



# newsletter

Scottish Potters Association

Summer 2012



Dry  
Manoprint



[www.scottishpotters.org](http://www.scottishpotters.org)



Kindrogan Reports, National Museums Visit,  
Exhibitions, Hoehr-Grenzhausen,  
Potfest Scone, Book Review,  
Workshops.

Newsletter free to members  
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# Letters

## Chair Letter Summer 2012

So far we've had record breaking high temperatures in Scotland in March followed by snow and ice in April. I hope this means we are in for a lovely summer. Kindrogan was wonderful; Brick sculpture in the garden sunshine, non-stop creativity indoors; a great ceilidh, the Northern Lights visible at midnight and a red squirrel appearing at the window during Sunday lunch. Many thanks to our demonstrators; Matthew Blakely, Gwen Heeney and Wendy Kershaw; to the Kindrogan staff, Katy Low who does the bookings, to Amy Copeman who took photographs, to Alastair Kettles and Bill Todd who tempted us with pottery supplies, to the John Lightbody Band and to all of you who came and enjoyed yourselves so evidently!!

Thanks to Fran Marquis who spoke about selecting for an exhibition and to Alan Freestone who talked about clay and materials.

We had a motivating talk from Emma Walker of Craft Scotland and are all fired up to plan something big for 2014 our 40<sup>th</sup> anniversary and the 2<sup>nd</sup> Homecoming.....watch this space!

Kindrogan and the band have been booked for 15,16, 17<sup>th</sup> March 2013.

We are sorry to lose two important committee members: Jeff Buttress who has kept our website up as well as being reliable and strong for all the heavy work associated with pottery. We wish him well and hope he has more time now for his painting. And Diane who has been a most efficient secretary but has done her 3 year stint. We welcome Catherine, Moira, Jill and Howard to our team.

Fiona Duckett has told us she is unable to keep updating the SPA Map so we thank her for the immense job she has done over the years as we decide how we are to present the Scottish Potters in future.

Potfest will be at the beautiful Scone Palace in Perth the first weekend in June (1<sup>st</sup> – 3<sup>rd</sup>) and many members are exhibiting. SPA will have a hands-on children's workshop so look out for our stand.

Our Summer exhibition, FIRE & WATER is to be at the Watermill Gallery in Aberfeldy 21st July to 28th August 2012. It is a truly lovely spot so please try to visit.

Veronica Newman welcomes SPA members to her Pottery in SW France in late August for a long weekend. I am looking forward to learning more about throwing porcelain, with visits to local potteries and a taste of France. Our autumn workshop at Kerstin Gren's studio at Portsoy in mid September is now fully booked. Molly Prier is coming from California to run that. I look forward to reports.

Look out for us on Facebook and join in. We are very lucky as members of the SPA to have 4 newsletters, several workshops and opportunities to exhibit included in our annual fee. We are beginning to charge a modest amount for our 3 day workshops as we need to be fair to all our members and the workshops have a limit to numbers. As ever, we love feedback and reports of ceramics you have seen or events you liked.

**Best wishes, Jane Kelly**

## Letter from France

The winter weather this year has been as crazy here in France as in Scotland; while Scotland had a relatively mild winter the South-West of France had one of the coldest on record. Thawing out the water pipes every morning for several days in a row reminded me of the first winter in our house in Scotland. Normally we get a few cold days with a sprinkling of snow but it doesn't usually last long, but this year it was down to -10 for almost a week and the small amount of snow we had didn't get a chance to melt so everything just stopped – classes, meetings, choir rehearsals and so on as only one or two main roads were treated leaving the rest as skating rinks on hills. Then summer arrived, but has now gone again, but with only strikes and not snow to hamper things.

Apart from dealing with frozen pipes in February I spent quite a bit of time re-organising my workshop and preparing for an exhibition in Auch – not making new pieces so much as trying to work out how to present what I already had in a rather bland and dusty space. The result was ok and seems to have been well received. At the end of April I will be exhibiting at Giroussens, one of the larger potters' markets in the area run by the local association Terre et Terres.

It was good fun going back to Kindrogan and seeing so many friends as well as such inspiring demonstrations – well, demonstration really, as I found Matthew Blakely's demonstration so fascinating I spent most of the weekend in there although I haven't yet had a chance to try out any of the ideas I came back with.

Plans for the proposed visit to here in September (29<sup>th</sup> August – 2<sup>nd</sup> September) are going ahead with several confirmed bookings so far. Do get in touch with me or with Christine Flynn if you are interested

**Veronica Newman**



# Exhibition Opportunities, Extras

## Reminder: SPA summer exhibition: *Fire & Water*

The Watermill Gallery, Aberfeldy, Perthshire, Saturday 21 July – Tues 28 August 2012

*Fire and Water* is a themed exhibition in the widest sense so don't get too hung up on it, but make an association with water in your 30 word artists statement. It would be good to have ambitious work and sculptural work as well as tableware and smaller pieces. Wall pieces are welcome.

Application deadline: June 7<sup>th</sup>. For an application form please email: [exhibitions@scottishpotters.org](mailto:exhibitions@scottishpotters.org)

## From The Studio: an exhibition of contemporary ceramics. SPA Autumn Exhibition

Kerstin Gren  
Inchmore Gallery, 22 Sept-27th October 2012

We are delighted to announce that this autumn exhibition will be at Inchmore Gallery in Inchmore, just outside Inverness in the beautiful Highlands! The gallery has a big exhibition space in an old church and have good success with pottery in their sales. This is how they describe themselves on their website, and it sounds certainly exciting!

'This progressive gallery enthusiastically promotes the Highlands as being part of the Scottish art scene. Far from following the traditional perception of what this "Highland Gallery" should offer, the Inchmore experience is of a cosmopolitan venue.

The gallery exhibits original work of respected local artists, new graduates, emerging artists and nationally recognised names. The rooms have a sympathetic layout, with open spaces to appreciate the larger works and discreet gallery rooms to help you enjoy a private moment when viewing.'

