

NEWSLETTER

December/January 2015/16

www.southernceramicgroup.co.uk/

Email : info@southernceramicgroup.co.uk

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Editorial

It was nice to see pottery being used as a foil in the latest incarnation of the BBC's "Great British Innuendo". Its questionable what such competitive shows bring to the art but the programme can only raise public awareness of the discipline. As the year draws to a close we end with a full edition of the newsletter reflecting the many and varied interests of the SCG. And with public awareness of ceramics now higher than it has been for many years hopefully we are in good stead to promote the fantastic possibilities of clay.

Keith Menear

Southern Ceramic Group 40 Years and Counting

Our 40th Anniversary event in September at Chichester University provided a wonderful opportunity to celebrate the continued success of the group. Thank you to those members past and present who came and made it a memorable occasion.

Like most of you I was not around 40 years ago at the Inaugural Meeting on the 25th February 1975 in the main hall in the College of Art in Southampton at which 35 members were enrolled. But we were fortunate to have with us on the day some who were; in particular our thanks go to Janice Fry as a founder member for providing some renaissances from those early years of the group. The occasion provided the opportunity to pay tribute to those founder members as well as all of those who have over the past 40 years offered their time and expertise in providing the group with the administrative support it requires to function and contributing to arranging the demonstrations, newsletters, and exhibitions that we sponsor. With this in mind the members endorsed the offer of life membership to Liz Gale, Anne Lovejoy, Maureen Rothstein, Fiona Kelly, Charles Stileman, John Evans and Mike Braisher who have played a significant part in the group's activities over many years.

The Celebration was enhanced by a wonderful demonstration and talk by Jack Doherty who shared with us his throwing techniques as well as some of his life as a potter in Cornwall and in particular St Ives. Jack's presentation was punctuated with a splendid lunch providing the opportunity for members to share memories of the group over the last 4 decades. Again our thanks go to Zyg and the other committee members for arranging the occasion.

At the inaugural meeting it was unanimously agreed that the Aim of SCG was 'To Encourage the Appreciation of the Art of Pottery'. I am sure you will agree that it has been successful in doing just that.

Southern Ceramic Group 40 Years and Counting cont.

Just a passing note to remind you that the Group does rely on its members support and it is important that whilst enjoying the benefits of membership that we contribute/take part in helping to shape the future of the group. The main event in this respect is the AGM the first of which took place on the 19th October 1976 where the original constitution was agreed and set the basis for who we are today.

Our Next AGM is on the 24th January 2016 in Porchester at which the current committee members will have come to the end of their 3 year terms. It is therefore important that we have sufficient members to elect/re-elect the committee and if anyone is interest in joining it then we would love to hear from you. We know we have two vacancies as Tony Thompson is looking to pass on his responsibility for managing the WEB site and in addition Jan Griffiths is stepping down as Vice Chair and also looking for someone to take on her work for the arrangements and publicity for the Bishop's Kitchen .

“A Few Old Pots”

At the AGM Kevin Akhurst will talk about a number of interesting old pots from his collection, including a 2000 year old whistling duck from Peru. The pots come from around the world and span thousands of years of history and prehistory. He will be bringing these pots with him for members to look at and handle at lunch time.

Rolf Hawkins - Chair

Summer Exhibition 2016

I am pleased to be able to confirm that we will able to use the Bishop's Kitchen again in 2016 for our Summer Exhibition. Please put the following dates in your diary:

Delivery of works: Thursday 28th July

Members and Friends evening: Friday 29th July

Open to public: 30th July to 14th August

Collect unsold work: Sunday 14th August (evening) or Monday 15th August (morning).

In the new year I will be contacting all members about registration.

Kevin Akhurst

Group & Members News

New Members

A very warm welcome to new members:

- Correction Nadia Hopkins from Hursley, Winchester
- Susan Shepherd of Bognor Regis

Bringing the current membership total to 130

Next Committee Meeting. The committee meets every few months or so and our next meeting will be on the 14th January 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.

