virus, but more so the idea that I could, unknowingly, be spreading it to my client farmers.

But suddenly there was time again to go to the shed. The perfect way to take my mind of these worries. I selected pebbles/rocks that I had collected over the years and made some new moulds. Ordered fresh slip casting clay and tried mixing new glazes. I have had a very good time in the shed, made some nice things, made some disasters, but mainly it has really helped ease my mind through the lockdown.





Denis Di Luca Demonstration 12th June 2020 - Zooming to success



Nicole Lyster

Last night I spent 3 hours in the company of 37 DCPG members in Italy with Denis Di Luca. Isn't technology wonderful? This was a pioneering event for us, a virtual demonstration in the actual country and studio of the artist, from the comfort of our own homes. When everyone was muted except Denis, it was like having an exclusive personalised demonstration. The way he managed the comments and questions on the 'chat' function was wonderful. It is not possible to give you all the information he shared with us that evening, this is just a taster. A visit to his website <https://www.dilucaceramics.com>, and Instagram page @dilucaceramics is a must for further details and tips on techniques.

Denis started the evening explaining his history. He was born in the central Italian town of Urbino, a world heritage site, and has his studio there to this day. He studied industrial design at university, followed by Product Design in Venice, and the influences of this can be seen in the methodical way he manages his studio and raku processes.



Given that he is working with temperatures that can literally melt your bones, gases that could blow up your house and chemicals that can strip your lungs, he works with a calm precision, that wastes no time or effort and



produces very little smoke, and much to my reassurance was very thorough with the use of safety equipment. His little tip on getting raku gloves that are

large enough to flick off the hands, so as to prevent burns if the gloves start to steam from the mixture of fire and water that is an integral part of Raku, was really well made and taken on board by us.



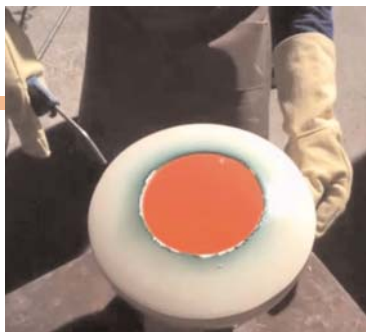
His love of clay began when he was 18 and after studying under the master potter Roberto Aiudi, he began exploring experimental techniques and built his own Raku kiln to refine his Raku firing techniques. Denis showed a real love of sharing his love of clay and raku, and was keen to show us his tools,

glazes, studio and techniques. He mixes his own resist, glazes, and clays, makes as many of his tools as he can out of whatever he finds to be useful, builds his own kilns (both Raku and Gas), and markets himself via Instagram and his website.

His Raku Crackle glazes are made from High Alkaline Frit with 5% China Clay and whatever oxides or pigments he chooses for colour. His Resist wash for the Naked Raku technique is made from 50% China Clay with 50% Quartz, plus 140ml of water for every 100 grams of dry ingredients. And his Terra Sigillata is made with Ball

Clay and about 25% of the clay body he is using, which is mixed as 125g Clay, 25g Sodium Hexametaphosphate and 5 litres of distilled water. It takes three successive days of syphoning off the water layer to leave him with the sigillata. All glazes, resists and sigillata coverings are used with enough water to allow them to be sprayed to give an even coat.

It has taken many years of experimentation to perfect these materials and applications,



and it was very generous of Denis to be so free with sharing this knowledge.

The little insights into saggar firing was very informative. He uses a thin slab of recycled clay to hold various additions

(salt, cobalt, leaves, steel wool etc.) in place before wrapping the whole in foil and putting it in the kiln. The temperature at which cobalt goes blue and salt 'flowers', rather than staying unreactive is 920C. So if your kiln does not reach this you end up with black spotty pots, and if your saggar wrap is too thick the pot inside will not reach this temperature.

Denis uses local clays in his sigillata, and grogged stoneware for his ceramics.

He explained that the more grog in a clay the more dense the crackle effect, the less grog the less crackles and the more likely it is to break. When he first started to experiment with his crackle effect he used a straw to blow on specific

areas to enhance the crackle, but now he uses an air compressor as it is more efficient. It takes practice and experience to know how much air to spray and where to place it for best effect.

During his talk Denis would check the kiln every 15 minutes. He had it set up so that the flame was blue and short, and with a kiln shelf over the far side of the top hole to ensure the heat travelled around the kiln. The thermocouple was set into the side of the kiln to take an even temperature. He explained that he always watched his kiln carefully and had a safety cut off valve installed after a friend left a raku kiln unattended and the flame went out leaving the kiln full of propane gas. This was then lit without opening the kiln lid and the kiln blew up 50 meters into the air (it had basically become a rocket ship, which would have been a totally different zoom event from the one we were enjoying).

When the kiln reached 930C Denis donned his safety equipment, goggles, mask, apron, long sleeved top and tongs. Metal containers were placed around the kiln with sawdust in. The best to use is untreated pet sawdust, the smaller the grains the better the carbon infusion. An assistant (Denis's father) opened the kiln and Denis pulled a molten pot from it and placed it carefully on a kiln shelf. He used compressed air to rapidly cool areas of the pot and create the glaze cracks and then placed the pot in a metal container with sawdust, which he covered over and left. The container was opened again after a few minutes to spray some more compressed air inside the pot and add a little more sawdust. It was left again for a few more minutes before being taken out and plunged into water. This allows the sigillata to adhere to the pot properly so it does not flake off. The water causes the resist to flake off revealing carbon lines from the smoke.



The piece is then scrubbed clean to remove excess carbon and any resist that is left.



It was clear from the whole evening that Denis is passionate about his work and has designed everything to work together in

harmony, from the materials, to the tools, to the people he had helping him during the evening.

The end products have a harmony that reflects his ethos of working and sharing. They are beautiful in their simple design and amazingly intricate in their pattern and colour, and each is truly unique.





Interview with Brigitte Colleaux



Ros McGuirk

Brigitte is a London Potter who is well known as a maker of tableware decorated with wood ash glazes. She designs simple forms that allow the glazes to flow and sing.

She was born in the Ardennes, a region of France close to the Belgian border. It is an upland area of ancient rocks deeply dissected by steep sided valleys and covered in forests. Here, at Rimogne, there are slate mines and nearby, at Ecordal, is Le Moulin a Couleurs, a manufacturer of natural pigments derived from grinding this slate. Brigitte sometimes uses these in her glazes and is a keen experimenter, always running tests.

