



DACORUM AND CHILTERN POTTERS GUILD



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ABOUT THE GUILD & THE NEWSLETTER

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Membership of the Guild is open to anyone having an interest in pottery and sculpture & offers the members many opportunities each year to see the top potters and sculptors 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
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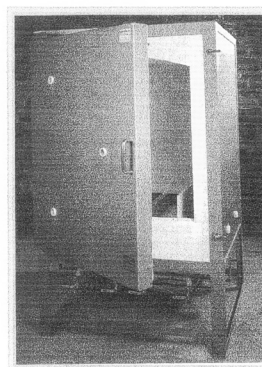
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FRONT COVER PHOTOGRAPH

"This is how you start" – Helen Vernon and pupil on the pottery wheel, at the Boxmoor Conker Festival 16th October 2005. Photograph by Peter Ablett

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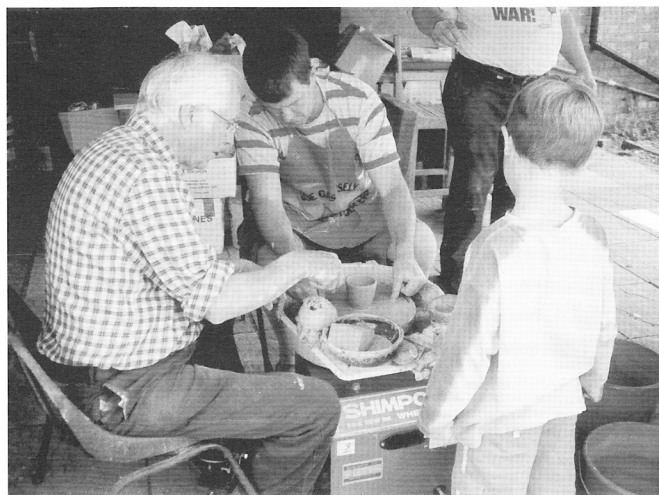
EDITORIAL

The AGM and Stan Romer Award took place on 14th October. Doug Jones was our demonstrator for the evening and also our judge for the award entries. With a generally very high standard of work, the first prize was taken by Joy Wills with "Shipwreck". Second prize went to David Wright's three footed porcelain beaker. Third prize was taken by Les Parrott who displayed a dish made in Aztec style. More details and photographs will appear in the next issue.

The Guild Garden Party held at Northfields on 4th September was a most enjoyable occasion. The weather was kind to us and hospitality from Murray and Dorley was outstanding as usual. Amongst the guests were Chris & Christine Weatherby, of Falcon Pottery fame. Also there were previous Guild members Ed Broadbridge (Newsletter Editor) and Tony Plessner (Treasurer) and Roger Wynne (Chairman).

The Potters Open Day is approaching and about ninety guild members have already applied for tickets. We are all looking forward to 19th November.

Mervyn Fitzwilliam



Throwing pots at Pitstone Photograph by Ros McGuirk.

Unfortunately, I was not able to make it to the August Open Day, but I understand Tina was joined by Peter Nissen and they had a relatively peaceful day.

In total contrast, the Bank Holiday Open Day at the end of August was extremely busy. This was the first Bank Holiday open day that the guild have attended and fortunately we were well staffed with Mervyn, Sylvia and Peter as well as Tina and myself. Between the have-a-go firings, the hands-on-clay sessions, run by Mervyn and Sylvia with a small wheel, and the sale of members' old pots we took over £100.

Then the final Open Day in September was once again relatively quiet. A few pots were decorated and fired, a few clay objets-d'art were made, a few pots were sold and a small profit was made overall.

On the whole, we had a successful year at Pitstone. Sufficient money was made to cover the gas and materials used and there was enough left over to buy some new plastic chairs for the kids to use, the old wooden ones are getting a bit rough.

Thanks to all the members who helped throughout the year and also to those who dropped in to see what we were doing. As usual, can I appeal for you to bring any pots you don't want to the Friday meetings during the winter, biscuit fired or glazed, and I will be happy to collect them. We will find a use for them all, it's amazing what people will buy if the price is right. There's certainly no accounting for taste, some of my most hideous experiments sold this year.

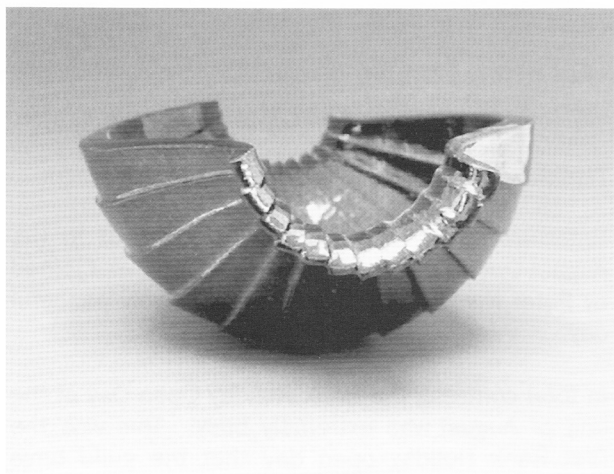
Jan Kent

Future Guild Events

Guild evening meetings are held at the Methodist Church Hall, Kings Langley, starting promptly at 8.00 pm., unless otherwise stated.

