

# NEWSLETTER

April/May 2015

[www.southernceramicgroup.co.uk/](http://www.southernceramicgroup.co.uk/)

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## Editorial

Its been a tough few months handling very cold clay so the advent of spring is a really welcoming sign. We can also look forward to a number of upcoming SCG events highlighted in this edition of the newsletter together with reports from the first of this years demonstrations by Felicity Lloyd-Coombes. It was a pleasure to attend the event myself, if only to confirm that I am not a sculptor, and to see such a high attendance. This edition of the newsletter also includes information on the groups social media presence which now stands a great vehicle to spread the word. Many thanks again for all your contributions.

*Keith Menear*

## Summer Exhibition Bishops Kitchen

As the first signs of Spring appear, Summer is creeping nearer and with it one of the main events of the SCG year. Registration for the Summer Exhibition in the Bishop's Kitchen is now closed and I have great expectations for another stunning show this year. We are fully booked and we have a waiting list of disappointed applicants in case anyone drops out. Whether or not you are exhibiting this year I do hope that all members can participate in this event, even if only by visiting it, admiring the skills and artistry of SCG members and maybe even buying something to take home. Don't forget to make a note in your diaries – the Exhibition this year runs from July 25th to August 9th and the members evening will be on Friday 24th July from 6 to 8pm, so bring a friend or two!

Also, we are delighted to announce that Toovey's Fine Art & Antique Auctioneers and Valuers have once again agreed to make a sponsorship donation towards the cost of our publicity.

*Kevin Akhurst*

## Group & Members News

### 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>

**Next Committee Meeting.** The committee meets every few months or so and our next meeting will be on the 7th May 2015. If you have anything you would like to bring to our attention please contact Sandie Dixon [2sandie@tiscali.co.uk](mailto:2sandie@tiscali.co.uk) or any other member of the committee.

## What's On

### PACS Potters Group Presents a Demonstration by Roger Lewis

Petersfield Community Centre on Sunday 12th April 2015  
9.30am-4pm Fee £18 Non-PACS £20

Bookings to Geraldine Maynard-Hoare  
01730-231880



*Geraldine Maynard-Hoare*

### West Berkshire and North Hampshire Open Studios

2nd to 26 May. 117 accredited artists. Free Insight exhibition “ Insight 2015” at New Greenham Arts Newbury showcasing the works of all participating artists.

Web site [www.open-studios.org.uk](http://www.open-studios.org.uk) goes live on 28th March

### West Forest Potters

Saturday 2 May – Monday 4 May, 10am to 5pm

Annual exhibition and part of the Henley Arts Trail.

Neville Hall, Milley Lane, Waltham St Lawrence, RG10 0JP. Web site <http://www.westforestpotters.org.uk/>



**Ceramic Art London 2015** is the major selling fair for contemporary studio ceramics at the Royal College of Art on Friday 17 – Sunday 19 April 2015. Web site [www.ceramic.org.uk](http://www.ceramic.org.uk)

### Crafts Study Centre Farnham Surrey GU9 7DS

**6 Jan to 2 May**

Ladi Kwali 1925 - 1984

Exhibition 6th January—2nd May 2015

Ladi Kwali has been called a pioneer of modern pottery in Nigeria. She came to international prominence in the 1960's working with the English studio potter Michael Cardew who helped to launch the government-funded Abuja Pottery Training Centre. It was at Abuja that Ladi Kwali first began to make glazed stoneware and this work was exhibited to great acclaim in the Berkeley Galleries in London and in Paris. Ladi Kwali also joined Cardew on demonstration tours to Europe (1962) and America (1972).



This exhibition draws on a number of private collections and includes several of the demonstration pots from the 1962 tour: two made at the Farnham School of Art and two from Bryanston School in Dorset. Included in the exhibition are a number of Ladi Kwali's exceptional water vessels as well as bowls and tankards to indicate the range of domestic pieces. The glazed (and unglazed) stoneware vessels are decorated with incised lizards, birds and snakes and she used a blade-like palm rib to make these marks on bigger pots and a porcupine quill for smaller thrown ware.