The gallery charges a commission of 35% of the selling price and they have an extensive invitation list which includes Facebook, the web in general and usually hold an opening afternoon between 2-5 on the first Saturday of the exhibition. They would of course love to have as many of the exhibitors present at the time as possible.

So it sounds like an fantastic exhibition opportunity. Be sure to deliver your best work for this exhibition because from what I have been told, they are always looking for new artists in the gallery so there is a real opportunity for a follow on!

**Dates:** Sat 22 Sept-27th Oct 2012. Open submission.

**Deadlines:** 1 Good quality jpg. 600 pixels wide, of your work by 31st August 2012.

**Delivering times:** Fri 7th Sept 10-5, Sat 8 Sept 10-12. Any other times please arrange with the gallery.

**Picking up times:** Fri 2 Nov 10-5, Sat 3 Nov 10-12

**To be sent an application form please email Kerstin at:**  
[kerstin.gren@durnhillfarm.co.uk](mailto:kerstin.gren@durnhillfarm.co.uk) deadline for receiving applications is August 31st.

[www.inchmoregallery.co.uk](http://www.inchmoregallery.co.uk)

[www.facebook.com/pages/Inchmore-Gallery/207448199295341](https://www.facebook.com/pages/Inchmore-Gallery/207448199295341)

Email: [info@inchmoregallery.co.uk](mailto:info@inchmoregallery.co.uk) Gallery owner: Jane Owen Inglis. Tel: 05602625740/ 07777652953



Inside Inchmore Gallery



Kindrogan Fancy Dress Winners (left: Scottish Beach Volley Ball Team) and the ceilidh in full swing.



# National Museum of Scotland Stores Visits

SPA visit to Granton National Museums' Store, January 2012

Patricia Shone

The Granton site is mostly low brick built huts with a military look to them and indescribable items of machinery scattered around. Now it houses many of the reserve collections and the conservation facilities for various departments. We were signed in by a security guard and led away towards a windowless metal and block building by our guide Rose Watban.

We were being shown two rooms of ceramics: English ware from medieval to mid 20th century (including the Staffordshire potteries and also contemporary British studio pottery); and European ware of the same period.



Image 2  
Image  
courtesy  
of the  
National Museum of Scotland

earthenware, lead glaze. Finely potted. ht approx 40cm

Image 2:

Small vessel, 14th century, thrown and applied decoration, earthenware, lead glaze, ht approx 12cm

The contemporary studio ceramics collection was quite small with some big names and some unknown to me. I don't know what the acquisition policies have been over the years. Lucie Rie was there but not Hans Coper, John and David Leach but not Bernard, but I may have missed them as I spent far more time with ye olde stuff. I wish I had taken more notes, so the details here may not be fully accurate, too busy fondling pots.

Image 3:

3 guesses

As we were leaving it was impressed upon us that anyone can visit to see and handle the collections, after all it belongs to us. Just make an appointment.



Image courtesy  
of the National  
Museum of Scotland  
Image 1

The rooms are lined with floor to ceiling locked cupboards and with cupboards back to back running down the middle of the long rooms. A couple of small felt covered tables and various crates takes up more of what little space is available to move around in. It was a little unnerving with 14 excited potters all vying for space to view their favourites but the curators seemed very relaxed and keen to have us handling their precious pots.

Doors were unlocked and pots examined firstly on the shelves and then lifted out for a proper feel of the weight and balance of them. This was a wonderful moment. For me it was the medieval pots, 13th and 14th century, which thrilled the most. I've been looking at these in books and behind glass for the last 30 years.

Image 1:

Watering can, medieval (15th century), thrown

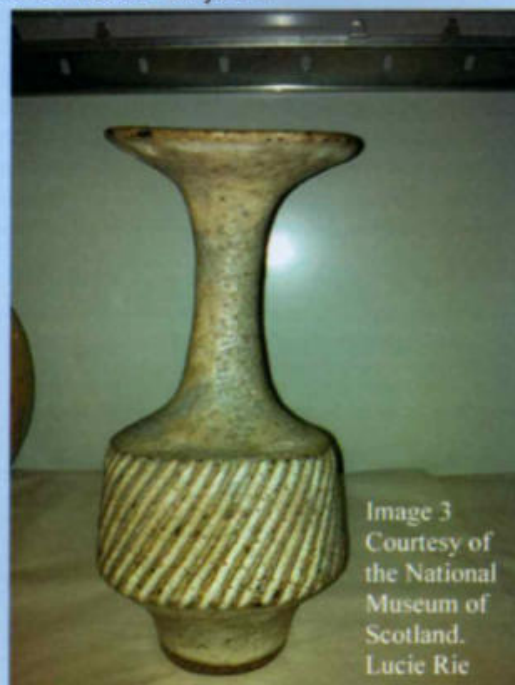


Image 3  
Courtesy of  
the National  
Museum of  
Scotland.  
Lucie Rie

# National Museum Visit Continued

## Accidents of Survival.

'By George!' This was a visit to remember. On a large table were 'survivors;' pots from various centuries, principally Scottish, with emphasis on our industrial ceramic industry e.g., from 1750-1930. In 1748 Delftfield Pottery was established in Glasgow, the first large scale production site, using local, primarily red clay; cheap coal from nearby and access to the Forth & Clyde Canal. It took 12 tons of coal to produce one ton of ceramics.

As the home market was too small, Delftfield exported to America and the colonies to the slave-master buyers. Jas Watt, the famous Greenock engineer/inventor, had a share in Delftfield. At first, designs copied Chinese wares then, from 1890-1920 a 'Scottish Style' emerged differing greatly from the Staffordshire products. Owing to exports, 18th century Scottish pottery is very rare. 'Medieval pottery in Scotland is better known than Scottish ceramics of the above era.'

The Prestonpans area in E.Loathian was a crucible of Scottish ceramics, producing the first Scottish porcelain 'items for the gentry' c.1760 at West Pans. From a silvermine at Alloa came cobalt which gave good, if runny, blues. West Pans produced the first Creamware in Scotland; it exploded on the market 'killing' Chinese imports, 'decimating' Delft.

