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**DACORUM AND
CHILTERN
POTTERS GUILD**



NEWSLETTER
JULY/AUGUST
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
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Student - £7.50

Send your cheque, made payable to D.C.P.G., 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. Contributions 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

Domestic Stoneware Pottery: Jonathan Keep

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EDITORIAL

There are numerous universal laws which become evident as one proceeds along the pathway of life

If you are an engineer, you will know that the hardest bolt to undo is the last one on the panel/fridge door/mudguard, etc. This law applies in many forms; an editorial equivalent might be: The last mistake(s) on the artwork are glaringly obvious immediately after posting it to the printer

..... So, as a piece of passing research, I asked one of our newer Guild member's opinion of the Newsletter. "Well", was the response, "it's quite good, could do with a bit more in it though, it's not as good as the *Ceramic Review*".

After this remarkably faint praise, I think I will tell Harry to stop fussing over which type face is the best to use!!

The law that applies in this case is probably something like: If you aspire to be the best, then you must expect your efforts to be compared with those in the next league.

I will continue to meditate on the reason why some strive so hard in what they do.

Mervyn Fitzwilliam

GUILD EVENTS

Sunday July 14th - Second Pitstone Event - see page 6.

Friday 13 Sept., 6.00 p.m. at Northchurch Social Centre
ANDY CORDY will demonstrate various making techniques, including handy hints for disciplined hand-building, assembly work, quick multiple press mould and sprigging, together with showing a few slides - not more than 12, he says.

POTTERS OPEN DAY - SATURDAY 16TH NOVEMBER 1996

THIS YEAR WE HAVE ANOTHER EXCITING PROGRAMME FOR YOU - GUEST SPEAKERS ARE:

PAUL ROGERS: Thrown and altered ash-glazed stoneware

SUSAN HALLS: Paper Clay Sculpture

BENNETT COOPER: Decorative high-fired earthenware

It promises to be a day to suit all tastes, with the chance to buy or win one of our guest speakers' pots,

This year, we'll have a delicious lunch provided by a **very reliable professional caterer**. Hopefully, this will make up for the rather disappointingly inadequate lunch provided last year by the school !

MARK THE 16TH NOVEMBER ON YOUR CALENDAR NOW to avoid disappointment.

Elaine Hudson

OTHER EVENTS

Telling Tales with Technology: 13th & 14th July
At Aberystwyth Arts Centre. This year, the Potters Festival group & others are presenting a technology conference, relating crafts & modern communication methods. Details from - 01970 622882

15th July - 19th September
Susie Cooper's work from the Art Deco years through to the 1980s. Gallery 138, V.& A.Museum.

Art in Action '96: 18th-21st July
Waterperry House, Oxford.

Isnik Ottoman Ceramics: 24th July
Gallery Talk: V.& A. Museum, 2.30 p.m.

Working with Porcelain: 3rd & 4th August
With Roger Guy Young, cost £44.00, Aberystwyth Arts Centre - 01970 622882

National Pottery & Ceramic Festival "Art in Clay": 9th - 10th & 11th August at Hatfield House.
THE DACORUM & CHILTERN POTTERS GUILD ARE PARTICIPATING AT THIS EVENT. IF YOU WANT TO SELL YOUR POTS, HELP OTHERS TO MAKE A POT, OR HELP WITH THE COMPETITIONS PLEASE PHONE LINDA BRYANT NOW! 01442 233521.

13th-15th September - Northern International Festival of Ceramics
Featuring leading Scandinavian Ceramists. Details from Lissah Hall, 49 Marland Fold, Rochdale, Lancs.OL11 4RF

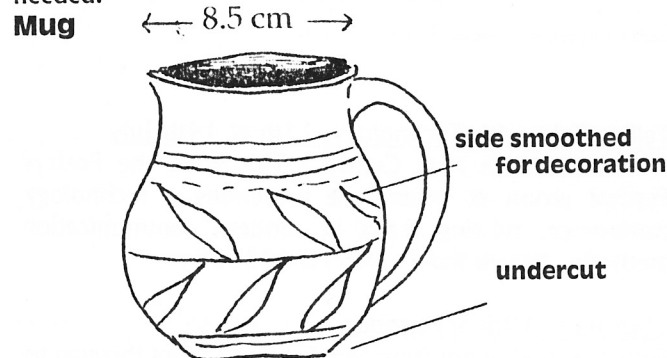
DAY POTTERY SEMINAR WITH JULIAN BELMONT, QUEENS PARK ART CENTRE, AYLESBURY, BUCKS. SUNDAY 20th OCTOBER '96, 10 a.m. - 4.30 p.m. LEAFLET SENT FROM 2nd SEPTEMBER. TELEPHONE 01296-24332

CHELSEA CRAFTS FAIR
15th - 20th & 22nd - 27th October.

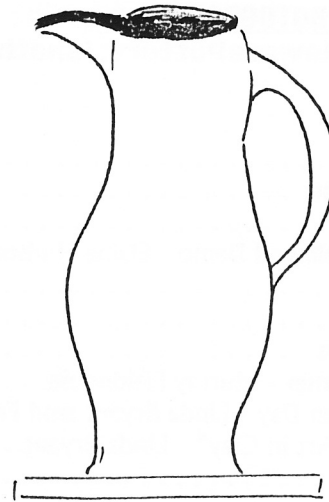
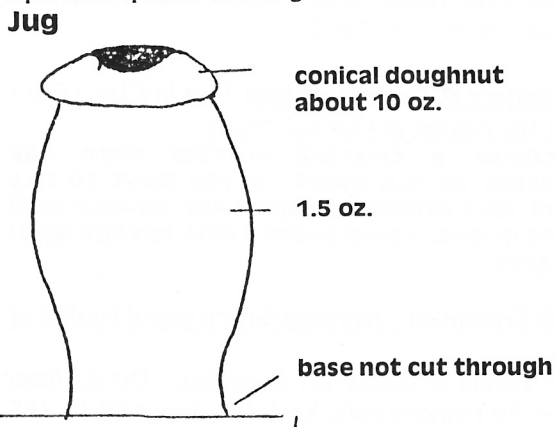
TALK AND DEMONSTRATION BY JONATHAN KEEP, 12TH APRIL 1996.

