

DACORUM AND CHILDREN POTTERS GUILD NEWSLETTER

Issue Number 29
June 1982



MARCH
ALAN
CAIGER-SMITH
ALDERMASTON
POTTERY

AUGUST
HENRY MOORE
STUDIO



JUNE
HARRY
HORLOCK STRINGER
TAGGS YARD
POTTERY

OCTOBER
PERCIVAL DAVID
FOUNDATION OF
CHINESE ART
MARGARET
MEDLEY

DACORUM AND CHILTERN POTTERS GUILD



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	Mary Beerbohm Dot Pettigrew K. E. Marigold Austin Deidre Woolgar
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The Guild is an established organisation representing both full time and part time potters within the Dacorum District and the surrounding areas. The aims of the Guild are:-

- (A) To promote increasing awareness of the values of craft pottery in the area.
- (B) To hold lectures, discussions, practical demonstrations and other activities to further object (A).
- (C) To represent within the area the interests of craft potters, pottery teachers and their students, and to encourage the establishment of serious part time vocational courses.
- (D) To co-operate with other specialised and general crafts organisations to ensure that the need of the community for living work is not neglected by public lack of contact with crafts and craftsmen.
- (E) To make a regular survey of all pottery activity in the area and to issue a report to members, interested bodies and individuals.
- (F) To issue a Newsletter of the activities of the Guild.

Membership is open to all persons with an interest in pottery. Payment of the current subscription entitles members to a free copy of the Newsletter and to other benefits. Further details may be obtained from:-

Mrs. V. Williams
Secretary
Dacorum and Chiltern Potters Guild

PROGRAMME for 1981/1982

September 18th Friday 8.00 p.m.	Bring a pot St Nicholas Hall, Harpenden
October 9th Friday 8.00 p.m.	AGM - Wally Keeler Northchurch Social Centre, Berkhamstead
October 24th Saturday 10.30 a.m.	Visit to Percival David Foundation Gordon Sq., London WC1 Margaret Medley and Nigel Wood
November 7th Saturday 9.30 a.m. - 6.30 p.m.	Pendley Open Day Tring
December 11th Friday	Christmas event Pendley Manor, Tring
January 15th Friday 8.00 p.m.	Film night St. Stephens and St. Albans Church Hall, St. Albans
February 12th Friday 8.00 p.m.	2nd 'Problem Pot' evening St. Nicholas Hall, Harpenden
March 19th Friday 8.00 p.m.	Handles and Spouts - Danny Killick Northchurch Social Centre, Berkhamstead
April 16th Friday 8.00 p.m.	Suzy Cree Potten End Village Hall, Nr Berkhamstead
May 21st Friday 8.00 p.m.	Humour in clay (Venue to be notified)
June 18th Friday 8.00 p.m.	3rd 'Problem Pot' evening St. Nicholas Hall, Harpenden
July 5 - 24th	MEMBERS EXHIBITION
June 27th	Narrow boat trip - Hertfordshire



DACORUM AND
CHILTERN
POTTERS GUILD



Outings

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1. ALAN CAIGER-SMITH : ALDERMASTON POTTERY

A resume of a superb day out in the lovely countryside of Royal Berkshire by June Sarene.

2. HARRY HORLOCK STRINGER at home in TAGGS YARD

Mildred Slatter's appreciation of the world of Harry Horlock Stringer.

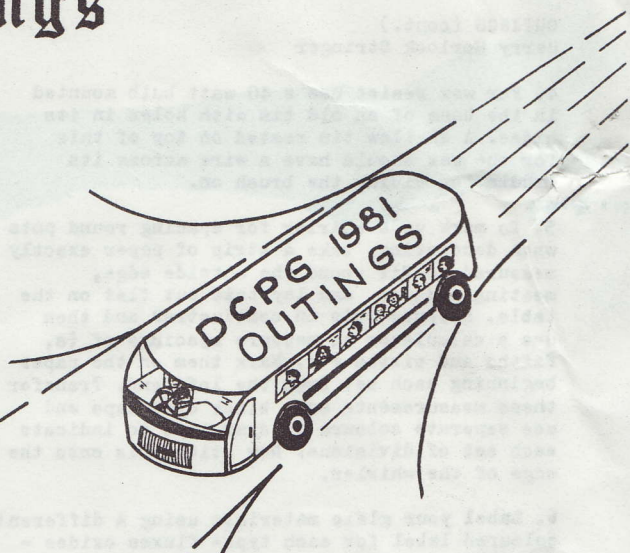
3. HENRY MOORE STUDIO and GARDENS.

An account of the fascinating trip to the famous workshop written by Jacqueline Wilshire.

