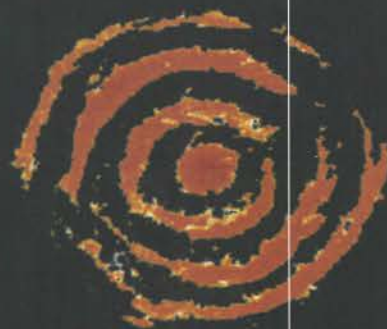


# Gŵyl Gerameg Rhyngwladol International Ceramics Festival

10th Anniversary



1st, 2nd 3rd July 2005  
Aberystwyth Arts Centre, Wales



Organised by: Aberystwyth Arts Centre, North Wales Potters and South Wales Potters

# Gŵyl Gerameg Rhyngwladol International Ceramics Festival

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## Officials, Committee and Assistants:

### **For North and South Wales Potters:**

*David Binns, Carole Horsman, Pauline Paterson, John Reading, Phil Rogers, Jeff Taylor*

### **For Aberystwyth Arts Centre:**

*Alan Hewson, Eve Ropek, Cath Sherrell, Roger Guy Young, Rena Roberts, Wyn Jones*

### **For the University of Wales: Moira Vincentelli**

**Co-ordinator:** *Sophie Bennett 01970 621903 [sob@aber.ac.uk](mailto:sob@aber.ac.uk)*

**Publicity:** *Louise Amery 01970 622889 [lja@aber.ac.uk](mailto:lja@aber.ac.uk)*

The International Ceramics Festival would like to thank the following for their support of the 2005 Festival:

Arts Council of Wales, Goldmark Gallery, Visiting Arts, Craft Council of Ireland, Studiopottery.com, Potclays Ltd, Scarva Pottery, Stow Potters Wheels, Bath Potters, Stedmark Limited, Calor Gas, IBS Company Limited.

Grateful thanks to Takeshi Yasuda for his advice on demonstrators; to Michel Gardelle & Louise Gardelle for invaluable help in making contacts in Benin and with Apouri Ouele; to Mike Eden for his initial help on the Benin project.

Also to Jean Paul Landreau for his assistance on the adobe project, and Kader Izri and Alex Rowe for on-the-spot French translations.



# Croeso i Wyl Gerameg Rhyngwladol Welcome to the International Ceramics Festival



2003 Festival



Wally Keeler 2003

Welcome to the 10th International Ceramics Festival!

Here is another opportunity to revel in ceramics, with the finest company.

2005 marks twenty years of the International Ceramics Festival. Since 1987 the Festival has played host to an extraordinary range of demonstrations and talks, and has been the cause of many inspiring encounters between people within the international ceramics community - some planned; many others unexpected.

The festivals are places to see unexpected ways of working, and to experience unexpected ways of thinking about ceramics; to be amazed at technique, or infuriated by a disregard for pottery 'rules'.

Each Festival has also been a great deal of fun for participants and demonstrators and we are sure that this special celebratory Festival will continue this worthy tradition!

There is an exciting line up of demonstrators this year, with guests from many different countries: Janet de Boos (Australia); Veronique Bambigbola and Angeline Hountchonou (West Africa), Wilma Cruise (South Africa), Apouri Ouele (Africa), Hans and Brigitte Borjeson (Denmark), Laura O' Hagan, Henry Pim (Ireland), Ken Matsuzaki (Japan), Gustavo Perez (Mexico); John Gill (USA) and Carol McNicoll, Claire Curneen, Svend Bayer (UK). These ceramicists will all feature on the main stage, demonstrating their work.

This year's kiln site will be particularly exciting, with firings on both Chapel Court (situated at the back of the Arts Centre) and the Piazza (to the front of the Arts Centre). Almost every type of firing will be shown at some point over the weekend including: Africa's Veronique Bambigbola and Angeline

Houchonou who will build traditional African pots and fire them in an amazing bonfire firing; Oliver Kent who will build and fire a kiln based on a seventeenth century design from North Devon; New Zealand's Peter Lange who will lead the 'hands on activity' as well as attempting the impossible by firing a kiln made entirely from ice. There will also be firings from: Nic Collins, who will demonstrate his famous anagama kiln; Steve Mills, who will fire his quick-fire salt kiln; Ian Gregory who will build and fire his amazing rocket kiln and the unmissable Wali Hawes from India will create a breathtaking visual spectacle with his Car Kiln.

Details on all guest demonstrators can be found in this publication, along with other weekend events including the Lifetime Achievement Award and the Student Award. In the centrefold is the schedule of events for the weekend so that Festival goers can plan their days.

We wish everyone a happy festival weekend!

*The International Ceramics Festival Committee*



Simon Carroll

# 2005 Festival Activities



Peter Lange



Jude Jelf

## Honorary President

This year's Festival will be opened on Friday evening by the Honorary President, **Henry Sandon**; a collector of modern ceramics and a familiar face on the BBC's Antiques Roadshow.

## Hands-on 2005

During this year's 'hands-on' demonstration everyone will have the opportunity to fire a ceramics piece in Peter Lange's quick-fire kiln. Festival goers are invited to make a figure that will be quick-fired in Peter's conveyor belt kiln.

*The International Ceramics Festival gratefully acknowledges the support of the Arts Council for Wales for this event.*



Henry Sandon, President 2005

## Foot Wedging Demonstration

The principles of foot-kneading clay 'Korean style' will be demonstrated during the weekend by student San Hung Lee. You will find him in the Demonstrators' marquee on the Piazza.

## David Hurn 2005 Festival Photographer

Magnum Photographer David Hurn (famous for his 1960's pop images and poignant glimpses of the people and landscapes of Wales) will be capturing the highlights of the anniversary event on camera.

## Adobe Grenier by Apouri Ouele

Just outside the Arts Centre Ceramics Studio will be a little piece of Africa - a traditional adobe 'grenier' or grain store, which will be built and decorated by Apouri Ouele from Burkina Faso in the two weeks leading up to the Festival. Apouri will be in the final stages of building the 2 metre high conical store during the Festival weekend, and decorating its walls in traditional colours and patterns. Organised by Aberystwyth Arts Centre to complement the James Morris 'Butabu' exhibition in Gallery 1.

*With thanks to Michel Gardelle, who made the first contact with Apouri and Jean Paul Landreau for his help with the project. Supported by Visiting Arts.*



## Artist In Residence 2005: Jude Jelf

Jude Jelf is well known for her quirky figurative ceramics, which combine a sense of humour with more serious aesthetic concerns. She will be drawing, observing and photographing people and events and interpreting these drawings into 3-D pieces during and after the festival.

*Jude is part of the Féile Clai Project. For more information please see p8.*



# Festival Exhibitions



Bodyworks Exhibition



Daniel Allen

## Demonstrators Exhibition in the Studio

A unique opportunity to see and purchase work by acclaimed international artists. The exhibition will only be open on the Saturday and Sunday of the festival and features work by all the invited guest demonstrators.

