



International Potters Festival
Gŵyl Rhyngwladol y Crochenwyr



friday 4th saturday 5th sunday 6th July 1997 Aberystwyth Arts Centre

Front Cover Ray Rogers

Welcome to the
International
Potters Festival

*Croeso i'r
Wyl Rhyngwladol
Crochenwyr*

**Officials,
committee
and
assistants**

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

The International Potters Festival prides itself on featuring some of the world's best known potters and ceramic artists, many new to this country. This year we feature the first demonstrations of work by Miroslav Páral and Anna Malicka-Zamorska in this country, who, along with Sandor Kecskeméti and Susan Halls have been invited guest artists at the International Ceramics Studio, Kecskemét, Hungary, from whose collection our main exhibition comes.

Many events take place simultaneously - please feel free to circulate and to visit whichever area or event you find most interesting. 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 accessible. Visitors are also warmly invited to join the 'hands-on' projects.

Officials will be on hand throughout the weekend to deal with 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 blackboards in the foyer, where video showings will also be advertised.

FOR NORTH AND SOUTH WALES POTTERS

Peter Goodridge, Steve Mattison, Pauline Patterson, Morgen Hall,
Meri Wells, Gavin Killerby, John Reading, Robert Kennedy, Jenny Fell

FOR ABERYSTWYTH ARTS CENTRE

Alan Hewson, Eve Ropek, Jill Piercy, Sarah Bowie, Jean Goodson,
Cath Sherrell, Seren Bell

FOR THE UNIVERSITY OF WALES

Moirá Vincentelli

Exhibitions at the
Arts Centre

ceramics gallery

education room

main gallery

ceramic series, lower foyer

craftshop

foyer

cafe gallery



The Kecskemét Collection, Judit Turcsányi

The Kecskemét Collection.

Featuring work from this important ceramics collection, rarely seen in Western Europe. The pieces on display have been selected by Alison Britton to give a cross section of the work made at the International Ceramics Studio, Kecskemét, Hungary, during its twenty year history.

Guest Artists Exhibition

The work of the guest demonstrators at this year's festival is on show and all work is for sale.

Ana Marie Pacheco.

Brazilian born Ana is a painter, sculptor and print maker. She is Associate Artist at the National Gallery, following in the footsteps of Paula Rego, Ken Kiff and Peter Blake.

Mick and Sheila Casson.

Mick and Sheila are two of Britain's most respected potters. Mick is famous for his influential wood and gas fired saltglaze, Sheila makes innovative saltglaze teapots and vases.

Tony White.

New raku work by North Wales Potters' member Tony featuring his characterful animals.

Prints from Wood.

A selection of 20th century woodblock printing selected by James Hamilton from the Arts Council Collection. Includes works by Otto Mueller, Maurice de Vlaminck, David Jones, Eduardo Paolozzi and Peter Blake.

Art for Sale.

Works by Jeremy Moore, Stuart Evans, Jenny Fell, Helen Kozich, Ron Davies, Seren Bell, Catrin Webster and many other artists from the Aberystwyth area.

upper floor

Craftshop

The craftshop is also stocked with a huge selection of pottery, glass, jewellery and more by some of Britain's leading makers. Ask about COLLECTORPLAN, the interest free credit scheme run by the Arts Council of Wales. It is available on purchases from the craftshop and exhibitions. As well as crafts, the shop also stocks a wide range of CD's and cassettes, greetings cards, magazines and gifts.

North and South Wales Potters Exhibition at Ceredigion Museum in Aberystwyth town centre. A selected, selling exhibition of members' work.

catering

The cafeteria will serve hot and cold meals, salads, tea and coffee. There are two licensed bars, one in the main foyer and the other in the theatre foyer upstairs, where tea, coffee, filled rolls and sandwiches will also be available. There will also be tea, coffee, filled rolls available daily in the marquee.

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cafeteria

Open daily for breakfasts from 7.30a.m.

Friday 7.30a.m. - 10p.m.

Saturday 7.30a.m. - 6p.m.

Sunday 7.30a.m. - 10p.m.

Monday 7.30a.m.

licensed bars

Friday 4.30 - 12.30p.m.

Saturday 11a.m. - 12p.m.

Sunday 11a.m. - 11.30p.m.



CLAY COURSES AT WOLVERHAMPTON

The Ceramics course at the University of Wolverhampton is acknowledged by many to be one of the most exciting and innovative clay courses in the country. Established for over 30 years, the course continues to build on the philosophy that with such a versatile material, students should be encouraged to explore all possible areas of expression.

Courses in Ceramics are offered at undergraduate and postgraduate levels leading to a BA (Hons) or MA degree with Ceramics as a specialism. Postgraduate research can also be undertaken leading to an MPhil/PhD degree.

At undergraduate level, Ceramics can be studied in one of four different modular routes on either a full-time or part-time mode. This flexibility gives students the opportunity

to assemble a programme to suit their individual requirements and may include subjects from the University prospectus such as Business Studies or Languages.

