

NEWSLETTER

October /November 2016

www.southernceramicgroup.co.uk/

Email : info@southernceramicgroup.co.uk

Contents

- SCG Summer Exhibition
- What's On
- AGM
- Group & Members News
- Glaze Group
- Anne Lovejoy Pitfiring
- Members Profile
- Demonstrations
- SCG Committee

Editorial

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

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

SCG Summer Exhibition Bishops Kitchen Chichester



Another Great Summer Exhibition at the Bishop's Kitchen. I hope you all managed to visit this year's SCG Summer Exhibition at the Bishop's Kitchen. It was a very impressive demonstration of ceramic talent and diversity, from 10 feet tall garden sculptures to tiny salt dishes. We had over 3000 visitors over the course of the exhibition, which I suspect may be a record. Many of those visitors told the stewards how much they appreciated the quality of the work and the impact of the display as a whole.

Although we had a few problems with the lighting at the start of the show, the Bishop's Kitchen is a marvelous venue for our Summer Exhibition and we benefit from lots of visitors who drop in during a visit to the

cathedral, many of whom end up buying something. I have told the Bishop's Palace that we would like to use the same venue for next year's exhibition, but it is too early yet to have confirmation of our booking.

Congratulations to Jan Griffiths for being voted the exhibitor with the best display of work at the Members and Friends evening. I also want to express my appreciation to all of the exhibitors for helping to make it another successful show, especially those who volunteered to help with the many necessary tasks before, during and after the event. I hope you all felt that your participation was worthwhile and I look forward to seeing you again next year.

(Picture by Mick Dixon)

Kevin Akhurst

What's On

Weald & Downland Open Air Museum, Singleton, West Sussex. Autumn Countryside Show

Saturday 08 October To Sunday 09 October 2016 10.30am - 5.00pm

Experience the sights and sounds of harvest time in the countryside! Visitors to our Autumn Countryside Show on 8 and 9 October will experience the wonderful autumnal sights and sounds of a traditional harvest. This popular seasonal show features traditional working demonstrations – including heavy horses and vintage tractors ploughing – steam-powered threshing, plus a Horticultural Show, woodland and rural craft demonstrations, displays and competitions.

Weald & Downland Open Air Museum, Singleton, West Sussex. Christmas Market – £5 Entry

Saturday 26 November To Sunday 27 November 2016 10.30am - 4.00pm

Find that perfect gift and enjoy a great day out at the Museum. Entry to our Christmas Market is discounted – just £5 per person (children aged 3 and under enter free)! This bustling Christmas Market is located in and around the Museum's historic buildings, with over 130 stands selling arts, crafts, food, unusual gifts and much more, you will be able to browse and buy at your leisure. Visitors can also enjoy meeting the Museum's working Shire horses and the visiting donkeys. As well as craft and trade stands, there will be festive music around the site, hot chestnuts to ward off the winter chill, and other tasty seasonal treats to sample and buy, including a delicious hog roast.

Cat Brown

www.catsceramics.co.uk

Craft & Design Fair. 21st-23rd October Sevenoaks School, Sevenoaks

TN13 1HU http://www.craftinfocus.com/sevenoaks_october_15.html

The Stansted Christmas Fayre, Stansted Park, Rowlands Castle, Hampshire PO9 6DX 18th-20th November

Christmas Craft Fair RHS Gardens Wisley, Woking, Surrey GU23 6QB

23rd-27th November http://www.craftinfocus.com/cif_wisley_tickets_2016/cif_wisley_tickets.html

Chichester Christmas Market, Chichester Town Centre 3rd-11th December

<http://www.woodlandcrafts.co.uk/chichester-christmas-market-2016/>

Visual Arts Group
Haslemere Museum



Ceramicists: Jo Berryman, Roni Frears, Nigel Hobbs, Barbara Maoe, Margaret Newton