Open:            Saturday      9am – 5pm            Sunday      10am – 4pm

## James Morris: Butabu in Gallery 1

The British based photographer James Morris travelled through West Africa photographing the extraordinary mud architecture, which is surprisingly little known. The spectacular images he produced are evidence of the sophisticated creativity at work in these buildings, shaped by local architects into vibrant works of art.

James Morris' work centres on the built environment; in addition to his own projects he has been commissioned by architects such as Norman Foster and Richard Rodgers, and he is the recipient of prizes from Chicago's Graham Foundation and the UK's Design & Art Directors' Guild, among others.



James Morris: Adobe Architecture



Also in Gallery 1:

The Crafts Council's **PHOTOSTORE** database can now be accessed free of charge.

## Bodywork: Figurative Ceramics with a Cardiff Connection in the Ceramics Gallery

Over the last twenty years figurative work has had an increasingly high profile in the ceramics world. A number of the leading names in the field have trained in Cardiff and many still work there. The main focus of the show will be on Daniel Allen, Claire Curneen, Dave Cushway, Hayley Daniels, Michael Flynn, Babette Martini and Natasha Mayo along with earlier work by teachers and mentors including Alan and Ruth Barrett-Danes and Gwen Heeney.

## Aberystwyth Printmakers in Gallery 2

A chance to see artists' limited edition prints in many different techniques, drawn from the membership of an active new society promoting contemporary print making.

## North and South Wales Potters Exhibition in the Chapel

A selling exhibition of work by members of North Wales and South Wales Potters Associations who are attending the festival, reflecting the diversity and interests of potters and ceramicists working in Wales. The work is located in the Arts Centre's Chapel on the lower floor and is accessible from the Piazza. The exhibition will be open on Saturday from 9am to 9pm and Sunday from 9am to 4pm.



Janet Hamer

## 2005 Awards



Ray and Joe Finch 2003



Student Award Winner 2003



Janet Mansfield & Warren McKenzie  
2003 Award winners

### Lifetime Achievement Award 2005

In 1999 the International Ceramics Festival instigated the Lifetime Achievement Award to recognise a ceramic artist or potter who has made a major contribution to the world of ceramics. In 2003 the Lifetime Achievement Award was given to Janet Mansfield and Warren McKenzie. On Friday evening we will be announcing the winner of the 2005 Award and during the weekend we will be giving you all the opportunity to nominate a potter or ceramic artist to receive the Lifetime Achievement Award in 2007. Just complete the form enclosed in your festival pack and post it into the box at the festival reception desk.



Greenfire

### Student Award 2005

The International Ceramics Festival Student Award gives students and recent graduates (who completed their course up to three years ago) the opportunity to participate in the Festival alongside some of the world's most respected ceramic artists. One of the aims of the award is to encourage a fresh look at ceramics; an aim which helped us decide upon this year's winner:

#### "Greenfire" by Unpacked Theatre Co

Unpacked will create a series of short performance pieces around the Festival site during the weekend. Using physical theatre, movement, puppetry and animation techniques, they will explore some relationships between ceramic pieces and human bodies, their common fragilities and possibilities of transformation. **Unpacked** creates high-octane visual theatre that fuses physical theatre, object animation and puppetry. **Darren East and Zoë Hunter** both finished the MA in Advanced Theatre Practice at the Central School of Speech and Drama in June 2004, and are founder members of Unpacked. Their current show *The Fourth Violin from the Left* toured to the Arcola Theatre, the BAC for the Puppet Centre Trust, the Visions Festival in Brighton, the Edinburgh Fringe Festival and the Buxton Puppet Festival.

*The 2005 Student Award is sponsored by [studiopottery.co.uk](http://studiopottery.co.uk), promoting Studio Ceramics Worldwide.*



# Lectures



Lucy Casson



David Stuchbery



Mick Casson

Along with their demonstrations in the main hall the guests will be giving a slide talk about their work and influences. These lectures will be in the theatre on the upper floor or in the cinema on the ground floor, where there will also be seminars, discussions and films shown. The times and venues of the talks and films are in the programme in your catalogue and any changes will be posted on the notice boards in the foyer and the upper bar.

## **Ralf Burger** *'Some influences of limestones on the German ceramic-community'*

Ralf Burger is the president of Kalkspatz e.V. which was founded in Diessen near Munich/Germany in 1987 and has since become a well known organisation nationally amongst ceramists. The various activities of Kalkspatz take place in different parts of Germany making them accessible to many people. Its aim is to encourage more exchange amongst clay-enthusiasts and make advanced training possible.

## **Mick Casson Memorial Lecture: Lucy Casson** *'The Life of Michael Casson'*

New for 2005, the Mick Casson Memorial Lecture will each festival invite a lecturer to talk about an aspect of ceramics or a particular maker. Lucy Casson will be the first speaker for this new event, talking about her father, Mick Casson.

*"I have centred this talk about my father around slides and photos of him, stories he told us, memories of him and other peoples memories of him through his life with ceramics"* Lucy Casson.

## **Marianne de Trey in Conversation**

The potter Marianne de Trey looks back on over 50 years of working at Dartington. She will be in conversation with Dr. Jeffrey Jones who is currently writing a book on the history of studio pottery in Britain.

## **Liz McDermott** *'For Love or Money'*

'For Love or Money' is a collaborative project led by the School of Art, Aberystwyth and University of Wales, Lampeter. The Project is funded by the Arts Humanities Research Board and aims to explore the experience of women ceramic artists and craft potters to determine their motivations for making pottery. It is especially interested in whether or not their experience is gendered; whether or not they compromise innovation and creativity for the sake of economic viability; and what it is that reinforces the determined drive to create with clay. For this session Liz McDermott will be presenting the results of some Focus Groups that have been held across Wales.

## **Henry Sandon** *Honorary President, International Ceramics Festival 2005*

A personal account by Henry Sandon of his experiences on television and his interest in ceramics. Henry has had a great love for all ceramics since his early days as an archaeologist and his knowledge of pottery and porcelain of all periods and countries is quite incredible. He is the author of several books dealing with Worcester and other porcelains, and lectures frequently on the subject. His interest in Studio Pottery was awakened while having pottery lessons with Geoffrey Whiting and he is now an avid collector. A compelling and amusing speaker, his talk will be a must.

## **David Stuchbery** *'Australian Wood-fired Ceramics'*

An investigation into contemporary wood-fired ceramics in Australia. It will pose the following questions: Is there a definable wood-fired aesthetic? Is there a recognisable Australian wood-fired ceramics style? Why is there an increasing attraction to the process of wood-firing?

## **James Morris** *'Adobe Architecture of West Africa'*

Photographer James Morris talks about his exhibition 'Butabu: Adobe Architecture in West Africa.' in Gallery 1.

For lecture and talk times and venues please refer to the programme page 10-11 or check on the festival noticeboards over the weekend.

# Trading Places



Trade Stand 2003



Cup Sale

## Souvenir Bowl

Potter Joe Finch is making a 2005 special edition bowl for the festival which will be fired in Nic Collins' kiln. Priced at £10 each, tickets for the bowls can be purchased at the reception desk. The bowls will be available from the kiln site as soon as they are cool on Sunday afternoon.

