

NEWSLETTER

April / June 2017

www.southernceramicgroup.co.uk/

Email : info@southernceramicgroup.co.uk

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Editorial

Welcome to the April/June edition of the SCG Newsletter. The newsletter is published electronically quarterly to members of the Southern Ceramic Group and is more widely distributed to associated pottery groups.

We always welcome your contributions to the newsletter from events to technical articles to profiles. This edition is a great example of the varied interests of the group, we hope you enjoy the newsletter and will consider contributing in the future.

Keith Menear

SCG Summer Exhibition Bishops Kitchen Chichester



All the exhibition spaces are now taken for our Summer Exhibition at the Bishop's Kitchen in Chichester. We have a fantastic range of exhibitors and we are excitedly preparing for another superb illustration of the talents of Southern Ceramic Group members. We had more applicants than ever this year and, despite accepting a record number of exhibitors, we unfortunately have not been able to offer places to everyone who applied.

I hope that all our members will be able to visit the show, either on the Members and Friends Evening (6 pm on Friday July 28th) or on one of the days when we are open to the public (July 29th to August 13th).

You may be aware that this is my last year running the

Summer Exhibition. We have been seeking volunteers to take over this role in 2018 and, to make the job less demanding, the committee has agreed to divide it into three – an overall co-ordinator, someone to manage the catalogue and the labels, and someone to look after the finances. I am pleased to say that we now have volunteers for the first two roles and we are now just looking for someone who is comfortable dealing with financial matters to look after the financial aspects of the show (collecting registration fees, paying exhibitors the revenues from sales, making payments to suppliers, reimbursing expenses and producing a financial report and statement for the auditor). This is an important part of running the exhibition and if you are interested and would like to learn more about the role please contact me at kevin.akhurst@btinternet.com or on 01635580592.

Kevin Akhurst

What's On

The International Ceramics Festival The ICF is Europe's premier ceramics festival which is held at Aberystwyth Arts Centre on the campus of Aberystwyth University on the mid-Wales coast. Since it began in 1987, the three-day festival has grown to become the UK's leading ceramics event. It offers teachers, students, ceramic artists, collectors, working potters and amateurs and lovers of craft, the chance to meet and study the work of distinguished, internationally known potters and ceramicists from Wales, the UK and around the world. The next International Ceramics Festival will take place 30th June- 2nd July 2017. Tickets for ICF 2017 will be on sale on 1st November 2016. <http://www.internationalceramicsfestival.org/>

The Craft Potters Association and Katie Netley are organising a studio visit to Richard Miller Saturday 13 May 2017 10.30 for 11.00-16.00

MAAC is pleased to announce that Richard Miller, well known as being the 'technician' on the very popular BBC2 TV Series The Great Pottery Throw Down will be our host at a visit to his pottery studio and workshop. Richard give a workshop tour, a short slide show on his work and methods and demonstrate both pot and tile making processes. There will be a break for lunch – please bring your own. Richard and his wife Anna are to take over Art in Clay Farnham from 2017.

Froyle Tiles Limited Units 1&3, The Old Coal Yard Hambledon Road, Hambledon, Surrey, GU8 4DR

CPA Members £15.00 , Non-members £17.50 For further information and to reserve your place please contact: Katie Netley

katienetley@live.co.uk

Katie Netley

M. 07563703552

W. <http://www.katienetley.com>



Call for Entries : Amberley Museum & Heritage Centre is holding a **Traditional Crafts Event**, to be held over Saturday 27th, Sunday 28th & Monday 29th May 2017 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

What's On

Emsworth Arts Trail, Hampshire The Arts Trail in Emsworth and its close neighbouring villages covers two weekends, April 22/23rd and the following May Bank Holiday weekend.

It's a growing open studios event with 78 artist venues. This year there are 9 venues for ceramics, some featuring more than one potter. Three of our SCG members are taking part. Pottery seems to be growing in popularity here and many potters are teaming up with other artists to provide venues with a range of media to interest visitors. Some venues are only open on the first weekend so do check before you come.

Emsworth is situated between Portsmouth and Chichester on the coast. The Arts Trail website allows you to click on ceramics and sculpture and find the potters. It gives opening times and there is a map to help find each location. www.emsworthartstrail.org.uk

The preview evening on April 5th at the Brookfield Hotel in Emsworth is a showcase of every artists work. It helps you choose whose studio to visit on your Arts Trail day. If you would like to attend, it is open from 6.30 - 9 pm. Be my guest.

Sue Thomas



New workshop booking for April 2017 We have three new workshops planned at the studio for April 2017, two throwing workshops and one hand building.

Saturday 22nd April
Throwing on the potters wheel with Jo Taylor

Saturday 29th April
Handbuilding Workshop with Mary-Jane Evans

If you would like to book please email Sarah - wiltshireceramicstudio@gmail.com to check availability, your place will then be reserved and a booking form sent to you to return with your payment to secure your place.

*Sarah
The Wiltshire Ceramic Studio*

What's On



Take your Throwing to the next level with John Stroomer : Following last summer's very successful workshop we have new dates for 2017 workshop with John Stroomer at the Old Kiln Studio near Winchester.

