

North & South Wales Potters



# International Potters Camp 1989

## Gwersyll Rhyngwladol Crochenwyr 1989



Aberystwyth Arts Centre  
Penglais, Aberystwyth, Dyfed,  
Mid Wales.

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Friday, Saturday & Sunday  
14th, 15th & 16th July 1989

Organised with the financial  
support of the Welsh Arts  
Council and the Crafts Council

## WELCOME TO THE INTERNATIONAL POTTERS CAMP 1989

North and South Wales Potters welcome you to our second International Potters Camp. We hope you will enjoy your stay and find all the activities enlightening, informative and stimulating.

Many of the events are being held simultaneously in several areas, so please feel free to move about and visit whichever area you find most interesting. Most of the guests are being highlighted on stage in the main hall during the weekend but we have also again provided each potter with their own work space, which will give everyone the added opportunity for discussion. It is our aim to make the weekend as informal as possible.

Officials will be on site at all times should you have any problems or queries and the reception desk will be pleased to deal with any enquiries. Any alterations to the programme will be announced in the main hall and put up on the notice boards in the foyer area.

Could all visitors in self catering accommodation please ensure that all keys are returned to the reception desk upon departure.

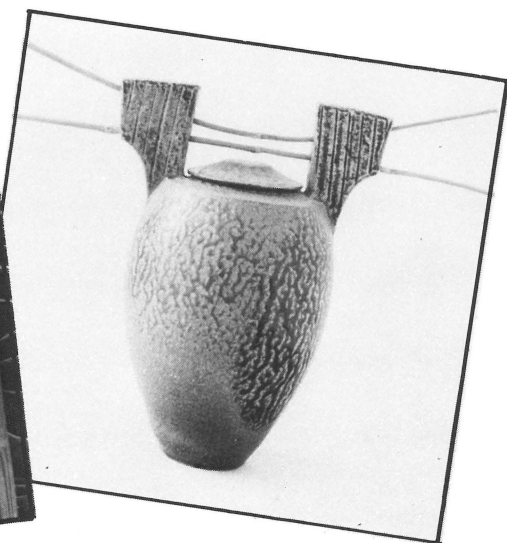
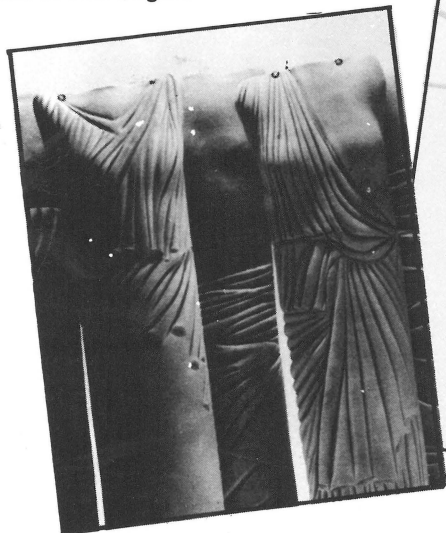
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Thanks to Phil Rogers

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Exhibitions: Eve Ropek  
Ceramics Officer: Anna Hale  
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For The University: Moira Vincentelli



## WHAT'S ON IN THE ARTS CENTRE

As Aberystwyth Arts Centre's contribution to the International Potters Camp, an exhibition of Nigerian Ceramics 'Focus on Nigeria' is on show in the Ceramics Gallery. There are pots on loan from collections as well as contemporary pots from Nigeria - most of which are for sale.

The Ceramic Series exhibition shows the work of Mike Francis, a potter who lives and works in Pembrokeshire. His work is decorative but functional tableware.

A selection of the College's Collection of Ceramics is on display in the Ceramics Gallery, as well as an exhibition of the decorative work of Alfred and Louise Powell.



If you want a change from ceramics, take a look at Pam Hughes' beautiful, colourful photographs in the foyer gallery. Then make your way upstairs to the main gallery where we have a large scale exhibition on 'The Art of Embroidery', showing the diversity of talent among contemporary embroiderers from throughout the U.K. Also upstairs the bookshop sells a wide variety of art and craft books as well as fiction. The craftshop (Crafts Council listed) stocks mainly ceramics, glass and jewellery. Ask about Collectorplan, the interest free credit scheme for purchasing art and craft work.

## CATERING

The Arts Centre has an excellent wholefood and vegetarian cafe which will be open for hot meals and salads throughout most of the day, but please use the foyer bar if you only wish tea, coffee or filled rolls.

