



DACORUM AND CHILTERN POTTERS GUILD



IN THIS ISSUE –

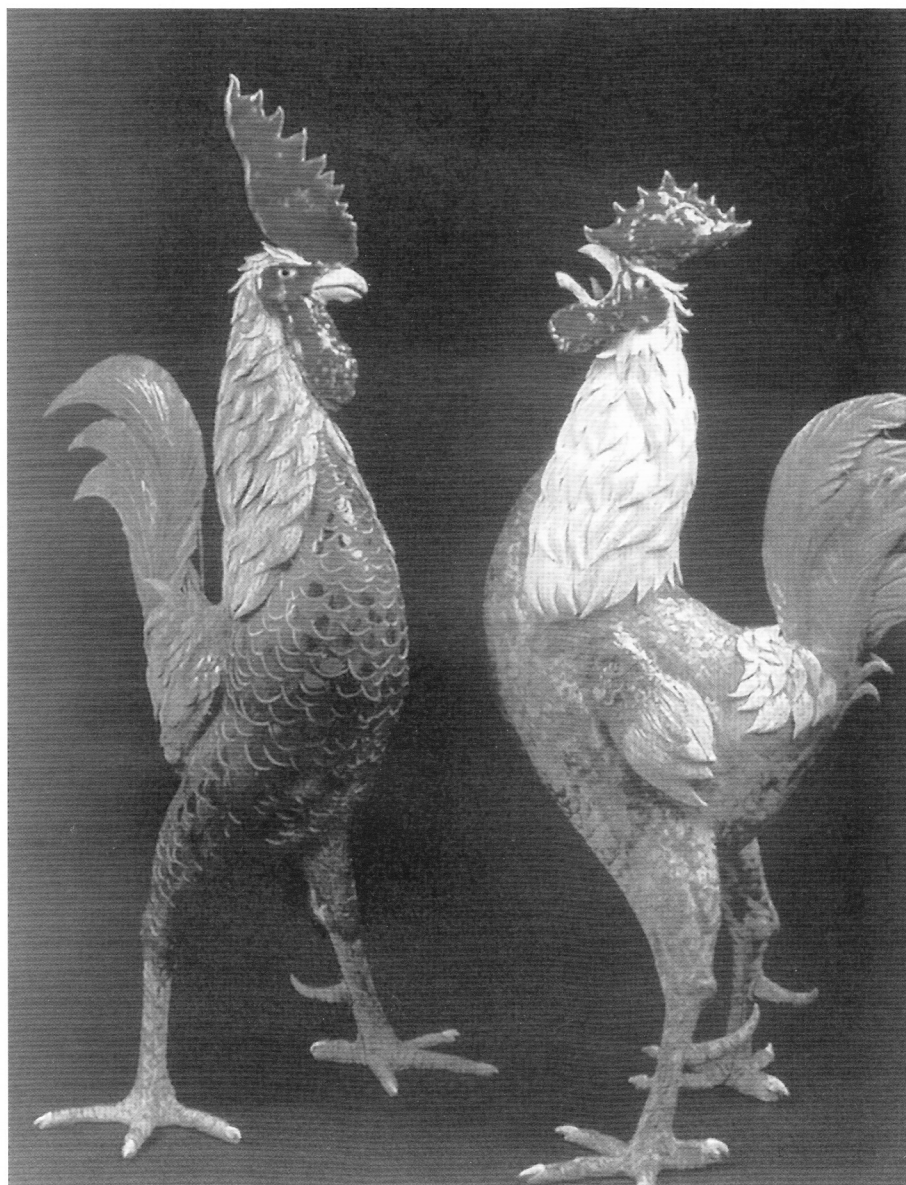
My Kiln, Slips & Glazes – May Ling Beadsmoore

Secret History of Clay:

(Tate Liverpool Exhibition)

Salt Glazing Day – Arthur Ball

Aberystwyth 2005



NEWSLETTER
WINTER 2004
£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: Family £21.00

Single £17.50

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Send your cheque, made payable to D.C.P.G., to Digby Stott, "Broomfield", 36 Box Lane, Boxmoor, Herts., HP3 0DJ tel: 01442 404122. (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.

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(latest receipt of material for typing)

| | |
|-------------------------|----------|
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| 6 th April | May |
| 6 th July | August |
| 5 th October | November |

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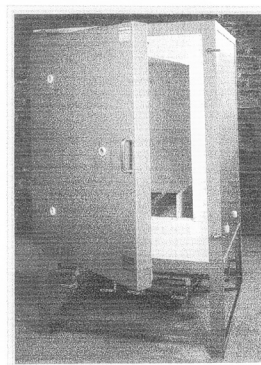
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FRONT COVER PHOTOGRAPH

Two cockerels by Jeremy James, stoneware 18" high

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EDITORIAL

As I type this, it is the day of our AGM so the soda glazing workshop takes place tomorrow (9th October). The response for this workshop has been rather lower than expected, so the Guild is braced for a considerable loss. However, a small ray of sunshine came with a phone call from a potter in Derbyshire, Richard Pearson who, having heard about us through Steven Course at Dartington Pottery, has decided to attend the workshop and will be very welcome.

