

North & South Wales
Potters and
Aberystwyth Arts
Centre



INTERNATIONAL POTTERS FESTIVAL 1991 GWYL RHYNGWLADOL CROCHENWYR



Aberystwyth Arts Centre
Penglais, Aberystwyth, Dyfed

Friday	Saturday	Sunday	
12th	13th	14th	July

Organised with the support of the Welsh Arts Council
the Crafts Council and the
Development Board for Rural Wales.

WELCOME TO THE INTERNATIONAL POTTERS FESTIVAL 1991

CROESO I'R WYL RHYNGWLADOL CROCHENWYR 1991

North Wales Potters, South Wales Potters and Aberystwyth Arts Centre welcome you to our third International Potters Festival. We hope you will enjoy the weekend and find the activities enlightening, informative and stimulating.

Many events are happening simultaneously – please feel free to circulate and visit whichever area you find most interesting. Guests are being highlighted in the main hall during the weekend, they also have their own workspace. This format will give everyone the opportunity for discussion and exchange of ideas. Our aim is for the weekend to be as informal as possible.

Officials will be available should you have any problems and the reception desk will be pleased to help with any enquiries. Any adjustments to the programme will be announced in the main hall and on the blackboard in the foyer.

OFFICIALS, COMMITTEE AND ASSISTANTS

North and South Wales Potters:

Phil. Mumford – Chairman

Marya Fforde – Guest Co-ordinator

Adrian Childs Treasurer

Pauline Patterson

Steve Mattison

Beverley Bell-Hughes

Do Burgess

Jennie Mumford

Barbara Lock

Joanna Mallin-Davies

Arts Centre:

Alan Hewson – Director

Eve Ropek – Exhibitions

University:

Moirá Vincentelli

Welsh Arts Council:

Roger Lefevre

Ann Catrin Evans

Rachel Patterson

Sean Curley

Rosemary Cochrane

Ivor Burge



WHAT'S ON IN THE ARTS CENTRE

Thought for food - Contemporary Japanese Ceramics

This exhibition, organised by the Arts Centre as part of their contribution to the Festival, features new work by nine Japanese potters. The exhibition will tour to venues throughout Great Britain including the new Crafts Council Gallery in London.

The "Ceramic Series" exhibition shows work by Billy Adams, who lives and works in Cardiff. His pieces are jug and bowl forms influenced by landscape.

A selection from the college's extensive Ceramics Collection is on display in the Ceramics gallery.

As an antidote to an overdose of clay there is the Wildlife Photographer of the Year exhibition in the foyer. Upstairs in the main gallery is a show curated by Ralph Turner, Paper The Third Dimension. The book and craft shop on the same floor sells a wide variety of books, ceramics, glass and jewellery.

In the town centre, Ceredigion Museum (Terrace Road - near Boots Chemists) has ceramics from its collection on show.

If you have time on your way home we recommend a visit to SPECTRUM in Machynlleth. In addition to a wide range of contemporary ceramics they are exhibiting a large collection of old Spanish pots in the basement gallery.

CATERING

The Arts Centre has an excellent wholefood restaurant which will be open for hot meals and salads throughout the weekend. If you only require tea, coffee, drinks or filled rolls please use the foyer bar.

RESTAURANT

Open daily for breakfasts from 7.30 a.m.

Friday: Open until 10.00 p.m.

Saturday: Open until 4.30 p.m. Buffet at 8.00 p.m.

Sunday: Open until 9.00 p.m.

Monday: Breakfast from 8.00 a.m.

FOYER BAR

For tea, coffee, soft drinks and rolls.

Friday: Open until 11.45 p.m.

Saturday: 10.00 a.m.-11.45 p.m.

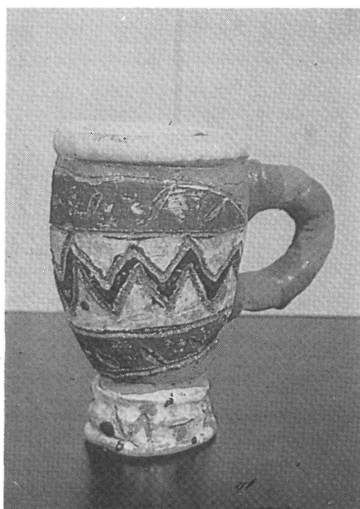
Sunday: 10.00 a.m.-6.00 p.m.

LICENSED BARS

Friday: 5.00 p.m.-11.45 p.m.

Saturday: 11.00 a.m.-11.45 p.m.