What's On

Hey Clay! : Get creative with clay this December

Hey Clay! is a national celebration of clay from the 4 to 6 December 2015 - giving everyone the chance to unleash their inner potter. As part of the BBC's [Get Creative](#) campaign and to coincide with the Great Pottery Throw Down starting on BBC Two on the 3 November - we want everyone across the UK to get creative with clay. From Newcastle to Cornwall - studios, workshops, museums, galleries and colleges will be hosting free events where you can roll up your sleeves and try your hand at pottery. There will be a range of events including makers offering an introduction to throwing on a wheel, drop-in sessions for children held in museums, and taster sessions held in colleges.

We're busy putting all of the Hey Clay! venues online - some of them are listed below but there are many more to come. And if you're a venue and interested in taking part we'd love to hear from you so email heyclay@craftscouncil.org.uk Find a venue near you

West Forest Potters Day 23 January 2016, Knowl Hill Village Hall, Berks, RG10 9XB

David and Margaret Frith

Priority booking is open for West Forest Members until 1st December 2015. After that date non-members will be able to download a copy of the booking form. <http://www.westforestpotters.org.uk/>

Christmas exhibition - Oxfordshire Craft Guild at Oxfordshire Museum, Nov 14th - Dec 23rd 2015. Includes new work from Jane Hanson [Christmas exhibition - Oxfordshire Craft Guild](#)

Make 2015 at Devon Guild of Craftsmen Nov 14th - Jan 3rd 2016. Showcasing over 50 of the UK's best contemporary designer-makers, working in a variety of disciplines, with a range of prices to suit everyone [Make 2015](#)

Christmas Showcase in Farnham at New Ashgate Gallery Nov 20th - Jan 9th 2016. Mixed show with ceramics from John Maltby. [Christmas Showcase in Farnham](#) at [New Ashgate Gallery](#)

Christmas Open House Event - Brighton at 9A Hove Place Nov 21st - Dec 13th 2015. Weekends only - Open House with some great ceramics [Christmas Open House Event - Brighton](#)

Winter Craft Collection in Farnham at New Ashgate Gallery. Nov 21st - Jan 16th 2016. A diverse collection of ceramics, wood, basketry, jewellery and glass includes ceramics from Richard Baxter. Sacha Wardell is maker in Focus! [Winter Craft Collection in Farnham](#) at [New Ashgate Gallery](#)

Christmas Show in London at Contemporary Ceramics Centre Nov 26th - Dec 31st 2015. Our Christmas show offers a broad selection of contemporary studio ceramics at an affordable price [Christmas Show in London](#) at [Contemporary Ceramics Centre](#)

Christmas Mixed Exhibition - Arundel at Zimmer Stewart Gallery. Nov 28th - Dec 21st 2015. Christmas Group Exhibition showing works by a number of our gallery artists. [Zimmer Stewart Gallery](#).

Craft 2016 at Olympia London at Olympia Jan 17th - Jan 19th 2016. A trade show with buyers from independent retailers, multiple retailers, internet, mail order and department stores plus interior designers, agents, wholesalers and press. [Craft 2016 at Olympia London](#)

What's On

The Creative Gallery, St John's Hill, Wareham, Dorset BH20 4NB. Tel. 01929 551700

www.creativegallerywareham.co.uk

"Three from the East" - this features the work of three members of East Dorset Potters - Suzette Knight, Holly Sandham (also a member of SCG) and Jan Thompson, who all make constructed and encrusted vessels using very different techniques. That show runs 1st-24th December.

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

First Saturday of the Month Classes Next class dates are 5 December.

Zyg's hand building ceramic classes on the first Saturday of each month. You can book in for morning and/or afternoon sessions. Many aspects of modeling are covered, including plaster/ modroc casting, press moulding, building using paper clay with wire armature. Emphasis is on modeling animals and portrait sculpting.

Portrait Sculpture of the Head. Class 2016 : I propose to run a portrait sculpture class in the early part of 2016. There will be 10 classes on Tuesday afternoons, from 1.00 to 4.30, starting January 5, at 30 Wittering Rd, Hayling Is, Hants PO11 9SP.

For full details, or if you have any questions please contact me For details please contact Zyg Kruk at zyg@kruk.co.uk Tel : 02392469104 or 07864995834

Su Cloud Ceramics

I will be running a 6 wk Hand Building course, Nature Inspired Seedhead workshops, also Raku and Tile making starting from September. These will be held at my newly purpose built studio in Bognor Regis. Small, friendly groups for all abilities, so limited spaces available.

