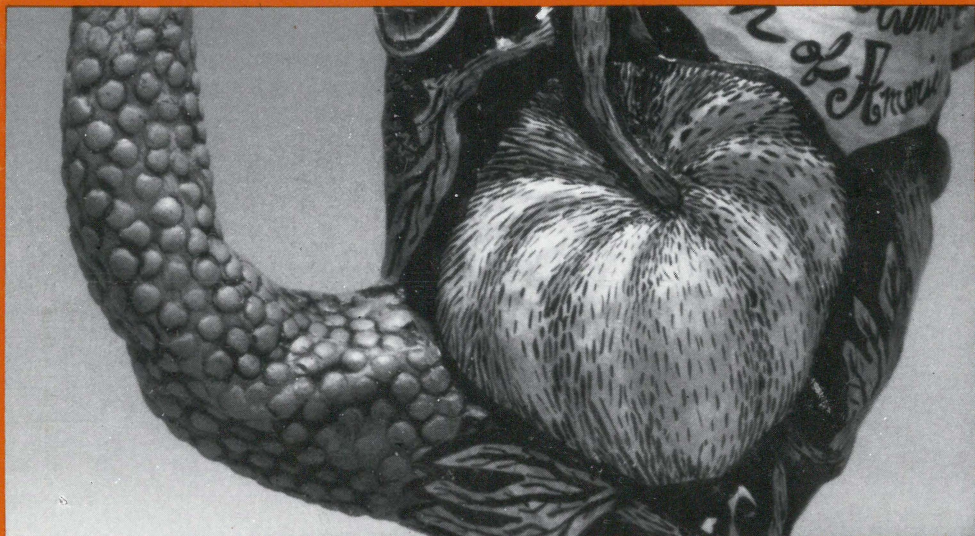


North Wales Potters, South Wales Potters and Aberystwyth Arts Centre

INTERNATIONAL POTTERS' FESTIVAL

**July 16 - 18
1993**

GWYL RHYNGWLADOL CROCHENWYR



ABERYSTWYTH ARTS CENTRE
Aberystwyth, Dyfed, Wales

Organised with the support of the Welsh Arts Council, the Crafts Council,
the Development Board for Rural Wales, West Wales Arts and the New Zealand Society of Potters.

WELCOME TO THE INTERNATIONAL POTTERS' FESTIVAL

CROESO I'R WYL RHYNGWLADOL CROCHENWYR

93

North Wales Potters, South Wales Potters and Aberystwyth Arts Centre welcome you to the fourth International Potters' Festival. We hope you will find the weekend's activities stimulating, informative, enlightening and perhaps perspective-changing. Above all we hope you will enjoy yourselves.

Many events take place simultaneously: please feel free to circulate and to visit whichever area or event you find most interestig. Guests have their own workspaces where you are welcome; they will also be giving demonstrations in the main hall. This arrangement provides opportunities for discussion and exchange of ideas. Our aim is for the weekend to be as informal as possible, and for the guests to be as accessible as possible. Visitors are also warmly invited to join in the various 'hands-on' projects.

Officials will be available to deal with any problems, and the reception desk will be pleased to help with any inquiries. Any adjustments to the programme will be announced in the main hall and on the blackboard in the foyer, where video film showings will also be advertised.

OFFICIALS, COMMITTEE AND ASSISTANTS

Adrian Childs
Gwenllian Ashley
Beverley Bell-Hughes
Jean Grant
Wendy Green
Gavin Killerby
Sue Lane
Steve Mattison
Lyndon and Nest Thomas
Alan Tucker

Aberystwyth Arts Centre
Alan Hewson
Eve Ropek
Cath Sherrell
*University College of Wales,
Aberystwyth*
Maira Vincentelli
Welsh Arts Council
Roger Lefevre

ACKNOWLEDGEMENTS

The organisers wish to thank all individuals, public bodies and private companies who have assisted in any way. Special thanks are extended to **Bath Potters Supplies** (0225 337046); **Butterley Brick Co Ltd** (0773 570570); **Calor Gas** — South Western Region (freephone 0800 626 626); **Medcol (Cornwall) Ltd** (0208 72260); **Potclays Ltd** (0782 219816); **Potterycrafts Ltd** (0782 745000); **Potters Connection** (0782 598729); **Reward Clay Glaze Ltd** (0538 750052); **A Guinness** St James Gate Brewery, Dublin 8, for materials supplied.