I am glad to tell you that we have had a very good response for the Steve Harrison kiln building and salt glazing workshops and I believe that only two places remain, so phone Jane Kilvington at once if you want to join us for this.

Mervyn Fitzwilliam

GUILD EVENTS

Meetings are held at Kings Langley Methodist Church Hall, starting at 8 p.m.

Friday 10th Dec. JIM NEWBOULT.

Jim is an archaeological potter with wide knowledge of the historical technology of the pottery industry. By replicating the tools and techniques of bygone time, he and his wife Emma supply museum shops with accurate copies of pots from all periods of English history. They also work with film, television and re-enactment groups. A lively demonstrator with much to tell, Jim is guaranteed to fascinate and entertain. You may remember his last visit to the Guild when he demonstrated Roman pots. This time he will focus on the mediæval period.

For further info. see www.trinitycourtpotteries.co.uk

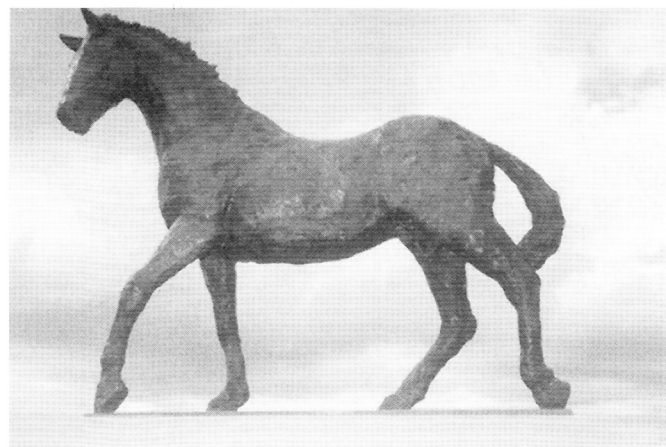
Friday 14th Jan. PAUL YOUNG

Paul makes wood-fired slipped earthenware in the 'traditional English' style. His pots range from functional domestic ware to delightfully whimsical figurative pieces. He uses a wide range of techniques, including throwing and hand modelling and will bring some exhibits from his own collection of old pots.

See: www.stationpottery.co.uk



Friday 11th Feb. RODNEY MUNDAY.

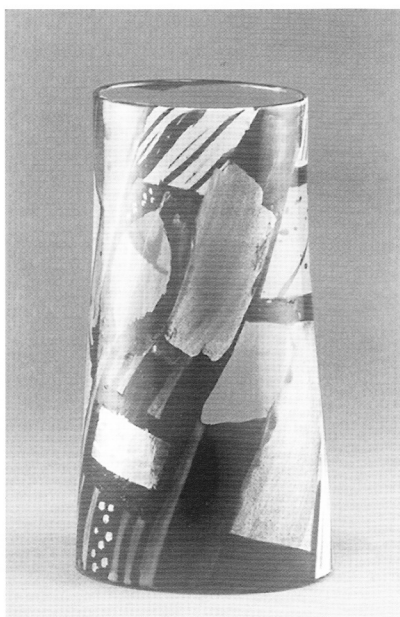


"No Comment"

17"

Rodney is a sculptor producing a wide range of forms in various materials including resin and bronze. He has exhibited annually at the Chelsea Flower Show since 1996 and his work is to be found in collections across the world. This is his second successful business, as he is also a retired farmer. For his demonstration, he will make a clay maquette. See; www.rodneymunday-sculptor.co.uk

Friday 11th March SOPHIE MacCARTHY. Sophie works at The Chocolate Factory in Hackney, where she makes elegant thrown domestic ware, boldly coloured with slips. She is a member of the CPA and her work is sold world-wide.



OTHER EVENTS

Nov. 21st/22nd Exhibition and Sale of ceramics by the Dewbury Potters at the Market Hall, Old Amersham
Saturday: 11 am to 5 pm - Sunday: 11 am to 4 pm

20-21 Nov. Art in clay at Farnham. 10am-5pm. Farnham Maltings, George Square, Farnham, Surrey. Adults £3, seniors £2-50, children £1. Demos and talks starting from 12noon-3.30pm.

Starting 1st Dec. London Potters Annual Exhibition. Morley Gallery, 61 Westminster Bridge Rd., London SE 1 7HT. Tel: 0207 450 9226. Mon-Fri 11am-6pm. Thurs. till 7pm. Sat. 12-4pm.

12-17 Jan. Collect. The second international art fair for contemporary objects, presented by the British Crafts Council at the V&A. Highly recommended. Entrance £12, concessions £8, 'season' £20.

26-27 Feb. New 'International Pottery and Ceramics Fair' at St.Albans. 120 studio potters at the Alban Arena. Sat. 10am-5pm. Sun. 10am-3pm. £2-50. see www.internationalpotteryandceramicsfair.com for further information.