Jonathan comes from a fine arts background at Natal University, South Africa. He left there in 1986 and came to live at Snape Maltings in Suffolk. His work is split very definitely into two areas: sculptural pieces and domestic pots. The latter are aimed at making a living and are very commercially sound in their construction and decoration.

On the 12th, Jonathan talked about his domestic pots which are made either from a white semi-porcelain clay (Potclays 1144) or from Keuper Red clay (Potclays 1131). Most of the kitchen and table wares are made in batches of 8 by repetition throwing, using a marker stick to make all the same size. He uses 12 oz. clay for a mug, 12 oz. for a saucer and 10 oz. for a teacup. He throws on square bats made from thick hardboard fixed to the wheelhead with a grooved pad of clay. The pot walls are raised using a sponge so that water can be added as needed.



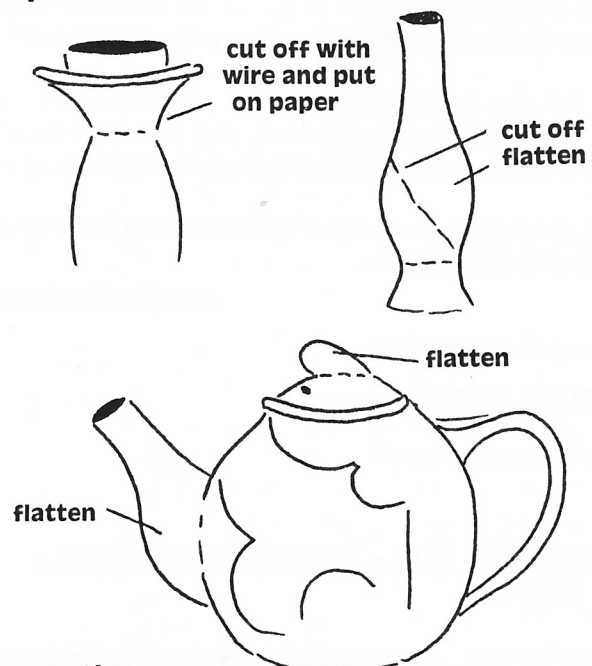
Jugs are made in two sections. When the lower part is firm, the rim is roughed up using an onion cutter, and then wetted and a conical doughnut-shaped piece of clay is fixed to the rim by thumbing it on inside and out. The 'doughnut' is made from one piece of clay so that there is no join. This piece is then thrown up and the uneven rim trimmed off using a needle. An additional piece of clay is added, by thumbing in, for the spout. This is then squeezed up with wet fingers and a throat made.



Turning is done on a grooved bed of clay, one of the grooves being made to fit the rim. Handles are pulled on the pots and are fixed at the bottom without scoring. The surface is simply rubbed with slurry until soft. Finishing is done with kidneys and old credit cards.

The body of a teapot is made with 2 lbs. of clay and the lids and spouts are thrown off the hump. The spout is beaten to a triangular shape and cut to shape with a hacksaw blade before fixing on. The handle is thicker at the top and, after fixing on the body, is turned upside down so that it gives a better handle curve. The footring is burnished to smooth it and after firing it is further smoothed with sandpaper.

Teapot



Decorating

Jonathan decorates at the biscuit stage using brightly coloured engobes painted directly on to the white body. Like vitreous slips they have lower shrinkage, so can be used on biscuit without peeling off. They are made using this recipe: dry semi-porcelain clay 50, FFF feldspar 35, stain 5-15.

The pots that are made from Keuper red clay are coated on the inside with a layer of semi-porcelain slip which is put on as a slurry whilst the clay is still wet. This gives a good background to make the colours really bright. The patterns come from the influence of ethnic South African pots. Some of the banding and decoration is put on with ceramic pencils which he makes himself from a mixture of china clay, colours and PVA glue. He uses a modified old record player as a turntable for banding the base which is waxed to aid smooth rotation. Much of the decoration is put on using chinese brushes, the leaves are added using a square cut brush. Fine brushes are made by reclaiming old ones. He takes great care to make his decorations follow the lines of the form of his jugs and teapots.

The pots are glazed with a transparent glaze designed to fire to 1220°C.

FFF feldspar 40 (melts lower than other feldspars)
Whiting 18
China clay 10
Quartz 25
Gerstley borate 8 (obtainable from Cromartie Kilns)

Jonathan mentioned that adding 10% borax frit to a glaze would lower a 1380 firing glaze to make it mature at 1220°C.

It just remains to thank Jonathan for a very informative evening, and for his generosity in sharing so many of his recipes with us.

Other glaze recipes Cone 6 / 1220°C.