4. THE PERCIVAL DAVID FOUNDATION OF CHINESE ART with MARGARET MEDLEY

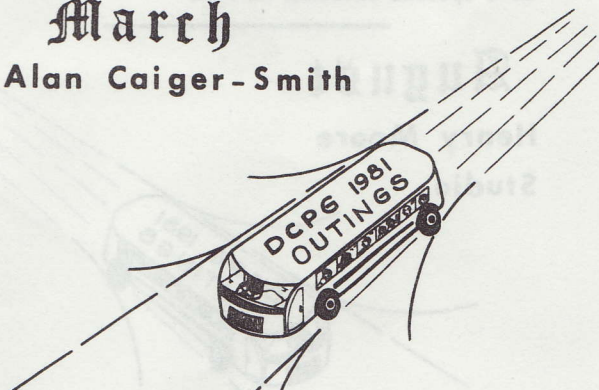
Marion Franses describes our privileged viewing of this famous collection of Chinese porcelain.

Stan Romer reviews "THE CHINESE POTTER" by Margaret Medley.



March

Alan Caiger-Smith



In the middle of the high street in Aldermaston village is the old forge that Alan has taken as his workshop, housing the working area and wood fired kiln with a stock room overhead. Across the road he has another building where the mugs are made and fired in an electric kiln and overhead is an exhibition area full of superb work waiting to be exhibited and also for sale. This work was breathtaking in the variety of design and of decoration; immaculate work, showing Alan's range of decorating techniques and understanding of the blank area, waiting for the Master's brush.

Alan attended the Central School of Art at a time when tin glazing was considered too difficult for any but 3rd year students; he didn't stay for his 3rd year.

Initially Alan used the traditional Galt clay which, although it gave good colours warped too readily in a slightly too hot kiln. It also had poor thermal shock resistance and then tended to chip. Alan now uses Fremington, a pure clay, the less mixed the body the less temperature needed for maturing. This clay comes from Brunhams of Devon. The gloss temperature can be as low as 1020°C or as high as 1050°C with wood firing. Pigments are enriched by the colour of the clay. Grinding the pigments with gum arabic helps the flow of the brush. Different glazes are used for different colours.

Brushes- Sable and Ox mixture could be as much as £20, Sable £30, from Handover, London. Daler have synthetic and are good value at £4.

Lead glazes are no good for reduction as the lead volatilises but Alan does nevertheless get a small reduction with his wood fired kiln.

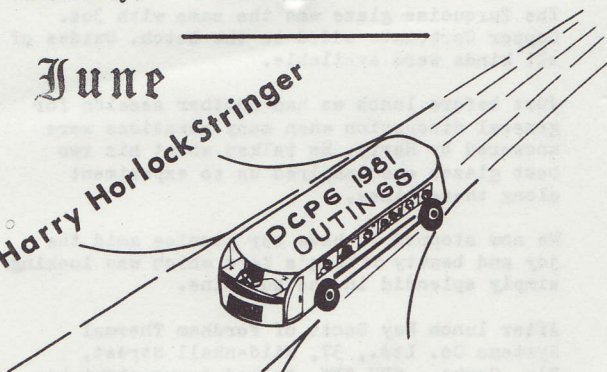
The wood fired kiln Alan built has a semi-circular arch and has three fire mouths. From here the fire runs under the floor of the kiln, up and over in a circular movement and is drawn out by a chimney situated at the side. This circular movement of the hot air ensures that no ash falls onto the unprotected ware. The top of the kiln is successfully insulated with a mixture of ash and straw with just enough clay to hold it together.

By wind drying for a year Alan doubles the thermal value of his wood.

The Dacorum and Chiltern Potters Guild was made to feel most welcome and Alan said that he has never forgotten the help and encouragement he received from Murray's articles in Pottery Quarterly.

June

Harry Horlock Stringer



Having first performed the ceremony of "Donning the Hat", Harry Horlock Stringer greeted us with a sunny smile to match the beautiful day. Thanking the Almighty for the sunshine Harry then plunged us into a veritable sea of "Potters Tips":

1. His marine plywood bats had 3 coats of Ronseal and a brass cup, as used to take screw heads in cabinet making, fixed into the centre hole. This prevents wear on the stub. A white painted mark on the edge indicated where the other stub hole was located, when in use.

2. The top part of an old plastic bucket could be fixed with blind rivets onto the receiving part of a sieve. This enabled one to pour a greater quantity of glaze at a time when sieving.

3. Three small knobs of clay fitted equidistant inside the top rim of a pot made fitting the lid easier. One could then glaze up to the rim on the inside.

cont.

OUTINGS (cont.)
Harry Horlock Stringer

4. For wax resist use a 40 watt bulb mounted in the base of an old tin with holes in its sides. A shallow tin rested on top of this for the wax should have a wire across its middle for wiping the brush on.

5. To mark up a whirler for spacing round pots when decorating, take a strip of paper exactly measured to fit round the outside edge, meeting ends-on, and lay this out flat on the table. Measure this in centimetres and then use a calculator to measure spacings of $\frac{1}{8}$ s, $\frac{1}{5}$ ths and $\frac{1}{6}$ ths etc. Mark them on the paper beginning each set from the left end. Transfer these measurements onto black dymo tape and use separate colours of dymo tape to indicate each set of divisions. Now stick this onto the edge of the whirler.

