

NEWSLETTER

July - September 2018

www.southernceramicgroup.co.uk/

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Editorial

Welcome to the July-September edition of the SCG Newsletter. The newsletter is published electronically quarterly 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.

Keith Menear

Group & Members News

Next Committee Meeting. The committee meets every few months or so and our next meeting will be : 10 am. Monday 2nd July 2018, at The Spring Arts and Heritage Centre, Havant .

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.

New Members

A very warm welcome to new members:

- Judith Warner, Arundel
- Gill Hunter, Arundel
- Rachel Entwistle, Brighton
- Annie Flitcroft, Hampshire
- Caroline Tyler, Brighton
- Shiona Watson, Selsey
- John Dowling, Twyford
- John Cook, Fareham

What's On



All the exhibition spaces are now taken for our Summer Exhibition at the Bishop's Kitchen in Chichester.

We have a fantastic range of exhibitors and we are excitedly preparing for another superb illustration of the talents of Southern Ceramic Group members. We had more applicants than ever this year and, despite accepting a record number of exhibitors, we unfortunately have not been able to offer places to everyone who applied. I hope that all our members will be able to visit the show, either on the Members and Friends Evening (6 pm on Friday July 27th) or on one of the days when we are open to the public (July 28th to August 12th).



We need all the help possible in publicising the show, so if you can distribute leaflets or put up small posters in your workplace or other community centres, please email vidyathiru@hotmail.com

If you haven't yet added pictures of your work to our Members' Gallery, do take a look at the site (<http://www.southernceramicgroup.org.uk/members-gallery/>), and email webmaster.359@southernceramicgroup.org.uk.

This year the information and images on these pages will be used to create an exhibitors' information sheet for visitors. Any other queries about the Bishop's Kitchen exhibition please contact me at vasureddyceramics@gmail.com

Menear Ceramics : Pottery Courses, The Pottery Barn, Amberley Museum

We are pleased to announce our programme of pottery courses for the coming season.

To see full details and [BOOK ONLINE](http://www.menearceramics.com) please follow the link www.menearceramics.com.

Look forward to seeing you.

Keith & Debbie Menear
Menear Ceramic



What's On

26th Forde Abbey Exhibition - Eeles Family of Potters at Forde Abbey House and Gardens Mar 18, 2018 - Oct 31, 2018. Over 400 pieces of Stoneware, porcelain and Raku ceramics from the Eeles Family of Potters

The Language of Clay – Shifting Lines at Ruthin Craft Centre Apr 14, 2018 - Jul 15, 2018 'Justine Allison's ceramics are skilfully made, precious to touch and a delight to the eye'. Professor Moira Vincentelli.

Angus Suttie at Ruthin Craft Centre Apr 14, 2018 - Jul 15, 2018 Gallery 3.

Innovate, Design, Craft at Biscuit Factory, The Jun 01, 2018 - Aug 31, 2018 New work from Joan and Jack Hardie

Sutton Taylor (see photo opposite) at **Oxford Ceramics Gallery, The**, Jun 16, 2018 - Aug 04, 2018 PV: Saturday 16 June 4-6pm



Exeter Craft Festival with Amy Cooper at Exeter cathedral Jul 05, 2018 - Jul 07, 2018 Over 100 stalls in a unique tented village includes ceramic lights from Amy Cooper. Other ceramic makers showing

Art in the Pen 2018 (Thirsk) at Art in the Pen (Thirsk) Jul 21, 2018 - Jul 22, 2018 Mark Smith will be showing new work

Potfest in the Park 2018 at Potfest in the Park Jul 27, 2018 - Jul 29, 2018 Over 100 exhibitors invited from all over Europe and beyond....all with very distinctive individual stylesall passionate about working with clay.

Exeter Annual Potters Market at Transit Shed Jul 28, 2018 Professional potters selling directly to the public.

Art in Clay 2018 at Art in Clay - Hatfield House Aug 17, 2018 - Aug 19, 2018 24years of Art in Clay at Hatfield House, this show has now become one of the most important ceramic events in Europe.

Stephen Murfitt in London at **Contemporary Ceramics Centre** Sep 01, 2018 - Sep 30, 2018 New work from Stephen Murfitt showing through September

Herefordshire Arts Week - Clare Conrad at Clare Conrad Sep 08, 2018 - Sep 16, 2018 Clare will open her studio as part of Herefordshire Arts week

Peter Lane: 60 Years in Ceramics at Devon Guild of Craftsmen Sep 21, 2018 - Oct 28, 2018 A major retrospective of Peter's approach to ceramics during a career spanning 60 years of potting, teaching and writing all across the world

Glaze Group Meeting Notes

Notes from the Glaze Group Meeting Wednesday 8th May 2018

Those Present: Barbie Plastow, Charles Stileman, Tim Thornton, Nadia Hopkins, John, Howard, Tom Paine, Lesley Dixon.

