

Celebrating Ceramics

Scottish Lustre: Keeping The Flame Alive

Exhibition Catalogue

Celebrating Ceramics | 11th October – 2nd November 2014

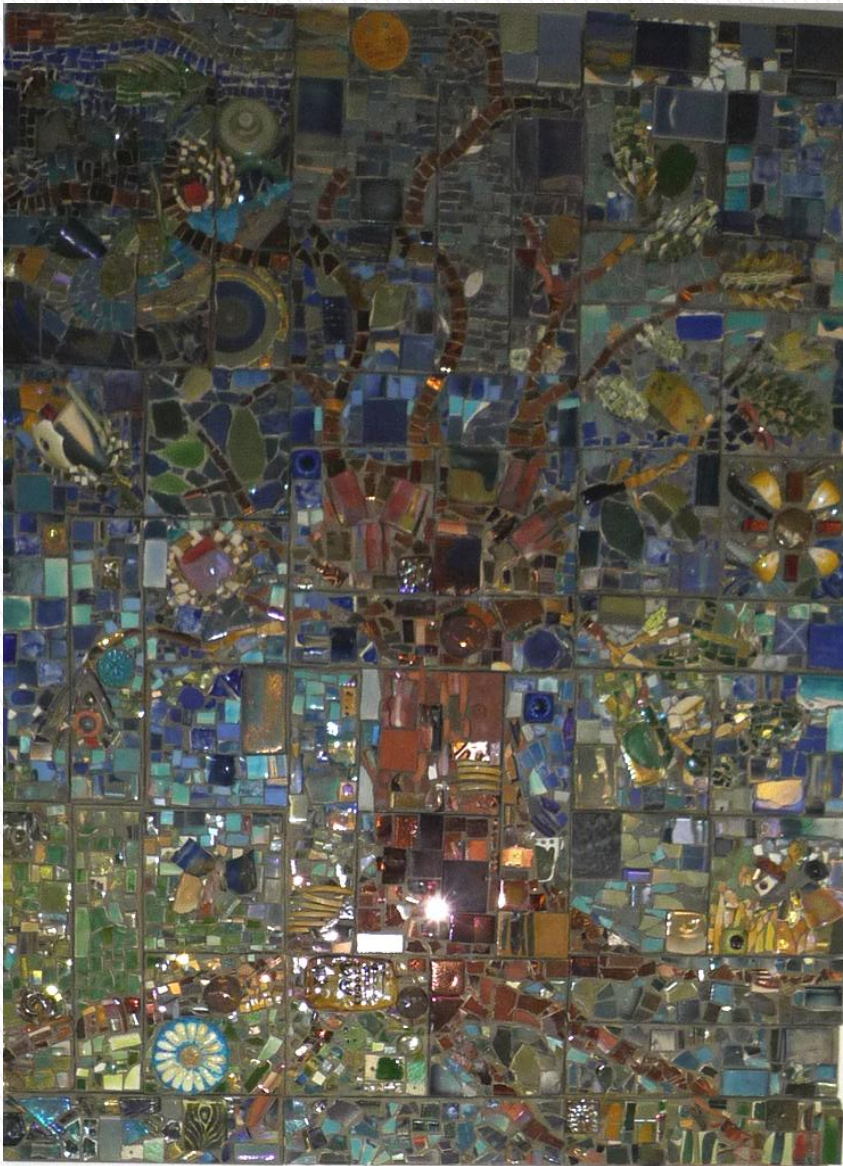
- ▶ Scottish Lustre: Keeping The Flame Alive | Margery Clinton 1931-2004
- ▶ Chasing Rainbows | Work of Contemporary Scottish Lustre Potters
- ▶ Contemporary Studio Pottery of South East Scotland

- ▶ *Venue: Galleries, St Margaret's House, Edinburgh*
- ▶ *Weekdays 2-6pm, Weekends 11am-6pm*

- ▶ Event organised and curated by Alison Robinson, Bridge Pottery Collective
- ▶ Edinburgh Palette hosted the Exhibitions at Galleries at St Margaret's House, from 11th October to 2nd November 2014.
- ▶ Invited exhibitors from South East Scotland
- ▶ Funded by the Sharing Heritage Lottery Fund
- ▶ Made possible by the Assistance of Volunteers who worked on the exhibition, the set up, invigilation, photography, marketing and graphics.

