

Please note that all our walks by popular request now include time for lingering: to paint, to write, to muse generally.

November

Saturday 16 • 10am • Hayne Down • Walk

Meet at Wingstone Farm — from drive turn right at B&B sign. (SX747811). Up Hayne Down, past Bowerman's Nose, and across Hound Tor. A stop at the mediaeval village for a chat about the most recent archaeological information, then down to the Becky Brook, Leighon and return. Expect lovely views, some inspirational artmaking spots to stop, and some climbing. Bring a packed lunch. Walk leader: Juliette Rich. Grade 1+

Friday 29 • 7pm • AHA Annual Dinner

Moorish, East Street, Ashburton

Three course meal, including coffee for £18.50p/p.

Plans for entertainment are still in the works, but we're pretty sure it will be unusual... Fantastic prizes in the draw will help raise money for AHA. For an invitation and further details please contact AHA on 01822 890539 or info@auneheadarts.org.uk. Current AHA members and those who came last year will automatically receive an invite, so you don't need to contact us.

December

Saturday 14 • 10:00am • Postbridge • Walk

Meet in the car park at Postbridge for a walk to include Runnage and Pizwell (both ancient tenement farms) plus Bellever with its clapper bridge etc., etc. A third mystery clapper bridge will be discovered and we will find the visible remains of a family holiday "let" — a gypsy-type caravan on the banks of the Wallbrook. 3+ hours, including time for a bit of artmaking and breaks — bring a snack (an optional pub lunch follows the walk). Leader: Andy Stevens. Grade 1+

January

Saturday 18 • 11:00am • Along the Erme • Walk

Meet in the main Ivybridge Carpark (near the Information Centre). A winter walk ascending alongside the Erme toward Harford Bridge through a canopy of deciduous woodland. A short stretch along the road, onto the open moor at Harford and a return along the Two Moors Way. Lovely views and gentle climbs. Bring a packed lunch (optional pub stop afterwards) and be prepared for muddy going in some places. Walk leader: Nancy Sinclair. Grade 1+.

WALKS ARE GRADED AS FOLLOWS:

- 1 = easy terrain & pace, an occasional steep climb — suitable for less than fit walkers.
 - 2 = slightly longer route & faster pace, some steep climbs or difficult terrain — suitable for fairly fit, but not fanatic, walkers.
 - 3 = longer routes including more sections of steep and/or difficult terrain — suitable for fit and/or intrepid moorland walkers who like a bit of a challenge.
- Weather:** in inclement weather walk difficulty may be upgraded by the leader before starting off.
Kit: walk leaders (and/or AHA) have the right to determine if participants are appropriately equipped for a specific walk and therefore eligible to come that day.
Liability: walks are undertaken at the risk of the walker.



Aune Head Arts

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Philip Guy Stevens (Image courtesy of Andrew Stevens)

UPDATE 12 AUNE HEAD ARTS

november 2002

The guest editor this month is Joanna Radford, as Nancy is on a course on landscape "A Sense of Place" at the Schumacher College at Dartington. Your editor met her there during her first week — she was on the verge of being expelled for non-compliance with housework/cooking duties... (Update from Richard P says that Nancy managed to complete the course without being expelled, kept all concerned well organised on their walks on the moor, and was last seen headed towards the river Avon with her new wetsuit and underwater camera kit...)

Annual AHA Dinner

Book now to reserve your seat at the AHA Dinner (last year, we sadly had to turn people away because we ran out of room). Once again we will be at Moorish in Ashburton; a wonderful 3-course dinner for only £18.50 (excluding drinks) followed by our inimitable AHA-style entertainment. If you're a member, or if you came last year, you will automatically receive an invitation. All others are welcome!

You can reserve your place by emailing dinner@auneheadarts.org.uk, or by telephoning 01822 890539. We will need to receive a cheque from you to confirm your reservation. Please send it to us at the address shown on the back page.

