



newsletter

SUMMER

1•9•9•2



SCOTTISH POTTERS
ASSOCIATION

**LARA SCOBIE
WRITES ABOUT
WINNING THE
FLETCHER PRIZE**

**AUTUMN WEEKEND
PLANS**

**JOHN MALTBY
DEMONSTRATION IN
OCTOBER**

**NEW MEMBERSHIP
LIST**

**PHOTOGRAPH:
Alex Blair at work
by Sam Maynard**

S

COTTISH

P

OTTERS

A

SSOCIATION

FORTH COMING EVENTS

Committee Members

CHAIRMAN

JANET ADAM, The Adam Pottery,
76 Henderson Row, Edinburgh
EH3 5BJ. TEL. 031 557 3978

VICE CHAIRMAN

GEORGE DEAR, The Old Mill,
Millnain, Strathpeffer IV4 9AD.
TEL. 0997 421623 and FAX.

SECRETARY

LESLEY THORPE, Highland
Stoneware, Lochinver,
Sutherland IV27 4LP.
TEL. 05714 376.

TREASURER

STUART WHATLEY, Edinbane
Pottery, Isle of Skye IV51 9PW.
TEL. 047 082 234.

MEMBERSHIP SECRETARY

ALEX BLAIR, Stornaway
Pottery, Borve, Isle of Lewis.
TEL. 085 185 345.

EXHIBITIONS CO-ORDINATOR

ALICE MACFARLANE,
Riskhead Cottage, Old Balhama
Road, Drymen G63 0BY.
TEL. 0360 60448.

PUBLICITY & DEPUTY

EXHIBITIONS CO-ORDINATOR
IAN KINNEAR, Oathlaw Pottery,
By Forfar, Angus DD8 3PQ.
TEL. 030 785 272.

WORKSHOP CO-ORDINATOR

JAMIE CUTTS, The Pleasance,
Lonmay, Fraserburgh AB4 4US.
TEL. 0346 32430.

DEPUTY WORKSHOP

CO-ORDINATOR
PETER MOSSOP, Homestead
Pottery, The Hirsell, Coldstream
TD12 4LW. TEL. 0890 3160.

NEWSLETTER EDITOR

ROBYN MCGRAW, 33 Bredero
Drive, Banchory, Kincardineshire
AB31 3ZB. TEL. 03302 4339.

DEPUTY NEWSLETTER

EDITOR
WALTER AWLSON, 31
Ludgate, Alloa,
Clackmannanshire FK10 1DP.
TEL. 0259 214 304.

SIMON ROCHFORD

Mull
Pottery, Tobermory, Isle
of Mull PA75 6PN.
TEL. 0688 2347 (work)
0689 2042 (home)

FROM THE CHAIRMAN

The complexities of a working committee ranging from the Outer Hebrides to the Borders can perhaps be imagined, but they are not being allowed to stand in the way of organising a full and varied programme for Autumn/Winter.

It is a challenge to keep the balance of events in the right proportions and plan far enough ahead for smooth running, while not letting the horizon be so far distant that it all seems too safely in the future!

While we all benefit greatly from the demonstrations given by eminent potters from afar, it is good to make use of what is on our doorstep and also to cater for the needs of all our members, including those who don't have much access to practical tuition. Hence the idea of a "do-it-yourself" workshop weekend, where members can work together, learning from each other. Thinking of that far horizon - special events need real forward planning and, while of course there will be "ordinary" exhibitions during the years ahead, it is not too soon to start thinking around how we Scottish Potters should celebrate our 21st Anniversary, which takes place in 1995 - - - only three years to go.

Any ideas for this coming of age?? Let the committee have the benefit of your imaginations! Meanwhile, enjoy the Summer and the advantage of quick-drying pots in the sun, while it lasts.....