The licensed bars will be open during normal hours with extensions on Friday and Saturday nights. PLEASE NOTE: Aberystwyth is in a dry area of Wales, therefore no alcohol can be served on Sunday. However, please feel free to stock up on Saturday if you wish.

### CAFE:

Open daily for breakfast from 7.30a.m. and for hot meals etc.

Friday: Open until 10p.m.

Saturday: Open until 4.30p.m.

Sunday: Open until 9p.m.

### FOYER BAR:

Open for tea, coffee, soft drinks and rolls.

Friday: Open until 11.45p.m.

Saturday: 10a.m. - 11.45p.m.

Sunday: 10a.m. - 6p.m.

### LICENSED BARS:

Friday: 5p.m. - 11.45p.m.

Saturday: 11a.m. - 11.45p.m.

## MICK CASSON



The first potters camps in Britain, held during the early 70's, were the brainchild of the late David Canter, for long the Hon. Sec. and guiding light of the C.P.A. The idea of the camps has spread over these islands but, it seems, there have been nothing quite like them anywhere else in the world. They are a mixture of potters bonhomie and technical expertise, freely shared but always with the underlying assumption that a heightened awareness of the qualities necessary to produce work of excellence. Long may this tradition continue, especially now that the International Potters Camps have arrived.

I have many reminiscences of camps, some stand out in the memory. An auction of pots at the end of one camp realised more money for mugs filled with stuck in bits of broken pots and kiln shelves than unblemished ones, the auctioneer reckoned you got more for your money. There were on site constructed kilns that threatened to burn the camp down, others that barely reached warm heat, others yet again were all that a potter could want. Looking back, especially at the earlier camps, I realise now that some of the army of helpers, cook's assistants, washer-uppers etc. are now well known potters. I hope they have good memories too.

All camps were certainly exhausting for the organisers, great fun for the demonstrators but also egalitarian, hugely informative, unpretentious and at all times quite inspiring. Good luck International Potters Camp 1989!

## HEIDI GUTHMANN BIRCK

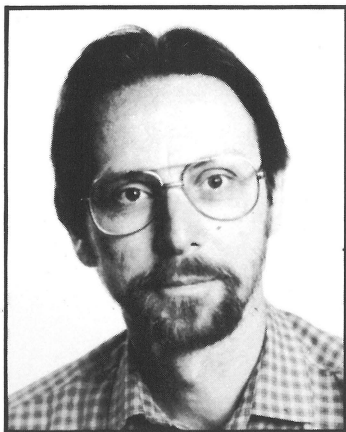


I was born in 1941 in Germany. This year is my 30th anniversary of being a ceramist. I started my apprenticeship in 1959 in Germany and then worked in several ceramic workshops in Germany and France.

Since 1965 I have had my own workshop in Denmark together with Aage. After 15 years working independently as studio ceramists and living with our two children in the countryside, we moved three years ago into the middle of a town on the southeast coast of Jutland. Here we established our third studio including two electric kilns, one gas and one salt kiln.

I am working with raku, saltglazed stoneware and stoneware. My subject is the human body, usually torso, bust or head. My intention has always been to utilise the tensions that exist between various normal aspects of facial expression and certain inner revelations of character. My heads often deal with opposites: dream and reality, man and woman, child and adult, the part and the whole. These qualitative oppositions that carry my ideals find resolution in something quite substantial - the physicality of the face. In my mural decorations I prefer to work with modules joined together.

## AAGE BIRCK



I was born in Copenhagen in 1941 and since 1965 living with Heidi Guthmann Birck.

My self education started in the late 1950's and will never end. I have been occupied with lowfired ceramics and highfired stoneware. I have thrown lots of tableware and made selected vessels and sculptures. I have built my own kilns, raku, salt, fibre, catenary arch etc. but I also studied the history of ceramics, which encouraged me to do hundreds of glaze experiments.

My inclination for creating thrown forms combined with my interest in glazes made it necessary for me to control the firing process completely. At the moment this is particularly evident in thrown vases and bowls with crystal glazes, the latter gives me a technical kick.

For my slip and saltglazed stoneware, with stonelike surfaces and colours, I throw symmetrical forms, join them together and sometimes apply wings and wood. I am concentrating on giving my works a classical and contemporary character, including the anonymity of craftwork together with a touch of originality and my personal fingerprints. Once in a while I succeed.

