

Close-Knit
Julia Douglas



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Julia Douglas



Timespan's vision focuses on linking culture, heritage, the arts, people and their ideas. In 2009 Timespan commissioned a curatorial research report to support their development of an ambitious, exciting and sustainable visual arts programme over the 2010-2013 period. As a result of this research and further discussions, the main programme theme is 'bridging' arts and local area/community interests. As part of this programme, artists in residence will work with community members and the museum resources to identify distinctive ideas and local-global issues.

Close-knit, by Julia Douglas, is the first in a series of projects using this theme.

Close-Knit is funded by the Paul Hamlyn Foundation and the European Community Highland Leader 2007-2013 programme.

Published by Timespan

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ISBN 978-0-9565610-3-9



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Contents

6.	Foreword by P.L. Snow
8.	Introduction by Julia Douglas
14.	With help from...
18.	Foxglove Croft
26.	Compact and Bijou
48.	Health and Hygiene, Safety and Security
58.	Skype conversation between Julia Douglas and Claudia Zeiske
62.	Special thanks
64.	CV
65.	Bibliography

Foreword

P.L. Snow

Poet, storyteller and author of *A Rosslyn Treasury* and *The Shifty Lad & the Tales He Told*.

Julia Douglas has already established a name for herself as an artist who celebrates the domestic, the familiar day-to-day: objects so familiar that our eyes sweep over them, unseeing. None the less, there is nothing twee in her work. Douglas shows a deep understanding of the drudgery of household work, but enlivens it with wit and invention. For instance, *Highly Sprung*, is a long dress, a ball-gown, made of the springs of clothes-pegs, and the wooden pegs themselves are spread about the piece in an orderly circle on the floor. Looking at it, we begin to wonder what the story is behind it. Could it be Cinderella's ball-gown? What would it be like to wear it? And what was it really like, living happily ever after?

But just as there is no sentiment in her work, there is no bitterness or resentment either. Her own word is 'playful'. She transforms these every-day items in ways that surprise and delight. She looks below the surface of ordinary objects and makes art of what she finds. She takes the well-known shapes and forms of household things that we take for granted, and she remodels them, always raising to our consciousness the textures and all the cognitive importance of the place that we live in. As she says herself, "A constant inspiration for my works of art is the home and the relationship people have with the objects they put in their homes." That relationship is a vital functional part of our shared heritage. We shape



Highly Sprung by Julia Douglas
Photos : William Stark

our surroundings and our surroundings shape us. That, in a nutshell, is the story of the symbiosis between Nature and Humanity.

Though her work has always included mixed-media sculptures, installations, photographs, graphic works and screen prints, it is her primary training in textiles, that informs her latest work with the people of Helmsdale, Sutherland.

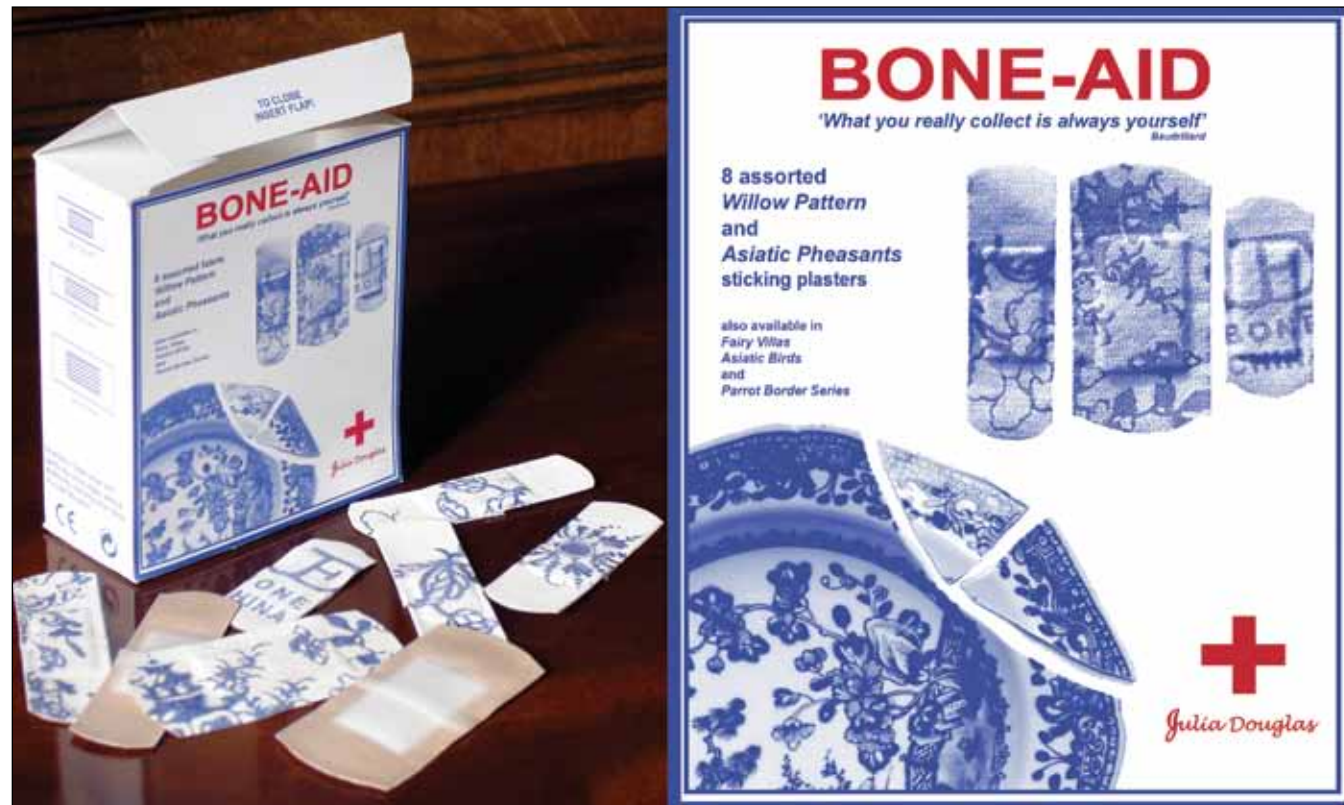
This is a new departure in research for this artist. Now she has taken a step into the past, the crofting past of the Highlands. It was a life forced upon the inhabitants of the inner straths of northern Scotland by landowners with a medieval grasp of human rights and a clear eye for the profits to be made from keeping sheep on the cleared lands. From the late eighteenth to the mid-nineteenth century, the people had to make their livelihoods from the unforgiving land of Helmsdale.

