



DACORUM AND
CHILTERN
POTTERS GUILD



NEWSLETTER

MARCH

1992

FRONT PAGE PHOTOGRAPH Decorated pot, by George Wilson

CONTENTS

Editorial - Letters to the Editor.....	1
An Evening with George Wilson.....	2
The Tea Ceremony.....	3
Glazing - an Alternative Method.....	5
Book Review.....	7
Small Advertisements.....	8
Profiles.....	8
New Guild Members.....	8
Future Events.....	9
Crossword.....	11
Committee List.....	12

LETTERS TO THE EDITOR

Dear Mervyn

Many thanks for offering to forward my subscription to the treasurer. Thinking back, a long time ago, I think that our original association began at night school at Northwick Park pottery classes. Goodness knows how long ago that was! (*about 1962 Ed.*)

I do think that the new format of the newsletter is very much better and you should be congratulated on the improvements.

Best wishes and many thanks,

Ken Knight

Dear Mervyn

I really had to put pen to paper to let you know how pleased I was to receive the latest Potters Guild Newsletter. What super presentation - it makes such a difference. I really felt that I wanted to read it all from cover to cover. I felt that the diagrams were useful and the decent photographs most welcome.

Despite having been a very passive member of the Guild for just over a year I do have some ideas about the Newsletter and what I'd like to see in it - if you're interested! (*I certainly am! Ed.*)

Ideas:-

1. Reviews of ceramic exhibitions - e.g. Lucie Rie. Plus details of forthcoming exhibitions/demonstrations/talks etc in the local area. (*See FUTURE EVENTS for Guild & other events - Ed.*)

2. The newsletter following a meeting should contain notes, not just a review, of the technique demonstrated/discussed at the meeting with suitable pictures/diagrams etc. This would mean that the newsletter would become a reference point, especially for keen amateurs. We can't always pick all the points up during the meeting.

3. Details about local potters and members of the Guild. It would be interesting to find out peoples specialisms and where we could go for extra tuition or to learn a particular technique or approach to pottery.

Opportunities to visit local potters to gain insight and guidance from them would be useful. Also the opportunity to experiment with different glazing techniques would be an advantage, evening classes can be restricting especially if you wish to try out something 'different'. (*I have approached a new member - Doug Jones, about a One Day Pottery Workshop, write to Hanna Christianson or Marguerite Moon if you want to follow up on this idea - Ed.*)

4. At meetings or demonstrations, time to try out the techniques to gain hands on experience - which is always better than simply watching, listening or taking notes. (*Any ideas out there? - Ed.*)

I was pleased to note the honesty in Pauline O'Dells review of one of the potters demonstrations from the open day. Unfortunately, I didn't get to it but had heard reports. Her point about needing careful planning and a more 'Theatrical Performance' is well made and needs to be considered also for the Friday meetings.

Anyway, thanks for the more interesting and professional presentation of the newsletter - I look forward to many more.

Regards,

Linda Bryant

Thank you both for your letters and suggestions. I am glad to say that several Guild members phoned to express how very pleased they were with the last Newsletter.

Having said that, I must apologise for the slight confusion caused to some members by my note about a Committee meeting at Oddfellows Hall, since it was not completely clear that this was not a general meeting. Brian Bicknell will be proof reading future copy, so I hope we will filter out errors or avoid confusion in future.

Our current plan is to produce a Newsletter every 2 months, closing date for items for the May issue will be 20 April. Do keep the articles coming, let me know what is going on, what you are working on etc. If you have made discoveries that you think would be useful to other members then let me know!

Let me take this opportunity to remind everyone that Guild members can place small advertisements in the Newsletter absolutely free. All you need to do is send me a note of the details.

My thanks for a 'Typing Marathon' & research, from my daughter Carol & the excellent articles from Stan Romer & Ruth Brown.

Mervyn Fitzwilliam

AN EVENING WITH GEORGE WILSON

14.02.92

George Wilson spoke quietly and authoritatively. It was easy to see that here was a schoolmaster well able to put over ideas, a man of vision and inspiration, a man who had learned to see.

He began by quoting a poem of his childhood, which started with the words 'A curve in the road.' I wish that I had been able to write it all down as we were led through the woods, moonlight and clouds and asked to see as well as look.

Techniques, he observed, were simple to learn but design and decoration difficult to absorb. His first slide was of trees upside-down and imposed over a cut out bottle form or large disc/plate. We saw striations, black slip, waxed, scratched matt white glaze; one could see the possibilities in this.

