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EVENT**

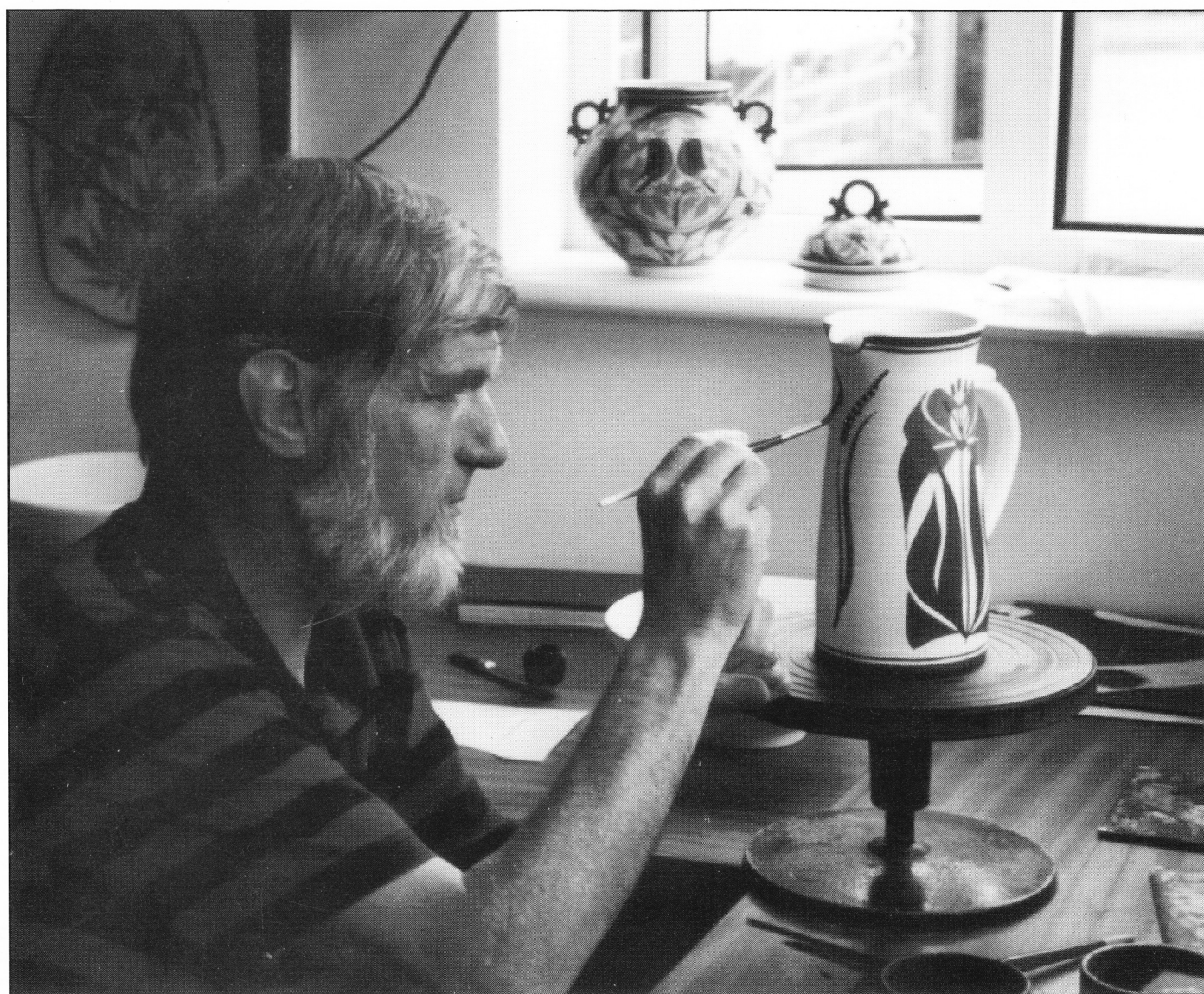
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**DACORUM AND
CHILTERN
POTTERS GUILD**



NEWSLETTER

JULY/AUG .

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.

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16th June
16th August
14th October

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

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FRONT COVER PHOTOGRAPH: Laurence McGowan demonstrating brushwork technique during our Potcrawl. A full report will appear in next issue of the Newsletter

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EDITORIAL

Many years ago, when my father discovered me asleep at the table at 4.00 a.m., with a heap of opened textbooks, he suggested that I was "burning the candle at both ends". He was right and I have generally continued to proceed in that fashion throughout much of my life.

The difficulty that sometimes arises with this life style is that when there really are too many regular demands in the available time, coupled with some additional particularly demanding circumstances, or an illness, etc., it becomes difficult, if not impossible, to meet all the objectives.