Jeweller & Glass Artist: Christine Kalus, Tony Kalus

Painters: Andrea Basterfield, Ann Smith, William Pullen, John Robinson

Textile Artist: Hilary Charlesworth

Woodturner: Harry Butler

27th September - 22nd October 2016
Tuesday - Saturday 10am - 5pm

78 High Street, Haslemere, GU27 2LA

The Contemporary
Craft & Design Fair
2016



Purchase direct from the very best artists
and craftmakers in the UK

Sevenoaks School
SEVENOAKS
21 - 23 October

craft
IN FOCUS

12 noon to 5pm Friday
10am to 5pm Saturday & Sunday
Admission E4

www.craftinfocus.com T: 01622 747325

AGM 2017

SCG Annual General Meeting

The SCG AGM take place on 22 January 2017 at, Porchester Community Centre Westlands Grove, Fareham PO16 9AD

In order to encourage members to attend the AGM, it has been decided that the 2017 SCG AGM will take place during the lunch break of the Richard Miller Demonstration, start time approximately 12.30.

While the AGM is open to all members, those not registered for the demonstration may be requested to leave after the AGM

To guarantee your place at the demonstration (and therefore the AGM!), please register in good time – first come - first served.

Zyg Kruk



Group & Members News

New Members

A very warm welcome to new members:

Yolande Sheppard Walters from Brighton
Sarah Hollis of Bishop's Stortford
Dee McGruer from Fareham

Next Committee Meeting. The committee meets every few months or so and our next meeting will be on Thursday 3rd November 2016, 10.00 am at The Red Lion, 2, Havant Road, Horndean, PO8 0DT.

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.

Glaze Group Meeting Notes 13th September 2016

Present: Mike Bush, Marigo Harries, Nadia Hopkins, John Howell, Liza Hughes, Barbie Plastow, Charles Stileman, Tony Thompson, Tim Thornton, Kevin Akhurst



John started the discussion off by passing round some pots he bought recently on a visit to the Eeles family pottery in Beaminster. One was a small multi-coloured bottle which had been raku fired and possibly fumed to develop the varied colours. It had a glazed rim, with some of the iridescent colouring spreading over the glaze. Another pot was a simple rectangular extrusion with a running blue glaze, demonstrating how the simplest forming techniques can be used to make attractive objects.

Nadia produced a large bottle she had made, with carved vertical grooves and glazed in a sapphire blue glaze (from John Britt's cone 6 glaze book). The glaze produced attractive variegation and a lightening of colour within the grooves. Nadia also had a miniature version of the same pot – a form she finds useful for testing glazes. She also showed the group a bowl which she had glazed with various overlapping glazes to explore the effects of the glazes in combination. Finally, Nadia produced a small porcelain bowl recently purchased in France – this was decorated with a blue and white marbling and prompted speculation about the marbling technique.

Barbie and Charles both passed around a number of pots with various glazes, including two of Barbie's using a sapphire blue glaze similar to the one that Nadia had used. One of Charles' bowls had a running blue chun glaze, for which he had used an artificial wood ash.



Glaze Group Meeting Notes 12th July 2016



Kevin showed the group a 12th century Persian pot from Kashan. This was in a style known as silhouette ware. The pot was made from a fritware body (made from powdered quartz, soda ash and glaze frit – with no clay), which was then coated on the outside with a thick black slip. A design had been carved through this slip to reveal the pale body and then the whole pot had been glazed in a clear turquoise glaze (an alkaline glaze with copper), which highlighted the lighter carved areas in turquoise. Kevin also produced a pot he had made, which had been decorated with wax resist containing iron oxide, before slipping and salt glazing. The wax resist areas had developed an interesting patterning which Kevin believes was caused by the wax boiling off in the kiln.

Marigo passed around two small delicate bowls made by Annie Turner. These had a volcanic glaze on the outside and a delicately patterned matt grey-blue decoration inside, which prompted some discussion about how the patterning was achieved.



Mike produced an unusual mug by a Japanese potter (Tadami Hiroto) which had a strap handle extending from the rim, a subtly variegated matt dark grey/brown glaze and coloured figurative decoration picked out in gold brushwork. The group agreed that this must have received several firings to achieve this effect. Jan had brought a teabowl which she bought on her trip to Japan. This had an attractive complex craze patterning, often called a snakeskin glaze. She also showed us a small oval-shaped pot of her own, which had been burnished and smoke fired, with horsehair decoration. Finally Tim passed around a small orange pot. After some speculation he revealed that this colour had been obtained using a uranium glaze.