We are grateful to the New Zealand Society of Potters for the support given to Christine Boswijk and Brian Gartside.

WHAT'S ON IN THE ARTS CENTRE

Exhibitions

Out of the Frame

An exhibition tracing the development of embroidery and stitch from past centuries to the Avant Garde style of today.

The Child — Seen But Not Heard

Contemporary Photography

The American Way

Contemporary Ceramics from the U.S.A. by 22 makers. This major touring exhibition is organised by Aberystwyth Arts Centre.

Craftshop & Bookshop

The Arts Centre Craftshop sells a wide range of arts and crafts, and artists materials. It also houses a number of exhibitions, and those during the festival include Anne McCartney's metal jewellery, Jeff Soan's amazing wooden toys, and (from July 17th) Morgen Hall's ceramics.

The bookshop holds a large stock of academic text books, reference material, classic literature and stationery.

Ceramics Gallery

A selection from the University's extensive ceramics collection is on display in the Ceramics Gallery.

Refreshments

Cafe

Friday: 7.30 a.m. - 7.30 p.m.

Saturday: 7.30 a.m. - 4.30 p.m. Buffet at 8.00 p.m.

Sunday: 7.30 a.m. - 9.00 p.m.

Monday: Breakfast from 8.00 a.m.

Special Breakfasts available every day; hot and cold food and snacks available all day.

Licensed Bar Friday: 4.30 - 11.30 p.m. Saturday: 11.00 a.m. - 11.30 p.m.

Sunday: 12.00 - 3.00 p.m. and 7.30 - 10.00 p.m.

Tea, coffee, soft drinks are also available.

Betty Woodman *USA*

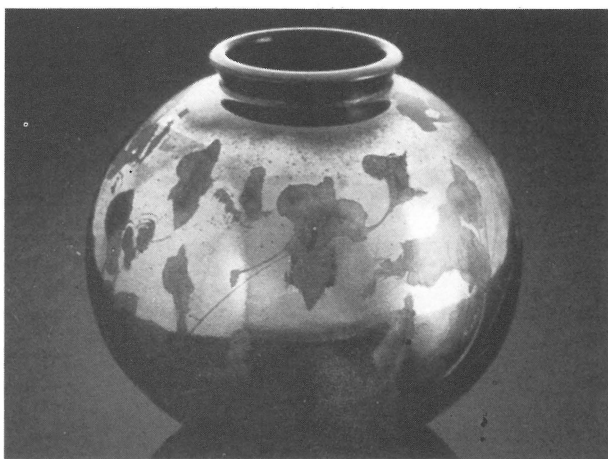
Opening Ceremony

Betty Woodman will formally open the Festival. A committed earthenware potter, her domestic wares follow tradition, both European and Chinese. Much of the work is hand built rather than thrown, and the finished pots retain the plastic qualities of soft, unfired clay. For part of each year she works in Italy. Betty Woodman's lecture will focus on contemporary American ceramics, supporting the major exhibition by American ceramists. See *The American Way*.

Greg Daly *Australia*

Master of Ceremonies

Greg Daly is a potter of international renown whose work and personality are equally memorable. A show-stealing demonstrator at the first International Potters' Festival in 1987, he returns to the fourth Festival in a role to which his humour and easy, direct style are eminently suited. President of the Crafts Council of Australia, Greg has won 30 national and international awards and exhibited in 50 one-person shows. In his work, images, illusions, light are explored using lustres, gold and silver leaf, enamels and etching on bowls, platters and vase forms. He is currently writing a book on glazes.