## Festival Raffle

Once again each of the demonstrators has donated a piece of their work for the raffle. This is your opportunity to take a piece of the festival home with you. Tickets will be on sale throughout Saturday and Sunday morning from the reception desk and the raffle will be drawn on Sunday afternoon at 1:30pm in the Great Hall.

## Aberystwyth Cup Sale

A new and exciting development for the 2005 festival is a fund raising exhibition from Festival participants who will have brought with them a cup to be sold at the festival in aid of the Festival. Please ask at the reception desk for more information.

### Trade Stands 2005:

These have become an increasingly valuable part of the Ceramics Festival, they offer festival visitors a unique opportunity to see and compare new equipment, tools, materials and books as well as being able to purchase tried and tested products directly from the suppliers.

*The following companies are represented in the trading areas on the Chapel Court and in the Demonstrators Marquee at the front of the Arts Centre.*

Bath Potters Supplies  
18 Fourth Ave  
Westfield Trading Estate  
Radstock  
BA3 4XE  
Tel: 01761 414 115

Camberwell College of Arts  
Peckham Rd  
London  
SE5 8UF  
Tel: 0207 514 6338

Ceramics Art and Perception  
Glenmore Rd  
Paddington  
NSW 2021  
Australia  
Tel: 023615286 Fax:  
023615402

Ceramic Review  
25 Foulberts Place  
London  
W1F 7QF  
Tel: 0207439 3377

Contemporary Ceramics  
7 Marshall Street,  
London  
W1V 1LP  
Tel: 0171 437 7605

Cromartie Kilns Ltd  
Park Hall RD  
Longton  
Stoke On Trent  
ST3 5AY  
Tel: 01782 313 947

Dexterity Books  
11 High Gale  
Ambleside  
Cumbria  
LA22 0BG  
Tel: 015394 32730

Discus Potters Wheels  
26 St James's Chambers  
St James's Street  
Derby  
DE1 1QZ  
Tel: 01332 371 635

Feile Clai Project  
Aberystwyth Arts Centre  
UWA  
Aberystwyth, Ceredigion  
SY23 3DE  
[sob@aber.ac.uk](mailto:sob@aber.ac.uk)

Kalkspaltz  
Dorfstrasse 10  
83671 Benediktbeuern  
Germany  
Tel: 49 8857 697 351

Keramik Magazin  
Rudolf-Diesel-Str 5-7,  
50226 Frechen  
Tel: 0049 2234 186695

New Ceramics/Neue Karamik  
Steinreuschweg 2  
D-56203  
Hohr-Grenzhausen  
Germany  
Tel: 49 2624 948068

Potclays Ltd  
Brickkiln Lane  
Etruria  
Stoke On Trent  
ST4 7BP  
Tel: 01782 219 816

Potters Mate  
Custhall  
Toppsfield  
Halstead  
Essex  
CO9 4EB  
Tel 01787 237 704

PotteryCrafts  
Campbell Rd  
Stoke on Trent  
Staffs  
ST4 4ET  
Tel: 01782 745 000

Stedmark Limited Gas Burner  
Specialists  
Unit 11  
Derby Road Industrial Estate  
Heanor  
Derbyshire  
DE75 7QL  
Tel: 01773 713300

Stow Potters Wheels  
4 Brocregin  
Llangrannog  
Llandysul  
SA44 6AG  
Tel: 01239 654 300

Top Pot Supplies  
Celadon House  
8 Plough Lane  
Newport  
Shropshire  
TF10 8BS  
Tel: 01953 813 203

University of Wales Institute  
Cardiff  
Howard Gardens  
Cardiff  
CF24 0SP  
Tel: 02920 416 343

University of Wolverhampton  
School of Art and Design  
MK Block  
Molineux St  
Wolverhampton  
WY1 1SB  
Tel: 01902 321 058

Valentine Clays Limited  
The Slipshous  
18-20 Chell Street  
Hanley  
Stoke On Trent  
ST1 6BA  
Tel: 01782 271 200

Walsh Momentum Wheels  
Clocktower Workshop  
The Stables, Chipnall  
Market Drayton, Shropshire  
TF9 2RB  
Tel: 01630 661 1485



# North Wales and South Wales Potters



Wally Keeler SWP



Charmain Poole NWP

## North Wales Potters

Formed from the Guild of North Wales Potters in 1980, North Wales Potters Association was founded as a forum to promote the art and craft of ceramics in North Wales. Our aim is to educate and stimulate by the exchange of techniques, ideas and philosophy whilst providing marketing and publicity opportunities for the membership with our exhibition programme. Our events programme provides the opportunity to meet a variety of ceramics makers and internationally renowned potters who share their skills and ideas with us. Claywork, our quarterly magazine circulated to all the membership, features articles, news, events, information, reviews and photographs and is written for the membership by the membership. If you would like to find out more about us please visit our website [www.northwalespotters.co.uk](http://www.northwalespotters.co.uk) or contact our Secretary: Charmain Poole, Tai Bethania, Cynwyd, Corwen, Denbighshire LL21 0LG Tel: 01490 412191 email: [citronbleu32@hotmail.com](mailto:citronbleu32@hotmail.com)

## South Wales Potters

Formed in 1964, South Wales Potters was the first regional potters group in Britain. It has continued as an active and dedicated society with its original core aims; to develop the skills and understanding of ceramics within its membership; to increase the public appreciation and awareness of the work of those working in clay; to promote the marketing of members work. Events promoted by SWP give members the opportunity to develop their understanding and skills through lectures, demonstrations, workshops and conferences. The current year has seen a vigorous programme of events some of which benefit from grant aid from the Arts Council of Wales. 2004 was the fortieth anniversary of South Wales Potters. Information concerning South Wales Potters including membership forms can be obtained from the associations web site [www.southwalespotters.org.uk](http://www.southwalespotters.org.uk) For further information please send SAE to: Helen Jones 'Y Faen Felin', 3 Russell Close, Pontypool NP4 0LZ. Tel: 01495 756775.



## The Eleventh NATIONAL POTTERY & CERAMICS FESTIVAL

HATFIELD HOUSE  
Hatfield Hertfordshire

**5, 6, 7 August 2005**  
FRIDAY, SATURDAY, SUNDAY  
OPEN 10am - 6pm

STUDIO CERAMICS & SCULPTURE  
TOGETHER WITH A DAILY PROGRAMME OF  
TALKS, DEMONSTRATIONS AND KILN FIRINGS  
**OVER 160 EXHIBITORS**

Art in Clay Ltd  
9 Ivy Grove, Carlton, Nottingham NG4 1RG  
Tel: 0115 987 3966  
Email: [andymcinnis1@yahoo.com](mailto:andymcinnis1@yahoo.com)  
Website: [www.artinclay.co.uk](http://www.artinclay.co.uk)





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[www.northwalespotters.co.uk](http://www.northwalespotters.co.uk) or contact our Secretary: Charmain Poole, Tai Bethania, Cynwyd, Corwen, Denbighshire LL21 0LG Tel: 01490 412191 email: [citronbleu32@hotmail.com](mailto:citronbleu32@hotmail.com)

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# Festival Catering and Childrens Workshop

Childrens' Workshops 2003



The Arts Centre's cafes will be open throughout the festival from early in the morning until late at night. There are licensed bars in the main foyer and in the theatre foyer where tea, coffee and snacks will also be available, these can also be bought from the Trade Stand Marquee area.

