



IN THIS ISSUE

**FIFTY YEARS OF POTS
BY MARIGOLD AUSTIN*

**ENJOY WEDGING &
KNEADING!*

**TESSA WOLFE MURRAY*

**FENELLA MALLALIEU*

**RAKU & SUNSHINE*

DACORUM AND
CHILTERN
POTTERS GUILD



NEWSLETTER

MAY/JUNE

1997

£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, 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.8)

The Dacorum & Chiltern Potters Guild Newsletter is published bi-monthly in January, March, May, July, September & November, 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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Phillippa Levy, 19 Louisa St., London, E1 4NF

OPEN DAY WITH DOUG JONES

SUNDAY 29TH JUNE

11 a.m. start at 114 Norfolk Road,
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Further information: 01923 770913

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(latest receipt of material for typing)

12th December
15th February
14th April
16th June
16th August
14th October

Publication dates

5th January
6th March
3rd May
6th July
4th September
6th November

We can book space ahead of the copy date but, in general, need the final Artwork not later than **THREE** days after the copy date.

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1/4 page £12.90
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Jonathan

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FRONT COVER PHOTOGRAPH

Earthenware Jug, bowl and platter by Fenella Mallalieu. (See report on p.4).

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EDITORIAL

Who made the mug? - that was the question following my Editorial in the March/April Newsletter! It was made by Doug Jones and I have now received a replacement mug, in fact two, as a birthday present from Doug himself. It is always a pleasure to attend Doug's Open Days, he and his family welcome all without batting an eyelid and one feels part of a pottery continuum in some way. On this occasion (23rd March) it did appear to rain, or did it? - well, yes it did. This fact led to remarks that Doug must have lost contact with the gods, since during the past three years the sun has unfailingly shone on Doug and his Open Days. The rain made little difference, people chatted, purchased pots, watched the swans, ate the excellent bread and drank the tea provided by Simone, and generally went away happy, with pots of various kinds. For this event, Doug had made some "daffodil vases" in stoneware, with wax resist decoration and transparent green glaze. We purchased one and I must say that it looks wonderful filled with daffodils from our overflowing garden.

Mervyn Fitzwilliam

FUTURE GUILD EVENTS

Friday 9th May, 8 p.m. at Northchurch Social Centre

PAUL ROWBOTTOM will be showing slides of his time spent at the Targererge Sculptors' Community in Zimbabwe, where he worked alongside a potter from Malawi.

He will also tell us about some of his recently commissioned work including a ceramic colonnade, story-telling garden and a project he did for the Victoria and Albert Museum.

Paul will demonstrate traditional African handbuilding methods and surface finishing methods, using terra sigillata slips.

FUTURE PROGRAMME NEWS

In September this year, Glenn Ettienne will be showing us how to make different types of moulds. For anyone interested in Raku, Glenn is running a Raku workshop on Sunday 1st June at the Spring Gardens Art Centre, High Wycombe. Telephone 01494 464800 for details.

Next year, in May, PAUL SCOTT will be telling us about printing on ceramics. By the time you read this, his exhibition in London "Hot off the Press" will have finished, but his recent book "Ceramics and Print" is to be recommended.

PITSTONE EVENTS

Please note that Barbara Meeking is no longer able to take telephone enquiries. For information about the activities in future please phone either Tina Hall- 01442 826 223 or Vicky North- 01442 823 318 (not between 12.00 & 2 p.m.) Please note that any children should be accompanied by an adult when visiting the site and carefully supervised when firings are taking place.

OTHER EVENTS

Bucks Pottery & Sculpture Society

Wednesday 21st May, 8 p.m.

Chorley Wood Arts Centre: DOUG JONES

Wednesday 18th June 8 p.m.

Chorley Wood Arts Centre: TONY MOODY

Tilbrook Country Fair

Kimbolton Castle (Cambridge area) - on B645, 7 miles from St. Neots on the A1

Sunday 20th July, 1997

Stalls £35 and £25. - in aid of Charities

Apply: The Secretary (Mr. J.Gillies),

Oak Lodge, 19a Station Rd.,

Tilbrook, Huntingdon,

Cambs. PE18 0JT.