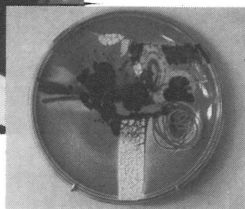
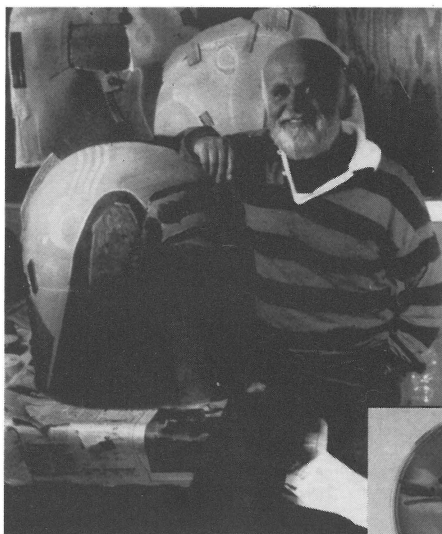


Greg Daly: lustrated vase

Brian Gartside *New Zealand*

"I was born with the idea (or maybe I was taught) that design is divided into *elements* and *principles*. The elements are **Shape, Line, Colour, Tone, Texture**. A book that I read said that **Space** and **Motion** were elements too and that seems sensible. The principles of design were the ways in which you can 'play' with and manipulate the bits and pieces I've just listed. **Harmony** seemed to be the most important principle to be understood and tamed, making things comfortable to look at and so on; not to offend! (You may have noticed I lapsed into the past tense while thinking of design principles — it must be an intuition slip!) Other principles were **Contrast, Rhythm, Repetition** — and more I have now forgotten. Oh! and **Balance**. (Very, very important, how could I have forgotten that?)"

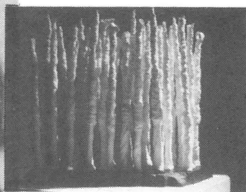
Brian Gartside, a Lancastrian who moved to New Zealand in 1970, is enigmatic in both his use of language and clay. He talks while he works — in words, shapes and lines — so that finally, 'the cracks, bumps, blisters, hollows, hard lines and dribbles talk to each other'. He employs a wide variety of techniques to basically simple forms which undergo multiple glaze firings at different temperatures. He also uses computer technology for design purposes and will describe the process in his lecture. (See also *The Electronic Revolution*.) During his demonstration he will make 'paper clay'.



Christine Boswijk *New Zealand*

Christine Boswijk's intensely personal work springs from the cognitively inaccessible; thus it cannot be easily explicated. Instead she prefers to context the work by conveying something of the multiplicity of social, ecological and geographical influences and the circumstances in which the work is produced and viewed.

Her pieces are mainly coil-built — a technique that affords the closest relationship between hand and clay — and patched and laminated with clay slabs. One piece tends to trigger the production of the next, while always in mind is a consideration of how each piece will be seen. This determines much including colour, texture, robustness of structure. Recent works shown at Expo 92 in Seville included a 'primeval forest' in a metre square glass box, inviting the use of fragile surfaces to be inspected at close range. Her lecture will draw out the contradictions arising from the colonisation of a South Pacific island by Europeans.

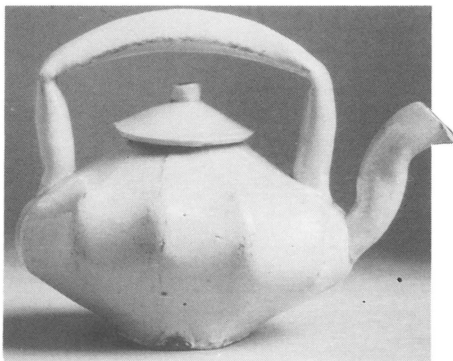
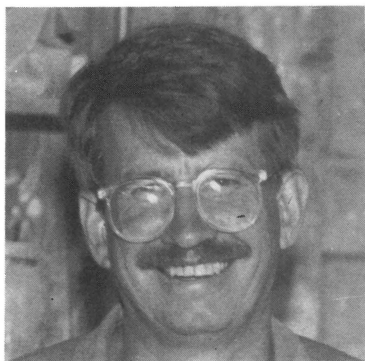


Forest of Signals 1991
Mounted on black marble

Mark Pharis *USA*

A producer of functional pottery, Mark Pharis trained under the tutorship of Warren McKenzie at the University of Minnesota at a time when the influence of Bernard Leach was at its height on both sides of the Atlantic. His utilitarian ware, however, is a departure. Its construction is particularly interesting, tea ware, bottles and so on being made from large clay slabs which are used in conjunction with paper patterns (as in dressmaking). He then employs techniques used in the fabrication of forms from sheet metal. Simple moulds are used to make handles, lids and spouts.

