

# Dacorum and Chiltern Potters Guild Newsletter 12

## SECRETARY

Murray Fieldhouse  
Northfields Studio  
Tring  
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## TREASURER

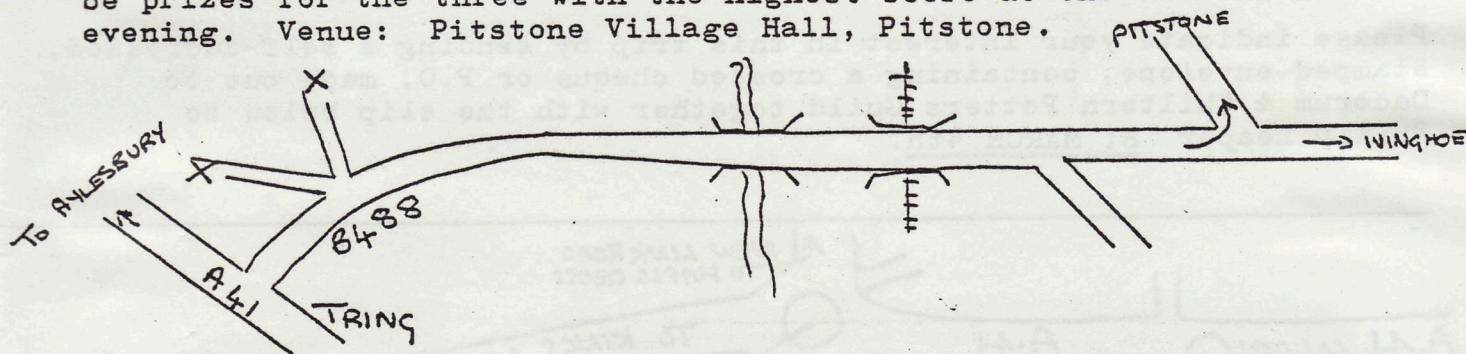
Tony Plessner  
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Kings Langley

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## CALENDAR FOR 1977

Friday 4th March at 8 p.m. - Pottery Quiztime: Your Quiz chairman Stan Romer. The evening will take the form of a question and answer session in which it is hoped all members will participate. There will be prizes for the three with the highest score at the end of the evening. Venue: Pitstone Village Hall, Pitstone.



Friday 19th March at 8 p.m. Photographing Craft Objects: John Anderson, a science teacher and professional photographer will be giving a practical demonstration and slide-illustrated talk. John is known for his photographic contributions to Robert Fourniers, Illustrated Dictionary of Practical Pottery as well as being associated with the making of films such as: 'A Country Potter' and 'Creatures in Clay'. He is currently working on a film about David Leach. How do you take an A1 shot with an instamatic? Venue: Francis Combe School Art Department, Horseshoe Lane, Garston, Watford. See map on page 2.

Monday 4th April - Trip to Stoke-on-Trent: Gladstone Museum and Diamond Refractories. See page 2.

Saturday 7th May at 11.00 - At Home: Mildred Slatter, a member of the C.P.A. and a fellow of the Society of Designer Craftsmen has agreed to be our hostess on this occasion. She trained at Reading University and the Central School. Mildred has exhibited widely in this country and makes stoneware and porcelain. A raku kiln will be fired and glazes will be available but bring your own biscuit pot. Mildred has agreed to help with any problems you may have - throwing, glazing and so on - so make it a day, bring food, wine, the ambience and fellowship will be provided.

Address: The White Cottage, Framewood Road, Stoke Poges, Bucks.  
(Map in next issue)

