



DACORUM AND CHILTERN POTTERS GUILD



IN THIS ISSUE -

A LONDON POTCRAWL

MARK COMPTON EVENING

PROFILE: JAN KENT

ABERYSTWYTH FESTIVAL

DAVID JONES EVENING



NEWSLETTER
AUTUMN 2001
£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. Exhibitions, visits and workshops are also organised at various times.

Membership Rates: as from Oct.1'98 Family - £18.50
Single - £15.50
Student - £ 7.50

Send your cheque, made payable to **D.C.P.G., to Digby Stott, "Broomfield", 36 Box Lane, Boxmoor, Herts., HP3 0DJ** tel: 01442 250540. (If joining after March, please phone for a reduced introductory rate).

The Dacorum & Chiltern Potters Guild Newsletter is published quarterly in February, May, August and 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; nor is the Guild responsible for the content of individual advertisements printed in the Newsletter.

REPRODUCTION OF NEWSLETTER ARTICLES

Articles in this Newsletter are the copyright of the Guild or the Author unless otherwise attributed & may not be reproduced, copied or used in any way without the permission of the Guild or the Author.

Copy dates

(latest receipt of material for typing)

6th January

6th April

6th July

5th October

Publication dates

February

May

August

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.

ADVERTISING RATES:

1/4 page £14.00

1/2 page £22.50

whole page (depending on availability) £50.00

small ads 25p per word (20 words free to members)

semi-display: 1/12 page 3.5 cm.high x 8cm.wide

from your artwork £ 7.00

or typesetting - maximum 50 words £10.00

Covers: Back + 20%; Inside + 15%

Distribution of leaflets: A5 [2.5 gram] - £33.00

A4 [5 gram] - £33.00

The above charges are for distribution of 200 leaflets printed on standard weight paper [80 g.s.m.] ready for distribution and delivered direct to the Editor. For other size/weight leaflets and for all advertising enquiries please write or telephone Digby Stott at the address/telephone number given above.

Jonathan Switzman
ceramic services
Providing services to schools, colleges, studio
potters, interior designers & architects
• Proprietor Jonathan Switzman BA PGCE

Kiln equipment supplied and installed
Maintenance of pottery equipment
Workshop design and installation
Health & Safety consultancy
Clay & glaze technology

Tutor at Brunel University & South Thames College
Recognised reseller for Acme Marls, Cromartie Kilns
Cambridge Controllers, Kilns & Furnaces, & Potclays

Tel•Fax•Answer machine (020) 8579 7468

Mobile 07958 420 350

E-mail: switzmanceramics@tesco.net

Front cover photograph

"Deconstructed Tea Set" - Raku by David Jones

CONTENTS

Editorial	1
Future Guild Events	1
Open Day announcement	2
Other Events	3
Membership News	3
Potcrawl - Sarah Hall	3
Mark Compton evening - Geoff Parr	4
Profile - Jan Kent	5
Aberystwyth Festival - Jackie Wilshire	6
Pitstone June 2000 - Jan Kent	7
Book Review - Jan Kent	7
An evening with David Jones - Mervyn Fitzwilliam (from John Beckley's notes).....	8
Committee List	9
Bulmer Brick & Tile Co Ltd.....	10

EDITORIAL

Our "Members Evening" Was a great success (see "Notebook") and we are delighted that this suggestion from Ros McGuirk was so well received. In addition the Raku work at Pitstone Museum seems to be gaining in popularity and more members and visitors are now enjoying the use of this facility. We are now looking forward to the Stan Romer Award which will be presented at our AGM. Please let Jane Kilvington know if you are intending to enter a piece of your work in this competition. Another event to look forward to is our Potters Open Day, organised this year by Joy Wills.

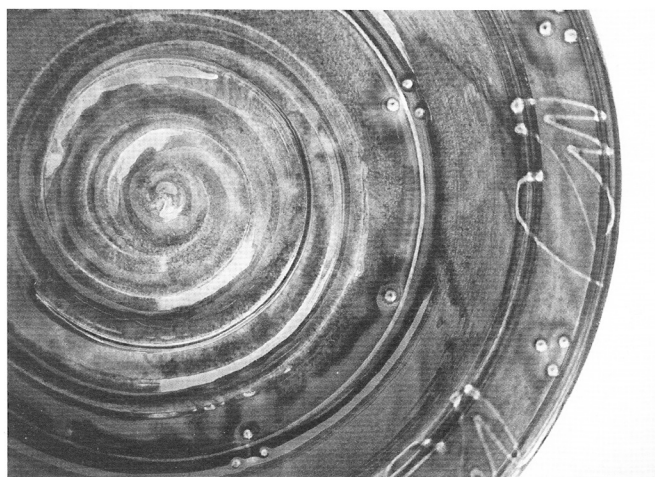
Editor

GUILD EVENTS

Guild meetings are held at Kings Langley Methodist Church Hall

Friday 14th Sept. at 8 p.m.

Irresistible Earthenware - Jennifer Hall



Jennifer's functional slipware is glazed with rich honey or green glazes. She will start her demonstration with throwing and then take us through the making of the unique knobs and handles that are a characteristic of her pots. She will also demonstrate her slip decorating techniques which include dipping, pouring, trailing, sponging and sgraffito. Jennifer currently works in Little Kingshill in Bucks., but is shortly to move to mid-Wales.

Friday 12th Oct.at 7.30 p.m. note earlier time

Annual General Meeting to be followed by
Susan Bruce on Handbuilding Pots

Before starting her demonstration, Susan will judge the Stan Romer competition. Prizes will be awarded by John Romer.

Susan Bruce is a selected member of the East Anglian Potters Association, the C.P.A. and the Sussex Crafts Society. Her work is exhibited widely both in Britain and the U.S.A.