One full Week workshop:
19th of June to the 23rd of June. Currently full – Waiting list available

New dates added: Saturday 24th June, Monday 26th June, Tuesday 27th June, Wednesday 28th June
Workshop suitable from Beginner to Advanced Level Course fee £96 per day

John is an internationally renowned Potter with more than 40 years' experience in throwing large vessels, narrow neck porcelain bottles and crystalline glazes. He has been tutoring potters and students in Australia and the UK. Contact ceramics@ratlake.net - Nadia 07887996256

Nadia Hopkins



Su Cloud Ceramics Clay Club Workshops and new Courses.

The clay club workshops are now running on a Tuesday and Wednesday morning 10-12 and evening 7-9 each week, so book your place, as there are limited spaces and only £10 per session.

I am also starting a new workshop in March 2017, Chicken making workshop, it's a 4 week course 2 hrs per session Friday 3rd, 10th, 17th and 24th March, 10-12 or 7-9pm. Cost £170 inc. all materials, firings and refreshments.

All other courses up to April 2017, are on my website www.sucloudceramics.com or email sploud@btinternet.com

Adopt a Potter

Adopt A Potter I am writing to you on behalf of Adopt A Potter about our plan for a new tertiary education college for ceramics – Clay College Stoke. Since 2009 we have seen further declines in ceramics education in the UK and the Ceramic Community is facing a major crisis. Many ceramics departments have closed and remaining courses have a multi-disciplinary approach and production techniques are marginalised in favour of concept and design, with few practical skills being taught.

Building on our successful apprenticeship scheme, we feel it is the right time to develop our offer to a new generation of potters, by developing a second phase of work with the establishment of a ceramics college. The timing could not be more prescient given the aging of the skilled craft sector – the existing community of master potters, trained in the ‘golden age’ of studio pottery in the ‘60s and ‘70s are approaching retirement and their skills will be lost if no facility exists for them to pass on their experience to the next generation.

We are currently fundraising to raise the money that this project needs and promoting it within the ceramics community and the broader community. I am emailing you to ask if you would be able to help us in this by sharing our promotional video <https://www.youtube.com/watch?v=gLX-HBzJnWc> and the website <http://www.claycollegestoke.co.uk/>

It would be great if you could promote them in your publication and put them on your website. If you would like any further information please reply to this email and I will send it to you.

*Matthew Blakely (trustee)
Clay College Stoke*

Group & Members News

New Members

A very warm welcome to new members:

Jonathan Waights from Walberton, Arundel
Richard Young of Winchester
Linda Smith, Bognor Regis
Michael Meech from Fontwell
Miriam McCann of West Wittering
Emily Whitley from Petersfield

The membership currently stands at 143

Next Committee Meeting. The committee meets every few months or so and our next meeting will be on Tuesday 3rd July 2017. 7.15 pm at Neil’s house.

"Vannic" Hambledon Road, Denmead, Waterlooville, Hampshire PO7 6HB

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.

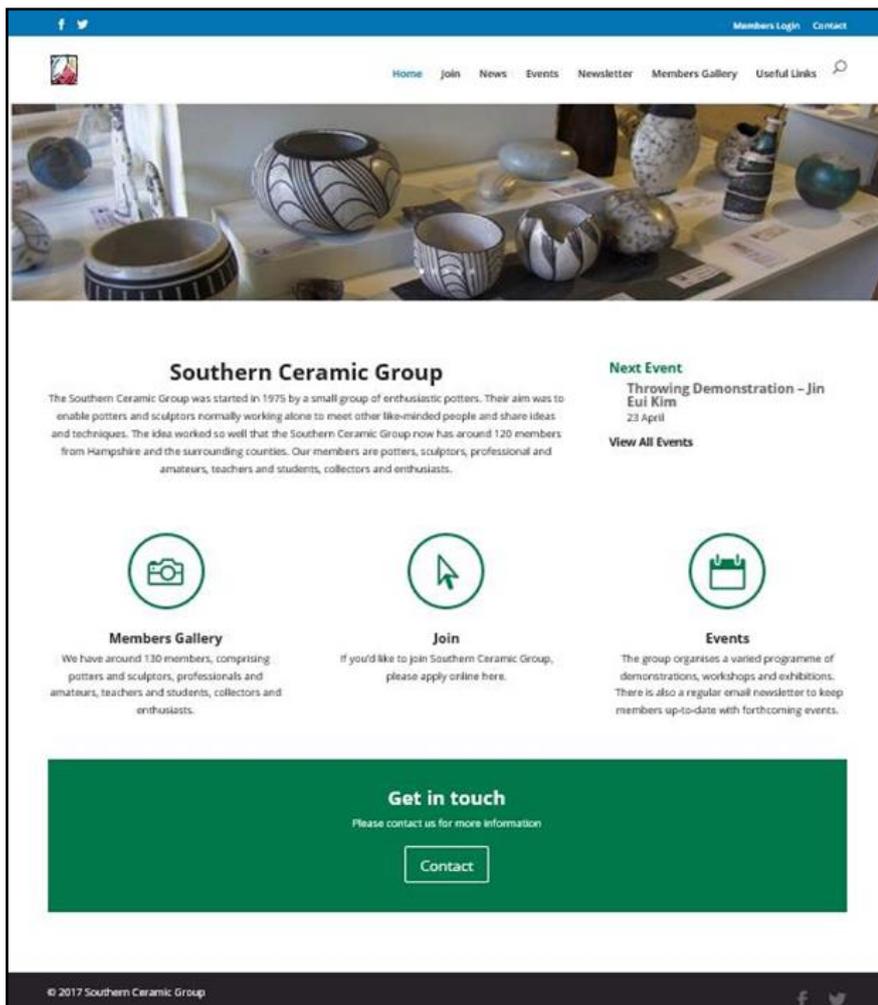
SCG Website

The New Southern Ceramic Group Website!