Acknowledgements

- ▶ Alison Robinson inherited the contents of Margery Clinton's studio and used the equipment to set up Bridge Pottery Collective at St Margaret's House.
- ▶ A Sharing Heritage Lottery fund was awarded to Edinburgh Palette to install the lustre kiln and to Alison to enable the process to be taught to a new generation of potters.
- ▶ On show three concurrent pottery exhibitions, with its centrepiece a retrospective of Margery Clinton's work on Reduction Lustre.
- ▶ A digitized record of her work to compliment the many notebooks of her glazes and firing programs, accessible in the National Library of Scotland archives are planned to go onto the NLS website.
- ▶ A selection of Margery's work including samples of her glazes will be also be conserved by the National Museum of Scotland.



This large format mosaic was produced in sections by members of Bridge Pottery Collective over a period of 2 months running up to the exhibition, using off-cuts and remainder tiles, including duplicate lustre samples from Margery Clinton's test tiles.

The mosaic was exhibited in Gallery One as part of the main exhibition.

► W.bridgepottery.wordpress.com

'The Tree of Life' Mosaic

The work on display is of Margery's research work and experiments in her quest to understand the lustre process.

She was first inspired by *Tiffany's* lustre glass & her quest took her to the earliest lustre, the clay Paste technique of 9th C Arabia that was also used by *William de Morgan*, a friend of William Morris.

She tested and re-tested her glazes, using different firing schedules throughout her career and her note books are in the National Library of Scotland. The Heritage Lottery funded the digital capture of her work which will become accessible to all and this open exhibition: "*Scottish Lustre : Keeping the Flame Alive*" which I hope you agree - it does.

Margery Clinton |
1931-2004

Part of the exhibition shows Margery Clinton's production of tiles for a palace in Jordan.

This includes the original silk screens for printing the clay paste lustre designs & a display of tiles and wooden press moulds.



Margery Clinton Tilework



A number of pots by Margery Clinton were displayed, many of the smaller ones were available to buy via auction.

Margery often used small pots to test reduction firing programs for her lustre glazes.

Selected test and small-scale pieces from Margery Clinton's archive of glaze samples and pottery were offered for a silent auction where bids were put into a box by visitors to the exhibition throughout its duration, and winning bids announced at the end of the exhibition run.



Some of the proceeds from the auction will go towards the future costs of keeping the flame alive with further workshops on using the lustre kiln at Bridge Pottery Studios.

Silent Auction of Margery Clinton's test pieces

- ▶ ADRIANA SAMBRANO HAMILTON
 - ▶ ALICE BUTTRESS
 - ▶ ALISON ROBINSON
- ▶ AMY LOUISE BUTTRESS
 - ▶ AVESHA DE WOLFE
 - ▶ DAVE COHEN
 - ▶ FIONA DUCKET
 - ▶ FRAN MARQUIS
 - ▶ JANE WOODFORD
 - ▶ JEFF BUTTRESS
 - ▶ NEIL HALLEY
- ▶ PHILOMENA PRETSELL
 - ▶ ROBERT WALKER