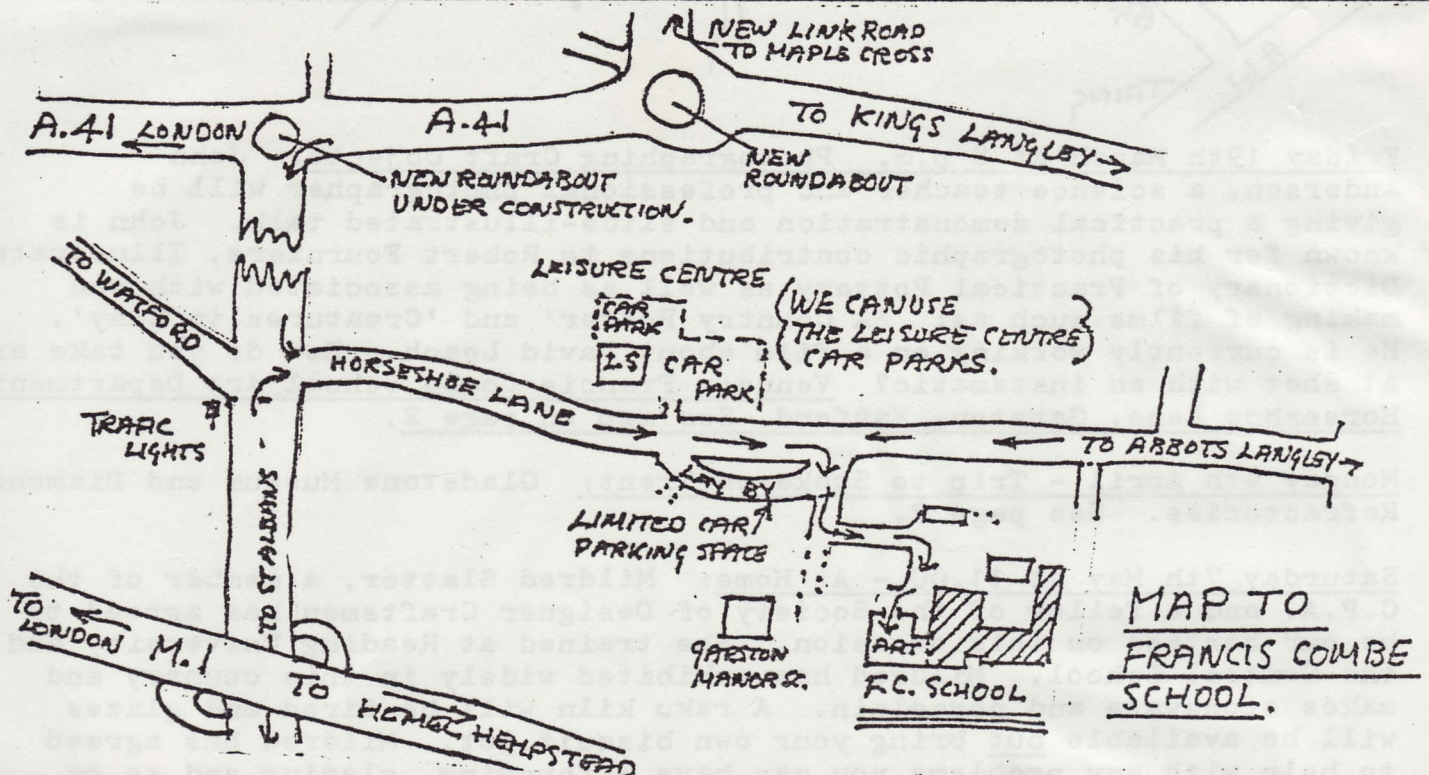
Monday 23rd May at 8.15 p.m. - Celebrity Demonstration by West Marshall on Slab pots. Venue - Chorley Wood Art Centre. Full information at next meeting.

June - a visit to John Nutgens' to see his wood fired kiln.

Trip to Stoke-on-Trent organised by the Guild to include a visit to the GLADSTONE working pottery museum. Other places of interest to potters, their families and friends. (Further details to be published in accordance with interest and numbers) ADULTS: £4.00, CHILDREN under 14: £2.00. Tentative date - Monday 4th April (first Monday of the Easter break from school in Herts.)

Provisional itinerary:	From WATFORD JUNCTION	8.00 a.m.
	Arrive Stoke	10.00 a.m.
	Arrive Gladstone Pottery	10.30 a.m.
	Lunch	12 - 2.00 p.m.
	Leave Gladstone	2.00 p.m.
	DIAMOND REFRACTORIES	2.15 p.m.
	Leave Diamond Refractories	3.30 p.m.
	Return to Stoke Station for train leaving	4.50 p.m.
	Arrive Watford Junction	6.30 p.m.

Please indicate your interest in this trip by sending a self-addressed, stamped envelope, containing a crossed cheque or P.O. made out to Dacorum & Chiltern Potters Guild together with the slip below to Philip Leaper BY MARCH 4th.



To: PHILIP LEAPER, 7 LANGLEY ROAD, ABBOTS LANGLEY, HERTS.

Name: ..... Tel. No. ....

Address: .....

Number of Adult places at £4.00 .....

Number of Child places at £2.00 .....

Cheque/P.O. enclosed for £ .....