THE MAKING PLACE

There seems to have been some confusion amongst members about the relationship of the Guild with the Making Place, and we thought it would be best to explain the position here.

The Making Place is a new workshop facility for potters and other artists in the centre of Berkhamsted which was set up in the Spring of 1996 by two Guild members. It is used mainly by West Herts. College and has classes of its own for adults and children. It can be hired for other classes and workshops.

The Guild has no special relationship with the Making Place, although it has hired the facility and held some workshops there. There have been various references to it in previous Newsletters because we felt this new pottery facility in our area would be of interest to members.

H — E — L — P

To our great dismay, we are to lose our most capable and reliable treasurer, Victor Earl, due to excessive demands on his time from the many activities with which he is involved.

This is a really urgent cry for help. If you know how to keep accounts and balance the books, do please offer your services. The work could be split in two halves, if necessary. One to actually take the money and pay the potters at events like 'Art in Clay' at Hatfield, the Guild exhibitions and to be on the door at the Open Day in November. The other is to do the 'office job' and keep the books and present the accounts at the A.G.M.

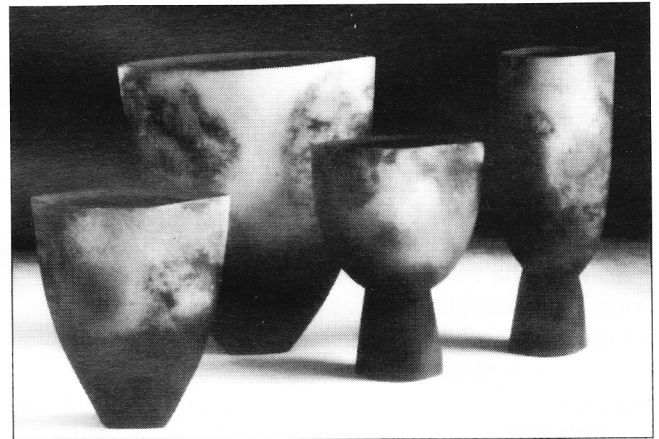
Anyone who feels they might be able to help in either or both of these ways, or who would like more information about it before offering to help, can ring Victor for a chat. His number is in the committee list at the back of the Newsletter. If you feel that the Guild has done a lot for you in the past and you would like that to continue, we would be very happy to hear from you as soon as possible.

Most of the glazes used were ones left on site over the winter and were not entirely satisfactory. New ones will be purchased for the next session on April 10th.

We hope that next time will be even better. Any member is free to join in, of course. If anyone wishes to, they can also do a sawdust firing as there are plenty of bricks available to make a 'box' for it, but it might be advisable to bring biscuit pots and your own bag of sawdust and a roll of wide foil (see p.40 'Ceramic Review' No.149).

Ruth Karnac

TALK AND DEMONSTRATION BY TESSA WOLFE MURRAY AT KINGS LANGLEY



TESSA WOLFE MURRAY
SAWDUST FIRED VASES + CHALICES 1995
20 + 28cm + 23 + 28cm High

RAKU AND SUNSHINE

The Pitstone group struck it really lucky on Saturday March 22nd. It was a glorious, Spring day and, while no-one actually got sunburnt, we were able to sit out in the open air to do the glazing and the decoration of the pots.

Jan Kent's family turned millers for the morning and managed to grind up to a usable consistency, a Raku glaze which had set rock-hard in the bottom of a bucket. This they did by tipping out the glaze onto a large flat stone, balancing a curved stone onto it and standing on it, rocking about while doing a spectacular balancing act.

Paul Rowbottom, for whose valuable expertise and patient help we are most grateful, with others in the group, got the wood-fired kiln going after pre-heating the firing chamber to drive off the dampness. It worked very well, the chimney drawing strongly in the breeze.

We were able to have a picnic lunch while waiting for the first pots to be taken out of the firing. When the glaze melted, they were removed and dropped into sawdust to reduce, then scrubbed clean in plain water.

Tina and Sara Hall experimented with the sawdust and white spirit technique. A welcome, prospective new member, Adrian Williamson, appeared and we hope he will join us on many more occasions.

Everyone who had had pots fired, vowed to bring their notebooks next time and actually use them, so that successful results can be repeated and vice versa.