Admission is free to members £3 for Visitors

Fri. 9th Dec'05 Richard Baxter is a potter who runs the 'Old Leigh Studios', a gallery in Leigh-on-Sea, Essex. He employs a wide variety of techniques and glazes, producing mostly stoneware, including finely thrown porcelain. Tonight his demonstration will include how to cut and reassemble bowls with paper clay.



Fri. 13th Jan'06 Katherine Winfrey is a young maker who is fast becoming well known for her slipped earthenware. Trained in England, France and Australia, and inspired by traditional countryware, she has developed a range of pottery in her own flamboyant style.



Fri. 10th Feb Laura Furlong produces robust porcelain tableware with semi-reduced glazes, inspired by the aesthetics of Japanese ceramics and the soft tactile qualities of clay. Her work has been exhibited at Chelsea, and she currently teaches at Brunel.



Fri. 10th March Jitka Palmer. Tonight we welcome a fine artist working in clay. Jitka hand builds large pots and paints them, both inside and out, with scenes drawn from her own experiences of life. She uses earthenware clay, oxides and stains. She will give an illustrated talk entitled 'Drawing from life', and her demo will show how to paint with slips.

ceramics

drawings



Other Events

For information on the CAA Christmas show, Art in Clay at Farnham and British Crafts at Chiswick, see the Autumn Newsletter.

18-22 Jan '06 London Art Fair. Business Design Centre, 52 Upper St., Islington. Tel: 0207 727 0398

24 Jan – 18 Feb 'Creative Tension'. An exhibition of British Art from 1900-1950, including works by major studio potters. Fine Art Society, 148 New Bond St. Tel: 0207 629 5116

8-13 Feb 'Collect'. At the V&A. Tel: 0207 727 0398. Or: www.craftscouncil.org.uk/collect

15-19 March Country Living Spring Fair. Business Design Centre, N1.

28-30 April Festival of Fire. Residential weekend at Pendrell Hall. Run by the Midland Potters' Association. Tel: 01902 743909

POTTERY AND TOXIC MATERIALS

1. Assume all materials are hazardous or toxic, avoid or do not use materials which are known to be "toxic" unless you are unable to substitute them. This presents quite a problem for potters as almost everything we need falls into the "hazardous" category.
2. Wear "PPE" – personal protection equipment. That means non dust retentive over clothing and a good mask, fine dust and toxic mist mask type. The "Matindale" type is not good enough.
3. Be particular about hygiene, both personal and in cleaning up your equipment and studio. Use a nail brush and do not allow glaze to dry on your skin whereupon it can become airborne.
4. Read all about it. That is the only way to become less complacent. We all operate in idiosyncratic ways and assume we will be okay, but we are dealing with some nasty substances.

I am very well aware that having worked in a very dusty environment for 13 years when I first began teaching pottery, now over 17 years since I left, I still continually cough to clear my throat.

Barium is dodgy, it is toxic and it can leach from glazes; yes, even stoneware ones. It may be absorbed through the skin so try not to get the wet glaze on your skin. You should not use it on food surfaces unless you are willing to pay to have it tested. Then you must ensure that your whole process can be duplicated each and every time. Ask for the leaflet on chrome from the HSE that will

surprise you. Do not use it unless you have to and treat it as if it were the plague.

Raku, well who would use it? Certainly the Japanese, who have been using Raku *cha wans* in the tea ceremony ever since the first Raku, and very revered they are too. Tea is acidic and the Raku glazes almost certainly susceptible to lead leaching. The very idea of a cracked glaze surface should put you off, even from the point of view of bacteria in the cracks. Furthermore it exposes more glaze surface to leach. I remember a coffee set owned by a friend bought from Spain or Portugal in the sixties. I was shown it in the eighties because I was a potter and it was the only hand crafted ceramics they owned. It was earthenware, glazed with what I believe to be a lead based glaze, heavily stained with copper. The inside base of the cups was darker where the glaze and colourant had flowed onto it. The whole of the interior was matt and of a different colour from the outside due to leaching. I informed them of the problem and never saw it in use. Uninformed potters still do that and would be the first to say how much I love the quality and depth of lead glazes and that beautiful transparent green which only comes from that particular combination. The message is – if you wish to apply a glaze to a food surface, use safe ingredients in your recipe or buy in a glaze, but use it according to the manufacturers' firing recommendation and do not alter it in any way especially with a colourant.

Geoff Kenward

TEACHING POTTERY ? You could be sued

The following article appeared in the June/July issue of the West Country Potters Association Newsletter. It is reproduced here with the author's permission.

