



Ashley Howard
Ritual and Setting

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Ritual and Setting held at Winchester Cathedral.

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Ashley Howard
Ritual and Setting

Interpretation

ALMOST TWO YEARS AGO, Ashley Howard approached the Cathedral with a view to making works in direct response to this ancient and beautiful building. His interest had been sparked by the idea of the sacred vessel, and he wanted to explore what that would mean for himself as an artist and a maker of pots and vessels.

The Cathedral is home to many sacred vessels, from the imposing marble font in the North Nave Aisle to the varied collection of delicate silver chalices in the Treasury. What links them is the significance of their contents. Water in the font, once blessed, symbolises the waters of the River Jordan, sacramentally cleansing those brought for baptism and offering new life in Christ. Wine held in large silver goblets or simple clay cups becomes the blood of Christ, which brings forgiveness and communion with God.

Is it the vessel that is sacred or the contents within? What role does ritual and prayer have in altering our perception of their substance?

How does Ashley Howard's work sit with these questions? There is no requirement to participate in Christian ritual in order to respond to the atmosphere and presence of the Cathedral. Instead, his vessels seek to convey something of that presence – a welcome for all, a place of belonging. They may even capture something of the Christian message: these pots combine strength with vulnerability. Once their construction is complete, they still show ample evidence of the soft, yielding nature of clay during their making. After firing, the softness of the original material is transformed and becomes reliable and resilient. Permanent undulations remain on the surface and throughout the body of the vessel, which affect the flow of glazes and decoration, standing as a record of how the clay first responded to being formed.

The colours and symbols on these vessels have also been inspired by the building, particularly the medieval floor tiles of the Retrochoir. These tiles can be missed by visitors to the Cathedral, who are likely to look up at the impressive vaulted, ribbed ceiling. Ashley Howard has taken notice of the patterns and colours in the flooring, walked upon since the mid-13th Century. His work offers us a fresh, and refreshing, response to Winchester Cathedral.

Sophie Hacker

Arts and Exhibitions Consultant, Winchester Cathedral

THE POTTER'S RELATIONSHIP to the pot is sometimes used in the Bible to stress the superiority of the creator over the creature: a mere pot cannot hope to know the mind of the one who created it, let alone stand over him in judgement of his ways. And yet even these humble vessels can reflect the mind of their maker and bear his stamp.

In Lent when we remember that we are made of dust and return to dust again, we are reminded by Ashley Howard's work that we are by no means disposable items; in fact, we are wonderfully made to contain and communicate the sacred presence of God. In his hands even the plain stuff of our humanity can be moulded into something lasting and beautiful.

Dr Roland Riem

Canon Chancellor, Winchester Cathedral





Introduction

Ashley Howard

I WOULD LIKE TO EXPRESS my sincere thanks to the Dean and Chapter of Winchester Cathedral for supporting this project, and allowing me the opportunity to use this wonderful building both as inspiration and as setting for this series of ceramic fonts. It has long been my ambition to exhibit my work in an ecclesiastical setting, and the realisation of this ambition brings together a number of key strands in the development of my practice.

During my studies at the Royal College of Art, I became increasingly aware of my interest in ceremony and ceremonial objects, in the spaces they occupy, their special aura, and in other elements associated with these spaces, such as music and contemplation or meditation. Early research drew me towards stone vessels, in particular fonts, and the relationship of how people engage with these sacred objects. The ceremonial artefacts that interest me, and their historical and creative context, are not exclusively associated with Christianity: the notion of ceremonial water containers can be traced to pre-Christian societies.

I have chosen Winchester Cathedral as the inspiration and the venue for *Ritual and Setting* because it is the ancient capital of England, and this in turn serves to remind me of earlier times. As a potter, Winchester Cathedral's unique medieval tiled floor attracted me, and I have included elements of such architectural features in the surface designs for the vessels.

Ritual and Setting aims to address a number of issues, among which is my own religious and cultural heritage. Another objective associated with this body is the examination of how my approach to ceramics, which has largely been influenced by the East, may sit alongside a Western architectural tradition.