CHASING RAINBOWS | WORK OF CONTEMPORARY SCOTTISH LUSTRE POTTERS

Gallery One Exhibitors

ADRIANA SAMBRANO HAMILTON



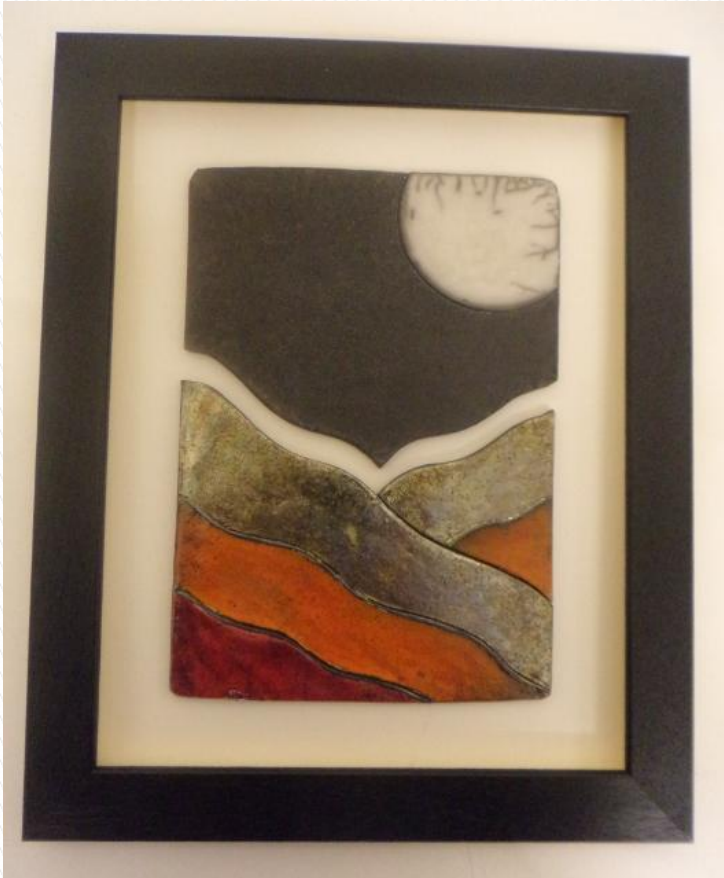
The clay is the perfect media to play and mimic the abstract beauty I see in nature or the universal gestures of the human body. There is magic in its transformation with the help of the fire. Soft, plastic, docile in my hands the clay helps me to materialize my visions with the hope that their stony shape lasts long in time.

► E. adriana.sambrano@gmail.com

► W. <http://jbcssg.com/artists/adriana-sambrano-de-hamilton>

Artist's statement & Details

ALICE BUTTRESS



As an established Ceramic Artist and Sculptress, I work from my Studio/Gallery in the small village of Carrbridge in the Scottish Highlands. I make a diverse range of handbuilt and thrown pottery and sculpture, specialising in one-off pieces.

My inspiration comes from historic cultures, legend and surroundings in the Scottish Highlands plus the eternal enjoyment and passion of working with clay.

- ▶ E. carrbridgestudio@aol.com
- ▶ W. www.carrbridgestudios.com

ALISON ROBINSON



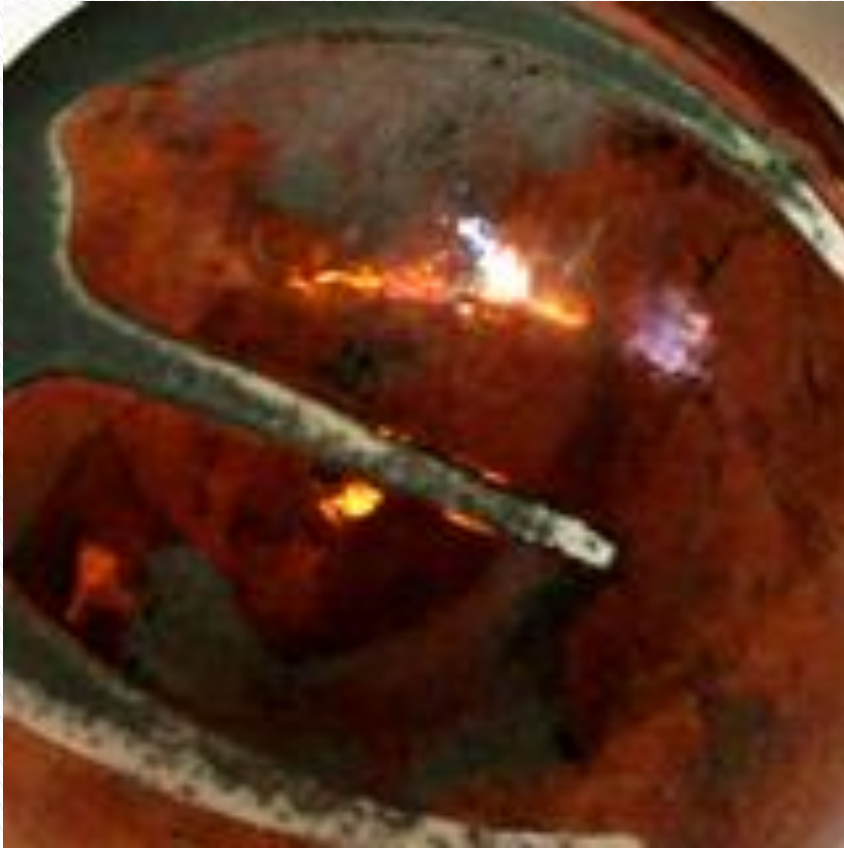
Inheriting the contents of Margery's studio opened exciting new possibilities, including Lustre.