Browsing through the letters in *Ceramic Review* I came across a cry for help from a ceramics lecturer in a college. He or she was suffering from a severe dust problem in a room with an unsealed concrete floor which was being cleaned by enthusiastic sweepers. Were there any Health and Safety Regulations, the writer asked, and what was the risk to health from working in such conditions?

Potters are notoriously laid back about health and safety in their own studios, but when you are teaching the picture changes radically. There are Health and Safety Regulations which cover every eventuality. If your teaching establishment does not have a policy on this issue it does not mean that you are in the clear. The regulations changed about 2 years ago, and what it means for you as a teacher or lecturer is that should one of your students or cleaners injure

themselves, or develop a chest problem which could be attributed to your dusty room, they can sue the local authority, your school or college and even you!

Your college/school should have a designated Health and Safety Officer who should require you or the Head of Department to make a risk assessment every year. You have to assess the risks to students, cleaners and visitors and state what has been done to minimise these risks.

You would start with dust, cleaning methods and non-slip floors. The working routine which you teach to your students must be one which avoids the creation of dust, i.e. unused or scrap clay must not be allowed to dry out. Brooms and brushes should never be used and floors should be washed once a day. All other surfaces should be washed regularly. An industrial vacuum cleaner with a fine dust filter is essential for getting rid of dust. Provision of clean aprons and washing facilities are a must. Eating and drinking in the pottery and wearing dirty aprons outside the pottery is not allowed.

You would also have to consider risk of burning and fire – hot surfaces on kilns and toxic fumes when firing. If you allow students to pack the kiln there is the risk of being cut by badly maintained kiln shelves and of muscle strain from lifting shelves into the kiln.

You also need to state what toxic materials, glazes and oxides you use, how they are secured and whether students are involved in mixing glazes – dust again! Storing ancient paper bags full of powdered materials is something that must be sorted. Dust masks must be provided and the use of oxides in powder form must be supervised. Sulphates are very toxic and should not be used. Storage of slips and glazes should be in lidded buckets, and the use of an electric glaze mixer restricted to technicians.

All clays are now delivered in bags of not more than 25kg, because that is the greatest weight that one person is allowed to lift – However if you have put several bags in a dustbin you cannot ask anyone to move it! If your students are involved in large sculptural pieces you have to make sure that no-one lifts any item that weighs more than 25kg – this included lifting pieces into the kiln. A mini manual fork lift trolley will solve the problem. If you have a pug mill this must be locked and only used by staff.

You should also consider danger from tools such as cutting wires, knives, metal kidneys and [also] glaze plucking on kiln shelves. Work tables and seating need to be the correct height and shelving should not involve climbing on a chair to put a pot to dry.

You just have to think of anything that might put someone at risk, like high shelving or an unguarded pug mill! It may all seem rather tedious,

but if you ignore it you are risking your own health and you also risk being sued.

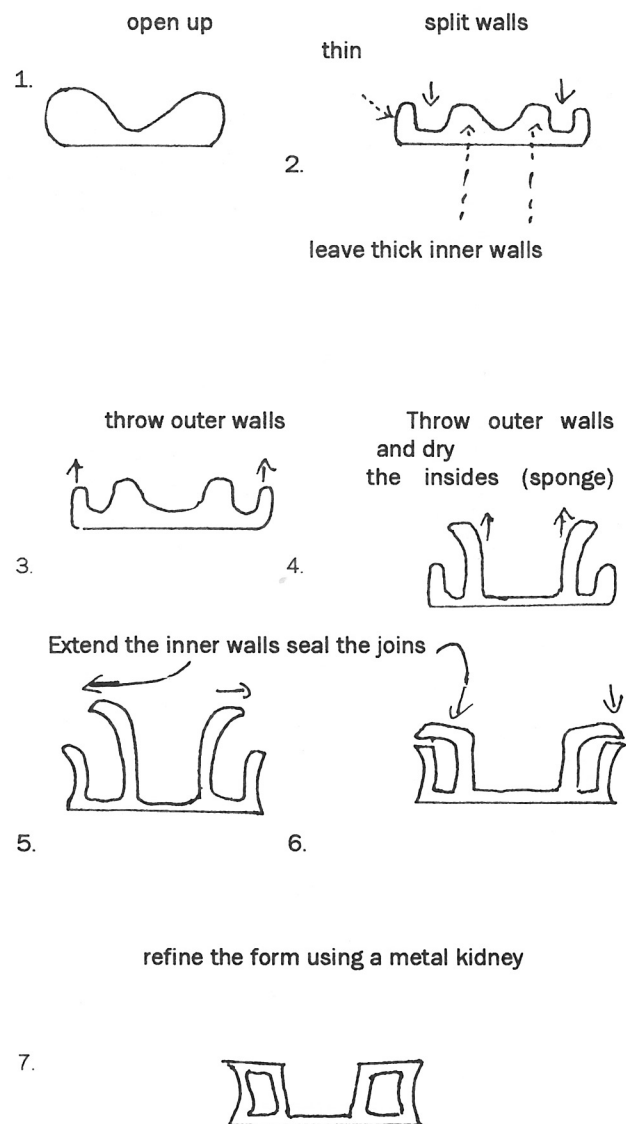
If you have a problem, contact your H&S officer. If you get no help from your college you should contact your local Health and Safety at Work Office.