We were very fortunate to have Tessa Wolfe Murray come all the way from Leeds to talk and demonstrate to us at a recent Friday evening Guild meeting. Tessa achieves some lovely effects on her work with a combination of coloured slips, body stains and low temperature sawdust firing.

The Slides - Tessa took a degree in fine art at Ravensbourne College of Art and, after working for some years in a field which did not use her artistic skills, she enrolled in adult education classes to extend her pottery skills. This led to a part-time post-graduate course at Goldsmiths' College and to her subsequent career as a potter.

She is a keen photographer and the decoration on her pots has evolved from drawing and photographing city landscapes and looking at multiple layers of eroding surfaces. She has taken photographs of such things as stone walls and stone steps. She showed us slides of some of the interesting shapes she has photographed such as pictures of half-demolished buildings.

The shapes of her pots have been inspired in many cases by designs she has seen in the Church Plate Department at the Victoria and Albert Museum.

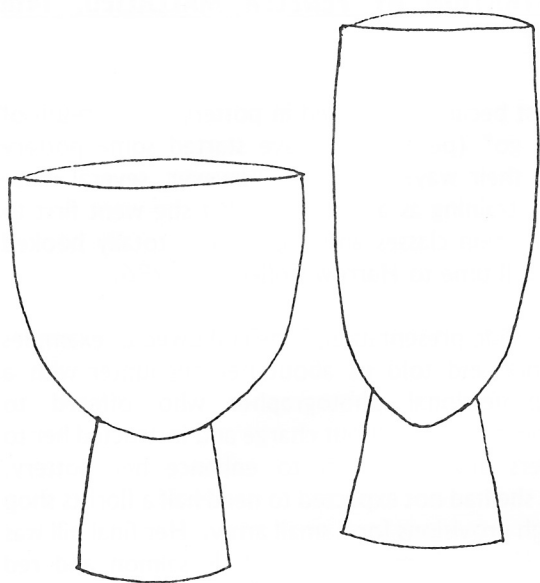


FIG. 1

Tessa has been influenced by the time she spent working in Anna Lambert's studio, and by Anna's hand-built earthenware forms. She also liked Jane Perryman's sawdust-fired work and smoke-fired effects she obtained.

Materials - She uses SPENCROFT grogged terracotta clay and POTTERYCRAFT'S P2018 transparent low solubility glaze (for the interior surface of her pots). The surface decoration is obtained by spraying slips and body stains.

Assembling the Work - Tessa demonstrated how she makes her pots from slab clay rolled out on canvas and cut to the appropriate thickness with a harp-shaped wire cutter. On large pots she cuts the clay 7mm. thick. She generally makes her templates for cutting out the shapes of her slab clay from thin cardboard such as cornflake packet cardboard. She showed us a very useful wire cutter she had made to cut the edges of her clay to a precise angle.

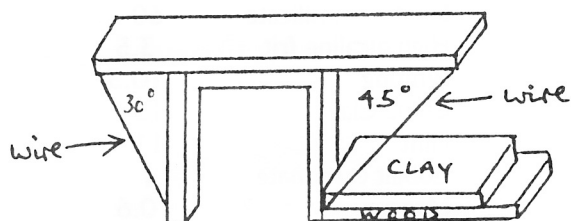


FIG. 2

This provided an accurate cut for joining some of the pieces of clay together and for providing an interior bevel at the top rim of pots.

Many of her pots are assembled upside down. The angled pieces of slab clay are first scored with a serrated kidney before being joined with slip.

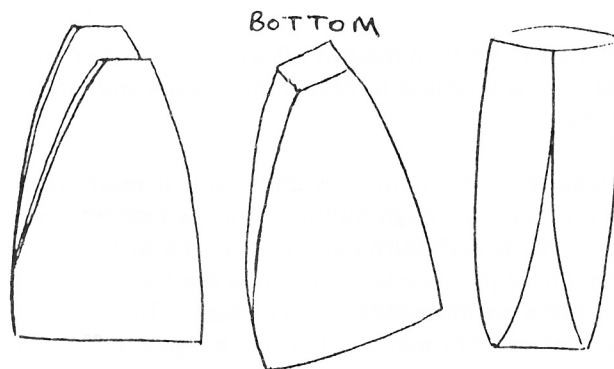


FIG. 3

This illustration shows how four pieces of slab clay are joined together to a slab cut from a template to make the bottom of the pot. A spirit level is used to ensure that the cut surfaces at the bottom of the pot are horizontal before the bottom slab is fixed in position. All joins are smoothed with a surform tool and kidney before the pots are decorated.

