

NEWSLETTER FREE TO MEMBERS  
£2.50 TO NON MEMBERS



# Autumn 2021

SCOTTISH POTTERS ASSOCIATION NEWSLETTER

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[WWW.SCOTTISHPOTTERS.ORG](http://WWW.SCOTTISHPOTTERS.ORG)

# Chair's letter

BY FIONA ROBERTSON

After a long winter in lockdown, it has been such a pleasure to get out and about again and meet fellow potters - over lunch, at Potfest in June and at the opening of our latest exhibition at the Watermill Gallery.



*Christine and me on the beach at Millshore Pottery*

I hope you have all had a good summer - hasn't the weather been amazing. It has also been great to finally be able to get out and meet people and, dare I say, even hug people!

With the benefit of being able to create a bubble, the end of my lockdown began with a round robin trip with Christine Flynn to move files and equipment around between various committee members as well as to drop of thank you gifts to Juliet MacLeod and Iain Campbell for their superb work as Newsletter Editor and Secretary respectively. It felt strange to be talking face-to-face with other committee members after so long on zoom.

Next was Potfest at Scone Palace. What a wonderful event! The sun shone and the crowds came. We had a wonderful team of volunteers over the weekend to cover the SPA stall and support our members on their stalls with coffee/comfort breaks as well as handing out trail maps and talking to the public about what we do.

There was an superb array of stalls this year - the biggest ever - and the quality of work on display was just fantastic. It was great to see the SPA so well represented with over 20 members taking part.

It was unfortunate that the Covid restrictions meant that we could not have demonstrations this year but everyone involved agreed that it had been incredibly successful despite the restrictions, with quite a few new members joining as a result of our attendance at the event.

It was really fantastic to meet so many fellow potters, especially those I have met online during the coffee mornings - there was a lot of comments on how we looked different in real life! I talked so much over the three days, I was completely hoarse by Sunday evening - totally exhausted but in a good way. It was a great, sociable event and gave a taste of how brilliant it will be when we can all come together at Tuilliallan next year.

For a flavour of the weekend, there is a photo spread on pages 11 to 13 of this issue.

Hard on the heels of Potfest came the opening of our new exhibition, Season's Cycles, at the Watermill Gallery in Aberfeldy.

Our Exhibitions Coordinator, Fran Marquis, has done a wonderful job liaising with the gallery during lockdown and the handing over of the curatorship of the gallery to produce a stunning exhibition. With 61 pieces on display in a beautiful setting, it is well worth a visit. Sales are going well and it looks like it will be a very successful exhibition.

The Scottish Potters Association (SPA) is a registered Scottish charity (SCIO No: SC048850).

Several members of the committee attended the opening of the event and the change of restrictions the day before meant that we could also enjoy a lovely lunch together in the Watermill Cafe - what a treat!

Looking forward, in September we have Perthshire Open Studios from the 4th to 12th, followed by North East Open Studios from the 11th to 19th and Cowal Open Studios from the 24th to 27th. All these events will offer lots of opportunities to visit makers in their studios and see their work. For more information on NEOS this year, see the article by Fiona Duckett on pages 4 and 5.

October brings our SPA Craft Pottery Fair at the Bield (30-31st). We will be opening up applications for a stand at the beginning of September with full details appearing on both the SPA website and via an ebulletin. On setup day, we are going to have a stall-setting-up workshop to help those new and old to the art, learn from each other. So if you haven't tried running a stall, why not make this your first event in the company of fellow SPA members who will help you get started.

We are hoping to link our Craft Pottery Fair with Craft Week Scotland 2021 which takes place across Scotland from Monday 25th to Sunday 31st October.

And before we know it, the committee will be hard at work planning for Tulliallan 2022!

Have a wonderful, pottery-filled autumn.

Fiona

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



Thank you gift from the committee to Juliet made by Patricia Shone (front) alongside a piece already owned by Juliet.

## Committee contacts

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## Next newsletter deadline 1 November 2021