We now have a kiln for firing Lustre pieces at Bridge pottery collective.

The boxes of glaze tests from her studio are my visual aide. My work is either commissioned or formed in response to an idea.

- ▶ E. alison.rbson@gmail.com
- ▶ W. www.bridgepottery.wordpress.com

AMY LOUISE BUTTRESS



Having creativity in my life is massively important to me. Creating art makes me happy and everything I see and experience inspires me and influences my work. I enjoy making work that is beautiful and also tactile, ceramics are meant to be touched.

Clay is a wonderful medium to work with as there are literally endless possibilities for what you might create as well as many different techniques to fire and finish work.

- ▶ E. amyloubuttre@gmail.com
- ▶ <http://amy.buttre.me.uk/ceramics>

AVESHA DEWOLFE



All my life the sea has been a source of peace, reflection, fascination, and endless inspiration. I have spent countless hours on or beside it in the quiet meditations of beach combing or listening to the movement of water. Through form, surface treatment and glazing, my sculptural and functional works reflect my favourite qualities of the sea, as well as my life-long enchantment with it.

- ▶ E. aveshad@hotmail.com
- ▶ W. www.aveshadewolfe.com

Artist's statement & Details

DAVE COHEN



I have worked in ceramics for over 40 years. I was Head of Ceramics at the Glasgow School of Art (1986-1991). I specialise in Raku and design large plate compositions for corporate and private commission.

I presently work from my studio at Tantallon Studios where my work is on display in the garden and gallery.

- ▶ E. dcohenfire@hotmail.co.uk
- ▶ W. info@tantallonstudios.com

FIONA DUCKET



My first encounter with Glaze Reduction was in 1997 – looking for an iridescent finish to pieces that were inspired by the reflective colour & movement found in water. As a great fan of colour the palette available using this ancient technique was intriguing. Many glaze tests and firings later, the glazes still fascinate surprise and frustrate. The search is still on for a reliable purple and dark green, but the journey and the glazes that have evolved continue to make it all worthwhile. There is always an element of amazement at every kiln opening!

- ▶ E. fiona@watergaw.com
- ▶ W. www.watergaw.com

FRAN MARQUIS



I work mainly with raku firing of vessel form and enjoys the contrast of inner depths and outer reflective surfaces.

I use nature in form and colour as inspiration.

- ▶ E. franmarquis.btinternet.com
- ▶ W. www.franmarquis.com

JANE WOODFORD



The bowl is such a satisfying vessel form. It can contain nothing or everything you wish it to hold. My work explores light on, in, and under, water. Pools, lochs and the sea are places which inform my ceramics. Iridescent lustre glazes are used to create the illusion of water, surface and depth.

- ▶ E. janekirakira@aol.com
- ▶ W. www.kinnairdceramics.com

JEFF BUTTRESS



I moved to Strathspey in 1991 to concentrate on creative work. I am based in Carrbridge with a family-run studio/gallery shared with my wife & daughter.

I work in ceramics as well as glass and paint media. I specialise in depicting Scottish landscapes in raku and other media.



► [E. jeffbuttress1@mac.com](mailto:E.jeffbuttress1@mac.com)