Susan's work is mainly handbuilt, using white earthenware clay. Each piece has an original design applied in clay to the work. The inspiration for Susan's designs comes from her study of bird and plant life and the patterns and textures found in nature. A colour wash is applied to the areas that are to remain matt, selected areas are glazed, and mother of pearl lustres are applied for the third firing.

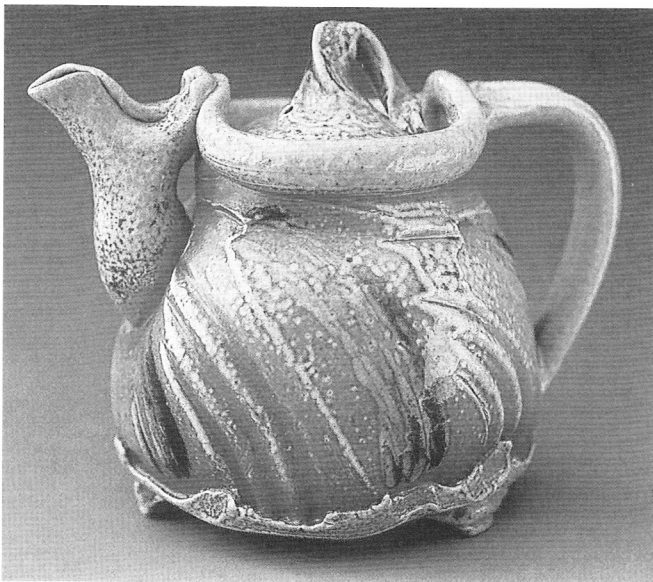
Friday 9th Nov. at 8 p.m.

Ruthanne Tudball

Ruthanne is making a most welcome return to the Guild. She will give a short illustrated talk on her work before making one of her famous teapots.

Born in California, Ruthanne took her postgraduate diploma in ceramics from Goldsmiths College after years of being mainly self-taught. All her work is stoneware, raw glazed, slip decorated and once-fired soda-glazed with sodium compounds other than salt. She says "my main concern is with the clay and the pleasure of manipulating it during throwing. I want to make forms that capture the soft plasticity of the material and have both dignity and a lively freshness. Soda glazing can have dramatic effects on the surfaces of the pots, emphasising the making process and path of the flames across the work, rendering each pot unique. I make my pots to be lived with, handled and used."

Ruthanne Tudball Fellow



POTTERS OPEN DAY

Saturday November 17th

GREEN PARK CENTRE

Stablebridge Road

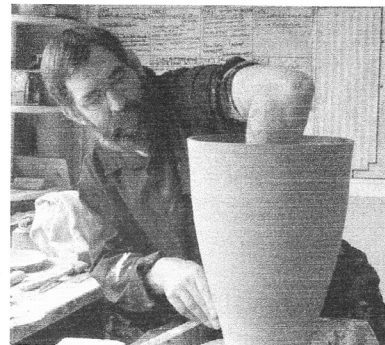
Aston Clinton, Aylesbury, Bucks

Once again a great opportunity to spend a day in the company of three excellent potters, who will demonstrate and talk about their work.

We have a varied programme with **DAPHNE CARNEGIE** renowned for her distinctive majolica ware, **JAN BEENY** who makes humorous one-off pieces based on animals – using textured slabs and **ROGER COCKRAM** who makes various vessels influenced by plants and life around water.

Please note this year's event is to be held in the Coach House situated in the Green Park Centre. Lunch and refreshments will be provided.

PLEASE PUT THIS DATE IN YOUR DIARIES, the application form will be going out with the next Newsletter.



OTHER EVENTS

Wed. 29 Sept. 2.00 p.m. Made in the USA Slide talk by Linda Christiansen at University of Westminster. Information: Don Hudson tel. 020 8553 3236

Sat. 10 Nov. 2.00 p.m. Ming Ceramics Slide talk by Jessica Harrison-Hall Sakler Room, the British Museum. Tickets in advance from Elizabeth Smith tel/fax: 01398 331442

MEMBERSHIP NEWS

We are pleased to welcome the following new members to the Guild. Kay Clarke who lives in Northchurch and is interested in all aspects of pottery. Kirsteen Holuj, from Buckingham who describes herself as "housewife/potter" and is particularly interested in throwing and hand building. Bipin Raithatha is a graphic arts designer from North Mimms with particular interests in salt glazing, kiln firing and kiln building. Vivienne Rodwell Davies, a lecturer from Barnet, is interested in virtually all aspects of practical pottery and last but not least, Deborah Stuart Davies of Chinnor, Oxford. We look forward to meeting these new members at Guild events.

I am delighted to report that Jola Spytowska has become a member of the Guild. Jola recently ran a workshop based on her Raku techniques for the Guild. I understand that she was impressed by the facilities that we have at Pitstone Museum, so we hope she will become a frequent visitor to the site.

Mervyn Fitzwilliam

POTCRAWL

At the end of June, early on a Saturday morning, Mum and I set off to meet other Guild members for the potcrawl. We congregated at Euston Station and after putting a couple of announcements over the tannoy, decided to leave with ten of us rather than the full thirteen I was expecting.

It is an easy bus ride from Euston to Balls Pond Road where our first visit was Kate Malone's Islington studio. Kate is a good talker and chatted easily about her work, life and family. She is currently working on a pair of vases over four feet tall (!) which will adorn the London offices of a Japanese company. The pots were still green, wrapped thoroughly in cling-film, ready to be sprigged with bold additions. Kate hand builds these pots, on a pod of clay, directly onto the kiln shelf. It takes four people to lift the finished piece into the kiln. Kate also makes smaller pieces, her bright, sugary "berry" pots, some with crystalline and others with layers of creeping glazes. Her work is in great demand and she sells as much as she can make through art dealer Adrian Sassoon. Additionally, Kate undertakes public art commissions, for instance in hospitals. Currently she is working on a sea-world garden with children's seats in

the shape of fish, huge starfish and shells. Recently, some of Kate's work has been cast in bronze so that it can be placed in areas where vandalism may be likely.