BRISTOL WHITE		BARIUM WHITE TEXTURE	
FFF Feldspar	50	Neph.Syenite	55
Whiting	10	Whiting	12
China Clay	15	China Clay	5
Quartz	20	Zinc	8
Zinc	10	Barium Carb.	20
Tin	5	Tin	2

CREAM BASE		SHINY BROWN/BLACK	
Neph.Syenite	55	FFF Feldspar	40
Whiting	20	Whiting	20
China Clay	5	China Clay	10
Quartz	15	Quartz	30
Magnesium Carb. 5		Red iron ox.	15

MATT RED/BROWN		MATT BLUE	
FFF Feldspar	25	Neph.Syenite	55
Dolomite	15	Whiting	12
Ball Clay	25	China Clay	5
Bone Ash	10	Zinc	5
Quartz	20	Barium Carb.	20
Red iron ox.	15	Cobalt Carb.	5
Borax Frit	10		

Elaine Hudson

CORRESPONDENCE

24th May 1996

Dear Mervyn Fitzwilliam,

Thank you for your fax of 21 May reporting the sad death of Stan Romer. Stan made several very useful contributions to *Ceramic Review*, always generous in feeling and enthusiasm. We greatly value his article on Hyper-accumulator Plants and look forward to publishing it soon.

If there are any questions on this, I will contact you directly.

Yours sincerely,
Emmanuel Cooper
[Co-editor, *Ceramic Review*]

Eric Yates-Owen and Robert Fournier 20th Century British Studio Potters' Marks

Dear Digby Stott,

We are compiling a record of 20th Century British Studio Potters' Marks. It is felt that the paucity of information at present available to collectors, historians and other interested people (a recent general catalogue of potters' marks does not even include such famous names as Geoffrey Whiting, Elizabeth Fritsch or Jacqueline Poncelet), confirms the need for such a book with resulting benefits for all potters & their work.

Having already collected over 3500 names with much information on around 60% of them, we now need to glean details from other sources.

The book will show a listing of an individual's studios, with dates, followed by a short description of style and technique as a guide to identification, and finally a reproduction of the mark or marks used, again with dates where possible.

We are therefore writing to all Groups, Guilds and Associations and would be pleased if you would inform your members of this important project. We need from each potter the following particulars:

- Date of birth (optional but useful)
- Your name and present studio address, plus brief list of previous workshops
- A general but short description of techniques (earthenware, stoneware, porcelain, raku, etc.); types of ware (domestic, individual, sculptural, etc.); decoration (slip, brushwork, sgraffito, agate, relief, silk-screen, etc.); finishes and glazes (burnished, unglazed, tenmoku or other style of glaze, lustre, etc.) plus any further information which would help to identify your work in the event of similar or barely decipherable marks.

(d) Details of all marks, previous and current, by description, drawing or photograph. Marks suitable for reproduction in black and white would be appreciated.

There is no charge for entries as we wish to make this book as complete as possible.

If your Members would enclose a stamped addressed envelope with their reply, we would be pleased to send a proof entry for their approval before publication.

With thanks, Yours sincerely,
**Eric Yates-Owen, "Cranford", Ashley, Box,
Corsham, Wilts. SN13 8AN. Tel: 01225 742345**

**Eric has requested that all entries be sent
in before 1st October '96. - Editor]**

POTTERS TIPS

A novel turning tool

Potters are resourceful people, adapting materials and items around them to suit their needs, so when a turning tool was needed, one potter reached, not for a piece of steel or iron, but for a handful of porcelain body!

Doug Jones sometimes makes large bowls with a deeply turned foot ring, but found that the usual turning tool was not really ideal for foot rings of 1" (2.5 cm) depth or more. Not being an engineer, he wondered whether a porcelain turning tool would be practical. Doug rolled a 'carrot' of porcelain body, bent the end down at approximately a right angle and trimmed it to a sharp edge with a small knife, then committed it to the next firing.

When fired, the tool seemed to be quite strong but not very sharp, so Doug used his 'carborundum bat' (see next tip) to obtain an edge. This gave a slightly irregular edge, rather like Knapped flint, but the tool was then put to use and found to work very well indeed.

The carborundum bat

Doug uses a range of circular bats on his wheel, with sizes from 6" (15 cm) to 18" (45 cm) diameter. Selecting one of 10" diameter, he glued coarse carborundum cloth on one side and fine on the other.

When placed on the wheelhead, on the usual pins, the carborundum bat can be used to grind off any rough edges on the base of pots, or for any similar work - (always wear goggles).

[In my own experience, the ideas that potters have about bats and the use of bats seem to be many and varied. Please send in any 'bat tips' for the next Newsletter. - Ed.]

Now you see it

Marilyn Andreetti found a large mirror in her workshop when she moved in some years ago and to get it "out of the way" she put it against the wall, in front of her wheel.

As time went on, Marilyn found that a glance in the mirror now and then really helped during throwing since, as most of you will know, one tends to be above the pot when actually pulling the clay up. so the shape is not easily visible without moving the head down to take a look.

Marilyn does not claim that this is an original tip, but says that having a mirror in front of the wheel has certainly helped her with her throwing.

Discipline

Marilyn finds that she often talks to people who are just starting out on the road to a career in pottery (mad fools, did you say?). She has observed that the most common problem in learning to throw is an undisciplined approach.

Putting this another way, many beginners indicate that they "nip down to the wheel for a quick practice". More progress will be made if the instinctive approach (slap a bit of clay on the wheelhead and have a go) is channelled into more disciplined lines. Start out by setting aside sufficient time to practice, decide on a simple shape (cylinder, mug) and draw the shape. Weigh the clay into suitable equal pieces and work on getting that size and shape.

Again, not really an original idea, but one that should be considered.

Editor

MEMBERSHIP NEWS

Jane Gale has joined the Guild. Jane has been teaching pottery for some time, having potted for 22 years and has just launched her own school of pottery, "Dove Pottery Workshop" at High Wycombe. Jane's "other job" is being a driving instructor.