Currently she has a workshop at the Thameside Studios in Woolwich. This is the former Siemens Telegraph Factory which now contains a community of artists and craft workers spread around 450 workshops. She throws her pots from Dobles clay, a grogged raw clay from Devon, mixed with Valentine's Svend Bayer wood firing clay body. This body responds well to reduction firings producing a toasty colour that sets off chun, celadon and ash glazes very well. She biscuit fires her pots and then transports them all the way to Kigbeare in North Devon where she is one of the team of four who periodically fire the new anagama kiln there.

At least, that is how it was until lockdown and all the firing schedules were abandoned.

The Kigbeare anagama kiln is a new



project led by Svend Bayer with the intention of training younger apprentices in the skills of kiln building and wood firing. Over £10,000 was raised by crowd funding in 2016 and a grant from the Arts Council covered much of the rest. The kiln was completed in 2017 and there have been several firings a year since.

The photographer Ben Boswell made a time lapsed video of the whole of the kiln build. To see it happen in 7 minutes flat see www.youtube.com/watch?v=QNPHk8ZOIH2E and be amazed.

The technical details of firing this kiln make daunting reading. It is fired for five days and four nights which is around 100 hours. At first the firing team consisted of 6, now it is 4. The members take shifts of 4 hours on and 8 hours off. The team members are very conscious of health and safety and keep written guidelines fixed to a post in the kiln shed. The whole site is kept immaculate with particular attention to clear spaces, stable wood stacks and the use of protective equipment such as gloves and goggles. As the firers are now well experienced they work solo with Sven always on hand in case he is needed.

A great deal of wood is required for such a long firing but Kigbeare is well situated. Nextdoor is a well wooded golf course which has agreed to supply them. The wood is mainly hemlock, a fibrous wood. The trunks are split by Andy, one of



the workers at Kigbeare. At the end of the firing while the kiln cools down the team replenish the wood pile, leaving the wood close to the kiln to dry.

Click the link for videos of the Kigbeare kiln <https://www.facebook.com/KigbeareKiln/videos/>

As Brigitte was involved in the project from the start and much prefers this way of firing she is planning to move out of London to Devon and join the community at Kigbeare, when conditions permit her to do so.

Meanwhile she is able to continue working at Thameside and can, if necessary, produce oxidised stoneware in her electric kiln. The biggest problem now is how to make an income by selling all these pots.

She would normally expect to take part in ten shows a year including Earth and Fire, Potfest in the Pens and Art in Clay. Now they are no longer available she has turned to online platforms and is finding out which ones suit her work. Etsy is by far the biggest platform and despite the fierce competition she has so far made a reasonable income there.



Other sites include Facebook's British Studio Pottery for Sale group and Art in Clay Online.

For more information on Brigitte and the Ardennes see

<http://poterie-brigittecolleaux.co.uk/>

For Le Moulin a Couleurs see

<https://www.moulincouleurs.fr>





The Potters of La Gomera



Ros McGuirk from Newsletter in Summer 2007. Updated June 2020

Time and memory are unreliable companions, and liable to play tricks on one. Older people have wised up to this, and younger folk wonder at it.

Recently my family took a holiday to celebrate a retirement. It was an occasion to reflect on time, where it had gone, why and how. We were on La Gomera, one of the smaller Canary Islands. It is a quiet, peaceful place, and a paradise for walkers. It is also a place where, if you look closely, you may catch more than a glimpse of the past, for here time has, in some respects, stood still. The traveller has become a time traveller, looking into other lives that seem not to be of the present. Magically, it is the local potters who provide this conundrum.

On La Gomera there is only one place where pottery is made, and that is in a village close to the centre of the island, just a few hundred feet below the misty, cloud-fed rain-forest. It lies on a narrow ridge above a steep valley, exposed to the cooling trade winds. For centuries, people have scratched a living from the dry stony terraces that have been hacked out of precipitous slopes. The island is an extinct volcano and many of the softer rocks have weathered to form tropical red earths and clays. There is no shortage of clay. Yet in this one village are three families of potters, all living and working next door to one another.



Pottery making is a skill that has been handed down the generations from grandmothers and mothers to daughters. The men of the family may dig the clay, but that is all. Pottery is a female occupation. Preparing the clay, making the pots, searching for firewood, firing the kiln and selling the pots is all part of the domestic routine for these hard working women. They do not use the wheel, nor do they coil. The pots are made in the hand, by pinching and pulling. They are thick, heavy, functional domestic ware, burnished, and often smoked. They have been made this way for centuries. They are pre-Hispanic.

They are Neolithic.

When Europeans discovered these islands the indigenous population were using tools made of bone, wood and stone. The Guanchos subsisted on the edge of the rain forest where they grazed their animals. For their crops they had developed a system of terraces irrigated by water saved in tanks from the winter rains. Pots were required to carry water, milk goats, bake and roast, and had many other domestic uses. This basic way of life continued, despite the upheavals and devastation caused by marauding Norman knights, followed by the English, Dutch, Portuguese and eventually the Spanish conquests. The island economy experienced short bursts as different industries came and went - cochineal, fish canning and

tomatoes. The population disappeared too, as people emigrated to Spain, Venezuela and Cuba.

Meanwhile little changed for many generations of potters. Until 1974. In that year electricity arrived on the island, and almost overnight everything changed. In less than one generation, the economy developed from subsistence to tourism with modest growth supported by the EU. The potters are adapting to these changes. The locals continue to buy pots, but more for nostalgic reasons than for functional use, and to decorate their homes. Tourists drop by, and appreciating the integrity of these beautiful hand-crafted pots, while regretting their own luggage allowances, buy the smaller pieces. In response, the potters are diversifying, making smaller and thinner knick-knacks and selling other local products like honey and country wines.

If you should have the good luck, and good sense, to go to La Gomera soon, you may find the three potteries. Go to them all, but especially go to Ruffina's and see if Paola, her German apprentice is still there, for she speaks the best English. It is she who may have solved the mystery of why all the potters are here. 'In the old days', she told me 'the potters would carry their pots down to the villages all over the island, and exchange them for salt, fish and other small items. This was a tough job, as the heavy pots had to be carried on the head. To make the pots at lower altitudes and carry them uphill would have been near impossible.' Paola had arrived on holiday and stayed on, having fallen in love with the place and with potting. She wants to go back home sometime to study modern ceramics.