We had a good nose around Balls Pond Studio, admiring the garden and taking a look at the family's fantastic kitchen with its ceramic-fronted cupboard doors and work surfaces tiled with the biggest tiles I have ever seen. I am amazed and grateful that Kate found time to see us when she, her partner and daughter are in the middle of selling their house and moving to the South of France. Immediately we left, they were off to the countryside for the week-end.

Our next port of call was Penny Fowler's studio, a few streets away. Penny's work couldn't be more different from Kate's; small & delicate with matt, muted colours. Penny talked to us in her small studio about her influences and techniques. She makes an original form from plaster, on a lathe, or clay which she carves to give fine changes of direction, and curves for the surface of the pot. When a mould has been made from these, she slip-casts a very fine shell of coloured slip followed by another layer of slip, this time white. The piece is then carved to reveal the white clay in places. It is hard to imagine how this is done so precisely on such delicate work. It didn't matter how closely I inspected, I couldn't see any scratch marks or evidence of heavy-handedness on these lovely pots.

Penny also does some community art work, spending one day a week in a local school, teaching the students ceramics. We set off to our next stop and passed this school, giving us a chance to admire a mural that Penny made with the children.

We arrived at Broadway Market with time for a quick visit to Fenella Mallalieu's new studio. Having recently moved, Fenella isn't set up yet so this was a flying stop to see some new developments in Fenella's work and find out about her glazes and general working methods. She is trying to decide whether to buy a jigger and jolly to make her "bread and butter" pieces (pasta bowls) which she currently has made in Stoke-on-Trent.

By this time everybody was more than ready to sit down, so luckily it was literally across the road to "The Dove" free house for lunch. This pub had significantly changed since I had been there last so I was quite surprised by the menu (ostrich sausages and the like), but everyone found something and the big bonus was the massive selection of draught and bottled beers, including my favourite - raspberry flavoured.

After eating, we spent some time in "Broadway Ceramics" a shop run on a co-operative basis by fifteen Hackney based potters. This was a good chance to see the work of other potters in the area and, as there is a

massive open studio event in November and December, plan some more visits.

Another bus and we were at "The Chocolate Factory" which is a small group of studios that was almost completely derelict when founded by Keith Ashley. Now they are rented by a variety of artists and craftspeople, including eight potters. All the Guild members quickly began to explore and the rest of the afternoon was spent here, looking at work and chatting to makers.

Some of the potters at "The Chocolate Factory" are Keith Ashley, Sophie McCarthy, John Dawson and Chris Barnes. There is a good variety of work on show from functional table ware, raku sculpture and large heavily-grogged black urns to beautiful twisted worm-like table lamps with up-turned bowls as lampshades.

This last visit was a lovely, relaxed end to a busy day and when people had had enough of looking around and sitting in the sunshine, they left for home.

Sarah Hall

MARK COMPTON - Evening meeting 6th April '01

Mark Compton lives in Bradford and is at present in the process of re-locating his studio. He had, at one time, to choose between a career in engineering or pottery; he chose pottery and has now been potting for twenty years. He obtained his first degree at the Epsom School of Art and Design and after graduating worked for a number of potters before setting up his own pottery.

At first he made mainly ash glazed domestic ware, but felt his work lacked direction and cohesion. He then completed an M.A. course at Cardiff. It was here that he was introduced to salt glazing and he was much influenced by Michael Casson who also taught there at that time.

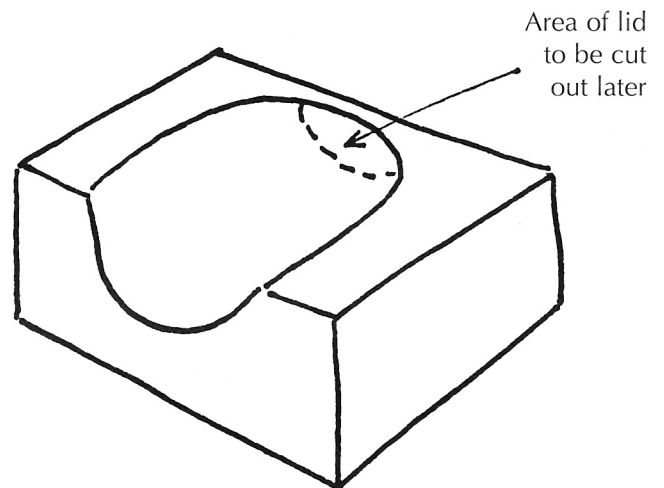
He is an admirer of Walter Keeler's work and admits that his own work shows the influence of his continuing interest in engineering. Mark extrudes a large proportion of his work, e.g. handles, spouts and galleries. He also uses moulds a great deal.

He salt glazes his current work and considers salt glazing to be easier than soda glazing because it acts more readily with slips, though the colours obtained with soda glazing can be brighter. Soda, he said, does not volatilise as easily as salt and has to be added to the kiln in solution, thus cooling the kiln. Mark starts salting the kiln at 1200°C continuing up to 1280°C adding salt regularly in small quantities, then allowing a soaking period. He uses a pyrometer and cones for temperature control and uses kiln rings to check the progress of the salting.

Mark uses Harry Fraser clay with various coloured slips which he applies by spraying. For his demonstration, he made a teapot, elliptical on plan and tilting backwards towards the handle.