In his lecture, Mark, who now teaches at Minnesota, will give a critique of the Leach influence in the mid-west of America and discuss future directions for functional work.



Annabeth Rosen *USA*

Annabeth Rosen's challenging work has been described as disfunctional, crude, clumsy and rugged, purposely ignoring technique, to achieve unmistakably that which only the hand could have made — the polar opposite of machined perfection.

This is also reflected in the way Annabeth works: 'I try to create an atmosphere that allows unplanned things to happen and allows me to see the very obvious. These are instigators of invention. I try to change one moment, one object with excitement or a sharpness that punches through space'. She prefers technical simplicity using earthenware clay, once-fired, with white slip under transparent glaze; colours are produced with lead, copper and iron.

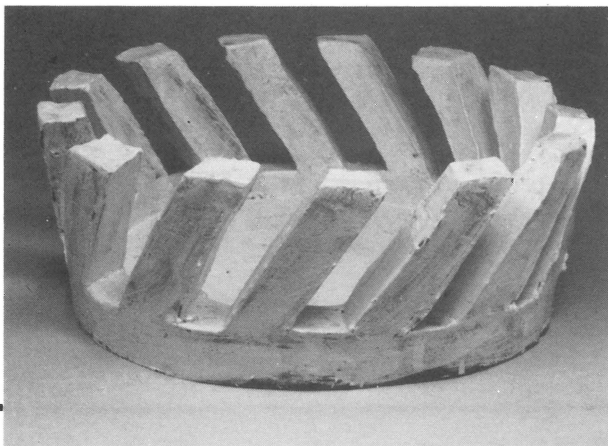
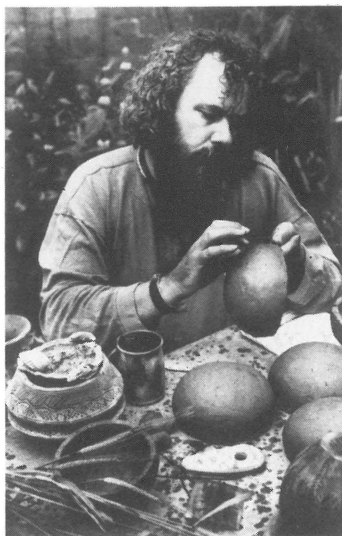


Photo: Keith Morris, Aberystwyth

Iain Barber *Eire*

A former maths teacher in Zambia, the exuberant Iain Barber's route to ceramics was long, varied and atypical. Finally, trying to become a full-time potter in Eire, he abandoned 'African whimsey' for Celtic heritage. Dublin's celebration of its 1000th anniversary in 1988 was pivotal in his career: chance meetings and first-hand exploration of neolithic and bronze age pottery in a museum inspired historical and technical research, and the making and firing of replica pieces, some of gargantuan proportions. His other, non-replication, work is clearly influenced by the techniques and 'feel' of early ceramics.

During the Festival Iain will make coiled and burnished replicas and open fire them with wood and straw; there will be firings on both Saturday and Sunday. During his lecture he will focus on Irish neolithic and early bronze age ceramics. An accompanying information sheet will be available. In his formal demonstrations he will grind and mix grog and make several types of vessel.



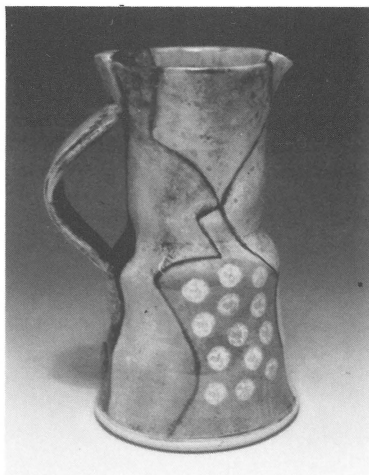
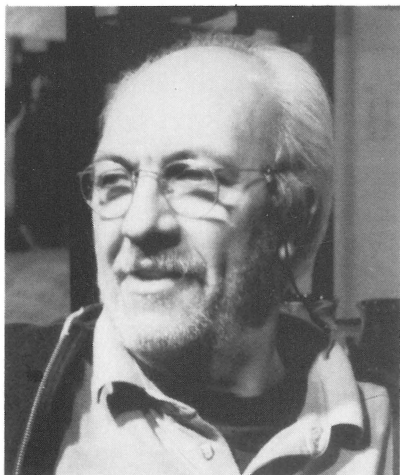
John Pollex *UK*

