

DACORUM AND
CHILTERN
POTTERS GUILD



NEWSLETTER

MARCH

1993



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FRONT PAGE PHOTOGRAPH: Caroline Genders, with one of her pots and her collection of brushes.

ABOUT THE GUILD

The Dacorum & Chiltern Potters Guild Newsletter is published bi-monthly, in January, March, May, July, September & November, being distributed to all members of the Guild, other craft groups & organisations. Membership of the Guild is open to anyone having an interest in pottery & offers the members several opportunities each year to see top potters demonstrating their skills. In addition, an Annual Open Day is held, with demonstrations. A Members' pottery Exhibition, visits & workshops are organised at various times during the year.

Family membership is £15/year, single £12.50, Full-time Student £6. Send your cheque to our Membership Secretary, D. Stott, "Broomfield", 36 Box Lane, Boxmoor, Herts HP3 0DJ. 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, or a leaflet distribution service is offered. Please contact the Editor for details. Closing date for items to go in the MAY issue is 12th APRIL. Please mention DCPG when replying to Advertisements in the Newsletter.

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EDITORIAL

During the past week I visited a potter who was producing very pleasing terracotta garden pots. She did not regard pottery as her primary activity but as a means of supporting her first love - farming. I also visited another self-taught potter, producing a wide range of ware whilst endeavouring to help others learn about pottery. Derek Myers is working hard, but enjoying his pottery activities, after 31 years as an airline pilot.

A further discovery was that a close neighbour had a real flair for collecting Chinese and Japanese porcelain. Then, to my amazement, I discovered a complete pottery in a narrow boat on the Grand Union canal, gas-fired kiln for stoneware included !! (Article soon).

The involvement of people in pottery & why they do what they do is a constant source of interest & inspiration to me. This leads me again to ponder on the fact that there is one thing that is always the same about potters and people --- they are all different.



Mervyn Fitzwilliam.

LETTERS

Dear Mervyn,

Its like Christmas tonight: I had hoped to attend a Guild meeting this evening but, like Christmas, I couldn't remember where the meeting was to be held. Well, that's not quite true, I knew it was in Watford. I only know two places in Watford, the Junction where I used to stand and shiver whilst waiting for a train to Stoke each week sometimes finding myself in Birmingham because the B.R. geniuses switched the trains without telling the passengers. The other place is the Mosque where my grandchildren might pay pilgrimage to see the tiles granddad made for the Mithrab, many of which were seconds because my helper wanted the best to tile his loo. I will come back to that if I remember - not the loo, the Mosque.

It occurs to me that, even if you print this, I may not read it because I haven't paid my sub. this year - are there concession rates now ?

Do you remember when the committee used to change the venue each month ? It was very much like musical chairs - half of us never made it to the meeting. Margaret and I enjoyed it because, having blamed each other for remembering the wrong place, we had a couple of pints and went home to bed: well, From this you will gather that you must either change the venue each month with no hope of getting to the meeting or keep printing maps in the Newsletter with a very detailed route to the meeting place. It used to be that we got a reminder just before the meeting, it was helpful; I would gladly give the editor a parcel of 10 envelopes with a stamp and my address to get a reminder.

Now, why did I write ? Largely because I didn't know where the meeting place was to be and secondly because I have, on two occasions, moaned at Alan (chatted up Pauline before he came to the phone) about one thing or another and the only answer I got from him was that I should write to you.

I moaned about the amount of lecturers we got that didn't make pots before your very eyes. Slides are fine - my garden looks good on slides and so do some of my pots. It seems to me that we have enough potters in the Guild to make a forum of exciting demonstrators. Tell Murray to give a night of teapots - he really does make better pots than you could imagine from the rubbish he talks and I've slept with him on several occasions.

Now about the Newsletter: I enjoy the profiles and the letters, not so much the descriptions of crappy pots made by someone with an M.A. in ceramics - rather the little tips from experienced practical potters which, like Beechams pills, are worth a guinea a box. I saw a piece of journalism in the *Independent* which told of a young couple who were renovating floors in old houses; she had an arts degree from Goldsmiths and he an M.A. from the Royal Academy - why were they doing carpentry ? In the good old days they would have been teachers, I suppose, certainly not potters. What do you think to that piece of bravado, Murray ?

