



Craft  
SCOTLAND

*CLOSE  
TO HAND*

Craft Scotland at Collect 2024

collect

THE LEADING  
INTERNATIONAL FAIR  
FOR CONTEMPORARY  
CRAFT AND DESIGN

# *CLOSE TO HAND. MAKERS GO HAND IN HAND WITH THEIR MATERIALS.*

Willow is reaped, harvested, stripped and woven. Seaweed is gathered, hung, dried and tied. Silver is quenched, raised, drawn, chased, annealed and burnished. Linen is stretched, printed, quilted and stitched. Enamel is mixed, applied and fired. Wood is hauled, seasoned, hammered, honed and scorched. Clay is thrown, coiled, turned. Paper is cut, pierced, threaded warp and weft. Rosehips are picked, dyes are made.

And time and time again, hands move rhythmically, repeatedly. Hands exercised. Pushing, pulling, drawing, warming, wetting. A hand cajoles a wayward material to comply, to yield. A hand takes a paint brush across a page; a thumb and forefinger hold tight an incisor. Hands are cupped to steer, heavenwards, a tower of clay. Hands clasp a hammer, a chisel, a mallet. And tentative, sometimes anxious fingertips explore a material and its new form, feeling its readiness, its completeness, its finish.

Close to hand. Makers go hand in hand with their materials.

### Foreword: Susanna Beaumont

Close to Hand is an unabashed celebration of makers, materials and the vital tool that is the makers' hand. Presented by Craft Scotland at Collect 2024, it salutes the hand's transformative power to fashion and charge a material with a new sense of being, to create the exceptional.

Showcasing the work of 12 makers from across Scotland selected through a Craft Scotland open call, Close to Hand comprises jewellery, ceramics, sculpture and textiles by recent graduates and those with established practices. What unites them is a clear delight, fuelled by curiosity, to both challenge and collaborate with their chosen materials. Some brilliantly plunder a craft history stretching back centuries, delving deep into rich strata of time-honoured materials and making traditions, others are latter-day alchemists embracing the overlooked. They all craft the exceptional, melding fresh ideas from near and far with the innovative and the ancient with unwavering adventurous hands.

The Scottish landscape is tangible in the work of Iona Turner, Susie Redman, Richard Goldsworthy, Stefanie Ying Lin Cheong, Emma Louise Wilson and Heather McDermott. They often gather by hand materials that were once cleaved to its terrain. Iona Turner gathers seaweed from beaches, delighted by its plentifulness and a wish to use sustainably sourced material. Working with knotted wrack (*Ascophyllum nodosum*) she creates extraordinary sculptural pieces that can be worn or hung, the wrack having turned a soft pistachio green on drying. While Susie Redman, whose studio overlooks the Firth of Forth, weaves vessel-like forms out of linen, cotton and paper. And they have a beguiling precarity, they lean, they curve. Yet each vessel is hefted, given ballast by slate from the Isle of Seil, a pebble or meshed with supportive lengths of stripped willow.

Another gatherer is Richard Goldsworthy, whose studio in the Scottish Borders is set in a swathe of landscape where ancient trees are felled by ferocious winds. Spying a fallen beech or ash tree, Richard imagines its transformation. Back in the studio, he both simplifies and accentuates the raw wood through a process of fashioning, honing and charring to create totemic forms. And sometimes there are curls of metal. The scorched and blackened flank of a sycamore has been inscribed with pewter. Poured in its molten state, the curls suggest fragments of calligraphy.

Scotland's geology is integral to the work of Stefanie Ying Lin Cheong. She time travels from today's Anthropocene to earth's infancy through the gathering of stone and rock: a core sample dating back millions of years from deep beneath the North Sea, industrial-age shale from East Lothian to a 'plasticglomerate' from our current wasteful age. From this she fashions amulet-like discs to be worn as rings or brooches. They are geological deep time pieces but they also evidence more recent times. The constant evolution of the earth, human impact and our own transiency.

If Stefanie's raw material is the rock of ages, for silversmith Emma Louise Wilson it's the restless waters of the North Sea and skies above that inspire her work. Her hand raised silver bowls – small enough to be cupped like a stone in the palm of a hand – have intensely beautiful enamel interiors. Informed by watercolours in which she records seascapes of shifting liquid light and moving skies, Emma applies up to five layers of enamel, each layer requiring a separate firing. She exquisitely both captures and echoes luminosity.

A more westerly landscape and sea inspire the jewellery of Heather McDermott. Growing up on the Isle of Skye, it was the tangles of flotsam and jetsam tossed on to beaches that caught Heather's eye. Her necklaces are interlocking entanglements of triangular and rectangular bends of silver, stainless steel and gold. The silhouette forms are layered, their lapping suggesting tides that ebb and flow or a tangle of nets. Whereas Heather's brooches are quieter, stiller. More rock pools, they are flecked with freshwater pearls.

