



# DACORUM AND CHILTERN POTTERS GUILD



IN THIS ISSUE -

MEGAN DI GIROLAMO TALK

GARETH MASON DEMONSTRATION

"EARTH & FIRE" AT THE V & A



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NEWSLETTER  
SUMMER 2002  
£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:

Single	Family	Full Time Student
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**Front Cover Photograph** A bowl "off the hump" by Gareth Mason (photograph by David Dennis)

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## EDITORIAL

The Book Auction and Members Evening planned for 24<sup>th</sup> May looks as though it could be an interesting event, if the boxes of books in our dining room are anything to go by. The space not occupied with books is occupied with promotional t-shirts and other items owned by Dacorum and Tring Athletic Club. With Sylvia being the secretary of that club, our office equipment is almost exclusively used either for promoting DCPG or DTAC activities.

The notebook section of this issue of the Newsletter reflects more committee actions and decisions than usual. This is a way of keeping you all in touch with what gets talked about and decided at committee meetings.

Mervyn Fitzwilliam

## GUILD EVENTS

Guild meetings are usually held at Kings Langley Methodist Church Hall.

**Friday 10<sup>th</sup> May at 8 p.m. PENNY FOWLER**

Penny obligingly threw open her tiny studio on our last Potcrawl in London, so we are delighted she is to return our call. Using bone china and porcelain clays, she will demonstrate how she layers slip in moulds & then carves into them to produce such delicate, translucent forms.

## MEMBERS EVENING & BOOK AUCTION.

Our previous Members evening and book auction was greatly enjoyed by those who attended. On 24<sup>th</sup> May we will have another similar event, at the Kings Langley Methodist Church hall at 8.00 p.m. (viewing at 7.30 p.m.)

Before we discuss pots we will hold our Book Auction and sale of books, so bring your cheque books and join in the excitement of the auction! The Library will also be open on this evening, containing many new titles, so there will be plenty of time to see and choose some of the recently added books. Members are also invited to bring along between one & four pots, which are either favourite pots, or which have some significance for them. Members bringing pots should be

prepared to tell us a little about those pots & why they like them etc. The pots can be by any potter, not just the member bringing them to the meeting.

## POT CRAWL

We are delighted that Sarah Hall has taken on the task of organising a Pot crawl for us this year. The dates are yet to be finally decided, but will probably be during June or early July. The outline plan is to visit potters in Dorset. An application form should be with this Newsletter

## SODA GLAZING WITH STEVE HARRISON

We are planning a Soda Firing with Steve Harrison on Saturday 18<sup>th</sup> & Sunday 19<sup>th</sup> May, using the Guild Kiln at Northfields Studios. The kiln will be opened on Wednesday 22<sup>nd</sup> May and Steve will also attend this kiln opening. (the choice of dates for this event are based on Steve's very busy calendar). The numbers attending will be limited to twelve maximum, and applications will be dealt with in strict order of receipt. We expect each attendee to bring a variety of suitable bisqued pots, made in a suitable stoneware clay. Selection and packing of pots will then be carried out in the fairest way possible on the Saturday. Phone 020 84 410 904

## OTHER EVENTS

**19<sup>th</sup> May** In the Lady Bay area of Nottingham. Visit 26 artists & potters. See May Ling Beadsmoore's soda-glazed work and raku firing. Also paintings, film art, textiles, glass, etc. in 10 different venues within this "village" beside the Trent.

**London Potters at the V & A = 18<sup>th</sup> & 19<sup>th</sup> May**  
Demonstrations & an exhibition. Part of the programme of events celebrating the opening of the British galleries.

**Ham House Craft & Design Show 1<sup>st</sup> – 4<sup>th</sup> June (incl)**  
The National Trust, Richmond, Surrey.

**Tring Canal Festival 2<sup>nd</sup> & 3<sup>rd</sup> June**

The organisers are asking for exhibitors in its crafts tent. Stands start at £55 for the two days. For more information, ring British Waterways, 01442 825 398

**Potters Market 8<sup>th</sup> & 9<sup>th</sup> June**

A new ceramics fair with a very star-studded cast will be held at the Geffrye Museum, London 10.30-5pm Sat. 8<sup>th</sup> & 12-5pm Sun. 9<sup>th</sup> June. Phone 020 7739 9893

**Art in Action 18– 21<sup>st</sup> July Waterperry nr. Oxford**

250 leading artists & craftspeople from around the world + music, practical classes, fine food. Family day out. More information 020 7381 3192

**Potfest in the Park-2 26/27/28<sup>th</sup> July**

A selective show of 90 potters. Hutton-in-the-Forest, Penrith.

**Art in Clay 2002 2/3/4<sup>th</sup> Aug. Hatfield House, Hatfield, Herts.**

100+ potters from U.K. & Europe plus daily lectures & demonstrations, trade stands & refreshments. Fun for the family. More information 0115 987 3966

**Potfest in the Pens-9 9/10/11<sup>th</sup> Aug.**

Open show of 200 potters at Penrith Cattle Market

**Tring Craft & Design Show 24/25/26<sup>th</sup> Aug**

Tring Park Mansions, Tring Park, Tring, Herts.