Doreen Gardner

DEMONSTRATION AND SLIDES WITH DOUG JONES 14th October 2005

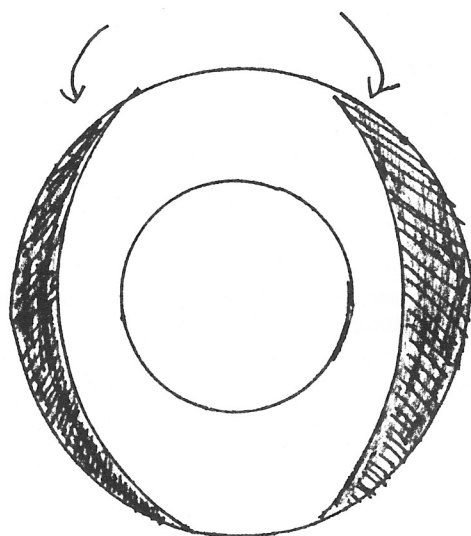
Doug explained that he is having a 'retro' period and has returned to making the pots he developed in the 1960s. Using about 4 lbs. of 'school buff' clay, he prepared to demonstrate the throwing of a double-walled, faceted pot. The examples he had brought with him looked solid, but were surprisingly light, and in these days that was quite a novelty.

Making a double-walled pot

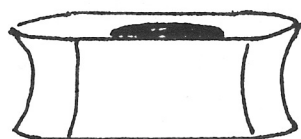


The pot would be allowed to firm up before faceting, so another one was produced that was already leather hard. Using what looked like a ruler and a knitting needle, Doug marked two arcs on opposite sides of the top, then cut them off, slicing right through to the base and opening up the sides. Two slabs were cut to fit the gaps and then the edges of the pot were prepared by scoring and applying water with a toothbrush. The pot was placed on one slab and rocked back and forth to seal the seam, which was then fettled with a metal kidney. The process was repeated on the other side.

View of the top of the pot
showing the areas to be removed



8.



9.

the finished pot

Following the demo, which had been shortened by the unexpected length of the Stan Rome competition, Doug gave an illustrated account of his life as a potter, including the people he met on the way. As he and Simone started off their life together in London, they were very much part of the creative set and we were fascinated to hear many familiar names from the Swinging Sixties. My favourite yarn was the story of Kim Philby's trilby.

Doug trained at Goldsmith's and was strongly influenced by Lucy Rie and Bernard Leach. However, he was more interested in creating his own original designs than in following more traditional ones, such as the mediæval or Japanese forms. We were shown slides of pots he had painted with the patterns of reflections, and tall columns assembled from geometric units. Some of his pots won design awards and he became a member of the CPA. In the mornings he made pots for selling. In the afternoons he worked for himself, playing around, experimenting with clay, or painting, or making sculptures from scrap metal. He is fascinated by perspective and colour. One slide showed a simple geometric painting, where movement was created by the sheer intensity of the colour.

Doug and Simone bought a canal boat in the '70s and left London. He turned his hand to boat painting, using the traditional patterns and signs of the narrow boats. Then he found a useful niche making washbasins for the boats. These were large, thrown bowls and often beautifully decorated in underglaze colours and glazes.

A decade later, Doug went to Japan where he met several influential potters, including Ken Matsuzaki. We were shown a picture of one of the pieces he made later, inspired by his trip. It was a beautiful dish in strong vibrant colours, showing a white egret in flight with a black crow behind. Other pots, which had come out with particularly fine glaze effects, had been electroplated around the rims with silver. One piece in porcelain had been brushed with blue acrylic paint and, after firing, the cobalt remained, a deep intensive blue.

Altogether, it was a very enjoyable evening, with the most interesting annual competition we have had so far, and an intriguing insight into the life and work of one of our most creative members.

Ros McGuirk

BOOK REVIEW

**British Studio Potters Marks (2nd ed) clothbound
£40, A & C Black**

I was very pleased to be asked to review the second edition of the British Studio Potters Marks book, just published by A. and C Black.

This new edition contains over 4,750 names and marks of potters, with updated information regarding addresses, change of marks and some departures since the 1999 edition. Alphabetical order by surname is used throughout.

The ever useful index gives 19 separate sections on the various styles, shapes and sometimes

disguised initials used, which can then be traced back within the main body of the book. An easy way to identify the potter who used a bird, anchor, crossed circle etc. shown on the piece you have had on the shelf for months - or longer!

Alongside the potters' information mentioned, are added notes on the type of pottery made, glaze styles etc. to help with identification of an individual piece. Individually named potteries generally are listed among the potters' names, which is also a help to the enquiring mind.

