



# DACORUM AND CHILTERN POTTERS GUILD



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notes on our photography session with  
Martin Avery, & much more.



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NEWSLETTER  
SUMMER 2008  
£1.50

## 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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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.

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6 <sup>th</sup> July	August
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## **FRONT COVER PHOTOGRAPH**

Bowls in black and white, by Guild Member Annette Cole. Photograph by Martin Avery (see photography Article)

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## **EDITORIAL**

The rain is lashing down today, Bank holiday Monday 26<sup>th</sup> May.

I have chosen to spend some of the day on producing the Newsletter, since our family have now departed to their respective homes, & my presence at Pitstone would probably do very little to help. Ruby Sharp & Sue Lines are intending to be there, but with the weather as it is I don't think they will be overwhelmed with visitors.

With many family commitments & more work than usual, the Newsletter would not have been produced, even now, had Harry Karnac not volunteered to help me. I am very grateful for the help that Harry has given on the newsletter over the years, & the Guild certainly owe him a very big vote of thanks for all that he does for us.

**Mervyn Fitzwilliam**

## **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.

**14-15 June Soda firing** At Northfields Studio, Northfields Rd, Tring, HP23 5QW  
 Programme for Sat. - Decorating pots 10am-noon  
 Packing the kiln noon – 4pm

All members welcome to join in, but be there **before noon** if you wish to put pots in the firing..

Arrive **10am** if you wish to decorate your work using our slips and glazes

**NB pots must be biscuit-fired.**

There will be a charge to cover the costs of the firing, equivalent to £10 per shelf

To find Northfields Road, make your way to Tring Station (which is 2m out of Tring), continue northwards and take the first road on the left.

Northfields Studio is ¾ mile on the right, just passed a layby on the right.. Park in the layby, walk on towards a belt of trees, and you will find the gate on the right.

The kiln will be fired on the Sunday. Come along anytime. Bring a picnic lunch, or wait till the afternoon to help with the soda. The time and date of the unpacking is yet to be arranged.

## **Pitstone Days**

See Article about pitstone in this issue.

## **AGM & Stan Romer Award Friday 3<sup>rd</sup> October**

This year, the subject for the competition is "Out of Africa". This was chosen by Guild members voting at our 2007 Potters Open Day.

Our demonstrator & judge for this evening will be Gareth Mason.

Please complete an application form and send it to Kirsteen Holuj if you wish to enter the competition.

## **Pot Crawl Sat.11 & Sun.12<sup>th</sup> October**

I have arranged with Ruthanne Tudball, that we will be with her during the Weekend, in time for the opening of her kiln, which I am sure will be an exciting event for all those present.

Nigel Carrick volunteered to help with setting up other visits & accommodation for this particular weekend, but he probably needs some help with this, so please phone him on 01462 672 428 if you want to assist.

I must again emphasise that helping with guild events is really up to guild members, since our group is based on volunteers assisting with all that we do, and it is virtually impossible for our Committee to organise these activities without some real help.

So far Nigel is planning that we will visit Andrew & Joanna Young, and Steve Parry, in addition to Ruthanne.

The projected cost of the Potcrawl will be approx. £50 per person for the coach. The cost of accommodation and meals etc. must be paid for separately.

To give us some idea of the level of interest, please complete a pot crawl form, and send it to Nigel.

## **Box Moor Conker Festival Sunday 19<sup>th</sup> October**

This will be the fourth year we have been invited to this event.

We usually take 3 Wheels & also have a hand-building table. A marquee is provided by the Box Moor Trust, & anyone wanting to do so can throw a pot under instruction, or create their own sculpture etc. with assistance from our helpers. This is a very popular activity and we have used the event to tell members of the public about our Guild, and also any money raised is donated to the Hospice of St. Francis. We also have a sales table, so those helping have the opportunity to sell some of their work.

If you want to help, please phone Mervyn Fitzwilliam on 01442 242 332.

### **Potters Open Day 2008 Saturday 8<sup>th</sup> November**

Our Potters Open day this year will be held on Saturday 8<sup>th</sup> November. We are very fortunate indeed to have Joe Finch as our demonstrator. In addition Joe's wife Trudy will be with us to give a short talk about her paintings.

Joe is an outstanding thrower & is also a, if not the, leading authority on kiln building, (his recent excellent book was reviewed in our newsletter ). The programme details have not yet been finalised with Joy Wills, our organiser, but I am sure that kiln building will be a part of the slide show and talk.

The venue will again be the Longdean School Hall, which suits our purpose well, and the excellent support from the school staff & pupils helps considerably with this event. I am sure that most of our members and many visitors will be keen to attend this special day, with such a distinguished Potter being in attendance. Normally we do not have a seating problem, but I anticipate a greater number of people than usual will want to be with us.

**The application forms will be in the next newsletter, so, if you want a seat, be ready to respond promptly when you receive them.**

### **Exhibition**

the Guild Exhibition. Will be at North Herts College in Hitchin, from 18 Nov till 30 Dec.

If you wish to participate please contact Ros McGuirk on 01727834326

Ros will be collecting names for exhibitors up to 1st Sept. Contact her ASAP - before the summer hols set in.

Those who live too far away to deliver their work themselves, will be able to leave it with Ros at the Oct. meeting & AGM

A Private View evening is being planned, details to be decided.

## **Other Events**

### **TWELVE MONTHS ON**

**Rufford Craft Centre, Nottingham**

**12<sup>th</sup> August – 7<sup>th</sup> September 2008**

**The Art Works Galley, Newcastle**

**1<sup>st</sup> – 31<sup>st</sup> October 2008**

'Twelve Months On' is an exciting exhibition of new work by nine ceramics artists, twelve months after graduating from the City Lit Ceramics Diploma in London. David Whiting, the External Examiner for the diploma said of their final show, '... the students are among the most consistently responsive I know...

