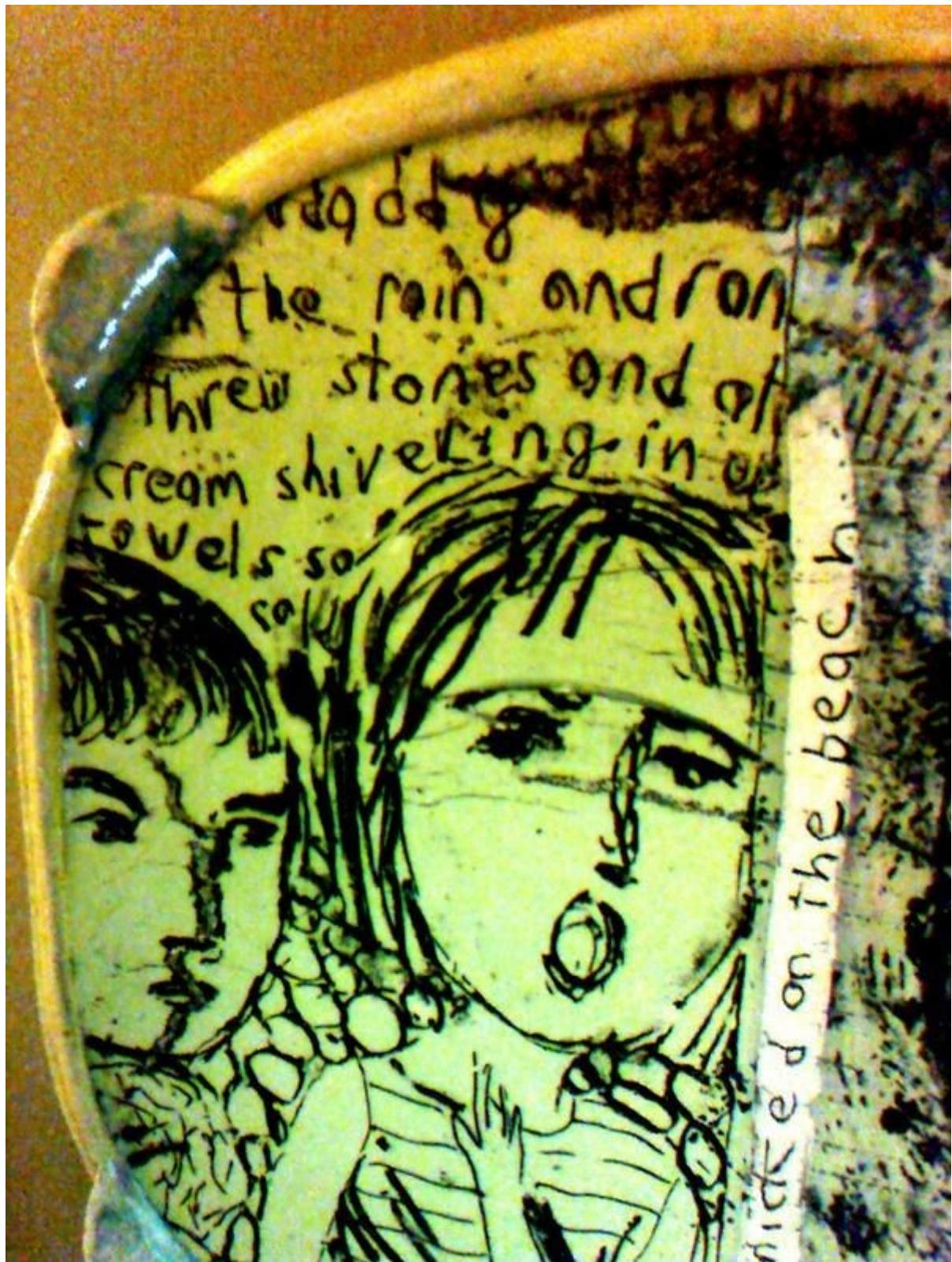


Welcome to this weeks hand out, today we are looking at a ceramic artist who made plates, Sara Robertson, who is no longer a maker and now works in a college. I like the way a plate can be like a canvas for ideas. Keep well and look after your self.

Sara Robertson

Started out as a fine artist, she did a Bachelor of Arts with honours at Goldsmith College, University of London 1977 to 1980. She had a studio at Iliffie Yard, Kennington. She then did a Master of Art at the Royal College of Art in ceramics and glass in 1993 to 1995. She was making and selling ceramics at Contemporary Applied Arts, Crafts Council Index, Scottish Gallery. She helped support herself by teaching in the United Kingdom and abroad at universities, colleges, schools, museums and galleries. She is now head of Visual and Digital Art at Morley College in Lambeth,

At school she learnt to throw and was inspired by Bernard Leach's book ' A Potters Book'. She was interested in drawing and painting, she decorated her work with drawings and paintings. When she was studying at Goldsmiths she was on a conceptual ideas based fine art course. Through print making she discovered that the restrictions imposed by technique and process helped her to resolve ideas, leading her to the post graduate course at Goldsmiths College and large hand built vessels.



These evolved into richly decorated 'worlds with in' three dimensional figurative paintings on the curved surfaces of vessels and bowls which she used to work on for eight years or more. Although sought after, the pieces were time consuming which kept out put low and prices high.

Her plates have a 1950's feel, with images of female figures filling the whole frame. She uses a motive of cut out dolls with dresses. Her mother died while she was at the Royal College of Art and this had an effect on her work. She began to explore her own life both as a child and as a teenager.

After college she returned to Iliffe Yard. She used her sketch books to record ideas and to work from them onto clay plates. After working out the design she would paint this onto newspaper using coloured or white slip or painted through Potters Tissue, this means the writing had to be done back to front, hence the child like quality of the hand writing. This is then pressed onto a flat slab of clay to transfer the original design. The slab is then eased into a press mould and more work is done by adding sprigs, printing, incising and painting to create many layers of colour and mark making. These were then covered with a clear glaze. She uses a white grogged clay. Some of her plates have rims which act as frames for the images.

She said' my approach to colour is that of a painter and I often mix under glaze powder into white slip until the colour looks right. I paint slip onto newspaper and make lines and marks by drawing into with a metal tool. I then paint over this with another slip which becomes the colour of the lines. The images print back to front when transferred onto the clay. I work with three glazes, high lead, egg shell and clear lead less. I fire to one thousand and forty degrees centigrade to eleven thousand and twenty degrees centigrade, using an electric kiln'.

I could not find any images of her work on websites.

Potters Tissue Paper

this is what decals or transfers are printed on, a thin paper which holds the ink or ceramic medium before placing on the work.

Iliffe Yard SE17

is a grade two listed building development built in the 1890's. Sometimes has open studio events.