It is a widely-held and understandable belief that porcelain is a fine and delicate material. My treatment of it on the potter's wheel is robust and muscular. In my own making I am drawn to the mass of an object, and the physicality, weight and volume of some of the vessels I have produced in a material more usually associated with delicacy and translucency is intended to alter visitors' perceptions of porcelain. I have also produced work using dark clay body, which is more readily associated with solidity and function. These pieces have been fired for long periods so their surface echoes the appearance of the weighty stone artefacts to which I have always been drawn.

I have also welcomed the opportunity to collaborate with Steve Brown, and in so doing have developed my understanding of various methods of image transfer and the use of colour on the surface of the work. My idea here was to reintroduce colour to the Cathedral: at various times in history the interior was aglow with colour, and virtually every surface carried some sort of decoration and embellishment.

At the Royal College of Art 'decoration' was a word open to stimulating discussion. As EH Gombrich reminds us in his book *The Sense of Order*: 'Usually we walk through life without paying much attention to the infinite variety of patterns and decorative motifs which we encounter all around us...'. For me, the form is fundamental, and the embellishment of form and surface is an exciting and intriguing area of contemporary craft practice.

Ashley Howard

University for the Creative Arts





Making connections

Amanda Fielding

THE PRESENTATION OF A SEQUENCE of clay fonts on the floor of the Retrochoir in Winchester Cathedral marks Ashley Howard's most courageous and physically demanding artistic project yet, and a very rare opportunity for audiences to engage with contemporary ceramics in new ways in this particular setting. Used to encountering ceramics in secure and elevated positions on tables and shelves, we do not expect to find them – as they are here – exposed and vulnerable at our feet, prompting us to think twice about how to approach them. Rather than provide an exhibition of objects on plinths against a neutral white backdrop, Howard has made an installation of work that responds to and articulates a specific architectural space within an extraordinarily powerful building. The timing is specific too: he wanted the works to be installed in February so that they could be viewed in winter light and weather conditions.

Howard is one of a growing number of individuals from a ceramic background who are exploring the area of site-specific installation (more familiar within the fine arts than the crafts) and extending the perceived boundaries of their practice. Notable recent examples include Piet Stockman's porcelain installation for the floor of a Gothic church in Deventer, the Netherlands; a series of interventions by Edmund de Waal beginning with High Cross House in Devon, and *Trophy* by Clare Twomey, an installation of thousands of small bone china birds in the Cast Courts at the V&A Museum. Most installations are temporal and frequently interactive: in the case of *Trophy*, visitors to the V&A were invited to 'steal' one of the birds. Such projects illustrate the ways in which installation can open up new sites and audiences for ceramics, introduce new ways of thinking about clay and initiate new dialogues between object, site and audience.

How did Howard's ideas for his first site-specific work take shape and what new demands has the project made upon him? How had his thinking and making evolved up to this point?

Long committed to wheel-thrown pottery, Howard made stoneware bowls and bottle forms glazed in blues, greens and purples in the 1990s until he reached the stage where he wanted to rethink his work. Acceptance onto the MA course at the Royal College of Art in 2001 marked a watershed: influenced by minimalist thinking and turning to porcelain, he fashioned pared-down forms, including fonts, dishes and tableware, with restrained enamel decoration.

Following the RCA he recognised the need ‘to rediscover myself’ and so returned to a more vigorous, immediate and fluid way of working, producing large, boldly decorated porcelain fonts with folded-in rims and tall bucket forms. ‘Part of a new mood re-energising ideas about the wheel,’ as observed by potter and RCA tutor Alison Britton, his work reveals the influence of the dynamic aesthetic of Colin Pearson and the softly sensuous forms of Takeshi Yasuda. Alongside his one-off works Howard makes tableware, ‘enjoying the pleasure of drinking out of a cup I’ve made,’ and seeing no reason why the two strands of practice cannot be combined. Of all the definitions available to those who work in clay: ceramist, ceramicist, artist, ceramic artist, designer-maker, amongst others, the one he most readily and emphatically embraces is ‘potter’.