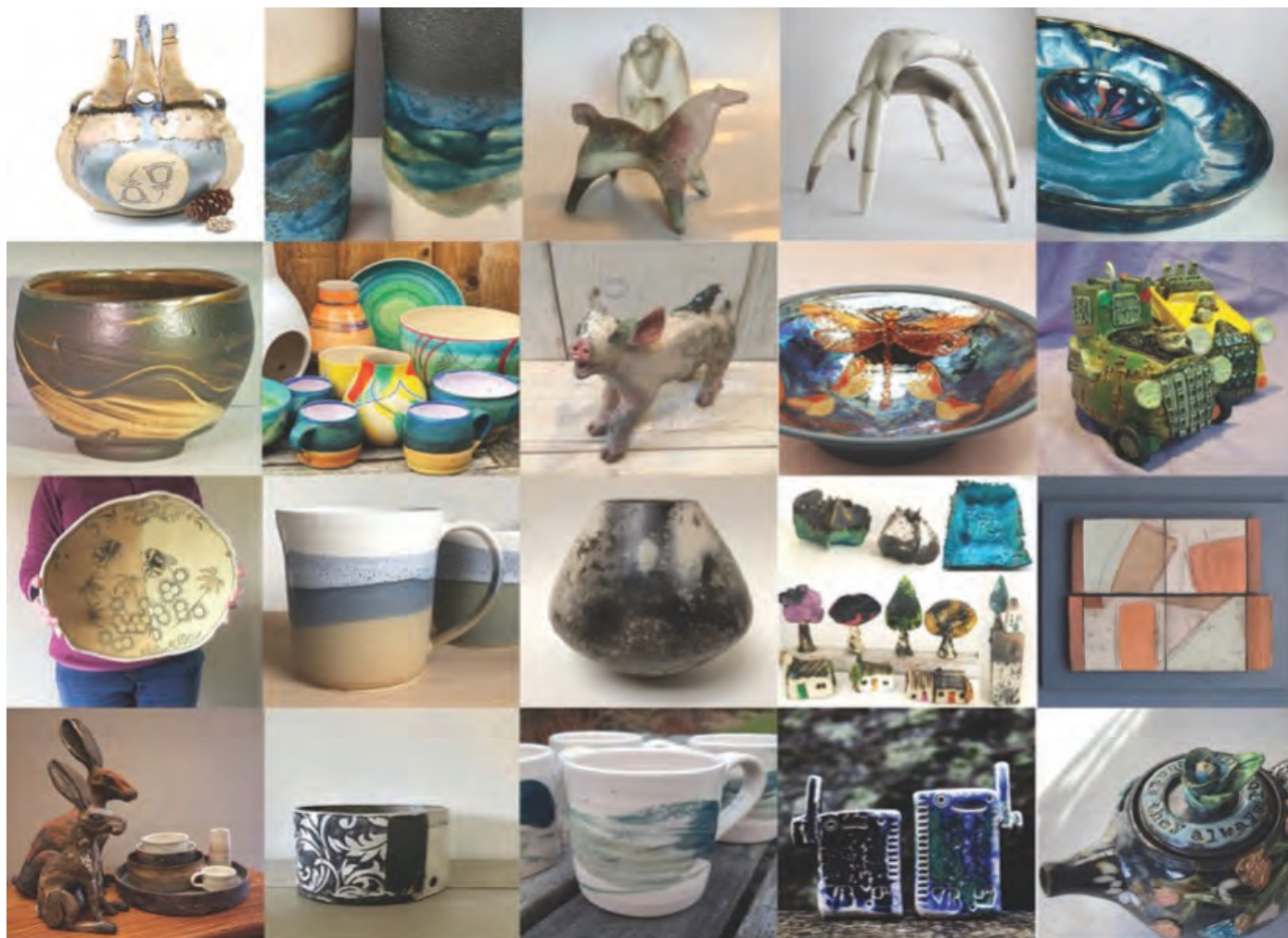
For planning purposes please contact the editor in advance of submitting articles.



# North East Open Studios

BY FIONA DUCKETT, NEOS CHAIR

11th - 19th September 2021



Now in its 18th year North East Open Studios (NEOS) is Scotland's largest open studios event. This year we are really pleased to have been able to print our famous 'yellow book' that is now with members if you want one.

I have been in NEOS since it started and have watched it grow from 67 members in the first year to over 320 members two years ago.

This year there are 250 members – 34 of whom work in Ceramics – which I'm pretty sure is a record, there is also at least one NEOS member who says they are Sculptural who is also working with clay.

Not everyone is open every day so it is

worthwhile planning your trip and if you are too far away to get a physical book, the online version can be viewed through a link on the NEOS website at Issuu or downloaded as a PDF. There is also an interactive google map to help plan your journey.

There is a terrific range of styles and an amazing variety of finishes - there is sure to be something to delight and intrigue members of the SPA. Of course, there are numerous other disciplines as well – just as you would expect in an Open Studios Event.

At my pottery Watergaw Ceramics we will be open every day from 10am to 5pm except Tuesday (14th) and Wednesday (15th) when





11th – 19th  
September

2021

**NEOS**   
north east open studios

we will be out visiting other members as we find this to be an amazing networking event.

At Watergaw there will be ongoing demonstrations throughout the week and lots of talking about clay and glazes. Looking

forward to welcoming you as I'm sure are lots of other NEOS members.