From 1880-90, 26,000 plaster-moulded teapots per day were made at Alloa. (2 pots cast from each 4-part mould, per day, would require 13,000 moulds, and that for just one design, and there were many.) It was said at any one time there were c.100,000 items in stock.

Pots were all over our table: transfer printed pottery made in Glasgow and exported to Quebec; a huge, thrown, creamware lathe-turned jug; a beautiful sprigged salt-glazed stoneware jug, said to be 'the best in Britain' perhaps by Thomas Tough from Portobello..... others too many to mention.

J & N.P.Bell & Co. (Glasgow) produced 30 patterns for the far-east market. Until the 1980s no-one in Scotland had seen the ware until some returned in T-chests – from Java! We saw 'UK' items (made in China); and Scottish 'East Coast Fishwives,' made in England!

Identification, often from shards, was the specialty of

## Bill Runciman



Image courtesy of the National Museum of Scotland



Image courtesy of the National Museum of Scotland

Press-moulded stoneware dish, Hamada Shoji, Japanese.

Buff earthenware jug with lead glaze and painted zig-zag decoration. English 13th-14th Century.

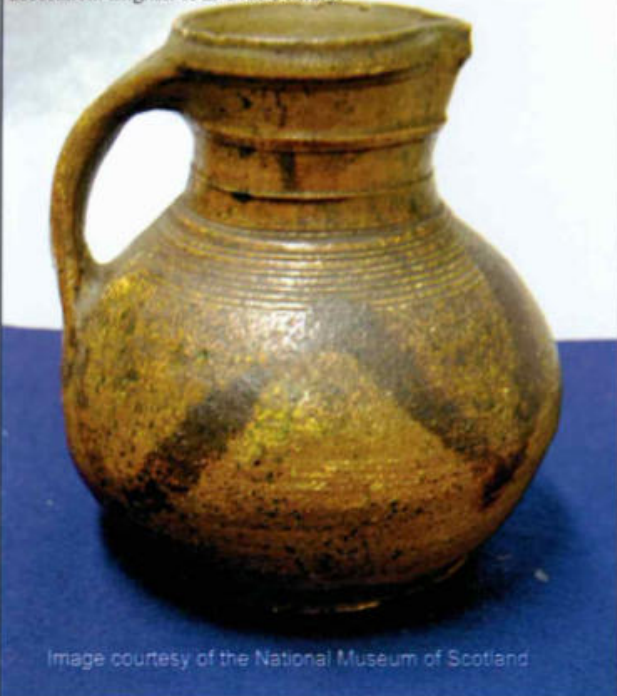


Image courtesy of the National Museum of Scotland

George Haggarty; 'a fraught subject – sometimes vitriolic' was how he described it. His forensic skills with shards deserve another visit. Look forward to it!



Jug, brown salt glazed stoneware decorated in relief. German (Frechen or Cologne); 1590-1600

Image courtesy of National Museum of Scotland



# Potfest Scone, Handmade Lives

## Potfest at the Palace, Scotland

Friday 1st to Sun. 3rd June, 2012



Over 100 ceramic artists selling their work at Potfest Scotland, Scone Palace, Perth. Potfest Scotland now in its 15th year, "Potfest at the Palace" will be held in 6 large marquees in the wonderful park land of Scone Palace, home of the Stone of Destiny, the crowning site of former Scottish Kings.

**Adults - £4-50**

**Seniors - £4.00**

**Accompanied Children - Free**

**The market will be open:** Friday - Saturday - Sunday 10 am - 4.30 pm daily.

Free parking, catering and toilet facilities on site.

The SPA will have a stand in the trade marquee at Potfest at the Palace and if any members are able to help out with manning / demonstrating / helping with children's workshops, etc.

or would like to advertise their pottery courses, exhibitions, events, etc. on the stand, please contact

Bill Runciman : [runcimanpotters@btinternet.com](mailto:runcimanpotters@btinternet.com) Tel: 01383 873096

### Handmade Lives, Dixie Nichols

### Hannah McAndrew

I have only recently come across Dixie Nichols through her blog, Handmade Lives, the daughter of L. Nichols a button maker Dixie has started her blog to help us craftspeople through the mire of marketing and good business sense. It is most definitely worth a read.

Recent posts include 'Listen to Grandma' which has invaluable hints including 'Always do the tasks you are most ANXIOUS about first' and 'Sweetheart YOU are the most vital piece of MACHINERY your business owns, promise me that you will maintain it properly, it needs rest, food, warmth, stimulation, you mustn't skip on any of these'. 'The Craftsperson's Seven Deadly Sins' was the one that caught my attention and made me sit up and think.

Offering frank, honest and constructive individual advice makes this blog stand out from so many others. The posts which are concerned with helping businesses are fun and at the same time offer the opportunity for Dixie to take a look at your online presence and to receive her feed back, I hope she will be pleased to see that I have started to put into practise some of the pointers she gave to me.

Alongside these posts are profile pieces written by Dixie of crafts people that she has visited and spent time with. These include the wonderful wood sculptor Jeff Soan, Tessa Brown a dress designer and potter Tony Ross-Gower.

[www.handmadelives.wordpress.com](http://www.handmadelives.wordpress.com)

# Kindrogan 2012: Matthew Blakely

## Matthew Blakely

Matthew texturing a large jar



Matthew Blakely's demonstrations showed his completely different ranges of thrown work, from stunning translucent porcelain forms to striking rugged wood fired stoneware.

His porcelain work inspired during his time living in Australia is beautiful and crisp. He glazes thickly with combinations of blue celadon, satin white, fluid blue, fluid yellow, crystalline white/blue and tenmoku glazes that complement the pure whiteness of porcelain and offer a richness and depth of colour. Matthew creates ridges and sometimes stamps his work to create movement where the fluid glazes run down the pots and pool in these areas.