Hopefully, by the time that you read this newsletter, our new revised website will be live and active. If not, then we are suffering a few technical problems and it will be on-line very shortly!

The committee decided that we should create a brand new website in order to update and modernise the public face of the group. The last website was created some years ago and has evolved over time, and whilst good in its time, the way in which many websites present themselves has changed significantly, so we decided to go for a major update. In addition, our website was put together using a programme and language which required some technical expertise to maintain, and this significantly reduced the number of group members who might be able to maintain the website. So we have decided to redevelop the website using a “content management system” known as Wordpress, which is used by many thousands of organisations ranging from very small (individuals) to huge companies, which can be updated by users with little experience of computer programming. As we as making it easier to maintain, it is easier to create a website which looks good on a PC screen, a tablet, and a smaller smartphone screen.

So... welcome to the brand new website. The first thing to note is that the website address has changed slightly to www.southern Ceramic Group.org.uk. We have changed from aco.uk website to aorg.uk website as this better reflects us, as a community of potters and ceramicists within a group. Anyone using the old web address will get redirected to the new one.

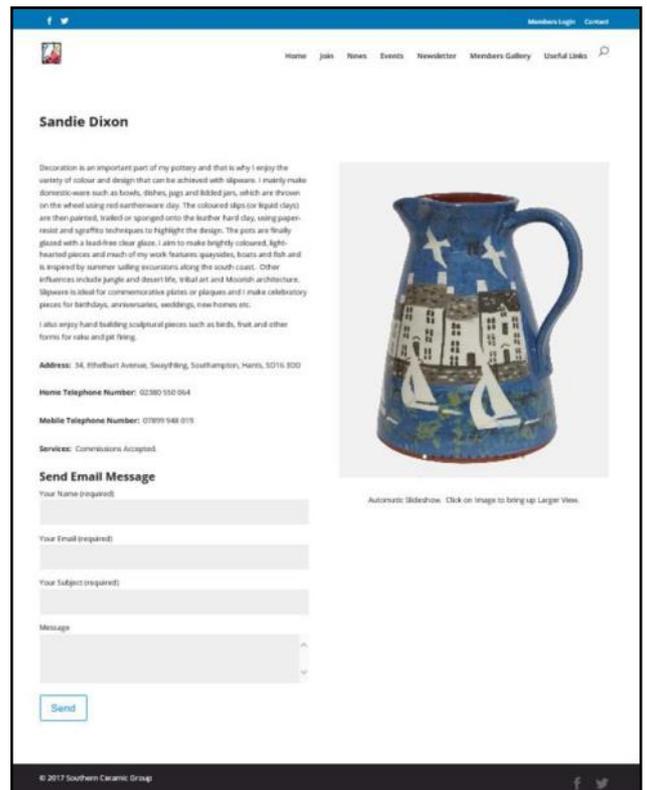


The website has a brand new style, but contains most of the same information as the old website. This includes how to join, news items, events, a members gallery, useful links, and other information for members. The information for members is stored in the members only area which requires a password to access. You will be sent a copy of this password shortly.

In order to avoid e-mails being automatically lifted from the website by cyber criminals, and to try to minimise the risk of spam and phishing e-mails, rather than showing any e-mail addresses directly on the website, contact forms are used which will send an e-mail to the correct address, but not display that e-mail address.

SCG Website

We will be completely refreshing the Members Gallery area. It is likely that some of the content of the old Members Gallery has become stale and in need of an update, both in terms of the wording and the pictures/images. It even still contains some entries from members who have left the group. Therefore, rather than transfer all the old information into the new format (which would require quite a lot of work), we are going to re-build it from scratch. You will shortly be receiving an e-mail asking if you would like to supply new content, and providing a template for the new entry. You will be able to include up to 12 images of your work, with one of these designated as the “feature” image which will be used on the main gallery page above your name. As new entries are e-mailed to me, along with the associated image files, I will add the entries to the website. So if you look at the website now you will see only a very small selection of members in the gallery, some of the committee who have supplied their new content during the website development process. As mentioned above, if you supply a contact e-mail address, there will be a contact form added to the bottom of your gallery entry to allow anyone to send a contact message to that (hidden) e-mail address, rather than your e-mail address being directly shown.



Sandie Dixon

Decoration is an important part of my pottery and that is why I enjoy the variety of colour and design that can be achieved with slipware. I mainly make domestic-ware such as bowls, dishes, jugs and bibbed jars, which are thrown on the wheel using red earthenware clay. The coloured slips (or liquid clays) are then painted, trailed or sponged onto the leather hard clay, using paper-resist and sgraffito techniques to highlight the design. The jugs are finally glazed with a lead-free clear glaze. I aim to make brightly coloured, light-hearted pieces and much of my work features quaysides, boats and fish and is inspired by summer sailing occasions along the south coast. Other influences include jungle and desert life, what-are-it-Mumbai architecture. Slipware is ideal for commemorative plates or plaques and I make celebratory pieces for birthdays, anniversaries, weddings, new homes etc.

