

NEWSLETTER

April/May 2016

www.southernceramicgroup.co.uk/

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Editorial

Welcome to the April/May edition of the SCG Newsletter. This edition continues to showcase the varied work of the group. It's gratifying to see that the newsletter is widely circulated outside the membership of the SCG so please do remember to submit your news, views and upcoming events. We would love to hear from you no matter what the scale or type of project and also don't forget that it's a great vehicle to ask questions, share methods and pottery tips together with a celebration of all that is clay.

Keith Menear

Summer Exhibition 2016 – Bishop's Kitchen, Chichester



Registrations have now closed for our summer exhibition. As a result of our new policy, reducing the maximum number of pieces per exhibitor from 15 to 12, we have more exhibitors this year - 52 of our members will be exhibiting, compared with 44 in 2015 and 2104. I realise that some exhibitors would like to exhibit more pieces, but it is good to be able to give more of our members an opportunity to take part. As a result of this new approach we have been able to give a place at the exhibition to all members who applied during the registration period, including several who have not exhibited at the Bishop's Kitchen before.

Whether or not you are exhibiting I do hope you can find the time to come and see the display, which is always impressive. To remind you, the members and friends evening is on Friday 29th July and the exhibition will be open every day from 30th July to 14th August.

Kevin Akhurst

What's On

Call for Entries : Amberley Museum & Heritage Centre is holding a **Traditional Crafts Event**, to be held over Saturday 28th, Sunday 29th & Monday 30th May 2016 and is pleased to invite craft practitioners to take a stand. The event provides the opportunity to showcase your skills, demonstrate your craft and sell to the public. Pitches are free if you demonstrate. For more information and application forms please contact Keith Greenfield email turnerofwood@btinternet.com



Five days in May

155 artists in 120 venues over the whole Chichester area
Two weekends in May - 30th April, 1st, 2nd & 7th, 8th May
2016 - 10.30am - 5.30pm
<http://www.chichesterarttrail.org/>

THE GREAT POTTERY THROW DOWN IS BACK!

BBC Two contest The Great Pottery Throw Down is returning in 2016 and the production team are currently looking for the next batch of great amateur to early career potters to take part. Perhaps you aspire to become a full-time professional? Or, are you looking to take the next step up in your pottery practice? Maybe you simply want to show the nation your work!

Whatever your ambitions, if you live and breathe pottery, are confident and enthusiastic and you fancy your chances then we would love to hear from you! Just head to <http://www.bbc.co.uk/showsandtours/takepart> to download an application form. If you or someone you know thinks they have what it takes, then please do encourage them to visit the website <http://www.bbc.co.uk/showsandtours/takepart> where they can download the application form and simply email pottery@loveproductions.co.uk



There are still spaces available for the **Emily Myers demonstration at the Petersfield Community Centre**, on Saturday 16th April. Coffee first at 9.30am, and demo starts at 10am & finishes around 4pm.

Emily Myers is a Crafts Council selected maker and member of the Craft Potters Association. She has demonstrated regularly at Art in Action and other craft fairs. She has had solo shows at Beaux Arts in Bath and Contemporary Ceramics in London. Her work has also been shown in Tel Aviv, Hamburg, Paris and New York. Cost is £20 (for non-PACS members). Visit my website: <http://gart.atspace.org/>

Please phone me on 01730 231880 to book a place, or send a cheque, and please make it payable to PACS Potters. Thank you. Address; Downsview, 20B Sussex Road, Petersfield, U31 4JX
Geraldine

Mike Bush Ceramics High Fired Stoneware Bowls & Vases Oxmarket Centre For Arts, Chichester 25th April – 8th May

What's On

CERAMIC ART LONDON CENTRAL SAINT MARTINS A NEW VENUE FOR 2016

A leading global showcase for contemporary ceramic art forges new partnership with Central Saint Martins for 2016 edition from 8 - 10 April 2016. Over eighty of the world's most talented ceramicists to exhibit and sell work at this year's fair, incorporating both noted stars and emerging talent. Central Saint Martins relationship further reinforced Ceramic Art London (CAL), the leading international fair for contemporary ceramics, will move to the new venue of Central Saint Martins for its 2016. 8 -10 April 2016, presented by The Craft Potters Association in partnership with Ceramic Review.