The Private View for the Rufford Craft Centre exhibition is Monday 11<sup>th</sup> August, 7.00 – 9.00.

The Private View for The Art Works Gallery exhibition is Thursday 2<sup>nd</sup> October, 6.30 – 9.30.

If any readers are interested in attending either of these Private Views please contact David Wright, e-mail: [twelvemonthson@yahoo.co.uk](mailto:twelvemonthson@yahoo.co.uk) for tickets.

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### **6 Jun - 5 Jul The Cup**

Contemporary Applied Art, 2 Percy St, London W1  
0207 436 2344

### **27 - 29 June Ceramics South East**

A selected potters' market at The Friars,  
Aylesford, Maidstone, Kent. 01622 790796  
Adults £4, concessions £3

### **4 - 6 July Childwickbury Arts Fair**

Nr. St. Albans, AL3 6JX. Tel 07976 43980

### **17 - 20 July Art in Action**

Waterperry House, Wheatley, Oxford. OX33 1J2  
0207 3813192

### **19 - 20 July Raku Course**

with EMMA JOHNSTONE at BRUNEL

### **1 - 3 Aug Art in Clay**

Hatfield House. Tel 0115 987 3966

### **6 - 10 Aug Potfest in the Pens**

Penrith. See [www.potfest.co.uk](http://www.potfest.co.uk)

### **19 - 21 Sept Ceramics in the City**

The Geoffrye Museum

For even more events see [www.studiopottery.co.uk](http://www.studiopottery.co.uk)



## **MEMBERSHIP NEWS**

Digby Stott informs me that we currently have **141 guild members** (Family membership is counted as 2 members).

### **New Members:**

**Katie Garrod** lives in Hertford, & has an interest in Throwing, Hand building & Decorating

**Kuniko Greaves** from Edgware is particularly interested in Hand Building.

**Jackie Lewis** lives at Crouch End in London & has a wide interest in most pottery techniques. Currently she is particularly interested in Salt & soda firing, & will be involved with the Soda firing at Northfield Studio on 14/15<sup>th</sup> June.

**Ingrid Thorstad** lives in Chearsley, Bucks. She identifies Hand building & Raku as her primary interests.

**Katy Walker** from Tring says "I make mostly porcelain, but am interested in all types of ceramic & pottery processes".

As always, we are delighted to welcome new members, & we hope you all enjoy being part of the Guild.

**Mervyn Fitzwilliam**

### **CAROLE WINDHAM – Ceramic Artist**

Carole was born in Manchester and eventually went to Southport College. She then continued her education at "Stoke Polly" with a degree followed by teacher's training the following year. Her life changed somewhat when she decided to go to the Royal College. She was eventually accepted in 1998 to do an M.A.

Figures and portraits took precedence even though she started as a thrower. Modelling became the corner stone of Carole's ideas and she started to use "T material" but then changed to "Earth stone hand building" clay, which is heavily grogged but fires to a good whiteness at earthenware temperatures.

Various techniques are employed including slab form and carving back through leather hard clay. Low relief oblique portraits are used. Plaster moulds are also created to repeat figures, each one being slightly different in its decoration. Life size figures have all been beautifully executed with a great deal of realism and dexterity. The life sized figure of her daughter was made with the use of a hydraulic trolley. This enable her to alter the height of her sculpture as it progressed enabling her to work at the same height. Partial use of underglaze colours are used at the leather hard stage. Use of oxides has also helped her to achieve a speckled effect on the surface of her

work. Some of her work is too large to be made in one piece and has to be joined after firing

The life sized recognisable portrait of Stanley Spencer was very impressive. Carole became obsessed with making the surface of her portrait in the brush style and colours used by Spencer. White slip was added to the leather hard clay and underglaze colours sponged on to create the depth of colour she required. She had previously overcome her fears of glaze recipes whilst at the R.A. and now sprays on the glaze "to bring out the quality of the piece" and in addition will use enamels on top of the glaze.

Her love of contemporary artists is much in evidence and she made a life size sculpture of Tracey Emin's "On the sands in Margate". (She was portrayed sitting on a stone, sewing patches, wearing only cowboy boots!)

Francis Bacon was portrayed in the style of his paintings. Three portraits stood together called "Love and suffering" one was of his lover, one a self portrait and one of the pope. Striking examples of her work that were extremely provocative!

Another study was called "Myself and my heroes". In this she proved herself to be a real rebel by saying she disapproved of Bernard Leach and all that he stood for!

Sigmund Freud is her latest / newest obsession. We may be seeing the ID, the EGO and the SUPER EGO forms of herself in the future.

We were then invited to join a workshop where she showed us how to make a simple portrait. One thumb pot was stretched to an oval shape. Coils of clay then had to be applied to create the bone structure of the face and then extra clay was applied for eyes, lips, brows, nose and ears along with creative thought! Everyone seemed very pleased with their relief portraits! The photograph does not do justice to the creations but there were lots of smiling faces at the end of the evening.

