

Scottish Potters

40 Years





Celebrating forty years of the Scottish Potters Association and the passion and love for clay that it's members share with a selected exhibition at The Barony Craft Centre, West Kilbride, July 11th to September 14th 2014.



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Scottish Potters - 40 years

40 years ago the Scottish Potters Association was born when a small group of potters at a trade show decided they would benefit from sharing ideas and techniques. Today the SPA has a growing membership of both professionals and amateurs and is still open to anyone to join. Each year it runs numerous workshops and demonstrations, has a quarterly newsletter and an active website.

With the lack of formal ceramics education in Scottish schools and universities, SPA members play an active role in promoting and advancing the craft by providing pottery classes and workshops all over Scotland.

Scottish Potters - 40 years Exhibition is a selected representation of the SPA membership showing the breadth and quality of work that can be produced from a lump of clay. At the Barony Centre in West Kilbride we see eleven very different styles of work from thrown to handbuilt all with different types of decoration. The exhibition shows the development of individual members (Anne Lightwood and Anne Morrison are two of the founding members) with the exhibitors embracing the modern world whilst keeping with the tradition of this ancient craft.

Clay in miniature is a large number of small pots by other SPA members. The membership was asked to make a sample of their work no larger than 4x4x4 inches. This has led to over 60 fabulous examples of work.

Throughout the exhibition there is an exciting programme of demonstrations and workshops by exhibitors and SPA members, open to everyone. These include hands on workshops for adults and children as well as demonstrations in the exhibition area and in the workshop area. I hope you can join us to learn more about clay, which we are all so passionate about.

Camilla Garrett-Jones
Chair of Scottish Potters Association

For more information about the Scottish Potters Association, how to become a member or more about the workshops, please see our website: **www.scottishpotters.org**



**SCOTTISH
POTTERS
ASSOCIATION**

Introduction

I am delighted to welcome this exhibition to the Barony Centre, an important part of the SPA's programme of events celebrating 40 years as a membership organization. Congratulations to those involved this year, and in every year of its history. It is inspiring that all SPA activities and events are planned and delivered by volunteers from its membership.

Lara Scobie, Ceramicist and lecturer at Duncan of Jordanstone College of Art, Dundee and Elinor Gallant, Exhibitions Manager at the Royal Botanic, Edinburgh, joined me on the exhibition selection panel. My thanks to them both for a most enjoyable and inspiring experience - what a pleasure to sit for a day and discuss nothing but ceramics.

Those who work with clay come to it through various routes; ceramics as a discipline provides endless opportunities to explore form, function and personal expression. I believe the work selected reflects the breadth of approaches and showcases artistry and innovation as well as technical skill. I am sure the resultant exhibition is one the SPA will be rightly proud of.

Maggie M Broadley
BA(Hons) Design, specialism Ceramics, GSA.
Executive Director
Craft Town Scotland