## Arts Centre Cafés

|              |                                                                                                                      |             |                                                                                                              |
|--------------|----------------------------------------------------------------------------------------------------------------------|-------------|--------------------------------------------------------------------------------------------------------------|
| Main Café    | Thursday 10am – 10pm<br>Friday 7:30am – 10pm<br>Saturday 7:30am – 6pm<br>Sunday 7:30am – 10pm<br>Monday 7:30am – 8pm | Piazza Café | Thursday 9am – 5pm<br>Friday 7:30am – 10pm<br>Saturday 7:30am–5pm<br>Sunday 7:30am – 4pm<br>Monday 9am – 5pm |
| Marquee Café | Friday 7:30pm – 9:30pm<br>Saturday 7:30am – 5pm<br>Sunday 7:30am – 5pm                                               | Snack Bar   | Friday 6pm –10pm<br>Saturday 11am – 4pm<br>Sunday 11am – 4pm                                                 |

## Arts Centre Bars

Open till late from Thursday: From 12noon; Friday: From 11am; Saturday: From 11am; Sunday: From 11am; Monday: From 12noon. There will be a selection of real ales on sale during the weekend.

## Saturday Night Buffet

The Saturday evening buffet opens at 7:30pm, served in the Great Hall. There will be plenty of food for all, so please be patient when queuing! Please make sure you have your meal ticket with you (which will be in your festival pack). Enjoy your meal anywhere on the festival site. There will be live music in the bar upstairs with Jez Danks from 9pm onwards.

## Children's Workshops

There will be arts and crafts workshops for children aged 5 – 11 on Saturday and Sunday mornings. We will also have the very popular Professor Panic and his circus skills workshops for all children throughout Saturday and Sunday. Plus there will be films screened in the cinema during the introductory presentation on Friday evening. Please ask at the reception desk to register your child for these activities.

**Please note: these are workshop activities, not 'childcare'. We would like to stress that children remain the responsibility of their parents / carers throughout the weekend.**

## Workshop Timetable

|          |                |                          |                         |
|----------|----------------|--------------------------|-------------------------|
| Friday   | 7 – 9:30pm     | Films in the Cinema      |                         |
| Saturday | 10am – 12.30pm | Arts and Crafts workshop | 5 – 11yrs               |
|          | 10am – 12.30pm | Circus Skills            | All ages – 5yrs upwards |
|          | 2pm – 4pm      | Circus Skills            | All ages – 5yrs upwards |
| Sunday   | 10am – 12.30pm | Arts and Crafts workshop | 5 – 11yrs               |
|          | 10am – 12.30pm | Circus Skills            | All ages – 5yrs upwards |
|          | 2pm – 4pm      | Circus Skills            | All ages – 5yrs upwards |

If you have a mobile phone, please bring it with you so that, if necessary, we can contact you during the workshops.



## Programme of Events for the Weekend

| Day/Time                    | Main Stage Demonstrations<br>Great Hall                                                            | Lectures/Slide Talks<br>in the Theatre                    |
|-----------------------------|----------------------------------------------------------------------------------------------------|-----------------------------------------------------------|
| <b>Friday</b><br>7pm        | Official opening by Henry Sandon.<br>Award presentations.<br>Demonstrators Introductory slide show |                                                           |
| <b>Saturday</b><br>9 – 10am | Hans & Birgitte Börjeson                                                                           | Peter Lange 'Slideshow from Hell'                         |
| 10:15 – 11:15am             | Claire Curneen<br>John Gill                                                                        | Carol McNicoll '30 Years of Function'                     |
| 11:30 – 12:30pm             | Veronique Bambigbola and Angeline Hountchouou                                                      | James Morris<br><i>Adobe Architecture of West Africa</i>  |
| 12:45 – 1:45pm              | Laura O'Hagan, Wilma Cruise                                                                        |                                                           |
| 2 – 3pm                     | Ken Matsuzaki, Svend Bayer                                                                         | Hans and Birgitte Börjeson<br>'42 years of Fulby Pottery' |
| 3:15 – 4:15pm               | Carol McNicoll, Henry Pim                                                                          | Henry Sandon                                              |
| 4:30 – 5:30pm               | Gustavo Pérez, Janet DeBoos                                                                        | Lucy Casson<br>'The Life of Michael Casson'               |
| 7:30pm                      | BUFFET<br>Followed by live music in the theatre bar.                                               |                                                           |
| <b>Sunday</b><br>9 – 10am   | John Gill, Wilma Cruise                                                                            | Laura O'Hagan 'Architectural Ceramics'                    |
| 10:15 – 11:15am             | Janet DeBoos, Svend Bayer                                                                          | Claire Curneen 'Figurative works'                         |
| 11:30am – 12:30pm           | Ken Matsuzaki, Gustavo Perez                                                                       | Wilma Cruise                                              |
| 12:30 – 1:30pm              |                                                                                                    |                                                           |
| 1:30pm                      | DRAWING OF THE GRAND RAFFLE                                                                        |                                                           |
| 2 – 3pm                     | Carol McNicoll/Claire Curneen                                                                      | Henry Pim<br>Talks about his sculpture 'Conglomerates'    |
| 3:15 – 4:15pm               | Hans & Birgitte Börjeson                                                                           | Ken Matsuzaki 'My Pottery'                                |
| 4:30 – 5:30pm               | Henry Pim, Laura O'Hagan                                                                           |                                                           |
| 5:30pm                      | CLOSING CEREMONY with all guests                                                                   |                                                           |

Please wear your festival wristbands at all times. This band is your entry ticket to the demonstrator's arena, lecture theatres, guest workspaces, videos and seminars. If removed your wristband cannot be replaced!

Throughout the festival many events take place simultaneously so please feel free to circulate and visit whichever area you find most interesting. When not on stage demonstrators will be working in either the demonstrators' marquee on the piazza, or in the Robing Room next to the Great Hall, please feel free to go and talk to them. This arrangement provides an informal opportunity for you to discuss and exchange ideas with the artists. Our aim for the weekend is to be as relaxed as possible and for the guests to be accessible.