Decoration - Two coats of white slip are painted on the outside of a pot before it is biscuit fired to 1060°C. The inside of a pot is then glazed with a transparent glaze, sprayed in some areas with coloured slips or body stains and then re-fired to 1060°C.

Sawdust Firing

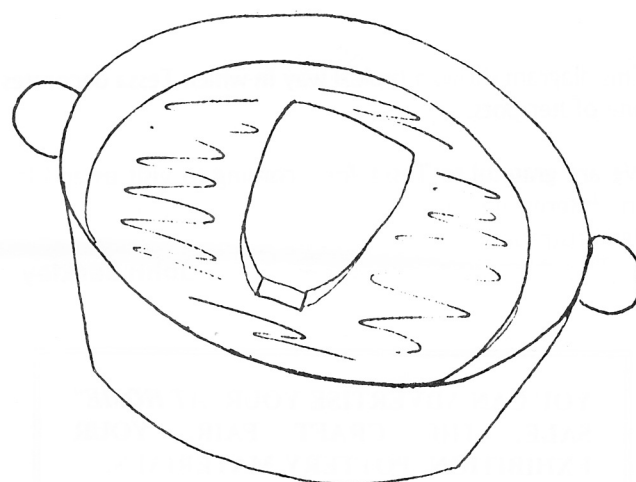


FIG. 4

Tessa explained that she had many experiments with sawdust firing before adopting her current method which is as follows:

She places her pot on top of the sawdust in a large container such as a galvanised bath.

Sawdust soaked in white spirit is then sprinkled in some areas on top of the pot and lit. It burns fiercely and any wind makes the flames fan out and blacken the uncovered areas. The blackened sawdust ash is then brushed off and, where the sawdust has been, the surface remains untouched.

Further areas are then masked off with dry sawdust, and the process is repeated to obtain the colours and effects required.

The texture of the sawdust is important, it must come from a circular or rough-toothed bandsaw rather than a sander. Hardwoods burn out and stain the surface they are on, unlike pine sawdust which fans the flames around it but keeps its immediate surface clean. This method gives Tessa some beautiful, subtle and irregular effects on her pots.

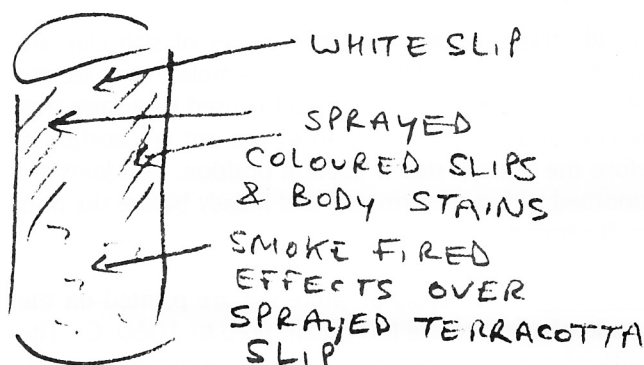


FIG. 5

This diagram shows a typical way in which Tessa decorates one of her pots.

We are grateful to Tessa for coming to visit us and for an interesting, informative and enjoyable talk and demonstration.

John Beckley

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

CHINESE BRUSHES

Very reasonably priced brushes available from:
Bob Park. I am moving so please use the box number in the next issue of 'Ceramic Review'.

S.A.E. please for price list and details.

DEMONSTRATION BY FENELLA MALLALIEU, 14th March '97

Fenella first became interested in pottery as the result of "having a go" (perhaps we have started some pottery genius on their way?). It was, however, several more years after training as a journalist, that she went first to Adult Education classes and was, finally, totally hooked and went full time to Harrow College in 1986.

