

NEWSLETTER

June/July 2014

www.southernceramicgroup.co.uk/

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Editorial

Fancy being commissioned to make a tea service for the Royal Suite, Goring Hotel, London in four weeks?...No neither would I, but this was the near impossible challenge set for three amateur potters on Channel 4's "Real Craft" hosted by Monty Don. I may be partisan but of all the crafts highlighted in the series pottery came out as being one of the most challenging. It never ceases to amaze just how many problems and faults the apparently simple transformation of clay to pot can reveal. Gladly with determination, effort and not some considerable time these can be overcome as witnessed by the variety and quality of the work in this edition of the Newsheet.

Many thanks once again for all your contributions.

Keith Menear

2014 Summer Exhibition at the Bishop's Kitchen



The Southern Ceramic Group Summer Show will once again be held in the Bishop's Kitchen at Chichester Cathedral from 26th July to 10th August, open daily from 10am to 5pm. This year we have 40 members exhibiting their work plus another 7 in the `newcomers` category. We are expecting the usual huge variety of styles from functional to sculptural, all of a high quality. The Bishop's Kitchen is a wonderful venue and we have had many hugely positive comments from our visitors in the past usually matched with lots of purchases.

Even if you are not exhibiting, please do try to come along and be inspired. There will be a members evening on Friday 25th July from 6pm to 8pm, so a good opportunity for members and their guests to have first dibs! We are also very fortunate this year, thanks to John Evans, for receiving some sponsorship from Toovey's Fine Art and Antique Auctioneers and Valuers.

These extra funds have been put towards the cost of advertising/promotion and you will see our rather lovely advertisement designed by Tony Thompson in the next edition of Ceramic Review. A real boost I believe to the professional standing of the Southern Ceramic Group.

If you would like to be involved in the organisation of this members event, even if you are not exhibiting, please let me know as all help is much appreciated.

What's On

Sandbags and poppies, Weekend June 7th, Emsworth

The town of Emsworth is holding a wide range of activities and exhibitions to celebrate and remember the events of D-Day during World War 2. The weekend of June 7th will see the town full of memorabilia and displays in appreciation of the soldiers who took part in that invasion.

I am a member of the Hole in the Wall Group- a community pottery in the town. www.holeinthewallpotterygroup.com We are a "non- commercial" group of around 30 members with experienced potters and just as many novices. It was suggested that we make replicas of carrier pigeons to commemorate the occasion as many of the pigeons used to carry wartime messages came from lofts in the area. However we felt this was beyond many of our skills.



After much discussion we decided to make sandbags from Crank Craft clay and decorate them with poppies. One Thursday afternoon we held a 'sandbag session'. Our very artistic student member was asked if she could make poppies. She agreed to try and so inspired us that by the end of the afternoon we were all making them.

Consequently our sandbags range from the austere to the flamboyant. The poppies were coloured with under-glaze and the sandbags stained with a mix of copper and iron oxides. The first batch to be fired have been on display at the Hole in the Wall during the Emsworth Arts Trail. More are in the pipeline and we hope to display them all together at the Community Centre or very nearby over the D- Day weekend.

Afterwards they'll grace our gardens or be hefty doorstops and the miniatures will carry flowers on our tables to remind us of the D-day heroes and the good companionship at the Hole in the Wall.

Sue Thomas

Studio visits arranged by the CPA – open to all

The following two visits have been organised by the MAAC committee of the CPA. The cost of each visit is £15 for CPA members and £17.50 for non-members.

1. A day with **Sandy Brown** at her studio at Appledore in North Devon on Sunday 29th June (starting at 10.30). There will be demonstrations by Sandy and an opportunity to visit her new museum. For further details please contact Katie Netley as soon as possible on 07563 703552 or by e-mail to katienetley@live.co.uk
2. A visit to **Richard Godfrey** at his studio at Battisborough Cross in South Devon on Saturday 27th September (10.30 to 15.30). Richard will show his hand building, throwing and glazing techniques and talk about electric and gas kilns. For further details please contact Joy Bosworth on 07779 221678 or by e-mail to info@joybosworthceramics.co.uk

Places are limited for both visits so if you are interested please book as soon as possible.