Officials will be on hand throughout the weekend to deal with any problems and the reception desk will be pleased to help

## Programme of Events for the Weekend

| Day/Time                    | Films/Discussions/Slide<br>Talks in the Cinema                              | Kiln Site/Outdoors                                                                                                                                                                                                  |
|-----------------------------|-----------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Friday</b><br>7pm        | Childrens Films                                                             | Kiln preparation and beginning of firings:<br><b>Chapel Court:</b> Nic Collins, Wali Hawes, Oliver Kent.<br><b>Piazza</b> Steve Mills will be doing the first firing of his fast fire salt kiln.                    |
| <b>Saturday</b><br>9 – 10am | Ralf Burger 'Some influences of limestones on the German ceramic community' | Throughout the day and on into the evening there will be firings and kiln building on the Kiln Site (chapel court) and Piazza. Times will be found on the notice boards and announced on the main stage.            |
| 10:15 – 11:15am             | David Stuchbery 'Contemporary Australian Woodfired Ceramics'                | <b>Piazza:</b><br><b>Ian Gregory</b> firing his fast fire rocket kiln.                                                                                                                                              |
| 11:30 – 12:30pm             | Marianne de Trey in conversation with Jeffrey Jones                         | <b>Steve Mills</b> cooling and unloading salt kiln, then re-firing it.                                                                                                                                              |
| 12:30 – 1:30pm              | Video Film Wali Hawes                                                       | <b>Peter Lange</b> will be asking for audience participation with his crematorium kiln.                                                                                                                             |
| 1:30 – 2:30pm               | Gustavo Pérez                                                               | <b>San Hung Lee</b> will continue his foot-wedging demonstration.                                                                                                                                                   |
| 2:45 – 3:45pm               | Oliver Kent                                                                 | <b>Chapel Court:</b><br><b>Nic Collins</b> firing his wood fired anagama kiln                                                                                                                                       |
| 4 – 5pm                     | John Gill<br>'Container/Containment'                                        | <b>Wali Hawes</b> firing his car shell kiln.<br><b>Oliver Kent</b> firing his archaeological seventeenth century Devon kiln<br>In the evening <b>Peter Lange</b> will demonstrate his amazingly impossible ice kiln |
| <b>Sunday</b><br>9 – 10am   |                                                                             | Throughout the day on the kiln site there will be firings and demonstrations. Times can be found on the notice boards and announced on the main stage.                                                              |
| 10:15 – 11:15am             | Liz McDermot & Moira Vincentelli<br>'For love or money'                     | <b>Chapel Court:</b><br><b>Veronique Bambigbola &amp; Angeline Hountchouou</b> traditional bonfire firing.                                                                                                          |
| 11:30am – 12:30pm           | Nic Collins                                                                 | <b>Nic Collins</b> kiln cooling and then opening of his kiln and sale of fired souvenir bowls.                                                                                                                      |
| 12:30 – 1:30pm              | video film (Ken Matsuzaki)                                                  | <b>Wali Hawes</b> cooling and opening the car kiln.                                                                                                                                                                 |
| 1:30 – 2:30pm               | Raffle time                                                                 | <b>Oliver Kent</b> cooling and opening his seventeenth century kiln.                                                                                                                                                |
| 2:30 – 3:30pm               | Svend Bayer 'Wood fired Kilns'                                              | <b>Piazza:</b><br><b>Ian Gregory</b> Rocket Kiln firings and cooling<br><b>Steve Mills</b> fast fire kiln second cooling and opening.                                                                               |
| 3:45 – 4:45pm               | Janet DeBoos "By Design?" A reflection on the theatre of making and use     | Continuation of the Hands on Project with <b>Peter Lange's</b> crematorium kiln.<br><b>San Hung Lee</b> will continue his foot-wedging demonstration.                                                               |

with any enquires. Any adjustments to the programme as work progresses will be announced in the main hall and on the boards in the foyer where video showings will also be advertised.

Please note: these times are provisional and may vary as work progresses throughout the weekend. Any alterations will be announced on the main stage and posted on the foyer notice board.

There are no set times for coffee breaks so just take them when you wish.



# Masters of Ceremonies

There will be two Masters of Ceremonies for this anniversary event:

## **Jim Robison (USA & UK)**

Jim Robison has been an enthusiastic participant, lecturer and demonstrator at Potters camps and festivals for many years. He began with camps organised by the Craft Potters Association, helped to organise many of the Northern Potters' events and has been involved with virtually all of the International Festivals at Aberystwyth.

As a practitioner, his studio is known for slab ware vessels, sculptures and commissioned architectural pieces. Most recently he has completed relief sculptures for the civic hall in Holmfirth and Riverside Housing Association in Liverpool. As an author, his recent book 'Large Scale Ceramics' provides an introduction to the making of architectural and garden scale work, with examples from his own activities and others from around the world. He has also written articles for *Ceramics Review*, *Ceramics: Art and Perception* and *Ceramics Monthly*.

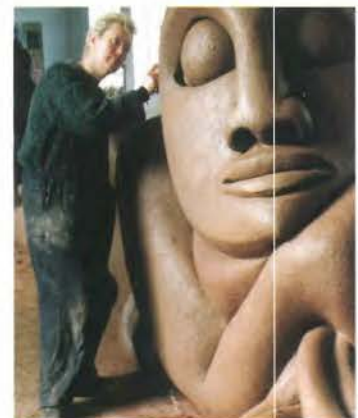
At his Booth House Studio and Gallery in Holmfirth, West Yorkshire, Jim and his wife Liz promote contemporary ceramics through an ongoing programme of exhibitions and residential classes. The current Summer Exhibition celebrates '30 Years A Growing' and includes especially selected works by members of the North Wales Potters Association. For more information please visit: [www.boothhousegallery.co.uk](http://www.boothhousegallery.co.uk) or [www.jimrobison.co.uk](http://www.jimrobison.co.uk)



## **Gwen Heeney (UK)**

"I create large-scale site specific, public commissions using carved brick. For the past ten years I have been working and liaising closely with many brick factories throughout Great Britain. This experience has contributed significantly to my current concerns and practice and has meant that the work I create is firmly rooted in a craft tradition and creates a secure cultural and historical platform on which to build, develop and benefit from centuries of acquired knowledge and experience. This security has provided a sound basis for experimentation and innovation, a situation which is normally not possible for an artist who has a small and modestly equipped studio.

Recent work attempts to reconcile monumental and complex figurative composition with function. The site-specific "functional" work I make presents a number of opportunities for people to be engaged with and participate in a creative process. My work is of a human scale, constructed out of a familiar material - vernacular brick, which has resonances of the home and the domestic environment. The interaction of the public with the work, and more recently with certain aspects of the making process, fosters a sense of ownership and helps to develop respect for and understanding of the work"



# Demonstrators 2005



Veronique Bambigbola and Angeline Hountchouou



Hans and Birgitte Borjeson



Svend Bayer

## Veronique Bambigbola and Angeline Hountchouou (West Africa)

Veronique and Angeline will be demonstrating handbuilding in the Great Hall as well as performing a traditional bonfire firing on the Chapel Court.

Veronique Bambigbola and Angeline Hountchouou work in the 'Poterie a Mouzoungoudou' in Benin, Africa, making traditional African ceramics. They will be in Aberystwyth during the week leading up to the Festival, making and drying pots.

At the weekend, in addition to the stage demonstrations of their building techniques, they will fire their prepared work in the traditional bonfire.

Traditional African pots, while maybe not as highly valued today as in the past, are not only beautiful but perfectly adapted for their use. The technology to make them does not require high firing or glazes. Indeed, the low firing produces two important qualities lacking in most high fired western products – porosity, allowing for transpiration and cooling of the pot's contents; and the ability to withstand, without shattering, the uneven and rapid heating and cooling when the pottery is used to cook over an open fire.

