

IN THIS ISSUE:

Guild Programme Updates
Pitstone ; meetings 27th Aug 9th Sep.
Why are you doing that? – an update on
“Harrow Art School”, from
MARSHALL COLEMAN
Soda Firing meeting & Workshop with
PETER STARKEY
Demonstration by ANTONIA SALMON
Potfest Scotland
Notes from Aberystwyth
& much more



ABOUT THE GUILD & THE NEWSLETTER

www.thedcpg.org.uk

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

Single £17.50

Student £9.00

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.

REPRODUCTION OF NEWSLETTER ARTICLES

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

<u>Copy dates</u>	<u>Publication dates</u>
-------------------	--------------------------

(latest receipt of material for typing)

6 th January	February
-------------------------	----------

6 th April	May
-----------------------	-----

6 th July	August
----------------------	--------

5 th October	November
-------------------------	----------

We can book space ahead of the copy date but, in general, need the final artwork not later than **THREE DAYS** after the copy date.

ADVERTISING RATES:

¼ page	£14.00
½ page	£22.50
whole page (depending on availability)	£50.00
small ads 25p per word (20 words free to members)	
semi-display: 1/12 page 3.5 cm.high x 8cm.wide	
from your artwork	£ 7.00
or typesetting – maximum 50 words	£10.00
Covers: Back + 20%; Inside + 15%	
Distribution of leaflets: A5[2.5gram]-£35.00	
A4[5 gram] - £35.00	

The above charges are for distribution of 200 leaflets printed on standard weight paper [80 g.s.m.] ready for distribution and delivered direct to the Editor. For other size/weight leaflets and for all advertising enquiries please telephone Sylvia Fitzwilliam on 01442-242 332

Welcome!

Walter Brayford

Proudly presents the *all new and independent*

Acme Batt Co.

Well it's finally happened! After 16 years in the business I've set up my own company. We specialise in the manufacture and supply of kiln furniture to studio potters, hobby potters, colleges and schools...Buying is now as easy as calling A-B-C.

- No minimum order.
- Fast, friendly and efficient service. Happy to discuss your requirements, absolutely no obligation to buy. Free help and advice.
- No longer tied to just one refractory manufacturer...differing qualities and prices. No point in being forced to buy a Rolls Royce when a mini will do?
- Huge **STOCK of 'Best quality' refractories** for immediate collection from our Stoke-on-Trent base, or nationwide delivery-Overnight if required!
- Cut to size service, any size, any shape, any thickness. Square, round, triangular, perforated and plain batts.
- 15 tonnes of **reduced price, slight seconds/subs**. Don't delay!
- **Bankrupt stock**. Please enquire.
- Very competitive prices to suit all budgets.
- **Kiln shelves, tubular props, castellated props, tile cranks, stilts, pins, cements, batt washes etc.**

Please contact Walter Brayford for quotations completely without obligation.

Telephone 01782 505405, Fax 01782 504422


Mobile 07817 040971. Email walter@claylake.com

5

% DISCOUNT

to members of
**Dacorum & Chiltern
Potters Guild**

Please quote membership number
when ordering



**Ceramic materials and equipment
to meet all your requirements**

PotteryCrafts LTD

HEAD OFFICE

Campbell Road, **Stoke-on-Trent** ST4 4ET

Tel: 01782 745000 Fax: 01782 746000

sales@pottery crafts.co.uk

<http://www.pottery crafts.co.uk>

<p>LONDON NORTH</p> <p>Winton House, 2 Winton Approach Watford Road, Croxley Green Rickmansworth, Herts WD3 3TL</p> <p>Tel: 01923 800006 Fax: 01923 245544</p>	<p>LONDON CENTRAL</p> <p>8-10 Ingate Place Battersea, London SW8 3NS</p> <p>Tel: 020 7720 0050 Fax: 020 7627 8290</p>
---	--

FRONT COVER PHOTOGRAPH

Dylan Bowen (left) with Members of the "Pot Crawl" at his studio, in the Old Smithy at Tackley, which he shares with his wife Jane.

CONTENTS

2 Editorial	
2 Pitstone	Ruby Sharp & Editor
2 Future events	Ros McGuirk & Editor
4 Membership News	Editor
5 Book Review	Editor
5 Peter Starkey Meeting	Cathy Beazley
6 Soda Firing Workshop	V.Rodwell Davies
7 Why Are You Doing That?	Marshall Coleman
8 William Marshall Obituary	Emanuel Cooper
9 Potfest Scotland	Ros McGuirk
10 Potters of La Gomera	Ros McGuirk
11 Antonia Salmon Evening	Diana Tonnison
12 Workshops	Editor
12 Exhibition	Ros McGuirk
12 Notes from Aberystwyth	Ros McGuirk & Cathy Beazley
13 Committee & Helpers Lists	

EDITORIAL

Preparing the Newsletter is always time consuming, and presently other things have taken a lot of my time, so the Newsletter is rather late. Some articles such as a write up on the Pot Crawl must wait until the next issue, or this one will be even later. To add to the frustration, our computer has developed a glitch or two, so some items and photographs are either lost in the software maze, or have been eaten by the gremlins.

We were hoping to hold a Garden Party for the Guild, but with several visits planned, plus a trip to USA, I had to agree with Sylvia that we simply cannot arrange it.

All of us have "other things to do", but would you please consider whether you can help with Guild activities?

Currently we have the following vacancies (you don't have to be a committee member).

Pitstone Organiser/assistant/participant; call it what you will, we need at least one other person who has an interest in Raku, or helping members of the public to learn about Pottery & sculpture. Contact Ruby Sharp (see Pitstone details).

Bookings Supervisor

Someone is needed to receive & co-ordinate applications for events such as the Stan Romer bookings, collecting tickets, and other similar activities. Please phone the Editor if you can help.

Workshop Organiser

Helen Vernon is now unable to continue with this activity, so would you like to help organise Workshop events for the Guild? Please phone the Editor.

Mervyn Fitzwilliam

Pitstone

The DCPG have got a Raku site at The Pitstone Green Museum, with storage space.

This gives guild members the opportunity to fire raku pieces, using the new guild raku kiln.