<https://www.northeastopenstudios.co.uk>

*Images represent all ceramic artists taking part in this year's event.*

# SPA Spring Exhibition 2022

BY FRAN MARQUIS, EXHIBITIONS COORDINATOR

The next SPA exhibition will take place at the Barony Centre, West Kilbride from 7th May to 11th June 2022.

The theme of the exhibition is Scottish Stories so you can let your imaginations run wild. It is hoped that this will offer members who normally create sculptural work to get involved as well as setting a challenge to those who concentrate more on functional pottery.

More information will be available in the coming months on how to apply to take part but, in the meantime, if you would like more information, please contact Fran on

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



*Image for inspiration only - not representative of exhibits.*





From professional artists and makers opening their workspaces, to art clubs and collectives getting together to exhibit, this annual nine day event offers the opportunity to see a huge range of work and meet creators throughout Perthshire and Kinross-Shire.

Venue profiles can be found on individual route maps available for download from:

[www.perthshireopenstudios.com/open-studios/routes/](http://www.perthshireopenstudios.com/open-studios/routes/)

### VENUE 10: MOMENTUM POTTERY

This is Rachel Bower's and Maria Nordgren's 10th Perthshire Open Studios together at Momentum Pottery in Alyth. David McGovern of Monikie Rock Art is also joining in again.

Weather permitting, David will demonstrate stone carving and Rachel willow weaving, as well as exhibiting their amazing work throughout the open studios.

Christine Flynn is coming back to visit and do

her spectacular Raku firings both Sundays during the event - 5th and 12th September 10am - 12noon and 2pm to 4pm.

Momentum Pottery is also open by appointment all year.

Resident potter Maria Nordgren, originally from Sweden, has worked in Scotland since 2006. She throws in porcelain or stoneware clay and her work is fired in electrical, gas or wood fired kilns.

Rachel Bower, Woven Willow, harvests her own willow, locally grown in Angus. Her baskets are made using traditional techniques, but with a contemporary edge.

David McGovern, Monikie Rock Art, is a professional stone-carver, working mainly in his local sandstone and also in limestone and bronze.

<http://www.momentumpottery.co.uk>





# SAVE THE DATES

24th - 27th SEPTEMBER  
2021

COWAL  
open  
studios



Visit over 50 artists and makers in their studios in Cowal  
[www.cowalopenstudios.co.uk](http://www.cowalopenstudios.co.uk)  



# Wood Firing

BY STEPH JAMIESON, BROADWOOD HALL

Steph gives us an interesting insight into a recent joint firing of the wood-fired kiln at Broadwood Hall, Allendale with Andrew Pentland and Lisa Armour Brown

Smoke has been slowly drifting out of the tall chimney since Andrew lit the fires at around 5am this morning warming up the kiln. Now its 9 am and the kiln temperature is around 400C, Lisa has just arrived and its time I went out to join them.

We are a group of three potters, sometimes four who come together throughout the year to fire the wood kiln at Broadwood Hall, just a few miles south of Hadrian's Wall.

We built the 45 cu ft kiln, a single skin Olsen fast fire, wood kiln with two opposing fire boxes in 2008 and fire together at least eight times a year.

Both Andrew Pentland and Lisa Armour

Brown make domestic ware and fire 90% of their work in this kiln and I, after much experimentation with work and glaze, now use it to fire my garden ceramics.

Preparation for firing is made the evening before firing day. Clearing the fire boxes, batt washing kiln shelves, making wadding and cone packs and, of course, loading the bisqued glazed pots and bricking up.

Most of the wood we burn is reclaimed pallet wood. Although we prepare much of it in advance there are always more to break up and this is done between stoking. As we stoke the two fire boxes alternately the temperature gradually rises and by lunchtime, we have reached around 1200C







Lunch is a highlight of the firing day. The communal meal, soups and stews cooked on the fire chamber on cold days, stir fries and salads on warm, often using the first or last of our garden produce.

The rest of the afternoon is spent carefully stoking and reducing the kiln. A temperature of around 1285C (cone 10) is usually reached by 5 pm but each firing is different, wind speed and direction, temperature and air pressure, dryness and thickness of the wood used all effect the firing.

After crash cooling, the fire boxes are bricked up and gaps sealed. Time then to clean up and go home for a welcome bath or shower.



It's a tiring day and at the end we all look like miners emerging from the coal face.

A couple of days later once fully cooled we unpack the kiln and hopefully get the results we expect. Sometimes if we're lucky, glazes (shinos, tenmoku, celadons, ash glazes etc) give spectacular results with the contrasting unglazed surfaces accentuated by flame and fly ash.

Over the past twelve years the kiln has been used by many interested individuals and groups including students from Newcastle College. Each September we do a wood firing during the annual "Pots in the Byre" ceramic event at Broadwood Hall, and this provides a constant source of interest for visitors.

