



DACORUM AND
CHILTERN
POTTERS GUILD



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**ELAINE COLES WORKSHOP*

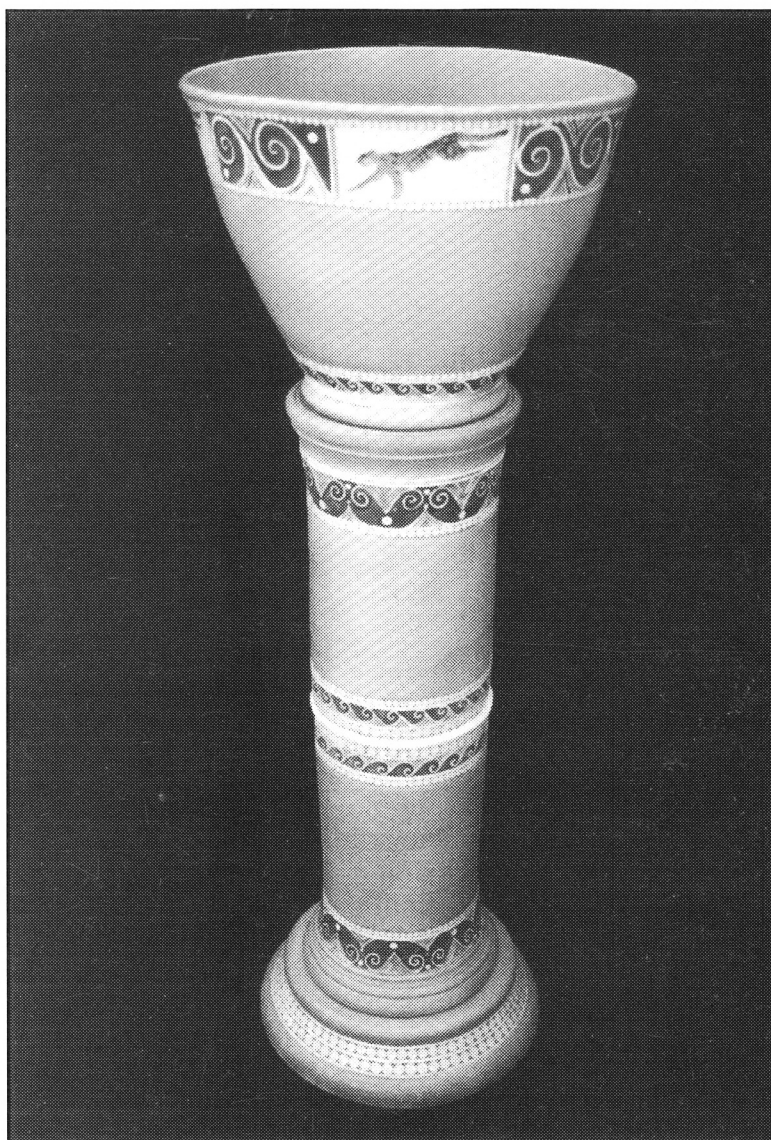
**SMASHING POTS*

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**DESMOND CLOVER*



NEWSLETTER

MAY/JUNE

1996

£1.50

ABOUT THE GUILD & THE NEWSLETTER

Membership of the Guild is open to anyone having an interest in pottery & offers the members many opportunities each year to see the top potters demonstrating their skills. In addition, an annual Open Day is held with demonstrations. A members' pottery exhibition, visits and workshops are organised at various times during the year.

Membership Rates: Family - £16.50
 Single - £14.00
 Student - £ 7.50

Send your cheque to Victor Earl, Treasurer (if joining after March, please phone our treasurer for a reduced introductory rate; address & phone number on p.12)

The Dacorum & Chiltern Potters Guild Newsletter is published bi-monthly in January, March, May, July, September & December, being distributed free to all members of the Guild, other craft groups & organisations. Contributors to the Newsletter are always welcome. (S.A.E. please with any items to be returned). Opinions expressed in items published do not necessarily reflect the opinions of the Committee or Guild members as a whole.

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FRONT COVER PHOTOGRAPH

Jardiniere 100 cm. high, applied & sand blasted decoration, by Dimitra Grivellis.

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EDITORIAL

Time slips away and I think that most of us find it difficult to meet all the objectives that we set for ourselves; I certainly know that this is true in my own case.

Most members that I have spoken to recently are appreciative of the Newsletter in the current form and also appreciate the excellent job being done by the Committee in arranging such a varied programme of events and activities for the Guild.

I find that new ideas and possibilities for Guild activities arise all the time, but it was a Committee member who quietly pointed out that most of us do have limits on the time that can be given to arrange Guild events - quite right.

Well, time is again pressing hard on the heels of my present schedule, so I must hurry to post this to Harry Karnac, who has reluctantly accepted the mantle of 'sub-editor'. This is a joke really, since he has been sub-editing for years, with Ruth also playing a major editorial rôle.

An expression from somewhere in the past comes to mind, "... it is the willing horses that carry most of the load" - how true!

Mervyn Fitzwilliam

GUILD EVENTS

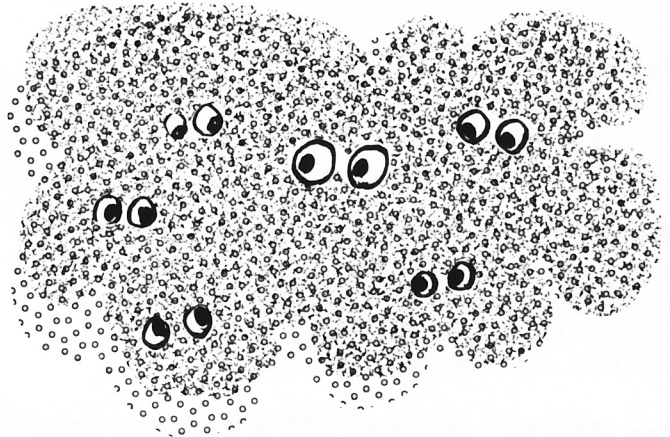
Friday May 10th 8 p.m. at Northchurch Social Centre

Steve Woodhead makes bowls, platters, jugs, vases, lamp bases, teapots & mugs in stoneware clay, decorated with glaze stains & pigments. He makes his own clay & his pots are unglazed. They are reduction fired to a temperature of 1300°C. Steve is a part-time potter &, like many of us, started pottery at night school. He will be talking about how he managed to 'break free' from influences of other people's work. He will tell us how to throw a tall pot without leaving a lot of clay at the base & will demonstrate his method of decoration.