The meeting started with a general discussion about temperature control using gas in a reduction kiln, resulting in offers of practical onsite help from members more experienced in gas reduction firing.

Tim brought an exciting collection of pots demonstrating his initial oil spot glaze trials, where he had added different oxides to alter the traditional black/silver grey colours of an oil spot glaze.

The kiln was fired to 1290C allowed to drop back to 1250 and soaked for two hours. Oil spot glazes must go above 1250C to enable iron decomposition. The glaze was thickly applied by pouring. Charles gave us a useful tip on how to avoid unwanted glaze on the inside of a pot by stuffing it with an old rag and holding it upside down with a hand inside.

Alternative additions included;

Vanadium pentoxide - 2 and 5 percent, giving brown

Cobalt - 2 and 5 percent blackened the brown effect

Iron spangles - were sprinkled on the wet glaze giving a reddish colour and textured effect

Bone Ash - 2.5 and 5 percent, giving red flecks

Colemanite, (boron and calcium) - 5 and 10 percent. At 10 percent the addition caused the glaze to spit off!

Manganese - 2.5, 5, and 10 percent.

Cryolite, (sodium fluoride) - 5 and 10 percent. !! fluoride under heat gives off fluorine gas, harmful to lungs, windows !

There were several promising glazes (not done justice in the photo) which Tim will review and select from for further trial.



Nadia had recently fired her new gas kiln and the meeting started with a general discussion about firing gas reduction kilns, and managing the temperature. Various suggestions were made including an offer of onsite help.

She brought a mug glazed in a tenmoku glaze with an addition of cobalt. It was double dipped in a white glaze resulting in a very nice spotty textured pattern. The tenmoku appeared slightly softer than a traditional tenmoku and had a subtle blue hue. She spoke of reversing the glaze applications.

Glaze Group Meeting Notes



Tom had brought magnificent examples of his 'Float Bronze' glaze, and one of the original Sapphire Blue glaze, from which it was developed (The Complete Guide to Mid Range Glazes, Floating Blues, John Britt , page 119. The Sapphire Blue glaze was on a flat based dish, aprox.30 cms wide and 6cms high and had unaccountably crawled in spite of careful damping and dusting and the usual application (no Photo) No solution presented itself.

There were two large platters glazed in the Float Bronze, also aprox. 30 cms. in diameter. (recipe at the end of notes) He had replaced the colouring oxides used in the Sapphire Blue with red iron oxide and manganese oxide (2 percent FeO, 6 percent strontium and 3 percent Manganese oxide)

The first platter fired to cone 6 was very successful with light blue reflecting where the glaze had settled more thickly in the throwing rings, contrasting with the various bronze colours

The second platter was Tom's favourite, fired to cone 7. The colours were richer but the dish had cracked down the side and across the edge of the base. Tom put this down to shivering, a fault caused by differences in shrinkage between the clay and the glaze. The clay used was Spencroft AWS 1G. The plan to correct the shivering is to replace the potash feldspar with nepheline syenite which would reduce the shrinkage in the glaze and give a better fit with the clay.



Glaze Group Meeting Notes

Tom also passed on a way to avoid pin holing, sometimes a problem in the Sapphire Blue glaze. After reaching the target temperature of 1210C allow it to fall back to 1150C and soak for 40 minutes plus.

Charles gave us a useful tip on how to avoid unwanted glaze on the inside of a pot by stuffing it with an old rag and holding it upside down with a hand inside while pouring the glaze from above. He had brought three pots from his collection for us to look at. The first as he unwrapped it revealed the foxglove design from the 1970's stoneware range at Lowdown Pottery, beautifully made and painted by David Leach.

We were surprised to hear that the mug had been smashed as it had been perfectly restored. The photo demonstrates the design, but does not do justice to the beautifully balanced shape or craftsmanship of the attached handle pulled off the pot.



The second was a little footed bowl brought as a gift from Japan. Another example of a pot made by a skilled and experienced craftsman, with well fitting glazes used to compliment the form.



The third piece may have been a piece of Ironstone pottery possibly from Derbyshire, however there was no stamp or mark on the base, The plate was hand painted with detail picked out in fine lines with gold enamel.

Glaze Group Meeting Notes

Lesley had brought her shino glaze trials showing some progress.