Each firing is a unique experience and the groups and individuals taking part in the firings get a lot of satisfaction participating in a communal activity and working towards a common goal.

As Andrew, Lisa and myself are individual potters usually working alone, firing the wood kiln at Broadwood Hall gives us an opportunity to discuss new ideas, overcome problems and generally work as a team.

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





# Online Workshops Update

BY MARIA NORDGREN, WORKSHOPS COORDINATOR

## Water Etching with Catherine Holtet

Coming to a laptop, desktop or tablet near you is a workshop with our own Cathrine Holtet demonstrating the skill of water etching. She makes it look so simple that after watching the video you will, if you choose to do so, be able to give it a go yourself.

The production team, Maria Nordgren and Christine Flynn, thoroughly enjoyed spending the day recording the different aspects of Cathrine's demo. She just made it look so easy.

However, due to slight hiccup in the recording we are required to re-record a small section and once this has been done and edited into the full version, it will be released to all members via the SPA website. Look out for it coming your way soon.

In case you haven't found it by other means, the last online workshop by **Hannah McAndrew and Doug Fitch** is available for members in the new Live/Rewind section of the SPA website at: [www.scottishpotters.org/members-area/live-rewind/](http://www.scottishpotters.org/members-area/live-rewind/) The demo lasts 2 hours and is well worth a watch.



Above: Water-etched work in progress by Catherine Holtet



Bottom (L): Hannah McAndrew slip training a large platter.  
Bottom (R): Doug Fitch with a large jug in progress.  
(Images courtesy of Shannon Tofts)





# Potfest Scotland 2021

A FLAVOUR OF THE WEEKEND AT SCONE PALACE IN JUNE

*Clockwise from top left: Nicola Seal of Seal Ceramics, Jo Walker, Cloud Pottery and Julian Jardine*





## Potfest Scotland (Cont)



Clockwise from top left: Carrbridge Pottery, Prize-winning entry by Catherine Holtet, Fiona Duckett (Watergaw Ceramics), SPA Information Stand and Belinda Glennon.







Clockwise from top left: Catherine Holtet at her stand, competition entry by Jo Walker, Patricia Shone's display, competition entry by Roos Eisma, Jo Morgan's display and competition entry by Annie Peaker.





# Sculpture Workshop with Lucianne Lassalle

BY MOIRA FERGUSON

The sculpture workshop took place in June 2021 at the Scottish Sculpture Park, Caol Ruadh



I first became aware of sculptor Lucianne Lassalle at the SPA Gathering/AGM at Kindrogan in 2016, where she was one of the demonstrators for the weekend. I did manage to go between all three demonstrators, but it was Lucianne who left a lasting impression on me. Her knowledge of the human form showed in her range of sketches displayed and which she used as reference points as she created two figures over that weekend. It was the simple method of construction that I found so intriguing. Torsos and limbs were shaped from simple slabs of clay, prepared in advance to help firm them up.

In 2016 I had added my name to her mailing list to keep updated on any future workshops she may be holding. Lucianne had lived in the Scottish Borders and it was there she mentioned she may hold some. I thought nothing of this again until in October 2019 when I received an email stating that she was running a four-day workshop in Devon and there were a couple of spaces left, if I was interested. As I had little on the calendar after our local September-held Cowal Open Studio weekend, I decided to drive to Devon

and take part. It was a wonderful learning and inspiring course and sent me personally into another direction with clay. My figurine, 'Lucy', drove home, secured by a seat belt in the passenger seat next to me.

Before returning home, I'd asked Lucianne about the prospect of her coming up to Scotland to run another course (by then she was based in Bristol). I had exhibited a couple of times at the Scottish Sculpture Park (<http://www.scottishsculpturepark.com/>) at Colintrave on the Cowal Peninsula, Argyll and knew the owner, Karen Scotland was keen to develop a series of art-based workshops there.

I put them in touch with each other and consequently a workshop was planned for May 2020. Thanks to Covid 19 though, this was cancelled, as it was again in September 2020. However, it finally took place in the Studio at Caol Ruadh in June 2021.

There were eight students, including three SPA members: Rona Slevin, Frances Clark and myself. I had picked Lucianne up from Glasgow Airport and taken her to Colintrave, where she was able to familiarise herself with the studio space. In preparation for the





course the following day we rolled out slabs of Potclays crank clay.

The course began with a session of charcoal sketching, to help us all loosen up, familiarise ourselves with the life model and potential poses. (I think we all confessed to not having sketched like this for quite some time!)

We then 'sketched in clay', each trying our hand in a fast and loose way, to make a couple of maquettes in different poses. It not only helped us to relax and discuss any issues, but also helped to decide on the possible final pose to be used during the course.