Then of course I enjoyed the few tips we got - have they dried up ? Here are a couple: the pizzas you buy from Tesco (we buy from Tesco, you probably buy them from Sainsburys) need to be heated thoroughly (and that's the longest word I've used), and I have found that a kiln shelf heated in the oven for 20-30 minutes and then the pizza, placed on top of the shelf makes a good crisp base; for preference, a clean shelf rather than one with lots of sand on it (Margaret is very trusting).

Some years ago, I went on a course to David Frith's workshop and amongst the dozens of things I learned from him and Derek Emms was to use a boat paddle to stir the glaze in large containers. I had hoped to find a paddle but eventually gave up because at the dockside at Welwyn Garden City there were no paddles. So after two years I had a brainstorm and used my stainless steel spade for the job - it works beautifully.

And, finally, in the hope of starting a correspondence as potentially interesting as that which fizzled out about the committee, I noticed a report on the garden party which said that Dorley and Murray's garden party was the best for years. Does that mean that those of us who tried to make a happy day for the members didn't measure up to the expectations of the Guild ?

Arthur Ball

P.S. I notice the committee point a disclaimer about the views expressed in letters. Do they expect a rude letter or two ?



FUTURE GUILD EVENTS

FRIDAY 12 March - Gary Wornell will be at the Balmoral Centre 8.00 p.m. See the Jan. Newsletter for details.

SATURDAY 27 March - The guild will have a stand at the Hemel Hempstead pavilion as reported in the last Newsletter. If you could help with being on the stand to talk to visitors about the guild activities, pottery, etc., please contact Linda Bryant on 0442 233521. Linda is our organiser for this event.

FRIDAY 16th April - Len Stevens will be with us at the Balmoral Centre 8.00 p.m., to give us a demonstration of making Ocarinas. Len has visited us on a past occasion and returns to show us his techniques. Don't miss this interesting demonstration.

A POT CRAWL around Oxford area is being planned by Brian Bicknell for mid-June. Brian intends to give us a day of contrasts, with a visit to a production workshop, followed by a visit to a well-known Studio Potter. The works of the past will also be included with a tour of a porcelain collection of some note. Full details are to be given in the May Newsletter.

D.C.P.G. 1993 EXHIBITION

Following a decision by the committee to attempt to hold the exhibition annually rather than bi-annually, Marguerite Moon and I have been investigating possible venues for this year.

We have been unable to make a definite booking of anywhere suitable to date; however, there is the possibility of an offer at the Watford Museum for December '93. The Curator has promised to contact me in a few weeks, when he hopes to have clarified their new policy regarding the use of Museum space for outside organisations. This should have been resolved before the next Newsletter is due. If we are unsuccessful with this application, it is now very unlikely that we would be able to find any alternative venue for 1993, since bookings are made so far in advance.

The Cow Byre has been booked again for 1994, although we have changed the timing to an Autumn/pre-Christmas Exhibition, on the assumption that this is likely to be a better time for selling.

Lesley Risby

UNIVERSITY OF THE THIRD AGE

Some of you may have heard of an organisation called the University of the Third Age (U3A). The "third age" refers to the period of time after the First Age of Childhood and the Second Age of employment and parental responsibility - a time of creativity and fulfilment for older people. One in five of the U.K. population is in the Third Age - I quote from the "blurb".

The U3A is a learning co-operative which enables members to share many educational, creative and leisure activities. Anyone in the Third Age can join for an annual fee of about £10. It is called a University but it has members, not students. No qualifications are required and none are given. There are no exams. If you enjoy learning in an informal way, this is for you.

The largest group is centred in London but, to my knowledge, there are also branches in St. Albans, Watford & Harrow. I have joined the one in Harrow and am attending a group in someone's house for Italian conversation practice once a fortnight. This is quite informal and very enjoyable. I am also giving slide talks on ceramic history, though I find it a bit strange doing this for non-potters and people who really know nothing of the subject. It is as much about history as ceramics and the group consists of only about 18 - 20 people. This takes place in the Harrow Arts Centre.

