

NEWSLETTER

October-December 2018

www.southernceramicgroup.co.uk/

Email : info@southernceramicgroup.co.uk

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Editorial

Welcome to the October-December 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 : Monday 19th November 7.15 pm 2018, at Vasu's house. "Tanglewood" Outlands Lane, Curdrige, SO30 2HD.

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:

- Annie Flitcroft Hampshire
- Caroline Berkeley Cranleigh
- Mark Justice Goring-By-Sea
- Keith Sloan Hampshire
- Alec Roberts Southsea
- Melissa Graham Worthing

Bishops Kitchen



Thank you to everyone for a very successful event at the Bishop's Kitchen this year. As a first time organiser there were a few heart in the mouth moments – such as the torrential downpour on one of the exhibition days which managed to form a healthy flood in the entrance-way, and required quick thinking on the part of the day's stewards! But overall, the event was a delightful success. It looked great, we sold well and received many compliments about the pieces on display. The best part of the whole show – for me – was the strong sense of camaraderie and cooperativeness that flowed through the whole event.

Many thanks are due to all the people who took on various roles – from storing the display units in their barns, to advertising door to door in Chichester, to painting the plinths, to setting up the display, to figuring out the electrics, to hoovering the floor and so on! Thank you of course to the Bishop and to the Palace staff for their extreme helpfulness – they were marvellous.

Here is a quick summary of the figures. We had rather more exhibitors than last year – about 60 in all, many of them newcomers with 3 pieces entered. The show had about 2,600 visitors and we sold 271 pieces. This was pretty comparable to, but a tad less than, last year – with nearly 3000 visitors and 300 pieces sold.

There is one issue that we have been discussing: the fact that we were already rather crowded this year with little room to store work before it gets put up for display, and the prediction that next year with many newcomers wanting a full quota of pieces the pressure for space is going to get much tighter.

Most of the exhibitors this year felt that rather than resolve this by reducing the number of exhibitors we should slightly reduce the number of pieces per exhibitor, thus keeping a broader base of participation amongst members. We are thinking also of restricting or taking account of large pieces and of the number of 'sets' of pieces per exhibitor. I mention these ideas here in case you as a member have further ideas or opinions about this – if so please email me at vasureddyceramics@gmail.com.

Here's to looking forward to a successful show next year!

Vasu Reddy



What's On

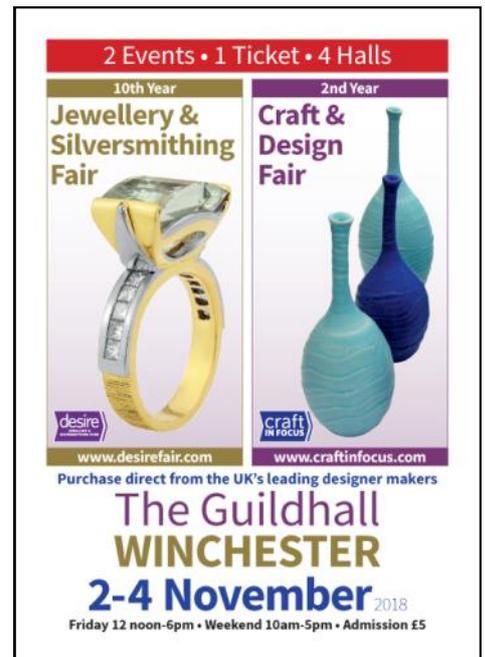
Craft & Design Fair, Winchester 2018, alongside Desire Fair
 Winchester, The Guildhall, SO23 9GH
 2 - 4 November 2018
 12 noon – 6pm Friday
 10am to 5pm Saturday and Sunday
 Admission: £5; Accompanied under 14's free

<https://www.craftinfocus.com/next-fair/winchester-2018>



Craft & Design Fair, RHS Garden Wisley 2018 RHS Wisley, GU23 6QB
 21 - 25 November 2018
 9am to 5.30pm Wednesday to Saturday
 9am to 4.30pm Sunday
 Craft Fair entry included in normal Garden admission charges; Free entry for RHS Members and Family Guest