June 9th-PITSTONE (special activity Open Day)

A planning meeting was held recently, being an open discussion of the various possibilities for the site & events that might take place upon it. A supply of extra bricks has been secured & one of the next jobs is set out the foundations for the first kiln. This will be based on a design by Paul Rowbottam.

The first "rent day" will be Sunday June 9th & Freda is planning a smoke firing for this event. Please ring her if you want to be involved - 01442 865661 (Map is on page 11).



A smoke firing is planned

June 15th & 16th - THE POTCRAWL

Currently, 22 people have booked for this visit to David Frith, Willy Carter & Brian Dickenson plus other visits. See the March/April Newsletter for full details & send in the form if you want to join us, or phone Victor Earl for more information - 01442 865661.

Request for help from Dacorum Volunteer Bureau -

Some young disabled adults (and a few not so young) need help with arts & crafts of all kinds. Learning something about pottery would be ideal. Could you help by giving informal instruction or guidance once a week for a few weeks? Your time would be well spent.

Please phone Heather Allen on 01442 247209.

OTHER EVENTS

Torso workshop with Doug Jones, Saturday May 11th £25.00 including lunch. Ring 01923 770913.

Open Day with Marguerite Moon, Sunday May 12th 10 a.m. to 4 p.m. All will be welcome at "The Willows", Church Lane, Colney Heath, St.Albans. 01727 823801.

Bucks Pottery & Sculpture Society events:

Wed. 29th May - Sebastian Blackie, coiling & slab building at Chorley Wood Art Centre, 8 p.m.

Wed. 19th June - Colin Pearson at Chorley Wood Art Centre, 8 p.m.

Ceramics by Tony James Moody - open studio during Bucks. Art Week, rear of 188 Bellingdon Rd., Chesham, Bucks. Sat. June 29th - July 7th 10 a.m. to 5 p.m. Guild members and friends most welcome. 01494 792438.

Fire over the North. Not an academic course, just a group of pyromaniacs playing with fire!! Well, that's what it says in the leaflet!! Cost £100 for 5 days camping only, August 3rd-8th at Durham University. Phone Geoff Cox for details 017684 83820.

What's Brewing 5th-17th August '96. All potters are invited to apply for selection for this Exhibition, arranged by the CPA. Phone Sandra Bennett for details on 0181-449 4314.

Ibstone Horticultural Society: Lindsey Kleiner has written to us asking if anyone would like to give a pottery demonstration and sell their pots at the Society's show on Saturday August 3rd '96. The stall will be FREE OF CHARGE. Please phone 01491 638200.

July 18th-21st - ART-IN ACTION at Waterperry House Details on 0171 381 3192

August 9th-11th National Pottery & Ceramics Festival at Hatfield House; put it in your diary, this event promises to be even bigger & better than last year.

Bucks Art Week - Exhibition At the Buckinghamshire Art Gallery, County Museum, Church St. Aylesbury. 22nd June - 1st Sept. P. View 21st June 6 - 9 pm.

DEMONSTRATION BY RUTHANNE TUDBALL

Saturday May 25th from 10 a.m. to 4 p.m.

Ewing Hall, Wood St., Barnet.

£16.00 including food.

For details ring Toby Israel:

0181-204 6279

HELP !!!

We need more people to help at the Pitstone Open Days & at the National Ceramics Festival.

Lark-in-the-park is on Sunday 30th June & we also need one or two more to help at that event.

Please contact Linda Bryant on 01442 233521 if you can join us.

MEMBERSHIP NEWS

We are delighted to welcome some new members, since we have been joined by:

Louis Otto, Judy Powell, Mark Wiggins & Dylan Evans. Dylan is a teacher, living at Pinner & has a strong interest in all aspects of pottery.

Nikki Lidstone has rejoined the Guild. She trained at Harrow Art School (as it was then, before becoming part of Westminster University).

ELAINE COLES WORKSHOP - March 9th-10th.



Jill Kitchener works on a fish design, whilst John Humby carefully lifts his finished "vener" of slip.

Photograph by Mervyn Fitzwilliam

It all looked very simple. All that was needed was several slip trailers, a gentle squeeze & the ability to draw a smooth line or curve.

We had assembled at the Rudolph Steiner School pottery, where many of us had struggled with a Doug Jones torso or two, for something entirely different. Elaine Coles had delighted the Guild with a demonstration of her slip cast patterns & now was our chance to do the same. A sort of ceramic version of marquetry, made more difficult by having to work from the front to the back of the design which also means it was assembled with the left side on the right! And it was a cold damp day!!

Our drawing board was a flat slab of plaster of Paris. To ensure the right degree of flatness, Elaine moulds the wet plaster onto a sheet of glass. Our bats were provided, thanks to sterling work by Freda Earl & Linda Bryant who also provided squeezable bottles begged from a ladies hairdresser to substitute for more conventional slip trailers.

We gathered round Elaine as she demonstrated how simple it was. She trailed slip onto her plaster slab

drawing the outlines of her design. Various colours were used for the lines & divisions of the pattern & then the whole left to dry for a minute or two. The background colours were then painted in slip onto the design with a one inch paintbrush. The thickness of the slips is not critical. After another drying period she poured a layer of porcelain casting slip over the whole design &, like a water colourist, watched it dry until the shine disappeared from the surface. Using a metal kidney, Elaine then lifted the edges of the clay veneer & gently eased it from the plaster bat. Masking tape can be used to produce stripes of colour & sgraffito for thin lines which can then be filled with slip. Easy enough now it was our turn.