Some of the other subjects available are, for example: Current Affairs, Practical Psychology, German for the Tourist, Art & Gallery visits, Music Appreciation, etc. etc., although many are full at the moment.

Why not see if you could join a group in your area if you are of the "Third Age" ? (Not to be confused with "Second Childhood"). The people to contact are:

London (National Office) - 071 737-2541

Harrow (George Lang) - 081 904-7115

I imagine that addresses/phone numbers of other branches are obtainable from the London office.



Ruth Karnac

OF POTTERY AND PAMPHLETS

John Churchill at the Balmoral Centre on 8th January 1993.

I cannot pass a library without entering. There is much to be learned from the nature of the displayed publications and notices.

In branch libraries such as Berkhamstead, Farnham, Ruislip, etc. the notices are of Music Circles. Conservation and Wildlife, Bridge Clubs, Operatic Society, Ceramic Restoration, Christmas Card Recycling, Rambles for the Elderly, Pooh Corner Day Nursery! How to Pay your Municipal Tax.

In Pentonville, Shoreditch and Camden Town branch libraries, the notices are of AIDS, Racial and Sexual Harassment, Drug Abuse, Advice for Prisoners - present, potential and past, Gay and Lesbian Community Groups, Women's Rights, etc. Under EDUCATION, on a scrap of paper, was scribbled "French Lessons - Ring Suzette". You don't get offered educational opportunities like that in Berkhamstead library! One library had two full shelves called RIGHTS, or how NOT to pay your Municipal Tax!

John Churchill brought more to the appropriate seedy hall and environs of North Watford than simple pottery deliberations. He brought with him the flavour of multi-racial/cultural community concern. Brought up in care, he had experienced that concern and in his turn had contributed to the community by building a pottery from the ground up in a local park for the local people and their children - especially the children, for whom he organised Raku, natural firing events and workshops for which he built a rudimentary and plastered igloo-type wood kiln.

Like the late Frank Spindler (the most creative of the Real Potters), he began as a baker but could not be restrained. Dough dinosaurs and other fantastic creatures began to spring up among the trays of bread rolls. They were popular and he was allowed to continue within limits!

One day he crossed the road from the bakery to a pottery because he wanted to make some bongo drums (Do you recall the beautiful ones made by Brian Newman in the '70s ?). He found clay more satisfying than dough! He enrolled for a Foundation Course and learned the Art School technique of making pots very slowly, lifelessly, with irrelevant decoration and superfluous attachments. The sort of pots intended to attract the attention of the uncultivated eyes of those who arrange exhibitions for the Crafts Council.

John Churchill had recently visited Kenya where he was disappointed to find so little indigenous pottery. He met an Australian potter who couldn't wait to import equipment from Stoke-on-Trent so that the natives can make hideous pottery like ours. He helped him build a real kiln. John wants to go to Ghana next - the country that threw out Michael Cardew because he was the wrong kind of Marxist and put his star pupil, Reginald Amponsha, in prison when he returned after re-establishing studio pottery at the Royal College of Art.

John's pots are unglazed on the outside but fired high (1180°C) for that type of work so that when burnished they do not retain the high sheen of the work of Magdalena Odundo, Gabriella Koch, Siddig Nigoumi, Duncan Ross and John Ablitt. Slip with oxides and glaze stains are used and sometimes oxides or yellow ochre sprayed on in several layers. Underglaze crayons are also used. For a demonstration, John showed us how to make two vase shapes very slowly. It is as well he is not still making bread rolls or a whole population within the vicinity of the bakery would be anorexic! He told us he had only a rough idea of the shape at the outset and let the clay decide.

John had an empathic and engaging naïveté that seem to bring out the ... er ... maternal instincts - were they ? - of some of the ladies in the front row of the audience. John invited us to his Kingsgate workshop in Kilburn. I imagine they will make us go!