Artist's statement & Details

NEIL HALLEY

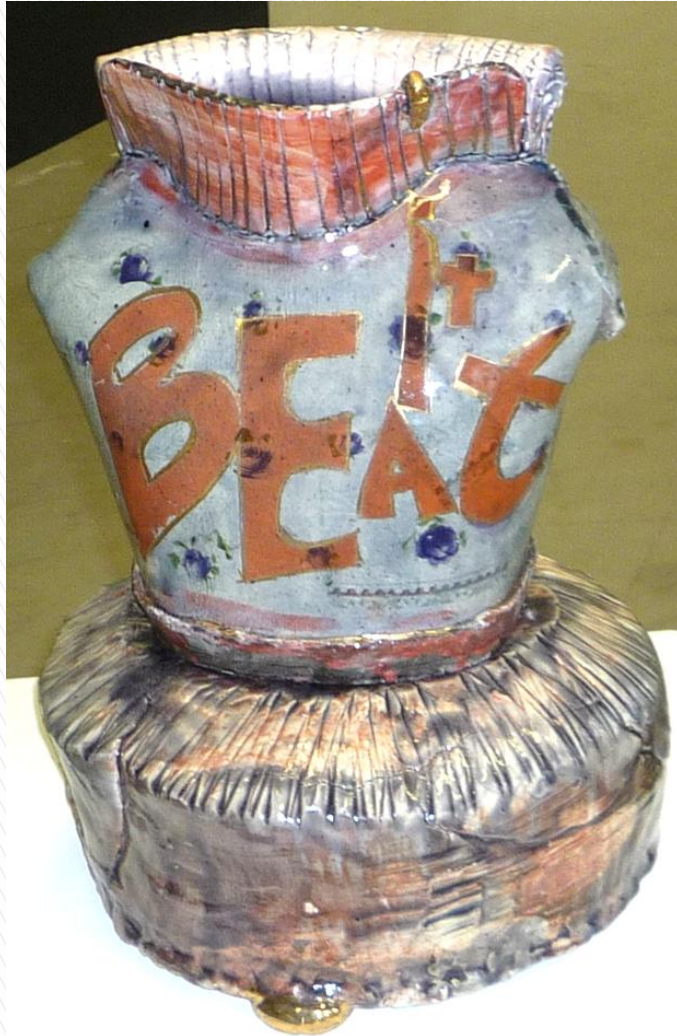
As much of my working life was spent as a geologist, it's not surprising this has inspired the surfaces of my pots. As my leisure time is spent by rivers, the colours seen in running water influences many of my glaze choices. The greatest influence of all is clay itself, with infinite possibilities.



E. d.n.halley@btinternet.com

Artist's statement & Details

PHILOMENA PRETSELL



Exposure, depth, form, foundation.

It's all about exposure, being fully exposed to the material and to the audience, withholding nothing from oneself or others. Being open and fearless.

The search is for depth, quality of surface, tonal brightness, expression of the materials' response to handling; colours working with or against each other. Form is the body of the piece; the foundation of the pot. It has to balance and breathe life from inside.

- ▶ E. philomenapretsell@gmail.com
- ▶ W. www.philomenapretsell.co.uk

Artist's statement & Details

ROBERT WALKER



My work is mainly hand built slab boxes and bottle forms.

I am currently living by the sea for the first time, shoals of fish seems to be swimming in and out of my studio.

I also displayed some framed work of Islamic inspired tile-work in lustre [pictured] for sale at this exhibition.

- ▶ E. robert.walker@btinternet.com

- ▶ Loved the ceramics exhibition– the piece that blow me away was the mosaic tree– I really hope this becomes a permanent item displayed at the arts complex C. L.
- ▶ Its been a pleasure walking throughout this space in late afternoon with changing sunlight bringing the many qualities of lustre on different shapes and at different angles, The variety of work added to the enjoyment. Thanks to Alison for the detailed explanations of Margery's tiles for the king of Jordan. All the best to all the artists. J & D R
- ▶ Couldn't resist a second visit to make a few bids. Fingers crossed for the auction– the exhibition was delightful. LD
- ▶ Beautiful work i keep coming back DB
- ▶ Beautiful Yess!
- ▶ Mosaic is stunning– tree of life– energy felt from this piece is strangely powerful. MB
- ▶ What a fabulous exhibition. The colours and light on the glazes are beautiful. Well done Alison I hope all the hard work was worth it. MM
- ▶ I have learned so much volunteering at this exhibition – extraordinary!! J

VISITORS COMMENTS ON THE LUSTRE EXHIBITION

- ▶ ANDREA SCHOLTES
- ▶ ANNA KRETSINGER
- ▶ AURORA PINAS
- ▶ BILL RUNCIMAN
- ▶ CAMILLA GARRETT JONES
- ▶ SANDRA HALLEY
- ▶ CHRISTINE FLYNN
- ▶ CLAIR NORRIS
- ▶ FIONA ROSS
- ▶ FIONA THOMPSON
- ▶ GARVALD
- ▶ GEOFF CALDER
- ▶ IAN MURDOCH