## SEBASTIAN BLACKIE

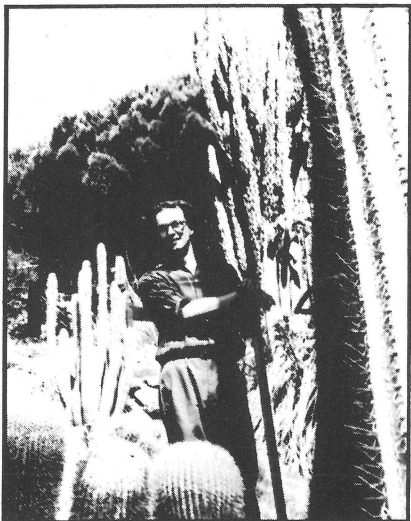


I grew up in a small village in East Anglia, I had clay, fire and the opportunity to exorcise a passionate appetite for play. I believe all of my subsequent work is rooted in this experience.

My work is formed by coiling, one of the most ancient and intimate methods of working clay. When dry, layers of different minerals are applied by brush in varying sequences and subjected to repeated firings. The materials fuse in the heat, developing surfaces which are integrated with and peculiar to each form. To achieve this I use a range of kilns and firing methods including a kiln constructed of paper. This is of prehistoric design but has been rethought in 20th century terms and with a contemporary aesthetic.

I am currently head of the School of Ceramics at the West Surrey College of Art and Design and a C.P.A. member.

## SCOTT CHAMBERLIN

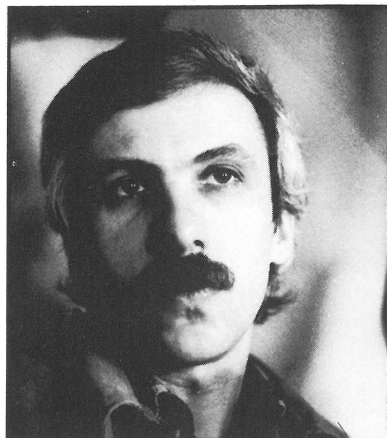


My recent work has been concerned with the simplification of forms found in specific 17th, 18th and 19th century ceramic wares. My attention lately has begun to turn to other elements as well, pot forms that appear in architecture, forms appearing in natural organic or plant growth, and most recently and most importantly, topiary.

The intriguing thing about the abstract topiary shapes is that they most often appear symmetrical and round and have a very definite relationship to the WAY in which ceramic vessels are perceived.

I intend the work to pose questions about the way in which traditional ceramics views sculpture and also how the high art world views sculpture made of clay. There seem to be certain assumptions and preconceptions that need to be challenged - what are the boundaries. Since I work more from a visual point of view as opposed to any specific intellectual premise, the air and atmosphere around the work are vital. I want the work to be evocative, to appear sensuous, fertile and refer metaphorically to the vessel. The challenge is to extend the simplification of these forms very nearly to the point where the human/animal/plant forms disappear into complete abstraction but the references continue to instinctively and subliminally be felt.

## WLADIMIR CIVIN



On leaving the Leningrad Mikhina School of Applied Arts, Wladimir Civin went to work as a designer at a ceramics factory in Siberia, making household vessels and successfully decorating in cobalt blue. He should, however, be considered more of a sculptor than many of his contemporaries.

The depictive element in Civin's sculptures is the elimination of any unnecessary features, sometimes details that seem indispensable may be lacking. It is this tough selection of what is essential that renders his compositions so different and makes them particularly noticeable at any exhibition. However, even with this terse approach, one can see the artist's love of antique statuary. His large - twice natural size - statues that decorate many public interiors reminds one simultaneously of images in the fountains of Rome, of sculptural ornamentations of the Admiralty in Leningrad and yet are wholly of the moment.

In a direct and quite unexpected way, Civin is telling us about antiquity in his latest pieces of work. He looks upon the broken statues, which the rest of us accept without question, as if it were a personal grief. The sorrow of this artist communicates itself to the spectator, arousing associations with today's evil and appealing to good and humanity.

Contributed by Professor Wladimir S. Vasiekovski, Mukhina Higher School of Applied Sciences, Leningrad.

## CHARLES HAIR



Charles Hair was born in the States in 1955 but has spent most of his life in France. He lives and works in a small village in the Loire Valley.