At MA level, the modular structure allows students to opt to specialise in Ceramics or combine it with Glass, Woods/Metals/Plastics, Sculpture, Painting, Printmaking, Photography, or Illustration, as well as a range of subjects available throughout the University at large.

Further information and prospectus from Dennis Farrell, Subject Leader, Ceramics. Telephone (01902) 321960.

The University is an exempt charity which exists to provide higher education services to meet the needs of individuals and of society at all levels.



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4th, 5th & 6th September 1998

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mick casson OBE

Mick has been a leading figure in British pottery for many years. His breadth of knowledge, insight and understanding of pots and people together with his endless enthusiasm are an inspiration to all. Mick is our Honorary President and we are pleased to welcome him to officially open the Sixth International Potters Festival.

jim robison
UK/USA

Jim Robison has been an enthusiastic participant and lecturer/demonstrator at Potter's Camps and festivals for many years. He began with camps organised by the Craftsmen Potters Association; helped to organise many of the Northern Potters events and has been involved with virtually all of the International Festivals at Aberystwyth. He believes that enthusiasm is contagious; and that the exciting growth of ceramics is due in part to the generosity of potters and ceramicists who join in these collective events to share their experiences and ideas.

As a practitioner, his studio time is divided between slabware vessels and sculptures and large scale commissioned pieces. Most recently he has completed

relief sculptures for the Civic Hall in Holmfirth and businesses in Wakefield. As an author, his recently published book, 'Large Scale Ceramics', documents the making of his architectural sculptures, as well as other examples from around the world. He also teaches part time at Leeds University College, Bretton Hall, and, with the help of his wife, Liz, promotes ceramics through exhibitions at their own gallery.

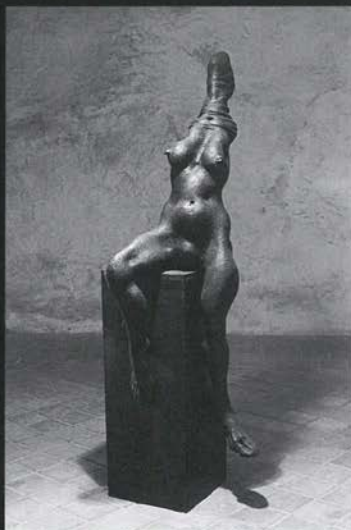
Born, raised and educated in the USA, Jim came to the UK in 1972. Intentions of a stay lasting one year have now grown into twenty-three. His combined home/studio and Booth House Gallery has gradually grown to fill several converted Yorkshire farm buildings in Holmfirth near Huddersfield. Several acres have recently been added and a sculpture garden is among future plans.

Jim is the Master of Ceremonies for the Sixth International Potters Festival.



focus on Eastern Europe

28th June - 1st November 1997



miroslav páral

CERAMICS FROM THE INTERNATIONAL CERAMICS STUDIO, KECSKEMÉT, HUNGARY

In early May, British potter Alison Britton visited the International Ceramics Studio, to select an exhibition for Aberystwyth Arts Centre that would coincide with the International Potters Festival. With visiting potters from Hungary attending the event, the idea of an exhibition of work which incorporated Eastern European potters seemed extremely appropriate.

The International Ceramics Studio at Kecskemét was founded nearly two decades ago with the aim of guaranteeing the peaceful conditions required for creativity, the contemporary materials and technology for experimentation, and the opportunity for contact and communal work with other artists. As well as Hungarian artists, makers from every corner of the world have been invited to work at the studio, repaying the hospitality they received with the works they produced during their stay. The studio has, therefore, built up an impressive collection of work and it was from this that Alison has made her selection. The collection is considered a national treasure in Hungary and has deservedly become a permanent museum exhibition.

The founder and director of the studio, János Probstner has been in post since 1976 and sees the studio as a haven, "a haven in which information passes freely among the artists invited from East and West, where important new artistic trends and technical skills can be directly exchanged, where to all intents and purposes the destruction of the artist's Iron Curtain began." The centre has a voluntary regulation that any innovation carried out by any participant immediately becomes the joint property of all. Importantly too, the studio allows artists to come into contact with international professional literature and journals unattainable at a personal level.

The work on show is just a small proportion of the work in the collection and it is hoped that this exhibition not only gives us the chance to better understand the work of our Eastern European counterparts, but helps to encourage more makers to visit the studio and raise the profile of this unique project.

An essay on Alison's experience in Hungary and subsequent exhibition appears in the catalogue for the show.



sandor kecskemeti

yános probstner

hungary



general view of the studio

"Artists by virtue of their profession have great responsibility for future and progress. It is my firm conviction that the artists in the Studio and their works have something in common: the demand and intention that the questions brought to light by our age must be answered by the artist, according to his abilities by way of creating works of art for society. The community calls for his existence."

János Probstner was the inspiration behind the founding of the International Ceramic Studio in Kecskemét, Hungary, and now, 20 years later, is still the director of this unique establishment. At a time when opportunities for Hungarian artists to meet foreign artists were rare the studio provided a haven where experimentation and discussion could take place among the young generation of ceramists. Art, being eternal, humanist and international has always urged reformers to struggle for the universal human values and total creative freedom against adverse circumstances and to reject the closed mental borders surrounded by the barbed wire fence. Without this realisation it is impossible to understand the studio's significance as an isolated cloister of international creative thought. Its development ensured a steady and hushed relationship with the world.