Jill Baines is a professional potter living at Great Dunmow, Essex and she works in porcelain and raku. Jill has a cousin, **Dorothea Patterson** already in the Guild and has also decided to join us.

We have two other new members, **Pamela Guy** at Welwyn Garden City, and **John McDonald** from Tring.

Fiona Jackson from Oxford was introduced to pottery in Australia 2 years ago. Fiona has just got her wheel and is working on terracotta domestic ware. She realises that she has a lot to learn, but is very enthusiastic.

We are delighted to welcome our new members and hope to see them at our events and evening meetings. Fiona and Jane will both be with us at the Hatfield House Event.

The Obituary for Stan Romer is elsewhere in this Newsletter, but I must mention the fact that he was always a staunch supporter of the Guild and the Newsletter in particular, wrote many book reviews and gave much encouragement. I will certainly miss Stan and the support he gave.

Editor

STANLEY RAYMOND ROMER - 1918-1996: **AN ENGAGED LIFE**

Stan attended the inaugural meeting of the Guild and made his presence known at the outset. Very soon he was a member of the original lively and contumacious committee whose meetings continued in argument to a late hour, long after the chairman had insisted on bringing business to a close. Decisions, out of necessity, were agreed later by a less contrary sub-committee!

It was characteristic of Stan that if he believed in something he embraced it totally. In a good cause he was tenacious, unhesitating and unsparing of his time and attention. Those members of the Guild who are at present reviving the Guild's activities at Pitstone Green Farm have become aware of how much Stan put into initiating and operating the site virtually alone for many years.

Visiting Stan for the first time at his Linslade complex of cottages and bungalow with its two acres of an enormous variety of row upon row of flourishing produce both under glass and in open ground was, when I returned home to view my own paltry efforts, a chastening experience.

In the heated conservatory attached to the bungalow he had built were the remaining treasures of rare and exotic plants he had collected over the years, for already he had been forced to reduce some of his activities. His immense and overflowing library reflected his diverse interests. It was here that his distinguished nephew, the writer and broadcaster on the ancient world, was introduced to the world of Egyptology.

The Guild Committee have been discussing the possibility of finding a home for the ceramic section of this library.

When I think of Stan moving out of the Metropolitan environment, that he had known since childhood, to a smallholding in Linslade, then without mains water and electricity, I cannot help but be reminded of Wesker's "Talking about Jerusalem" which must have been playing at the Royal Court around the time of Stan's move to a new way of life in 1957. How different are the values of ex-banker John Major who later attended the same school as Stan.

Stan's horticultural expertise involved him in reviews and proof reading of gardening books. He was committed to the correct use of English and always mistakenly treated me as an equal in this respect, little knowing that most of Fowler was completely over my head. We did, however, endeavour to ridicule some of the more outlandish aspects of 'Craftspeak' spreading out of the mouths of little girls employed by the Crafts Council! The misuse of '**contemporary**' and the daft aberrations that extensions of the expression '**craftsperson**' produced.

Stan had a wonderful gift for languages, and not only European, for his interest in pottery drew him into

Chinese and Japanese. His idealism and humanism attached him to the universal language of Esperanto at the time of its dream.

At the time of his death he was engaged in the compilation of a Spanish\English food dictionary. Knowing that I was interested in Indonesian cooking and frequently went to Holland to collect ingredients and cigars, he once gave me a cookery book in Dutch, unaware that I did not have his gift for languages, *Ik spreek geen Hollands* being the only Dutch I have acquired!

In 1988, aged 70 and no longer able to sustain the demands of his Linslade life, Stan moved to the suburban security of Boreham Wood. Because of his diminished mobility, Guild members saw little of him after that time and Guild meetings became somewhat less invigorating, deprived of the Box and Cox act of Stan and Arthur Ball. Our lecturer\demonstrators got away largely unquestioned, ignorant of what they had fortunately missed!

Not that Stan stagnated. His letters pursued all those who caught his interest and involvement and our Newsletter received his reviews and articles. His new life in Boreham Wood found him campaigning strongly for pensioners' rights. He served on the old peoples' welfare and transport committee and arranged speakers, including the local M.P. His son John writes "... his efforts were rewarded by the provision of seating at bus shelters, better public transport and pedestrian crossings".

For some years Stan had been working on a bibliographical dictionary of Ceramics. It was on the verge of publication several times, but it was such a large work that publishers finally decided that its cost of production could not be justified by the limited demand. The family are considering the possibility of underwriting the project.