Matthew often distorts his work to create even more movement and

life. Shunting pots to one side after just after coming off the wheel had everyone gasping in fear! He threw his porcelain forms on bats, quickly and precisely, getting the full height of his pot in just three or four pulls. He compresses his work a lot and often throws down as well as up to combat porcelains fierce memory. He then spends more time getting the shape exactly how he wants using ribs to help shape his work and a wee piece of plastic cut from a bag to compress the rims. Matthew likes his work to have a function so often creates rims slightly thicker to withstand daily usage.

Matthew seems to have a harmonious relationship with the porcelain he works with, accepting the limits of the clay and working with its strengths. He fires to cone 9/10 in reduction in a gas kiln.

During his demonstrations in porcelain he threw; bowls, mugs, large and small; a lidded box which he altered after throwing to create irregularity so the lid only fitted on one way; a tall jug and a teapot in four parts – base, sides, lid and spout.

Matthews more recent work is almost polar opposites with his delicate porcelain work. He started developing this new body of work to educate himself on British landscape and geology, with particular insight into clays materials and where they come from. Matthew makes all his own stoneware clay from the rawest elements, he visits sites around the UK and collects different rocks to take away and create clay bodies and glazes with them. Each pot is made from elements all found from a

particular area, giving each pot its own character and significance. This 'homemade' clay is unrefined and full of impurities and these variations make every pot completely unique and the outcome of every firing entirely unpredictable.

During his demonstrations Matthew used a standard red stoneware rather than his own clay and threw some magnificently large pieces which he decorated with what he called 'badly applied slip'. As with his porcelain work he distorted and altered his stoneware pieces during and after throwing to give them interest and life.

As a beginner in ceramics I hope my report of Matthew Blakely's work and demonstrations is tolerable to those potters with many years of experience behind them. I absolutely loved Matthews work as well as the thought processes that are behind them and I look forward to seeing his future work.

Throwing porcelain



## Amy Buttress



Celadon Footed Bowl



Celadon bowls



Geological pot



# Kindrogan 2012: Gwen Heeney

## Gwen Heeney; a participatory workshop Fiona Byrne-Sutton



Stacking the wet bricks

Gwen Heeney's outdoor brick carving workshop was blessed as Maria Nordgren's diligent organisation came to fruition. Elusive Scottish highland sunshine smiled down on us effusively all weekend. Bricks arrived in timely fashion from the Midlands. Gwen arrived early from Welshpool despite her car breaking down. Then on Saturday, Pauline Muir's students from Glasgow Metropolitan University got up at 6am (with Gwen) to shift and stack 300 large bricks for a 10am workshop start. Thank you guys and gals.

This was a master class in

how to plan working large and also in sculptural carving. Being tidy as you go and bagging up expensive clay for recycling was integral to the working method; it was also great diplomacy for brick artists and sculpting with brick since the working area was spotless at all times. Not many can boast that.

In ceramics most of us work with hollow volume, be it vessels, or forms built from coils, slabs and armatures. Brick is different. We carved into a solid rectangular mass about 4ft high and 5ft long. In the finished sculpture, shape and volume are expressed through light and shadow. This outcome is an interaction between artist skill and artist understanding of location, since light differs both geographically and throughout the day. Thus in Gwen's ongoing PHD research at the Archie Brae Foundation, Montana, USA, strong light lets a tall structure cast a bold shadow into a brick lined receptacle hollowed out of the ground.



Marking out and shaping the block



Wendy with her helpers

Drawing is central to Gwen's working method and she started by sketching a tree seed pod into her notebook. This shell had a split form and was interpreted as a face to be carved on two sides with a dip in the middle, a workshop that is deliverable over two days.

The initial task was to consolidate the bricks by hitting them with mallets so they didn't separate during carving. We then cut the staggered bricks back to a flat profile using shovels. A face was etched on each long side, and the lesson in planning started. It is essential to know one's final destination because that determines where and how one starts carving. If drawing is central to Gwen's vocabulary so is the voluptuous curve, and looking, always looking, stepping back to see large

every minute or so. Cutting back into the brick in a straight line leaves no room for manoeuvre for carving the curve and catching the light.

Brick was kept damp by slinging water down the sides. The large loop tool used for initial carving was soon swapped for a small loop tool; an exercise in precision and delicacy. At night when temperatures fell to -9c, the sculpture in progress was protected with fine plastic sheets, blankets and tarpaulin which worked a treat.

However carving the sculpture was just the first step. Val Burns, Jeff and Alice Buttress and Christine Flynn returned for a Brickworks Dismantling Party (see Scottish Potters Facebook) the following weekend to assist Maria, with the mammoth task of separating, numbering and hollowing out each brick, for onward transit to her house and then onto Raeburn Brick in Glasgow for firing. More thanks to more guys and gals. Everyone keep an eye out for a forthcoming workshop in brick laying also at Kindrogan. The manager is happy to have the sculpture installed on the grounds. In the meantime detailed instructions on artist brick carving (and other ceramic techniques) can be downloaded at [www.eu-ceramics.eu](http://www.eu-ceramics.eu), a European initiative between assorted European institutions and Wolverhampton University, where Gwen is senior researcher. For information about brick artists: [www.waba-co.com](http://www.waba-co.com) for some wonderful work.



Finishing touches



# Kindrogan 2012: Wendy Kershaw

Wendy Kershaw

Nicola Wilson

It was with some trepidation I attended my first Scottish Potters event at Kindrogan as I'm not a ceramic artist, potter or sculptor, I'm just a lass who loves playing with clay and seeing what can be made with some imagination, time and in my case, a whole-lotta luck! I chose to attend Wendy Kershaw's session on the first day as I liked her presentation the night before as she made her work seem accessible and she had a kind, relaxed manner. I loved the Modigliani-esk faces she showed on her ceramic plates and thought it would be amazing to see how this art is created. I also thought that as I was a fraud in a Potter's world, I'd be able to blend into the background and learn a few clever techniques to use in an evening class in the future. As it turned out the next day I arrived early (I was



Wendy working

very sober the night before due to early pregnancy, so I was one of the first through the door) and I got a ringside seat next to her presentation area. I thought I'd go for the morning, but ended up in her studio for the next two days. I'm so glad I stay put - what wonderful things I learnt, how clever I thought her ideas were and how I grew to love pictures of teapots!

