For *The Summer Show 2018* we invited our exhibitors to write a short piece about who or what inspired them in the course of their journey to artist and/or maker, or for their work in this exhibition. This might be an influential person, an art movement, teacher, artist, significant event, or something seemingly trivial that planted a seed.

The responses are varied, ranging from a high profile wedding to inspirational women makers who managed to make a career, and a name, for themselves at a time when women artists and craftspeople were far less able to take part in the world of work and careers. The proof of this particular pudding, if proof was needed, is in The National Gallery’s recent purchase of a self-portrait by Artemisia Gentileschi which has become just the 21st painting by a female artist held in the gallery’s permanent collection of 2,300 works.

Jane Price’s work for this show is inspired by kachinas, carved cottonwood figures made by un-named makers of the Hopi Pueblo people. Kachinas are objects of power and meaning linked to the natural world and may symbolise many things such as sun, rain, thunderstorms or corn. If they are given due respect, kachinas can use their powers for human good. It could be said that kachinas represent the historical and the natural world and were sometimes used to educate children in the ways of life.

Paula Youens, a printmaker, pays tribute to the late, great Lucie Rie, a woman who broke the mould in terms of achievement and perfection in the world of twentieth century studio ceramics. Rather than using techniques, shapes and glazes from other cultures rich in ceramic history, Lucie forged her own ‘tradition’ and introduced us to unique shapes and textures, unseen and unimagined up to the point of emerging from her studio. It is speculative to imagine that Lucie forfeited a family life in favour of studio life, but it is true that she never married or had children.
Trudie Timlin Brown’s source of inspiration for her work in this exhibition is the shipping forecast, something that so many of us listen to even though we are indoors and don’t need to navigate through a stormy sea or even a calm, tranquil one. The Shipping Forecast and Seamus Heaney’s sonnet, together make an expressive combination of material to work with.

It would be an impossible task to pin down, categorise and bottle inspiration. It seems it can arrive out of nowhere and be the smallest thing, the wing of a fly, the structure of a plant or something unexpected such as a profound reaction to another person’s work. Furniture maker Peter Lanyon describes such a moment while looking at the light sculptures of Marcello Chiarenza. Peter was so moved by the work that he realised that emotion was the magic in the recipe and the ingredient that he would aim for in his own work from then on.

So here is The Summer Show 2018; with work by fifty Devon Guild Members using a range of materials and techniques who, if they have written about it or not, have been moved or inspired to make something special for this exhibition. Whether motivated by function, materials, colour, form, emotion or a combination of drivers, we hope you find something here that moves and inspires you!
Beverly Beeland

An artist whose work I have always been in awe of and whose work has a fundamental influence on me is the sculpture and land artist Andy Goldsworthy.

His use of the most basic of natural materials, whether it is mud, ice, pebbles, sticks, rocks or leaves etc. is so inspiring. Particularly the pieces created in situ, where the materials were found. His creations, some of which must be very short-lived, are so much a part of the landscape and yet at the same time separate and considered. The materials have not been changed or transformed, just rearranged. They enhance the landscape because they are made from and with the landscape. They are timeless in their beauty.
Deborah Baker

I am inspired by everything around me: The landscape, history, current affairs, visual media, my garden…the list is endless. In these few words I have tried to make some sense of remarkable visual work that has been key to the development of my practice.

I studied photography and traditional darkroom practice, from the 1970s, and was heavily influenced by the personal photographic document. Walker Evans (1903-1975) was a seminal photographer who strongly influenced many generations of photographers to come. Most of my tutors during that time referred to Evans’ work, as well as other formative photographers such as Andre Kertesz, Edward Weston, Paul Strand, and Robert Frank. Robert Frank’s book *The Americans*, 1958, also became hugely important to me. Evans directly influenced his work and Frank pushed the boundaries of photographic imagery even further.

Also very relevant to my work is the constructed image, a composite of related photographs that extend a view of a single scene. During the 1900s, many photomontage artists produced work that was political and subversive. John Heartfield (1891-1968) was a master of this form of communication, and still has a huge influence of contemporary photographic practice.