Just for further interest, some of our own Guild members appear within the pages - but of course you will have to discover these for yourself, and discover their mark at the same time. I can recommend this book to you all, and hope my own enthusiasm will be an encouragement for you to borrow it from the Guild Library - or buy it for yourself (On offer in the Guild book sale).

Janet Collings

CHAIRMAN'S REPORT

(Given at the AGM on 14th October 2005)

At our AGM last year the prizes were given for the 5th Stan Romer Award, won by Lip Ong, who composed a poem for his sculpture. Vivienne Rodwell-Davies exhibited a tall figurine, which took 2nd place. Joy Wills (Quirky as ever!) showed us a sculpture entitled "Tap dancing", to take 3rd place. Our judge and demonstrator was Brian Dewberry.

Evening meetings

Ros McGuirk continues to arrange an interesting series of evening meetings for us (she will report on this in detail).

Exhibition

This was very successful this year, thanks to Ros and her assistants, Heather & Peter Nissen, with approx. £1500 sales. Several new members exhibited their work. The studio at Olney is already booked for an exhibition in May 2006.

Aberystwyth

23 members and visitors travelled to this event under the DCPG banner, and a great time was had by all. Thanks again to Ros for organising this trip.

Pot Crawl

Without anyone willing to organise a Potcrawl yet again, we hope that our proposed Potcrawl to Suffolk/Norfolk, with a possible firing at Ruthanne Tudball's new Workshop, can take place next year.

Workshops

A kiln building Workshop with Steve Harrison 6/7th Nov. was well attended, and when all was taken into account the Guild had a new kiln at almost no cost.

Helen Vernon is the epitome of a person who has too much to do and too many committees to run, but she is doing a sterling job with Guild Workshops. On 19th & 26th

Feb. she ran workshops with Paul Priest at Longdean School Pottery. Some of the results will be on exhibition at our Open Day on 19th November.

We had planned a Teapot Workshop with Steve Woodhead in April, but had insufficient response to hold it.

A Soda firing in October made a substantial loss, and a further firing more recently was only attended by a few people. We hope that this facility will be better used, by more Guild members in future and would welcome participation from the new members who have shown an interest in using it.

Potters Open Day (POD)

Joy Wills organised our POD again, with our demonstrators being Bridget Drakeford who gave us a demonstration of throwing and details of her decoration methods, and Jeremy James showing us how he produces some of his animal sculptures.

Joy Wills has also organised our POD for 2005, but will be unable to organise the Potters Open Day next year. Is this something you could do for us?

Pitstone

Jan Kent and Tina Hall continue to be our main organisers at Pitstone, although we have had some help from Peter Nissen and one or two others this past year. Please phone Jan Kent if you can help. The Pitstone days continue to be a valuable part of the Guild interface with the public, which is an activity enshrined in our constitution.

Membership

Digby Stott continues to be our Membership Secretary. Our membership (2004 - 2005) has increased on the previous year's figure, being 133, with family membership counted as 2 people.

The Committee will review the membership subscriptions for 2006 taking into account the additional expenditure for the coming Potters Open Day.

Newsletter

We continue to produce the Newsletter each Quarter with help from Harry and Ruth Karnac, and the staff at Alpine Press, with Peter Nissen recently giving some help. Thanks go to all those who contribute articles for us.

I must add that I am finding it very difficult to produce the Newsletter, since I seem to have so many other things to do.

Library

Our Library continues to be popular, and we have more books than we can display. We now have cupboard space for our extra books at the Church Hall. Janet Collings will be standing down from being our very able Librarian, so we hope that another volunteer will come forward. Any volunteers please?

Website

John Powell continues to run our Website (www.thedcp.org.uk) which seems to be growing in popularity. Do let John know if you have any ideas for our website.

Committee

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

It is always the case that willing horses carry the load, but we do need one or two more committee members or committee helpers please

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 ideas if you tell us what they are. A questionnaire has been drawn up, so please help by completing one for us.

Mervyn Fitzwilliam (Chairman)

POTTERY (and Conkers) ON THE MOOR

On Sunday 16th October, a bright sunny day, Sylvia & I accompanied by Helen Vernon drove down to Blackbirds Moor, for the Conker Festival. We were not competing this year, but there to promote DCPG and give some pottery lessons to anyone who wanted them.

Once we had set up it was pretty much none-stop. Helen & I had a wheel each to give throwing lessons, and Sylvia supervised the hand building, assisted by Linda Ablett when she was not helping with refreshments.

We had decided beforehand to give instruction free of charge, but to ask that any donations should go into our Hospice of St. Francis box.



2) pots and sculptures drying in the sun



3) the junior conker champion Harriet Mayhew, with Captain Happy of the Hemel Hempstead Gazette.

Photographs by Peter Ablett.

THE THINGS THEY SAID

Parent reviewing child's work "It's very nice but what are we going to do with it?"

