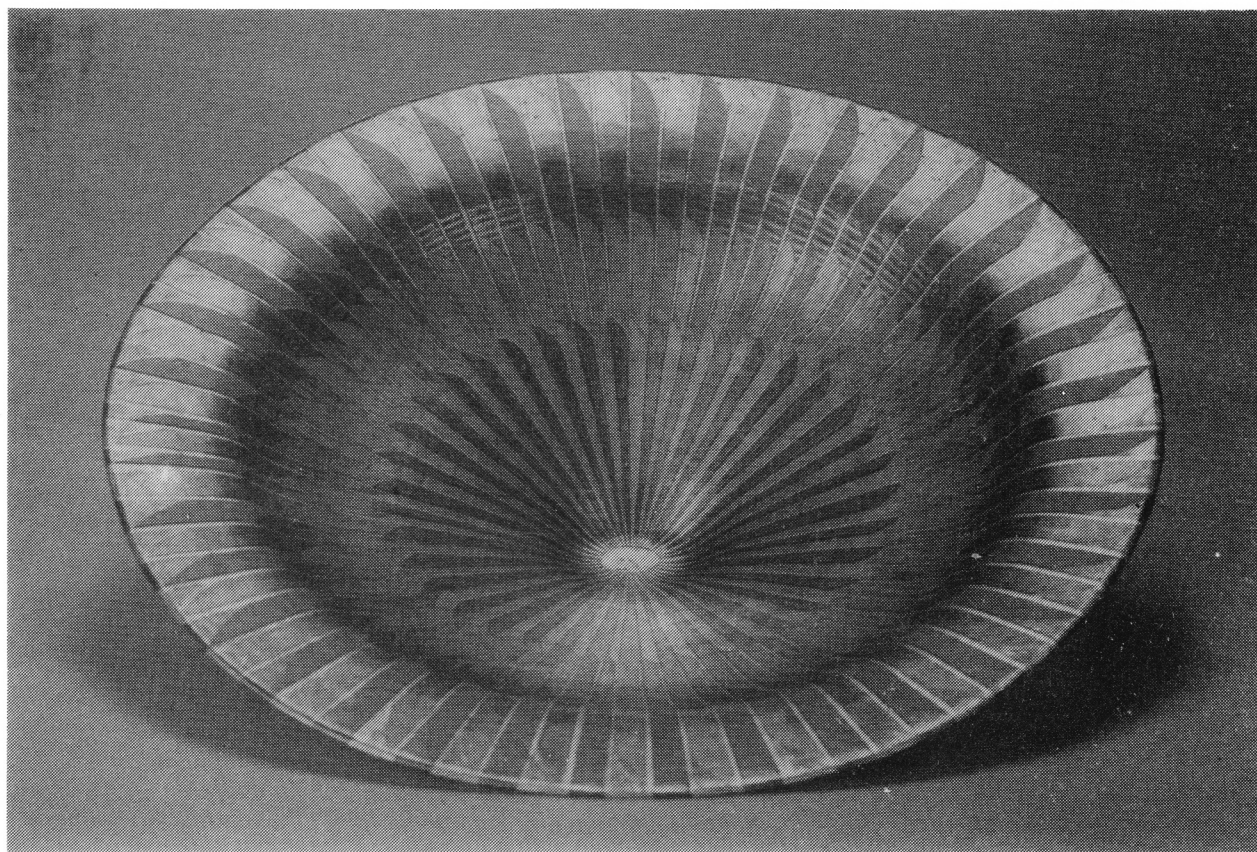




DACORUM AND  
CHILTERN  
POTTERS GUILD



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NEWSLETTER

MAY  
1992

# CRAFT WORKSHOPS TO LET

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FRONT PAGE PHOTOGRAPH "Dark Winged Lustred Bowl" 1990 Judy Trim.

## CONTENTS

Editorial - Letters to the Editor.....	1
Judy Trim.....	2
Judith Wooton - Slab Porcelain & Jewellery.....	4
Book Review - Ash Glazes.....	7
Profiles.....	8
Future Guild Events.....	9
Other Events.....	9
News From Other Groups.....	10
Competition Results.....	11
Crossword Answers.....	12
Committee List.....	12
Discounts Available from Suppliers.....	12
Small Advertisements.....	12

Contributions to the Newsletter are always welcome. Opinions expressed in items published do not necessarily reflect the opinions of the Committee or the Guild Members as a whole. Advertising space is available for future issues, contact the Editor for details. Closing date for items to go in the July Newsletter will be 19 June.

## LETTERS TO THE EDITOR

Meadowcroft Cottage,  
Askett Lane, Askett,  
Princes Risborough,  
Bucks.