26 Feb.-20 Mar. 'Mingei Tradition' Visit to China by Christine-Ann Richards. £2,500. For further info : www.christineannrichards.co.uk or tel: 01749 850 208

Thurs. 14 April. Kate Malone. Berkhamsted Arts Society at 8pm in Berkhamsted Civic Centre. Park at Tesco's in the centre of town, and walk across the High Street. DCPG members are welcome. £2

Berkhamsted Art Society: Talks and demonstrations are Held in the Civic Centre 8pm-10pm. A nominal attendance charge is made to non-members. New members always welcome. Further info from Membership Sec. Ann Engel on 01442 823634

Ceramic Art London 2005: Event to be presented by the C.P.A. at the Royal College of Art, London 6/7/8 May'05. An exhibition of ceramics by students from the Ceramics & Glass department at the R.C.A. and a full events programme of talks, demonstrations, films and videos. Leading ceramic artists including Kate Malone, Edmund de Waal, Takeshi Yasuda, Walter Keeler and Turner Prize winner Grayson Perry have agreed to take part.

Any practising potter, in this country and overseas, is eligible to apply for one of the stands, and selection is by an independent committee. A fully-illustrated catalogue in full colour will serve as a guide to the Fair and a souvenir of the weekend.

Any ceramic artist wishing to apply for a stand can visit the website www.ceramics.org.uk or write to CAL 2005, 3rd floor, 25 Foubert's Place, London W1F 7QF. Applications by Nov.1st '04

MY KILN, SLIPS AND GLAZES

My current 'soda' kiln was built from firebricks (single skin), with air setting mortar and insulated with 25mm 1260°C ceramic fibre board. 2mm ceramic fibre paper was pushed into the expansion joints (this has now dissolved). I have built and fired both HT1 and firebrick soda kilns at college and, when setting up my pottery, I decided on their longevity and low maintenance even though they soak up a lot of heat and make firings expensive (about £30 natural gas- approx. 27 cu.ft. kiln). Two different types of firebrick and mortar were used:-

Walls: 42% Alumina firebricks with 'Wet Airstet Cement'. After 45 firings this adhesive has melted and run. There is a crusty build-up on the bricks – shiny and glaze-like in some areas.

Arch: 60% Alumina firebricks with 'BR5 Sairset Ready Mixed'. After 45 firings the bricks and adhesive are almost as new with no soda build-up. The bricks have spalled slightly. The adhesive has shrunk very little and has resisted the soda. (I don't know if it will react differently with salt). The 'Sairset' adhesive cost £20 for 25 kg in 1996 – about twice as much as the other.

I never did manage to live and work the life described by Bernard Leach and Susan Peterson's book reminds me why, as it is a lot of very hard work often in cold and uncomfortable circumstances.

This book, nevertheless, will fill a big gap in the books I already have on Hamada and it is, fortunately, in U.K. English.

Doug Jones

The Potters Dictionary of Materials & Techniques, by Frank & Janet Hamer (5th edtn) A&C Black cloth £45

I forget which Book reviewer it was who said "I never read a book until after I have completed the review" but in this case something similar would be appropriate, since I must admit that this review is based on a brief check of the differences between my own fourth edition and the latest version. Further, I have quoted freely from the press release, since time really is at a premium.

There is no doubt that this is a very handy book to have on your shelf if you are involved in pottery. The authors have drawn upon their years of experience to compile this expanded fifth edition. For example, the number of colour plates has been increased from 69 to 82, & the details on crystalline glazes have been extended. Also, detail is given on Auto-reduction, stains, insulation & specialised forming & firing techniques. A new colour section gives an understanding of different types of ware, ie, raku, maiolica, crystalline glazes, salt & soda glazes, stoneware & porcelain. This section is presented in a diagrammatic format.

Graphs and diagrams are used where it has been considered helpful, and in general this is a book that any potter would be glad to have.

Mervyn Fitzwilliam

**WOMEN POTTERS by MOIRA VINCENTELLI
A&C Black cloth £35**

If you have been to the biennial potfest at Aberystwyth, you have almost certainly come across Moira Vincentelli, if not in person, at least the results of her labours. She is a senior lecturer in Art History there, helps organize the festival, and is responsible for the extensive ceramics collection that is held at the Arts Centre.

This book is a culmination of many years of study, research, teaching and writing about contemporary ceramics, gender studies, oral history and anthropology. Throughout most of Africa, South America, the indigenous people of North America, and S.E. Asia, potters are mainly women. In four out of five traditional societies worldwide, pottery is a female task, the skills being handed down the generations, from mother to daughter. It is often seasonal, carried out at home and associated with traditions and ritual.

The work is usually hand built and fired in a pit, a bonfire, or a simple kiln. Women's traditions rarely involve wheel throwing. Nevertheless, as this study

shows, these producers of traditional, functional pots are able to adapt to changing market conditions and to benefit from opportunities opened up by new enterprises such as craft markets, demonstrations, exhibitions and tourist outlets.

This is a meaty book, full of case studies, and should be of interest to all who enjoy pottery, travel, and world art, not to mention women's studies, archaeology and social anthropology. It is easy to refer to, being organised geographically, has clear sub-headings and conclusions, and is well illustrated by lots of photographs and several maps. In conclusion, it is a most appealing book and I am just off to dip in to it for some more fascinating insights, before, with great reluctance, I have to return it.