Father watching his two sons throwing on the wheel "well these things had better be strong, because they are going home on the bike!"



1) Linda Ablett with junior hand builders

Mother reviewing child's artistic sculptural animal: "how will we pack it for the flight back tomorrow?"

To Helen "Well you seem to be very patient and you even got a smile from your pupil!"

Mervyn to young girl pupil, as she puts her hands confidently onto the clay "have you made a pot before?" – "Oh yes (nodding in a knowing fashion) this is my second time!"

THE OUTCOMES?

Well, the children loved it, the parents wanted to have a go, but usually yielded to the endless line of children.

In addition the Boxmoor Trust representatives were impressed, so we discussed the outline possibility of an extended pottery event next year, say a pottery/handicrafts fair on Saturday, going into the Conker Festival on Sunday. Is anyone interested? (see Notebook).

A further outcome was that we raised £95 in donations for the Hospice of St. Francis, now forwarded to that organisation.

Sylvia wrote a letter about the event and our part in it, which was published in the Hemel Hempstead Gazette.

We have also received a very nice letter of thanks from Louise Baldwin of Boxmoor trust

Yet another outcome was that Helen felt that her throwing confidence had increased enormously!

Mervyn Fitzwilliam

OBITUARIES

Shirley Bell 1921 - 2005



Shirley was a guild member for many years, and was always ready to help with guild activities. She was a very positive person and went full steam ahead once her mind was made up.

Sylvia & I went to Shirley's funeral, at which an affectionate tribute was given, by her son-in-law Paddy Thompson, entitled "Curriculum Vitae of a Dragon" reflecting her positive "no nonsense, can do" attitude.

Shirley joined the Land Army during the Second World War. Since She was a crack - shot with a rifle, rabbit stew was often on the menu.

Driving a tractor to plough the fields was an everyday task, and Shirley used to tell her family stories of the Spitfires swooping down at her. She thought that the pilots were using her and the moving tractor for dummy target practice!

Mervyn Fitzwilliam

Peggy Fancett 1914 - 2005



Peggy Fancett died on 8th September 2005. She was born in 1914 and in the Second World War she joined the W.R.A.F. and was one of the first twelve to be sent abroad. She was attached to Supreme Headquarters Allied Expeditionary Force (S.H.A.E.F.) & met General Eisenhower. She worked with Air Marshal Tedder, later Lord Tedder as an assistant and later received commendations for her work during the war.

Peggy began to make pottery during classes at St Albans College of Art, and sold her work for several years, with a group called "Pot luck"

She was a great friend and a member of DCPG for many years. She will be sadly missed by her family and friends.

Ruth Brown

NOTEBOOK

Workshops

Our workshop Organiser, Helen Vernon, has arranged to show us some of the work made at the Paul Priest Workshops, by displaying it at our Potters Open Day on 19th November.

Helen has suggested that anyone wishing to form a group to share kiln space, or join a soda firing Workshop can make initial contact with her by email strawberry.fair@virgin.net or phone 01909 648 655. The idea being that a booking would be made through Dorley Fieldhouse once sufficient participants had agreed an outline date for a soda firing.

Arthur Ball has offered kiln space (Electric Kiln) for Guild members but has pointed out that full participation would be needed, he obviously cannot cope with people just arriving and leaving him with a box of pots to fire. Again, use Helen as the first contact.

Parking at Methodist Church Hall

The amount of car parking space at the Kings Langley church hall is limited to about 14 cars, and when we have a popular speaker the car park is often full. Under these circumstances, the church hall administrators have an understanding that visitors can park in the restaurant car park next door. Alternatively, visitors have sometimes parked in the small road opposite the church hall.

Please do not park on the main road, since we have had a past incident in which a driver, not using his brain, but using a mobile phone, virtually destroyed two cars parked there.

Membership Subscriptions

The new guild membership year started on 1st October, so if you have not paid your subscription you will not be eligible for free tickets to the Potters Open Day, or free entry to evening meetings. Details of subscription rates are given on the inside of the front cover, so please send your subscription in straight away.

Pottery on the Moor

Our participation at the Boxmoor Conker Festival was received with great enthusiasm from all concerned.

The Boxmoor trust had hired a magnificent marquee for the day. In brief discussion with Trust representatives at the end of the day, the suggestion was made that next year the marquee could be hired for the Saturday and Sunday, at probably only a nominal additional cost. The idea being that it could be used to hold a pottery & local handcraft fair on the Saturday. We would also participate in the Conker Festival on the Sunday. The question is, would guild members support this idea and participate?

Longdean School – Guild Tuition

Following previous discussions, some Guild members have agreed to visit Longdean School on 18th January 2006. The following people have volunteered to give tuition;

Ros mc Gurirk, Helen Vernon, Joy Wills, & David wright.

The Head of art, Joanne VanVeggel, will select approximately twelve GCSE students to receive instruction, which will start at 9.00 am. And finish At approx. mid day.