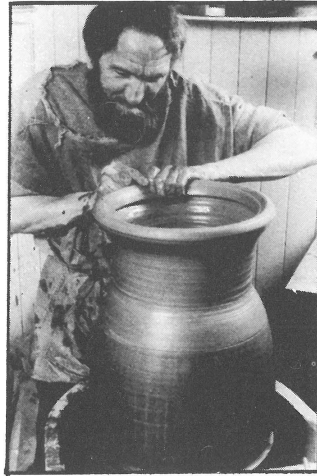
Sunday: 12.00-3.00 p.m. 7.00 p.m.-10.00 p.m.



MICK CASSON

Mick Casson has once again accepted our invitation to act as "Master of Ceremonies".

Mick has been a leading figure at potters camps and festivals for many years. His breadth of knowledge, insight and understanding of pots and people combine with endless enthusiasm and wonderful powers of communication to act as a catalyst. We are delighted to have Mick back and hope he enjoys it as much as us.



JANET LEACH

We asked Janet if she would be our guest for the weekend and say a few words to open the Festival.

With the focus this year on Japanese ceramics who could be more appropriate? Janet Leach has been a working potter for over forty years. She was born in 1918 in Texas and went to New York to study sculpture in 1937, going on to study pottery at the Inwood Pottery and Alfred University. She became interested in the philosophy and techniques of Japanese pottery after meeting Bernard Leach, Shoji Hamada and Soetou Yanagi when they toured America in 1952.

In 1954 Janet went to Japan to study, first at Mashiko with Hamada then to country potteries and the mountain village of Tamba. She was the second Westerner and the first foreign woman to study pottery in Japan.



In 1956 she came to Britain to marry Bernard Leach and became a partner in the Leach Pottery. She still works in St. Ives and exhibits internationally.

FOCUS ON JAPAN

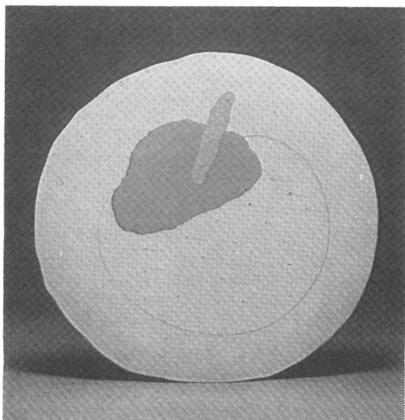
For this International Potters' Festival, two special guests have been invited by Aberystwyth Arts Centre from Japan to demonstrate their work in ceramics: **KATSUE IBATA** and **RYOJI KOIE**.

Katsue Ibata was born in Hamamatsu, and graduated in 1977 from the Ceramic Art Department at Nara College of Fine Arts. In the early 1980's, she began producing her work at Sugi workshop in Tokoname, before establishing her own kiln and workshop.

Ryoji Koie was born in Houji Cho, Tokoname; he has been exhibiting his ceramics since 1962, at the age of twenty three, and has shown throughout Japan and internationally, including "The Avant Garde in Japan", at the Pompidou Centre Paris.

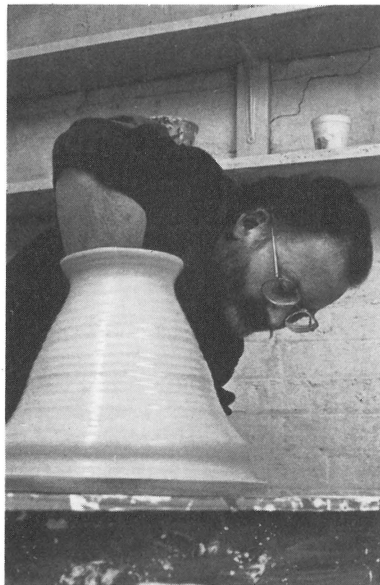
There will also be a special **Arts Centre exhibition** in the Ceramics Gallery of the Arts Centre, "**Thought for Food**" showing the work of nine contemporary Japanese potters. The exhibition has been selected by Takeshi Yasuda, who is also demonstrating at the Festival, and concentrates on new approaches to tableware from Japan. The participants are: **Tetsuo Hirakawa; Katsue Ibata; Ryoji Koie; Akihiko Miyawaki; Masahiro Mori; Shiro Otani; Megumi Oiwake; Takehito Takeda and Chieko Yorigami.**

The Japanese project has been presented in association with Visiting Arts; and is supported by the Crafts Council; Welsh Arts Council Craft Department/The Touring Fund of the Welsh Arts Council and West Wales Arts Association. Sponsorship by Powys Printers, recognised by ABSA.



