



**DACORUM AND
CHILTERN
POTTERS GUILD**



**NEWSLETTER
SEPTEMBER
1993**



GALLERY OF ART PIECES &
INTERIOR DESIGN STUDIO

- * CERAMICS
- * GLASS
- * INTERIOR DESIGN
- * WE SELL HIGH QUALITY MODERN
CERAMICS BY MANY WELL KNOWN
POTTERS

37 High Street, Pinner, Middlesex HA5 5PJ.
Telephone: 081-868 2013

WEST.HERTS COLLEGE

CERAMICS COURSES 1993/1994

Courses for beginners and experienced students at Dacorum Campus and Cassio Campus, Callowland Centre.

Brochure of Courses for 1993/94 Now Available:

Including:

- * City and Guilds Creative Studies Ceramics
- * Advanced Level
- * Mouldmaking for pressing
- * Teapots, Jugs and Pouring Vessels
- * Introduction to Throwing Weeks
- * Studio Weeks
- * Beginners Pottery
- * Courses for Adults and Children Working Together

Full Programme available on request. For further information please contact David Pitcher or Russell O'Connor on 0923 255533

Callowland Adult Education Centre
Leavesden Road
Watford
Herts
WD2 5EF

FRONT PAGE PHOTOGRAPH: Gilles Le Corre making one of his square bowls on the wheel.

CONTENTS

Editorial	1
Letters	2
FUTURE GUILD EVENTS	3
Other Events	4
Guild Exhibition	4
Membership News	5
Membership Subscriptions - The Facts	5
The Pot Crawl by Brian Bicknell	5-6
A Gas Kiln of approx. 4 Cubic Feet by John Jelfs	7-8
Lark in the Park by Linda Bryant	9
The 4th International Potters Festival by M.Fieldhouse	10
Art in Action by Tony Stevens	11
Glazes Part 2 by Tony Stevens	11-12
The Summer Event	13-15
Small Advertisements	16
Committee List	16

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 many 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 November issue is October 10th. Please mention DCPG when replying to advertisements in the Newsletter.

EDITORIAL

Our Summer Event was a most enjoyable day raising £250 for Project Ploughshare - I think we can all be proud of that. Prior to this, we had strong participation from the Guild at the event known as "Lark in the Park" and a most enjoyable "Pot Crawl".

We also have several events to look forward to: a visit from Marigold Austin, another workshop with Doug Jones, and on the following day, an Open House & Barbecue by the River Chess, at his home. Another thing not to be missed will be the talk by Ruth Karnac at the AGM and soon it will be our Open Day, with pottery demonstrations and participation by a well-known supplier of pottery materials. Lesley Risby and Marguerite Moon have arranged our DCPG Exhibition at Watford Museum commencing December 8th.

In this Newsletter we have the second article from Tony Stevens about glazes and, in addition, we have the plans of the very successful gas kiln used by John Jelfs, together with many other interesting articles.

Why, you ask, am I giving you all this exciting information? Simply because during a discussion with Victor Earl, our very worthy Treasurer, he wondered if our Guild members did appreciate what excellent value is given for the membership fee they pay. Frankly, I feel that very few doubt it.

Mervyn Fitzwilliam

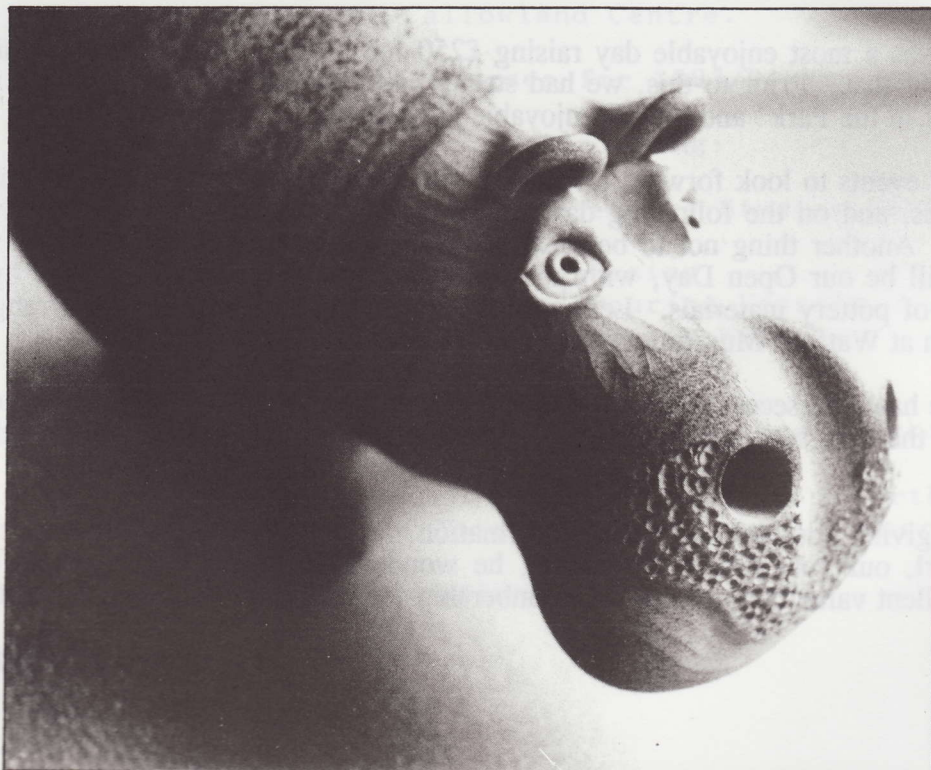
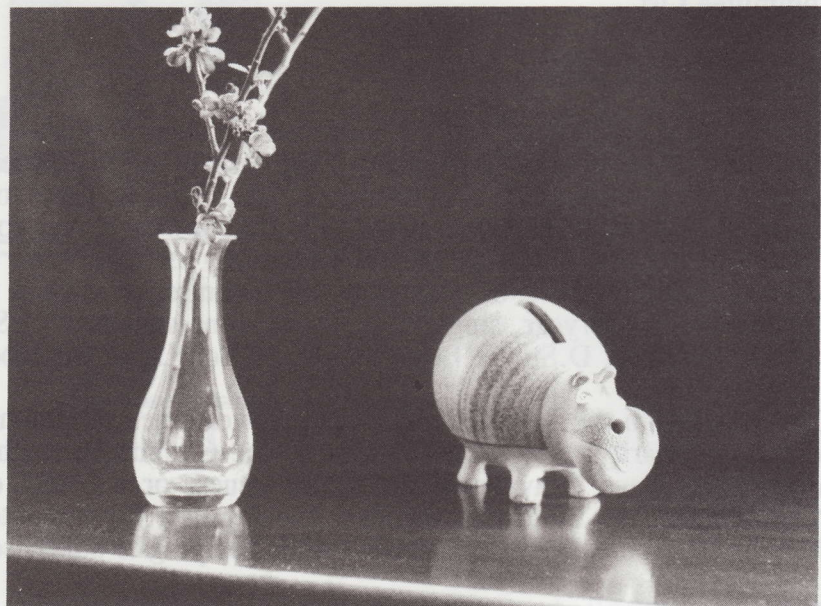
LETTERS TO THE EDITOR