## GARETH MASON DEMONSTRATION – FEB. 8<sup>TH</sup>

Gareth makes beautiful thrown vessels in porcelain that glow with gorgeous glazes including whites, celadon blues, olive green, rich copper red and, my favourite, a deep 'mirror blue'. He is not a decorator and his pots do not require it. They draw the eye to the form and the space captured within. These pots seem strongly influenced by those from S.E. Asia but close observation often reveals a little more, some unexpected movement. Generally the asymmetry is subtle – a bottle neck beginning to collapse, a softening rim, or a throwing ring that is just starting to push the pot off its axis. 'Rotary energy' is celebrated here.

Gareth's talk gave a fascinating insight into his relationship with clay and the sources of his inspiration. He is motivated by the materials with which he works and has always had a tendency to push them to the limits. Pots are thrown until they partially collapse and fired until they melt. The ability to let go is fundamental to him in acquiring and advancing his skills. Copying is also an important part of learning.

Learning to look is another vital skill. He has been impressed by a vast and eclectic assortment of artists and potters from Giacometti to Michaelangelo, to Picasso, Hans Coper and Peter Voulkos. He loves drawing for it is "the best way of getting the world inside ourselves". He studied at Farnham where his tutors included Judy Trim and Madeleine Odundo. A student trip to Japan provided a great impetus, though it took a while for him to assimilate all he had learned there. There followed a period as production thrower at Farnham Pottery and a residency at South Hill Park Arts Centre in Bracknell. Now he pots part time, lectures at Farnham, has another job which pays the bills and has a young family.

Gareth began his demonstration by wire-wedging two 10-kg bags of clay (Potclay's Southern Ice Porcelain). This method was new to me and looked worth trying. He worked the two lumps separately by rocking them back and forwards on a large plaster bat. After a few moments of this, the lumps would be turned over and cut with a wire using an upward motion and the cut pieces slapped on to the opposite bases. The rocking and cutting should be continued until the clay is well mixed. Then each lump is patted into a cone shape.

### Throwing a large bowl

Gareth prefers to throw without a slop tray. He secured a large bat on to the wheel head with four small pancakes of clay, patting them and the bat into place. Patting a 10-kg. cone of porcelain on to the bat, he led us through the process:-

(1) be relaxed about centring "it will centre itself as you go along"

(2) "let your body weight do all the work" as, with left elbow tucked into his waist, he leaned well into the clay.

(3) open up to leave a thick base (a good inch or two) which is bowl-shaped.

(4) for lifting, put all the pressure through the right forearm (now the right elbow is tucked into the body).

(5) smooth the rim, even at this early stage, using the web between the 1<sup>st</sup> and 2<sup>nd</sup> fingers. (To illustrate how efficient this is, he damaged the rim by chopping at it with the side of his hand and then re-established it using the finger web.

(6) repeat the sequence of a little lift followed by smoothing the rim, several times.

(7) the base should by now be much narrower

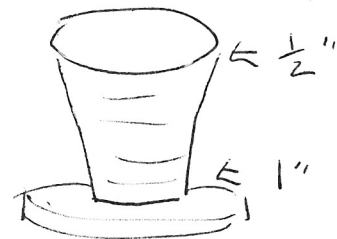
(8) cone up the pot and level the rim

(9) n.b. Porcelain

(a) takes a long time to throw because it is very dense and unco-operative. Think of 'coaxing' or 'teasing'

(b) it requires careful lubrication. Gareth allows a wet sponge to dribble into the palm of his hand and thence down the pot.

(10) By now the bowl is this shape and the walls are still quite thick especially near the base



(11) Time to start working on the base to get a good curve inside. Note the lifting position of the hands and how he uses the pads of left hand fingers against the edge of the right hand – especially the lowest knuckle of the small right finger.



See also the photograph for a good view of the right hand.





Smoothing the wall and removing slurry using an old credit card.



Demonstrating how he will continue to open up the interior the following day

(12) He always stops when the bowl is approximately two-thirds thrown and leaves it to firm up a little overnight. Even if it goes wrong, he'll keep it and carry on if at all possible. By then, he'll be using the large wooden rib shown in the third photograph.

Towards the close of the demonstration Gareth threw a bowl and a couple of tiny pots off the hump. He cut the tiny one off using dental floss and placed them beside the large bowl where the difference in scale was almost surreal. The bowl was loosely cut off and placed on a 'thick quick' pedestal. One of his more quirky innovations.

And thus a talented young potter brought a most enjoyable evening to an end. I do hope he returns in a few years to show us where his journey of exploration in clay has taken him.

Ros McGuirk  
Photos by David Dennis

## MEGAN DI GIROLAMO: A talk with slides held on Jan.12<sup>th</sup>

Being one of Megan's students on her ceramic sculpture course in Aylesbury, it was thought that I would be best placed to write up this review. Having been on the course only six months, I had not seen her showing or talking about her work, and what an enlightening evening it turned out to be.

Megan started the evening by talking about her childhood in India, then coming to England and settling in Aylesbury, where her father became a teacher at the Queens Park School. Megan explained how she was always making things with her family, puppets were a favourite, and she would be the one to make the heads out of papier-mâché, showing a natural flair for it.

On leaving Aylesbury Grammar, she went to Wycombe to do a National Diploma in Design. Feeling the need for a proper job she went to Hornsey in London to do a teacher training course. Over the next 18 years Megan progressed to Deputy Head in her teaching career at the same time as raising a family, before realising that it was a job that she no longer wanted. By this time, in her forties, Megan applied for an M.A. in ceramics at Cardiff and has never looked back.