DAVE COHEN

Having served as an apprentice joiner, and having a great affinity with materials in the third dimension Sculpture was the obvious choice for me upon entering Art School. Little did I realise then (30 years ago) that craftsmanship is the servant of the idea and not the reason for making. I have since come to believe that without visual awareness the process of making, alone, will not satisfy either maker or viewer. The visual language has become the practical element for me in both stimulating visual curiosity and evaluating visual ideas. This allows the singular theme of my recent work to be explored in many different directions: the visual language has infinite variation. Emotional levels within the language must be considered. To unify all of these elements within the making process is my ongoing quest.



CLAUDI CASANOVAS

Claudi Casanovas was born in 1956 in Barcelona. He studied ceramics and theatre in Olot, Catalonia, and Barcelona, and in 1978 was one of the founders of the Coure Potters' Cooperative in Olot.

For seventeen years
I have worked
on one project

Always badly

I have fused clay
iron
stones
bottles
salt and sand

I have burned earth
eroded pots
put plaster in the kiln
modelled with plastic bags

Despite it all
even yesterday
I broke two pieces

Each one
takes me to the next

I remember a few

Scattered ideas

Scattered words

Maybe
there is no
project
maybe it is not seventeen years



Maybe
it is a trail
a path
circling along the edge of
ancient ploughed fields.

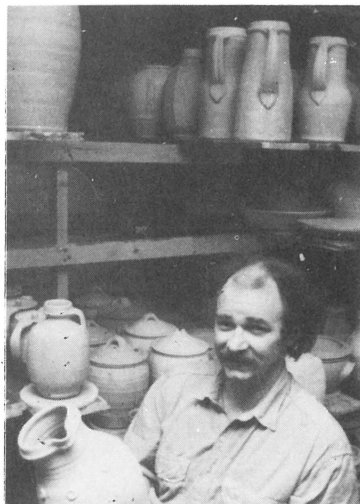
MIKE DODD

Mike Dodd's interest in pottery started at school. Donald Potter (his teacher and former student of Eric Gill) introduced him to the work of Bernard Leach, Michael Cardew, Katherine Pleydell-Bouverie and Richard Batterham — all powerful early influences.

After university where he studied medicine, he started his first pottery at Edburton in Sussex. In 1979 he and his young family, funded by Oxfam, spent 6 months in the central Peruvian jungle helping the 'Amuesha' people to build a large wood fired kiln.

He now works at his present pottery in Cumbria making utilitarian stoneware and using many local materials, e.g. granite, hornfels, andesite, clay and iron, in his slips and glazes.

He has exhibited widely both here and abroad and is an active member of the Craftsmen Potters Association of Great Britain.



ANITA BESSON

Anita Besson, who is kindly interpreting for Claudi Casanovas, was born in Switzerland and came to live in England in the 1950's with a family whose house contained a fine collection of modern pottery. She has spent over 30 years in London galleries and was in charge of Ceramics Exhibitions at Fischer Fine Art before she opened the Galerie Besson with a Lucie Rie exhibition in April 1988.

The Galerie Besson spans the entrance to the beautiful Royal Arcade which links Old Bond Street with Albemarle Street. With its large windows, lofty ceiling, and spiral staircase leading to a smaller gallery it is admirably suited to display ceramics.

The bedrock of the gallery is a fine stock of work by Hans Coper and Lucie Rie but Anita Besson is particularly keen on the promotion of younger artists of quality, both from this country and abroad.

RUPERT FAULKNER

Rupert Faulkner is Deputy Curator in the Far Eastern Collection at the Victoria and Albert Museum, where he has particular responsibility for the collections of Japanese art. Born in Yokohama in 1955 and subsequently educated in Britain, he graduated with a degree in Japanese studies in 1977. He was inspired by the exhibitions of modern and historical wares seen during a year spent in Tokyo as an undergraduate, and went on to study Japanese ceramic history, spending the next seven years divided equally between Britain and Japan.

Shortly after joining the V&A in 1984, he became closely involved in preparations leading to the opening of the Toshiba Gallery of Japanese Art and Design in December 1986. More recently he has been concentrating on contemporary Japanese ceramics and other studio crafts.