Members will have noticed an improvement in quality of the Guild's activities since its President has reduced his active participation! He has been obsessed and pre-occupied writing 300 letters to a so-called valuation officer and has had his valuation reduced by one band. However, his property has been over-valued by three bands so, before he will be able to engage in full support of the Guild's good work, he has 600 more letters to write. Potters being of an individual character will understand that challenging the bureaucratic slave state takes precedence over other matters.

Murray Fieldhouse

Murray Fieldhouse has received a letter from Mrs. M.K. Collins, together with photographs shown below. Mrs. Collins believes that her much-loved hippopotamus was made by a member of the Guild; unfortunately, it was stolen during a burglary at her home. If you recognise the hippopotamus as your work, or if you know who made it, please contact the editor or 'phone Mrs. Collins on 0923 678833 since she wishes to commission a replacement.

The hippopotamus measures
8" long, 5.5" high and
5" wide.



FUTURE GUILD EVENTS

FRIDAY SEPTEMBER 10TH - 8 p.m. at the Balmoral Centre: Marigold Austin. A long-time member of the guild, she is an experienced, professional potter and will show us her own very individual method of cut-out decoration and describe her working methods.

SATURDAY OCTOBER 2ND - Sculpture workshop with Doug Jones. The previous sculpture workshops which have been held by Doug at the Rudolf Steiner School, Kings Langley have been a great success. We have had requests for another similar workshop from members of the guild, so Doug has arranged this for us on Saturday Oct. 2nd. Do apply **AT ONCE** if you want to come, since we may have to allocate places on a "first come" basis.

Guests will be very welcome to attend this workshop, so if you have friends who would be interested, then please let them know. Send your cheque for £15 (or £18 if not a guild member) made payable to Dacorum & Chiltern Potters Guild, addressed to BRIAN BICKNELL, 41 COATES LANE, HIGH WYCOMBE, BUCKS., HP13 5ET, together with your name and address plus details of any guests attending.

FRIDAY OCTOBER 8TH - This is our Annual General Meeting to be held at the Balmoral Centre, Watford; we like to start at **7.30 p.m.** instead of 8 o'clock to have plenty of time for the business of the Guild - that is for the year's reports, and for the election of the officers of the Guild, Chair, Secretary and Treasurer.

We are still very much in need of more members on the committee as general helpers. If you volunteer you will be welcomed with open arms and, as we have said many times before, you really don't need any special qualifications (except perhaps the use of a car!), so screw up your courage and join us. Please phone any committee member if you have any questions.

After the business part and the coffee break, Ruth Karnac will give a slide talk about the ceramics of South America as they tie up with the religion, history and customs of these complex and fascinating people and their extraordinary civilisation.

OPEN DAY - SATURDAY NOVEMBER 13TH 1993, 9.30 a.m. - 5.00 p.m.
AT THE RUDOLF STEINER SCHOOL, KINGS LANGLEY.

Most of you will have attended previous Open Days and enjoyed them, if past comments are anything to go by. As usual, the first session will be a short slide talk by each of our demonstrators.

Janet Halligan will be showing us her methods of reproducing amazingly realistic effects by slip-casting and modelling and assembling the parts in interesting and unusual ways.

Chris Aston will show us his innovative method of using wooden moulds for clay forming. He will also demonstrate throwing and altering the pieces and tell us about his very special glazes.

John Pollex's previous work in earthenware slip-trailing, made with an amazing level of expertise, is well-known to most of us, but his new work is entirely different and equally attractive and accomplished.

These three people will, I'm sure, give us a varied, informative and interesting day. I would urge every member to come along and give us their support. I would also ask all of you who attend or teach ceramic classes to persuade as many as possible of your friends, colleagues and students to come along, too. Booking forms and other information will be sent out to all members in due course.

Aston Pottery (Tony Southwell) will be selling ceramic materials at Open Day, this year. Guild members will be entitled to a 5% discount on their purchases. Advance orders to be collected on the day should be given to Aston Pottery in good time and clearly marked "To be collected at the Rudolf Steiner School on Nov. 13th". Address and phone number is in the advert in this Newsletter.

IMPORTANT MESSAGE

Your committee is trying hard to keep costs down (both for Potters Open Day and subscription rates) when all around prices are rising. You can help by making sure we get a good attendance at POD.

We know from previous years that most visitors who come to POD are introduced to the event by Guild members, so can you please put the word around, and encourage your friends and acquaintances to come. If you are a student or teacher please talk about POD with your colleagues and fellow students. Put up a poster in the college by all means, but a personal invitation can be more effective. We have some well-known speakers this year so your task should not be too difficult.

Alan O'Dell

GUILD EXHIBITION 1993 - An opportunity for sales

This year we are holding our exhibition over the Christmas period. We hope to generate more sales by allowing the pieces to be removed at the time of purchase, so encourage all your friends to buy pots for Christmas.

The venue is Watford Museum which is situated 100 yds. downhill from Watford High Street Stn. There is a small staff car park which we may use when delivering pots to the back door on **MONDAY 6TH DECEMBER**. The exhibition opens on 8th December and the private view will be on Friday evening 10th December between 7 p.m. and 9 p.m.; bring your friends. The exhibition will close on 8th January and be taken down on the 10th January when you can again park at the back.

If you are unable to take your work to the museum on the dates specified, please let me know and I or Lesley will arrange to get everything there; my address is in the committee list. If there are about the same number of people wishing to exhibit as last year, I estimate the amount of space for each person will be about 9 square feet. You will need to enter the amount of work which you think will be right for the space, plus some reserves to fill the gaps resulting from sales. The museum staff undertake to set up the exhibition and select some work from each entrant. All pots should be marked with your name and the price. Exhibitors are not required to steward, as this will be done by the museum.