## What's On

### International Ceramics Festival Aberystwyth Arts Centre, 3rd-5th July 2015

Tickets for the 2015 festival will be on sale from 1st November 2014

<http://www.internationalceramicsfestival.org/>

**The Red House Museum**, Christchurch has foyer gallery space available for an artist interested in exhibiting or promoting HOS generally. Also, they have an open exhibition 21 March to 18 April. The Red House Museum is housed in a former Georgian workhouse, displays a variety of fascinating social history and archaeological items from the Christchurch area <http://www3.hants.gov.uk/redhouse>

*Jan Griffiths*

### A Thousand Bottles of Tears

By Deborah Tompsett, Artist & Ceramicist

Wednesday 18th February to Saturday 18th April 2015

Chichester Cathedral

‘There is a sacredness in tears. They are not a mark of weakness, but of power. They speak more eloquently than ten thousand tongues. They are the messengers of overwhelming grief, of deep contrition and of unspeakable love.’ Washington Irving

Free Entry. All are welcome. Tel: 01243 813586 Fax: 01243 812499 Chichester Cathedral, The Royal Chantry, Cathedral Cloisters, Chichester PO19 1PX



*Maria Gordon*

Bookings & Events Administrator

### Call for Entries : Amberley Museum Pottery Festival Sat & Sun 4-5 th July 2015

#### A Celebration of 30 Years at the Pottery Barn

Amberley Museum Pottery Festival in celebration of the 30th anniversary of the Pottery Barn. The Pottery Barn is in the heart of the beautiful 35 acre heritage centre at Amberley Museum, and is surrounded by a broad range of fascinating historic exhibits. Location: Amberley Museum & Heritage Centre is in the heart of the South Downs National Park (Map Venue BN18 9LT).

**To Enter** please apply for an application form from the **Museum office**; e-mail [office@amberleymuseum.co.uk](mailto:office@amberleymuseum.co.uk) or telephone on 01798 831370



*Keith & Debbie Menear*

**Art in the Garden - 30 May to 14 June** - open daily 10am to 5pm at Evergreen, Trampers Lane, North Boarhunt, Hampshire, PO17 6BU. 12 exhibitors with a variety of metal, glass, wood and clay sculptures, plus video installations and textiles. SCG members include Sandra Bidmead, Stephanie Edwards, April Stephenson and myself. All welcome! [griffiths.jan@btinternet.com](mailto:griffiths.jan@btinternet.com)

*Jan Griffiths*

Anne Lovejoy will once again be hosting her annual private **Pit and Raku Firing Day** at her home in Angmering on Sunday 6th September 2015. More details to follow.

*Jan Griffiths*

## Demonstrations Report

### Felicity Lloyd-Coombes Demonstration.

22 February 2015 at Amberly Museum & Heritage Centre

**A record number of SCG members and guests met at the Friend's Centre, Amberly to hear Felicity talk about her journey to becoming Britain's youngest full time professional animal sculptor, and to watch her as she built a near life size hare.**

At Seaford College, she was inspired by the animation of creatures in Ice Age. She liked the anthropomorphisation (*phew*) achieved by the artists – all animal sculptors – working with clay (and probably plasticine) and some computer assisted animation. While attributing human characteristics to animals is frowned on in scientific circles, no such restrictions apply in art. She wanted to capture the natural grace and movement of animals, so well achieved in the cartoon. An inspiring art teacher encouraged her in clay modelling, she learned and practiced ceramics in a supportive environment – and did not look back.



She completed a degree in 3D design ceramics at Loughborough University. While there, she developed the techniques and skills of working with paper clay, and using chicken wire armatures and hessian to build large, yet light structures with reduced tendency to shrink and sag. She learned how to combine paper clay on wire structures with solid clays so that the finished item was strong, light and without cracks. She developed glazes and firing patterns best suited to her style of building.



After Loughborough, she set up a studio in the garden at her parent's home. There she honed her skills as a sculptor of animals, working every day in her studio, helping make ends meet by teaching (I know, I attended her informal classes for 3 years). Such classes are no longer available, but structured classes and 2/3 day courses are run in her studio (see [www.lloydcoombesceramics.co.uk](http://www.lloydcoombesceramics.co.uk) for details). Much of her time is spent working on commissions- mainly dogs ; she insists on meeting her subjects, making friends with them (feeling their bones) and then working with the aid of photos supplied by commissioners. In addition, Felicity teaches at West Dean College, and exhibits at national exhibitions (for example Hatfield and Farnham).

So to the demonstration. Using wire cutting scissors, she snipped chicken wire and made a hollow tube – the body of the hare she was making. The edges were joined together by twisting the wire ends and folding them in so the joins would not stick out. She had photos of hares which acted as guides. The belly was squeezed in, and the limb sources left broader. The head was made cone shaped, with overlapping pieces which allowed it to be joined to the body. She emphasised that the head had to be firmly attached to the body, and that the wire mesh head had to be made small when compared to the finished sculpture.