Much of Megan's work is a reaction to what she sees happening in the world around her, and images in the media. Producing sculptures of homeless mothers with their children and refugees from Somalia and Kosovo, she feels that this is work she "has to do" as a way of coming to terms with such poverty and starvation and says she would gladly donate the work to charities to help raise awareness. It was a piece of work on this theme for which Megan was awarded the Royal Society of British Sculptors' silver medal, their highest honour.

Megan is very inspired by her family, her daughters and grandchildren appearing in many of her sculptures. She loves the relationship between a mother and her child and often tries to "catch the moment" in her work.

Megan's sculptures are all coil made to a thickness of an incredible 1 cm., making them strong but easy to move as they can be almost 3' high. Megan works in stone-ware clay and usually Rakus her work. This can be a risky business, resulting in some of her work cracking or falling apart, but instead of it being a disaster Megan relishes this happening, saying that it can enhance her work. When breaks and cracks appear, she mends them with Araldite or car body filler, not trying to hide them at all.

The clay that Megan uses is White St. Thomas as it has a smooth texture and fires white, thus not contaminating the bright glaze colours. When a piece is finished and thoroughly dried, it is biscuit fired in an electric kiln to

1000°C. It is then ready to decorate. For this Megan uses Duncan brush-on glazes, due to the brightness of colour and detail that she can achieve. The Raku firing is taken to just under 1000°C, the burner is then switched off and Megan pours dry or sometimes damp sawdust into the top to create reduction. At the right moment the kiln is lifted off, sawdust removed and sometimes water sprayed on to encourage crazing. This method means there is no need to handle the red-hot fragile work. Megan also uses a transmutation glaze over her work, not quite transparent, but it enhances the colours of vitreous slips beneath.

We were also given a brief description of mould making, and what a useful technique it can be. Some moulds of heads she has used over and over again, making small changes each time – an expression, different hair styles, varieties of clays or finishes. Making each complete mould in 6-7 pieces gives great flexibility and freedom just to have fun and experiment!

When Megan was a teacher her intention was to retire at the appointed age. Now she says she is never going to retire, but to end her days with a lump of clay in one hand and a modelling tool in the other. What a way to go!

### Notes

#### Transmutation Glaze 1220-1280°C

Cornish stone	50
Whiting	25
China clay	25

#### Vitreous slip

China clay	50
Feldspar	50

#### + Oxides

Megan teaches at Aylesbury College and also runs summer classes at Missenden Abbey.

Kirsten Holoj

**EARTH AND FIRE – Exhibition at the V. & A.**  
**14<sup>th</sup> March – 7<sup>th</sup> July 2002**

I greatly enjoyed this exhibition, curated by Bruce Boucher, which is spaciouly displayed and benefits from the human scale of most of the pieces. You can appreciate them from a comfortable distance. Nothing towers over you, looking as though it has lost its architectural setting. All the exhibits were made between 1400 and 1800, mostly in the Renaissance period.

One of the first I saw was a Venetian bust of a cardinal from about 1500. It seemed to me that the broad collar of his robe with its elaborate texture was a very important part of the whole, giving a contrast of texture impressed into the clay with what the label described as a carved 'punch'.

The portraits of the rich and the powerful (i.e. the ruling families, the Medicis etc. and church patriarchs) are enormously impressive and some are very amusing sycophants – in fact one wonders how they survived verging on the caricature. The artists were certainly not their challenging portraits. I suppose it says something for the powerful subjects that they were able to accept these realistic portrayals in the spirit of "I am what I am".

There were several of the usual terracotta Madonna and Child or angel subjects, but generously modelled and with great expressiveness in contrast to the vacuous facial expressions so often seen in religious figures. They were pleasingly human in the best of Renaissance tradition.

There is a head of a young boy by Luca della Robbia, so lifelike and tenderly done that it stopped me in my tracks. It was glazed with what appeared to be a perfect tin-white glaze. Luca was the first of the della Robbia family of potters and sculptors and generally considered the best. The following generations of the family 'went into production' in a big way for the Church and other patrons and somehow lost their early inspiration, though not their technical competence.

Another portrait of a cardinal apparently made allusions to painted wax effigies which were quite common at the time, though obviously more likely than clay to be lost or damaged. They, as well as terracottas, were sometimes painted to resemble bronze or marble. Indeed, the tin-white glaze itself was probably a cheaper substitute for marble. There is one display of two busts of the same man Filippo Strozzi side by side, one in terra-cotta and one in marble.

There are many small sketch figures and maquettes for larger works which are very interesting. They have great spontaneity, not 'finished' but examples of the thought processes of sculptors. In addition, some of the more

finished small pieces were meant for private devotional use and were apparently very popular.

One of the reasons that terracotta was so much used was that many parts of Italy did not have access to marble quarries, contrary to popular belief. The added advantage of clay was, apart from its accessibility, that it could be used for both sketches and for fine finished work, in the round or in high or low relief. There are quite a few panels of relief sculptures shown, sometimes fitted into wooden 'frames' or shallow 'boxes'. This would make it easy to hang them. There are pieces by Bernini, Algardi, Bracci, Donatello, Canova and other names I am unfamiliar with.

Great use is made of draperies to give works a lively sense of movement, sometimes, as with some angel figures, an appearance of dancing which reminded me of Greek figures of mænads from ancient friezes.

