

NEWSLETTER

December 2014/January 2015

www.southernceramicgroup.co.uk/

Email : info@southernceramicgroup.co.uk

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Editorial

One of the most enthralling aspect of ceramics is their innate durability enabling pieces to speak across time. A direct example of this is the use of pottery shards by archaeologists as a temporal frame of reference. One of my favorite pots is a small 2000 year old Roman oil lamp, it looks as fresh today as if just made with charcoal marks made by the burning wick. Having recently taken my family to see the installation of 888,246 poppies at the Tower of London it showed again that ceramics can be used to help connect us, in a very tangible way, to a time or incident in the past. In this edition of the Newsletter we feature some images from this incredible memorial.

As this is the last edition before the end of the year can I wish members a Happy Christmas and a creative New Year.

Keith Menear

From The Chair



As we come to the end of another successful year for the SCG I would like to thank all of those who have given their time to help whether it be organising events, running local groups, contributing to the newsletter or just supporting the groups activities.

The AGM on the 25th January will provide the opportunity for members to come and share their views and ideas for the coming year and the Committee hope that as many members as possible will be able to attend. It is important for all in the group to know that they can have a say in how things are run so even if you cannot make the meeting do let us know if there are matters you would like to raise.

2015 sees the group celebrating its 40th Anniversary and the Committee are looking at ways we might celebrate this occasion. If you would like to contribute to this discussion do chip in otherwise we will bring you an update in the New Year.

*Rolf Hawkins
SCG Chair*

What's On

Antonia Salmon

Potters' Day 31 January 2015 with West Forest Potters. Booking details on the website <http://www.westforestpotters.org.uk/>

£25 for non members Lunch and refreshments included

Knowl Village hall RG10 9XG (Mid-way between Reading and Maidenhead)

Creative Gallery, St John's Hill, Wareham, BH20 4NB

Open Monday-Saturday 10-5 (Daily Whit-October)

To celebrate the 40 years since my first evening class on 7th October, 1975 I have put together a programme of exhibitions during 2015 showcasing the work of some of my old tutors - Russell Coates, Lisa Hammond and Jill Fanshawe Kato, fellow student from Goldsmiths' Tessa Wolfe Murray and members of Southern Ceramic Group and Dorset Pottery Group. I hope that many SCG members will be able to visit our lovely gallery in Wareham, Dorset over the year and will keep you updated with who's exhibiting through the Newsletter.

3rd-31st January

Bill Crumbleholme "Ancient Wares"

Bill is a leading light in Dorset Pottery Group and holds workshops/classes with the Upwey Potters, near Weymouth. He has developed a knowledge of archaeological pots over many years, and works with archaeology groups to reproduce pots in the ancient ways - these will be on display along with his wood fired and raku pots.



2nd-28th February

Charlotte Miller and Felicity Roberts "For Love of Clay"

Appreciating the importance of the teacher/student relationship in the development of creativity in working with clay I have asked Poole based Charlotte and one of her students, Felicity, to exhibit together throughout February.

The full programme is on our website www.creativegallerywareham.co.uk, 01929 551700 and I put images of each exhibition on the facebook page which can be found by clicking on the icon on each website page. Please like us while you're there ... if you do.

Happy Christmas and a prosperous New Year to all.

Fiona Kelly



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

Weekend tickets will give you free admission to all demonstrations, lectures, slide-shows, seminars and exhibitions, a souvenir programme and the Saturday evening entertainment with live music. A limited number of day tickets are also available for Saturday and Sunday <http://www.internationalceramicsfestival.org/>



London Potters Annual Members Exhibition 2014 1 Dec 2014 PRIVATE VIEW Monday 6-8pm

2 - 16 Dec 2014
Mon-Fri 11am-6pm
Sat 12 noon-4pm
Sun (7th only) 12 noon-4pm

Morley Gallery
61 Westminster Bridge Road
London SE1 7HT
[Lambeth North/Waterloo Tube]
020 7450 1826
gallery@morleycollege.ac.uk



From the Kiln

Studio Ceramics

Wed 4th June to Sat 26th July

Wed 5th Nov to Sat 27th Dec



PopUp Shop

Nicholsons Centre
Maidenhead



From the Kiln is a popup shop in **Maidenhead** offering a wide range of unique, individually made ceramics. This is a fantastic opportunity to view and purchase ceramics made by local potters

You can find us in our new premises Unit 31 in the Nicholsons Centre

More details on <http://fromthekiln.org.uk/>

Ostinelli and Priest

Courses to be announced for Spring 2015 at Hand Building Classes Animal and Figurative for 2015. To be held at The Bluematchbox Gallery, Tilehurst Reading. One and two day courses, small classes of four students. <http://www.ostinellipriest.co.uk/>

Amberley Museum Pottery The pottery barn celebrates its 30th anniversary in July 2015 and we, together with the museum, are busy planning a pottery festival. We hope to run the event **4th-5th July** and would really love members of the Southern Ceramic Group to participate and we will circulate more details in the New Year.