Kevin Akhurst

What's On



Earth, Fire, Gold: Elemental Beauty by Jonathan Chiswell-Jones

An Exhibition of Lustreware Pottery at Chichester Cathedral: 12 July to 14 September 2014

In Chichester Cathedral's Treasury, located next to the North Transept, Open daily with free entry: all are welcome

'Never lose an opportunity of seeing anything beautiful, for beauty is God's handwriting.'
Ralph Waldo Emerson

From 12 July to 14 September Chichester Cathedral is delighted to exhibit lustreware pottery by the acclaimed East Sussex potter Jonathan Chiswell-Jones.

Sometimes described as 'a modern alchemy' the process of creating lustreware dates back centuries to potters of the Islamic empire. This fascinating process involves mixing silver and copper salts with clay and then using this muddy mixture to paint a design onto an ordinary glazed pot. The potter then re-fires this pot and at a crucial point deprives the kiln of oxygen – this has the effect of depositing the metal compounds directly into the glaze. This powerful but delicate process creates a design on the pot that reflects light, and can break into iridescent colours. In this way, the base elements of earth are transformed by fire, by imagination, and by persistence, into 'gold'. As tenth century potters removed their pots from the fire, and washed them clean, they discovered that they 'shine like the sun...'

All are welcome at this exhibition which is free to enter. Jonathan's pottery will be available to purchase and proceeds will support the Cathedral.

Carolyn Atkinson



What's On continued

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

1st-29th July. Lance Jones: "1st Gather" - an exhibition of vibrant blown glass

1st-31st August. David Walker: "Impressions of Fire II" - Dave returns with his extraordinary naked raku forms

For further details please contact fiona@creativegallerywareham.co.uk

www.creativegallerywareham.co.uk

Fiona

From the Kiln Nicholson Centre Maidenhead

Provisional information. A pop-up shop 4th June to 24 July at the Nicholson Centre Maidenhead. Covers 12 potters with distinct skills and styles selling pots and hopefully demonstrations to the public. More details in the next Newsletter

Steyping Arts Summer Art Trail

Alison Milner Gulland will be exhibiting at the Steyping Arts summer trail which is taking place at several venues in Steyping, Bramber, Beeding and Ashurst, during three weekends between 24th May and 8th June 2014.

For further information on membership and Steyping Arts or if you are a local artist and would like to take part in our association please email contact@steypingarts.co.uk. More details of the event at <http://www.steypingarts.co.uk/artists.html>

Alison Milner Gulland

West Forest Potters evening featuring Antje Ernestus 11th June 2014 at 7.45pm

<http://www.westforestpotters.org.uk/joomla/> See also the link to "Real Craft" hosted by Monty Don screened recently on Channel 4.

West Berkshire and North Hampshire Open studios with combined gallery of all artists at Insight Greenham Common Newbury till 26 May <http://www.open-studios.org.uk/>

New Designers part 1 25 -28 June

New Designers is the UK's most important graduate design exhibition, full of innovation and fresh thinking. It takes place over two weeks, with each part focusing on a different set of design disciplines and featuring its own. www.newdesigners.com

Art In Action 17 -20 July Waterperry House and gardens Oxfordshire. A feast of creative arts, demonstrations and practice hands-on taster courses. <http://www.artinaction.org.uk/>

ART in Clay 4 5 6 July Hatfield. <http://www.artinclay.co.uk>

Earth and Fire 20th,21st,22nd June

Rufford Abbey Country Park Nottinghamshire

<http://www.nottinghamshire.gov.uk/enjoying/artsandculture/arts/earth-and-fire>

Clive and Dylan Bowen 18th May to 15th June

Oxford Ceramics Gallery www.oxfordceramics.com

What's On continued

'Henfield Gardens & Art Festival 2014 Saturday 14th & Sunday 15th June

Delightful gardens to visit, with tempting displays of arts & craft, music events and food too...

Now in it's 15th year, come and join this friendly community festival as the gardens and homes of the beautiful village of Henfield (10 minutes north of Brighton) opens it's doors.

Follow the trail through the village to discover wonderfully creative gardens and artist's houses. Other venues, including the school, churches and various community spaces, will display a variety of art and craft such as ceramics, jewellery, paintings, photography, sculpture and woodwork.



As well as over 20 artists displaying their interesting and varied art works, four of our very own Southern Ceramics Group members will be exhibiting too!

Tamar Rose, Cat Brown and Keith & Debbie Menear will be displaying their work at venue 7 Northcroft (by the school). Opening hours 11-5 pm throughout the weekend.