A later terracotta figure of the 'Sleeping Enmdymion' by Comacchini 1760 shows finely 'drawn' hair and dog fur in the clay, which would have been blurred if it had been glazed. This would probably apply to patterned fabric as well.

A 1760 Canova sketch in clay is shown for his 'Penitent Magdalen' as well as the finished work. I find these comparisons very interesting.

I was delighted to see that at the end of the exhibition they showed a modern piece by Michael Flynn – lovely stuff which I think holds up well with the Renaissance works. Before I went into this Earth and Fire exhibition, I went to the beginning of the 20<sup>th</sup> C galleries where there are several more pieces of Michael Flynn's work shown alongside historic pieces. This is a great bonus and well worth a visit. He also uses the 'sketch' technique, preserving the spontaneity, but also glazing them white and adding free touches of enamel colours.

Do go and see these things if you can manage it, especially if you are thinking of doing something for the Stan Romer Award competition. You'll enjoy it anyway.

Ruth Karnac



## **PITSTONE OPEN DAYS 2002**

The dates of the Museum Open Days have now been confirmed as May 12<sup>th</sup>, June 9<sup>th</sup>, July 14<sup>th</sup>, August 11<sup>th</sup> and September 8<sup>th</sup>. This year, the May 12<sup>th</sup> day will not be a Craft Fair, instead the Museum will be having a "Wheels in Motion Day", which is a Stationary Engine Rally with working farm machinery, models and model engineering exhibits. The rest of the Open Days will be Craft Fairs as usual.

We will be running Raku firings again, with have-a-go glazing, assuming sufficient helpers turn up. It gets a little tiring with just Tina and myself doing it all. So if you are interested, please do give me a ring or e-mail, or come for a chat at the Friday evenings.

We will try to organise some extra meetings this year, not on Open Days. The Museum is accessible on Tuesdays and Sundays, but at the moment there is a problem with going there on other days. Because of vandalism, the Museum has had to install a new alarm system with motion sensors monitoring the open spaces. I am hoping to be able to get access to turn this on and off for ourselves, but until this is sorted, we can only go when there are others working at the Museum. Once again, let me know if you are interested and I will try to arrange things.

Jan Kent

Tel: 01908-674051. e-mail: jan@jjktech.demon.co.uk

## **OBITUARIES**

### **PETER VOULKOS**

*This obituary originally appeared in The Guardian and is reprinted here with their permission*

Peter Voulkos, who has died aged 78, was the giant of post-war American ceramics and a liberating influence on world pottery. A man of great charisma and energy, his powerful art embraced not only clay but monumental bronze sculpture and two-dimensional work. His ceramics bridged the gap between the potter's wheel and hand construction and united the worlds of craft and fine art. He owed much to the gestural force of abstract expressionism, but was also indebted to Japanese pottery and philosophy. For Voulkos, ceramics was another form of action art; he once remarked, "Clay is just thick paint and paint is nothing but thin clay".

Voulkos was born in Bozeman, Montana to Greek immigrant parents. Initially he worked as an apprentice engineer, making parts for Liberty ships in Oregon before war service in the Pacific as an aircraft nose-gunner. He then enrolled at Montana State College to study commercial art, but quickly discovered painting and ceramics. His conversion to pottery was typically dramatic; he spent hours in the "mudroom" with clay that he dug himself. In 1950, while still a student, he entered original, spontaneously decorated pots into a competition at Syracuse and won the first of many prizes. Voulkos completed his education at California College of Arts

and Crafts in Oakland, where he met his first wife, Peggy Cone.

He then set up a pottery at the Archie Bray Foundation in Helena, producing domestic wares to support his painting. He was visited there by the potters Bernard Leach, Shoji Hamada and the philosopher Soetsu Yanagi. Voulkos was impressed by Hamada's intuitive, material led attitude to clay and began to explore it more freely. Already influenced by the ceramics of Picasso, Miro and Artigas, he was further excited by a visit to the inter-disciplinary Black Mountain College, North Carolina, where he met experimental artists such as Robert Rauschenberg, John Cage and Merce Cunningham. This liberating sense of connection was confirmed in New York, where Voulkos made contact with painters such as Willem de Kooning and Franz Kline. Their loose abstraction paralleled in paint what he now aimed for in clay.

In 1954 Voulkos, now making bolder combinations of form, initiated a ceramics programme at the Los Angeles Art Institute. It became a hotbed for progressive ceramics. Two years later, Voulkos exhibited his sculptures at the Landau Gallery. He was now rewriting the rules of clay: slicing, piercing and manipulating his forms into more open structures. The Voulkos-led Los Angeles clay movement became the ceramic equivalent of the New York School.

He was soon producing more complex fluid assemblages, emphasising the clay's plasticity. Considered too revolutionary by some, he was forced to leave the institute in 1958, but became an assistant professor at Berkeley two months later. His twisting monoliths found favour in Paris, where he was awarded the Rodin Museum prize at the first Biennale; a solo show followed at the Museum of Modern Art in New York.

Wanting to increase scale he moved on to bronze, cantilevering giant tubes of metal into space, constructions that related to the sculpture of his friend David Smith. In 1967 he began a major bronze for the San Francisco Hall of Justice, and went to Italy with his future wife, Ann Adair, and met the artists Alberto Burri and Lucio Fontana. Their gestural approach reignited Voulkos's ceramic activity. Back in California, he made massive black pots and plates that revelled in the substance of clay, slashing, bruising and splitting its surfaces.