Murray Fieldhouse



DOUG JONES' SCULPTURE WORKSHOP - on 23rd January 1993

Those of us used to the splendid Lecture Hall at the Rudolph Steiner School, used for Potters' Open Day, would probably not be too surprised to know that the school has an extremely well equipped pottery. Built "in the round". it is an ideal venue for a small group workshop such as the one on sculpting the human torso given on Saturday January 23rd by Doug Jones.

The workshop had been suggested by Victor Earl in his write-up of Doug's demonstration to the Guild during September. Eight Guild members and three guests - a juggler, a violin teacher and an artist - began the day by rolling out half-inch thick slabs of T material which, Doug assured us, was in perfect condition. One edge of the slab had to be left "au naturel" and was to become the top when the slab was wrapped round rolled up newspapers and formed into a cylinder about 12 inches tall and 6 inches in diameter. When the torso was completed it would be possible for this edge to be left as the top of the sculpture.

The two long edges of the clay slab were joined by welding the clay together rather than by using slip. The newspapers were removed and the cylinders placed vertically on the workbenches.

Now we each took a handful of clay and modelled a torso. I think the least said about our efforts the better. At this point what appeared to be a latecomer arrived; in fact, it was Anne, our model for the day. Once Anne had assumed centre stage, we took some more clay and again modelled, but this time from life with instructions from Doug to look at the structure and planes of the human body in ways which we had probably not thought of before. With his encouragement, we at last managed to get some form and movement into our still quite crude attempts. Two ranks of clay models produced before and after Anne's arrival were lined up for critical viewing. We agreed they showed a small but all-round improvement and looked back at our waiting cylinders with anticipation but, I suspect, a little apprehension.

Doug's technique is to model the torso from the inside of the cylinder, inserting the hand and pushing out the clay to form the "hills", and squeezing in from the outside to produce the various "valleys". Pieces of clay are pushed into the internal depressions where the cylinder wall has become thinner as a result of the modelling. Breasts blossomed and buttocks bloomed all round the room, waists were squeezed, muscles moulded and rib cages tickled into shape. Anne provided the key to the whole day. I am sure that, without her, our efforts would have been much the poorer if not impossible. At the end, all had produced a very worthy effort though I am not sure that Anne would have recognised her smooth, slim body from the assorted shapes, ranging from willowy to amazonian, that were displayed around the room.

Doug offered to fire the pieces for those without a kiln and I am sure that each of us will eagerly await the finished sculptures. I must go now to see if mine has dried out. Many thanks from us all to Doug and to Anne.

John Humby



Two of our guests, Jenny Beatty (left) and Junko Tobin (right), both of whom have since become Guild members, here seen absorbed in their work.



Some of the class producing maquettes, or clay sketches, with our model Anne (centre) & L. to R.: Jenny Beatty, Pam Edkins, Catherine Reeves. Brian Bicknell & Reg Milner.

Doug lends a helping hand with the activity. Note the maquettes produced initially.





The critical eye of the master ! Doug reviews the work of Jill Kitchener & John Humby, with Anne.



Mervyn's efforts receive the same scrutiny.



During our lunch, Dave Boag entertained us with his juggling skills & making various items of "balloon sculpture". He is seen here presenting a "balloon flower" to our model Anne.

Photographs by Jill Kitchener, John Humby & Mervyn Fitzwilliam



CAROLYN GENDERS

We had a most entertaining and instructive evening with Carolyn. She started off with slides. These were in great variety and exceptionally interesting. Most of them were taken by herself, sometimes with a close-up lens for such things as butterfly wings, leaves and old, peeling walls. Others were of aerial views of field patterns in the Far East and other kinds of surfaces of the earth - rivers and rocks. There were many other pictures of natural forms which all gave a new slant on pattern. She showed us by these, how going really close or really distant, changes the impact of what we see. There were also many slides of pots and figures, etc. from the museum in Heraklion, Crete as well as assorted modern and 'historic' pots which just happened to appeal to her. Then she showed us slides of some of her own work and talked about how it had developed.