Janet Adam

AUTUMN WEEKEND

25th to 27th of September

Our original idea was to use the Craftpoint workshop again and to encourage members to show each other how they make their teapots - including as many different methods as possible. We liked the idea, successful at Lochinver, of doing a deal with a local hotel so that we could all eat and party together evenings. However, Craftpoint is not available to us, so the

committee members are striving to finalize a venue (probably in Glasgow) for the event, with enough equipment for everyone to get their "hands on". Booking forms will be sent out as soon as possible, with full details, but do keep the weekend free.

We plan to include the following in the weekend: An exhibition of work by everyone who would like to bring something along (especially teapots). A slide/video night - whatever you have of interest to potters (and I'm not referring to "Ghost"), combined with a discussion about teapots - bring your first, worst, favourite, etc.

Two days full of nitty-gritty making - help will be there for the asking. On the other hand, this is an opportunity to help others and have a go at demonstrating.

Book auction - we reckon it would be unworkable to make the books given to us by the SDA available to members and think the best use could be made of them by giving you the opportunity of purchasing them. Titles include; "Kilns" by Daniel Rhodes, "The New Ceramics" by Peter Dormer, "Shoji Hamada" by Susan Peterson and "The Energy Efficient Potter" by Regis C Brodie.

Ceilidh, of course. Let's have some more dancing, music making and talent spotting. Please do bring your instruments and join in.

We don't want to put off folk who don't make, and aren't interested in making, teapots. A theme seemed a good idea, and the making of teapots includes just about every difficulty we are likely to encounter. (Did you see on p.42 of the latest CR the ad for an exhibition titled "More Tea Anyone??" - perhaps we could view our efforts of the weekend with a joint exhibition in mind).

However, the main idea is to share knowledge and help each other - even if it is as simple as how to knead clay or as complicated as how to create dripless spout!

It sounds like another great weekend to me. I hope you all agree.

JOHN MALTBY IN GLASGOW OCTOBER

John Maltby will be spending several days at Glasgow School of Art in October this year and has agreed to do a demonstration for the SPA there on Saturday the 10th of October. Visiting at the same time will be Ron Lang from Baltimore. We are told he is well worth seeing and may also be able to demonstrate for us.

Details in the next newsletter (end September), but make a note in your diary now. I imagine the times will be 10 to 4 as usual.

DEGREE SHOW REVIEWS

EDINBURGH SCHOOL OF ART

This year's show of seven BA (Hons) students and three post graduates is an impressive tribute to the ability of ten people, sharing space throughout the year, to keep their own intentions and methods of execution very clear-cut and underivative. To me, one unifying pleasure was that the basic material was allowed to show through and was not submerged by "high-tec" approaches.

While effective and colourful use was made of glazing, my overall impression was of a concentration of form and texture, with a strong emphasis on the sculptural side of ceramics.

Jo Atkinson's large thrown spheres of unglazed white clay, meticulously joined and finished, are "attached" by being rolled down steps, slashed with a sword or dropped/flattened, then re-assembled in overlapping monumental groups.

Caroline Barton's open, circular, thinly glazed forms hang like surreal doughnuts alongside her tile panels and box shapes composed of conical forms set onto rectangles.

Adrienne Bell's vessels lie like abandoned amphorae, decorated with mysterious markings, while Emma Holland's slab-built, highly glazed pieces derive from exotic plant life, both in form and colour, as do her tile panels.

Susan Dackay's globes, set in strongly constructed open boxes, hold a sense of ancient geometry and enclosed volume, contrasting with her large, richly glazed tile panel.

Gillian Stewart's two massive fire places, with bas-relief, gilded ornament and Russian lettering, indicate her interest in architecture. The formal quality of the totem-like columns and plinths of Anna-Mercedes Wear make a marvellous vertical framework for her delightful figures, sometimes ponderous yet lighthearted, treated in a sculptural yet human manner.

Of the three post-graduates - James Lowe has added paper and waxed cloth to echo the forms in clay; curving delicate balancing "horns", torn squares of cloth and clay drift into a seemingly effortless stack.

Sidney Yates' monumental yet recognisably human forms speak of change and decay, melting timelessly back into monoliths.