I have courses running in October and November. All courses are run on a Wednesday and Thursday in the morning and evening. If your interested or need more information, please contact me at :- spcloud@btinternet.com. Website www.sucloudceramics.com



Ceramics Classes Studio 1, Holton Lee, BH16 6JN

I am a 3D Design graduate running evening classes suitable for all ages and abilities. Should you choose to join me at an evening class, I will be demonstrating hand building, mould making and decoration techniques. One to one tuition will enable you to develop your own ideas using techniques you are particularly interested in.

Free tea, coffee and cake and a great sociable atmosphere.

Monday or Thursday evenings 6:00 – 9:00pm. A course of 6 sessions for £120.00. All materials provided, at a small extra charge of £1 per 1lb after decoration and firing.

For more information or to book a course please call Sara on 07971539686 or email sara_churchill@hotmail.com. Beginning Monday 4th & Thursday 7th January 2016



Southern Ceramic Group & the Web

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CERAMIC



G R O U P

Hopefully you will all have seen my note in the last SCG Newsletter at the end of my Profile, stating that by the time of the next AGM in January 2016, I will have been on the Committee and looked after the website and email for over 4 years, so it is now the time for me to stand down, and let somebody else pick up the various roles that I've been looking after.

I also feel that maybe it's time to divide the work up between two separate members, each looking after separate functions. For instance, one looks after the website and email; the other Facebook and Twitter.

This would ease the burden of the whole web issue, but would require some co-ordination between the two members, sharing photographs and advertisements for SCG and members events, etc.

The Website:

The website and SCG email are both handled through the same Internet Service Provider (ISP), which is Fasthosts.co.uk, who host our SCG domain www.southernceramicgroup.co.uk

The website itself, is put together in such a way that makes it relatively easy to update and / or introduce new member's portfolios into the gallery.

For instance, to add another member to the Gallery, the easiest way is to make a copy of an existing member's files, and rename them to reflect the new member, followed by editing the names & addresses etc. and the text in their statement, etc.

The whole site is best worked upon on your own home PC, where it is possible to test any changes, and then simply upload the changed or new files to the ISP. This can be done from within the File Management section on Fasthosts, though I prefer to use an independent program which gives better bulk transfer of files.

I'm more than willing to give some tutorial assistance.

Email:

Currently there are 4 email addresses for incoming email :-

info@southernceramicgroup.co.ukthe main address for any contact
 anthony.thompson@southernceramicgroup.co.uk . . . specifically used as the SCG Facebook contact address
 membership@southernceramicgroup.co.uk specific to anybody wishing to join the SCG
 members@southernceramicgroup.co.uk ditto

Access is much the same as for any email account, where everything can be handled by logging onto Fasthosts. However, the system is currently set up so that any email coming into the SCG website via any of the 4 addresses above are automatically forwarded on to my own AOL email address or, in the case of the 2 "members" addresses, forwarded to the current SCG Members Secretary. This saves us both having to frequently log on to Fasthosts to check for any emails.

Southern Ceramic Group & the Web cont.

These Forwarding addresses can be easily changed to direct incoming email to who ever takes over the roll of looking after the SCG website and/or membership.

To make it even easier, I run Microsoft Outlook on my home PC, which is set up to automatically link up to AOL on a regular basis, and download any email that has been sent to me either privately or forwarded via the SCG Fasthost domain. I can then respond to any enquires or forward information on to all SCG members without having to connect to Fasthosts at all. In fact, the only time I do so, is to check the state of the incoming email buffers and to delete old emails. I keep a distribution list of all current SCG members, so that I can email all members by simply adding the name of that list to the 'To:' section of an email.

Facebook:

It is important that both the SCG Facebook and Twitter image of the SCG is controlled in a professional manner and excludes all the usual 'chatter' that both of these social media facilities can get bogged down with.