In the 1970s came a series of scored and punctured discs that deepened his physical synthesis of drawing and sculpture. He said, "The quicker I work, the better .... If I start thinking and planning, I start contriving and designing. I work mostly by gut feeling". Later in the decade Voulkos began wood-firing, introducing rich flame-induced colours to his thickly accreted surfaces.

Voulkos was the pre-eminent expressionist of clay. It was appropriate that he should have spent his last week doing what he so enjoyed: taking a workshop. At Bowling Green State University, surrounded by old friends, he demonstrated with his usual panache, inspiring and invigorating to the end. That clay has found a confident sculptural voice in the 20<sup>th</sup> century is due largely to his seminal example.

He is survived by Ann and by two children: Pier, his daughter from his first marriage and a son, Aris from his second marriage.

David Whiting



## **JOHN LOMAS**

John was a Guild member for a few years and contributed articles to our Newsletter. He taught at Langley College in conjunction with Mildred Slatter and his own pots were always very precisely made. John was a warm friendly man with a very humorous approach to life. A meticulous worker, I used to joke with him about his immaculate workshop, with two of my wheels which were always clean enough to eat off whenever he finished work. Our condolences go to Tessa and family for the loss of one of the nicest people I have ever known.

## **RICHARD MOON**

Richard, or Dick as I always knew him, was not a potter but was associated with our Guild through his wife Marguerite, and helped her and the Guild at various events. Richard had been ill for some years, recently in hospital for six weeks. He had recovered sufficiently to enjoy the very happy celebration of his and Marguerite's ruby wedding, which Sylvia and I attended only a very short time ago. Our condolences are with Marguerite and her family at this sad time, so soon after such a happy event.

Mervyn Fitzwilliam

## **BOOK REVIEWS**

The Figure in Fired Clay – Betty Blandini. Hardback A. & C. Black £28.

This book provides a good overview of the human figure in clay, from the earliest pre-historic 30,000 years B.C. to the present day.

Figurative pottery is one of the best known art forms to man and clay has been a medium in which to symbolize and express spirituality and fertility throughout the ages; and is a theme carried through in many present day potters' work.

This book covers all the important historical periods and has a rich diversity of modern day artists. It is a well researched and lavishly illustrated, reference is clear and concise, with the descriptions of the colour plates on the same page (not so in all books).

The work of each artist is accompanied by a comprehensive description of technical notes on clays, glazes and firing techniques and the inspiration behind the making of the pieces – which helps us to understand where the artist is coming from.

It is a book that is easy to pick up and read and also to use as a quick reference work. A must for all students and a useful addition to any library.

Vivienne Rodwell-Davis

## **Ceramics and Print – Peter Scott paperback A. & C. Black £12.99**

I was persuaded to review this book because I hope to use some of the decorating techniques on my new college course. After using gas-fired kilns for a long time, it was interesting to read about the numerous ways of adding decoration and colour to form, for use in the electric kiln.

The use of print on ceramics had been deemed to be an industrial process not much used by studio potters. This has changed and Peter Scott's book covers many methods. He covers the history of lithographic printing, using etched stone onto paper, then transferred to clay, evolving to etched metal printing. This was well documented. This latest technique has been modernised in industry.

Recently, in Stoke, I saw a machine press a 'rubber balloon' onto an inked, etched metal plate. It was then raised, turned and pressed onto a glazed plate, transferring the decoration. As the turntable revolved, the plate moved on and the next plate was printed. Only one man was needed to replace the completed decorated plates with others.

Peter's book covers many processes: drypoint etching, copper plates, plaster moulding, intaglio, kiln printing, monoprint and screen print. All these led on to lithographic printing.

As a trigger for new ideas and for learning the historical routes followed by the author, it was a good read. Details of techniques used by modern potters to add colour were helpful but brief. Learning about the use of lithography, images painted on one material and then transferred to clay was helpful, but one would need to read in greater detail to be able to put it into practice.

On the whole this is an enjoyable book with a wealth of information, something to be referred to frequently

Ruth Brown

## **Mary Wanderaus on Slipware – Hardback A. & C. Black £25.**

The book begins with a definition of slipware and an introduction to the subject. In part I Mary describes how, after teaching at a boys prep school, she eventually launched her own pottery. She talks of her inspirations and the 12-hour days that were usually worked. The techniques of slipware are described and the chapter on glazes and kilns gives some useful tips on packing and firing.

Part II has a historical survey with details of the wares produced at some of the known potteries, going on to

discuss the demise of the rural potteries and the underlying reasons for this. The history of English sgraffito ware is also covered in part II along with Continental slipwares. A section on clay and the written word gives some interesting history on this important aspect of slipware and, in the latter part of this chapter, there are listed many quotations and mottos used on pots.

Part III covers commissions, marketing and pricing and Mary gives useful hints from her long experience. The book concludes with a bibliography and a list of museums with slipware collections. There are several colour plates, many of early ware but quite a lot of Mary's own work.

Mervyn Fitzwilliam

### MEMBERSHIP NEWS

We are delighted to welcome the following new members to the Guild:

Paul Burnett of Tring has joined us. Paul is particularly interested in three-dimensional plaques.