I also enjoy hand building sculptural pieces such as birds, fruit and other forms for sale and gift giving.

Address: 34, Ethelbert Avenue, Swanfaring, Southampton, Hants, SO16 8DD

Home Telephone Number: 02380 500 064

Mobile Telephone Number: 07899 948 019

Services: Commissions Accepted

Send Email Message

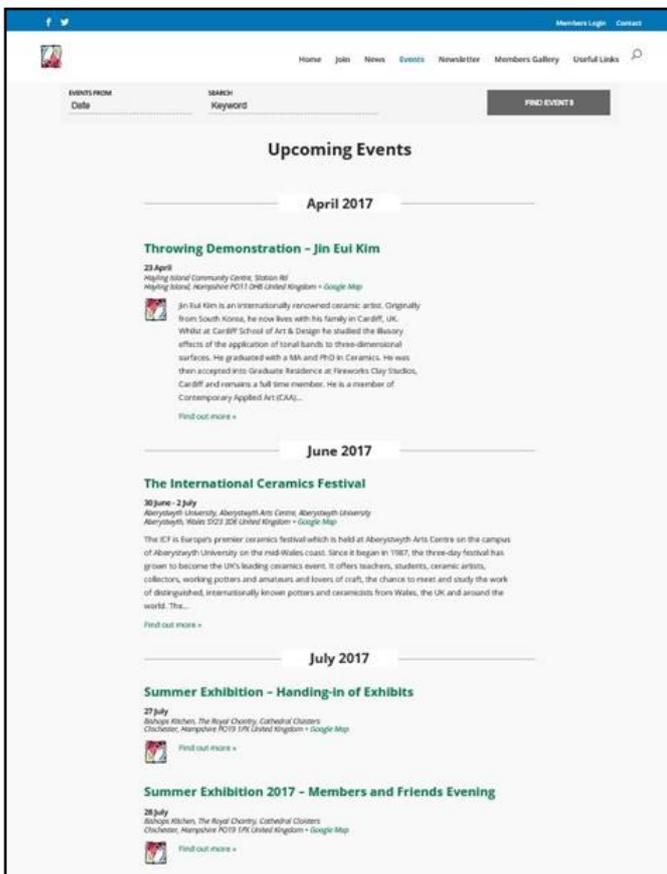
Your Name (required):

Your Email (required):

Your Subject (required):

Message:

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Upcoming Events

April 2017

Throwing Demonstration - Jin Eul Kim

23 April
Hoyling Island Community Centre, Station Rd
Hoyling Island, Hampshire PO11 0W United Kingdom + Google Map

Jin Eul Kim is an internationally renowned ceramic artist. Originally from South Korea, he now lives with his family in Cardiff, UK. Whilst at Cardiff School of Art & Design he studied the history effects of the application of natural minerals to three-dimensional surfaces. He graduated with a MA and PhD in Ceramics. He was then accepted into Graduate Residence at Fawcett's Clay Studios, Cardiff and remains a full time member. He is a member of Contemporary Applied Art (CAA).

[Find out more >](#)

June 2017

The International Ceramics Festival

30 June - 2 July
Aberystwyth University, Aberystwyth Arts Centre, Aberystwyth University
Aberystwyth, Wales SY23 3DE United Kingdom + Google Map

The ICF is Europe's premier ceramics festival which is held at Aberystwyth Arts Centre on the campus of Aberystwyth University on the mid-Wales coast. Since it began in 1987, the three-day festival has grown to become the UK's leading ceramics event. It offers teachers, students, ceramic artists, collectors, working potters and amateurs and lovers of craft, the chance to meet and study the work of distinguished, internationally known potters and ceramists from Wales, the UK and around the world. The...

[Find out more >](#)

July 2017

Summer Exhibition - Handing-in of Exhibits

27 July
Bishop's Kitchen, The Royal Chantry, Cathedral Cloisters
Chichester, Hampshire PO19 1PA United Kingdom + Google Map

[Find out more >](#)

Summer Exhibition 2017 - Members and Friends Evening

28 July
Bishop's Kitchen, The Royal Chantry, Cathedral Cloisters
Chichester, Hampshire PO19 1PA United Kingdom + Google Map

[Find out more >](#)

My aim is to make the website a bit more dynamic in terms of news content and events, and therefore will be including any events of possible interest to members or people viewing the website. So as well as SCG events, please send me details of any other pottery/ceramic events to publicise them. All events will be classified either as a “SCG Event”, a “SCG Members Event” such as an event where you are exhibiting or selling your work, and “Other Events” such as Art in Clay, etc., so that they can easily be identified. Although not yet implemented, I am hoping that a simple button can be added to allow each category to be selected.

Please use the e-mail address below to send me any details of events for the website.

Finally, the Members only area, accessed via the Members Login menu, will include useful information for members such as the Constitution of the Group, Members Listing, and key members documentation such as information related to the Bishops Kitchen Exhibition. I hope that you think that the new website is an improvement. Hopefully over time we will expand the use of the website, adding new features. If you have any comments or suggestions, please do not hesitate to send them to me, either via the contact form on the website, or to neil.rampton359@southernceramicgroup.org.uk

Neil Rampton, Webmaster

My Pottery and Japan : Kevin Akhurst

Last year I visited Japan on a pottery tour and, when I returned, my own work took a new direction as a result. The editor of my local parish magazine asked me to write the following short piece for the magazine about my trip and its effect on my work.