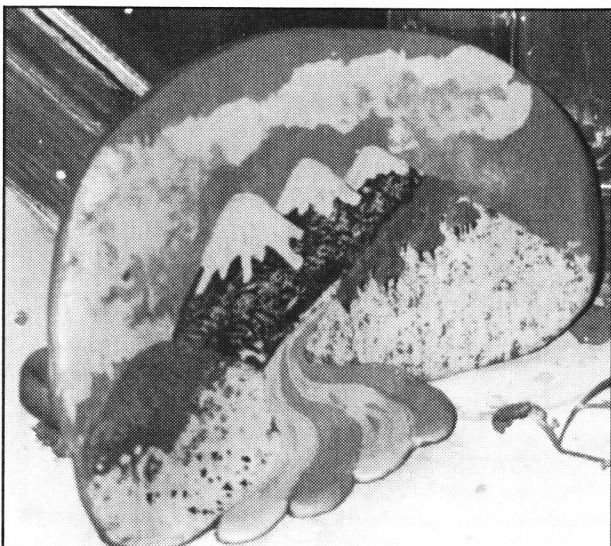
But why were my lines & curves so shaky & like dew covered cobwebs? Why were my delicate dots like blobs? Why was I so pleased with my efforts? To gently prise a panel of clay about a millimetre thick from a plaster bat seemed a miracle.

The next stage was to roll the clay veneer onto a slab of clay which can then be incorporated into a bottle or any other shape. When completely dry, Elaine rubs down the decoration with Scotchbrite to get rid of any plaster dust embedded in the veneer & fires the pot to stoneware temperatures. In general, she does not glaze although a clear glaze will bring out a greater depth in the colours.

A final technique Elaine uses sparingly, is the application of gold leaf to parts of her fired pot. She paints the area she wants to gild with gold size & five minutes later presses a sheet of gold leaf onto the sized areas. The results are immediate & dazzling, a lovely finish to a most original technique which was immensely appreciated by those taking part during this very informative workshop.

As I write, I have before me a small pot with a bright multi-coloured slip design, somewhat doubtful in artistic merit but a treasured & permanent reminder of a day well spent & thoroughly enjoyed.

John Humby



A striking 3 dimensional landscape plaque, by Sue Taylor
The height is approximately 15 centimetres

Photograph by Mervyn Fitzwilliam

POTTERS TIPS

Slip Trailers for Free

At the Elaine Coles workshop, we needed dozens of slip trailers. The suggestion cooked up by Linda Bryant & Freda Earl was that we could try using the small plastic bottles that are used to contain hair colouring agents. These are thrown away by hairdressers after use.

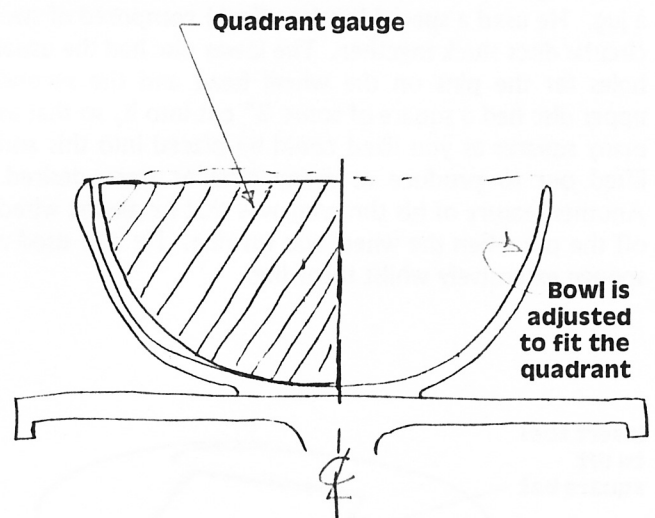
Well, in a nutshell, it worked. The bonus was that the stoppers can be replaced to stop the slip leaking out in transit. In general, the softer, elliptical bottles worked better than the more rigid variety.

Spherical pots - the trick

Rena Green asked me to supply some bats, together with four quadrants (quarter circles) of the same material, 9 mm. thick, each with a different radius. Rena explained that she uses these as gauges when making spherical pots - four quadrants were needed for four sizes of pot.

First, she throws a bowl carefully and checks that it is a hemisphere, using one of the gauges. The gauge is positioned on the centre of the bowl, the wall is adjusted to match the gauge, with the inside height also matching the height of the quadrant. A second identical hemisphere is made and, when leather hard, the two are joined using slip. The result is a pot which is accurately spherical.

Editor



ANOTHER POTTERS TIP

If you enjoy being a member of the Dacorum & Chiltern Potters Guild, then you could encourage a friend to join.

The more members we have, the stronger & more versatile our guild becomes, so talk to your friends about it & give the enclosed application form to a friend who expresses an interest.

Currently, new applicants pay a reduced fee, covering the rest of the membership year to Sept. 30th. (see the application form for details).

DESMOND CLOVER, PAINTER TO POTTER

Over 30 Guild members attended Northchurch Social Centre on Friday February 9th to hear Desmond Clover and see his demonstration of throwing and decoration.

Desmond was born, bred and married in London. He went to a school where he learned to enjoy pottery, but he actually wanted to be a painter. He went to Hornsey College of Art and studied Graphic Design and first of all went into publishing, producing Guide Books for Stately Homes. He satisfied his enthusiasm for throwing pots by attending two evening classes a week. He eventually found that this was not enough so he decided to go full time as a potter. ("Mad fool" said his wife). With advice and assistance he built himself a kiln using 'low thermal mass' bricks.

Desmond was after sound stoneware with plenty of colour. He indulged in a lot of experiment to discover what he was good at. He fired his biscuit to 1000°C or a little more, and his glaze firing to 1280°C, using one base glaze and adding different oxides to produce the desired colours. The base glaze recipe was:-

25 units Felspar Potash
30 units Whiting
40 units Quartz
25 units China Clay

After coffee, Desmond gave us a demonstration of throwing. Using 4-1/2 lbs. of Valentines' Special Fleck Clay, he gave us an expert demonstration of how to throw a jug. He used a special bat (see fig.1) composed of two circular discs stuck together. The lower disc had the usual holes for the pins on the wheel head and the second upper disc had a square of some 8" cut into it, so that as many squares as you liked could be placed into this and lifted out to produce as many pots as were desired. Another feature of his throwing was that he always wired off the pot when the wheel was turning. He also used a sponge extensively whilst throwing.