The SCG Facebook Page, at "Anthony Thompson" (my alter ego!) is one that is specifically intended for anything to do with our SCG members and pottery, and it is on the Home page that I see any messages and photographs from SCG 'friends'. It is from here that I have set up the dedicated Southern Ceramic Group Facebook Page, which is the public face of the SCG, and to which I will post notices, news and photographs specific to the SCG and it's members. That way, the Southern Ceramic Group page, which is the public FB page is neat and controlled.

Twitter:

In a similar fashion, only messages appropriate to the SCG are broadcast, and can be used to promote the group, and it's members events, such as exhibitions and sales.

Tony Thompson

Glaze Group Meeting September & November Notes

Glaze Group Meeting held on Wednesday 23rd September 2015

Present: Diana Carter, Kevin Akhurst, Mike Bush, Tim Thornton, Barbie Plastow, Jan Griffiths, Charles Stileman

We discussed a wide range of topics which included the following:

Mike had made some pale blue pots with interesting effects obtained with sprinkled fine volcanic ash. He had collected the ash while on a recent holiday in Iceland. Interestingly he told us that the ash does not come from the molten lava, but from molten surface rocks.

Barbie had thrown some porcelain bowls on which she had carried out trials using transparent, dolomite and artificial glazes over black and green slips, and oxides. She found it was best to apply these onto unfired pots. Tom showed us a very attractive bowl with a copper red glaze fired in a gas kiln. Having to change gas cylinders, at 1220 deg C, allowed air to enter causing some oxidation. This produced an attractive range of colours from green to red.

Glaze Group Meeting September & November Notes cont.

Tim produced a number of test pieces on a Lead/Boron glaze that had bubbles in it (see attached). Different firing temperatures, and substituting materials for Frits and others that are less likely to emit gasses during firing, had not fixed the problem. The group suggested trying higher or slower bisque firing, as it was likely that the gases were coming off the clay body.

Kevin brought two very attractive wood fired pots made by Fergus Stewart which had been salt glazed. One flask had been faceted and then expanded. Bellying out of the flask was achieved with the same blowing technique used by glass blowers. The other piece had an interesting range of green and blue colours, which were achieved by using a slip containing cobalt and titanium.

Charles demonstrated the following technique for filling cracks in dry unfired pots. This was used successfully in the past by production potters for "S" and other cracks in large pots:

Take a small piece of dry clay, only just distortable when poked with a finger. Work this clay into about the same volume of sugar (caster works fastest). Keep kneading the clay into the sugar until suddenly after a few minutes the clay becomes soft and sticky and ready for use.

Glaze Group Meeting held on Tuesday 10th November 2015

Present: Marigo Harries, Diana Carter, Tony Thompson, Kevin Akhurst, Mike Bush, Tom Paine, Charles Stileman,

We discussed quartz and flint as glaze materials, their origins and their moisture contents.

Tom described the process of marbling which he had used to make two porcelain bowls. Two lumps of porcelain, one containing 2% copper carbonate, had been carefully wedged together and then thrown to make bowls with attractive blue bands. After applying transparent glazes the first glaze tried caused the colour to run.

Mike produce a set of copper red glazes test results with varying amounts of tin and copper oxides which we discussed.

He also showed us an attractive green jug with an exaggerated lip and no handle made by slabbing. John produced an attractive decorated curved dish made by Patia Davis. This was formed by draping rolled out clay sheet, after having applied slip decoration, over a hump mould.

Kevin had attended a course on a Japanese method (Kintsugi) for repairing cracks in pots, the cracks finally being coated with a metal (often gold). He showed us a pot he had repaired with this technique but using brass instead of gold. Kevin also showed us an exquisite small bottle made by Katherine Pleydell-Bouverie, probably in the 1950s. Kevin had visited the Craft Studies Centre in Farnham to examine Pleydell-Bouverie's notebooks and identify the glaze on his pot. He found this was a lower temperature glaze containing copper, probably fired in an electric kiln.

Tony had carried out glazing trials on white earthenware slip cast pots at different kiln temperature. These gave browns with interesting coarse matt textures

The next Glaze Group Meeting will take place at Diana Carter's home at 11am on Tuesday 12th January 2016. Please let Charles Stileman know if you are coming.