6th April 1992

The Editor,  
Dacorum and Chiltern Potters Guild Newsletter.

Dear Mervyn,

### **For Your "Passive Members"**

After reading one of the letters in the March Newsletter, I too really have to put pen to paper !!! Your correspondent has, unwittingly, put her finger right on the most serious problem of our Guild.

**guild, gild, n.** an association for mutual aid, a corporation. So says my Chambers Dictionary.

Your correspondent has forgotten the "Mutual" bit. She wants the Guild to give, and she wants to take. If the Guild doesn't oblige, she criticises.

Where are the thanks to previous Newsletter Editors who have tried desperately (or should that be despair-ately) to gather material from reluctant members and to produce a regular offering using a minimal budget ?

We are, indeed, fortunate that the current Editor has connections enabling the production of a more professional publication. We are all pleased. But please do not criticise, by implication, ("it makes such a difference") the other hard working organisers, both past and present.

Quite frankly, I am depressed by the "very passive" members of our Guild, who are full of good ideas, but when asked to contribute, always find a good reason why they can't.

If your correspondent wants notes following a meeting, let her volunteer to provide them. If she wants a review of ceramic exhibitions, why doesn't she put pen to paper? Why doesn't she volunteer to plan "Theatrical Performances" for Friday meetings?

Having served on the Guild Committee for a number of years, and knowing what an uphill struggle it is, I would like to put the matter straight. Thankyou to the Few who soldier on, giving up their valuable time to plan, organise and carry out the events for our full calendar year and shame on the many very passive members who take it all for granted, and who are so apathetic towards doing anything to contribute to the Guild so much so that we find it difficult even, to put together a good, high quality Annual Exhibition of Members work.

The Guild is for our **Mutual Benefit**. Please, please support it by offering to help with its activities, not to kill it by discouraging the small group who organise it.

Make a start by helping to make this years exhibition the very best, with so many entries we have to turn some away !! Help with publicity. Put up Posters. Invite interested people. Make it a real success.

**Prove me wrong.**

Chris Bull Exhibition Organiser.

*Thank you for your letter Chris. I would echo the point you make, about the Guild being for the Mutual Benefit of it's members, because during these rather difficult times, I receive various comments from people about the problems confronting them in selling their work. The approach described by Judith Wooten at our meeting on 10 April ( see Article in this N.L.) seemed to be very sound, for her type of work. Has anyone got any helpful hints or details to offer other members on this subject? Please write to me if you can offer any suggestions on where, What, when, how to sell etc., an Article or two on this, or an exchange of views, would probably be of benefit to many of our members.*

*My thanks for another 'Typing Marathon' & research, from my daughter Carol & the excellent articles received.*

*Mervyn Fitzwilliam*

### JUDY TRIM

Like many of the country's best known potters Judy Trim began her career as a painter. While a student at Bath and when the painting was not going well, she transferred to the Ceramics Department and has never looked back.

Judy began her presentation at the March Guild meeting with a rather formal essay, using quotations from various artists, particularly Matisse, to illustrate her attitude to her work. The evening then became more informal as she talked us through a wealth of slides documenting her life as a potter.

Upon leaving college she first taught in schools. When her marriage broke up she decided to have a break and do just what she wanted until the money ran out. What she wanted was to play with clay. At this stage she did not consider selling her pots: this was just an interlude in her life. She used what she had learnt at college, coiling with St Thomas' body; and what she had done with the children at school, sawdust smoking. But following her original interest in painting she began to introduce colour.

At that time however her technical knowledge was limited: she used underglaze colour directly on to the body with no covering glaze, and the colour rubbed off the fired pots. On the strength of some slides of these pots she was invited to lecture at an art school, and during the course of the talk she was forced to admit that her colours weren't permanent. She was taken aside and asked if she had ever heard of slips! She had now, and went home and started painting and spraying with coloured slip. She continued using the sawdust firing and achieved some beautifully subtle effects with the colours emerging mistily through the smoke blackened surface. (The children she had taught thought the black colour boring!).



Then followed a very important period in her life; she shared a house with Liz Fritsch. Her pots became unmistakably influenced by the friendship, until one day she asked Alison Britten for an opinion on her work, and was advised to get the Fritsch influence out of her system.

Judy did go on to develop her own style, but she had now established a starting point on which to build - the use of colour in very geometric designs: tall vessel forms of smooth, graceful shape on narrow bases, coil built and squeezed into oval or squarish cross-section, and, with their cut rims, looking like pockets surgically removed from a jacket: the use of porcelain and of T-Material to withstand her demanding firing methods. To these recent developments she added some earlier influences and experiences - the round bellied, long necked and flared rim shapes of Lucie Rie, and the use of controlled smoking in the sawdust firing.