Lucianne demonstrated how she begins to construct a figure - the torso first - by forming two clay slabs into a basic cylinder and simply using her hands to shape the body contours from the inside of it. Throughout the course it was her hands that were Lucianne's main tool, along with an old flexible butter knife



and a fork the roughen surfaces for joining, plus a metal kidney. Whilst working on the torso she made constant visual references to the model, encouraging us to look at the planes of body lines and their relationship to each other - the slant of the shoulders and pelvis or the curve of the spine and the shape of the ribs. We all used this technique as our figures evolved.

After this first demonstration we each selected two clay slabs and started on the torso form. Whilst this was being done the table which the model was positioned on was turned a few degrees every five minutes so that we were all getting an all-round perspective of the whole form.

After the basic torso making we were shown how to create the limbs. Again, these were from clay slabs, but this time made into two simple cone forms for each limb - legs first. We were encouraged to continually





# Sculpture workshop cont.



look at the proportions and position of these in relations to the torso. It was definitely a matter of make what is there and not what you think is there! At this stage we were reminded of the importance of making good joins of the component parts and to be aware of their thicknesses.

A demonstration of making hands and feet was next, with reminders of the scale of these in relationship to the body, plus the awareness of the bones, joints and the planes in each,

something crucial when determining the position of the fingers and toes.

Last to be added were the head and neck, which I thought from past experience, was a challenging task to get the proportions right in relations to the rest of the figure. We were advised to keep the head simple and minimal in detail, so as not to distract from the whole form.

During the four-day workshop Lucianne gave each one of us her time and attention.



Top: Frances Clark, Lucianne and Rona Slevin  
Left: Rona Slevin in deep concentration.  
Above: Lucianne at Kindrogan in 2016.





She advised us to look carefully at how we were progressing by encouraging us to stand back and look carefully and critically at what we had done and how it related to the actual model. In some cases, a few drastic 'nips and tucks' were carried out by way of refinement to the original forms!

Throughout the sessions the studio was relatively quiet as everyone concentrated on the making process. This quiet was only broken by the delivery of cakes and refreshments each morning and afternoon – plus a midday lunch in the main house.

At the start of the course the eight participants had varying levels of experience in sculpture, but this was never an issue for Lucianne who, as and when required, gave each member her patience, attention and advice. We all achieved our aim to create a sculpture of the human figure.

Our great appreciation goes to Sophie (the life model), Lucianne Lassalle [www.luciannelassalle.com](http://www.luciannelassalle.com), plus Karen Scotland of the Caol Ruadh Sculpture Park, for facilitating the intensive, but fully enjoyable four day workshop in June 2021.

In the unusual 2021 circumstances we find ourselves in, it was also a wonderful way to experience the easing of restrictions after months of Covid 19 isolation and lockdown!

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



Top: Scottish potters clearly enjoying the workshop

Right: Example of Moira's usual work at the Holy Loch Pottery



# Season's Cycles Exhibition

WATERMILL GALLERY, ABERFELDY

The exhibition continues until 6th September 2021. The gallery sits above a superb bookshop and cafe, making for a great day out.



Top (L-R): Christine Flynn, Fran Marquis, Maria Nordgren, Fiona Robertson and Anne Morrison at the opening.

Selection of work by: Camilla Garrett-Jones, Helen Michie, Moyra Stewart, Christine Flynn, Maria Nordgren, Iain Campbell, Veronica Newman, Anne Morrison, Vera Bohlen, Lynn Pitt, Rosie Hay, Patricia Shone, Jennie Charles and Michelle Lowe.







# Book review

BY ROGER BELL

## My Life as a Potter Mary Fox

Publ. Harbour Publishing  
£30.00

I was asked to review this book because it was 'worthwhile' 'in a good cause' It took some effort to get the text to review as it is published in Canada and I settled for an 'e' copy which makes skipping back and forward difficult. (It is available in print form in the UK!) Not a good start.

Sometimes you really look forward to reviewing a book and it excites or perhaps disappoints. At other times you do it out of 'duty' because it covers a subject that has been neglected or as here it is for a good cause. I am glad I persisted because not only was it quite inspirational but it is also a 'good read'.

Born in 1959, Mary Fox was 'forced' to take pottery as a subject at middle school when other elective subjects were not available. From day 1 she decided to be a potter against family advice. Every holiday she took the wheel home to practice. High school was chosen as the only one with a pottery studio. She has had no formal training since.

Encouragement came from her teachers. Notably she was so committed (and skilled) that her teacher recommended her to teach throwing at adult education classes. Very impressive for a schoolgirl. Many others have helped and encouraged her since. She acknowledges these including Victor Margrie who on a visit to British Columbia from the UK spent 2 hours discussing ceramics, advising and encouraging.