Wendy Channing is a sales and marketing manager from Amersham and is interested in hand-building and decoration of stoneware and also Raku.

Kate Phillips lives at Rickmansworth and is a thrower. She has an interest in Anagama kilns, so I hope she will have a chance to see the Anagama kiln built by Murray and Gas. Kate is also interested in Raku, so we hope to see her at Pitstone this year.

The following three new members are interested in all areas of pottery, so I hope that they will take the opportunity to join in the many meetings and activities which we espouse.

Michelle Read, a student from Carpenders Park; Glenda Seal who lives at Bedmond; Helen Vernon from Milton Keynes. Helen has only just started out on the pottery road, having joined a class in September 2001.

Mr. & Mrs. P. Zuberi have rejoined the Guild after an absence of two years. Mrs. Zuberi has been preoccupied with an M.A. course, now successfully completed.

Footnote: When we hold our evening meetings, I must own up to usually forgetting to welcome new members. In addition, when our tea break comes up I am often swamped with questions from people wanting to ask about a Guild activity, or telling me something to remember for the Newsletter. I would remind committee members and others to talk with our newer members and would ask those newer members to just approach anyone and have a chat. We are really all quite friendly, although we do seem to be rather guilty of chatting with old friends when we should perhaps make a point of welcoming our newer members and visitors.

Mervyn Fitzwilliam

### OPEN STUDIO

Doug Jones will be holding Open Studio days on 30<sup>th</sup> June and 22<sup>nd</sup> September at 114 Norfolk Road, Rickmansworth, WD3 1LA. Phone: 01923 770913

### FOR SALE

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### NOTEBOOK

#### BOOK AUCTION

We have received some interesting books for our Auction on 24<sup>th</sup> May. Most of them are Pottery related & I am sure that some of you will be keen to add some titles to your collection. We have also received some books in other categories, which we have not listed and will offer these for direct sale at very nominal prices on the same day, so bring plenty of loose change. Perhaps worthy of note is a complete set of fifty children's educational books. These are entitled "The secret Book of the Gnomes & Around the World with the gnomes", published by Orbis at a total price of £99.50, these books are slim hard-back volumes in mint condition & might appeal to the Harry Potter orientated younger reader.

### CRAFT POTTERY CHARITABLE TRUST – WORKSHOP SUBSIDY.

The Committee applied for a grant from the above trust, primarily to assist with the cost of running Guild Workshops. Our perception has been that the usual pattern followed is that after some initial enthusiasm, Guild Members seem to fade when it comes to commitment regarding attendance at guild Workshops. The Committee observation has been that although Members appear enthusiastic, the actual numbers attending are low, usually leading to financial losses. This is particularly upsetting when a great deal of time and effort has been put into organising and publicising such events.

Our belief centred on the possibility that more people would attend workshops if the cost could be subsidised. Accordingly we applied for a grant to subsidise our workshops, however this was unsuccessful. We are again faced with the same conundrum. What this boils down to is the fact that we probably will be unable to plan many future workshops unless we can either accept substantial losses, or obtain better attendance figures.

The question is do our Members really want Workshops? If so are they prepared to attend and perhaps more

importantly are they prepared to pay to support those Workshops. Why not drop the Editor a line on this subject?

### COMBINING WITH BUCKS POTTERS

It came to the notice of the Committee that Bucks Potters were struggling with a very difficult financial situation, combined with a dramatic loss of support from their members for the annual exhibition which they hold at Amersham Old Town Hall. Elaine Wells (Chairman) was very concerned that financial collapse was imminent and was invited to one of our evening meetings to ask our members to exhibit along with Bucks potters, hoping to thereby stave off a large financial loss. ( with such short notice support was obtained from only one DCPG Member).

Your Committee were anxious to help Bucks Potters, (Or more correctly Buckinghamshire Pottery & Sculpture Society). The solution devised was simple, and after committee consultation we suggested that all members of Bucks Potters would be offered free membership of DCPG until our next Membership renewal date, thereby combining the two groups. The proposal, in the form of a letter from your Chairman to Elaine Wells also proposed that the new group should be renamed Chiltern Potters Guild or possibly Chiltern Ceramics Society.

Your Committee realised that this proposal would raise new problems, since the combined group would need alternative venues for meetings etc., but felt that the combined strengths of the two groups would be a very positive situation. It was also understood that all DPG members would need to be consulted via an extraordinary meeting to discuss this proposal and vote on it if Bucks Potters wanted to take up the suggestion.

The proposal was raised by Elaine and discussed in detail at a meeting of Bucks Potters. The outcome was that they decided against the idea, with a general agreement that Bucks Potters would work harder to support their own group, probably also increasing their membership subscriptions

### DRIVING WHILST USING MOBILE PHONES

Following the motor accident during our meeting with Ruthanne Tudball I was moved to write to the Hertfordshire Chief Constable & Our M.P. Tony McWalter regarding this particular accident and the fact that almost all drivers using mobile phones seem to be unaware that they are usually surrounded by other road users.

The letter was forwarded to the road policing policy unit and the reply seemed to indicate that the police are taking this matter seriously. The Chief Inspector who replied to me pointed out that police advice is "never to use a hand-held phone whilst driving", also explaining that regulation 104 (proper control of vehicle) and section 3 of the road traffic act (due care and attention) could be invoked if appropriate. One statistic may be of

interest: In October 2001 a survey of 27,900 drivers showed that at the time of the survey 2% were using mobile phones whilst driving.