This was too great a challenge for many, who left Scotland to make new lives elsewhere. But some succeeded in spite of the difficult conditions both natural and those imposed by the landowners. It is an important piece of Scottish social history. The people of Helmsdale have a lively awareness of their own past, and Julia Douglas honours this story of modest but triumphant survival, seizing upon the ways in which people bring art into design of the severely functional, however hard, however constrained those lives might have been. Equally importantly, she shares her knowledge and craftsmanship to enable younger people to find ways of making their own art, of making sense of and celebrating their own lives. To do this she has recruited some of the older generation of Helmsdale folk to pass on their rich store of craftsmanship to the rising generation.

Introduction by Julia Douglas

I am a visual artist based in East Lothian, Scotland and in June 2010 I travelled to the village of Helmsdale to embark on a seven week Artist Residency in Timespan Museum and Arts Centre.

This book is a collection of the works that I produced during my residency and the people who helped me. It also includes some quotes from conversations I had and things I read. I hope that these snippets will inspire you to visit and find out more about the area and its complicated and fascinating history.



Bone-Aid by Julia Douglas

Oven Ready by Julia Douglas



Photos : William Stark

A constant inspiration for my works of art is the home and the relationship people have with the objects they put in their homes. I make art by exploring seemingly trivial household objects, and remake these by playfully transforming them, often using them as surrogates for the owner's body, and, consequently drawing attention to their significance in helping to tell a story about the inhabitants' life and the culture in which they lived.

My creative process always begins with a period of research, and for this residency I turned my attention to the history of the crofts around Helmsdale. Before arriving in Helmsdale I knew virtually nothing of the Highland Clearances: the crofters' evictions from their family homes, the struggle to make ends meet in their allocated, overcrowded, new crofts and the mass emigrations which followed.

This history is so immeasurable that it was impossible for me to reference the whole story in my artwork, so instead I chose to focus on the homes and lifestyle of the crofters who lived around Helmsdale during the 1800s.

These crofters were allocated small pieces of land to rent, around 3-5 acres, on which to build a new home and develop as farmland, and by the early 1800s, Helmsdale had developed from a small smattering of houses to the village that we see now. Much of this land was steep, rocky and too small to be sufficient for their families. Some crofters did manage to survive by securing additional employment, but many abandoned their crofts to emigrate in the hope of finding a better life. As a result, Sutherland is now the largest county in Europe with the smallest population and the landscape is strewn with many ruined croft houses.



'If you speak to any of the older ones one of the things they'll ask you, the first thing they'll ask you is 'where are you from?' and 'are you local?' ...I'm not local and I moved here when I was twelve and I'm not 'local'. It is a strong thing and it's one of the first things they'll ask you'

Lorna Jappy

**NO
NET WORKING**

With help from...

For one key work, I enlisted the help of the enthusiastic members of the knitting group and several children from Helmsdale Primary School, who all gave up hours of their summer holiday in order to be a part of the project. Members of the knitting group met with the children on a weekly basis to chat, laugh and teach them how to knit. Friendships were formed, traditional skills were shared, the process and thinking behind developing a contemporary work of art was appreciated and an ambitious work was created.