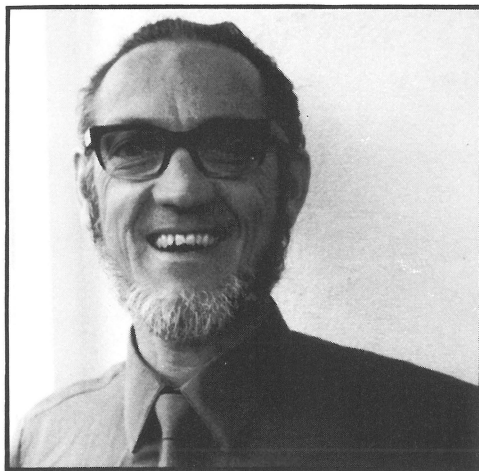
His pots are thrown porcelain and stoneware which are glazed and fired to cone 10 in reduction. Glazes are his particular passion and he was awarded a Laureatship from the Foundation de France in 1985 to continue research into them. His work includes both one off pots and domestic ware but he makes no sharp distinction between the two areas, concentrating in each case on the balance between the shape and the glaze.

Since his stay in Japan, where he worked for six months in a traditional workshop, he has become increasingly absorbed in the use of underglaze slips.

This is his fifteenth anniversary as a freelance potter and he hopes to celebrate by opening a new exhibition room at home which won't leak in the winter, flood in the spring and serve as a swallows nesting colony (with attendant droppings) throughout the summer.

His work has been exhibited in galleries and museums in Paris, Liege, Berlin, Hanover and Faenza and will shortly be on show in Holland.

## FRANK HAMER



Frank Hamer has been playing with clay for over 40 years and was teaching pottery full time for 30 of those years. He is co-author with Janet Hamer of the specialist skill book on Clays (A&C Black 1977) and the 'Potters Dictionary of Materials and Techniques' (2nd edition, A&C Black 1986). This is a completely revised, updated and extended edition of the popular volume first published in 1975.

Frank Hamer likes to see clay, glazes and colours which have been strongly affected by the fire. This is why he works exclusively in high temperature, reduction fired stoneware. All his work is decorated, mostly with pigments used as underglaze and inglaze colours. The pots are based upon functional forms uplifted by decoration to make their use a special occasion.

Frank believes that as the ceramic materials fuse, so they speak of their origins and scientific structures. They make their own particular contribution to artistic statements. Thus any ceramic object can be read as the dialogue between potter and materials.

Because of his interest in materials and fusion, Frank Hamer has chosen to give a technical lecture on Colour in Ceramics at this years Camp.

## KARIN HESSENBERG

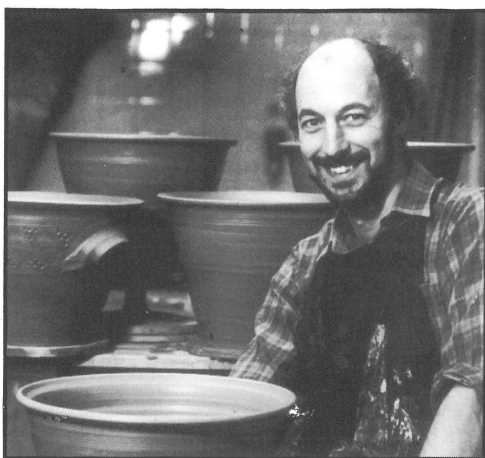


Most of my work is in porcelain which is thrown and turned. The shape of some pieces is altered by cutting and rejoining after turning. Rims and handles are handbuilt. Some pieces are decorated with an orange London Clay slip and are burnished and sawdust fired to give the black 'tortoise-shell' effect. Some of the porcelain is glazed and fired to 1250 centigrade in an electric kiln.

Some larger pieces are handbuilt in stoneware with some inlaid with porcelain. These pieces are finished with dry ash glazes in colour combinations of deep blue and yellow, or grey, blue and white.

Karin Hessenberg was born in Berkhamstead in 1944. She gained a science degree at Nottingham University in 1965 and worked in medical research from 1965-70, before embarking on a ceramics diploma course at Camberwell School of Arts and Crafts in 1970. Her work has been greatly influenced by Inca architecture following visits to South America in 1977 and 1978. She has been selected for the Crafts Council Index since 1981 and in 1986 re-established her studio in London.

## GUS MABELSON

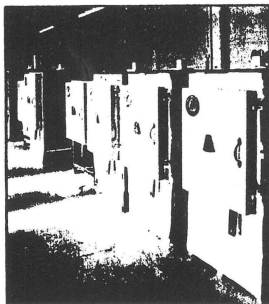


Gus graduated from Loughborough College of Art and Design in 1976 and in 1977 he set up his own workshop producing a range of functional pots. At this time he combined his own work with part time lecturing in ceramics and graphics and also began teaching on the highly successful Loughborough Summer Schools. Gus sells his work through shops, galleries and exhibitions as well as commission. Specialising in saltglaze and press moulded architectural tiles, his work alternates between the firing cycles of his oil fired salt kiln and commissions from architects and interior designers.