The museum charges 25% commission and this includes the V.A.T. contribution, so if you decide how much you want to receive for your pot and then multiply that amount by 1.34; this will give you a selling price, e.g. if you want £10, sell at £13.40. There will be one flat charge handling fee of £5 for the Guild to cover the costs of publicity and the private view.

The work will be fully insured while it is at the museum and we need to have your lists of entries by Potters' Open Day at the latest; please use the form you will find with this newsletter.

Please make the most of this chance, you have three months to make some impressive work, if you have not already got some stock.

Marguerite Moon

OTHER EVENTS

The Terrace Gallery at Worthing are holding an Exhibition. Phone 0903 212926 for details of this and future events.

Public Art Training Programmes are held in conjunction with Eastern Arts Board by Commissions East Ltd.; for details phone 0223 356882.

11th & 12th September, Christine Bull will be teaching pottery throwing to the public at large, at Odds Farm Park, High Wycombe. Phone 06285 20188, also see advert in this N.L.

We now have a Dacorum Borough Arts Co-ordinator. Ruth Churchill can supply information and advice on a range of visual and performing arts. 0442 232627.

MEMBERSHIP NEWS

We extend a warm welcome to our new Guild member, Ann Hepworth-Cammack. We hope to see her soon at our monthly meetings.

MEMBERSHIP SUBS. - THE FACTS

October 1st will be with us all too soon, the beginning of our financial year, and with it begins our new year, when all subs. fall due. Our rule, far from unusual among voluntary associations, is that all membership subs. fall due on the first day of the financial year. The only concession we make to late-paying is that those joining the Guild and paying in June or later in the financial year are deemed to have paid the following year's subscription in advance and pay nothing for the balance of the current year.

I point this out because a view seems to have gained ground that, if you paid in January, say, you don't have to pay until next January. This is not and never has been true.

Look at things this way: non-members pay £2 to attend a lecture or demonstration meeting and £1 for a copy of the newsletter sent to them. For seven meetings and six newsletters the cost is £20. Members get a discount of 37-1/2% for paying at the right time. The sub is still a bargain at the end of January. Someone paying the £12.50 then gets a package worth £14: five meetings and four newsletters before the next sub. falls due.

For the next P.O.D. the member's discount will be available only to those who have paid their 1993 membership sub. or who pay it when purchasing tickets. I shall be collecting subs. and selling tickets at the October A.G.M., by post after that, up to the day of the P.O.D. and at the P.O.D.

VICTOR EARL (Treasurer)

POTCRAWL - JUNE 1993.

If a day is judged by the weather at sunrise, Saturday 12th June should be deemed a disaster. Fortunately, however, strong winds and rain did not spoil the start of the day as 19 persons appeared at the exhibition mounted by the Guild of Gloucestershire Craftsmen at Bourton-on-the-Hill. The tithe barn is well-worth seeing as a beautiful square-cut oolite limestone, instead of the usual rubblestone. The car park, being on a slope, afforded a unique mud ski slope for cars and passengers alike. A week of rain assisted greatly. Points should have been given for the most daring among us. I thank the intrepid souls who must have looked at the weather and still turned out for a good day.

The exhibition was of the highest possible standard, be it ceramics, jewellery, wood, silk, bookbinding, etc. We do have interests other than clay and this, in my opinion, created a broad-based start. The Guild holds other exhibitions during the year, which I recommend to you.

Lunch was at Maria's at Stow-in-the-Wold, where we could select from a wide menu at a reasonable price. This gave us an opportunity to talk among ourselves. I am aware that some of the members would have liked to travel by coach and have the opportunity to renew friendships. Table talk may not fully replace the loss, but I did not have the numbers to justify the cost. Next year may be different and can be justified afresh.

Our next stop was with John and Judy Jelfs at Bourton-on-the-Water. The reception was friendly and very informative. We watched John's ease of throwing bowls, etc. that comes from years of experience. He uses his own pugged clay. I did not take down the recipe as others did. Hopefully, someone will contribute this. The clay has a low plasticity that is corrected by bentonite. Judy also pots, but mostly decorates and glazes John's work.



John Jelfs (above) and
Gilles Le Corre (right)
demonstrating during
our visit



Biscuit firing is done in an electric kiln as it is the most convenient. Glost firing is either oil-fired which he prefers or in one of two gas kilns. Details of the small gas kiln will be published provided Ben Casson approves. The decorating is done by Judy using oxides and stains. These are painted or trailed over a white base glaze. The colours are compatible as they are added to the same base glaze. The discussion turned to the variability of materials now that many of the old companies have been bought out or disappeared altogether.

We all enjoyed our visit to John and Judy and so on we went to the Cowley side of Oxford to Gilles Le Corre. Here was another type of potter, in complete contrast to the previous one. Gilles' technique is to throw a fairly standard bowl or, if a vase, in two pieces. While still on the bat, the bowl is distorted to an approximate square by pulling the sides outwards. Then the same on the opposite side, followed by similar treatment at right angles. The walls are dented by the fingers and slightly waved inwards and outwards so as to give movement. The bases are about 1.5" thick. Even though the rim has been distorted, the bowl can be turned over and a generous foot rim made from the thickness. What makes the difference from other potters is the glazing and the use of colour. Each year he goes home to Brittany and studies the rock and plant life along the seashore. As the air is so clean, mosses and lichen glow with colour. The blue of the sea and colours nearby are painted and recorded, to re-appear in another form on the pots.

These are fired in a gas kiln and slightly reduced so as to improve the colours. The kiln is his pride and joy as the top is lifted from above on a pulley. Tea and hospitality were supplied in good measure in the house.

We started well despite the rain, continued in fine form to John and Judy and on to Gilles. The day was varied and I hope everyone enjoyed themselves as much as I did. Constructive comments for future events will be welcomed so that the input is not just from the committee and reflects your ideas.

Brian Bicknell

A GAS KILN OF APPROXIMATELY 4 CUBIC FEET CAPACITY

During our visit to Bourton Pottery on our Pot Crawl, John Jelfs showed us the gas kiln built for him by Ben Casson. John spoke very highly of this kiln and has very kindly given details of the construction, which is of simple configuration and low cost. If any Guild members would be interested in building one of these, please contact me so that we can co-ordinate a building group to reduce costs to a minimum and simplify the work even more. [Editor]

I have never used my kiln for biscuit firing, but I imagine it would be O.K. with care, (especially up to 200 C., maybe lighting just one burner for the first hour or so). Glaze firings take around 8 - 9 hours but could be much quicker. Reduction is brought about by a damper partially over the flue. Basically there is an 18" square loading area which makes the kiln ideal for large plates and bowls, or by using two 18" x 9" shelves, many loading combinations can be used. One 40-kg. bottle of propane gives about five 1300° (cone 9 - 10) firings, which works out at about £5.00 each. The kiln cannot easily be converted to natural gas because of the flue sizes. I have fired my kiln 538 times at time of writing and have just replaced the arch bricks for the second time. I estimate the present cost of building to be around £300 - £350.