For two photographic works, I gratefully took advice on the flower arrangements from my good friend Christine. We packed her car full of flowers and drove to the croft ruins to install warming flowers and smoky grasses in their fireplaces, in order to recreate the original hearts of these homes.

For another piece, I worked closely with Timespan's storyteller, Lorna, to create a spoof Estate Agent's document, which aims to sell the idea of living in a croft in Badbea, a deserted clearance village 6 miles up the road from Helmsdale, whilst, at the same time, describing what it might have been like to live in one of the most challenging clearance sites during the 1800s.

'For Your Own Good'

Knitting Group

Alison Oliver
Anne Sinclair
Betty Kelly
Gerry Wood
Ina D.S. Macpherson
Jean Sargent
Joan Murray
Linda Letton
Lisa MacDonald
Lorna Jappy
Muriel Emey
Penny Woodley
Ros Hulme
Ruth Mackay
Sandra Jennison

Children

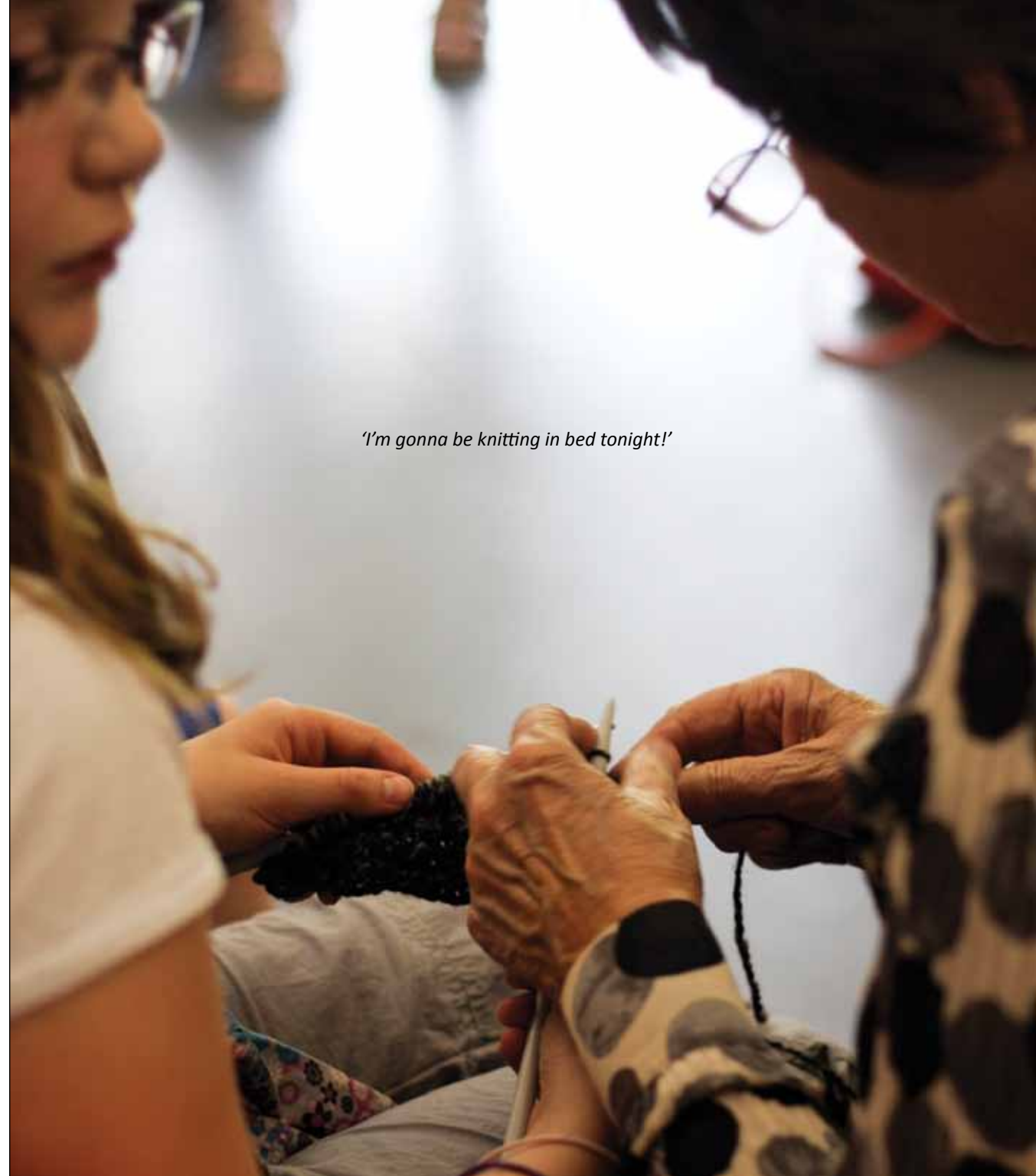
Emilee Mae Simpson
Findlay Adams
Imogen Roberts
Isobel Kelly
Maddy Cowie
Megan Booth
Thalia Adams

'Keep the Fire Burning'

Christine Cowie

'Foxglove Croft'

Lorna Jappy



'I'm gonna be knitting in bed tonight!'