Public participation project: Interactive decorating

John Pollex, once one of Britain's leading makers of traditional slipware, felt he had exhausted most of the techniques by the mid 1980s. He began a period of experimentation during which he 'changed everything' in an attempt to regain the pleasure and excitement he once derived from producing pottery. Inspired by the paintings of Howard Hodgkins, Ben Nicholson and others, and the work of American potters Betty Woodman and Andrea Gill, his work underwent a colourful transformation. He has discovered a sense of play in his thrown and altered work.

At the Festival John hopes to involve visitors in decorating large clay discs with him playing the role of 'chess master'. A Tai Chi teacher, John's interest in

spiritual practices is likely to figure in his weekend's work. His lecture will focus on the painters who have influenced him and how these influences are reflected in the colour and form of his ceramics.



Gabriele Koch *Germany/UK*

A potter with an embracing set of ideals about global survival, Gabriele Koch abandoned the wheel in favour of the historically earlier technique of coiling for her spherical forms. This and other references to the past are conceptualised as reminders of what is vital to the future, while the ceramic forms reflect a desire to work with nature rather than control it.

Gabriele was born in Germany and studied English, history and politics before visiting Spain and England. Her interest in art, coupled with critical social awareness, led her to a post-graduate course in ceramics and the development of her current work. She will be demonstrating the making of her burnished forms and will sawdust fire them during the weekend.



Programme of demonstrations

Friday	Arrival and Registration
6.30 p.m.	Official opening by Betty Woodman U.S.A. Greg Daly will chair the introductory session at which the guests will present short slide talks on their work.
10.00 p.m.	Social time - the bar will be open until 11.30 p.m.
Saturday	Demonstrations in the Great Hall
9.30 - 10.30 a.m.	Morgen Hall / John Pollex
10.45 - 11.45 a.m.	Gabriele Koch / Václav Šerák
12.00 - 1.00 p.m.	Brian Gartside
1.00 - 2.00 p.m.	Lunch
2.00 - 3.00 p.m.	Annabeth Rosen / Mark Pharis
3.15 - 4.15 p.m.	Christine Boswijk / Iain Barber
4.30 - 5.30 p.m.	Tulla Elieson
6.00 p.m.	Group Photograph
7.00 - 8.30 p.m.	Buffet in the Foyer area
9.00 - 12.00	Social time - Wild Turkey Brothers will entertain with their Blue Grass music in the Great Hall.

Sunday	
9.30 - 10.30 a.m.	Iain Barber / Gabriele Koch
10.45 - 11.45 a.m.	Tulla Elieson / Mark Pharis
12.00 - 1.00 p.m.	Morgen Hall / Annabeth Rosen
1.00 - 2.00 p.m.	Lunch
2.00 - 3.00 p.m.	Christine Boswijk / Brian Gartside
3.15 - 4.15 p.m.	Václav Šerák / John Pollex
4.30 - 6.00 p.m.	Finale: Raffle

Lectures

Saturday	Lecture Theatre
9.30 - 10.30 a.m.	Christine Boswijk - Contemporary New Zealand Ceramics
10.45 - 11.45 a.m.	Annabeth Rosen - Reviews her own work
12.00 - 1.00 p.m.	Betty Woodman & Scott Chamberlin - American Ceramics
1.00 - 2.00 p.m.	Lunch
2.00 - 3.00 p.m.	Václav Šerák - Bohemian Baroque Ceramics
3.15 - 4.15 p.m.	Brian Gartside - Personal work & Computer Design
4.30 - 6.00 p.m.	The Electronic Revolution Mike Hughes & Wally Keeler, chaired by Moira Vincentelli
Sunday	Lecture Theatre
10.45 - 11.45 a.m.	John Pollex - Painterly Influences
12.00 - 1.00 p.m.	Iain Barber - Irish Neolithic & Early Bronze Age Ceramics
1.00 - 2.00 p.m.	Lunch
2.00 - 3.00 p.m.	Mark Pharis - The Leach influence in the Mid West
3.15 - 4.30 p.m.	Tulla Elieson - An African Journey

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

Tulla Elieson will be working on her mixed-media construction alongside the Marquee. Morgen Hall, Iain Barber and Gabriele Koch have a workspace and kilns at the front of the Marquee.