Paola belongs to the modern world. But

what about Ruffina and the other potters. Where do they belong? Where did they come from? I cannot answer the first question, only they can. As for the second, there have been all sorts of fanciful theories about the Guanchos. They were possibly Greeks, or Celts, or Vikings. Well, evidence now suggests that they most likely came from the Berber tribes of North Africa. I think that the evidence from the potters of La Gomera support this, don't you?



Sadly Ruffina died in 2014, but the three families carry on potting. For more information see <http://www.gomeralive.com/com/el-cercado/>



The City Lit Ceramic Portfolio Course

 Sarah Evans.

This is a two-day, twenty-week course designed to lead to the Ceramic Diploma.

Wednesdays in the ceramic studio with Robert Cooper are great. Eight of us portfolio students and another eight art foundation students attended. Robert encouraged us to experiment, much to the dismay of the kiln technician team. A mixture, we eight bonded well and I had the least experience. We shared technical information and watched Robert's weekly demonstrations with awe. The foundation students had no clay experience and quickly overtook us with interesting and capable projects. Robert is a perfect teacher, he sees where you are coming from and suggests where else you could go, giving each of us his close attention several times each day.



Thursdays with Ruth Franklin, a ceramicist now focusing on 2D work, were amazing. We were reluctant participants along with eight proficient artists. Ruth coaxed us to draw, print, paint, and make collages, like nursery school, with the encouragement and resources to make as much mess as possible. At the final project and presentation, everyone's work was inspiring.

Five of the eight of us went on to the Diploma course. I am still assimilating everything I learnt and I would want to consolidate my skills before embarking on more advanced study. This two-term course is a fantastic experience and progressed me along my own ceramics journey perfectly.





A Smashing time in Lockdown!



Diana Tonnison

I have to tell you about the smashing time I've had in my studio during lockdown!

Imagine this: Spending all that time mixing and testing glazes, trying creative ways to glaze, apprehensively waiting to open the kiln door after firing..... will it be ok?.....then smashing it all up!

It's very cathartic, and brave when I really like what I've just fired, smashing my own work up!

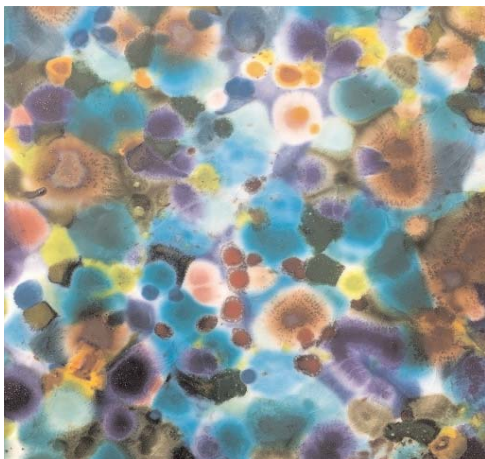
For years now I've had ideas for using my ceramics for mosaic art. I've always found fragments of ceramics interesting, they leave the viewer to imagine and investigate. One of the best books I've read is 'London in Fragments' by Ted Sandling about mud larking. A wonderful and comprehensive history of London told through the fragments of ceramics and other objects he's found, and then he researched their origins and stories about the people who probably threw them in the Thames. One day I am going to join mud larkers on the Thames!

My mosaic ideas are to use my own ceramics, rather than bought mosaic pieces or broken pottery or tiles. By smashing up my own tiles I am able to cover larger areas for an artwork that my kiln shelf allows, the shapes of the broken pieces with the coloured grouting lines, are part of the design rather than using a traditional tiled square grid style. I think it also makes it more interesting and abstracts the image. Secondly it enables me to play with the composition and experiment.

This work gives me the potential for making art not only for a wall, but also for interior and exterior table tops, unique one off splash backs, birdbaths and garden or conservatory art. No worries of colours fading in strong sunlight.

I use my Grandad's old mallet to break up

the tiles ('go for it girl!' I hear him say!). I then rearrange the pieces in a pre-made and painted wood frame. I usually manipulate the original image at this stage. It's rather like a jigsaw puzzle with the intended or imagined image in my mind's eye. Once I've filled the frame with all the pieces, I glue these down with a very strong glue and the following day I grout it. I use a good quality grouting which is fully waterproof and comes in a wide range of colours, or I use a stain to adjust the colour as I require.



Subject matter for my mosaics takes the most time to develop. My work uses a wide range of colours and the beauty is in the glazes melting into each other and forming new unexpected results and hues. I paint the tiles with the glazes like an artist would paint a canvas, layering, using different brushes, Chinese calligraphy ones are brilliant.

With no deadline or pressure to make for the Handmade Oxford Waterperry fair this June, I used the time to experiment with making a completely new exciting range



Finished items and work in progress!



Placing pieces in wood frame and with a finished mosaic table top inspired by colourful fishing boats in Kerala, India, on our holiday last year.



of glazes in consultation with Linda Bloomfield's 'Colour in Glazes' book and 'The Potter's Palette' by Christine Constant & Steve Ogden, which are excellent.

I experimented with various bases and the wide range of oxides I've collected over the years. I now have over a hundred glazes! I buy glazes in colours that are difficult to get right or would take too much time to repeat test until it is what I want. My work is a mix of bought and made glazes - they make lovely combinations and mixes and produce some lovely effects. Colour is of primary importance to my work and therefore I need a wide range to choose from.





Why don't I feel creative?