During her slide presentation, Fenella showed us examples of her work and told us about her encounter with a retiring professional photographer who offered to photograph her pots without charge and instructed her to buy flowers and foodstuffs to enhance her pottery. However, she had not expected to need half a florists shop and enough provisions for a small army. Her final bill was around £80 for items such as whole salmon and red mullet, etc. He used 20 rolls of film and produced some really superb slides.

Fenella developed her own glazes after researching the Tang pottery glazes and all use a high lead content and only cobalt carbonate and iron oxide in varying quantities to produce a surprising range of colours.

Her work is biscuited fairly high at around 1120°C and the glaze is fired to 1060°C. It is necessary to be precise about the temperature due to the quantity of iron.

The glaze recipes are as follows:

Orange:	Lead sesquisilicate	85
	China clay	10
	Flint	5
	Iron oxide	4
	(for the yellow glaze, halve the iron oxide).	

Sea green:	Lead bisilicate	70
	Cornish stone	20
	China clay	10
	Iron oxide	2.5
	Cobalt carbonate	0.6

Blue:	Lead sesquisilicate	60
	High alkaline frit	3.5
	Whiting	10.5
	China Clay	15
	Flint	11
	Cobalt carbonate	1
	Manganese dioxide	0.6

The clay Fenella uses is Spencrofts white throwing earthenware and she does not find it necessary to wedge this - only to knead it.

Fenella went on to show us how she achieved her oval platters with fairly spectacular techniques. She uses 1.5kg. of "virgin" clay so it has plenty of plasticity. She spreads a disc of clay (and includes her spiral mark), leaving the edge 1 cm. thick. This round plate has its rim blow-torched until it is almost leather hard - this enables Fenella

to pick up the wired off plate. She then throws it onto a clean board; this distorts one side as it lands and it is then rotated by 180° and the process is repeated, making an oval shape.

Fenella also showed us her techniques for throwing jugs and coffee pots and also described how she used a dry clay "chuck" to turn her jugs. These can be centred and then fixed to the bats using water.

It proved to be a very entertaining and informative evening.

Pam Bishop

LUCIE RIE & HANS COPER EXHIBITION AT THE BARBICAN CENTRE ART GALLERY

I thought that I had seen plenty of the work of these two artists, but this event is not to be missed. It is a most enjoyable and comprehensive retrospective of their works. I believe that any aspiring potter can gain enormously from absorbing these classical pots. I came away with my admiration for them both confirmed and enhanced. It is well worth the tedious journey to the Barbican and your ticket will entitle you to visit the painting exhibition too, if you have the stamina.

(Entry charge £5. and £3. for concessions).

Ruth Karnac

BOOK REVIEW

Lucie Rie & Hans Coper: Potters in Parallel. Ed. Margot Coatts, A & C Black (with Barbican Art Gallery) paperback £24.99

This book has been published to coincide with the exhibition of Rie's and Coper's work at the Barbican Art Gallery, to mark 50 years of the Barbican Centre. (The exhibition continues until May 27th '97).

The book is well illustrated, with new colour photographs and also archive prints. It examines the influence that these two important potters have had in the field of ceramics and design over the past 50 years. In addition, the book examines the influences the two potters had on each other and also attempts to define the extent of these influences.

Contributors include Edmund de Waal, Lesley Jackson, Peter Dormer and Emanuel Cooper. The authoritative chapter by Emanuel Cooper, entitled 'Industry and Invention' contains details to delight most potters, with information on working methods, glazes used by Lucie Rie and clays used by Hans Coper.

There are many informative notes throughout the text and the catalogue for the exhibition is included at the back of the book. Chronologies for both potters are given; there are also a bibliography and index.

M. Fitzwilliam

MORE HELP NEEDED, PLEASE

As you know, we are due to participate in 'Art in Clay' at Hatfield House again this August 8/9/10.

I really need many more volunteers to help out please. I'm looking for help on all three days, for setting up and clearing away. I'll also need someone to take on the organisation of the display area.

Even more crucial than all this - is there anyone who can be available for all three days to look after the money? In the past, Victor Earl has done a sterling job. Unfortunately, he has retired from the post of Treasurer and won't be available in August.