6. Label your glaze materials using a different coloured label for each type- fluxes oxides - alkalines, etc.

7. To remove water from clay slips - lay a cloth over the top of a bucket of slip and push a colander down into it. Water will collect in the colander and can be baled out. For large quantities (clay recovery) line an old plastic bakers tray with cloth, pour in the slip, cover with cloth and leave to dry out.

After this event the Raku was getting under way, with David Burns as Raku Master. Pots were on sale ready for glazing. The kiln was supplied by Ray Scott of Fordham Thermal Systems Co. Ltd. Fired by Propane Gas this was a successful and inexpensive kiln to run. There was a clear glaze:-

Alkaline Frit	3lb.
Standard Borax Frit	18oz.
Bentonite	3oz.

The Turquoise glaze was the same with 3oz. Copper Carbonate added to the batch. Oxides of all kinds were available.

Just before lunch we had another session for general discussion when many questions were answered by Harry. He talked about his two best glazes and inspired us to experiment along these lines.

We now stopped to have our picnics amid the joy and beauty of Tagg's Yard which was looking simply splendid in the sunshine.

After lunch Ray Scott of Fordham Thermal Systems Co. Ltd., 37, Mildenhall Street, Ely, Cambs., CB7 5NW, talked to us about his Ceramic Fibre products, explaining the different functions of blankets, boards, and various modules. There were many questions from the floor (including a mini lecture) and a great deal of interest was shown in this extremely important new material Ray had with him for sale 4 Raku Kilns (as being used by David Burns) chamber sizes 9" diameter to 15" diameter. Prices were from £35 to £90. Sets of door seal kits at £2.50 consisted of long Ceramic Fibre strips and the necessary adhesive for making good the fit of kiln doors. There were samples of all kinds and in particular a new hot face brick called the S-yvit hard brick priced at £18.22 for 20 which is cheaper and more efficient than our usual white hot-face bricks since it is both hot face and insulating.

During the day there were two competitions which Harry had arranged for us. June Sarane won the "Guess Who's Photograph" competition

(77 pictures) and Stan Romer won the "Who made this Pot" (100 pots) competition, which was held in Harry's very comprehensive Museum which he insists is really a Pot Orphanage.

Throughout the day tea, coffee and soft drinks were dispensed from the kitchen window together with the most delicious cookies made by Barbara Martin, who was also helped by June McNeile. The Tagg's Yard Showroom was open and Caroline Martin and Lucy Ellison were the sales girls.

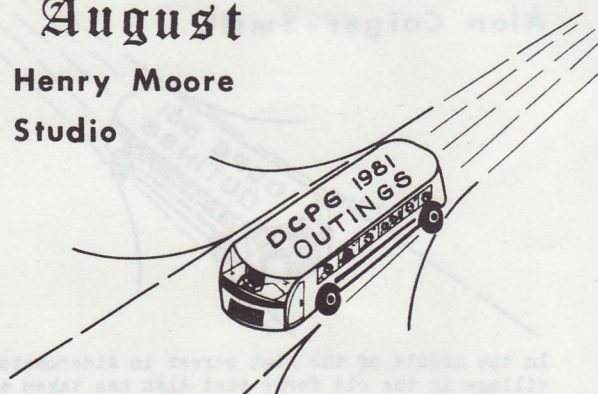
The Raku pots were now coming out thick and fast and good. David Burns worked very hard to get through a vast number of pots. We never thought he would manage so many, but he did.

Our grateful thanks are due to all these helpers, but most of all to Harry for such a well organised, delightful and enlightening day. I am sure the Almighty sent the sunshine as a special blessing on him.

August

Henry Moore

Studio



It was a beautiful, warm, sunny day. After a drive among the lanes of Hertfordshire we arrived at Perry Green, near Much Hadham. We sorted ourselves into groups and went off with our various guides in different directions. We went past the 17th. century farmhouse through the orchard and into the first maquette studio where we saw hundreds upon hundreds of little hand sized models some 4" to 6" high, mostly made of plaster. Also there were pebbles, stones, bones and roots which inspired Moore to create these maquettes.

Some, of mothers and children, family groups and a vast army of reclining women in different interpretations, and occasionally interesting shapes. Sometimes the plaster was painted bronze colour to get the right effect. Then we went into the garden, or rather parkland, an ideal setting for the sculpture which we saw around in white, green black, gold and brown. Some were on plinths and some direct on grass, made of bronze, marble, concrete and wood. There was the "Knife-edge Two Piece", "The Large Spindle Piece", the "Vertebrae", the "Tree Piece Sculpture" and many others. The sun was shining on them creating beautiful light and shade.

