

Abertawe a Nantgarw

Cynhyrchai Crochendy Cambria yn Abertawe (1764 i 1870) grochenwaith defnyddiol â throsluniau arno a hefyd llestri pridd wedi'u haddurno'n gain gan William Weston Young a Thomas Pardoe. Cynhyrchwyd llestri porslen, wedi'u haddurno gan William Billingsley a Thomas Baxter, rhwng 1814 a 1817 a gymharwyd yn ffafriol iawn i gynnyrch y ffatri Ffrenig yn Sèvres.

Sefydlwyd Crochendy Nantgarw, ger Caerdydd, gan William Billingsley yn 1813 ar gyfer cynhyrchu porslen. Er bod peth gwaith cain wedi'i gynhyrchu, cafwyd colledion odyr trwm a chaewyd y crochendy yn 1819. Fe'i hailgorwyd yn 1833 a chynhyrchwyd llestri pridd gwydrog defnyddiol tan iddo gau yn 1921. Mae Crochendy Nantgarw yn cynhyrchu gwaith unwaith yn rhagor erbyn hyn, ar ôl cychwyn ar brosiect yn 2017 i ail-greu'r dull gwreiddiol ar gyfer creu Porslen Nantgarw a fu ar goll am fwy na dau gan mlynedd.



Abertawe a/and Nantgarw

Reginald Wells (1877–1951)

Hyfforddwyd Reginald Wells yn gerflunydd yn y Coleg Celf Brenhinol a chanolbwyntiodd yn wreiddiol ar gerfluniau efydd cyn troi at cerameg. Ar ôl y Rhyfel Byd Cyntaf, sefydlodd ei drydydd crochendy yn King's Road, Chelsea, gan ddechrau arbrofi â llestri tymheredd uchel â nodweddion gweddol cryf. Dylanwadwyd llawer ar y rhain gan cerameg Tsieina a nododd 'SOON' arnynt er mwyn cyfeirio at grochenwaith y llinach Sung. Daw'r potiau sydd yn y casgliad o'i odyr yn King's Road. Roedd gan Wells lawer o sgiliau a diddordebau eang, ac roedd hefyd yn bensaer ac yn gynlluniwr awyrennau cynnar.



Reginald Wells

Frances Richards (1869–1931)

Ychydig iawn sydd wedi ei ysgrifennu am Frances Richards a oedd yn un o'r crochenyddion stiwdio arloesol cynharaf ym Mhrydain. Astudiodd grochenwaith dan ofal Richard Lunn yn y Coleg Celf Brenhinol a chreu potiau a phowlenni wedi'u taflu a'u ffwrmdanio mewn odyr yng ngardd gefn ei chartref yn Highgate, Llundain. Arddangosai ei gwaith yn rheolaidd yn y Gymdeithas Arddangos Celf a Chrefft ar ôl 1916 a gwerthu ei gwaith drwy Heals ac Oriol Three Shields lle cynhaliodd arddangosfa o'i gwaith ei hun yn 1928. Yr unig amgueddfa arall i gwyddwn amdani sy'n berchen ar gasgliad o'i gwaith yw'r V&A yn Llundain.



Frances Richards

Swansea and Nantgarw

The Cambrian Pottery in Swansea (1764 to 1870) produced transfer printed utility ware but also earthenware with very fine painted decoration by William Weston Young and Thomas Pardoe. Porcelain ware, decorated by William Billingsley and Thomas Baxter, was produced between 1814 and 1817 and was compared very favourably with the products of the French factory at Sèvres.

Nantgarw Pottery, near Cardiff, was started by William Billingsley in 1813 for the production of porcelain. Although some very fine work was produced, there were heavy kiln losses and the pottery closed in 1819. It re-opened in 1833 producing glazed earthenware utility products until its closure in 1921. Nantgarw China Works is once again in production, after embarking on a project in 2017 to recreate the original recipe for Nantgarw Porcelain which had been lost for over two hundred years.