She was born in Singapore and trained in Brighton and at Goldsmiths. She said it took her quite a time to find out what she wanted to do, learning to work in wood and metal first. However, she did say that she always drew, having a sketchbook with her whenever possible.

After the break, she demonstrated her method of decorating. She uses a white earthenware clay and coils all but the smallest of her shapes. After making the basic form, thinning it out and scraping it down with metal kidneys, she allows it to dry completely. She then decorates very freely with both nylon brushes and a sponge for dabbing on. She uses a great variety of coloured vitreous slips. The pigments are varying amounts of body stains or oxides and they are mixed with a slip which also contains a frit and potash felspar. The clay base is china clay and white earthenware in equal quantities. The frit is either lead sesquisilicate or lead bisilicate. She says she has sometimes used a transparent, colourless, earthenware glaze instead of the frit and potash felspar.



Two pots by Carolyn Genders

There were many layers of different colours applied with great panache and sometimes, at a certain stage, an application of wax emulsion over a part of the design, before proceeding with further layers of colour. Because the pot is quite dry to start with, there is no need to wait for the wax emulsion to dry - the moisture is immediately absorbed. Sometimes, she also drew some sgraffito lines through the colours & the wax, making a very complex pattern. Everything is once fired in an electric kiln to 1160 C. Sometimes the surfaces are sanded down & then other colours are added & further firings take place. If I have any reservation about these pots, my personal view is that I would like them to feel smoother. Their tactile effect is not pleasant, but visually they are a treat & very 'painterly' as well as having good strong ceramic shapes. Her warm & pleasing personality added to her very spontaneous method of working made it a most enjoyable evening.

Ruth Karnac.

N.B. This time we used a smaller, warmer room at the Balmoral Centre which, I think, was a great improvement. We hope to be able to use it in future. It will hold about 40 people and we don't often have a larger attendance than that. It would be nice if those members who haven't yet been to the Balmoral Centre will give it a try next time.



A NEW JAPANESE, GAS + ELECTRIC KILN

During my trip to Japan, I was introduced to a retired schoolteacher who potted for pleasure. He was also a keen collector of modern Japanese ceramics and I saw more modern work in his home than in any museum I had visited, except perhaps the Kyoto Museum of Modern Art.

He was generosity itself giving his time, a tasty meal and permission to photograph all the collected items. I showed a slide of these at the A.G.M. Along an 18-foot wall in his kitchen, he had a series of glass-fronted cupboard displaying hundreds of pots.

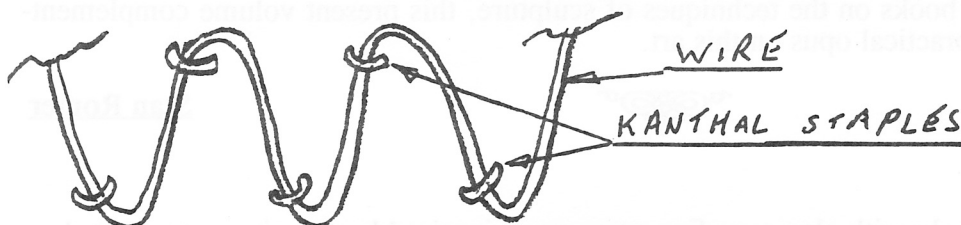
Japanese make and sell in fives. On every shelf was stacked a series of plates and bowls, shallow dishes, deep bowls, platters and teapots, all being used daily. Some were made in rough clay with ash glaze, others finer clay and smooth finish. All these pots had been made in a room alongside the kitchen and the most recent had been fired in his recently-acquired kiln.

It was a square top-loader approximately three cubic feet, fired by gas and electricity. It was metal, brick and fibre lined. The elements were not coiled but bent as shown in the diagram. They were pinned to the fabric and brick lining with long staples of Kanthal wire, which he would be able to renew himself after approximately one hundred firings.

The firing was begun with electricity and when the reducing temperature was reached the electricity switched off and the gas on, the chimney closed until the period of reduction was over, then back to electricity to complete the firing. There is an explanation of a similar type of kiln in a recent issue of *Ceramic Review*.