But, most important she discovered lustres, and these in combination with the coloured slips provided the painter's palette she had hankered for. She stuck with the geometrical decoration but it became less formal and mechanical. The multilayered slips and lustres and the repetition firing (up to a dozen times) gave an increasing subtlety and richness, and almost the appearance of the patina of age.

My own favourite had been produced in a race against time as she worked for an exhibition just after the birth of her baby. She was rushing between home and workshop to paint another layer and carry out yet another firing. The surface colour showed even more variation than usual: in some places the lustre looked almost as though it was being rubbed off through the years of handling. As Judy said, it looked as though it had been dug from the sludge of the Nile.

This reference to the Nile was significant. One of Judy's interests is early Egyptian design and painting, as was apparent from a magnificent sequence of slides she showed us. These were from an exhibition of her work put on by Anatole Orient. Tall, slightly 'squared-off' amphora shaped pots standing on rectangular plinths and arranged in two rows to form a 'processional route' provided a dramatic entry to the exhibition. The other exhibits had the form and richness of funerary objects, and their arrangement and the lighting added to the impression that you had walked into a Pharaoh's tomb. There were walls covered in small tiles with geometric lustre decoration; 'tear' jars with long necks and round bellies and having the appearance of antique glass; and many tall, narrow based pots fixed in rectangular shaped ceramic plinths. This was an exhibition I was sorry to have missed.

Judy's more recent pots are wide shallow bowls, still with the extremely detailed, meticulously painted geometric lustre decoration. They take up to three days to make and perhaps a month to decorate and fire. But she has now come to the end of the road: she feels this line of work has been taken far enough and she wants a change, perhaps to something very simple.

We should give her a couple of years to establish her new direction and then invite Judy back. Another evening like this one will be very welcome.

Alan O'Dell

## Judith Wotton Slab Porcelain & Jewellery

Judith had on display a collection of her work. These fell into three categories. Small multi coloured laminated jewellery pieces mainly comprising of earrings, beads, and pendants. Three three sided vases, hand built from pre-cut shapes and decorated by the use of multi layered slips over paper resist shapes. The final group consisted of a variety of mounted mirrors with Egyptian motifs inspired by a visit to the country three years previously.

### JEWELLERY

Due to their small size the making of the jewellery items was not demonstrated. Judith explained that they were constructed by laminating layers of coloured Harry Fraser porcelain body, each layer being about a sixteenth of an inch thick. In order to attain consistency between batches the carefully weighed colouring oxides or stains were thoroughly mixed with the powdered porcelain; the whole then being re-constituted with water.

Each coloured slab was then cut by a miniature bow (which Judith makes herself). The laminates were stacked together and rolled out between two cloths, and cut to shape. (F/G.1)

One reason that Judith concentrated on miniature jewellery on leaving college twelve years ago was that she only possessed a small test kiln 6"x6"x3". The small size of the kiln precluded the use of shelves, and so, the pieces are packed into saggars prior to firing. This still remains her only kiln, and, for larger pieces, she "borrows" a kiln from a friend. For the last two years however Judith has concentrated on larger items such as the pots & mirrors.

### SLABWORK

For her slab work she uses T material exclusively, partly due to its warp & shrink resistance; particularly important for the mirrors; but also due to its stonelike surface texture, a quality that Judith values highly and takes particular pains to preserve.

When experimenting with complex three dimensional vases, they are first constructed using cardboard shapes, which, when correct may then be used as templates for the final clay slab forms.

### MIRRORS

The mirrors are constructed in a similar manner. Each slab is cut with a bow and then rolled out between two cloths to the desired thickness, about a quarter to half an inch. If required a coarser cloth can give interesting surface textures to the clay surface.

A mirror will consist of several layers, laid flat on a board, each being carefully cut out, again using a card or strong paper templates. Each piece has two coats of porcelain slip to give a pure white surface. The slip being dabbed on with a natural sponge to retain the surface texture. Mating surfaces of each layer are carefully scarified and liberally coated with slip before being pressed together gently but firmly.

Particular care is given to the mating edges. Each is scratched, pressed together, and finally smoothed, to give a clean strong joint. Since Judith produces colours entirely by the application of coloured slips, the clay surface becomes quite wet. For this reason she prefers to make two or three mirrors at a time so allowing one piece to dry whilst working on another.

Individual shapes are formed and laid on the surface in the same manner as above;generally forming the Egyptian motifs Judith favours.Angles where the coloured slips cannot be applied using sponges have to be coated via a paintbrush,but only as a last resort,since brushmarks spoil the stone effect.