When the bronzes are returned from the foundries, the surfaces are left to weather and to be worked upon by swabbing them with chemicals and buffing them, creating a patination varying from very shiny, almost black to very rough green shades. The variation in patination gives a greater sense of depth. Moore uses two foundries, one in England and one in Germany.

OUTINGS (cont.)

Henry Moore Studios.

At the far end of the parkland there were a number of studios. We entered another maquette studio, where set on a turntable was the skull of an elephant. This was given to Moore by Julian Huxley. The skull inspired him to produce the "Looking Piece" and the curious relationships of the bones continue to give Moore inspiration, together with other bones, shells, stones, roots and gourds. Moore also uses his drawings for inspiration, mainly of family and friends.

The maquettes are increased by assistants to about quarter size, and then increased again into the final size for casting, if it is to be bronze. At each stage of the enlargement Moore alters the shape as necessary, as at each size the spacial relationships vary. The bronzes are sometimes cast in editions of three, six or nine (I think).

A nearby studio had some wall hangings. Moore had produced two paintings which had been sent to two weavers near Chichester to be converted into tapestries. The most fascinating part to me being the translation from the different paints into tapestry - ink wash, oil, gouache etc., giving the effect of, not so much a weaving, more a painting. Much of the time and work had been in choosing the materials for the right effect and dying them.

Next to the above studio was another for the display of indoor sculpture of wood and travertine marble, at least one being a draped reclining woman.

In an enormous studio there was such large quantities of polystyrene I never knew existed! A full sized model was being made to be sent to the foundry. They were using a quarter size maquette, also in polystyrene, and drawings which had been scaled up. The blocks are finally cut up for transport. Undoubtedly the intention of expanded polystyrene has revolutionised this part of the work prior to casting.

That part of the garden overlooked a field and at the far end was a 'hill', once a gravel and clay pyramid resulting from the excavation of a nearby gravel pit. After Moore acquired the field he had the pyramid bulldozed to make a small artificial hill upon which he could experiment with displaying various sculptures against the open sky. Nearby in the field was the "Sheep Piece" surrounded and interwoven with sheep. It was from here that Moore sketched all the sheep.

Although we did not see Moore, he was around and very well protected from the public by his staff; we felt his presence everywhere. There were things going on all over the place - they were recreating a mediaeval barn, we saw the wooden framework, which is to be used for the display of all his tapestries.

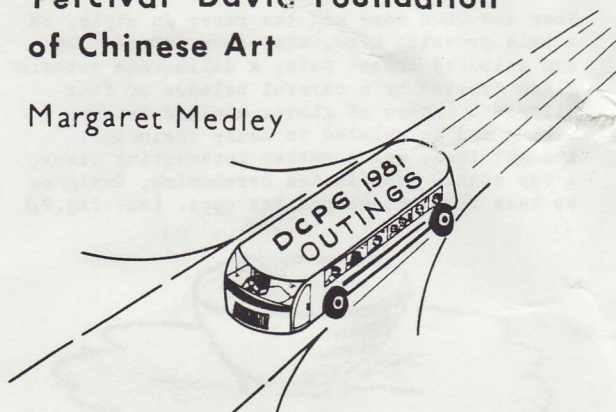
Life is planned two to four years in advance by the various commissions and exhibitions to be mounted all over the world. Deadlines have to be kept. Detailed arrangements have to be made in advance as to how the sculptures will arrive and be put together, and the final placing.

Our group was very lucky in having Anne Arden Clarke as our guide, a well informed and interesting member of his family. It was a most stimulating and rewarding morning.

October

Percival David Foundation of Chinese Art

Margaret Medley



After a late arrival, the 33 strong coach party hurriedly joined the others, who had arrived a little earlier under their own steam. They were already on the first floor, in the Sung gallery where the curator and authoress, Margaret Medley B.A., F.S.A., was involved in the detailed explanation of some beautiful ivory coloured Ting ware, engraved with delicate designs. It was a rare experience to be guided by such an interesting and authoritative speaker. It soon became apparent that our two hours were going to be totally insufficient to glean more than a brief impression of this richly endowed gallery. I hope to be able to return soon to feast my eyes again on those wonderful works of art. We also enjoyed the expertise of Nigel Wood, author of "Oriental Glazes", who had come to London for our benefit, as he discussed some technical details of glazes with Margaret Medley, as we walked about the rooms.

After studying a Ting mould, a convex shape, beautifully engraved with a fine design, used for making a press moulded dish, we moved on to the cabinet containing Chun ware, from the twelfth century. This for me contained the most memorable pieces of the ones we saw. They were glazed with a soft turquoise blue, often mottled with mauve; an iron oxide based glaze, with a high ash content and splashes of copper on top, reduced in a high, wood fired kiln. This rich glaze enhanced the subtle long necked shape of one particular piece. (see Figure 1).



FIGURE 1

The gallery comprises a collection by Sir Percival David of some 1400 items from 960 - 1279 A.D., and we stopped to study just a few sections.