The idea is that this is a two way thing, so in exchange for using the kiln, members are expected to help with showing the public how it is done, or help people to decorate a pot for firing. Clay activities are also popular, particularly with the children. By making a small charge for supervising these activities, and selling any donated guild pots for nominal sums, we raise money to pay for the gas for the kiln, or clay, and to make a contribution to the Museum. thus being as self-sufficient as possible. This whole activity is also part of the guild mission to ensure that at least some members of the public have an interface with pottery activities. The museum will be open on the following days this year;

Bank Holiday Monday 27th August
Sunday 9th September.

We have also held Guild Raku Workshops at Pitstone, on days when the public are not admitted. If you would like to participate in such a future Workshop please give our Organiser, Ruby Sharp, a call phone 01494 728 364. or email rubysharp@furniture.fsnet.co.uk

Pitstone Green Museum is a rural museum 3 miles east of Tring housed in the buildings of an 1831 Farm opposite the Pitstone village green on Vicarage Road. The Museum contains a wealth of fascinating exhibits including those relating to rural life, local trades and professions. There are also engines and farm machinery, a large Crossley gas engine, a science and vintage radio room, 2 model railways and a full size section of a World War 11 Lancaster Bomber. Additional entertainment is always available on open days, including Tractor rides, Crafts, Country Dancing, etc.

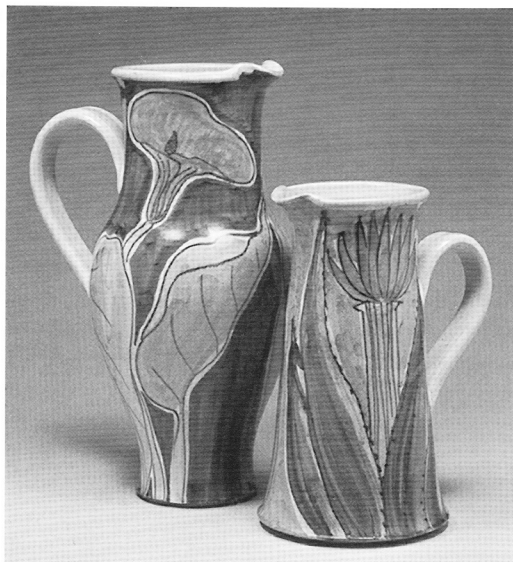
Unwanted Pots & sculptures are always wanted for the Pitstone activity, either bisque or finished ware. Please remember this when turning out your studio or shed.

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 12 Oct AGM and Stan Romer competition on work inspired by Picasso. Entries at 7.00, mtg. start 7.30 pm.
Daphne Carnegie makes a welcome return with her tin-glazed earthenware this evening. In addition, she will be the judge for the Stan Romer Competition.



Jugs by Daphne Carnegie

Stan Romer Award

This award is presented each year by John Romer, the son of a founder guild member, his father, the late Stan Romer.

In addition to the trophy, there is a financial incentive; first prize £85, second prize £35 and third prize £20.

So; the piece of work, in the theme indicated, can be made by any ceramic method, glazed, decorated or not. **It must be the work of the entrant, and it MUST be made this year. Previous work may not be submitted.**

An application form should be with this Newsletter, and you must send in a form if you intend to take part. The competition is open to all DCPG members.

The Box Moor Conker Festival 14th October 2007. from 11.00 am. To 4.00 pm.

We have again been welcomed to this event, which will be held on Blackbirds Moor in Hemel Hempstead, by the Box Moor Trust.

Last year we had 3 Pottery wheels, and one table for hand building, plus a sales table, all set up in a marquee supplied by the trust. We gave simple throwing lessons, or hand building instruction to all who wanted to have a go. We also sold various ceramics, on commission, primarily some of the ceramic sheep from the collection of Ruth & Harry Karnac. In all, we raised a total of £247 for the Hospice of St. Francis, a grand effort.

So, how about it? Would you like to help at this year's event and possibly sell some of your work on commission? If so, give me a ring on 01442 242 332. Mervyn Fitzwilliam

Sat 10 Nov Potters Open Day

This event will take place at Longdean School, on Saturday 10th November 2007.

The committee have agreed that there will be no entry fee for Guild Members.

Our demonstrators this year will be Nic Collins & Josie Walter.

Josie (www.josiewalter.co.uk) works with earthenware clay, decorated either with a fine or thick slip, raw glazed prior to firing. Her current work is based on leaf decoration.

Nic (www.nic-collins.co.uk) makes wood fired stoneware using local clays, firing in Anagama style kilns. Some pots are fired up to seven times to achieve particular textures.

Each potter has a unique style, which will make the day interesting for all.

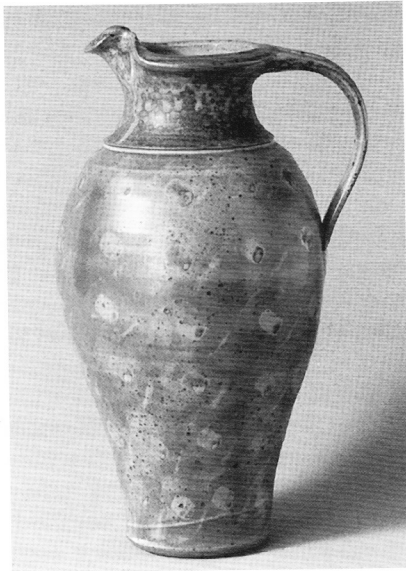
Lunch, tea & coffee will be available and **MUST** be booked when applying for tickets. Please see the application forms with this Newsletter.

Doors open 9.00 am. Come early to pick up some sales bargains.

Demonstrations start at 10.00 am. **PLEASE BE ON TIME TO AVOID DISRUPTING THE DEMONSTRATIONS.**

Please note that we need to know how many people to expect, and if you want a seat, then **PLEASE** send in an application form on time, even if you do not want lunch.

Fri 7 Dec Sylvia Dales will be with us for our "Christmas Event". She is a member of the CPA who makes finely thrown pottery influenced by classical forms and enhanced by shino, ash, and celadon glazes.



Jug by Sylvia Dales

Other Events

8 – 30 Sept. Hertfordshire open studios
Guild Members Julia Knowles & Dorothea Patterson will both be participating this year. For details about Open studios contact Wendy Dumbrell 07813 100 651.
Hertfordshire Visual arts Forum
PO Box 894, St.Albans, Herts. AL1 9EG
www.hvaf.org.uk

14-16 Sept Potfest Shropshire. Shrewsbury. See www.potfest.co.uk

21-22 Sept Potfest Southwest. Frome, Somerset. As above.