Using pieces of loosely woven hessian scrim (such as is used in upholstery) generously coated on both sides with paper clay slurry, she covered the chicken wire skeleton. The scrim had been cut into 60 x 60 mm pieces. The skeleton was covered with two or three layers of paper clay coated scrim, with good overlapping of individual pieces. So what is paper clay, and why use it? Any type of clay - earthenware, stoneware, porcelain can be used; clay suppliers now sell their own brands of paper clay.

## Demonstrations Report

Felicity makes her own using powdered components in the proportions (by dry weight)

Hyplas ball clay	65 parts
China clay	22 parts
Quartz	13 parts.
Paper	2 parts

She uses supermarket own brand toilet tissue. Use about 2% by dry weight of toilet tissue – so to make 1kg of paper clay use 20g paper. It is easiest to make paper slurry by tearing up the sheets, and covering them with boiling water and stirring. For 1kg of clay and 20g of paper use about 200ml water. When well mixed, dry clay components and water if needed, are added with stirring. I (ZLK) use an old food processor for the mixing – an electric drill at slow speed with a mixing paddle works. Observe usual precautions when using dry clay components – wear effective breathing protection. For more on paper clay see Rosette Galt's book (Paper Clay, A&C Black) or Google. Paper clay can be stored if it is thoroughly dried out (in sheets) to be reconstituted when needed by adding water. If it is not dried out, the paper in the clay will go mouldy (and smelly).

The body and head of the hare around its wire skeleton might now be left overnight to dry and stiffen, in preparation of the next stage – adding limbs, defining the head, ears and tail. Limbs were added using handbuild clay from Scarva – a lightly grogged modelling clay.

Animal limbs can be built in three sections.

1. The shoulder (or hip) and upper arm (or thigh),
2. The lower arm (lower leg),
3. The paws (wrist and fingers).

These are arranged in a rough Z shape

Felicity connected the three sections of each limb and attached the shoulder and hip sections to the trunk – the 'elbow' facing back, the 'knee' facing forward. As she was modelling a hare lying down, the limbs faced forward. Any spaces which required filling (between body and limbs) was filled with small balls of scrim well coated with paper clay slurry. This results in a light yet strong structure which can be blended in a wooden tool.

Felicity paid particular attention to defining and refining the details of the paws, knuckles and claws, suggesting that exaggerating the three dimensional aspects was no bad thing. If a live model is not available (persuade the next hare you meet to sit still for a couple of hours) then photos are the next best thing.

She then turned to the head. The eyes were developed as 's' shaped holes, with the wire under the clay coated scrim in the region of the eyes, cut and curved into the 'skull'. The upper and lower eyelids were then modelled by adding rolls of handbuild clay, moulded in. The head of the hare appears closely linked to chest, so there is little or no neck – instead there are folds of skin and fur which were now modelled in. Hares have a receding chin, and cheeks below the eyes. The eyes can be left a holes, or they can be filled in and modelled using clay – or glass.



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## Demonstrations Report

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Ears are long and pointed, and on a reclining hare they lie along the back. They are made using handbuild clay. The upper part passes over the lower part, and Felicity advised that when shaping them into a point, work from the inside.

The fur was modelled using stiff paper clay – slip which had been allowed to dry. The swirling of the hair was achieved by firmly attaching a blob of paper clay, and then working it to a series of thin ends using a modelling tool.

Another delicious and varied American style lunch followed – thanks everyone.

After lunch we got our hands onto some clay and under Felicity's guidance, modelled a dog – in a reclining pose (the dog that is – although an afternoon nap would have been good). She demonstrated how to make a body, shaping chest and belly. Using three pieces of clay (as described above) we made fore and hind limbs, attaching them to the body.

Members interpreted quite freely the instructions on building and attaching the head, and modelling of eyes, noses, mouths, dewlaps and ears as well as tails. Felicity offered individual advice and occasionally helped with anatomical details. No doubt here are many new and happy canines awaiting firing and glazing.

### Firing and Glazing

Felicity fires hares two or three times. Once thoroughly dry, she bisc fires to 1160. The whole beast is then coated (using a brush) with a suspension of manganese dioxide (10 parts), high alkali frit (1 part) and black copper oxide (0.5 parts) in water. The idea is to get all the deepest recesses thoroughly coated, with no clay showing. The model is then sponged down, more or less vigorously according to taste. By this means it is relatively easy to obtain a good range of depth of colour – from black through to very light grey. Some care has to be taken not to damage the swirls of fur (or to impale your finger on sharp ends). The second firing is to 1060. If further refinements are required, the application of glaze can be repeated, sponged down, and fired again.