To obtain the elliptical shape he had in the past thrown a round body, had cut a section out of the middle and joined the outer sections to form an ellipse on plan. Unfortunately, due to the fierce nature of salt firing, he had had a high proportion of failures and he now formed the half section of the teapot body in a mould. The two halves are joined together with slip and then cut across the bottom so that the body tilts backwards. The body is then placed on a rolled out base which is cut to shape around the body and joined to the body with slip.

The body when complete also contains the lid which is later cut out, thus ensuring a good fit. A gallery is extruded separately and later fixed in position with slip to support the lid. A beaded plinth is formed around the bottom of the body using a profile cut from a credit card.



Mould for side of elliptical teapot

The spout and handle are extruded, the curve on the handle being formed by supporting and curving the handle as it is extruded from the extruder.

If the pot that Mark is making has a textured surface, he applies the surface by rolling out the clay on a textured surface, e.g. a rubber car mat. He then presses the clay into a mould. If the clay is not pressed into the mould unnecessarily firmly then the texture is retained on the outer surface of the clay.

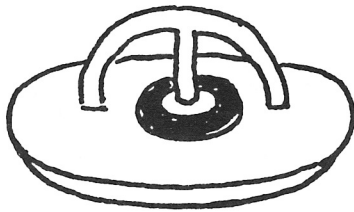
Templates for extrusions



for handle



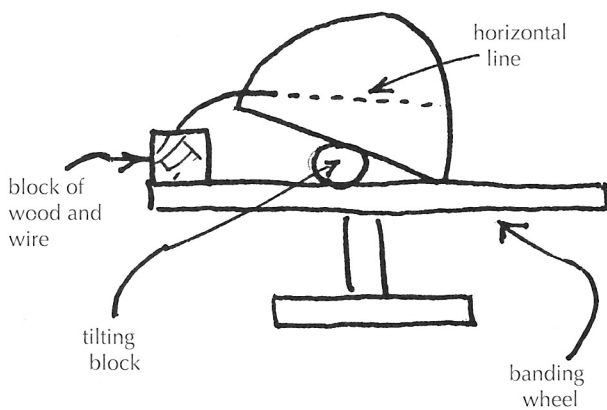
for gallery



for spout

As mentioned earlier the body of the teapot tilts in the direction of the handle. This is done by first marking the line along which the body of the pot is cut before it is fixed to the base (see diagram).

Method for marking horizontal line



The pot is placed on a banding wheel and tilted by resting it on a block of wood. The cutting line is marked by a short length of wire set into another block of wood. As the pot is turned with the banding wheel, the wire is held in one position and is allowed to mark the pot with a horizontal line. The bottom of the pot is then cut along this line before fixing to the base. The wire can be used in a number of positions by simply bending the wire as required.

Mark makes moulds for various pot components by using such things as cogs from machinery e.g. a mould made from a cog produced an elaborate semi-circular handle slightly resembling a cock's comb.

Attendance at this meeting proved to be very worthwhile. Mark explained his methods very clearly and I am sure that those attending gained a number of useful ideas for future work.

Geoff Parr

PROFILE



Twelve years ago, when we moved to Milton Keynes as part of a company relocation, my wife and I decided to try evening classes. We both started with Watercolour Painting and enjoyed it very much, but after a couple of years I thought I would try something different. I signed up for classes with a local potter, Liz Saunders, and soon I was hooked. After a couple of years of classes, the plant where I was working closed down and I found myself working as a contractor in the Brighton area. So I signed up for classes with Anna Thorell in Brighton and then a year later with Carla Allen in Portsmouth. It was here that I first watched a Raku firing and although I didn't have any pots to fire, it looked great fun with fascinating results. Then my work moved back to Milton Keynes for a couple of years, so back to Liz's classes and this time the chance for hands on exposure to Raku. This was a bit chaotic, with the gas running out half way through the second firing, so we had to come back the next weekend. Despite that we got some good results.

In 1996 I came across the Guild's stand at Hatfield and joined up. Over the last five years the evening meetings and the Open Days have introduced me to a wonderful variety of people and styles and techniques. When I joined I never expected to end up on the committee, but it has been good fun. The Pitstone open days have been hard work, but a good learning experience. We don't get many explosions these days.

I am still going to evening classes and I now have an old Leach style kick wheel that was being thrown out by the local Art Centre and is now sitting in my garage. I hope, in the not too distant future, to build a shed in the garden large enough to accommodate my pottery at one end and my wife's painting at the other, then perhaps I will have the time to explore the medium in more depth. Roll on retirement.

Jan Kent

ABERYSTWYTH - INTERNATIONAL CERAMICS FESTIVAL 2001

Those who have been to the ICF will know what an exciting marathon it is. From Friday evening, Jim Robison as master of ceremonies, introduced all the active participants in the Great Hall who each gave a mini slide show and talk, some with the help of a translator.

For the rest of the programme - all day Saturday from 9am to 5.30 and all day Sunday from 9am to 6ish pm there were demonstrations with two artists taking turns to explain what they were doing. Each set of demos took an hour with a quarter of an hour's break before the next demo.

But at the same time there were lectures or talks or discussions in the theatre or cinema. As well as those, there were two marquees: one with mainly trade stands and the other with a cafe and work space for some of the artists; other artists had tables beside the Great Hall.

Near the marquees there was a kiln site with three kilns: one by Fred Olsen with a long transformer kiln firing the very tall cylinder, and I mean a very tall cylinder, made by a Latvian - Dainis Pundurs. He made one foot high cylinders about 16" in diameter and joined them together vertically, building a scaffolding so he could climb up to join on each cylinder. It was eventually so high that it was with very great difficulty it went through the door. This tall cylinder was made two years ago and we saw it fired horizontally in Fred's kiln. Unfortunately it was slightly damaged after removal from the kiln.