Reports on the radio during the last few days indicate that someone is beginning to wake up to the fact that this is really a genuine problem, so who knows, in four or five years time perhaps something may be done about it. Forgive my cynicism, but when you have been so nearly sideswiped / run down on a zebra crossing / driven into at roundabouts / edged out of motorway lanes by lorries / driven into from behind / etc., etc., so often, it is just so obvious that it is not possible for most drivers to pay attention to driving safely & using a phone at the same time.

### DAMAGE TO GUILD PROPERTY STORED IN COUNCIL GARAGE

After preparation of a comprehensive report, and following a prolonged period of negotiation, an agreement has now been reached regarding a financial settlement of this matter.

### COMMITTEE LIST

<u>Murray Fieldhouse</u> (President)	01442-851 229
Northfields Studio, Tring, Herts. HP23 5QW	
<u>Mervyn Fitzwilliam</u> (Chair & Newsletter)	01442-242 332
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<u>John Beckley</u> (Secretary)	01923-822 659
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"Broomfield", 36 Box Lane, Boxmoor, Herts, HP3 0DJ	
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<u>Ros McGuirk</u> (Programme Organiser)	01727-834326
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<u>Janet Collings</u> (Librarian)	01442-822 510
41 Grove Road, Tring, Herts. HP23 5PD	
<u>Harry Karnac</u> (Newsletter sub-editor)	01895-631 738

**BOOK AUCTION – FRIDAY 24th MAY**

<u>Author/Title</u>	<u>Reserve price</u>
	<u>£</u>
<b>ref: M.A.</b>	
Dube: The Munich Gallery	4.50
Hendy: The National Gallery	4.50
Murray: Art of the Renaissance	3.75
Hilson: Picasso	3.75
Descargues: The Hermitage	3.75
Hitchcock: Architecture of the 19 <sup>th</sup> & 20 <sup>th</sup> Cs	3.75
Mainstone: – do – 17 <sup>th</sup> C	1.50
Jones: – do – 18 <sup>th</sup> C	1.50
Crandell: The Middle Ages	1.50
Klee: Catalogue of the last years	3.00
Brown: London Sculpture	7.50
Hamilton: Painting & Sculpture in Europe 20 <sup>th</sup> C	4.50
Honour: World History of Art	7.50
Gombrich: Art and Illusion	6.00
Norman: Dictionary of 19 <sup>th</sup> C Painters	12.00
Ayres: The Artist's Craft	7.50
Post Impressionism: R.A. exhibition 1980	7.50
The V. & A. Album	1.50
<b>Ref: E.B.</b>	
Rhodes: Clays & Glazes for the Potter	3.75
Rhodes: Kilns	3.75
Tony Binks: Pottery	2.25
Colbeck: Pottery – Technique of throwing	9.00
Gwilym Thomas: Step-by-step Pottery	2.25
Dougherty: Pottery Made Easy	15.00
Singer: Ceramic Glazes	4.50
Hamlyn (pub'd): World Ceramics	22.50
Blackman: Rolled Pottery Figures	3.75
Pollex: Slipware	3.75
Gregory: Kiln Building	3.75
Wood: Oriental Glazes	3.75
Hamer: Clays	3.75
Starkey: Slipware	3.75
Fishley-Holland: 50 years a Potter	6.75
Powell: Beginners Book of Pottery (Part 2)	3.00
Evans (pub'd): Approaches to Clay Modelling	4.50
Turkish Pottery – V. & A.	2.25
Bedford: Old Worcester China	2.25
“ Old Spode China	2.25
“ English Crystal Glass	2.25
“ Chelsea & Derby China	2.25
“ Delftware	2.25
Medley: Korean & Chinese Ceramics	3.00
Hamilton: Pottery & Ceramics	4.50
Pottery Quarterly: Nos. 2, 3 & 6	15.00
Pottery Quarterly: Nos. 19 & 39	9.00
Pottery Quarterly: Nos.40–57incl. (18 issues)	52.50
<b>ref: R.K.</b>	
Artigas: Spanish Folk Ceramics	6.75
Billington: Technique of Pottery	3.00
Brownsword/Cornet/Waddell: Close	2.25
Colbeck: Pottery – Techniques of Decoration	6.00
Cooper: Handbook of Pottery	3.75
Cooper: Electric Kiln Pottery	3.75
Fraser: Glazes for the Craft Potter	3.75

Green: Pottery – Materials and Technique	3.00
Jacka: Pottery Treasure (Indian S.W. America)	5.25
Kenny: Ceramic Design	3.75
Memmott: Art of Making Pottery ,Clay to Kiln	5.25
Nelson: Ceramics – A Potter's Handbook	5.25
Newlands: Early Ontario Potters	3.75
Paz: In Praise of Hands – Contemp. World Crafts	6.00
Powell: Further Steps in Pottery	1.50
Rhodes: Clays & Glazes for the Potter	4.50
Rottger: Creative Clay Craft	3.00
Tresilian: Human Anatomy	2.25
Whitaker: A Potter's Mexico	6.00
Ball: Making Pottery without a Wheel	2.25
Blackman: Rolled Pottery Figures	3.00
Chaney: Plaster Mold and Model Making	3.75
Clark: Practical Pottery	2.25
Cohen: Looking at European Ceramics	2.25
Cowley: Moulded & Slipcast Pottery & Ceramics	3.00
Lane: Style in Pottery	1.50
Nelson: Ceramics – Comprehensive Studio Guide	2.25
Sandeman: Working with Porcelain	3.00
Sotheby: Ill'd.Sale catalogue (inc.Islamic Pottery)	2.25
Wigginton: Foxfire 8 (Southern Folk Pottery – USA)	1.50
Woody: Pottery on the Wheel	3.75
--- Designed in Finland 1980	2.25