On show were several examples of Felicity's work – large and small birds, hare, dogs and badgers – some now grace member's homes.

A thoroughly absorbing, instructive and entertaining day.

*Zyg Kruk*  
SCG demonstrations co coordinator.



## Members Profile : Helen Scribbans



**I first fell in love with clay when I was at 6th form college.** We had tutor group activities alongside our A levels and had a go at all sorts of fun things like woodwork, enamelling, cookery and best of all pottery. Although I was doing A level art, it was fine art, and clay wasn't on the curriculum; at that time pottery was seen as a technology, not an art. I soon found myself spending all my spare time, every free period I had, in the pottery studio. Mostly it was just me & the technology teacher and it was great to have the studio to myself. Although there were wheels available, I really enjoyed hand-building, especially coiling and I started making organic shapes based on seed pods, a style that I still make today.

After college, I trained as a make-up artist but it wasn't something I enjoyed as much as I thought I would - it wasn't creative enough. So after a few career changes I decided that I really wanted to work with clay again so in 1996 I was lucky enough to find a fully equipped studio to rent and I started making pots again. Although I had a wheel, throwing just didn't come naturally to me; I always preferred hand-building.

I really enjoyed, and still do, making large coiled pots with the emphasis on the shape but I was struggling to find a glaze that suited my work. I loved the natural shapes I was producing but somehow whatever glaze I used just didn't seem right. It was after seeing images of Siddig el Nigoumi's work that I thought "Ah, that's the look I want!" That's when I started experimenting with smoke-firing. Although I consider myself to be self taught, I have attended many courses and workshops. One that was particularly helpful was the smoke-firing course run by Jane Perryman - that's when things fell into place and I really got the smoke-firing bug! The soft natural effects of smoke-firing just seemed to really suit the shape of my pots and it was great to think that I would have no more pots ruined by glazing!

It was a great course and I learnt loads about burnishing, colouring slips and various ways to resist smoke to get the desired markings. For many years I concentrated solely on smoke-firing. I really enjoyed making pieces that were inspired by traditional African pottery but I used geometric shapes and patterns on the surface to give them a modern look. Magdalene Odundo's work was a huge inspiration to me as well.

I still enjoy smoke-firing but have found it tricky to do without annoying my neighbours! More recently I have been making Raku -fired pieces. I've been having fun making wall hangings, heads & masks although I have to say I still don't enjoy the glazing side of it.... As well as making ceramics, I've been an Adult Education tutor for the past 11 years and have taught classes in Southampton, Gosport and Portchester. I worked for a few years as a family learning tutor teaching a variety of arts & crafts, including dressmaking, willow sculpture, printing, crochet, patchwork - you name it really! Although I've tried many crafts and still enjoy a lot of them I always come back to pottery.

*Helen Scribbans*  
[helenscribbans.org.uk](http://helenscribbans.org.uk)



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## SCG & Social Networking

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**In order to promote the Southern Ceramic Group, its members and their work, the Groups makes use of their own Website, and the social networking of Facebook, and Twitter.**

SCG Website: <http://www.southern Ceramic Group.co.uk/>

In 2014, there were 5,974 unique visitors to the SCG website. Some visits are extremely brief - we've all searched the Internet for something and found what we are not interested in - but around 14% or 836 visitors have spent between 2 minutes and over an hour looking at the website.

The SCG website Gallery pages currently show the work of only 56 members of the Group, out of a total membership of 124. As a group, we need to make more use of our own website, specifically by expanding the Gallery pages to include a lot more of our members.

Every member is entitled to be included in the Gallery, and have dedicated Pages to you and your work. Obviously, some members may not wish to be included, but if you do, forward to me some relevant information about yourself, contact info, and between 6 and 12 high resolution photos of your work, and I will create your pages as soon as I can.

The website is currently in the process of being modified to give a much improved method of displaying the photographs of member's work.

**FaceBook:** <https://www.facebook.com/pages/Southern-Ceramic-Group/198191620369175>

If you were to use Facebook and make a search for "Southern Ceramic Group" from the top line search box, you would be presented with the SCG Page displaying our logo, and a variety of different postings. What you will notice is that these postings are limited to advertisements for either SCG group or SCG member's events only. That's because it is a 'closed' page, with editable access limited to, (currently), myself only. The idea is to solely promote the Southern Ceramic Group and its members.