Jackie Harrop. April 13 2020

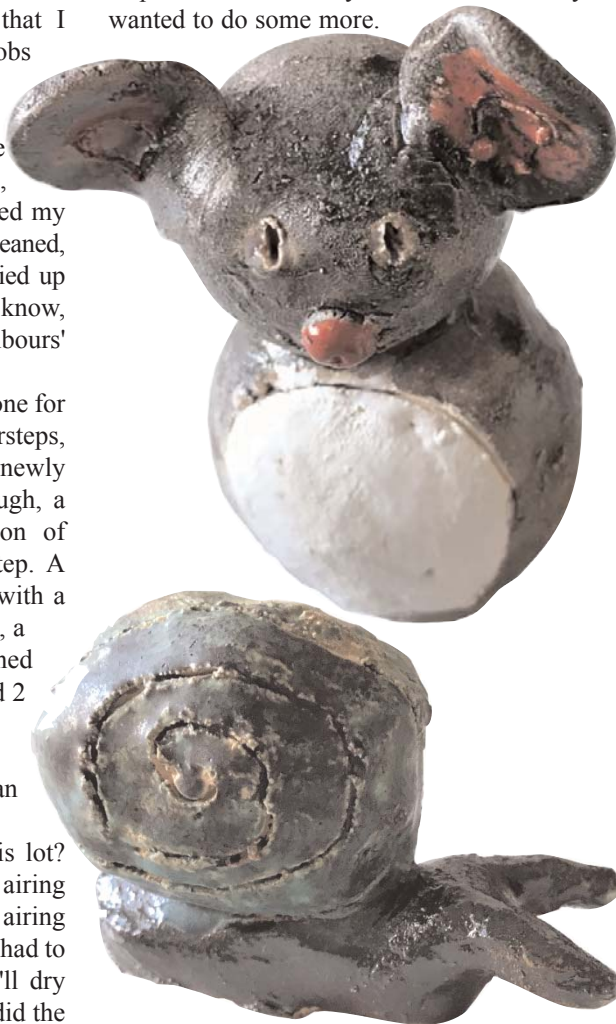
As a 70+ year old with a directive to be shielded for 12 weeks, my initial reaction was to imagine myself making sculptures, throwing huge garden pots and building a giant planter for the tomato plants I planned to grow. Prevarication took hold after a very short time and I was prompted to make an A4 to do list. Conscience decreed that I should tackle some of these overdue jobs before enjoying the luxury of time in the studio, so the shed got swept, windows got cleaned, winter wardrobe got swapped over for summer clothes, paperwork got sorted, (in case I popped my clogs), lettuces planted, cutlery drawer leaned, fridge defrosted, studio cleaned and dried up glazes thrown away. Now what...? I know, I'll set a clay challenge for the neighbours' children.

I sorted out 9 small bags of clay, one for each child, and left them on the doorsteps, issuing the challenge through our newly formed What's App group. Sure enough, a few days later an assorted collection of creations arrived back on my doorstep. A snail, a three legged tortoise, a mug with a 2cm thick base, a jug with a 5cm base, a breakfast bowl with a huge semidetached rim and a crack across the bottom, and 2 fairly decent looking breakfast bowls which had apparently been made at Kingsbury last year and painted with an assortment of paints and varnishes.

What on earth should I do with this lot? well first of all I stuck them in the airing cupboard but then sorting out the airing cupboard was on my to do list, so they had to be moved to the kitchen. I know... I'll dry them off in the oven. 20 mins at 200° did the trick but my original intention to fire once was abandoned when I realised this little lot

could explode its glazed contents all over the kiln.

Incredibly they all survived the bisque firing and the subsequent earthenware glaze firing a day or two later had all the pieces back to their delighted creators in time to clap for the NHS. They were so thrilled they wanted to do some more.



If I have any clay left in September, I might summon up something for myself.



A bird on a plate - not in a bush



David Evans

It's been a funny old spring which had so much promise and has delivered so little. POD was so good and we were so lucky!

Then there was so much to come including the Hamada Leach Centenary at Hatfield - an event I was due to miss due to my other love - birding. That weekend I was due to be in the Cairngorms looking for Ptarmigans, Crossbills and Capercaillies. That didn't happen either. Nor did our annual spring trip to Norfolk where we stay at the Blue Boar in Great Ryburgh. There the landlady locks us in and trusts us to leave the beer money on the bar. As we are up and about before 6am, there aren't any late night sessions, least of all for me as I am always the driver.

So how have I spent my time? Well the garden has had quite a lot of attention. I sorted out and planted my Dahlias, all 260 of them - yes I know, it's a bit obsessive.

Then I re-hydrated some St Thomas white stoneware with a view of making some large plates. My thinking was, 'if I can't watch the birds, at least I can draw them, and draw them on to plates.'

I throw on bats, ones I make myself from

whatever material I have lying about. I rescued these toilet seats covers and turned them into throwing bats. Surely I get a green tick for that! Taking care to avoid one of the pitfalls of using bats as pointed out to us on one of our Friday night demos. That is, you must fill in the lug holes with a bit of clay before slamming the ball of clay on to the throwing bat, otherwise, when you apply hand pressure to form your pot, air is drawn up through the lug holes. As my bats are deeper than the lugs I don't drill all the way through and therefore avoid that problem.

I draw the birds on the raw clay using underglaze colours. The difficulty is in getting the colours reasonably true as the raw underglaze colour looks nothing like the fired ones. I do a bisque firing and use a transparent glaze for the second firing.

At Kingsbury last year a lady bought a plate of mine with an Avocet on. It was based on photographs I took at Snettisham in Norfolk. Her mum had just moved there and she loved Avocets. We agreed it was a case of 'coals to Newcastle' as 'Avocets to Snettisham' was never going to roll off the tongue.





Wax and Clay

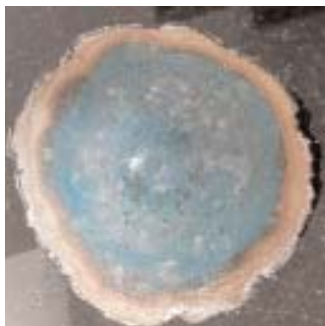
 Angela Bowen

Maybe it's a little cheesy but I thought I'd share some of my experience using wax while decorating at the biscuit stage. Interesting designs and patterns can be created, and textures embellished.

Scrafitto works well, which I love especially on African coiled pots. Wax here allows



layering. Like to texture African coiled pots with shapes of plants, flowers, animals, fish or with abstract designs.



My flair is not to produce exact forms or shapes which is probably pretty obvious, but to give negative and positive impressions of form where asymmetry is a bonus!

I make these wax inspired pots, mainly bowls or tall vases, by rolling clay and tearing strips into mainly glass or my favourite tin moulds. The joins between the strips and pieces I stretch to create, for example, fish fins or feather shapes. The strips can also



appear as fish, snake, snail bird or lizard forms. I embellish these with an imprinted eye which gives the direction of movement. Within the bowls fish appear to be



flowing naturally as if in their element. With tall vases my joined strips can be horizontal or vertical and these joins, as with the bowls, will be emphasised with wax at biscuit stage. The waxed join lines, fish fins and patterned areas will obviously not take the glaze and, depending on the clay, will create a texture that is very interesting in itself, often graduating with the glaze.

On grogged clay a dark rich mottled strip surrounds the glazed part of the pot. You can see this in the fish and other bowls especially those which were decorated with blobs of wax in semi-regular patches. At the same time as waxing I put underglazes on some prominent features like eyes and rims.

The top glazes on firing then have a graduated effect and may also merge with the underglazes.