Murray Fieldhouse

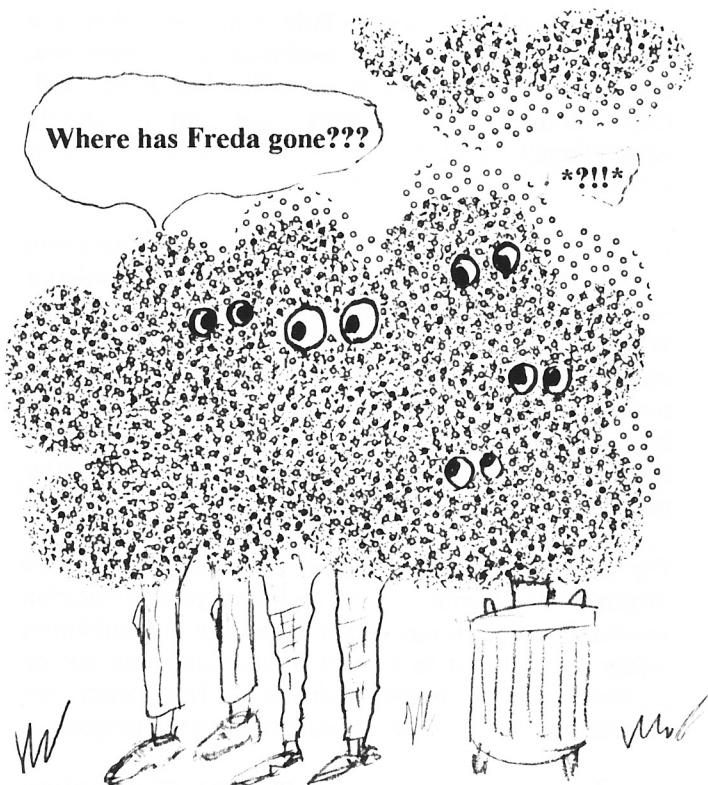
Born 15 August 1918, Clapham Road, Stockwell.
Won scholarship to Rutlish School, Merton.
Went into service six months before war started. Battle of Britain Star. Africa Star. Italy Star. Defence Medal. King's commendation for brave conduct. War Medal.
Hon.Sec. Linslade Horticultural Society. Member of the Co-operative Society. Fellow of the Royal Zoological Society. Life Member of National Trust. Member of the Royal Horticultural Society. Supporter of Greenpeace and Friends of the Earth. Other interests are all too numerous to mention. Throughout his working life he was a teacher and lecturer specialising in rural studies, crafts and pottery. He taught in many schools and colleges in London and the Home Counties. An inspiration to many.

Information provided by John Romer.

THE FIRST PITSTONE OPEN DAY - 9th JUNE

All the hard work put in by Freda Earl and her happy band of site clearers and shelter builders paid off on Sunday 9th June when we participated in our first open day at the Pitstone Green Farm Museum - one of our 'rent' days.

We weren't exactly mobbed by interested visitors wanting to have a go at smoke or raku firing - they seemed to prefer the Morris dancers for some reason! However, it was good fun and a game well worth playing for those of us who were there.



Thanks go to: Shirley Bell, who brought her Raku kiln and glazes, Hanna Christianson, Ruth Karnac, Marguerite Moon, Sue Taylor, Mervyn and Sylvia FitzWilliam, Lynn Brunt, George Bateson, Elaine Hudson, Frances Levy and Freda Earl who led the very smokey smoke firing. Also, major thanks must go to Paul Rowbottom, his partner Grace and Felix Byrne who came along to re-build the brick kiln. The design for the kiln was created by Felix, who enjoys building kilns more than potting, was a member of the Guild along with his father some 20 years ago. Unfortunately, at present, he is no longer a member (for now!). If anyone wants to contact Felix for help with building a kiln, he can be reached on 01442 232 580.

Bricks were arranged and re-arranged and miraculously the kiln took shape. By the end of the afternoon, it was being fired for the first time. The Dacorum and Chiltern Potters Guild were well and truly re-settled at the Farm Museum.

Lots of smoke (from all three kilns), scrubbing of pots and gasps of amazement accompanied the afternoon and luckily the only burns came from the sun.

If anyone else fancies joining us, either let me (01442 233521) or Freda Earl (01442 865661) know. All comers welcome, especially inexperienced members who might like to cut their teeth at the rugged end of the craft.

Linda Bryant

PITSTONE MUSEUM: 9th JUNE

We now have an idea how the site functions with plenty of people present and should have more tables available next time. The 'old' brick raku kiln has been re-built twice. Paul came on Sunday with two friends - Felix and Grace - and moved the whole thing along 3 feet re-built to a slightly different design to use the odd brick sizes. One minute there was a heap of bricks, next minute wood and flames and the thing was being fired. The wood came from the museum's pet saw bench exhibit. The kiln nearly reached temperature very quickly but time was running out and we shall finish the test pots next time. Volunteers to Linda, please, to cut and supply wood - nice and dry and about 1" diameter and 6-8 inches long.

