

# Placement

## Ceramic Connections: Wales & Scotland



Education Pack (Secondary)  
produced by Fife Contemporary Art & Craft

# Placement

## Ceramic Connections: Wales & Scotland

Welcome to the Placement Education Pack.

It has been produced following Fife Contemporary Art & Craft (FCA&C)'s exhibition of the same name, which was a collaborative project between FCA&C and the Oriel Davies Gallery in Newtown, Wales.

Inspired by the artists in the Placement exhibition, the pack aims to introduce secondary school pupils to a range of contemporary ceramic work and by relating it to historical examples and events, to broaden their understanding of where it has developed from. The cross-curricular links are an opportunity to explore a diverse range of loosely linked themes.

The teaching resources give background to the exhibition and its artists, and, as well as providing ideas and information to back up the art & design projects, but can also be seen as starting points to explore points of interest further. None of the projects described require the use of a kiln.

This pack has been put together by Susan Davis, FCA&C.

For further information about

Placement, please contact FCA&C:

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You can also find us on Glow's Creativity Portal.

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# Expressive Arts (Art & Design)

## 1a Painted decoration

Art & Design EXA 3-03a

I can use and combine the visual elements and concepts to convey ideas, thoughts and feelings in expressive and design work.

Art & Design EXA 3-04a

Through observing and recording, I can create material that shows accuracy of representation.

Technology 3.15b

I gain inspiration from natural forms, the built environment or imagination to develop a creative idea which could be realised using computer aided manufacture.

Art & Design EXA 4-07a

I can analyse art and design techniques, processes and concepts, make informed judgements and express considered opinions on my own and others' work.

Technology TCH 4.15b

When developing or enhancing representations of ideas or items, manually or electronically, I can apply my knowledge of colour theory, justifying the choices I make.

Art and Design: Expressive Activity

Investigating and responding to visual and/or other stimuli.

Analytical drawing from first-hand sources.

Developing media-handling skills and creative techniques.

## Painted decoration

With the exception of incising or pressing decoration into clay, painting ceramics is certainly one of the oldest ways of decorating a ceramic object. In Placement, Lowri Davies uses this technique with great success, covering her domestic ware with landscapes and scenes that remind her of her Welsh heritage. Her brushwork seems to be applied quickly, almost as if she was painting the piece directly in the landscape; but in fact she tends to paint on paper first, often 'en plein air', and then re-paints her image onto bone china which is then fired.

To start with, pupils should follow her lead and use paint and paper to create their landscape. If using a similar, watercolour technique, the paint should be applied quickly and thinly, with dabs of colour used to highlight detail. Notice that in Lowri's examples, black pen lines are very much part of the finished design, so it would make sense to draw in pen to start with, then add washes of body colour.

Once this has been achieved, using a plain white ceramic tile, and a black permanent marker pen (with a thin nib) and acrylic paint (thinned with a little water), the pupils can try to re-create their painting on ceramic. They should note the difference between working on the dry, papery surface and the glazed ceramic. (Special tile pens could also be used, but these are quite expensive).

## Aims

To encourage pupils to observe details in the varied landscapes around them which can then be transferred to some form of painting

## Objective

To create a landscape using a watercolour technique, first on paper, then on ceramic tile

## Resources in the pack

Conversation with Natasha Mayo

Information on Lowri Davies

Factsheet about porcelain

Factsheet about the Fife potteries

## Resources from you

Paper, paints, brushes, water

Cheap, white ceramic tiles

## Time scale

Approx 1.5 hours (45 minutes per session)

# Expressive Arts (Art & Design)

## 1b Painted panorama

Art & Design EXA 3-03a

I can use and combine the visual elements and concepts to convey ideas, thoughts and feelings in expressive and design work.

Art & Design EXA 3-04a

Through observing and recording, I can create material that shows accuracy of representation.

Technology 3.15b

I gain inspiration from natural forms, the built environment or imagination to develop a creative idea which could be realised using computer aided manufacture.

Art & Design EXA 4-02a

I have continued to experiment with a range of media and technologies, handling them with control and assurance to create images and objects. I can apply my understanding of the properties of media and of techniques to specific tasks.

Art & Design EXA 4-03a

I can use the visual elements and concepts with sensitivity to express qualities and relationships and convey information, thoughts and feelings. I can use my skills and creativity to generate original ideas in my expressive and design work.

Art and Design: Expressive Activity

Investigating and responding to visual and/or other stimuli.

Analytical drawing from first-hand sources.

Developing media-handling skills and creative techniques.

## Painted panorama

The series of four vases by Lowri Davies (called 'Roots' because of her relationship with the depicted landscape), when sitting close to each other, can actually form a panoramic view of the scenery. You can follow the sweep of the Welsh hills and pick out the little cottage in the valley as it runs between the 4 pots. (The 4 vases also make complete sense on their own.) Many modern digital cameras are able to create this visual effect and a series of images can be joined together to make a panorama using imaging software like Adobe Photoshop.

If drawing/painting on a single tile was successful, pupils can try drawing/painting a panoramic landscape on paper first; then lining up several tiles together (they may need to be temporarily fixed to the working surface while this project is done) and painting an extended landscape. Like Lowri, there doesn't need to be massive amounts of detail portrayed to give a strong sense of place. Again, use a sharp tipped permanent marker to get the basics down first; then work quickly with slightly watery acrylic paint to achieve a watercolour-y effect.

It should also be noted that Lowri's preferred landscapes are rural - but a town or cityscape would work just as well.

## Aims

To enable pupils to use their observational skills to note the main features of a landscape (natural or built-up) and replicate it as a 2D image

## Objective

To create a panoramic view, first on paper, then on tiles

## Resources in the pack

Conversation with Natasha Mayo

Information on Lowri Davies

Factsheet about porcelain

Factsheet about the Fife potteries

## Resources from you

Paper, paints, brushes, water

Cheap, white ceramic tiles

## Time scale

Approx 2 hours (45 mins for painting on paper; 1.25 hours for painting on tiles)

# Expressive Arts (Art & Design)

## 2a Painting a series of pot forms

Art & Design EXA 3-03a

I can use and combine the visual elements and concepts to convey ideas, thoughts and feelings in expressive and design work.

Art & Design EXA 3-04a

Through observing and recording, I can create material that shows accuracy of representation.

Art & Design EXA 4-03a

I can use the visual elements and concepts with sensitivity to express qualities and relationships and convey information, thoughts and feelings. I can use my skills and creativity to generate original ideas in my expressive and design work.

Technology TCH 4.15b

When developing or enhancing representations of ideas or items, manually or electronically, I can apply my knowledge of colour theory, justifying the choices I make.

Art and Design: Expressive Activity

Investigating and responding to visual and/or other stimuli.

Analytical drawing from first-hand sources.

Developing media-handling skills and creative techniques.

## Painting a series of shapes

Cecile Johnson Soliz has created an installation based around an historically traditional shape of ceramic vessel. Her actual pots could be wine or oil amphorae from ancient Greece or Rome. The accompanying paintings show details of similar pots - their necks, bases, profiles etc - painted boldly and with confident brush strokes, using only 2 colours - a terracotta orange and strong black. This takes skilful handling and knowledge beforehand of where the paint is to go.

Cecile has chosen a very specific shape of pot to paint repetitively and to feature as part of her installation. Ask pupils to put together a small group of 2 or 3 everyday objects that are just lying around - jars, bottles, mugs etc - and get them to focus on their shape. Try painting them as Cecile does in a few fluid brushstrokes, using variety in the depth of colour to suggest volume and shape. Use only one or two strong colours and create a series of paintings showing different combinations of object: single object, lots of similar details, comparison between 2 objects, etc.

## Aims

To encourage pupils to see that even everyday objects can be transformed into interesting artworks by clever positioning.

## Objective

To define an object or two by creating a series of bold paintings featuring it/them in different ways

## Resources in the pack

Information on Cecile Johnson Soliz  
Factsheet about classical ceramics

## Resources from you

Paper, paint, brushes

## Time scale

1-2 hours, depending on how difficult pupils find it to master the skill of painting bold shapes



# Expressive Arts (Art & Design)

## 2b Create a contemporary, 2D frieze

Art & Design EXA 3-03a

I can use and combine the visual elements and concepts to convey ideas, thoughts and feelings in expressive and design work.

Art & Design EXA 3-04a

Through observing and recording, I can create material that shows accuracy of representation.

Art & Design EXA 4-03a

I can use the visual elements and concepts with sensitivity to express qualities and relationships and convey information, thoughts and feelings. I can use my skills and creativity to generate original ideas in my expressive and design work.

Technology TCH 3-15a

Having explored graphical techniques and their application, I can select, organise and represent information and ideas graphically.

Classical Languages CLAN 4-04a

I have evaluated the culture and heritage of the Greeks or Romans through language and literature.

I can demonstrate understanding of how their cultures have impacted in different ways on the culture and life in modern Scotland and the wider world through an oral or written presentation of my research.

Art and Design: Expressive Activity  
Investigating and responding to visual and/or other stimuli.

Analytical drawing from first-hand sources.

Developing media-handling skills and creative techniques.

## Create a contemporary 2D frieze

The importance of the art - including ceramics - and architecture of classical antiquity cannot be underestimated. Design elements from ancient Greece and Rome provided a long-lived 'style sheet', used widely in later architecture and interior design. A common starting point was the writing of the Roman architect Vitruvius ('De Architectura Libri Decem' - '10 Books of Architecture'), revisited from the Renaissance onwards and still used today with designs from each era building on the previous ones.

For this project, look at examples of historic, classical friezes - designs depicting scenes from history and daily life which were carved round buildings in a sort of comic strip style. They tended to be fairly flatly carved without much depth of field (ie mostly low relief). Instead of trying to create something like this, ask pupils to consider what they'd put in a contemporary frieze: use objects lying around the classroom, or ask them to bring random ones in from home. The frieze could be just object based where a pleasing pattern is repeated; or using the example of Dawn Youll's work where she creates mini landscapes by casting objects from her studio and placing them together, several objects could be placed together to create some sort of balance (or not!). Create the frieze using long strips of paper and paints, pastels, collaged magazine pictures etc.

## Aims

To get pupils to use their imagination and use found objects in an interesting way.

## Objective

To create a running frieze with contemporary objects/subject matter with a variety of basic materials.