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ART IN THE GARDEN at Evergreen, Trampers Lane, North Boarhunt, Hants, PO17 6BU. 21 May to 4 June (10am to 5pm). A whole host of sculptural items to inspire in clay, meta, willow and glass, including some collaborative pieces designed for RHS Wisley. Plus featuring our very own Sandra Bidmead's amazing ceramic animals. Private View Friday 20th May 2 to 8pm - all welcome!

Jan Griffiths

griffiths.jan@btinternet.com

www.facebook.com/jangriffithsceramics



Emsworth Arts Trail

April 23, 24, 30 and May 1, 2.

Emsworth Arts Trail takes place over two spring weekends. This year there are 64 venues with artists showcasing a wide variety of artwork – pottery, jewellery, painting, furniture making, basketry, printmaking and wood carving.

SCG member Sue Thomas will open her pottery and garden on the first weekend only, at 15A River Street in Westbourne village. You are welcome to wander through the garden where herb pots, planters, bird baths and wall plaques will be displayed. In the pottery a range of ornamental and kitchen pots will be exhibited, mainly in white earthenware. A small display of coiled black clay pots make a striking contrast. In the conservatory a printmaker and an animal portrait artist share the venue and we offer home-made cakes and refreshments.

Despite the large number of venues there are few other potters in this Arts trail. However, in the middle of Emsworth, next to the Community Centre is the Hole in the Wall Group. It's a well-established community pottery where experienced potters work alongside novices, sharing ideas and skills. It's a great place to visit and children are invited to have a go!

In Wensley Gardens there is an exhibition of various artwork including some ceramic and raku pots.

Information about the Arts Trail is available at their website <http://www.emsworthartstrail.org.uk>

Facebook page <https://www.facebook.com/The-Emsworth-Arts-Trail-443787015683046/?fref=ts>. Trail guides can be picked up in many shops, pubs and cafes in Emsworth or at the first venue you visit.

Glaze Group Meeting Notes March 2016

Glaze Group Meeting held on Tuesday 8th March 2016

Held at Marigo Harries' home

Present: Marigo Harries, Kevin Akhurst, Mike Bush, Tom Paine, Barbie Plastow, Diana Carter, Vasu Reddy, Nadia Hopkins, John Howell, Charles Stileman

We were very pleased to welcome Vasu and Nadia to the Glaze Group.

Many topics were discussed including the following:

To obtain a red glaze Tom had experimented with stains combined with tin: a Mike Bailey recipe containing 5/10 % iron oxide; a selenium/cadmium glaze from Scarva; chromium/tin glazes; and most successfully a good copper red. This colour resulted from colloidal metallic copper achieved by firing in reduction to 1270/1280 deg C, with a short period of oxidation at the end.

Sources of iron oxide were discussed and it was agreed that synthetic being pure is more consistent.

Mike brought a handsome large salt glazed jug made after the style of Mick Casson made by John Lomas, one of his pupils.

Charles brought a smaller salt glazed jug made at Ray Finch's Winchcome pottery.

Nadia had made an attractive bowl with vertical stripes of different coloured glazes on the outside.

Kevin brought a Moebius strip sculpture by Adrian Bates and also an unusual tall twisted vase with a hole forced through the centre that he had made at a course with Shozo Michikawa. The vase had been covered in black slip, partially overglazed with a Shino glaze and then fired with a light salt glaze. This resulted in areas with an unusual silvery metallic appearance.

The subject of controlling oxidation/reduction of gas kilns was discussed.

The next Glaze Group Meeting will be held at Marigo Harries's home on Tuesday 10th May at 11 am. Please let Charles Stileman know if you are coming.

Charles Stileman

Group & Members News

New Members

A very warm welcome to new members:

- Sheila Richards from Baughurst near Basingstoke
- Katie Netley from Haslemere

Next Committee Meeting. The committee meets every few months or so and our next meeting will be on the 5th May 2016. If you have anything you would like to bring to our attention please contact Sandie Dixon 2sandie@tiscali.co.uk or any other member of the committee.