Sarah-Jane Selwood has concentrated entirely on porcelain. Her finely thrown bottles and bowls are altered with a precision that gives them a sculptural quality. Their cool, crisp yet flowing forms are highlighted by a carefully limited palette of matt whites and celadons - simple yet full of quiet confidence.

And I haven't even touched upon the portfolios, let alone done justice to the students' work...

Janet Adam

ABERDEEN - GRAYS DEGREE SHOW

Apart from the one when I left Grays in 1984, I haven't been to a Ceramics Degree Show for 8 years. I didn't quite know what I should expect and probably just as well! Having been asked to review the show, I was somewhat hesitant as to what I should say and if I had any preconceived ideas as to what to expect - having had two shows at college myself and remembering how they were and those of my contemporaries. Not having been told there were only three students I was somewhat surprised, but I was one of only three myself. All three were rather crammed into a small, long space with not much room to give a lasting impact to the viewer.

Firstly Zoe Ross, whose work done in white earthenware was slipcast - tea and coffee pots, salt and pepper shakers and candle holders, resembling strip lights with ceramic ends to perspex middle. The other forms, namely salt and pepper shakers, were in bullet shapes with gold highlights on lids and handles. Colours of black and white and olive green were not too inspiring but a drawing of a tea pot - in turquoise with a pink handle would have set the show alight.

Next was Susan Barclay with her pagodas and wall panels done in low fired stoneware with low temperature glazes and slips. Brightly coloured with triangular

patterns. The reason for using stoneware I couldn't quite understand. Her work was the most fun of the three, although I wasn't so sure about the hanging "sweets"; a sense of added fun hey! - My favourite piece of the show (No. 31) and sold alas to my big disappointment.

Lastly to Gentian Sims. Her raku pieces made of bowls sitting on rather awkward tripods didn't do the well made bowls on top much justice. Her use of T material was I felt, an unnecessary use of expensive material and she would do better to use a clay more specifically suited to raku. Gentian's three large pieces were impressive and her crackle white glazed pot resting quietly on some pebbles was impressive.

All in all more space could have given a better showing and more variation in work could have been displayed. I look forward to next year's show with anticipation and hope next year's three students are given a better environment in which to show their work.

Simon X Rochford

A day in the life of a Dynamic Ceramicist...

Heather Lewis has written about a typical day at work making her lively, colourful earthenware - it's a pity we can't run to colour photographs.

D Y N A M I C



C E R A M I C S

*Reproduced from Heather's
colour brochure
(ie. the editor has her fingers
crossed that it reproduces)*

What is an average day? Whichever one I pick is going to let slip that I don't practice the violin at 6am or meditate deeply! Will it also reveal that I'm a mug to work long hours (for ridiculous pay) and do I admit that I couldn't survive if I had to leave work at 3pm to collect children? Anyway -

Wednesday 10th June 1992

8.40 Get to work. Illicit cup of coffee with the guy from next door - not usual as I grudge getting out of bed to sit and chat! Sort out which orders are due to go out soon and what is still required to fill them. The stock hasn't quite kept up with orders since moving premises in February - they have been loads of other things to do and I have had to remind myself on occasion that the purpose of moving was to make MORE pots, not less. Lay out tonight's kiln load for Ceri to decorate.

10.00 Ceri arrives and starts decorating. Can't remember who unpacked Mondays's kiln but it must have slotted in some time in the morning. The kiln has been firing 4 times a week since moving in, and, for the first month and a half, not on white meter as requested... I did get the bill reduced by £150 which must be a first!

10.25 Start throwing (homemade kickwheel). Ready pugged and weighed clay, 3/4lb lumps. Throw 70 small plates. Nothing is turned so they are finished quite carefully. The ware is of red clay and everything is slipped, which is enough of a problem without needing to turn it all too.

1 - 2 lunch.

Back in the "office" - make phone calls on the cheap rate. Fill in a Parcel Force damages claim (and I too thought I knew how to pack parcels!). Work out what is in the bank and pay some bills.