Charles Stileman

Lead Glaze Experiments : Notes by Tim Thornton

Starting Glaze

Selected from Ceramic Glaze by Singer & German – Ref 30 on page 99 – because:

- Matures at around 1120 to get the clay colour I want
- High gloss
- Boron and small amounts of Ca and Feldspar make the glaze more food safe
- Passed the various tests for “food safe” glazes I found

Na2O	K2O	CaO	PbO	B2O3	Al2O3	SiO2
0.05	0.20	0.35	0.40	0.30	0.30	3.00

Made up as simply as possible:

Whit- ing	Lead bisili- cate	Soda fspar	Pot spar	Cole- manite	China clay	Silica
2.9g	26.5	6.8	28.8	12.7	3.6	18.7

Which gave:

Na2O	K2O	CaO	MgO	PbO	B2O3	Al2O3	SiO2
0.05	0.20	0.34	0.02	0.39	0.30	0.30	3.00

This showed bubbles in the glaze, so more work needed!

Firing Temperatures

Tried firing higher and lower, thinking:

- If at a lower temp this may avoid gases being given off by the clay or glaze and trapped by the glaze
- If higher, the longer time and more fluid glaze would let bubbles escape from the glaze

Neither of these worked!

Curry Tile Test

The principle is that from a base glaze you mix 4 variations combining high and low Al and Si. Then mix the 4 glazes in proportion to file a 5x7 test tile.

- Bottom left (C) is just fluxes (though some may contain Alumina and/or Silica)
- Top left (A) is high Alumina
- Bottom right (D) is high Silica
- Top right (B) is low flux and high Alumina and Silica.

Made up as:

Corner	Whit- ing	Lead bisili- cate	Soda fspar	Pot spar	Cole- manite	China clay	Silica
A	2.2	20.5	5.2	22.2	9.8	40.0	0.0
B	1.3	11.9	3.0	13.0	5.7	25.0	40.0
C	3.7	34.1	8.7	37.1	16.4	0.0	0.0
D	1.9	17.1	4.3	18.5	8.2	0.0	50.0

Which gave as Seger formula:

Corner	Na ₂ O	K ₂ O	CaO	MgO	PbO	B ₂ O ₃	Al ₂ O ₃	SiO ₂
A	0.05	0.20	0.34	0.02	0.39	0.30	1.02	3.26
B	0.05	0.20	0.34	0.02	0.39	0.30	1.08	8.97
C	0.05	0.20	0.34	0.02	0.39	0.30	0.25	1.71
D	0.05	0.20	0.34	0.02	0.39	0.30	0.25	6.61

This showed bubbles at all points, though lowest at C (all fluxes)

Alternative Materials

Next I tried substituting different materials, to the same formula as near as possible (e.g. sometimes the K:Na ratio or the amount of Mg varied a bit): Wollastonite instead of Whiting, as no Co₂ is given off. Colemanite is slightly soluble, contains Calcium carbonate (Whiting) and high B is normally added as a frit, so tried: CTM Standard Borax Frit, Frit 3124 & Frit 3195. Also, as another source of B, Gillespie Borate. Big differences in glaze fit and fluid properties, but still bubbles!

One reference said high B could cause bubbles so I tried a Currie style test but varying the amount of B and Pb, holding everything else fixed. A (top left) is no B or Pb; B (top right) is just B; and D (bottom right) is B and Pb to slightly higher levels than the base glaze – the upper limits of a lead safe glaze. This was calculated by keeping the relative amount of each material other than B and Pb as fixed, so B and Pb are effectively additives to the rest of the glaze.

Made up as:

Corner	Whiting	Lead bisilicate	Soda fspar	Pot spar	Colemanite	China clay	Silica	Talc
A	12.5	0.0	9.5	40.5	0.0	5.2	31.1	1.2
B	1.6	0.0	8.6	36.8	20.3	4.5	28.2	0.0
C	7.5	46.0	5.7	24.3	0.0	3.1	12.8	0.7
D	1.0	43.4	5.4	22.9	12.6	2.8	12.0	0.0

Which gave as molar formula:

Corner	Na ₂ O	K ₂ O	CaO	MgO	PbO	B ₂ O ₃	Al ₂ O ₃	SiO ₂
A	1.2	5.0	8.7	0.6	0.0	0.0	7.7	76.8
B	1.1	4.6	7.9	0.5	0.0	8.8	7.0	70.1
C	1.0	4.2	7.2	0.5	17.1	0.0	6.4	63.6
D	1.0	3.8	6.7	0.4	15.9	7.4	5.9	58.9