This same slide, shown on its side, made horizontal lines, not vertical and was equally as effective. Certainly ideas were immediately stimulated as we moved through slides of washed and beaten stones on a beach, worn and weathered planks, metal girders planted by the sea, red iron, gravel base and white tipped waves.

He showed pots made from ideas stimulated by these slides. A sculpted vase based on driftwood began with a thrown cylinder, a slab, shaped and carved reminiscent of tide marks on a beach was draped over the cylinder and sprayed with iron oxide. A collection of three pots based on an idea from pollarded willows, were again thrown and slabs added and then pierced and cut out.

There was no doubt, that as we watched the slides following one after the other, we could all visualise our own method of achieving similar effects. It was also obvious that all present were giving their full attention, as the quiet, intent, audience showed. This surely showed the basic reason behind this method - we were led to consider our own way of achieving the decoration suggested by these images. However, George explained how his own effects were obtained.

As an instance he explained the glazing of a bowl using an onion seed head as the basic design. It showed as light areas of iridescence in the centre of the tenmoku bowl. First he sprayed white glaze, then wax resisted areas which were the seed head design, then added green glaze to this centre area, which he scratched, then waxed again and finally sprayed the tenmoku glaze.

The slides ended with a few sections of stems stained red - they looked like silk umbrellas. George pointed out that the design was made up of a repeated ovoid shape, some small and close-set, which appeared darker than the larger ones.

The second half of the evening was of equal interest. Three projectors were placed behind and focused onto a frame covered with gauze. It looked rather like a quality puppet theatre. A simple plastic bottle was placed behind and close to the screen. The projectors were switched on and three images appeared on the screen. From the central projector we saw the strongest image; the slide projectors, striking at different angles, produced a paler distorted image, giving depth to the picture, visible to the audience of black, grey and white.

When filters of various colours were placed in front of the projected light the resulting effect was blocks of colour, rather pale Mondrian style images. As well as the changing filters, the object behind the screen was changed to a brick, a laurel branch and other plant life. If the rectangular shaped filter lay on its side, the resultant block seen on the screen was lengthened. So with such simple items and the superimposed blocks of colour, numerous effects were created which could be altered to produce various forms. One of the most memorable and simple to achieve for us, at home or at the workshop, was the shadow cast by the sun, of a rose branch over a large white plate.

A very satisfying evening!

RUTH BROWN

THE TEA CEREMONY

Ah yes, but this is different! Not the Japanese one.

It's the British Tea Ceremony, dating from after c1660. *Thea sinensis* (syn. *Camellia thea*) the plant-leaves which then came over from China (via the East India Company) and which were sold at extremely high prices in London. At one time the cost per pound of tea was roughly equivalent to a top craftsman's wages for a month, up to 50 shillings!

Eventually prices came down, despite the heavy taxation on tea, and nearly everyone began to drink tea, the consumption of ale falling drastically. Very little water was ever drunk owing to the many impurities it contained.

The mistress of the household, amongst the richer families, kept a locked box which contained usually two small canisters and one slightly larger. These held generally two types of tea, black or green (the former being the fermented leaf), and refined white sugar. This small tea chest was kept with her and locked to prevent servants from 'stealing' the leaves (and the sugar), and thus the maid, or cook, who wished to drink their mistress's tea, had to make do with saved, dried-out, once-brewed leaves - and brown, unrefined sugar.

Notwithstanding the fact that the tea was grown in China, it was called 'Indian', and differentiated into, e.g. 'pekoe souchong' ('pak-ho siau-chung') meaning 'plant-type with white hairs; 'congou' ('kong-fu') meaning 'labour' because the Chinese labourers hand-rolled the leaves into small pellets like gunshot, hence also the name 'gunpowder' tea; and 'bohea' ('wu-i') which was grown in Wu-i, Fukien Province. The East India Company bought these black teas as well as the green teas, which included 'hyson' from 'Yu-tsien', which translates as 'before rains'.

The English name 'tea' derives from the Chinese (Mandarin) pronunciation, 'tay' or 'tee' in the port of Amoy, Fukien, as compared with the Cantonese pronunciation of 'tcha' or 'ch'a' - as it is in modern Hong Kong.