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

Sunday - Public workshops with Jean Paul Landreau in the Pottery Studio.

Child care facilities are available - enquire at reception for details.

Morgen Hall *UK*

Public participation project: The Tea House

Cardiff-based ceramist Morgen Hall ('the Tea Lady') makes tableware — tin-glazed earthenware in rich hues of deep blue, mustard yellow and burnt orange, produced by slip and glaze stain. Her current major interest is highly-decorated ceramic pieces for food — plates for cream cakes, lidded jars for liquorice allsorts — the ultimate use of which is vital to the purpose of production: a piece is consummated not with firing but with food. This avenue is given a full exploratory reign at the Festival, for which Morgen has extended the concept to entirely edible tea sets constructed of pastry, gingerbread dough, marzipan and other culinary materials, and decorated with icing.

The project provides a 'hands-on' opportunity for all Festival visitors who are warmly invited to take part under Morgen's guidance. The materials to be used afford a variety of hand-building and decoration techniques — pinching, coiling, slabbing and press moulding, inlaying, slip decorating with icing, and so on. Baking will be done in a kiln-style, wood-fuelled oven; eating will take place on Sunday. During her formal demonstration she will make ceramic tableware.



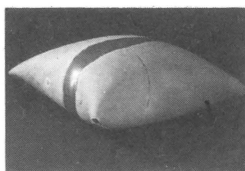
Photo: Peter Russell

Tulla Elieson *Norway*

Tulla Elieson's work ranges, seamlessly, from that which one can comfortably term 'pottery' to that which is perhaps better described as fine art, though she regards herself as a potter. She is best known for her large installations in galleries and public buildings. One of these, *Creativity*, is the subject of a video film (see blackboard for time and venue) — a piece weighing many tons which involved months of endeavour and assistance from others including a

composer. A recent journey to Saharan Africa and the experience of dry, vast emptiness has inspired new work. She has been conducting technical research with clay cushions, folded from one slab of clay and supported by inflated plastic, which may lead to tall, thin, arched forms. Whether these should be mountain vases or clay mountains — vessels or sculptures — is a current dilemma.

At the Festival Tulla will undertake a boat construction, reflecting both the deep impressions the Braer oil tanker accident made on the Norwegian coastal population and the 'terrifying beauty' of the television pictures.



Václav Šerák *Czechoslovakia*

Head of ceramics at the Academy of Applied Arts in Prague, Prof Šerák was an apprentice in a china factory in post-war Czechoslovakia before studying at the institution where he now teaches. On graduating from the academy, he emerged as one of the country's most talented and promising industrial designers of ceramics, winning several international awards almost immediately and setting a pattern of success.

The sphere of his work, however, embraces more than industrial porcelain. He also produces free ceramic work for interiors and large-scale pieces for use in architecture, bringing together the fantasy of the artist, the order of the industrial designer and the craft skill of the potter. During the Festival he will work on a sculptural piece.



Mike Hughes and Prof Wally Keeler *UK*

The Electronic Revolution

*Lecture, demonstration and discussion;
chaired by Moira Vincentelli*

During the last year the National Craft Video Archive has been working in collaboration with the Ceramic Archive at Aberystwyth to develop research material on the history of ceramics using tape and video recordings to produce educational videos and multimedia computer programmes on ceramics. The pilot project was on the potter Marianne de Trey. Mike Hughes will present his work and show extracts from the video. There will also be demonstrations of computer books and discussion of the way new technologies are being used for developing ceramics education and design.

Scott Chamberlin *USA*

Lecture only

Scott Chamberlin, who with Betty Woodman selected the ceramists whose work appears in the exhibition *The American Way* (see elsewhere for details), will give a lecture on contemporary American ceramics.