List of supplies:

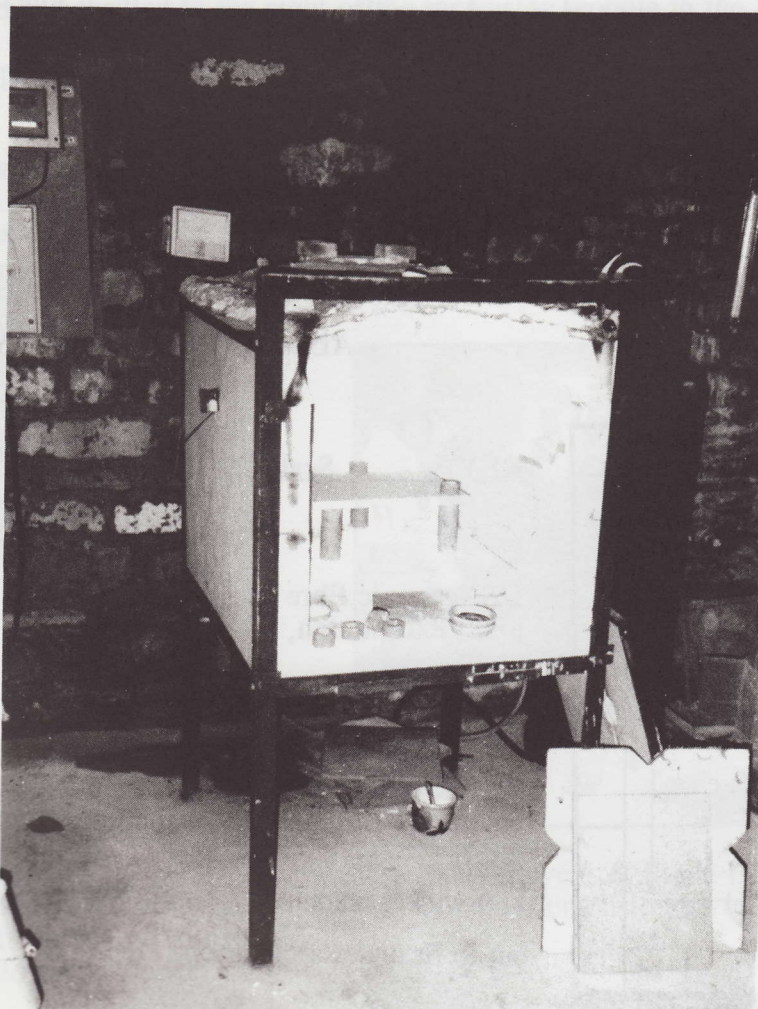
Burners - Barter Aeromatic
Kynoch Road, Eley's Estate,
Edmonton, London.

Bricks (130-75 L.W)