There are many kiln sites in Fukien making stoneware and porcelain vessels from early times. During the 17th century considerable trading was made between these kiln-ware masters and Indonesian merchants. In 1603 the Dutch captured a porcelain-trading ship, and from thence began the European trade, the product being called 'Kraak porselein' because it was carried in Dutch-type Portuguese galleons named 'Carracks'. Much of this enormous quantity of 'blue and white' porcelain was carried in the bilges of the ships to support the cases of tea, piled above in order to keep the tea dry, by preventing sea-water which seeped into the lower parts of the hold from reaching these cases.

At about this time English earthenware pottery consisted mostly of 'drab ware' or 'cream ware', the latter being named 'Queensware' by Josiah Wedgwood after Charlotte, wife of George III. Despite the delicate and popular Queensware, the society ladies preferred to use the thinner and more luxurious Chinese porcelain, called 'china' by the English, (and ever since). In 1716/17 Johann Friedrich Böttger and Ehrenfried Walther, Graf von Tschirnhausen, produced the first European porcelain, at Meissen. This was copied as far as possible by other potters, and much 'soft-paste' porcelain was produced in England. However this was below the standard quality of 'china', and often cracked or splintered when subjected to boiling water. Eventually Andrew Duché from Georgia, America, with William Cookworthy, a Plymouth chemist, using 'unaker' (the Cherokee Indian name for 'china stone') managed to produce a good 'hard-paste' porcelain, which rivalled the china. The 'soft-paste' porcelain which had been made earlier, was supplemented by 'bone-china' (using bone-ash) which is known the world over as 'English (bone) china'.

At first many of the 'tea sets' were made also of silver; but since the 'tea-bowls' bore no handles and had to be held between finger and thumb, many tea-drinkers found their tea-drinking 'too hot to handle', silver being an excellent conductor of heat. So the switch came from silver-ware to creamware to china and thence to English porcelain.

High society relished in holding private tea parties in order to show off, not only their finances in being able to purchase quantities of high-priced teas of varying sorts, but also the latest decorative designs in porcelain ware. Unfortunately the Chinese trade had become so great that many inferior qualities arose, especially in design. Vast numbers of decorators were employed, thus increasing the various styles and patterns. It became most difficult to obtain a complete set of twelve (let alone twenty) cups, saucers, pots and plates all bearing the same designs. Hence orders were made, both in China and England, expressly for complete sets of tea-ware, bearing identical patterns.

A word here about dozens! How many are there in a dozen? We know about 'Bakers' dozens' - but there were between usually twelve and twenty four to the dozen teapots! (The Potters' dozen!) The simple reason for this is that the standard count teapot was equal to a 'one pint jug' - or twelve to the dozen. But if the pots held two pints then they were classed as 'six to the dozen', and this was the method used to describe the sizes of all the tea (or coffee) vessels, - rather like clay flowerpots - (2's to 80's to the initial weight of 'hump' clay) - there being 6's, 12's, 18's and even 36's of teapots, tea cups etc. to the dozen.

The first 'tea cups' were small bowls, of which a small tea service comprised six (or twelve) plus saucers, with a teapot, sugar box or bowl (often with a cover and plate), a milk pot or jug, and a slop basin. A large tea set would have at least twelve (possibly twenty) tea cups and saucers, one large teapot and a smaller one, the two teapots probably being used for a green and a black tea, or the smaller pot might contain coffee. A tea canister would be included in the set. Tea 'caddies' came later; the word deriving from 'kati', a Malayan word for a measure (of tea) of about 1½ pounds weight. These caddies were usually made of exotic woods, paper mâché, mother-of-pearl, ivory or tortoise-shell. As tea became much reduced in price and was thus allowed to be kept in the kitchen, by 1830 the caddie became just an ordinary container.

But the earthenware and porcelain tea services, particularly the teapot, continued to vie with one another in design and decoration. Gone were most of the Chinese 'wine-pot' originals: Classic designs were 'in', and all the various, renowned potters produced hundreds of shapes and styles. Imitation animals, flowers and vegetables were among the designs. The handles on the cups and teapots were made into all manners of shapes. Saucers were varied from shallow discs, almost like plates, to deep semi-bowls. It was thought that the habit of pouring hot tea into the saucer to cool it for drinking was common-place, but although royalty did this at one time, this eventually became to be considered impolite. The habit may have lingered longer in hot countries like India, however, where cooler tea might be more advantageous.