## Resources in the pack

Information on Dawn Youll

Factsheet about classical architecture

Factsheet about neo-classical design

## Resources from you

Long strips of paper

Paint/brushes, pastels/crayons, collage materials/glue

## Time scale

Approx 2 hours (plus some time to gather objects)

# Expressive Arts (Art & Design)

## 3a Create moulded, plaster plaques

Technology TCH 3-13a

I have gained confidence and dexterity in the use of materials, tools, equipment, software or control technology and can apply specialist skills to make quality products.

Technology TCH 3-13b

I can practise and apply a range of preparation techniques and processes to manufacture a variety of items in wood, metal, plastic or other material, showing imagination and creativity, and recognising the need to conserve resources.

Art and Design: Expressive Activity  
Investigating and responding to visual and/or other stimuli.  
Developing media-handling skills and creative techniques.

## Create moulded, plaster plaques

This needs to be kept fairly simple to work. Look at the shape of Cecile Johnson Soliz's painted pots - they have strongly defined outlines which have transferred well to 3D. Pupils should choose 2 or 3 small, solid items (eg a key, shell etc), which can be pressed into a soft material to create a mould. Using a piece of plasticine, carefully press the objects into it, and then even more carefully, remove them, leaving indents of where they'd been.

Keep the objects small and only a small amount of plaster will be needed to fill the 'mould'. It can be tricky removing the plaster cast - ideally preserve the mould so that it can be reused if wished. The plaster plaque may need a little finishing with fine sandpaper to smooth its edges.

## Aims

To help pupils understand the difference between something being in relief (standing proud from the surface it sits on) or counter-relief (intaglio) where the shape is cut into the surface (and in this case, creates a mould).

## Objective

To create a series of small, low relief shapes of ordinary items.

## Resources in the pack

Information on Cecile Johnson Soliz  
Selected glossary of ceramic terms  
Factsheet about classical architecture  
Factsheet about neo-classical design

## Resources from you

Objects collected by pupils  
Plasticine  
Casting plaster  
Fine sand paper

## Time scale

Approx 2 hours (excluding plaster setting and hardening time of around 30 minutes)

# Expressive Arts (Art & Design)

## 3b Apply the plaques to a plate/mug etc

Art & Design EXA 3-03a

I can use and combine the visual elements and concepts to convey ideas, thoughts and feelings in expressive and design work.

Art & Design EXA 4-03a

I can use the visual elements and concepts with sensitivity to express qualities and relationships and convey information, thoughts and feelings. I can use my skills and creativity to generate original ideas in my expressive and design work.

Technology TCH 3-13a

I have gained confidence and dexterity in the use of materials, tools, equipment, software or control technology and can apply specialist skills to make quality products.

Technology TCH 3-13b

I can practise and apply a range of preparation techniques and processes to manufacture a variety of items in wood, metal, plastic or other material, showing imagination and creativity, and recognising the need to conserve resources.

Art and Design: Expressive Activity

Investigating and responding to visual and/or other stimuli.

Developing media-handling skills and creative techniques.

## Apply the plaques to a plate/mug etc

When they have completely dried out use the mini plaster plaques, glue them onto a plate or mug. It doesn't matter whether they are plain ones or patterned as extra decoration can be added with an acrylic-like paint (it will cover the plaster well if desired). The plaques can form the 'low relief' part of the decoration and extra details can be added by painting etc.

For inspiration, look at the work of Stephen Bird and Conor Wilson who completely transform the surface of their ceramic sculptures using a variety of techniques - attaching cast objects, handpainting details, applying transfers - the overall combination of effects gives a rich surface finish in multiple layers.

## Aims

To teach pupils how effective mixing flat and relief decorations to a flat surface can be, and how it harks back to Antiquity and was popularised in ceramics by Josiah Wedgwood in the 18th century.

## Objective

To create a multi-layered, decorative object from a plain plate or mug.

## Resources in the pack

Information on Stephen Bird

Information on Conor Wilson

Factsheet about transfer printing/hand painting

Factsheet about the English potteries

## Resources from you

Cheap plate or mug

Adhesive (for ceramics that will work with plaster)

## Time scale

Approx 2 hours



# Expressive Arts (Art & Design)

## 4 3D casting

Art & Design EXA 3-03a

I can use and combine the visual elements and concepts to convey ideas, thoughts and feelings in expressive and design work.

Art & Design EXA 4-03a

I can use the visual elements and concepts with sensitivity to express qualities and relationships and convey information, thoughts and feelings. I can use my skills and creativity to generate original ideas in my expressive and design work.

Technology TCH 3-13a

I have gained confidence and dexterity in the use of materials, tools, equipment, software or control technology and can apply specialist skills to make quality products.

Technology TCH 3-13b

I can practise and apply a range of preparation techniques and processes to manufacture a variety of items in wood, metal, plastic or other material, showing imagination and creativity, and recognising the need to conserve resources.

Art and Design: Expressive Activity  
Investigating and responding to visual and/or other stimuli.  
Developing media-handling skills and creative techniques.

## 3D casting

In the 'Placement' exhibition, artists like Nick Evans, Laura Ford and Dawn Youll all use casting in different ways to create their sculptural ceramics. It's an incredibly versatile technique as it can be used to cast small shapes right up to large or composite shapes.

Take the idea of creating a low relief object further by exploring the way to cast something more three dimensional. Use clay this time as the basis for the mould. Make a flat surface at least 1.5cm thick and make it large enough in area to contain your selected object/s, lightly embed a solid object/s into the flat clay base, think carefully about the object/s that you select so that they are not going to become embedded in your cast - you don't want the plaster to flow underneath, or for bits that stick out to break off. Also if an object is highly textured it's a good idea to paint it lightly with Vaseline so that it won't get stuck. Build clay walls around your object/s allowing a gap of 1.5cm between the wall and your object/s, and make sure that the walls are at least 1.5cm higher than the top of your object/s. At this point, plaster could be used to pour into the clay mould, the outcome of this would be a cast in negative of your object/s.

If you would like to create a copy of your solid object/s in plaster you will need to make a waste mould. Follow the steps above but instead of pouring plaster into the mould use alginate, closely follow the instructions on mixing and setting times, it sets fast! Once set carefully remove your objects from the alginate mould and pour plaster into it, when the plaster has set carefully remove the alginate mould to reveal your plaster cast.

Once dried (and it can take several days for a 3D plaster object to dry completely), the surface of the piece can be sanded gently and burnished (eg with wax or boot polish) to give a different effect. It could also be painted and varnished.

## Aims

To show pupils how casting works

## Objective

To create 3D casts of objects using clay/plaster or clay/alginate/plaster

## Resources in the pack

Information about Nick Evans  
Information about Laura Ford  
Information about Dawn Youll  
Factsheet about the Martin Brothers

## Resources from you

Object/s suitable for casting  
Clay for the original casting (this should be able to be reused)  
Plaster/water etc  
Alginate/water etc if wished

## Time scale

Approx 2.5 hours (and extra time for drying/finishing)

# Expressive Arts (Art & Design)

## 5 Construct a sculptural installation

Art & Design EXA 3-03a

I can use and combine the visual elements and concepts to convey ideas, thoughts and feelings in expressive and design work.

Art & Design EXA 4-03a

I can use the visual elements and concepts with sensitivity to express qualities and relationships and convey information, thoughts and feelings. I can use my skills and creativity to generate original ideas in my expressive and design work.

Technology TCH 3-13a

I have gained confidence and dexterity in the use of materials, tools, equipment, software or control technology and can apply specialist skills to make quality products.

Technology TCH 3-13b

I can practise and apply a range of preparation techniques and processes to manufacture a variety of items in wood, metal, plastic or other material, showing imagination and creativity, and recognising the need to conserve resources.

Technology TCH 4.15b

When developing or enhancing representations of ideas or items, manually or electronically, I can apply my knowledge of colour theory, justifying the choices I make.

Art and Design: Expressive Activity  
Investigating and responding to visual and/or other stimuli.

Developing media-handling skills and creative techniques.

## Construct a sculptural installation

Cast 3 randomly selected object using some of the ideas in the previous project. Think of the way Dawn Youll puts together apparently unconnected objects in order to create what she calls 'table landscapes'. With this in mind, place the three objects together, moving them around until they seem to sit 'comfortably' together.

Dawn also plays around with strong colour, giving each element of her tableaux its own bright identity. Some are finished with a clear gloss glaze, while others are left matt. The cast objects could also be painted in strong colours and either varnished or not to create some textural differences.

When the installation is complete, it could be photographed against a plain, coloured background (eg a large sheet of matt art paper). Playing around with lighting effects (using a desk lamp as a spotlight to give side lighting, or even just deciding whether or not to use a flash) can create interesting shadowy effects and further transform the appearance of the installation.

## Aims

To further explore spatial ideas by using a small number of random objects, and to understand how photography can play an important role in giving such installations extra gravitas.

## Objective

To take objects created by techniques described above and create an interesting installation which can be further changed through photography.

## Resources in the pack

Information about Dawn Youll

## Resources from you

Cast objects either painted/varnished or not

Large sheet of matt art paper

Digital camera and computer

## Time scale

Assuming the objects have been completed already, 1 hour approx to assemble the installation and photograph it

# Cross-curricular Links

## Literacy & English

Writing LIT 3-24a / LIT 4-24a  
Writing LIT 3-26a / LIT 4-26a  
Writing ENG 3-27a/ENG 4-27a

Reading LIT 3-14a / LIT 4-14a  
Reading LIT 3-15a / LIT 4-15a  
Reading LIT 3-16a / LIT 4-16a  
Writing ENG 3-27a/ENG 4-27a  
Writing LIT 3-28a / LIT 4-28a  
Writing LIT 3-29a / LIT 4-29a

## Literacy & English / Social Studies / Technology

Listening & Talking LIT 3-07a / LIT 4-07a  
Listening & Talking LIT 3-09a / LIT 4-09a

People, Past Events & Societies  
SOC 3-05a / SOC 4-05a, b, c

People in Society, Economy and Business  
SOC 4-16b / SOC 4-20a, c

Technological developments in society  
TCH 4-01a, c

## Storytelling

Many of the artworks in the Placement exhibition could spark off a storytelling session. Items like David Shrigley's giant sized boots or cartoonesque bomb could conjure up fairytale-type stories; Claire Curneen's 'Trees' similarly could be linked to folk tales. Look at the complicated surface decoration on Stephen Bird and Conor Wilson's pieces - the imagery that appears on them could be made into a fantastical story. To make the project slightly more difficult, pupils could be given images of several pieces of work by different artists and given the challenge of making up a story that links them together.