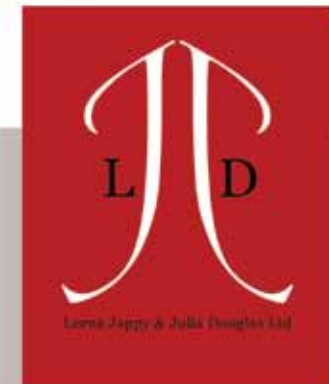


Foxglove Croft by Julia Douglas and Lorna Jappy

Foxglove Croft, Caithness



Artist's Impression



Lorna Jappy & Julia Douglas Ltd.
Timespan, Helmsdale, Sutherland, KW8 6JX
www.juliadouglas.co.uk

Foxglove Croft, Caithness, KW7 6

A superb compact bijou residential croft in the heart of Caithness

1 reception room

1 bedroom

Byre

3.5a

Shared paddocks approximately 700a (shared 1/12)

£400 per month

Now on the market for the first time a unique opportunity to choose to live in an area of outstanding and dramatic natural beauty. Situated in the pretty crofting township of Caithness and benefiting from easy access to Helmsdale and Berridale, the subjects for rent comprise of a traditionally built stone croft house, built around 1818, standing in a generous garden area extending to 3.5 acres. The Old Croft House was last occupied some 100 years ago and the way of life there is much unchanged.

The property is in need of structural improvement, though retains its fireplace and part of its stone walls. This will allow for personalisation, such as the option to add your family's roof tree. Access to the property is either along the footpath, through a kissing gate, off the township road across to the rear of the subjects or along an ancient coach and droving track from Helmsdale, above sheer cliffs, rock strewn beaches and hidden bays. This property is south facing with spectacular easterly open sea views. The ruins of the byre are included in the lease, located at the east end of the house.

LOCATION

Berridale 3.3 miles, Helmsdale 6 miles, Wick 29.1 miles, Thurso 35.5 miles, Inverness 72 miles.



Lorna Jappy & Julia Douglas Ltd.

Timespan, Helmsdale, Sutherland, KW8 6JX

www.juliadouglas.co.uk



This property would suit a large, healthy, energetic family with a love of the out doors. The location will not leave much time for recreational sports, however abseiling, paragliding and bird and whale watching can all be accomplished within minutes from the doorstep. The option for extended family and friends to rent the vacant neighbouring properties from LJJD Ltd. is also possible. This would restore the area to the close-knit community that it previously was.

SITUATION

Foxglove Croft sits within a group of cottages on the Badbea Estate and benefits from excellent access to Berridale and Helmsdale, which are within easy walking distance. Berridale's facilities include an Inn, coach house, shop and post house. Helmsdale has facilities including a church, school, doctor, shops, shoemaker, chemist, newsagent, minister, local nurse and midwife who will make home visits.

SERVICES

The property currently lacks plumbing and electricity; however, a stream passes near the croft, supplying a clean water source; peat banks are less than five minutes' walk, providing an ideal source for winter fuel, and an abundant source of mutton fat and fish oil is obtainable for candle making and lamp oil. The opportunity to build a dry outhouse is offered for sewage disposal and a chamber pot may be used overnight.





SELF-EMPLOYMENT

Activity will be heavily affected by the seasons.

From spring to autumn, employment for the *men of the house can include: field ploughing (foot plough provided for those without a pony); rock clearance; crop planting and maintenance; animal care and management; making and mending tools and fishing equipment; harvesting and peat cutting. Employment for the *women during these months may include childcare; care of the sick and elderly, animal care and management; making and mending garments and home accessories; harvesting; peat cutting and shopping: a surplus supply of dairy and eggs can be used as payment.

Winter will offer a time of rest and solitude and activities may be more focused on the interior of the croft house. Family entertainment within the home can be easily attained, for example: by studying the bible or playing musical instruments and board games. Spinning and knitting are excellent ways of keeping busy and warm as well as producing vests, long johns, ganseys and stockings, ideal for insulation. Local storytellers are often happy to offer their services for convivial entertainments at your own fireside.

*N.B. Though children may be encouraged to help with all crofting activities, small children and animals must be tethered to a stone or stake at all times when out doors, as the cliff edge is close! Large animals, such as cattle and ponies should have no problems but extra care must be taken with sheep, lambs, goats, pigs, calves, dogs, cats, guinea pigs and rabbits.