<https://www.craftinfocus.com/next-fair/rhs-wisley-christmas-2018>



Lancing College Craft Show : 27th & 28th October
 Times: 10.30am-4.30pm. Admission:
 £3.00 Accompanied under 16s FREE

Venue: Lancing College, Lancing, opposite Shoreham Airport, West Sussex BN15 0RW
<https://www.woodlandcrafts.co.uk/craft-shows-at-lancing-college/>

LANCING COLLEGE Craft Shows



What's On

Hampshire Artists Co-operative

At

Stockbridge Town Hall High Street Stockbridge Hampshire SO20 6HE

5th - 10th October 2018

Open daily 10am—6pm Closes at 3pm on the last day 10th October

with members

Tozzy Bridger Angela Carter Hilary Charlesworth Sue Colyer Toni Goffe Sue Hoar Maggie Marten Lucille Scott Mark Smith Mike Topham
and guest artists

Pat Bayzand Tobie Bousfield Ruth Facey Jenny Hill Norton Anne Hollaway Robert Hunt Lorna Jones Kate Netley Peter Quarmby Carolyn Wallis

www.hampshireartistscooperative.co.uk



Lorna Jones



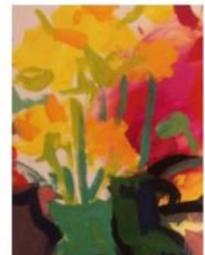
Angela Carter



Sue Hoar



Maggie Marten



Jenny Hill Norton



Tozzy Bridger



Sue Colyer



Lucille Scott



Toni Goffe



Anne Hollaway



Hilary Charlesworth



Pat Bayzand



Ruth Facey



Mike Topham



Peter Quarmby



Kate Netley



Tobie Bousfield



Mark Smith



Robert Hunt



Carolyn Wallis

What's On

Handmade at Kew at Royal Botanic Gardens, Kew Oct 04, 2018 - Oct 07, 2018

Over 150 extraordinary designer-makers will showcase work across all disciplines including ceramics.

York Ceramics Fair 2018 at Yorkshire Museum Gardens Oct 06, 2018 - Oct 07, 2018

In the hospitium, a recently restored two storey medieval hall, in the Museum gardens.

Oxford Ceramics Fair 2018 at CPA Autumn Fair Oct 27, 2018 - Oct 28, 2018

More than 60 of the UK's leading potters will be exhibiting and selling their ceramics at the Oxford Ceramics Fair 2017.

Kent Potters Association: Open Exhibition at Beaney, The; Front Room Gallery Oct 06, 2018 - Nov 04, 2018

Handmade Chelsea at Chelsea Old Town Hall Nov 09, 2018 - Nov 11, 2018

Now in its 12th year, this annual winter event returns to Chelsea this November to showcase fine, contemporary work from 100 designer-makers.

Windsor Contemporary Art Fair at Royal Windsor Racecourse Nov 10, 2018 - Nov 11, 2018

This year Windsor Contemporary Art Fair is 14 years old. Meet artists and galleries from all over the UK and much further afield.

Katie Netley - Ceramic Story Teller Savill Garden, Englefield Green Wick Lane, Englefield Green, Surrey, TW20 0UU Opening times are: Daily 10am – 6pm 25th september -5th November 2018

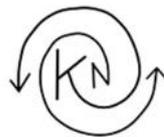
STOCKBRIDGE EXHIBITION 2018 5th October to 10th October [http://](http://www.hampshireartistscooperative.co.uk/artexhibitions-hampshire.html)

www.hampshireartistscooperative.co.uk/artexhibitions-hampshire.html

<http://www.stockbridgetownhall.co.uk/>

“REAL CRAFT AT CHARTERHOUSE” in aid of: Story – Funding Melanoma Research Sunday 14 October 2018

Petworth 2018 Christmas Event 1st December 11am - 7:30pm I have a pitch in the town square