Reginald Wells (1877–1951)

Reginald Wells trained as a sculptor in the Royal College of Art and he concentrated initially on bronze figure sculpture before turning to ceramics. After the First World War he set up his third pottery at the King's Road, Chelsea, where he began to experiment with high temperature wares with strong textural qualities. These were much influenced by Chinese ceramics which he marked 'SOON' as a reference to Sung dynasty pottery. The pots in the collection are all from his King's Road kiln. Wells was man of wide-ranging interests and skills, he was also an architect and designer of early aeroplanes.

Frances Richards (1869–1931)

There has been very little written about Frances Richards who was one of the earliest pioneer studio potters in Britain. She studied pottery under Richard Lunn at the Royal College of Art and made thrown pots and bowls which she fired in a kiln in her back garden at Highgate, London. She exhibited regularly at the Arts and Crafts Exhibition Society after 1916 and sold work through Heals and the Three Shields Gallery where she had a solo exhibition in 1928. The V&A in London is the only other museum known to have a collection of her work.

TANIO / IGNITE

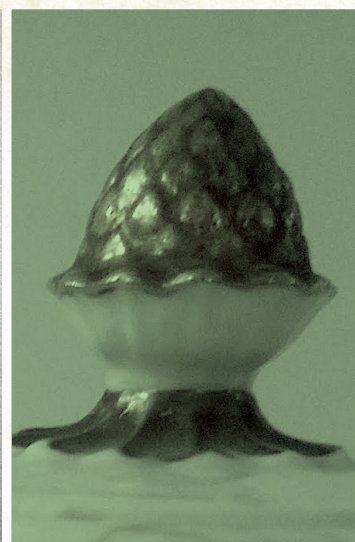
PROSIECT DEORI / INCUBATOR PROJECT ROSS ANDREWS, ELIN HUGHES, NATHAN MULLIS, HANNAH WALTERS

Oriel Cerameg 11 Ionawr—15 Mawrth 2020 / Ceramic Gallery 11 January—15 March 2020
Canolfan y Celfyddydau, Aberystwyth Prifysgol Aberystwyth / Aberystwyth Arts Centre, Aberystwyth University

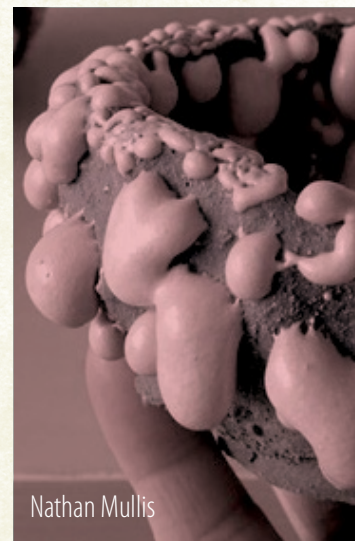
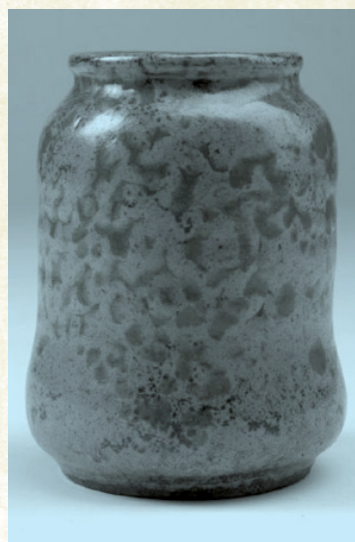
Gwneuthurwyr newydd yng Nghymru yn ymateb i weithiau o Gasgliad Cerameg Prifysgol Aberystwyth / Emerging makers in Wales responding to the works from Aberystwyth University's Ceramic Collection