BENTE HANSEN

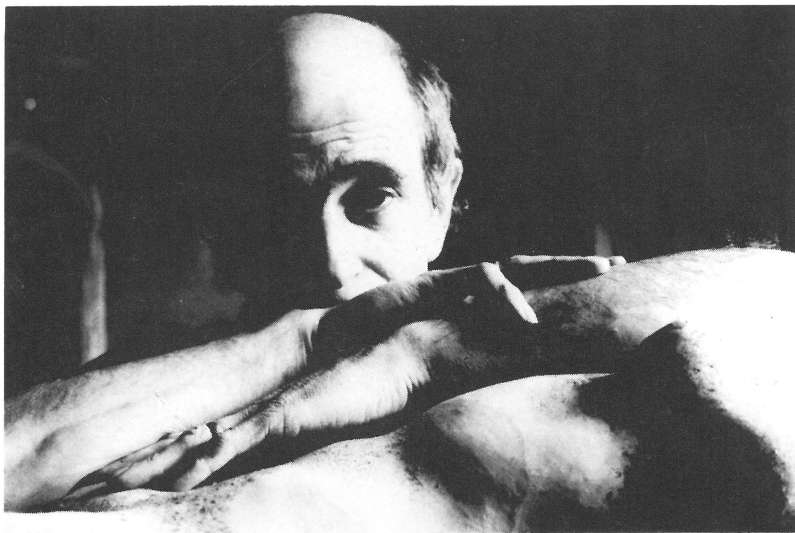
Bente was born in 1943 in Copenhagen. She studied at The School of Art and Crafts in Copenhagen 1960-1964.

Bente makes vessels which are slab built and have architectural quality. Her work is decorated with bold, complex geometric designs. Her use of strong colour in conjunction with salt glaze is unusual. Bente combines form, decoration and surface quality to produce powerful pots.



MO JUPP

I set out with a purpose, then I try to find a solution. I prefer to use clay and fire it... quite simple really!



POTTERYCRAFTS LTD



The country's leading manufacturer and supplier to craft, hobby, education and small industrial potters. Potterycrafts' extensive range includes:

Kilns ● Full range of top loaders and front loading kilns

Machinery ● 8 potters wheels, slabrollers, pugmills wall extruders etc ...

Moulds ● Comprehensive mould range

Clays ● 25 clays, extensive range of casting slips

Glazes and Raw materials ● Full range of Earthenware and stoneware glazes plus full range of raw materials

Colours ● Underglaze, onglaze and lustres etc ...

Literature ● Books and wallcharts

POTTERYCRAFTS LTD AT YOUR SERVICE

Head Office

Potterycrafts Ltd, Campbell Road, Stoke-on-Trent ST4 4ET
Tel: 0782 272444 Fax: 0782 260403

North London Showroom
75 Silver Street
Edmonton
N18 1RP

Tel: 081-803 7402
Fax: 081-807 3194

South London Showroom
2 Norbury Trading Estate
Craignish Avenue
SW16 4RW

Tel: 081-679 7606
Fax: 081-679 9112

Wolverhampton Showroom
Giggetty Lane
Wombourne
WV5 8DA

Tel: 0902 897606
Fax: 0902 897663

PROGRAMME

Friday p.m. Arrival and registration of visitors	
6.30 p.m.	Assemble in Great Hall
7-10 p.m.	Janet Leach will officially open the International Potters Festival 1991. Michael Casson will chair the introductory session at which the guests will present short slide talks on their work.
10.00 p.m.	Social time, bar open until 11.45 p.m.
Saturday Demonstrations, Great Hall	
9-10.30 a.m.	TAKESHI YASUDA BENTE HANSEN
11-12.30 p.m.	CLAUDI CASANOVAS NIGEL WOOD
1.45-3.15 p.m.	RYOJI KOIE IBATA KATSUE
4-6.00 p.m.	MO JUPP JEFF MINCHAM
6.45 p.m.	FESTIVAL PHOTOGRAPH — Everyone is asked to assemble on the kiln site for a group photograph.
8.00 p.m.	Buffet in the foyer.
9.00 p.m.	Folk group FFYLLWM will play in the Great Hall Bar open until 11.45 p.m.

Saturday Lecture Theatre (C 22)	
9.00 a.m.	Dave Cohen — The importance of the visual language and its application to form and decoration.
10.00 a.m.	Jeff Mincham
11.00 a.m.	Mo Jupp An Attitude Towards Fired Clay
12 noon	Pippin Drysdale, works in Western Australia. She will talk about her work and other contemporary Australian ceramics.
12.50-1.30 p.m.	Marian Pritchard is at Aberystwyth Arts Centre on a British American Arts Fellowship exchange. She will talk about her work and that of fellow artists and crafts people from Philadelphia.
3.30-5.30 p.m.	Mike Dodd Selling Water by the River Rupert Faulkner Tradition and Change in Contemporary Japanese Ceramics Followed by an open discussion around the theme Old Philosophies New Ideas, chaired by Moira Vincentelli
5.30 p.m.	Nigel Wood Ancient Techniques for Modern Potters How ceramic research into ancient ceramics can reveal new possibilities for modern potters.