"The foundation of the studio was prompted by the desire for direct contact with artists from all around the world. At that time Hungarian artists were not allowed to travel too much. However having our centuries old cultural roots in Central Europe and our creative desire for freedom, we have waited for our foreign colleagues who, by giving us their professional and human experiences, strengthened our belief in the freedom and progress of art." During the last twenty years works by artists of international repute have been made in the Studio and a collection of contemporary ceramic art has been established featuring over 2000 works. More than 250 Hungarian and 100 foreign artists have left their works here during the years - works from five continents.

The Studio has recently been granted the finances to establish a permanent Museum of Contemporary Ceramic Art, which will be situated in Kecskemét - that cultural island in the ocean of former ideological regimes.

János Probstner, as well as being a major ceramist in Hungary and dynamic head of the studio, has for several years concentrated on the graphic arts, and his drawings have been exhibited widely. He is also Professor of Art at the Academy of Applied Arts, Budapest, and visiting teacher Reykavik, Iceland. *During the festival János Probstner will be giving an illustrated slide/talk about the history and development of the International Ceramic Studio.*

miroslav páral
CZECH REPUBLIC

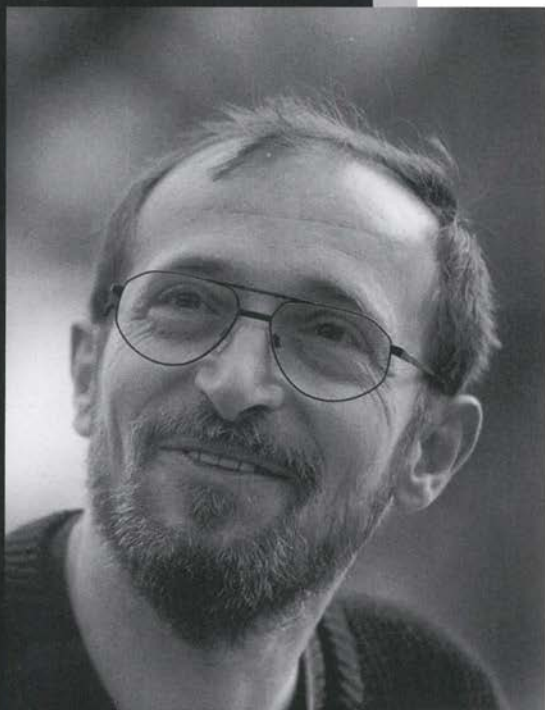
Miroslav Páral is one of the significant ceramic artists of the Czech Republic. After graduating from the School of Ceramic Art in Bechyně he worked as a ceramic designer in factories and became a master of throwing and gained yearly awards for 'Designs of the Year'. During this time he was also working as a free artist as painter, sculptor and architect.

At the end of 1986 Páral left applied art to pay more attention to the philosophy behind his works - ideas about the sense of being human and thoughts about our existence in space and time. The creatures he creates are not strictly human but have a sympathetic human quality. Creatures at the edge of their existence.

To multiply the aggression of time Páral uses the structure of lava and the remains of organic tissue. The torsos are exposed to the erosion of time and the artist discloses the human skeleton in its nakedness.. Through this mirror, Miroslav Páral evokes everlasting questions "What is a man and what part is he or she of". The sculptures can provoke the feeling depression and destruction but those observers with an open mind can also perceive the beginning of new life as well. His more recent work has been softened and the decaying figures are now much more whole in their being. Benevolent half human 'minotaurs' that tug at the heartstrings, demanding compassion.

Miroslav Páral manifests himself in his work as a philosopher, sculptor, architect and painter - all in one person, and the existence of his work enables his own existence.

Miroslav will be attempting to construct one of his life size figures during the weekend. Oldrich Asenbryl, a Czech potter now living in North Wales, will be translating for him during the festival..



anna malicka-zamorska

POLAND



"In Life I am interested in art.

In art I am interested in life

I like to be part of the world, where everything influences each other.

Life and death, light and darkness, earth and water, stone and air.

I like hurricanes and running clouds, I like mysterious silence after sunset.

Nature is like music - light makes sound, sound makes form, form makes feelings.

I am an observer and I am observing.

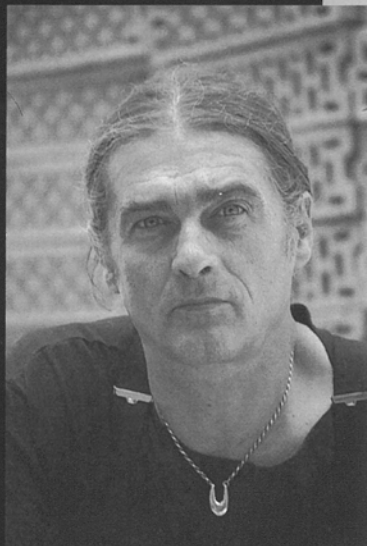
Life is beautiful."