Or to make it slightly easier, ask pupils to choose their favourite piece and write a short piece on why they like it. Is it purely because of its shape/colour/decoration, or is it because it makes them think of a particular thing?

## Birds in Fiction

Laura Ford's bird sculpture looks like a creature that could easily sit in a story. Birds are popular choices to feature in literature - Edgar Allan Poe's narrative poem 'The Raven'; Daphne du Maurier's 'The Birds' (on which Alfred Hitchcock's famous film was based); Jessie Kesson's 'The White Bird Passes'; Elspeth Barker's 'O Caledonia'; Alan Garner's 'The Owl Service', to name a few. Ask pupils to read a fictional or poetic work that features a bird and write a few paragraphs, describing why the bird is important in the context of the story. Pupils could also write a short piece of work featuring a bird of their choice - it could be literal, ie describing a particular bird in flight, or it could be metaphorical, ie using the bird to describe freedom etc.

## Discussion about place of pottery in Britain's industrialisation

As can be seen from the aerial photograph from early 20th century Stoke on Trent, the pottery industry was a major player in Britain's economy. Pupils could be set various projects, aimed at encouraging their understanding of how the country changed between the 18th and 19th centuries, and the 19th/20th centuries and post WW2 period:

- Were earlier potteries more of a cottage industry than in later periods?
- Why were certain areas of Britain more successful in setting up a pottery industry than others?
- Did the pottery industry suffer from similarly poor working conditions found in, for example, coal mining and weaving, in early 19th century Britain?

# Cross-curricular Links

## Social Studies / Literacy & English / Technology

People, Place, Environment  
SOC 4-10a, b, c

People in Society, Economy and Business  
SOC 4-16b / SOC 4-20a, c

Listening & Talking LIT 3-05a / LIT 4-05a  
Listening & Talking LIT 3-06a / LIT 4-06a  
Listening & Talking LIT 3-07a / LIT 4-07a  
Listening & Talking LIT 3-09a / LIT 4-09a

Technological developments in society  
TCH 4-01a, c

ICT to Enhance Learning  
TCH 4-03b

## Literacy & English / Health & Wellbeing

Reading LIT 3-14a / LIT 4-14a  
Reading LIT 3-15a / LIT 4-15a  
Reading LIT 3-16a / LIT 4-16a  
Writing ENG 3-27a/ENG 4-27a  
Writing LIT 3-28a / LIT 4-28a  
Writing LIT 3-29a / LIT 4-29a  
Mental & Emotional Wellbeing  
HWB 3-01a / HWB 4-01a / HWB 3-04a /  
HWB 4-04a

- How did foreign trade affect the pottery industry at home?
- What is the difference between a pottery 'factory' and 'studio' - do they produce different kinds of work and what are their respective places in Britain's economy?
- What kind of pottery industry exists in Britain today and how has it changed from the past?

## Toxicity - making ceramics and the environment

This could be given as a topic for exploration using a variety of resources - internet, books, old photographs etc - and can be as large or small as needed, depending on time.

Anyone who's ever studied the history of industrialising Britain - even superficially - can't fail to be struck by how polluted the atmosphere around large centres of production must have been. Prints depicting factories of the time show dark skies and billowing clouds spewing from tall chimneys, and late 19th century photographs show how stonework on buildings suffered by becoming sooty and black. There's no doubt that the ceramic industry contributed to this in some way, but is the pollution of the late 18th and 19th centuries actually worse than it is nowadays with the high volume of traffic on the roads? Have we just changed one form of pollution for another?

Considering how pottery items were made in the past, how have practices changed? What dangerous chemicals might have been present in early pottery (eg in the firing up of kilns, or in glazes) and how have safe working practices been adopted today?

## Placement/Place - write about your 'place'

The theme of the 'Placement' exhibition was, literally, 'place'. It could be taken in various ways and all of them would be correct. It could be about the actual placing of ceramic work - how to site it so that it looks correct. Or it could refer to a specific, geographic place as in the case with Lowri Davies' landscape vases. It could also be the Scottish/Welsh connection that linked all the artists together.

The notion of 'place' is an important one for all of us, also in different ways. For some, it is how we fit personally into society; for others, it's the attachment we have to our physical 'place'; the connection with home.

Pupils can be given the task of considering where they see their 'place'. Do they occupy more than one depending on where they are - pupil, child, Scot - and how does each make them feel or behave?

# Resources



## Background to exhibition

The exhibition was a collaborative project between FCA&C and the Oriel Davies Gallery in Wales and featured contemporary ceramic objects with a connection to either Wales or Scotland. A research visit to Newtown supported by the Scottish Arts Council/Creative Scotland encouraged discussion between the organisations about how to develop combined visual art and craft programming. Two innovative ceramic artists were chosen in each country to co-curate the show - Lowri Davies (Wales) and Dawn Youll (Scotland) - and although they had not met each other before, they set forth with gusto to put together an exciting exhibition.

To ease some of the geographical issues in terms of meeting up to discuss exhibition matters, Dawn and Youll used email and texting to communicate, and also Skype.

The notion of place and placement conceived collectively by Lowri and Dawn, highlights important associations in the field of ceramics concerning location, geography, ritual, commemoration and the souvenir. Both artist-curators were drawn immediately to the work of Laura Ford who uses the ceramic ornament as a means to connect with audiences. This language exploring common themes in Ford's sculptural practice led Lowri and Dawn to push borders between artistic practices and to research artists who use and reference clay in a multitude of ways.

A conversational essay was written by Natasha Mayo (Centre for Ceramic Studies, Cardiff) in which she discussed with Lowri and Dawn the reasoning behind some of their choices in the exhibition. This is reproduced as part of the Resources' section of this Education Pack.

Placement was shown first at the Oriel Davies Gallery, Newtown, Wales, from 16 April to 6 July 2011, and in 2 parts at St Andrews Museum by FCA&C - 17 September to 16 October and 22 October to 20 November 2011.



# Resources

Dawn Youll and Lowri Davies met with Natasha Mayo to talk about their curating of the exhibition Placement. As the conversation unfolded it became clear that this title was not simply a convenience in grouping artists from different places, but embodies the potential of ceramics to reflect and interpret aspects of our environment, society and culture:

**DY** It was Diana Sykes from Fife Contemporary Art & Craft and Alex Boyd Jones from Oriol Davies Gallery that came together first. They wanted to use ceramics to create a connection between Scotland and Wales, and they thought of us ... but we didn't want to just do a survey of artists, we wanted a thread to tie it together that wasn't just about ceramics and those two places but something else...

**LD** The idea of Placement evolved as we were looking at the artists ...

**DY** We each had a wish list and an artist we shared was Laura Ford. She uses the ceramic ornament as a hook to get the viewer engaged in her work, and I think it was her use of ceramic language; using something you could be very familiar with, to explore common themes in her sculptural practice that we found most interesting ...

**LD** ... and in favouring Laura's work it opened up the boundaries – we looked at designers, applied artists and fine artists, inviting people from different backgrounds who use clay but wouldn't usually exhibit in a ceramic show. The discussions I had with Cecile Johnson Soliz were interesting because she said she probably wouldn't have done this kind of exhibition fifteen years ago.

**NM** So something has either changed in her work or in wider perception of ceramics?

**LD** In ceramics. I find Cecile's work fascinating because on first glance it may seem that we work with the same subject matter but the context of where it comes from and the end result is quite different ...

**DY** ... she references the domestic and the museum, her work is very much about telling stories of collections and museums ...

**NM** ... so function and pottery become metaphors, part of a narrative that other things can be added to?

## Placement - A Visual Ethnography Through Clay

### Conversation between Natasha Mayo, Lowri Davies and Dawn Youll

**NM** Are there particular connections between 'placement' and ceramics?

**LD** For me personally, yes. In the beginning I displayed work on a Welsh Dresser. Now people come to me if they've bought a piece and tell me where they have placed it in their home, it feels quite important for them to let me know. I also reference Welsh porcelain, mainly Nantgarw and Swansea ware, and I've also looked at Buckley and Ewenny. These potteries developed because of their location, by the fact that there was coal and clay there. Stoke-on-Trent was exactly the same.

**NM** Geology of course! Could the same be true of aesthetics, do you think that a place can also generate a particular aesthetic?

**LD** Oh most definitely!

**NM** Both your work and Anne Gibbs' have a similar sensibility...

**LD** ... Anne's work has had a slight change recently. She moved from a studio that was in an urban location to a more rural one and it's obviously affected her work. Her new work for the show is a development to her response to a residency at Cove Park in 2009...

**DY** ... it will be interesting to see how she responds to a place that she didn't feel so comfortable in, and didn't really have any history with.

**NM** How did you select the pieces?

**DY** On a few occasions we approached the artists to see what they would like to contribute. With David Shrigley I knew I'd seen the ceramic work I wanted in an exhibition in Kelvingrove museum. The pieces are a giant pair of boots and a bomb shape. He showed them within a collection of other pieces in the museum, and it was fascinating that they seemed to have no interpretation at all - you read each piece as you saw it. The pieces were in ceramic material that you often see in a museum but they seemed to have no history at all...

**NM** A loss of place ... Do you think our idea of 'placement' is necessarily constructed, eclectic even?

# Resources

**LD** Yes, yes it is. Conor Wilson's work is a good example of that. The layers on his pieces come from different periods in time, he explores traditional and far more contemporary cutting edge techniques. The triple chamber pots we've selected have different fragments, different ideas from different places...

**DY** ... it's because of all the cross-overs that have happened in ceramic history, you can't identify any one origin because things have been borrowed so many times from China to Holland, backwards and forwards, he combines references because that is how it is. Stephen Bird also uses an eclectic mix of international references. A piece of his I particularly like is called Trans Cultural Vase, it's a mix of cast found objects joined to make up a tall pot sculpture.

**LD** He spends half the year in Dundee and Australia. It will be interesting to see if there are any differences in the work. I didn't realise that Nick Evans was born in Zambia until recently...

**DY** ... he's made these big totems in ceramics. He references the male and the female represented by the column and the pot, with elements of the hand-made and the machine, a kind of comfort in the craft material and violence in the machine...

**LD** ... the African element made me think a little bit more about his pieces and where those ideas might originate. Most of us have moved from where we lived as children to make and work. That's significant in understanding ideas of Placement I think. We selected Claire Curneen's terracotta trees - the gold roots are beautiful - the trees look as though they have been uprooted. The element of uprooted-ness is quite important actually.