Trial 1 (not shown) used two internet recipes. One from a Simon Leach Utube video, unworkable due to a large percentage of defloculant giving the glaze a mousse like consistency, and one from Victoria Cushing which was named VC1, [www/glazy.org/recipes/652](http://www.glazy.org/recipes/652) which seemed more promising

Trial 2 VC1 was retested with aprox. 5 other glazes from *The Complete Guide to Mid Range Glazes, Fake Shinos, John Britt*, page 95. tried on 3+ different clay bodies.

The photograph shows the VC 1 glaze on two different clay bodies, crank and paper porcelain, demonstrating the range of a shino glaze, importance of the clay body, and thickness of glaze application.



Trial 3 VC1 was selected and altered by reducing half the BC and replacing with Red Clay, now called VC2 (recipe at end). Two clay bodies were used; a mixture of special fleck and stoneware white (recipe at the end), and a mixture of crank and fleck. Washed ash and water was brushed on to the bisque surface before the glaze was applied, giving a cool grey colour sometimes bubbled or gritty.



The gas kiln was fired to cone 10/11, with temperature and reduction variations in the chamber making colour differences.

Trial 4 looked at some different on glaze possibilities using VC2 on crank. Applications of oxide mixed with water were flicked on using a brush. Mayco earthenware glazes were spotted on and terra sig flicked on.



Glaze Group Meeting Notes

Tom's Float 'SapphireBronze'

Potash Feldspar	16
Flint/quartz	18.5
CC Grollig	26
Frit 3134	37
Rutile (light)	4
Red iron oxide	2
Strontium carb.	6
manganese	3

From Lesleys Shino trials

Mick's 'Fleck+' clay body

2 Parts Valentines Special Fleck Stoneware
clay
1 Part Potclays Special Stoneware White. 157-
1142

VC2

Nepheline Syenite.....45
Spodumene.....15
ESVA Ball Clay 3406.....15
Potash feldspar.....11
Soda Ash.....4
Potclays China Clay 3416.....5
Red Clay.....5

Members Profile : Gill Waller

I grew up near Penzance, on the south west Cornish peninsula, an area where you are never more than four miles from the sea. The wind and tide sculpt amazing forms on the beach, leaving abstract forms, untouched by humanity. I like my pots to look as though they have just been created by a turn of the tide.

I began studying ceramics at Redruth School of Art as part of my A'level course. This was at a time when studio pottery was all the rage in Cornwall. Bernard Leach was working in St Ives, encouraging his apprentices to create beautiful hand-thrown tableware and every little village seemed to have its own pottery producing work influenced by his ideas.

Troika Pottery, also founded in St Ives, offered an alternative approach. The wheel was abandoned in favour of plaster moulds that were used to create wonderful lamp bases and vases with bright colours and bold abstract lines. Clay seemed to be a most exciting medium to in which to create.

I studied to become an Art teacher at the University of Leicester and worked in secondary schools in Hemel Hempstead and Basingstoke for twenty six years. I was lucky enough to work with Lesley Dixon at Fort Hill Community School.



I am sure many of you know her to be a very talented ceramic artist and together we developed a number of exciting community projects. After we saw Anthony Gormley's terracotta 'Field' in the late 1990s, we decided to create 'The Wave' to welcome in the new millennium. This involved all the children, teachers, parents and community users making terracotta hands that stood waving like blades of grass when they were displayed at the Willis Museum in Basingstoke.



Members Profile : Gill Waller

I loved teaching. It was great fun to throw out an idea to children and see it returned to you in ways you could never have imagined.

Since retiring, I have been able to concentrate on developing my own work. I built a studio in my garden and have been experimenting with a wide range of clays and construction techniques. Porcelain slab pots are my latest obsession! I create them using a grogged porcelain clay, managing the drying process very carefully over several days and decorating them to create a contrast between interior and exterior surfaces. I like the contrast between their shiny white interiors and the matt black slip, overlaid with fine dancing stripes to counterbalance the strong geometric lines.

I love experimenting with new materials and techniques and I've loved the opportunities that have opened up since joining the Southern Ceramics Group: Neil and Suzanne's inspiring workshops, Anne Lovejoy's wonderful pit firing day in September, the glaze group and John Evan's wonderful Raku course.

Pottery allows me to discover and appreciate the natural world and there is always so much to learn.



Social Media

Social Media Wizard wanted!