Ros McGuirk

Brickworks by Gwen Heeney. A&C Black cloth £35.

This is a beautifully presented and lavishly illustrated book. It contains everything that anyone could wish to know about working creatively with brick. The author, who sculpts in soft, raw brick, has not only pioneered her own particular style and technique, but has also developed a course in brickworking at Wolverhampton.

Archaeological excavations have shown that men have been making bricks for at least 10,000 years, and Heeney begins her book with a fascinating chapter on the history of decorative bricks, (a topic which is worthy of a book all to itself). She goes on to describe clays, firings, carving and construction techniques, the brick industry, and contemporary artists worldwide. The final chapter is on the business aspect of art, on dealing with commissions, residences, sponsorship and costing.

It would make a great course book for students, but for the cost. So, I guess it must be intended for library shelves, and coffee tables. Look out for it in our own library, it is a fascinating read for those who dream of working on a grand scale.

Ros McGuirk

THE GUILD GARDEN PARTY

Despite poor weather earlier in the week, the sun shone for us as we gathered for the Guild's summer party in Mervyn and Sylvia's pleasant garden in Felden. Some thirty members and guests came to find the attractive garden laid out with various challenging games. Mervyn had also erected a gazebo in the garden to hold the drinks and the many tempting and very varied dishes that the guests had brought with them.

Two special guests from Russia had also been invited to the party, Dimitry came from Novosibirsk in Siberia and is a ceramic artist specialising in studio monumental and decorative art. He is the 2004 Artist in Residence at the Montgomery Sculpture Trust at Amersham Common. He came with a colleague, Stas, who was his very competent interpreter. The dish they brought for lunch was a typical Russian one, a plate of

potato pancakes which didn't sound all that interesting but which tasted very nice.

A crazy golf course had been set out in the garden, which was much more difficult than it seemed to be. It was quite a feat to keep the ball on the course rather than being constantly in the rough. Many of us tried our hand at the game and enjoyed the experience, without achieving a creditable score. However, one of our Russian colleagues, Stas, and Mark Sharp did very well and were winners of the day.

Another game set up in the garden was a rather special version of garden croquet with various obstacles in the way, which made it more difficult (and more enjoyable) than normal croquet. There were several winners of the game, including some children.

Guests had brought a variety of alcoholic and non-alcoholic drinks and many savoury and dessert dishes. When anyone wanted to add tomatoes to their salad, they were invited to go and pick some from the decorative row of cherry tomato plants growing along the front of the terrace behind the house. It is nice to grow decorative plants in the garden which produce such a delicious crop.

Mervyn and Sylvia had also set up two quizzes in the living room. One consisted of a bank of photographs of pots and other ceramic work where the task was to name the potter who had made each item. Many of us recognised the style but could not remember the potter's name. The second quiz was a series of photographs of potters and the task was to name them. Recognising them was not as difficult as naming them! Somebody getting all the correct answers would have got 42 points. Nobody got all the correct answers, but three contestants did extremely well in each getting 37 correct answers, and are to be congratulated; they were Pauline Ashley, Ruby Sharp and Kirsteen Holuj. All the quiz winners were awarded prizes presented by our hosts.

It was a very pleasant social gathering on a summer's afternoon, with pleasant music, excellent food and drink and good company.

It was very good of Mervyn and Sylvia to open up their house and garden and to take all the trouble they did to organise the catering, the games and the quizzes. Thank you both for your generous hospitality, it was a very enjoyable occasion for all of us.

John Beckley

MEMBERSHIP NEWS

We are delighted to welcome the following new members to the Guild. **Fiona Masters**, a teacher from Little Gaddesden with a general interest in ceramics; **Sally Middleditch** from Beaconsfield is a student and housewife is interested in most aspects but particularly in sculpture. **Julia Boer**, homemaker comes from Aylesbury and is interested in hand building and throwing with porcelain and stoneware as well as raku. **Elsbeth Keith** is a librarian from Harpenden whose interests include hand building, stoneware and also

sculpture and modelling. **Allison Strivens**, a practice nurse from Bovingdon is mainly interested in throwing and decorating, while **Hannah Ball**, a student from Hatfield is interested in throwing, hand building, decorating and raku.

We hope you will find the Guild helpful; and friendly. I would like to remind older members to make a point of welcoming our new members at our events. If you do not know anyone at a meeting, please look out for Ros McGuirk, John Beckley or any other committee member for a chat (see committee list in this Newsletter). Remember that we have an extensive library, raku facilities, a soda kiln, meetings, pot crawls, exhibitions and workshop events, so please ask any committee member about these things.