Mervyn Fitzwilliam

CORRESPONDENCE

Educational Funding (1)

I promised to write in about the cost of evening classes. I have not forgotten, but I fear that I shall be telling my life story as an evening class student for 65 years (or even more). I started out at five nights a week for six years and have always been in ignorance of the words "is it vocational?"

Arthur Ball

Educational Funding (2)

Geoff Kenward is the Chairman of London Potters, and he wrote to us (in this issue) about pottery and toxicity following my article on this subject in the Autumn edition of our Newsletter.

In addition we both talked on the phone at some considerable length about the demise of funding for pottery classes of all types in educational establishments.

The most recent starting point for this perennial issue was a radio programme, or part of a programme I heard on Radio 4 – probably "you and yours" in which some statements were made about "Many millions of pounds will be taken out of the Adult education budget with almost immediate effect". Further statements followed to the effect that some classes would be offered at very greatly increased cost. The implication being that if people did not want to pay then these classes would be chopped. The word "Vocational" was also used (as Arthur points out with tongue in cheek) to indicate that if a qualification was not the end objective then some classes would not be funded.

This might mean that some courses will change their spots to become "Vocational" courses, which may or may not work. We also know that pottery & sculpture has slipped into being presented as a minor option in various Art courses. There are other aspects to this situation, but for the present let us consider the general position;

1) We know that funding and staffing for pottery & sculpture classes is being reduced as a direct result of Government policy.

2) The DCPG was originally formed in 1974 to enable those with an interest in pottery to band together, under pressure of reduced funding for pottery, at the time and I now quote from our original constitution objectives;

a) To promote awareness of the values of craft pottery in the area.

b) To hold lectures, discussions, practical demonstrations and other activities to further object a)

c) To represent within the area the interests of craft potters, pottery teachers and their students and to encourage the establishment of serious part time vocational courses.

d) To cooperate with other specialised and general crafts organisations to ensure that the need of the community for living work is not neglected by public lack of contact with crafts and craftsmen

e) To make a regular survey of all pottery activity in the area and to issue a report to members, interested bodies and individuals.

f) To issue a Newsletter of the activities of the Guild.

Please consider the above carefully.

What do you think? Are these objectives still relevant today? And do we all do enough to meet them?

Your committee continue to arrange events and activities in support of most of these objectives, ie our evening meetings, Workshops, The potters Open day, production of the Newsletter, Exhibitions, visits, etc.

Perhaps I should remind you all that we are a completely voluntary group, so it is up to each and all of you to help in promoting the interests of the group, and in promoting pottery & sculpture generally.

Talking to a major supplier of pottery materials recently, it was confirmed that business was now falling away at quite an alarming rate. One major reason was the fact that schools are not purchasing supplies and equipment at previous levels.

We discussed the DCPG intention to cooperate with Longdean School, by giving some tuition to GCSE students. It was thought that other pottery guilds should be encouraged to follow this route.

It is worth remembering that the people who buy Pottery & Sculpture are very often those who have a direct interest in the craft itself. We must

encourage people of all ages to take an interest in ceramics if we want this to continue.

I would personally be delighted if as a Guild we could fund our own establishment and run part or full time courses, but we need to make an enormous effort with great dedication to achieve that. Alternatively we need a very wealthy patron. However, The Queens Park Centre is a shining example, and we wish Heather Paul and other supporters every success in arranging for QPC to become an independent establishment. I hope we will continue to give our support wherever and whenever we can.

Mervyn Fitzwilliam

Art for Arts Sake

**Monday 11th December to
Saturday 17th December 2005**

**Queens Park Centre
Aylesbury - a selling Exhibition**

This year the Queens Park Centre is celebrating it's 25th. Anniversary. QPC has been an important focus for the arts in Buckinghamshire over this period.

The exhibition is part of the fund raising effort to purchase the building from Bucks County Council.

Members of DCPG are invited to donate one or more pieces of work for sale in this exhibition. In addition it is hoped that members and friends will also attend the exhibition.

This is an opportunity to have your work in an exhibition with entries from Megan Di Girolamo, Peter Hayes, John Leach, Ian Gregory, and many other well known Potters and Artists. Paintings are also wanted.

NOW is the time to support this important project. You can bring your work to the Potters Open Day on 19th November for collection.

If you are able to help, please contact Heather Paul in the first instance. Phone 01296 713 204

MEMBERSHIP NEWS

We have a considerable influx of new members:

Mr. & Mrs. B. Semus of Watford have joined us.

Danielle Bunker is a ceramics lecturer from Finchley, and has an interest in all aspects of ceramics

Elaine Christian is the Head of a school art department from Broughton, Northants, and is particularly interested in sculpture.

Glenda Cox of Flamstead is a Graphics Designer, with an interest in earthenware, either hand built or thrown.

Marian Cullum lives in Barnet and gives her occupation as Medical secretary. When it comes to pottery, she has an interest in porcelain, stoneware, and also raku.