The "Peter Principle" is that the 'tasks expand to fill the time available' but the more unusual "Mervyn Principle" is to 'expand the number of tasks to fill the time available'. Eventually, however, the limit must be reached, which partly explains why this issue of the Newsletter has been almost entirely prepared by Harry and Ruth Karnac, for which my grateful thanks.

Linda Bryant has suffered from "Peter Principle" and had the sense to realise that "Lark in the Park" was, for her, a bridge too far so explained that she did not have time to organise it. Since we had already received notification of some volunteers being willing to help, I threw myself into the breach, knowing that I probably have even less time than Linda.

Ah well, perhaps I will learn to beat the "Mervyn Principle" one day!

Mervyn Fitzwilliam

MEMBERSHIP NEWS

It has been a quiet few months for new members. The Guild would like to welcome:-

- 1) **Jane Rivett** from Maidenhead who is a food technologist, interested in both throwing and handbuilding, stoneware and earthenware, decoration and raku. Maybe another recruit for the raku group at Pitstone?
- 2) **Deborah Lawson** from Harrow, a teacher, is an enthusiastic starter who has attended two summer schools in handbuilding. Maybe some of our weekend workshops will be of interest.
- 3) **Miriam Green** is a lecturer from North London, interested in both throwing and handbuilding, stoneware

and earthenware. Miriam has a family membership so we also welcome members of her family.

When you come to any of our events, please make yourself known to me and I'll introduce you to other Guild members. See you soon!

4) **Cathy Clarke** is a student from Berkhamsted.

Linda Bryant

SOME IMPORTANT REMINDERS:

15/11/97 - Potters Open Day

23/11 to 6/12/97 - Members' Exhibition
(see "Future Guild Events" - below).

13/7/97 - 'Rent' Day at Pitstone Farm Museum
(see article on p.6)

8/9/10 Aug. Hatfield House "Art in Clay"
(see article on p.6)

FUTURE GUILD EVENTS

PROGRAMME CHANGE

12th Sept. '97 - we now have Gilles le Corre, who makes mainly functional and individual thrown stoneware. Some of his pots are re-formed whilst on the wheel. Gilles will be talking about the way he decorates and applies glazes. He will demonstrate his method of throwing vases and bottles made in two sections, as well as throwing platters and bowls.

He will have a range of his pots for sale.

10th Oct. '97 - This will be our A.G.M., after which Glenn Ettienne will be talking about and demonstrating mould making.

TWO IMPORTANT EVENTS FOR YOUR DIARIES

NEXT OPEN DAY Sat. Nov. 15th at the Rudolf Steiner School, Kings Langley.

We have another superb line-up for this annual event; we have Jim Robison who, apart from making impressive textured sculptural pots, is a great entertainer and communicator.

Then we have Victoria and Michael Eden, a husband and wife team who make slip-decorated, wood-fired earthenware in soft and fluid shapes and colours.

In addition, we have Emily Myers whose domestic ware is immediately recognisable for its vivid colours and simple, striking shapes. Her work is sold at the V. & A. craft shop and in the U.S.A. We hope that all our demonstrators will bring along lots of pots for sale.

Elaine Hudson will be arranging the day in the way it has been so successfully done in the past, starting with a brief introduction to each demonstrator's work with slides, followed by the individual demonstrations.

We are having the same caterer as last year and

the committee has every reason to expect that it will be, as usual, a really good day out for everyone. We extend our special thanks to Elaine who has once more taken charge of all arrangements in spite of being in the midst of that most demanding of activities - moving house. Prices and booking information in the next newsletter.

Nov.23rd -Dec.6th. We will be having our two week **MEMBERS' EXHIBITION** at the Cow Byre in Ruislip.

If you would like to take part - and it would be really great if as many as possible do so - make your plans and preparations for it from now on. The greater variety of pots for sale, the more attractive the show becomes to the public, and this will be an excellent time for selling Christmas presents. We have always had good sales at the Cow Byre, so take this opportunity to save your best pots for this event and show the world what you and our Guild can do. Detailed entry information will be given nearer the time.