Bedmond Saltglaze Kiln. Building and Firing

The planning meeting, held back in the June heatwave was enthusiastically attended. A decision was made to build a kiln based on a catenary arch; the site was cleared for the foundations and somewhat limiting number of bricks were accumulated.

At this stage, the whole project looked like foundering for lack of materials; principally we needed high temperature bricks. It sounded likely that the clay from Ley Hill would be moderately refractory, withstanding 1300, so, having learnt the rudiments of brick dropping during the Roman Kiln project, we began the task.

Initially we dug, manhandled and transported about  $\frac{1}{2}$  ton of clay from one of the disused pits. The crumbly material breaks down (after sieving out the stones) very readily. We took approximately two parts clay to one part sawdust (to improve the insulation qualities of the bricks), poured in water to make a fairly soft mixture. Wooden moulds forming single bricks were used. All this took many weekends and a large labour force.

While the bricks were under production, a member heard of a source of H.T. bricks and 200 were acquired for a modest sum. There were some anxious moments with cars overloaded while crunching over a glass-strewn yard. These bricks were used for the inside of the kiln. (See Dan Rhodes, Kilns, Pitman for instructions). For the outer layer and top part of the kiln raw, reject bricks also from Ley Hill were used.

The first firing was intended to dry the kiln and perhaps to reach bisque temperature. No slating. Sump oil and burners of a type popular at Harrow were used. As those participating had been too busy to make any pots, the kiln was filled with the bricks which had been made. Cones were HO6 and HO5. The firing was predictably slow and the temperature stuck at about 800 for four hours. This may have been due to the fuel flow being too slow. A change to paraffin made all the difference. Maximum firing temperature was about 950. Impressions were that the burners would need modification to operate successfully with sump oil. So paraffin was used for the second firing.

Prior to this, the inside of the kiln and all kiln furniture were coated with a mixture of alumina and china clay. A few hastily made pots were assembled and slips were applied and interiors glazed. Bodies used varied from St. Thomases to Moira Buff and Watts Blake and Bearn White Stoneware. The setting was open due to a shortage of shelves. After last minute addition of cones 06, 05, 7, 8, 8b, 9 and bricking-up, the firing proceeded.

- 7.45 a.m. Started fires with wood chimney end first, sluggish for 20 - 30 minutes.
- 8.15 a.m. Both fires going steadily, stoking to maintain gentle increase in temperature. Explosions! Stoking too enthusiastic
- 11.45 a.m. First burner lit (paraffin and sump oil mix)
- 12.30 p.m. Second burner tried.
- 12.45 p.m. Second burner finally going.
- 3.50 p.m. Cone 06 down.
- 5.00 p.m. Experimented with a swirlermizer and sump oil. Was enough oil getting through?

8.45 p.m. Cone 7 down and cone 8 on the way.  
9.35 p.m. Salting started (2 half-pound bags of crude road salt in each burner port).  
10.15 p.m. 2 lbs of salt in each port.  
10.27 p.m. 2 lbs of salt in each port.  
10.36 p.m. 2 lbs of salt in each port.  
10.50 p.m. 2 lbs of salt in each port.  
11.10 p.m. 2 lbs of salt in each port.  
11.30 p.m. 4 lbs of salt in each port. Glaze on pots gleaming.  
11.35 p.m. Oxidising soak.  
12.30 a.m. Shut down.

The firing used approximately 34 gallons of paraffin and  $5\frac{1}{2}$  gallons of sump oil. Total firing time -  $16\frac{3}{4}$  hours.

The kiln really needed three days to cool rather than the two it was given so it was really quite hot when opened. The results indicated that temperature throughout the kiln was fairly uniform but the distribution of salt was not good. The most dramatically affected pots were those from the middle of the kiln between the salt ports and the flue of the chimney. The brickwork around the salt ports was thick with glaze, rather a crude and wasteful system for applying salt. At the top of the kiln, the effects of the kiln were more austere, almost Bizen. The various bodies and slips reacted differently to the salt; rich dark mottled orange peel on the St. Thomas's body (some of which had bloated) warm pink pearly results on the best of the W.B.B. white stoneware while some of the less salty pieces had a pleasantly austere lustrous sheen.

Unfortunately, it was not possible to fire the kiln again until November. The firing was very prolonged. The results uneven. Cone 7 did not slump. Salt distribution was again uneven.