AGM

The Annual General Meeting was held at Wesley House in Princetown on September 15. It was a beautiful afternoon, and all were concerned with getting outdoors, so the meeting's business proceeded apace. All Board Members continue for another year (ie there were no Board elections this year because there were no term expirations or resignations), and all officers were returned except for Joanna Radford, who stood down as Treasurer. This position is currently vacant and will be reviewed at the next Board meeting in January. Of much more interest was a nice lunch at the Plume of Feathers beforehand — well attended! and a nice stroll afterwards around Great Mis Tor and Merivale. (Richard Povall)

Dartmoor Sensing

Part of the role of being a small part of Nancy during these three weeks was turning up at Exeter Phoenix (Bradnich Place, Gandy Street, turn up by the museum to find it) on Monday to help set up the first public exhibition of Dartmoor Sensing. The exhibition is the outcome of a nine-day workshop held at Bellever YHA and Brimpts Farm in July (see Update 11), and commissioned photographs from John Curno. We had lots of volunteer helpers — thanks to them all! Below are some accounts of setting up:

I think if Nancy had been there she would have had to walk — Richard turned up with a car laden with everything from butter muslin (for the windows) to John Curno's evocative photographs of the Moor to a splendid wooden cage (ideal for a ferret, but maybe destined for something else: go to the exhibition!) which forms part of the installation. Your correspondent stayed long enough to hem butter muslin and wish she had remembered her knee pads — that floor at Exeter Phoenix is nobbly plastic, aesthetically pleasing and comfortable for feet, but not knees. (Joanna Radford)

Another helper worked longer, but is younger, so suffered less? Jackie Parsons writes:

I left The Phoenix just before 4pm on Monday having hung the drapes and a bit of signage. It was coming together well and Richard was going again yesterday to do final touches. I work for Villages In Action on Tuesdays. I decided to sew over the glued hem just in case! It didn't look as beautiful as Joanna's but I don't think anyone will notice 8ft up!! Clare Seal helped with the bottom hems — we pinned and sewed only 2 each.

Some of the Sensing artists have remained in touch and are doing a bit of collaboration — Emma Bush, David Berridge, Cat Simmonds have a project in Exeter in December, and others have things coming to the boil. Many of the artists came from all corners of England for the meet-the-artists reception at the Phoenix on October 26.

Sensing is at Exeter Phoenix until November 7 and will be at the Plymouth Arts Centre (8th March to 6th April 2003) and in late spring in North Devon in collaboration with Beaford Arts (dates and venue/s to be announced later).



setting up the Dartmoor Sensing exhibition (J. Radford)



In keeping with the Data Protection Act, if you **do not** wish to receive further information from Aune Head Arts, please contact us at the address on this page. Unless you ask us to remove your name, you will continue to receive information about AHA. If you have given us an e-mail address you may also receive e-mail news from AHA on occasion.

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AHA Membership

Memberships are valid for the calendar year (January to December)

New memberships received in November or December run until end of the following year. Please make cheques payable to Aune Head Arts and allow 2-3 weeks for processing. Send to: AHA, c/o Court Gate Cottage, Harbournford, South Brent, Devon TQ10 9DT

- £5 Under-16, unwaged, single parent, conc.
- £8 Single full membership
- £10 Family membership
- £30 Organisational membership
- £250+ Dartmoor Angel non-expiring membership

Date _____

Name _____

Address _____

Postcode _____

Telephone _____

E-mail _____

Nine Days of Art

Sounding Dartmoor at Willy's Ice Cream Vans at various sites on the Moor was our contribution to this important celebration of artists around Devon during September. As one of Nine Days' funded installations, it was our job to help bring the general public's attention to the project, as well as show off our own involvement in the *Sounding Dartmoor* project (see Updates 9 and 10).

Nancy's cryptic comment on this was "a Success", but it seemed appropriate to contact those who manned the project for AHA on the days to write what happened to them...

Burrator Dam, Sunday 22nd September

I'm afraid not much happened while I was on duty! The moment Liz and Amanda turned up it all came to life. Should I read anything into this? The few who came found it very interesting. (John Stuart)

It was a bit dull at the ice cream van, really. We did have a few people stop and come over but I think some people thought we were selling something. At one point Liz called out to a group, "It's OK. Come and look, we're not selling anything." We chatted to some nice people and learned something of the history of the (Burrator) dam and also the meaning of the slogan on the umbrella — ice-farmer. I can't remember what it said now — it was Dutch and a Dutchman was very interested in it; he told us the meaning. Those who did talk to us, and there were quite a few — though not as many as we'd have liked, were fascinated in the concept and in the sounds and we got them to look at the list and see which they'd like to hear. We particularly liked the car going over the cattle grid and the auction. (Amanda Stratham)