Sunday Demonstrations, Great Hall	
9-10.30 a.m.	DAVE COHEN MO JUPP BENTE HANSEN
11-12.30 p.m.	RYOJI KOIE IBATA KATSUE TAKESHI YASUDA
2-4.30 p.m.	CLAUDI CASANOVAS JEFF MINCHAM NIGEL WOOD
5.00 p.m.	Grand Raffle Summing Up Official close of the event.
KILN SITE	
Throughout the weekend the following guests will be working on their individual projects.	
Dave Cohen PYROMANIAC will, with your help, make paper pots then build, pack and fire a straw and card kiln.	
Patrick Sargent has built and will be firing the Donkey of Aberystwyth.	
Gerhild Tschachler-Nagy will build her Clay Kiln.	
Under the canopy, Guests workspace.	

Sunday Lecture Theatre (C 22)	
9.00 a.m.	Bronwyn Williams-Ellis Architectural ceramics
10.00 a.m.	Patrick Sargent An Alternative Approach
11.00 a.m.	Claudi Casanovas The Building Up of My Plates (160cm diameter) With Plaster Moulds and Patience
12 noon	Bente Hansen
1.00 p.m.	Gerhild Tschachler-Nagy In the Fire of Ideas, Clayeyly
2.00 p.m.	Ibata Katsue
3.00 p.m.	Takeshi Yasuda
4.00 p.m.	Ryoji Koie
THE TERRACE	
Outside the lower foyer Bronwyn Williams-Ellis will, with your help, work on her HANDS ON project to construct a mural for the Arts Centre wall.	
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.	

FFYLLWM

On Saturday night Ffyllwm will entertain us. They are a South Wales based group of harp, flute, violin, guitar, mandolin and drums. They will feel at home in our "International" event having played in the Inter Celtic Festival in Lorient (Brittany), the Pan Celtic Festival in Killarney (Ireland), Gwyl Cnapan (Wales Folk Festival), Perrenporth (Cornwall), recently in Jever (Germany) and all points West of Paddington!

MEDCOL (Cornwall) LTD.

THE MAJOR SUPPLIER OF
POTTERS' MATERIALS AND EQUIPMENT
IN THE SOUTH WEST

*WE STOCK CLAYS, GLAZES, RAW MATERIALS,
TOOLS AND PLASTERS.*

*REPAIRS ON ALL MAKES OF KILNS AND
WHEELS UNDERTAKEN.*

**FOR 1st CLASS SERVICE TELEPHONE
BODMIN (0208) 72260**

SAYVIT

KILNS



Fordham Thermal Systems

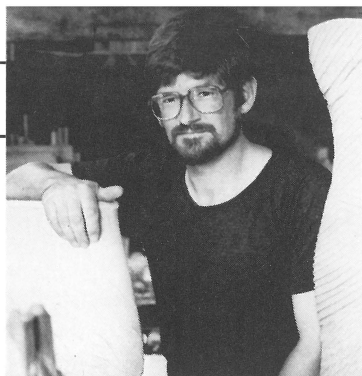
37 Mildenhall Road, Fordham, Ely, Cambs. CB7 5NW
Telephone: Newmarket (0638) 721371

JEFF MINCHAM

Jeff was born in Milang, South Australia, in 1950; he has worked full-time as an artist-potter in Adelaide since 1976.

"My life as a potter has always been guided by a simple rule: 'The best pot you will ever make is always the next'."

Over the last decade Mincham has produced a variety of vessel forms utilising porcelain, salt-glaze and variations of the Raku technique, which he likes to describe as 'post firing reduced earthenware'. Since 1983, while working with fumed surfaces, Mincham has explored Anglo-Oriental aesthetics and occasionally adopted Aboriginal motifs. Here, as Mincham says, 'the intention has been to achieve a vessel that translates the ancient ceramic form into a contemporary object. Essentially the strength of the form is offset against



a subtle and beguiling surface, evocative of the nature of clay while providing a vehicle for imagery and symbolism'.

Mincham's ceramic creations often have a monolithic solidity but are invariably elegant and sensitively coloured. His pieces are also intended to contain space as well as to occupy it, and he is very much aware that what he does to the inside form affects its external appearance. His art is thus a fascinating exploration of different facets of duality.

PATRICK SARGENT

My affair with pots and my work as a potter has always been concerned with the roots – those essential elements of the pot making process that have virtually disappeared as a direct result of current trends. Traditional aspects of pottery making, ably carried forward into modern times with the rich legacy left to us by potters such as Hamada, Leach and Cardew have remained solidly at the forefront of my outlook. Today there are few potters who have an understanding of real fire, the majority succumbing to the tempting lure of technological innovation. It is my belief therefore that objects are being made from clay which may well be intellectually and technically brilliant but sadly lack heartfelt aesthetic.