OTHER EVENTS

ART IN ACTION July 17th-20th - Waterperry House

For those of our members who will be visiting this event, the following list of potters in attendance may be of interest:

Antonia Salmon	Lawrence McGowan
Clare Conrad	Ruthanne Tudball
Ray Rogers	Clive Bowen
Will Levi Marshall	Svend Bayer
Peter Hayes	Bridget Drakeford
Julian Stair	Clare Foster and Philip Gearing
Phyllis Dupuy	Emily Myers
David Jones	Barrie Guppy
Margaret O'Rourke	Chris Bramble
Christina Tomlinson	

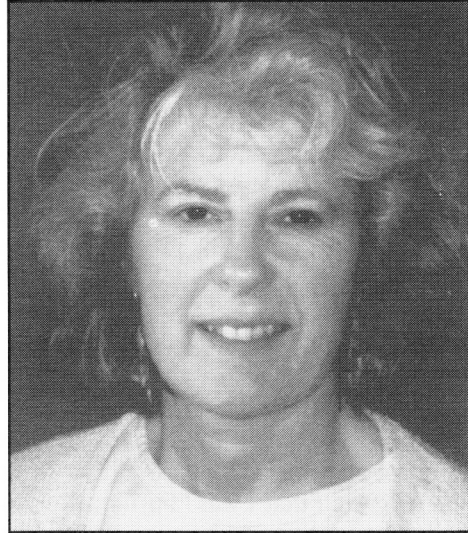
PROFILE

Like many, I suppose my life in ceramics started more by accident than design. Helen, our daughter had arrived and I decided that I was not going to stay in every evening to babysit!! Eager to have a break from domestic chores, I took up pottery evening classes at High Wycombe College and was immediately hooked.

I was soon nagging my husband, Duncan, to help me set up a pottery in the shed at home, so that I wouldn't have to wait for a whole week (or weeks during the summer vacation) before getting my hands into the clay again. We extended the shed (so there was still somewhere to keep the mower) and installed electricity.

Clayglaze at Rickmansworth was my first supplier of clay and glazes(!!) although it wasn't long before I obtained a

copy of Rhodes and started mixing my own. One of our early successes was a wood ash Tenmoku made with beech ash collected from forestry bonfires in Hampden Woods. (To this day, some 25 years on, I have never been able to exactly reproduce that glaze - it must have been very special ash).



Things were getting serious - Douglas obtained an old washing-machine motor and motorised the wheel, and installed a simple cam programmer for the kiln. At last I didn't have to get up at 3 in the morning to turn the kiln up a notch.

I subscribed to the *Ceramic Review* and joined the local ceramics group, Bucks Pottery and Sculpture Society. I met a number of accomplished potters here and my work was included in their annual exhibition at Amersham. I then decided to take things even more seriously and took a part time GCE course at Langley College. Here I was taught, among others by John Lomas and Roger Lyshon.

With a formal qualification under my belt, I decided to carry on at Langley with a Vocational Pottery course. Besides there is a gas kiln there and I was interested in extending my knowledge into those areas I couldn't tackle at home.

Frustrated by the wait between firings, I bought a propane fired updraught kiln from a well-known supplier and we extended the shed yet again to accommodate it. This literally meant raising the roof!! The kiln having no chimney, we arranged for a whole section of shed roof to pivot up, opening to the skies when we were firing. Our neighbours were particularly anxious to see flames coming out of the shed roof during reduction.

However, the design of the kiln was not particularly good as the burner was hopelessly oversized and, despite attempts by the supplier to correct the faults, I found firing a real chore and results both unreliable and unrepeatable. (We subsequently hears from a lady potter in Italy who had bought one of these kilns, and following the firing instructions supplied, reached stoneware

temperatures in two and a half hours and used a set of kiln furniture in each firing). So most of my gas fired work was carried out at Langley and I later sold my gas kiln to a potter in Southampton.

The Langley course was fascinating, covering not only ceramics, but also some of the trades such as plumbing, bricklaying and electrics, that the self-sufficient potter needs to know. This new-found knowledge was quickly put to use as we moved house from a cosy sem-det in Holmer Green to an almost derelict farm cottage in Askett.

The pottery was relocated to a lean-to shed at one end of the house, whilst we drew up plans to extend the property to include a workshop for me. The work plan required the equipment to be moved twice more before finally coming to rest in the present position above the garage in a purpose built pottery, complete with central heating and running water - what luxury!! However, the first floor workshop meant that Jim Cross's kiln had to go and I bought an Evenheat top loader. By this time, the simple cam programmer for the kiln had been replaced by a Euro-therm programmable electronic controller, and the kickwheel by a real electric one.

About this time I heard of, and joined, the Dacorum and Chiltern Potters Guild. I enjoyed their events, functions and visits so much, I became actively involved, working my way up over the years from tea girl to Chairperson.

I was also approached by Holmer Green A.E.C. to teach one of their recreational pottery classes. I was a bit worried about my lack of teaching experience, but once tried, never forgotten. Working with adults is an absolute pleasure, their enthusiasm and creativity never cease to amaze me. I teach five classes a week now and enjoy every minute.