Anna Malicka-Zamorska works in a small studio in Wroclaw but most of her works have been in conjunction with the Karolina Factory where she has access to clays, slips and kilns firing to 1450c and much of her work is fired to this temperature with subsequent lower temperature colour firings.

Her work has recently undergone dramatic changes from the landscape composed of multitudes of small porcelain elements, hung in great masses from ceilings and walls through to the newer, more overtly figurative works, where humanesque creatures exist alongside her magical wolves.

sándor kecskeméti

HUNGARY



"I use different materials to shape my thoughts. I realise my sculptures in clay,

porcelain, stone and bronze. I have a special intimate relationship to the soil - the

clay from the beginning. It means to me freedom, a meeting with nature. For me, the firing, changing materials into stone is the great MIRACLE."

Born in Gyula, Hungary in 1947 he studied ceramics at the Budapest Academy of Applied Arts under Professor Árpád Csekovszky. Since 1972 he has been a freelance artist in Budapest. Since 1985 he has been a Professor of Applied Arts and teacher on the MA course at the International Ceramics Studio, Kecskemét. Since 1990 he also lives and works in Gundremmingen, Germany, where he has collaborated with architect Egon Kunz in the artistic development of the town.

Sándor Kecskeméti is one of those rare ceramic artists whose work crosses many media boundaries. From pure clay sculptures, often over 4 metres in height, his work is also being translated into bronze and stone - yet still retaining its soft clay origins. In Kecskeméti's own words "My work cannot be related to specific influences as it is drawn from many sources. The work of Henry Moore, monuments like Stonehenge and natural rock formations were strong early influences but from this important base the work has been moulded by many subjective ideas."

david frith WALES



The richness of the North Wales landscape never fails to excite me, I live in it, I work in it, I cycle in it and I have wallowed in it for over thirty years since I started my workshop with Margaret.

My work explores the surfaces of fired clay through texture, colour and the contrast of matt and shiny surfaces - searching for that essence - a quality that survives time and where the traditional and contemporary meet. I use the techniques of the past with the eyes of the present. Pieces are individual, often on a larger scale, and include platters, bottles, ginger jars, store jars, pressed and extruded forms and tile murals. The larger pieces being made in sections, a technique which I have developed to give me continuity of line.

I like flat surfaces which enhance innovative decorative techniques. I use reduction firing with many celadon glazes. I tend to decorate with several layers of glaze and overglazes and incorporate wax resist with sponged pigments and glaze trailing to achieve a rich and lustrous quality.

The development that has taken place over the years from starting my working life as a slipware potter and gradually moving over a period of time to higher temperatures reveals many of the slipware techniques of the past still showing in the way that I work today. I find now that decoration is becoming more minimal rather than tending to rely on several intermingled layers with broader and simpler areas of wax.

I am enjoying at present making small murals where the flat clay is combed or impressed and with shapes cut to form an integral part of the whole and reflecting the image of a two dimensional pot.

I would hope that the work shows an individuality and maturity that comes from experience, self confidence and personal conviction about the role of a craftsman and potter.

margaret frith WALES

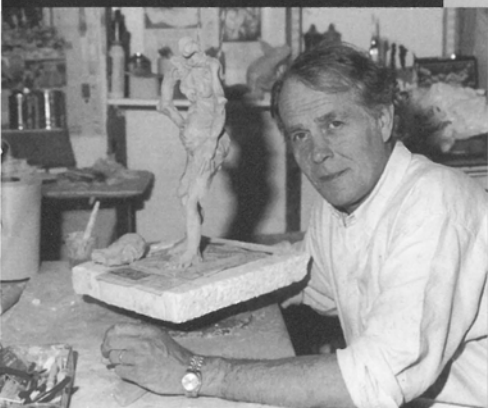


I have shared a studio with David since 1963, first making earthenware, then oxidised stoneware, and finally reduction stoneware and porcelain. During the early period we, along with several assistants, were making mainly domestic ware for a buoyant market in Wales and England. During the last twenty years I have concentrated much more on personal work.

Some of my work centres on the thrown form, fairly finely potted in porcelain and with carved floral motifs covered with celadon glazes. The pieces range from bottles and bowls and covered jars through to teapots - more recently I seem to make less of the carved ware and am attracted by rich glaze techniques.

Porcelain demands careful attention to technical exactness. At least it does with my way of working! It shows little tolerance level and is prone to damage at all stages. The losses are quite high compared to stoneware and every imperfection stands out. Yet, working with porcelain holds a great fascination and can be very rewarding with its brilliance and purity - I find it a great challenge and also a great frustration. I need to work with it in quiet concentrated periods and then find I need to break away and work with the freedom of coarser stoneware clays for a while and release an inner tightness. In this way I hope to get the balance right!

ian gregory UK



Ian Gregory, born in 1942, was educated at Westcliff High School and Southend School of Art. His interest in arts led him to explore various fine art media. However he was also drawn to drama and, after studying acting, he worked on many films, television and theatre. He also made several hit records for the music charts in the late 1950's. In 1968, having moved to Dorset, he continued to produce ceramics and sculpture and in 1974 the West of England Guild of Artists and Craftsmen awarded him their Bronze and Gold Medals for his work. In 1976 he began to develop the salt glaze techniques that were used on some of his sculptural pieces.