Those of you who visited my workshop in Adbury Holt last May will know the sort of pottery I like to make – functional stoneware in simple shapes with maybe a swipe or a splash of contrasting glaze. My wood-fired kiln adds its own surface effects during the firing.

Although there has been a strong tradition of British potters making this style of pottery over the last hundred years you may be surprised to learn that the origins of this tradition lie not in Britain but in Japan. In 1920 the young British potter Bernard Leach returned from Japan, with his Japanese friend Shoji Hamada and they started the St Ives pottery in Cornwall. They built a traditional Japanese kiln, the first in the West and, through their teaching, writing and travels, the ideas of Japanese pottery spread across Europe and America.

In the West people often make a distinction between the arts and the crafts, with the crafts viewed as inferior and less worthy. In Japan the crafts, and pottery in particular, are highly respected. Many homes have ceramic objects on display as prized possessions, it is usual for families and restaurants to have a variety of tableware to suit different dishes and individuals will often eat at home from their own personal favourite noodle bowl. As a result, there are thousands of professional potters working in Japan.

Ever since I started to make pots I wanted to visit Japan, and eventually last October I made that journey. I went with a small group led by a local pottery expert, who took us into the homes and workshops of potters and ceramic artists. We were based in Kyoto and travelled to villages which have been famous for their pottery since medieval times and are still full of pottery studios. Each area tends to have its own local style – while many potters follow that style faithfully there are others who like to do new and different things.

There is a huge variety in Japanese pottery styles, but the sort of work particularly valued by many western potters probably originates, at least in part, in the development of the Japanese tea ceremony in the 16th century. This was closely connected to the principles of Zen Buddhism, with a rejection of fine surface decoration, a focus on the effects of chance, asymmetry and irregularity and the valuing of subtle and inconspicuous beauty. Wood-fired pottery fits well with these ideas, with its surface effects created in the kiln by the touch of the flame. Most of the potters we visited in Japan used kilns which burned wood – big curved organic-looking structures which the potters had to climb into to place their work before firing.

In the middle of the 20th century Japanese ceramics took a new direction – abstract sculpture. Seeing what was happening in Western art some Japanese potters abandoned the traditional forms and used clay to produce sculptural works in abstract shapes. Sometimes these were still recognisably pots, with an inside and an outside. On our trip we visited several artists working in this style. Sometimes the work was bulbous and curvy, sometimes sharp and angular. Some potters specialised in shiny glazes and others left the clay bare, coloured by contact with the flames of the kiln.

Kevin

One of the potters I visited, Nishibata Tadashi, had a range of large vases, curving inwards at the top and bottom, which had been shaped and cut so that the surface consisted of a swirl of flat faces and sharp edges. I have always wanted to generate a feeling of energy and movement in my pots, which I have tried to achieve by pouring, brushing and splashing glaze onto the surface. In Nishibata's pots I saw how the actual shape of the surface could be modified to generate an appearance of energy and motion.

Since returning from my trip I have been experimenting with some of these ideas in my work. I have produced a series of vessels with surfaces which have been shaped so that they are no longer smooth circular forms. Some of these have sharp edges cutting diagonally across the surface. Others have bands which look almost organic and pod-like. I'm not sure which direction this will go in the future but I'm confident it will go somewhere interesting. I will be opening my studio for visits again on eight days this May (6, 7, 8, 13, 14, 15, 20, 21) and you will be able to see my new work, as well as the paintings, prints and photographs of four other local artists who will be exhibiting with me (for more details see www.open-studios.org.uk from 1st April).

Kevin Akhurst

Some pots from my latest firing



Glaze Group Meeting Notes

Notes from the Glaze Group Meeting Wednesday 9th November 2016

Those Present: Charles Stileman, Kevin Akhurst, Sandy Dixon, Jan Griffiths, Nadia Hopkins, John Howell, Tom Paine, Barbie Plastow, Tony Thompson, Tim Thornton



1. After a general discussion the meeting started with Kevin talking about his trip to Japan and he showed a small ash glazed saki cup, which he bought back (see photo). It was a cigarette ash glaze (!) that showed a chun effect and was a beautiful blue/green shade. It was much admired but since few smoked these days, we moved on to his own pot which was mixed salt/soda glazed over a basic slip. The inside had been conventionally glazed as the soda/salt effect was difficult to achieve inside a pot (see photo). The range of colours in the textured part of the pot was much admired and it was clear how the flame had licked around the pot and then departed leaving a plainer side where the flame probably had little impact. There then followed a general discussion on salt and soda, how they might be inserted into the kiln (often sprayed but Kevin coats his wood with a mixture) and the effect of flying ash.



2. The conversation on ash glazes progressed to Tim's test pieces where he had used normal washed fireside ash and then run a matrix of tests against increasing alumina and silica (the main glass forming standard glaze components). It was observed how there was an optimum amount of silica and alumina that gave a good craze free glaze. With high alumina bubbles were trapped within the glaze, as there was excess stabilizer and with low alumina there was much crazing. Tim then explained the Currie method of glaze testing, where samples were progressively mixed together.