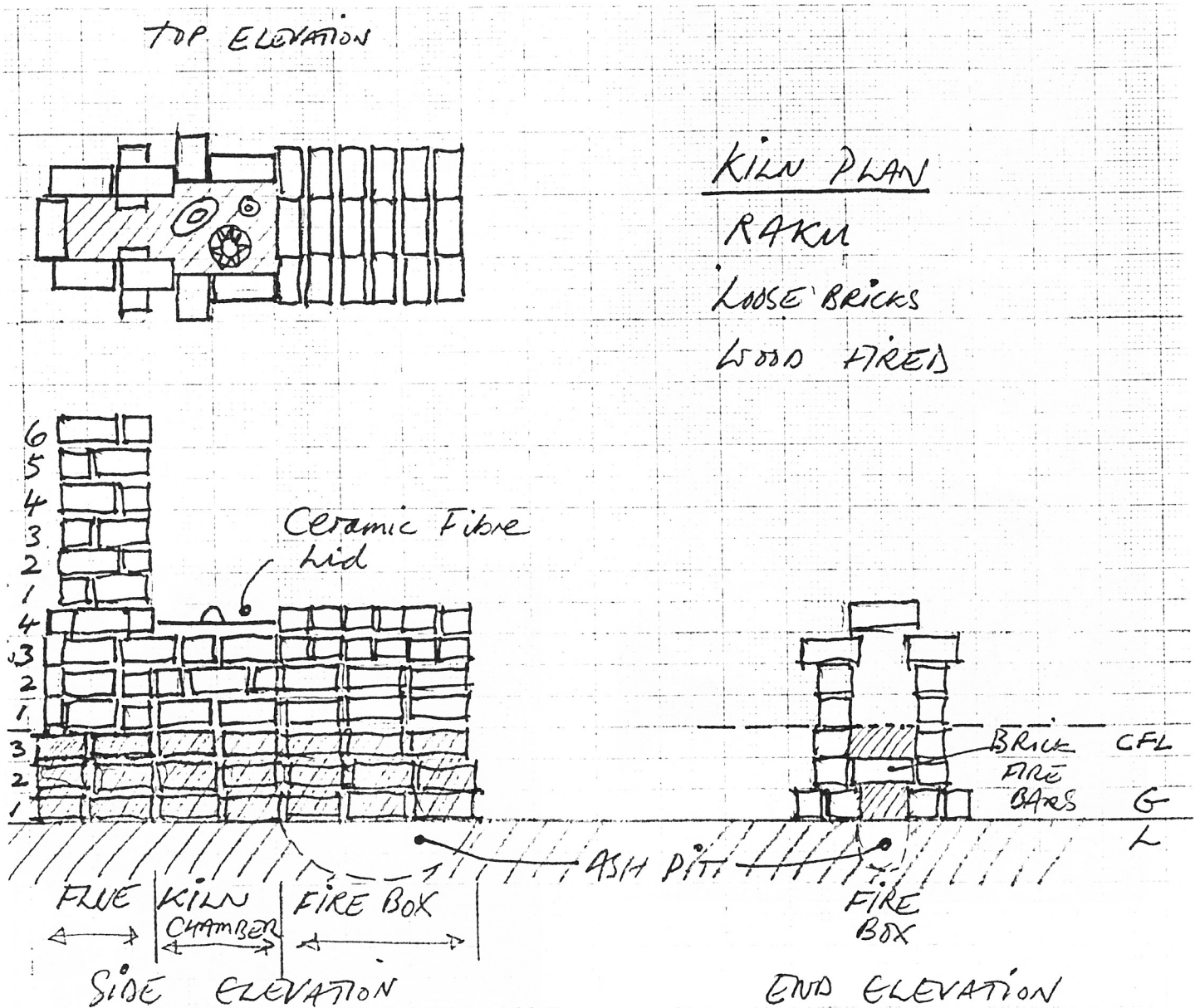
I must say thank you to all those who turned up at Pitstone and most especially to Shirley Bell. She worked very hard preparing and testing glazes, oxides and other materials to ensure excellent results for the raku firings, making a great success of this event. We owe her a debt of thanks.

Freda Earl



Shirley Bell (left) plunging a raku pot into the sawdust, with assistance from Margurite Moon

THE PITSTONE RAKU KILN



The plan of the loose brick Raku kiln, which has a solid brick floor, 3 bricks deep, to give good heat distribution during firing & good heat retention between firings.

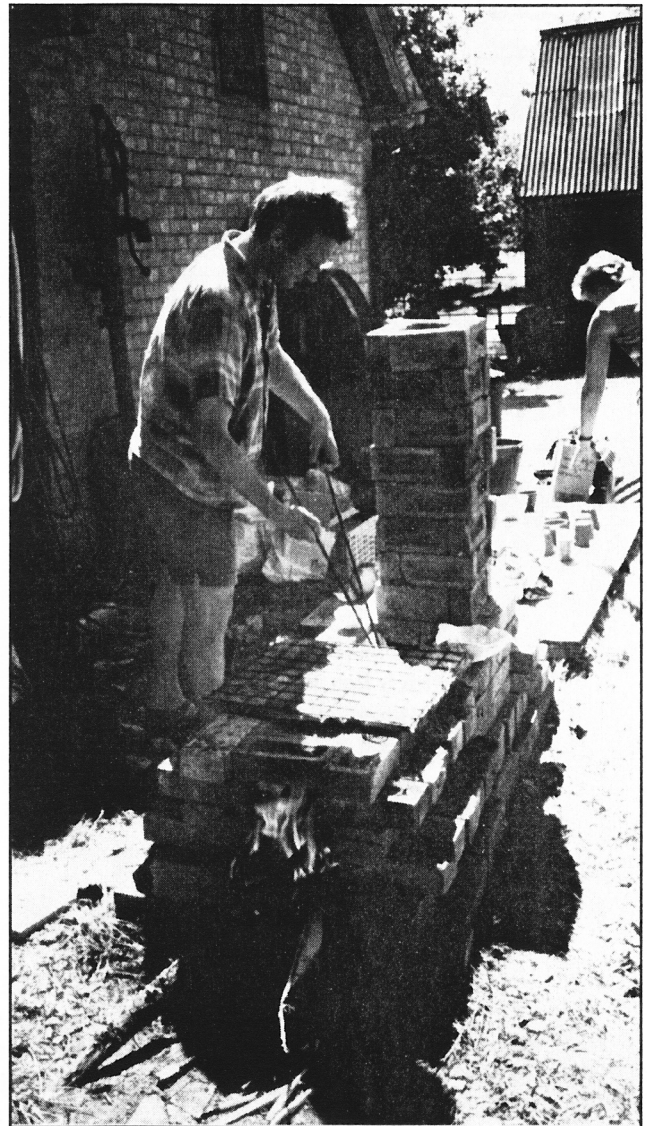
Paul & Felix modified the kiln design during construction at Pitstone, to use the odd size bricks which were available. They are both experts at "rapid Raku kilns" & often build & fire kilns for groups of school children.

The next event at **PITSTONE ON JULY 14TH** will be slightly different. We will have the newly-built brick raku kiln and also the Guild wheel for members of the public to 'have a go'. Biscuited pots will be provided for the raku and some smoke firings if they are wanted. We hope to see many of our members there taking part - it's a great day out.