With grateful thanks to Takeshi Yasuda for his advice on demonstrators; to Michel Gardelle & Louise Gardelle for invaluable help in making contacts in Benin; to Mike Eden for his initial help on the Benin project. The International Ceramics Festival gratefully acknowledges the support of the Arts Council for Wales for this project.



## Svend Bayer (UK)

Svend will be demonstrating wheel-throwing techniques in the Great Hall and Demonstrators Marquee.

"For 36 years I have supported myself and my family entirely from making and selling pots. I have made big pots not because they are easier to make, fire or sell, but because I love making them. I have always fired with wood even though it is the most physically demanding, labour intensive and expensive way of doing it. I do it because I love the sense of total involvement and because of the incredible colours and textures that result.

Very early on in my career I realised that all the pots I admired came from peasant traditions. What I liked about them was their spontaneity, energy and lack of self consciousness - qualities which are by definition difficult for a late 20th century, middle class Scandinavian potter to achieve. A way in, I thought, was to replicate their method of making, to simplify and to make pots in large numbers. I have made tons of thousands of pots. The result is the accumulation of a large reserve of experience. What gives me great pleasure in my late 50's is to be able to dip into this reserve at will."



## Hans and Birgitte Borjeson (Denmark)

Hans and Birgitte will be demonstrating their handbuilding and wheel-throwing techniques in the Great Hall and Demonstrators Marquee.

"When we started with saltglaze some 20 years ago our approach to clay changed, we made use of the inherent forces of salt vapor. This was a challenge, a different way of shaping. The strength and resistance of the glaze and the softness of colours made it excellent for outdoor use. Commissions, alongside with domestic ware and one-off pieces for exhibitions, have kept us going with this ever ongoing longing for a next firing.

The advantage of being a team of two is that we are always working to the same goal. This strength, and three years of work at Crowan Pottery in the fifties with Harry and May Davis, is invaluable"





# Demonstrators 2005



Claire Curneen



Wilma Cruise



Nic Collins

## Nic Collins (UK)

*Nic will be building and firing his 'anagama' tunnel or tube kiln on Chapel Court.*

"My interest in wood firing began as early as my first experiences with clay. I started in the mid 1970s, building and wood firing simple kilns. After many years my work has changed dramatically, as well as the design and firing methods of my kilns, my pots are made to take advantage of the turbulent atmosphere in the anagama kiln. The kiln and firing has inspired me to make individual pots, which are exposed to 3-4 days of high temperature 1320 degree+ with molten ash fusing on the surface and the live hot flame impinging on the wood.

Why fire with wood? I admire the honesty of a wood fired pot. Many of my pots are made with clay that may be difficult to use, freshly mixed clay or maybe clay with stones in, as it seems that the cruder and more unique clays do not respond well on the wheel, take on their own rebellious forms and force me to work with them. These are the pots that I enjoy most. For me each firing is an adventure, a serious grappling with the unknown."



## Wilma Cruise (South Africa)

*Wilma will be demonstrating her sculptural techniques in the Great Hall and Demonstrators' Marquee.*

Wilma Cruise is a writer and a sculptor. She has written on issues surrounding the production and reception of art including that represented by the interface of art and craft. She is author of the book *Contemporary Ceramics in South Africa* and co-author of *From Union to Liberation: Women and Art in South Africa 1910 to 1994*. More importantly she is a sculptor. Her most recent commissions include the National Monument to the women of South Africa at the Union Buildings, Pretoria (2000), *The Right to Life* at the Constitutional Court (2003) and *The Return of the Bultfontein Sheep* at the Olievenhuis Museum, Bloemfontein (2004-5). Cruise has had eleven solo shows. She has won awards including Architect's Project Award in 2000 for the Women's Monument and the quarterly Vita Award in 1993. In 2001 she was selected to exhibit at the Florence Biennale in Italy where she won a *Lorenzo Il Magnifico* medal. In 2003 she curated and exhibited *Earthworks Claybodies* which was shown at the Pretoria Art Museum, Pretoria, and the Standard Bank Gallery, Johannesburg and in 2004 as *Earthworks Claybodies – Stellenbosch* at the Sasol Art Museum in Stellenbosch.



## Claire Curneen (UK)

*Claire will be demonstrating her figurative techniques in the Great Hall and in the Demonstrators' Marquee.*

'Claire Curneen has developed an international reputation, exhibiting as far a field as Sao Paulo and Philadelphia, being selected for awards in the USA, Italy and Korea and her work can be found in pre-eminent collections across the U.K. and abroad.



'Saints are usually remembered for the manner of their death: one extreme, ultimate agony. Curneen's saints, rather than appealing to others to follow them on the path to martyrdom, are consoling presences. They have suffered pain, but now they have no fear of it. The wounds on their bodies are hardly even disfiguring; they have survived their ordeal all-but-intact. They stand before us now, as vulnerable as ever, yet possessed of an inner strength. They may be hollow clay, but who could deny their more-than-material life?' Timothy Wilcox.

# Demonstrators 2005



Janet DeBoos



John Gill



Ian Gregory Kiln

## Janet DeBoos (Australia)

*Janet will be demonstrating her wheel-throwing techniques in the Great Hall and Demonstrators' Marquee.*

'My practice has always been centred on domestic ceramics, the processes by which it comes into being and the performative aspects of use by which it gets 'remade'. I have since the mid 1980s regularly exhibited work that presented these usually private acts publicly. In this respect I feel that I have made a valuable contribution to the way in which domestic ceramics is exhibited and perceived.

Since 1996 I have been involved in the examination of what is 'lost' when ceramics is no longer handmade and have been involved in two projects where I have been the designer, rather than the maker. The first of these was with a Milan-based company Paola C Ceramics at the invitation of Aldo Cibic, the chief designer. I did not go to the factory at all – this was a 'hands off' experiment, although I have a standing invite to go there. The second was at the invitation of a bone china company in PRC, this project is very 'hands on' and I work closely with both the mould makers and factory workers as the pieces are produced, and adjusted. I am particularly interested in the way that the change in material (porcelain to bone china) affects changes in the product.'



## John Gill (USA)

*John will be demonstrating his handbuilding techniques in the Great Hall and Demonstrators' Marquee.*

John Gill is a ceramic artist and educator. His work has been shown at the L.A. County Museum of Art; Grace Borgenicht Gallery, New York City; Kraushaar Gallery, New York City (where he currently exhibits his work); Revolution Detroit, Michigan; and Hadler Rodriguez Gallery in New York. Gill's work is held in the permanent collections of numerous art museums including the Brooklyn Museum, New York; the Victoria and Albert Museum, London; Newark Museum, New Jersey and the L.A. County Museum of Art.

He is Professor of Ceramic Art at the New York State College of Ceramics at Alfred University, where he is currently Chair of the Division of Ceramic Art. A member of the Council of the International Academy of Ceramics, he has travelled and lectured throughout the US, Canada and China. He is currently working closely with international artists in an effort to revitalise Chinese ceramic art.