3. Jan showed a very different soda glazed pot that had been made by Jack Doherty (see photo). It had been fired in a gas kiln (presumably with sprayed soda). It was a much cleaner pot, with a lighter body but the group were uncertain as to whether it had been given a copper slip or the copper was sprayed.



4. Tim then went on to describe his experiments with different glaze bodies, which is often ignored by glaze books of recipes. He had been given some glazes of unknown composition and he tried them on a standard off white stoneware body and a high iron body (see photos). It was clear how radically different the results were and how much more interesting the high iron bodies were. Tim then said that he had begun experimenting with his uranium glazes and attempting to fire them to promote microcrystal growth. He showed the group a test matrix of his work so far. Several members of the group showed interest in microcrystal work.



Glaze Group Meeting Notes



5. Nadia had done some work on a very high iron (32%) microcrystalline glaze, which had run hugely off the pot (iron acts as a flux in oxidation) but the microcrystals on top were beautiful. Her aesthetic of combining the kiln shelf into the art caused much amusement (see photo). There was speculation that the high iron in the glaze recipe had been a misprint but Tom mentioned the Aventurine class of glazes that use 28% iron and obtain microcrystalline results (cf. John Britt's Guide to High Fire Glazes page 138). Nadia also showed some other pots, one of which had a blue glaze, where she had used ilmenite around the neck to create an interesting effect.



6. The conversation moved onto Float Blue Glazes, which have recently been a recurrent theme of the group, with several members trying the glaze. Tom showed an amusing cracked bowl where the glaze had resealed the crack and described his ideas for limiting the problems with the glaze being runny by using a different glaze on the outside bottom of bowls. Barbie showed some of her Float Blue pots, using the Sapphire Blue recipe, where her pots only showed sections of the Float Blue coming out and a John Britt Floating Blue recipe, which had been more successful. The general consensus



was that the Sapphire Blue glaze needed to be much thicker on the pot, probably using a much thicker glaze. Tom has written a Newsletter article on Float Blues, which should appear soon.

7. Finally Charles produced an 'early Stileman bowl', which took the group back to discussing ash glazes. The bowl was a lovely turquoise colour with a typical ash or chun effect. He had slip glazed it with his standard green slip (Hymod AT Ball Clay 50%, Potash Feldspar 20%, China Clay 20%, Flint 10%, Black Copper Oxide 3% and Chromium Oxide 1%). He had then put on a layer of real ash. The bowl was much appreciated by the group.

After an interesting meeting in very pleasant surroundings the group fixed the next meeting for Wednesday 11th January 2017 at a venue to be decided.

Tom Paine



Glaze Group Meeting Notes

Notes from the glaze group meeting on 11th January 2017 at Barbie Plastow's home.

Those present were Barbie Plastow, Mike Bush, Kevin Akhurst, Jan Griffiths, Tom Paine, John Howell & Nadia Hopkins.

A card was signed for Charles Stileman, who is recovering from a debilitating bout of pneumonia.

Prompted by a power cut which affected one of Barbie's kiln firings, a discussion took place about the formation of cristobalite if work was fired a second or third time, and the issues it presented in the clay body.

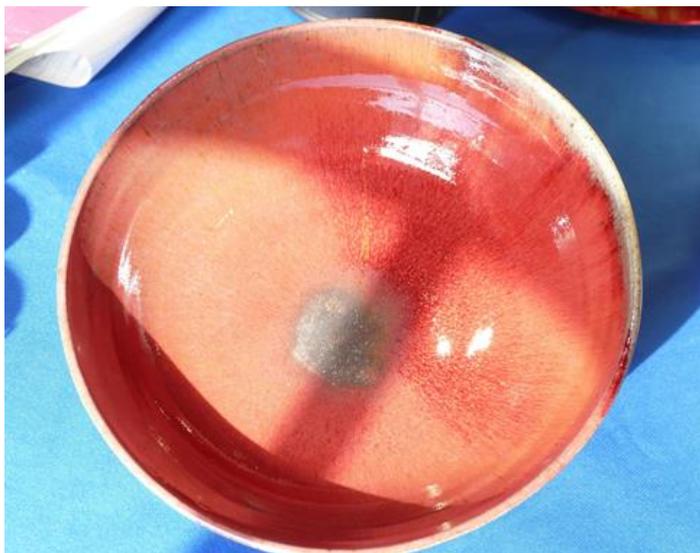


Kevin brought along a 12th Century Persian jug and he described how the lustre surface decoration might have been applied to the 'fritware' body. Links were made with the work of more contemporary makers such as Sutton Taylor and the late Alan Caiger-Smith.

Tom showed a copper red bowl which had a metallic pool of glaze in the bottom, and the suggestion was made that this could have been caused by the retention of heat as a result of the close proximity of the kiln shelf acting as a reservoir. Perhaps the use of stilts, a pad of broken-up biscuited clay, or a deeper footring would help.

He also had two pieces which had cracked, one in the firing, and another when in use – and once again, the formation of cristobalite may well have been the problem.

Mike talked about the difficulties of different batches of raw materials not giving consistent and reliable results. He also had a pair of heavily textured experimental pots, the comment was made (by himself) that he was 'going crusty'.