3.20 Back to throwing. Ceri is glazing. Ceri works for me 4 days a week now and we share (although that may be disputed!) all the workshop jobs except throwing. A variety of people call, - one, a friend telling me of a cheap van for sale. My brother arrives to check whether my Heath Robinson chimney to vent kiln fumes passes his inspection or is going to fall on Ceri's car in a strong wind. I hate



Heather's 'new' workshop - Cotton St. Aberdeen

DIY - I never realised how much of it I was going to have to do! The cursing slapdash school I'm afraid, although I am learning it saves time to do it right first time.

Ceri packs the kiln and sets the program (3.30pm - 8.30am).

6.50 30 more small plates and 30 larger plates have now been thrown. Ceri has worked a bit overtime. Both go home.

So, 5-hours throwing today and 2 or 3 days per week will be spent throwing - there's room for improvement! The rest of the time is spent doing all those endless other things - one off jobs like enclosing the kiln area, getting a colour brochure together. Everyday things like decorating and glazing, ordering materials, mixing batches of colours and packaging. Which shops haven't ordered/paid recently, which fairs should be booked, how is the cash flow looking, what are production requirements, will it get through the kiln in time? Need I say more?!

Heather Lewis

TRANSPORTING BY THE PROFESSIONALS

At the risk of appearing stupid or naive, let me tell you a story.

Before Christmas I had to get an order to the Gallery Heinzl in Aberdeen in a hurry. I didn't have time to deliver it myself so I rang up T.N.T., packed up the order (two sculptures) and paid £25 to have them delivered door to door. They both arrived broken and uninsured. The company decided that they could not compensate me for two reasons - (1) I had not packed the box well enough and (2) the gallery owner had signed a form to the effect that the package had arrived in good

condition.

On the first point, it may well be true that the box I used was too small (but I have myself transported hundreds of sculptures and cannot recall any breakages). On the second point it is understandable that a driver who is in a hurry and is parked on a double yellow line needs his form signed quickly (he certainly didn't insist that the box be opened and the contents examined).

Several points arise from this experience - firstly insure the work. Then, if hiring T.N.T., assume that the work is going to be handled several times at warehouses, dropped from a great height and a piece of heavy engineering for the oil industry dumped on top - and don't assume that the people who do the handling can read big words like "FRAGILE". Also, if you are receiving a package, do not sign until you inspect its contents and if the driver is wrongly parked that's his look out. For if you do sign and then find out that the contents are broken they will assume that you broke them and are dishonestly claiming from them.

We live and learn.

Walter Awlson

P.S. If anyone knows of professional companies who reliably transport artwork it would be of great interest to everyone.

Apologies

and explanations from the editor

Does this newsletter appear thrown together? I hope not - though it has been. (when writing this I don't know myself what the finished product will look like or where this bit will fit in). The reasons for it being a rushed job, and especially nail biting for me, are - (!) I'm trying to catch up a week or two so you receive next Winter's issue well before Spring sets in! (2) Ian Pirie went straight from end of year madness at college to work all Summer in Malaysia - so no computer wizardry and graphic style. (3) By the deadline date I had only enough to fill one and a half pages! Panic.

So we have two "day in the life...s", no "my favourite pot" (although I did start writing one myself and very much enjoyed the choosing experience), and unfortunately we haven't covered two of the Degree

Shows or Margery's Masterclass (yet).

Now I must make some apologies:-

To Janet Adam for allowing the computer to get away with taking a bite out of her "favourite pot" in the last issue.

The first paragraph should have read "where to start...decisions, decisions. But in whatever directions my ideas wandered, I kept on returning to one little bowl; very simple, very much an everyday object of its' time and yet just "right". In addition, it is full of associations, memories and conjectures". I am sorry reader.

Also to Anne Hughes and Clare Smith for neglecting to mention in the last newsletter that without their wonderful music we wouldn't have had such a great ceilidh at Kindrogan. It was, I'm sure all present will agree, a fantastically musical weekend.