Living landscapes perhaps give way to the realm of the imagined and reimagined, in the work of Katie Charleson, Jo McDonald, Jo Walker, Marianne Anderson, Andrew Lamb and Liu Qiwei. Space, depth, illusion and the decorative are recalled and explored.

Pops of pastel pink and baby blue sing from the jewellery of Liu Qiwei. Exquisitely corrugated, miniature cupcake-like silver receptacles encase what appear to be stones. But look again, they are not. Rather Qiwei mixes enamel powder and ash from burnt animal bones to create these coloured mounds. It is a process that requires precision blending and firing that is timed to the second. It is an alchemy instigated by hands that measure, pulverise, blend and fire to create a constellation of colour.

There's an enthralling intensity to the work of Andrew Lamb. Meticulously constructed by hand from lengths of finely drawn wire in red, white and yellow golds and silver, Andrew's brooches and necklaces suggest 'weaved' optical illusions on a Lilliputian scale. Vortexes of astounding delicacy and intricacy are created from lengths of wire which have been repeatedly drawn down through drawplates, a practice dating back to antiquity. Andrew can work with a length of wire that is up to 40 metres long. Slowly and methodically, he will lead the way. Twisting, flattening and circling the wire into beguiling, woven-like form: a relief of pattern, line in subtle hues of greys and golds and silver.

Fellow jeweller, Marianne Anderson recalls memories of Venice to inform her jewelled brooches. Inspired by the architecture of this seemingly improbable city - its tier upon tier of Gothic arched windows, palazzos with flickering interiors that appear to tread water and quatrefoil stonework licked and softened by time - Marianne orchestrates silver and gold into forms suggestive of apertures and architectural forms. She succinctly adds jewelled colour, with red garnets and mother of pearl.

Architectural forms are also the starting point for Jo Walker's stoneware ceramics. Her five vertical structures are inspired by modernist piloti, stilt-like columns that elevate a building above its usual ground level. Each piloti is waisted with bands of coloured glazes in misty greens, blues and an occasional yellow. Further bands bear modernist-inspired geometric patterns of rhythmic sharp lines, full and half circles. This intricate mark making on curving forms, requires a steady hand. Holding a stylus, Jo removes the slip to reveal the stoneware beneath. It's a technique called sgraffito, and takes its name from the Italian word, to scratch.

Jo McDonald actively invites the viewer to touch her work. She welcomes curious fingertips. Her wall pieces are made from countless pages of books, books whose pages were once turned, touched and pored over. Now perhaps yellowed with age, Jo carefully cuts each page into pieces. Sentences are cut short; narratives are re-arranged as fragments of print are threaded to create lengths which are woven warp and weft or stitched and layered. There is an extraordinary emotional depth to the work. Stories, words and past lives are movingly reworked, are reincarnated.

The hand is writ large in the work of Katie Charleson. Her textile quilted wall hangings are filled with expansive painterly gestures, brushstrokes and sweeps of colour. First painting and collaging onto A4 pieces on paper, Katie enlarges her composition and through a process of screenprinting, her mark making is transferred in handmade dyes and colours on to large stretches of linen. The printed linen is then given volume and weight through quilting with Shetland wool wadding. And then with needle in hand, Katie stitches. Up and down, left and right. She criss-crosses the linen landscape, leaving a near invisible trail of stitched thread. Close to Hand.

Craft Scotland is delighted to work with Susanna Beaumont as the curator for our ninth presentation at Collect 2024.

Susanna is a curator, creative producer and writer. She has wide-ranging experience of working with designers, artists and makers to deliver site-specific commissions and exhibitions in Scotland and beyond. She is passionate about advocacy, reaching a wide audience and supporting adventurous ideas, traditional craft and the resolutely contemporary. In 2018 she founded Design Exhibition Scotland and currently is also working with Scottish Furniture Makers Association on the exhibition Ash Rise.