While at Langley, I was lucky enough to meet and work with Mildred Slatter. Her Raku parties were memorable. The simple woodfired kiln in her courtyard made me want to explore this technique further. (Duncan built a similar one for me at Holmer Green, but as we lived on an estate, firings proved to be rather antisocial; thus we only fired it once or twice). At Askett, we were able to construct a more reliable, faster kiln following the design of Wally Keeler, using a 50 gal. oil drum, a roll of ceramic fibre and a couple of large roofing felt burners.

All at once, another world. Forget ready mixed Raku glazes. Experiment, experiment, experiment. Frits, silver, copper, cobalt, bismuth and more - they're all there for the trying. And as for clays - well, even porcelain can be "Raku'd". I feel that some of my best pieces to date have come from this technique.

What do I make? Well, I've tried most of the "standard" things - domestic stoneware, earthenware, mochaware - plates, jugs, mugs, vases - you name it, I expect I've done it. But since moving to Askett and having much more space and freedom I've tried a lot of things not in the

book. I very rarely go back.

I sell my work through a number of galleries, both local and as far afield as Hereford and Bath. Bonhams regularly sell my work at their contemporary ceramics auctions, and I "do" a few exhibitions. Personally, I hate selling - if someone else wants to sell my work, they're welcome. I also found that working to deadlines for an exhibition reveals the bottlenecks in production. Buying a second kiln (Cromartie) has enabled me to fire almost continuously during these panic spells. And just to pamper myself (my excuse was for much better control at very slow speeds), I bought a second wheel - a Fitzwilliam.

So here we are, well into the '90s. I enjoy my involvement with adult education and have met so many talented students. It is so gratifying to see so many develop and then excel in their own particular field and become truly excellent ceramic artists in their own right.

Exploring the world of ceramics will always hold a fascination for me - its frustrations (and boy, have I had some of those!!), but then sheer joy when an opened kiln reveals a pot which has that something special.

What of the future? What am I going to do next?
Watch this space

Chris Bull

AN EVENING WITH PAUL ROWBOTTOM

Close your eyes, suppress all outside thoughts and imagine that you have travelled to sub-Saharan Africa, miles from made up roads, and that it has not rained for three years. It may sound like hell on earth, yet think again, this is the natural way of life and everything is attuned to it.

This briefly is where we went this Friday evening, without passports or the need to travel further than Northchurch. We visited the spiritual home of Zimbabwe that is characterised by monumental walls of squared granite blocks closely fitted as in city defences, without cement or earth packing. Time and the effects of sunlight melt the whole edifice into the landscape. Tall trees and a conical tower of solid stone, made in the same material as the walls, raised their heads above the parapets like sentinels on parade. The great mystery is who built it and what was the purpose of such great labour over many centuries?

Paul stayed near there in a village for about three months. Local children showed him drawings on the walls of cliffs and entrances to caves that date from the years before the great migrations into the lands of the Bushmen. These are so beautiful and balanced in colour, shape and design that an evening on them alone would be rewarding. When the sanctions against the Smith regime began to be felt, and the tobacco crop could not support the village, the age-old skills of monumental stone carving in hard and soft basalt and very dramatic spiritual paintings on canvas and pots were needed to support them during the hard times.

It appears that the women make the pots from river mud complete with small stones. The men take it upon themselves to use the machinery (if any) as their division of labour. Words of thanks have to be given to the earth, along with a song in recompense for taking the clay. Paul said he sang "Mud, Mud, Glorious Mud" as it seemed appropriate, though perhaps not in the spirit of giving thanks.

Making Pots

Enough clay to complete a small pot is pounded, using the end of a strong stick. This opens up the clay and smashes the small stones. The presence of 'impurities' in the clay does not matter - in fact, it helps the porosity of these low-fired pots allowing them to leak small amounts of water continually so the remaining water stays cool. They are fired to about 750°C. using a proportion of straw and undergrowth to save precious wood.