The kiln I fire now realises the dream of a decade, its beginnings originate with a much used and abused hole in the ground

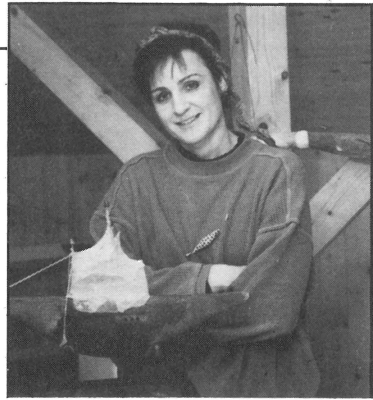


at Farnham over ten years ago, a period still close to my heart, and at a time when I had pottery heroes. Their early influences have mellowed over the years to a point where my only influence comes from the materials I use, the potential of my kiln and pots from the previous firing.

I still have the heroes.

GERHILD TSCHACHLER-NAGY

My work is in the middle of a utopia, the good place or the no-place. Seeing contrasts is to be pushed further, realizing contrasts is to bring them to expression, understanding contrasts is to overcome them; living with contradictions is not to be lost in the straightforward line toward the clear-cut goal. When I began to do ceramics — some ten or so years ago — I embarked on a search in which nothing would be pre-empted. My medium became fire, working with low temperatures up to cone 06. Because I love the rough and irregular choreography of fire on my work, I have never moved toward porcelain or stoneware. My main firing techniques are Raku, low salt, and sagger, using liquid gas or wood as fuel. When I make vessel forms. I concentrate on the most simple shapes so as not to detract from the surface being rather a canvas for the



traces of the fire or the graphic qualities achieved by using metal salts. However, it is less the single object than the theme-oriented composition which have been my main interest. In particular over the past two years I have done a lot of installation work, also using mixed media. It is this kind of work which has won me the Governor's Award for Fine Arts.

BRONWYN WILLIAMS-ELLIS

I enjoy pushing materials to the limits and fight an inbuilt temptation towards traditionism. For example always assuming that first or biscuit fired pieces are not finished and must be glazed and fired again. The physical contact with material, 'getting dirty' is an important part of the process to me but I don't feel any virtue in pursuit of a technique for its own sake. The feelings/ideas behind a piece are the important thing and they define the medium/materials. For that



reason I do not find it mentally problematical to work on a painted mural or garden design alongside ceramics. The problem is rather learning enough technical skill in that area to execute the idea in a sufficiently skilled fashion. Nonetheless honest and appropriate use of the material is still important to me.

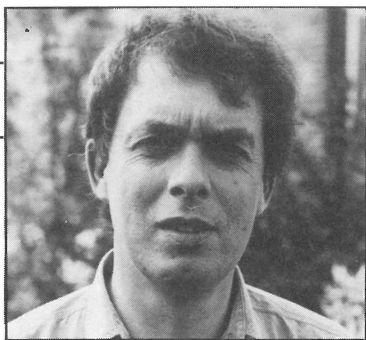
The following are some of the nicer remarks and adjectives that can be applied to my work.

Fresh and direct use of materials, idiosyncratic, usually figurative, sometimes monumental. Rhythmic and lively line, strong colour, bold pattern, tactile, humorous and baroque. My work reflects preoccupation in a large number of interests including archaeology, gardens, landscape, architecture and life drawing, human and animal.

NIGEL WOOD

I was born in Reading, Berks, in 1947. I decided to become a potter at 17, and went to work at the local brick, tile and flowerpot works in Tilehurst, where I learned to throw flowerpots. I learned 'big-ware making' (throwing up to 30 kilos of clay) at the traditional country pottery of A. Harris and Sons, Wrecclesham, Surrey. I worked at Wrecclesham, on and off, for about two years. My art training was at the West Surrey College of Art and Design, Farnham (1969-1972). In 1973 I established the Meon Pottery (Hampshire) with two other potters. I made garden pots, stoneware and porcelain at Meon until 1982, when a slipped disc stopped me working full time. I handed the workshop over to other potters in 1983.

For the last eight years I have concentrated more on research and have



worked on a series of projects studying the technology of Chinese ceramics and bronze-casting in collaboration with the Ashmolean Museum, the British Museum and the V&A. This research has led to three trips to China, to present research papers at conferences in Beijing and Shanghai. I teach ceramic technology at the Royal College of Art, Central St. Martins College of Art and Design, and the West Surrey College of Art and Design, Farnham. Now that I have some facilities for making pots again I am taking up my old interests in big-ware throwing and high temperature glazes.