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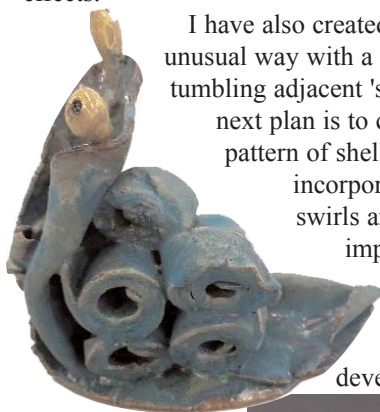
The top glazes on firing then have a graduated effect and may also merge with the underglazes.



The results are usually surprising.

The glazes used include matt Turquoise, a blue green crystalline glaze and tin opaque. It is also possible, after the first glazed firing, to splatter or draw more glaze onto specific locations on the pot. The initial waxed areas, depending on how large they are, are ready for more embellishment and it is satisfying to experiment.

So far the fish bowls and the 'Pollock' designs have proved very popular. The tall bases are super for fairly plain bouquets and wild grasses. The toasty hand crafted bowls make super plant pots especially for succulents where the smooth swollen leaves contrast with the rough grogged wax effects.



I have also created a snail in an unusual way with a number of tumbling adjacent 'shells'. My next plan is to change the pattern of shell design to incorporate waxed swirls and give an impression of slithering.

I am also hoping to develop a way

of creating birds; partridges come to mind as well as chickens, creating a double bowl form for the body and using strips for head, neck and legs.



Using wax here will help create feathering effects.

Finally my other smaller waxed creations consist of owl, hedgehogs and mini Mount Fujis which have hollowed out centres

into which I place pea gravel and, when the hole is blocked with a flint stone, they act as Enjimonos- Japanese lucky charms. Shaken every day, they are of course meant to bring good luck. I intend to experiment with wax patterning and vary the styles of these Enjimonos.



My other ambition is to use these wax techniques on pots designed to house humble kitchen utensils. Everything used by hand is stored in pots made by hand!



Summer Course with Carina Ciscato

 Sarah Evans

Carina Ciscato works in Peckham producing fine, contemporary, arty but witty ware. She throws, alters and joins. As a teacher she has a loyal following, in normal times, with evening classes at City Lit and a reputation for encouraging creativity. Repeat attenders for her week long summer throwing course include, to my astonishment, full time high achievers with small children who use precious annual leave to attend this very special week.

Carina took in good grace my stubborn determination to subvert her methods to my own ambitions for fanciful, clumsy and colourful stuff. I realise as time passes that I have learnt a lot about handling clay and creating shapes from my five days. In last summer's July heatwave, with Corina.



In praise of West Dean College

 Sarah Evans

West Dean College is a fabulous setting for leisure breaks, although pricey.

Beautifully fed and cosseted, you can make with the UK's finest artists. The kiln room runs throwing courses, overseen by Alison Sandeman, a traditionalist who is a foolproof teacher. I am not a thrower and I soon got overtaken by complete beginners.

A slab building course with Jane Abbott taught me to mix stains or oxides with mushy clay, apply in sausages to a thin slab and use as the coloured material for building abstracts on the final slab. Achieving lamination, a clay equivalent of mosaic or Tunbridge ware, the surface has a quality of



definition and depth not found with slips alone.



Valerie's Story



Valerie Pellett

My Father, Os Hamid, died 16 years ago. He was a member of the Guild. He was a very competent, and enthusiastic potter, and self-taught from books. He did have an Art School background, and worked as an Architect, and has been a keen artist and stage-backcloth painter, so I guess he had the genes!

When he died I was left with his studio. I knew he had built himself a Leach kick wheel and a gas kiln and remember that on my arrival at their farmhouse he would emerge from his barn with hands covered in clay, but I was deep in 3 growing sons... and divorce. I knew he had been keen for me to investigate the pottery studio, but when eventually I was able to, I didn't know where to start. However I was definitely interested.

After several years, during which I attended Wednesday classes in Hatfield, Mum also passed away, and the Farm was to be sold, so the Pottery needed to be cleared. It was like a big treasure trove. Bins of clay waiting to be recycled, still soft. A cupboard with 37 clear plastic bags of white powder, some with their content labels still on, but some that are still a mystery. So many wire cutters, did I really need all these? Homemade pots of beautiful homemade sgraffito tools, pots of hake brushes, sable brushes, rolls of mesh, masking wax, slips, balance scales, 6 bags of oxides, stains, spangles, rutile, talc, bags of unused clay, still soft. And the wheel,... with his hat still on the seat. The mysterious gas kiln watched me from the back of the studio, luring me in, and daring me to touch it.

Well I had to touch it (I even fired it once, en situ). It had to be saved, along with everything else. All was laboriously loaded, with great difficulty and lots of volunteers, into a fortunately very large trailer, and



Old pallets and some horse manure have been made into a raised veggie bed with beetroot, broccoli, cauliflower, onions, carrots and radishes, with courgettes in an old wheelbarrow, and tattles parsnips and swedes in an old galvanised tub.
Yum (hopefully)!



Many squares knitted by me whilst caring for Mum, 4 years ago, and now at last sewn together to make a blanket.

transported to my new home.

I had several plans for what to do with it all, most of which were never going to work. One day Nick said, "would you like to have the bike and log sheds, and knock them together

to make a pottery studio? Hmmm...um, YES!

A Brickie was hired, and walls were mended, floors were tiled, holes were filled. The ceiling was boarded and insulated, not so much for keeping me warm, but for excluding the so very many arachnids that had been living there, and were no longer welcome! I need to emphasise the “holes were filled” bit, here... many many holes, even little ones, were very carefully filled to keep the beasties out, which I did not need looking over my shoulder as I worked. Many people became involved at this stage, and a sink was located and a stand made by a lovely man at a local iron works who decided it should be a ‘pretty’ stand for a lady’s pottery sink, so it has twisted wrought iron legs, and iron flowers, and usefully, hooks for stuff. A stool was donated, and tiles, and a table, and wooden beading, oh the list does go on.

So back to Dad. As I emptied the boxes of tools into their new home, and labelled some of the white powders into lidded buckets, and examined some very curious looking tools, everything suddenly fell into place. He had obviously been reading similar books to the ones that now absorb me, and getting hints and tips, and buying interesting chemicals. I realise that I now know what everything is for (this does not however mean that I know how to use it!) The scary gas kiln still lives in the trailer, but one day I will find somewhere to house it that meets the approval of the Gas Engineer (and Nick). The huge beautifully made wheel lives with us too, but it is too big for me, as Dad was 6, and I am only 5’2”. I have a little Shimpo wheel now, that I do need to have some help to use properly. All my work is handbuilt so far. One step at a time.