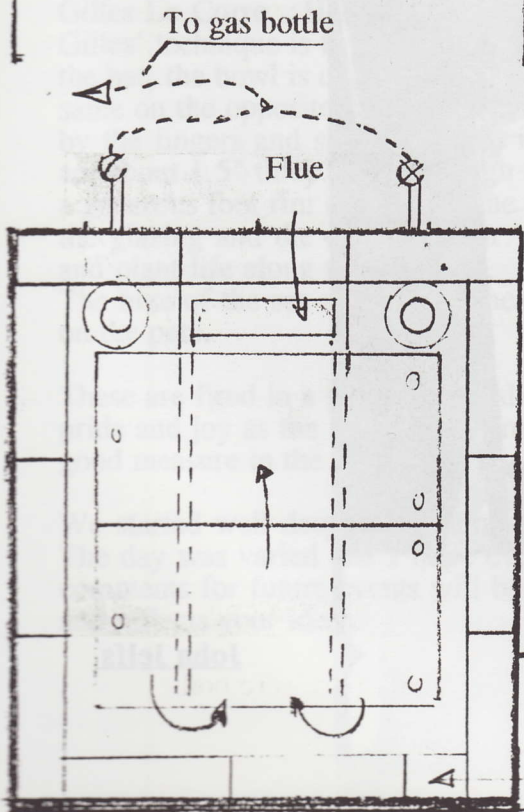
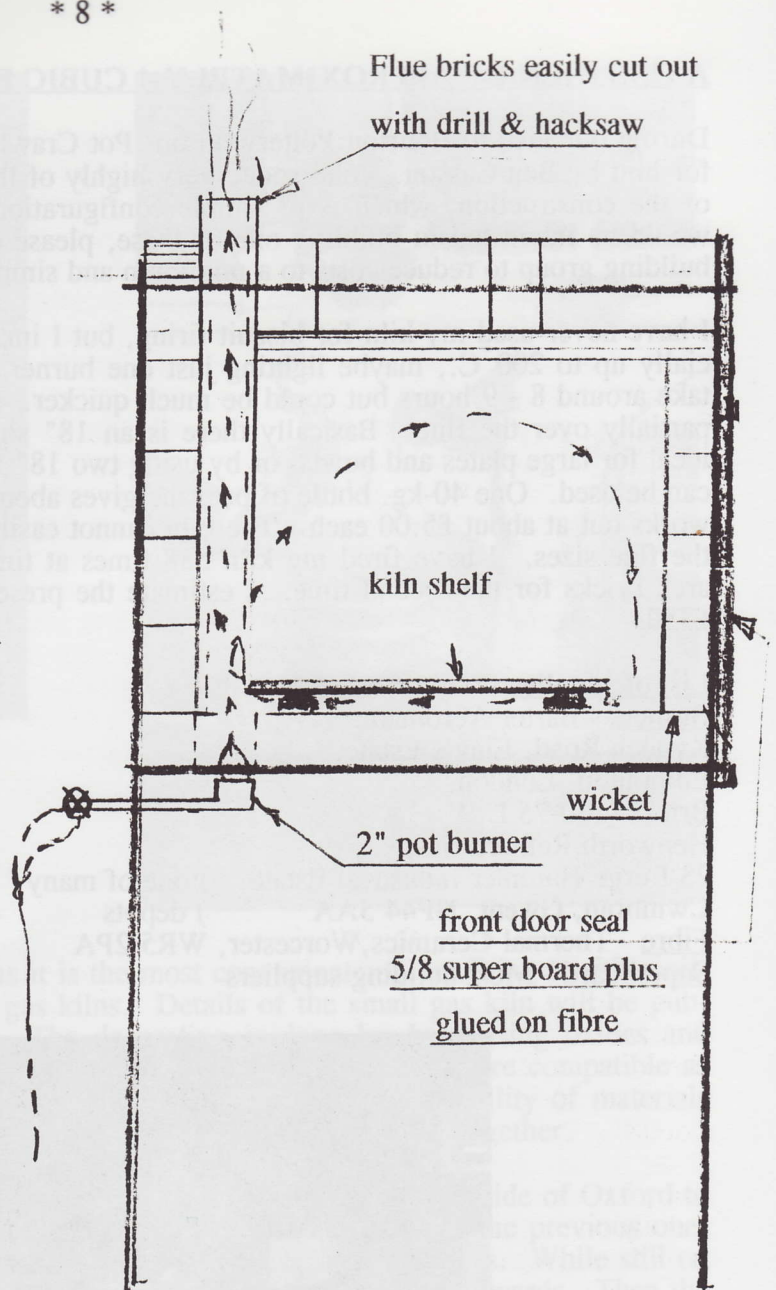
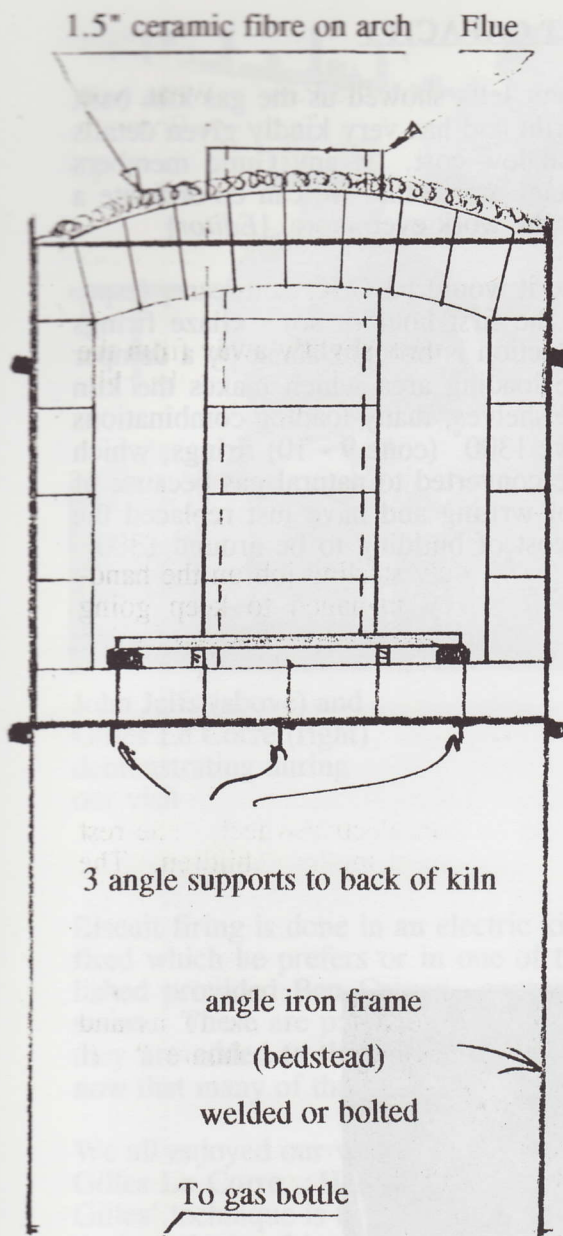
Hepworth Refractories,
23 Forge Hammer Industrial Estate,) one of many
Cwmbran, Gwent, NP44 3AA) depots

Fibre - Thermal Ceramics, Worcester, WR5 2PA

Superboard - Most building suppliers



John Jelfs



ALL BRICKS OF 130 L.W. GRADE

KEY: Scale - $\frac{1}{10}" = 1'$
All bricks - $9" \times 4\frac{1}{2}" \times 3"$
Angle Iron Frame - $1\frac{1}{2}" \times 1\frac{1}{2}"$

$\frac{1}{8}"$ ceramic fibre used in all joints except arch, where no paper used.

Arch bricks are $9" \times 4\frac{1}{2}" \times (3" \times 2\frac{3}{4}")$

All brickwork clad with $\frac{1}{2}"$ ceramic fibre & then $\frac{5}{8}"$ super board (fireproof) obtainable from building suppliers

kiln wicket made up with bricks, cut to fit under arch at top

LARK IN THE PARK

For the second year the Potters' Guild have had a presence at "Lark in the Park". What, you may be asking, is "Lark in the Park"? It's an annual fun event put on by Dacorum Borough Council in Gadebridge Park, Hemel Hempstead in the summer. (We had very short notice of the date for this event so could not give advance details in the Newsletter. - Ed.) Several members braved the elements and the marauding crowds to put the name of Dacorum and Chiltern Potters Guild onto the lips of the people of Hemel Hempstead - no mean feat, I can tell you !

Our stand was within the Arts and Crafts Village - a section of the park slightly away from the non-stop activities of street theatre, kitemaking, music, percussion bands, Eggopolis, the children's farm, Saxon village, circus events, giant puppets and so much more. Other arts and crafts included candle-making, paper-marbling, jewellery, origami and, amazingly, the anti-Nazi league. (I couldn't spot their arts or craft offerings - their vicious little Yorkshire terriers attacked every other dog in the park).

Linda Cannon and Ruth Ruby, for the second year, did an absolutely sterling job on the hand-building for the children's section of the stand. Just how they managed to keep going throughout the day constantly surrounded by small people, I'll never know. But keep going they did - and they seemed to enjoy it into the bargain. The children's offerings were as merry and varied as the kids themselves. The rest of the stand was 'personned' by a motley crew made up of myself, Freda Earl, Pam Bishop and Tony Stevens. A brief appearance was made by Mervyn with that dratted camera of his.