The second kiln, by John Thies, was a wood burning, catenary arch, two chamber kiln, which fired 200 or more bowls made by Joe Finch and quite a few more pots. The bowls he sold are £8 each to those lucky enough to get near !

For the third kiln, students from Swansea Institute of Higher Education (Ceramics course) made a series of five rings from paper, each about 6" to 7" high, and ranging from about 15" wide to a yard wide. One was a yard wide, two were 26" and two were 15". They were solid with paper, using approximately a thousand sheets and took the Swansea Institute a long time to

make. Each ring was very solid and inside the "kiln" was a metal cage holding about a dozen pots. The rings were arranged with a small one at the bottom then a middle sized one, then the large one and diminishing to the top. The whole kiln was held up by chains and a scaffold. It took quite a while to get started, and eventually burnt out about 4 am on Sunday. It was very dramatic to watch.

Since the last Festival the University of Wales Arts Centre has been completely rebuilt and it is now a large airy complex on three floors. Downstairs were various exhibitions. The main floor holds the Great Hall, a craft and design shop, a book shop, cafe and the cinema and Gallery 1, which held "The Snake in the Garden" slipware exhibition, organised by Vicky and Michael Eden. This exhibition was modern and very bright and lively. The upper floor is very light, with windows or glass doors all round, with the theatre, the guest artists exhibition and a large sitting area with a bar and cafe.

The Saturday night entertainment also included a very good buffet and was followed with live music by Spanking Gorgeous ! Mainly for the younger members while us "not so young" went outside to watch the kilns and revisit the exhibitions.

On Sunday afternoon "The Phantom Potters" arrived, their heads covered with large paper bags (with various faces drawn on them) and who were each taken to a wheel, a ball of clay and a beaker of water and were told by Joe Finch to make a pot. David Frith made the tallest (a jug), the others were quite varied !

There were about 20 artists demonstrating or lecturing so I will pick out just a few that made most impression on me. Graham Hay from Perth, Australia was into paper clay and demonstrated how to make a fragile looking crane base construction with gear wheels. All sorts of shapes were added on, showing the stickability of paper clay. He painted the more fragile bits with paper clay slurry to strengthen the joins. Knitting wool dipped into slurry a number of times to vary the thickness was added too.

Christy Keeney from Ireland, but living and working in London, was making his sculpted slab built heads as he did at the Dacorum Potters Day some years ago. No music I'm afraid, but he cannot keep up with his orders and his prices have increased somewhat, up to the one, two or three hundred pounds ! But he is a delight to listen to with a great sense of humour.

David Miller - English, but now living in Collorques, France - demonstrated a wide variety of pots. He threw a cylinder and using two 15" boards, covered with canvas, proceeded to squeeze the round into an oval. At the back of the board there is a small wooden handle

which is put on a slab. His next demonstration was a large slab with raised and cut wavy edges, covered with a thin white slip to use as a canvas. Using a large tray of pots of slips he proceeded to paint on very bright exciting coloured pictures. He was innovative and very amusing.

Most impressive was Fee Halsted Bernings, an artist and lecturer from Kwazulu Natal, South Africa who set up, right by her home, the Ardmore Ceramic Art Studio. She encouraged up to about 45 or so Zulu and Sotho artists to work there - doing their own work. Wonderboy Nxumato (26 years old now) as a young boy had a natural ability to draw and paint and this led to an apprenticeship at Ardmore. He sat and painted very detailed and colourful pots for hours on end during the Festival.

Jabu Nala from Johannesburg, South Africa, is the eldest of four sisters, all potters, & inherits the art from their mother and grandmother before her. Originally from KwaZulu Natal she demonstrated coiling with great patience and finally decorated the pots most beautifully. The pots are fired in an open bonfire and then given a second firing to smoke blacken them. Finally, they were polished with animal fat and wax to create the distinctive surface sheen.

There were a lot of large pot throwers and sculptors. I could go on for ages, but I hope I've given you an idea of the Festival, and maybe inspired you to go to the next Festival in 2003.

Jackie Wilshire

Pitstone June 2001

Our first Open Day of 2001 started off rather overcast, with a little drizzle, and looked like being a quiet day. Tina and I had support this time from Morris Clarke and Mike Farley, many thanks, we were glad of the company and help. During the morning there were few visitors, so Morris tried firing an unfired pot. He took it slowly, but it still exploded before the temperature had risen far. So after that he went back to glaze firing only.

By lunchtime the weather had cheered up considerably and visitors began to roll in. We had a steady flow of customers for the "have-a-go" and the leftover books from the Guild Auction also attracted some interest. In the end we took around £30 overall, of which we donated £15 to the Museum. The rest will go to fill up the gas tank.

On the 24th we had an extra event with Jola Spytowska's class decorating and firing their "strange creatures". We had a lovely sunny day and "a good time was had by all" as the saying goes.

Jan Kent

BOOK REVIEW

Functional Pottery - Form and Aesthetic in Pots of Purpose. Robin Hopper

pub. A. & C. Black. Hardback £32

When I was given this book to review, I was worried that it would be a dry list of shapes and forms of pots, something like the Potter's Dictionary of Shape and Form. Instead I found a fascinating book looking at the history and origins of form and shape in functional pottery. There are still sectional views of pots, but they are integrated into the text with copious photos and sketches showing how these shapes have been used in practice by potters through the ages.

The first section of the book looks at the development of functional pots from prehistoric times and at the making methods available to early potter. This is followed by a section that looks at the relationship of shape and form to geometric forms, natural objects and the human body.