Andrew Lamb Glasgow

Emma Louise Wilson Aberdeen

Heather McDermott Callander, Perthshire

Iona Turner Dallas, Moray

Jo McDonald Edinburgh

Jo Walker Dunfermline, Fife

Katie Charleson Edinburgh

Liu Qiwei Edinburgh

Marianne Anderson Glasgow

Richard Goldsworthy Duns, Scottish Borders

Stefanie Ying Lin Cheong Glasgow

Susie Redman Burntisland, Fife

**Visit**

Gallery W10, West Wing  
Somerset House, Strand  
London, WC2R 1LA  
*Various opening times*

**Browse**

Dedicated online showcase:  
[craftscotland.org/collect](http://craftscotland.org/collect)

**Fair**

Read more about Collect, the  
leading international fair for  
contemporary craft and design:  
[craftscouncil.org.uk/collect-fair](http://craftscouncil.org.uk/collect-fair)



# Andrew Lamb

Silversmithing, Goldsmithing  
Glasgow

Andrew Lamb creates work underpinned by research into traditional goldsmithing methods spanning thousands of years. He aims to advance the possibilities of aesthetic expression while preserving technical mastery of materials, employing specialist techniques in wire and experimenting with precious alloys and non-precious materials such as titanium. Alongside this, Andrew plays with optical illusions and visual forms observed in nature that echo the shifting patterns of how we see and perceive the world.

Andrew sits on The Goldsmiths' Company Contemporary Craft Committee. He holds an MA from the Royal College of Art (London) and exhibits and sells his award-winning jewellery worldwide, with work in prestigious public collections around the world including The Alice and Louis Koch Collection, in the Swiss National Museum (Zurich).



Photography left: Shannon Tofts, right: Graham Clark



# Emma Louise Wilson

Jewellery, Silversmithing, Enamelling  
Aberdeen

Emma Louise Wilson draws her primary inspiration from the sea and coastline surrounding Aberdeen. She creates hand-raised silver bowls, designed to recall the feeling of finding the perfect pebble and standing looking at the sea. Each bowl is decorated with vitreous enamel based on her watercolour paintings of the coast. These are abstracted and refined until they capture the feeling of place, a glimpsed memory or moment in time.

Emma studied 3D Design at Gray's School of Art (Aberdeen), specialising in metalwork and enamel. After graduating in 1995, she spent three years as a designer-jeweller in Birmingham's Jewellery Quarter before returning to Scotland. Emma is a member of Design Nation and has exhibited across Scotland and the UK.



*—In the enamel, I am trying to capture the essence of the light reflecting on the sea and around the sky from the sun as it rises behind vast clouds. The gold wire inlay echoes the light playing on the waves.*



# Heather McDermott

Jewellery, Silversmithing, Goldsmithing  
Callander, Perthshire

Heather McDermott is a contemporary jeweller from the Isle of Skye, now based from her shop in Callander. She specialises in working with stainless steel, silver and gold - creating statement pieces that are sculptural yet wearable.

Heather's current work is inspired by the coastlines of her island home and in particular how flotsam clusters on the beach. She describes the tideline of Skye as a "treasure trove" of unique objects discarded from the urban environment and deposited by the power of the Hebridean swell.

Heather holds an MA from Edinburgh College of Art and has exhibited in the UK and internationally. These include Goldsmiths' Fair and Dazzle, and her collections are stocked in key UK galleries including The Scottish Gallery (Edinburgh) and The Biscuit Factory (Newcastle).