Freda spent a lot of time demonstrating on either a kick wheel or an electric wheel. The rest of her time was spent producing rolled figures capturing the essence of modern children. The very second she sat at the wheel, the crowds came to gasp and gape, standing fascinated whilst beautiful shapes were created from the clay. Much to our amusement, crowds also gathered when Tony and I took our turns. Neither of us would claim to be in any way skilled but still the crowds gaped and thrilled to the sight of the increasing wobble in the lumps being created. However, many a child was encouraged to have a go under the guidance of one of us and turned to their parents for praise - a potential potters' guild member of the future ? (I wonder).

Pam, as well as taking her turn at the wheel, demonstrated her never-ending patience in making beautiful porcelain jewellery and sold more on a makeshift display than at some of the craft fairs she has been to recently. Obviously the place to be.



Linda Cannon (left) & Ruth Ruby stand back & let the children take over.



Tony Stevens & Freda Earl were both popular demonstrators on the 2 wheels.

I think its fair to say that it was a thoroughly enjoyable day - luckily the weather held through-out until five minutes after it ended, when the rain fell on one and all.

The majority of adult visitors to the stand simply wanted to stand and watch the demonstrators. However, several expressed a keen interest in resurrecting their pottery skills and more especially in the activities of the Guild. The activities of most interest were the hands-on events and it looks as though we should be doing more of these in order to attract new members.

Linda Bryant

4TH INTERNATIONAL POTTERS' FESTIVAL - ABERYSTWYTH

Ray Finch came to sit next to me "I don't know why I come to these things" he reflected. "Out of duty" I interrupted. "It all seems so irrelevant" he continued. Ray Finch arrests one with a simple perceptive observation.

Does the present-day uneducated, woolly, egotistical philosophy of the crafts contribute anything of subversive virtue to our materialistic society? Is this bi-annual event anything more than what Mo Jupp described - "gratuitous indulgence" ?

Man is a gregarious animal. To be in the company of fellow-friends and enemies is a stimulation. My old Lancastrian friend Tom Ward used to say "Pottery is so bloody 'ard, we need to plunder each other's know-how in order to survive". Cynical but true.

This year the International Exhibition was "Function in American Ceramics". Apart from one worker - a student of Warren Mackenzie - it was all hideous modern rubbish. Members will be able to judge for themselves as the exhibition is touring.

What always surprises me about International gatherings is how contributors conform to national tribal stereotypes personally, while conforming to international stereotypes in their work.

I have exceeded the Editor's brief of one paragraph and you still want to know what took place at the Festival. Do not despair.

The International Magazine of the International Potters' Festival can in due course be obtained for £2.50 from Aberystwyth Art Centre, Penglais, Aberystwyth, Dyfyd, SY23 3DE. Copies of the 1991 magazine are still available for £2. If you want a 7-page typescript photocopy of an unbowdlerised version of 1991, send a 9"x6" stamped-addressed envelope and 70p. to me.



Murray Fieldhouse

Murray submitting willingly to
Irish blarney at Aberystwyth 1993

ART IN ACTION

Whilst not the cheapest craft show at £7 entrance, it is consistently the best I have attended, and it does include free entry to the extensive gardens!

Waterperry is just off the A40 after its exit from the north-going M40 and is less than an hour from the Berkhamsted area. The show itself was open from 10 - 5.30 daily from Thursday 15th to Sunday 18th July. We went on Sunday and drove straight in as opposed to the half mile traffic queue encountered last year.

The format remains unchanged, twenty-one marquees spread over two fields, each one dedicated to a particular craft. Additionally, there were food and drink facilities, together with concerts and theatre performances in Waterperry House.

This exhibition differs from most others in that it has a high preponderance of 'Hands on' exhibits with craftsmen actually plying their arts and producing a wide range of articles before the fascinated gaze of the onlookers. Having had their appetites whetted by the demonstrations, visitors (and not all of them children) could make their way to practical classes, where for £3 they could try their own hands at their chosen craft. Thirteen distinct crafts were available to try. Of the sixteen potters in attendance in the 'Practical' marquee, three were from the Guild. Chris Brewis, Rena Green and, of course, Mervyn Fitzwilliam - not a bad average for a single group!

Having tried pottery for themselves, the visitors could then see the Masters at work. The ceramics exhibit boasted of such names as John Leach, Chris Bramble and a group exhibit by students from the Harrow College, the last two having been guests of the Guild during the last year.

Three of the marquees respectively housed the European Arts exhibitors (as opposed to British craftsmen), the Middle Eastern Arts and the Eastern Arts. The latter two housed not only production artists but also the performing arts, notably Asian music and dance.

To one who has never been to this Craft Show it is impossible to convey the full spread of arts on display, from iridescent fire-coloured titanium bowls to hand carved and painted sculptures of water birds. For pottery alone, the skills ranged from three-year old children trying their hand for the first time to international masters of their crafts. There was something here to interest anyone, and of any ability, although I would hesitate to combine the Wine Tasting with the Lettering and Calligraphy. I, for one, will not miss next year's show.

Tony Stevens

GLAZES - Part Two.

In the first article, the glaze constituents were briefly examined and classified into four groups. Three of these groups will now be considered in detail.

Glass Formers.

Most substances, as they solidify from the molten state, form crystals. Glasses (glazes) are different; technically they are not solid, but a supercooled liquid. This property is bestowed by the glass formers in a glaze. In theory if left long enough, glass or a glaze would either flow or, eventually, crystallize. Silica is invariably the main glass-forming constituent in a glaze. For practical purposes only two other substances are viable in a usable glaze. These are borax and phosphorous pentoxide, but since both form glasses that are soluble in water (rather a disadvantage in a glaze!), they are never used alone.

The use of borax in conjunction with silica produces boro-silicate glazes, and their low coefficient of expansion is the reason that 'Pyrex' glass can withstand rapid heating or cooling. Phosphorus pentoxide, usually supplied by wood or bone ash, is used in specialised 'Chun' glazes with their characteristic opalescent flush.

Sodium silicate also forms a glass and, like the two above in their pure form, it is also soluble in water. Unlike the previous two, however, it does find a use. The next time you see John Wayne throw a 'baddy' through a saloon bar window, remember the glass in the window is sodium silicate glass, since it does not break into razor sharp fragments like normal glass. (This may be the reason why bar room brawls never take place on rainy days).

So, for all practical purposes, silica provides the glassy substrate that binds all the other constituents together. Since it is cheap, easily available and very hard, there is not much incentive to look for an alternative.