To avoid cutting mirrors to size Judith uses mirror tiles exclusively.Having carefully measured the shrinkage of T material when she initially started to use mirrors,and found it to be consistently 9% as opposed to 14% for porcelain,the paper templates were cut to allow for this. The aperture on the bottom section is made about a half an inch larger than the upper slab to form a rebate to house the mirror,which when fitted are held in position by applying clear Bostik adhesive to each corner.The rectangular section,together with its' paper pattern,is left in situ to help support the upper slab and avoid any tendency to sag When dry the section falls out together with the paper template which serves the double purpose of stopping any tendency for the two parts to stick together. (FIG. 2)

The mirrors are allowed to dry very slowly over a period of three to four weeks,laid flat on the board and covered with polythene sheet. Larger pieces have additionally a layer of foam over the sheeting and another board laid on top. Using this system Judith has no problems with warping or cracking.

#### DECORATION

Large areas of colour are formed,as stated above,by gently dabbing coloured porcelain slip over the selected sections.Resist masks are used to form intricate patterns,often with an aquatic theme.Judith prefers to use Sainsbury's greasproof paper,partly due to its' wet strength,but also to its' resistance to colour seepage.Multiple layers of coloured slip are applied;other items are similarly treated whilst one is drying to avoid wasting time.

The resist shapes are dropped into a bowl of water for half a minute or so,excess water shaken off,then run through the fingers,to remove all the surface water. They are then laid carefully in position, and dabbed down flat with a sponge. The coloured slips are applied by an ingenious method using a toothbrush loaded with coloured slip by means of a paint brush.By rubbing her finger nail along the bristles Judith produces a spray of very small droplets. The larger droplets formed the first time after loading the toothbrush are directed back into the slip container.

The same action is then directed at the resist shapes,for about four or five times,at which time the brush is recharged. This method,which is surprisingly fast,preserves the stonelike texture of the T material and avoids the possibility of lifting the masks by using a paintbrush.For larger pieces the surface of the paper masks may need spraying with water to avoid drying out and subsequently lifting.This process is repeated with other colours and masks until Judith is satisfied with the results.As the final slip layer dries the resist shapes dry & lift at the edges,so facilitating their removal.

#### FIRING

Generally Judith Fires once only. The exceptions being vases that may need a second firing if the inside is to be glazed,and items where gold decoration is used.The gold must be fired at much lower temperatures,and so require a second firing.

The large items are given a slow firing; nine hours up to 950 Deg. C., then fast up to 1250-1260. The small jewellery items are only taken up to about 1230 as, above this temperature, the blacks & blues tend to fuse together. Before placing the mirrors flat in the kiln the bat surface is liberally coated with molochite (calcined china clay). This acts as a lubricant and allows the slabs to move on the kiln shelf as it contracts during firing, so avoiding stress cracks.

#### SELLING

Judith prefers to sell to art or craft shops (NOT galleries). She usually personally looks around the shop and then sends slides and samples, followed by a 'phone call a week or so later. After an unfortunate experience in getting her unsold items back she never would now agree to a sale or return basis; although she spoke highly of The Small Claims Court.

The evening was very entertaining & instructive and I for one left with insights into new areas and techniques of which I had previously been ignorant.

Tony Stevens

#### SUPPLIERS

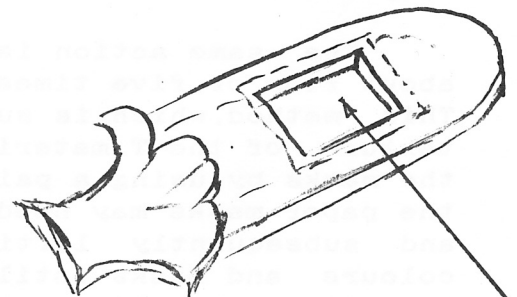
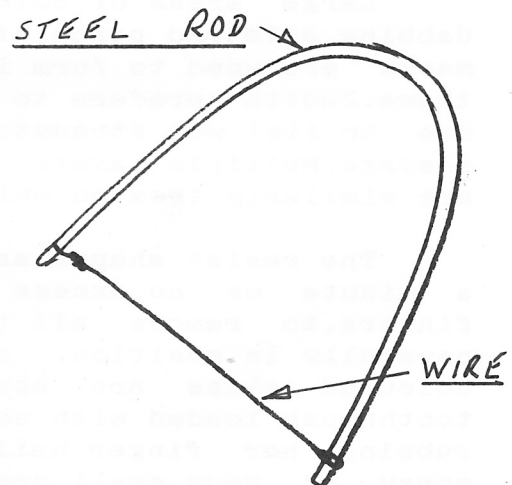
Jewellery Findings; Exchange Findings Ltd. 11-13 Hatton wall, London EC1  
Tel. 071 831 7574. also; The Enamel Shop, PO Box 43, London, SE19 2PN  
T Material; Pottery crafts P1209. also; Ceramatech CT1010  
Harry Fraser Porcelain; Potclays 1149



Judith Wooton with one of her mirrors.