Drawn to the space, ceremonial purpose, craftsmanship and aura of religious buildings – whether majestic English cathedrals or intimate country churches – Howard found that the form, mass, weight and ritualistic function of the stone font held a particular fascination for him. As font forms started to appear in his work at the RCA, so began his determination to make work in response to a specific ecclesiastical setting. With its magnificent 12th-century font carved from black Tournai marble, and the most extensive area of 13th-century medieval tiles in England, Winchester Cathedral became the natural focus of his ambition. Contact was established, a dialogue begun and slowly the project unfolded.

Motivated by the font's volume and heft and the red earthenware floors, Howard made two series of ceramic fonts – one in porcelain, the other in dark clay body – for the particular location of the Retrochoir. The vast dimensions of this space enabled him to scale up his work, most notably in the case of the massive stoneware forms, which, well beyond the size of his kiln, needed to be fired at a Sussex brickworks.

Howard's choice of two different clays is significant: the pristine white porcelain is intended to evoke the physical coldness inside the Cathedral and the austerity of medieval religious life, while the warmth of the stoneware relates directly to the colour of the tiles underfoot. Challenging porcelain's supreme position in the hierarchy of clays and the perception that it is exclusively pure, fine and delicate, he handles it in a highly subversive way. To begin with, he mixes in paper pulp (which also makes the clay more robust during the drying process and less liable to crack) and lumps of dry porcelain to create a thick 'porridgy' texture. Then, once the material is on the wheel, he bashes and throws it into shape, before transferring the clay 'sleeve' onto a separate base where it is pulled up by fingers. Firing freezes the wet plasticity and softness of the material, capturing evidence of the object's fabrication and the energy that has gone into it. Flattened, undulating rims – important points of focus in all his pots, 'where the pot finishes' – are ripe for adornment (one rim sports a spontaneous border of treacly-black cross hatching).

Revering in the application of decoration on his ceramics (he admits to 'finding it difficult to leave a form alone') and mindful that when it was first constructed the Cathedral would have been 'aglow with colour,' Howard was keen to re-introduce colour into the space. Taking the tile patterns and relief decoration on the stone slabs set into the floor as his primary sources, he began to explore various methods of transferring images onto the porcelain surface. Initially

completely covering an internal base with a repeat pattern of large motifs, he was unhappy with the outcome and changed tack. His next step, influenced by the structure and rhythm of music, was to space the decorative elements in a measured way. This looser arrangement is more sympathetic to his freely thrown and altered forms. Printing methods are very simple and immediate: a fleur-de-lis or oak leaf pattern might be slip trailed onto damp newspaper before colour is smeared in with fingers and the whole image is 'slapped on.' Other patterns might be silk-screened onto tissue and then applied. Impressed fleur-de-lis motifs, enhanced by colour and glaze, provide the decorative focal points on the stoneware fonts.

Weeks before the final installation I was able to see three porcelain fonts in the Cathedral. Squat, and possessing a strong sense of gravity, they appeared to grip the surface of the floor. They connect to its layering of history too, the wear and tear and physical disturbance over many centuries. The fonts' undulations, their partially glazed surfaces, faded decoration, finger impressions and splits correspond to the gentle dips in the floor, its mix of glazed and unglazed areas, its cracks, pockmarks and half eroded images.

How all the fonts will finally punctuate and animate this space, with its soaring pointed arches, slender pillars of Purbeck marble and intricate Gothic monuments, is, for the moment, a matter of speculation. To a certain extent, Howard will be influenced in their placement by the structure and rhythm of music, possibly spacing the fonts in loose groups of three. And he will also be guided by the way the light falls through high lancet windows.