He was extremely proud of his new kiln which had cost approximately £2,000. He had entertained us well, giving time as well as food and as we left, he joined his friends who were playing a rather rowdy game of Mah Jong which he always played on Saturday afternoons.

Another memorable day which ended when, with my daughter and two other friends, we went to a public bath-house and caused great hilarity among the other users before going on to a disco in the local bar.



Ruth Brown



NEW MEMBERS OF THE GUILD

We are delighted to welcome the following new members:

Junko Tobin, 19 St. Huberts Close, Gerrards Cross, Bucks. SL9 7EN.
Jenny Beatty, 4 Maxwell Rise, Oxhey, Watford, Herts. WD1 4DX.

We are looking for two volunteers from the membership to act as "friends" to chat to any new members or others who feel a bit isolated when they come to meetings. We already have an offer from Ruth Brown (who thought of the idea) but as she can't be at every meeting, we would like a couple more people to take this on whenever they happen to be attending. If you are willing to do this, could you please ring one of the committee members whose 'phone numbers are at the back of this newsletter ?



BOOK REVIEW

THE ENCYCLOPEDIA OF SCULPTURE TECHNIQUES. John Mills. Paperback, 240 pp.
B.T. Batsford. 1990 £14.99

In this alphabetical work the author states that 'Methods can be devised to make sculpture from almost any solid.' He states also that 'The most basic substance common in one form or another to most parts of the world and to most cultures is clay.'

This then is the reason why potters, and in fact all clay workers, as well as students or practising sculptors in any medium, should find this book most useful. Potters who know about the description by the late Bernard Leach of 'Accidentals' will be pleased to learn of John Mills's appraisal of 'Accidental form'. Both depictions praise the spontaneous or unexpected design caused in the production of much craft work which results in such fortuitous decorative affects.

Two further entries in this encyclopedia describe 'Modelling' and 'Sculpture', stating that modelling, opposed to 'Carving' is a process - often used by the potter - which is basic in many techniques of sculpture.

How many of us have wished to attempt to make forms of sculpture, with little foreknowledge of the subject. Here is a book which explains about all the materials, tools and techniques of every working aspect of sculpture, often using clear black-and-white photographs and line diagrams for illustration. As an example, there is no separate item under 'Tools', but every category is described fully, including the portrayal and use of the distinctive tools used.

Throughout the book, very many examples are shown of modern and less recent works of sculptural art. These pictures alone form a world guide to sculpture, upon which can be based the student's ideals.

The author's introduction states that 'This book is intended to help guide the novice sculptor...' towards a confident use of the materials to produce satisfying images. I feel that in writing this work he will achieve his aim with all those who are interested in the subject.

This is a well-produced book written by a leading practising sculptor for all sculptors. John Mills has written other books on the techniques of sculpture, this present volume complementing a general and vast practical opus on this art.



Stan Romer

PROFILE

I started working seriously with clay over five years ago - inspired by the pieces my next-door neighbour was bringing back from her pottery classes. Feeling restricted by having to rely on the kiln-firings at the various courses I started to go on, I soon acquired my first kiln - a Cromartie - later replaced by a larger and more efficient Duncan. After studying a year at Watford, I switched to the Art and Design 'A' level Ceramics course at Langley, and successfully completed this last year. My specialities are mirrors, house-numbers, and small dishes for pot-pourri, with either roses or other flowers as added decoration. I joined Dacorum over two years ago and first exhibited with the Guild last year. I also exhibit regularly at Southlands Arts Centre. My three favourite clays seem to change with every delivery, which turns making pieces to order into a nightmare. Apart from more consistency in my raw materials, my greatest wish is for a house with a proper studio/workshop in pleasant surroundings and sufficiently far from my neighbours, so that I can work with more lustres, and also do sawdust firings.

Anne Ringsted



SMALL ADVERTISEMENTS

WANTED An electric kiln to operate from a 13 amp. supply, anything considered.
phone Rod Sandy on 0923 254024

FOR SALE 13" Banding Wheel £18.
Phone 0442 242332

FOOTNOTE

That's March!