At a post mortem meeting, it was suggested that more people should be involved - please do feel free to join in the project. We are all finding out as we go along and the more the merrier, particularly on the packing or overnight firing stages. It is hoped that the next firing will take place on Saturday 16th January 1977, packing the kiln the previous week, Saturday 8th January. If you wish to obtain further information nearer the time either phone Mary Ann Spilman, Kings Langley 63723 or send stamped addressed post card to M.A. Spilman, Bedmond Hill House Pimlico, Hemel Hempstead. (For next time Ed)

Get potting now and given the numbers we can have a firing every month or two weeks with groups of 2-3 people sharing the kiln and the work.

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FOR SALE OR EXCHANGE

Rates - 15p per line. Small illustrations possible.

For Sale: 13" Cast Iron Wheelhead in as new condition. Morse taper fitting. Cost new £13.20. Will accept £10 or exchange W.H.Y.

PNK Ball Clay in  $\frac{1}{2}$  cwt quantities - £3 per cwt.

Grays 'Kettec' £2.50 per cwt.

Wanted pug mill and wad box. Ed Broadbridge - address on cover.

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Quill brushes for decorating pottery.

Cut liners 50p. Pointed shaders 50p

Square Banders 50p

Send Stamped addressed envelope with orders to P. Leaper, 7 Langley Road, Abbots Langley, Herts.

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Wire racks for sale 50p each. Approx. size 1' x 4' suitable for storage or drying green ware. 16 sections. Buyer collects from P. Leaper, Art Dept., Francis Combe School, Garston, Watford.

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GLAZES

	A White	B Pale Greenish Yellow	C Oatmeal to Brown
Ash			50
Cornish Stone	50	62	
Feldspar			
Dolomite	25	20	
Whiting	2		
Flint		6	
Ball Clay	10	10	50
China Clay	10		
Iron		2	

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SLIPS

	D White to Pink	E Pink to Warm Red
Cornish Stone	15	
Feldspar		15
Flint	15	15
Ball Clay	10	50
China Clay	60	20

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BERNARD LEACH RETROSPECTIVE

The Victoria and Albert Museum is pleased to announce the presentation of a major museum retrospective - the first to be held in this country - of the work of Bernard Leach. It is particularly apt in this, the year of his 90th birthday, and Jubilee Year since Leach is the most highly honoured craftsman in any field, being since 1973 a companion of honour. The exhibition will run from 3rd March to 8th May 1977, in room 48E of the V & A. Admission will be 40p.

- For Fear of Emptiness! -

Sign your name (with sloppy powder paints on half a large sheet of paper)! Do it again, only this time fill in the background, leaving your signature, the negative version, on the other half of the paper. Imagine yourself doing this on your knees in Christ Church Hall, Radlett, surrounded by 149 other eager scribblers and you have got the scene from Kenneth Clark's "Pot Decorating" session on January 17th.

This opening scene might have left the majority of eager participants feeling very negative regarding their own prowess for decorating. But Kenneth Clark turned the papers into positive proof that an honest, simple decoration can be extremely effective. But practice! Practice on the pot's dimension not on flat paper (wrap the paper around a pot or cylinder).

- Decorations are communication, said Kenneth Clark. Early pots were decorated from fear of emptiness, a desire to communicate. In today's world of mass communication at all levels we have lost the ability to see, observe and communicate our impressions in a basic, simple, decorative manner.

Slides, photos and items of pottery from the speaker's collection illustrated the "language of decoration" and showed that pot decoration must be "simple and honest to make an effective statement".

So enthusiastic and inspiring was Kenneth Clark, that the session seemed far too short and might easily have turned into a seminar including techniques had not an energetic committee swept - literally - the last lingering members out - approximately one hour later than planned!

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Bulk Buying of Clay

We want to know if there is sufficient demand for clay to warrant some bulk buying. Please send in a completed form to enable us to assess the potential.

.....

To: M. Fieldhouse  
Northfield Studio  
Tring

- (a) What bodies do you use and which quality? .....
- .....
- (b) Source of Purchase .....
- (c) Would you be interested, on the right terms, to be part of a bulk purchase arrangement.
- .....

Name: ..... Tel No. ....

Address: .....

"POTTERY DECORATION" by Thomas Shafer

160 pp 8 $\frac{1}{4}$ " x 11"  
Pitman Publishing £8.50

Dora Billington, one of Britain's most famous potters, wrote that the maker of a pot should also be the decorator. There are many potters in the world who can, and do, produce excellently shaped vessels; but it must be admitted that there are really only few who can decorate their own pottery to the same high standards.