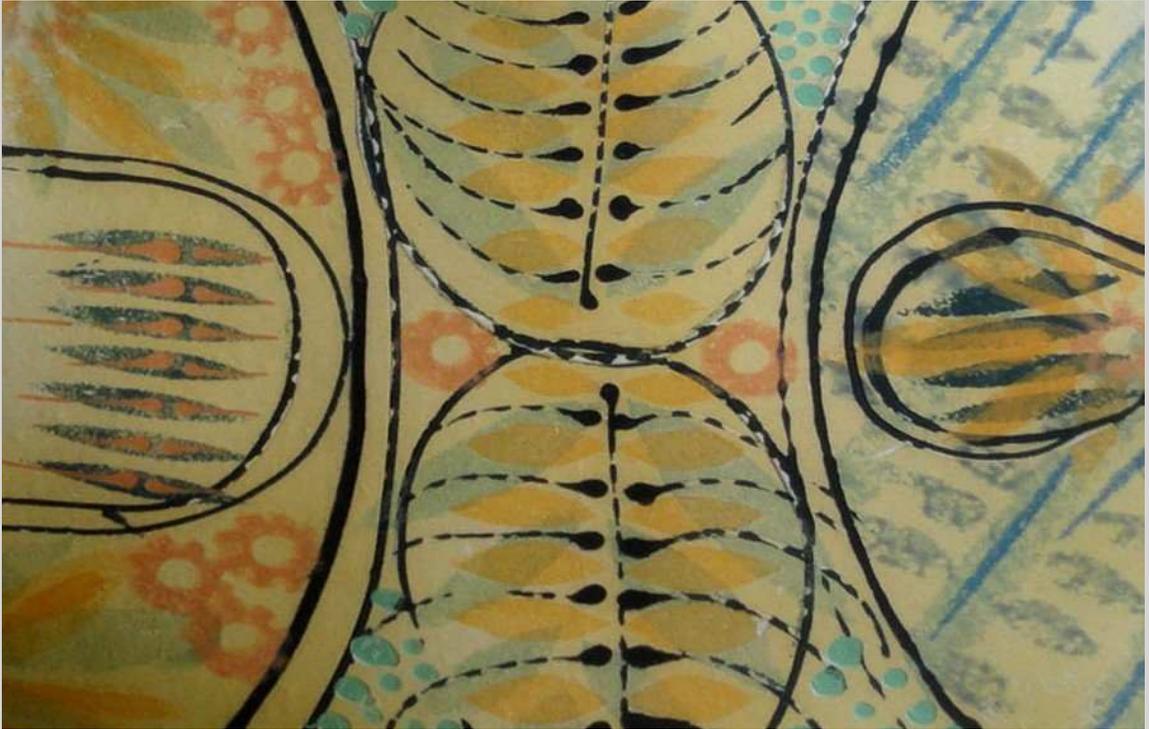
Anne Lightwood on Forty Years

Looking Back: Imagine a world without instant communication, where not everyone had a phone but snail mail worked, a typewriter meant technology, and a film of a potter throwing a pot was popular in gaps between black & white TV programmes. That was 1974 and the start of the SPA.

The SPA has remained an organisation 'run by potters for potters' and continues "to promote the exchange of ideas between potters everywhere, particularly those in Scotland" as stated in the original aims. I think it is important that we are an independent group with a growing membership, managing our own agenda without relying on financial support from outside agencies. We continue because members are willing to put considerable voluntary effort into running events for the benefit of all.

Looking Forward: Anniversaries can also look to the future. What should be the SPA direction going into its next decade? What is valuable to retain and what should change? What do members gain from an association such as ours? The network of contacts, friendships, information and advice is needed even more now that the four Art Colleges who all offered support in early days no longer have designated ceramics departments. Not everything can be learned online, and sharing expertise - from useful tips to special recipes - is one way that potters give most generously, a valuable asset. Like many I have benefitted hugely by being part of the SPA throughout its life, now entering into its fifth decade.

Anne Lightwood



I enjoy clay for its versatility and the variety of ways such a basic material can be used. Having used many materials and methods my preferred medium now is paper-clay, from rough textured to smooth porcelain, with coloured slips used freely as painting pigments on wall panels, platters and dishes. Pieces are hand built and colour is important with themes often abstracted from natural forms; they are unglazed and once-fired in an electric kiln to 1260*, then finally polished with beeswax.

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Anne Morrison



I fell in love with clay at seventeen, which since, has defined my life. The seashore has been an inspiration since childhood where driftwood and 'found objects' are my starting point. From old and discarded items I create something new invoking the theme of decay and renewal. The colour and feel of seaworn pebbles are reflected in the raku surfaces. I lose myself in clay or along the tideline on a beach, bringing them together in an art work is my passion. I use a coarse grogged white stoneware clay which I throw and handbuild, ensuring that the surface is well smoothed for the 'naked raku' firing to produce a smoked crackle effect which is finished with a light wax polish.

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Brian Cook-Shand



Clay responds well to the mechanical process of the potter's wheel. I have taken apart and modified Leach Kick wheels, Shimpos, Brents, Radcliffes, Yamahas and Moto-Guzzis to suit me. Pushing the technical aspects of machines, excites, intrigues and informs me. Specialising in high-fired functional utilitarian ware – I've been known to get carried away with clay and glaze additions. For the last 42 years I have made functional, practical, well thought through large and small scale vitrified pots for everyday use and am still refining. All pieces are thrown, final firing to 1285 degrees centigrade (Cone 10) in neutral or reduction atmosphere where glazes chosen vitrify with the body in the kiln best suited to them.

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Catherine Holtet



I fell in love with porcelain at art college. The purity, whiteness and translucency of the material sparked a stubborn desire to master a material which can be ruined by the tiniest flaw or impurity. I prefer not to hide my pieces under layers of glaze, choosing to let light bring the finished pieces to life. My interest in the natural world is mirrored in my work, never copying nature but merely drawing inspiration from it to create new and unique forms. My octopus and squid vessels are all hand thrown in Royale porcelain, water-etched and carved. The 'Urchinoid' light pieces are slip cast in glacier porcelain, altered, pierced and textured, on thrown stoneware bases. All my work is fired to cone 9 in an electric kiln.