To find your way around and visit the 26 other venues a blue fold-out guide will be available from early May which gives details of all the venues, times of events and a useful easy-to-read map. More info can be found on the festival facebook page -<https://www.facebook.com/henfieldgardensandarts> or get in touch with the Arts Co-Ordinator Cat Brown at catsceramicsstudio@gmail.com"

*Cat Brown
Cat's Ceramics*



Debbie Menear Planter



Cat Brown's Bird Bath



Tamar Rose Porcelain Pot

Ceramic Art London 2014

Dear All,

Here's my report on CAL 2014 for newsletters or whatever. Hope it's not too long/wordy Lots to pack in. Returning to Ceramic Art London after a gap of two years was a real treat. Last April I didn't feel able to attend as we'd just taken over the Creative Gallery in Wareham and I felt the three days would be better spent there. But this April that's more under control and there was a programme of lectures/demos and films not to be missed as it was the 10th anniversary CAL. There were more new exhibitors this year and some "old hands" had been moved from their usual position so there was a fresh feel. 80 exhibitors, 22 London based, 39 from the UK, 17 European (4 from Belgium) and 2 from Japan. The caste majority of the work on show was vessel orientated with varying degrees of usefulness. New people that impressed me:

www.keithvarney.co.uk - bone china

www.hashimotoshinobu.com - stoneware

www.barbarahast.de - porcelain

www.katescottceramics.co.uk - stoneware with inlaid calligraphy

The opening lecture was **Jonathan Keep** on 3D digital printing. Jonathan, born in S. Africa, has been potting in Suffolk for many years. Making small scale domestic ware for sale from the workshop and large sculptural forms which are thrown and assembled. In 1999 he started looking at pots digitally - virtual pots; then a symposium in Holland led him to 3D printing. Collaborating with a Belgium couple at Bath Uni he developed his machine for printing symmetrical "vase" forms, which he has further adjusted by introducing sound waves into the programme - jazz and classical music giving markedly different surfaces. He has also developed a way of printing spherical forms, protecting the growing pot inside a former surrounded with dry clay. By tiny modifications to the programme he can morph the shape into another. He's collaborated with others trailing other materials for 3D printing -chocolate works particularly well.

The next talk was **Aneta Regel** in conversation with **Felicity Aylieff**. Aneta is originally from Poland. Her early talent suggested she should be a pianist, but at 15 she rebelled and ended up going to art school in Gdansk, where she benefitted from the amazing facilities and flexibility of the old soviet system -- making full scale life models, stone carving and finally moving to clay. Since 2000, when she joined the last students at Harrow and later went on to the RCA, she began to incorporate stone (granite chips) into her clay for hand building her forms - from fine dust to large pieces, and then using vivid glazes to inject life into the objects. Scale varies from massive floor pieces to large rings for the finger, including a lump of granite as the "stone".

Phil Eglin was next with a race through 25 years of teaching and making. First inspired by medieval jugs he found throwing hard to master so hand built them from slabs of clay. Having moved to Wales he now teaches less but continues to build his Madonnas, footballers and Christs using soft slabs, often imprinted with moulds taken from everyday objects - margarine tubs, sauce bottles, etc. he often incorporates sketches by his two sons as part of the surface decoration and uses anagrams as titles for pieces which have a hidden meaning. Witty, satirical and passing comment on contemporary culture.

And for the final treat "Desert Islands Pots" with the **Duke of Devonshire**. The collection at Chatsworth included many historic pots when the current Duke took over the family estate in 2006. His father had collected paintings and his own first important purchase was a Hockney, but a friend gave him a delicate John Spearman vessel which had been purchased from Joanna Bird. And that marked a turning point. Pots entered the Duke and Duchess' lives. Many commissions and purchases have followed which are displayed in the public areas of Chatsworth or in their own rooms. Groupings of pots seem to be an important part of their collection; Pippin Drysdale, Julian Stair, and Edmund du Val to name a few. Their most recent commission, an installation of 659 tiles depicting the DNA sequence of the Devonshire family - a two year long project for Jacob van der Beugel, now installed in the Sketch Gallery at Chatsworth. So which pot to save as the waves crashed in on the island? The first John Spearman pot.