Photograph by Richard Moon.

#### MINIATURE BOW FIG. 1.



PAPER LEFT IN  
POSITION DURING  
DRYING. FIG. 2.



Book review.

"Ash Glazes", Phil Rogers, A & C Black, Hardback, 144pp. 1992, £16.99.

Two important aspects which can become evident immediately you open this book are the many clear and beautiful photographs, a large proportion in colour, and the stage-by-stage presentation of the subject.

Many readers of all sorts of books never bother to read the prefaces. Whereas this may be an error of minor importance for many publications, there can be no doubt that the preface in this book is not only very interesting but also quite informative, and thus makes good reading.

The book opens with a 'Brief History of Wood Ash Glazes'. Ancient kilns and glazes are described - an improved addition would be to have included the original names of these, but the detail is good for wares from 3rd millennium China to those of Japan 2000 years later, through 18th and 19th centuries south-east USA, to the modern potters' wares in England.

But the author opines that if we are to understand wood ash we should learn first about the trees that grow the wood, and then study the chemical composition of various types of ash, particularly of the silica and alkali minerals they contain. Having understood the basics we are given considerable details on the collection and preparation of wood ash.

Similarly with a clear description of oxides and glazing we are led exploringly through the gamut of glazes and also in great detail the preparation specifically of ash glazes. A small point here is that the mineral 'hornfels' is quoted; many readers may not know this material, and it is not detailed (as in many other books). It is a fine-grained, mainly calcium silicate, rock produced by the thermal metamorphism of a limestone clay. Alternative minerals are suggested, however, for the recipes.

Now we have covered over half the book, and the remaining section consists of showing, appreciating and understanding the work of the leading modern wood-ash glaze potters. This part is where the use of colour becomes so useful. The photographs are an art form in themselves, and show fully also the art of the potter.

The final chapters give recipes, analyses and glaze molecular weights for making your own ash glazes, which production is recommended with emphasis. And should you require further information there is a glossary of most of the terms used, and a short bibliography; 'short' because there are not that many available books on the subject. Hence this volume certainly does satisfy quite a need for the potter who knows merely a little and wishes to increase his/her knowledge, and the potter who may know much about these wares but definitely will learn quite an amount more from reading it.

Incidentally if the price (probably due to the many attractive photographs) is a little disconcerting for a struggling studio potter or student, then the local County Library should be coerced into purchasing at least one copy. Hemel Hempstead branch is the central library for Arts and Crafts, in Hertfordshire. And, incidentally Murray was the instigator for the 'whole thing' in producing this book.

Stan Romer.

5. The choice of transparent or opaque glazes double the range of decorative effects available.
6. Multiple layers of differing glazes can produce 'breakthrough' reactive effects.
7. Special effect glazes, as a group, can produce spectacular effects, totally impossible by other means.

### What is a Glaze ?

In a normal glaze formula the constituents fall into four main groups (although a few deviate from this general rule).

These four groups are as follows: a source of silica; a flux to lower the melting point of the silica; alumina to stabilise the glaze and to modify the 'fit' of the glaze. Finally, a group of substances to modify the physical aspects of the glaze.

Many glazes contain constituents that fall into more than one of the above categories. For example, salt glazes, as their name suggests, have only the one constituent ... common salt. This reacts with the surface of the pot to form a glaze.

The effects of each group are more easily understood if they are examined individually.

### Silica

Silica is the actual glass-forming constituent. It may be provided in a pure form as flint, quartz or sand. Usually, however, silica is present in the other components and the addition of additional (extra ?) pure silica is only needed as a topping-up exercise.

### Fluxes

Pure silica melts at 1710°C. It is necessary to reduce this otherwise the clay pot, not to mention the kiln, would melt first. Fluxes consist of compounds of various metallic elements, the commonest being sodium, potassium, calcium, boron, lead and zinc. It is rare for a single flux to be used, combinations usually provide enhanced performance.

### Alumina

Alumina is a very refractory (high melting point) substance. Its presence decides how runny the molten glaze is. It is also one of the main constituents of clays and its addition to glazes allows their rate of expansion to match that of the underlying clay body. This avoids the cooling glaze not (not?) adhering to the pot due to differing expansion rates. When the expansion rates do match the glaze, it is said to 'fit' the pot.

### Modifiers

These are a miscellaneous group of substances. The main ones are colouring agents. These, like fluxes, are compounds of other metallic elements, notably iron, copper, cobalt, manganese, nickel and chromium. In addition to colouring the glaze, many colourants also act as fluxes and their addition can affect the melting point of a glaze.