OUTINGS (cont.)
Percival David Foundation.

Near the Chun ware was the rarer Ju style, in a pale greenish blue, also some interesting dun coloured crazed pots, a deliberate crackle glaze created by a careful balance of four different layers of glaze, applied before firing and calculated to cause shrinkage. Amongst these was a rather interesting piece, a cup stand, used in tea ceremonies, designed to take the bowl-shaped tea cups. (see fig.2.)



FIGURE 2

We were a large crowd and it was often difficult to see clearly exactly what our guide was describing, especially some of the smaller pieces. There was a large area devoted to Celadon green ware, with pots of all sizes. Particularly noticeable was the effect created by the addition of pieces of relief clay placed on the horizontal surfaces, just after they had been raw glazed. These stained red perhaps with iron, had an enriching quality as they contrasted well with the greenish grey background. (see figure 3,)

We then moved upstairs to the Ming and Ching gallery which gives a totally different impression, after the subtle and quiet tones of the Sung room. There are cases of pieces covered in ornate blue and white designs, and flasks that echo the shape of an Islamic glass bottle. (see figure 4.)

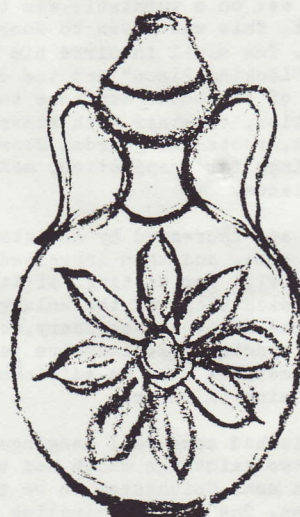


FIGURE 4

At the bottom of one cabinet is an interesting paint brush, a very full headed chinese brush, with a richly patterned ceramic handle. (see figure 5.)

Above these are a group of small bowls of pierced porcelain, which look like lace, and apparently nearly caused riots with the potters who objected vehemently to this time consuming exercise. There are other cases which have highly coloured work in, glazed in Imperial Yellow, yellow with green, or a vivid rich turquoise that almost dazzled us, as we moved round to see the wonderful deep, red, bowls from the 15th. century, a copper based glaze fired in reduction, at a high temperature.

We stopped finally, at some white porcelain, and noted the few pieces with a delicate blue tint to them, and admired some rather fine small statues.

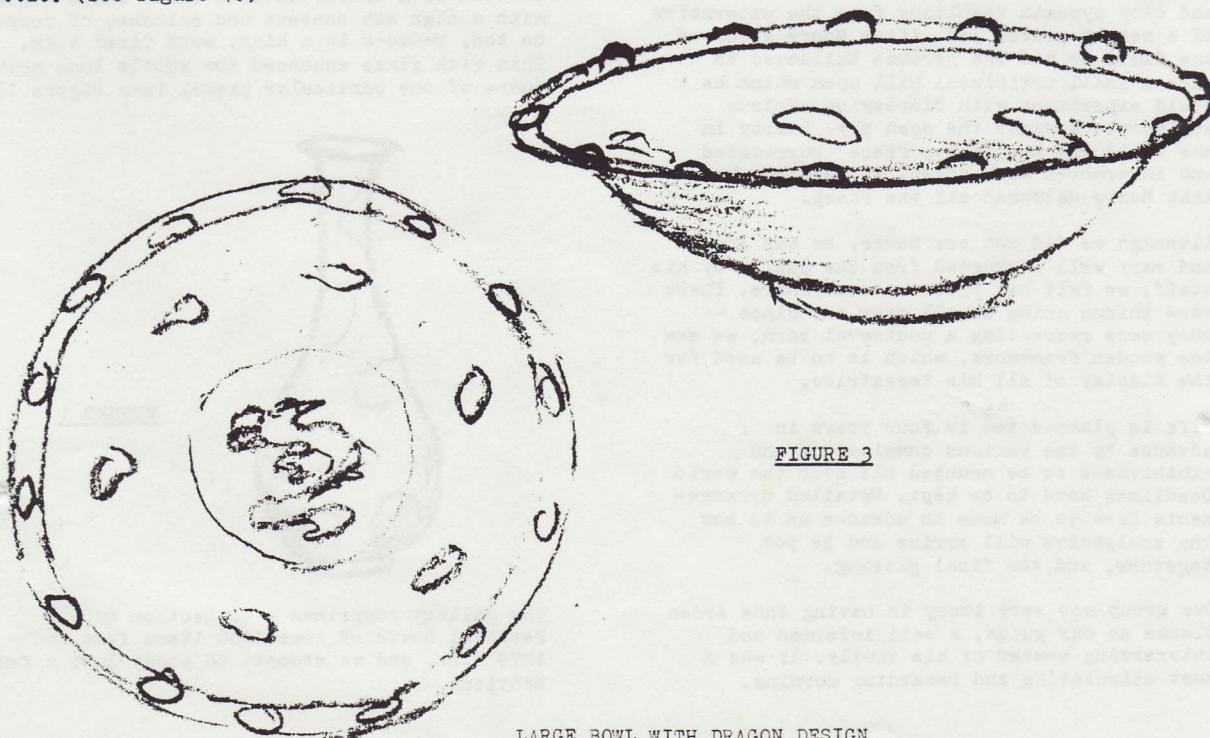


FIGURE 3

LARGE BOWL WITH DRAGON DESIGN

OUTINGS (cont.)
Percival David Foundation.