General discussion covered a number of topics, including ways of obtaining feldspar granules for adding to a clay body (Jan reported how she had harvested pieces of feldspar

direct from the ground in Scotland). Mike reported the work of another potter who had added broken pieces of kiln cones to his clay and also suggested using iron sulphate to colour pale celadon without getting the dark speckles that iron oxide can sometimes produce. We also discussed how to convert quantities of cobalt carbonate in recipes to equivalent amounts of cobalt oxide.



After the discussion we visited Barbie's studio, where John had set up an arrangement for photographing pots for the new SCG website.

Anne Lovejoy's Pit Firing : Two Sides of the |Same Coin, Dad & Daughter Write



Anne Lovejoy's Pit Firing + Raku day – Angmering Village W Sussex - September 2016 : Fond memories of my first pit firing.

Dad and I arrived early to ensure we could help build the pit and get a good speck for our pots! To our surprise the place was already bustling with eager potters and the pit had been well prepared. A bed of wood and sawdust had been laid, with rolled newspaper lining the outer walls of the pit. More and more potters arrived with armfuls of work eagerly waiting to fill the pit. In an excited flurry people vied for the best place to locate their pottery hoping it would get the very best of the pits magic! Once loaded we all joined in filling the pit. First went in the magic: Chemicals, used coffee grounds, salt and seaweed, randomly thrown over the pit contents. Secondly the wood, starting with fine kindling, then bigger branches and small wood scraps till we got to huge logs which would hold the flame for longer. I think the village bonfire will be smaller this year!

The rolled paper perimeter was lit, the fire began to spread and once it was ready the top layer of corrugated iron panels could be placed to retain the heat. In the photos you can see four drainpipes that span from the centre of the pit to the four corners; I imagine they draw oxygen into the centre to improve the fire.

Pots and sculptures of all shapes and sizes, some wrapped in newspaper with secrets hidden within: copper wire, wire wool, oxide washes and secrets. There was even a pair of legs! Approximately 200 pots went in and 196 magical pots came out at the end of the day. Unfortunately 4 were lost to the Fire God!

I had tucked my sheep right into the pit wall for safety (I didn't want his ears knocked off) perhaps that's why his entire back is black. The 3 rattles I wired together with nichrome wire to keep them together aiding their retrieval. The blue was an Amaco Velvet Underglaze applied at leather hard stage, but the rest of the colours come from the pit firing.

My thanks go out to Anne and her small army of volunteers, for all their hard work and making me feel very welcome. It was a not-for-profit day and it's the best £15 I've spent recently. PLEASE can I come back next year?

Sarah Lynch – North Wales Potter

Anne Lovejoy's Pit Firing



Fire pit prepared and pots being carefully loaded in.



Note: the outer walls have been lined with rolled up news newspaper



Chemicals, used ground coffee, salt, seaweed



.....and sawdust going on top



Ready for the top coats



Firstly fine kindling layer



Bigger logs



And bigger still



Setting fire to the newspaper around the outer edges.

Anne Lovejoy's Pit Firing



Covering the fire pit with corrugated iron



Couple of hours later; peeping at the coloured flames



Perhaps 6/7 hours later and the covers are carefully removed



Removing the hot pots with tongs and safety gear.



Close-up of the fired work



Over 200 pots survived (just 4 didn't!)



My pit fired rattles ready to string up



My sheep survived – no broken ears!



The black side, was placed right into the pit edge!

Anne Lovejoy's Pit Firing



Raku : Southern Ceramic Group member Anne Lovejoy held her own annual Raku and Pit Firing day on the 4th September 2016 in Angmering, West Sussex.

My daughter who lives on the Wirral and is a member of the North Wales Potters, had come down especially to accompany me to the event, and we arrived just before 9.00 am to find that the filling of the 3 foot deep pit had already started, passed the stage of under laying with loosely rolled scrolls of newspaper, and the first pots were being carefully placed on top. The pit is a substantial structure of concrete slabs and old iron drain pipes to give good ventilation to the lower level, and being roughly 6 foot square, it can accommodate a large number of pots. We quickly fetched our own offerings from the car and carefully placed them side by side so that we would know where to find them later amongst the ashes.