Photography by Gabriela Silveira





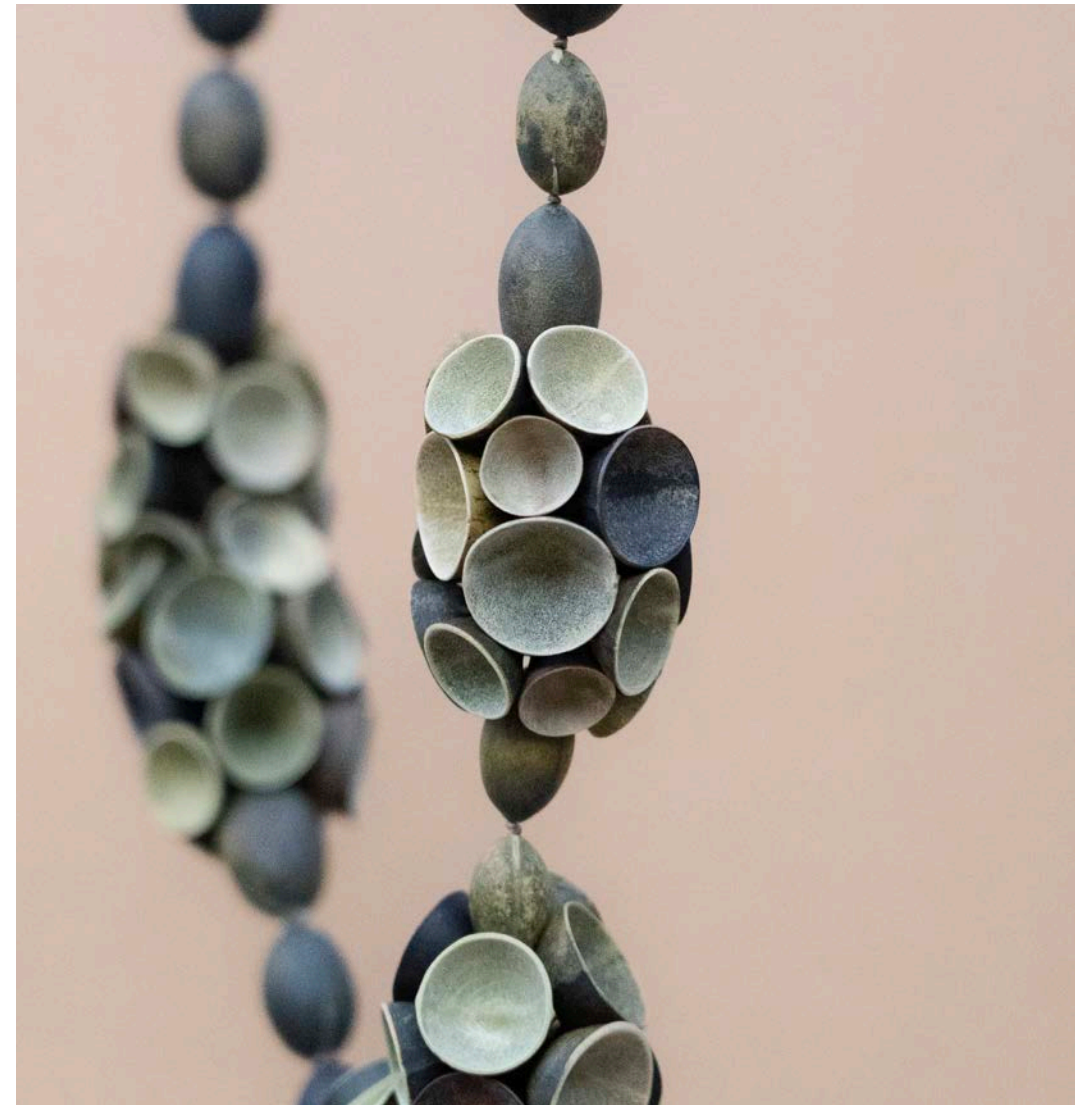
# Iona Turner

Fibre, Art Jewellery, Sculpture  
Dallas, Moray

Iona Turner's regenerative and sustainable jewellery practice is a homage to the sea. Through immersion in local ecology and seascapes, Iona works with seaweed to make expressive yet wearable pieces of art jewellery that aim to present a sense of belonging in the natural world.

From the coast of Moray in northeast Scotland, Iona follows tidal patterns to gather washed-up seaweed. Once dried, the seaweed is worked with jeweller's tools and detailed processes typically reserved for fine metalwork. Free from preservatives, treatments or glue, if desired, Iona's pieces can be returned to the earth or sea without any negative environmental impact.

A recent graduate of The Glasgow School of Art, Iona's collection 'The Seaweed Gatherer' has been exhibited widely; at Galerie Marzee (Netherlands), The Scottish Gallery (Edinburgh) and The Future Materials Bank (online).



Photography by the artist

# Jo McDonald

Paperworks, Textiles, Fibre  
Edinburgh



Photography by the artist



Tapestry artist Jo McDonald works from her Edinburgh studio and uses second-hand books as an alternative medium to wool and thread. Jo's artistic practice focuses on storytelling, memory, and shared experience.

Excited by the material qualities of paper, Jo experiments with new possibilities of how this material can be manipulated using traditional tapestry techniques. Through a process of de- and re-construction, Jo creates new structures from aged materials which still contain their original history.

Jo holds an MFA in Tapestry from Edinburgh College of Art and has work held in private and public collections in the UK, France, USA and South Africa. In 2021, Jo was shortlisted for The Cordis Prize for Tapestry.

*—While creating, I like to explore my trains of thought, as they unfold and develop, leaving myself free to revisit old memories and experiences. The books and objects already contain traces of the past – fingerprints, skin, dedications, scribbled notes – which offer us a glimpse into their earlier life.*



# Jo Walker

Ceramics  
Dunfermline, Fife

Ceramic artist Jo Walker combines clean and simple forms with intricate geometric patterns, resulting in pottery that is visually engaging and thoughtfully crafted. Based in Dunfermline, Jo's Piloti Series is strongly influenced by forms found in modernist architecture, particularly its simplicity and pared-back nature.

This influence also serves as a foundation for her decorative approach, where the surface of each piece becomes a canvas for her precision mark-making. Jo's signature use of sgraffito creates dynamic compositions which contrast with her selective use of coloured glaze.

Jo originally studied jewellery design at Edinburgh College of Art but discovered clay about fifteen years ago and fell in love with the possibilities it offered. She regularly exhibits throughout the UK and has a number of stockists across the country. Jo's work can currently be seen at Yorkshire Sculpture Park (Wakefield).