The third, and largest, section looks in more detail at the mechanical considerations of specific functions; eating, drinking, storage, cooking, pouring and other functions. It gives a good deal of practical advice on how to achieve different forms and plenty of illustrations in the form of sketches and photos.

The final section looks at the work of seventeen living potters making functional pots. This covers a wide range of styles and making methods and, in some cases, stretches the definition of "functional" slightly, but it rounds off the book well. Functional pots are still alive and well.

Jan Kent

NOTEBOOK

Members Evening and Auction on 8th June. This event was very enjoyable. We started off with our auction of surplus books, being those remaining from the Stan Romer bequest. The various lots were knocked down at a cracking pace to those present and also to some members who, unable to attend, had left bids with Jan Kent. A very welcome total of £70.55 was raised for Guild funds and placed in the capable hands of Caroline Hughes (who was baffled by the odd 5p!). Any unwanted lots were given back to Jan for sale at Pitstone, to support our activities there.

After an extended tea break and much chat, we sat round in a circle and Ros McGuirk asked each member in turn to briefly describe their pottery interest, showing some of their work if available. (Each member was asked to summarise this brief "profile" for the Newsletter, so I will be delighted to receive any notes that you care to

write , with appropriate photographs if possible). John Beckley had set up a monitor and some videos, but we ran out of time before we had a chance to see them perhaps we can show them at a later date.

Fundraising. On 16th June we held a pottery "have-a-go" event at Chestnut Combined School; in Bletchley, "We" were the Guild representatives in the shape of the whole Fitzwilliam family, i.e. Sylvia and I were giving throwing lessons on two wheels, our son Steven and his partner Linda were helping the children to make hand built animals. Our daughter Carol, who is a school governor, helped with apron fitting, money and cleaning up. Our activity was part of the School Fete day, although the fete time was restricted to only two hours, which seemed quite short. Our son-in-law Gavin did a splendid job of keeping our three granddaughters Amy, Sarah and Amber amused during the pottery activities, although all were involved in the clay at some point. We raised a total of £74 of which £32 was donated to Guild funds.

Pot Crawl 23rd June Our thanks to Sarah Hall for arranging this year's Pot Crawl various to London studios (see page 3). Sarah claimed only minimum expenses for all her work, donating the balance of £20 to Guild funds. Thank you Sarah for your generosity and also for arranging this event for us.

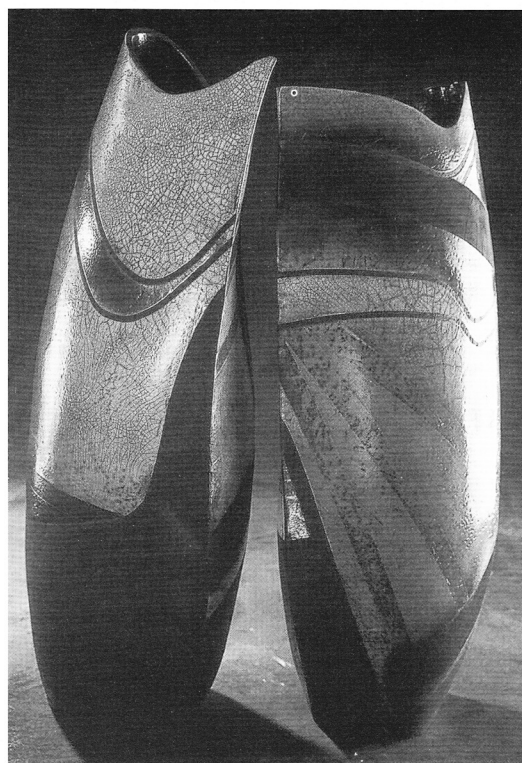
Marilyn and the Millennium Wall Guild member Marilyn Andrietti has recently been a key figure in a "Millennium Wall" project at the Margaret McMillan nursery school in Islington. Marilyn was the potter taking on the task of giving initial instructions on clay work and glazing to produce fired tiles to make three wall panels. The next part of the project was the collection of each tile for firing. Bearing in mind that the children were aged from twenty months, Marilyn must deserve the award for firing all 220 tiles that were made without a single breakage. An article detailing the project appears in the July/Aug. issue of *Ceramic Review*.

Wendy goes to Court Another Guild member, Wendy Fowler, had her work selected for the recent Hampton Court Flower Show. This is the first time that Wendy has attended this venue as a stall holder and although she has not come away with a vast fortune, she enjoyed the experience and is going to apply for the same show next year.

Committee support The AGM is on the horizon and we really do need some volunteers to continue Guild activities. In particular, we desperately need a Treasurer. Please do contact Caroline Hughes if you can help us.

Mervyn Fitzwilliam

DAVID JONES: 11th May 2001 A talk about Raku, illustrated with slides



two Raku vases by David Jones

David Jones was born in 1953. He graduated in philosophy and literature at the University of Warwick where he first became interested in pottery. In 1993 he worked and studied in Japan as the recipient of the INAX Design prize for European Ceramists. Currently, David is teaching at Wolverhampton University.

David has written a book called *Raku - Investigations into Fire*, published by Crowood Press at £25. We now have a copy of this title in our library. The book is regarded as a comprehensive study of Raku, with information about the early beginnings through to present technology.

The slides which were shown were, in some cases, those used to illustrate the book. David took care to use slides that showed his work and in particular the things which have inspired him. This was very enlightening and in general the correlation between the inspiration and the finished work was very strong indeed. The inspirations which he discussed in some detail were rolling hills and ploughed fields, also high-rise buildings and a zebra crossing.