The main use of the saucer was to contain any drips from the cup or spoon. The household mistress's spoon was usually long and thinly pointed at one end in order to clear the holes of any tea-leaves at the spout base of the teapot, so that the tea would flow easily. One quaint English custom was for her to fill each cup as it became empty, without asking. One never refused the next cup of tea! A 'Cruikshank' type drawing from 1825 shows a Frenchman, a guest of the household, finally having to excuse himself painfully after drinking his 14th cup! He did not know of the custom of placing the spoon inside the cup if no more tea was required!

Many potters today specialize in making teapots. Some of these teapots are plain, earthenware, stoneware or porcelain: some are highly decorated; some are made to look like animals, houses, ships, cars or imaginary objects. One or two teapots have been made with the speciality of brewing tea; like the SYP (Simple Yet Perfect) pot which was turned 90° to drain the tea-leaves; or the 'Cadogan' with no lid which was filled from below, glass unspillable inkpot style, but no one knows how the tea-leaves were evacuated! This may have been just a hot-water pot.

In Norwich, the greatest world collection of teapots is housed, at the Castle Museum. This collection contains some 2,600 teapots, and a large book has been written by Robin Emmerson, the Director of the Museum, describing many of these teapots as well as detailing a history of the British Teapot *. There are, of course, hundreds of books written already about teapots - and still more remain to be detailed about this fascinating subject.

Perhaps the Guild could arrange for a meeting about teapot-making etc. and a summer outing to visit the Museum?

* British Teapots and Tea Drinking, 1700-1850. HMSO, 1992; large paperback 330 pp. £16.95, - obtainable via any HMSO bookshop, or (same price post paid) from: HMSO Publications Centre, Freeport, PO Box 276, London, SW8 5DT. A much smaller booklet 'One For The Pot' is available at £2.50, showing examples of teapots from the earliest earthenwares to the 19th and 20th centuries styles of wares; obtainable from the same address.

Stan Romer.

GLAZING - AN ALTERNATIVE METHOD

During a brief discussion with Murray Fieldhouse he lent me an article on the above subject from British Ceramic Review No.88, Winter 1991. He thought that it may be of interest, mostly just for information, but who knows, someone may want to use it as a decorating technique.

The method should be described as Organic Powder Coating, now in widespread use in various industries to give finishes on refrigerators, car wheels and various kitchen items, as an alternative to vitreous enamel. Recently this technique has been extended to give an alternative coating on ceramic items, instead of glazes. The coatings fall into 3 categories; Epoxy, Epoxy Polyester & Polyester. The Epoxy Polyester powders are the most widely used for ceramic coatings, having good colour stability and strength characteristics.

The powders can be tailored to give a wide variety of finishes, such as textures, ripples, pewter, hammer, metallic and sparkles. It should be understood that physical characteristics are reduced somewhat with these modified coatings and Epoxy Polyester cannot be exposed continuously outdoors without chalking and loss of gloss.

Application

When used commercially the powder is applied via spray guns, using a fluidised bed of powder as a supply. An electrostatic charge is applied to the item to be coated - if this is ceramic it must be heated to approximately 200 deg.C, this will make it electrically conductive. The electrostatic charge attracts the powder directly to the ceramic, so overspray is minimised. The finish is finally cured by heating at 200 deg.C for 10 minutes.

Another method of application is the use of transfers or decals, whereby the image is transferred by sublimation, into the coating surface, giving greater durability than surface transfers. Sublimation transfer conditions are 200 deg.C for 15-30 seconds. The commercial advantages are summarised below.

Aesthetics

Available in virtually any colour
Various gloss levels
No opacity problems
Unusual finishes: textures, ripples, pewters, hammers, sparkles, and metallic finishes
Allows new printing techniques

Economics

Virtually 100% utilisation of the powder
Ready to use: no mixing or adjustments required
No solvent or volatiles
Virtually no effluent or waste problems
Low reject rate
Very low energy requirements, as firing temperatures are low and dwell times within ovens are very short

Productivity

Fast, clean, one-coat process
Easily automated
Very high productivity

Health and Safety

No heavy metals
Non-polluting
No VOC's
Environmentally safe

U.K. Installation

The first U.K. installation of the 'Simpleheat' process of powder coating and curing for decorative ceramic items is at:-
Just Cats & Company of Stoke on Trent.

Further details on the system can be obtained from: Colin Pratt,
SimpleHeat Limited, Bury Road, Chedburgh, Bury St. Edmunds, Suffolk
IP29 4UQ. Tel. 0284 850747. Fax. 0284 850161.