*—Standing almost like trees in a forest, I hope the pieces will evoke a sense of quiet contemplation while inviting viewers to appreciate the precision and complexity of the designs.*

Photography by Shannon Tofts



# Katie Charleson

Textiles, Fibre  
Edinburgh

Katie Charleson is a screen-printed textile designer and quilter based in Edinburgh. Her practice emphasises the use of organic natural fibres, environmentally responsible materials, natural dyes, and handmade pigments.

Katie dyes, paints and screenprints all her work by hand with scale becoming an important development in her practice. During the pandemic, Katie began introducing stitching and quilting to her practice. By combining the processes of printmaking and quilting she makes two-dimensional work feel sculptural, adding depth, movement and tactility.

Katie holds a BA in Textiles from The Glasgow School of Art. She has exhibited in the UK including her first solo show at Sierra Metro (Edinburgh) and regularly works on commissions for private clients.



*—I brewed inks and dyes from food waste and locally foraged plant matter... Physically breaking down and combining materials to create colour feels alchemical and adds a layer of uncertainty and uniqueness every time the process is approached.*



# Liu Qiwei

Silversmithing, Goldsmithing  
Edinburgh

Liu Qiwei is a jeweller, silversmith and researcher based in Edinburgh whose work explores traditional enamel materials and their creative potential. He combines enamel powder and ethically sourced animal ashes, which undergo firing, drawing inspiration from the forms of cakes and geometric shapes.

Bone ashes are integrated with enamel powder, and as the bone-enamel mixture expands it forms a foam-like structure, resulting in a rough stone-like texture when fired. In his collection of art jewellery, Qiwei creates a series of remarkable 'cupcake' objects, mounted into skilfully made precious metal 'cases' and decorated with gold foil.

Qiwei is undertaking a Ph.D. in Design at Edinburgh College of Art and holds an MA from the School of Jewellery (Birmingham) and a BA in Jewellery Design from the Gemmological Institute (China).

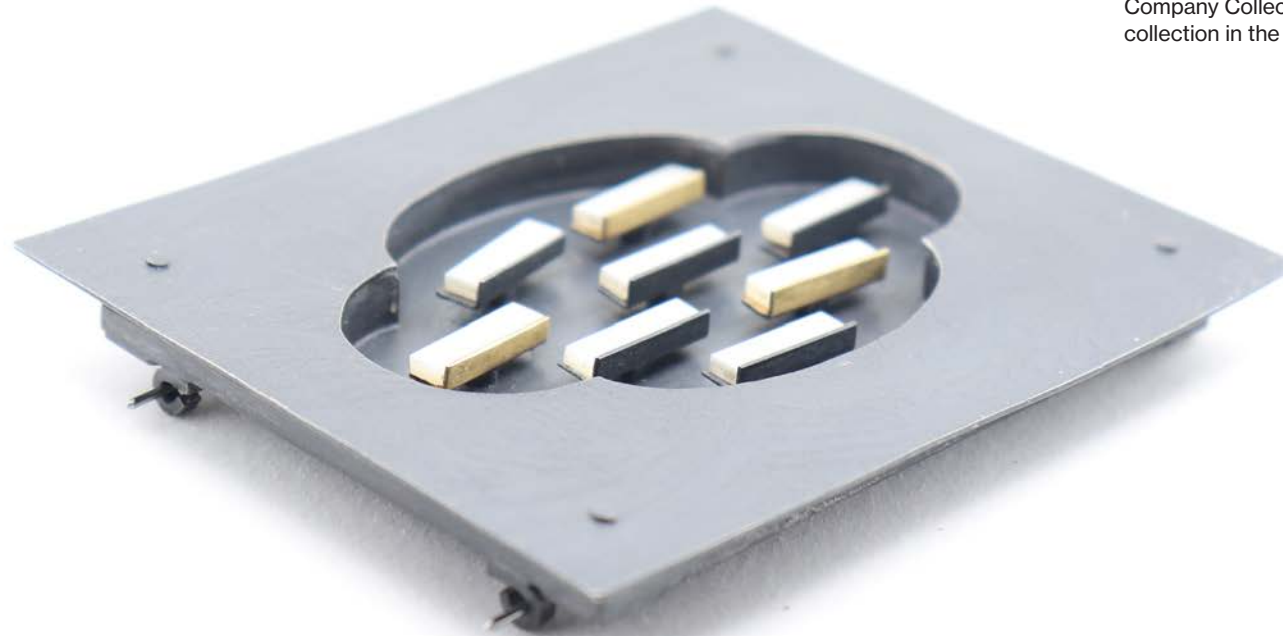
*—The fusing and contradiction between various materials and geometries within three-dimensional space: metal and rock, line and surface, smoothness and roughness.*



Photography left: Shannon Tofts, right: by the artist

# Marianne Anderson

Jewellery, Silversmithing, Goldsmithing  
Glasgow



Designer, jeweller, and goldsmith Marianne Anderson is based in Glasgow, with a creative practice that explores the human relationship to ornament.