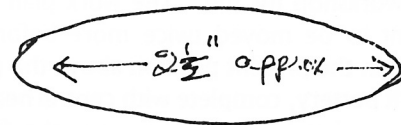
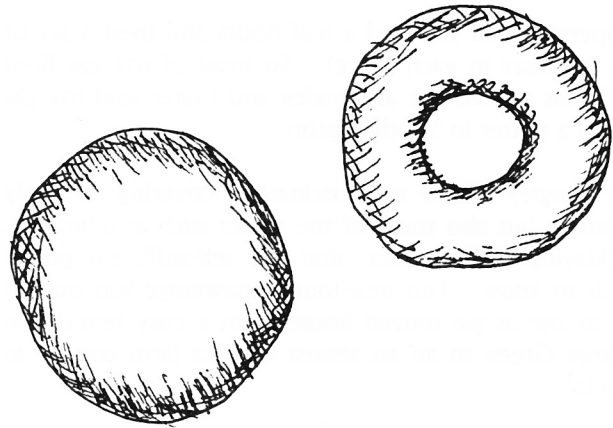
The wedged clay is squeezed into sausages holding the piece of clay vertically. When long enough, it is laid round the rim of a tin or enamel plate. Using the stripped core of a corn cob (now referred to as the stick), it is rolled up from the edge of the plate to the top of the wall of clay. The roughness of the stick pushes the clay before it. The stick is wetted and run around the rim so as to keep the top even. This process is repeated until an open cone has been made and the wall is 1/8"-3/16" thick. Using a mango pod (or stone) as a 'kidney', the interior is smoother over without hurry - the stick does the work of shaping the clay as it is rolled from bottom to top. The rim is turned by pressing the clay below the rim and easing it over with the other hand. Finger and thumb are used slightly stretched apart with the web between them smoothing the rim and the surface. This acts as a piece of chamois leather at no expense and is not found later buried in slurry and wet clay.

The African sun soon dries out the top half of the pot. The midday sun in England is not so reliable and definitely less hot. For the next stage, the half-made pot detached from the plate and turned over. The rim is now on the plate; the thickness of the clay that rested on the plate is now pinched up and across to complete the bottom half. A pad of clay may be needed to plug the small hole inside the foot. The base is depressed to make a small hollow for easy standing.

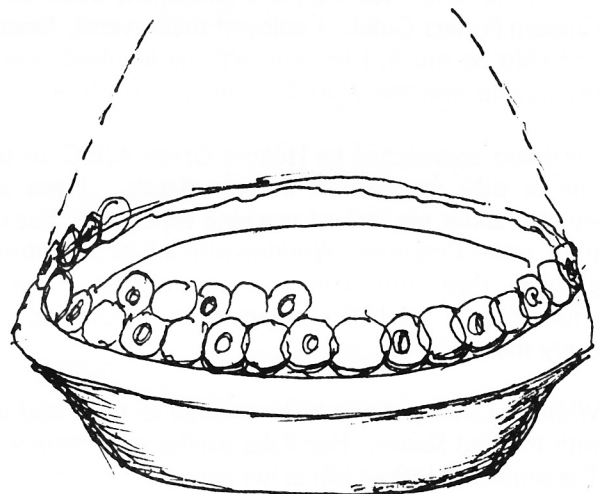
This sounds complicated, perhaps daunting, but it is quite easy as there are no heavy coils to collapse into the pot. All the clay for the base is found at the junction of the clay and the plate rim and this lower thickness acted as a buttress.

How to build a larger pot (Demonstration)

Paul wedged some clay and then had some of us making discs with pieces of it and others making 'polo-mint' shapes. The edges had to be pinched thinner and we made about 50 pieces.



Cross section of the discs which we all made for Paul's demonstration



Again using the idea of placing a thick coil around a plate, he added discs and 'polos' overlapping each other horizontally and vertically and pinched together. As the structure got higher, it needed some internal props until it stiffened up.

By doing this, an open-topped cone of clay was quickly built up from the base. Each overlap supports the structure with a little aid from props.

It is like building a structure of small pieces, each course is consolidated and supports the next until the rim is reached.

Although Paul was constructing a decorative sculpture in this way, he was showing us how a pot could be rapidly constructed using an alternative to coiling.

The School Wall

Paul also showed us slides of a project he helped to carry out with some London schoolchildren. Ten weeks in Zimbabwe, with its ever changing colours and shapes had unexpected results at this school in the London borough of Westminster. An old brick wall looked dreary and worn out. The asphalt playground had been improved by the use of railway sleepers enclosing small raised gardens.

The wall was more challenging. The solution was to decorate it with 'Greek' columns made from old salt glazed sewage pipes, soffits made from decorated tiles and arches using red or white sawn bricks set alternately in the Arabic style. Between the columns, multicoloured tiles made from well engineered cutters forged by a blacksmith, decorated the intervening spaces. The result is a strong and vibrant end-wall that will not be damaged by the children. The work is the product of their participation and Paul's encouragement and skill with children. (See front page photo Jan./Feb. Newsletter).

Our thanks to Paul for a most instructive and entertaining evening and he is to be congratulated on his wide and varied interests.

Brian Bicknell

CHILTERN OPEN AIR MUSEUM - LIVE CRAFTS EVENT

With a little trepidation I took on the Live Crafts event at the Chiltern Open Air Museum, not knowing what to expect or if it would prove worth our while.

What a corker it turned out to be! It took place over the early Bank Holiday weekend in May for a full three days. The event was a mixed crafts fair, which included other potters, jewellery makers, leather belts, honey products, sweets, glass and so much more.