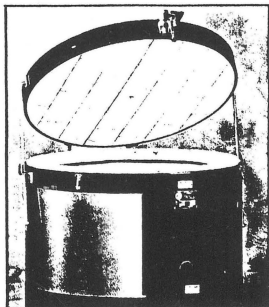
His saltglaze work is finely thrown, the carved line and stamp decoration being picked out by the saltglazing technique. The forms are carefully considered and great attention is given to detail whether it be the section of an extruded handle or the design of a small sprigg.

His architectural work consists of low relief tiles. These take the form of decorative and letter tiles which are built into walls thus becoming an integral part of the building.

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## PROGRAMME

Time	Main Stage, Great Hall	Kiln Site	Time	Main Stage, Great Hall	Kiln Site
<b>Friday</b> 6p.m.	Arrival of visitors	Throughout the weekend the following will be working on the kiln site on their individual projects:  <b>KARIN HESSENBERG.</b> Building and firing sawdust kilns.  <b>GUS MABELSON.</b> Building and oil firing a catenary salt glaze kiln.  <b>SEBASTIAN BLACKIE.</b> Constructing and firing his paper kilns.  <b>JIM ROBISON.</b> Under the canopy again. Jim is leading a communal project to make a mural which will be installed in the Arts Centre to commemorate the event. All welcome to get your hands dirty.  <b>CAMP PHOTO.</b> Everyone is asked to be by the canopy for a group photo.	<b>Sunday</b> 9-10.30a.m.	Selected demonstrations to develop or focus on work in progress.	As Saturday
7-10p.m.	Michael Casson will officially open the International Potters Camp 1989 and chair the introductory session at which all the guests will present a short slide talk on their work.		11a.m.-12.30	Selected demonstrations to develop or focus on work in progress.	Traditional Bush Firing by the Nigerian guest potters.
10p.m.	Social time: Bar 'til 11.45p.m.			Lunch Break	
<b>Saturday</b> 9-10.30a.m.	HEIDI GUTHMANN BIRCK AAGE BIRCK		1.30p.m.	Terry Lee, Green Ginger Puppets, will give a lunchtime performance in the foyer.	Kilns unpacked
11a.m.-1p.m.	WLADIMIR CIVIN SCOTT CHAMBERLIN GILLIAN STILL		2.30-4.30p.m.	Selected demonstrations to develop or focus on work in progress.	
	Lunch Break		5-6p.m.	Seminar Appraisal: chaired by Michael Casson. A question and answer session with all the guests.	
2.30-3.30p.m.	NIGERIAN POTTERS		6p.m.	Grand Raffle and official close of the event.	
4-6.30p.m.	CLAUDE VARLAN CHARLES HAIR ARCHIE McCALL				
6.30p.m.					
7-8.30p.m.	Buffet in the Foyer area				
8.30p.m.	Social time: Ceilidh band in the Great Hall. Bar open until 11.45p.m.				

When not demonstrating on stage the guests will be working in their individual workspaces to give you the opportunity of informal exchange.

All the times are approximate and the programme may vary slightly as work progresses during the weekend. Any changes to the timetable will be announced and also displayed on the notice boards in the foyer area.

### LECTURE TIMETABLE

Time	Saturday	Time	Sunday
9a.m.	Archie McCall:	9a.m.	Heidi Guthmann Birck: 'Sculptures in clay'
10a.m.	Charles Hair:	10a.m.	Claude Varlan: 'Pots under the trees'
11a.m.	Aage Birck: 'Work from 3 different kilns'	11a.m.	Gillian Still: 'Recent Work'
12noon	Frank Hamer: 'Colour in Ceramics'	12noon	Scott Chamberlin: 'Garden Dreams, talking about and traces of'
1p.m.	Lunch	1p.m.	Lunch Break
1.45p.m.	Jim Robison: 'Public or Private an experience with commissions'	2p.m.	Karin Hessenberg: 'Pots from Ancient Peru'
3.30p.m.	Wladimir Civin:	3p.m.	Gus Mabelson: 'Saltglazes, kiln building and firing'
4.30p.m.	Susie Mutter: 'Nigerian Pottery'	4p.m.	Sebastian Blackie: 'Firing the Imagination'
5.30p.m.	Open discussion on African influences chaired by Moira Vincentelli.		