Materials and Techniques

The body normally used is a mixture of porcelain and and T material, the ration being 1/3rd T material to 2/3rd Harry Fraser porcelain. For all porcelain work David uses Audrey Blackman porcelain and will be using this to replace the Harry Fraser material in future. Some recent

work has been brushed with Terra sigillata to gain the desired surface effect. Another technique described was working small crystals of feldspar into the body to give irregular bumps on the finished work. Masking tape is used as a resist and the glazes are usually sprayed on.

David talked at some length about the fact that so many Raku potters put their pots into water immediately after reduction in sawdust to "freeze the glaze effect". He believes this to be a very questionable procedure, which he does not use, since he would "prefer the pot to remain in one piece".

(The above details were compiled from notes taken by John Beckley during the talk)

Mervyn Fitzwilliam

COMMITTEE LIST

Murray Fieldhouse (President) 01442-851 229
Northfields Studio, Tring, Herts. HP23 5QW

Mervyn Fitzwilliam (Chair & Newsletter) 01442-242 332
"Longfield", Bulstrode Lane, Felden,
Hemel Hempstead, Herts. HP3 0BP

Caroline Hughes (Vice-Chair) 01923-261 834
17 Gallows Hill Lane, Abbots Langley, Herts. WD5 0DB

Martin Hughes (Treasurer)

John Beckley (Secretary) 01923-822 659 44
Wolsey Road, Northwood, Mdx. HA6 2EN

Digby Stott (Advertising/Membership) 01442-250 540
"Broomfield", 36 Box Lane, Boxmoor, Herts, HP3 0DJ

Ruth Karnac 01895-631 738
35 Kingsend, Ruislip, Mdx. HA4 7DD

Shirley Bell 01707-896 771
Robin Mead, Welwyn Garden City, Herts. AL7 1PP

Anita Cheasty (Publicity) 0208-959 3354
35 Milton Road, Mill Hill, London NW7 4AU

Jan Kent (Pitstone Organiser/Librarian) 01908-674 051
48 Coleshill Place, Bradwell Common, Milton Keynes,
Bucks. MK13 8DP

Joy Wills (Open Day Organiser) 01296-481 015
21 Tindal Road, Aylesbury, Bucks. HP20 1HT

Ros McGuirk (Programme Organiser) 01727-834326
13 The Park, St. Albans, Herts. AL1 4RU

Harry Karnac (Newsletter sub-editor) 01895-631 738

BULMER BRICK & TILE CO. LTD.

On 11th July, Sylvia & I joined a 'U3A' visit to Ickworth House. Our coffee stop was at the Bulmer Brick & Tile Co. and very interesting it was too. (See photographs on opposite page).

Peter Minter was our guide, explaining that a tile kiln had existed on the site in the 14 Century. The local seam is a 15 feet deep layer of excellent red clay, needing only pugging to make it immediately usable. With in excess of 4,000 wooden moulds, The workforce produce approximately 250,000 hand hand made bricks a year for many restoration projects and some new projects and some new-buildings. The workforce varies between approximately 15 and 20, depending on orders on-hand.

The dried bricks are stacked in a coal fired down-draught kiln, built before the second World War. The kiln, fired every fortnight, is shown on the company headed paper, reproduced above.

The staff are dedicated and happy in their work as reflected in the photographs. Janet Martin (left) is preparing a mould and Lori Quilter (right) is placing moulded brick to dry. Lori's mother, Penny (bottom photograph) also works on the site and is a long-serving member of the staff, shown removing a brick from a mould.

Whilst talking enthusiastically about the business which he has dedicated most of his life to, Peter also explained that the present bureaucratic influences from the E.U., applied by our own Government agencies, had added £20,000 in taxation of various typed to his business, since October 2000. Increasing 'red tape' continues, with surveys and frequent interference. (Sympathy was expressed by others in our group, with echoes of similar stories).

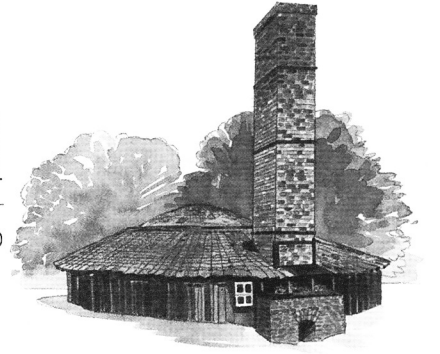
On a brighter note, demand for hand made bricks is high and Bulmer Brick & Tile Co. will welcome visits, providing they are arranged beforehand.

Mervyn Fitzwilliam



The Bulmer Brick & Tile Co Ltd

Bulmer, Near Sudbury, Suffolk CO10 7EF. Telephone: 01787 269232 Fax: 01787 269040



5% DISCOUNT
to members of
**Dacorum & Chiltern
Potters Guild**

Please quote membership number
when ordering

P Ceramic materials and equipment
to meet all your requirements
Potterycrafts LTD

HEAD OFFICE
Campbell Road, **Stoke-on-Trent** ST4 4ET
Tel: 01782 745000 Fax: 01782 746000
sales@potterycrafts.co.uk

<http://www.potterycrafts.co.uk>

LONDON NORTH
Kings Yard Pottery, Talbot Road
Rickmansworth, Herts WD3 1HW
Tel: 01923 770127
Fax: 01923 896202

LONDON CENTRAL
8-10 Ingate Place
Battersea, London SW8 3NS
Tel: 020 7720 0050
Fax: 020 7627 8290

K THE CROMARTIE GROUP
...at the centre of ceramics

Cromartie Kilns, have been leading the way for fifty years with the robust quality and innovation in kiln design that will take you into the new millennium

Cromartie Hobbycraft is the sole authorised distributor of Duncan and Gare, the two top US ranges of brush-on colours and glazes that are now recognised by professional potters for their superb technical quality.