A demonstrator at the 1989 Festival he is interested in pot forms that appear in architecture and in the art of topiary.



Supporting Entertainment

Wild Turkey Brothers — Live on Saturday evening. They seduce their audience with a unique blend of the contemporary and traditional; a fusion of original material, bluegrass, Irish, rock, old-time and mountain music.

Child care

Child care will be supervised by **Professor Panic Puppets**. Prof Panic! Madame Panique and all the little Panics are a family of puppeteers and clowns. They will run a weekend workshop programme. See reception desk for details.

THE INTERNATIONAL

The magazine of the International Potters' Festival at Aberystwyth

A lively magazine capturing the energy and excitement of the '93 Festival will be produced shortly after the event. Read what the guest demonstrators and leading people in the UK field have to say about the Festival, about their work, about each other.

Copies will be available from Aberystwyth Arts Centre, Penglais, Aberystwyth, Dyfed SY23 3DE or Welsh Arts Council, 9 Museum Place, Cardiff CF1 3NX on receipt of your name and address, and £2 per copy plus 50p post and packing for UK mailings. Non-UK mailings made at cost. *Editor:* **Sheila Tyler** (0766 830601); *photographer:* **Stephen Brayne** (081 858 6286).

Trade Stands

The following companies are represented in the trade display area. They are listed in alphabetical order:

Bath Potters Supplies, 2 Dorset Close, Twerton, Bath, BA2 3RF. Tel: 0255 337046.

Ceramic Art & Perception, 35 William Street, Paddington. NSW 2021 Australia. Tel: 02 361 5286.

Craftsman Potters' Association, 21 Carnaby Street, London W1. Tel: 071 437 6781.

Industrial Pyrometer Co. 66/76 Gooch Street North, Birmingham, B5 6QY. Tel: 021 622 3511.

Paul Vincent Studio Pottery, 15 Magdalen Road, Exeter EX2 4TA. Tel: 0392 430082.

Potters' Connection, Anchor Road, Longton, Stoke-on-Trent. ST4 1JW. Tel: 0782 598729.

Potterycrafts Ltd, Cambell Road, Stoke-on-Trent. ST4 4ET. Tel: 0782 745000.

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

Roma Medical Aids Ltd., Llandow Industrial Estate, Nr Cowbridge, South Glamorgan. CF7 7PB. Tel: 0446 830744.

Stow Potters' Wheels, 2 Gawcombe, Church Westcote, Chipping Norton, OX7 6SS. Tel: 0451 830744.

WHAT'S ON IN THE ARTS CENTRE!

The American Way Exhibition

The exhibition, sub-titled Views on use: function in contemporary American ceramics, shows work by 21 American ceramists whose work deals directly with aspects of function, an area of the American scene which has been largely ignored in Europe in recent years. Selected by Scott Chamberlin and Betty Woodman, the artists are:

Ann Agee, Peter Beasecker, William Brouillard, Sarah Coote, Deirdre Daw, Kim Dickey, Jane Dillon, Ann Gabhart, Alec Karros, Paul Kotula, Andy Martin, Mark Pharis, Gregory Pitts, Annabeth Rosen, Judith Salomon, Linda Sikora, Sandy Simon, Julie Terestman, David Regan, Bruce Winn, David Wright.

The exhibition, organized by Aberystwyth Arts Centre, will tour Britain during 1993-94 visiting London, Cleveland, Manchester, Wrexham, Cardiff and Warwick. It is accompanied by a catalogue with essays by Peter Schjeldahl, the American critic, and Alison Britton the British critic and ceramist.

Guests' Exhibition

An exhibition of guest demonstrators' work will be shown during the Festival weekend. All works are for sale.

North and South Wales Potters' Exhibition

Members' work will be shown in this open exhibition. All works are for sale.

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 80 people including professional potters, amateur enthusiasts, teachers, students and people 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: Steve Mattison, Cae Carrog, Aberhosan, Machynlleth, Powys, SY20 8SE. Tel: 0654 703247.

South Wales Potters

South Wales Potters was founded in 1964. The society now has a membership of 150. 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 members opportunities to increase awareness of ceramics, to develop practical skills and to promote the marketing of their work. We publish a regular newsletter and our programme of events includes exhibitions, conferences, special interest forums, demonstrations and lectures. We utilise own 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 SAE to: Alan Clark, 17 Falcon Crescent, Moorlands Park, Weston-super-Mare, Avon, BS22 8RX. Tel: 0934 511422.