Ruth Karnac



Paul (right) & Felix had the site levelled & the kiln built in a very short time.



The wood is alight & Paul is putting the first pots into the kiln.

Photographs supplied by Linda Bryant, Kiln Drawing by Paul Rowbottom.

PITSTONE -How to find it

From the A41 - take the B488 from the round - about at the Northern end of the Tring By-pass. after about 3 miles, after the traffic lights at the railway bridge, turn left at Vicarage Road & the Farm Museum is on the right at the next junction. From Hemel Hempstead it is probably quicker to take the road past Tring Station.



Friday, Saturday & Sunday - helping people to 'have a go', 10-15 minutes per person - teaching and helping to produce a pot - taking money and organising the queuing system - selling pots - promoting the Guild and encouraging people who wish to join the Guild - keeping cheerful, supporting each other and helping people to enjoy playing with clay.

Sunday - help to clear up at the end - packing up equipment, pots, clay, etc - lifting wheels into cars and returning them to Mervyn's home.

It would be useful if we could have volunteers just for clearing up, please. At the end of a 3-day event, it is unbearably hard work to then clear up. Probably, half-a-dozen volunteers will suffice.

If you wish to help during the Festival, sell your pots or clear up afterwards, please contact me A.S.A.P. on 01442 233521.

We are planning a 'de-briefing and relaxation barbecue' for all helpers on Sunday, the 11th to be held at Mervyn and Sylvia Fitzwilliam's house at Felden.

Linda Bryant

ART IN CLAY - HATFIELD HOUSE AUG.9/10/11th

Many thanks to those who have already volunteered for various events. I'm still looking for extra volunteers for this Hatfield House event in August - on both Saturday and particularly Sunday. Both days last year were very busy, with Sunday being incredibly hectic.

Also, don't forget that we will be selling Guild members' pots, which proved very successful last year with over £1000 worth of sales.

Let me know, as far in advance as possible, if you intend selling your pots at the Festival, please. You will need to deliver the pots to the site on Thursday 8th August between 3 p.m. and 6 p.m., in order to allow us to set up the display in time for Friday morning. Don't forget you will need to collect them again on Sunday evening at approximately 6 p.m. For those of you who want to sell your pots, please give us a couple of hours to help with 'have a go'.

Duties of those helping out:-

Thursday - setting up which includes collecting wheels, lifting them in and out of cars. carrying clay and other items of equipment for the stand - collecting tea and coffee etc., to keep us all going.

CHINESE BRUSHES

*Very reasonably priced brushes available from:
Bob Park, Culloden Pottery, Gollanfield,
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S.A.E. please for price list and details.

YOU CAN ADVERTISE YOUR "AT HOME" SALE, THE CRAFT FAIR, YOUR EXHIBITION, POTTERY MATERIALS, YOUR SHOP, etc. to our growing membership, their families and other Craft Groups. USE THIS NEWSLETTER.
Phone: Digby Stott, 01442 250 540



NOTEBOOK

BRIAN DICKENSON WORKSHOP

We are hoping to hold a throwing & decorating WORKSHOP with BRIAN DICKENSON during September this year.

The outline plan is a two day weekend activity for 12 people, with the option of attending on one or both days. There will be a price concession for those attending on both days.

Those who came to our Open Day last year will certainly remember Brian, his enthusiasm & skill impressed us all.

Setting up events such as this workshop take a lot of organisation, so we need to know what level of attendance to expect. PLEASE PHONE VICTOR EARL FOR FURTHER DETAILS & TO REGISTER YOUR INTEREST. 01442 865661

ART IN ACTION

ART IN ACTION will have an impressive list of Potters at Waterperry House this year, including JANE PERRYMAN, CHRIS BRAMBLE, CLIVE BOWEN, PETER HAYES, ANTONIA SALMON, MIKE DODD & RUTHANNE TUDBALL, to name only a few.

ADVERTISING

Digby Stott has kindly volunteered to be our ADVERTISING SECRETARY.

To avoid confusion, Digby would prefer all Small advertisements to be sent to him in writing.

Advertising rates & copy-dates are always given on the inside of the front cover of the Newsletter.