Pork Hill, Sunday, 22nd September

This was our first active involvement with AHA, having moved from Dorset to Bridestowe in August. Having recovered all the gear from Susannah the previous evening, we arrived in the car park, took up our station next to the Willy's ice cream van, and settled down to the Sounds coming from the cd player. The Tavistock car park attracts many visitors due to the fabulous views to Brentor, right past Bodmin Moor to Plymouth Sound. (Hope nobody uses this to get from Dartmoor to Plymouth! Ed.) The level of interest in the Sounds was not that great, but those who noticed them and read the placard spent more time listening and were willing to 'sign up'. The busiest time was from 3 to 5pm, as home goers stopped off for an ice-cream. Our best moment was when we spotted a man in the queue on his mobile phone asking the person on the other end what flavour of ice cream they wanted! (Mike & Anne Malleson)

Cadover Bridge, Saturday 21st September

Having arrived back at the AHA Office before this newsletter went to press — I have to tell about my experience at Cadover Bridge. I was setting up the Sounding display — signboard, umbrella, cd player, etc. — when I noticed two young chaps heading up to the ice cream van and then engaging in a longish conversation with the young fellow in charge. Moments later one of the two chaps was shedding his clothes and posing in front of the ice cream van in his knickers whilst his chum took photos! As he was dressing again, I asked if he had lost a bet, or if this was some sort of dar, or perhaps an initiation rite? Turns out he was taking photos for a calendar he was making for his mum for Christmas (the WI has a lot to answer for...). He then asked if he could strip off again and have his photo taken with me next to the Sounding display — what could I say but "yes"? As the day went on I met some lovely people, noticed that like Liz & Amanda that others were afraid I might be selling something; but I didn't have anyone else remove their clothes and ask to have a their photo taken with me. Rats... (Nancy Sinclair)

Please note that the **Sounding Dartmoor CD** is now available, and can be ordered through Aune Head Arts. www.sounding.org.uk is also fully operational, and contains a much larger selection of the sounds recorded during the project. The project was a collaboration with I-DAT and TESE.

"Dart" Artists' Book Project

Who's this moving alive over the moor? starts Alice Oswald's poem about the Dart. To quote the blurb on the cover of this recently published poem, she has over the past three years 'been recording conversations with people who live and work on the River Dart in Devon. Using these records and voices as a sort of poetic census, she creates a narrative of the river, tracking its life from source to sea...'

The poem in its neat little turquoise cover is 48 pages long, trickling, running, flowing like the river itself. The Dart is after all the reason Dartmoor is so called. Aune Head Arts' work is inspired by Dartmoor, so it seems fitting that we should make another collaborative limited edition hand-made Artist's Book about the River, a handsome volume that should become a collector's piece. Alice Oswald herself is enthusiastic about the idea and hopes to make an image with her children though even without this she would qualify for at least one copy of the finished artwork! We are now calling for people to join a project to create images inspired by the poem or by the river itself and to make these into prints for a hand-made book. Some of you will have collaborated in making *Dartmoor Profile*. This project is the mixture as before, but text-led rather than image-led as that was. I very much hope we can involve enough people to produce thirty images. That would make a book of about 60 pages (48 pages of print equal 24 actual pieces of paper...) We would make one copy for each person or organisation taking part as well as a few spares for the organisations we hope will fund us (that will be the next hurdle...). Like the last project, I would love to include pupils at primary schools in the area covered by the river. If you are a printmaker and are interested, or if you have never made a print but are still interested, contact Aune Head Arts at 01822 890539, or phone me on 01364 631287, or e-mail me at jradford@talk21.com.

Dart is published by Faber and Faber and costs £8.99 for those who want to have a look before committing themselves but I am typing it out bit by bit, so could do a sort of Charles Dickens effect by e-mailing it, to those of you on e-mail, by installments. Incidentally, Alice said when I met her last week (when her delightful son Joe age 6 locked my car key into my car, but that is another story) that her publisher was very relaxed about the whole matter of an artist's book being made of the poem. (Joanna Radford)

Walking – the Stuart Way

An account of September's Walk

A small group met near Kestor for an illuminating circular walk led by John Stuart. It was a rare Dartmoor day — still. Not a breath of wind nor drop of rain ruffled a silky grey sky. John led us first to Round Pound, a strange double walled enclosure which provoked a lively debate on its purpose. Privately I now wonder if it was something from a primeval arts funded environmental sculpture project. If so it's very good!