Working within a restrained palette of oxidised silver, 18ct gold, red garnets and white pearls, Marianne creates sumptuous and wearable pieces of jewellery and jewellery-scale artefacts.

Marianne's current collection is rooted in Venice and investigates connections with architecture, decoration, and their effect on the atmosphere and narrative of a place. Responding through the materials and forms of her practice, Marianne's pieces reflect the city's architecture and its mix of classical influences.

Her work is held in public collections including The Goldsmiths' Company Collection (London), and the Alice and Louis Koch ring collection in the Swiss National Museum (Zurich).

# Richard Goldsworthy

Wood  
Duns, Scottish Borders

Richard Goldsworthy creates sculptural works in wood and cast metal exploring the fusion of contrasting materials. Inspired by his own metal spine support, Richard's practice combining these materials is a natural extension of his transformative experience after a debilitating back injury.

The process of acquiring green wood plays a pivotal role in Richard's artistic practice. Through carving, sanding, and burning, he introduces striking contrasts that unveil, accentuate, and celebrate the natural characteristics and perceived flaws of the wood. It is a delicate equilibrium between his creative input and restraint, allowing the materials to find their own voice and leave their distinctive mark.

Richard holds a BA in Sculpture from Edinburgh College of Art. He has exhibited regularly since graduating in both group and solo exhibitions including The Scottish Gallery (Edinburgh) and The Royal Scottish Academy (Edinburgh).



Photography by the artist





# Stefanie Ying Lin Cheong

Jewellery, Silversmithing, Goldsmithing  
Glasgow

Stefanie Ying Lin Cheong is a Glasgow-based designer/maker whose creative practice is guided by environmental concerns and sustainable sourcing of materials. Through her practice Stefanie advocates for sustainable craft-making, sharing her work and research to discuss ideas of geology, anthropology, craftivism and the climate emergency.

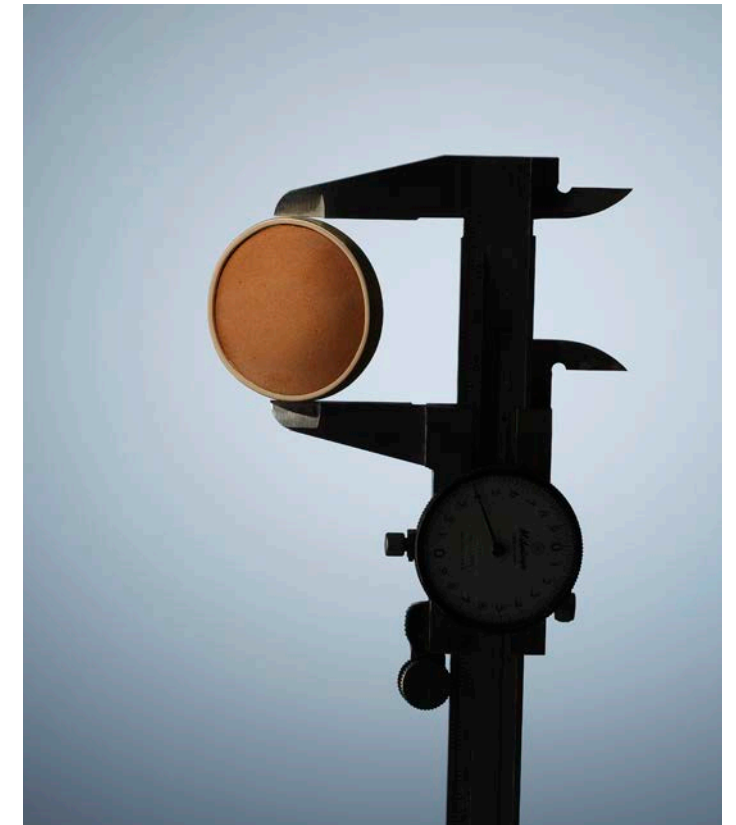
Her jewellery collections use ethical metals and found Scottish rock, with a deliberate minimal aesthetic considering circular economy principles. Over the last ten years, Stefanie has refined traditional lapidary techniques to manipulate locally-sourced rock alongside other experimental and eco-conscious materials – materials diverted from waste streams such as industrial waste, post-consumer plastic, glass and ceramic offcuts, and e-waste.