Update on all of this: A small electric kiln

is on order (courtesy of some money from Mum), and is arriving on June 2nd!!!!

It may actually be two steps forward and one back, but hey, who cares? Onwards and upwards I say. Watch this space.

Ps, I have many issues of Dad’s copies of the DCPG magazine, in black and white. They are very interesting to read. Dad had such fun with the Guild. If he could see me now, he would be smiling.



Bone china shapes, from slip rolled on a plaster batt and torn to shape before being dried over rolled newspaper. Based on the flowers of the Handkerchief Tree, made in class at at Hatfield 4 years ago, at last hung as intended, but not yet with a light inside.



A favourite lidded box made by me, from soft slabs of porcelain, decorated with underglaze colours.



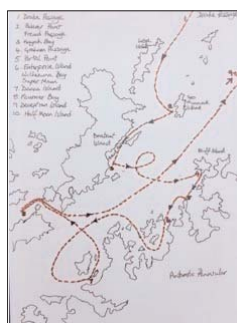
Creativity in Lockdown



Helen Halliday

This has been a very strange and anxious time for everyone - as creative people we're missing our audience and our chance to share ideas, but we've also had the time & opportunity to slow down. I feel I've drifted with no real goal - looking back over the last 3 months I wonder what I've done - and yet, writing this, I can see that quite a few things have emerged in this timeless moment.

At the start of the lockdown I had just returned from a trip of a lifetime to the Antarctic - I was lucky to get home on the last flight out of Buenos Aires on March 15. My head was full of the incredible sights we'd seen - I had done a few rushed sketches so I finished those, drew out a map of the voyage and made a small book (you can see the sketches on my website, helenhalliday.com).



Easter approached with no improvement in the situation - I was avoiding the shops so I decided to paint the daffodils in the garden and make Easter cards to send to friends and family:



I also realised that there were a lot of birthdays coming up so I made some birthday cards -



some of them look a bit like my pots!

When we were told we could go out for one walk each day I felt obliged to do so and found it a wonderful experience to discover more about my surroundings and to watch the incredible spring unfold. Normally at this time of year I'm heading off somewhere, packing, organising, planning. Instead I'd head out to the lakes or the woods, marvelling at the bluebells and the birdsong, taking time to explore and not caring what time I returned. I took hundreds of photos and hope at some stage I'll be able to convert some of them into sketches or paintings - it's on my list though I haven't got around to it yet!



At the same time my garden was bursting into life - despite the lack of rain it's been the best year. I got out my watercolours and painted the irises - as it was so hot they flowered and disappeared in a flash so I had to work quickly.

Meanwhile in the evenings my choirs are meeting on Zoom so I took the opportunity to sketch them - these sketches will be a very good reminder of this strange time:



We have also made a few videos & recordings - we have to record our part individually with a backing track then the clever IT guys put it all together - here's one which worked well:

<https://youtu.be/NqKvzVS5HK>

Or <https://youtu.be/NqKvzVS5HKk>

I went out sketching with a friend when the lockdown eased a bit - just being out in the landscape and putting something down on paper is great therapy, the time just vanishes.

My other activity has been re-scheduling the painting holiday I had planned for this June, the first independent one I had arranged for years. I found a lovely B&B in Dorset which could accommodate us and had 12 people signed up. I will now run it in June next year (fingers crossed!) and will also plan one in April - this year April was magnificent!

If you're interested in joining all the information is on my website & Facebook page or drop me a line.

Apart from this I've been making a few things in the kitchen - elderflower cordial, strawberry jam, scones, focaccia etc - always very therapeutic! No ceramics - I have no access to a kiln and haven't made anything for some time, maybe I'll get back to it one day. I've also been knitting - I made a jumper for the newest member of the family but it was a month before I could send it to him - they live in Jordan - I was worried that he'd grow out of it before it reached him!

Since then I've been making a cardigan for myself out of some wool I had in the cupboard. I ran out when I'd almost finished the last sleeve - thank goodness for the internet!



I hope you have found some creative outlets during the lockdown - there have been lots of things online & on TV but sometimes it's just better to do something - you can have too much screen time! Getting messy with clay, paint or even jam can sometimes calm the soul and however well it works (or doesn't) you still have a sense of achievement, you've made something unique!

One of my favourite zoom meetings is with my choir. Here they all are, spliced together, performing 'Moon River', see <https://youtu.be/NqKvzVS5HKk>





Claire Friend



New member

I started pottery with an evening class with Ruby Sharp in Amersham in 2016 taking the opportunity for annual Raku firings. Last summer I signed up for 1 day a week at West Herts College and 2 days at Amersham College. I also went on a glazing course and have since been on a large pot throwing and alternative firing course in Greece.

I'm loving spending the extra time without having to rush to get things finished. I like both hand building and throwing and am still enjoying trying new things, new clays and new glazes.

Since starting at college, I've made lots of pots of increasing size but also have made a table top with deep carving and garden reed sculptures inspired by Chihuly. With college closing on lock down, I bought a wheel and



have now got a garage full of pots waiting for glazing.

Not driven commercially, I like just to be able to produce things that I enjoy making. The next step will be to moving to making my own glazes.



Margaret Tatton-Brown



www.Margaret-Tatton-Brown.co.uk

Margaret Tatton-Brown has been a member of the Dacorum and Chiltern Potters Guild for many years. Her studio is in a conservatory at the side of the house. This is where she throws on the excellent wheel she bought from Mervyn Fitzwilliam. She makes functional, stoneware pots, fired in an



electric kiln to 1265°C. These pots have strong, simple shapes and complex, floral designs. The

decoration is inspired by her wildlife garden. Many flowers from the garden can be seen



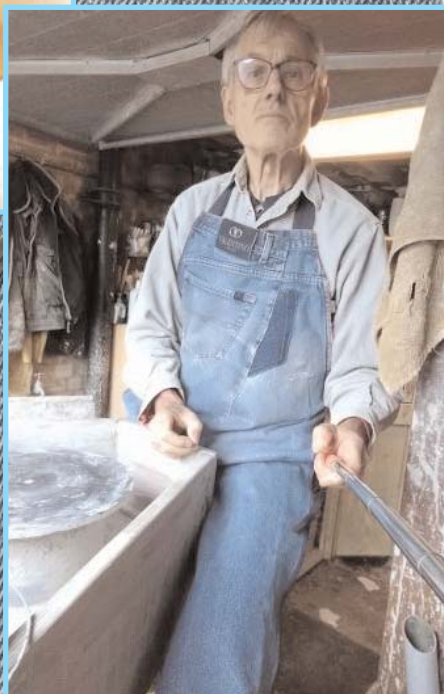
on her Instagram feed as background to the pottery. Most pots have homemade slips under bought glazes. In the example underneath the glazes are Nano glazes from Scarva pottery. If you would like to see other pots, please visit her website, (see above).