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## ARCHIE McCALL



To say that a piece of work should aim to re-affirm and enhance one's humanity sounds somewhat grandiose. Yet, in some small measure and in a totally natural way, this would seem to be our common goal. At each stage in the development of an idea, the perception, critical assessment and eventual execution, we are looking at the natural or man made world with a view to communicating our responses in visual terms. This idea of communication seems vital, without it we might lapse into self obsession and self indulgence. At best we would hope to produce an element of surprising insight which is recognised by both artist and viewer.

Each person will, of course, choose a different path to such discovery. In recent years I have returned to the vehicle of the domestic pot and used it as the basis upon which to build decorative and painterly ideas. It is a medium which seems to suit temperamentally, alternately making and painting, in the production of closely linked series, of turning simple ideas over and over in the hope of finding new and resonant imagery.

## JIM ROBISON



Born and raised in the U.S.A. Trained in fine art at Graceland College, Iowa and East Michigan University. Taught and exhibited sculpture and ceramics in the U.S.A. Moved to Yorkshire in the 70's and established studio in Holmfirth (Booth House Gallery). Lectures in Ceramics and Sculpture at Bretton Hall College.

Individual clay works explore the potential of textural fragments which are landscape orientated - fields, hills, rocky outcrops - perhaps modified by man but muted and modified, eroded by the passage of time.

Stoneware, reduction fired with applied porcelain and coloured clay slips, the forms are often large in scale. Commissions for architectural applications and outdoor sculptural pieces have been undertaken for Regional Arts Associations, County Councils, Architects and private individuals.

## GILLIAN STILL



The youngest ever exhibitor at the Royal Academy in London, Gillian Still has held major exhibitions in Britain, Germany and Spain and her work is in collections throughout the world.

Initially trained as a painter at Farnham, a growing interest in three dimensional expressions of form led her to spend her final year in the sculpture department.

In recent years Gillian has worked mostly in porcelain, although in the past she has used a wide variety of materials. Her use of porcelain utilises its inherent fineness and the luminous quality forms an excellent ground for her painting skills.

While others have subjected her work to cerebral analysis, Gillian works by instinct and inspiration. She is wary of too much introspection which could impair her freedom of thought. A strong individualist, she pursues her own direction which is often influenced by her personal life experiences. Gillian now works from a new studio she has constructed at her home in L'andeilo.

## CLAUDE VARLAN



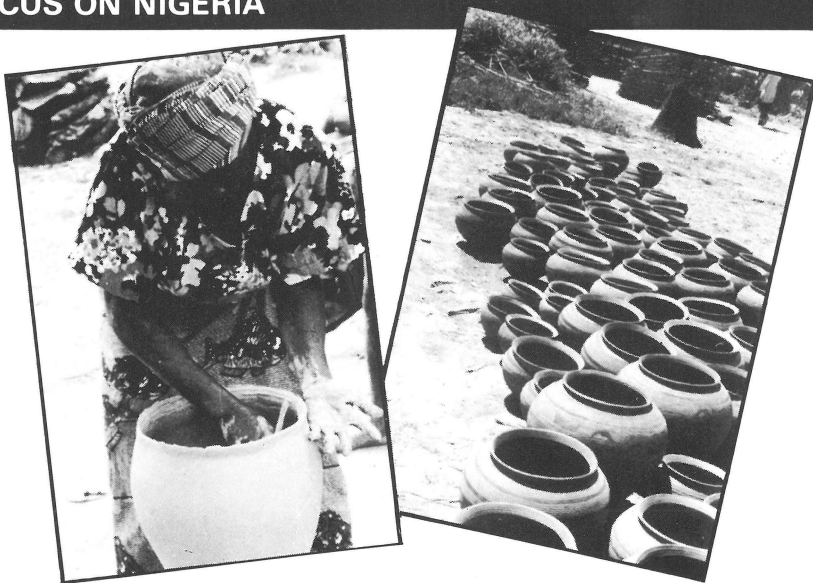
Worked at Saint Amand at Normand's and Charles Gaudry's (traditional workshops specialising in domestic and large stoneware pieces) and with Jacky Colville and Augusto Tozzola. Set up his own workshop with Brigitte Penicaud in the Berry region in 1975.