With well over 30 potters bringing their wares, it took a good 30 minutes before Allan Green was able to safely position (hopefully!) all the pots to be loaded. Then liberal scattering of copper sulphate, iron sulphate, coffee grounds (used, I hope!) and salt were thrown on top, with whirls of seaweed and more sawdust. No animal dung this year?

Then fine dry kindling was placed on top, followed by wood of an increasing thickness, through to branches, planks and boards, until hefty logs took the overall height up to about 2 or 3 foot higher than the pit. By 9.45, with no body smoking these day, Anne went off to find some matches and the fire was lit. Once it became well established, the whole pit was covered with corrugated iron sheets and left to burn. Meanwhile, three raku kilns were in the process of being warming up under the shelter in the yard, and a wide range of pots were being glazed in Anne's studio ahead of firing. Anne had provided a good range of glazes in her studio, and with so many pots lined up for raku firing, it kept the three kilns under a lot of pressure to be able to fire them all before the end of the day.

We all are very grateful to John Evans, Suzanne and Neil Rampton and Tom Petersen for all the work they did. Quite rightly they did take a lunch break along with the rest of us, enjoying the wide selection of food set out in the pool-house.

Suzanne and Neil concentrated on turning out a wonderful range of 'copper matt' raku. This is not a technique that I had seen done before, but proved to be quite dramatic. A very thin 'glaze' or wash, which basically consists of little more than a high level of copper carbonate, a frit, and maybe another oxide to spread the resulting colour range, in a water base. Applied to a pre bisque fired pot, the ware is initially fired up to around 950 - 1000 C, and then allowed to cool to about 730 C, before being removed from the kiln and placed onto a sawdust base, and covered with a bin to create a reduction chamber. As the piece cools further, the bin can be slightly tilted to expose part of the piece and observe the resulting reds, blues and purples developing on the pot. Cooling by water spraying at this stage will help to fix the colours.

Anne Lovejoy's Pit Firing



Towards 5:00 the pit flames had died down enough and Anne announced the pit was to be opened. Allan, wearing a roped harness and supported two other potters, took the onerous, but much appreciated, task of lifting out the hundred or so pots. Such a wonderful range of spectacular colours.

Only a few pots came out damaged, some probably due to the weight of the logs that had been placed on top - I saw at least one pot that had been forced in to another below it.

*Tony Thompson (Sarah's Dad)
Southern Ceramic Group*

Photos on following pages have been labelled up by Sarah



Anne Lovejoy's Pit Firing



Glazing



Raku kilns and raku volunteers



Glazed work warming/drying on top whilst the kiln heats up



Setting up the shelves



Placing work in the kiln. *In goes my sheep.*



2nd raku kiln and more volunteers



3rd Raku kiln and another kind volunteer



Hot pot taken out of the kiln: it's got Mat copper glaze on...



.....waiting for just the right moment to place the bin on it.

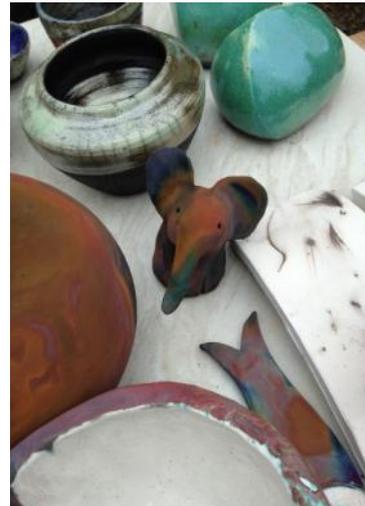
Anne Lovejoy's Pit Firing



Hot sheep smoking in the bins



Lovely copper glazed raku, and my sheep ready to be cleaned



Wow look at this mat copper glazed elephant



Amazing pots after a hard day's work from the raku volunteers



One particular pot I was keeping an eye on its transformation



Hello matey!



These 2 sheep I made to stand as a pair. Left sheep is just bare clay raku and the right: I wax resisted the head and legs then dipped in a white raku glaze. I didn't use any water to cool it, just let it cool down in the air and then scrubbed and scrubbed him clean when cool.

Members Profile : Harriet Wesley

I was inspired from the age of 12 to work with clay by a wonderful art teacher at school. I lived for pottery lessons and made it my ambition to make it part of my life. When I chose ceramics as a career path, I think a lot of people around me thought I was mad! My parents finally realised I was serious when I asked for a kiln for my 18th birthday! (I've still got that kiln now and its still going strong). I was determined to follow my heart and after doing 'A' levels and a foundation course, I studied a degree in 3D Design at Farnham Art College.