It's a stitch-up - making a potters apron from an old pair of jeans



Jerry Seaborn





Experimenting with Terra Sigillata



Jackie Harrop

Encouraged by fellow potters, I felt moved to get back on the wheel. After some nifty work getting my clay from lumpy porridge to soft pastry, I went back to the wheel and to my delight threw 5 of the tallest pots I'd ever managed.

Flush with success, this felt like an appropriate time to experiment making terra sigillata, so after consulting the oracles and decanting 25g sodium silicate into 100gm clay and 1 litre of water, I left it overnight to settle. The next day I siphoned off the elixir and brushed several coats onto the leather hard pots, burnishing with a rather lovely piece of fossilised wood, the back of a silver spoon and finally with a crumpled plastic dry cleaning bag. Triumph I thought.

A few days later (far too soon, I now know) I decided this was the moment to try out my incinerator. After carefully packing it with all the old bank statements, tax forms and personal documents which had far too sensitive data to go in the household waste, and a discrete mix of crushed newsprint, torn up cardboard, shavings from my neighbour's chopped down tree, strategically placed little paper envelopes of manganese oxide, copper carbonate and copper oxide, I topped it with an oily rag as advised by someone who knows a lot more about this than me. The moment had arrived. In went the matches and off it went, smoke pouring from every orifice and me praying that the neighbours were socially isolating indoors watching the news bulletins for government stats and propositions. Having decided I'd better put the lid on to minimise the smoke I retired to a safe distance to have a good cough.



That's when the popping started! Pinging, exploding for the next 20 minutes or so when I hoped vainly that maybe one of the pots might have survived.

The smoke lasted a good 4 hours or so, much longer than necessary given that when I opened the lid the next day, the shards bore witness to the fact that my impatience had yet again defeated me. Sadly, I now know that as I have been told over and over again, I need to wait until the pots are fully dry, biscuit fire first, and then try the incinerator. BUT... I do have some terra sigillata to try it again, and the fragments definitely showed that something worked, just not completely!

My dad used to tell me, if at first you don't succeed, try, try, and try again... so I will, but I'll wait till the autumn in case the neighbours are out in their gardens



Clay in the time of Corona



Janice Esterman

The idea to involve the children in our close with clay making during this time came from Jackie during a Zoom DCPG 'coffee (perhaps gin) morning'.

As if following the Pied Piper, all the children come outside after home school to play on scooters, bikes and roller blades. The parents sit in a line of chairs across the entrance to the close to protect them, giving them free range of the road. We love to see this as we all grew up being thrown out with the bike or skates, to return when hungry.

Onto their doorsteps, for each child, I dropped a 2-pound bag of School Clay, which is smooth with very little grog in it and is comfortable to use. It has many possibilities and can be thrown on a wheel. I left the following instructions that they might find useful and a photographic step by step taken from the internet (Clay Craft) describing how to make a pinch pot.

A PINCH POT only needs fingers. Instagram has many lovely simple and more complicated ideas for designs, and little videos for instruction, as does YouTube.

You can use tools to mould the clay into whatever you wish to make; a spoon, a butter knife, a rolling pin, and pastry cutters or the wooden stick you will find in your bag of clay.

You will find the clay dries quickly in the hot weather so cover it with a damp tea towel when not using it. You can squash it back together to change your mind and start again. Hot hands dry it out quickly too, so cool your hands in cold water if this happens, rather than trying to work too quickly. You can also spray it with a little water and cover it in plastic (or an upturned bowl) if you need to leave it overnight.

Start with an amount you can hold comfortably in your palm, as you get used to using it you can try larger pieces.

Make sure your creation is not too thick or thin in any area or it will crack or explode in the kiln. You can make holes in a small thick area with a chopstick so it does not explode. When your piece is finished, scratch your initials on the bottom, place it on a piece of cardboard with your name and house



and put it on my doorstep, not in the rain, and ring the bell.

When enough of the work comes back I will do a first fire in the Kiln, which bakes the clay, and as we cannot work together I will do colourful glaze firing, and give your pieces back. Let me know if you have an idea for the colours of your piece, or we can leave it at the first fire and you can paint them with acrylic paints. I hope soon we can do some glazing on the front drive and I will let you know when the pieces are fired ready to do this.

If your mum or dad, or your responsible

adult wants to make something, just ask for more clay, and if you want to make another creation I have plenty of clay to share.

Throwing on the wheel can be organised if you wish to try after the virus and we are allowed to be closer. The clay will wash out of hands, clothes and hair.

HAVE FUN

Janice

I have been throwing daily and now have enough odd bowls to warrant a firing and shall include all the stuff I have back so far. I enclose a photograph of some of the work. There has been much enthusiasm.



Covid 19 me and my neighbours

 Nicole Lyster

I have been a member of The DCPG for two years and am currently attempting to manage the Guild's Instagram page and get the message of the Joys of Clay out to the world. I use Clay as a means to process my complex life caring for two children with Cystic Fibrosis. I will mention this constantly because it has an impact how much I can partake in guild activities. Clay allows me respite, teaches me patience and saves my sanity (mostly). I have a tiny garden studio in which I escape for a few minutes when I can. I don't have a preferred style of work, enjoying handbuilding and throwing in equal measure, I like to fit the method to my mood and whatever project I am focusing on. I mix my own glazes and fire in an electric kiln to stoneware temperature. During the Covid19 pandemic and lockdown I took clay to my neighbours for a bit of community art and therapy and together we created tiles to



remember the strangest of times (under strict social distancing and hygiene rules of course).



Community Clay:
The world taken over by
Covid 19 and my neighbours'
response to it.





Starting on the right is one I made earlier. A teapot that is on the shelf for convenience as I have nowhere else to put it. I made it in the early eighties on a hand turned momentum wheel when I was starting a studio in Rickmansworth but had nowhere to fire it, so I took it to the Harefield pottery and they kindly fired it for me. The small bronze sculpture is a miniature of the sculptures I made in the past and was used as a rather ostentatious tiller pin for the helm on our narrow boat. The small oat meal glazed vase is one of the first pots I made at Goldsmiths in the 60's and contains most of the elements that continued for many years in my work. The concave curve for the foot followed by convex curve after a sharp change in direction, flowing into a final concave.