Ross Andrews



Elin Hughes



Nathan Mullis



Hannah Walters



Cychwynnwyd y *Prosiect Deori* yn 2019 i roi cyfle i wneuthurwyr newydd weithio gyda Chasgliad Cerameg y Brifysgol ac i greu gwaith newydd wrth ymateb iddo. Rhoddwyd gwahoddiad agored i artistiaid. Y nod oedd eu helpu i bontio'r cyfnod rhwng gadael addysg neu hyfforddiant ac i annog artistiaid i ddatblygu eu hymarfer wrth baratoi ar gyfer arddangosfeydd mewn oriellau. Dewiswyd pedwar artist: Ross Andrews, Elin Hughes, Nathan Mullis a Hannah Walters, a'r pedwar ohonynt yn raddedigion Prifysgol Metropolitan Caerdydd.

The *Incubator Project* was initiated in 2019 to give emerging makers the opportunity to work with the University Ceramic Collection and to make new work in response. Artists were invited through an open call. The aim was to help them bridge the gap between leaving education or training and to encourage artists to develop their practice while preparing for gallery exhibitions. Four artists were selected: Ross Andrews, Elin Hughes, Nathan Mullis and Hannah Walters, who are all graduates from Cardiff Metropolitan University.

Rydym yn ddiolchgar iawn i Grochendy Nantgarw a Potclays CYF am gefnogi'r prosiect hwn.

We are very grateful to Nantgarw China Works and Potclays LTD for supporting this project.

Ross Andrews (b.1994)

Mae Ross wrthi'n astudio ar gyfer gradd Meistr Ymchwil (MRES) mewn Cerameg yn Ysgol Gelf a Dylunio Caerdydd. Mae'n defnyddio technoleg ddigidol fel technoleg argraffu 3D a meddalwedd modelu i ddylunio mowldiau ar sail sganiau digidol. Yna, mae'n creu darnau slip, gan gyfuno technoleg arloesol â thechnegau cerameg traddodiadol. Defnyddiodd sganiwr 3-D i sganio gweithiau Abertawe a Nantgarw yn y casgliad a dadgodio'r wybodaeth ddigidol i greu gwaith newydd. Byddai'r rhaglen sganio ddigidol yn aml yn ceisio rhagfynegi gwybodaeth goll – gan ychwanegu manylion fel pedair handlen yn lle dwy, neu roi addurn y tu mewn i'r fâs.

'Heriwyd fy ngallu i weithio gyda deunydd newydd (tsieini esgryn) yn ogystal ag ymestyn fy ngwybodaeth am wydredd i greu gwead ac addurniadau bach o loywedd. Rwyf bellach yn deall fy hun yn well a'r prosesau sy'n hanfodol i fy ngwaith; yn goresgyn rhwystrau mewn lleoliad proffesiynol y tu allan i sefydliad.

Trwy gyfuno prosesau sgiliau llaw digidol a thraddodiadol o argraffu 3D, troi plastr ar droell ac adeiladu â llaw, llwyddais i gynhyrchu nifer o elfennau y gobeithiaf eu defnyddio i gynhyrchu gwrthrychau mwy a hefyd eu cyfuno yn un corff o waith cydlynol. Gan fod y prosiect hwn mor fyr ac yn symud mor gyflym, rhaid gwneud y gwaith heb fawr o brofi ac mi wnaeth hynny fy annog i ddibynnu ar fy mhrofiad a'm greddf wrth greu, ac fe wnaeth hynny ychwanegu at fy mwynhad.'

rossdesignermaker.wixsite.com



Elin Hughes (b.1997)

Enillodd Elin radd BA mewn Cerameg o Ysgol Gelf a Dylunio Caerdydd yn 2019, gan dderbyn Gwobr Potclays am arloesi â chlai. Mae hi'n gweithio ar hyn o bryd yn Uned Ddeori Ysgol Gelf a Dylunio Caerdydd. Mae Elin yn creu llestri tafledig mawr y mae'n eu dadadeiladu â thoriadau a rhwygiadau dramatig er mwyn archwilio'r tensiwn mewn clai. Bu Elin yn canolbwyntio ar waith Frances Richards yn y casgliad a rhoddodd gynnig ar danio pren am y tro cyntaf.