Demonstrations

The next SCG demonstration will be with **Felicity Lloyd Coombes** on Sunday, 22 February 2015 from 10am to 4pm at The Friend's Centre, Amberly Open Air Museum, Houghton Bridge, Station Rd, Arundel, West Sussex BN18 9LT

Felicity is an independent animal ceramic artist, specialising in work that celebrates animals in their various magnificent forms. She started Lloyd Coombes Ceramics after completing a degree in 3D Design Ceramics at Loughborough University. She has spent four years building a reputation as an accomplished artist in her chosen genre. Felicity sculpts a range of animal ceramics for exhibitions, galleries and commissions. She also teaches at her studio, and runs courses at West Dean College.



For further details please see www.lloydcoombesceramics.co.uk, or you can contact her by email flickoombes@hotmail.com

The demonstration is open to SCG members and their guests, and non members. Please register using the form below.

If you have any questions please contact me at zyg@kruk.co.uk

Zyg Kruk
Demonstrations co ordinator

Registration Form

Please complete the form and send it by either email (zyg@kruk.co.uk) or post to Zyg Kruk, 30 Wittering Rd, Hayling Is. Hants, PO11 9SP

Please pay by BACS (details below), or send a cheque for £ 20.00 per person, (£25.00 non-members) made payable to Southern Ceramic Group, to me at the above address.

I wish to register for the SCG Felicity Lloyd Coombes demonstration on 22 February 2015.

Name.....Membership Number.....

Signature E Mail.....Date.....

I am paying by chequeor BACS..... (please indicate)

If paying by BACS please write your payment reference here : SCGFLC + your initials

BACS Payment Details

SCG account name: Southern Ceramic Group

Bank: Lloyds

Acc No: 26954360

Sort code: 30-90-34

Payment Reference: SCGFLC + your initials

Profile : Felicity Lloyd Coombes

I work from my studio in Middleton-on-sea, West Sussex, where I work full time sculpting for exhibitions, Galleries and commissions.

My passion for the versatile nature of clay led me into teaching weekend courses, and since I have enjoyed demonstrating my unique way of making and showing people the possibilities. I have recently been made a short course tutor at West Dean.

I started my ceramic and art training at Seaford College, Petworth. Where I had the opportunity of specializing in Ceramics and taking it as a separate subject to my general art training. I soon discovered my interest in the animal form and the qualities paper clay could offer my studies.



My first year at university gave me a broader knowledge and training in ceramics, whilst reassuring me of my passion for sculpture. I quickly returned to my exploration of the animal form. I remembered the textures paper clay and scrim brought to my work and spent my remaining years at Loughborough University exploring this. I went on to graduate from Loughborough University with a degree in 3D - Design Ceramics.

I set up my own studio whilst graduating from University and have never looked back. My love for texture is still evident in my work and my passion for our British animals is of constant inspiration.



Felicity Lloyd Coombes



Technical Notes

Avoiding Stress



I will not deny that making pots is very therapeutic. Generally it's the clay that tends to suffer from stress, although coping with the effects of our unpredictable and challenging weather conditions can add stress to this potter's otherwise contented life.

Last autumn I had a new shed for my wheel, kiln and workbench. Made of tanalised wood that was still 'wet' when erected and because of the incessant winter rain it never had the chance to fully dry out. The atmosphere in the shed was mainly damp and so I was never convinced that my pots were totally dry. I resorted to finally drying them in the kiln, setting the temperature to rise to 25°C then a soak overnight before starting the bisque firing programme the next day. All was well.

It's been a hot summer and the shed became dry – bone dry, and with a sunny aspect I have had the opposite problem – how to stop hand-built pots drying so quickly that joins open and handles show stress cracks at joins. A friend gave me a tip – first cover the pot with a plastic bag. Spray this bag with water, then cover with a second plastic bag.

The trapped layer of humid air keeps the pot damp much longer than just using a single bag. A very good idea for a few days away. However, condensation inside the first bag has meant touching up one or two pots where the slip decoration has been affected by the condensed water touching and running down the pot. An old Ceramic Review, Issue 251, gives some advice for drying pots slowly and evenly. 'As soon as practical, wrap the pot in a single sheet of newspaper. Change the newspaper after a few days, then later change it daily as the pot dries.' It is a bit fiddly compared to popping a plastic bag over a pot but it seems to work quite well. So now I've two methods, one for keeping the pots damp and one for drying evenly.

What will the winter bring? If it is very cold and frosty I'll need to protect my pots from being spiked by Jack Frost. A greenhouse heater? Or perhaps I could use a garden cloche lined with bubble wrap! I'd welcome any ideas for a stress free winter.

Do email me: alan.thomas03@btinternet.com

Sue Thomas

Opportunities

The makers of "The Great British Bake Off" are on the hunt for a new kind of talent.....

'Britain's Best Potter

Do you live and breathe pottery? Fancy your chances in a nationwide talent search? The BBC are scouring the country for enthusiastic potters and ceramicists who want to share their passion with the nation! In this brand new talent search for BBC2 your entire repertoire of skills will be put the test! So if you think you've got what it takes contact : E-mail: pottery@loveproductions.co.uk

Post: Pottery Team, Love Productions, 43 Eagle Street, London WC1R 4AT

Tel: 020 7067 4829

****APPLICATIONS CLOSE MIDNIGHT SUNDAY 4th JANUARY 2015****

Karen Tooth

Group & Members News

New Members

A very warm welcome to new members:

Eveline Chamberlain of Shedfield, Southampton
and Camilla Bunt from Burpham, Arundel.