## Ian Gregory (UK)

*Ian will be building and firing his 'Rocket' kiln on the Piazza.*

"One of the goals towards which I strive when engaged in the activity of manipulating clay is to work from the creative union of the conscious and the unconscious thought. Both in the use of imaginary and in the development of the sculptural considerations to form light, colour and space as well as other factors that are peculiar to firing clay forms. Surface texture, glaze and reduction, control many decisions regarding the final outcome.

The very process of Raku and Salt Glaze place very special demands on me as a maker and the materials used become a battlefield of the elements, which I am only occasionally able to control. However the thin line is ever present, that of trying to avoid the "Kitsch" or becoming of a conveyor and illustrator of others imaginary dogma. Although no longer a vessel maker, I retain the Leach tradition of heart and hand but feel as do others: that today's potters should address themselves to today's problems and whatever way we work in whatever genre, either as a sculptor or potter, the process is about problem solving and development".





# Demonstrators 2005



Wali Hawes



Peter Lange  
Crematorium Kiln



Oliver Kent Kiln

## Wali Hawes (India/Japan)

Wali will be building and firing his 'Car' kiln on the Chapel Court.

"In the five years I knew Wali in Japan I became particularly aware of, and immensely enjoyed, his capacity to incorporate language into the process of his work. The words help suffuse the pieces with possibilities of reference and feeling, as if a play is at work between the relationships between concrete objects and supposed essences. There is a strong generative quality in his work, especially when seen together, a lush almost jugular quality. Beyond the boy-girl range in colours, typically there is the prevalence of boy-girl associated shapes and sizes as well-his bits are big, protrusive, unabashedly hard and erect, strong phallic sizes and shapes almost in search; and hers-oral, bulbous, at times cavernous, numerous receptacles and curvaceous roundness. Sure, this is fun and sexy, and the thing that stops it being merely showy and smug is the lovely sense of craftsmanship. Wali seems almost to be saying, "but you'll find ultimately that the hand that lovingly makes/shapes you is the one that the pleasure also in the end returns to." We are in good hands. John Gereats a poet from Auckland, New Zealand, writing about Wali Hawes.



## Oliver Kent (UK)

Oliver will be building and firing his 'up-draught' kiln based on a seventeenth century design on the Chapel Court.

"I am simply very interested in pots. I work both as a maker and teacher of ceramics and as a freelance archaeological ceramics specialist. As a maker, I am one of those people who enjoy the plasticity of clay and the myriad accidents and marks that the process of making brings. Wood-firing and bonfire-firing appeal to me particularly because of their inherent tendency to express the process of firing. I recognise the introspective nature of this, but at the same time, an understanding of the signs and nuances of the material is significant in building an understanding of them. My archaeological work is principally taken up with ceramic production sites, usually medieval and later but with forays as far back as the Bronze Age. For the last 24 years I have run, with David Dawson, the Bickley Ceramics Project which brings potters and archaeologists together to explore ceramic technology. The Project has lead to many articles, conference papers, and other projects including building kilns for English Heritage and in 2001 for the Plimoth Plantation in Massachusetts. I was one of the demonstrators for the first International Potters Camp at Aberystwyth in 1987."



## Peter Lange (New Zealand)

Peter will be leading the Hands-On Activity on the Piazza as well as building and firing his 'Ice' kiln on the Chapel Court.

"I am sometimes curious about what would happen if you actually mixed chalk and cheese. Chalky cheese or cheesy chalk? Or it might start to bubble or expand or explode or turn blue. To brighten up a humdrum day, or a long car drive, or a hundred coffee mugs, consider what might happen when you make a teapot from chocolate (1994) or a boat from bricks (2002) or a kiln from ice (2004). What happens of course is that the finished work is next to useless as a functioning object but it will often work briefly, and in those few working moments it can produce the sort of delight and intrigue in the viewer normally provided by a magician or illusionist, except in these cases there is no sleight of hand, only a rarely observed combination of elements and conditions that our instincts tell us are not supposed to work together but, for a while, do. Or don't, a lot of the time. Best to poke it and see anyway."



# Demonstrators 2005



Ken Matsuzaki



Steve Mills Kiln



Carol McNicoll

## Ken Matsuzaki (Japan)

*Ken will be demonstrating his hand-building and wheel-throwing techniques in the Great Hall and Demonstrators' Marquee.*

"I have been working in the world of Mingei since I set up my own pottery studio in 1977 after 5-year's training under Tatsuzo Shimaoka.

I chose Oribe as my new work because I was attracted by the revolutionary newness of the Momoyama wares. I wanted to work as I feel and built a wooden kiln, which I had been longing to have for a long time. This was the beginning of making Yohen wares.

To me, Oribe means the Oribe style, which is not only the well-known Oribe with green glaze but also Shino, Kizeto, Kuro-oribe, Karatsu, Bizen and Iga. I grasp all of these wares at Momoyama era are the Oribe style.

When taking a look at my work, you may recognize that all of my pieces are in the Oribe style even though they appear to have a variety of styles.

Oribe cannot be Oribe as long as it is fettered by the tradition. The revolution leads to the tradition. With this belief, I want to make my original wares at Mashiko."



## Carol McNicoll (UK)

*Carol will be demonstrating her sculptural techniques in the Great Hall and Demonstrators' Marquee.*

"In an age of information technology, making things by hand is a supremely anachronistic occupation. The first world has relegated the unglamorous and unprofitable activity of production to the third world, reserving the cleaner and more lucrative manipulation of information for itself. The capacity for making things has always seemed to me to be a defining human characteristic. My work, which is made for the most part in slip-cast clay, is always conceived as inhabiting the domestic environment. Slip-casting is an industrial process, I use this partly because of its mimetic capacity, but mainly because the work both operates within and comments on the ceramic tradition as expressed within the domestic context. All my work is functional, I make things that I want people to use.

My current work explores the relationship between two and three dimensional figurative imagery. I am concerned with pattern and in this I have developed an extensive range of new decorative techniques. My work is very much concerned with the relationship between form and decoration. I am interested in the use of pattern to create ambiguity, and try to make objects that entertain while at the same time being slightly unsettling"



## Steve Mills (UK)

*Steve will be building and firing his Fast-Fire Salt kiln on the Piazza.*

"As I am working full-time in my own business, my pot making is of necessity a spare-time occupation, and I have neither the time nor the space to operate a large kiln on my own, particularly as I do wood-fired salt glaze. My kiln is consequently comparatively small, easy to build and fire, and gives me the results I want without my having to fire into the wee small hours. I know I am not alone in my scale of working, and so I have focused my kiln building efforts towards others in a similar situation. The kiln that I intend to build is a replica of my own kiln; a small scale double-cross draught, made out of a commonly available house brick which withstands high temperatures."