In 2014 I was offered an exhibition of my work ‘In Paradiso’ at the William Morris Gallery in Walthamstow, London. I became aware that the relationship Morris had to the natural world and his domestic garden was very similar to my own sense of place, and having not really considered the commonalities before I started to look into this fascinating artist. He was a revolutionary force in Victorian Britain, and his work as an artist, designer, craftsman, writer and socialist dramatically affected and changed the fashions and ideologies of the era. His Pre-Raphaelite style was Medievalist and Romanticist, emphasising detail, strong colours and intricate compositions.
Reflecting on his approach and working practice has given me inspiration to consider what is relevant to my photographic digital practice within our contemporary context. I am trying to find the balance of meaning, emotion, passion and transformation of what surrounds me into poetic visual celebrations.
Eleanor Bartleman

‘Princess’

I’m not influenced by any named artist(s). I collect ideas from a variety of sources – often medieval manuscripts and other early images. I like the freshness and weirdness of the early mind and am intrigued by it. I like that these people are anonymous, never explained their artwork or why they did it, and that means that I can interpret it myself and make it my own. For me the anonymity is key – I can’t bring myself to steal from someone who can be identified.

For this piece though, I developed the idea from a couple of different sources. My daughter had given my husband a reproduction of a Victorian tin toy as a present – it was a clown riding a pig. Quite liked the idea of someone riding a pig but although the toy was nice, I didn’t want to make a clown in porcelain – clowns are the stuff of nightmares and not a good idea!

The pig was easy enough to model but I had to resolve the rider. Then I found an old postcard of a female circus performer riding a pig. She was wearing a green tutu and had that strange Victorian doll look on her face. I loved the curvy shape of her corset and the plumpness of the pig so took this idea as a starting point. I wasn’t sure about the tutu so I looked for images of early circus performers and found one with a
nipped in waist and ruffly drapery around her bottom – quite liked that so went with it. My female figures are usually long and slim – with this one, I tried to go for a curvier shape. I then applied my own decoration and design and the whole thing fired up quite well. I decided to go for lashings of gold on this one, although I might use more colour for future circus pieces. I think I might work on the circus subject for a while, I’m quite enjoying the corsets!
Jan Truman

Fresh from college in the 1980s and bursting with creative potential I fell in love with the richly coloured textiles of Kaffe Fassett. His zestful enthusiasm for knitting was dazzling. How I longed to emulate his confident vivacity. But as my own career progressed I soon discovered my thread of choice was not wool but WIRE.

As my passion for knitting grew ever faster I revised a personal quest… to achieve a playful mastery over the structures and bring in lots of colour. The key problem at the time was the limited and drab colour choices for the ENAMELLED COPPER wire. But then I found Bead knitting and WOW! A real eureka moment, because I could vary the textures and tones with relative ease… and I’ve used this technique ever since.

Incidentally, my favourite wires are today produced in a rainbow of lovely colours. So finally I can combine colour-play and structural complexity with the same joyful zeal as my inspirational hero. Hoorah!

Image: Jan Truman in her studio
Photo: Theo Moye
Jane Price

Unknown makers of objects related to belief systems inspire me; those whose art and craft work is collected by other makers or displayed in museums; these may be considered ‘outsider artists’.

My own fabricated cat mummies drew from the British and Ashmolean Museum displays. I made an interpretation of these sculpted beings because I was intrigued by the anonymous makers’ skills with textiles, in weaving, wrapping and dyeing. My interests lay in the space between the form and the meaning.

My current fascination with the culture of the New Mexico Hopi Pueblo people is based on a visit to California in 2017 and being struck by the beauty of the cottonwood, carved kachina figures, which subsequently prompted a visit to the Pitt Rivers Museum, Oxford.

‘Kachinas’ were made to produce a specific outcome for material welfare, such as rainfall, fertility, curing of illness, disease and growth. These ritual objects were imbued with supernatural power and as members of an intangible world had powers that humans, alive or dead, did not. Kachinas manifest themselves in the real world through ordinary events such as corn sprouting, rain falling, or the increase in animals or human beings. The small, sympathetic magic figures were made in the service of religion, tradition and the tribe and therefore had attributes beyond simply being a representational carving of species vital to life and they were often given to small children.

Kachinas took on many forms, both of the human such as clowns and rain dancers but also wild and domesticated animals, birds, insects, serpents, plants and even death; all
things in the world had two forms - the visible object and the spirit counterpart.

My work for the Summer Show is of kachina bird spirits; these include the golden eagle, the great horned owl, the turkey, the hummingbird and the parrot. Birds possessed meanings; strong birds of prey taught mysteries and assisted escape from the Underworld. The owl and crow kachina serve as warriors and reprimanded clowns during ceremonial dances. Water birds are imbued with power because they have an attraction to water and vital, life-giving rain.