Among the others who contributed to the happy evening entertainments were - the disappearing James Pirie on guitar, Lesley Thorpe who can and did sing all night, John the Veg whose mimes I find excruciatingly funny, Julian and John whose talents are too numerous to mention, and I mustn't forget Jan McKechnie who brought in her Four Seasons tape at just the right late hour! (You had to be there!).

Now I've probably offended someone by leaving them out! I hope all of you can come to the Autumn weekend and be amongst friends again.

A TRIP OF A LIFETIME...

"Porcelain Boat"
by Lara Scobie
(30cm x 35cm)
Winner of the 1992
Fletcher Challenge
Ceramics Award



Although I have been asked to write about my trip of a lifetime experiences, I would like to start with a day in the life of... because this particular day was possibly the most exciting day of my life.

It was the day Moyra Elliot, the administrator of the Fletcher Challenge Ceramics Award, phoned to tell me the news that I had been chosen as this year's Premier Winner. The phone rang for a long time as I stumbled out of bed at a very uncivilized hour one Sunday morning. I knew who it was as soon as I picked the phone up and what immediately went through my mind was the terrible realization that my work must have arrived broken. As I had had a bad experience with a piece arriving in Germany completely smashed, I had been so worried that my work would arrive in New Zealand in a similar state. But, luckily I was wrong! Very wrong!

That day I floated around punch-drunk - I was so shocked. I really couldn't believe it.

Luckily I was able to drop everything, buy my ticket, and go. I flew direct to Auckland, N.Z. in 28 hours. I was met at the airport by Moyra Elliot, whom I already felt an affinity

with, as we had spoken on the phone many times before my departure for Auckland.

It was 11 o'clock in the morning and I felt like death! But talking to Moyra felt good and familiar, and my adrenalin soon began to give me energy; thank God, as I was required at the exhibition to meet the New Zealand Paparazzi.

This was completely unexpected and I was rather less groomed than I would normally like to have been. This was reaffirmed by one of the photographers tactfully suggesting that I gave my hair a comb!

It was at the "photocall" that I met Akio Takamon, the judge. I had been looking forward to meeting Akio very much and when it actually happened I almost felt speechless. I think I felt scared of maybe not living up to his expectations. I suddenly became awkward and tongue-tied - all I felt like saying was "thank you"! But, once given more time to talk to one another, we really got on well - though I would say Akio would befriend anybody - he is a lover of people. Inbetween having interviews with press and T.V. Akio would be offering a cigarette to the cleaner and finding out all about her life!

I was very interested to ask Akio what made him choose my piece out of all the 160 entries. It was a compliment to hear that he had looked for a piece that challenged him. He felt my pieces were well thought out and resolved, without being over-worked and stale. He talked about the structure and seemed to enjoy

the fact that the decoration was not only surface pattern and texture but was also the structure of the piece. Fundamentally that is what I have been trying to achieve with my work but when somebody else pointed it out I found myself looking at the pieces in a new light.

The Award ceremony was the day after I arrived and, despite terrible jetlag and the sudden realisation that this really was happening, I had a wonderful night.

The Awards night is a very formal 'do', mainly for the Fletcher Company and guests. Nobody knew who I was from Adam, except Moyra and a few organisers, who seemed to spend much of their time rushing around making sure I was seated in camera's view for when the Awards were announced. I don't know if at that point I was to bounce up and act as if I didn't already know, but I certainly couldn't keep the smile off my face when it came to the point of walking onto the stage - it was probably embarrassment, but it did feel absolutely brilliant!

Once the awards were announced the atmosphere became more relaxed. I couldn't turn my back without somebody tapping me on the shoulder and congratulating me. It was wonderful, people were so kind and complimentary. It really was such a wonderful night.

I spent two weeks in New Zealand staying in Auckland, visiting potters, colleges and the sights. And I've come home full of memories of happy times and new experiences. It really was a trip of a lifetime. However, I do hope that one day I will go back.

Lara Scobie

NEWS AND NOTICES

NORTHERN POTTERS ASSOCIATION

POTTERS CAMP 92

To be held at the College of Ripon & York St John, Ripon, North Yorkshire.
18th, 19th and 20th September 1992.
A weekend symposium of demonstrations, workshops, firings, lectures, slide shows, videos, exhibitions and trade displays, plus good company and entertainment.