**Ref: LIB.**

Ruscoe: A Manual for the Potter	1.00
Making Pottery & Glassware in Britain (Gazetteer)	1.00
Boothe: Story of the Potter	0.50
Copeland: Short History Cheddleton Flint Mill	0.50
Russian book with illus. & photos.	0.25
Fox: Story of William Cookworthy	0.25
Fleming: Modelling & Pottery Painting	1.00
Smith: Liverpool Herculaneum Pottery	1.00
Fisher: Fine Porcelain & Pottery	2.00
Denise Wren: Handicraft Pottery	2.00
Sempill: English Pottery & China	0.50
Hollowood: The Things we See	0.50
Fine Oriental Ceramics etc. Christies ill'd.cat. 1966	0.25
Sekers: The Potteries (Shire)	0.30
B.M: Arretine & Samian Pottery	1.00
Lesberg (ed): American Primitif Pottery (Hamlyn) – <i>damaged</i>	0.20
Lin Yutang: Imperial Peking	1.50
Plaisir de France 1967 (magazine)	0.20
Ian Cox (ed) The Scallop	1.50
Gabriel: English Drinking Glasses	1.00
Read: Portrait of an Artist – Henry Moore	1.00
Rosenthal: Pottery and Ceramics	0.50
B.M: Antiquities of Roman Britain	0.50
V&A: Arms & Armour of Old Japan	0.50
Guide for Museum of Colima, Mexico	1.00
Labour & Struggle – Chinese History	0.30
Seuphor: Modern Sculptors – Arp	0.50
Fagg: Ill'd. cat. African Art (B.M)	1.00
Moorey: Ancient Iran (Ashmolean)	0.50
Maudslay Coll. Maya Sculptures c.1938 (B.M)	0.50
Guide to Prehispanico – Mexico Museum Art	0.20
Turquoise Mosaics from Mexico (B.M)	0.50
100 Masterpieces in the V&A	0.30
New Archaeological finds in China 1972/3 (2vols)	1.00

Moore: Selenium etc & Nickel in Glassmaking	0.30
Ayto: Clay Tobacco Pipes (Shire)	1.50
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B.M: Sumerian Art	0.50
Bertram: Florentine Sculpture	0.50
Bray: The Gold of Eldorado	2.00
Freidel: Maya Cosmos– 3000 years, the Shaman's Path	0.25
Barnes: China, Korea & Japan – The rise of civilisation In East Asia	2.00
Burland: Peru under the Incas	1.00
Lloyd: The Art of the Ancient Near East	1.00
Busignani: 20 <sup>th</sup> Century Masters – Marini	1.50
Jereb: Arts & Crafts of Morocco	1.00
Canadian Eskimo Art – 1955	0.50
Sculpture International 1967 Nos. 1 & 4	0.50
Sussman: Ornamental Jewish Oil Lamps	0.50
Kenyon: Archaeology in the Holy Land	1.00
Prodan: Chinese Art – An introduction	0.50

BOOK AUCTION on FRIDAY 24<sup>th</sup> MAY 2002 (Members Evening)

Our auction will take place at 8.00 pm on the above date, as the first part of our Members Evening.

- **VIEWING** The books will be available for viewing at 7.30 pm. on the day of the sale. They will also be available during our evening meeting on FRIDAY MAY 10<sup>th</sup> with Penny Fowler.
- **POSTAL BIDS** and telephone bids can be made before the auction. Each guild member may place postal or phone bids for up to 10 books, prior to the auction. These bids must be sent to Janet Collings, our Librarian (see committee list) **BEFORE OR ON 21<sup>st</sup> May.**
- **RESERVE PRICES** The reserve prices reflect a donation to guild funds of 1/3 of the book price, not 50% as previously proposed.

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Brian Usher

8-12 Ceramics: Surface Decoration

*Beryl Sedgwick*

15-19 Ceramics: Mouldmaking &amp; Slipcasting

David Cowley

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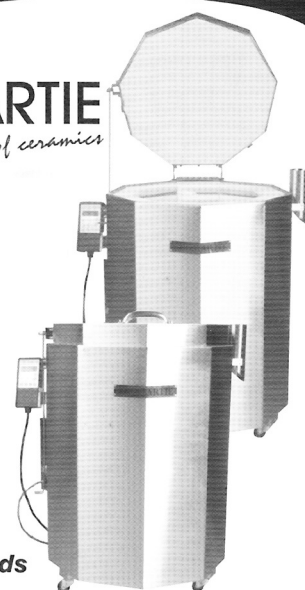
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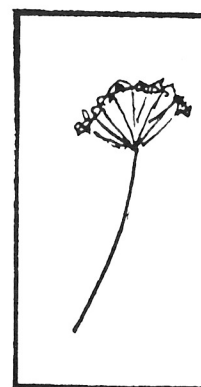
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