Ceramic Art London 2014

Day II started with a change of programme. **Ken Eastman** stood in at short notice and what an amazing show where the philosophy of making met stand up comedy. Ken started training as an architect but found that was too cold and regimented for him so moved into the clay department at Edinburgh School of Art in 1979. Since then he's taught and made his pots turning to slab building in the late 80's - building open and closed vessel forms with " a rolling pin, a knife and a paint brush" (for slips). "What are your pots about? 18"!" He seriously questions why he makes pots. Enjoys commissions as it can set the parameters within which to work, otherwise he sets his own rules and goes to play. Since moving to the Welsh borders in the mid 90's he thinks his work related to place. He's interested in change to keep his work alive. He's recently collaborated with Royal Crown Derby on a series of vases and has really enjoyed the experience, which continues with one off and production pieces. Next in complete contrast Julian stair talked about his recent touring exhibition "Quietus - matters of life and death". As a student at Camberwell in the late 70's he found that the purely sculptural wasn't satisfying. So in the 80's he was making pots for use - a celebration of the "common place". Gradually the form took over from surface decoration, often unglazed and placed on "grounds" (plinths) to emphasise the forms. The idea of "Quietus" was to mediate our understanding of death through art. See Julian Stair: Quietus @ Somerset House. A series of four installations relating to containers for the bodies/ashes of the dead. An incredibly moving talk, the final piece containing the bone ash of a relative. The work was displayed at MIMA (Middlesborough), Museum of Wales Cardiff, Winchester Cathedral and finally the dead house at Somerset House in London. He had the challenge of rearranging the exhibition to fit each space. Fascinating talk, extraordinary project, monumental results. Following on nicely from that as Julian had worked with Ibstock bricks during the production of his sarcophagi, was a talk by Gwen Heeney about her life time of work with the brick industry to produce large public space commissions. Her current work is looking to make more abstract sculptural pieces from the elements in her brick constructions. "Shadow Stack" and "Fossil Pit" being examples from a residency in Montana.

The final talk on Saturday was **Halina Cassell**. The volume of work she has produced over the past 20 years is staggering. Her energy and commitment is evident. She initially went to college to study glass, but quickly changed to clay. Always good at Maths she started making simple forms with complex surfaces, carving into the mass of clay with straight lines. In 2005 she introduced curves. The forms are built and allowed to go leather hard before accurate marking out and carving from above and below. Each piece has between 80-180 hours of carving. She works on 6-7 forms at a time, now in a workshop or at a brick factory for larger commissions, though used to work in her flat. She has also undertaken projects in stone carving, cold casting, bronze casting, glass casting in lead crystal, wood carving which she found harder than stone, and chain saw carving which she found most liberating, and is now working in concrete as well.

Sunday opened with a film about **Takeshi Yasuda**, a fascinating insight into his preparations for his 70th birthday exhibition at Goldmark Gallery. The most amazing part was the guys on Jingdezhan rolling out slabs of clay 6' x 12' to be decorated and hung in hotel foyers all over China. Teams of 10. Quite extraordinary skills. Lovely film. Before the film **Patia Davis** had set up for a demonstration. She'd brought a huge amount of work to show us how she decorates her work with various coloured slips. She works at Wobage Farm and works in both earthenware and porcelain. Most interesting was her tin can trailing technique and the variations she produces using different thicknesses of slip. Following the demonstration the first Tony Ainsworth Memorial Lecture - **Tanya Harrod** talking about Michael Cardew. A breakneck tour of his life and works. Her book "The Last Sane Man" would be a fascinating read. Tony Ainsworth was one of the original team setting up Ceramic Art London and in his memory a fund has been set up to help fund an annual lecture at CAL. CAL exhibitors past and present are asked to donate a piece for sale to go towards the fund, making an eclectic display in the main foyer. Sadly I had to leave before the final film - "Anthony O'Brien: Tatiko. – the journey of an African pot" - so that's one for another day.

Fiona

Members Profile

Ollie Chappell

I have always been quite 'Creative' and over the years I have had a play with various arts and crafts and 5 years ago I started my own gardening business and I love the designing and creative side of that too.

I did pottery at School in Art Classes but as that is nearly 40 years ago it is a distant and foggy memory. Over 30 years ago I worked at a Mental Health Hospital in an Adult Training Centre where I persuaded the Manageress to allow me to start up pottery with some of the patients because I felt it would be therapeutic for them and this proved to be quite successful.

Once I left there and started a family unfortunately pottery became a thing of the past until 4 years ago when I met a lovely Potter, Rose Bates who encouraged me to come to her Pottery Sessions and this time I became instantly and totally hooked.



The Summerhouse at the bottom of the garden is now my little studio where I totally lose myself with the creativity that clay brings. I found Naked Raku fascinating and having completed two fabulously informative 'Alternative Raku Workshops' with John Evans this is the process that forms the basis of my work.