Demonstrations and workshops by Peter Beard, John Calver, Jerry Caplan, Jeremy James, Kate Malone, Esperanza Romero, Ruthanne Tudball and Josie Walter. Introduced by Georgia Naylor.

Weekend fee: non-members £50 (students pay less).
Accommodation ranging from full board (single rooms) to camping only. Options available to book individual days or meals. For further details or bookings send a SAE to -
Syl Macro, Blackfriars Pottery, 18 Charlotte Mews, Newcastle on Tyne NE1 4XH. Tel 091 232 5951.

"GOING TO POT"

Pottery in Perth and Kinross, Past and Present.

the Museum and Art Gallery, George Street, Perth from 21 April - 28 November 1992.

This is a survey exhibition of the work of potters currently living or working in Perth and Kinross District. It includes work from 11 studio potteries, as well as the firm of A. W. Buchan & Co. of Crieff.

Several of the exhibitors are well known to Scottish Potters' Association members, such as Coll Minogue and Robert Sanderson, Jacqui Seller and Jane Woodford. However, the exhibition will no doubt contain some unfamiliar work as well.

Photographic sequences of the main construction methods used, plus statements from the potters about their particular approach are used to inform visitors.

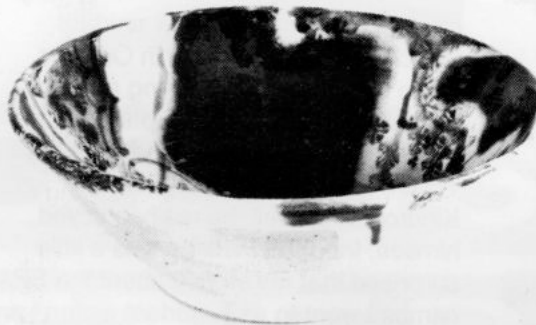
For those who like a glance at the past, the exhibition also presents a brief historical

introduction to pottery making in the area up to the 1980's. during the 19th and early 20th century, some of the brickmaking businesses are known to have produced pottery. The items made ranged from basic garden pottery to more decorative pieces such as the wall plaques produced by Errol Brickworks which were painted with landscape scenes. The decorating of pottery 'blanks' was also a common hobby during this period and 'blanks' were made locally.

The public are also invited to have a go at making a pinch pot or a coil pot. A well illustrated booklet has been produced to accompany the exhibition. A wide range of historic and contemporary information has been brought together for the first time which will form a useful reference to pottery in Perth and Kinross District.

** The history of studio pottery in Perth and Kinross District and the former Perthshire area is a field still under investigation by Hildegard Berwick, Assistant Keeper of Art and the originator of the exhibition. Hildegard Berwick would welcome any information which members could offer about potteries in the Perthshire area which are no longer in production. Anyone with any work from these potteries is also asked to contact Hildegard Berwick. **

FOR MORE INFORMATION PLEASE CONTACT HILDEGARDE BERWICK, ASSISTANT KEEPER OF FINE AND APPLIED ART, 0738 32488.



JANE WOODFORD, *Kinnaird Pottery, Stoneware bowl, 1989.*
Photograph - Perth Museum and Art Gallery.

JANICE TCHALENKO RETROSPECTIVE EXHIBITION

**Aberdeen Art Gallery -
October 10th to
November 28th 1992.**

Approximately 80 pieces will be on show in James Dun's House (across the road from the Art Gallery).

AAA

Action for the Applied Arts, which Mick Brettle introduced us to at the AGM and was mentioned in the last newsletter, is holding an open meeting for the presentation of their draft proposals. It will be on Saturday the 1st of August, at 2pm at the Burrell Collection, Pollock County Park, Glasgow. Tony Franks will be chairing the meeting.