(If anyone feels that they would like to visit Just Cats, please
contact one of the Programme Secretaries.)

Nervyn Fitzwilliam 20.02.92

BOOK REVIEW

"Lustre Pottery", Alan Caiger-Smith, The Herbert Press. Paperback, 246 pp, £16.95.

Here is a comprehensive volume written by that British master of the subject which deals with every aspect of this more than thousand-year-old beautiful pottery. Of all the modern skilled potters who practise this luxurious art, the author of this latest volume is, no doubt, the best known in Britain. He begins by defining the several kinds of "lustre ware", the main one generally regarded as "reduced-pigment lustre" being explained fully in very clear terms and with many illustrations. Most of these illustrations are photographs in black and white, also there are several beautifully reproduced photographs in most delicate colours.

The major text begins with the history of lustre ware, which originated some miles to the north of Baghdad, then called 'Medinat-al-Salaam' (The City of Peace!) of '1001 Nights' fame - in modern Iraq. Whereas gold, silver and fine glass had been used for court vessels it was not until pottery became elaborately decorated with brilliant glazes that it, too, was used by the rulers. This was at a time when white glazes were introduced there at court.

Many examples and descriptions of each period of lustre ware are given in considerable detail - and one most interesting development occurred when the technique spread to the Moorish Kingdoms of southern Spain. We now call the ware made there 'maiolica', often to be thought of as ware from Majorca (Mallorca), but it is probable that the name comes from 'obra de Málaga' (work of Malaga), an area where much of it was made. This ware is known also as 'Hispano-Moresque Lustre' - and it travelled to northern Italy, possibly via the association of Spaniards and Italians in the Vatican.

From after then for some 200 hundred years little of the ware was made - and then just a few potters began to imitate the style. But several individual potters in the 19th century such as the Englishman, William De Morgan, and the Hungarian, Vilmos Zsolnay, developed modern techniques, which lead slowly to a recent revival. At this point in the book the author writes a dissertation on Alchemy and the parallel interest in golden lustre ware. We may think now of the alchemists as pseudo-scientists and 'crackpots', but they did help greatly with the science and technique of lustres and enamels.

Which both subjects lead directly onto the modern techniques of lustred pottery. Alan Caiger-Smith describes the difficulties of the production of the ware, and then goes on to explain away those difficulties with the use of modern chemical methods. All aspects of the technique are expounded and are further clarified by Frank Hamer, who details a long list of questions and answers. There is also a very comprehensive bibliography for those who wish to study in even greater detail.

This is a book to read for interest, to study for knowledge, and to keep close by for instant informative advice.

At a time when book prices are rising steadily this publication shows great value for what must be considered a modest sum.

Stan Romer.

FOR SALE; Cromartie Kiln 7.5 K.W. Voltage 240 Single Phase. Model HT3XSP, together with accessories. £140. phone 08444 7693 after 6.30 PM

WANTED; A small Pugmill, limited space available. Phone 0442 242332

PROFILES

MARGARET TATTON-BROWN

Margaret was born in 1950 and educated at Essex University and the Courtauld Institute as an Art Historian. She then taught at Queen's College and Croydon College. In her free time she went to evening classes at the Addison Institute in Shepherd's Bush.

Margaret finds herself curiously obsessed by bowls and would like to work in carved porcelain with a celadon glaze but at the moment does not have access to a reduction kiln. It is only recently that Margaret has had the opportunity to begin to take her work seriously and she feels that she has a long way to go to improve her work. Apart from bowls her next passion and problem, is the challenge of decoration. In this she is helped by her extensive knowledge of art history, however this sometimes leads to work which is fairly contrived.

Margaret is an admirer of the work of her half sister, Anne Roe.

TONY CLARK

Tony is a new member and has been the driving force at Bedford Pottery for many years, producing a range of garden pots. He is a quietly spoken man undaunted by any challenge he faces.

Bedford Pottery continues to thrive under his direction and he still manages to find the time to give lectures when called upon.

Tony has promised us an article on the origins and work of Bedford Pottery - something to look forward to in a future issue of the Newsletter!

DOUG. JONES

Doug is an open hearted, energetic, professional potter, with a strong association for all things Japanese. He also has a great affinity for the river and so, lives with his family, in a house on the bank of the River Chess, at Rickmansworth. Doug studied Art at Chesterfield College to Intermediate level, then to HDD at Goldsmiths. At the age of 21 he was teaching at Goldsmiths. He then taught at Harrow, Croydon, The Royal College of Art, Silbury Hill College, then spent a year at The American University in Europe.