Insert tool
to lift
square bat

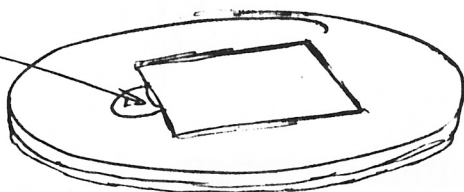


fig. 1

Whether he was cutting the jug to form the spout or cutting the bowl or open dish to make a more interesting shape, he would then add a coil to the cut edge.

When it came to decoration and mixing glaze, he made an unusual stirrer out of 4" guttering and 1-1/2" waste pipe, with which to stir the glaze (see fig. 2). It was after 10 p.m. before he started showing us how he decorated his pots.

For his 'Snowberry' decoration he, first of all, applied wax to the bottom of the pot and then he would dip the pot in the base glaze. Afterwards, he would paint white berries in clusters of 3, 5 and 7, then he would paint wax over the berries and then paint the leaves in wax. He scratched down the centre of each leaf for the centre spine and then dipped the pot in the top glaze.

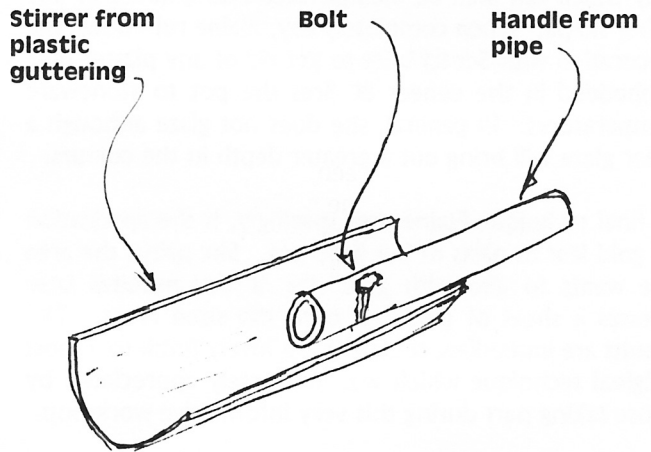


Fig.2 Glaze Stirrer

Desmond was with us until 11 p.m., seemingly undaunted by his long journey back to St. Ives in East Anglia. A very enjoyable demonstration.

George Bateson.

FINANCIAL AND INSURANCE ADVICE:

All types of insurance for artists and crafts- people, including cover for studios, public liability, exhibitions. Personal cover, i.e. sickness, accident, life and pensions, household, etc. Please call 0171-790 1963. Fax 0171-790 4100.

Phillippa Levy, 19 Louisa St., London, E1 4NF

SMASHING POTS - **An Exhibition at the Museum of Mankind.**

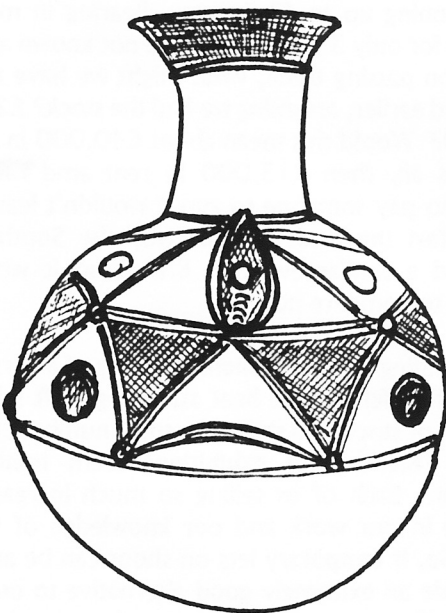
Recently, an expeditionary force of ten Guild members and friends forged a trail through the concrete jungle to this undiscovered continent of ideas.

On arrival, we were struck immediately by the wide variety of peoples and cultures that are found on this continent, quite different to those encountered in Europe and Asia. Whereas Japanese and Chinese pottery often displays a high degree of sophistication in style and techniques, the African pots are far more earthy, though equally firmly rooted in the culture and tradition of the people who made them.

The technique and styles used are essentially simple, but I would hesitate to call them primitive, in as much as the cultural contexts in which they are formed is very complex.

Our European pots are created as objects in their own right, while African pots are an extension of their owners and creators, so that when a person dies their pots are often destroyed.

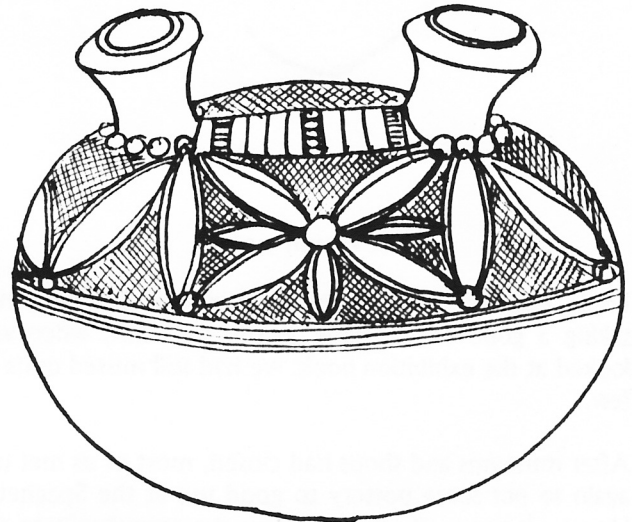
The close connection between owner/creator and the pot is further illustrated by some highly patterned pots from Nigeria. The patterns used to decorate the pots mirrored exactly the body tattoos of the owners, and both were full of symbolism.



A pot reflecting the tattoo design

There was a tremendous variety in the pots on display but each shape had a practical purpose and most of the patterns had been handed down generation after generation. This didn't result in uniformity or a mass produced look as it would here, perfect symmetrical shapes were rare, the pots being obviously hand built forms, which gave them personality.