He has been a visiting lecturer at Bath Academy of Art and Cardiff Institute as well as continuing to teach at the University of Westminster, Harrow campus, the University of the West of England and Head of Art (Artist in Residence), Milton Abbey Public School, Dorset. He was elected a fellow of the Craft Potters Association in 1977 and later served on the council as well as being a Full Member of the Dorset craft Guild and the West Country Potters Association.

He continues to show work in many galleries worldwide and has examples in private and public collections which include the Victoria and Albert Museum, Castle Museum (Nottingham), Fitzwilliam (Cambridge), Keramiek Museum (Holland) and many others. Ian is also the author of several books for his publishers A&C Black, one of which was awarded joint Best Craft Book of the Year in 1977 and he also directs and co-produces a series of documentary films on leading ceramic artists.

Ian will be demonstrating his ceramic work on the main stage and also showing and firing his 'flat pack kiln' during the weekend, on the kiln site.

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nina hole DENMARK



I am a Danish ceramicist living in a small village close to the sea. My surroundings have influenced my work. Whatever I see eventually finds its way in to my ceramic sculptures. I have been using the house as a frame for expressing thoughts.

My raku fired sculptures have been built with slabs and by consciously using negative space as openings for light to come through and by combining clay with other materials such as glass, to both add light and lightness to the heaviness of clay. These are kind of ego-houses.

With this thought I have developed the slab construction and the modular building system as the base for the big sculptures. My techniques is a simple building block method. The blocks are made from a 'u' shaped slab, with one leg longer than the other - about the size of a small firebrick. The blocks are then stacked one on top of the other, with the open ends alternating. The system is amazingly strong and can easily support a 3 metre height, or more structure. The actual building block creates an open weave wall and thus allows for fast drying and quick firing. It is a natural consequence of my life with raku that has challenged me to unveil this structure of the height of the firing.

I have always used a lot of assistants when I build this kind of sculpture, That combination of working and building together is wonderful learning process for everybody. It gives each piece a unique spirit, drawn from each group that works together. The process is as important as the final product.

susan halls UK

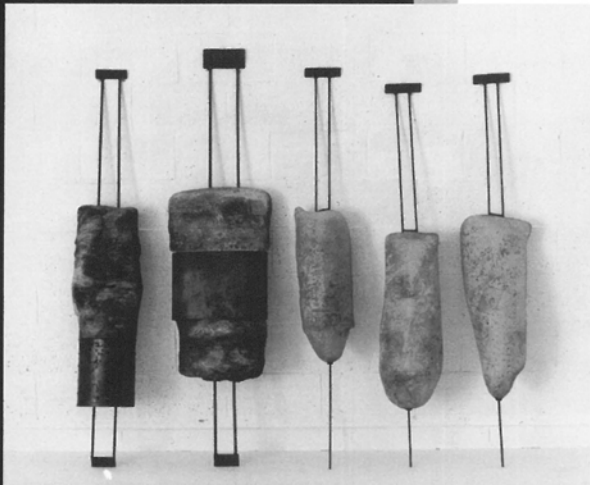


I go out of my way to be near animals - crossing the street to get a better look at a dog or befriending a neighbour in order to get access to their rabbit! I tolerate many people simply because I prefer their pet. This obsession with animals began when I was a child. Their image is so deeply rooted in me that it's natural for them to be dominant subject in my work. My work has always sought the form and feeling rather than the mere appearance of things. I'm trying to create sculpture which traps a kind of animal truth or fact. Direct representation, essences (the current fashion) and narrative do not interest me. Dog, horse, cat and monkey are recurring themes. Though I'm flirtatious with many other species. I'm interested in all ceramic techniques, so I use what I want to get what I want. The danger is that the technique dominates the aesthetic, when all I want is for it to inform and push the image forward in some way.

I make everything using paperclay mixed with nylon fibre. Most pieces are finished using 'primitive' firing techniques (sawdust, smoke and raku). Occasionally I work at stoneware temperatures and I'm bursting to do more salt and wood firings.

Sue Halls is leading this year's 'hands on project' to make a field of animals for Aberystwyth. Throughout the weekend you are all requested to join in and collaborate in this ambitious installation.

rina kimche ISRAEL



Rina Kimche's sculptures are characterised by their distinctive forms, which are primordial and elemental. She uses archetypal symbols to give her work a certain quality of inwardness, meditation and mysticism. It is mostly a voyage of development through the act of creation. Her work also derives its power from the materials used: clay, iron, lead, which create a sense of earthliness and presence.