'Byddai llawer o botiau Richards wedi'u creu ar anterth yr oes jazz yn y 1920au, cyfnod o gyferbyniadau, o obaith a grymuso ond o dlodi a chynnwrf hefyd. Mae llawer o hanfodion creu cerameg yn cael eu cymryd yn ganiataol heddiw. Er mwyn cael syniad o'r math o ymdrech fyddai Richards wedi'i wneud, cymerais ran ym Mhrosiect Anagama Rhydychen ar ddechrau Tachwedd a threulio wythnos yn rhannu coed ac yn dysgu sut i danio coed. Trwy brofi'r dull tanio llafurus hwn a rhoi cynnig ar addurniadau maiolica am y tro cyntaf, rwy'n teimlo gam yn nes at ymgorffori'r fenyw anghaffaeladwy hon y mae ei chyfraniad at grochenwaith stiwdio yn haeddu cydnabyddiaeth.

Yn ystod y blynyddoedd diwethaf, mae'r gwaith a greais wedi datblygu o ystyried cysyniadau haniaethol o ofod, cof ac amser. Mae dewis ymateb yn uniongyrchol i rinweddau mwy cyffyrddadwy siâp, patrwm a lliw wedi bod yn chwa o awyriach. Mae rhyw deimlad arbennig o lawenydd ac arbrofi yn perthyn i lestri Frances Richards, a phob potyn yn dyst i batrwm newydd neu wydredd newydd ac roeddwn am gyfleu naws o gyffro, byrfyfyr. Datblygodd pob un llestr gennyf, felly yn reddfol.'

elinhughesceramics.wordpress.com

Ross Andrews (b.1994)

Ross is currently undertaking a Master of Research (MRES) in Ceramics at Cardiff School of Art and Design (CSAD). He uses digital technology such as 3D printing technology and modelling software to design moulds informed by digital scans. He then creates slip-cast pieces, combining cutting edge technology with traditional ceramic techniques. He used a 3-D scanner to take scans of the Swansea and Nantgarw works in the collection and decoded the digital information to make new work. The digital scanning program often tried to predict missing information – adding extra details such as four handles instead of two, or putting the decoration on the inside of the vase.

'I have been challenged within my ability to work with new material (bone china) as well as expanding my knowledge of glazes to generate texture and small decoration of lustre. I have also gained a better understanding of myself and processes that are integral to my practice; overcoming obstacles in a professional environment outside of an institution.

Through the combination of digital and traditional hand-skill processes from 3D printing, turning plaster on a lathe and hand building, I was able to generate multiple components that I hope to use not only to generate larger-scale objects, but compose into one cohesive body of work. As this project is so short and fast-paced, the work has to be made with minimal testing and almost encouraged me to rely on my experience and gut instinct when making, which for me, added to the enjoyment.'

rossdesignermaker.wixsite.com

Elin Hughes (b.1997)

Elin graduated with a BA in Ceramics from Cardiff School of Art and Design in 2019 and was a recipient of the Potclays Award for innovations in clay. She is currently working in CSAD's Incubation Unit. Elin makes large scale thrown vessels which she deconstructs with dramatic cuts, rips and tears to explore the tension in clay. Elin explored the work of Frances Richards in the collection and attempted wood firing herself for the first time.

'Many of Richards's pots would have been made at the height of the jazz age in the 1920s a time of contrasts, of hope and empowerment but poverty and upheaval too. So much involved with making ceramics then is taken for granted today. In order to get an idea of the kind of efforts Richards would have endured, I got involved with the Oxford Anagama Project at the beginning of November and spent a week splitting wood and learning to wood fire. Through experiencing this arduous firing method and attempting majolica decoration for the first time I feel a step closer to embodying this elusive woman whose contribution to studio pottery deserves its rightful recognition.