A toe-wiggling,
breeze-blowing,
pore-stretching day

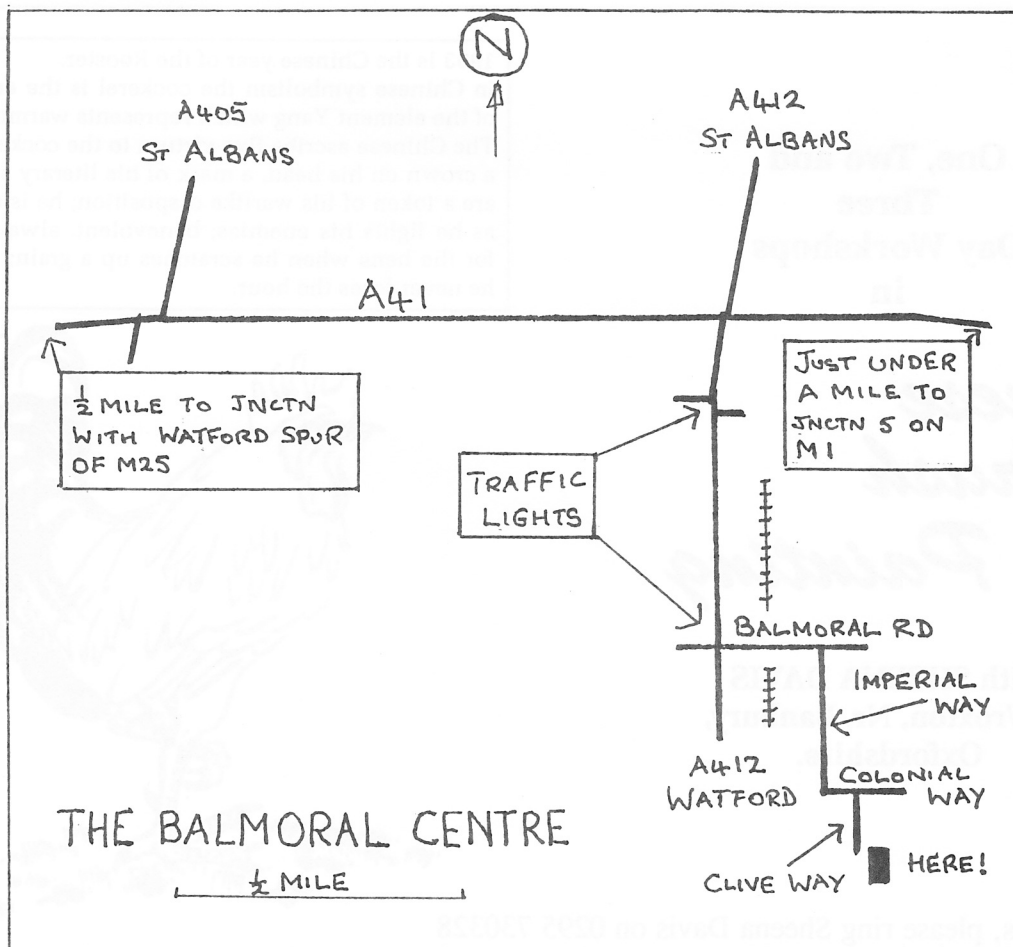
A hair-flying,
shirt-tossing,
sun-dripping day

A heart-filling,
me-willing,
soul-singing day
—Jan Loveless in *Christian Herald*

The evening meetings are usually well attended, but for those of you still wandering the environs of Watford looking for the Balmoral Centre, we enclose the following map.