TAKESHI YASUDA

Takeshi Yasuda was apprenticed at the Daisei Pottery in Mashiko, Japan, from 1963-66, and subsequently he established his own workshop in Mashiko. He has worked in the United Kingdom since 1973, and has established an international reputation with his work in studio pottery. He is best known for his masterly control of clay in a near liquid state, and his exploitation of the medium's plastic potential. His thrown and altered forms with organic glaze and oxide decoration echo something of the Japanese tradition in which he was trained.



YOU DON'T HAVE TO WORK ALONE



**At Natural Friends we
have an unrivalled
selection of people with
your interests and
aspirations all seeking
new friends or soulmates.**

- **SUCCESSFUL** ● **RELIABLE** ●
- **AFFORDABLE** ●

Full details from:

**NATURAL FRIENDS (PF), 15, BENYON
GARDENS, CULFORD, BURY
ST. EDMUNDS, SUFFOLK, IP28 6EA
TEL: CULFORD (0284) 728315 anytime**

VINCENT GALLERY Westcountry Ceramics

**JANET LEACH
CLIVE BOWEN
SVEND BAYER
JOHN MALTBY
TAKESHI YASUDA
JOHN LEACH
JASON WASON**

VISITING EXHIBITIONS

**15 Magdalen Road Exeter
Phone: (0392) 430082**

**Until 27th July
SANDY BROWN
"Tableware"**

TUTORING-ADVISING

**IF YOU NEED
ENCOURAGEMENT TO
EXPRESS YOURSELF,
YOUR CONCEPTUAL &
SPIRITUAL CONCERNS
THROUGH YOUR ART**

CONTACT ME:

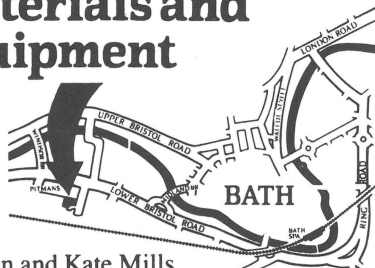
**ARUNI CONSTANTINIDI
86 UPPER HALE ROAD
FARNHAM, SURREY
GU9 0PB**

(0252) 712524

BATH POTTERS' SUPPLIES



**For all your
materials and
equipment**



**Stephen and Kate Mills
and Michael Bailey at:
2 Dorset Close, Bath. Tel: 337046**

Shop Hours:

Mon. to Fri. 9 am to 5 pm

Sat. 9 am to 12 noon

Brunel



THE UNIVERSITY OF WEST LONDON



BRUNEL UNIVERSITY

**OFFERS SPECIALIST WEEKEND COURSES and
SUMMER SCHOOLS IN CERAMICS & SCULPTURE :**

CERAMICS

In-Service course for teachers
Mouldmaking/Slipcasting
Glazing - Taggs Yard Method
Slip & Glaze Decorative Techniques
Porcelain
Throwing
Raku

SCULPTURE

Terracotta Modelling from Life
Claywork with & without the model
Finishing Techniques & Colouring Sculpture

TUTORS :

*Andrew Topliss, David Cowley, Brian Dewbury,
Harry Horlock-Stringer, Paula Gray,
George Wilson, Jo Miller, Alan Thornhill*

APPLY to:

The Arts Centre, Brunel University, UXBRIDGE,
Middlesex. UB8 3PH.

Tel: 0895-73482

FESTIVAL OF
EUROPEAN
CERAMICS

· 92 ·

Preliminary Notice

The Craftsman Potters' Association is holding a Festival of European Ceramics at Milton Abbey School, Blandford Forum, Dorset on the 3rd, 4th and 5th July 1992.

All enquiries to the Co-ordinator:

**Marya Fforde,
Rhydfawr,
Cwmdu,
Crickhowell,
Powys NP8 1RT.**



THE CRAFTSMEN POTTERS ASSOCIATION

Peter Beard Ian Gregory Phil Rogers Ruthanne Tudball Josie Walter
Marya Fforde · Co-ordinator

TRADE STANDS

Bath Potters Supplies, 2 Dorset Close, Twerton, Bath, BA2 3RF. Tel. 0225 337046.
Ceramatech Ltd. & Laser Kilns, Unit 16, Frontier Works, 33 Queen Street, London N17 8JA. Tel. 081 885 4492.

Reward, Products Europe Ltd, Unit A Brookhouse Industrial Estate Cheadle, Stoke-on-Trent, ST10 1PW. Tel. 0538 750052.

Celtic Process Control Ltd., Celtic House, Langland Way, Reevesland Ind. Est., Newport, Gwent. Tel. 0633 271455.