All too soon it was 1 o'clock and the gallery was about to close, before unfortunately, we had a chance for any further looking around on these or the ground floors, or even just to stand in wonder at it all.

After a vote of thanks to our guide and guest expert, we left to have a quick lunch before returning to the coach and the raffle of the lovely cane-handled 'Celedon' green teapot, which Nigel Wood had so aptly donated; and thence home.



FIGURE 5

"THE CHINESE POTTER" by Margaret Medley

(Phaidon; 288pp; Limp cover.)

For those readers who may need an introduction to authoress, Margaret Medley, it should suffice to say, quite accurately, that she is probably the most knowledgeable Western authority today on Chinese pottery. She is also the Curator of one of the most important cultural organisations, the Percival David Foundation of Chinese Art. So who better to write a book on this vast subject?

The book is divided into three main sections; the first concerning Basic Technology; the second, Discovery and Invention; and the third the Development, of earlier styles over the centuries and at various notable kiln sites.

The valuable introduction is more than just a brief explanation of the main parts of the book; it is a very clear description of the meanings and understandings of Chinese terms and their English equivalents; and if beginners would wish to learn the basics of colouring, glazing and firing they could indeed gain excellent information from this introduction alone.

Of the three parts, the first, The Basic Technology, takes us from the Pre-Han (Neolithic) unglazed earthenware to the glazed wares of the Northern Sixth Century Dynasties. Following on directly to the T'ang Dynasty ware, which marks the advent of stoneware, quickly followed by the first porcelain, we are led into the second section of the book.

Passing through the period of Discovery and Innovation the second section ends with the wonderful period of Ch'ing-pai (blue and white) "although several Chinese have told me that Ch'ing means Green", Luan-pai (egg white) and Mei-p'ing (beautiful blossom) wares; and also the Shu-fu (Privy Council) porcelain; although the authoress doubts that this means that the ware is proved to have been made for the Imperial Mongol household.

When we come to the third and last section of the book we read of the Imperial Patronage of the Ming Dynasty from the Fourteenth century. All the Chinese pottery styles (and indeed the effects of these on other countries) are explained in the same lucid manner with a certain detail that is quite a feat since the whole of Chinese ceramics over four or more thousand years is attractively narrated. Not only is it delightful to read the text but also to see the many pictures, eight of them in colour, especially the Chun plate portrayed in its glorious blues and purples.

For the uninitiated there is a glossary which describes both Potters' and Chinese terms, and a most useful bibliography. Both these lists supplement the many various explanations throughout the book. This book must be the Standard Classical Work on the subject; and for the Collector, the Student, and especially, the Potter, it should be high on the shopping list.

OBITUARY

It is with great sadness that we have to announce the death of one of your committee members, Margaret Godschalk. When Margaret joined the committee in 1977 she was asked to provide a potted biography for the Newsletter. Here is an extract from that Pen Portrait:

" Had a chequered career, qualified secretary W.R.A.A.F. Meteorologist - Mentioned in Despatches; 1963 Pottery evening classes at the St. Albans School of Art gave very first contact with clay and led to potters diarrhoea 1965 Balls Park Teachers' Training College, Pottery main study with Advanced Level.

IN 1974 gained a B.A. ,Open University. Proud possessor of a Fitzwilliam electric wheel, small kilns and furnaces, and hopefully a little more expertise!"

Ever cheerful despite illness, Margaret was a tower of strength in committee. When stormy sessions seemed about to collapse into open warfare a few well chosen words from Margaret would bring us to heel. She was a regular useful contributor to the organisation of events and undertook tasks without complaint even when ill health affected her mobility.

Margarets' passing is a sad loss to her family, to the Guild, and to the many other activities in which she was engaged. Our sympathy especially goes to Margarets' family.