**DY** There maybe even more of a narrative available in this work because there isn't a figure dictating, which is why I really wanted them. I thought they were much more fitting to this idea of an open place.

**NM** What about your work Dawn?

**DY** When I think of my work in terms of place, I think about the space between the viewer and the work and creating triggers that let them think of places in their own mind.

## Conversation (continued)

**NM** Can you give an example?

**DY** There is a piece called Sunset, its very related to landscape but its just made up of components that were around my workshop and the colours I use directly relate to a sunset that I experienced in the location I made them. So there is a gas canister, which is a really vivid red, and a piece I cast from the top of a bag of clay that's black and kind of like hills, and a piece of corrugated clay from a different piece of work that I glazed purple. It just became this composition from random elements but it's also a way of speaking about a place in a bigger way than actually trying to draw a landscape or show someone a picture.

**NM** You literally explore 'placement' as a construct?

**DY** Yes. An ornament doesn't necessarily need to be seen on a sideboard in a house for the person to think of that place, it's built-in. The place the artwork takes them is entirely up to them. I've worked with Ken Eastman recently and he's interested in exploring the particular landscape around Herefordshire. He uses the sheer properties of the material to communicate the idea of landscape and harnesses them into a vessel form because the vessel has its own language. It exists in space and contains space - he's often sent me pictures of the outside of his workshop, but I think I get more of an idea of where Ken lives from looking at his pots!

**NM** Does an artist have social responsibility to speak about their surroundings?

**LD** I do, I see it more as documenting memories, traditions and culture but you don't necessarily have to work like that ...

**DY** I'd say that mine is documenting where I'm from as well, all the things that are close to me where ever I happen to be. I think it's unavoidable.

Natasha Mayo, January 2011

# Resources

## Placement artists: Stephen Bird

Born Stoke on Trent

Trained 1983-87 BA Hons Fine Art, Duncan of Jordanstone College of Art, Dundee

1987-88 Postgraduate, Cyprus College of Art, Lemba, Paphos

1996-98 HNC Ceramics, Angus College of Further Education

Based Sydney, Australia, and Dundee



Me and dad as a Toby Jug, 2008



How we live in the suburbs, 2009; Bean there, done that 2010; Boxer 2008



Bean there, done that 2010; Boxer, 2008 (details)



Man with bath on his head, 2000  
© The McManus, Dundee

"My ceramic works locate themselves in an invented world where dissonant cultural idioms come together to form a language or style I have coined Industrial Sabotage . As a way of positioning my art within the increasingly deterritorialised world I have, in my imagination, returned to the heritage of my place of origin in North Staffordshire, and re-interpreted the tradition of mass produced ornamental ceramics made there in the 18th and 19th centuries. With this as a starting point, I use humour propaganda, trompe l'oeil and meaningless violence to re-tell archetypal myths and make observations about complex collective issues including politics, cultural imperialism and the global power struggle."

Stephen Bird ('Placement' publication statement)

<http://www.stephenbird.net/>

Much of Stephen Bird's ceramic work relates to historic Staffordshire figures (Toby Jugs, for example, appear in many of his sculptures) which he re-invents by mixing them with contemporary imagery. The resultant creations are 'busy' superficially, full of strangely juxtaposed characters taken from daily life, the media or his imagination which together tell stories. He achieves this by using a variety of techniques to make the sculptures - attaching 3D ceramic elements to the main sculpture; adding lustre finishes as well as handpainting; using transfer decoration. The end result is often humorous but with serious undertones. Dundee's McManus Gallery acquired a piece of his work (see left) in 2001.

# Resources

## Placement artists: Claire Curneen

Born Ireland

Trained 1986-90 Diploma in Art and Design, Ceramics, Crawford College of Art, Cork

1990-91 Postgraduate Diploma in Applied Arts, University of Ulster, Belfast

1991-92 MA Ceramics, University of Wales Institute, Cardiff

Based Cardiff



St Sebastian, 2008; Irene tending St Sebastian (det), 2008; photo Dewi Tannatt



"'Trees' entices the viewer into an imagined landscape. Terracotta is warm and has associations with the ground. It is ordinary and commonplace and therefore imparts a sense of belonging. This contrasts with the use of gold which carries meaning of high value and status. The narrative explores an imagined place which blurs the boundary between what is real and unreal. 'Trees' is metaphorical; the gold roots and branches are far from parched and are full of potential."

Claire Curneen ('Placement' publication statement)

<http://www.clairecurneen.com>

<http://www.clairecurneen.com/video.html>

<http://ceramicsinconversation.wordpress.com/pre-set-questions/fragmented-figure/>



Above & below - Trees, 2007



Claire Curneen is perhaps best known for her enigmatic figurative work, which frequently draws on religious imagery and suffering. These figures (often of saints) tend to have neatly proportioned heads and beautifully modelled hands, the clay clearly showing the maker's finger marks as she moulds it into shape. Her work is very monochromatically coloured (or keeps the bare clay colouring as in 'Trees') with facial details, finger knuckles, toes, etc picked out in a muted colour. Dabs of gold lustre add an unexpected richness to elements the artist wants to highlight.



# Resources

## Placement artists: Lowri Davies

Born Pontypridd

Trained 1997-98 BTEC Dip HE Foundation Studies in Art and Design, Carmarthenshire College of Technology and Art, Carmarthen

1998-01 BA Hons, Ceramics, University of Wales Institute, Cardiff

2007-09 MA Ceramic Design, Staffordshire University

Based Cardiff

Lowri Davies' Welsh heritage is a major source of inspiration. Distinct works in bone china reference china displays and household accumulations that allude to a sense of place through a re-stimulation of iconography and symbolism that has a deep relationship to her own roots. Lowri Davies ('Placement' publication statement)

<http://www.lowridavies.com/>

Lowri Davies' work uses simple shapes as a basis for decoration which draw on an interest in historical Welsh porcelain and her own Welsh background for inspiration. Many of her drawings are done 'en plein air' before being transferred to her bone china and her acute observations of nature and landscape work well against the plain white of the bone china. The Green Teaset, made for the 'Placement' exhibition, uses images of Welsh jugs and teacups as decoration with additional line drawing details against a pale green background. Like Claire Curneen, she also uses touches of metallic lustre to highlight areas of her work - particularly edges.



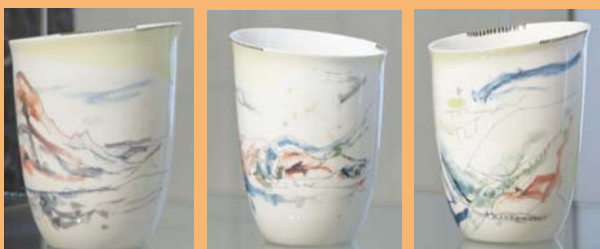
Vases and dish, 2010-11



Green Teaset, 2010



Roots, 2011 (and 3 of the 4 vases detailed below)





# Resources

## Placement artists: Ken Eastman

Born Hertfordshire

Trained 1979-83 Edinburgh College of Art  
1984-87 Royal College of Art, London

Based Herefordshire

“For the work in the Placement exhibition, clay was pressed out onto the ground picking up the marks from the earth. Clay doesn't really suggest much - it's cold and mute, so decisions continually have to be made. Not what the piece will look like, which will in time become clear, but the details - how wide, how long, how thin or thick the slab - choices which determine shape. Initially it is quite an intuitive and chaotic process, but little by little the objects emerge. The clay dries, it's fired and everything changes. It becomes cold and hard - more of a rock than a rag and a different life has to be looked for through the painting.”

Ken Eastman ('Placement' publication statement)

<http://www.keneastman.co.uk/home.html>

Ken Eastman's interest has always been to create sculptural vessels - he is not interested in making functional ceramics. As a result, he experiments with clay, creating 'walls' that he can use for expressive paint finishes: another great love of his is painting and he believes that painting can be combined very successfully with ceramics. He doesn't use a workshop full of high-tech tools to create his sculptural pieces but everyday things he has adapted to the needs of particular problems. His work is inspired by the rural surrounding in which he lives - the shape and colours of the landscape. In 2006 he began collaborating with Royal Crown Derby, and his research into their archives and experimentations with different shapes eventually grew into a range of decorative bone china vessels made by the factory. The range is featured in the V&A Museum's permanent collection and design work with the company continues.



Tollund, 2009



Cinnabar, 2009



Late Morning, 2009



Examples of work made with Royal Crown Derby, 2010

# Resources

## Placement artists: Nick Evans

Born Mufulira, Zambia

Trained 1997 BTEC Foundation studies in Art & Design,  
Yeovil College, Somerset

1999 Royal College of Fine Arts, Stockholm

2000 BA (Hons) Fine Art, Sculpture & Environmental Art,  
Glasgow School of Art

2008 13 week residency, European Ceramic Work Centre,  
The Netherlands

Based Glasgow

"The Violent Femmes conflate universal masculine and feminine archetypes (the vessel and the column) into a single hybrid form. They are also like oversize domestic ornaments, architecture, toys or pepper pots. In their guise as giant dildos they exude an aggressive and unnerving sexuality. In spite of their solid monumentality and tidy symmetry they are both unsettled and unsettling.

They appear, as one observer put it: 'As if an exquisite piece of studio pottery by Lucy Rie had unexpectedly mated with a dalek'"

Nick Evans ('Placement' publication statement)

[http://www.marymarygallery.co.uk/index.php/artists/nick\\_evans/](http://www.marymarygallery.co.uk/index.php/artists/nick_evans/)

Nick Evans is a sculptor who works in a variety of media, creating large-scale sculptures. The ceramic pieces on display in 'Placement' were the result of a residency he had in The Netherlands at the European Ceramic Work Centre where he made 5 of the 'Violent Femmes'. He cites as an influence mid-20th century sculpture by the likes of Barbara Hepworth: 'It's to do with a memory and vocabulary of form which I carry around with me, and my hope is that the viewer will tap into either a conscious awareness of previous types of modernist, organic abstraction or a more troubling, unconscious awareness of certain shapes, of body parts in a violent reconfiguration.' (The List, 1 Sept 2010, <http://www.list.co.uk/article/29058-the-bone-collector/>). Nick Evans received a Scottish National Gallery of Modern Art/Creative Scotland Fellowship in 2011 which resulted in a body of new work being displayed in December 2011 in SNGMA as part of "The Sculpture Show" exhibition (on until 24 June 2012).