Over the past years the work I've made has developed from considering abstract concepts of space, memory and time. Choosing instead to respond directly to the more tangible qualities of shape, pattern and colour has been a breath of fresh air. There is a great sense of joy and experimentation to the vessels of Frances Richards, each pot showcases a new pattern or new glaze and I wanted to capture this essence of excitement and improvisation. Each of my vessels is therefore developed intuitively through a state of play.'

elinhughesceramics.wordpress.com

Nathan Mullis (b.1994)

Astudiodd Nathan am radd BA mewn celfyddyd gain ym Mhrifysgol Fetropolitan Caerdydd, gan gwblhau gradd Meistr mewn Cerameg yn 2018. Mae'n mwynhau gweithio yn arbennig gyda darnau clai anodd ac arbrofi â gwydredd, a bydd yn ysgrifennu ryseitiai gwydredd yn aml yn hwyr yn y nos. Cynhaliwyd ei sioe gyntaf o'i waith ei hun, *Small Worlds* yng Nghaerdydd yn gynharach eleni. Ar gyfer y prosiect hwn, ymatebodd i waith gan Reginald Wells, gan edrych ar ei dechnegau gwydro yn ogystal â'r ffordd y byddai Wells yn arddangos ei waith yn wreiddiol mewn arddangosfeydd.

'Elfen fwyaf anodd y prosiect hwn oedd y frwydr i ddatblygu, helaethu a deall cyfuniadau gwydredd trawiadol a chymhleth yr artist. Mae Reginald Wells yn arddangos amrywiaeth hardd, anhygoel o raddoli a thonyddu lliwiau; mae'r llestri wedi'u torri'n lân ac yn glir; enghraifft arbennig o alcemi gwydredd ar ei gorau. Mae fy ngwaith innau'n gyferbyniad llwyr o ran y canlyniad gwaeol. Felly, bu'n anodd cwrrd yn y canol, gallech ddweud, a chreu cydbwysedd rhwng y ddau wrth gynnal elfen o fy arddull alcemegol fy hun.

Bu'r prosiect yn gyfle gwyb imi ymestyn a datblygu fy ngwaith mewn ffordd na wneuthum erioed o'r blaen. Bu'n wych cael datblygu a chreu cyfodiad rhwng fy hen waith, gwaith Reginald Wells a'r detholiad hwn o wrthrychau cerameg cywrair newydd, mwy. Rwy'n gyffrous i fynd ati i ymchwilio i waith Wells ac i ymestyn a datblygu'r gyfres newydd hon er mwyn gweld i ble yr aiff â mi yn y dyfodol.'

www.nathanmullisartist.co.uk



Hannah Walters (b.1994)

Mae Hannah yn astudio ar gyfer gradd Meistr ym Mhrifysgol Fetropolitan Caerdydd ar ôl cyfnod yn astudio ym Mhrifysgol Falmouth (Cernyw) lle'r enillodd Radd BA Israddedig mewn Crefftiau Cyfoes. Treuliodd lawer o flynyddoedd yn gweithio mewn canolfan hen bethau a'i harweiniodd i gwestiynu statws a gwerthfawrogiad gwrthrychau. Mae'n cyfeirio at borslen Ewropeaidd hanesyddol o'r 17eg a'r 18fed ganrif yn ei gwaith, gan greu ei darnau porslen anymarferol a thra gofalus ei hun. Astudiodd ddarnau Abertawe a Nantgarw yn y casgliad a chymryd diddordeb yn y defnydd o addurno â llaw, ac yn arbennig y modd y'i defnyddid weithiau i orchuddio camgymeriadau tanio bach.