Doug is a new member, although he has had past associations with the Guild. Currently Doug is off to Japan for a tour which will include meetings with several Potters. We look forward to hearing from him on his return.

NEW MEMBERS OF THE GUILD

We would like to take this opportunity to welcome some new members.....

Tony Clark, Bedford Pottery, 56-58 Singer Way, Woburn Road Ind. Est., Kempston, Beds.

Carol Crawley, 21 Park Mount, Harpenden, Herts.

G.S. Gladstone, Tylers, Little Bushey Lane, Bushey, Herts.

Susan Graham, 95 Meadway, Hampstead Garden Suburb, London NW11.

Doug Jones, Riverside Cottage, 114 Norfolk Road, Rickmansworth.

Judi Menges, 21 Stewart Road, Harpenden, Herts.

Andrea and Lee Priest, 3 Primrose Court, The Willows, Ellen Road, Aylesbury.

Lesley Risby, 113 Draycott Avenue, Kenton, Harrow, Middx.

We hope they will all have a long and happy association with the Guild.

(In this edition we have more information on two of the new members, Tony Clark and Doug Jones, Under the "Profiles" Heading. I would like similar profiles from other members, so please, send them in! - Ed.)

FUTURE EVENTS

Guild Events

On March 13th a talk and slides on the use of precious metals on porcelain and multiple firings by Judy Trim to be held in Northchurch.

On April 10th Judith Wootten will talk about Porcelain jewellery and slip decorating on slab pots. Again to be held in Northchurch.

Here is an advanced warning!! The Potters' Open Day on Saturday November 14th is going to be an extra special event this year so don't delay....put it in your diaries now!

West Marshall will be meeting us at Northchurch on Friday 8th May. He is planning to give us an illustrated talk about the current Pottery course at Harrow. West will be assisted by 2 Harrow Students.

For those of you interested in exhibiting your work, this year we are holding a 10th Anniversary Exhibition to run from June 28th through to July 11th. It will be held in Cow Byre, Ruislip. Entry forms will be sent out to all members in the near future.

Non Guild Events

Running from February 7th through to 29th March an exhibition of beautiful but practical pottery by Maggie Bierne, Daphne Carnegie, Rosemary Cochrane, Morgan Hall, Madoline Keeler and Pauline Monkcom. Held at The Workshop Gallery, 13, Lower Church Street, Chepstow. (Admission Free.)



Pottery by Morgan Hall

An exhibition of especially beautiful, practical pottery by Maggie Bierne, Daphne Carnegie, Rosemary Cochrane, Morgan Hall, Madoline Keeler and Pauline Monkcom with Etchings by Edwina Ellis.

At the Victoria and Albert Museum, London, from 6th February through to 1st May, Queensbury Hunt celebrates 25 years of designing mass market ceramics.

Fancy a day with John Leach? Why not visit his 3-Day Open Workshop Event. Friday April 24th through to Sunday April 26th at Muchelney Pottery, Langport, Somerset. Phone 0458 250324 for more information. (Admission Free.)