The Fulham Pottery Ltd., 8/10 Ingate Place, Battersea, London SW18 3NS. Tel. 071 720 0050.

Potters Connection Ltd., Anchor Road, Longton, Stoke-on-Trent, ST1 1JW. Tel. 0782 598729.

Pottery crafts Ltd., Campbell Road, Stoke-on-Trent, ST4 4ET. Tel. 0782 272444.

J. W. Ratcliffe & Sons Ltd., Rope Works, Shelton New Road, Stoke-on-Trent, ST4 6DJ.

BOOKS FROM

Craftsmen Potters Association, 21 Carnaby Street, London W1. Tel. 071 437 6781

Ray Scott, Fordham Thermal Systems and Sayvit, 37 Mildenhall Road, Fordham, Cambridge, CB7 5NW. Tel. 0638 721371.

Craft Business Advisors, Rosemary Walmesley White and **Ben Morris** will be on campus representing the Welsh Development Agency.

A BIG THANK YOU

The organising committee of the International Potters Festival 1991 gratefully acknowledge the assistance and support of the following organisations, companies and individuals.

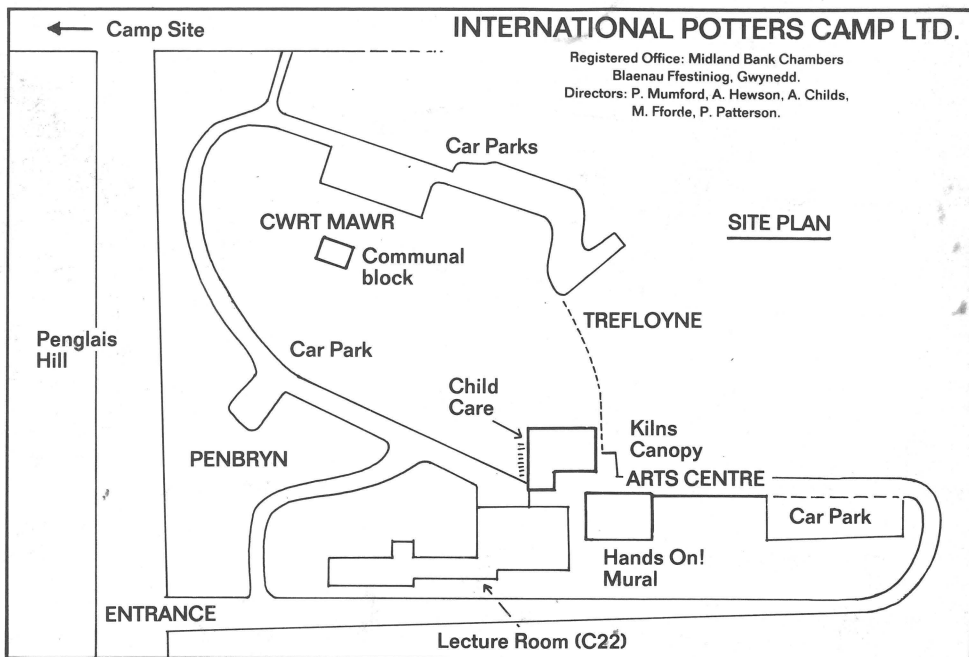
Janet Leach; Welsh Arts Council; Crafts Council; D.B.R.W.; Pottery crafts Ltd. whose assistance with equipment and materials has been invaluable; Butterley Bricks Ltd., who supplied bricks, brick clay and clay blocks for the kilns and the mural project; Budget rent a car (Aberystwyth); Calor U.K. Ltd.; All Arts Centre staff; Students Union U.C.W. Aberystwyth; All student helpers; All who donated raffle prizes; Seren Bell; Anita Besson; Terry-Bell Hughes; Ivor Burge; Sean Curley; Annie Durrant; Pippin Drysdale; Ann Catrin Evans; Morris Freeman; Jennie Mumford; Nobuo Okawa; Trevor Patterson; Rachel Patterson; Sarah Perch; Marian Pritchard; Sheila Tyler; Teresa Ward; Fiona Wells.

HOLIDAY COURSES AT WHITE RODING POTTERY

Join one of our action packed weeks or weekends and learn more about pottery than you ever imagined. Hot tips, short cuts, cheating!

Throwing, hand building and decorating, raku firings plus special two week salt glaze course.

Details from Deborah Baynes, The Pottery, White Roding, Dunmow, Essex CM6 1RF.
Tel: 0279 876326



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:

Bett Reed
33 Woodstock Road,
Redland, Bristol, BS6 7EP.