DCPG COMMITTEE LIST

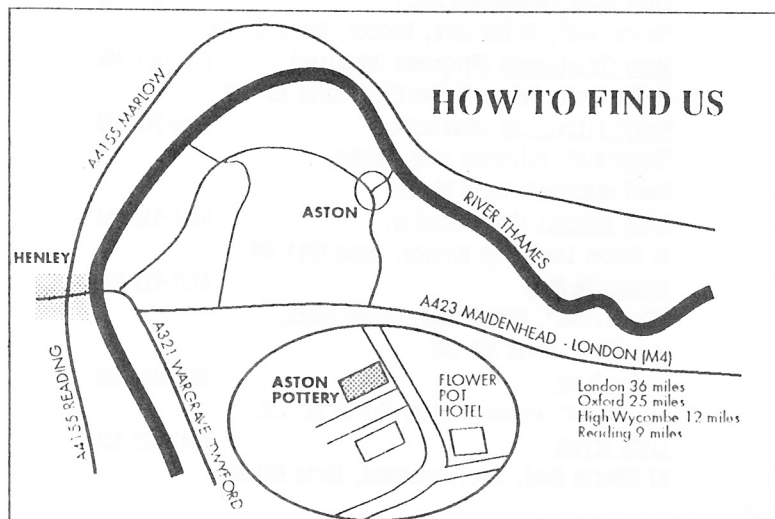
<u>Murray Fieldhouse</u> (President)	0442-85 229
Northfields Studio, Tring, Herts.	
<u>Ray Phipps</u> (Vice-President)	0442-774 138
23 Hall Park, Berkhamsted, Herts HP4 2NL	
<u>Alan O'Dell</u> (Chair)	0727-869 383
35 Pondfield Crescent, St. Albans, Herts AL4 9PE	
<u>Ruth Karnac</u> (Vice-Chair & Sec.)	0895-631 738
35 Kingsend, Ruislip, Middx HA4 7DD	
<u>Victor Earl</u> (Treasurer)	0442-865 661
32 Trevelyan Way, Berkhamsted, Herts HP4 1JH	
<u>Digby Stott</u> (Membership Sec.)	0442-250 540
"Broomfield", 36 Box Lane, Boxmoor, Herts HP3 0DJ	
<u>Hanna Christianson</u> (Programme Organiser)	0707-327 346
14 The Croft, Welwyn Garden City, Herts AL7 4JY	
<u>Mervyn Fitzwilliam</u> (Newsletter)	0442-242 332
"Longfield", Bulstrode Lane, Felden, Hemel Hempstead, Herts HP3 0BP	
<u>Brian Bicknell</u> (Proof Reading)	0494-530 050
41 Coates Lane, High Wycombe, Bucks HP13 5ET	
<u>Marguerite Moon</u>	0727-823 801
"The Willows", Church Lane, Colney Heath, St. Albans, Herts AL4 0NH	
<u>Lesley Risby</u>	081 907-5600
113 Draycott Avenue, Kenton, Harrow HA3 0DA	
<u>Linda Bryant</u>	0442-233 521
63 Ebbens Road, Hemel Hempstead, Herts HP3 9QR	



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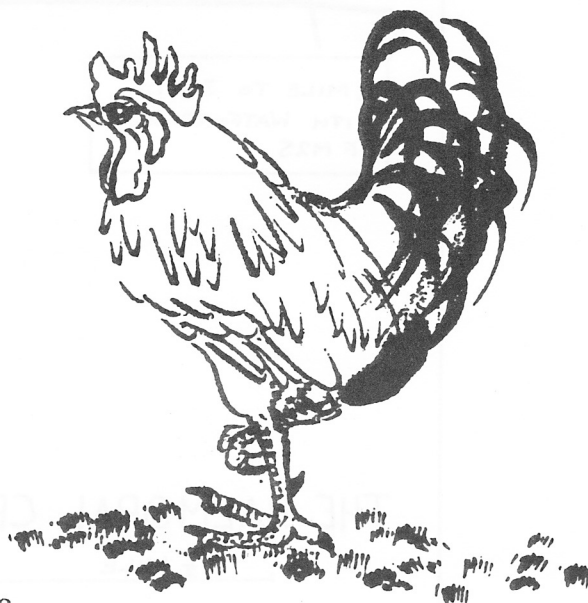
**One, Two and
Three
Day Workshops
in**

*Chinese
Brush
Painting*

**with SHEENA DAVIS
at Wroxton, Nr. Banbury,
Oxfordshire.**

1993 is the Chinese year of the Rooster.

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For particulars, please ring Sheena Davis on 0295 730328

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