Members Profile : Vidya Thirunarayan

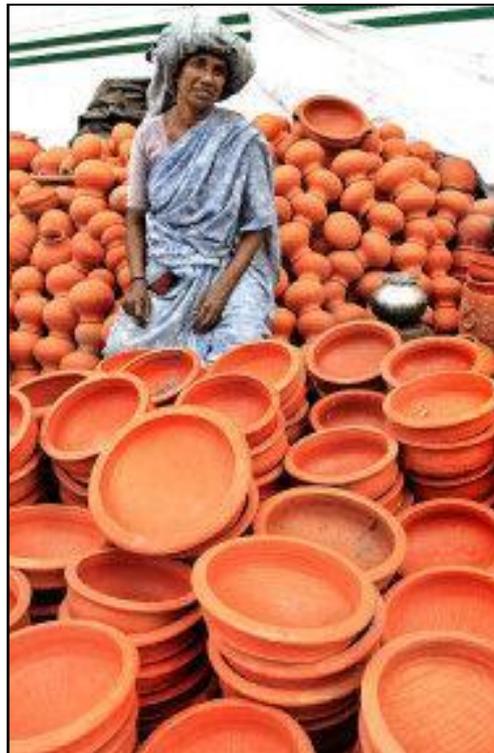


My earliest memory of the clay connection goes back to my childhood in Kerala in India. Even as a child I used to be fascinated with the earthenware pots the potters sold by the roadside for locals to buy and cook in. Keralans are very proud of their fish curry cooked and served in clay pots (<https://youtu.be/G8dAEDKyJa8>).

The young entrepreneur in me often bought these pots, painted them with watercolour, gave them a clear varnish finish and sold them to gullible adults!

My adult life led me to a career in the performing arts. Over the last 25 years, as an Indian Classical dance artist I have been privileged to work within the various facets of the performing arts. It has been the artist's and artistic director's perspective that has largely informed my work.

From this core, I have reached out to the cultural sector and organizations in diverse roles such as founder, choreographer, tutor, board member and advisor. My eclectic but integrated experiences straddling arts, arts associations, arts research and education led me to appreciate the 'bigger picture', the measure and parameters within which cultural organisations operate. Above all, my work is underpinned by my passion for the arts and its fundamental value for humanity and civil society.



Members Profile



Some 10 years ago when I was forced to take a compulsory break from performance work, I found myself working as an apprentice to Ken Potter- one of the most generous tutors I have ever had. He reinforced my belief that there are no shortcuts to achieving excellence - you just have to put in the hours (which is a continued struggle for me!). I was and continue to be enthralled with wheel work. During my time with Ken, one of the country's biggest pub chains Enterprise Inns was interested and indeed undertook to carry out the extensive renovation and redecoration of a Victorian pub to the precise specifications of my original vision.

This was to evoke traditional Indian elements of craft, pattern, colour and texture whilst preserving the Englishness of the fabric of this historic pub. Additionally, I filled up the Tiffin room with my hand-thrown tableware. That's when I discovered that it is a hugely fulfilling experience to serve people food in tableware one has made by hand. Functional pottery has so much significance and value in my eyes. After all, is there a more universal activity in this world than eating?

My work in clay is very much informed by the dancer in me. This extends from the way I approach it, apply myself to it and appreciate it. With growing fascination I draw parallels between the two mediums from the focus on centring, the play with time, the use of the breadth, to the intention and attention expressed in the finger tips. How can I shed light on this dramatic aspect of throwing I often ask myself?

This summer I plan to embark on a short practical research bringing together dance and the performative act of throwing on the wheel into a seamless performance. I hope to explore this with a team of eminent artists (a writer, choreographer, theatre direct and musician) which is tremendously exciting and promising. The aim is to informally share the outcomes with arts and craft communities. SCG members will be more than welcome to attend and give feedback- so watch this space!

Vidya Thirunarayan

Demonstrations

The next SCG demonstration will be at Soberton Village Hall, 9.45 to 3.45 on Sunday 2 October 2016.

Elaine Peto will be demonstrating building animals using slab techniques.

Further details and registration to follow closer to the day. Elaine.peto@tiscali.co.uk

Richard Miller of Froyle Tiles will be demonstrating tile making and kindred skill in late February 2017.

richardmillerceramics@hotmail.com Further details to follow

Zyg Kruk

Demonstration Report : John & Jude Jelfs

Southern Ceramic Group Demonstration by John & Jude Jelfs

On Sunday 28 February, at Porchester Community Centre, Jude and John Jelfs presented demonstrations of how they make their ceramic creations to about 20 SCG members.

John and Jude met at Cheltenham Art School in 1972, where John was studying pottery and Jude sculpture with painting. During a slide show of his pots, John told us that he had been inspired by studio work of Bernard Leach and Shoji Hamada. "It was the strength and quietness of their pots which most excited me about their work. My pots are all hand-thrown from a blend of West-country clays, and are often altered while still soft on the wheel. I use a long firing cycle in a gas kiln as this brings out the subtlety and depth in my glazes".