Amanda Fielding

Camberwell College of Arts / V&A Research Fellow





Ceramic artist and teacher

Magdalene AN Odundo

ASHLEY HOWARD'S ENGAGEMENT with the ceramics department at the University for the Creative Arts follows a tradition that dates from 1938 when Henry Hammond began teaching ceramics at Farnham fresh from the Royal College of Art. Wartime service intervened, but Hammond returned to Farnham in 1946 and was joined in 1950 by Paul Barron. While potters including Leach, Cardew, Finch and others established and ran successful production studios with apprentices, Hammond and Barron combined teaching with successful careers as artists and makers of ceramics.

Hammond, a student of William Staite Murray at the RCA, continued the practice of inviting artists and potters to teach on his course. Many other well-known potters also visited, and Farnham occupies an important place in the history of the 20th-century crafts movement in Britain. The department expanded as degree courses developed in the 1970s to include industrial ceramics design, individual sculptural ceramics, and studio pottery. For Henry Hammond, teaching was a commitment to nurturing the talents of individual students, helping them to develop their skills, experience and knowledge, and giving them confidence for their own future professions. It is an ethos continued by all who teach ceramics at Farnham.

Ashley Howard's enthusiasm and energy to impart this knowledge is no different from Hammond's, except that it is now referred to as 'the transfer of skills and knowledge through practice and teaching'. Over the years Farnham Art College has undergone many changes of name to arrive at its present incarnation as the University for the Creative Arts at Farnham. Its world-renowned Crafts Study Centre is a historical archive and collection of 20th-century crafts that provides an added resource for Ashley Howard's research and study of ceramics, and for the benefit of his students.

Ashley Howard studied under Colin Pearson at Medway College of Art and Design, and subsequently spent many years as a studio potter and teacher. He completed his MA at the Royal College of Art in 2003. The RCA offered him an opportunity to re-assess his work, which went through a radical transformation. Ashley still makes reference to studio pottery when working, but his current work is contemporary, experimental and expressive, bold and decorative at the same time. He expresses himself in terms of dance, rhythm and movement and weaves around the department with a spring in his step. This is not surprising as physical activity is important to Ashley and he loves sports. He has also completed several marathons, and long-distance runners tend to enjoy the sense of solitude they experience. All these have direct parallels with Ashley Howard the ceramicist, and I have often been struck by the relationship of sports and movement to his work and personality.

From Ashley's arrival in Farnham, he dedicated his time to teaching. He has worked hard to rebuild the department and is intent on celebrating its strengths and reputation. He places great emphasis on nurturing the talents of students by example, by the direct transfer of skills, knowledge and experience and through studio practice. His presence in the 3DD Department at the University has been student centred, and he has encouraged students to take part in ceramics fairs, exhibiting their work alongside his own. He gave them a fresh impetus to experiment with materials, share glaze recipes and work on group projects. His encouragement of collaborative and group work has resulted in a kiln club set up by the students. During his demonstration at an international symposium in Beijing in 2007, Ashley's students stood round him like a column of guards in blue aprons as he made two gigantic pieces using a pounding, throwing, lifting method. This public way of working is combined

with a degree of control of his space and of his own ideas from which his students have benefited immensely. As a practitioner, his bold, vigorous and direct manner of working in the studio had a direct impact on his students, whose work resonates the vitality of Ashley's pieces without being derivative in style.

He is also active in terms of research and the Winchester Cathedral project has been part of his teaching. Rather than take sabbatical leave to complete it, he has worked and made most of this body of work in the studio at the university. Students have been able to observe how he works, learn from him and gain valuable experience. The project has been ambitious, requiring discipline, focus and many hours working alone, albeit often observed. I am sure that Ashley has also thought, reflected on philosophical issues, read more poetry, listened to music, run many miles and watched yet more rugby matches. He would have drawn from all these activities.

The work is bold, large in scale and impressive and at the same time serene. There is a slight pull and lift to the individual pieces, perhaps from the way they are made, but I am more inclined to believe that it results from the life imbued in each piece by Ashley's own rhythm and movement. Many of his initial sketches and drawings for this project, with their references to the architecture of Winchester Cathedral, have ended up as marks on the work. They remind me of the signs made on a child's forehead during baptism, but these are marks that could only have been made by a ceramicist and potter; they surprise and delight at the same time. These font-like works have an amazing power and are truly fit for a cathedral setting. I believe that they have taken Ashley Howard's work to a different level.