EMPLOYMENT

Self-sufficiency is not permitted. Previous tenants have been successful in seeking employment in local industries. The nearby harbours of Helmsdale and Berrisdale offer seasonal employment to both men and women during the herring season. The drystone dyke, that separates the property from the estates grazing area, needs constant maintenance. Kelp can be gathered and sold for making soap, fertiliser and glass and a variety of work can be found in the local services.

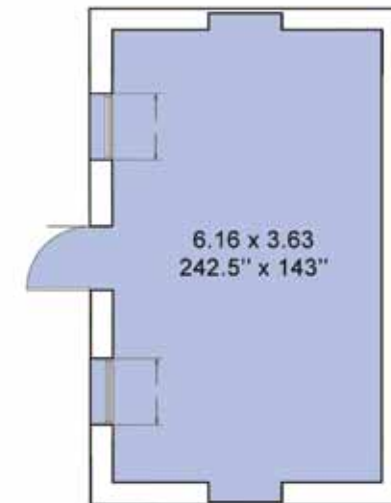
VIEWING

Strictly by appointment with LJJD Ltd. www.juliadouglas.co.uk



Foxglove Croft,
Caithness, KW7 6

Gross internal area
(approx):
House = 6.16m x 3.63m
Byre = 5m x 3.63m
Scale is approximate.



Important Notice

LJJD Ltd. give notice that: - 1. The particulars are intended to be misleading, however the details are a substantially correct overall description of life in Badbea in the late 1800s for the guidance of intending lessee and do not constitute an offer or contract. Prospective lessees ought to seek their own professional advice and think twice about the reality of living in one of the harshest locations in the Highlands. 2. All descriptions, dimensions, areas, reference to condition and permissions for use and occupation and their details are given in good faith and would be correct had time stood still since the house was last occupied. Any intending lessee(s) should not rely on them as statements or representations of fact but must satisfy themselves by inspection or otherwise as to the correctness of each of them. 3. No person in the employment of LJJD Ltd. has any authority to make or give any representation to warranty, whether in relation to this property or these particulars, nor to enter into any contract relating to the property. 4. No responsibility can be accepted for any injury or expenses incurred by any intending lessee(s) in inspecting this property. Photographs taken July 2010. All measurements are approximate.

Compact and Bijou

When the crofters moved to Helmsdale, early marriages were encouraged to ensure large families, and thus a supply of workers. These large families were crammed into the tiny crofts, which often merely consisted of two small rooms: a living room and bedroom, each around four metres square.

I was surprised at how similar they are in design, but soon realised that this was for good reason. The design of the crofts was a practical decision. Two rooms, one for living in and one for sleeping, was all that was needed as much of the day was spent outdoors. The byre was attached to the end of the house, for convenience and insulation. We also must remember that the crofters had to build these houses themselves (though this would certainly have been a team effort); carrying the stones to the plot, cutting them to shape and building the house as quickly as possible in order to have somewhere to live. It was the outdoor space that was key to their survival, so, by keeping the houses small, they retained as much land as was possible for farming.

Having said that, on closer inspection, I found that crofters did have an eye for design. Each fireplace is stunningly individual and beautifully crafted and the addition of a curved porch, particular to this area, can also be seen on several. Some houses also included an additional room, where the best linen and crockery were kept. This was simply referred to as 'The Room'.






'[During the clearances] young and old [were forced] out of the house and they burned the roof. Now...to the people round here, there's another thing, it's called a 'roof tree'...now, this would be something that would have held the roof up for generations and generations and they said that they carried the roof trees down the Strath to their new houses. Of course they needed some way to hold their roof up but it was a strong family thing as well, you know? You need your family roof tree in your house, it was a bond to your family as well, great granddad and your great-great granddad had likely lived and died underneath this tree, so that was really important to them. So it was the significance of burning these trees as well that was really harsh. And I don't think people really get that.'

Lorna Jappy





Washing, sleeping and eating would be done in this one room. Remember, you're not here on your own, you are here as part of a large family: husband, wife, lots of children and maybe even granny and grandad. Everybody living, eating and sleeping in this one room.'

Lorna Jappy

'My mother's 92 now. Recently, we went back to visit the house she was born in. She left when she was about 6. Trees surround it now, the roof has vanished and the walls are crumbling. The only thing that is still intact is a gable end with a fireplace and this too is all that my mother can remember about the house, the fireplace. This is all that remains.'

Rognvald Taylor







'[Houses] gave the nightly warmth and shelter that was craved by men and women who spent their days largely out of doors, had few worldly possessions and were used to living in close association.'

Highland Folk Ways, I.F. Grant



'...the rafters and divots lining the roof were thickly coated with peat soot, in the event of heavy rain drips of inky black water were liable to fall on the inhabitants.'