John then proceeded to give us master class of how he makes teapots. Using a standard sized lump of his clay, John threw a cylinder, and then using a sponge on a stick, and a bamboo or boxwood kidney, he bulged out the pot gently to make a sphere.

He compressed the bottom of the pot to stop cracking at the base, and pushed down the rim to make a gallery for the lid. Using the same batch of clay he turned several spouts on the hump, and using callipers and gauges, prepared the lid. Holes were drilled in the where the spout would be placed. He cut the pot from the wheel using a twisted wire cutter, and with the lid in place, the sphere and bits would be left for 24h to stiffen. The base of the teapot was not turned, and the base of the spout was left on a plastic surfaced so it stayed wet for fixing to the pot the next day.

The pot was turned the next day on a chuck, using packing case steel bands (attached to handles) – inexpensive cutting tools. The spout was then trimmed, and pressed onto the pot (no slip, just water), and slightly offset (to allow for clay memory), making sure that the spout ended above the level of the top of the teapot. A handle was pulled and pressed onto the pot, making sure there was room for 3 or 4 fingers to grip the handle. If necessary, the parts of the pot would be stored in a plastic bucket. It was then dried, (with the lid in place), glazed, and single fired. John had with him his glaze book and other recipes, and courtesy of StJohn Trundle he kindly agreed to share these with SCG members: stjohnt@btinternet.com

The composition of the clay John uses is

Hyplas 71 25kg

Hymod ball clay AT 12.5kg

Silica sand (120 mesh) (as used in children's play pits) 8lb

Red Iron oxide ½ lb

For porcelain pots he uses

55 kg groleg china clay

15 kg K feldspar

15 kg flint

5kg quartz bentonite

Demonstration Report :

The Anthropomorphised Potter

While John fettled his teapot, Jude talked us through a slide show of her sculptures in bronze and clay. She showed us example of pencil sketches made from life models at classes which she attends regularly. She cut a paper pattern from one of these sketches, and used this as a template for her 'sculptured pots'.

Slabs of clay which had been rolled out 24h previously, were cut with a scalpel (with a new blade) to give two shapes which followed the paper pattern applied to the clay slab. The clay she used is Spencroft special white – a smooth clay with no grog. Either during the first cut, or at this stage, the edges of the clay slabs to be joined were chamfered, so that when the two surfaces formed a neat seam when joined. The slabs were allowed to bed down on a mould (for example a cardboard cylinder) and allowed to dry – or were dried using a hot air paint stripper.

The chamfered surfaces were scored, coated with thick slip (made from the body clay) and joined using even pressure. The slabs were kept apart with bubble wrap between the slabs. The joined surfaced where now sealed up, making sure the seams were straight, with the inner joins re enforced with rolls of clay. A scrap of the slab was used to add a base – scored, slipped, re enforced, dried and trimmed. The seams, opening (s) and the surface were scraped and smoothed using surform file blades, and kidney. All surfaces were now burnished using either the back of a spoon, or old socks in a plastic bag.

Two layers of black slip were now applied using a water colour paint roller. The slip was made of equal parts of ball clay, china clay and frit plus 25% by weight of black stain. Each layer of slip was burnished. In reply to a question Jude observed that 'life is too short for terra sigillata'.

Using a round ended steel etching tool, Jude now cut through the black slip, to reveal the white clay below. Classic scraffito. She referred to her original sketch to cut the lines for her anthropomorphised pot.

All together a great day, full of new skills and insights – thank you Jude and John.

To view examples of their work, go to <http://www.cotswoldpottery.co.uk> and look at gallery.

Zyg Kruk



SOUTHERN CERAMIC GROUP COMMITTEE

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Kevin Akhurst

Email : kevinakhurst@btinternet.com

Please note that as we go to press changes have been made to the composition of the SCG Committee. These will be reflected in the next issue of the Newsletter

NEXT COPY DEADLINE : 17th May 2016

Please send contributions to : keith.menear@hotmail.co.uk

Next Newsletter due : 1st June 2016

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If so please contact Rolf Hawkins

email: rolf.hawkins@winchester.anglican.org

The rates for advertising are:

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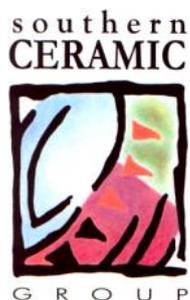
Interested in becoming a member of the Southern Ceramic Group?

Application forms can be found on the group website at:

<http://www.southernceramicgroup.co.uk/Information/SCGMemberApp.pdf>

Acknowledgments

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