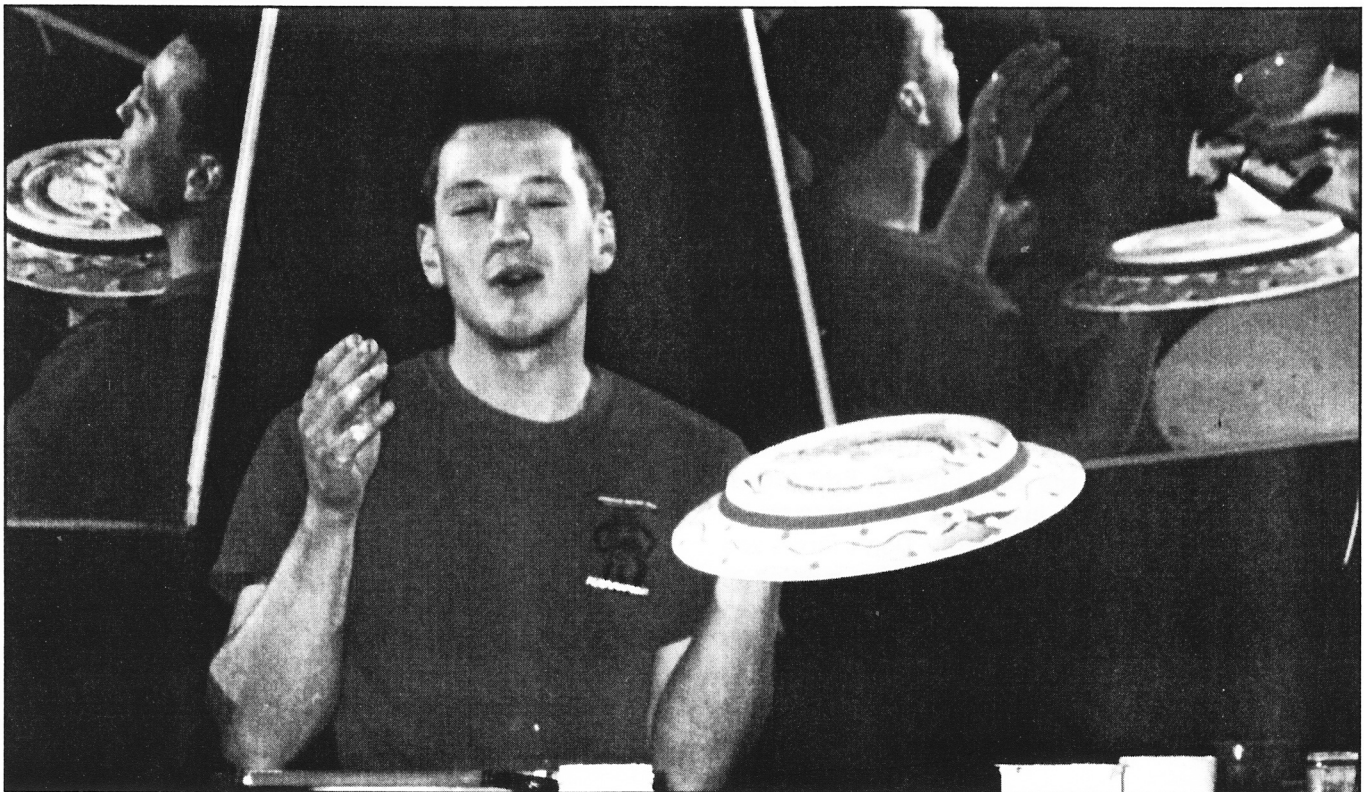
Please allow plenty of time when placing an advertisement, we will try to accommodate the occasional "last minute" request, but when everything is at the last minute the situation becomes very difficult.

STAN ROMER MEMORIAL LIBRARY

Stan Romer collected books throughout his life & had an extensive collection of books on all aspects of Pottery. During discussions with the Romer family, an outline plan has been proposed, that these books would be administered as a Library, primarily for the benefit of Guild Members.

Details of where this Library might be housed & how it might be operated are under discussion.

If you have an interest in assisting with this project, the Committee would like to hear from you. Please contact the Editor.



Brian Dickenson, reflecting enthusiastically at our Open Day during 1995.

Photograph by Mervyn Fitzwilliam

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7th to 30th October - Richard Batterham

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Paul Rowbottam,

97 Breakspeare Rd., Abbots Langley, Herts. WD5 0ER.
Tel: 01923 263 032

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

OPEN DAY WITH DOUG JONES

... *Autumn Equinox* - 22nd September

11 a.m. start at 114 Norfolk Road,
Rickmansworth, Herts. WD3 1LA.
Further information: 01923 770913

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Newsletter Articles

Your Newsletter can only contain articles & information that you and others contribute. If you enjoy reading the Newsletter, then how about picking up your pen, or turning on your W.P. and sending in something for us to publish?

Do please take note of the publication dates, given inside the front cover, since we do quite often receive notification of events when it is too late for them to be included.



Editor

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Harry Karnac (Newsletter sub-ed.) 01895-631 738

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WEEKEND COURSES

LIFE MODELLING IN CLAY

Jo Miller Oct 12/13

RAKU

Ian Byers Oct 20&27

DRAWING FOR CERAMIC DESIGN

David Cowley Nov 2/3

GLAZING

Harry Horlock-Stringer Nov 9/10&17

CERAMIC COLOUR - ENAMELS,
LUSTRE, BRUSHWORK

George Wilson Nov 16/17

WAX SCULPTURE

Julian Cooksey Nov 23/24

WEEKLY CLASSES

commencing 7 Oct 1996:

Mondays 5-7pm, 7-9pm

Tuesdays 3-5pm, 5-7pm

Weds 4-6pm, 7-9.30pm

STUDIO CERAMICS

(Specialist course) :

Thursdays, 9.30-4 pm

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Further details

from The Arts Centre

Brunel University

Uxbridge, Middlesex

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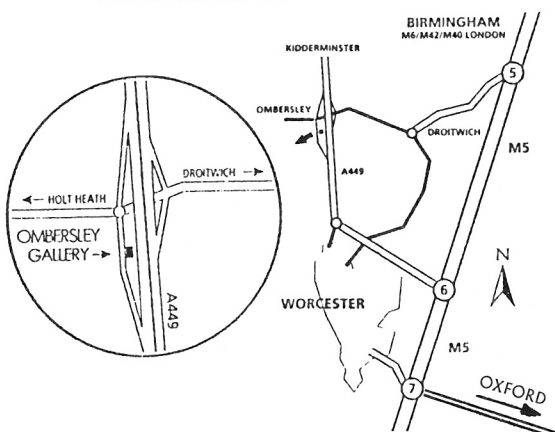
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For a full exhibition diary, please contact:

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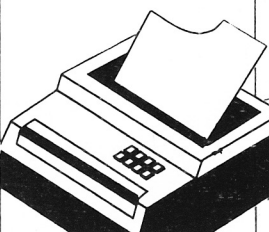
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