Highland Folk Ways, I.F. Grant



'...[there was usually] a little table close to the door, with perhaps an ornament upon it or a vase of flowers – a welcome to all who visit the house...the spirit of hospitality, always so strong in the Highlands.'

Highland Folk Ways, I.F. Grant

'I have put food in the eating place. I have put wine in the drinking place... For often, often, often comes the Christ in the stranger's guise...'

Crofts and Crofting, Katharine Stewart



The woman was very much the key figure of the household. She had many responsibilities, as part of her daily life necessary for the maintenance of the croft house and the family. Granted, she would have had help with these from the children and granny, but it was she who was in charge of cooking, setting and keeping the fire burning, washing, cleaning, bathing, nursing and generally ensuring that the children, the sick and the elderly were kept safe and secure. As well as this she looked after the milk cow, the poultry, sheep and goats, and collected heather and peat to use in the home to create tools from and use as fuel. She also spent a great deal of time dyeing, spinning, knitting and weaving wool and mending clothes, household objects and creels.

In addition to the mountain of tasks she had to do to keep her house, she was likely employed to gut fish in the village or collect kelp to be sold to the landlords (for a pittance) to be used to create soap, glass or fertilizer.

'Her hands were a mess, you know. They were [bent double] all the time with the arthritis, you know? And you can see the scars on her fingers where the knife had cut her. And you see quite often in pictures, that they had bound fingers, and that's necessary because they're cut, it's to try and protect their fingers as well. And they say that when the women were working you never saw a knife...it was the flash of a knife but you never saw the knife. And they say that they'd work continuously and then, as we said, if they didn't do the herring, they were doing the knitting and what did their knitting smell like?'

Lorna Jappy

I found a bucket in one of the croft ruins in Wester Helmsdale. It had no bottom on it and a big hole in the side. The crofters were (and still are) extremely resourceful and frugal, and would mend what they could before replacing it. This bucket would have been a vital piece of equipment, so I mended it. It's now a perfectly good bucket again... for everything except liquid...and is valued once more, transformed from the rejected to the treasured... (see over)







One Perfectly Good Bucket by Julia Douglas





'There are no toilets inside this house. There might be an outhouse or a pit, which would have been dug. For night-time a potty would have been hidden discreetly under the bed.'

Lorna Jappy



The Old Chanty by Julia Douglas



'Bath time was once a week. You were washed and scrubbed with a strong carbolic soap. This was used for your skin, your hair and also for washing your clothes. Water would be taken from the burn and the well and heated up on the peat fire... the youngest to the eldest would have their bath and of course, the bath water was not changed in between each person.'

Lorna Jappy

In the village of Badbea, so dangerous were their surroundings that, when the children were playing outside they had to be tethered to posts and rocks to stop them falling off the cliffs into the sea.

Children of Badbea
(according to the 1841 Census)

George Gunn: 1
Mary (or Marion) Gunn: 2
Ann Grant: 2
Ann Henderson: 2
David Sutherland: 2
David Gunn: 4
John Grant: 4
Alexander Sutherland: 4
Barbara Henderson: 5
Jane Gunn: 6
John Sutherland: 7
Betty Grant: 8
Christina Sutherland: 8
John Gunn: 8
Isabella Sutherland: 9
William Henderson: 9
Margaret Gunn: 10
Christian Mcleod: 10
Christian Bannerman: 10
Catherine Sutherland: 10
John Gunn: 10





For Your Own Good
by Julia Douglas,
the Knitting Group
and Children

**Skype conversation Julia Douglas and Claudia Zeiske
10 August 2010**

Claudia is the Director of Deveron Arts and Finefunds and it was her who put Julia forward for this residency.

Claudia Zeiske: Hello Julia, are you there?

Julia Douglas: Good morning Claudia. I'm here.

CZ: I wanted to ask you about your residency project Close-Knit in Helmsdale, which you undertook this summer at Timespan. Can you tell me a bit more about it? What did you do? Who did you work with and what were the outcomes?

JD: I spent seven weeks there as Artist in Residence creating an exhibition for Timespan's gallery and collecting images and information for this book.

I was immediately drawn to the numerous croft ruins that surround Helmsdale and wanted to find out more about them. I knew virtually nothing about the Highland clearances, so there was a lot of research to do to get my head around this intricate history. I spent time reading about this history, photographing the ruins, and exploring Timespan's and Laidhay Croft Museum's artefacts to get an idea of the type of objects that would have been in these houses and what this could tell me about the inhabitants.

I went on a trip to Badbea, a deserted clearance village 6 miles up the road, with Timespan's storyteller, Lorna Jappy.

We played 'house' when we were there, deciding which croft we wanted to live in, sitting on our front door steps and shouting over to the other 'do you want to come over for a cup of tea and a bannock?' We agreed that it was a beautiful spot and that there are definitely worse places in the world to live (granted, this was on a warm summers day!) We decided that we could easily sell the idea of living there in the 1800s if we described it very carefully, so we made a spoof estate agents document for one specific croft there.