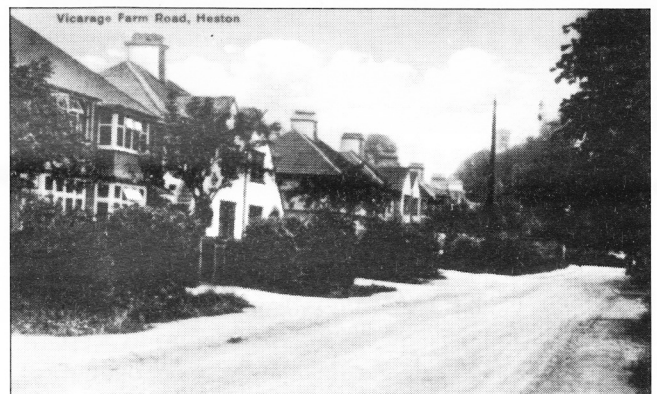
The event is good fun and a wonderful opportunity to see many fabulous potters in one place. Also, a great opportunity to meet other Guild members - and the more involved the better for all.

Please contact me if you can offer help on 'Have a Go'. or the display area, or with setting up/clearing away and also if you have pots you would like to sell - you will be most welcome. Phone 01442 233521 or write: 63, Ebberns Rd., Hemel Hempstead, HP3 9QR. Many thanks.

Linda Bryant

50 YEARS OF POT MAKING:

Part 1 - Early years



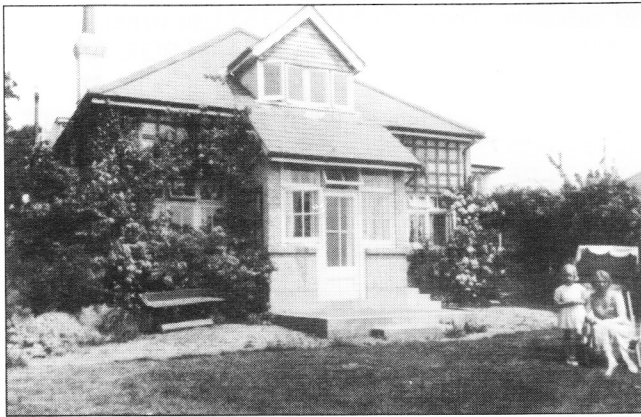
Maplan Cottage,

On the 26th June 1929 I was born in Maplan Cottage, Vicarage Farm Road, Heston, Middlesex, under what has now become the eastern flight path to Heathrow. My father was an architect who designed and built Heston Aerodrome - the first of its kind in the country - just north of the present Heathrow and the M4. The buildings for Heston were modelled on the shape of an aircraft, the central control tower as the cockpit and the wings were the hangars. I was to be called Kathleen Ellen Mary after my mother and two grandmothers, but the contractor's wife was named Marigold, and as it incorporated the word Mary my parents liked it better, so Marigold I became.

How fortuitous was this change of name, for the flower *Calendula Officianalis*, a "Marigold", was always known in the herb world as a "pot herb" used in cooking and stews, and a pot herb I have been, cooking and stewing ever since.

In the '20s my parents were both at the Royal College of Art in London, where they met and eventually married. Mother was a jeweller and a painter and Father studied to be an architect, he then went on to lecture on the subject at the college. They were both excellent at drawing and took a keen interest in wild life and the countryside.

When I was 6 months old my father took the post of architect to Poole Borough Council in Dorset, where he designed the new council offices by Poole Park. So we moved to Dorset to live in a semi-bungalow in Whitecliff Road at Parkstone on the eastern side of Poole harbour.



Daylesford Lodge

The harbour basin is lined with sedimentary clays, known as Dorset ball clays, now mined and dug on its western shores by Pike and Payle. Consequently, under our house, were metres of pure white clay that expanded and contracted with the weather, cracking our house in two.

The larder would part company from the house by half-inch or more when the clay dried out in the summer and in autumn, when it rained, the crack would shut up tight again. There was a diagonal crack down my bedroom wall, which lined up with one down the lavatory wall. I well remember at the early age of 2 or 3 standing under my parents' bedroom window, chewing a lump of clay.