Glaze Group Meeting Notes

The group looked at some of Barbie's pots that were showing inconsistent glazing, and the consensus of opinion was that this was due to issues with the thickness of application.

Nadia showed us a miniature functioning teapot that she had made, probably not much more than 5 cm high.

Jan had brought a bowl by Peter Lane with his characteristic air brushed stains.

John Howell



Members Profile : John Townsend



Throwing clay on the wheel has always been the basis and the fascination of my practice. The magic of the wheel is to raise and form inanimate clay, a process that can bring life to the medium and the pots produced.

I came to ceramics late in life whilst working as a doctor for the British Army in Berlin. I had always felt a love for ceramics but it was not until 1991 that I wandered into a pottery night school class in Berlin and found myself handling clay for the first time.

The feel of the clay on the wheel proved a transformational experience and I began making pots in my garage and selling them at local craft markets whilst working in medical posts in the UK, Germany and Italy. In 2007 I left the RN and medicine and started my second career as a full-time potter setting up my own studio and selling at ceramic markets in Holland and Germany. Whilst I had successfully developed my own style and techniques the desire to take my practice to a higher level and 'backfill' missed opportunities to widen my knowledge led me to apply for an MA Ceramics course in 2013. I undertook academic and practical research to identify some principals and techniques that would increase the impression of a sense of movement and therefore of liveliness in my work. My starting point was in the images of Eadweard Muybridge who in the 1870's produced the first photographs of human beings and animals in motion.



They are usually seen as a strip of sequential fragments in the evolution of a movement: running; leaping; walking etc. but examination of many of the individual frames also carries an immense sense of the action, locked into it's lost fragment of life. I decided to proceed with attempts to include elements of :

Forward Lean; Asymmetry; Lines of movement and A general sense of instability.

The second half of my studies considered the use of surface texture and colourization to enhance the effects I was seeking. In the 'Colour Fields' movement of the 1960's-1980's I found the expression of movement through transitions through the colour spectrum well-suited to my work , especially the work of Jules Olitski



Members Profile : John Townsend

Here are some images of the work presented in December 2016 to the university to gain my Master of Art in Ceramics



and this was my stall at Hatfield last year:



This adventure started late in my life but I have been very fortunate to find a creative activity that has become a focus and driving force and introduced me to many new friends.

More images and information can be found on: www.townsendpotter.com

John Townsend Studio Potter

Demonstrations

Southern Ceramics Group. Demonstration

Kim Jin Eui will be running a demonstration of ceramic building and decorating for SCG members and guests 10am to 4pm, on 23 April 2017, Hayling Island Community Centre, Station Rd, Hayling Is, PO11 0HB

Jin Eui Kim is an internationally renowned ceramic artist. Originally from South Korea, he now lives with his family in Cardiff, UK. Whilst at Cardiff School of Art & Design he studied the illusory effects of the application of tonal bands to three-dimensional surfaces. He graduated with a MA and PhD in Ceramics. He was then accepted into Graduate Residence at Fireworks Clay Studios, Cardiff and remains a full time member. He is a member of Contemporary Applied Art (CAA) and the Craft Potters Association (CPA).

His work has been exhibited world wide. Industry and artistic recognition has led to selection for the AWARD exhibition in the British Ceramics Biennial in 2013, and the HOT ROOKIES special exhibition for the Gyeonggi International Ceramic Biennale in Korea. He was recently winner for Homes & Gardens Designer Awards within the China & Glass Category. The Manchester Art Gallery and The National Museum (Wales) have purchased his works for their permanent collections.

For more details of his work please see

<https://www.jineuikim.co.uk/>

www.miararts.com › Artists

<https://www.degreetart.com/artists/jin-eui-kim>

<https://www.youtube.com/watch?v=HAWJbe-7gxw>

www.montpelliergallery.com/artist/jin-eui-kim/for-sale



Demonstrations

Registration: SCG Demonstration. Kim Jin Eui . 10am to 4pm, 23 April 2017.
Hayling Island Community Centre, Station Rd, Hayling Is, PO11 0HB

Registration Document

Name:

Address:

Contact phone no:

Email address:

SCG membership no:

Name of guest:

This document can be completed on line and sent by email to: zyg@kruk.co.uk

The registration fee is £20 for members, £25 for their guest.

Payment (please indicate): BACS..... or Cheque.....

BACS

Account: Southern Ceramic Group

Bank: Lloyds

A/c no: 26954360

Sort code: 30 90 34

Reference: KJEDemoYourName

Cheques should be made payable to Southern Ceramic Group and posted (with a printed copy of the completed registration form) to:

Zyg Kruk

30 Wittering Rd

Hayling Is

Hants PO11 9SP

zyg@kruk.co.uk: 02392469104 07864995843

Catering arrangements

Coffee, tea and biscuits will be available on the day.