I had the most wonderful time there, exploring the entire range of making and firing techniques. I had brilliant tutors and access to every kind of kiln, firing processes, glaze materials, clays, mould making and so on! As much as I loved working with clay I decided to give myself a backup plan and after completing my degree in 1992, I went to Birmingham to do a PGCE in Art Education and Art Therapy.



I worked as an art teacher thereafter in Devon for a few years but with nowhere to fire a kiln in our little flat, ended up desperate to get my own work going again. So in 1995, we returned to the New Forest and rented a little cottage in Exbury, where I was able to teach part time and work with clay the rest of the time! I was able to set up my little kiln and also experimented with sawdust firing in the garden, which I really enjoyed.

Since then we have moved several times and had three children... but somehow I've always managed to have a studio (of sorts!). I now have a lovely studio in my garden in Ashurst in the New Forest. It even has running water, which is a real luxury!

I love the forest. I grew up here and it is a constant source of inspiration for me. I have focused on hand building as I enjoy the slow pace of making and constant variety of possibilities. I often use things I have found around me to add texture to my work, especially bark and leaves, fungi and shells, but also other found treasures such as string and lace.



Members Profile : Harriet Wesley

I love to research and look at archaeological pottery finds wherever I go and am inspired by ancient pottery forms. I recently found a superb museum on a trip to Javea in Spain where there was a large collection of huge Amphorae that had been found in the surrounding seas from all parts of the world, that were used to carry produce in ships. This is the sort of thing that really inspires my work.



I have developed a technique of building my work up using thin layers of clay and treating them as you would coils, firstly applying the texture, then building up the piece gradually, allowing drying time in-between layers. It's a time consuming process, but I usually have several pieces on the go at once so that I can swap between them. I like to make pieces that are functional yet can stand alone as a piece of art in its own right.

I mostly use my own clear glaze recipe that I developed many years ago at art college and know and trust, to which I add oxides and stains to create colour and interest. I also use coloured slips, starting with a base white and again adding oxides to create a palette. I fire in an electric top loader kiln which I bought second hand when we moved to Ashurst in 2008. It uses a kiln sitter, which is a bit of a dying breed, but I find it fairly consistent.

I prefer the reliability of an electric kiln, although it doesn't always produce what you think you're going to get!

I gave up teaching in schools in 2007 in order to concentrate on my own work, but still enjoy teaching private pottery lessons in my studio. It keeps me on my toes and it also gives me great inspiration in my own work to see other people developing a love of clay and coming up with their own ideas.... and challenging my knowledge. I have also been able to run art workshops at local schools alongside youth workers and other community projects. All my children have caught my artistic bug and have enjoyed invading my studio! My daughter is currently studying 3D Design at Farnham too, which is lovely to see history repeating itself.

I cannot see a time when clay will not be a part of my life. I enjoy every part of the process and sharing that with others.



Technical

Drying tiles – a tip from the skip

We had some work done on the house, the builder using a skip which he left in the drive. A friend peered in and took wood for her chimenea, others took an old bucket and some guttering.

Then along came Peter, a fellow potter who lifted out the pieces of plaster board. Don't throw these away, they are great for drying tiles, he advised. And so they are! We cut the boards into handy sized pairs and sealed the rough edges of plaster with masking tape.

Tiles, coasters, trivets and Christmas decorations have been successfully dried without any turning up at the corners. The plaster absorbs water evenly from both sides and it is a fairly quick process. The plaster is sealed between a thick layer of paper so no plaster can get mixed with the clay. The paper on the plasterboard doesn't stay wet or wear away and I have used the same pair of boards at least 10 times and they are still fit for purpose. This saves so much time and seems faultless compared to the stacking, turning and slow drying that I used to do. When my boards wear out I shall be happy to buy some pieces from a DIY shop, if I can't find any in the skips I pass in the village!