At the bottom of our garden was a gravel road and on the other side were the white cliffs of crumbly clay (hence the name Whitecliff Road) that dropped down into the reed beds that lined the edge of the harbour. My two brothers and I would climb or slither up and down these from the wind-torn oaks at the top to the reed beds at the bottom.



About three years old.

In ancient times, it was the western shores of Poole harbour that were inhabited. Just inside the present entrance to the harbour (there had been two entrances at one time, the second now filled with sand), the Romans had their port. They carried on trade here, they made pots on Green Island from its western cliffs, as Guy Sydenham told us at the demonstration of Potters Day 1989. They carved slate into bracelets from Kimmeridge over the Purbeck hills and made salt in pans on the edge of the harbour. They built a stone causeway from Green Island to Clevel Point on the mainland so that they could cross the water at low tide. The Saxons also had their industries on this side of the harbour, then it became deserted and the mediæval people made low fired pots at Verwood on the northern edge of the harbour.

The port of Poole was built on a spur of land on the north-eastern edge of this great body of water and from then on the eastern lands became inhabited. Deposits of clay and sand could be dug anywhere over this area very easily, so potteries grew up everywhere. They made bricks, roof tiles, floor tiles, drain pipes and domestic ware, some as small family works and others, as Sharps at Upper Parkstone, huge works turning out salt glazes drain pipes and all that goes with them.

When I was a child the clay industry thrived. The rockery across our garden was made from the melted bricks from the fire mouths of the brick kilns that were in Pottery Road just a little south of our house. The bricks were fired in a round brick kiln with 4 or 6 mouths just behind the works. We used to go past these kilns when we went to play in the pine woods just behind.

Poole Pottery was in two parts: the wall and floor tile works were on Hamworthy on the western side of the quay, and Poole Pottery, the domestic works, was actually built on the quay on the east side near the Fisherman's dock. The domestic factory was built in 1873 by Carter, a local man. It had been producing thrown work in red clay, decorated with a simple slip pattern of lines and dashes in manganese and iron and white slip. In the 1920's the pottery was called Carter, Stabler and Adams.

Stabler was a jeweller who had taught my mother at the Royal College of Art and at this time the pottery was changing its designs in line with the Arts and Crafts Movement started by William Morris. The red clay was covered with a white slip and white tin glaze and hand painted with 1920s' stylised floral designs and birds. Later, strong coloured glazes were used and I have a cast blue coffee set designed by Stabler in the '30s that is a pure jewellery design. Phoebe Stabler was a sculptor and I saw, at the Aberystwyth University ceramics collection, a beautiful cast model of a bull with two children on its back, that was made at Poole Pottery in the mid-1930s.



Phoebe Stabler "The Bull"

Until I started to write this account I had not realised how during my childhood I had been in such close contact with clay and its manufacture into so many different things. In 1939 the second world war started, so in 1940 my father moved our family inland to the borders of Dorset and Wiltshire, where we lived in a keeper's cottage on the Pitt Rivers Estate. My brothers and I went to school in Wimborne, where my father had an architect's office, then later we moved to Ferndown and, at the end of the war, we moved back to our house in Whitecliff Road, Parkstone, Dorset.

K.E. Marigold Austin

Potters' Tips, from Mark Donaldson

Reproduced from the April issue of the Westcountry Potters Association Newsletter

I must start this article by describing "a brief encounter of the ceramic kind." When I was at the Art College in Maidenhead (this time wearing my technician's hat) I was asked to prepare some clay slabs for 20+ students. I started to knead and wedge the clay, and then using laths of wood either side of blocks of prepared clay, I cut numerous amounts of slabs with a stretched wire. The lecturer had never come across this method of slab making!

I was further gob-smacked when the same man (who had just finished a ceramics course at the RCA) asked how he could cure his cracking problems he was encountering with his press-moulded work in his studio. To cut a long story short, I discovered he was using the clay straight out of the bag with no preparation, and just rolling slabs out and pressing them into the mould. My tip was for him to enrol in one of my classes and I would teach him how to become a potter!!

It is preparation of clay that is vital to get right. Many potters, professional and hobbyist alike, say they find it tiresome to knead the clay before starting the enjoyable part which is the making! My answer is that they should learn how to prepare the clay properly and to actually enjoy it.