The main thing that seems to remain standing in these croft ruins are the gable ends with the vitally important fireplaces. I found two in Wester Helmsdale, which are brilliant examples of the skill and creativity of the crofters. With these, we can imagine a glimpse of what it would have been like to live in these homes. The hearth was the focus of indoor family life, around which the whole family would spend their evenings. The crofters would never have let the fire go out. So for another work I installed warming flowers and smoky grasses in these fireplaces, in order to recreate that focus point and create a kind of memorial for the heart of these homes.

I was keen to work with some people who live in Helmsdale now and there is a knitting group who meet in Timespan every Tuesday. They willingly agreed to help me make one of

my works. I also decided to introduce some children to the group and encouraged the knitting group to help me teach these children how to knit.

CZ: So the artwork entails collaboration with the knitters, with the children and the local storyteller. What were the physical outcomes, and how do they relate to your previous work?

JD: The physical outcomes are mixed media works for the exhibition and photographs and quotes for this book. The exhibition takes you on a journey through the gallery. At first you enter a small dark room, the same dimensions as a croft, with two giant light-boxes at each end displaying photographs of the flowery fire 'memorials', then you enter the gallery to discover the knitted installation created by the group. An estate agent style display is found in the window, with the glossy brochure below, and round the back of the room are two shelves displaying 'salvaged relics'.

CZ: Did you think about making this publication in the format of an estate agent's brochure?

JD: No. The brochure is included in this book, but I also want to share images of several of the crofts and their surroundings, and also images of the people I met and the artworks I created.

CZ: Your work is often inspired by the home and the objects that the residents bring to their homes, and how these can help to tell a story about their lifestyle. The objects in this exhibition continue to follow this process. What can the viewer find in it?

JD: The 'salvaged relics' I mentioned are objects from the crofters homes, transformed to tell a bit of their story. One is a bucket I found in a ruin. It had no bottom on it at all and a whopping big hole in the side. The crofters were (and still are) extremely resourceful and frugal, and would mend what they could before replacing it. This bucket would have been a vital piece of equipment, so I mended it by weaving it a new bottom and weaving over the hole at the side with

string. It's now a perfectly good bucket again...for everything except liquid...and is valued once more, transformed from the rejected to the treasured.

The other is a knitted bedpan, designed in the style of one that would have been used by an old or sick man who had taken to his bed. A little worse for wear and bearing the scars of its life, not functioning quite as well as it once would have, but still loved and cared for.

CZ: What did the knitters and the children make?

JD: An idea for what they should make came to me on my visit to Badbea. Though it is a dramatically stunning spot, it is windswept, rocky and desperately near an extremely high cliff edge. It is said that the families were so nervous their children would accidentally fall of the cliff that they tethered them to posts and rocks while they were out playing. This was such a powerful image that I decided to make a piece of work which aims to tell this story. I set the knitting group the task of creating 21 bootees (the number of children living in Badbea according to the 1841 Census when Badbea was at its busiest) and the children some big squares to patchwork together into stones.

CZ: Did you not initially plan an installation in the croft?

JD: Yes, initially I was going to do a flower installation in a croft that would be a permanent artwork, as well as the exhibition. One thing, which particularly intrigues and shocks me about the croft ruins, is how small they are and how the large family, who would have lived there, would have been crammed into these tiny homes, which often merely consisted of two small rooms: a living room and bedroom. The flower installation was going to delineate the layout of one of these crofts, in order to help the viewer envisage and comprehend the scale of the accommodation. I was also going to return a fire to the hearth with fiery flowers, in order to recreate that focus point in the house.

Due to the timing of funding, ordering flowers to be planted and ready in time for my residency was not possible. I was

still really keen on this idea though, so adapted it into a temporary installation of flowers in the two hearths in Wester Helmsdale, which I photographed. I then built the space within the gallery and placed these images at each end of this space on light-boxes to form the gable ends.

CZ: Timespan's remit lays in the sphere of creating links between the past and the present. You have done this through making contemporary connections with the difficult and painful past around the clearances in the Helmsdale area. Where do you feel that the value of your connections lie?

JD: My work helps to tell the story of this history, about many people's heritage, about how life was and how it has changed, about the things that were valued then, the skills they had, their patience, perseverance and community spirit, how by mending or creating things yourself, you value and treasure them more. Perhaps my work can help us learn something from these people's values.

CZ: You have gone a long way with the community to bring back Helmsdale's history shedding light on the dark aspects of their past through reviving old techniques and bringing in humorous metaphors, like knitted stones or buckets. To round off this conversation, is there something you wish to tell the people of the glen?