Wendy took us through multiple techniques on how to use clay as a surface to work on, a bit like paper. We learnt how to transfer photocopies onto porcelain, how to scratch into clay, to create reliefs, build up colours and images through slips, use transfers and photographs, make collages with wild imagery and imbed cartoon sketches... to name but a few. What was nice was we could ask questions throughout and her replies made us feel that the questions were valid and reasonably intelligent, even the numerous queries about quantities and ratios! Wendy was approachable and worked really

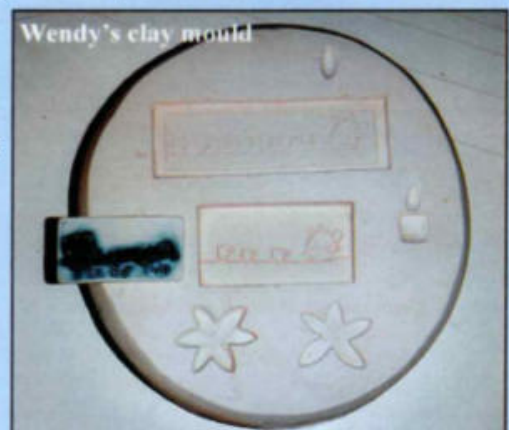


Wendy plate.

hard throughout to illustrate how she has developed her craft and what considerations were important when attempting to emulate the techniques she has developed. The only problem was she made it look so easy, and so when we had the opportunity to try some of the techniques she had shown moments before, they were suddenly impossible. Once again though Wendy patiently took us through the steps and consoled us with the notion that she too found it difficult the first few times she tried a new way of working.

On the second day Wendy took us through a slide show presentation of her trip to China, where she worked as a visiting artist. In the presentation, she showed how she learnt new practices and took advantage of the incredible range of ceramic materials available; it seems there are towns in China that live and breathe pottery, where you can buy fantastic moulds, transfers and colours for your pieces. We were all inspired following the presentation to learn more about the beautiful art which is produced in some of China's provinces. Also I think the image of the skinned dog on the sofa of Wendy's first shared flat stayed with many of us for some time, although she had no actual slide for that one!

Because Wendy encouraged us to have a go at the techniques she demonstrated, by the end of her two-day session I was the proud owner of two pieces - a sgraffito into porcelain and a pretty impressive transfer of a raven photocopy (I had a lot of help with that one). I can't wait for Wendy to offer evening classes in the East End of Glasgow so I can monopolise her time some more. Thank you for a thoroughly enjoyable experience; I went in feeling like a novice and a bit of a Potter imposter and came out thinking I might be able to do some very clever techniques on my own one day. Not a bad result from a weekend in the countryside!



Wendy's clay mould



# John Dix, Dismantling Bricks

## Heartfelt Letter from John Dix

About a year ago, March 15, 2011, I was heading to Scotland to demonstrate at the annual gathering of the Scottish Potters Association at Kindrogan. It would turn out to be one of the most memorable workshops I had ever done. I almost didn't make the trip. Four days before my flight the earthquake/tsunami hit Northern Japan. While it was over 600 kilometers away (about the distance of Aberdeen to London) and we felt nothing in Kobe, I had a lot of anxiety and apprehension about leaving my wife and son in Japan while I travelled half way around the world.

Every day while in Scotland, through the Internet I was able to have a face-to-face with my family (the wonders of Skype!) While these daily chats allayed my personal concerns, as more news came in from Japan the full magnitude of the crisis was coming into clearer focus. The initial damage and death toll were shocking enough, but then the news of the explosions at the Fukushima Nuclear reactors foretold a much worse disaster to come.

As I was demonstrating at Kindrogan, and the week later at Solway Ceramic Centre, the conversation seemed to always come back to the crisis in Japan. When I think now of the kindness and concern everyone there showed me, tears come to my eyes.

I returned to a very somber Japan. Tokyo was experiencing rolling brown-outs. A very real fear of radiation had consumed the nation. Housewives throughout Eastern and Northern Japan shopped with geiger counters.

For most potters throughout Japan the situation created its own unique challenges. Tokyo as a market would be 'closed' for the foreseeable future. The mood of Japan was one of austerity. For the potters of Mashiko, home of Hamada and Leach, the effects were much more tangible. Mashiko was around 300 kilometers from the epicenter of the quake, even though most of the kilns and studios were damaged or destroyed. And it is less than 140 kilometers from the Fukushima reactors. I went through the Great Kobe Quake of 1995, losing my apartment and almost everything I owned. The Japanese have a resiliency that is very impressive. They will rebuild Mashiko, and in years to come, will be stronger from the experience.

Economically all the potters I know in Japan are hurting. I had two shows cancelled for the spring of 2011, with my Tokyo gallery closing for good. I was fortunate to have work overseas to sustain us through the year. 2012 is looking better. I will have shows in Kobe and Osaka, though I don't when or where about my next Tokyo exhibition.

Japan is a wonderful place to be a potter, with lovely supportive people. But with that comes a low level of anxiety that it all could come crashing down one day.

Let me say 'Thank You' Scotland! for the wonderful time you showed me last year and all the support I've received since.