Potter's wheels and machinery, clays, raw materials, tools and colours and glazes complete the picture putting Cromartie firmly at the centre of Ceramics.

Send for our catalogue or come and browse and talk to our experts in our large showrooms
Open 9-5 Monday-Friday

The Cromartie Group
Park Hall Road, Longton,
Stoke-on-Trent ST3 5AY
Tel: 01782 313947 / 319435
Fax: 01782 599723
www.cromartie.co.uk
enquires@cromartie.co.uk

CERAMICS in SOCIETY
www.ceramic-society.co.uk

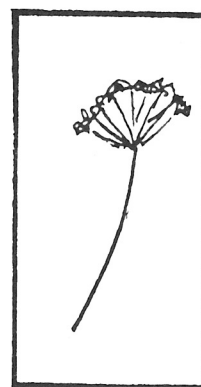


on-line and in print!
the magazine for creative ceramics
2-year subscription (8 issues):
£33 for members of UK potters' associations

Phone 01392 430082



Apt Creations Gallery



- Functional pots for everyday requirements
- an exciting range of studio pottery,
- including Walter Keeler and John Leach

53 Catherine St St. Albans
AL3 5BW Herts
Tel 01727 855514/850662

(open Tue - Sat. 9.30-17.00)



BRUNEL
UNIVERSITY

Arts Centre
Brunel University
Uxbridge
Middx UB8 3PH

Tube lines:
Piccadilly &
Metropolitan

*Brunel University
exists to provide high
quality education and
research of use to
the community*

BRUNEL UNIVERSITY ARTS CENTRE 2001 Weekend Programme

SEPTEMBER

17-21

Life Sculpture in Clay (week course)

Jo Miller

OCTOBER

13-14

Mixed Media Sculpture: animals, insects and plants *Jo Miller*

20-21

Throwing for Beginners *Anne Kari Ramberg Marshall*

NOVEMBER

3/4

The Expressive Drinking Vessel

Paula Gray

3/4

Life Drawing: Line, shape and movement

Gisli Bergmann

10/11

Textured Pots

Beryl Sedgwick

17/18

Felt Making

Douglas Anderson

24/25

Throwing

Brian Usher

DECEMBER

1/2

Portrait Sculpture in Clay

Jo Miller

Full programme of Weekly Classes (including *Thursday Clay Days*)

Full details of all Spring 2002 weekends now available.

For free brochures: ☎ 01895 273482 Fax: 01895 203250

e.mail: artscentre@brunel.ac.uk www.brunel.ac.uk/depts/artscentre

RAYEFCO LTD.

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

PHONE / FAX 01442 242332



FITZWILLIAM WHEEL

Reg. Design

YOU COULD BUY ANY WHEEL

...OR YOU COULD BUY A FITZWILLIAM WHEEL

....."My Rolls Royce".....
Mildred Slatter (1970)

...owned my Fitzwilliam Wheel for Twenty Five
years..... wonderfully comfortable to use..... a joy to
work on..... still in perfect order.....
Mrs. C.C. (2000)

..... the Survey (Ceramic Review) told me what I
already know..... have worked on many wheels.....
Fitzwilliam wheel is the best there is.....
Mr.D.S. (2000)

**The Craftsman Wheel
Fitzwilliam Wheel
Felden Wheel**

Pottery Wheels designed by Mervyn Fitzwilliam,
available for hire or sale from Rayefco limited.

THE Potters CONNECTION

**OUR NEW SHOWROOM IS NOW OPEN!
THE POTTERS CONNECTION LTD HAS MOVED!**

WE NOW HAVE SHOWROOM PREMISES OPPOSITE THE FAMOUS
GLADSTONE POTTERY MUSEUM.

WE HAVE A VAST RANGE OF TOOLS, BRUSHES, SIEVES,
WHIRLERS ETC ON DISPLAY AS WELL AS THE INCREASINGLY
POPULAR SHIMPO WHEELS. A SMALL SELECTION OF OUR VAST
RANGE OF TOP AND FRONT LOADING KILNS IS ALSO ON SHOW.

IF YOU ARE THINKING OF MAKING A SPECIAL JOURNEY TO US
& WOULD LIKE TO COLLECT AN ORDER, SIMPLY CALL US A
COUPLE OF DAYS IN ADVANCE & WE WILL HAVE YOUR ORDER
WAITING FOR YOU WHEN YOU ARRIVE.*

WE STILL AIM TO PROVIDE ALL OF YOUR CRAFT AND HOBBY
POTTERY NEEDS AT VALUE FOR MONEY PRICES, SO IF YOU DO
NOT HAVE A COPY OF OUR CATALOGUE, PLEASE CONTACT US &
WE WILL RUSH ONE OFF TO YOU IN THE POST!

★ 5% Discount to DCPG Members ★

THE POTTERS CONNECTION LTD

CHADWICK ST, LONGTON, STOKE-ON-TRENT, ST3 1PJ

TEL: 01782 598729 FAX: 01782 593054

EMAIL: SALES@POTTERS-CONNECTION.SAGEHOST.CO.UK

*Subject to availability

CERAMATECH

- London's largest independent potters supplier.
- Comprehensive range of pottery materials & equipment – over 1000 products in stock!
- **BOTZ** range of lead & cadmium-free glazes for earthenware, stoneware & 1150°c firing.
- **HIGH FIRING COLOURS** range of glaze & body stains.
- Top & front loading kilns.
- Amaco & Duncan – glazes & underglazes.
- Mail order – Access & Visa, Trade & education supplied.

Please contact Steve Rafferty at:

CERAMATECH LTD,
Units 16 & 17 Frontier Works,
33 Queen Street,
London N17 8JA
Tel: 0181 885 4492
Fax: 0181 365 1563