Please bring a contribution to an American Supper style lunch, as well as your own crockery and cutlery

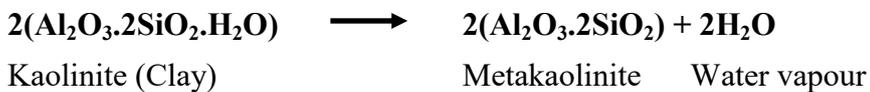
Transformation of Clay



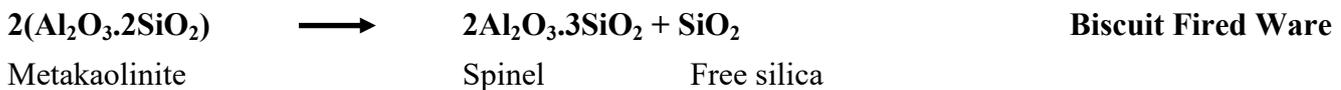
Firing clay and converting it into a ceramic is often considered as second nature by potters, however the process is a fundamental one which has transformed modern life. Any pot made with clay will be fragile and collapse when in contact with water. It is only when heat is applied to the clay that strength and durability are achieved.

A two step firing process is typically applied with the first or biscuit firing undertaken with the unglazed ware. The biscuit fired ware retains its porosity making it easier for the glaze to be applied to the work and the pot will have a good degree of strength and can be safely handled in the workshop. A range of temperatures can be chosen from 850°C to 1020°C although as the temperature increase so the porosity of the biscuit decreases. This is a reflection of the clay particles starting

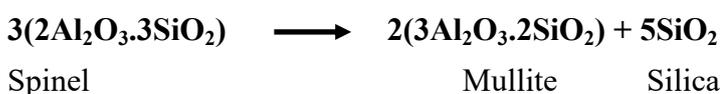
to fuse together as heat is applied. For the secondary high (glaze) firing the glazed biscuit ware is heated through a controlled set of temperature gradients that have specific effects on the clay body. During the biscuit firing the clay has already gone through a number of changes. From 100°C to around 400°C the free water in the clay is driven off and escapes at steam. Between 450°C and 600°C the structural water that is chemically bonded between alumino-silica sheets is displaced leading to the formation of metakaolin above 600°C. It should also be noted that between 800°C-900°C any organic contaminants within the clay will also start to burn off.



At 980°C the metakaolinite breaks down further to generate the alumino-silicate, spinel, with the release of free amorphous (non-crystalline and random) silica.



At this point we stop heating for ware that is intended for biscuit. For glazed ware that enters a secondary high firing the process continues and at 1050°C more silica is released with the breakdown of spinel leading to the formation of crystals of mullite.



Technical : The Transformation of Clay



The formation of mullite is critical to mechanical strength and thermal shock resistance. It grows within the clay body in two forms (that is to say they have the same molecular composition but the atoms in the molecule are arranged in spatially different ways). Primary mullite having small crystals and a secondary form of long needle like crystals. Significant amounts of mullite form above 1150°C which interlace between the clay body structure giving the hard structure typical of stoneware and porcelain.

As well as mullite providing structure to the clay silica also plays its part. Silica in the clay can be in a number of forms; quartz, cristobalite, tridymite and silica glass. During heating some of the quartz (which is added as a component of the clay

recipe) can be transformed to cristobalite. Once formed cristobalite will not revert back to its quartz form and repeat firings will serve to increase the proportion of cristobalite in the body. Although these forms of silica are identical chemically they have differing physical properties. The principle difference is that they have non-linear expansion rates termed Quartz and Cristobalite inversion.

As the pot is heated the chains of silicon and oxygen of the quartz in the body start to realign from a low temperature alpha-quartz at 573°C to a beta-quartz which occupies a larger volume. This is the quartz inversion and it occurs again on cooling with a sudden (albeit small) contraction. In a similar fashion beta-cristobalite which is formed at the higher temperatures of the firing cycle will on cooling convert to alpha-cristobalite at 225°C with a consequent 3% shrinkage. This can be useful in glaze development where crazing can be prevented in bodies having a relatively high level of cristobalite. Potters have discovered that additions to the clay body of catalysts such as magnesia in talc can encourage the conversion of quartz to cristobalite and help with glaze crazing.

Finally glass formation within the glaze body adds further to the mechanical strength. Microcrystalline quartz and the free amorphous silica generated from heating of the kaolin melt and form glass on cooling. This process starts at ~1000°C and continues to the top firing temperature where holding the kiln for a longer soak will encourage the process. Larger grains of silica are involved in the melt but only at the surface; nevertheless this also helps to add strength to the pot. The amorphous silica glass formed within the body is effectively the glue which binds together the other components giving the ceramic strength and durability; this is the process of vitrification. The higher the firing temperature the higher will be the proportion of glass formed and the more impervious and dense the work. This is evident in high fired ware such as porcelain where a high proportion of glass formed can give a much valued translucence.

Keith Menear

SCG Handbook

SCG Handbook

As fewer than one third of SCG members submitted an entry to the proposed SCG Handbook, this would not be a fair representation of our group.

It has been decided that we will delay publication to a later date.

Zyg Kruk

SOUTHERN CERAMIC GROUP COMMITTEE

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

Next Newsletter due : 1st July 2017

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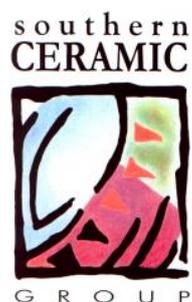
Interested in becoming a member of the Southern Ceramic Group?

Application forms can be found on the group website at:

<http://www.southern Ceramic Group.co.uk/Information/SCGMemberApp.pdf>

Acknowledgments

Thanks goes to regular contributors to the Newsletter and *Marigo Harries* for editorial assistance



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