Stefanie regularly exhibits in the UK including Elements Festival of Jewellery, Silver and Gold (Edinburgh) and Design Exhibition Scotland at Mount Stewart House (Bute).



*—Geoanthropology brings together all parts of my creative practice; rocks, environmentalism, collaboration and interest in deep time. I wanted to explore the ways humans have made use of rocks from stone age times.*

Photography by Susan Castillo





# Susie Redman

Textiles, Fibre  
Burntisland, Fife

Susie Redman is a weaver based in Fife with a passion for using sustainable, organic yarns. Her unique approach blends traditional basketry with loom-woven cloth, creating sculptural pieces that challenge preconceptions.

As part of her creative practice, Susie grows flax and willow, exploring boundaries, connections and synergy between loom-woven linen and paper yarn mixed with willow, bark and raw flax. The integration of traditional basket-making materials with loom woven 'cloth' challenges ideas about what constitutes a basket and recognises basketry as textile. It speaks of a personal narrative about growing, harvesting, processing and making, with the maker a constituent part of an ecological cycle.

Susie is a founding member of Fibreshed Scotland and was featured on BBC Alba's series 'Fille' showcasing Scotland's woven craft producers.

*—The underpinning theme of the collection is the activity of gathering. Sometimes useful fibres, like flax and willow but also gathering natural objects, simply because they captivate our interest in some way or another and because we find them beautiful. Returning from a walk with a pocket or bag full of pebbles, or seed heads, pieces of slate or fossils...*

Photography by Shannon Tofts



# CONTACTS

## Andrew Lamb

[info@andrewlamb.co.uk](mailto:info@andrewlamb.co.uk)  
[andrewlamb.co.uk](http://andrewlamb.co.uk)  
@ [andrewlambjewellery](https://www.instagram.com/andrewlambjewellery)  
Open to commissions

## Jo McDonald

[jo\\_mcd@hotmail.com](mailto:jo_mcd@hotmail.com)  
[jomcdonald.co.uk](http://jomcdonald.co.uk)  
@ [jomcdonaldart](https://www.instagram.com/jomcdonaldart)  
Open to commissions

## Marianne Anderson

[hello@marianneanderson.co.uk](mailto:hello@marianneanderson.co.uk)  
[marianneanderson.co.uk](http://marianneanderson.co.uk)  
@ [marianneanderson](https://www.instagram.com/marianneanderson)  
Open to commissions

## Interested in the work?

If you would like more information about the work available for sale, or to discuss possible commissions, please contact Susanna Beaumont (curator) and the Craft Scotland Programme team at [programmes@craftscotland.org](mailto:programmes@craftscotland.org)

## Emma Louise Wilson

[elwjewellery@gmail.com](mailto:elwjewellery@gmail.com)  
[emmalouisewilson.com](http://emmalouisewilson.com)  
@ [emwilsondesignermaker](https://www.instagram.com/emwilsondesignermaker)  
Open to commissions

## Jo Walker

[jowalkerceramics@btinternet.com](mailto:jowalkerceramics@btinternet.com)  
[jowalkerceramics.co.uk](http://jowalkerceramics.co.uk)  
@ [jowalkerceramics](https://www.instagram.com/jowalkerceramics)  
Open to commissions

## Richard Goldsworthy

[rich.goldsworthy@sky.com](mailto:rich.goldsworthy@sky.com)  
[richardgoldsworthy.org](http://richardgoldsworthy.org)  
@ [rhgoldsworthy\\_art](https://www.instagram.com/rhgoldsworthy_art)  
Open to commissions

## Press Enquiries

If you would like to receive the Craft Scotland Collect 2024 Press Pack, or to discuss possible interviews, please contact Craft Scotland Publicist Owen O'Leary at [owen@ohreally.co.uk](mailto:owen@ohreally.co.uk)

## Heather McDermott

[enquiries@heathermcdermott.co.uk](mailto:enquiries@heathermcdermott.co.uk)  
[heathermcdermott.co.uk](http://heathermcdermott.co.uk)  
@ [heathermcdermottjewellery](https://www.instagram.com/heathermcdermottjewellery)  
Open to commissions

## Katie Charleson

[katie@katiecharleson.com](mailto:katie@katiecharleson.com)  
[katiecharleson.com](http://katiecharleson.com)  
@ [katiecharleson](https://www.instagram.com/katiecharleson)  
Open to commissions

## Stefanie Ying Lin Cheong

[hello@stefaniecheong.co.uk](mailto:hello@stefaniecheong.co.uk)  
[stefaniecheong.co.uk](http://stefaniecheong.co.uk)  
@ [stefaniecheong](https://www.instagram.com/stefaniecheong)  
Open to commissions/  
collaborations