In the foreground is one of my all time favourite pieces. A porcelain insulator for electric or telephone line. One side would be secured to a wall by strong cable and the other would carry the powerline. The tension exerted would have been vast so they had to be faultless. I love the way the curves flow and return to the beginning like the line on a tennis ball.

The salt glazed jug with sprig mould face is possibly Fulham or Doulton as is the large flagon behind. This was made for Osmand and Co. 60 Fenchurch St, Wine and spirit merchants. I have always had a soft spot for the simple shapes of English salt glaze since I heard Bernard Leach berate them as being rather mechanical (or words to that effect, bless him). The wine barrel is of the same period and as I was a student in Chesterfield first, I became familiar with the sprig moulds used by the Brampton Pottery, mainly thanks to Chris Jensen one of my teachers and friend, who collected some of the moulds. The sprig moulds were not made by the named potteries but were bought in, possibly from Stoke.

The small lamp wick holder is a treasure. Name of LNWR on one side and Trademark, Branton, Patent on the other. Fixed to a brass neck and capable of withstanding heat shock.

The only earthenware piece is by Michael Cardew from his Winchcombe period. I purchased this in my first year in Rickmansworth from an upholsterers shop on the corner of our road. It had been in the

window for a few weeks and it kept catching my eye so I thought I had better take a good look at it. It even had the spigot in. I don't know if any one was foolish enough to put Cider in a lead glazed vessel; I certainly haven't but I have heard of no deaths from lead poisoning recently. I was fortunate to have met Michael Cardew at a private view at the old CPA in Lowndes Court about

1964-5 and was very impressed by him. Mainly because he was enduring having to wear a suit and tie when he would have been a lot happier in shorts and sandals.

Needless to say the cider jar cost me more than any of the other pieces. I beat the shop keeper down from ten pounds to nine pounds ten shillings.



Flower Tower

 Colin Hazelwood

You might be interested in a little slab pot that I made to display the blooms of a particularly attractive and fragrant honey suckle.

The honeysuckle has leaves that surround the stem 360 degrees so that the holes in the tower are not visible.

The interior of the tower is packed with flower arranging foam and saturated with water.

The tower is glazed in tenmoku which has the red break everywhere. (if only I knew why!!)



Here is a snapshot of my some of my (ever expanding) favourites and a little bit of information about each piece -

Starting from the right is one of my older pieces, a John Jelfs teapot. I think I saw his work when the CPA shop was located in Soho, and later we bought this piece online via his website <https://www.cotswoldpottery.com>. Somehow the tea always tastes better out of this pot!

Next is an Adam Frew porcelain jar which I purchased last Christmas from a fantastic ceramics shop in Wexford, the Blue Egg Gallery <http://www.blueegggallery.ie>. I have long admired Adam Frew who is based in Northern Ireland; I love the way he uses sections of his pots as a canvas and then leaves sections unglazed. <http://www.adamfrew.com>

The cup with the green vertical sections is by Caroline Dolan, and I think it is Majolica. I love the simplicity and the green tones. Caroline Dolan is based in Co Kilkenny in Ireland, <http://www.carolinedolanceramics.com/>

In the middle is a pot I purchased at the DCPG show in 2018, prior to joining the guild. I couldn't remember at the time who made it but looking at the DCPG website, I feel sure this piece is by Audrey Hammett! I



love its simplicity and delicateness of the piece.

<http://dcp.org.uk/audrey-hammett/>

Next is a jug by Markus Jungmann, <https://www.markus-jungmann.com>, who is based in west Cork. I think the shape of the handle and the simplicity of the spout work really well with this tall jug.

The green and blue pinched and hand painted earthenware bowl is by my mother, <http://maryodonnell.art/> who is an artist/sculptor rather than a potter, but decided to make plates and bowls as Christmas presents one year!

Finally the white porcelain mug is by Daniel Smith, <http://www.danielsmith-ceramics.com/>. I don't think the photo does it justice; it is incredibly thin and beautifully made, great for a morning coffee!



Most of the major events of the ceramic year have been cancelled, postponed, or relocated to the internet. The following dates are valid as I type them in, but must be checked nearer the time. In an ideal world I would travel to all of them, but as it is I hope and dream.

12 June - 31st Aug. Art in Clay Online. The biggest and the best in a new format. Sadly they will be missing the DCPG making tent, but we look forward to making our long awaited comeback next year.
<https://www.artinclay.co.uk/art-in-clay-online-show-2020>

4 – 6 Sept. Potfest in the Park. The long running selected show at Hutton-in-the-Forest, Cumbria. The venue is an historic house with gardens and woodland walks, 8 miles north of Penrith. www.potfest.co.uk

7 – 8 Sept. Wardlow Mires Pottery and Food Festival. If it happens it will be the seventh year of a festival that just keeps growing.
www.potsandfood.com

12 – 20 Sept. Ceramics in the City. 50 leading makers including DCPG member Marshall Colman and former member Jola Spytowska. At the Geffrye Museum, Kingsland Rd, E2 8EA
<https://www.londondesignfestival.com/events/ceramics-city>

25 – 26 Sept. Potfest Scotland. A vibrant and eclectic mix of makers from all over Scotland and south of the border. Scone Palace, Perth.
www.potfest.co.uk

26 – 27 Oct. Oxford Ceramics Fair. A traditional fair by the CPA including makers who are rarely seen in London. St Edmunds School, Woodstock Road, Oxford, OX2 7NZ
www.oxfordceramicsfair.com

30, 31st Oct and 1st Nov. Potfest in the Pens. Only for the truly fit and hardy! Bags of atmosphere and lots of pots.
www.potfest.co.uk

14 – 15 Nov. Art in Clay Farnham. At the Maltings, Farnham.
www.artinclay.co.uk

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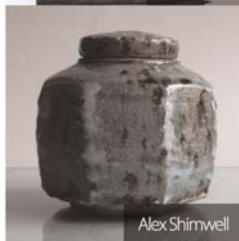
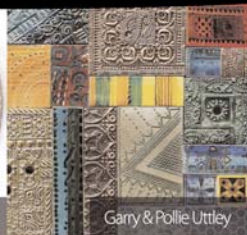
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Clockwise: Geoffrey Swindell, Sue Pryke, Illyria Pottery

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