'Mae ymateb i borslen Nantgarw ac Abertawe yn brosiect cyffrous, yn enwedig yn ystod y misoedd cyntaf ar ôl cwblhau'r MA. Mae wedi cynnal y momentwm o ddatblygu wrth ymarfer ac wedi rhoi cyfle imi arbrofi. Hoeliwyd fy sylw ar un darn yn arbennig ers y tro cyntaf imi gael golwg ar y casgliad, sef y pot inc addurnedig o Borslen Abertawe. Gwelir hiwmor yn ei ffurf a'i ddelweddau gor-addurnedig, o'r delweddau o'r pilpalod, sy'n cael eu hystyried yn sothachlyd erbyn hyn, i'r ceriwb yn y canol. Cynigiodd gyfoeth o ddelweddau gweledol, 2D a 3D, i danio f'ysbrydoliaeth. Yn wir, bu'n fan cychwyn ar gyfer nifer o fy namau o'r prosiect hwn.

Dechreuaf bob darn drwy dynnu llun, gan fod cyfieithu gwybodaeth yn ôl ac ymlaen rhwng y cyfryngau yn fy helpu i symleiddio a chrynhoi sy'n caniatáu i syniadau newydd ddatblygu. Mae'r rhyddid a gefais yn ystod y briff yn fy ngalluogi i wthio fy hun a fy ngwaith i greu darnau mwy ymchwiliol ac rwy'n sicr y bydd yn gwneud gwahaniaeth mawr i fy ngwaith yn y dyfodol.'

www.hannahwaltersceramics.com

Nathan Mullis (b.1994)

Nathan studied a BA in fine art at Cardiff Metropolitan University and completed a Masters in Ceramics in 2018. He particularly likes working with difficult clay bodies and experimenting with glaze, often writing glaze recipes late into the night. He had his first solo show *Small Worlds* in Cardiff earlier this year. For this project he responded to work made by Reginald Wells, looking at not only his glaze techniques but also at how Wells originally displayed his work at exhibitions.

'The most difficult element of the project has been the battle to develop, expand and figure out the artist's striking and complex glaze combinations. Reginald Wells displays a staggering and beautiful array of colour graduation and tone; the vessels are clean cut and clear; a true example of glaze alchemy at its finest. My work couldn't be more of a contrast in respect to the textural result achieved. Therefore, it has been difficult to meet in the middle you could say, to create a balance between the two whilst maintaining an element of my own alchemic style.

The project as a whole has been a great opportunity for myself, to expand and develop my body of work in a way I have never done before. It has been fantastic to develop and create a juxtaposition between my old work, Reginald Wells' work and this selection of larger new refined ceramic objects. I am excited to continue to research Wells' body of work and want to expand and progress this new series to see where it can take me in the future.'

www.nathanmullisartist.co.uk

Hannah Walters (b.1994)

Hannah is studying for a Masters at Cardiff Metropolitan University and has previously studied at Falmouth University (Cornwall) where she did a BA Undergraduate Degree in Contemporary Crafts. She spent many years working in an antiques centre which led her to question the appreciation and status of objects. She references historical 17th and 18th century European porcelain in her work, creating her own elaborate non-utilitarian porcelain pieces. She studied the Swansea and Nantgarw pieces in the collection and became interested in the use of hand painted decoration, especially in how it was used sometimes to cover small firing faults.

'Responding to Nantgarw and Swansea porcelain is an exciting project to work on, especially in the first months after finishing my MA. It has kept up the momentum of my developing practise and has allowed me the space to experiment. One piece jumped out at me from my first look at the collection, the ornate inkwell from Swansea Porcelain. There is humour in its overly elaborate form and imagery, from the now kitsch imagery of butterflies to its cherub centrepiece. It has offered up a wealth of visual imagery, both 2D and 3D, for me to spark ideas from. In fact, it is the starting point of a number of my pieces from this project.

I start each piece by drawing, translating information back and forth between mediums helps me streamline and abstract and this allows for new ideas to develop. The freedom I have been given in this brief is really allowing me to push myself and my practice to create more investigational pieces and I am certain that it will make all the difference in my future work.'

www.hannahwaltersceramics.com