23 Sept Talk and Walk Event with Jack Doherty. As above.

23 Sept – 14 Oct. Candover Gallery, FINAL EXHIBITION which will be of new work by Wally Keeler

Guild members are invited to the Private view on 23 Sept. Come along and meet Wally Keeler and also Barbara Ling, the gallery owner. Barbara is finally retiring after running the Gallery for 23 years.

In addition there will be a closing – down sale throughout October, with astonishing bargains to be had.

29 Sept-9 Oct 'Collect in the Country - The Best of Danish'. Leading Danish potters from Collect 2007 at the Barn Galleries near Henley-on-Thames. 01491 577786 and www.barn galleries.com

2-7 & 9-14 Oct Origin. The show that replaced Chelsea, now in its second year. At Somerset House. See www.craftscouncil.org.uk or 0207 806 2512

5-7 Oct Stoke on Trent Ceramics Festival. See www.stokeceramicsfestival.co.uk

18-21 Oct Designer Crafts at Chelsea. New event organised by the Society of Designer Craftsmen. 9-5pm. Chelsea Town Hall, Kings Road, SW3.

27-28 Oct CPA Autumn Fair – Oxford Studio Ceramics 2007. St. Edmunds School, Woodstock Road, Oxford. Sat 10-6pm and Sun 10 to 4.30pm. 60 potters + demos and talks. Tel:0207 437 6781 or www.oxfordsc.co.uk

For even more events see www.studiopottery.co.uk

Membership News

New Members

Shirley Goodwin lives at Harpenden, and she has a strong interest in slipware.

Gill Quinell is based at Milton Keynes. Her main interest is throwing, and she hopes to devote much more time to this in the near future.

Natalie Tobert lives in Harrow. Natalie is a ceramicist & lecturer. Her particular interest is sculpture and hand building in Stoneware

We are always glad to have new members joining the guild, and hope you will all enjoy the events, meetings and workshops which we arrange.

Membership Directory

You can add your name to the membership directory by writing to Jan Kent (address in Committee List). If you have an email address please include that information.

Mervyn Fitzwilliam

Book Review

Breaking The Mould (new approaches to ceramics)
Black Dog Publishing. Card cover £24.95

If you "just make pots" then don't bother to take a look at this book. However; if your thoughts are aligned with "searching and probing for the way forward, or the next thing, or where are we going with ceramics", then this is a "must have" book.

I can do no better than to quote directly from the Foreword by Cigalle Hanaor;

"As the craft/design/fine art divides become ever less distinct, the possibilities for artists and makers trained in a specific medium become more and more diverse. This was never truer than the medium of ceramics. The love-hate relationship of ceramics with the incredibly rich history of pottery, makes for fascinating conversations between the various makers and within individual pieces of ceramic art".

The book contains three essays to set the scene; The Essential Vessel, by Natasha Daintry. The Idea of the New, by Rob Barnard, and Contemporary Clay, by Clare Twomey.

Following these introductions, the work of sixty one contemporary ceramic artists and makers are very well illustrated, with good colour photographs and an enlightening synopsis in each case. The artists and makers are featured under the following headings;

Ceramic Environments, Surreal Geometries, The Vessel, Human Interest, Beyond the Vessel, Earthly Inspirations, and finally, Surface Pleasures.

The work illustrated covers a wide spectrum, and as you move through the book, the emotions vary. Some of the work is amusing, some provokes deep contemplation, some is beautiful, and some of the ceramic pieces with a twist of humour might have you laughing out loud.

You need to look at this book.

You may well need to buy it.

Mervyn Fitzwilliam

Report on Peter Starkey's demonstration on 8th June 2007

The guild had a good turn out to listen to Peter and watch his demonstration. A jovial and friendly personality, he began the evening by showing slides of his student days at Harrow College of Art and Design in 1971-73. Among his tutors was Michael Casson, & David Leach, whilst many other well known potters were among the students of the time. He explained that Harrow College then had a very 'hands on' approach to teaching pottery techniques and encouraged students to make their own kilns. They built a variety of kilns including beehive and tunnel kilns in the college grounds, next to Northwich Park Hospital.

Domestic ware was in vogue and the students wanted to make Belamine type pots with a tiger skin finish. This was the golden age of pottery when it was both fashionable and many studio potters were able to make a living from their craft.

Peter showed us slides of a few of his early works including a large bread bin which he described as the 'Albert Hall Pot' and explained that he likes functionally friendly handles.

After his college days he helped set up a pottery training centre at Dartington Hall in Devon with financial help from the arts council. This was a successful venture as an amazing 94% of students "went on to make pottery". One of the highlights of his time there was a visit by the elderly Bernard Leach whom he described as an old-world, courteous gentleman with a good sense of humour.

Peter's inspiration he told us, comes from many sources. Firstly there is his horticultural and religious background, followed by his interest in architecture, museum visits, and long remembered images such as an old chair leg or polished shoes. He told us these visual images become assimilated and influence the form and colour of his work. More recently, both the colour and texture of Italian Renaissance buildings are expanding his creativity. His latest project however, is to make simple pots without any "bobs and whistles".

His current pottery is situated in Ross-on-Wye on the top of a hill near to other working potteries. Having retired from his lecturing post at Cardiff University, in recent years he has now returned to making his own work. He has two kilns; one a gas kiln which he uses mainly to fire biscuit ware and another larger oil fired kiln, for his soda/salt firing. This larger kiln has a number of openings for spraying in the soda but Peter admitted he still has difficulty in getting the soda vapour into the centre of the kiln. He explained that he has veered away somewhat from salt glazing because of the corrosive effect on the kiln furniture and explained that soda firings are more efficient. He showed a very exciting photo of a kiln load of his work just as it was first placed inside the kiln and then another of the finished product. The rich ginger colours of the glazes radiated out of the picture which also captured the lively tactile quality of his recent work. He aims for his work to be a cross between the soft sofa feel and architectural look. He likes to make large pots for his soda firings as this creates large swirls on the surface as the slips with titanium dissolve and give a lustrous look.

After the tea break, we were treated to a very interesting and moving short video of Colin Pearson making a stunning pot. (see Footnote).