NARROW BOAT TRIP and visiting CALENDULA POTTERY

Sunday afternoon 27th JUNE 1982

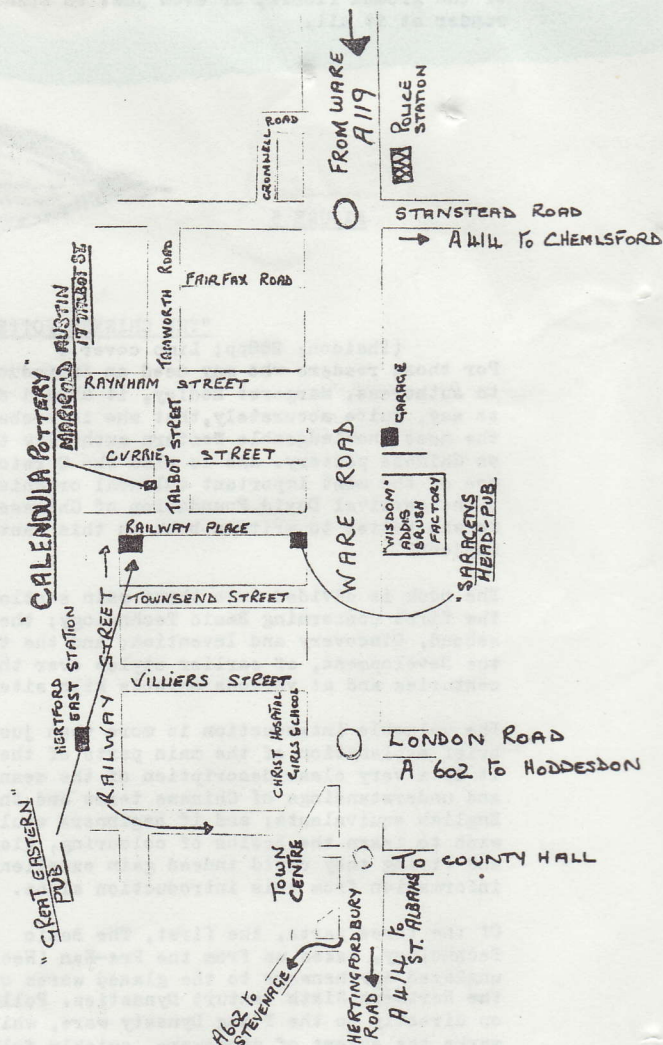
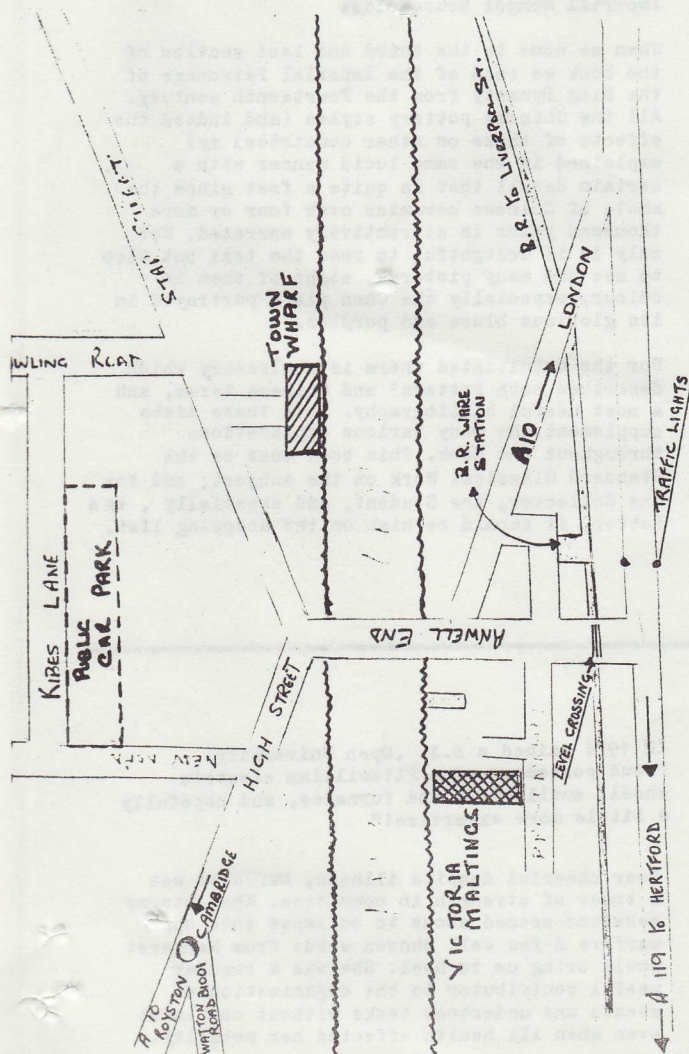
Tickets are selling fast and seats are limited to 48 for the Narrow Boat

Enjoy something different for a Sunday
afternoon....

Send in your applications without delay
please to avoid disappointment.

Applications to :- Valerie Williams
1 Park Way
Roebuck
Stevenage
Herts SG2 8DJ

Telephone : Stevenage 65233



RESIGNATION

In April our Chairman Pauline Ashley reluctantly resigned from her position as Chairman of the Guild due to pressure of work and home commitments, it seemed to her to be sensible. Thanks are due to Pauline for the interest, hard work and enthusiasm she has shown during her term of office.

Fortunately for the Guild, Pauline will be remaining on the committee.