The posting that you see on this page have been 'shared' from another page I run under the pseudonym of "Anthony Thompson" <https://www.facebook.com/profile.php?id=100006907273152&fref=ts>. If you do a search for that name, you should see that name come up with the SCG logo along side. Only SCG members and one or two well know potters whose link will help to promote the SCG group are accepted as 'friends'. So if you want to promote your work and any pottery events you may be attending or running, this is the place to be. Simply request to become a 'friend', and once accepted, you can post the details on your own page, and I can pick them up, and 'share' it onto the dedicated SCG page.

**Twitter:** @SouthernCeramic

Twitter is quite different. It's an online social networking service that enables users to send and read short 140-character messages called "tweets". Registered users can read and post tweets, but unregistered users can only read them. As you might gather, not a lot can be said in such a short message, but from an SCG point of view, it can be used to draw attention to a more explanatory news item on the SCG website or on the SCG Facebook page. . You can follow the SCG on Twitter @SouthernCeramic

*Tony Thompson*  
SCG Website Manager



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## Demonstrations

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**The next SCG demonstration will be Forthcoming Events/ Demonstrations – dates for your Diary**

**SCG 40<sup>th</sup> Anniversary Meeting :** University of Chichester, on 27 September 2015

Jack Doherty will deliver a keynote talk, and there will be contributions for SCG members of the past 40 years. There will be a small exhibition of attending members work. More details in future newsletters

**The next SCG demonstration** will take place at

Peterfield Community Centre on Sunday, 8 November 2015.

Patia Davies will talk about and demonstrate Slipware.

Registration forms will be available in future editions of this newsletter.

*Zyg Kruk*  
Demonstrations co ordinator

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## Glaze Group Meeting

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Glaze Group Meeting held on Tuesday 10 March 2015

Present: Diana Carter, Mike Bush, Di Wren, Barbie Plastow, Lisa Hughes, Tom Pain, Tim Thornton, John Howell, Tony Thompson, Jan Griffiths, Charles Stileman,

Tony produced a raku fired globe shaped pot glazed with an attractive bought lavender glaze. The reason for bubbling of the glaze adjacent to wax resist rings round the circumference was discussed in detail. The sphere was formed in a plaster bowl lined with cling film and could be moved to facilitate building.

Mike Bush brought along an interesting boat shape pot glazed in a lovely green with marbling effect. The glaze came from a bucket of mixed greens

Mike also gave a practical demonstration of dissolving cobalt oxide in hydrochloric acid to convert to soluble cobalt chloride. With just a few drops of this solution very small additions of cobalt can be made to glazes. Charles brought along a beautifully made celadon teapot and cup made by Derek Emms who had demonstrated for us in the past.

The subject of throwing porcelain was discussed. Tom gave information on the Audrey Blackburn Porcelain he has used.

Barbie showed photograph of her recently thrown dolomite glazed stoneware mugs which had strange pattern of crawling. The possible cause was discussed.

The next Glaze Group Meeting will be held at Marigo Harries's home on Tuesday 12th May at 11 am. Please let Charles Stileman know if you are coming.

*Charles Stileman*

## SOUTHERN CERAMIC GROUP COMMITTEE

**Chair**Rolf Hawkins **Tel** : 01962 869117**Email** : rolf.hawkins@winchester.anglican.org**Vice Chair & Marketing**Jan Griffiths **Tel** : 01329 833124**Email** : griffiths.jan@btinternet.com**Hon Sec**Sandie Dixon **Tel** : 02380 550064**Email** : 2sandie@tiscali.co.uk**Treasurer**Liz Gale **Tel** : 02392 632686**Email** : lizgale@interalpha.co.uk**Demonstrations**Zyg Kruk **Tel** : 02392 469104**Email** : zyg@kruk.co.uk**Membership**John Howell **Tel** : 02380 618165**Email** : john.f.howell@talktalk.net**Website**Tony Thompson **Tel** : 01489 572115**Email** : aptony@aol.com**News letter**Keith Menear **Tel** : 07788908182**Email** : keith.menear@hotmail.co.uk**SCG Summer Exhibition**

Kevin Akhurst

**Email** : kevinakhurst@btinternet.com

**NEXT COPY DEADLINE : 17th May 2015**

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

**Next Newsletter due : 1st June 2015**

**Would you like to advertise in the Southern Ceramic Group Newsletter?**

If so please contact Rolf Hawkins

email: rolf.hawkins@winchester.anglican.org

The rates for advertising are:

**SCG Members : FREE**

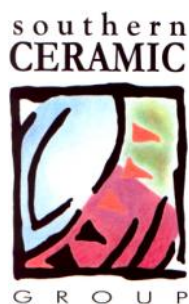
**Commercial Advertising Rates: B&W Colour**

Full Page £20

Half Page £10

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