After such an entertaining talk and video, there was only a short time left for him to do a demonstration. He began impressively by throwing a ball of clay one handed. He said he learned this technique to enable him to be able to throw and smoke at the same time. He then demonstrated turning a large bowl while regaling us with anecdotes of bygone days and singing a bar or two of 'why my canary has circles under his eyes'. He then showed us how he made 'appendages' on his pots. He first rolled an approximately 10 cm long by one and a half cm. diameter coil. As he was rolling it, he made horizontal marks with a rib along its length. About a cm in from both ends, he made an indentation which gave it the appearance of a 'rolling pin'. He then twisted the coil to give it a spiraling effect and once satisfied with the result, slapped it gently onto his arm to 'loosen up' the clay which became floppy and more fluid. When he was happy with the shape and consistency, he brought the two ends together and a truly wonderful handle was made.

He also gave tips such as – if you are pulling a handle onto a pot, first make a short coil, then tap one end onto the table to make a slightly bulbous shape before attaching the coil to the top of the pot. That way one avoids the handle becoming too thin and weedy at the top.

Although Peter overran the time with his demonstration everyone was reluctant to leave because it was so engrossing. It was a pleasure to learn from such a proficient craftsman and a great evening was enjoyed by all.

Cathy Beazley

Footnote

I found it very moving to see the video (not previously shown) of Colin Pearson, making a pot. Colin taught me at Camberwell Art School in the 70's, and I regularly took groups of students to his Workshop, where he would demonstrate and offer encouragement.

In recent years Colin has been very unwell with Parkinsons disease.

Vivienne Rodwell Davies

Soda workshop with Peter Starkey, at Northfield Studio, on Saturday 9th & Sunday 10th June 2007



From left; Bippin Raithatha, Murray Fieldhouse, Peter Starkey



Opening the kiln, good results.

SATURDAY

Peter arrived at Northfield studio looking refreshed, with his joke repertoire intact, after the previous late night demonstration! [*even later than you might think, since Peter stayed up until 3.00 am., talking over old times of Harrow Art School with Sylvia & yours truly!! Editor*]

First, tea & cake was served by Dorley from the "new" caravan. Then Peter set about the

fundamentals of clays, slips, glazes, salt, soda, kiln design & fuels. His explanations were clear & easily understood, & always delivered with a trace of humour.

Pots were slipped & glazed, then put on a table & left to dry, graded into height groups. The wadding was made next, & the shelves batt-washed, & props sorted & cleaned. Another break for tea & cake, then Bipin climbed into the kiln to set the back stack. Bipin gets this job because he is slender & athletic, but it is a back breaking task. The pots were progressively wadded & passed to Bipin inside the kiln, and he gradually emerged as packing progressed. By 5.00 pm. the packing was finished. The gas pipes were connected to the cylinders & burners were mounted in position & tested. The kiln was then bricked up & joints mortared. Some bricks were cut for spy holes, but all was finished by 7.30pm.

SUNDAY

Dorley got up early, to light the burners at 5.00am., (when her various animals demand breakfast) thus giving the other Workshop participants a few more hours sleep, for which they were very grateful. Firing progressed steadily throughout the day. Lunch was enjoyed under the shade of the Aylesbury Prunes.

The sodium bicarbonate was mixed with hot water & sprayed into the kiln front & back ports at 5 minute intervals. A total of 1350 grams of sodium bicarbonate was used. Nine individual charges of soda were sprayed into the kiln, plus two small parcels of salt of 100 grams each (this is a technique Peter uses in his kiln).

At 6.10pm it was estimated that the temperature was 1300deg.C. (see footnote) gas was turned off kiln was crash cooled & clammed up. We went home at 8.00 pm.

Vivienne Rodwell Davies

Footnote

The Pyrometer and thermocouple are new, but the wrong cable had been used to connect them instead of the correctly rated compensating cable. This led to increasing error as the temperature was raised, so the cones and test pieces were used to estimate temperature and gauge results.

Editor.

WHY ARE YOU DOING THAT?

Students and staff of the Harrow ceramics course at Westminster University were shocked on the morning of 30 June to learn that a fire had destroyed much of their department overnight. The blaze damaged the kiln room and some of the studios and the fine art and fashion departments.

About twenty engines and a hundred fire fighters attended the fire. From the ruins of the studios a fire fighter rescued a sculpture of a boy angel by third-year ceramics student Claire Palfreyman. It was one of several third-year works to be exhibited at the New Designers show soon after. Other exhibition pieces were retrieved later.

"The angel is a marvellous omen for us," said ceramics course leader Kyra Kane. "We are determined that the world-renowned ceramics department at Harrow will continue to flourish despite this setback. And this statue represents all the spirit, talent and inventiveness that will ensure our future." The University has responded quickly, and all courses will be running next academic year.

This was a relief to me, because I have just completed the first year of the course. I retired from salaried employment last year and, after a lifetime's passion for ceramics, was flattered to be accepted for Harrow's prestigious BA.

My recent work was a mixture of domestic and non-functional earthenware with tin-glaze. I had spent years in evening classes and alone trying to develop my skills - a difficult task when you're struggling with a problem and no-one can show you how to solve it. My experience of part-time courses was that, however much they welcome advanced students, most are for beginners. I decided that if I was to progress I had to do a degree.

I've met several art students who say they get neither studio space nor adequate teaching on their BA courses. Harrow is different. The long-established ceramics course has honed instruction to a sharp edge and the studio facilities are excellent. (I'm talking in the present tense because everything we had before the fire will be restored.)

There is a large throwing room. The kiln room has a wide range of electric and gas kilns and there is a kiln site (unique in UK universities) where students learn to build and fire flame-burning kilns. There are well-stocked wet-glaze and dry-glaze rooms. Second and third year students have their own spaces, and first year students share a spacious studio. There is access to studios and workshops in other departments, especially a plaster room, wood and metal workshops and print studio.

Harrow was famous in the sixties under the direction of Victor Margrie and Mick Casson for teaching production potters. Following the post-war boom in studio pottery, there weren't enough throwers trained in workshop practice and, as it wasn't taught by other art schools, the Harrow Art School studio pottery diploma was created to fill the gap. According to Tanya Harrod, the production potter of the Harrow type had a good innings well

into the seventies, by which time the market for this style of tableware was falling away ("The Harrow Connection", Northern Centre for Contemporary Art, 1989). Harrow now offers a broader training in ceramics. Only some recent graduates are throwers and few make functional pottery.