**Ronnie Powell**

### **EWA WAWRZYNIAK "Dreamscape Sculptor"**

Our speaker in March was Ewa Wawrzyniak who breaking with our line of ceramicists, spoke about her making of sand cast glass sculpture. Her work stands out from the rest of the glass world both for its imagery and technique inspired by Gaston Bachelard's book 'The Poetics of Space' and deals with the perceptions of a house as a 'private space'. Always container, sometimes contained, the house serves in her work as the portal to metaphors of imagination. We need houses in order to dream, in order to imagine. These dreamscape sculptures are about vulnerability and protection. Her work is an exploration of intimate places and to what extent our

memories and experiences from childhood influence our need for this 'dream place'. The symbols she uses are very personal and therefore more intuitive than logical. The 'streets' are journeys towards a safe place. Every 'street' represents a different atmosphere, creates a different environment and reflects a mood or expectation to be found upon reaching the 'dream house'. There are several methods of making glass objects, the best known of which is blown glass. Ewa's art is close to the glass blower, relying on the glass blower's furnace for the molten glass that she pours from a crucible and into a previously prepared, damp sand-filled mould. Different coloured frits (powdered glass colours) and other inclusions may be added at different stages and indeed different pours of glass will create exciting layering effects.

Ewa says, "It is a fast, free and immediate method of working with glass, requiring a significant physical and energetic involvement of the creator". She has selected this method to create her pieces as it permits a free and unrestricted expression of an idea. After the pour has been completed, as with other glass processes, the finished piece has to be annealed slowly in a kiln to control the cooling. Even so there are no guarantees of success as the piece slowly cools! The pieces that we viewed as images and the ones that better still, I have seen 'in the flesh' have a magic about them, allowing the light through in places, rendering the colours liquid and jewel-like. My imagination gets totally transported by the work. The childlike 'play' in sand evident in the spontaneity of the work, invites the viewer into a poetical space. Contrasting the allure of the miniature with the vastness on inner space opened up within the glass, the artist conjures a private world of the imagination. Freedom and boundless space are consciously pitched against intimate and controlled structures on a condensed scale.

Alongside the sand cast work Ewa also makes fused and slumped pieces that bring out her unerring judgment about colours and forms together in a more simple (and less costly) process.

Ewa showed a large portfolio of images, documenting her work from her earlier career when she was studying Ceramics in London, and a B.A. (Hons) at Middlesex in Ceramic and Glass, and making simple ceramic forms that were striking and modernist in feeling. Torn between ceramics and glass, the allure of glass became too strong and Ewa committed to a BA (Hons) in Glass at West Surrey and her subsequent career by completing her MA, again in Glass, in Dublin.

Since then Ewa has acquired a deserved reputation having held numerous exhibitions in UK and abroad and her work is widely collected by museums, galleries including Broadfield House Glass Museum Kingswinford, UK. while teaching on the Open Studies courses at the University of Hertfordshire and a regular Visiting Lecturer in Faculty of Art & Design (Glass) University College for the Creative Arts, Farnham, UK.

Sue Lines

### **OBITUARY – ROBERT FOURNIER**

This Obituary first appeared in the Gazette & Herald Thursday January 31<sup>st</sup> 2008, and was sent in by Murray Fieldhouse.

Renowned potter Robert Fournier has died at the age of 92. Mr. Fournier lived in Market Lavington and he and his late wife Sheila were known around the world for their pottery.

He was born in Wimbledon in 1915. In school he excelled at art but after leaving school he joined the library service. He joined an amateur dramatics company and acted and painted scenery.

He wanted to live in the country and became a farm hand after he and his then partner, Sylvia, were swindled out of money in a property deal.

His only brother, Victor, an RAF officer was killed at the age of 21 in a plane crash during the Second World War. Mr. Fournier was a pacifist and refused to join up and as a result, was sentenced to nine months prison which was reduced to six months for good behaviour.

Soon after the war, Robert became a student at the Central School of Arts and Crafts in London and was taught by Dora Billington, an outstanding teacher of pottery at that time. Initially he went to evening classes but found it difficult to afford the fees, so took a job as a technician at the school, becoming Dora's assistant.

He set up Ducketts Wood Pottery in Hertfordshire in 1946 and married one of his students, Sheila Cook in 1961 in Essex. They moved to Greenwich Studios in London until, in 1965, they moved to Kent.

In 1971 they moved to Lacock in Wiltshire where they took over the tan yard, the old workhouse owned by the National Trust and which needed extensive restoration. They leased the property on a peppercorn rent until 1987 when Mr. Fournier retired.

He was well known for his innovative pebble pots and together he and his wife worked in thrown and hand-built earthenware, stoneware and porcelain, making tableware and decorative items.

His wife was a talented potter and her work was featured in prestigious galleries, including the Victoria and Albert Museum in London.

After leaving Lacock, the couple lived in Box for a while before moving to Market Lavington. Sheila died in 2000 aged 90.

Robert was also a distinguished author and wrote 11 books on pottery, including the *Illustrated Dictionary of Practical Pottery* and he co-wrote *British Studio Potters Marks*. He was a professional potter for more than 40 years. He was a member of the Craft Potters Association and ran their archive for many years,

Mr. Fournier, who had no children, enjoyed going on wine tours and loved good food, wine and company. His friends and students remarked on his generosity and kindness. He was an atheist and a woodland burial was held on January 30<sup>th</sup> at Haycombe Cemetery, Bath. He was buried in the same grave as his wife.

### **BOOK REVIEW**

#### **Phil Rogers: Potter pub. by Pucker Gallery £25**

This is not a book to keep you reading for hours (unless you are a very slow reader). The text consists of a couple of short pieces about Phil Rogers and a question and answer interview piece covering his development through the years as a potter, his life, his work and the future. The rest of the book provides copious pictures of beautiful pots and these one can spend a long time studying.

Jan Kent

### **GOLDMARK GALLERY, Uppingham**

If you get the chance, this gallery is well worth a visit. It is situated in Uppingham, next to the Public School. Originally it was an art gallery, but then the owner, Mike Goldmark, was smitten by the pottery bug and he has been putting on pottery exhibitions for some time now. Last year, for instance, there was a major, and very successful, show of work by Ken Matsuzaki, which unfortunately I missed. Then in October he had a big show of pots by Svend Bayer.