We were in a separate marquee which seemed huge when empty but much more manageable once we'd set up three wheels for 'Have a Go' and three sales areas for pots. At first, I didn't think we'd have enough pots, but they kept arriving until we had far too many to handle. Have you ever tried displaying work from 20 different potters without any similarity in colour, shape, size or technique? Not an easy task and even more difficult with 20 people milling about on a very hot afternoon!

My heartfelt thanks go to Pam Bishop, Sue Taylor and Rena Green, who displayed and maintained the display of pots. We had several compliments on it.

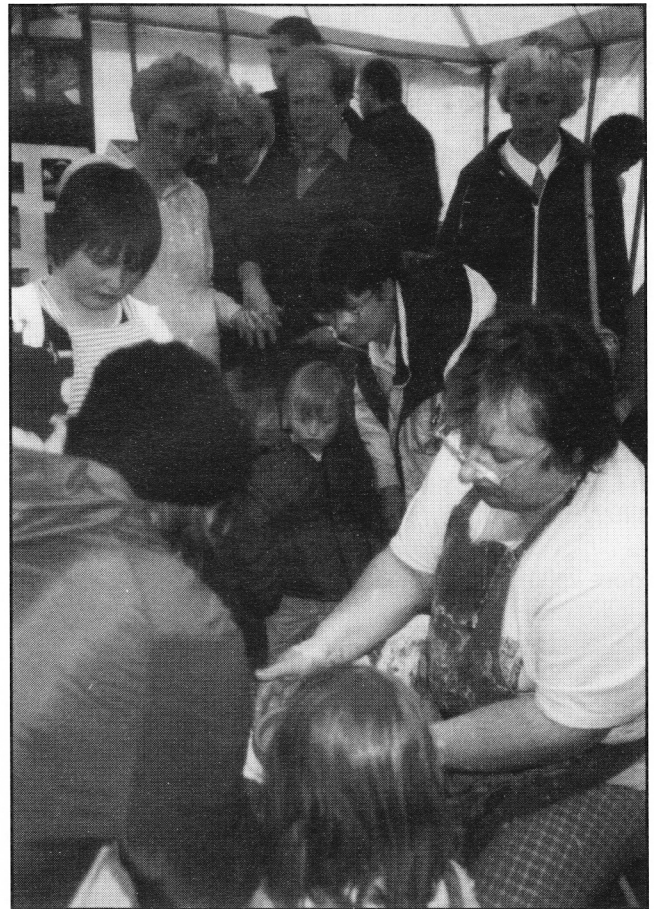
Once the visitors began to arrive just after 10 a.m. on the Saturday, we started what turned out to be a really busy and extremely worthwhile event. At times we had queues of six people on all three wheels for 'Have a Go'. Sterling work was done by all on the wheels - many thanks. (We even taught our own Guild members and boosted their confidence for teaching others).

Some of our members were on tea duty and really kept us going with copious amounts of tea throughout the three days - what would we have done without you?

Suffice to say that this was a very successful event for us and one feels sure we will be repeating it next year. We took £773 in pot sales, 10% of which went to the organisers to pay for our presence there, and £547 on 'Have a Go', which represents 365 people over the three days - we were busy!!! One of our potters sold nearly £200 worth of pots - others like me (my first attempt at selling my pots) sold nothing. So, well done to those who did. Apart from being successful moneywise, it was also really good fun - and hard work.

Whoever takes over my role on the committee next year will have two major three day events to organise - don't worry, I'm in the process of writing up what is needed in equipment terms, and general organisation, letter writing and money handling to help my successor. I really must thank everyone who helped at this event - too numerous to mention - for their stupendous efforts in making this an event to remember. Many thanks, one and all.

Linda Bryant



"Surrounded" Marilyn Andreetti in the middle of a crowd whilst giving a throwing lesson. This was typical, we were surrounded most of the time.

Photo by Linda Bryant

SELLING YOUR POTS ?

The question is "how much?" Difficult? - yes it might be, if you are not frequently selling your pots or ceramics to members of the public.

Many of us undervalue our work, perhaps due to a lack of confidence, but when selling alongside other potters it is essential to set a realistic price for the items offered for sale.

As members of DCPG., you have a duty to set a realistic price for any work that you are offering for sale, when you are selling at a joint event with other potters and pottery groups involved. The reason for this is that if you produce, say, mugs and decide to sell them at £0.50 each when most potters charge £3 to £8 each for a mug, then your price is too low and other potters may, quite rightly, object.

Setting guidelines is always difficult, but please take time to talk to other potters about your pricing if you can. If this is not possible you must make a judgement depending on your own time taken, plus materials, etc. when producing the item you are pricing.