In some ways being an experienced maker puts you at disadvantage at Harrow because it's easier to learn than re-learn. I wasn't allowed to coast until the less experienced students caught up: the pressure was just as intense and I had to go further, throw looser and make bigger. Our tutors, Richard Phethean and Carina Piscato, are accomplished and make very different types of work. Richard's is robust, slip-decorated earthenware and Carina's is delicate porcelain. Being taught by different throwers, who approach nearly everything differently, is valuable, impressing on us that there are useful methods but no right answers. Two sessions with Simon Carroll - the wildest thrower I have ever seen - was liberating for everyone. And the input of a handbuilder, Sarah Scampton, also provided a valuable perspective.

The teaching develops your creativity and gives you a good technical foundation. I enjoyed Daphne Carnegie's workshops in ceramic chemistry and technology. We spent mornings in the lecture room and afternoons in the glaze room, ending the year with a themed series of glaze or clay trials and a long analytic report. Mine was about tin-glaze at stoneware temperatures, exploiting the gradient kiln to find a good recipe and testing dozens of oxide combinations for in-glaze colours. Other students worked on topics including shino glazes, Egyptian paste, printed surfaces, paper clay and engobes.

Hand building was new to me. Steve Buck is an encouraging and challenging teacher, introducing all hand-building techniques, including mould making with Claire Twomey. Students are given freedom to develop their projects, but under constant questioning. Reflective and critical practice is the heart of the course. It can be unsettling after a day's happy work to be asked by Steve, "Why are you doing that? Why didn't you do this instead?" The point is to make you think, to explain your work fully, to relate it to your sketchbooks and to put it in context, including the context of non-ceramic art.

Harrow teaches a course in ceramic art, not just pottery, and visual language is an important part of it. The picture shows the visual language class visiting the library of the Royal Academy, where we are studying the sketchbooks of, among others,

Laura Knight and Frank Brangwyn. [picture not available - Editor]

The course has always recruited a lot of mature students - the average age is about thirty-five - and the reputation of Harrow attracts many overseas students. The variety of age and nationality (including Czech, Italian, French, Polish, Japanese, German and Brazilian) makes a stimulating environment.

The best thing is that all the teachers are practitioners - the only full-time member of staff is Tony Moody, the ceramic technician (himself a Harrow graduate). Simply having access to these practitioners - who include our three professors, Nigel Wood, Christy Brown and Edmund de Waal - gives us great opportunities to learn. Nigel Wood, for example, is a world authority on Chinese glazes and can answer most questions about other glazes as well.

The work is demanding and Harrow students have to be dedicated. In my last years in salaried employment I was working thirty sedentary hours a week. At Harrow I am working up to seventy a week, most of it on my feet.

Marshall Colman

OBITUARY

WILLIAM MARSHALL: Bernard Leach's right-hand man and artist-potter in his own right.

This obituary was originally published in the "Independent" and is reprinted here with the kind permission of that newspaper.

Of all the potters trained at the internationally acclaimed Leach Pottery, St Ives, few were so skilled or dedicated as William Marshall. For nearly 40 years Marshall worked at the Leach Pottery, learning all the various aspects of potting mainly under Bernard Leach's son David, but inspired more by Bernard's vision of the "good pot", and its role within contemporary life. He also became a significant potter in his own right, making pots that subtly but sensitively established him as an artist responding to and building ideas expressed by potters such as Leach and Shoji Hamada.

Born in 1923 into a local family in Wesley Place, St Ives, Bill Marshall was the youngest of four, brought up by his grandmother. As a child he suffered a series of illnesses that left him physically weak and often away from the local school, where he was seen to be practical rather than artistic with an ability to work with his hands.

Just as Marshall was on the point of leaving at 14, David Leach approached the headmaster to enquire about youths who might be suitable to take up apprenticeship at the Leach Pottery. With his

father away at Dartington, David was in the process of fundamentally re-organising the pottery along more practical lines. He saw that, to survive financially, the pottery needed to produce a reliable range of table-ware in high-fired stoneware, known as Standard Ware, which in turn required a well-trained work-force to make it.

Two youths were offered work, Marshall and George Whittake. St Ives was in a period of depression and the opportunity to learn an art and also make a living was gratefully received. It was the start of a scheme in which several local lads were trained at the pottery and proved to be a great success in establishing a fully professional "crew". Hitherto a series of students and enthusiasts had made earthenware that varied a great deal in quality and consistency.

Under David Leach the apprentices received a thorough training that included clay preparation – the pottery laboriously prepared its own clay bodies – throwing on the Leach Kick Wheel and glazing, all geared to professional production rather than leisure-time or artistic activity. They also learnt to pack and fire the three-chamber climbing kiln, a process that took the best part of a week. In addition to his known throwing skills, Marshall became an expert kiln packer and firer.

But Marshall's role was far more important than a maker of standard ware. It was he who taught newcomers how to throw the basic shapes and the techniques to employ. He had, as one potter put it, his own method of teaching; this involved letting trainees watch him throw and then allowing them to practice before being critically assessed. Despite his soft Cornish burr, Marshall was known for his firmness.

As unofficial foreman, Marshall was one of the central figures at the pottery and became Bernard Leach's right hand man, establishing with him a close and creative working relationship. When David Leach left the pottery in the mid-1950s Marshall took his place in assisting Leach to make large pots, although this soon became a partnership in which they developed great understanding. Leach finished off the pots, working on rims and feet as well as adding necks or handles. Having learnt to throw in Japan Leach worked with the wheel going clockwise, while Marshall turned the wheel anti-clockwise, but despite the apparent differences the pots formed a seamless whole.

With a great aptitude for the craft – Marshall's great-great-grandfather had been a silversmith in London – almost from the start he made his own pots. These included small teapots and vases, but in the 1950s he became enthralled by old Korean pots as well as old European pots that he had seen while serving in Germany and Holland with the Royal Artillery during the Second

World War. Unlike Leach, who admired the classicism of Song wares, Marshall preferred the more earthy approach of the Korean forms, and it was the vitality of such pieces that he sought to capture in his own work.

When Janet Leach, Leach's third wife, took over management of the pottery in the late 1950s, she relied on Marshall to maintain overall control. Despite some misunderstandings they established a working relationship that included mutual respect for each other's pots and a joint exhibition at Henry Rothschild's London gallery Primavera.