Alumina

Alumina or aluminium oxide occurs naturally in clays and feldspars, and it is by incorporating either or both of the above, that alumina is introduced into a glaze. Chemically it is between the fluxes and glass formers and, as such, it acts as a stabilizer. Also it is a means of controlling the melting point of a glaze, too little and the glaze is very runny, too much and the glaze is very stiff and prone to crawling and pinholing, both due to the glaze not flowing and covering the underlying body. The usual amount found in a normal glaze is about 5-15%. Amounts up to about 25% do not dissolve fully in the molten glaze and give rise to a crystalline opacity and a matt surface.

If it is required to increase the amount of the alumina, it is usually with respect to the fluxing element, the ratio of alumina to silica remaining constant. In this case the addition of China clay, which contains both, helps to maintain the balance. It is rare to need to add pure alumina to a glaze directly. Also since alumina is a major constituent of all clays (that the underlying body is made of), it modifies the expansion rate of the glaze to match that of the pot, so improving the 'fit' of the glaze.

Modifiers

The blanket term 'modifier' covers two main areas, the most important being colourants. The term is self-explanatory, they are metallic compounds, often fluxes in their own right, a fact that should be borne in mind when modifying an existing glaze. Some produce much stronger colours than others. The colours produced are often modified by the choice of fluxes; copper, for example, normally gives a green hue, but in the presence of alkaline fluxes, it produces a brilliant turquoise. Other combinations of colourants and fluxes also give differing effects. A more detailed description will be undertaken after the fluxes have been discussed in the next of this series.

The type of firing, oxidising or reduction totally alters the colours produced by such elements as iron, and again copper. Once again this factor is better left until later.

The other main group under the heading of modifiers are those substances added to a glaze to enhance the physical properties of that glaze before it is fired. These are suspenders and binders (nothing to do with Victorian clothing). Frequently a single substance can serve both functions, gelatine for example, often causing confusion over their respective roles. A suspender helps keep the glaze constituents in suspension, it is a thickening agent. A binder is a glue-like substance that keeps the dried glaze firmly clinging to the pot's surface, particularly during handling.

In the next Newsletter the selection of these substances is examined, and a start on the complex choice of the fluxes will be made.

Tony Stevens

JOHN AND LIZZIE LEACH AND THE TEAM INVITE YOU TO A SPECIAL OPEN WEEK-END, FOR "KEY MAN" NICK REES (21 YEARS AT MUCHELNEY POTTERY).

Friday 17th, Saturday 18th, Sunday 19th Sept., 10.00 a.m. - 5.00 p.m. each day.
Free admission, phone for details 0458 250324

**OPEN STUDIO
& SALE OF WORK**

**DOUG JONES,
114 NORFOLK ROAD
RICKMANSWORTH
0923 770913**

**(Next street to
Reward Clayglaze)**

**OCTOBER 3RD '93
10 a.m. onwards.**

**Tea & Coffee supplied free.
If weather fine, bring own food and we
will supply barbecue.**

EXHIBITION

SILVER JEWELLERY

by **RUTH KARNAC**

at

UXBRIDGE

CENTRAL LIBRARY

OCTOBER 2nd - 14th 1993

9.30 - 8.00 Mon., Tues., Thurs.

9.30 - 5.30 Wed., Fri.

9.30 - 4.00 Sat.

THE SUMMER EVENT

The summer event this year was planned as a fund-raising effort for Project Ploughshare, in addition to being a social gathering for Guild members and friends. It was organised in conjunction with a group of painters, one of whom, Virginia Corbett, was our hostess. Virginia and her children generously welcomed us all to share their delightful home, barn and garden for the day, for which we owe them many thanks.

Preparation for the event started weeks earlier, including the production of the tiles and other essentials for the Raku firings, as well as organising for the other activities. The committee had wisely decided to meet at Holtsmere End on the previous Saturday in order to finalise arrangements and have a practice run of the Raku firing. It was an absolutely foul day, cold and pouring with rain. However, it proved to be a useful exercise since it demonstrated that, in order to get through the firing of a large number of tiles, some form of support was needed, so that they could be stacked economically. This was resolved before the following week.

We were much luckier with the weather on the day as it was bright and dry. Once people started arriving and we got ourselves sorted out, the various activities were soon under way. The on-going glazing and firing of the tiles in three Raku kilns started at lunchtime and continued into the evening. It kept a number of people busy for most of the time - a lot of hard work, but well worth it! We had planned to fire about 200 tiles in total and managed to complete about half of those on the day. The others will be fired later and then put together to produce the panel. When completed, we are hoping that it will be possible to exhibit it in St. Albans Cathedral, together with information regarding Project Ploughshare. A collection could then be made in aid of the project, in addition to the funds raised at the event.

Other activities included clay modelling and demonstrations of throwing; face-painting for children and the young at heart and painting on a large mural. Plenty to keep everyone active and involved. There were also two jazz musicians who entertained us during the afternoon on saxophone and keyboards, adding much to the atmosphere and enjoyment. Fund-raising activities included the auction of donated pots and paintings, which proved to be quite successful.



Muchelney Pottery, Langport, Somerset.

SMALL ADVERTISEMENTS

WANTED: An electric kiln to operate from domestic supply (with accessories if possible). Telephone Jackie Gordon - 0895 231644

WANTED: A small pugmill; anything considered. Phone 0442 242332

WANTED: a slab roller, anything considered. Phone Jane Hogben 0753-882364

FOR SALE: Wengers Super 70 wheel fitted with a new control system. £360. Phone 0442 242332

Overheard

At the summer event...."I only put my coffee down for a minute & someone used it to glaze a tile!"..."Was it any good?" ... "Don't think so & it made the coffee taste awful!"

DPCG 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, Felken,	
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	

POTCLAYS are pleased to announce the opening of their new branch:

" POTCLAYS SOUTH "

Charter Alley, Ramsdell, nr. Basingstoke, Hants. RG26 5PX.
Tel: 0256 850089. Fax: 0256 850108

Ideally positioned to supply all points in central Southern England, the south coast & London, we can now offer the complete range of Potclays materials, kilns & equipment at Stoke-on-Trent prices (≤500 kgs.)

A large range of clays, raw materials, colours, brushes, kilns, wheels etc. are ex-stock & available for collection. Alternatively, orders can generally be delivered within 5 days. Visitors are very welcome.

In addition to Stoke prices, a special introductory discount is being extended to all orders received during August, September & October '93, so contact us now to obtain the best deal available in the U.K.

We are situated in the small village of Charter Alley which is next to Ramsdell just off the A339 Newbury to Basingstoke road & 3 miles N.W. of Basingstoke. We open on 30th August '93. Make a note in your diary! Better still, visit us !