JD: Keep valuing the hand crafted, enjoy your surroundings and the space you have in your homes, don't just pass by the ruins but pop in for a visit every once in a while to remember your ancestors and what they did to shape your life, and, most importantly, stay welcoming but close-knit.

CZ: Julia, I thank you for this conversation.

JD: Thanks Claudia. It's been a pleasure.



Special thanks

Most people I met in Helmsdale went out of their way to make me feel welcome and give me a hand; however a few people need a special mention (in no particular order): all of the staff and committee members of Timespan; especially Nicola Henderson, Lorna Jappy, Jean Sargent, Penny Woodley, Caroline Kelly, Jacquie Aitken and Brian Adams for their support with the exhibition; Lisa MacDonald for taking me to Laidhay Croft Museum and making me great curries; all of the staff in the café who kept me going with their coffees and cheese and chilli scones; Joan Murray and the rest of the knitting group and children who worked tirelessly to help me knit booties and stones; Christine Cowie for her extreme generosity and willingness to give up so much of her time to help me with some rather peculiar tasks, in particular the flower installation; Davy Cowie for strimming the croft ruins in preparation and Hannah Fairley from Grounds and Gardens for supplying the flowers; P.L. Snow, Claudia Zeiske, Colin Usher and Sue Pirnie for their help with this publication; and Janet Lee Adam from Eastern, Richard Mackenzie and John Macleod for their generous help with the exhibition display.



Curriculum vitae **Julia Douglas**

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WEB: www.juliadouglas.co.uk
ONLINE SHOP: www.baffie.co.uk

EDUCATION

Grays School of Art, the Robert Gordon University, Aberdeen
1998-1999 MA Art & Design
1994-1998 BA (Hons) Design & Craft: Textiles & Surface Decoration (2:1)

SOLO & TWO PERSON EXHIBITIONS

2010 Close-Knit - Timespan, Helmsdale Sutherland
2008 How Do I Look In This? (With Susan Cutts) - The Park Gallery, Falkirk
2002 Accoutre (with Clare Waddle) - The Foyer, Aberdeen
2001 Home Comforts - The Foyer, Aberdeen
Full Fat - Stranraer Museum, Stranraer
A Fixed Abode (with Clare Waddle) - Peacock Visual Arts, Aberdeen
2000 Retail Therapy (with Sorcha Dallas) - Limousine Bull, Aberdeen
Threadbare - The Brander Museum, Huntly, Aberdeenshire

SELECTED GROUP EXHIBITIONS

2010 500 Miles North - Hannah Maclure Centre, Dundee
Domesticated - Postmodern Gallery, Theatre Square, Swindon and Walcot Chapel, Bath
2009 The C Word - Craftscotland advertisement, international cinemas
The Inaugural Art Show - The Future Gallery, London
Temporary Art Show - Temporary Art Space, Halifax
2008 Fabric of life - Arlington Arts Centre, Newbury, Berkshire
2007 Extreme Crafts - The Rogues Gallery, SMC, Vilnius, Lithuania
In Residence - Royal Scottish Academy, Edinburgh
2006 Roter Salon - Royal Scottish Academy, Edinburgh
Open Doors - Hospitalfield House, Arbroath
2005 Good Housekeeping - Blue, Teal & Silver, Wivelliscombe, Somerset
2004 Insideout - Corridor Gallery (Geraldine Pilgrim), London
2002 Works in Progress - The V.R.C., Dundee Contemporary Arts, Dundee
Traces - R.K.Burt Gallery, London
2001 Creative Education - Gracefield Arts Centre, Dumfries
1999 Flitting - 360 Contemporary Arts, Aberdeen & Vancouver

AWARDS & COMMENDATIONS

2008 The Russell Trust Prize - Visual Arts Scotland
2007 Courvoisier the Future 500 - published in The Observer
RSA Othillie Helen Wallace Prize - Royal Scottish Academy
2006 Sally Schofield Memorial Prize - Visual Arts Scotland
2000 Shell Expro Award - Aberdeen Artists, Aberdeen Art Gallery
2000 Commendation - Aberdeen Artists
1998 N.S. MacFarlane Charitable Trust Award - The Royal Glasgow Institute

Bibliography

Crofts and Crofting
Katharine Stewart
1980 – William Blackwood, 1990 & 1996 – Mercat Press
ISBN 085158 1374

Highland Folk Ways
I.F. Grant
1961 – Routledge & Kegan Paul Ltd., 1995, 1997 & 2003 – Birlinn Ltd
ISBN 1 874744 42 4

On The Crofters Trail
David Craig
2006 – Birlinn Ltd.
ISBN 10 184158 455 X

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Reference

Timespan Museum and archives. www.timespan.org.uk

Badbea Families. www.badbeafamilies.com

Am Baile. www.ambaile.org.uk

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ISBN 978-0-9565610-3-9