Rina Kimche is an established clay artist in Israel. As a student she began searching for her artistic roots in the archaeology of the country. Over the years she was impressed and enriched by her journeys and studies in Africa, the United States and the Far East. The theories of Carl Jung broadened her understanding of the sources of creativity and the meaning of forms. She was influenced by such artists as Louise Bourgeois, Mary Frank, Magdalena Abakanowicz and Setsuko Nagasawa.

Sculptural and conceptual contrasts are interwoven through the work: question and answer, suffering and hope, death and life, searching and finding. These are likewise expressed in the titles of her works, which are often made up of paradoxical phrases such as "War Fruits", "Chrysalis Butterflies" and "Mediterranean Boxes". The fruits of war which cling like pupae to metal branches, like the clay containers with their iron locks, are all sealed packages. The packaging conceals the inner secrets and the viewer can only guess at the contents.

Rina Kimche appears at the International Potters Festival with the financial assistance of the British Israel Arts Foundation.

martin mindermann

GERMANY

"Think of a number, then double it" is an appropriate phrase for Martin's Mindermann's pots. His monumental forms - often up to a metre tall really are impressive, having the presence of a piece of furniture rather than decorative pottery.

Martin, from Bremen, takes his inspiration from the early Bronze Age vessels, with his pots being uncomplicated and simple in form. Variations of squashed or stretched spheres, often like deep bowls with flattened shoulders, are predominant with almost all being bulbous. Glazing is again simple, using the characteristic raku crackle to give them their major decorative features. Often a combination of white and copper turquoise glazes are applied. As an echo of the gold laquer inlays in traditional raku many of Martin's pots have a meandering gold line following the crackle pattern.

"The same turquoise-blue colour has been widely employed in the Egyptian culture and can often be found in combination with gold. This metal is important to me as an additional material, with its associations of archaeological excavation and the search for treasure."

All Martin's work is thrown, turned and bisque fired in an electric kiln. Metal chlorides are then sprayed on to obtain a fine colour distribution. The pots are then fired in a fibre box mounted on a table before reducing in sawdust in a hole in the ground and covered completely, where they are left for 24 hours to cool. *Martin will be firing some pieces on the Saturday afternoon and demonstrating the throwing of these immense vessels on the Sunday.*



jeff oestreich
USA



"My consuming interest over the past dozen years has been the beaked jug. I became intrigued with the idea of altering the form of the traditional pulled spout".

Jeff Oestreich was born in St. Paul Minnesota in 1947 and was introduced to ceramics by Warren MacKenzie while at university. After receiving his BA he was apprenticed to Bernard Leach at St. Ives for two years and returned to Minnesota in 1971. The philosophies of Leach and MacKenzie enabled Oestreich to examine critically the functional aspect of art in contemporary ceramics. The commitment to utility remains a strong influence in his work and the challenge of redefining visual and physical parameters have intensified. Oestreich also relies on the historical influences in his glaze palette, with minimal surface decoration and firing methods drawing from Japanese and Chinese origins.

"My current work is thrown and altered, either by faceting, stretching, or cutting and rejoining. The majority of my pots are salt glazed. Being fond of glazes and not willing to give up this surface altogether I play with the ratio of glaze to clay surface. I look for challenge. I like to have a battery of new ideas to work on, ideas that are not resolved easily. Even today, though I am not in a production mode, I still take form and work it, dozens of times, until the idea reaches my expectations, until it matures."

Jeff Oestreich's work is included in the collections of the Everson Museum of Art, Syracuse; the Victoria and Albert Museum; the Taipei Fine Arts Museum, Taiwan and the Kansas City Museum, among others.

ray rogers
AUSTRALIA



I always strive for purity of form and simplicity, which suits the pit firing technique. There are contrasts on the surfaces from the use of worked or incised areas which have an organic or aquatic quality. If one compares the flora and fauna on the forest floor with that on a coral reef one can see a strong resemblance in some of these forms often reflected in my work, which could be interpreted either way.

Each piece has been resolved in order to retain harmony with the vagaries of the fire. I have been using this technique for many years. Early work was traditional and heavily influenced by the Leach/Hamada tradition, mostly stoneware and porcelain. I now work in that area which is 'no man's land' - neither classic or fully sculptural, which makes for difficulty for those who need to categorise.

Pit firing is a primitive, rather robust method of firing where a percentage of losses have to be accepted, particularly large forms are subject to thermal shock. I found this useful to be freed from the bonds of being too close to one's work.

In recent years I have been developing silver and copper lustres, fired using combustible organic materials in a muffle kiln. The fugitive effects of lustres are a challenge which is probably the ingredient that keeps most of us working with clay.

Ray will be building and firing one of his massive pit kilns on Saturday, and demonstrating the making of his large pieces on the main stage on Sunday.

micki schloessingk
WALES



paul stubbs UK



My passion for pots and potting began whilst travelling in India in the late sixties. I attended the Studio Pottery Course at Harrow 1970-72. In 1974 I set up a small workshop in Bentham, North Yorkshire. There I built a large wood-firing kiln and made salt glaze. In 1987 I moved to the Gower Peninsular near Swansea, in South Wales. Here with a smaller, more efficient wood firing kiln I continue to enjoy potting and exploring the endless possibilities of saltglazing.