Editor

PITSTONE 2004

It has been a mixed year, this year. After a reasonable start in June, July was a total failure. Tina was unable to attend because of holidays and I went down with a stomach bug, so there was no-one available to run the display. August, on the other hand, was a very good day. Hot weather brought in loads of visitors and Tina, Mervyn and I were very busy. We had a visit from Susan Eglinton, new Guild member, and her daughter Isabelle; nice to see new faces. We were also visited by Tim Andrews' great-aunt who said she had never actually found out what "this Raku that Tim does" consists of. She and her husband left with pots and with enlightenment. September found Tina on her own again as I was tied up with family commitments. It was a very quiet day, the Museum had few visitors and only three of them were children. All three of them found their way to our display and 'had a go'.

As you can see, we badly need some more regular support and I am happy to say that at the AGM, Peter and Heather Nissen volunteered to help out. I hope they will enjoy the experience as much as Tina and I have.

As always, I will be happy to pick up any biscuited ware or finished pieces that you don't want. Bring them to the Friday sessions and I will take them off your hands. Our sales of pots are not enormous, but they provide a steady income which we share with the Museum. Thanks in advance for your support.

Jan Kent

SALT GLAZING DAY

It was with a great deal of pleasure that Hannah and I enrolled for the day of "Salting" under the guidance of Steve Harrison.

Our hopes of building a small kiln for our own use were almost dashed when a maximum size of 2½" was stipulated. Now 2½" is not a great deal if you are building a ship or a house, but in my life I have suffered a great deal from a maximum of 2½". It was not the 2½" pot which worried me, because I could have made

a hedgehog or frog or a worm, but to "handle" a 2½" pot was well out of my orbit.

It is well-known that I have had a "thing" about handles ever since Murray organised a "handle" demonstration. We stuck handles all over the walls and learned to pull a handle on the pot; surely the way to produce a Toff Milway, Derek Emms or Geoffrey Whiting handle, but NOT on a 2½" pot.

I have long equated handles to a lady who is wonderfully "turned out": smart suit, handbag, gloves, hat and lovely legs all topped off with a pair of scruffy shoes – that is my equivalent to a poor handle on a brilliant pot. I've seen men like that, but without the handbag.

Perhaps you will be interested in my attempts to handle a 2½" pot (one of which I am saving for Mervyn). First, the pot. I needed five pots, 2 each for Hannah and me and one for Mervyn; perhaps if I made 10 pots, I could pick 5 out for the job.

In the event, I made about 30 to 40 and found that a poor cup is better when made into a jug. And still I didn't get 5 with decent handles. They measure about 2" x 2" and with the handle will measure that magic 2½" x 2".

Over a long time I have learned from the master potters who have visited the Guild that "handle" clay has to be rather more than perfect. "Turnings" are considered to be the best material for handle clay, but since I have very few turnings these days, I am thrown on the wedging/kneading procedure and then the same again and again to ensure this perfect clay, always softish.

Having tried, without success, the rolling out of small pieces about the size of a very small carrot to be fitted to the pot and pulled, I have no doubt it would work if you did enough, say 200. The method I adopted was to roll a piece of top quality clay to about 1" diameter and about 9" long (sizes I understand rather better). It was then wrapped in cling film to stiffen slowly and evenly to a slightly softer texture than leather hard.

A bucket of tepid water (to keep your hands warm) helps when pulling handles, which should be made a little bigger than the handle which is finally to be pulled. Cut the pulled handle from the 9"x1" roll and let it dry to leather hard AGAIN, taking care not to dry it out quickly or unevenly (covered in plastic).

When the handle has dried to leather hard, make a nicely shaped joint to fit and secure the handle to the top of the pot, then pull the handle for the last time to make that Derek Emms handle.

Arthur Ball

DACORUM & CHILTERN POTTERS GUILD

Chairman's Report 8th October 2004

At our AGM last year we again welcomed John and Caroline Romer, as our guests, with John presenting the prizes for the 4th Stan Romer Award, won by Colin

Hazelwood's multi-position candle holder, with 2nd place taken with work by your Chairman, Mervyn Fitzwilliam, & 3rd place by a candle stick made by Vivienne Rodwell-Davies.

Evening meetings, Saturday Special and Exhibition

Ros McGuirk arranged an outstanding & full programme of interesting evening meetings for us beginning with demonstrations and slides from Anna Lambert, who judged the above competition for us. Peter Beard enlightened us on his texturing methods, & another distinguished demonstrator was Gabriele Koch. In February Emma Johnstone showed us her methods of making her double – walled pots. During March Ros had arranged a "Saturday Special" with May ling Beadsmore & Andrew Mason, & the following month Paul Jackson gave us a demonstration, followed in May by a comprehensive throwing lesson from Trish Chiles.

Ros also arranged our Exhibition at Olney again with assistance from Jola Kent & Vivienne Rodwell-Davies. She has set out another full programme of meetings for the coming year, with a distinct bias towards earlier times.

Potcrawl

Without anyone willing to organise a Potcrawl during the year, Ros McGuirk did organise a trip to Mortimer Wheeler House, and this was very enjoyable for those attending.

Workshops

Only one workshop was arranged during the year, with Sara Robertson again being called upon to teach us about "Creative printing & texturing". This was so successful that it may become an annual event.