- ✕ JANE KELLY
- ✕ JANET ADAM
- ✕ KATE MASTERS
- ✕ KATHERINE SOLA
- ✕ KJERTI SLETTELAND & TONE BOSKA
- ✕ MAGGIE LONGSTAFF
- ✕ MARG HALL
- ✕ MICHELLE LOWE
- ✕ PATRICIA THOM
- ✕ PAUL TEBBLE
- ✕ PENELOPE MATHESON
- ✕ SYLWIA KOLASINKA
- ✕ VICTORIA HODSON
- ✕ WENDY GRIFFIN
- ✕ YVETTE HUNWICK

EXHIBITION | Contemporary Studio Pottery of South East Scotland

Gallery Two Exhibitors

ANDREA SCHOLTES



This leaf is inspired by the inherent beauty of leaf structure. I am fascinated by the variation and a complexity of nature, particularly leaves. Their beauty becomes even more apparent in the skeletonised leaf when the supporting network of veins is revealed.

Porcelain, the finest of clays supported by the delicate fibres of flax together with metallic oxides and transparent glazes has been used to allow the fine details of the leaf skeleton to be traced.

- ▶ The Adam Pottery
- ▶ E. andra_scholtes@hotmail.com

ANNA KRETSINGER



I am a member of the pottery users group (PUG), at the Southbridge pottery studio.

I am exhibiting some thrown pots for sale at this exhibition, with the proceeds going to charity.

- ▶ E. pugedinburgh@googlemail.com

AURORA PINAS



I am part of Bridge Pottery Collective. I helped co-ordinate the exhibition by contacting the potters. And arranging the talk given by a Catalan Professor of Physics with special interest in 9th -12 C middle eastern Lustre. I exhibited a range of ceramics

► E. aurora_pinas@hotmail.com

Artist's statement & Details

BILL RUNCIMAN

In 1969 I built a kick wheel and a small electric kiln, then in 1993 I built a gas kiln and joined Cone 8 Potters Club.

In 2010 I graduated from the first distance learning degree course in Ceramics at Glasgow School of Art. I still throw on the wheel, make my own plaster moulds and fire work in oxidising and reduction conditions to stoneware temperatures.



► E. runcimanpotters@btinternet.com

CAMILLA GARRETT JONES

Making both hand built and thrown pottery at Culross Pottery I use mostly gas for achieving copper reds and reduction. I also like to work in raku and smoke firing.

Textural decoration is very important in my work, achieved by using found natural objects and printing blocks to print on wet clay. The end result is decorative and functional organic shapes. All pots are unique, even with thrown mugs.



- ▶ E.camilla@culrosspottery.com
- ▶ W. www.culrosspottery.com

CHRISTINE FLYNN



I am a ceramic artist who enjoys the therapeutic benefits from taking a piece of clay and transforming it into a piece of art appreciated by others. I relax by hand-painting my signature sunflower on many of my pots.

► E.christine.flynn@rocketmail.com

A major influence on my work has been the landscape of the Scottish borders, reflecting the variety of moods, light, line and patterns on display. I am especially interested in exploring ideas relating to patchwork, firstly inspired by collections of fields, then incorporating fabric details to enhance the design. As a ceramics artist my work has evolved to incorporate a variety of making methods and I love the versatility ceramics provides. There are infinite ways of working and designing so it is great to always be learning and pushing the boundaries.

My work comes in all shapes and sizes from the smallest hanging tile to larger commission work such as “Lasting Impressions” situated in the Borders General Hospital.

► E. clair.norris57@btinternet.com

W. www.samieston-ceramics.net



CLAIR NORRIS

Artist's statement & Details

FIONA ROSS



I came over from the West in 2007. Denied the opportunity to try pottery in school I fulfilled this dream on finding The Salisbury Centre, where I started dabbling in evening classes. Six years on, I discovered St Margaret's House and The Bridge Pottery Collective, and have been dabbling ever since!