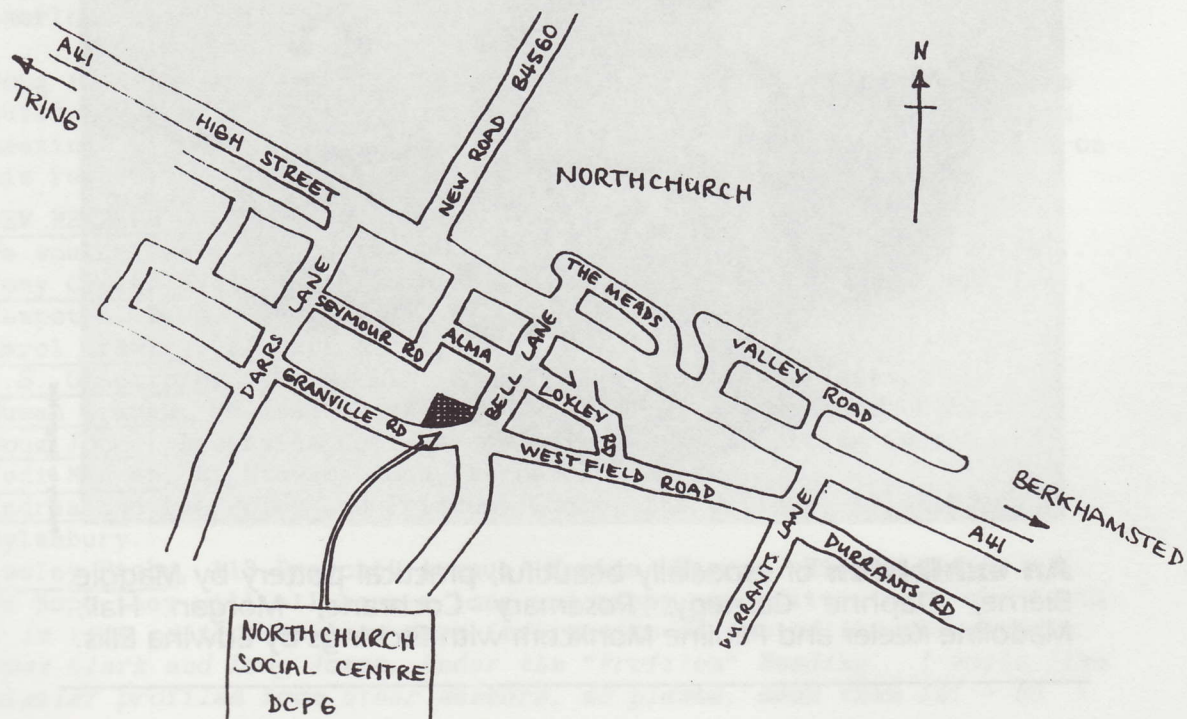
Garden Festival Wales at Ebbw Vale will be strongly supported by the South Wales Potters this year & should be an outstanding event. The SWP have a large number of items on display in their own "Quiet Garden". More than 2 Million people are expected to visit this event. May 1st to Oct 4. Ticket Office Garden Festival Wales Ltd., PO Box 14, Ebbw Vale, Gwent, NP3 6XZ. Phone 0495 305545.

The Festival of European Ceramics will be a rare opportunity to meet leading European potters and watch them demonstrating their approach to their art. Held over a weekend it runs from the 10th through to the 12th of July. The venue is Clayesmore School, Iwerne Minster, Blandford Forum, Dorset. For more information Tel. 0874 730 266.

The Crafts Council are currently running the Lucie Rie Exhibition to celebrate her Ninetieth Birthday. This major retrospective presents 200 works from throughout her career showing the development of her style. This, however, is not the only reason that you should take a trip to the exhibition. There will be various talks, demonstrations and practical workshops by other artists, including, on Saturday 14th March, a chance to meet Joanna Constantinidis and explore with her the many ways of interpreting ideas using different clay bodies. This exhibition runs until 5th April. If you would like to find out more, contact, The Crafts Council, 44a Pentonville Road, Islington, London, N1 9BY. Tel. 071 278 7700.

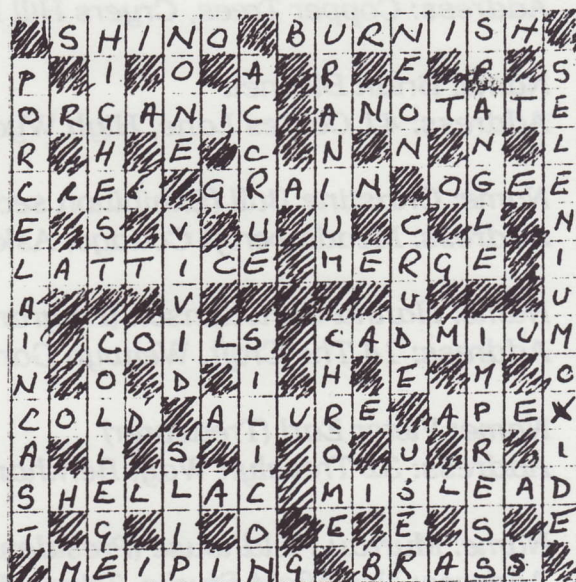
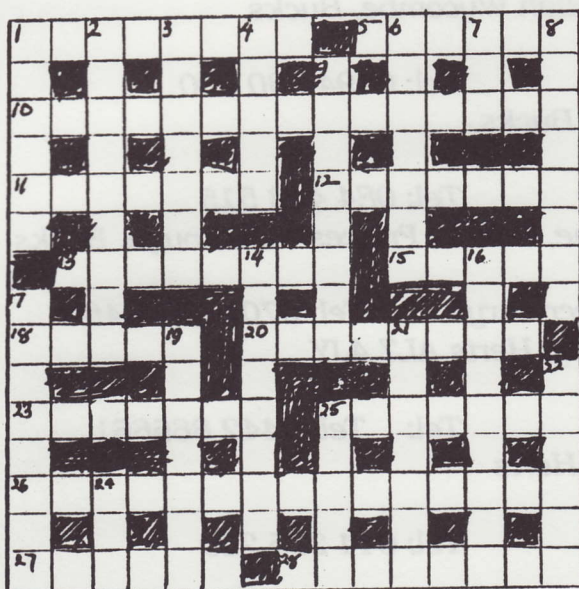
A CRY FROM THE HEART!
Spring is nearly here
Craft Shows on the way,
So don't send round the "Heavies"
I've decided to pay!