This clashed with my daughter's wedding, but Mike kindly allowed me to have a look at them the previous weekend. This year I managed to get to a wonderful show of pots by Ken Matsuzaki, Svend Bayer, Mike Dodd, Lisa Hammond and Clive Bowen, which was combined with a showing of a DVD they have produced covering a recent visit by Phil Rogers to Japan for a recent exhibition and also showing a firing at his pottery in Rhayader. This should be available soon I believe and is intended as the first of a series.

Jola and Suzie came with me and as well as enjoying the pots, they spent many happy hours browsing through the paintings and prints, eventually

buying a Tenniel print from the Mad Hatter's Tea party, part of a limited edition of reprints from Tenniel's original blocks, which were discovered in Macmillan's vaults in 1985.

For each exhibition, the gallery produces a very good catalogue, available for £10 each or £50 for the current set of six. The next exhibition will, I believe, be of work by Jim Malone, but no date has been announced yet.

I know it's not a short trip, but it's well worth dropping in if you are passing that way, perhaps on the way to Rufford, while that is still possible. They are hoping to open a new floor dedicated to pottery, (if they can get planning permission).

Jan Kent

### **AN EVENING WITH GWEN BAINBRIDGE**

Gwen is one of the most enthusiastic and stimulating potters I have met. She came all the way from Penrith to be our speaker on January 11<sup>th</sup>. She was brought up on a farm in Cumbria and studied glass and ceramics at Sunderland Polytechnic. Now she divides her time between her day job as senior technician and demonstrator at the Cumbrian Institute of the Arts, and her own workshop.

The sources of inspiration for her work come mainly from artefacts and particularly from textiles. There is an air of the frilly pinny about her pots, and her current range, 'Elizabethan', harks back directly to the fashions and fabrics of the first Elizabethan period. She showed us pictures of these, using our new digital projector. There were cups made from sheets of richly textured patterns, with braided borders, and touched with gold lustre on unglazed porcelain.

Gwen uses a wide range of techniques and is a great experimenter, always on the lookout for new areas of ceramics to explore. Her work is mostly made from porcelain, but she also uses bone china, so it is not surprising that she makes good use of slip casting, and plaster batts, patterned from fabrics.

Gwen recently set up a research programme into the use of precious metal clays (PMC), in ceramics. The report was published in Ceramic Review no.203, in September '03. This material was developed in Japan for use in jewellery making. Although it looks and feels like clay, it is actually 99.9% silver in powder form, held together by a binder. It is easily modelled and is then fired to 900C. After trying, unsuccessfully, to inlay it into clay, Gwen decided to use it as a slip. Eventually, this proved successful, and we were able to handle beautiful pots covered with tiny silver beads.

Gwen also employs transfers on parts of her pots, for example, as a coloured band around the base of textured white beakers. She buys some from suppliers such as PotteryCrafts and K H Bailey, others she designs herself and has made up by Specialist Digital Imaging. We were intrigued that some of the designs in her sketch books are executed in machine embroidery. These make fabulous transfers.

After the break, Gwen gave a quick demonstration of screen printing onto raw clay, using ceramic tissue to transfer the print. Her recipe for the ink is –  
50g colour (eg stain or underglaze colour) + 50g water friendly medium (some people use glycerine) + 25g clay body (in this case Valentine's Porcelain Royale).

Ceramic tissue was taped to the table top. The screen was placed over it and the ink pushed through with a kind of stiff kidney. To transfer the work, the clay should be damp and the tissue should be dry. The tissue is lain on the clay, ink down, and a small roller was used to transfer the pattern.

Gwen then went on to demonstrate how she makes a mug from a slab of textured porcelain, with a moulded handle in the shape of a large antique key.

Quick tips from Gwen –

1. Rolling out porcelain slabs onto muslin. They are then easier to handle.
2. Wrap muslin around your index finger to handle sprigs and place them on pots
3. Use slip from the clay body when joining porcelain slabs. Score and slip.
4. Cut the corner of an old credit card to make a beading tool. Wipe it around the base of the pot.
5. To enhance texture, use black slip. Brush it on and then wipe it away with a damp sponge – squeezing the sponge in water to clean it between each wipe. This gives a distressed look.

The best black slip recipe ever:

hyplas 71 ball clay	85%
Black stain or underglaze colour	15%

It works with any clay.

Gwen's evening was so interesting that one of our members subsequently spent a week working with her as part of her degree course.

**Ros McGuirk**

## **MARTIN AVERY on Photographing Ceramics**

This meeting was held on a Saturday morning, and over 30 members attended. Four stayed on afterwards to have their work photographed by Martin. Everyone learned a lot, and we all hope to produce much better photos now.

Photography can get very technical, but Martin's demonstration was clear and simple. It was easy to see how one could rig up a temporary photography area with a few struts and an old sheet or table cloth. The main principles are to use natural light or similar, and light the pot well, leaving the background in softly graded shadow. A clothes peg to catch up an overhanging cloth is all that is needed to manipulate the light.

Flashlight gives the same colour as daylight. Different types of studio lights give different colour effects. Martin generally uses these lights only when setting up, to help judge how the photo will look. Pots reflect light, particularly when they are shiny. One can minimise it, but it is always there, especially with shallow dishes and flat forms. Members' pots were used to illustrate how best to cope.

There was a lot of discussion about digital photography. Everyone using it has their own issues, and Martin was very helpful. He left copies of an article by Ivan Berger, which I have included for the Newsletter, along with his own notes.