## Brickworks Dismantling Group

Just five SPA members turned out to dismantle the Brickworks Sculpture at Kindrogan - Maria Nordgren, and Christine Flynn for three days, Val Burns, Jeff Buttress and me (Alice) for two days. Val had instructions from Gwen Heeney (the sculptor) and we began the mammoth task to carefully take apart, number and hollow out over 300 bricks, and then move the bricks back on to the pallets, plus the forty or so bags of clay from the hollowed out bricks. We eventually finished at 8 p.m. on the



Sunday with additional help from Maria's husband Claus who got commandeered on Sunday. We were extremely lucky with the beautiful weather and the very hard work was interspersed with a lot of laughter, camaraderie, very pleasant picnic lunches and comparing of aches, pains and blisters, that coupled with the wonderful hospitality/meals from Maria and Claus made this a very enjoyable weekend - I'm very glad I was there :)

## Alice Buttress



# Book review, New books, CPCT

**Lustre**

**Publ: A & C Black**

**Greg Daly**

**£15.99**

This book was a revelation to me. I was aware of some of the historical lusterware from Spain, William de Morgan, Pilkington and the like; also contemporary work of Alan Caiger-Smith, Sutton Taylor and others. But there are many and more varied past and current practitioners than I knew of and more making methods than the two I knew. This is another volume in the Ceramics Handbook series. As the bibliography shows there have been many books written on makers but very few technical books with more than brief 'how to' sections.

There is an excellent first chapter on the history of lustreware which sets the scene very well. In the introduction Daly assures the reader that 'lustres in all forms are easily achievable' though the many variables make for varied final effects. He keeps things simple by using only two common frits as bases for glazes while acknowledging that others can be equally effective. He also points out that some materials, often included in glaze recipes, are difficult to obtain but assures us that they are not necessary to achieve most effects. But does he justify these claims?

Four methods of producing lustre finishes are described: Pigment – otherwise known as Persian, Arabian, smoked or transmutation, Lustre Glaze – or in-glaze or flash, Resin – resinate or commercial, Fuming.

Pigment lustre is the oldest technique and involves applying an iron bearing clay with copper or iron added to a glaze fired, usually earthenware pot, then firing to 630 C with several reducing cycles. With lustre glazing the metal compounds are included in the original mix and reduction brings them to the surface as temperature drops to the same temperature or in a subsequent re-firing. Resin lustre is similar to pigment lustre but metal salts are mixed with pine resin. An oxidation firing to 700 to 800 C gives the reduction required as the resin is burnt off. Fuming is achieved either by spraying metal chlorides or nitrates onto the pot at 200 C and re-firing to 550 C or introducing them to the kiln at around 650 C.

Daly provides much more detail on each of these methods with recipes and test tiles to show results. It is obvious that the simplest is Resin with commercial lustres available, mixing your own fairly straightforward and a wide range of finished effects available. Pigment and lustre glazing are somewhat more complicated and fuming looks reserved for the real specialist. So overall he justifies his claim of 'easily achievable'.

One point emphasised throughout is that with all methods safety precautions are vital. Bronchial passages, lungs and eyes are very vulnerable to chlorine fumes from all methods. Many of the materials can also transmit poisons through the skin.

**Roger Bell**



## New Books

500 Raku	Hemachandra & Romberg	Roger Bell	16.99
The Art of Woodfire	Owen Rye		\$110 Aus
Ceramics For Beginners: Animals & Figures	Susan Halls		\$24.95
Ceramics: Tools & Techniques For The Contemporary Maker	Taylor & Small		30.00
The Craft & Art Of Clay 5 <sup>th</sup> Ed	S & J Peterson		28.00
French Porcelain In The Collection Of Her Majesty The Queen	Geoffrey de Bellaigue		500.00
The Human Form In Mosaic	Elaine Goodwin		19.95
A Passion For Meissen	Ulrich Pietsch		55.00
The Pot Book	Edmund de Waal		29.00
Searching For Beauty	Richard Jacobs		25.00
Michael Simon: Evolution			\$38.95
In The Language Of Silence: The Art Of Toshiko Takaezu	Ed Peter Held		\$40
The Workshop Guide To Ceramics	Hooson & Quinn		24.95
Yunomi			\$65

## Craft Pottery Charitable Trust

**Janet Adam**

As some may know already, The Craft Pottery Charitable Trust gives individual awards of up to £1,000 to potters wishing to expand in different ways. I don't know how many awards are made in each year; the deadline last year was mid-December. Full information and application form contact the Secretary, who is also one of the Trustees: Liz Gale, Taplands Farm Cottage, Webbs Green, Soberton, Southampton SO32 3PY: Tel: 02393-632686. email: lizgale@interalpha.co.uk

I have recently applied for funding towards a replacement second electric kiln, for the use of my tenants and myself, and was delighted to find that we fulfilled the various criteria; a cheque has arrived and I am therefore able to buy a higher grade of kiln than I would have otherwise. The support of the Trust in this way is very much appreciated.

# Hoehr-Grenzhausen Holiday, Workshop

## Hoehr-Grenzhausen Holiday

In my holidays I went for a week to Hoehr-Grenzhausen, a small town in Germany (for those of you who are not right up there in your German geography: in the Westerwald, between Frankfurt and Cologne). The town has been a centre for the production of ceramics since the middle ages, due to the rich clay seams in the area. A speciality was grey-and-blue salt-glazed ware, which is still produced today, I would say they are hanging in there, just.

But there are still a lot of potteries going, contemporary ceramics are thriving, experimenting with screen-printed porcelain to slip-trailed earthenware and last but not least, there is the School of Ceramic Design and Ceramic Technology- an absolute Mecca for anybody who wishes to learn about ceramics. The school is just fantastic! They have everything, kilns in any shape or size, using wood, oil or electric, they have the technicians who know how to use them AND are very helpful, there are laboratories for glaze-development, plaster-mould making, technical communication and even a whole cellar for the production of different clays and recycling alone, I was very impressed with that - getting someone else to recycle my clay - great.

But seriously, I went there for just one week to take part in the Ceramic Project Week, when the school invites potters and amateurs to participate in workshops and lectures and I chose the throwing, wanting to find out how big my pots can actually get when given the right kind of space (and encouragement - the teacher had the patience of an angel), and I was very impressed with myself in

the end - a jug 80 cm high, a plate 60 cm wide, that's not so bad, is it?