NORTHCHURCH SOCIAL CENTRE is the usual Venue for Guild Meetings, so this map is included for the reference of new Members.



by Ruth Brown

Our Crossword Compiler apologises for errors in Crossword No. 2, the incorrect spelling of annotate & a misprint of "Tenth Century"



ACROSS

1. The moment of truth - before this kiln. (8)
5. Crossed for antique ceramics. (6)
10. Vapour seeks out crevices to enliven the work of this maker. (4,5,6)
11. Easily crumbled. (7)
12. Oval shaped musical instrument. (7)
13. Fit curse for original signal. (Anag.) (8)
15. Less speed as the saying is. (Anag.) (5)
18. Point of view. (5)
20. Of art - aesthetic. (8)
23. Round or oval dish for the oven. (7)
25. Confused - pre-creation. (7)
26. Prepared from mineral barytes, needs careful handling. (6,9)
27. The hour before the last, what side are you on? (6)
29. Truth, in the opening, will out. (8)

DOWN

1. Lead in a glaze can be this. (6)
2. An alternative to gas. (3,6)
3. Slips for biscuit. (7)
4. Wipe out. (5)
6. How soda recycled forms a surface. (Anag.) (4,3)
7. A common rodent. (3)
8. Can be decorated. (8)
9. Raku timing is strongly suggestive. (8)
14. Come together - fuse. (8)
16. To decorate in the style of John or Mary. (4,5)
17. Unwelcome news over the wire. (3,5)
19. Mechanised way of handling clay. (7)
21. If you don't want to throw a pot - do the other. (4,3)
22. Tiresome harangue. (6)
24. If you over-fired, you may do this. (3)
25. Inscribe to decorate. (5)

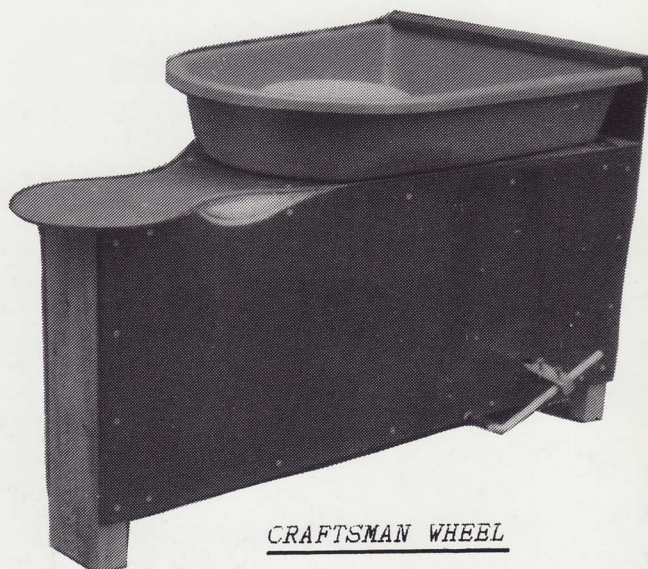
RAYEFCO LTD.

LONGFIELD, BULSTRODE LANE, FELDEN, HEMEL HEMPSTEAD,
HERTFORDSHIRE. PHONE: 0442 242332



FITZWILLIAM
WHEEL

Reg. design



CRAFTSMAN WHEEL

Reg. Design

Wheels Built to order and for hire
A full range of accessories available
Tray accepts bat sizes up to 18"
Powerful 1/2 Horse Power Motor.

"A delight to use" George Wilson

"The pots almost Throw Themselves"
Sheila Casson