Figures Fallen, installation, plaster, 2008



Figures Standing (detail),  
sand cast aluminium, 2008



Worm, coloured polyester resin, fibreglass,  
2007



# Resources

## Placement artists: Laura Ford

Born Cardiff

Trained 1978-82 BA Hons, Bath Academy of Art  
1982-83 MA Sculpture, Chelsea School of Art, London  
1985-86 Travelled and lectured in India

Based London

Laura Ford's socially and politically charged figures hover precariously between the realms of fantasy and reality. They are both wryly humorous and deeply unsettling, probing at the boundaries between what is seen and what is understood. Ford works with a variety of materials from fabric and found objects, to more traditional materials such as bronze, plaster and in this instance earthenware. Her practice refuses the traditional terms of sculpture, asking deeper and more pertinent questions of both material and viewer.

Hannah Dewar, courtesy Pippy Houldsworth Gallery, London ('Placement' publication statement)

<http://www.sculpture.org.uk/LauraFord/biography/>

Much of Laura Ford's work is to do with taking familiar things and by changing a detail or two, transforming them into something unsettling - her jacketed donkey with with 5 legs; or cartoonish bird with ruby red 'Mary Janes' instead of claws. They look like they're characters from a children's story - but not quite. In a similar vein her series of sculptures looking at homelessness ('Rag and Bone') used Beatrix Potter characters but had them rummaging in bins or pushing a pram of belongings. The partial humanising of animals has interested her for many years: some of her early textile sculptures were based on part animal, part human images. She represented Wales at the 2005 Venice Biennale and a couple of year later undertook a residency at the Scottish Sculpture Workshop where she made 'Armour Boys', fallen armoured knights, lying as they would after battle, but of child size, not adult - again by playing with a detail, this time scale, the result is unsettling. She is now represented by Christian Scheffel of Galerie Scheffel in Bad Homburg, Germany.



In Remembrance, 1998



Left - Rag and Bone, 2007/08

Below - Armour Boys, 2006



# Resources

## Placement artists: Anne Gibbs

Born Neath, Afan Valley

Trained 1990-91 Foundation Certificate, Portsmouth College of Art & Design

1991-94 BA Hons Fine Art, University of Wales Institute, Cardiff

1997-99 PGCE (FE), University of Wales Institute, Cardiff

2002-04 MA Ceramics, University of Wales Institute, Cardiff

Based Cardiff

"The arrangement of objects and organising principles are the main concerns in my work. For this exhibition, the local woodlands have been a major source of inspiration as well as architecture and Japanese Sushi.

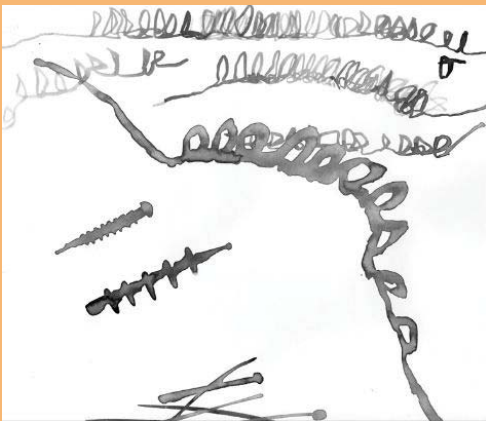
Through the act of making, I draw on the unique characteristics of the materials to create considered one-off pieces that standalone or are part of a collection. This process enables me to work intuitively and develop a personal playful and interpretive approach."

Anne Gibbs ('Placement' publication statement)

<http://www.annegibbs.co.uk/ceramics/ceramics.html>

Anne Gibbs started out as a printmaker before moving to ceramics and drawing/mark making remain an integral part of her practice. She constructs her detailed assemblages by manipulating liquid clay - pouring, wrapping, folding and building with bone china casting slip. She likes to knit and draw with wire, join clay together with pins and pool glaze to fuse ceramic works together. Once created, she selects individual components to put together as a complete assemblage. She was brought up in an ex-mining community in S Wales and sees the combination of traditional homelife with hard, manual work as being important influences on her work. She collects tools and utensils from car boot sales or antique shops, enjoying their sense of a past life and a use which is not always clear to us today. Details of these can also be found in her work.

Correspondences  
(detail, yellow with  
pins), 2011



Untitled 2 (graphite drawing)



Tinctus Series: Black Line (2009)



Tinctus Series: Comb & Buttons (2009)

# Resources

## Placement artists: Cecile Johnson Soliz

Born Landstuhl, Germany; moved to California, USA

Trained 1976-80 BA Hons, Fine Art, Goldsmiths' College, London

1983-85 Postgraduate Fine Art Diploma, Printmaking and Critical Theory, Goldsmiths' College, London

1987-89 MA Fine Art, Goldsmiths' College, London

Based Cardiff



Above & below - Watercolours & Three Vases, 2005



Left - Twenty-eight pitchers, 1994-6



Vases for a painter of still lives, 2003-4

Cecile Johnson Soliz's use of clay stems from an ongoing interest in the still life tradition and the relationship between sculpture and painting. Her reference to historical, hand made and manufactured ceramic objects is way of talking about people and places and their engagement with material and processes. Clay as a material has fascinated her for many years. Tools also are of special interest to her, and their function in assisting sculptors to give shape to half-formed thoughts and bring the body in touch with the world around us amuses and inspires her. Cecile Johnson Soliz ('Placement' publication statement)

Cecile Johnson Soliz concentrates on the form of everyday ceramic objects - plates, vases, pitchers etc - analysing their outlines in series of painted studies which recall Wedgwood pattern books in their close attention to the line and shape of each piece. The objects she chooses to depict tend to feel more historic than contemporary, and when created in clay - coil built and yet smooth inside and out; pure white with a matt finish - they look like blanks waiting to be fired. When placed together as an installation, neither the 2D nor 3D dominates but the inter-relation is clear. As her pots sit on shelves within white gallery spaces, her drawings inhabit the white space on paper.



# Resources

## Placement artists: David Shrigley

Born Macclesfield

Trained 1988-91 Glasgow School of Art

Based Glasgow

"The pair of boots I made are one of ten different pairs. They are all slightly bigger than 'lifesize'. They seem to have a similar aesthetic to that of my drawings and that perhaps gives them a reason to have been made. The bomb is also in a similar vein. I think I'm going to make some more bombs and show them all together as I have done with the boots. Some words I might use when I come to describe these works might be 'impracticability', 'representationality' and 'neither-one-thing-nor-the-other-ness'."

David Shrigley ('Placement' publication statement)

<http://www.davidshrigley.com>

David Shrigley is better known for creating blackly humorous drawings in a childlike style, full of crossings-out and deliberate misspellings, and the larger than life ceramic pieces in 'Placement' fit well into that genre. Like his drawings, they're monochrome (black) and could easily form the basis of one of his stories. Sculptural pieces made in metal (like 'Insects') could also just as well be realised as a series of his 'doodles' on paper: seeing them in 3D is rather like watching a cartoon come to life! Much of his work is published in the form of artists' or postcard books, or made into animated films. His humour frequently subverts the norm, playing with puns - both visual and verbal - and can often be crude in the way that cartoon humour often is, but at the same time has strong roots in everyday humour that we recognise and understand with satirical touches that have been found in political cartoons and caricatures since the likes of Gilray in the 18th century. David Shrigley is represented by the Stephen Friedman Gallery, London. He has a solo exhibition ('Brain Activity') at the Hayward Gallery, London, 1 February - 13 May 2012 (SEE <http://ticketing.southbankcentre.co.uk/find/hayward-gallery-visual-arts>).



Untitled, 2010



Insects, 2008



Untitled, 2009

# Resources



## Placement artists: Conor Wilson

Born Northern Ireland

Trained 1988-91 BA (Hons), 3D Design, Ceramics, University of the West of England, Bristol

1991-92 MA Ceramics, University of Wales Institute, Cardiff

Based Bristol

"Objects are relationships between nature and people, referring implicitly or explicitly to our conception of matter. The surface of a ceramic vessel seems to be a nodal point, delineating a space within a space, made from the outside and sometimes reflecting back ideas about what that outside should or might be; always offering a narrative on and to the occupant of the space. Recent work plays with ongoing concerns around planning, control and skill, in opposition to spontaneity and uncertainty, while attempting to address a fugitive conception of place through an engagement with the physical and virtual stuff around me."

Conor Wilson ('Placement' publication statement)

<http://www.conwilson.com/>

Conor Wilson's work is sculptural in feel and yet harks back to ceramic traditions, particularly in their surface decoration. The Lemon Squeezer was made after he had a dream shortly before his son was born and was part of a series of very personal work. His most recent work is clearly interested in the possibilities of multi-layered surfaces, mixing techniques (feathering, lustre glazing, use of transfers) both old and new, and experimenting with computer technology to create designs. It is important to look closely at the details he includes within his work - imagery found from a variety of sources and which often refers to cross-cultural ideas - as the same motif can be repeated across several pieces of work. He enjoys incorporating found objects into his ceramic pieces (eg a plastic camel or tree) which tend to be purchased on Ebay! In 2010 he was a prizewinner at the Jerwood Contemporary Makers and has exhibited work widely in the UK and abroad. He is currently undertaking an MPhil research degree at the Royal College of Art, London.



Triple Chambered Vessel II, 2010



Lemon Squeezer, 1998-2001



Triple-Footed Cylindrical Vessel II, 2011

# Resources

## Placement artists: Dawn Youll

Born Sunderland

Trained 1995-96 BTEC National Diploma in Art and Design  
Foundation Studies, Newcastle College of Art and Design  
1996-99 BA (Hons) Design: Ceramics, Glasgow School of Art  
Jan-Mar 99 Exchange, Maryland Institute of Art & Design,  
Baltimore, USA

2007-08 MA Ceramics, University of Wales Institute, Cardiff

Based Glasgow

"My ceramic work is an investigation into the process of perception. I experiment with devices achievable within a ceramic language; form, colour, surface and arrangement in order to understand what functions as a sign. Because of the intimacy of domestic ornaments and their relation to personal space, ceramic objects of this scale are ideal containers for thoughts relating to longing or reflection. My tabletop landscape of forms are arranged not to illustrate another place but to refer you to one."