I enjoy the limits that making tableware and functional pots imposes. Similarly I like to work with just a few slips, keeping decoration to a minimum, allowing the salt and fly ash to leave their mark. I want a lot: that the pots work, feel easy in the hands, be strong in form and lively, quiet when holding food yet bold enough to be enjoyed for themselves.

Firing with wood I am very interested in exploring the continuum from no salt to heavy salt. For example I recently fired the wood kiln with no salt, depending only on the effects of the flyash for the glaze. I am now thinking about the possibilities of building a two or three chambered kiln, which would encourage more experimenting. However here at Aberystwyth, Paul Stubbs and I are going to build a small wood firing salt glaze kiln, one that should be easy to put up and relatively quick to fire. We'll see on Saturday night!

Paul Stubbs has been involved with clay in one way or another since 1965. A self confessed pyromaniac, a member of the Bath Potters Supplies team with a special interest in custom kiln design and build, large and small. He also built other pottery equipment for his own use including a de-airing pugmill, a cone wheel and a blunger. He makes salt glazed, extruder-formed planters when time allows. Design consultancy is an interesting area - he particularly enjoys teasing out from clients what is required and sees the resolution of the design as very much a collaborative effort.

Micki and Paul will be building 2 small wood fired salt kilns - one that Micki will be firing over the weekend, the other to show the method of construction. The time for the development of this design was fairly short. It is a hybrid between a Boury box and an Olsen kiln - a development of Micki's own kiln in South Wales. It is probably the smallest practical size for a wood kiln.

seminars

potter's tips

Visitors to the International Potters Festival in 1995 will be well aware of Joe Finch's throwing skills. Joe returns to host a 'Potters Tips' session and will be situated in the foyer and invites all participants to share your tips with him. Joe will be making appearances on stage throughout the weekend to share this knowledge with you all.

pottery skills training workshop

Currently Joe Finch is attempting to establish a 'Pottery Skills Training Workshop' and will be hosting a seminar during the weekend to discuss his proposals. Joining him will be Mick Casson and Gus Mabelson, who now runs the Training Workshop at Thomastown in Ireland.

ceramics at the millennium - a creative dialogue

Paul Scott (Ceramics Editor of Artists Newsletter) in the Cumbrian Blue corner and Paul Vincent (Editor, Studio Pottery magazine) in the Devonshire Cream corner. A verbal duel with a spirited exchange of views about ceramics at the millenium...what they might include, and what they might be used for.

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trading places

These companies are represented in the trade display area within the large marquee on the kiln site.

Bath Potters Supplies,
2 Dorset Close, Twerton, Bath BA2 3RF.
Tel: 01225 337046.

Ceramics Art and Perception
35 William Street, Paddington, Sydney, NSW 2021, Australia.
Tel: 02 361 5286. Fax: 02 361 5402. Email: colman@zeta.org.au (Subject: Attention Janet)

Contemporary Ceramics,
Craft Potters Shop and Gallery, William Blake House, 7 Marshall Street, London W1V 1LP

Cromartie Group Ltd.,
Parkhall Road, Longton, Stoke on Trent ST3 5AY. Tel: 01782 313947. Fax 01782 599723

Gladstone Engineering,
Foxley Lane, Milton, Stoke on Trent ST2 7EH.
Tel: 01782 536615

Laser Kilns,
Unit C9, Angel Road Works, Advent way, London N18 3AH. Tel: 0181 803 1016.

Ceramatech Ltd.
Unit 16/17, Frontier Works, 33 Queen Street, London N17 8JA.
Tel: 0181 885 4492, Fax: 0181 365 1563

TCAS (Metrosales),
Unit 3, 46 Mill Place, Kingston upon Thames, Surrey KT1 2RL. Tel: 0181 546 1105.

Northern Kilns
Piling Pottery, School Lane, Piling, Preston PR3

PotteryCrafts Ltd.
Campbell Road, Stoke on Trent ST4 4ET.
Tel: 01782 745000
Talbot Road, Rickmansworth, Herts WD3 1HW. Tel: 01923 770127

Potclays Ltd.
Brickkiln Lane, Etruria, Stoke on Trent ST4 7BP. Tel: 01782 219816. Fax: 01782 286506

Potters Connection,
Longton Mill, Anchor Road, Longton, Stoke on Trent ST4 1JW. Tel: 01782 598729. Fax: 01782 593054

Stow Potters Wheels,
2 Gawcombe, Church Westcote, Chipping Norton, OX7 6SS. Tel: 01451 830744.

Studio Pottery Magazine,
15 Magdalen Road, Exeter EX2 4TA.
Tel: 01392 430082.