If you submit items for sale at Guild events and the organisers decide that you are undervaluing your work, then the Guild reserves the right to re-set your prices to a more realistic level. This does not mean that you are absolved from responsibility about setting the correct price, it is essential that you do make a determined effort to get it right!!!

The Committee

ART IN CLAY - Hatfield House August 8/9/10th (Setting up August 7th)

Now I turn my attention to the Hatfield House event in August: Art in Clay.

As a Guild, we have had two highly successful years at Art in Clay and there's no reason why this year should be any different.

More volunteers are needed, please, for:-

- (a) setting up
- (b) 'Have a Go'
- (c) clearing up
- (d) someone to organise an after-event 'bash' for all those involved
- (e) transit van to transport wheels.

I already have a number of willing participants - many thanks to you all. Please retain these dates in your diary, as I will be writing to you sometime in June/July giving details. Shirley Bell and Ruth Karnac have jointly volunteered to display the pots on the Thursday and maintain the display throughout the three days - many thanks and we'll talk closer to the event about this.

I believe Caroline Hughes and Jane Kilvington have offered to sort out the money - again, many thanks. I'll be in touch to sort out the system for taking money and recording sales, closer to the event.

Does anyone have a transit van we can use to transport wheels from Mervyn in Felden to Hatfield on Thursday 7th August and back again on Sunday evening, please?

I look forward to hearing from you, letting me know what help you can offer. Don't forget, we also need your pots to sell, so get making! Thanks,

Linda Bryant

JUNE 8th RENT DAY AT PITSTONE FARM MUSEUM

As you may already know, this is one of the three days of work by which we pay our 'rent' for the site by involving and entertaining the public. The place is actually owned by Jeff Hawkins, a Guild member, and is run by a Trust.

All the activities which take place on these Open Days, such as basket making, carpentry, corn dolly and lace making, spinning and dyeing and many other crafts as well as the spectacular steam traction engine and Morris dancing, are all run by volunteers.

Our contribution is in two parts: one is the firing of one or both of our Raku kilns (one wood-fired, the other by bottled gas). We sell small, biscuited pots to the public to glaze for themselves and then we fire them. The other is for children to make something with clay. The favourite choice seems to be making a small 'dish' by impressing a veined leaf in the rolled out clay and cutting around it. The 4 to 10-year olds seem to like doing this and they carry away their achievements with touching care. How long they (the dishes) survive is anyone's guess.

This time we were not so lucky with the weather, though we were under cover ourselves. We had quite a few short but very heavy showers, but at least the sun came out in between and dried things off. The kiln was hissing and spitting very dramatically but seemed to suffer no ill effects.

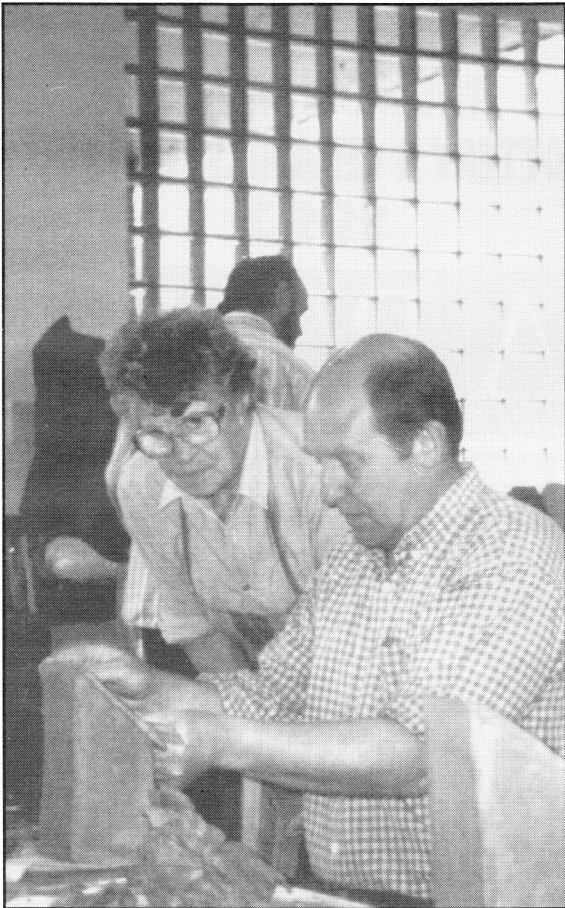
The next occasion for one of these 'rent days' is July 13th so if you know of any families with children who would like to join in with these activities and if you feel you can spare some time to help us carry them out, pass on the news a.s.a.p. Please phone Tina Hall on 01442 826223.