- ▶ E. f-ross@hotmail.com
- ▶ W. www.fionarosspottery.com

FIONA THOMPSON



*Recent work explores themes of travel and natural history collections. One-off pieces, usually non-functional vessels, are made in series. They incorporate multiple layers of imagery created through painted and mono-printed slips, glaze and decals. Over the last 20 years my practice has included making work for exhibition, commissions, teaching, writing and residencies. I'm based at **Cyan Clayworks**, a social enterprise which I set up in 2012.*

- ▶ E. fiona@cyanclayworks.co.uk
- ▶ W. www.fionathompsonceramics.co.uk

GARVALD

- ▶ *Garvald Students at Mayfield House displayed work in this exhibition.*
- ▶ *Garvald is an educational charity for people with learning disabilities, which emphasises and celebrates creativity, it is based in Mayfield House, Dalkeith, Edinburgh.*



Artist's statement & Details

GEOFF CALDER



I have spent ten years living & working in Africa, mainly in Tanzania. The primitive form of East African carvings & the related culture heavily influenced my appreciation of art and continues to inspire my work today. These figurative sculptures explore issues of displacement and land restrictions placed on the nomadic Maasai people & symbolise their loss.

- ▶ The Adam Pottery
- ▶ E. geoffcalder@gmail.com

IAN MURDOCH



The pottery I make tries to strike a balance between the practical and the attractive. I like the idea of something being of use: a plate to eat from, a bottle to display flowers or contain wine; a jug from which to pour milk or water.

I am also intrigued by the ability of a decorated pot to say to the world: “here I am” or “this is my place”, whether it be on a mantelpiece, kitchen table or window ledge in house, office or gallery. Making the space it inhabits feel alive, eloquently filled, its form and decoration pleasing to the eye, the heart and the soul.

► E. weslod@yahoo.co.uk

Artist's statement & Details

JANE KELLY



I love making teapots, plates and sets of bowls in stoneware and porcelain stoneware. I am based at Penicuik Pottery, just outside Edinburgh city.

- ▶ E. penicuikpottery@gmail.com
- ▶ W. www.kosmoid.net/pottery

JANET ADAM



*Janet Adam – The Adam Pottery
, a gallery and workspaces is
based in Stockbridge,
Edinburgh.*

- ▶ E. adampottery@1ro1.org
- ▶ W. www.adampottery.co.uk

KATE MASTERS



I have been working with ceramics in Edinburgh since my degree at ECA in 1999. My work is predominantly concerned with natural forms, flora and fauna. I have exhibited in Britain and France and my work can be seen presently in galleries around Edinburgh and London, as well as Glastonbury.

I currently teach and offer technical support at the Salisbury Centre in Edinburgh.

- ▶ E. katmastersfluff@yahoo.com
- ▶ W. www.salisburycentre.org

KATHERINE SOLA



I mostly create mixed-media sculptures, using stoneware, porcelains and bone china fired up to 1300°C together with natural materials such as wood, stones, glazes, transfers and found objects. I also work in painting and drawing. I enjoy all aspects of nature, such as snow, rain, frost, wind, rocks, trees and fields. Natural processes have great impact on my artistic work. I believe in living in harmony with nature.

- ▶ E. katherine@pigeonhouse.com
- ▶ W. www.katherinesola.com

Artist's statement & Details



Pottery decorated with images from nature has been common since early times. Flowers, leaves, animals and birds as decoration are regulars in much of the history of ceramics. In Biosenario the decoration grows from the surface of the porcelain bowl, and unlike much of the floral décor we know, the focal point here is the wild, untamed nature. From uncultivated nature we get superstitions, myths and scare stories. Nature is beautiful and refreshing but also grim and threatening. All this is fertile material for us as ceramic artists; our bowls and candlesticks almost disappear behind the growth, and strange creatures appear.

► [E. \[kjerti.sletteland@gmail.com\]\(mailto:E.kjerti.sletteland@gmail.com\)](mailto:E.kjerti.sletteland@gmail.com)

KJERSTI SLETTE LAND & TONE BOSKA

Artist's statement & Details

MAGGIE LONGSTAFF



Roslin Glen Ceramics was established in 1980. The ceramic pictures begin as a drawing on paper that is laid over a slab of leather-hard clay. The design is transferred by indentation. The imprinted design is cut into separate pieces & relief decoration is sometimes applied. After the bisque firing the work is glaze fired several times with a range of glazes & enamels. The picture is then fixed to a wooden board, framed & grouted.

- ▶ *My studio is on the B7003 between Roslin & Rosewell . Visitors by appointment only*
- ▶ **0131 440 2228**

Artist's statement & Details

MARG HALL



I have been making pots in East Lothian since the early seventies. Most of my work is thrown domestic stoneware, but I love slab building too, and experimenting with the potential of that method. All work is once fired in a gas kiln.