What's On

**PACS POTTERS ANNUAL EXHIBITION**

**Physic Garden Meeting Room (off the High Street)
PETERSFIELD, GU32 3JJ**

**Starts Saturday 24th November 2018, 11am – 4pm
Continues daily 10am – 4pm until Sunday 2nd December**

Over 100 different exhibits, which make excellent gifts

A choice of pottery, from thrown pieces to sculpture

FREE ENTRY

**VISIT TO KAY APLIN: The Ceramic House, Brighton**

Following her demonstration to us at the 2018 AGM, Kay Aplin has suggested 17 October for a visit to the Ceramic House, Brighton.

www.theceramichouse.co.uk

Exact arrangements remain to be finalised, but if you are interested, save the date, and please let me know - zyg@kruk.co.uk. and I will forward details.

Numbers may be limited, so first come, best served.

Zyg Kruk

Glaze Group Meeting Notes

Minutes of Glaze Group Meeting Sept.5th 2018

Attending: Keith Sloan, Barbie Plastow, John Howell, Charles Stileman, Kevin Akhurst, Mike Bush

The meeting started with a welcome for Keith Sloan. Keith is a new member of SCG; he lives in Itchen Abbas and currently uses the facilities at 318 in Farnham, at the old Wrecclesham Pottery.

Kevin brought in a vase he had made by deforming a large form and using a rib with a sharp corner to produce flats highlighted with pronounced burrs. Previously he has used a copper carbonate-based slip that produced a beautiful pale blue on the side facing the soda/salt flames but with an (un-fluxed) black oxide finish on the back side. This time he applied a 50/50 china clay/ball clay slip first and then poured the copper slip only on the side of the pot facing the flames and salt/soda. This gave the blue coloration on one side and an interesting pale "soda glaze" on the back with some copper flashing around the sides.

Kevin has recently attended a workshop given by East German Potter Markus Bohm who related the German throwing techniques used before the fall of the Berlin Wall and the Japanese methods he has adopted more recently. Kevin explained some of these and there was a general discussion on their pros and cons. We examined a pot made by Markus Bohm that used a Japanese-style rope marking method (based on Shimaoka's work). In this the rope is rolled over the soft clay to produce grooves that are subsequently filled with white slip, scraped off the surface and then over glazed. (Bohm actually uses a plaster roulette made from a rope-based mold).

Barbie showed us some attractive finishes obtained by using a Nepheline Syenite wash over a buff stoneware body, the iron in the body producing an effect similar to "toasting" in a wood-fired kiln. One of her bowls showed a crawling effect whilst others in the same firing did not. There followed a discussion on glaze-crawling and the conclusion was that the crawling arose because the glaze cracked on drying and although it was finger-rubbed over before firing, the contact between the glaze and the pot had been destroyed. (This effect is documented in The Potters Dictionary by Hamer and Hamer)



Glaze Group Meeting Notes

Charles brought in an attractive pot by Mike Dodd. Charles also found in his last firing, that was inadvertently soaked longer than usual, that an attractive crawling came from a “dolomite” glaze over a black slip.-see photo.

Dolomite glaze recipe: dolomite 18, silica 9, Zirconium silicate 9, Nepheline syenite 55, hyplas ball clay 9 ,bentonite 2.

Mike said he intended revisiting some chun glazes he made some years ago and showed some test tiles displaying the effect of red iron oxide concentration on colour.This ranged from pale blue to green –see photo. He also found a similar glaze with 2% bone ash and 2% iron giving a mottled dark blue chun effect.

Recipe; Soda Feld 72, ZnO 2.6, SiO₂ 9.0, LiCO₃ 2.9, TiO₂ 2.2 , Dolomite 4.0, talc 2.2 , Bone Ash 2.2 , Fe₂O₃ 2.0.

Mike also produce a depth gauge he made that he finds very useful in checking the depth of work on the wheel after “opening up”. This is quicker and more convenient than using a pin and helps particularly in repeat throwing.

Mike Bush



Glaze Group Meeting Notes

Notes from the glaze group meeting 10 July 2018 at Barbie Plastow's house.