The book is in two halves. The first describes her personal and professional development very much centred on those who have helped along the way. Gutting fish to pay the rent before sales of work were sufficient. Living on government support for several years when both she and her partner suffered from ME. Producing domestic ware to pay the bills and the sculptural work she wanted to move on to, when time allowed.

Friends who encouraged her to restart potting as she slowly recovered, and helped build a studio. All this leads to her 'Legacy Project', the provision of space for budding potters to work for 2 or 3 years with accommodation and living expenses provided plus a gallery to show and sell their work, before deciding whether or not to make it a career.

Details are available to anyone willing to donate at [www.maryfoxpottery.ca/legacy](http://www.maryfoxpottery.ca/legacy). Such actions are more and more necessary





as governments in the developed world cut back on art and design subjects. Our 'Adopt A Potter' is another helpful project.

The second half is 'Technical Notes'. It is not a series of chapters telling you how to do things, but more a series of hints and suggestions, although it is organised under such headings as 'Things I Wish I had Known', 'Selling Those Pots', 'Chalice Forms and Bases', 'Lithium Compound Glazes', 'Working with the Blaauw Gas Kiln' etc.

'Selling Those Pots' contrasts the approach of Robin Hopper selling almost exclusively from his home gallery initially by regular small adverts in local papers and later incorporating social media, with selling via craft and art fairs or via galleries in spite of commissions up to 50%.

## New books

<b>Bernard Leach – Discovered Archives</b> Simon Olding	£25.00
<b>Seeing Things – Alison Britton</b> Alison Britton	£20.00
<b>Clay Matters: A Go To Guide for Ceramics Teachers &amp; Students</b> Tracey Fortune	£15.79
<b>Trevor Corser – Life &amp; Work</b> Judith Schwartzkopf	£10.00
<b>German Ceramics 1960 – 1990</b> Graham & Aaroe	£26.11
<b>Native American Pottery Symbols &amp; Designs</b> James Barufaldi	£13.18
<b>Porcelain in the 3rd Reich</b> Walsh	£20.95
<b>Pots, Prints, &amp; Politics</b> Patricia Ferguson	£40.00
<b>Pottery Book for Beginners</b> Garth Mullard	£11.33
<b>Shapes from out of Nowhere</b> K A Spinozzi	£46.50
<b>Trevor Corser: His Life &amp; Work</b> Matthew Tyas	£10.00
<b>Claire Curneen: Succour</b> Philip Hughes and Lisa Rostron	£12.00
<b>David Frith - Margret Frith: 50 Years of Brookhouse Pottery</b> Jane Wilkinson	£15.00
<b>Scottish Ceramics</b> Henry Kelly	£57.99
<b>Slab Techniques</b> Marsh & Robison	£18.99

Sensible suggestions include comparing small, local, inexpensive fairs where sales are reasonable, with large expensive fairs where accommodation and transport add to the cost, and necessitate large sales to turn a profit.

There are some pieces of detailed technical information you may find useful. I am in process of trying the crawl glaze recipe and the lithium glaze she uses both for raku and low fired oxidation. But more important are the useful snippets of information and the fact that it is difficult to stop reading.

In spite of her lack of formal training there is a lot of fundamental knowledge in evidence. I was unaware of the Blaauw gas kiln which Mary raves over. It sounds as though it has considerable advantages in control and efficiency. Perhaps somebody who has one could do a review!

Photos are interspersed throughout the text and enhance the overall interest of all sections of the book. These include some excellent black and white close ups of throwing and pics of Mary and friends at various stages of her life. But it is the photos of her work that stand out. You can see how her work moved from domestic ware, to make a living, to sculptural pieces.

The development of one of her favourite forms, the chalice, is particularly impressive. It is not just the shape but the glaze effects and the selection of bases. Always willing to learn she has combined with glass blowers to produce the form in another medium.





# Kiln Share

ADVERT BY MIKE MCMANUS

Mike at Kiln Share is one of our newest members. He is trying to build a network of kilns for hire around Scotland after moving to Inverness and having no kiln. This is an advert for his website.