Magdalene A N Odundo

Professor of Ceramics, University for the Creative Arts



Memorial and memory

Simon Olding

IN THOMAS HARDY'S LAST NOVEL *Jude the Obscure*, Jude Fawley moves to the university town of Christminster (Oxford) and attempts to gain employment as a stonemason. He finds his way to a stonecutter's yard, 'a little centre of regeneration'. The stone forms arranged around the yard 'new traceries, mullions, transoms' and the like are waiting both for placement – to represent the eroded medieval work – and for the patina of age to turn them into 'old poetry'. These pieces 'had done nothing but wait, and had become poetical'.

This was a telling sentiment for Jude, and it has proved telling for Ashley Howard, too. The novel has long held a long fascination for the artist-potter: the image of the outsider craftsman, yearning for the chance to make his own impact within the university through the effort of hard physical toil in the service of a medieval trade, struck a chord. This section in particular of Hardy's great, troubled, narrative resonates with the major sequence of work intended for Winchester Cathedral.

Howard sees some parallels in relation to Jude's position as an outsider functionary of craft. He, too, has had to presume on the good nature of the Cathedral both as an institution, and as one (like the cathedrals of Durham and Salisbury) with a highly-regarded and proactive approach to the temporary exhibition of contemporary art and craft. He has approached this commission with literal as well as metaphorical respect, making a commanding sequence of massive earthenware fonts. These ceremonial works mark their own time in the sanctity and grace of their temporary home in the Cathedral's Retrochoir. The body of work is made fit for place, transposed from the studio and kiln to rest on hallowed ground. Some of the 13th-century tile patterns from the floor of the area behind the Quire have been echoed deliberately by transfer-printing them on the walls of these new fonts. By means of this replica-imagery, a new heritage construct is realised and given a contemporary and contemplative force.

Ashley Howard's work for Winchester Cathedral has made extreme demands on his time, and stretched his technical capabilities to ensure the successful outcome of cogent and massive structures. He has also found a new determination to cover the written surfaces of these memorial pots with 'decorative' imagery. He has found a new vocabulary to express surface pattern; not just through the customary freedom of his laden brushwork, but also through the newer application of printing and stencilling. This complex arrangement of imagery enlivens and enriches the craggy, roughly hand thrown and manipulated surfaces of his porcelain and stoneware vessels. They are, in Alison Britton's memorable phrase, 'ebullient with scale'.

The monumental discourse of his Winchester fonts, like 'predecessor' ceramic pieces such as Robin Welch's *Great Gilbert Pots* at Lincoln or Hans Coper's majestic candlesticks for Coventry Cathedral may be seen as new participants in the lineage of commissioning ceramic work for the Cathedral setting. But Howard has not waited for the opportunity to come his way: he has positively sought out the opportunity to make these works and place them at Winchester. He has resoundingly met the challenge to engage head-on with a placement in a setting of high gothic sensibility. These new fonts, with their unsanctioned and metaphorical statement of function, draw into the fabric of the clay surface Howard's most energetic abstract slip-painting, along with the transfer-printed details taken directly from the rubbings of Winchester's own medieval floor tiles. The surface of these pots reflects the very earthenware on which they sit: the ancient and the contemporary finding the kind of poetic harmony that Jude noted in his stonemason's yard. They have become heritage-reflective, with their intensely painted, stencilled and printed embellishments acknowledging their source and setting through recast imagery. They are fonts whose own imagery is reborn.

Howard's sequence of ceramic works acquires a massive and generous grace. Their pulled and irregular surfaces, their emphatic lack of fine finish, indicate an intensity of purpose and no disrespect of craftsmanship. Howard has deliberately chosen spontaneity of expression over symmetry or exacting poise. The rough-hewn shape is more of a driver, a more sympathetic resolution as a surface for painting or mark making. This is a clay art taken to an extreme conclusion, matched by his intense and respectful desire to achieve, in the arrangement of his fonts, 'a sense of order that is appropriate to the location'.