Present were: Kevin Akhurst, Tom Paine, Jan Griffiths, Barbie Plastow, John Howell, Nadia Hopkins, Tim Thornton, Charles Styleman



Kevin showed some of his pots using a strontium blue glaze that he had fired in his salt kiln, and the various effects that came from positioning in different places. He has established that in his kiln were four distinct positions that give different effects.

He also brought a 800 year old Chinese bowl that he had acquired. From the 'Cizhou' area which also gave it's name to the method of decorating of carving or scratching through a black glaze to reveal the pale body underneath - somewhat similar to a sgraffito technique.



Tom had a pair of large bowls, which were glazed in a development of the 'float blue' that he has been using. He is calling this a 'bronze float'. The first example had a problem of 'shivering' which he had cured by substituting the potash feldspar with nepheline syenite. However the visual effect was less than pleasing, and he was going to try a 50-50 approach.

Jan suggested trying sponging a weak solution of nepheline syenite on the unglazed outside of pots to take off the 'rawness' of the clay body.

Charles showed a pair of slip cast doves that he had made at Morley College with Chinese brushwork that had a distinct Egyptian influence. He also had some test tiles for a project for a local church - together with the hand-made tile cutter he had produced.



Glaze Group Meeting Notes



Tim had taken part in a firing in the anagama kiln which is a joint project between Oxford University and Whichford pottery. Taking a number of days and consuming a huge quantity of wood, the results, including some flat vases, showed the effects of fly ash.

He also had some pots from his electric kiln, having sprinkled them with ilmenite just before going in the kiln.

Barbie had some pieces that didn't come out as expected. The general thoughts were that they were underfired, but there might be an issue with the temperature readings from her kiln. To be investigated.

There were also some pieces she had made at a workshop with Jim Malone at Nadia's studio in Hursley. These had a tenmoku base with a green overglaze.

Also from the workshop, she and Nadia had some of Jim Malone's work, one showing decoration with a 'stick' bristled (if that's the right description) hakeme brush. Jim having taken a very 'free' approach to its application.



Jan brought along a pot from Skye potter Patricia Shone, with an Oribe glaze fired in a wood fired kiln, but that had been placed in a position that gives an oxidised firing.

Meeting notes and photographs by John Howell



Members Profile : Neil Rampton

Hmmm.....How did I get addicted to pottery? Let me think.... I guess it all started when I was about 11 years old with an enthusiastic art teacher who encouraged us to “play with clay” and my mother, who dragged me along to a local pottery class where adults and children could do pottery at the same time. I then got sent off to boarding school at the ripe old age of 13. There wasn't a great deal to do when you weren't actually in classes, or doing homework, and luckily the head of the junior “house” was the art teacher. The school was lucky enough to have a very well-equipped pottery studio and I was allowed to use it in my spare time. Hence I spent many happy Saturday afternoons and Sundays playing and experimenting in the pottery studio. I was even allowed to experiment with making up my own glazes at that early age. Unfortunately in the following year the usual choices had to be made regarding subjects to study (for O levels as it was at the time), and I liked both Design and Art but you could not do both, so ended up choosing Design and Technology (aka Design and Woodwork), so spent much time in the wood workshop instead! Again I loved working with the material (in that case wood), and I almost went on from there to learn to fine furniture design and making.....



I didn't really touch ceramics again for perhaps 12 years before deciding to try some local adult education classes held in the evening at a local College. I also dragged along my wife, Suzanne, to have a go, and she greatly enjoyed it as well and came to share my enthusiasm. Unfortunately we accidentally managed to get the pottery class closed down after going for along for a couple of years due to over enthusiasm for learning more, but that's a different story entirely.....