HOW TO ENJOY KNEADING AND WEDGING:

First, you must, must, must have the bench at the correct height. This is easy to determine for all shapes and sizes. Stand at the bench, drop your hands straight in front of you with slightly extended fingers - you should just be able to touch the surface of the bench with your finger tips. THIS is the correct preparation height for you.

If you cannot lower the bench, heighten yourself (from the verb to height!) by raising yourself up on a solid base board of rugged construction. Adjusting the bench on solid blocks is easy. As I have vertebrae numbers 14 and 15 fused together from a childhood accident, I am very aware of back problems. Having a bench at the correct height will nullify any back complaints you might be suffering from with working at the wrong height.

Now, having adjusted the bench accordingly, you will find kneading so much easier because you will be able to use your body weight correctly. Wedging is now so much simpler. If you do not wedge your clay already, I would strongly recommend it, as it laminates the clay perfectly and aligns the clay particles for perfect plasticity.

Kneading mixes the clay. Wedging expels any air you have missed, you can find foreign bodies lurking within, it aligns the clay particles and gets the clay into superb condition.

Whenever I am kneading and wedging (K&W) I am thinking about what I am going to make. This, I find, relaxes me which is an essential ingredient to good potting. When done properly K&W are not strenuous and because you are preparing yourself at the same time as preparing the clay - this unites you with your material. It is essential to have the clay, not only in the right condition, but with the right moisture content for whatever you are going to do. Usually the larger the piece to throw, the wetter you need the clay to be. Don't make life difficult, so when you buy clay make sure it is not rock hard and is soft enough for your specifications.

This enjoyment of K&W is, to my mind, essential to making good ware. Getting your hands dirty is a prerequisite of working with clay - so, for goodness sake, enjoy it! If you have got problems telephone me and we'll get it sorted. (01769-540471)

NOTEBOOK

Arthur Ball left a message on my answerphone to explain that the demonstration pot from the Brian Dickenson Workshop has been fired & looks good. Arthur will bring this pot along to the Hatfield event, so that members attending get a chance to see it.

The John Higgins Workshop on 18th May is something to look forward to. Caroline has still got one or two places available on this Workshop if you want to attend. Refer back to the March Newsletter for details.

The Pot-Crawl will be on Saturday 7th & Sunday 8th June & should be an excellent outing. The details & application form were in the March Newsletter & I understand that there are a few places left. Ring Victor Earl or Ruth Karnac if you would like to join us.

Linda Bryant has been so busy celebrating her Birthday that she did not have time to write the Membership News for this issue. We do have at least one new Member, but details will have to wait until the next Newsletter. (by the way, Linda has been quite busy at work too, plus organising the Chiltern Open Air Museum event for 3rd & 4th May & "Lark in the Park" Sun 29th June, plus the Hatfield Event in August - so perhaps that's why she did not have time.) We need more people like Linda!

Mervyn Fitzwilliam

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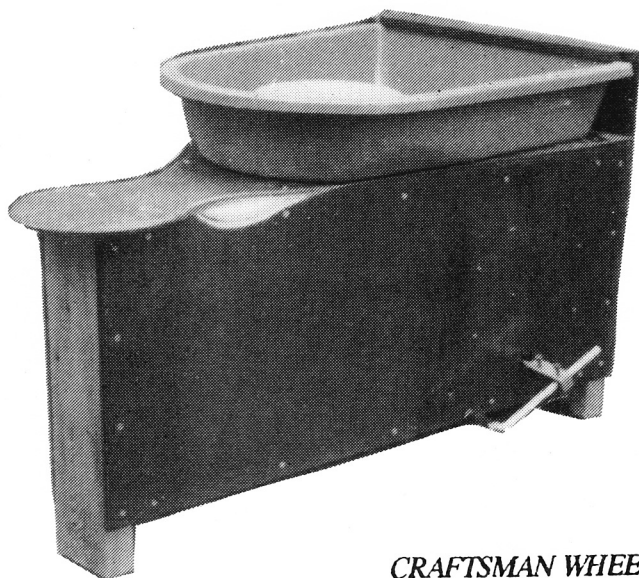
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