Following Bernard Leach's retirement in the early 1970s because of poor eyesight, Marshall remained at the pottery but with the leader and founder gone he was soon making plans to set up his own workshop. He left in 1977 and, with his son Andrew, created a studio nearby at Lelant. Together they built a two-chamber climbing-kiln fired with both oil and wood, and Marshall combined making pots with his other favourite activities of fishing and boat-building, promising to sail round the world. He taught at Redruth College of Art until the mid 1980s.

With Marshall's sharp eye for decoration and a feeling for strong form his pots were in constant demand and he was invited to show regularly at galleries round the country. Like Leach he preferred quiet, contemplative colours and minimal decoration, but with a deep understanding of natural form these combined sensitively with boldness. His admirers regularly bemoaned the small quantity of pots and urged him to produce more but Marshall moved at his own pace, preferring to fire the kiln every 18 months and allow time to quietly assess the results. Recently he was pleased to be offered a Fellowship by University College, Dartmouth

Emmanuel Cooper

Potfest Scotland 27-29 May '07

This event is held in Perth, and was my very first visit to any of the Potfests. Anticipating a show like Art in Clay or Art in Action, I drove over from Creiff and on arrival hastened through the 'Horticultural Centre', ignoring the pictures of prize-winning cattle, and thought little of the pungent smells wafting through the entrance hall. The Scots, after all, have a powerful way with the disinfectant, and had obviously been having trouble with the drains. Then I saw the cattle pens, and knew I was in for a cold and draughty day.

It is surprising how little space 200 potters take up when accommodated in cattle pens – less than a third of the shed. They were, however, a cheerful lot, warmed by hot drinks and camaraderie. I finally found the café, at the end, tucked away at the back, but by that time I was starving having

forgotten all about lunch, and sloped off to my car to eat my sandwiches and warm up.

I had gone to Perth hoping to find something different, new faces and, perhaps a different aesthetic. In some ways, this indeed was the case. About half the potters were from Scotland, and the rest mostly from the North of England, with a handful of hardy souls travelling from farther afield – including one from Belgium. A few familiar faces were also here, including Steve Woodhead (hot from the successful workshop he ran at Queens Park), and Josie Walter who is shortly to make a welcome return to us. The standard of work was high, with a wide range of products from jewellery to garden sculpture. There was, perhaps, more traditional stone-ware than elsewhere, but then, that's what sells on the tourist trails around the Highlands and Islands, and that meant that there were plenty of people to quiz about reduction firings and setting up gas kilns – my main preoccupations at present. As usual people were friendly and helpful, and I gathered a few useful tips.

Altogether, it was a most enjoyable day out, and one that I hope to repeat next time I have to clear out a student room in Scotland. Only, I will remember to wear warmer clothes and feel less of a softie from the south. They are a tough lot up here.

Ros McGuirk Inverary. 28/5/07

The Potters of La Gomera

Time and memory are unreliable companions, and liable to play tricks on one. Older people have wised up to this, and younger folk wonder at it.

Recently my family took a holiday to celebrate a retirement. It was an occasion to reflect on time, where it had gone, why and how. We were on La Gomera, one of the smaller Canary Islands. It is a quiet, peaceful place, and a paradise for walkers. It is also a place where, if you look closely, you may catch more than a glimpse of the past, for here time has, in some respects, stood still. The traveller has become a time traveller, looking into other lives that seem not to be of the present. Magically, it is the local potters who provide this conundrum.

On La Gomera there is only one place where pottery is made, and that is in a village close to the centre of the island, just a few hundred feet below the misty, cloud-fed rainforest. It lies on a narrow ridge above a steep valley, exposed to the cooling trade winds. For centuries, people have scratched a living from the dry stony terraces that have been hacked out of precipitous slopes. The island is an extinct volcano and many of the softer rocks have weathered to form tropical red earths and clays. There is no shortage of clay. Yet in this one village are three families of potters, all living and working next door to one another.

Pottery making is a skill that has been handed down the generations from grandmothers and mothers to daughters. The men of the family may dig the clay, but that is all. Pottery is a female occupation. Preparing the clay, making the pots, searching for firewood, firing the kiln and selling the pots is all part of the domestic routine for these hard working women. They do not use the wheel, nor do they coil. The pots are made in the hand, by pinching and pulling. They are thick, heavy, functional domestic ware, burnished, and often smoked. They have been made this way for centuries. They are pre-Hispanic. They are Neolithic.

When Europeans discovered these islands the indigenous population were using tools made of bone, wood and stone. The Guanchos subsisted on the edge of the rain forest where they grazed their animals. For their crops they had developed a system of terraces irrigated by water saved in tanks from the winter rains. Pots were required to carry water, milk goats, bake and roast, and had many other domestic uses. This basic way of life continued, despite the upheavals and devastation caused by marauding Norman knights, followed by the English, Dutch, Portuguese and eventually the Spanish conquests. The island economy experienced short bursts as different industries came and went – cochineal, fish canning and tomatoes. The population disappeared too, as people emigrated to Spain, Venezuela and Cuba.

Meanwhile little changed for many generations of potters, until 1974. In that year electricity arrived on the island, and almost overnight everything changed. In less than one generation, the economy developed from subsistence to tourism with modest growth supported by the EU. The potters are adapting to these changes. The locals continue to buy pots, but more for nostalgic reasons than for functional use, and to decorate their homes. Tourists drop by, and appreciating the integrity of these beautiful hand-crafted pots, while regretting their own luggage allowances, buy the smaller pieces. In response, the potters are diversifying, making smaller and thinner knick-knacks and selling other local products like honey and country wines.

If you should have the good luck, and good sense, to go to La Gomera soon, you may find the three potteries. Go to them all, but especially go to Ruffina's and see if Paola, her German apprentice is still there, for she speaks the best English.

It is she who may have solved the mystery of why all the potters are here. 'In the old days', she told me, 'the potters would carry their pots down to the villages all over the island, and exchange them for salt, fish and other small items. This was a tough job, as the heavy pots had to be carried on the head. To make the pots at lower altitudes and carry

them uphill would have been near impossible.' Paola had arrived on holiday and stayed on, having fallen in love with the place and with potting. She wants to go back home sometime to study modern ceramics.



Ruffina refining a pot

Paola belongs to the modern world. But what about Ruffina and the other potters. Where do they belong? Where did they come from? I cannot answer the first question, only they can. As for the second, there have been all sorts of fanciful theories about the Guanchos. They were possibly Greeks, or Celts, or Vikings. Well, evidence now suggests that they most likely came from the Berber tribes of North Africa. I think that the evidence from the potters of La Gomera support this, don't you?