Dawn Youll ('Placement' publication statement)

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

<http://vimeo.com/8179405>

Dawn Youll casts unlinked, everyday objects, often from around her studio and then places them together in small, intimate groupings to create what she calls 'tabletop landscapes'. She glazes them in bright, pure colours and mixes gloss finished elements with matt. Her desire is very much to help the viewer understand their surroundings by catching a glimpse of what she sees in her landscapes. In 2010 she was a prizewinner at the Jerwood Contemporary Makers awards and in early 2011 was given the prestigious Arts Foundation Fellowship for ceramics.



Sunset, 2009



Anondyne Adventure, 2009



Climber, 2011



SEE

<http://www.studiopottery.com/cgi-bin/glossary.cgi>  
for a comprehensive list of terms

**Bisque or Biscuit** - pottery that has been fired but not yet glazed

**Biscuit fire** - preliminary firing prior to glazing and subsequent firing again

**Bone china** - vitreous, translucent pottery made from a body of the following approximate composition: 45-50% calcined bone, 20-25% kaolin. 25-30% china stone

**Cast** - to produce shapes by pouring fluid clay into moulds. The 'negative' moulds are usually of plaster of Paris, and made from a 'positive' so that when they wear out, new ones can be made

**Celadon** - stoneware glazes containing iron which produce green, grey and grey-blue colours in reduction firing

**China Clay** - refers to kaolin, which is the primary clay used for producing porcelain

**Coiling** - a hand method of forming pottery by building up the walls with coils of rope-like rolls of clay

**Crackle glaze** - a glaze intentionally containing minute cracks in the surface

**Crystal glaze** - glazes characterised by crystalline clusters of various shapes and colour embedded in a more uniform and opaque glaze

**Delft ware** - a light-coloured pottery body covered with a tin glaze with overglaze decorations in cobalt on the unfired glaze. Developed in Holland to imitate Chinese blue and white porcelain

**Earthenware** - a pottery created by low temperature firing

**Enamel** - coloured, glass-like decoration applied to ceramic wares. Also called on-glaze decoration. Often made by mixing metal oxides with a lead-based flux. Enamels are usually fired to temperatures in the range of about 700 to 800 degrees Celsius.

**Faience** - form of tin-glazed earthenware

**Fettling** - the removal, in the unfired state of excess body left in the shaping of pottery-ware at such places as seams and edges

**Firing** - the process of heating clay pottery in a kiln to bring the glaze or clay to maturity'

**Flatware** - plates, dishes and other relatively flat crockery

# Resources

## Selected glossary of ceramic terms

**Glaze** - a coating that has been matured to the glassy state on a formed ceramic article, or the material or mixture from which the coating is made

**Handbuilding** - Constructing pots from pre-made parts. The components might be moulded, coiled or fashioned by hand

**Hard-paste porcelain** - porcelain which had been fired to 1400 centigrade in a reducing atmosphere

**Kiln** - a furnace for the firing of ceramics

**Kiln spurs** - supports, often in the shape of a tripod, used to maintain the shape and separate pieces of ceramic during the firing process

**Leather-hard** - the condition of a clay or clay body when it has been partially dried to the point where all shrinkage has been completed

**Lustre** - a type of decoration originally developed in Persia which leaves a thin layer of metal on the decorated portions of pottery

**Majolica or maiolica** - earthenware developed in Majorca which is tin-glazed and overpainted with oxides. Similar pottery is known in France as Faience and The UK as Deftware

**Paper Clay** - adding reconstituted paper pulp to ordinary plastic clay in proportions up to 50% of the total which gives a material of great unfired strength giving an advantage to hand builders and sculptors

**Raku** - low-fired Japanese lead-glazed earthenware. Raku is Japanese for 'enjoyment' and this type of pottery is traditionally used in Japan for the tea ceremony

**Reduction** - firing in an oxygen starved environment

**Salt-glaze** - thin glaze produced by throwing salt into the kiln. The salt vapourizes and produces a fine 'orange peel' texture to the surface of the pot

**Sgraffito** - this is a decorating technique where a slip is applied to a leather-hard piece of clay and left to dry. Once the slip is dry a host of different tools are used to carve into the clay to remove the slip and leave an embedded decoration behind

**Slip** - a suspension of clay, clay body or glaze in water

**Stoneware** - a vitreous or semivitreous ceramic material. Traditionally made primarily from nonrefractory fire clay

**Terracotta** - a hard red-brown unglazed earthenware, used for pottery and building construction

**Tin glaze** - white opaque glaze containing tin oxide

**Throwing** - term used when referring to forming or shaping on a potter's wheel

**Underglaze** - decoration applied to biscuit pottery and covered with a glaze



# Resources



Dragon plate, Ming Dynasty



Coupe couverte, Lille, Faïence, mid 18th century



Teapot & cover, Meissen, 1720

Teapot & cover, Bow, painted by Robert Hancock, c1757-60  
© V & A Museum, London, ceramic collection



Birds plate, Chelsea, 18th century



Tea canister, Worcester, 1768



Willow pattern plate



Group of Lovers, Nymphenburg, by Franz Anton Bustelli, c 1756

## Factsheet about porcelain

Brightly decorated ceramics, depicting scenes from the imagination, from stories, or from everyday life has been around for many centuries. China's history of ceramics goes back thousands of years, reaching a height of sophistication during the Ming dynasty (1368-1644AD). They had experimented successfully with porcelain long before it reached the west. Western ceramics at this time tended to be tin-glazed earthenware (eg faïence, maiolica and delft ware) - originating in Iraq and coming to the west via Islamic trading routes.

Marco Polo is credited with bringing back the first example of porcelain from China to the west in the 13th century. Yet it took till the late 16th century before 'soft paste porcelain' was made in Florence ('Medici' porcelain so-called after its funder). In France, a factory was set up in Rouen in the late 17th century and one at St Cloud in the early years of the 18th century. The first major production in France however was set up by the Duc de Chantilly in the grounds of his chateau at Chantilly. This evolved into the much sought after Sèvres porcelain by the later 18th century. 'Hard paste porcelain' was not made in Europe until the early 18th century when physicist and chemist Von Tschirnhauser and the alchemist Johann Bottger succeeded in developing it. Soon after, King Augustus II of Poland founded the first porcelain factory in Europe at Meissen in 1710.

A demonstration of how to make soft paste porcelain was given in England in 1742, apparently following the recipe of what was made at St Cloud. Experiments with bone china, a version of soft paste porcelain, were also made about this time (Bow factory, east London) and this was perfected towards the end of the 18th century by Josiah Spode. Other English factories which opened mid century included Chelsea, Plymouth, Bristol, Worcester and Derby.

During the 18th century, demand for porcelain in Europe grew immensely, fuelled partly by the tea/coffee/chocolate trade which demanded new drinking accoutrements. Decorated table services were also required to furnish the dining rooms of the wealthy classes. Blue & white designs, either produced in Europe using Chinese patterns, or exported from China to Europe were very popular (eg the 'Willow Pattern', devised in England in the late 18th century).

In tandem with the tableware that was being produced, ranges of porcelain figures or animals, often made in pairs or groupings, were very popular, their modellers showing undoubted skill in the handling and painting of the material.

SEE [http://www.vam.ac.uk/page/c/ceramics/?gclid=CNnNlsauu6OCFS9ItAodtTCf\\_A](http://www.vam.ac.uk/page/c/ceramics/?gclid=CNnNlsauu6OCFS9ItAodtTCf_A) (V&A Museum ceramic collection)

# Resources



Wemyss Ware Cat, thistle vase & commemorative pig, Fife Pottery (Robert Heron)



Rosslynware teapot, c 1870, Fife Pottery (Robert Heron)



Canova pattern dish, Links Pottery (David Methven)



Stag ewer, Links Pottery (David Methven), transfer printed



Blue flower ewer, Links Pottery (David Methven)



Teapot, Rosslyn Pottery (Morrison & Crawford), eathenware/ 'dabware'



Sugar barrel, Rosslyn Pottery (Morrison & Crawford)



Teapot, brown glaze, Sinclairtown Pottery (Lawrence Buist)

## Factsheet about Fife potteries

Kirkcaldy was the centre of the Fife pottery industry and was where 4 potteries were based. Perhaps the best known was the Fife (or Gallatoun) Pottery run by Robert Heron & Sons, creators of Wemyss Ware. From about 1790, they made a range of products but became best known for highly decorative tableware, commemorative pieces and later cat and pig figures, handpainted with imagery from nature - flowers, insects, fruit and animals. Their chief painter by the 1880s came from Bohemia - Karel Nekola - and was a major influence on their designs, using a free-flowing, painterly style. By 1932 the factory in Fife ceased production and the rights to its designs were bought by the Bovey Pottery in Devon who also employed Nekola's son Joseph as a painter. He in turn trained up apprentices including Esther Weeks, who later become Bovey's head painter. By the 1960s/70s Wemyss Ware was no longer popular and stopped being made.

The designs were revived in the mid 1980s by Griselda Hill who started Ceres Pottery in NE Fife using the same shapes and handpainted designs. Esther Weeks became a regular visitor, giving valuable painting tips to Griselda and her team. Griselda continues developing the slipcast eathenware range today, with every piece still being handpainted (SEE <http://www.wemyss-ware.co.uk>).

The Links Pottery (David Methven & Sons), started production c1800, making a wide variety of stoneware items, even including furniture. To decorate their pieces, they used handpainting, transfer printing and sponging techniques. The two later Kirkcaldy potteries were Rosslyn (started production c1879; Morrison & Crawford) and Sinclairtown (started c 1869; Lawrence Buist & Sons).

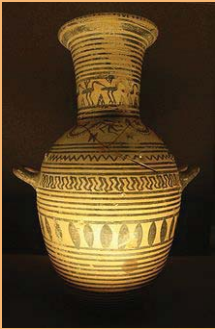
Between the four of them, they produced a vast outpouring of ceramics from the mid 19th century to early 20th century and were major employers in the town. All kinds of ceramic objects were produced - from tableware, to chimney pots, roof tiles, dairy and farm equipment, basins & ewers, candlesticks and door furniture! Large orders were received from abroad and the industry thrived through the 19th century before finally coming unstuck by the Great Depression of the late 1920s. People living in the area where the potteries stood still find broken shards etc in their gardens - a reminder of Kirkcaldy's once successful pottery industry.