On a longer inspection, more unique cultural influences showed through creating curious forms such as the sphere with two narrow spouts designed as a water pot in our situation completely impractical, you can't clean the inside. It won't stand upright on a smooth surface but it would allow the water to stay cool and clean in a mud hut.



Nigerian water pot

But the pots which really caught our imagination were the medicine pots from Nigeria. The idea was to make a pot to represent the illness, persuade the illness to move house from the patient to the pot and then to bury or keep the pot safe to stop the illness returning. These pots have real personality.

WORCESTER GALLERY - Passing on the benefit of experience.

[This article is reprinted from Midland Potters Association News, with the kind permission of the editor and the author]

I do not wish to bore members with more about this exhibition but it was such a success that it is worth saying a bit about what has been learnt. First the facts:

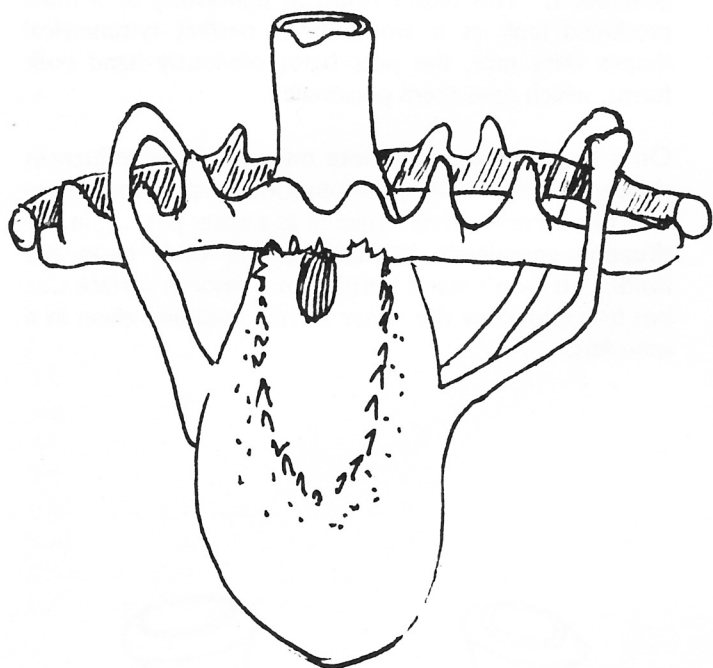
11 of us shared the shop unit rent free (normally £11,000 p.a. plus service charges and rates are £1,392 p.a. We each paid £55 which covered rates, insurance, printing, publicity, postage, travel expenses in setting up, phone calls and sundries. Our total outlay was thus £605. We traded for 18 days including Sundays and late night shopping during the three day Victorian Fair and on Thursdays. We had about 1300 stock items between us and sold 850 of them, taking £12,180!

The gallery was manned in pairs each attending for 3 or 4 days except Saturdays when 3 staffed the shop. Everyone enjoyed being shopkeeper because trade was brisk and the reception from the public was fantastic, with 104 people wanting to be put on a mailing list for future events. Comments in our book included"an oasis.... thrilling....absolutely lovely....exciting".

The questions we had to answer every day were: would we do it again? could we keep it going all the time? and where could they find us in the future? Would we do it again? - you bet, but could we keep something running permanently? - I don't know. The centre manageress says that shops reckon to take 75% of their income in the 3 months running up to Christmas. Bearing in mind we were there for only 3 weeks and were not known about as we relied on passing trade, what might we have taken if we'd started earlier, assuming we had the stock? £25,000 - £30,000? Would this mean about £40,000 in a year? If that was all, then £13,000 in rent and rates and £15,000 to pay someone to run it wouldn't leave a lot for the effort involved. Apparently the South Wales Potters had a similar event in Bristol, so it would be interesting to compare notes.

Notwithstanding the questionable viability of a permanent shop, all of us felt it sure beat attending craft fairs, and the amount of stock sold made the small number of pieces taken by galleries and exhibitions seem minimal in comparison. Each of us selling so much increased the confidence in our work and our knowledge of what is saleable. So, if temporary lets on shops can be arranged they provide an extremely good alternative to our usual means of selling our work.

Was there any downside? Not really, we organised a preview evening which was a flop, but the weather was very bad and, from what I've learnt since, most galleries find these a waste of time. Also, there was the inevitable problem of theft - with the easily pocketable jewellery being especially vulnerable. Next time we'll put the



A 'cough' pot

Freda, Pam and myself spent an hour or so sketching and taking a good second look at the pots but, when we looked at the exhibition book, we had still missed quite a few.

After museums and shops had closed, most of us met up again to put some pottery to good use at the Spaghetti House. It was really good to have the opportunity to sit down together for a meal and to share notes. In the end we shared more than notes, we shared our pudding too, in the form of a zabaglione which John and Pierette treated us to.

I, for one, would be keen to visit other exhibitions in this way; I got a lot more out of it than if I had gone alone - any suggestions?

Sue Taylor

Building & Firing Techniques used in African Pottery. Sculpture - slip decoration - smoke firing, etc. Courses throughout the year, various special events. For more information, please contact:

Paul Rowbottam,

97 Breakspeare Rd., Abbots Langley, Herts. WD5 0ER.

Tel: 01923 263 032

jewellery in front of the cash desk. Lastly, there is a lot of work involved with setting up the display equipment and in trying to balance the books. It is probably reasonable to reimburse those who do most of the work, possibly by letting them have their display space free.

So, I would thoroughly recommend that the regional groups try and do something in their areas for next Christmas. If there is anyone in the Worcester area who couldn't participate this time but would like to in a future event, then let me know. The shop is within the Lychgate shopping centre within a covered mall. Whilst not in the High Street, it is in a good central location with a lot of passing customers. I am convinced that location is all important to success and a secondary position would not have worked so well. Even in good locations there are still units which are difficult to let, and many managers seem responsive to having a quality venture like a well set out gallery on a temporary basis as it adds to the vitality of the place.

Don't be daunted by any initial scepticism; persuade them that they'll be pleased with the impact you will make and let's have MPA Galleries all over the Midlands next Christmas.