University of Wolverhampton,
School of Art and design, Molyneux Street, Wolverhampton WY1 1DT. Tel: 01902 311000

Walsh Momentum Wheels
Coach House Workshop, The Stables, Chipnall, Market Drayton, Shropshire TF9 2RB.
Tel: 01630 661485

Islwyn Watkins
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Tel: 01547 528940



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north wales potters

The North Wales Potters Association was founded as a forum to promote the art and craft of ceramics in North Wales. It was formed from the Guild of North Wales Potters in 1980. Membership is open to all who have an interest in clay, whether amateur, professional, student or teacher. North Wales Potters aims to encourage the exchange of ideas, techniques and philosophy whilst also providing marketing opportunities for the membership with our exhibition programme.

The Association holds regular meetings throughout the year consisting of demonstrations, hands on workshops, lectures and talks, all usually with a guest potter. These events provide an opportunity for a social meeting as well as increasing our knowledge and perception about the wider field of ceramics with fellow artists. They are held at various venues throughout North Wales, often in members' studios and homes.

North Wales Potters has a busy exhibition programme with venues not only in North Wales but throughout Britain. A regular news magazine is circulated to all members and other interested groups, containing news, views, comments, events information and reviews, articles and photos. Together with South Wales Potters and the Aberystwyth Arts Centre NWP also organise and host the spectacular International Potters Festival every two years.

Interested in Clay? then find out about North Wales Potters from

Steve Mattison, Caecarrog, Aberhosan, Machynlleth, Powys SY20 8SE.

Tel or Fax: 01654 703247

Email: steve@carrog.co.uk

NWP webpages: <http://www.ftch.net/~carrog/nwp.htm>

south wales potters

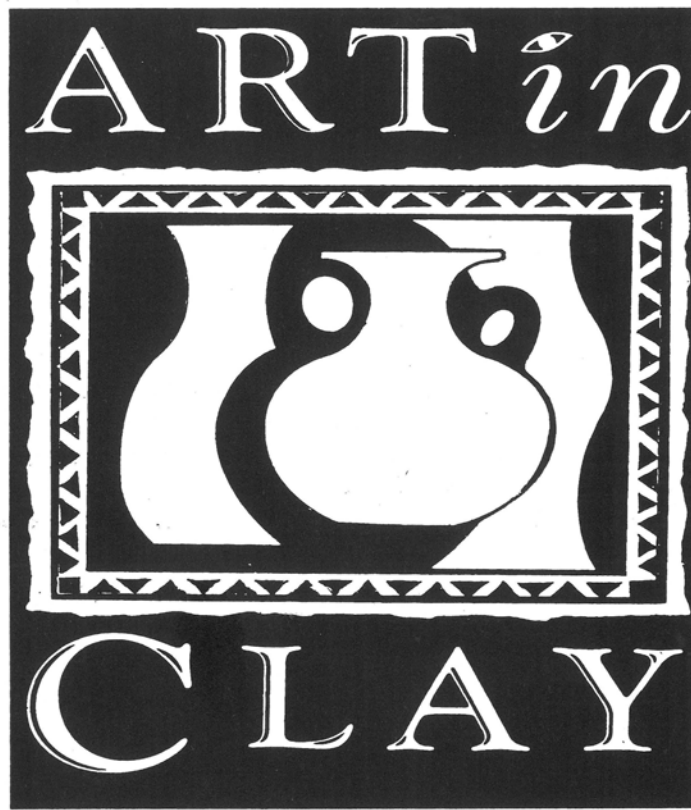
South Wales Potters was founded in 1964. The society now has a membership of 150. This includes full-time professional potters, ceramic sculptors, part-time potters, teachers and students. Membership is open to anyone interested in pottery and ceramics. The activities offer members opportunities to increase awareness of ceramics, to develop practical skills and to promote the marketing of their work. We publish a regular newsletter and programme of events includes exhibitions, conferences, special interest forums, demonstrations and lectures. We utilise own member's 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 please send SAE to:

**Alan Clark, Membership Secretary, 17 Falcon Crescent, Moorlands Park,
Weston-super-Mare, North Somerset BS22 8RX. Tel: 01934 511422.**

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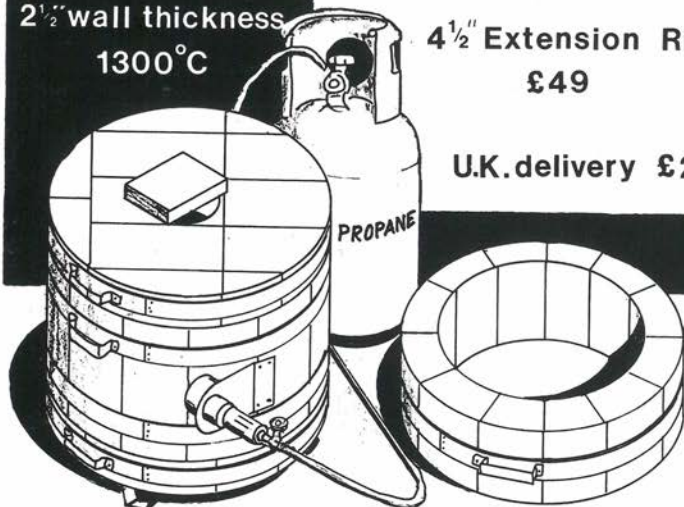
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