



## **Trémargat poterie**

Jon How long have you had this establishment?

Pierre-Yves I bought it in 1978. It was an old industrial flour mill, constructed at the beginning of the century. In the sixties, it had burnt down and left abandoned. It took 40 trailers, full of rubble, to clear the site and only 4 walls were left. But when you're young, and full of enthusiasm, you don't realise the consequences and all I wanted was to realise a childhood dream - that of living in Trémargat.

Jon How long did it take you to make this gallery here?

Pierre-Yves In reality, when I started to live here, it was in the woods as a hermit, not at all like now, where we meet customers! But the villagers came to buy pots, from the oldest, the grandmothers for the coffee to the grand-daughters for Mothers Day! Oh and some old bachelors! Everyone came to buy something from me and I became part of the village - they tamed me! At that time, the large Breton families used to get together here in the summer, on holiday from Paris and elsewhere. The old people were here, but the young had left to work further away. People who came to visit Toul Goullig, the Gorge and the Lac de Kernival, came to see me, the potter. I had no gallery and didn't know how to price the pottery, but it was a popular meeting place! Liile by little, like thread in a needle, the business grew for exhibitions, but I was embarrassed by not always having pieces to exhibit!

Jon Your pottery here, would you say it's a particularly French style of pottery or...? Who were your main influences on the pottery?

Pierre-Yves I was influenced by the style of 'peasant pottery' which was always very popular here. It was made by peasants for peasants! Bernard Leach, from St Ives in Cornwall, was a particular influence and I wanted to follow in his footsteps, exploring the connection between domestic, peasant and universal pottery.

Jon So in this pottery here, you have... in the workshop, you have lots of different colours. Which is the most difficult colour to achieve?

jasmin The most difficult is red, which uses ashes from both hazelnuts and copper oxide. It's difficult to regulate the temperature of the kiln because it burns wood and then there is the combination of air and

gas.

(Pierre- Yves & Jasmin explain the difficulty in achieving the colour red)

Jon            So, Pierre-Yves, which particular piece here has given you the most satisfaction to make and why?

Pierre-Yves It's difficult to choose, as each one is an individual piece. We dream of how it may turn out and then it appears!

Jon            Your clients, your customers, do they come from the immediate locality or from very far ?

Jasmin        Our customers come from all regions in Brittany, St Brieuc, Brest and so on. The English like the pottery very much and both residents and visitors come to buy pieces from us.

Jon            Thank-you very much