**Ros McGuirk**

**Martin Avery - Photographer Llanrothal, Monmouth.  
NP25 5QJ**

**Tel: studio 01600 750458. mobile 07711 319505**

**[martinavery@btopenworld.com](mailto:martinavery@btopenworld.com)**

**[www.martinavery.co.uk](http://www.martinavery.co.uk)**

### **Short course notes - demonstration of studio-type photography for makers**

The importance of good images of your work and where / how to use them

Whether to use a professional photographer or take your own photographs

Film or Digital - pros and cons - costs, quality, speed, convenience, storage

Camera types - Compact or SLR, need decent lens and to be good enough to give you control and preferably to have flash connector or hot-shoe

Digital Capture methods - smart card, compact flash card, microdrive.



Digital Capture quality - Jpeg basic, normal, fine: Tiff:  
Raw: large or small Transfer methods - card reader or  
USB lead

Storage methods - CDs, hard drive, on line, USB 'pen'  
drive.

Photo manipulation - by software of file size, image  
size, colour balance, contrast, cropping etc.

Output of images - CD, email, web, photo printing,  
inkjet printing, production printing of leaflets etc.

The important elements in any photography,  
whichever medium is being used, are

**LIGHTING - COMPOSITION - VIEWPOINT-  
BACKGROUND**

setting, mood, detail, sharpness, colour balance

Lighting - The choice of Flash, Tungsten, Daylight

Flash has most speed, power and control but most  
expensive.

Tungsten: less expensive and is constant but is hot  
and has colour balance problems.

Daylight: Free, but less control of direction, colour and  
contrast.

**BY EXAMPLE AND DEMONSTRATION**

Lighting methods for shape, surface texture, pattern,  
transparency, etc

Composition - Viewpoint - Background - Setting

## **MAKING SENSE OF DIGITAL COMPACT**

### **CAMERA MODES**

Leave your digital camera set on Auto and you'll get  
good pictures most of the time – but the computing  
power inside allows you to get even better ones – if  
you can decipher the myriad shooting modes./

Represented by icons of faces, mountains,  
sprinters, palm trees, or crescent moons, each  
mode is a bundle of adjustments that preset the  
camera lens, flash and the processor to deliver what  
the manufacturer thinks is the best picture. Camera  
makers have come up with more than 100 scene  
modes from conventional settings like 'fireworks' or  
'beach' to special ones like 'ebay' for low resolution  
close-ups for online auctions.

The range of modes can be overwhelming.

The main ones like Aperture priority, Sports, Portrait  
or Landscape are usually on a dial but many others  
may be hidden in the screen menu.

Modes names don't always tell the whole story. For  
instance, 'Sports' is also good for children or pets in  
action as its purpose is to freeze movement. Portrait  
mode, with its shallow focus, is not a good choice  
for groups whose members are at different  
distances from the lens... landscape may be a  
better setting in that situation. So some knowledge  
of what the modes can do is useful.

Indoors, a camera set on Auto would use the flash,

blasting nearby subjects with light while leaving the  
background in darkness. Better scene modes for  
indoor photography typically turn the flash off to  
expose the whole scene equally or use a reduced  
fill-in flash only, open the aperture to let in more  
light and turn on the stabilizing feature to  
compensate for the hand shake that comes with the  
longer shutter times needed.

Portrait mode normally sets a wide aperture of the  
lens so the background behind your subject may be  
softly focused. A landscape mode narrows the  
aperture so both foreground and background stay  
sharp. Some portrait modes automatically enhance  
skin tones, or have 'soft' settings that selectively  
smooth out wrinkles ! For shooting after sunset  
'Night' mode will turn off the flash, hold the shutter  
open longer and change the ISO sensitivity (like  
increasing film speed).

Because most manuals don't tell you what modes do,  
only what they are generally for, it is best to  
experiment to figure them out.... See what modes  
allow you to alter white colour balance, which ones  
enable you to turn on/off the flash, which work best  
for close-ups, what choice of file size / quality the  
camera gives you, and so on.

You may find that there are half a dozen settings that  
you will use most and the others much more rarely....

**Ivan Berger New York Times**

### **POTTERY FRAUD nets "many thousands"**

Jeremy Broadway , regarded as a talented potter,  
faced sixteen charges of faking Bernard Leach &  
Lucie Rie pots, then selling them through Auction  
houses Bonhams & Christies. The sentence was  
passed in November 2007 but was only recently  
reported, since charges against Broadway's wife have  
now been dropped.

The con began in 2004, when Broadway contacted  
Bonhams, claiming he wanted some pots valued on  
behalf of a "little old lady". Apparently the fraud had  
continued undetected, and many people have been  
deceived.

A vase which appeared to be by Bernard Leach was  
sold for £7,000, but later examination by John Leach  
revealed that the vase was a fake. Broadway  
continued to sell his fakes until 2006.

**Editor**

## MIKE BRAISHER : "A little clay wrestling"



Mike arrived with a fantastic selection of platters and bowls, all for sale and very inexpensive. He uses very simple decoration, mainly imprinting into the clay or he uses a throwing rib to make circles on the base. His glazes were very subtle except for an intense royal blue.

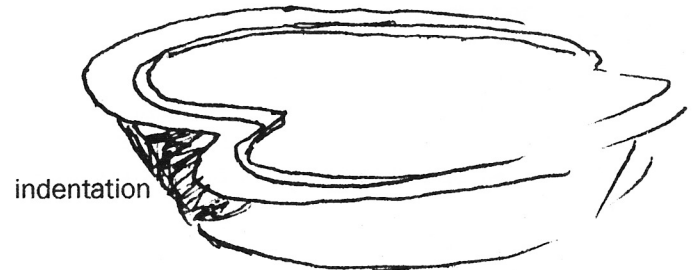
He said he had taught adults and then children with behavioural problems, but retired eleven years ago and now spends his time between the U.K. and New Zealand.