We did not et to do any more pottery for a couple of years, but we went on a yoga retreat holiday and a group of us were sitting around one evening mulling over life, the universe and everything, and I decided “Right, when we get back home I'm going to buy our own pottery wheel so that we can start to do some pottery again at home!”. So low and behold, about 4 weeks later a brand new electric pottery wheel was sitting in the corner of an outside workshop room. I also looked around a for a constructive course to learning more about pottery skills and techniques and managed to find a local College who was doing City and Guilds courses. Over the next 2 to 3 years both myself and Suzanne did part-time City and Guilds certificates in Ceramics, firstly at level 2, then level 3. It was great, both engaging with other students and the teachers, and trying out new skills. During that period we also managed to buy a second hand kiln (for £50!) from our ceramics teacher, and also pick up a second hand pugmill for £25 off eBay, and spent much of our spare time at home playing with clay. After a while we acquired a second wheel, so that could both be sitting down and throwing at the same time. However, we had a few friends and family who kept on asking about having a go, and somehow gradually migrated into doing an occasional bit of teaching. I am still not quite sure how it happened, but over time we started to do regular evening classes one or two nights a week, and occasional one or two day workshops. It was a nice way to spend time with people, share any knowledge and experience we had, and make some money out of it, often which was reinvested on more equipment and facilities.



Members Profile : Neil Rampton

The “pottery studio” migrated from one corner of a garden workshop to the whole workshop room, plus the whole double garage, plus another garden workshop, 5 electric wheels, 3 electric kiln of various sizes, a raku kiln, a gas fired reduction kiln, and a couple of old oil drums for smoke firing. We also put in roof insulation and a wood burning stove to keep us warm, and both hot and cold running water – hot water is **so nice** in a pottery in the middle of winter! We just enjoyed playing and experimenting with all types of pottery. At the time we lived near Chelmsford in Essex, and were members of Anglian Potters, which had about 250 members come across East Anglia. As well as attending various demonstration days (similar to those organised by Southern Ceramics Group, they held up Potters Camp every summer in the large garden/orchard of one of the members property. For 5 days would all camp in a field, and immerse ourselves in all sorts of pottery madness – there were all sorts of kilns and firings – gas reduction firing, wood firing, salt firing, soda firing, pit firing and multiple raku kilns, as well as various workshops provided by members. The first couple of years we went we were running from place to place in excitement, trying to keep up and do everything! Everyone was very inclusive and everyone was encourage to get involved irrelevant of experience, including loading and unloading kilns and looking after the firings (under a suitable watchful eye from a more experienced potter).

About 5 years ago, for a variety of reasons, we decided to move from Essex to Hampshire. Initially we moved into rented accommodation for a year whilst we sold our house in Essex, and found a new permanent home in Hampshire. One of the key criteria for finding a new house was that it had to have an external building that could be turned into a pottery studio! After about 3 months actively looking we found a house in Denmead with great potential and a double garage which could be used as a pottery. Our experience through moving twice in 12 months was that moving the house contents was way easier (and cheaper!) than moving the pottery studio contents, including heavy kilns and lots of materials! So in the last four years we have gradually been developing our new pottery studio to a more comfortable standard, including wood burning stove, roof insulation and hot and cold water. Unfortunately once you have had these luxuries you sorely miss them!

As well as learning during my City and Guilds courses, I have learnt much from short courses with professional potters; we initially learn much of our throwing skills through a couple of intensive throwing long weekends with Deborah Baynes in Suffolk; we learnt more (especially about throwing larger items) at a fortnight with David and Margaret Frith in North Wales, different techniques with Seth Cardew (now unfortunately deceased) in Cornwall. And of course I’m a keen enthusiast for going along to see the various demonstrations and talks from Potters such as those run by the Southern Ceramics Group – even when I am not sure that I will be that interested initially because I do not immediately warm to their style of work, I invariably always find them very interesting and pick up new knowledge, types and techniques, and inspiration.



Members Profile : Neil Rampton

More recently I had done a couple of courses more focussed on developing my personal style and direction, with Kyra Cane at West Dean, and with Sandy Brown in Appledore in Devon - both of which I would very highly recommend for those intermediate or even experienced potters who are looking to develop their work and style.

What is my personal style? For a very long time I had no idea whatsoever! One of my problems is I just love to an experiment and try new things, and am constantly bouncing from one technique and approach to another. I like throwing on the wheel.... I like hand building..... I like doing things a bit sculptural.... I like experimenting with glazes and decorative styles.... but often I am not quite sure how to bring them all together. So most of my work is still one big experiment for me.