Piece by Achim, the course tutor.



So I think the British world of ceramics should know about this place, not because it boosted my confidence, but because our own courses and classes for the teaching of ceramics are shutting down left right and centre, in Hoehr-Grenzhausen you get served excellence on a plate, go there and get it, is what I say. That most of the teaching is done in German is a bit of a drawback of course, but they teach you German over there too!

**Schools of Ceramic Design and Ceramic technology.**  
**On Scheidberg 6, 56203 Höhr-Grenzhausen, Germany**  
**Tel: 02624 94070**  
**[www.fs-keramik.de](http://www.fs-keramik.de)**

## Barbel Dister



Barbel throwing her large jug

## Dan Finnegan's American Teaparty Workshop

**Saturday June 23rd**

The SPA are playing host to Dan Finnegan from Virginia USA in June this year. Dan has been making pots for nearly 40 years and trained with Ray Finch at Winchcombe Pottery in the late 1970's.

Dan set up his workshop in Virginia USA after returning from Britain and in 2001 founded LibertyTown Arts Workshop (one heck of a place



**[www.danfinneganpottery.blogspot.com](http://www.danfinneganpottery.blogspot.com)**

5 places still available, free to SPA members.

Held at Hannah McAndrew's workshop, Lochdougan House, Kelton, Castle Douglas, DG7 1SX Tel: 01556 680220  
[info@hannahmcandrew.co.uk](mailto:info@hannahmcandrew.co.uk)

# China, Kindrogan Continued

## China Trips

Christine-Ann Richards organises trips for potters to China. I have had the good fortune to go on two of these (2010 and 2011).

In view of Wendy Kershaw's talk of her visit there, at Kindrogan, I wondered whether this would be of interest to members. 2013 will be the tenth year that Chris and Wenying Li have been arranging these tours. Wenying opens doors to visit factories and workshops, temples and whole pottery villages that the usual China trips never go near. We went to country potters and those in Jengdezhen, from huge factories to tiny single units. We saw clay being processed, transfers and glazes being made and visited ancient kiln sites. We ate at local restaurants and went off the usual tourist track to see a bit of the real China.

The 2013 trip is provisionally planned around the 6 - 29 October 2013 and will be based around Sambao, near Jingdezhen and down the road from the "Big Pot" factory that Wendy mentioned.

Sambao is run by Wenying and her brother, potter Jackson Li. It was originally a farmstead, but they have expanded it to be the The Sanbao International Ceramic Art Institute, where there is accommodation, galleries, a restaurant, shop and WORKSHOPS! Often people choose to stay on to work an extra week or two, making pots or building kilns.



Last year we also visited Takashi Yasuda at his workshop. He has lived and taught in the UK.

Special Price to celebrate 10 years of travelling together:

Landprice 15 people: £1800, 8 people : £2150

Additional weeks 1 / 2 @ 350 US\$ per week – nominal extra for clay, firings etc.

Enquiries: [mail@christineannrichards.co.uk](mailto:mail@christineannrichards.co.uk)

[www.chinaclayart.com](http://www.chinaclayart.com)



Moira Clinch

## Wendy Kershaw's printing techniques



Matthew Blakely throwing a foot ring on a bowl

[www.spring-fling.co.uk](http://www.spring-fling.co.uk)

2-5 JUNE 2012

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# Adverts and Courses

## THE ADAM POTTERY, Edinburgh

Two workshop/studio spaces will be available from July onwards on a long term basis. There will also be a one month space from mid-July to mid-August. Not suitable for full-scale production potters, but applicants need to be reasonably self-sufficient rather than at beginner level. Moderate rent includes selling space in the Gallery.

Centrally situated; congenial atmosphere!

Phone for more details: 0131-5573978

[www.adampottery.co.uk](http://www.adampottery.co.uk)

Janet Adam

The Adam Pottery, 76 Henderson Row, Edinburgh  
EH3 5BJ

Anybody interested in forming a group to put some pressure on the producers and dealers of ceramic raw materials, to supply the chemical analysis of each batch sold, as they always vary a bit and its difficult to reproduce the same glaze, please contact Bill Forrest, tel: 01540 673636

Anybody interested in forming a group to organise the delivery of materials to the north of Scotland without relying on agents, please contact Bill Forrest, tel: 01540 673636

## Culross Pottery & Gallery

Exciting part-time opportunity for experienced Potter to work in the pottery from July 2012. Use of studio facilities and display space in gallery in exchange for help in the gallery.

Also

Student/apprentice required for summer to help in the pottery/gallery on a part-time basis.

For more information please email  
[Camilla@culrosspottery.com](mailto:Camilla@culrosspottery.com) or phone 01383 882176,  
Mobile 07950064315  
[www.culrosspottery.com](http://www.culrosspottery.com)

Culross Pottery and Gallery is in a beautiful small historic village in west Fife, close to Kincardine and Dunfermline, 40 minutes from Edinburgh, Glasgow and Perth, 30 minutes from Stirling.

### Note from the Editor,

Please accept my apologies for the error that left the last issue with the wrong title. Oops!

I'll try not to do that again.

Photographs and text about exhibitions, workshops, galleries visited, ideas to share, things tried, things failed, always very welcome.

Just email them through to:

[newsletter@scottishpotters.org](mailto:newsletter@scottishpotters.org)

Thanks, Hannah

## Jane Kelly's Summer School

Now in it's 12th year

Join a group of up to 8 enthusiastic potters in Penicuik. Beginners welcome.

Monday August 20th - Friday August 24th 2012  
10am - 3pm daily

Throwing, hand-building, glazing, raku firing.

[www.kosmoid.net/pottery/summerschool](http://www.kosmoid.net/pottery/summerschool)

Cost £150 includes teaching, workshop, materials and light refreshments. Extra firings at cost.

Penicuik Pottery is convenient for frequent buses to Edinburgh.