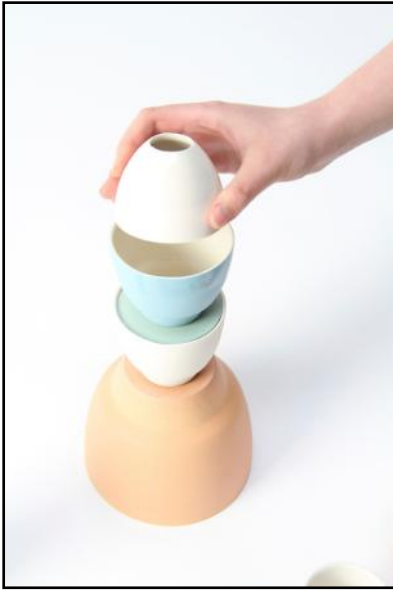
Bubbles everywhere!

What Next?

- Try varying the amounts of Ca and K/Na.
- Mg is inert at these temperatures, and is almost inescapable from most of the compositions.
- Any other ideas?

Tim Thornton

Members Profile : Abigail Ducharme



My discovery of clay came fairly recently (in the past 3 years) and certainly by accident. I was studying a Fine Art Degree at Bath Spa University (specialising in Textile Art) when I found myself 20 credits short of completing my year. So, it was either 10 weeks of Graphics, Print or Ceramics! There was always such a long wait to use equipment in other workshops & hardly anyone using the ceramics dept. So, this made the decision fairly easy!

In class, we were introduced to the basics of throwing, hand building and glazing. However, it wasn't until I was taught mould making that I truly became fascinated. I was very fortunate to have the incredibly talented Sasha Wardell as a visiting tutor and what she taught me about mould making has had a definite impact on my work and approach to ceramics.

The majority of what I make leans towards the functional, with a focus on simplistic design and technical accuracy.

Slipcast stained porcelain

I'm interested in combining the sensual qualities of clay with the industrial processes of design. Finding a balance between the two whilst considering various elements of sculpture such as surface, tone and form.

For me, the adventure of making an object starts with the creation and experimentation of the materials to be used. So, creating and mixing my own colours, slips and glazes can sometimes be the most enjoyable part of the making process. It certainly can be the most time consuming!



More recently I've been experimenting with mixing various clay bodies. Making variations and adding to the Porcelain (Valentines Special) that I use for slip casting. Instead of pouring slip I'll sometimes coil a form, either removing the making lines or allowing them to become part of the work.



Porcelain/Chamotte/Grog body with Porcelain Slip decoration & decal transfers

Members Profile : Abigail Ducharme

Currently, my own creative work is on the back burner! I've been working full time for the past 6 months as Mould Maker at Grayshott Pottery. Don't be fooled by the small Surrey village name! The pottery is vast and is one of the largest in the South.

A view of the Mould room at the pottery and my own work in progress sitting amongst the other production ware.



Predominantly commercial production with elements of studio pottery to boot. They cater for large restaurant chains such as Wagamama and Bella Italia to name a few. So, my interest in industrial design has very much become a reality!

Working with my beloved material in this industrial environment at first seemed a million miles from my own practice. This threw up all kinds of creative and personal dilemmas, which in time I've been able to balance and cope with. My technical knowledge is developing all the time and I've come to find an appreciation and understanding of the highly skilled workers at the pottery, most of whom are not Potters or Ceramicists in their own right.

There's no doubt that working at the Pottery has moved some of my focus away from the industrial techniques and instead into exploring hand building and potentially throwing. Perhaps in another 6 months I'll have abandoned all equipment and begun pinching pots and pit firings!!

One thing does remain constant and that is my enthusiasm, intrigue and passion for clay and the sharing of knowledge about such a wonderful and complex material.

Thanks for reading.

Abby

P.S Please do feel free to come visit me at the Pottery. I'm always willing to answer any questions and to demonstrate what I do.