Additionally, other substances may be included to enhance the properties of the raw glaze and assist its application.

In the next issue, the glaze constituents will be examined in greater detail.



Tony Stevens

## MEMBERSHIP NEWS

One of our long-term members is reluctantly leaving the Guild .... Shirley Woods-McConville has now completed arrangements to move North and feels that she will be out of the range of most Guild meetings, although she may return for our next Open Day. Shirley has been an active member and will be missed. Keep in touch Shirley.

Lesley Reeves, who organised our Open Day so well, has been forced to resign from the committee due to ill health. I am sure all members join our Chairman in thanking Lesley for the magnificent efforts she made on behalf of the Guild and in wishing her a speedy recovery.



## FUTURE GUILD EVENTS

Friday 8 May, at Northchurch, West Marshall (who gave us a most interesting evening in January last year) will be bringing 2 students from the well known Harrow Pottery Course, to tell us about their work & about themselves & show relevant slides. They have worked on this for some time, so we hope the guild will give them plenty of encouragement with a good turn-out on the night. if you have ever wondered what it would be like to have a thorough training on a full time course, now is your chance to find out.

Saturday 6 June - The Pot Crawl. A.M.- Visit to Deborah Baynes at Dunmow, Robert Wheeler at Walsham-le-Willows. P.M.- the Fitzwilliam Museum &/or Kettles House Yard. Application form with this Newsletter, £7/member, £8/non member.

28 June to 11 July - Our 10th Anniversary Exhibition at the Cow Byre, Ruislip. Each Guild member may submit up to 12 items as entries for the Exhibition. A handling fee of 50p/item is payable to enter each item or £1 to enter a set & this is the only charge for these items. In addition each entrant may submit 1 boxful of pots (not seconds) for the "Takeaway Table" & no fee is payable to enter these "Takeaway" pots, but commission of 20% will be deducted from the sale price if they are sold. Entrants must supply a separate list, with prices for these pots. Please see the separate entry forms with this Newsletter.

Saturday 18 July - THE SUMMER EVENT ( Of all time!!!! ) - Courtesy of Murray & Dorley Fieldhouse, at the well known Goat & Chicken patch sometimes called Northfield Studio, Tring. - NOW! ALL SIT UP & TAKE NOTICE OF THE FOLLOWING;

Standards have recently declined, been undistinguished by unenthusiastic fare! Pay that extra 50p for real Appellation Controlee, or at least go to M & S for something like real booze! avoid the plonk, some members are elderly & liable to fall over if shocked by low grade liquor. Search your recipe books for exciting & tempting ideas or if everything else fails, phone our Editor for a copy of the remarkable ideas available from the Potato Marketing Board! (yes, it's true, - Murray has sent me a copy of this & I will send you one if you drop me an S.A.E. - Ed.) However, Dorley will supply potatoes & bean/sausage filling, so turn your thoughts to more exotic fare.... Ah! ... Such memories of Paulines Apple Strudel... Jean Sedgeleys Crystallised Grapes & Grace Phipps Fabulous Cocktail Samosa.....

Gas Kimashima will sell some reasonably priced pots to raise money for building an Anagama Kiln, to be fired for the BBC in 1994. (fame at last!).....?. Elsa will demonstrate Danish Pit firing. Burnished & biscuit pots to Northfield by 15 July if you wish to participate. There will be several Raku Kilns, Raw pots should be T material Plus red clay. Even if it rains all day, what with the Kilns & the bonfire & the companionship of fellow potters, you will not notice the moisture!

A fantastic fairground organ Named "Ruby", magnificently decorated will be there to entertain you, together with Dillis & Brian James to explain finer points & why it is called Ruby.

Members are invited to give demonstrations - Phone 0442 85229 to pledge your support.  
Murray Fieldhouse

## OTHER EVENTS

Harrow Ceramics - Anscombe Hall, Harrow School of Design & Media, Polytechnic of Central London, Watford. Final Year Work - July 3rd & 4th; 10am-7pm, 5th; 10am-9pm, 6th; 10am-2pm.

Festival of European Ceramics - Clayesmore School, Iwerneminster, Blandford Forum, Dorset. To be held on 10th, 11th & 12th July and presented by The Craftsmen Potters Association.

Don't forget one of the biggest art festivals around, Art In Action, held from Thursday 16th through to Sunday 19th July at Waterperry House, Near Wheatley, Oxford.

From July 25th through to August 31st the 21st annual exhibition of the Suffolk Craft Society will be held at the Peter Pears Gallery, Aldeburgh. Admission is just 50p and all children can be taken in free.