Steve Munday

[... and, perhaps, DCPG Galleries all over our area? - Ed.]

PROFILE: RUBY SHARP

I often wonder when my interest in ceramics began. Was it the mud pies I produced in the back garden? - or my curiosity of how things are made? - or maybe being dragged by my mother at, what seemed to me, a supersonic pace at a very young age, through the Victoria & Albert Museum Galleries? I've no idea, but the interest has always been there, though not opportunities.



From as young as five years. I recall wanting to be an artist.

After qualifying as a nurse, my urge to have more involvement with Art & Design led me to present my portfolio to the Hornsey College of Art, who accepted me there and then for their foundation course. Here, I had my first serious encounter with clay and discovered my strong creative aptitude in 3-dimensional design, using all materials.

This led me to my next big stepping-stone: studying at the Central School of Art & Design for a degree in Industrial Design. We were allowed into another department of our choice (provided they accepted us) one day a week, during the second year and I chose the Ceramic department. I was taught most of the basic techniques from design and fabrication of moulds for slip casting, to throwing on a kick wheel. (Generally, only the ceramic students had use of the electric wheels). They showed me how to mix and apply glazes and most other forms of decoration processes, including transfers. Looking back, I am amazed at how much I absorbed in a short period.

It did cross my mind to change to ceramics, but I decided to persevere in my original chosen subject.

Graduating with a good Honours Degree, I was employed by a design agency in their department, which in those days created and managed special design projects for the major museums. I had the privilege of working for the Victoria & Albert and the British Museums, among many others.

During my time with the agency, a work colleague introduced me to his wife, a potter taught by Bernard Leach. She was running classes near our office and she helped me develop my skills and knowledge substantially; especially in throwing clay. Her name was Lita Griffith to whom I am very grateful.

When these classes closed my search for alternative support in ceramics failed until a friend told me about Chris Bull's classes. Since then, ceramics has become a much more important part of my life. Chris, with her enthusiasm and encouragement, told me about Mervyn Fitzwilliam and his wheels, he told me about the Guild and the snowball continues to roll.

I now have a kiln, an electric potter's wheel and a very encouraging partner and friends. My two young girls aged 3 and 5, who are my most severe critics, are very proud of their mum. I see my wheel continuing to turn for a long time.

YOU CAN ADVERTISE to our growing membership, their families & other Craft Groups. USE THE NEWSLETTER. Phone 01442 242332

DIMITRA GRIVELLIS at Northchurch, 15th March '96.

Dimitra studied at the Hammersmith School of Art as a production thrower & started potting in earthenware. In 1985 she moved to Hackney and changed, all in one go, to porcelain & sandblasting. Her work before that was on glass & she showed us some interesting designs on windows that she had done for her own house.

To protect the worker, sandblasting is carried out in a box with a glass window & two holes for rubber gloved hands which direct the gun onto the object to be decorated. The grit continuously recycles through a trap in the floor of the box & is returned clean to the gun. Dimitra's sandblasting box is in her kiln room (not in the pottery) & has an extractor fan. She wears a mask.

Dimitra throws mainly bowls (diagram A) now, but she showed us some very interesting & stimulating slides of teapots, vases, goblets & also plates for Dalston City Challenge for various schools. She showed us a bowl sat on 3 cast ceramic elephant tusks (the elephant tusks turned out to be useful upside down as wall vases!). They were all decorated, mostly with animals or animal themes, & sandblasted using various types of resist, such as rubber bands, hessian (glued to the pot) which leaves a hessian texture, fish skeletons, wood glue, string, fishing line (for fringes) & fablon. Another resist idea was to use a piece of metal corroded at the edges & right through in some places.

For her demonstration she produced a biscuit fired bowl with a wide, flat rim. With a bought black stain, to which she had added manganese, cobalt and/or nickel with a little water spread on a tile, she painted lines of dots with an old clock ratchet tool (diagram B). The lines could be straight or curved. Bigger dots were made using a piece of wooden dowelling. The dish was then sprayed with glaze & fired.

A talk on a nature programme gave her the idea of using rhino shapes, & soon she added others. From this collection of rhinos, elephants, tigers, camels & palm trees, toucans, dolphins, cheetahs & zebras of numerous shapes & sizes, she made a choice. She drew round it on the fablon & then cut it out with a scalpel; she did this 5 or 6 times & placed them around the rim of the glazed bowl. She then made more dots by dipping the end of the pencil into a blob of wood glue and transferring the dots of glue all around & about the animal shapes.

This she sandblasted - but, as she could not demonstrate that, she produced, Blue Peter fashion, another bowl already sandblasted. This bowl she put into a washing-up bowl of warm water & left it to soak for some time. After that, she peeled off the fablon & scrubbed off the wood glue using detergent. This took some effort & some time! In the resulting effect, the animals almost disappear among the 'camouflage' of dots, while the zebras & tigers are similarly hidden amongst stripes.

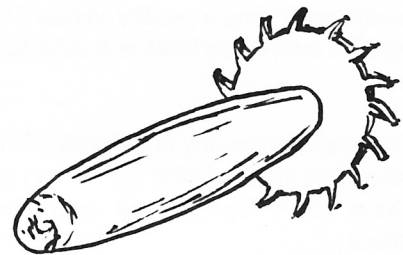
On another bisque-fired pot she covered the rim with Fablon & then marked out the divisions for the design with a design wheel (see diagram C). She then drew the animals & the design on the Fablon. Using a scalpel, she cut them out & removed them for sand-

blasting. After sandblasting she glazed the areas with a slip trailer. She then covered the rim with newspaper & glazed the bowl inside & outside. She uses the sandblasting technique sometimes to cut away the design & sometimes to leave it in relief.