One can spend many hours discussing this statement and also the reasons for poor decoration by so many modern potters and students. Perhaps one reason is that there has been grossly insufficient literature upon the subject.

Now, we no longer can have this 'excuse'. An excellent book has been written dealing with, and with only, the decoration of pottery.

There are two main parts to this book: One, Sculptural decoration and Two, Colour decoration.

The first part begins, aptly so, with the forming process of the pottery. Many marks made by throwing and trimming or turning can be most decorative. The reader is told how to spot these and emphasize their attractiveness. These lead on naturally to carved decoration, which can be regarded somewhat as the reverse of impressed decoration. Both these methods can be employed using very simple tools, starting from basic designs and leading up to wonderful complex decoration. Added decoration, or applied ornamentation, and the accentuation of sculptural decoration forms the remainder of the first part of the book. In all of this part there are many excellently produced photographs of some of the world's sculpturally decorative works of pottery art, ancient and modern. All the photographs are in black and white and quite large, some even larger than the original vessel. There are several line drawings of simple tools, most of which could be made quite simply.

The second part of the book begins with a section on slips, underglaze painting and inglaze or majolica decoration. This is followed by a section on overglaze enamels and lustres. All these sections have collectively beautiful examples shown in colour, which brings out the full effect of both the historical and the modern masterpieces.

A rather brief ending of the book tells of specialised techniques, such as using air brushes and screen-printing materials. A fair description of these techniques has been given, but I feel that if a potter, teacher or student, professional or amateur, has not used them before, a little more information may be needed. However, I will hasten to add that a detailed and classified bibliography is given prior to the index - and this list gives many technical book titles on all the subjects mentioned as well as on historical and modern aesthetic pottery.

By 'working through' this book a potter can find his own decoration image within the enormously wide range of decorative techniques. As Thomas Shafer says in his preface, "Good decoration need not be subordinate to the form but should enhance it".

Stan Romer

## SATURDAY AT PENDLEY

In our house letters make the early morning more pleasant with its preoccupation with cutting sandwiches and boiling eggs; we eat thousands of them. The editor's letter, requesting a report, was no exception, especially when I read that "Several Guild members think that I would be the best chap to do the write-up". Well that's cheering.

So here I am on a sleeper to Scotland, the coldest night for forty years and trying to recall the events of three weeks ago. I can recall Friday evening's Chinese talk, or was it Japanese? And Sunday's pictures about Indians. I still don't know the difference between red ones and brown ones. However, what happened on Saturday? I know I didn't stay at Pendley on Friday night and those who slept at Pendley for a pound must have made the bargain of the year. Did they get breakfast as well?

I have an unhappy knack of recalling events in total and not in detail. Clearly, had you given me any idea beforehand that you would ask me for a 'picture' of Saturday, I would have made a few notes for the canvas: so you must expect to receive from me a report of the things which struck me most forcibly.

We arrived at 9.30 a.m. to find the class assembling, the front seats presumably having been occupied all night. Mike Dodd started the ball rolling, or should I say the clay throwing, but not before Murray at the back of the hall and Mike at the front had explained how they had made a pig's ear of the arrangements to provide Mike with decent clay.

Just to cheer up our guest demonstrator, the wheel worked in the reverse direction to that he was accustomed to. His own wheel is of the continental variety, driven by one leg and stopped by the other. The flywheel is a big lump of concrete. Very effective. Mike pulled pots as if they grew out of the wheelhead and even managed to make us laugh by speeding up the wheel with a huge pot on the head.

At this point I had to ask the lady sitting on my shoulders if she would mind taking her handbag out of my eyes. It was suggested that the demonstration should be in the middle of the hall but it was pointed out by Murray that this would take the enjoyment out of fighting for a place near the front. He need not have worried. The frontiersmen left their knitting on the seats to ensure territorial rights.

Inevitably question time brought some strange requests. Can you make a jelly mould? But Mike is too old a campaigner to be caught with this one. 'Later', he said. All good fun.

Geoffrey Eastop was billed to talk on decorating. He banded a pot or two very expertly and told us the difference between Japanese and Chinese brushes.

About this time Ray, our Chairman, found himself with 20 minutes to spare before lunch. Kevin was summoned. Now Kevin is from Stoke. He has to work for a living at the Gladstone, no less. With all the panache of his 20 good-looking years he ups to the wheel and makes one jelly mould. He was good value for money and should be invited to demonstrate his other skills. Dinnertime.