His work consists of thrown pieces (in St. Amand stoneware) which are slipped with porcelain and other clays. He makes use of oxides and other pigments and his decorative technique includes marking the pots with fingers, brushes and pieces of wood. His kiln is wood fired and consists of three chambers (9 cubic metres in all) and firing lasts 24 hours. The pots are fired either stacked in piles, on bats or on their sides. Pots of salt are placed here and there during stacking, he is not using any other form of glaze at the moment.

Big ware is thrown in two parts and re-assembled on the wheel to give the desired shape.

Main exhibitions: Amsterdam, Cologne, Darmstadt, Paris, Bologna and Nancy.

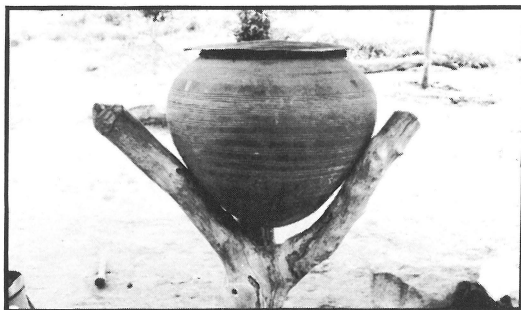
## FOCUS ON NIGERIA



Two special guests have been invited from Nigeria to demonstrate their traditional techniques at the International Potters Camp this year. One of the potters, Assibi Iddo, is from Abuja - the village Michael Cardew made famous - and the other guest is the chief potter from Tatiko, a village about 40 miles from Abuja.

Clay is being imported from Nigeria for the demonstrators, along with some unfired pots and firing materials which will be used to recreate a traditional firing.

Alongside these activities, Susie Mutter will present a slide show and lecture on African Pottery on the Saturday afternoon, and this will be followed by an open discussion on the African influence on Europe and the changing nature of the African culture.



An exhibition of Nigerian pottery has been organised by the Arts Centre, selected by Michael O'Brien and Magdalene Odundo. The exhibition includes rarely seen works from the British Museum, Museum of Mankind collections; works from private collections and also a considerable number of pieces collected by Michael O'Brien in Nigeria this year, and imported especially for the Camp. Many of the pots will be for sale, along with some traditional Nigerian patterned cloths.

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\* Offer only on orders taken during the camp.

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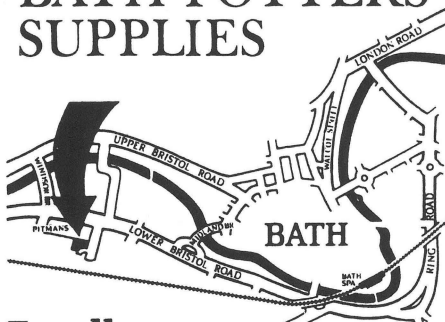
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All who have donated raffle prizes.

Potclays Ltd. for sponsoring the Jim Robison mural project.

Members of North and South Wales Potters for all their hard work and commitment.

Staff at the Arts Centre for their patience and help.

Special thanks to all the student helpers.

## TRADE DISPLAYS

The following companies are represented in the trade display area.

Pottery crafts Ltd.  
Campbell Road,  
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Staffs. ST4 4ET.

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Rope Works, Shelton New Road,  
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Clayglaze Ltd.  
Talbot Road,  
Rickmansworth,  
Herts. WD3 1HW.

Bath Potters Supplies,  
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Twerton,  
Bath. BA2 3RF.

Ceramic Review Books,  
21 Carnaby Street,  
London. W1V 1PH.

The Fulham Pottery Ltd.  
8 - 10 Ingate Place,  
London. SW8 3NS.

Potters Connection Ltd.  
Canal Lane, Westport Lake,  
Tunstall, Stoke-on-Trent,  
Staffs. ST6 4PF.

A.N. Publications,  
P.O. Box 23,  
Sunderland. SR4 6DG.

Laser Kilns & Ceramatech Ltd.  
Unit 9, Crispin Industrial Centre,  
Angel Rd. Works, Edmonton,  
London N18.

## NORTH WALES POTTERS

The North Wales Potters Association was formed in 1980 from what was originally the Guild of North Wales Potters. The association has a current membership of around eighty, comprising professional potters and amateur enthusiasts, teachers and students and anyone with an interest in the ceramic arts. Regular demonstration days are held, usually with a guest speaker, and some purely social events. The association exhibits regularly.

For further information please contact:

Beverley Bell-Hughes,  
Fron Dirion, Conwy Road,  
Llandudno Junction, Gwynedd.