Image: ‘Keeper of Time’ (made in 2017 for The Summer Show)
Nigel Eveleigh

Looking back over the past 100 years at artists that may have influenced me as a maker is a tricky request. I have been involved as an artist, designer, maker for over 50 years now and I am sure that there have been numerous people that I connected with artistically, inspiring my own work in one way or another. Having seen countless exhibitions, looked and read books galore on the subject and worked in the industry of advertising, picking a solitary figure that inspires me and my work is difficult.

I first encountered Barbara Hepworth sculptures on a visit to St Ives about 20 years ago whilst on holiday in Devon. My interest at that time I remember was significant, as the day was filled with both the Bernard Leach workshop and showroom and the gardens and workshops of Barbara Hepworth. I was living in Southport at the time and engaged in a glass and ceramics 2 year course and both places were of equal importance to me.

The Sculpture Gardens had a calming influence on me as the sculptures were strong and powerful yet displayed in an intimate fashion allowing me to touch and fully absorb their creative spirit and meaning. The workshops gave impressions of the reality of just how much effort must have been involved in the making of large scale work where one mistake could be its demise. There was a feeling of a great loss of a very creative sculptor.

The involvement I felt with this visit influenced my work as much then as it does to this day. Hepworth’s passion, hard work and creativeness has been a strong source of my own inspirations and reasons to challenge myself and commit to my own values in my work.

Hepworth’s work was about her feelings, using the landscape and people for her inspirations; in a similar way I make
individual pieces of art and work in an intuitive way rather than a planned method, allowing each piece to evolve not quite knowing how it will be when it’s finished.
Paula Youens

I'm a printmaking member of Devon Guild, so inspiration comes from painters, sculptors & artists. As a freelance illustrator in London during the 80s, work deliveries took me past the Craft Potters Association in Marshall Street, Soho. It functioned as a gallery/shop & was home to the best of British ceramic art. I became a regular visitor.

The CPA was set up in 1958 to promote contemporary studio pottery. Those skills on display - form & function, surface decoration & glaze colours - resonated with me. Although I never wanted to be a potter, I enjoyed looking at the serried ranks of jugs, bowls & plates - so much more than workaday objects. Enormous sculpted pieces by Leach & Coper featured painterly decoration. Living in Cambridge, I also saw Lucie Rie's work in Kettle's Yard & Primavera. Her use of linear 'sgraffito' abstraction attracted me even more.

But it was Rie that struck a real chord. Throughout her sixty year career she developed new shapes & surface effects that became distinctly her own. She was one of the 20th century's most celebrated potters, continually refining her work, never deserting a high standard of design & finish. The range & scope of output is breathtaking. One 1989 exhibition, at the age of 87, consisted entirely of white pots. Her commitment to a solitary life of craft & creativity is made all the more poignant, in our 'brave new world' of robotic production & bland mass consumption.

In 1984 Issy Miyake, the Japanese fashion designer said of Rie, “Everything comes from her body. She changes a small world into a universe". A tribute to a consummate craftswoman.

I enjoy 'working' my chosen material - not clay but paper & board - scribing, scuffing, painting, folding & cutting the surface
in printwork & drawing. I still buy decorative British studio pottery & include them in still life prints. But how I wish I'd bought a Lucie Rie bowl all those years ago...

Image: From the back row left to right.

Black/yellow oval form bowl - Rye pottery (1960s?) used to hold my balls of string
Front is a modern little orange/dark blue striped bowl - bought at Contemporary Craft Fair 2017 – by Abigail North
Peter Lanyon

In 1995, whilst studying to be a furniture maker at Rycotewood College in Thame near Oxford, I visited the Museum of Modern Art to see an exhibition by renowned minimalist Donald Judd.

I came away incensed. I was at the time working on an elaborate carved reproduction chair from the 19th Century, and his simple plywood chairs and forms seemed the antithesis of what furniture could and should be.

Furious, I went home, yet found myself thinking about the stripped down, almost primitive chairs, and what they said about all the furniture that had been before. The following day I went back, and watched a video about the man and his work, and found myself largely in agreement with him, and feeling rather unsettled about the project I was in the middle of! Donald Judd was an artist who began making furniture when he couldn’t find anything he liked in the furniture stores around him. The impetus for making my lamps was much the same.