In the afternoon, I remember clearly, most people went for an organised walk. They went to see a windmill, or it may have been a waterwheel and for a ramble along the banks of the canal. The demonstrators Mike, Danny and Kevin used the afternoon to prepare for the next demonstration and joy of joys I had a front seat; what an afternoon with such charming chaps. We went mushrooming and they knew all the fungi. They picked 'Ink Caps' and we also found sweet chestnuts and some windfall apples. Danny, our local Guru, started the afternoon with a quickfire session of handle pulling (I reckon he had them up his sleeve) and he continued to amaze and amuse us with his many talents.

Next we were treated to a demonstration by Murray of sliptrailing, all off the cuff - of course!!! Now Murray is a wily bird and showed us how to slip-trail a pansy. Of course it was a long time since he had done any trailing and so he made a mess of the first one. Then he produced a brilliant red indian headdress. He must have practised it all week because I still can't do it.

The early evening, that is up until 10 o'clock was, I believe, called 'self-help'. Mike Dodd showed in detail the mechanics of his wheel and talked about plumber blocks and thrust bearings as if they were an everyday topic in his pottery.

Needless to say we had all the usual questions. On reduction and oxidising, on Buff and Mixture, on preferences and dislikes. All answered with right good humour and expertise.

From all the exciting events of the day and with the local talent show still to come, I remember most vividly the pictures which Mike showed of his pottery and kilns and pots. It was so encouraging to know that even professional potters can make mistakes. What courage, what a potter and what a Saturday.

Arthur Ball

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#### SUNDAY AFTERNOON AT PENDLEY

English Country Pottery - Henry Hammond

South American Pottery - Cottie Burland

Henry Hammond is a man with a keen interest in pottery as a traditional country craft and his excellent talk which was both interesting and authoritative confirmed this. Henry was a student of Staite Murrays at the Royal College of Art. But he began by telling us how he left the army at the end of the war and became a part-time potter and teacher. Then he went to Stoke-on-Trent for a short course and obviously fell in love with the place for he returned on numerous occasions. The next visiting place was down the well-trodden path to St. Ives and Bernard Leach and Michael Cardew. And finally, to West Surrey College of Art where he is now head of three-dimensional design.

His first-hand account of the Wrecklesham pottery was lavishly illustrated with slides of the young Mr. Harris in action on the potters wheel. The pottery was founded in 1973 but is now in danger of extinction because there are no descendants or apprentices to carry on the good work. Originally, the potters of Wrecklesham

were also part-time builders producing all of their own bricks and tiles. This was in addition to making a wide range of farm and domestic pottery. The unit of clay measurement at the pottery was the 'cast' (approx 40 lbs) and all items made were expressed as being 62 to the cast, and so on. The kiln was fired with coal until the late 60s but now oil is the order of the day. Faggots or bavins were also used in the days of coal. The glaze used at the pottery consisted of lead oxide and the sweepings from the workshop floor and was usually applied with a large brush.

Cottie Burland is a well-known anthropologist and an authority on South American Pottery. He showed us slides of Pueblo Indian pots. He described the affinity of the Indians with nature - their dependance on the elements and natural phenomena. This is reflected in their pot decoration. All the examples which Cottie showed were handbuilt (mostly coiled but some with moulded spouts, etc.) The wheel did not arrive in South America until post-Columbian times when the spaniards overran the country. The slides of Mexican and Peruvian pots were also very interesting. Nazca pottery with its polychrome slip technique is a constant source of fascination for me. The forms are beautiful, the colours subtle and the surfaces burnished and polished in the hands of museum staff to perfection. Cottie described certain decorative elements in the Nazca designs - the trophy heads - symbolic of power. The dead in the conception of the Nazca were intermediaries between the living and the powers of beyond. The skill of the Nazca potter lay not only in his control over his technique with polychrome slips but also in abstracting his very limited vocabulary of design motifs in an original and attractive way. The last of Cottie's slides were of more degenerate work of the Huari Empire.

There followed the film 'Isaac Button of Soil Hill Pottery'. This classic is about an English country pottery near Halifax. The rock summit of Soil Hill stands 1320 feet above sea level. Below the rock lies a shale bed and beneath this at various levels are beds of clay interspersed with three thin seams of outcrop coal. The coal has remained undisturbed for many years but, until 1965, Isaac Button, the sole survivor of the three generations of potters at Soil Hill, dug the clay. All the clay used at the pottery was dug on the site. The film was made by Robert Fournier shortly before the pottery closed. It is available for sale or hire through Jon Anderson, 12 Chase Hill, Enfield, Middlesex. It is black and white and is silent. I hoped that one of our more experienced members would give a commentary with the film as this could have been beneficial to the uninitiated. There is an article about the Soil Hill pottery in Pottery Quarterly No. 29 (1962).