At the committee's request June Sarene has agreed to stand in as Acting Chairman until the A.G.M.

I'm sure I speak for all the members and the committee members when I say a very sincere thankyou Pauline.

Valerie Williams
Secretary.

Members Exhibition 5th-24th July 1982

10am-5pm Including Sundays

The Guild is very fortunate in having such enthusiastic members, as shown by attendances at our meetings. Now with our first Exhibition it is essential that all members maintain this enthusiasm by sending in their five pieces of work to ensure it's success.

Ashwell is a most attractive location historically and architecturally and well worth a visit.

PRIVATE VIEW : Sunday JULY 4th 1982

All members will be receiving an invitation.

If any extra invitations are required to pass on to your friends....

Please Telephone :- Valerie Williams
Stevenage 65233

We are Hiring a Coach ...

If you would like a seat....

Please Telephone :- Pauline Ashley
St. Albans 62924

Pick up Points :-

HEMEL HEMPSTEAD

ST. ALBANS

PROMPT : 5.p.m.

PROMPT : 5.30 p.m.

MOOR END ROAD

BUS GARAGE

By.. Circular Car Park

There has been a good response from members to man the exhibition, more volunteers are still needed ... if you can spare a full day or half a day

Please Telephone :- Deirdre Woolgar
St. Albans 51508

IMPORTANT : Please note :-

On all work sent for exhibiting please state underneath the pot whether you accept commissions for that particular piece thus:-

YES COMM

or

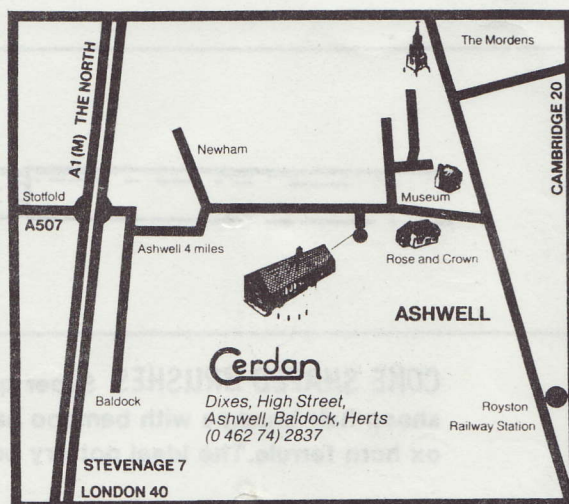
NO COMM

Also we now have an Exhibition Insurance that does cover work against breakage in transit not up to the first £25.00.

JUNE 26th 1982 Is the last day for giving in your work to either Deirdre, Elsa, Marigold or June.

Here's looking forward to the Big Event.

JUNE SARENE.
Chairman.



"Are you sure Harry said it was a Tetter's Outing?"

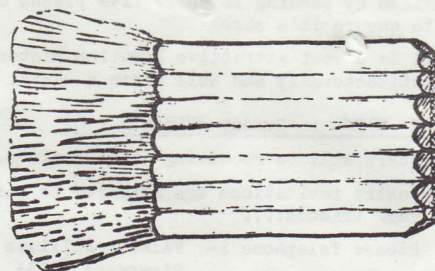
CHINESE BRUSHES



A special import allows us to sell
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HAKEME. Multi-stem sheep hair brushes.
Ideal for Hakeme, Banding, slips, and glazes.
Also applying slips and glazes.

H3 1 inch £ .95p
H6 2 inch £1.50p
H10 3 inch £2.50p Set of H3,6,10 £4.50p



CHINESE BRUSH. For pot decoration, calligraphy
and painting. Chinese sheep hair with a bamboo
handle



B3 £ .55p
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CONE SHAPED BRUSHES Super quality Chinese
sheep hair brushes with bamboo handle and
ox horn ferrule. The ideal pottery brush!

C5 2 inch x $\frac{3}{8}$ inch £ 1.60
C4 $2\frac{1}{8}$ inch x $\frac{1}{2}$ inch £ 2.05
C3 $2\frac{1}{2}$ inch x $\frac{5}{8}$ inch £ 2.60
C2 $2\frac{3}{4}$ inch x $1\frac{1}{16}$ inch £ 3.25
C1 3 inch x $\frac{7}{8}$ inch £ 3.95



Set of C5,4,3,2,1 £12.50

COMPARE OUR PRICES, YOU SHOULD FIND
THAT THEY ARE LESS THAN HALF OF WHAT YOU USUALLY PAY

£ p	No. of brushes	£ p
H3 £ .95p		
H6 £1.50		
H10 £2.50		
Set of H3,6,10 £4.50		
B3 £ .55p		
B2 £1.05		
B1 £1.60		
Set of B3,2,1 £2.95		
C5 £ 1.60		
C4 £ 2.05		
C3 £ 2.60		
C2 £ 3.25		
C1 £ 3.95		
Set of C5,4,3,2,1 £12.50		
Totals		

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