**BRUNEL UNIVERSITY
CERAMICS & SCULPTURE WEEKEND WORKSHOPS 1993**

Ceramics

Oct 2/3/10	Throwing - <i>Brian Dewbury</i>
Oct 16/17	Kilnbuilding - <i>Ray Scott</i>
Oct 30/31	Musical Earthenware - <i>Neil Ions</i>
Nov 6/7	Brushstroke Decoration, Enamels & Lustre
Nov 13/14/21	Glazing (Taggs' Yard Method) - <i>Harry Horlock-Stringer</i>
Nov 27/28	Throwing - <i>Brian Dewbury</i>
Dec 4/5	Surface Pattern & Decorative Techniques - <i>Paula Gray</i>
Sculpture	
Oct 23/24	Portraiture - <i>Jo Miller</i>
Dec 4/5	Terracotta Modelling : Hands/Feet - <i>Jo Miller</i>

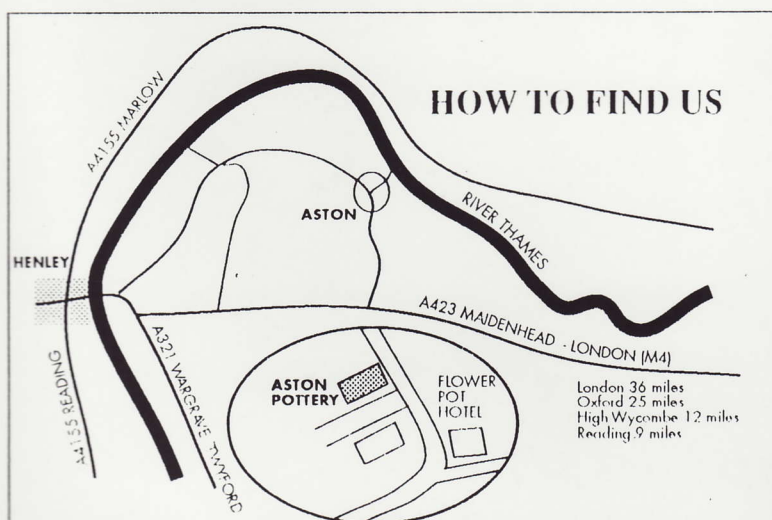
Further details from :
The Arts Centre, Brunel University,
Uxbridge, Middx. UB8 3PH
Tel : 0895-273482
Fax : 0895-203250
Nearest tube station : Uxbridge
(Metropolitan & Picadilly lines)



ASTON POTTERY

Agents for Potclays

POTCLAYS CLAYS & MATERIALS



Open:-
Monday Tuesday Thursday Friday
9am - 1pm 2pm - 5pm
Saturday:- 9am - 1pm

Closed:-
All day Wednesday

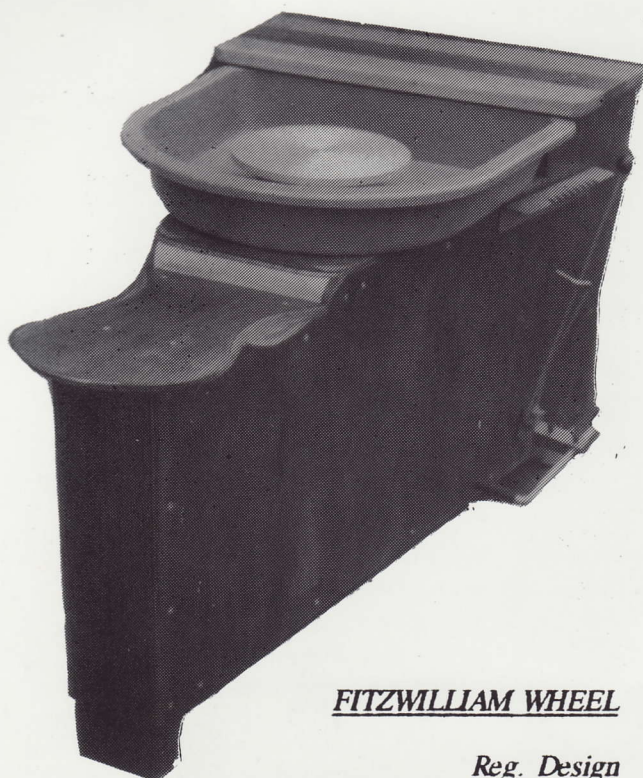
*Please phone us for advice
on materials, availability,
machinery and storage.*

Aston Farmhouse, Remenham Lane,
Henley-on-Thames Oxon OX10 8EA

Tel:- Henley (0491) 572603

RAYEFCO LTD.

LONGFIELD, BULSTRODE LANE, FELDEN, HEMEL HEMPSTEAD,
HERTFORDSHIRE HP3 0BP 0442 242332



FITZWILLIAM WHEEL

Reg. Design



CRAFTSMAN WHEEL

Reg. Design

* BOTH MODELS HAVE ½ HORSE POWER MOTOR, WITH
PRECISE SPEED CONTROL & ARE AVAILABLE WITH ;

- * RIGHT OR LEFT FOOT CONTROL
- * OUR UNIQUE HAND CONTROL SYSTEM
- * WHEELHEAD REVERSING
- * INTERCHANGEABLE TRAYS
- * SHAFT EXTENSION SYSTEM & MANY OTHER FEATURES

Please Telephone for our Price List.

SETTING NEW STANDARDS OF PERSONAL SERVICE

We don't think it's enough to have the best
selection of Ceramic Colours on the market.

and the most amazing range of Clays
and Raw Materials at surprisingly low prices;
and all Glazes in powder, "Brushing"
form and slop

We believe in old fashioned
Personal Service as well.

Full range of Top and Front
loading kilns

Anchor Road, Longton
Stoke-on-Trent ST3 1JW

Tel: (0782) 598729 Fax: (0782) 598148

Send for free catalogue

THE
Potters
CONNECTION

CERAMATECH

is London's largest
independent potters supplier,
providing a comprehensive
range of materials, equipment
and services.

WE ALSO SPECIALIZE IN:

Botz

range of lead and cadmium-free
brush-on glazes and colours
for earthenware, stoneware
and now 1150°C firing.

Pacifica Glyde Torc

range of pottery wheels and
accessories.

High Firing Colours

range of glaze and body stains.

INTERESTED?

For further details please
contact Steve Rafferty at:

Ceramatech Ltd.
Unit 16 Frontier Works.
33 Queen Street
London N17 8JA
Tel: 081-885 4492
Fax: 081-365 1563

Ceramatech