Howard also hears musicality in this arrangement of work: the ordered composition of forms and the counterpoint of the idiosyncratic and multiple decorated surfaces, using a palette of slip and glaze colours applied through transfer print, brush stroke and the use of the hand itself. These are complex compositions drawn from the colours of the cathedral tiles themselves. Howard wants these pots to have an immediate impact. This may account for the roughness of form; but so does the implicit meaning of the font as a symbolic artefact linked inexorably to the theme of new life and rebirth. The decorative lines and marks, as well as the prints, find an accord with the form. They are, in Howard's words 'romantic vessels', relinquished, like the 'new medieval' stone carvings at Christminster, to time and poetry.

Howard has reflected, in these new works, on the virtues of opposition: between exterior and interior; past and present. In the stonemason's yard, the new heritage object is made as a reverential and accurate replica of the time-worn original: time alone will give it poetry.

In Winchester Cathedral, his contemporary pots take on a ceremonial form and allude to medieval imagery. But they transpose these elements of their past musings into poetical, sculptural narratives of their own, for the purpose of animating unrivalled heritage space. These new fonts do not call out for use. They establish an energetic, respectful coda to the intensity of their situation. They propose that a new and extraordinary placement of the clay vessel not only can, but must take place in extraordinary surroundings. No building, not even Winchester Cathedral, is ever a fixed place, any more than an ambitious, reverently considered and executed work such as Ashley Howard's fonts.

Professor Simon Olding

Director, Crafts Study Centre, University for the Creative Arts



Ashley Howard: career summary

Website www.ashleyhoward.co.uk

Qualifications

- 1987 HND, Ceramics, Medway College of Art and Design, Rochester
1993 Fully qualified teaching status granted by DES
2003 MA, Ceramics and Glass, Royal College of Art
-

Employment history

- 1987–89 Technician, Medway College of Art and Design, Rochester: NDD and HND Ceramics
1989–2000 Practising potter and visiting lecturer
2000–01 Acting Course Leader, University of Westminster, Harrow: BA (Hons) Ceramics
2002–03 Visiting Lecturer, Kent Institute of Art and Design, Rochester: BA (Hons) Ceramics
2003–04 Artist in Residence: Kent Institute of Art and Design, Rochester
2004–06 Visiting Lecturer, University of Brighton: BA (Hons) Wood, Metal, Ceramics & Plastics; BA (Hons) Three Dimensional Design
Visiting Lecturer, Christchurch University College, Canterbury: BA (Hons) Ceramics
2006–09 Senior Lecturer, University for the Creative Arts, Farnham: BA (Hons) Three Dimensional Design & Contemporary Craft Practice. Ceramics Pathway Leader, University for the Creative Arts, Farnham: MA Contemporary Crafts
-

Memberships

- 1993 Fellow, Craft Potters Association
2001 Fellow, Higher Education Academy
Member, General Teaching Council
2007 Brother, Art Workers Guild
2008 Trustee, Farnham Pottery Trust

Selected awards

- 1995 Peers Award, Milsbeek, Netherlands
1997 Peers Award, Art in Clay, Hatfield House
2002 Shortlist, Twyfords *Bathtime* project, Royal College of Art
-

Selected workshops and seminars

- 1995–2000 Demonstrations for numerous artists and potters groups
2001 Ashley Howard and Mo Jupp, Symposium, Tel-Hai, Israel
2006 Demonstrator, ISCAEE Conference, Tsinghua University, Beijing
2007 Demonstrator, ISCAEE Conference, University for the Creative Arts, Farnham
-

Selected solo exhibitions

- 1996 Nijmegen Museum, Netherlands
1998 Galerie van Meensel, Belgium
1999 Lynn Stover Gallery, Cambridge
2000 One Two Five Gallery, Bath
2008 *Showcase*, Contemporary Ceramics, London
-