In September 2000 I visited the amazing Designer's Block which was that year at the near derelict St Pancras Station Hotel. Lamps made of masking tape, plastic glowing bunny lamps etc etc.
What stopped me in my tracks was a room devoted to Marcello Chiarenza’s delicate and beautiful light sculptures – each one conveying a simple idea, of striving, of balance, of solitude.

Wrought in crude materials – steel wire and found bits of wood – their simplicity, honesty and beauty brought me to tears. It was at that moment I realised what I yearned for in my work. Emotion. For me the most special moments have been seeing people choking back tears when they stand in front of my work. It doesn't happen often and I don't expect it to, but when it does it is the highest compliment anyone can pay to my work.

Image: Light sculpture by Chiarenza
Phil Underwood

City of York: Sketchbook
Working in York for East Coast Trains, I’d go out every morning with a sketchbook and capture the city. I would spend a short time every morning in York Minster learning to capture the feeling of the space and dramatic light. Then I saw a series of railway posters at the National Railway Museum in York.

100 Years: Railway Posters of the 1920s

Forward thinking rail companies in Britain took an imaginative approach to publicity. With increasing competition and improvements in printing technology, pictorial designs were being incorporated in their advertising posters. They commissioned posters from the leading artists and designers of the day.
Who inspired me:
Fred Taylor
The publicity head of North Eastern Railway recruited an artistic super team to create their commercial art and develop a modernistic house style (bold, large and distinctive). Fred Taylor (1975-1963) was one of these artists, a landscape and architectural watercolour painter and poster designer. His pictorial vision of York and its Minister captured the city’s grandeur and triggered my personal memories. The quality of his graphic images, his palette and their visual impact inspired me to try a new medium, the mobile phone.

iPhone Sketchbook:
I started to do iPhone drawings as they allowed me to express the dramatic light and atmosphere. These small images were developed further and led to stronger digital illustrations created on an iPad, using colour planes as background. Examples of my current work (Beer, Devon) show how my use of the medium and my style has developed.

NOTE:
Today’s Railway still maintains the artist poster tradition, for example GWR latest ‘famous five’ campaign. On a personal note, I was a Railway employee for 30 years and in 1987 I designed a BR poster that was used nationally to promote Engineering Apprenticeships (I’d started my career as an apprentice locomotive fitter/electrician).
‘Kolkata Fern’

The design of this fabric length is inspired by and dedicated to my Aunt, Joan Banerjee (1923 – 2018).

My aunt, Joan Banerjee (née Pickard) was born in 1923 and grew up in Coleford, a small village near Frome in Somerset. She moved to Bath as a young woman and in 1959 she met my uncle, Kumar Banerjee who was studying engineering in Bath. They corresponded for many years after his return to India, until in 1975 my aunt finally decided to leave the UK, marry my uncle and move to Kolkata in West Bengal, India. She died in Kolkata in June this year, after 43 years in India, aged 94.

In 1985 during the final year of my degree at Camberwell School of Art, I won an R.S.A. travel bursary and inspired by the textiles my Aunt had sent from India, I spent a year in India and Nepal studying block printed textiles & natural dyes. In between travelling I returned to Kolkata to rest and spend time with my Aunt and Uncle. I have such happy memories of those times and my experiences in India have been a lasting inspiration and resource for my work throughout my textile career.

The design of this fabric was started in 2009 a few years after my last visit to Kolkata, but only finished in June this year as a tribute to my Aunt. The design, a simple (Indian) paisley and (Somerset) fern motif commemorates her journey from Somerset to West Bengal and the many challenges she faced.

Screen-printed in my North Devon studio onto 100% natural linen, the fabric comes in two colourways, Gold/Kohl & Bronze/Kohl and is printed to order.
Ethel Mairet has been my biggest influence as a maker. I first saw her work at the Crafts Study Centre in the 1980s and my soul was stirred by its honesty and simplicity. She was a handloom weaver, spinner and natural dyer and the “mother of English hand weaving”, according to Shoji Hamada, the Japanese potter.

I remember visiting Jessamine Kendal (a now deceased Devon Guild Member) in her exquisite Dartmoor cottage some years ago, and there in an armchair was an Ethel cushion. It could have been no-one else’s work.