Mary Harrington From Highgate, London is a teacher, with a strong interest in hand – built stoneware.

Anita Hatter of Radlett has an interest in all types of pottery.

Carol Hobbs is retired and lives in Bushey. Hand building and decoration of pottery are her specific interests.

Janet Osborne is an Art Technician and lives in Palmers Green, London, and has a wide interest in any type of pottery.

Brenda Potter is a technology teacher. She comes from Raunds in Northants and is keen on hand – built stoneware.

Andrew Sharman is a Design Technology Technician. His particular interests include wood fired kiln building and thrown stoneware.

Roy Stevens is employed in Architecture, having an interest in any and all types of pottery. He comes from Barnet.

Bob Toon from Hitchin is retired, but takes an interest in all pottery techniques.

Kate Dawson of Kempston, Beds. Is a paper clay enthusiast.

Aila Simpson of Welwyn garden City is also keen on paper clay.

Susan Graham has joined us and is also from Welwyn Garden City.

Fiona Adamson is a hand builder from Bushey.

Linda and Peter Ablett are collectors from Hemel Hempstead, and have rejoined the guild after a one year "Grandparent Sabbatical".

We are delighted to welcome her, and she will be with us on our Open Day, helping on the Pottery crafts Stall.

Mervyn Fitzwilliam

COMMITTEE LIST

Murray Fieldhouse (President) 01442-851 229

Northfields Studio, Tring, Herts. HP23 5QW

Mervyn Fitzwilliam (Chair & Newsletter) 01442-242332

"Longfield", Bulstrode Lane, Felden,

Hemel Hempstead, Herts. HP3 0BP

Jan Kent (Treasurer/Pitstone Organiser) 01908-674 051

48 Coleshill Place, Bradwell Common, Milton Keynes, Bucks. MK13 8DP

John Beckley (Secretary) 01923-822 659

44 Wolsey Road, Northwood, Mdx. HA6 2EN

Digby Stott (Membership) 01442-404 122

"Broomfield", 36 Box Lane, Boxmoor, Herts, HP3 0DJ

Joy Wills (Open Day Organiser) 01296-481 015

21 Tindal Road, Aylesbury, Bucks. HP20 1HT

Ros McGuirk (Programme Organiser & Vice-Chairman)

13 The Park, St. Albans, Herts. AL1 4RU 01727-834 326

Kirsteen Holuj (Publicity) 01280-823 331

Railing, 7a Mitre St. Buckingham, Bucks. MK18 1DW

Julia Knowles 01923 260 054

6 Common Cottages, Common Lane, Kings Langley, Herts. WD4 8BW

COMMITTEE HELPERS

We are very grateful to any members who help with guild activities, and especially to our members who help us on a regular basis. Other members sometimes need to contact these helpers, so phone numbers are given below;

Jane Kilvington (Event bookings) 01727 853 156

Tina Hall (Pitstone & Catering) 01442 826 223

John Powell (Website) 01494 774 398

Helen Vernon (Workshops) 01908 648 655

Peter Nissen (Pitstone & Exhibition) 07712 527 869

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Committee – New Member

Guild member Julia Knowles offered to help with guild activities at our AGM. She was invited to come along to our Committee meeting on Friday 28th October, and was unanimously elected as a new committee member.

Julia has recently moved into the area, and is currently employed by Pottery crafts.

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15/16 Introduction to Calligraphy *Timothy Noad*
26/27 Making Ceramic Jewellery *Beryl Sedgwick*

December 2005

- 9/10/11 Teapots (3 days) *Laura Furlong*
10/11 Life Sculpture in Plaster *Julian Cooksey*

January 2006

- 14/ 15 Porcelain *Laura Furlong*
28/ 29 Improve Your Throwing *Beryl Sedgwick*
28/29 Stained Glass *Lucy Perkins*

February 2006

- 11/12 Sculpture : Portrait Head in Clay *Julian Cooksey*
11/12 Mouldmaking and Slipcasting *David Cowley*
25/26 Celtic style illumination *Timothy Noad*
25/26 Glazing *Matt Sherratt*

March 2006

- 4/5 What is Drawing? *Linda Austin*
4/5 Throwing and Turning *Beryl Sedgwick*
11/12 Life Sculpture in Wax *Julian Cooksey*
11/12 Ikebana *Kiyoko Sawada-Rudd*

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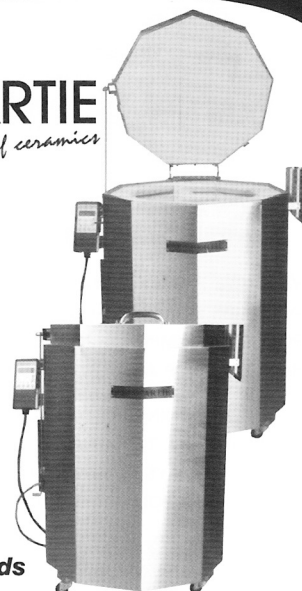
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