Centre of Ceramic Art (CoCA) York Art Gallery

Whilst visiting York recently I was lucky enough to fall upon the new Centre of Ceramic Art. This opened within the impressively refurbished York Art Gallery in August 2015. CoCA brings together four significant private collections of British studio ceramics which together represent the work of over 600 artists and tell the story of studio ceramics through the 20th century to the present day. The collections are also supported by extensive archives as well as historical collections of ceramics dating back to prehistory.



The main gallery showcases some of the most important ceramics in the collection and introduces the artists that created them. The displays bring together their work with those of their students, contemporaries and admirers.



Also in this light-filled space is Claire Twomey's monumental installation of 10,000 bowls, made for her by communities of helpers in York and beyond. "Each bowl takes an hour to make and represents one of the 10,000 hours it is said to take to become a master craftsman". I may have been missing something but I could not help thinking that there were better uses of all those hours and all that clay. More to my liking was a recently acquired, lively ceramic portrait, "Melanie", made by Grayson Perry and featured in the Channel 4 series "Who Are You?".

In a second gallery is an impressive 17 metre long "Wall of Pots" presenting over 1000 ceramics from the collection. Remembering the mnemonic Richard Of York Gave Battle In Vain the pots form a rainbow display; Roman pots are shown alongside contemporary ones, their position in the wall being based solely on colour. To identify individual pieces within this visual feast you need to use one of the many touchscreens.

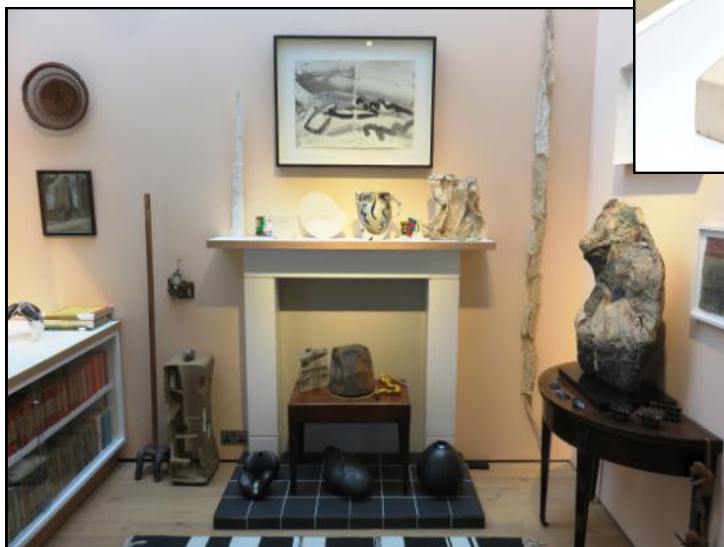
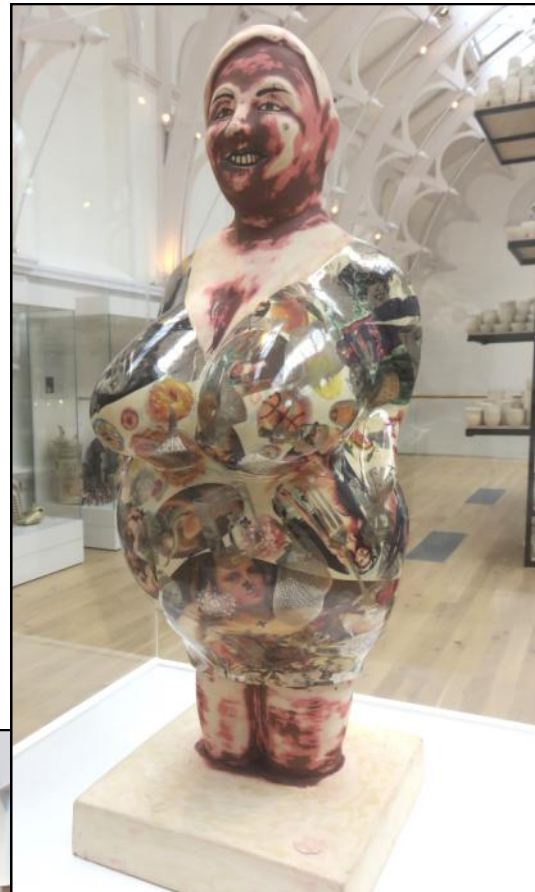


Centre of Ceramic Art (CoCA) York Art Gallery cont.