Then trudging up the hill to the cauldron on Kestor where John gave us a couple of theories and regaled that it was rumoured to be the collecting place for blood from early sacrifices. Since there were the [sinister] remains of a balefire (really a beacon) not ten feet away..... nuff said!

Having walked to the very tall boundary stone (Long Stone) at the Three Boys on Shovel Down, we then trooped ceremoniously along the path between the narrow stone rows past Batworthy corner heading North. Reaching a spot where the blossoming River Teign seems to be split in two we settled for one of the loveliest spots for a picnic bright red with Rowan and with the sun beating down on us in a most impressive fashion for late September. Here we discussed the potential for art impressions walks, maybe with some blue tac exhibitions in pubs one day, any thoughts folks?

It was here that John also gave us a quiz — how many clapper bridges are there in this patch of Scorhill? Answer - 4. There are the very ancient ones of Teign-e-ver and Wallabrook, the new one built in the last couple of years and the one crossing the Gidleigh Leat just up the hill.

Cell Villanelle

A cell I suppose is 6ft x 10ft x 8ft tall.
The prison was built between 1809 and 1816 by
French and American prisoners of war.
An escape is breaking out: he jumped over the wall.

One bunk bed, one pillow, a hard mattress. The cells
are quite small.
In them days it was just straw on concrete, just straw.
A cell I suppose is 6ft x 10ft x 8ft tall.

We spent a while just listening to the sounds fall.
I actually apprehended one going across the moors.
An escape is breaking out: He jumped over the wall.

He was out for about three hours, all in all.
The sounds were quite eerie, shouting, laughing,
banging of prison doors.
A cell I suppose is 6ft x 10ft x 8ft tall.

He asked us to move away, he said we were out of
bounds, too near the wall.
We usually come through Princetown, have a cup of
tea. We'd sooner come over Dartmoor.
An escape is breaking out: He jumped over the wall.

In their cells there is a window which they can look
out.
I guess there's more than one way you can lose your
freedom.
A cell I suppose is 6ft x 10ft x 8ft tall.

An escape is breaking out: He jumped over the wall.

Written during the Dartmoor Sensing workshop by Catherine Simmonds after a visit to Princetown. It forms the basis for one of the sound installations in the exhibition by Catherine, Duncan Speakman and Jocasta Lucas.

We then tried the tight squeeze in the fantastic dolmen stone to cure some ills — how's the rheumatics, guys?

Off we went up the hill to the Scorhill stone circle before making our way over the brow toward the road at Scorhill farm. Liz wondered if the Rowan had lost their leaves in order to encourage harvesting birds to get the berries. We then went down to Gidleigh Park passing the new house built on the site of the wooden hut I lived in for 18 months in the early 90s. It was very cosy there and I explained how the Leat worked for me (apart from a borehole it was my only drinking water supply). On one occasion I found a substantial sized brown trout coming back to spawn and rescued it from a pile of wet leaves popping it into the not very deep leat. I don't know who was most startled!

John then led us down through the North Park — a magical walk perfectly formed for tales of elves and hobgoblins and smelling profoundly of pine with sounds of the distant Teign tumbling over boulders deep in the valley below. We crossed the wooden bridge and up the hill in South Park from where, with belaboured lungs and a stop for water and bananas, we made it back to the cars still in glorious sunshine. It was a very informative and beautiful walk. Many thanks John. (Shane Edgar)

AHA Order Form

Please make cheques payable to Aune Head Arts. Send to: AHA, c/o Court Gate Cottage, Harbournford, South Brent, Devon TQ10 9DT

Lives & Landscapes video

___ VHS @ £10 ___ DVD @ £15

Dartmoor Profile CD Rom*

___ CD-Roms @ £10 each

* will run on most PCs and Apple Macs with CD drive

TOTAL AMOUNT ENCLOSED

£ _____

Name _____

Address _____

Phone _____

E-mail _____