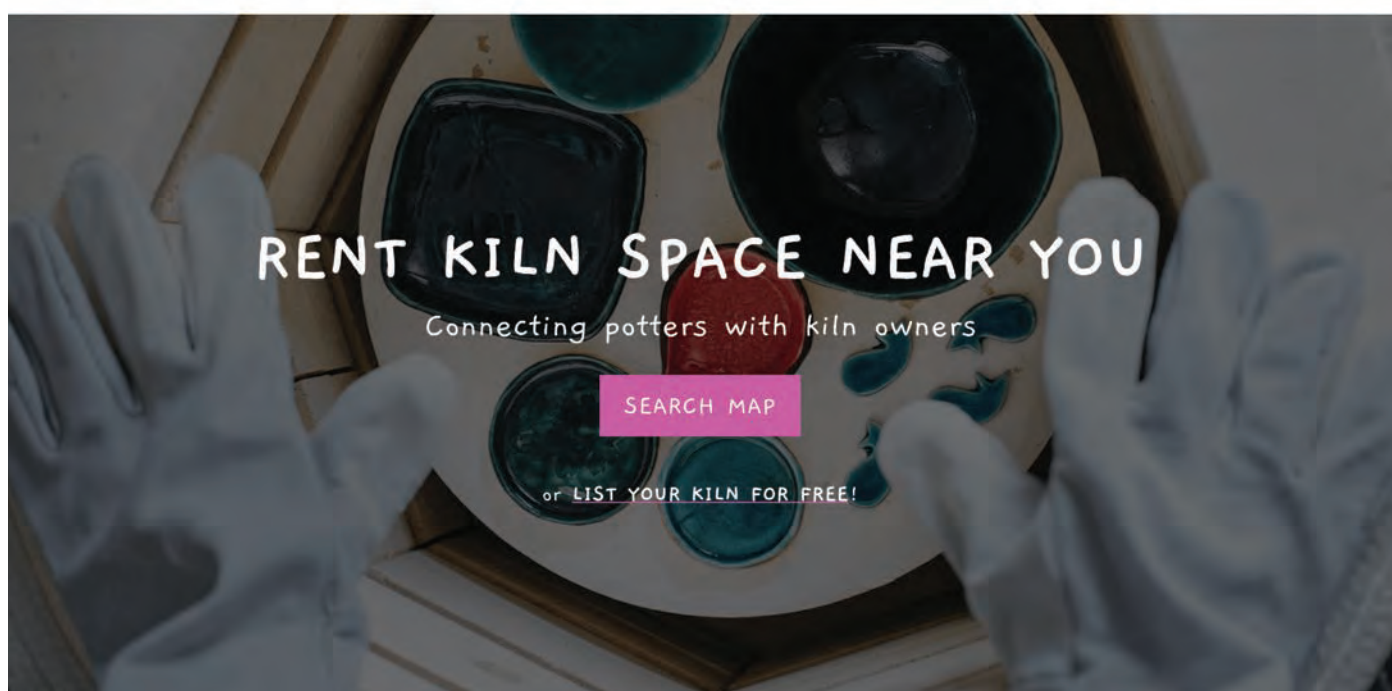
This is not a service offered by the Scottish Potters Association.

**KILN**  **SHARE**

HOW IT WORKS

FIND A KILN

LIST YOUR KILN



*Kiln Share's website homepage*

Have you heard about Kiln Share? It's a new, global kiln directory platform that helps connect potters looking to hire a kiln with local kiln owners. Kiln Share is on a mission to make kiln hire more accessible for potters around the world, whilst supporting kiln owners to earn extra income.

Launched in April 2021 by a 'kiln-less' hobby potter, [www.kilnshare.com](http://www.kilnshare.com) has been very well received in the pottery community with over 40 kilns already listed across 4 countries!

From firing a single mug to filling up a whole kiln, potters looking to hire kiln space near them are contacting kiln owners through the platform every day. In some areas, the demand for kiln hire has been so high that