The Workshops that we hold are virtually all arranged by yours truly, but the reality is that I find it very difficult to cope with this in addition to the Chairmanship and Newsletter. It is certainly the case that willing horses carry the load, but we do need one or two more willing horses please. Please note, you don't have to be a committee member, just a helper.

Potters Open Day (POD)

Joy Wills organised our POD again, with our demonstrators being Steve Harrison and Russell Collins, they both gave us a very memorable day, showing a strong contrast of techniques. This year's POD, should be another exciting contrast of techniques, with Bridget Drakeford giving us a demonstration of throwing and details of her decoration methods, and Jeremy James showing us how he produces some of his animal sculptures.

Pitstone

Jan Kent and Tina Hall continue to be our organisers at Pitstone, although we really do need another helper who could occasionally give support with sales or helping with the "have a go" activities. Please phone Jan Kent if you

can help. The Pitstone days continue to be a valuable part of the Guild interface with the public.

Membership

Digby Stott continues to be our Membership Secretary. Our membership (2003 – 2004) has been very close to the previous year's figure of 128, being 125 at the end of September. This is made up as follows:

Family members 38

Single members 81

Students 6

During the recent past, 18 new members have joined us, and Digby informs me that we had 13 lapsed members..

Newsletter

We continue to produce the Newsletter each Quarter with help from Harry and Ruth Karnac, and the staff at Alpine Press. Thanks go to all those who contribute articles for us, We would like to have correspondence from members on a regular basis, so if you have something to say, please do let us have a letter from you, since this would add a vitality to the Newsletter, which otherwise can become simply a report.

Library

Our Library is always popular, and we now have more books than we can display. Currently we are discussing the possibility of more space for these extra books at the Church Hall. Janet Collings continues to be our very able Librarian, although she really does need someone to be an assistant on a regular basis, any volunteers please?

Website

John Powell continues to run our Website, which seems to be growing in popularity. It has been suggested that our website could show a list of all our Library books, would this be helpful?

Committee

The Committee members and our Committee helpers have given the Guild their unswerving support during the year, and we thank them all for the work that they have done for us during this time.

Remember that if you have any ideas about Guild events, or Guild activities that you would like to discuss, please do talk to any committee member about them, since we will only know about your thoughts if you let us know what they are.

Just one more thing, yes, that's right, we DO need a bit more help with guild activities. If you are able to assist, please let us know.

Mervyn Fitzwilliam (Chairman)

A SECRET HISTORY OF CLAY' :

A special exhibition at Tate Liverpool

As a native of Liverpool, I have lots of reasons for returning to the fair city, but a major show at the Tate this summer was irresistible. It transpired to be about everything you could possibly do with clay, except studio pottery, and included work by many well-known twentieth-century artists not normally associated with ceramics.

I found the show most enjoyable and thought provoking. There was much that was playful, and experimental. It was fascinating to see what Gauguin, Miro, Matisse and Vlaminck had done. And the grand master of the century, Picasso, was there, too, with one of his bullfight dishes, and a couple of his fine figurative pots.

There was a lot of colour splashed about in this fascination with the primitive and the abstract. After a while, however, such child-like preoccupations do become tiresome, so by the time one had reached Peter Voulkos' work, it was difficult to appreciate how exciting it must have been at the time. A video of Voulkos in performance would have helped.

Later on, there were several items made of raw, and drying clay, including Chen Zhen's Purification Room, which was full of miscellaneous items, all thoroughly coated in dry slip. Art this may have been, but fine art it most definitely was not. One of the more pointless exhibits lay in pieces on the floor, apparently ejected from the wall by a clockwork spring.

On the other hand, some items were more profound. One of these was Antony Gormley's installation, 'Field 1990-1'. This consisted of a large room entirely packed with 35,000 crude clay figures, all of them facing forwards. The view out of the dockside windows was of light dancing off water, and seemed to reflect both light and life into the figures inside, as though into waves of humanity in a large crowd.

There were other favourites, including a fine three-piece sculpture in porcelain by Wilhelm Andrea, and a vibrant sculpted Harlequin by Lucio Fontana, all new to me.

If anyone else saw this show, it would be interesting to hear your views on it.

Ros McGuirk

NOTEBOOK

Committee Helpers

Following my appeal for more members to help the committee with Guild activities (see Chairman's Report) I am delighted to report that we have had some very positive responses.

Paul and Heather Nissen are going to help at Pitstone, so this will give Jan Kent & Tina Hall some much needed assistance with our activities on this site.

Paul has had experience and previous training as a fire prevention officer, making him an ideal candidate to

help us in matters of fire safety, so we are hoping to be able to call on him for advice relating to this subject.

Joy Wills has volunteered to be our assistant Librarian, and no sooner did she do so, than she immediately turned her hand to the task at our AGM, much to the delight of Janet Collings, who usually takes care of the Library single-handed.

Other posts to be filled are:

Workshop Organiser – or someone prepared to act as an assistant to the Chairman in organising these activities.

Pot – Crawl Organiser – or someone prepared to act as an assistant to Ros McGuirk in setting this up on an annual basis.