They have circulated as many makers as possible via old SDA and Craft Centre lists, etc., so this is to catch any of you who slipped through that net. The ultimate aim of the Association would be the establishment of a centre for the applied arts. In brief the proposal is to prepare a three year business plan for presentation to funding bodies, a register of makers in Scotland and a quarterly newsletter for circulation to makers and supporters. Anybody wanting a registration form and/or interested in attending the meeting and/or wanting more information, please contact: AAA, c/o 13 South Gray Street, Edinburgh EH9 1TE or telephone 031 667 3457. (they want to get an idea of numbers attending).

LETTERS TO THE EDITOR

CHECKLIST/DIARY

- * 1st August - AAA meeting
- * 25th to 27th September - keep free for weekend workshop
- * 10th October - John Maltby at Glasgow S of A
- * Xmas exhibition - return form to Alice
- * February 1993 - demonstration at Dundee S of A
- * Send Lesley your details for buyer's enquiries

CPA MEMBER REMEMBERS

I just wanted to drop a line to let you know that I've recently become a member of the Craftsmen Potters Association. I feel very grateful for all the support I received in my early potting days in Scotland. I got a lot of encouragement from the SPA and it's members and feel that any success I achieve now is due in no small way to the Association - so this is to say a big thank you. Good luck with your events this year.

Bridget Drakeford

EXCLAMATIONS OF THANKS

A long overdue, but none the less heartfelt THANK YOU!!! for the amazing KINDROGAN weekend. I can't even begin to tell you how much I enjoyed the whole ordeal!!!

I am ashamed at not writing sooner. My only excuse is the chaos of having a show and then moving into the building site I now call home. Everything about the weekend was even better than I could have hoped and I really do thank you and the SPA for inviting me to take part and then treating me like a VIP at Kindrogan!

It was a real honour to be the 'supporting act' to Colin Pearson (!), and of course lovely to see all of my Scottish friends again after so many years - not to mention being presented with my very own SPA sweatshirt and T shirt!!!! (which I will wear proudly in October when I will be demonstrating at the South Wales Potters Camp!!!) My Rob has asked me to pass on his THANK YOUS for inviting him to Kindrogan as well. he really enjoyed himself, though I think he was a little surprised that my stories about the SPA camps I went to as a student weren't an exaggeration! He has expressed his admiration for not only the Scots hospitality, but also their stamina!

Morgen Hall

SMALL ADS

FOR SALE

PUGMILL - £200. Contact Alec MacMillan, Daniel Stewart and Melville College. Tel. 031 332 7925 for further details.

CROMARTIE CERAMICS ..out-classing the rest



Kilns: Over 60 different specifications • Machinery: Every essential machine for the potter and art teacher • Material: clays, slips, glazes, paints, lustre, etc. • Tools: Studio tools of every description • Moulds: dealers in moulds from all over the world • Literature: A complete selection of publications.

For catalogue & prices contact our Scottish Distributor:
June Gray, 1 St Leonards Road, Forres, Morayshire,
Scotland IV36 0DN Telephone/Facsimile 0309 672987

 THE CROMARTIE GROUP
... at the centre of ceramics

Cromartie Kilns Limited, Park Hall Road, Longton, Stoke-on-Trent ST3 5AY,
Staffordshire, England. Telephone (0782) 313947 Facsimile (0782) 599723

ADVERTISING RATES

Small ads - members free
- non-members £2.
Larger ads - the following for example - £30 (one issue) or £90 (for four issues).

DEADLINE

Contributions for the next newsletter should arrive no later than the 5th of September.

DISCLAIMER

Opinions expressed in the newsletter are those of the contributors and not necessarily those of the Editor or of the committee of the SPA. The contents may not be reproduced without permission.

ENDPIECE

After a week of staring at the computer screen, I'm looking forward to a night without placing copy and changing headings in my sleep!
I hope nothing vital has been forgotten. You should have, inserted in your newsletter, a new membership list and a return slip about the Christmas Exhibition. You will receive details about and a booking form for the Autumn Weekend as soon as humanly possible. The Autumn newsletter is due out middle to late September.

Best wishes for Summer.

Robyn