# Demonstrators 2005



Laura O'Hagan



Gustavo Pérez



Henry Pim

## Laura O'Hagan (Ireland)

*Laura will be creating a mosaic piece in the Great Hall and Demonstrators' Marquee.*

Laura O'Hagan works to commission creating her mosaics from small to architectural proportions. The emphasis on vigorous line and form complements Laura's painterly awareness of colour and tone, evident in all her work. She is drawn to large scale and cannot resist the challenge, of a 200-sqm blank canvas of a wall or floor. To give life to a concrete tower 15 metres high and 10 metres in circumference was her most recent challenge using liquid clay to do this. Inspired by the movement and freedom of the sea, her work conveys a recurring emphasis on capturing its energy in time; energetic swirling lines contrast with a dominant horizontal force that conveys movement and depth in space. Colour is important and all the colours of the busy Dublin city street are used by transporting them into the ocean of highly reflective gold glaze. Laura also guest lectures in colleges and recently served as artist-in-residence leading a 6-week programme at The Ark Cultural Centre for Children entitled 'Plant an Idea'. She facilitated over 150 children in developing design ideas into 14 mosaic panels, now permanently installed in the roof garden of the art centre. *Sponsored by the Crafts Council of Ireland*



## Gustavo Pérez (Mexico)

*Gustavo will be demonstrating his wheel-thrown techniques in the Great Hall and the Demonstrators' Marquee.*

"I began working with clay in 1971. At the beginning my main interest was the making of wheel thrown utilitarian pots. This interest has somehow remained at the centre of my work. I think of clay as a partner, not as a material to be used, but as a material to work with, and the discoveries are for me the results of a dialogue. For many years I have been fascinated by the apparition of a new and unwanted possibility, something that at first I do not accept nor understand, but that after a while becomes an evident source of development. I try to pay attention to everything that happens out of my control, or even completely against my original intentions. It was by one of these fortunate accidents that I discovered the effect of the sort of wound, characteristic of a long series of pieces I made in the last ten years. This investigation finally is giving away in the last two years to a rather different one, a more concentrated attention on pure form. This new direction of my work is of course the consequence of another accident that opened what seems to me another endless new way of development."



## Henry Pim (Ireland)

*Henry will be demonstrating his sculptural techniques in the Great Hall and the Demonstrators' Marquee.*

Henry Pim has been Head of Ceramics at the National College of Art and Design in Dublin since 1990. He studied at Bristol Polytechnic, Camberwell School of Art in London and at the Rietvelt Academie in Amsterdam. Pim's work in clay has developed through a series of distinct phases. In the early 1980s, he made hand-built vessels with textured, richly glazed surfaces. By 1989, he was making small sculpture using black clay and on into the 1990's evolved into building freestanding sculptures, up to 5 feet high. This work, in turn, morphed into wall-hung sculptures: a format he continues to use. With 17 solo exhibitions, and 54 group shows to date, Pim's work is represented in 23 museum or public collections worldwide. These include: the University of Wales, the Los Angeles County Museum of Art, the Arts Council of Ireland, the Stedelijk Museum, Amsterdam, the British Crafts Council, the Everson Museum, Syracuse and the Victoria and Albert Museum in London. Since 2000 Henry Pim has moved to working in paper clay. *Sponsored by the Crafts Council of Ireland*





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From the Heart of the Potteries... United Kingdom

## Professional Clays

Recent additions to our range include Earthstone, Powdered Clays and a Professional range of clays.

Due to a substantial recent investment Valentine Clays now offer a range of clays manufacturing entirely from powdered raw materials. This process allows us to use the most plastic ball and china clays available today to produce bodies with a higher grog content with unrivalled plasticity. our batching method of production ensures accurate formula preparation and allows the moisture content to be controlled extremely accurately.

This process is similar to the pan-milling process used by other manufacturers but our method of mixing will homogenise the dry materials to an optimum degree producing outstanding clays, which will give the potter an added advantage.

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**PETER BEARD**  
**CLAY BODY**  
(HEAVILY GROGGED)  
(Firing Temp 1140-1280°C)  
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Peter Beard's own clay body recipe is made from a blend of the most plastic white ball clays available today. This white firing, medium textured body is most suitable for hand built pieces to create textural surfaces. A combination of molochite and silica sand gives this body low shrinkage, good warp resistance and green strength.  
web: [www.peterbeard.co.uk](http://www.peterbeard.co.uk)

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Strong, fine-grained plastic clay formulated from the purest white ball clays. A superior body with very smooth throwing characteristics. This body has been designed for the professional production potter. It is excellent for domestic ware with good thermal shock properties. It stands up extremely well and fires to an off white colour. It works well in oxidising and reduction atmospheres.

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**PHIL ROGERS**  
**STONEWARE**  
**CLAY BODY**  
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**PF530**



Phil Rogers' own clay body recipe is made from a blend of the most plastic ball clays available today. This fine to medium body allows both small and large items to be thrown effortlessly. It is suitable for oxidising, reduction and salt glazing. Under oxidising conditions it fires to a warm buff. Under reduction it fires to a toasted buff.  
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**Professional**  
**SPECKLED**  
**STONEWARE**  
(Firing Temp 1160-1290°C)  
**ES109**



A new body using our dry-batching method of production. Superbly plastic with an attractive speckle, made from a mixture of ball clays with medium textured silica sands added for tooth. It will give a reduction effect when fired in an oxidising atmosphere. This body has been designed for the professional production potter and is excellent for domestic ware with good thermal shock properties.

**Professional**  
**ASHRAF HANNA**  
**SUPER WHITE**  
**- RAKU BODY**  
(Firing Temp 900-1200°C)  
**PF520**



The very best white smoke fired raku body on the market. With over 55% molochite, this body can withstand the most extreme thermal shock. This is due to its high alumina plastic ball clay and three different grades of molochite. This body has very low shrinkage and has a medium texture and is highly resistant to warping and cracking.

**Professional**  
**WSG**  
**WHITE STONEWARE**  
**GROGGED**  
(Firing Temp 1200-1300°C)  
**PF570**




The same body as Professional WS, but with 10% 80's Molochite added for potters who require clay with more tooth to aid in the production of larger work with ease of drying. The molochite allows this body to be used for small hand built and coiled pots.

**Professional**  
**JIM ROBISON**  
**CRANK BODY**  
(HEAVILY GROGGED)  
(Firing Temp 1220-1310°C)  
**PF540**



Heavily grogged coarse crank clay. This body has all the elements to allow the maker to produce large textured sculptural pieces. Made from highly plastic iron bearing ball clays. It offers low shrinkage and is ideal for ceramic murals and figurative work. This body is suitable for oxidising or reduction atmospheres.  
web: [www.boothhousegallery.co.uk](http://www.boothhousegallery.co.uk)

**Professional**  
**GT MATERIAL**  
**SCULPTURAL BODY**  
(Firing Temp 950-1300°C)  
**PF640**



GT Material is a high performance, extremely workable, durable clay body. Carefully selected grades of molochite have been added to given tooth & strength, minimal shrinkage and excellent thermal shock properties. GT Material can withstand demanding sculptural or tile needs and is ideal for large life-size pieces. It is very useful for mixing with other clays to give them strength and can also be used successfully in Raku firings.

**Professional**  
**CHRISTY KEENEY**  
**BUFF STONEWARE**  
**FIBRE BODY**  
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