With the sad loss of Barbara Meeking, we do need someone to step forward to help Tina Hall with preparing the teas at our evening meetings. Tina simply presses on without complaint, but certainly does need some help with this task, so please do see her if you can help, even if only for ten minutes when it is time to pour the tea.

Show us what you did

The suggestion has been put forward that we could have a small exhibition of pots made at Guild Workshop events, and the ideal time and place would be at the Open Day (POD).

The suggestion is that members could bring their pots along, preferably with a small annotation to say where they are from and who made them, and we would put them on a table for those attending the POD to see. The events we want to cover are:

The Sara Robertson workshop, April 2004

The Soda glazing Workshop on 10th October 2004

The Steve Harrison Salt Glazing on 6th & 7th November 2004.

Recent visits

Sylvia & I had a round trip through Suffolk & Norfolk recently. Our journeys included a visit to see Ruthanne Tudball, at her new house and Workshop at Solomon's Temple, Near Mattishall, Norfolk. Ruthanne now has a very extensive Workshop and an amazing 7 acre garden, do drop in to see her if you are in the area, phone 01362 858 770.

Kate Phillips is now established at Bodgers Farm in Wisbech (01945 430 880). Kate runs throwing & other workshops, with luxurious Bed & Breakfast accommodation, so if you need spoiling, give her a call.

Dimitry Ivanovich Khozyaikin

Dimitry joined us at our Guild Garden Party this year and several guild members went to see his work at the Montgomery Sculpture Trust at Little Chalfont. We hope to have an article from Heather Paul about his work and his visit to England in the next newsletter.

Editor

POTTERS OPEN DAY

Sculpture by Jeremy James

Pots by Bridget Drakeford

DON'T MISS IT, SEE PAGE 9



THE HOSTEL WITH A DIFFERENCE

Every third year we take a long holiday in the Emerald Isle. Once the rounds of visits to all the relations are done, we retreat to the western shores to enjoy its remoteness, beauty and wild weather. This year we explored Donegal, which has all these in abundance, and where the rain comes at you from all directions. Fortified by good company and great craic, (Irish pubs are now smoke-free!), we decided to extend the trip and explore the Antrim coast. Here, we discovered a real gem.

Tucked in at the foot of cliffs, beside one of the finest beaches on the North coast of Ulster, is the beautiful Victorian house that is home to McCall and William Gilfillan. Married seven years, they have always shared their home with their guests, for they set up their house right from the start, as a hostel and pottery. We were given a warm welcome on arrival, and soon felt at home, especially on discovering that the dining room doubles as the pottery shop!

In addition to her roles of house mother and potter, McCall (pronounced 'McColl'), also teaches at the art college in Coleraine, runs occasional workshops ranging from ceramic sculpture and pottery techniques, to mosaics, papermaking and book binding, and is currently training an apprentice. William runs and maintains the hostel and hires out surf boards and wetsuits.

Given the availability of cheap flights to Belfast, I would love to return, even if only for a long weekend. The walk from the railway station passes through one of the National Trusts' most wildly romantic ruins, spectacularly sited on a crumbling cliff top. And the weather is inclined to be, well, spectacular!

For further information see :
www.downhillhostel.com

Ros McGuirk

POTTERS OPEN DAY

SATURDAY 13TH NOVEMBER 2004

10.00a.m.- 4.30 p.m. (Doors open at 9.00 a.m.)
Rudolf Steiner School, Langley Hill, Kings Langley, Herts.

Demonstrations and slides by:

BRIDGET DRAKEFORD & JEREMY JAMES

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The next International Ceramics Festival at Aberystwyth will run from 6 pm Friday 1st to 6 pm Sunday 3rd July 2005. Come and join us for two very full days of demos, seminars, discussions, kiln firings, exhibitions and the simple enjoyment of being in the company of like-minded potaholics, mudslingers, pyromaniacs et al.

The cost of your ticket will be £105 (£95 concessions) and £14.25 pp/night for a standard room in a self-catering flat. As most people spend Sunday night on site before driving home, expect to stay 3 nights. Total cost of the event + accommodation = £147.75 (£137.75 for concessions). N.B. This does NOT include food or travel.

Driving time is 5 hours and the train is accessible and scenic.

For further information contact me on 01727 834326
See www.internationalceramicsfestival.co.uk

If you are coming to Aberystwyth please make out a cheque to DCPG for the full amount, if possible. Either post it to arrive by 13th Nov or give it to me on Open Day. Alternatively, we will accept a deposit of £50 by 13th Nov if the balance can be paid by 10th Dec.

Send your cheque to:
Ros McGuirk, 13 The Park, St.Albans, Herts AL1 4RU

OBITUARY: BARBARA MEETING

Reproduced here with the kind permission of the Hemel Hempstead Gazette



Veteran community worker Barbara Meeting from Tring has died six weeks after suffering a stroke. Barbara, aged 84 of Chiltern Way, became ill after suffering an infection while recovering from the stroke at Hemel Hempstead Hospital. Her husband Ron and two children, Clare and Neil, were by her side when she passed away in hospital on Friday.