Creating a Naked Raku piece is quite a lengthy process with 10 processes in all!!

- **CREATING** Some pieces are thrown on the wheel with additions, textures etc added by hand straight from the wheel and I have recently started to use IKEA bowls and dishes as hump molds and again finishing the designs by hand. I use 50% Ashraf Hannah and 50% Studio Porcelain and I really don't get any cracks or breaks in the final Raku process.
- **BURNISHING** I choose to burnish as apposed to Terra Sigillata. Burnishing is vital with Naked Raku. If you don't burnish you'll have difficulty getting the glaze off and the pot will not have that lovely sheen. I use a combination of plastic teaspoons, light bulbs and smooth pebbles. I usually sit and do this watching the television. Quite therapeutic, the burnishing that is, not the tele!



Members Profile

- **BISQUE** fire up to 950c
- **PATTERN** At this stage I have to decide what pattern, design I want. I usually apply 20mm tape at the top and bottom of the piece to give a clean finish. What ever I want to go black I tape, creating my design.
- **SLIP** A good layer of slip is applied all over the pot, I usually apply with a paint brush or sometimes dip them. It is recommended to leave for 12 hours to dry although sometimes I just leave for a few hours. Rebel !
- **GLAZE** Glaze is applied in the same way and then the tape is removed, and again the piece is left to dry.
- **RAKU FIRING** I use a Gas Raku Kiln at the bottom of my garden outside the Summerhouse. I fire up to 850 – 925c watching for the wet royal icing look!
- **REDUCTION** The pieces are then taken out of the kiln and placed into the Dustbin which has had its sides lined with cardboard and good sprinkling of sawdust and scrunched up newspaper placed in there. It immediately bursts into flame and the lid goes on and I leave it for a good 45 minutes
- **PLUNGING** The pieces are now taken from the dustbin and plunged into a bowl of cold water, immediately the glaze cracks and falls off. I then give them a wash to remove all the slip and then they are left to dry
- **WAXING** When they are thoroughly dry the pieces are waxed to really give them that sheen! I use Briwax (natural)

I have recently started to play with Raku Glazes, so much quicker, but not so exciting !!

Ollie Chappell



Glaze Group Meeting

Glaze Group Meeting:

The glaze group meets on the second Tuesday of alternate months.

New members are always welcome at Glaze Group, which meets every two months. The next meeting will be on Tuesday July 8th Contact Charles Stileman.

Diana Wren

Demonstrations

The next SCG Demonstration will be on 19 October 2014 at Petersfield Community Centre (where we had the last demonstration with Ian Gregory).

Kay Aplin, an architectural ceramicist based in Brighton, will talk about and demonstrate Printing in (and on) Clay.

More details in the next edition of the newsletter, but if you cannot wait please see the websites below (or if you are in Brighton, visit the Ceramic House)

As usual, we will have an american style lunch, and this will be another opportunity for members to get their hands on some clay, this time 'printing' tile designs and hopefully more.

This meeting is open to SCG members and guests

www.kayaplin.com
www.theceramicthouse.co.uk
<http://kayaplin.wordpress.com>
twitter @kayaplin

Zyg Krug

Newsletter

In the last edition of the Newsletter there was a request for feedback on potential changes to the format from portrait to landscape. The responses were clearly in favour of maintaining the current format, many thanks to those who offered their comment.

Twitter

The Southern Ceramic Group is now on Twitter at @SouthernCeramic !

There's also a link on the SCG website front page at www.southerceramicgroup.co.uk

Tony Thompson

Members News

New Members

A very warm welcome to new members:

Correction from the previous Newsletter , Dudley Smith of Christchurch
Joanna Morris of Graffham
Margaret Todd from Bognor Regis
Pam Maxey of Broadstone

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 5th June 2014. 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.

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

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** : apttony@aol.com**News letter**Keith Menear **Tel** : 07788908182**Email** : keith.menear@hotmail.co.uk

NEXT COPY DEADLINE : 17th July 2014

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

Next Newsletter due : 1st August 2014

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

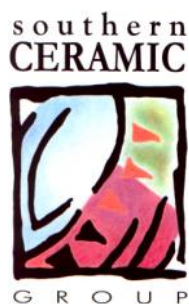
Commercial Advertising Rates: B&W Colour

Full Page £20

Half Page £10

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