I am based at The Winton Pottery, part of The Winton Estate in Pentcaitland.

- ▶ E. marg@wintonpottery.co.uk
- ▶ W. www.wintonpottery.co.uk

SANDRA HALLEY

I started working with clay over 35 years ago & enjoy hand-building, mainly with porcelain. My inspiration often comes from organic shapes in nature –fleeting images , blowing leaves, melting surface ice, scraps of fabric caught on fences.

- ▶ E. d.n.halley@btinternet.com



MICHELLE LOWE



I make a range of fun and functional slipware pottery from my garden in Edinburgh. I hand throw on the wheel in red earthenware clay. Each piece is individually decorated using traditional slip trailing and sgraffito techniques. I enjoy decorating my pots to make them playful and lively and love it when my work makes people smile.

- ▶ E. info@michellelowepottery.co.uk
- ▶ W. www.michellelowepottery.co.uk

PATRICIA THOM



My new work represents an exploration of a journey through a process using porcelain to throw pots on the potter's wheel, an appreciation of landscape and an admiration of a Japanese tradition of making pots.

E.tricia.thom@icloud.com

Artist's statement & Details

PAUL TEBBLE



I have been making pots at the Meadows Pottery here in Edinburgh since 1988. The humanity, the natural quality of the process, and the longevity of any finished piece still fires me up. I feel a gleeful awe in the face of the myriad potters of the past 2000 years, their extraordinary range of work and, for us today, the truly global nature of any potters living inheritance.

- ▶ E. tmb@themeadowspottery.com
- ▶ W. www.themeadowspottery.com

PENELOPE MATHESON



Penelope Matheson "Pecking Order";

- ▶ I use a visual language based upon natural forms and lifecycles to explore themes of desire and consumption. I have returned to working with ceramics only very recently after a gap of several decades. Currently I am a student on the MFASP course at Duncan of Jordanstone College of Art & Design. Previously I was out to grass on a croft in north west Skye and spent a lot of time breeding and photographing caterpillars.
- ▶ [W caterpillarsandwiches.wordpress.com](http://Wcaterpillarsandwiches.wordpress.com)
- ▶ [E pjmatheson@dundee.ac.uk](mailto:pjmatheson@dundee.ac.uk)

SYLWIA KOLASINKA



I've always taken pleasure in making things with my own hands – I've tried my hand at drawing. I've made stained glass, painted batik. However, it was pottery that kept me for longer. I've been fascinated by the process in which lumps of mud torn from the ground, sometimes with the application of very primitive techniques, create... what exactly? The possibilities are endless, from teacups, tableware, through tiles and mosaic, ending with sculptures several metres high.

► [E. mudstation@gmail.com](mailto:E.mudstation@gmail.com)

Artist's statement & Details

VICTORIA HODSON



- ▶ Leah Von Trippenhoff, part time prodger and horse pilot, having their toe dipped. Victoria of the White Hare pottery covered in imaginary tattoos, 'I make mugs', levitating vessels and dreaming of drawing.

- ▶ As well as making pottery I am also a tutor at Garvald, some of the students exhibited in Gallery Two.

- ▶ [E. vickyhodson@gmail.com](mailto:E.vickyhodson@gmail.com)

- ▶ [W. etsy.com/uk/shop/TheWhiteHarePottery](http://W.etsy.com/uk/shop/TheWhiteHarePottery)

WENDY GRIFFIN



I am a member of Bridge Pottery Collective. I work experimenting with hand built pottery, currently working on the theme of the sea.

► [E. griffin.wendy9@gmail.com](mailto:E.griffin.wendy9@gmail.com)

Artist's statement & Details

YVETTE HUNWICK



I am a graduate of University of Wisconsin Madison with a BA in African Languages and Literature and Art that included heavy emphasis on ceramics. I create my pieces on the wheel, around a West African theme integrating design from nature, baskets weaving, cloth and calabash. Some pieces have been thrown and manipulated afterwards to make asymmetrical works that compliment the designs. All pieces are entirely utilitarian, self-reflexive fusions of West African designs and European form.

► E.orieji@me.com

Artist's statement & Details

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Yasmin Ali, Print + Press*

[W.www.bridgepottery.wordpress.com](http://www.bridgepottery.wordpress.com)

All work pictured remains attributable to individual potters