SEE 'Kirkcaldy Potteries' by Carol McNeill (Fife Publicity), <http://www.kirkcaldybook.com/modules/sections/index.php?op=viewarticle&artid=1>;  
<http://www.scottishpotterysociety.co.uk/>

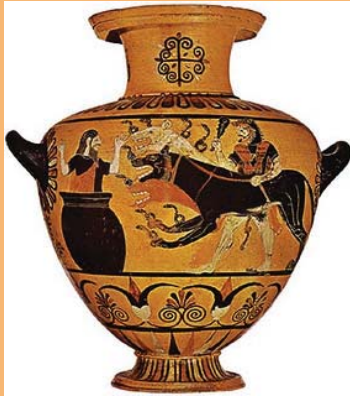
Kirkcaldy Museum & Art Gallery has a large collection of local pottery (War Memorial Gardens, Kirkcaldy KY1 1YG). They are closed during 2012 for refurbishment, due to re-open in Spring 2013. Wemyss Ware exhibition, St Andrews Museum, Spring 2012.



# Resources



Left - Early hydria (water pot), © The Louvre, Paris



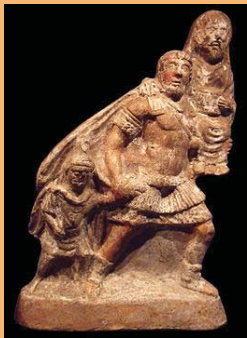
'Black figure' pot



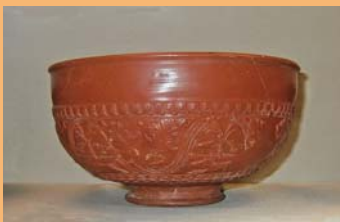
'Red figure' pot



Apollo & his raven, 'white ground' dish, © Delphi Museum



Terracotta painted figurine of Aeneas escaping Troy, Pompeii, 1st century AD



Gaulish Samian ware bowl, late 1st century AD, by Mercato, © British Museum, London



Roof tiles, Fishbourne Roman Palace, West Sussex

## Factsheet about classical ceramics

Broadly speaking, the classical period is understood to be the study of ancient Greek and Roman culture in the Mediterranean area from around 600BC to 600AD. In terms of understanding the societies, much of what we know has been gleaned from their ceramics - over 100,000 Greek vases have been recorded, for example - a hugely important archaeological resource.

The earliest ones were decorated in simple geometric designs, in monochrome colours that allowed the terracotta body to be seen. Large vases were used to inter the funerary ashes of the dead and imagery showing processions of warriors or charioteers have been found. Local styles were copied and schools of production appeared in different parts of ancient Greece. 'Black figure' pots seem to have originated in Corinth in the 7th century BC, combining incised decoration with painting. Artists also start signing their pots at this time, an indication of the relative status they must have had in society. In the 6th century BC 'red figure' designs were developed in Athens, growing in complexity as time passed. The less common 'white ground' technique also appeared at this time, where paints and gilding were applied to a white ground (the other techniques relied on the application and firing of slips to achieve their colour variations). Ceramic vessels had a variety of uses - storage (water, oil, wine, olives etc), cooking, cosmetics, rituals (funerary and offerings at temples or shrines).

By the time the Roman Empire flourished in the mid 1st century BC, painted Greek-style vases were no longer being produced. Although Roman culture was influenced by the art of Hellenistic Greece, their fine tableware, if decorated, tended to have moulded reliefs rather than paintings (eg 'terra sigillata' ware or Roman red gloss pottery). Different parts of the Roman Empire produced different items depending on what raw materials and knowledge was available. Gaul, for example, was an important centre for 'Samian ware', a form of terra sigillata, where whole dinner services were produced to intricate designs. In Britain, various kinds of pottery was produced (eg at Colchester) to serve as everyday items. Lead-glazed pottery was also made across the Empire in a variety of colours. Nor was ceramics used just within the household: underfloor heating pipes (hypocausts), roof tiles and bricks, as well as small tesserae for mosaics were commonly made of terracotta.

Terracotta figurines had been popular in ancient Greece and the tradition continued within the Roman Empire. These would be seen as cheaper alternatives to bronze statuary and in the form of a god or goddess, would often have religious or ritual purposes. Most would have been brightly painted after firing although little of this survives today.

# Resources

## Factsheet about neo-classical design

Neo-classical styles began appearing in western European art and architecture in the mid-18th century as a response to the more exuberant Baroque and Rococco styles which were then current. The artists and architects who followed neo-classicism believed themselves to be already well versed in existing historical examples from ancient Greece and Rome either through knowledge of original ruins and artefacts, or through the more dilute eye of the Renaissance. The uncovering of ancient Pompeii and Herculaneum had great influence from the mid-18th century onwards. Neo-classicism was about paring down details and returning to the geometric ideals of proportion and alignment favoured by the ancients.

There were roughly 3 types of neo-classical architecture: based on ancient temples; in the Palladian style (but not a direct copy of the original Palladian villas of the 16th century); and Beaux-Arts style (the latest incarnation of the style, featuring both Roman and Greek motifs and was very popular for grand public buildings and mansions of the period). In the first two, Roman features were used earlier, c 1750-1800, followed by those incorporating Greek details, 'Greek Revival' c1800-50.

The chief exponent of the early style of neo-classicism was Robert Adam who designed buildings and interiors for the landed classes in Scotland and England. He was born in Kirkcaldy but the family moved to Edinburgh shortly after birth. Neo-classicism was called by different names, depending on which country it appeared in. For example, in Napoleonic France, the austere design style which appeared was called 'Directoire' or 'Empire', whereas in Austria a similar style was known as 'Biedermeier', and in Britain 'Regency'. It was a very international style.

Interior details, following the same principles of restraint and proportion, were developed at the same time as the architecture. In fact, motifs found more commonly outside buildings, were also used inside by some architects - such as broken pediments surrounding mirrors, more usually found around windows. 'Cameo' features were very popular (as can be seen in both the Spencer House and Coalport images), and in many ways, the field of ceramics closely reflected developments in architecture and interior design of the period. Designs on porcelain bore miniaturised architectural details - the Coalport piece displays Greek key pattern friezes and a central cameo, whereas the large Russian vase is inspired by the patterning and colouration of ancient Greek vases. Such was the popular demand for ceramics in the 'contemporary' style that it led to a boom in ceramic production in England.



South front, Kedleston Hall, Derbyshire, designed by Robert Adam, c 1760 after the Arch of Constantine, Rome



General Register House, Edinburgh, by Robert Adam, c1788



Painted Room, Spencer House, London, c1759-65, one of the earliest completed neo-classical interiors in England, drawing on imagery from ancient Greece, Rome, and the Renaissance

Coalport fruit cooler & cover, c1800-10



Vase in the 'Medici' style, 'Pompeian' black & red style, St Petersburg, 1830



# Resources

## Factsheet about classical architecture

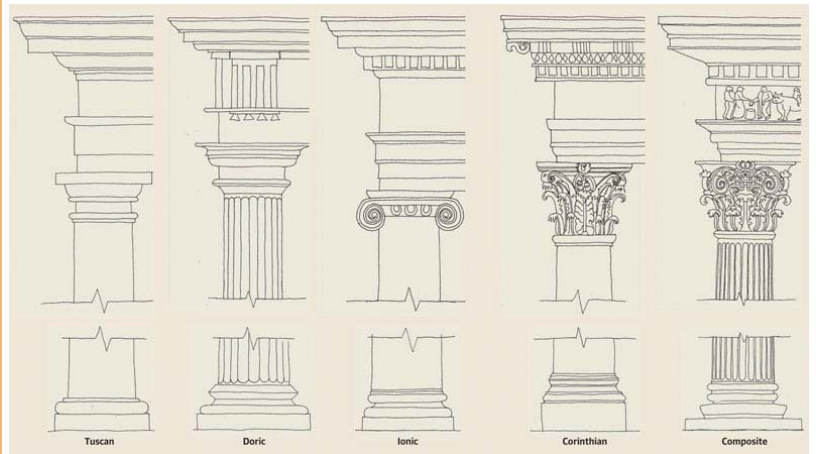
Classical architecture refers generally to the architecture of ancient Greece and Rome. There are three 'orders' of classical Greek architecture, based on the identification of columns - Doric, Ionic, Corinthian - with Doric being the simplest and earliest and Corinthian the most complex and latest in date. The Romans then added Tuscan (a simpler version of the Doric - see below left) and Composite (a more complicated version of the Corinthian - see below right).



Frieze (part reconstructed) from The Parthenon, Athens, now in a new museum



Bearers carrying water pots, from The Parthenon frieze, Athens



Drawings of the Roman order of architecture

Much of what we understand about classical architecture comes down to us through the writings of the Roman architect Vitruvius. His ten books 'De Architectura' were hugely influential when they were rediscovered in 15th century Italy and appreciation of them encouraged resurgence in building, based on the ancient principles. Later architects of the 16th and 17th centuries refined these (such as Vignola, Palladio, and Bernini) but the basics remained unchanged.

Details of the gilt bronze doors, created by Lorenzo Ghiberti for the Baptistery in Florence in the early 15th century use the same kind of relief decoration found in ancient friezes. The medium he used is cast metal and not stone, but the skill required to create large scale friezes such as these is the same.



Doric Parthenon showing the top of a column, the entablature and frieze above, topped by a triangular pediment



Detail (above) and full east doors (left), Florence Baptistery, Lorenzo Ghiberti, gilt bronze high relief, early 1400s



# Resources



Bowl, c900AD, lustre painted tin glazed earthenware, Basra, Southern Iraq



Hare tile, hand painted London, 1740-60, © National Museums Liverpool

Spode can, transfer printed, c1810



Burselm serving dish, WR Midwinter Ltd 1962-73, earthenware with transfer printed design, © V&A Museum, London

Paul Scott - 'Ibata, Ryoji & Interpreter Pot', porcelain, cream coloured with black transfer print, 1991



## Factsheet about hand painting/transfer printing on ceramics

Before the invention of transfer printing, all decoration on ceramics had to be done by hand, either with enamels or slips. Early decoration was just a case of applying a slightly different colour to the main body's in order to create a pattern. By Antiquity, it can be seen that this had developed into quite a complex process with designs incorporating the body colour. Through the medieval and renaissance periods, decoration tended to be tin-glazed earthenware, but it was the introduction of porcelain to the West that saw a real jump in experimentation with different techniques. Some of the handpainted designs of the 18th and 19th century are quite jewel-like in colour and the artists creating the mini landscapes, portraits or still lives on porcelain achieved amazingly high standards. As a result of the labour intensity of this technique, hand painted wares could be very expensive.