NEWS FROM OTHER GROUPS

The following letters were received just too late for the March N.L. The Committee have added both groups to our mailing list, together with the South Wales Potters & London Potters

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**Eastern Arts Board**

6 February 1992

Dear Hanna Christianson

Thank you for your letter of 25 January 1992.

I enclose a list of the professional craft societies in the region and suggest that you might like to contact them with your request. They may consider putting the information in their newsletters.

We would be pleased to hear more about your guild and membership, and if you produce a newsletter yourselves we would be very interested in being put on your mailing list. In future if we receive information that we feel will be of interest to your guild we will forward it to you.

Yours sincerely

Sue Dawes  
Crafts Assistant

---



midlands  
potters  
association

1st. Feb. 1992.

Dear Hanna Christianson,

Thank you for your letter of 24th. January. Unfortunately, it missed our last committee meeting by 12 hours, and I feel that your request for demonstrators should be put before the committee. The next committee meeting is on 3rd. April.

I know that such a delay might be too long for your programme compilers, and if you are in need of details somewhat sooner, I could give you a list of people who might be willing to talk to your guild. I feel that this instant selection process is somewhat dubious and would much prefer to wait for the committee to decide, but understand the problems that you may be facing. I would be grateful if you would let me know if there is any urgency to your enquiry.

I am at present running a series of informal meetings of our members, usually at a members house, and usually loosely based around a topic. Although these meetings have a definite social bias, much useful and worthwhile discussion goes on. As our areas are adjacent, might it mutually interesting if I arrange a meeting in Warwick, Leamington or which ever town is convenient to a number of your members, and invited you all along? Do let me have your opinion on this matter.

Yours sincerely,

Gerry Unsworth.  
Secretary

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# RESULT OF COMPETITION FOR TWO COPIES OF THE HAMERS' THE POTTER'S DICTIONARY

It would appear that many members thought the quiz was too difficult! But I believe this possibly to be a classic case of 'making your own difficulties'! The answers were in the main quite simple - given just a slight knowledge of pottery, and common sense. However, one member achieved an almost 100% correct solution and another made a valiant and hard-working attempt, and in almost getting there. To those go the books! May I point out that nobody but myself alone had any pre-knowledge of the questions. So I am solely to blame for creating any extra labours.

Solution - with explanation.

1. Conundrum;

My first is always a capital letter

(see after ninth)

My second follows that as an alphabetter

(ditto)

My third begins 'loose' and also the 'light'

L

My fourth is the first of the 'first' to be seen

F

My fifth is the outside of the word that is 'tight'

T

My sixth is a double, though alone, in 'between'

W

My seventh starts at the top of the list (alphabet)

A

My eighth sounds the sorrow of something missed (aaahh!)

R

My ninth's in 'effeminate', in fact there are several

E

My whole comes from works just above the sea-level

(Delft in Holland)

The Netherlands is a low-lying country.

And if you think this all sounds rather funny

An example of the answer would cost quite some money

Now go back four lines. Delftware specimens can cost £1000s!

and to differentiate the Dutch from the English, A capital 'D' should be used for the former, 'Delftware', and a small 'd' for English 'delftware'.

This should give you the answer to the first and second lines, - D and E.

Answer 'DELFTWARE'.

Hence the answer to No1 is D.

2. Ware of oriental 'enjoyment' rough translation of 'Raku' R

3. A decorative feature on stoneware glazes; it doesn't mix with water

Oil and water don't mix. Oilspot glaze

O

4. Basis of all pottery (a gift) Clay

C

5. Name of a Japanese potter (who else?) Hamada

H

6. A dish of bread-crumbs, cheese and eggs, and the name of the vessel

Ramekin

R

7. Original country of glazes and potter's wheel? Egypt

E

8. "As white as jade, as thin as paper;

as bright as a mirror, as sound as a bell. Translated from the Chinese

White, thin, bright, rings clear. Eggshell porcelain - 'Heavenly white'

and 'Bodiless' (from the Ming 'Ying Lo' period)

E

These give in total DROCHREE, which should lead easily to- RED OCHRE, a useful pottery material, red iron oxide, called also reddle, raddle or ruddle, a haematite mineral used as a pottery pigment etc. Also used to paint human bodies (dead or alive!) during the stone age.

The two book prizes - with congratulations! - go to;-

Shirley Woods-McConville  
and Mervyn Fitzwilliam

who will, no doubt, learn even more when they read through them.

Stan Romer.