Contact Jane Kelly: [jane.kelly2@virgin.net](mailto:jane.kelly2@virgin.net)  
01968 677854

Valleyfield House, 17 High Street, Penicuik  
EH26 8HS

## Pottery dans le Jardin 2012

### Raku/smoke firing course in France

Culross Pottery and Gallery goes to South West France. Camilla Garrett-Jones will be hosting the pottery workshops. Suitable for all levels, no previous experience required.

8 -15 September or 15 - 22 September

Following the success of last September's course, we are hosting three 1 week raku/smoke firing workshops in the beautiful Lot et Garonne in South West France.

Price includes: 5 days tuition in the morning, all materials and home cooked meals. Shared room £540. Own room £640

Flights available from Edinburgh to Bordeaux or Bergerac. (Flights not included)

More details from Camilla Garrett-Jones:

[camilla@culrosspottery.com](mailto:camilla@culrosspottery.com)

[www.culrosspottery.com](http://www.culrosspottery.com)

[info@gitedanslejardin.com](mailto:info@gitedanslejardin.com)

[www.gitedanslejardin.com](http://www.gitedanslejardin.com)

## Facebook?

Know it? Use it? Find us there:

Scottish Potters Association

## Potfest Scone

1st to 3rd June 2011

Scone Palace, Perthshire

[www.potfest.co.uk](http://www.potfest.co.uk)

# Committee contacts, Deadlines

**Chairperson: Jane Kelly**

jane.kelly2@virgin.net

01968677854

**Vice Chairperson: Bill Runciman:**

runcimanpotters@btinternet.com

01383 873096

**Secretary: Gill Houghton Slyte**

secretary@scottishpotters.org

**Exhibitions Coordinators: Fiona Byrne-Sutton :**

Exhibitions@scottishpotters.org

0141 239 6516

**and Kerstin Gren:**

kerstin.gren@durnhillfarm.co.uk

0750 223 5578

**Membership Secretary: Alice Buttress**

membership@scottishpotters.org

01479 841247

**Website Coordinator: Catherine Holtet**

Info@scottishpotters.org

**Treasurer: Colin Mair**

treasurer@scottishpotters.org

01224 262101

**Workshops Coordinator: Maria Nordgen**

workshops@scottishpotters.org

01828 632179

**Newsletter: Hannah McAndrew**

newsletter@scottishpotters.org

01556 680220

**Merchandise: Christine Flynn:**

Christine.flynn@rocketmail.com

01592 205357

**Myer Halliday**

myerhalliday@gmail.com

07737 102792

**Amy Buttress**

Amyloubuttress@gmail.com

07890551263

**Moira Clinch**

moiraclinch@hotmail.com

07711 039528

## SCOTTISH POTTERS ASSOCIATION FLEECES

Good quality fleeces are available and will be on sale in small, medium and large size in navy blue, red and charcoal colours for the cost of £25.00 each. The Association logo is embroidered on the left side.

Polo shirts will also be on sale for £12.50 in various sizes and colours but must be pre-ordered for the logo to be embroidered.

Email SPA merchandise officer,  
Christine Flynn: christine.flynn@rocketmail.com

To post to your home will incur postage and packaging of £3.50.

## Congratulations

To Catherine Holtet who was the 2012 winner of the Kindrogan Award.

(apologies for having no image of the piece)

Thanks to Ibstock and Raeburn brick companies for their help and supplying and hopefully firing of Gwen Heeney's sculpture.

[www.ibstock.com](http://www.ibstock.com)

[www.raeburnbrick.co.uk](http://www.raeburnbrick.co.uk)

**Photo credits in this issue go to:**

Amy Buttress, Alan Aitchison, Margaret Fraser, Fiona Byrne-Sutton, Bill Runciman, Maria Nordgen, Moira Clinch and very special thanks to The National Museum of Scotland and Rose Watban for her permission to print the images from the SPA visit to the stores.

## copy dates

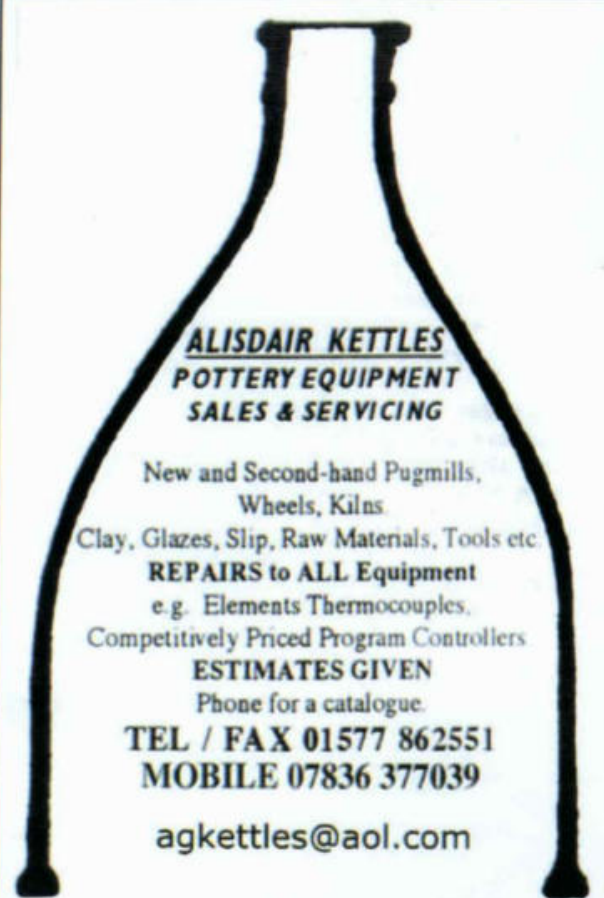
The deadlines for any articles or contributions for the newsletter are as follows:

<b>Autumn</b>	<b>1st July 2012</b>
<b>Winter</b>	<b>15th October 2012</b>
<b>Spring</b>	<b>10th January 2013</b>
<b>Summer</b>	<b>1st April 2013</b>

[www.scottishpotters.org](http://www.scottishpotters.org)



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