Ethel taught Marion Straub, who came to design the London Underground upholstery, and many others, as well as writing books on natural dyeing and weaving. In the latter she wrote about the role that hand weaving could play in schools if it could be related across the curriculum. Had I been taught weaving at school, I would have realised the relevance of mathematics most of all, but also history, geography, English, science, physics, art and design and so on.

I have recently discovered another weaver similar in ethos to Ethel, Hannah Ryggen, (Image, right) who lived in Norway from the early part of the 20th century until her death in the 1950s. She spun the wool from her farm, dyed it with plants growing around her, and wove monumental political tapestries. The political giants of the day are all there: Hitler, Mussolini, Churchill. Hitler was depicted in an unseemly way in a public space in occupied Norway, yet Hannah was never arrested. Weaving is a soft and womanly art, so not to be
taken seriously! Her husband though was arrested for espionage and held in the same prison as my uncle, so I like to imagine they met, though sadly, my uncle was tortured and later shot.

My work is so different to these two weavers but I aim to have the same regard and honest intentions with the raw material.
Wayne Meeten

With the royal wedding that has recently taken place, and being the same age and star sign as the late Princess Diana, who I grew up watching as her life unfolded through media and screen, I started thinking about Harry and Meghan and their special day at Windsor Castle, where I had recently exhibited and given a demonstration of my work in the grounds.

Seeing the prince and his bride holding hands, I wanted to capture some part of this moment. I am a jeweller as well as a silversmith and started my career renovating antique jewellery in the famous Lanes of Brighton.

When I moved to London to study jewellery and silversmithing, I was taught by some of the finest craftsman from the Queen’s jewellers, Garrards, Asprey, and Cartier, who passed on their skills faultlessly.

I attended the first public engagement that the new Duke and Duchess of Sussex attended at Buckingham Palace, in the gardens, for Prince Charles’s birthday celebration in May 2018.

The ring that Diana passed onto Prince William had a stunning sapphire as its centre stone, and the stones that Harry used for his bride were from his mother too.... diamonds.

I used this theme to create and design a classic, yet contemporary three-stone ring showing off the stones perfectly in white gold.

This piece is in memory of the late Princess Diana, the Sir John Cass School, which is closing down this year, and all the wonderful craftsmen and jewellers in the world. I am indebted to you all for making my career what it is today. I feel privileged and humble to be able to make things that will outlive me, and be loved by those who wear, and hold them, in their lifetime.
Veronica Gould

In February 1967 the Chilean singer and artist Violeta Parra died. A year before, I had come from Argentina to live in England. I was sixteen years old and totally unaware how deeply she would influence the rest of my life.

Songwriter, painter, sculptor, embroiderer and ceramicist, Violeta’s life and work were hardly conventional: a fiercely independent and audacious woman, her art was and continues to be provocative. At a time when Latin America was shunning its musical heritage in favour of pop music from the West, she began writing and singing songs connected with the roots of Chilean folklore. She inspired hundreds of Latin American musicians to explore their musical traditions and so a new wave, “Nueva Canción”, began. It was the beginning of a politically dangerous time in Chile. All her art spoke of the poverty and injustices in her country, but also about rootedness, love, belonging, and community.

Image above: Christ in Bikini, Violeta Parra

England was a foreign place to me, I didn’t speak English very well and I was deeply home-sick. Violeta’s songs were my link with a familiar place; the smells and colours of the very southern part of Latin America. Her music gave me the courage to dig roots into a foreign land. Today I live on Dartmoor. I’m connected to its landscape, it’s my home. I wouldn’t say that my work is directly shaped by her music, but rather that she motivates me to design and make something beautiful that reflects both my cultures. She perches on my shoulder as I go about my day.
Image above: *The Meal*, Violeta Parra
Image below: Violeta Parra
Trudie Timlin Brown

I loom weave in silk, dyeing warp and weft yarns and often using ikat methods. I think about my work as that of weaving canvases. Instead of applying colour and ideas to a surface, I embed my colour and ideas within my own weave.

Loom weaving involves a series of stages and processes which feel akin to a journey, taking one step at a time. It is, though, not only how you weave but what. Weave is literally crossing threads at right-angles to each other. For me, it is also pulling together threads of ideas to make new connections. Words often provide the starting point for my work: it could be a phrase from the newspapers, something someone may have said, or a poem.