## Craft Scotland

Studio 6, Castle Mills, 2 Gilmore Park, Edinburgh, Scotland, EH3 9FN

+44 (0)131 357 3283  
[hello@craftscotland.org](mailto:hello@craftscotland.org)  
[craftscotland.org](http://craftscotland.org)  
@ [craftscotland](https://www.instagram.com/craftscotland)

## More info



## Iona Turner

[ionaturner.maker@gmail.com](mailto:ionaturner.maker@gmail.com)  
@ [iona.maker](https://www.instagram.com/iona.maker)  
Open to commissions

## Liu Qiwei

[lqwmervin@outlook.com](mailto:lqwmervin@outlook.com)  
@ [qiwei.liu\\_jeweller](https://www.instagram.com/qiwei.liu_jeweller)  
Open to commissions

## Susie Redman

[1susieredman@gmail.com](mailto:1susieredman@gmail.com)  
[susieredmanhandwoven.co.uk](http://susieredmanhandwoven.co.uk)  
@ [susieredman](https://www.instagram.com/susieredman)  
Open to commissions

# ABOUT CRAFT SCOTLAND

For the past 15 years, Craft Scotland has showcased excellence in Scottish contemporary craft locally, nationally and internationally to support makers to flourish and cultivate audiences.

Craft Scotland is the leading charity for Scottish contemporary craft. In our role as the national development agency, we champion making and craft as integral to Scotland's cultural, economic and social wellbeing.

We deliver an annual programme of support for makers, curators, craft educators and support the wider craft ecology. We create opportunities for people to learn about, participate in, appreciate and buy craft, promoting the contribution of craft to Scotland's communities.

Scotland has a proud history of making and its skilled makers have a well-deserved international reputation. Makers are using traditional and cutting-edge techniques across a wide range of practices including; ceramics, wood, glass, metalwork, textiles, basketry, furniture and jewellery. Their creativity supports Scotland's economy and its international reputation for innovation and entrepreneurship.

Learn more about our impactful exhibitions, awards and events programmes, digital platforms and strategic partnerships online [www.craftscotland.org](http://www.craftscotland.org).

# CRAFT DIRECTORY

Scotland is home to a wealth of contemporary craft talent. Discover more makers with Craft Scotland's online Directory, the go-to destination for those who are passionate about supporting Scottish craft and looking for beautiful handmade objects.

Learn more about makers' practice and processes and explore their portfolio. Find contact information for each maker on their profile and enquire about commissioning, wholesale or collaboration opportunities [www.craftscotland.org/craft-directory](http://www.craftscotland.org/craft-directory).





# THANK YOU

## Selection Panel

Craft Scotland at Collect 2024 was selected by Gregory Parsons (consultant and curator), Kirsty Sumerling (Director, The Scottish Gallery), Susanna Beaumont (curator, creative producer and writer) and Jo Scott (Head of Programmes, Craft Scotland).

## Craft Scotland Team at Collect 2024

Irene Kernan (Director), Susanna Beaumont (curator), Elaine Findlay (Digital Coordinator), Gwenan Davies (Programme Coordinator), Hannah Scott (Office Assistant), Jenny Llewellyn (Sales), Jo Scott (Head of Programmes), Josh Wright (Technician), Kelsey Johnston (Marketing and Campaigns Manager), Kerstie Barr (Programme Coordinator), Owen O'Leary (Publicist) and Veronique AA Lapeyre (Head of Communications and Digital).

## Stand Design

Alistair Byars and Rachel Houston, GRAS architecture and design studio, Edinburgh.

Black House Stools (Scottish ash, Indian ink and beeswax finish) by Sheahan Made x Bard. Kindly loaned by Bard, Edinburgh.

## Print and Signage Design

Eilidh Dickson

## Eco-conscious Stand Design

Craft Scotland used sustainable and recyclable materials where possible for this presentation. The plinths made by GRAS debuted at our London Design Fair presentation in 2017, and each year are reused and refreshed to reduce exhibition waste. The main introduction panel was printed by Eastern on Xanita, a sustainable fibreboard. This material is made from recycled used cardboard boxes, replacing the previous non-recyclable plastic die-cut vinyl. We were careful to select print suppliers that have a considerable track record for environmental practices and reduced our carbon footprint by working with printers in Musselburgh and Loanhead near our Edinburgh office. The captions were printed by Eastern on Katz (made from recycled paper and cellulose), and the brochures were printed by GMP Print Solutions on Revive (made from FSC® Recycled 100% post-consumer waste). All print was printed using eco inks and can be fully recycled.

## Cover image

Heather McDermott, photography by Gabriela Silveira





28.02.24—  
03.03.24

*GALLERY W10  
WEST WING  
SOMERSET HOUSE  
STRAND, LONDON  
WC2R 1LA*

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