The display which I found the most engaging was Anthony Shaw's collection. Shaw started collecting ceramics over 40 years ago and on show are sculptural works by Gordon Baldwin and Ewan Henderson, figurative mixed media work by Kerry Jameson and functional ceramics by Jim Malone, together with many others. The charm of this display is that the pots are not behind glass but are arranged in a domestic setting, within two "rooms". They are placed on furniture, on shelves and in front of paintings, so that you are able to share the experience of living with a collection.

Together with the rest of the art gallery this was well worth the visit. It was half term when we were there and L. S. Lowry was standing in front of some of his paintings, talking to visitors about his life and works. Well he said he was Lowry.....

Sandie Dixon



Demonstrations : John & Jude Jelfs

Southern Ceramic Group Demonstration by John & Jude Jelfs

28 February 2016. Porchester Community Centre. 10am to 4pm

John and Jude will be demonstrating their methods of work and showing us their finished work at our next demonstration.

John and Jude write:

We met at Cheltenham Art School in 1972. John was studying pottery and I was doing fine art – sculpture with painting.

After art school, John worked for Russell Collins at Hook Norton becoming proficient at repetition throwing. After a while he wanted to start his own pottery. We found an old shack in Bourton-on-the-water, and began to set up with very little money. We borrowed a wheel and some clay from Russell, and found an old electric kiln on a school rubbish dump and we were off! We made earthenware honey pots for a local bee-keeper, and gradually managed to get everything else we needed. We changed to stoneware in 1976.

Early on we made mainly domestic ware, but over time our work has evolved to what it is today. We are still in the same place, though we have rebuilt the shack!

John

From my first exposure to studio pottery I was immediately excited by the work of the late Bernard Leach and his lifelong friend the Japanese potter 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. I use local ingredients whenever I can.

My pots have been exhibited in Japan and at the Victoria and Albert Museum, as well as at a number of leading galleries in the UK including St Ives Ceramics, The Leach Pottery, St Ives; The Contemporary Ceramics Centre, London. My work continues to evolve. To me, all very exciting!

Jude

After studying Fine Art (Painting with Sculpture) at Gloucestershire College of Art, I worked as a potter for a number of years after I married one (John Jelfs). Over time, I have found myself moving back to where I started, away from functional wares towards more sculptural ideas. The current work is all drawing-based with a strong figurative theme - ceramics which combine painting and sculpture with pottery.

Domestic arrangements on the day

Tea, Coffee and biscuits will be provided. Please bring a contribution to an American style lunch, and your own crockery and cutlery.

Future Demonstrations

In September/October 2016 **Elaine Peto** will demonstrate building animal forms.

If you would like to have a demonstration by a named ceramicist, or you would like some aspect of ceramics as the subject of a demonstration, please contact me and I will do my best to meet any request.

Please complete the registration form and return as indicated. Please also note that the report of Patia Davis' demonstration will appear in the next issue of the newsletter.

Zyg Kruk

SCG demonstrations co ordinator

Demonstrations cont.

Registration Form : John & Jules Jelfs. 10.00am 28 February 2016

Porchester Community Centre, Westlands Grove, Fareham PO16 9AD

www.porchestercommunitycentre.co.uk

Name:

Address:

Contact phone no:

Email address:

SCG membership no:

Name of guest:

Date:

This registration 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: JelfsYourName

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

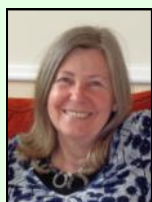
Hants PO11 9SP

zyg@kruk.co.uk: 02392469104 or 07864995843

Zyg Kruk
Demonstrations coordinator



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Kevin Akhurst

Email : kevinakhurst@btinternet.com

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

Next Newsletter due : 1st December 2015

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If so please contact Rolf Hawkins

email: rolf.hawkins@winchester.anglican.org

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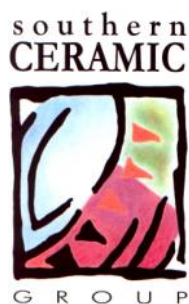
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