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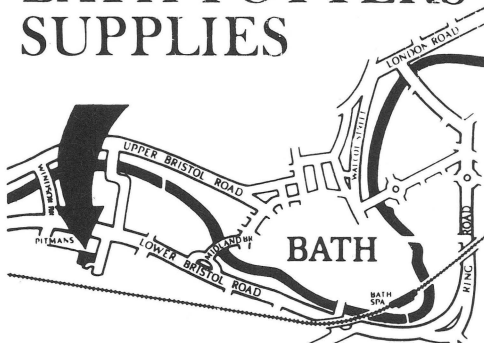
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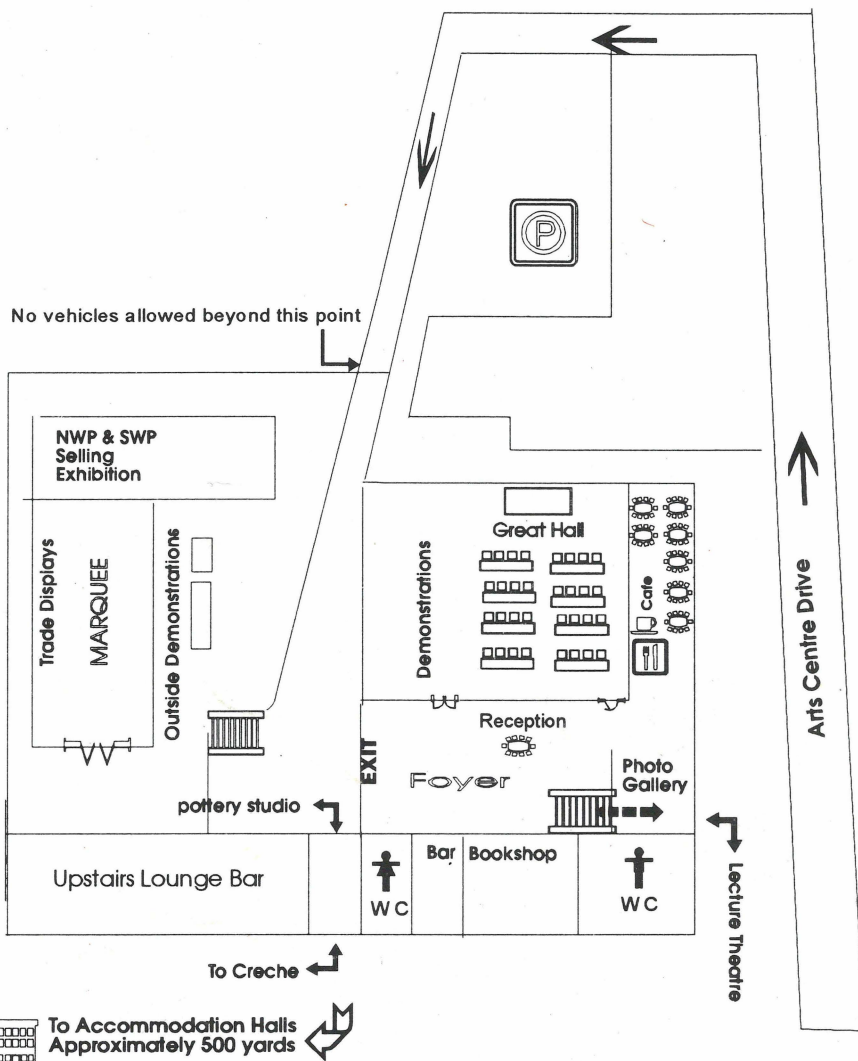
*South London Showroom: 2 Norbury Trading Est., Craginsh Av.,
Norbury, London SW16 4RW Tel: 081 679 7606 Fax: 081 679 9112*

*North London Showroom: 75 Silver Street, Edmonton,
London N18 1RP Tel: 081 803 7402 Fax: 081 807 3194*

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Up to:- Lounge Bar, Upper Gallery, Craftshop and Bookshop