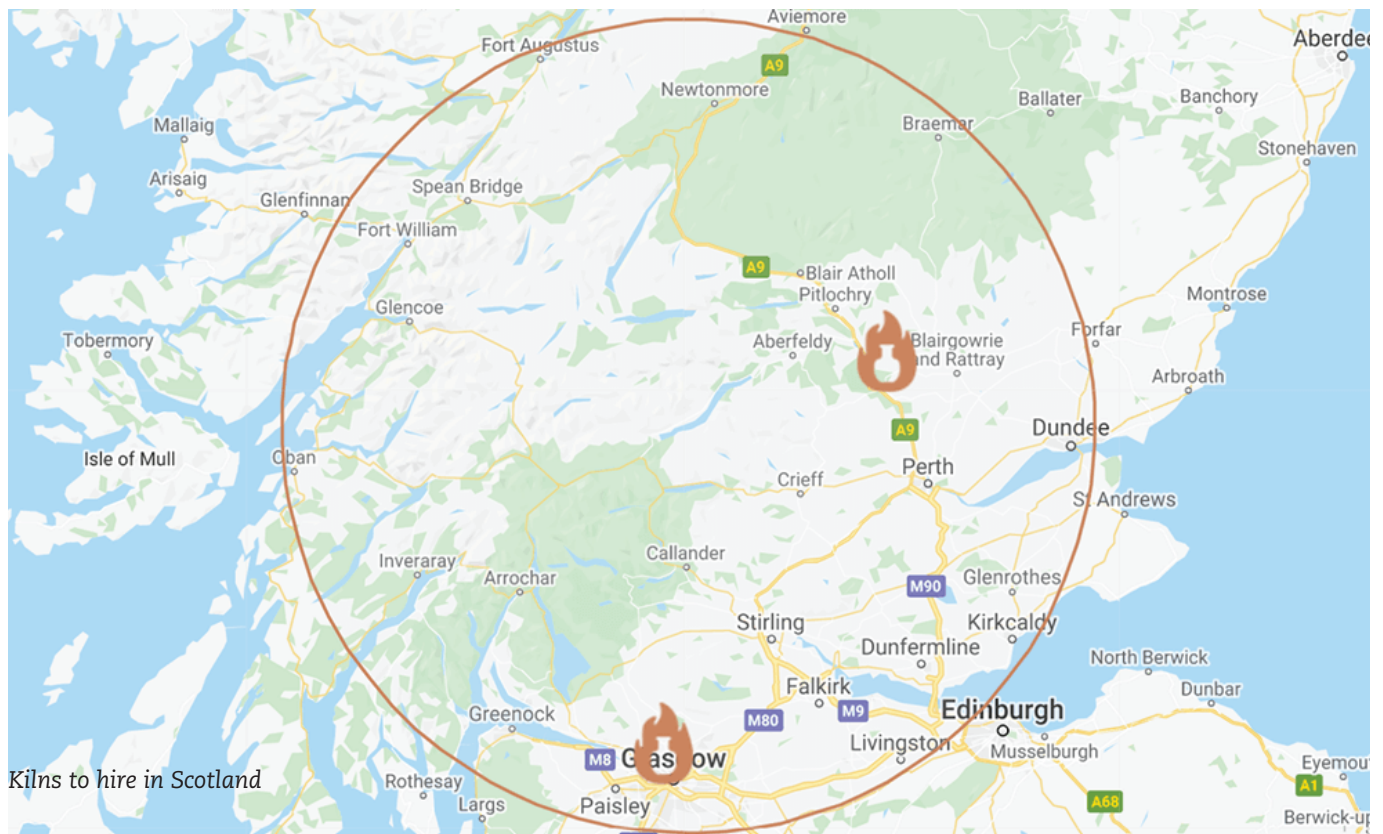
several kiln owners have had to postpone new enquiries due to receiving too many rental requests!

## **List your own kiln to earn extra income**

If you rent kiln space to other local potters, then why not join Kiln Share? Your full address is not required, just your postcode and few details about your firing equipment. The platform is 100% FREE to join and it's quick and easy to list your kiln. Kiln Share does not charge commission when you rent kiln space. You can ask for your kiln listing to be removed at any time.

Founder, Mike says "Kiln Share has been built so the kiln owner is always in control - with so many variables when firing pottery it's





important kiln owners feel comfortable when firing another potter's work. You do not have to fire a potter's work just because they sent you a message. As it's your kiln equipment, potters follow your firing rules (such as using clay and glazes you are happy to fire) and your pricing".

As a platform, Kiln Share simply connects potters with local kiln owners. It's up to the kiln owner and potter to discuss firing rules, agree pricing, payment terms and timescales with each other, away from the platform, in their own time. For more information about listing your kiln visit: [www.kilnshare.com/sign-up/](http://www.kilnshare.com/sign-up/).

### Find a local kiln to hire

Kiln Share has made kiln hire easy! Whether you're a newbie hobby potter looking to fire your first creations or an experienced ceramicist who's kiln has just broken before a big show, you can search the map for FREE using your postcode to find local kiln space to hire.

On individual listing pages you'll find useful kiln information such as internal size and firing rules and can quickly contact the owner directly via the form. For more information about how Kiln Share works, please visit: [www.kilnshare.com/how-it-works/](http://www.kilnshare.com/how-it-works/).

### Kiln Share updates

Kiln Share is growing fast! New kiln listings are being added in the UK and around the world every day. To keep up to date, follow Kiln Share on Instagram ([www.instagram.com/kilnshare/](https://www.instagram.com/kilnshare/)) or Facebook ([www.facebook.com/kilnshare/](https://www.facebook.com/kilnshare/)). You can also subscribe for monthly new kiln listing email updates directly on the website.

If you have any questions about Kiln Share or have any feedback about the platform, you can email Mike, the creator of Kiln Share, via [info@kilnshare.com](mailto:info@kilnshare.com).

Happy firing!





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Many thanks to the following for supplying this issue's photographs:

Fiona Duckett, Christine Flynn, Fiona Robertson, Steph Jamieson, Moira Ferguson, Roger Bell and Mike McManus.