Sue Thomas



Demonstrations

The next SCG demonstration will be led by **Elaine Peto**, 2nd October 2106 Registration is open, so please see details and registration document below

Dates for your Diary

- On January 22nd 2017, Richard Miller will demonstrate throwing and tile making at Porchester Community Centre. The SCG AGM will take place on that day. Details to follow.
- Jin Eui Kim will demonstrate throwing to SCG members in April/may 2017. Details to follow.

Your committee has decided that there will be 3 SCG demonstrations each year.

If you have a suggestion(s) for a ceramicist to run one of our demonstrations, please tell me (zyg@kruk.co.uk), and I will do my best to take your idea forward

Zyg Kruk
SCG demonstrations

Demonstrations

Richard Miller will be running a demonstration of tile making and other ceramic building for SCG members and guests from

Porchester Community Centre Westlands Grove, Fareham PO16 9AD
10am to 4pm, on 22 January 2017.



After completing an MA in Ceramics in 2003, Richard began making domestic ware as well as teaching the art of ceramics in and around Surrey. His passion for traditional methods stems from a love of making (and mud-slinging!) A trip to Japan reinforced Richard's love of ceramics. While in Japan, he was able to hone his wood firing skills by building Anagama kilns for both his own work and collaborations with others.

Richard's enthusiasm for his subject is infectious and has made him a popular teacher and volunteer for many years at Art in Action and Art in Clay. Richard's dedication to ceramics led him to purchase (of the then struggling) Froyle tiles in 2006.

Since taking over the shop, he has continued the traditional product range as well as extending and developing the bespoke commissions Froyle Tiles undertakes. As well as a passion for pots and all things ceramic, away from the workshop Richard can often be found mountain biking in the Surrey Hills with his beloved pottery dog Dotty.

For more details of his work please see

<https://en-gb.facebook.com/Rich-Miller-Ceramics-497331880436182/>

www.themaking.org.uk/content/makers/2009/07/richard_miller.html

<https://twitter.com/richmillerpots>

www.froyletiles.co.uk

Catering arrangements on the day

Coffee and tea will be available through the day.

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

Zyg Kruk

Demonstrations

SCG Demonstration. Richard Miller. 10am to 4pm, 22 January 2017.

Porchester Community Centre Westlands Grove, Fareham PO16 9AD

Registration Document

Name:

Address:

Contact phone no:

Email address:

SCG membership no:

Name of guest:

Date:

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

The registration fee is £10 for members, £15 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: RMDemoYourName

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

Or by post to

Zyg Kruk

30 Wittering Rd

Hayling Is

Hants PO11 9SP

zyg@kruk.co.uk: 02392469104 07864995843

SOUTHERN CERAMIC GROUP COMMITTEE

**Chair**Rolf Hawkins **Tel** : 01962 869117**Email** : rolf.hawkins@winchester.anglican.org**Marketing**Vidya Thirunarayan **Tel** :**Email** : vidyathiru@hotmail.com**Membership**John Howell **Tel** : 02380 618165**Email** : john.howell400@gmail.com**Hon Sec**Sandie Dixon **Tel** : 02380 550064**Email** : 2sandie@tiscali.co.uk**News letter**Keith Menear **Tel** : 07788908182**Email** : keith.menear@hotmail.co.uk**Treasurer**Liz Gale **Tel** : 02392 632686**Email** : lizgale@interalpha.co.uk**SCG Summer Exhibition**

Kevin Akhurst

Email : kevinakhurst@btinternet.com**Demonstrations**Zyg Kruk **Tel** : 02392 469104**Email** : zyg@kruk.co.uk

NEXT COPY DEADLINE : 17th November 2016
Please send contributions to : keith.menear@hotmail.co.uk
Next Newsletter due : 1st December 2016

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

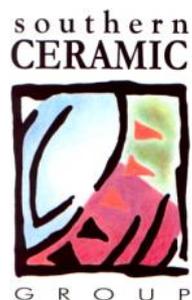
Interested in becoming a member of the Southern Ceramic Group?

Application forms can be found on the group website at:

<http://www.southernceramicgroup.co.uk/Information/SCGMemberApp.pdf>

Acknowledgments

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



The **Southern Ceramic Group** grants permission for the browsing of this material as part of the World Wide Web and for the printing of one copy per person for personal reference only. The express permission of the Southern Ceramic Group and the originating artist must be obtained for any other use of this material.