Ros McGuirk

Antonia Salmon demonstration and talk at DCPG guild meeting 11 May 2007

Antonia started her talk by telling us a wonderful story about one of her favourite burnishing tools. It was once owned by a lady who lived in Prague. She was an amateur sculptress, gardener and musician. In 1942 Prague was occupied by the Nazis and she was imprisoned in Treblinka with her daughter Helen and granddaughter Charlotte. Her daughter and granddaughter managed to escape and before they did she gave her daughter one of her last possessions, an ivory hairbrush. She later died in Treblinka.

Helen and Charlotte eventually settled in Cumbria. Charlotte is Antonia's mother. Helen, her grandmother, was an amateur potter and had a huge potter's wheel and kiln in her garden, and so as a little child she watched her grandmother turn clay into pots but it wasn't until she was 17 when she went to stay with her aunt in London, who had a small potters studio in the basement of her flat, that she was reintroduced to clay and decided to study ceramics at Harrow school of art. Charlotte, Antonia's mother was a sculptress and her father was an architect and they were both very supportive and influential to Antonia. Her mother, realising that Antonia was going to pursue a career in art and ceramics carved off the end of the by now very old and worn ivory hair brush given to her by her grandmother, and made it into a lovely undulating oval shape with a small hole near the centre, an absolutely perfect burnishing tool. Antonia uses it to this day for her ceramic forms. This wonderful tool was passed round for us all to feel and see for ourselves.

Antonia explained that her inspiration and creativity stems from her observations; the beginning is seeing and listening. Walks in nature feed her work. It often takes her a year to develop a form; it is a long but valuable process. After graduating at Harrow, Antonia travelled to Middle East, India and Pakistan. The geometry of shapes in Islamic art, entering magnificent builds in her journey to her was like walking into a sculpture. The landscaped terraces in Nepal were like walking on high relief carvings of a massive sculpture. As a maker she has a fear, or rather an awareness, that becoming too expert in a process or technique can in itself become restrictive in development and discovery which is such an important aspect of art

Antonia then went on to describe her process for smoke firing her ceramic forms. We saw photographs of her large rectangular smoke kiln in a field in a valley on the outskirts of Sheffield. The winds here are perfect for keeping the fire smouldering in the various layers of different types of sawdust; from fine to coarser, various types of wood, all give different effects on the forms, even drops of rain cause mottling on the pots. The firing takes 3 or 4 days.

She uses fine white stoneware from Valentines 'Arctic white' or porcelain. At leather hard the pieces are burnished 3 or 4 times and then Manganese Dioxide is dripped into the finely carved lines if the pieces are decorated. Her bisque pieces are fired between 980 – 1100C, the lower the firing the more smoke absorption will take place. After bisque firing the work is put in her smoking kiln for several days along with many other pieces. How it comes out is a lot of luck,

usually only a third of the work is acceptable to her and often the pieces are smoked again. However the years of her experience in packing the kiln, and understanding the firing process, has resulted in some stunning pieces. After the smoke firing the pieces are polished with 'Traffic' floor wax or the usual wax furniture polish.

Antonia then demonstrated the construction of one of her 'sail' sculptures by cutting into a previously thrown leather hard round bowl shape, adding slabs of clay in the curves. The interlocking 'Sail' structure is then cut from a slab of clay, marked out with a card pattern. The sail shape is burnished before assembling and any finely carved decoration done with a serrated tool before the piece is finally assembled. The work balances with such poise and ease on the bowl. [see front cover of Summer 2007 Newsletter - Editor].

Diana Tonnison

WORKSHOPS

The Workshop that we were hoping for, with Paul Bainbridge, has now been postponed for an indefinite period, owing to unforeseen family circumstances. (Paul gave us a most interesting talk on sculpture on 16th February, with a detailed explanation of the processes used to produce astonishingly life-like pieces for Madame Tussauds).

Currently we do not have any other workshops planned.

We need help in organising Workshops, since Helen Vernon is unable to continue doing this for us. If you are interested in helping please talk to any committee member or phone the editor (phone list on last pages).

Members' Annual Exhibition

This year, for a change, our annual exhibition was held over two weeks in May at Watford Girls' Grammar School. In several ways, it fulfilled my aim to create some changes. Several members showed for the first time, and consequently, we were able to show more paintings and wall hangings. We were better placed for a private view, and those who turned up (around 35 members plus a few guests) obviously enjoyed the occasion. And we had an entirely new set of viewers - several hundred girls, plus a few staff and school visitors. However, the opportunities for opening up the show to the general public were very limited - even more than had originally been intended. The school had reduced the funding to its community arts programme, to the extent that made a mockery of the whole concept. We were unable to open at

weekends, for example. Consequently sales were practically non-existent. Which was unfortunate, because it was a very good show and a lot of work went into it.

Nevertheless, I would like to say a big thank you to all the exhibitors, to those who did the stewarding, and to those who helped set it up, and especially to Julia Knowles for all her support.

Next year we will be back at the New Studio in Olney, so keep back all your best pieces for then, and we will have another super show.

Ros McGuirk

Notes from Aberystwyth 2007

Aberystwyth 2007 will long be remembered for the rain and mud, but also for being truly international. There were potters from America, Mexico, Tunisia, France, Hungary, The Netherlands, India, Japan, Ireland and the UK, plus four translators and three Japanese ladies in a 'tea house' tent. To facilitate the proceedings there were two MD's, four dozen students, caterers and many others. There must have been over 900 people on site. There was no way it could have been called a dull weekend!

As usual it was difficult to decide what to see and what to miss. There are always several exhibitions and many opportunities to buy. The cup sale created a lot of interest, though you had to be very dedicated to actually buy the one you wanted most. This sale depends on donations from all the participants, and is a fun way of keeping down the costs of the event.

When you have had enough of the demonstrations, there were the kiln firings to observe, and this year there were lots of pots to purchase when they were finished. I was fascinated to see the Japanese system of raku where the pots are taken out at higher temperatures than we use - about 1200 C - and then watch the colours develop as each pot cooled down.