Selected 2/3 person exhibitions

- 1997 *Ashley Howard & John Pollex*, Bettles Gallery
2003 Thomas Corman Arts, Cork Street
Brown, Bickers & Howard, Urban Interiors, London
2004–05 *Full Circle*, Ashley Howard & Martin Lungley, international touring exhibition
Brown, Bickers & Howard, The Tunnel Gallery, Tonbridge School
2007 Bettles Gallery
-

Selected group exhibitions

- 1994 Craft Potters Association, V&A
1996 Keramuse, Netherlands
2000 NYAD2000, New York
2001 *Ceramic Contemporaries 4*, touring exhibition

- 2002 *British Ceramics*, France, touring exhibition
- 2004 *Ceramic Art London*, Royal College of Art
Feast Your Eyes, Crafts Council, V&A
 Egg, Knightsbridge, London
One Year On, Crafts Council at New Designers
- 2005 *Table Manners*, Crafts Council touring exhibition
Functional Form Now, Galerie Besson
 Keramuse, Netherlands
Ceramic Art London, Royal College of Art
 Chawan International, Belgium
Surfacing Now, The Tunnel Gallery, Tonbridge School
- 2006 ISCAEE, Tsinghua University, Beijing
Ceramic Art London, Royal College of Art
Traditional Yet Contemporary: Modern Korean Ceramics (guest exhibitor), Air Gallery
- 2007 ISCAEE, James Hockey Gallery, University for the Creative Arts, Farnham
Ceramic Art London, Royal College of Art
- 2008 Porthminster Gallery, Cornwall
Ceramics In The Round, Buxton, Derbyshire
Jugs and bowls, Bettles Gallery
Ceramic Art London, Royal College of Art
 Leach Pottery Restoration Auction, Bonhams, London
 Craft2EU Gallery, Hamburg, Germany
- 2009 *Beyond Tradition*, Bevere Gallery, Stroud, Gloucestershire

Books, articles and reviews

- 1997 ‘Strong Form Vibrant Colour’, David Whiting, *Ceramic Review* 166, July/August
- 2000 ‘Matt Glazes’, Ashley Howard, *Ceramic Review* 186 November/December
The Complete Practical Potter, Josie Warshaw

- 2001 'Searching & Finding: Kyra Cane', Ashley Howard, *Ceramic Review* 187,
January/February
- 2003 'Make Tracks To...', *Daily Telegraph*, May 31
'Homes and Property', Corrine Julius, *London Evening Standard*, May 28
The Glaze Book, Stephen Murfitt
Ceramic Decoration, Jo Connell
Stoneware, Richard Dewar
- 2004 *Full Circle*, catalogue, by Alison Britton and Emmanuel Cooper
'Dead Ends and Possibilities', Alison Britton, *Ceramic Review* 210,
November/December
'Altered States', Ashley Howard, *Ceramic Review* 205, January/February
- 2005 'Functional Form Now', preview, *Daily Telegraph*, February 7
- 2006 'Full Circle: David Briers', *Crafts* magazine 198
Vitality and Essence: Ian Gregory, catalogue, Ashley Howard
- 2007 'The Beauty of Imperfection', Bonnie Kempske, *Ceramic Review* 225, May/June
- 2008 The Leach Restoration Project, Bonhams

Other

- 2001 Judge, Alix de Rothschild exhibition, Israel
- 2004 Selector, *Earth & Fire*, Rufford
- 2005 Demonstrator, *Family Contract*, BBC1 Television
Earth & Fire, catalogue, Ashley Howard
- 2006 Necktie design, Rugby Football Union, Twickenham

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David Hyde

Gareth Mason

Bob Martin

Myra McDonnell

Professor Magdalene AN Odundo OBE

Professor Simon Olding

Ros Perton

Darren Stokes

David Westwood

Colin Webster

All students studying ceramics at Farnham

And my wife Alison Howard



Ashley Howard: *Ritual and Setting*

Essays by leading craft writers on the occasion of a major exhibition of site specific ceramics by Ashley Howard at Winchester Cathedral, published by the Crafts Study Centre

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