Thanks to Tina, Jan Kent and Barbara Meekin for their sterling work. They are building up considerable experience in the art of successful Raku firing and glazing, which they can pass on to those who join them in these events. I hope some of these beautiful and interesting pots will be on display for everyone to see at our September meeting. The new Raku kiln, supplied by Ray Scott, has been very successful in use.

Ruth Karnac

**ILLUSIONS IN CLAY:
A WORKSHOP WITH JOHN HIGGINS**

"Take a pencil and paper and draw a cube in perspective. Now translate this into clay" John told the seven of us who had gathered together at Kings Langley School Pottery for a workshop under his tuition. And that was the beginning of a most interesting day looking into the techniques John uses in his work



John works on a sculpture with Shirley Bell.
Photograph Caroline Hughes

He illustrated the effects he achieves using slides, and then helped us to try to produce similar results ourselves. Converting the two-dimensional perspective image into three dimensions in clay is not easy, and we felt most privileged to have an insight into the techniques and methods of such a creative potter and artist. (So much of his work is an illustration in clay).

We all produced two or three simple shapes "à la John Higgins" and left the workshop enriched by working under the guidance of such an accomplished craftsman. However, my "All is not what it seems" jug didn't survive the journey home !!! Maybe that was a good thing

I'm sure that my fellow potters enjoyed the day as much as I did, and if John can be persuaded to give another workshop be sure you do not miss it !!!

Christine Bull

BOOK REVIEW - COILED POTTERY - Traditional and contemporary ways. A.& C.Black Paperback £14.99

This book starts with a historic review of making coiled pots and goes on to outline the present use of the technique.

The next 3 chapters cover the building technique from making a start on building through adding to the base and then moving on to describe decoration and firing. The chapter on decoration and firing covers archaeological and ethnic pottery.

The work of contemporary potters and their methods of decoration is covered in some detail, with information about the working methods of many well-known potters, including Gabriele Koch, Magdalene Odundo, the late Siddig el 'Nigoumi and Judy Trim amongst others.

The final chapter reviews the concept of the artist craftsman, covering some of the recent history. There is a final 2-page section on working with clay and also a bibliography and index.

The book is very well illustrated, with many good quality photographs, leading us through the various stages of making, decorating and firing. The photographs are mostly black and white, but there are also several coloured ones.

M. Fitzwilliam

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NOTEBOOK

Ruth Brown has volunteered to co-ordinate a bulk order for clay and materials from "Potters Connections". If you want to participate please ring 01240-242679 or write to Ruth at 15 Finch Lane, Bushey, Herts. WD2 3AH.

Our library bookcase is now under construction and the book identification plates have been printed, so we hope to be using our books soon. The plan is that we will operate our library from the Methodist Church Hall at Kings Langley, so books will be available at our usual monthly meetings. Newsletters from other guilds will be available and administered under the wing of our librarian.

The report of our excellent Pot Crawl will be in the next Newsletter. The Eeles family used traditional turning tools made from "banding or strapping steel" and I have a supply of this material available for any Guild member. Just ring me on 01442-242332.

Mervyn Fitzwilliam

Jack Docherty Workshop
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D C P G Treasurer

Having given years of excellent service to the guild, Victor Earl has now resigned.

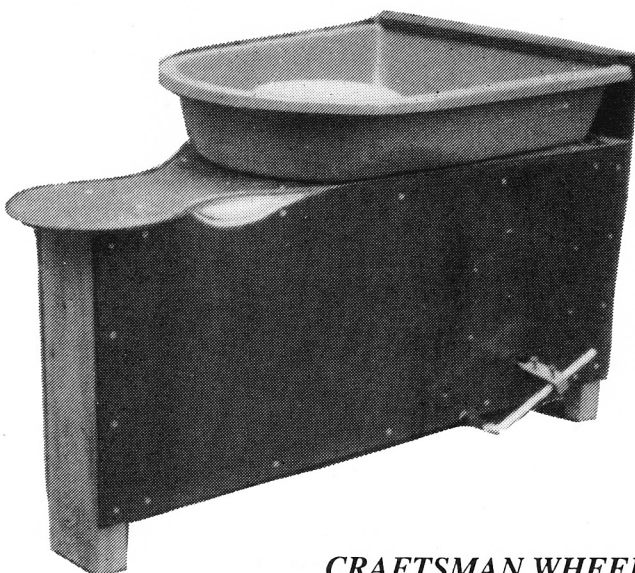
During his period of office Victor valiantly took on a number of extra tasks. A Guild member has volunteered to take on most of these additional duties. This now leaves the normal tasks of the Treasurer's post to be undertaken by a new Treasurer.

If you know how to keep accounts and balance the books please offer your services by ringing Ruth Karnac on 01895-631-738 or contacting any member of the committee.

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