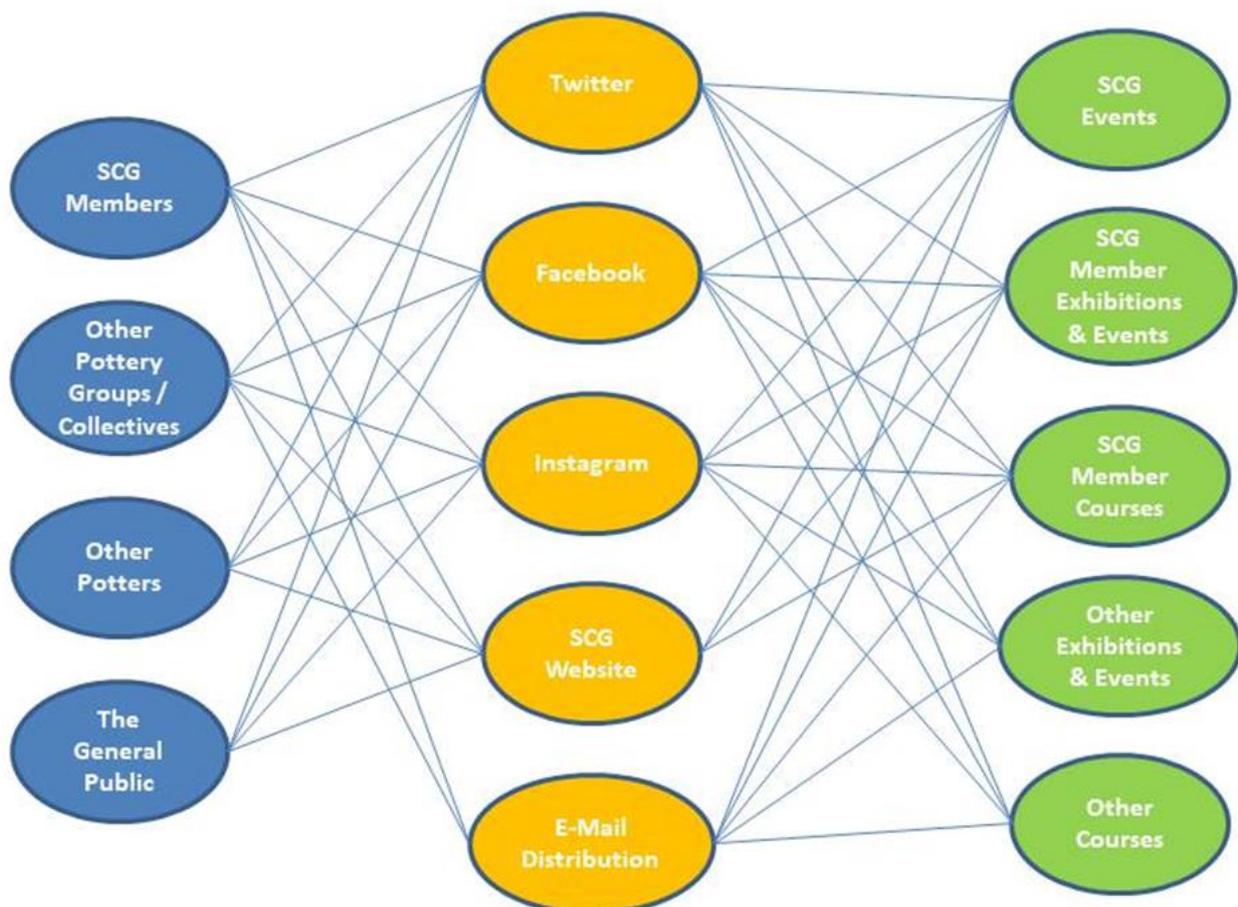
Are you an expert on the use of social media? Would you like to help the group with your skills? We are looking for a volunteer to help the group maintain their social media presence across Facebook Twitter and hopefully create our own Instagram presence as well.



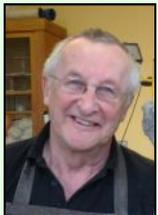
In our modern world this is a key way of promoting ceramics both within our own membership and for the public. It is an excellent way to promote events, exhibitions and courses/classes by the group and our members, as well as sharing other items of interest from the world of ceramics.

Is this an area where you are knowledgeable and enthusiastic? Or maybe this is an opportunity to learn and discover. Can you help us out? If so we will be delighted to hear from you. We need to work out how best we can share information cross all our communications channels to provide the best benefit for our members. Please email me if you have any interest in helping out in this role at webmaster.359@southern Ceramic Group.org.uk.

Neil - SCG Webmaster. webmaster.359@southern Ceramic Group.org.uk



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NEXT COPY DEADLINE : 17th June 2018

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

Next Newsletter due : 1st July 2018

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

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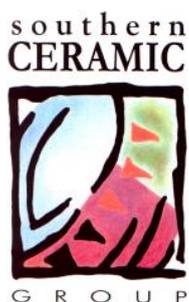
Interested in becoming a member of the Southern Ceramic Group?

Application forms can be found on the group website at:

<http://www.southern Ceramic Group.co.uk/Information/SCGMemberApp.pdf>

Acknowledgments

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



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