He started the evening by showing us a film about his great friend Peter Stiechberry who lives and works in New Zealand and who was awarded the medal of honour for services to pottery there. He is obviously a very competent potter who specializes in making teapots. The most interesting thing was that he collects a black iron sand from the beaches nearby which he uses to decorate his work by trailing it dry over the glaze. The results are amazing.

After the coffee break, Mike set about throwing an enormous platter (charger) using 56 lbs. (not kilograms!) of "Doubles" grogged white stoneware clay. He used 10 lb. pieces of extruded clay (he uses a piece of MDF divided into 2lb. segments to measure his clay instead of weighing it), flattened one on top of the other until he had a workable mound of clay, this standing proud of the tray of a Fitzwilliam wheel. Using next to no water, he started centering the clay (he believes that you have to feel the agony of centering the clay without the use of any kind of tool). He then started opening up the clay by pushing down and pulling the clay towards his body until he was

about 1" from the base. He continued opening up and thinning the base at the same time. Then, using a little more water on the outside of the clay rim, he pulled up and out using finger and thumb to make the gallery, pressing down with his thumb but keeping a good amount of clay under the rim to prevent collapse.

He wipes off the pot only after turning under the rim.



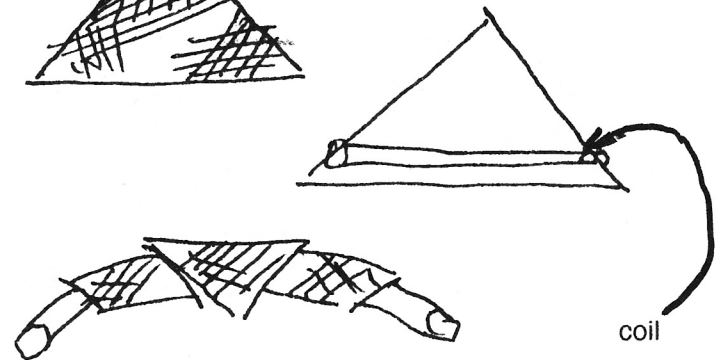
### Handles

Using a template, he cut out two thin triangles of clay (uses WD40 to stop clay sticking to roller,

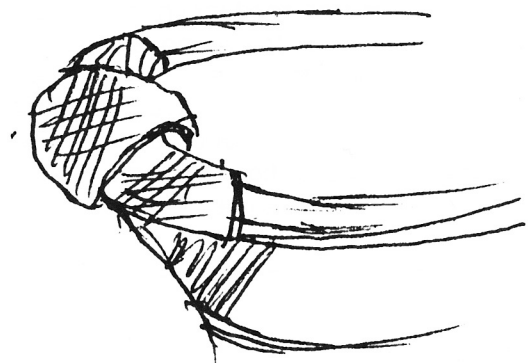
textures one side



turns clay over, dampens the longest side and places a small extruded coil on it and rolls the clay around it.



He cut off the ends of the coils and fixed them to the rim of the platter, scoring and shaping first.



### Drying

As the sides are thicker than the base, it is essential to dry the base first by covering the sides with polythene. Should the base crack in the bisc firing, mix some of the powdered body (previously fired at 1280°) with a small amount of transparent glaze, fill the crack and re-fire to 1230°.

Hazel Green

### PITSTONE

Ruby reported that previously, on 5<sup>th</sup> May, Pitstone was absolutely buzzing, with many participating in the Raku, pot decoration, & hand building.

**Pitstone days** - Sunday 8<sup>th</sup> June, Sunday 13<sup>th</sup> July, Sunday 10<sup>th</sup> August, Bank Holiday Monday 25<sup>th</sup> August, Sunday 14<sup>th</sup> September, at Pitstone Green Farm Museum, Vicarage Road, Pitstone, Leighton Buzzard, LU7 9EY. Guild members who are helping can arrive any time after about 9.00am. Open to the public 11.00 am to 5.00 pm.

Remember that we always need any of your unwanted pots, bisque or finished, for the Pitstone Raku firing, or to sell on our stall to raise money for gas.

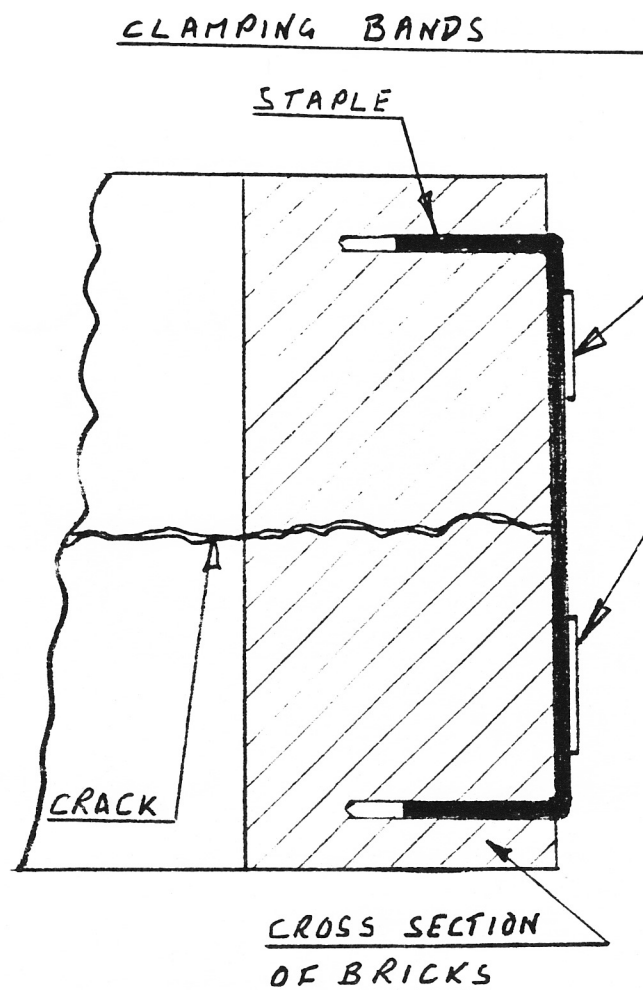
If you want to fire some pots at Pitstone, or can help with future activities, please ring Ruby on 01494 728 364.