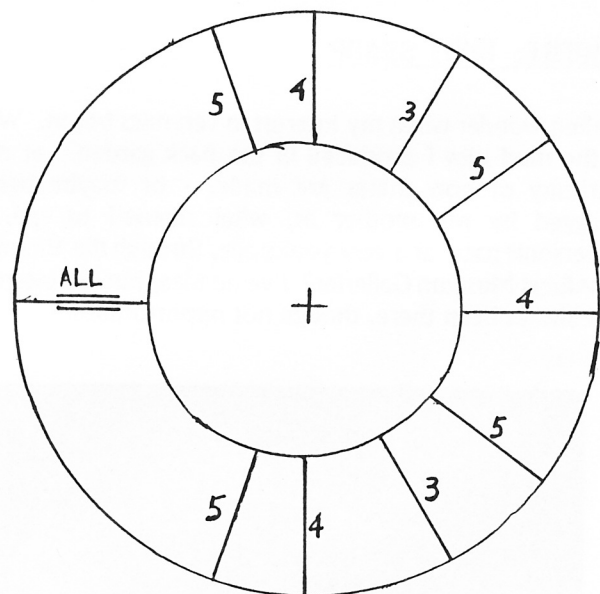
For her plates which have lettering on them, she has two techniques. Where there are a lot of letters, she uses sign-writer's lettering which she sticks on. Otherwise she uses wood glue, dragged with a dental tool.



Diag. A.



Diag. B.
(This is similar to a dressmaker's wheel)



Diag. C. (Cardboard wheel for marking out spaces)

Her demonstrations were very well organised & she showed us an interesting innovative direction we could take. The effect of the sandblasting is to remove the surface of the pot in carefully designated places & it produces fascinating results. It gives a rough texture where a glazed pot had been sandblasted. There was an enormous amount of work involved for each pot & the technique is a complex one, but the result was intriguing & unusual.

Dimitra is just starting work on a Mural for the creche of Hackney New College. It will be 5 metres long & 1 metre high, mounted on boards in the form of wavy lines. She aims to put cheetahs (as large as possible) into the design. Dimitra has exhibited in the Ark, Maida Vale, St. John's Wood, Hampstead, in Scotland, Norfolk & San Francisco.

Technical Details:

Clay - David Leach porcelain

Barium base glaze:

Nepheline syenite	56
Barium carbonate	25
Lithium carbonate	3
Ball clay	6
Flint	7
Bentonite	1

Optional additional colours:

1) Turquoise blue -	3% copper carb
2) Dark blue -	1% copper carb
	2% rutile
3) Green -	3% copper carb
	5% rutile
4) Gresso orange -	5% [Pottery Crafts]
5) Corn yellow -	5% [Pottery Crafts]
6) Grey -	1% cobalt carb
	1% rutile
	1% nickel oxide

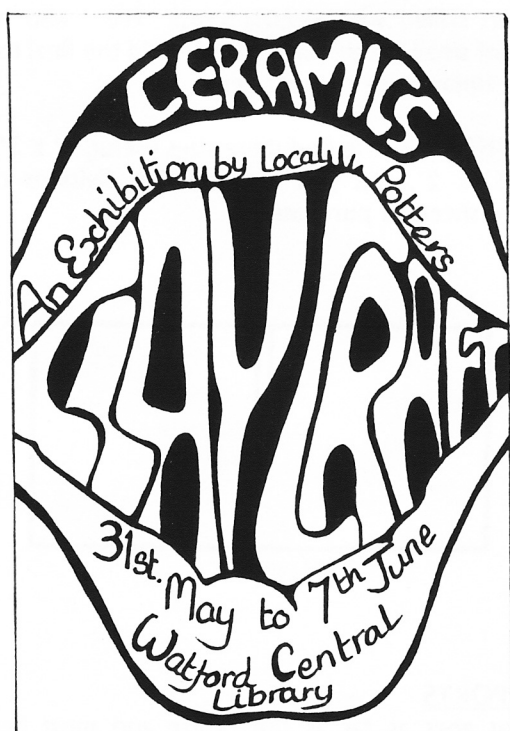
Look out for this recipe in "Ceramic Review", it has not been published yet !

Fablon (self-adhesive vinyl available on a roll)

Evostick wood adhesive

Her kiln is an electric top loader & she fires biscuit to 1010-1020°C & glaze to 1240-1250°C.

Jacqueline Wilshere



BOOK REVIEW

Hand Built Ceramics. Jane Waller. Paperback 96 pp. Batsford 1996. £12.99 (The Complete Potter Series)

There have been written several books on this subject, & this new book is the paperback version of the hardback published in 1990. But this fact gives us a clue that it is quite a valuable work. It is well printed & illustrated & is divided into thirteen chapters under the two sections of 'Materials and Techniques' & 'Decoration and Colour'.

The first section starts off under the title 'Inspiration' & this is a basic theme of the book. Examples of ancient wares are shown in photographs, many in colour & detailed descriptions are given of the people who made them.

Throughout the whole book Jane Waller inspired the reader with the æsthetic interest of the ceramics as well as that of their practical use. She emphasises the artists' appreciation of correctness by judging whether a pot 'works' - its 'feel right' appeal, the form, proportion & decoration of the ware.

Also the practical side of studying & using the different clays available, and their preparation is fully explained. The most useful entries in many chapters are the several tips which stand out in the text, giving pertinent advice for each activity.

This is a book from which a skilled potter with experience can learn even more; yet it is an extremely informative work for the student potter too. Many photographic examples are shown of the author's work, & she includes a variety of illustrations of pots & models made by other top-rate potters. This is quite a handy publication, the latest in the series, & it can inspire all artists to improve their work by reading & working through all the clearly written pages.

There are some apt quotations included from famous potters, recipes for earthenware, stoneware & porcelain glazes, suppliers' addresses, & further reading titles which have reference to items in the text of most chapters.

The importance of hand-built ceramics, the most ancient of all the ceramic crafts, is clearly shown to be at least as worthy as thrown or cast work.

Indeed a useful book, an educational book & a most interesting book.

© Stan Romer

Correction:

In the Profile of Stan Romer in our last issue the quotation from Marcus Aurelius should have read: "If anyone can convince me that I do not think aright, yet gladly will I alter, for I search after truth, by which no man yet was ever harmed". [*Mea culpa, sorry Stan - H.K.*]

EXHIBITION STANDS - AS USED BY THE KENT POTTERS ASSOCIATION



Janet Lundie has sent us details of the exhibition stands used by the Kent Potters Association at their shop in Maidstone and for other exhibitions. The design is modular and the stands are available to individual members, at a very nominal cost, for any exhibitions that they hold either individually or in groups.