The Shipping Forecast has served as the background to many of our lives. Whilst it serves a practical function for mariners, the BBC's measured daily reading has almost become the nation’s poem for many listeners. The listing of the maritime geographical names and their weather conditions are woven into our cultural understanding. For land-bound and urban radio audiences, the Shipping Forecast recalls not only the UK's maritime past but windswept, wave-engulfed rocks and coastal stations outside whilst one is feeling secure and warm inside.

It is possible to view this as the play between a wild, elemental, ‘outside’ male environment with a warm, secure, safe ‘inside’ female world. This though, has been neither relevant to my thinking or our general understanding of the Shipping Forecast. It would indeed, and as a result of 100 years of women’s suffrage, be no longer relevant to Now.

Image: Shipping forecast artwork
This weave is part of a series of works I have made after reading Heaney’s poem, From Glanmore Sonnets V11

- From ‘Glanmore Sonnets’ V11

Dogger, Rockall, Malin, Irish Sea:
Green, swift upsurges, North Atlantic flux
Conjured by that strong gale-warning voice,
Collapse into a sibilant penumbra.
Midnight and closedown. Sirens of the tundra,
Of eel-road, seal-road, keel-road, whale-road, raise
Their wind-compounded keen behind the baize
And drive the trawlers to the lee of Wicklow.
L’Étoile, Le Guillemot, La Belle Hélène
Nursed their bright names this morning in the bay
That toiled like mortar. It was marvellous
And actual, I said out loud, “A haven,”
The word deepening, clearing, like the sky
Elsewhere on Minches, Cromarty, The Faroes.

Image: From Glanmore Sonnets V11
Images from Instagram sometimes inspire me. I was looking through images last year and was fascinated by some pictures of bouquets of roses – red, yellow and white. I thought I could make something with many small porcelain flowers. I knew it would be a time consuming task, so that was that, then.

At the beginning of this year, I had an inguinal hernia operation. I was told that I could not lift anything heavier than a mug of tea for six weeks! After initial sufferings, I started getting very bored. Out of this boredom, I thought I could make something small, like small porcelain flowers, which I had thought about the previous year. I asked my son to make some porcelain slabs so I could make vases. He brought them in to a warm dry room in the house which was luxury for a country potter.

So I started making porcelain roses day after day. I made 400 roses in the end to cover 3 vases. By then I had had enough of making them! So for the last vase, I cheated and made flowers with stems and leaves and stuck them sparingly on the vase. This one is called `Garden Bouquet Vase` instead of just `Bouquet Vase`.

Sasha Wardell

Having followed an industrially-based MA in Stoke-on-Trent in the early 80s, as well as working in industry in both the UK and France, I was always inspired by the designers Susie Cooper and Clarice Cliff who succeeded in making an important contribution within the ceramic industry.

Susie Cooper worked in the Potteries between the 1920s - 1980s and was initially renowned for her floral pattern work but later developed shape and form ranges for many pottery firms including Wedgwood.

Clarice Cliff also worked in the Potteries around this time from the 1920s - 1960s where she started as an apprentice then latterly became recognised for her celebrated Art Deco ceramics, most notably the design 'Bizarre'.

The fact that these two women had such an impact on what was predominately a male-orientated milieu has always fascinated me and ultimately inspired my own practice, which aims to bridge the gap between both the industrial and craft world.

Image: Large Bone China Shoal bowl - slip cast using a layering and incising technique. Photo: Mark Lawrence
FURTHER INFORMATION – LINKS & LEARNING

Web:
Further images and information about *The Summer Show* can be found on our website:

https://www.crafts.org.uk/Learning/Learning-resources
https://www.crafts.org.uk/Events-(1)/Exhibitions-18/The-Summer-Show-2018

Social:
Facebook: www.facebook.com/DevonGuildofCraftsmen/
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Learning:
Devon Guild of Craftsmen is part of the ArtsMark partnership programme, an Arts Council England endorsed network of arts and cultural organisations that can support education settings on their ArtsMark journey to embed arts and culture across the curriculum. Devon Guild of Craftsmen (DGoC) is pleased to be able to offer support to schools and education settings on their ArtsMark journey, inspiring children and young people to create, experience, and participate in great arts and culture.

Our venue is also an Arts Award supporting venue. Find out more about our offer HERE.

Visiting: We encourage visits from families, schools, colleges and community groups. If you let us know in advance, we can arrange an introductory talk and tour, to bring the exhibition to life.

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