This gives a total of 121 current members

John Howell

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 8th January 2015. 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.

AGM. Please note in your diary that the next AGM is booked for **25th January** at the Portchester Community Centre

2015 Summer Exhibition at the Bishop's Kitchen

Please put the dates for next year's Summer Exhibition in your diaries. The event will run from **Saturday 25th July to Sunday 9th August** and the private view evening will be from 6 to 8 pm on Friday 24th July. After some doubt earlier this year I am pleased to confirm that we have again booked the Bishop's Kitchen at Chichester Cathedral.

John Evans' magnificent management of this event in previous years will be a hard act to follow but it is my intention, with the support of the rest of the team, to maintain the high standards and ensure that we have another marvellous show next year.

Kevin Akhurst

Courses

A number of Southern Ceramic Members offer pottery courses across a range of abilities and ceramic disciplines. These include, amongst other things, tuition on wheel throwing, sculpting, hand-building and raku firing.

You can now find a list of course providers on the Southern Ceramic Group website where they can be contacted directly. Any members providing courses who would like to be included on the list should contact Tony Thompson. <http://www.southernceramicgroup.co.uk/Information/training.htm>

Keith Menear

Blood Swept Lands and Seas of Red

The Tower of London has been host to one of the most dramatic and poignant art installations in recent years with over 888,246 ceramic poppies commemorating the British Commonwealth and Dominion soldiers fallen in the conflict of the First World war.

Artist Paul Cummins together with Historic Royal Palaces have worked together to create a memorial which has been seen by around 5 million visitors who have come to view the work and no doubt be touched by the very spectacle and impact of the piece. On November 11th, to mark the anniversary of the World War I armistice, 13-year-old army cadet Harry Hayes placed the last of 888,246 flowers.

For more information on making of the poppies and inspiration behind the installation visit <https://poppies.hrp.org.uk/about-the-installation>.

Below is a montage of photographs taken by SCG members



Members Profile

Rosemarie James



I've always been involved with art and craft, grew up drawing and playing with clay from our garden. Graduated from Wolverhampton College of Art back in the sixties, and moved south to do an art teachers' training course. I married, we brought up our family, lived in Israel for five years, returned to Dorset. I got a job teaching pottery to adults with a learning disability.

I found it to be inspiring and enriching. I needed to think laterally to help the guys to make what they wanted. They, of course, were uninhibited by technical problems! Inspiration also comes from ancient American pottery, mi-

croscopic life, art nouveau, and the sea and sky around us. Lloyd, my husband, is a scientist, - a different kind of brain. He gave me the range of glazes I use at the moment, and continues to help me as my ideas develop.

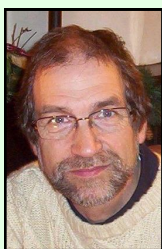
The flowing lines of a ceramic piece have a life of their own for me. They sing, and hopefully hint at the beauty and mystery of the world around us. On a practical level, I throw and slab build, frequently combining the two. Some of my most fruitful ideas have come from commissions, and the challenges they bring. Wave bowls for a project for British Silver Week was one. These have a freely cut and curved slab rim, attached in the glost firing. From that is springing a range of "sea bowls". These are shallow bowls with a thin slab cut and blended into the bowl after turning. Some of these, I find, suggest manta rays. A current commission is a very large clock, c.60cm in diameter, so the same technique is also being used to make more symmetrical forms. The slab here is cut using a folded paper cut out as a starting point.

My love of flowers has led to the lily vases, and that and a course with Shozo Michikawa has inspired me to return to stoneware to make high fired flower containers.

Glazes are dipped, poured or brushed. Parts of the interior of the form are frequently scraped back, and a second glaze brushed in gaps and over the base glaze, A third glaze is then brushed or poured, covering unglazed areas and layering over parts of the others. This final glaze is based on the original flux set of Lloyd's experiments, and I love the movement and depth it creates.. Because it is so fluid I use it only on interiors or flatware. The whole is then fired to around 1080.

I think we potters are fortunate. We become philosophical and mutually supportive, as the challenges we face can be daunting. However, our brains and bodies never become rusty from a lack of use, so many of us continue to a ripe and relatively healthy old age, rarely bored, sometimes frustrated, but often elated when a plan comes together, a piece really says what we wanted it to, and someone else loves it too.

Rosemarie

SOUTHERN CERAMIC GROUP COMMITTEE**Chair**

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NEXT COPY DEADLINE : 17th January 2015

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

Next Newsletter due : 1st February 20145

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

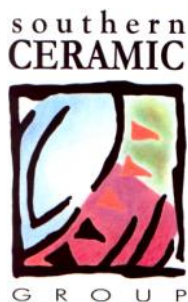
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Acknowledgments

Thanks goes to regular contributors to the Newsletter; *Diana Wren, Martin Eastabrook* and for editorial assistance *Marigo Harries*



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