Ruth Karnac is keen to have similar stands for our Guild and the same arrangements for members to use them for their own exhibitions. Please phone Ruth on 01895 631738 if you want to discuss the details.

Notes on the stands:

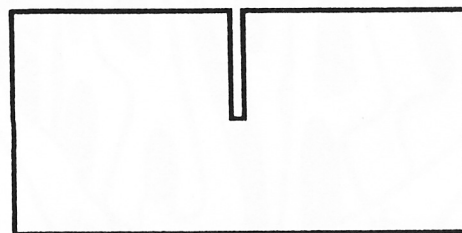
MATERIALS - Chipboard from D.I.Y. stores - cheap, rigid, although rather heavy.

FINISH - White emulsion paint; several coats needed as a start, but then very easy and cheap to maintain.

ADVANTAGES - Fairly inexpensive; very versatile; strong enough for heavy pots, provided it is properly erected; portable in normal hatchback cars; takes up very little storage room when dismantled; can always be 'added to', as design is so simple, and requires modest carpentry skills.

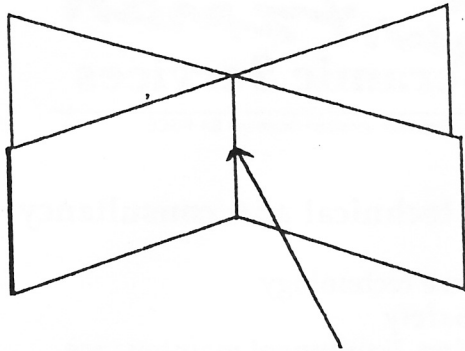
CONSTRUCTION - 2 elements; flat shelves and 'X' supports, in a variety of sizes, based on the standard boards, as purchased. It is probably worth getting the cutting done by machine at the store, unless you have members skilled with electric saws! We also have a variety of small plinths and boxes to add the final touches to the displays (see photograph).

FLAT SHELVES - we find these sizes useful, 4' x 3', 4' x 1.5', 3' x 2', but you can use any divisions of the standard sheets as purchased.



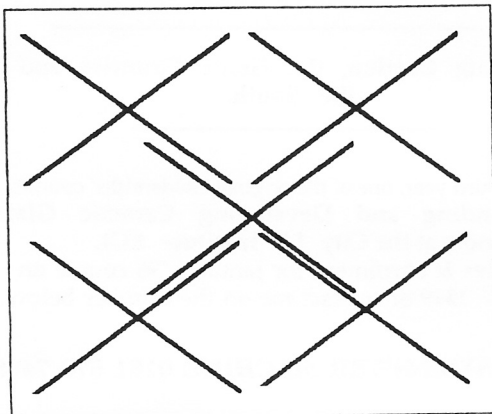
X SUPPORTS

The cut goes as far as the centre and must be wide enough to take the thickness of the board (about 1.5cm)



interlocking slots

These are put together in pairs as shown. We have the following sizes:- 2' x 1.5'; 3' x 1.5'; 4' x 1.25'.

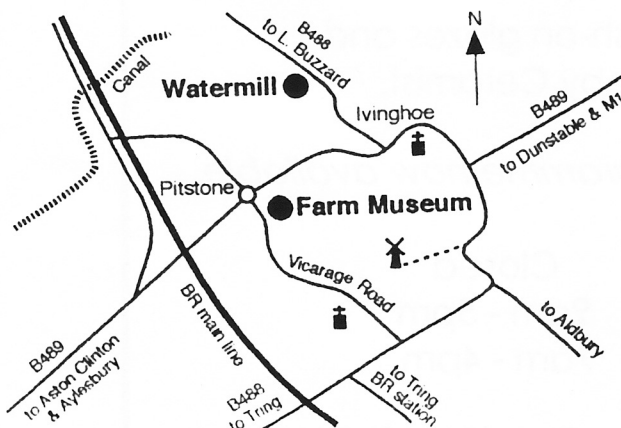


Use plenty of X supports under the shelves. They add stability. Make sure corners of shelves are supported.

It is advisable to round off the corners, as they are prone to getting knocked and chipped, and it looks better!

PITSTONE - How to find it

From the A41 - take the B488 from the roundabout at the end of the Tring by-pass. At Vicarage Road, turn left & the Farm Museum is on the right at the next junction.



OPPORTUNITY KNOCKS

Elizabeth and John Linton, who have recently rejoined the Guild, live in Buckingham and are experienced and accomplished potters. They have a small gallery in the centre of town as part of their house and they are happy for any Guild member to exhibit there at minimal cost. We hope to have more exact information about this in the next Newsletter in good time for a pre-Christmas exhibition to be arranged if any of our members are interested. It is a fair distance to travel, but low costs would compensate. The Committee is very appreciative of this generous offer and would like to hear from any members who might wish to take it up.

Ruth Karnac

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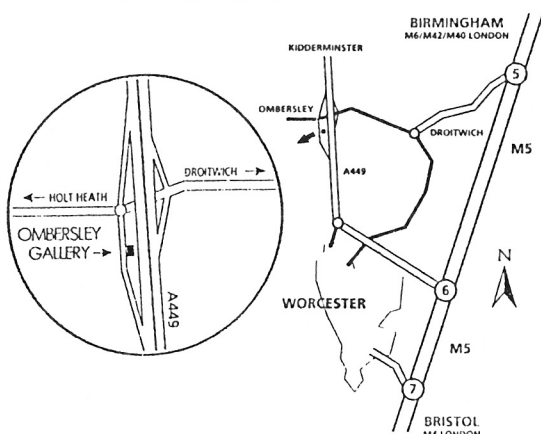


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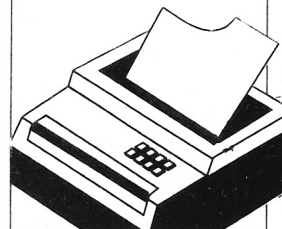
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