## SOUTH WALES POTTERS

South Wales Potters was founded in 1964. The society now has a membership of around 100. This includes full time professional potters, ceramic sculptors, part time potters, teachers and students. Membership is open to anyone interested in pottery and ceramics. The activities offer our members opportunities to increase an awareness of ceramics and develop practical skills as well as promote the marketing of their work. We publish a regular newsletter and our programme of events includes exhibitions, craft markets, conferences, special interest forums, demonstrations and lectures. We involve our own members' experience and expertise as well as inviting other guests. We are keen to show and explain our work and share our enjoyment as active potters.

For further information send S.A.E. to:

Margaret Crump, 1st Floor Flat,  
8 Worcester Crescent, Clifton,  
Bristol. BS8 3JA.

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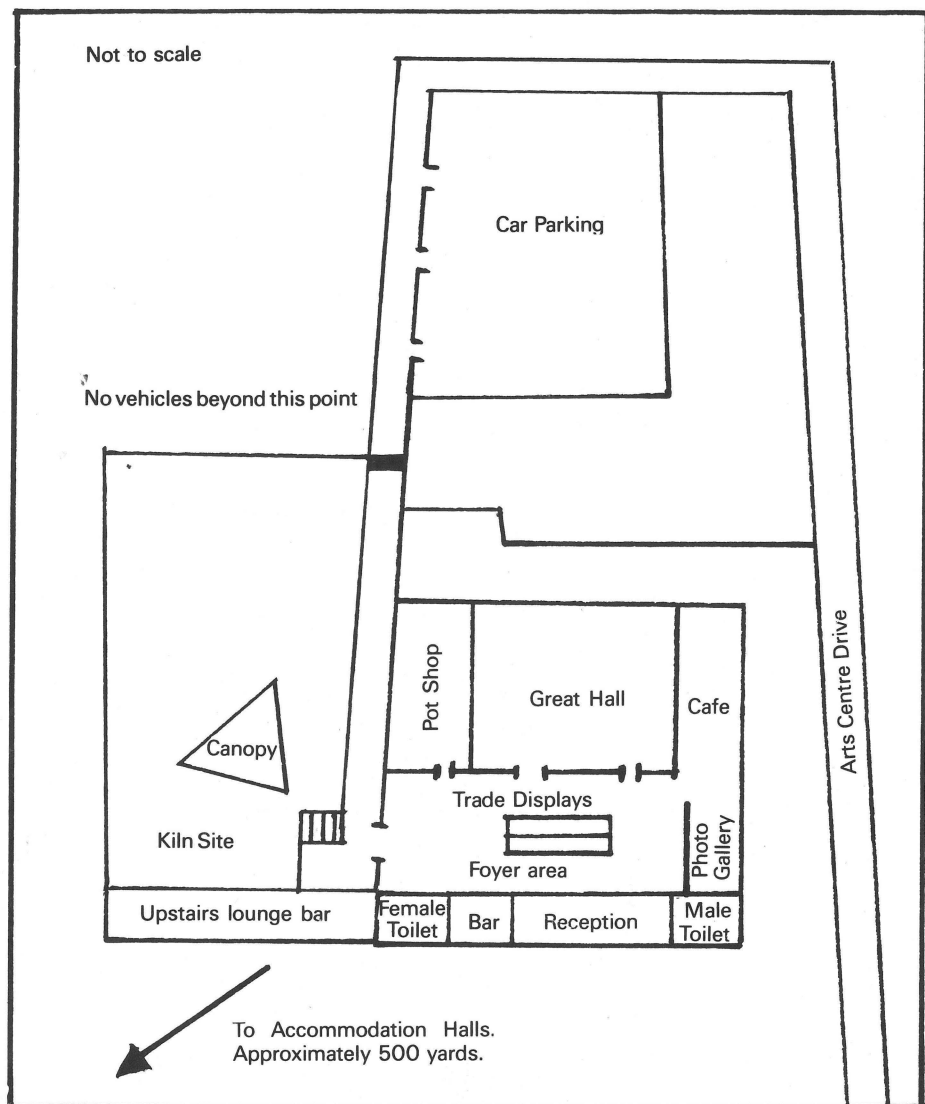
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# SITE PLAN



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## FOYER STAIRS:

Down to: Ceramic Collection, Lecture Theatre  
Nigerian Exhibition, Ceramic Series Show.

Up to: Lounge Bar, Upper Gallery, Craftshop  
Bookshop.