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Clare Dawdry



The stimulus for my work stems from an interest in the relationship of ceramic tableware to food and its role in contemporary dining. My pots are wheel thrown using stoneware clay. I enjoy the immediacy of throwing and how the process enables a language to be formed between the clay and the potter's hands. A range of wheel thrown, high fired stoneware pots for use in the kitchen and at the table. Stoneware, wheel thrown, reduction fired cone 10, satin matt and celadon glazes.

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Fiona Thompson



I enjoy the challenge of clay, its versatility and tactile nature. I hand-build earthenware forms with multi-layered surfaces. I combine tradition and contemporary techniques- for example coil building, mono-printing and digital image manipulation. Drawn and photographic imagery (not 'decoration') is an important element. Inspiration has come from research into tourism, travel and the souvenir, and natural history collections. My work explores particular themes with the focus on series of non-functional vessels; surface imagery is usually the starting point for idea development.

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Hannah McAndrew



I love the versatility, potential, deliciousness, sensitivity and longevity of clay. Clay just seemed to make sense to me when I started to use it at university even though I was planning to work with metal. We do have a love - hate relationship at times but the frustrations inspire my determination to find solutions to problems. The techniques I use in my pots are rooted in the traditions of slipware pottery but I aim to create my own voice within that which allows the tradition to continue its evolution. Red earthenware clay forms the basis of my thrown and slab built work, decoration is built up by applying layers of slips and finished with honey glazes fired in a wood fired kiln.

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Helen Gilmour



My work is about connections I see between ceramics and traditional handcrafts like knitting and crochet. Playing on the position ceramics occupies between art and craft, I deconstruct functional pottery by producing knitted vessels from cotton soaked in porcelain slip. They allude to traditional domestic ware but are totally non-functional.

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Kerstin Gren



I work with clay because I think it resembles life. This teaches me to not be rigid but fluid. I use randomly mixed clays which help me not to expect absolute identical results. Raku and Smoke firing are low firings which gives a natural soft feel to the clay and to enhance that I also decorate with natural pigments. Simple intriguing forms for thoughtfulness. I have used mixed clay bodies, thrown and altered and slab built and then after being scraped and altered they are decorated with natural pigments, collected by me during journeys around the world but also collected in Scotland.

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Michelle Young Hares



When making, I spend time exploring ideas, playing with texture, placing smooth against rough, pulling stretched from compressed, dry glazes next to buttery smooth. I like the interplay between polar opposites, the tension created by these juxtapositions. I use imagery from my immediate environment, trees, lichens, fungi, plants etc. and like to relate these forms to their micro/macro counterparts. Examining natural forms reveals patterns of growth, recurring shapes and textures that bind us on a molecular level. The magic of this complexity. My sculptures are an attempt to describe the complex relationship between ourselves and all living things.

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Northumbrian Craft Potters



Andrew and Michael were drawn towards clay at Art College because of its magical quality for creating something from nothing. They chose throwing as the method of production because of its immediacy of creating form in seconds. The versatility of clay especially stoneware under reduction atmosphere, gives greater variation and depth of glaze colour. The pieces are thrown with H.T. stoneware from Valentines. It is a very versatile body which gives a great toasted body in their reduction firing. They take their inspiration for the glaze finishes from the tide line of their north east beaches, reflecting the colours of the glistening sand and seaweed.

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Clay in Miniature.

**Maximum 4x4x4"
in size.**

**A creative
challenge.**



www.scottishpotters.org

Demonstrations and Workshops at

Scottish Potters – 40 Years Exhibition The Barony Centre, West Kilbride



Hannah
McAndrew

Brian Cook Shand



CRAFTOWN
SCOTLAND



Michelle Young-Hares

Demonstrations most Saturdays
in the exhibition area

All bookings to be made through the Barony Centre, West Kilbride,
KA23 9AR Tel: 01294 829179 email: info@craftownscotland.org
www.craftownscotland.org/thebaronycentre



A huge thank you to all sponsors, supporters and members of the Scottish Potters Association, this celebration could not happen without your enthusiasm and help. Here's to the next forty years.



**Alisdair Kettles
Pottery Supplies**