**DCPG COMMITTEE LIST**

Name: Valerie Barnes Tel: 0494 716180  
Address: Copper Trees, Cryers Hill Lane, High Wycombe, Bucks

Name: Brian Bicknell Tel: 0494 530 050  
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Address: 10 Bellerby Rise, Luton, Beds LU4 9DU

Name: Digby Stott (Membership & films) Tel: 0442 250540  
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**DISCOUNTS**

The Director of Ceramatech, Steve Rafferty, has written to us, offering Members of the Guild a 5% discount on purchases of clays, materials, tools etc. Payment must be cash or cheque, not credit cards.

Anna Gregory of Fulham Pottery has confirmed that members will receive a 5% discount on purchases of materials, clay etc. & a 2.5% discount on machinery & equipment.

Rayefco Ltd. offer Members of the Guild a 4% discount on the list price of wheels purchased between 1st May & 31st October 1992

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For immediate export to Nigeria, any low cost Pottery Equipment. This appeal is on behalf of Voluntary Services Overseas. Contact Christopher Malins. 69 Gordon Rd., Harbourn, Birmingham, B17 9H. Phone 021 426 2453

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Small single phase Kilns are wanted by a group of students working on Stained Glass. Contact; Mary E. Dick Heathcrest, 117, Hatfield Rd., Little Heath, Potters Bar, Herts. EN6 1JB. Phone 0707 50547

**WANTED**

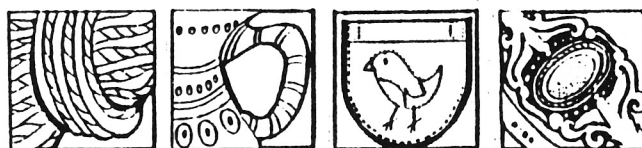
A small Pugmill. Phone 0442 242332

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One or more large kilns needed, to increase current firing capacity, anything considered. Contact Mr. or Mrs. Small. Phone 081 4407849

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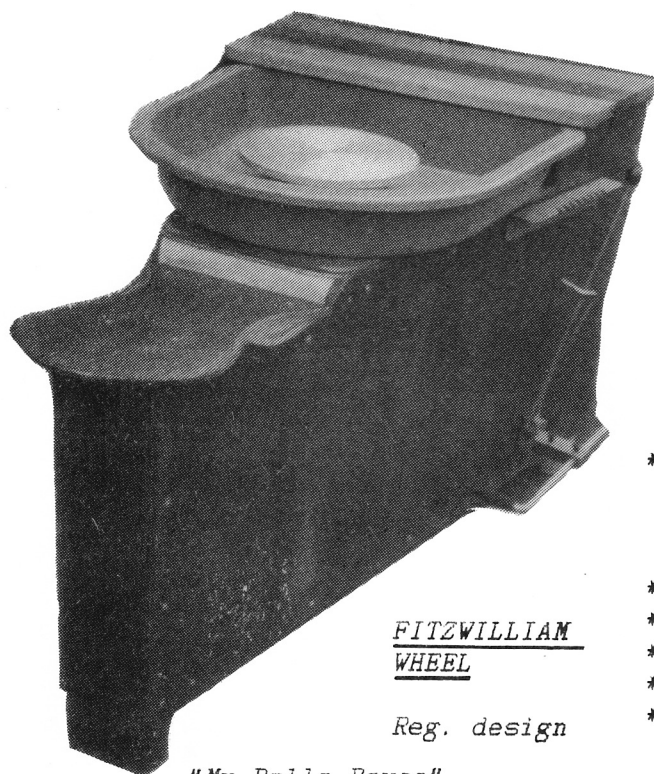
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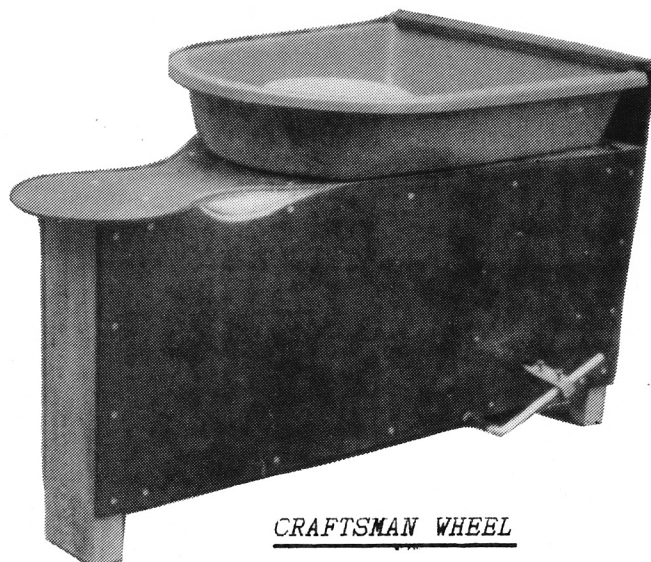


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