Ed Broadbridge

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PLANS OF POTTERS WHEELS IN CERAMIC LITERATURE

POTTERY by Jolyon Hofsted 1972 Traditional Normandy wheel detailed drawing with dimensions. Page 76.

ILLUSTRATED DICTIONARY OF PRACTICAL POTTERY by Robert Fournier 1973 3 Photographs of Leach type cranked kick wheel of sophisticated construction triangular tray. Some useful general information. Page 123.

POTTERY by Murray Fieldhouse 1952 Scale drawing of traditional flowerpot makers wheel cranked kick with square tray. Page 38 to 39.

POTTERY MAKING AND DECORATING by Reginald Marlow 1957 Scale drawing of traditional cranked kick bar wheel square tray. Page 85.

POTTERY MAKING by Denise and Rosemary Wren 1952 Drawing with some dimensions of cranked kick bar wheel square tray using traditional leather bearings. Page 24.

PIONEER POTTERY by Michael Cardew 1969 Much useful general information. Plan and section of Normandy wheel no dimensions. 2 plans and sections of cranked kick bar wheel with separate dimensions. Pages 217 - 225.

A BOOK OF POTTERY by Varnham Poor 1958 Sketch and description Normandy type wheel without slop tray with crank in shaft and kick bar. Dimensions of working parts frame built to suit individual. Page 54.

CERAMIC HANDBOOK by Hyman 1953 Rudimentary kick wheel stand up no crank. 4 photographs. Description and some dimensions. 4 photographs. Power wheel of split pulley type. 1 photograph of underside showing pulley arrangement, method of calculating, motor size given. Pages 94 - 97.

EXPERIMENTING WITH POTTERY by David Green 1971 Drawings of traditional hand and kick wheels. Generalised description, limited specific data. Pages 53 - 55.

PRACTICAL POTTERY by Jenkins 1941 Drawing with dimensions of kick wheel uncranked type with slop tray. Detailed plan and dimensions of stand up cranked treadle type. Pages 160 - 164.

POTTERY QUARTERLY 34 Article Bill Read 1971 Electric potters wheel split pulley type. Detailed drawings. Dimensions, descriptions, specifications and parts list. Page 42.

BUILDING POTTERY EQUIPMENT by Kolb 1975 Welded frame wheel. Detailed drawings, specifications and parts list. Details of motor linkage for the scuff fly-wheel. Pipe frame wheel. Plans, specifications and parts list with details of motor linkage to scuff fly wheel. Variable speed power wheel using a DC motor and welded frame. Detailed drawings, specifications and parts list. Ancillary information provided on the making of slop trays, fly wheels and wheel heads. The wheels are not particularly attractive in appearance. This could no doubt be remedied by the maker. Pages 26 - 71.

THE WORLD OF JAPANESE CERAMICS by Sanders 1967 Drawings of traditional Japanese hand and kick wheels with descriptions of parts but no dimensions. Pages 65 - 68.

PLANS OF WHEELS AVAILABLE FROM:

COSIRA, 35 Camp Road, Wimbledon, London S W 19

Leach Pottery, St. Ives, Cornwall

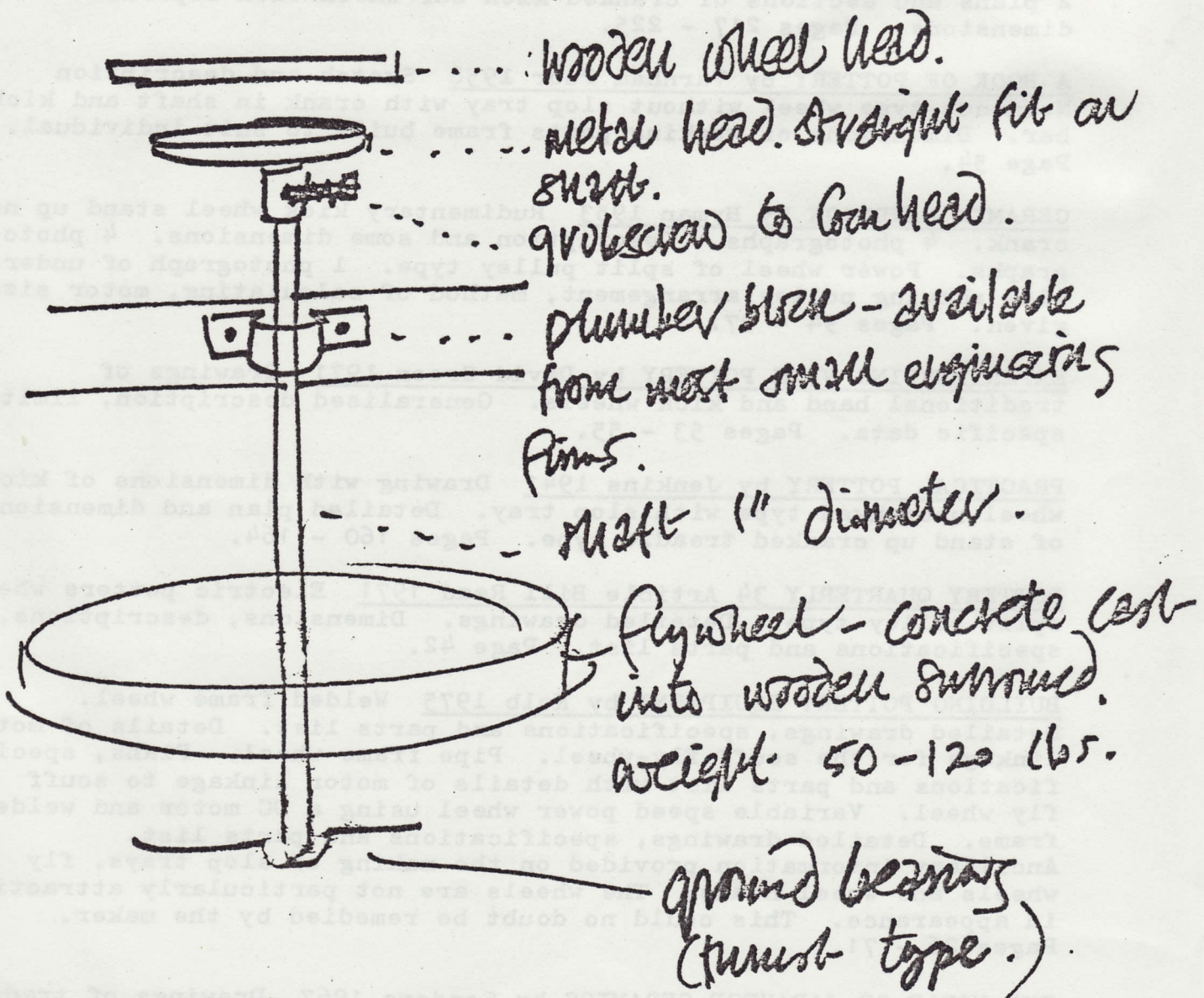
Bill Read, Claycutters, Sheep Street, Winslow, Bucks

David Ballantyne, 2 Chewton Farm Road, Highcliffe, Hants

Rosemary Wren, The Oxshott Pottery, Oxshott, Surrey

The Continental or Momentum Wheel

The Continental or Momentum type wheel is operated by kicking directly on to the flywheel. This flywheel usually weighs 90 lbs or more. The principal of this type of wheel has been proven through centuries of use, the Egyptians being credited with its origin. The wheel provides an efficient means of throwing with only an occasional push from the potter's foot being necessary. Relaxing to use, the wheel is quiet and vibration-free, has infinitely variable speed, costs nothing to run and can be built for a few pounds. It has much to recommend itself to studio potters, teachers and amateur potters. Mike Dodd uses such a wheel in his own workshop.



This drawing is not to scale.



CLUES TO QUIZ TICKET CROSSWORD KEY

Across

1. National ceramic group initially
3. Rock with pleasure, muse and hesitate. Are you going there in April? See Newsletter for details.
4. Test-colour for non-porous (?) ceramics; but never say it!
6. You should be able to do this! It will make a solution.

Down

1. This foreman placer doesn't come from Iceland; sounds fishy. Pay when you get it.
2. Clay, like wine, improves with this.
5. Glazing without glazing? Ask Mary Ann.
6. Don't mistake this for a trip; scratch it in the raw.
7. Carborundum comedian? Take the rough with the smoother.