### THE PITSTONE KILN REPAIRED

Having been used for many years, the Ray Scott Kiln which we used at Pitstone suffered eventual demise, due to the stainless steel bands becoming slack, then finally, the kiln broke in half laterally, as had one of our two spacer rings.

String and glue were not going to fix it, so a new kiln was to be purchased. We could not purchase a similar kiln, so settled for a replacement from a well known supplier. This proved much less than satisfactory, primarily because it was too large for the usual Raku activity, with several small pots, being fired at frequent intervals, but also because the burner position is not good and the burner does not work well.

I looked again at the original kiln and decided that a repair might be possible if I could make some metal staples strong enough to hold the broken halves firmly together. In addition a method of tightening the circular bands was necessary, since the hand-holds were attached to these, and the bands were very loose. The solution is illustrated;



The loose stainless steel bands were removed by drilling the rivets out. The ends of these bands were then reshaped and drilled so that two steel screws & nuts could be used to refit and tighten each one. I made the required staples using 1/8" galvanised steel fencing wire, and drilled holes into the bricks using a twist drill.

With the bands removed, the six staples were fitted in the holes, and gently tapped home. The bands were then fitted around the outside of the staples & tightened up to hold the staples firmly in place & to make the hand-holds very secure again.

The broken spacer ring was repaired in the same way and the kiln is back in service, much to the delight of Ruby Sharp!

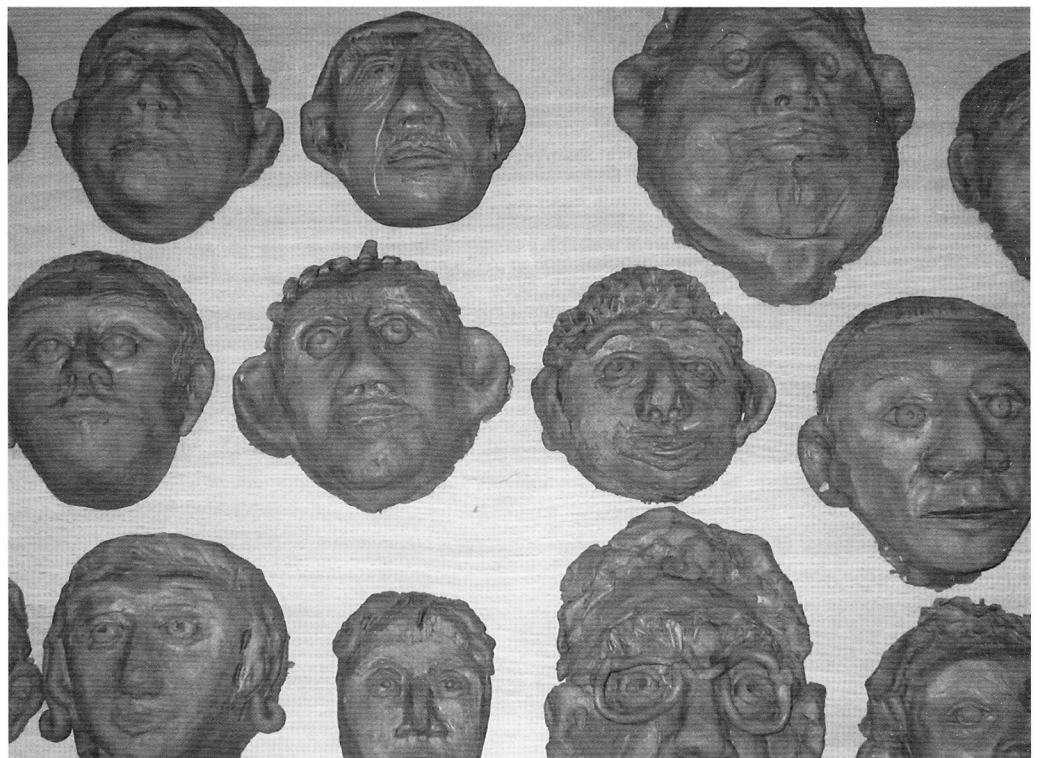
Mervyn Fitzwilliam

Carole Windham (Standing Centre) with  
members of DCPG at her evening  
demonstration