Barbara was well-known for her tireless work as a member of the Tring and District Residents' Association (TADRA) and was a member for 17 years. She was involved with Tring Voluntary Service and Tring Town Council's community forum.

Ron said her death came as a terrible shock because she had been making good progress since suffering a stroke at home on June 9. He said: "We all thought she was making a recovery. Then she came down with an infection. No one expected it."

Ron, who was married to Barbara for 58 years, added: "She was a very lovely lady as well as a busy lady."

Barbara threw herself into voluntary work in Tring after retiring from a long career with the Co-operative Group. She held several high-powered positions during her 40 year career. A director of the Co-op for nearly seven years, at one time she was the only woman on the board of 18.

She was also on several committees within the group and used to fight for the rights of women in management roles.

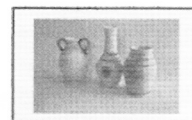
Ron explained that Barbara was only the second woman to make it on to a board. He said: "She wasn't scared or intimidated, she was a very capable woman. She could hold her own."

She started all her voluntary work in Tring after retiring in the mid 1980s. She also took up pottery and yoga as hobbies and went on to become an accomplished potter and member of the Dacorum and Chiltern Potters Guild.

She was also passionate about peace activities and involved in demonstrations with CND.

She leaves behind three grandchildren and one great-granddaughter.

Kate Phillips at Bodgers Farm Pottery



Bodgers Farm, Black Drove, St Johns Fen End,
Norfolk. PE14 8JU

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Mobile: 07740 291457

Email: kate@bodgersfarmpottery.co.uk

Website: www.bodgersfarmpottery.co.uk

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5kms / 3 miles north west of Downham Market

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August 2004

Dear Sir or Madam

"A brilliant course – relaxed and fun but at the same time packed with serious instruction"

Student on a weekend course

Once again, West Dean College is offering an imaginative and practical programme of courses in pottery and ceramics, covering the whole process, from the initial handling of clay through to firing and glazing. Our tutors are all professional artists who bring with them a wealth of experience to pass on to students and this, combined with our first-rate specialist facilities, means we can offer a wide variety of techniques, including the more unusual ones such as raku and pit firings.

West Dean prides itself on being able to offer something to suit everyone and we welcome both beginners and advanced students. There are courses aimed specifically at beginners, such as Gordon Cooke's **The basics of pottery for beginners** or Jo Connell's **Constructing with clay slabs – an introduction**. More advanced students could try Caroline Whyman's **Experimenting with handbuilding** or Alison Sandeman's **Developing a sense of form for wheel-made pots**.

All students benefit from our unique setting: the award-winning West Dean Gardens, with its highly regarded restored kitchen garden, landscaped gardens and parkland and the College itself, a beautiful Edwardian country house nestling at the foot of the South Downs.

We would be delighted if you would bring our short course programme to the attention of your members, perhaps by mentioning appropriate courses in your newsletter, either as part of a feature or in your diary listings or news section. We have an extensive range of colour transparencies available, featuring the courses, College, gardens and estate. If you would like further copies of our brochure, please email me, Kathryn.kellagher@westdean.org.uk, or telephone me on 01243 818208, and I will send some to you. Alternatively, please refer to our website, www.westdean.org.uk.

We look forward to hearing from you,

Yours faithfully,



Kathryn Kellagher
Marketing Officer

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Contact 01296 424332 for details

Left at Garden Party one pair sun glasses.

Phone 01442 242332

Stop Press: The soda workshop was much enjoyed by all who took part, with the best firing ever. As I am writing this before the kiln has even been opened, I can't speak for the results. Look out for report in the next Newsletter and see some of our pots at Open Day.

Ros

COMMITTEE LIST

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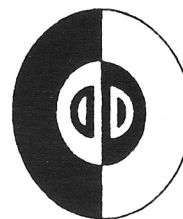
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24/25/26
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Life Modelling in Plaster: Sitting Figure
Porcelain: Sets

*Julian Cooksey
West Marshall*

October

16/17
16/17
30/31
30/31

Mixed Media Sculpture
Making Ceramic Jewellery
Landscape at Runnymede
Throwing in Stoneware

*Jo Miller
Beryl Sedgwick
Alan Bennett
Laura Furlong*

November

13/14
13/14/15
27/28
27/28

Stained Glass
Teapots
Life Modelling in Plaster: Action Pose
Glazing

*Lucy Perkins
West Marshall
Julian Cooksey
Matt Sherratt*

December

11/12
11/12

Portrait Head in Clay
The Finer Points of Throwing

*Jo Miller
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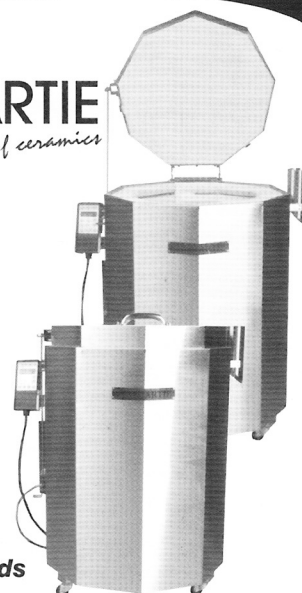
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