Transfer printing using transfers (or decals) was developed from copperplate etching techniques in the mid-18th century. An image was etched onto a copper plate and inked with an oily ink; a piece of tissue, paper or fabric (sometimes called a 'bat', hence the name 'bat printing') was then pressed onto the copper plate. With the transfer now made, it was pressed onto the ceramic object which had already been bisque fired. This was glazed and the then fired again in order to make the image permanent.

It wasn't without technical problems - if the transfer was removed without enough care, it left a slightly 'wiped' looking mark on the decoration. It didn't always fit snugly round the object and sometimes had to be cut to fit, making the design appear slightly odd. But the process did enable more mass produced ceramics to be made and at greatly reduced costs and has remained a very popular way of decorating ceramics.

In the Placement exhibition, several of the artists combine transfer printing with hand painting in the decoration of their work. Lowri Davies' is perhaps most closely linked to historic work in that some of her work still evokes the painterly qualities of 19th century landscapes found on porcelain. She gives plenty of white space to the details of decoration on her work. Stephen Bird and Conor Wilson by contrast build up complicated surface patterns using a combination of transfers, hand painted details, etc with neither one technique surpassing the other in importance.



# Resources

## Factsheet about the English potteries

This title generally refers to the large number of potteries that were set up in the North Staffordshire area around what is now Stoke on Trent from the 1700s onwards. Due to the availability of clay, salt, lead and coal, the area quickly became a major centre for ceramic production.

Approximately 1500 individual potteries have existed in this area since that date, making it sometimes difficult to identify specific potteries. Some were huge concerns employing thousands of workers; others were more or less one man operations. The main towns where they were based were Burselm, Hanley, and Barlaston (where Josiah Wedgwood had factories), Tunstall, Stoke, Fenton, and Longton.

At the height of output, this was pottery manufacture on an industrial scale. The landscape was dominated by the brick bottle kilns with small concerns having only one, and larger works up to about 25. A wide variety of items were produced from the familiar Staffordshire figures of people and animals to the pairs of dogs or cats found on many mantelpieces and all manner of domestic ware. Firms like Doulton and Twyford also made practical ceramic items like toilets! The largest factories were Wedgwood, Spode, Minton, Aynsley, Doulton, and Twyford, some of whom are still in business today although ownership tends to have shifted to multi national companies.

Josiah Wedgwood's fame lay in his perfecting the technique of creating stoneware cameos, 'jasperware'. As he had been inspired by the so-called 'Portland Vase', a Roman cameo glass vase now in the British Museum, his original designs were called Portland Blue (later known as 'Wedgwood Blue'). A selection of different matt background colours followed. Not only were his designs used for ornamental tableware, buttons and jewellery, they were incorporated into interior design schemes for grand houses.

In the Placement exhibition one artist who has been directly inspired by Staffordshire pottery is Stephen Bird, who incorporates Toby Jugs into many of his pieces.



Elektra Porcelain Co Ltd, Langton, photo c1966; factory was demolished in 1975



Aerial view of the Spode works, c1927, showing the bottle kilns



Figure of Staffordshire archer, c1825



Pair of Staffordshire spaniels or Wally Dugs, 19th century



Jasperware vase and cover, John Flaxman, Wedgwood, c1780, unglazed stoneware, ©V&A Museum, London



Jasperware insets around fireplace, © Lady Lever Art Gallery/Liverpool Museums

# Resources



## Factsheet about the Martin Brothers

There were 4 Martin brothers - Wallace, Walter, Edwin and Charles - who became well known during the second half of the 19th century for grotesque 'Wally Birds', sculpted 'face' jugs, vases and other items that looked back to medieval designs in appearance. From their London studio, they produced a very distinctive kind of stoneware, often with a salt glaze (throwing salt into the kiln during firing to give a rough surface to the pottery), in muted brown, green, grey and blue colours.



Three of the brothers had had art school training and two of them (Walter and Edwin) had also worked at the Doulton Factory in Lambeth. Walter became the firm's specialist on the wheel, Edwin did most of the fish and flower designs, and Charles ran the shop. Their pieces were individually made rather than mass-produced. The business continued until 1915 when it closed, but 'Martinware' is now very collectable.

There is much about some of Laura Ford's sculptural ceramics that is reminiscent of some of the Martin Brothers' work. Her 'Bird', for example, has the same kind of comical look with a slightly 'lumpy' moulding that also seems to recall feathers, and the nature of glazes she chooses - soft browns and greens, mixed together - is also very close to their palette. As they did, her animals take on certain human characteristics and seem to inhabit both the animal world and ours.



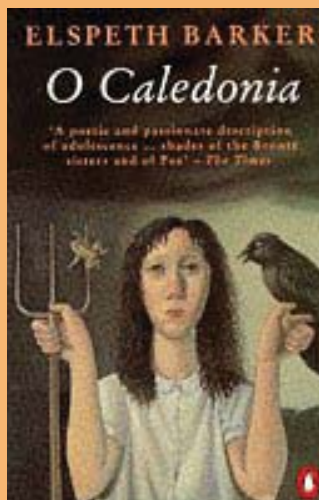
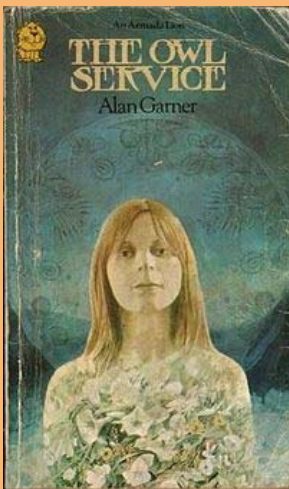
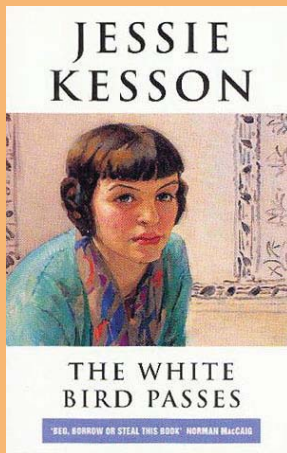
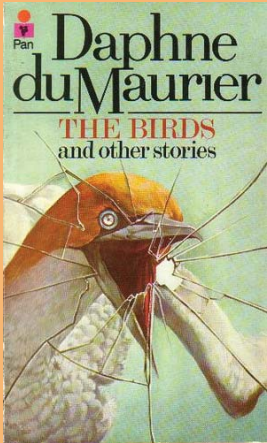
Above - Martinware bird  
Left - Martinware jug



© Tullie House Museum & Art  
Gallery, Carlisle



# Resources



## Birds in literature

Birds have always been popular subjects in literature, sometimes appearing as themselves or sometimes as a metaphor for something else meaningful in the work. The following are some worth exploring.

- 'The Birds' by Daphne du Maurier, 1952

Story of a farmhand and his community being attacked by wild seabirds

- 'The White Bird Passes' by Jessie Kesson, 1958

Semi autobiographical account of the hardship experienced by the author, growing up in Aberdeenshire in the 1920s

- 'The Owl Service' by Alan Garner, 1968

Contemporary interpretation of a Welsh myth from the Fourth Branch of the Mabinogion

- 'O Caledonia' by Elspeth Barker, 1995

Features a jackdaw who searches in vain for its companion Janet after her death

To read Edgar Allan Poe's narrative poem 'The Raven', SEE <http://www.heise.de/ix/raven/Literature/Lore/TheRaven.html>. It was first published in 1845 and has an almost supernatural feel to it, featuring a talking raven.

# Resources

## Contemporary Ceramics

Contemporary as a term usually means 'living', but to give a broader picture of how contemporary ceramics have developed from the 20th century into the 21st, it's worthwhile looking at the work of several now dead ceramic artists from the 20th century:

- Bernard Leach / Shoji Hamada (SEE [www.artcornwall.org/profiles/Bernard\\_leach.htm](http://www.artcornwall.org/profiles/Bernard_leach.htm))
- Lucie Rie / Hans Coper (SEE [www.vads.ac.uk/learning/csc/rie/essay.html](http://www.vads.ac.uk/learning/csc/rie/essay.html))

Contemporary Fife ceramicists:

- Gavin Burnett, MAKE (SEE [www.clayandglass.co.uk](http://www.clayandglass.co.uk))
- Culross Pottery (SEE [www.culrosspottery.com/](http://www.culrosspottery.com/))
- Griselda Hill Pottery (SEE [www.wemyssware.co.uk/](http://www.wemyssware.co.uk/))
- Anne Lightwood (SEE Scottish Potters' Association website)
- Methil Moggies (SEE [www.earthen-images.com/](http://www.earthen-images.com/))
- South Lissens Pottery (22 Main Street, Milnathort)
- George Young (SEE [www.standrewspottery.co.uk/](http://www.standrewspottery.co.uk/))

Organisations / publications:

- Scottish Potters' Association (SEE [scottishpotters.org](http://scottishpotters.org))
- Craftscotland (SEE [www.craftscotland.org](http://www.craftscotland.org))
- Craft Potters Association (SEE [www.cpaceramics.co.uk/](http://www.cpaceramics.co.uk/))
- Studio Pottery (SEE [www.studiopottery.co.uk/](http://www.studiopottery.co.uk/))
- Ceramic Review (SEE [www.ceramicreview.com/](http://www.ceramicreview.com/))

Where to see ceramics:

### Permanent displays include

- Kirkcaldy Museum & Art Gallery (when re-opened)
- McManus, Dundee
- National Museum of Scotland, Chamber Street, Edinburgh

### Temporary displays include

- Potfest (SEE [www.potfest.co.uk/](http://www.potfest.co.uk/))
- Art in Clay (SEE [www.artinclay.co.uk/](http://www.artinclay.co.uk/))
- Contemporary Applied Arts (SEE [www.caa.org.uk/](http://www.caa.org.uk/))
- COLLECT (SEE [www.craftscouncil.org.uk/collect/](http://www.craftscouncil.org.uk/collect/))

AND as well as visiting individual potters' studios, there are numerous galleries/museums across the country exhibiting ceramics regularly. It's perhaps worth noting too that while there is a steady number of people training in ceramics, no Scottish arts school runs a ceramics course any longer. Ceramics is featured only as an additional technique to combine within other disciplines within the colleges.



Bernard Leach



Lucie Rie, © The Lucie Rie Estate



George Young



Gavin Burnett



Culross Pottery