Photo by Geoffrey Windham

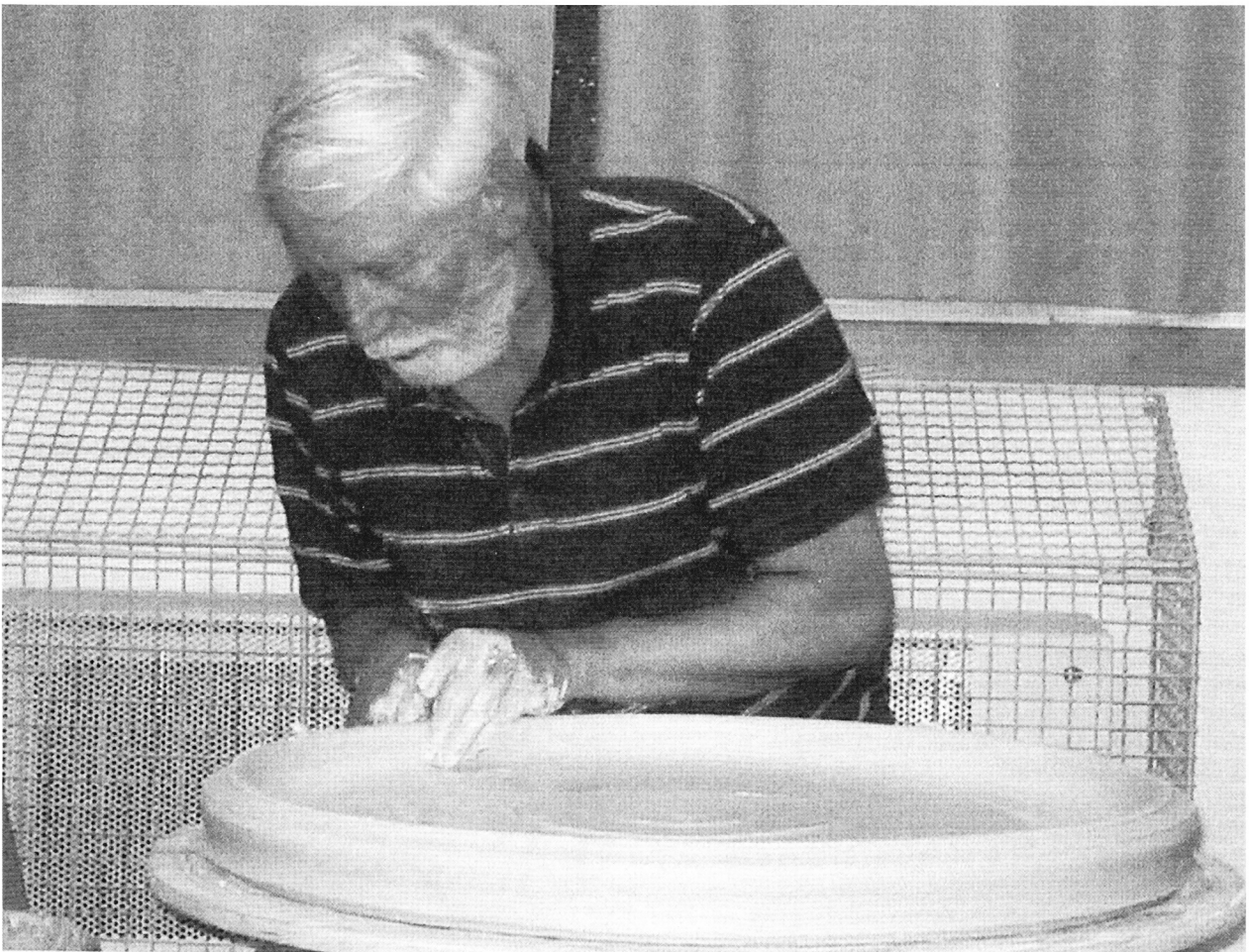


Close up  
of some  
of the  
sculptures  
made by  
guild members  
Recognise  
Anyone????  
Photo by  
Veronica Powell





Mike Braisher, throwing one of his platters at his demonstration. He brought his own Fitzwilliam Wheel with him, which he had constructed from a kit, many years ago.



## Exhibition at Buckinghamshire County Museum

### **British Studio Ceramics - Twentieth Century Transformations**

8 March - 12 July 2008 at Buckinghamshire County Museum, Aylesbury.

The exhibition at Buckinghamshire County Museum highlights the rich diversity of one of the most important studio ceramics collections in the country. British studio potters have used a wide range of styles and techniques, from the delicate pinched porcelain forms of Mary Rogers to the angular slab-built pots of Ian Auld. Drawing on the Museum's spectacular collection of studio pottery, the exhibition contains over 100 pots and includes work by key potters working in Britain in the 20th century; Bernard Leach, Lucie Rie, Hans Coper, Ruth Duckworth, James Tower and Ewen Henderson. To complement the exhibition an on-line database of the entire collection of 320 studio pots has been installed. The database includes a colour image for each piece and allows people to search by potter, technique, etc. The database is available on [www.buckscc.gov.uk/museum](http://www.buckscc.gov.uk/museum).

### COMMITTEE LIST

**Murray Fieldhouse** (President) 01442-851 229  
Northfields Studio, Tring, Herts. HP23 5QW  
**Mervyn Fitzwilliam** (Chairman & Newsletter)  
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Herts. HP3 0BP 01442-242332  
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**John Beckley** (Secretary) 01923-822 659  
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13 The Park, St. Albans, Herts. AL1 4RU 01727-834 326  
**Kirsteen Holui** (Publicity) 01280-823 331  
Railing, 7a Mitre St. Buckingham, Bucks. MK18 1DW  
**Sue Lines** (Library)  
78 Bedford Rd. Letchworth, Herts. SG6 4DU

### 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  
Ruby Sharp (Pitstone) 01494 728 364

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**Are you still editing that Newsletter Mervyn?**



**Yes, but I think it's getting harder to do !**



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**5/6 Big Pots and Bowls £98**

**Tutor: Laura Peacock**

*Fee includes optional untutored Finishing day  
on 7 July*

**19/20 New! Raku Course £138**

**Tutor: Emma Johnstone**

*Fee includes untutored Raku pots making &  
turning days 10/11 July*

### September 2008

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