The firing of the 'minigama' kilns was overseen by Akira Yoshida in full Japanese costume and the whole scene looked like a set from a pirate film. These little kilns could be fired in 3 hours using about 20p worth of charcoal and a hair dryer. Even more economical was Clive Bowen's traditional shaped bottle kiln which used £10 worth of wood (I don't know the cost of the transport for this). Top of the economy list, however, was Jo Finch's kiln which ran on used chip oil, and was free! The smoke and stink from this one took me right back to my university days, with fond memories of 'Sweaty Betty's' chip shop. The pots that came out of both kilns were fabulous.

The demonstrators worked hard for the festival. The 'ethnic' potters were mostly hand builders, which can be a bit slow, however, they all had fascinating stories to tell. I enjoyed Sabiha al-Ayari, the lady from Tunisia, who sat on the floor to work

and wore full national dress. She is a Berber, and it was interesting to compare her techniques, and her cultural situation, with the potters I had seen in the Canaries, for they have the same historical roots. There was one Japanese potter who makes tea bowls in the hand, which took most of the hour. The other throws teabowls at the rate of one hundred an hour, which he proceeded to do (that's a nice little earner!). However the demos by Clive Bowen and Niek Hoogland took my breathe away, for their sheer bravado and skill.

Altogether it was an excellent show, and the organisers and all their helpers deserve full marks and many thanks for the huge effort that went into organising it.

Ros McGuirk

Liquid Aberystwyth

It rained but it did not matter. This was my first visit to the Aberystwyth festival – and what a marvellous experience. It was a bit like being a chocoholic let loose in a sweet shop. There was so much to do and see, and decisions to be made so as not to miss what you really, really wanted to see. The student accommodation is fresh and well equipped, (though just remember to take your own mug, tea towel and washing up liquid), and there is a well stocked supermarket close by.

The weekend was filled with demos and talks, and in between these there were differently constructed kilns to oggle, and exhibitions of the most exquisite pottery to drool over. The highlight of my weekend was to talk to Ray Finch (now aged 92) and his only regret is that although two of his sons are potters, none of his grandchildren have taken an interest. He smiled and said that perhaps his great grandchildren will be interested. The eldest is just two!

From Cathy Beazley.

COMMITTEE MEMBERS

Murray Fieldhouse (President) 01442-851 229
Northfields Studio, Tring, Herts. HP23 5QW
Mervyn Fitzwilliam (Chairman & Newsletter)
"Longfield", Bulstrode Lane, Felden, Hemel Hempstead,
Herts. HP3 0BP 01442-242332
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 Holuij (Publicity) 01280-823 331
Railing, 7a Mitre St. Buckingham, Bucks. MK18 1DW
Julia Knowles (librarian & Open Day) 01442-240599
1 Shendish Edge, London Road, Hemel Hempstead,
Herts. HP3 9SZ

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;

Tina Hall (Pitstone & Catering) 01442 826 223
John Powell (Website) 01494 774 398

Event Bookings*** Vacancy**

Workshops Organiser * Vacancy**

Pitstone Helper *** Vacancy**

Advertisements

Wanted

Kiln Space Needed

Please phone Helen Hargreaves, 01442 256 585 if you can help with kiln space for stoneware firings.

Wanted

Do you have any unwanted pottery tools, materials, equipment, or books?

The Potters open Day will be free to guild members, but we as a group still have to pay our demonstrators, and other costs, from Guild funds. To raise money to help support this day we will sell any donated items at the Potters Open Day.

Currently we have a 100 psi compressor, complete with spray gun, and also a ball mill. Both items will be fully tested before sale on the day. We also have 50 secondary bricks and various materials.

Give me a ring ASAP if you have anything you can let us have, with details of any repair needed. Alternatively, if you want to sell anything on a commission basis then please phone Jan Kent or me about this beforehand.

Mervyn Fitzwilliam 01442 242 332

For Sale

Three Craftsman pottery Wheels, ex Art-in-Action
01442 242 332

Last Thought

**Membership Subscriptions are due before
1st October**



Brunel Arts – excellence in
creativity for everyone

Brunel University
Uxbridge
Middx UB8 3PH

Tube lines:
Piccadilly &
Metropolitan

BRUNEL UNIVERSITY ARTS CENTRE 2007 WEEKEND COURSES

October 2007

- 13/14 Calligraphy for Cards &
Invitations *Tim Noad*
13/14 Dichroic Glass Jewellery
Lucy Perkins
27/28 Introduction to Working with Clay
27/28 Introduction to Painting &
Drawing

November 2007

- 3/4 Maggini String Quartet Weekend
10/11 Hand Building with Clay
24/25 An Introduction to Life Sculpture
Julian Cooksey
24/25 PMC Masterclass
Rebecca Skeels

*Full details of these, and further weekend
and weekly courses including, Porcelain
Jewellery, Transfer Printing and
specialist ceramic courses on our
website.*

www.brunel.ac.uk/artscentre
01895 266074
EMAIL: artscentre@brunel.ac.uk

West Herts College - an inspirational choice

At West Herts College we want to inspire you through learning, so whether you want to gain a qualification, learn a new hobby or boost your career prospects, we will help you develop and explore your language of expression. We have a wide range of courses to choose from including:

- Printmaking
 - Ceramics
 - Pottery
 - Interior Design
 - Drawing & Watercolours
 - Jewellery Making
 - Floristry
 - Cake Decorating
- and many more ...

To enrol for courses
starting in September,
call us now on

01923 812345



www.westherts.ac.uk

West Herts College



RAYEFCO LTD.

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

PHONE / FAX 01442 242332



FITZWILLIAM WHEEL

Reg. Design

YOU COULD BUY ANY WHEEL

...OR YOU COULD BUY A FITZWILLIAM WHEEL

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

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

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

**The Craftsman Wheel
Fitzwilliam Wheel
Felden Wheel**

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

THE Potters CONNECTION

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

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

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

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

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

★ **5% Discount to DCPG Members** ★

THE POTTERS CONNECTION LTD

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

TEL: 01782 598729 FAX: 01782 593054

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

*Subject to availability

**So many clays you
could be bewildered...**



... So much advice you won't be

With over 70 years history of
quarrying and manufacturing, our
range of clay bodies is now the
widest on the market. We can supply
clay to meet your every need and
offer specialist advice in making
your choice, should you require it.

But we don't stop there...whatever
else you may need is right here for
you; from tools and glazes to
machinery and our own kilns built
on site. Let us help you to reach your
creative potential!

POTCLAYS

The Professional Choice
www.potclays.co.uk Tel: 01782 219816

5% discount to all Dacorum & Chiltern Potters Guild members