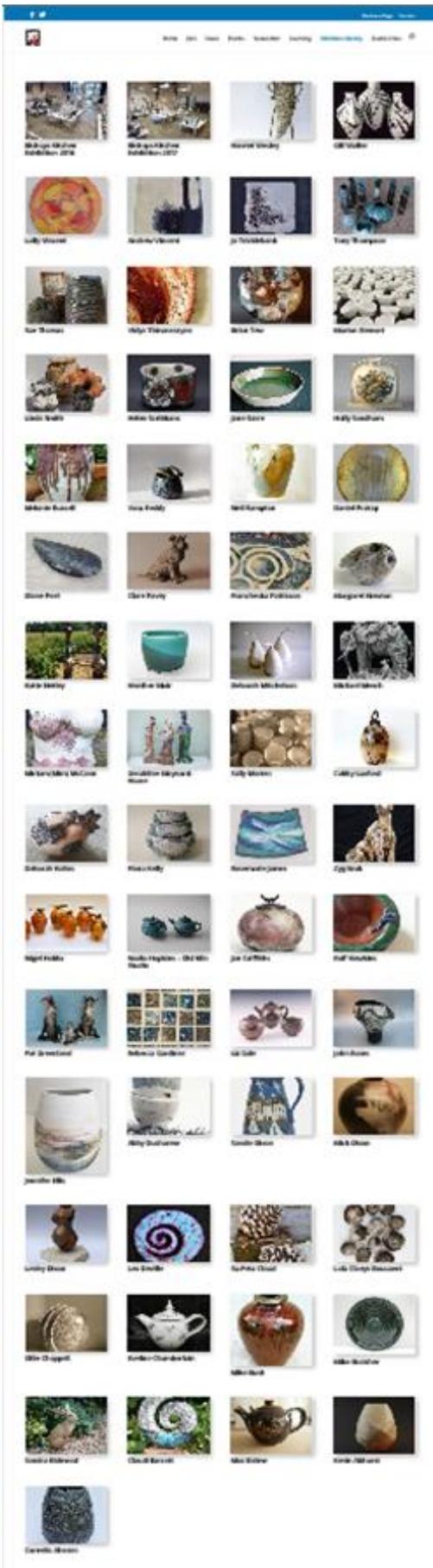
Having said that, following the last couple of courses I have attended, I feel like I'm beginning to develop my own style in the form – all a bit “torn and twisted” and “altered forms”. Now I just need to work out how to decorate them! I get to that point where that I make something I quite like, I biscuit fire it, and then I go and spoil the work by experimenting with decoration and glazing. What I have begun to really recognise is that actually it's the making process I enjoy most actually working with clay as a material - the feel of the material as I work it with my hands, and change and alter it. I just love engaging in that process. Perhaps I struggle with the decoration and glazing because the techniques I am using does not have that same sensory feedback and involvement....?

Anyway, for me, pottery and ceramics is a life long journey – who knows where I will end up!

Neil Rampton



News from the Web : Call for Contributions



This year we asked everyone who was appearing at the Bishops Kitchen exhibition to provide a profile to go on the website, so that it could be used as the main reference source for any visitors who were interested in individual artists. As a result we have had many extra people added into our Members Gallery, as can be seen in the image of our webpage. Although this entailed quite a lot of work for me, the Members Gallery is now looking very impressive, and is an excellent resource for anyone looking for potters in our Southern Ceramics Group area. If you are not yet shown on the Members Gallery, then details and the form are available on our *Members Page*.

I would be very interested to know whether anyone has had any useful contact from people via the links on the Members Gallery. If you have, then please let me know!

If you have any suggestions for changes to the website, then please let me know at webmaster.359@southernceramicgroup.org.uk.
Best Regards

Neil

Demonstrations

Claire Ireland will be running the Next SCG Demonstration at Denmead Community Centre, School Lane, Denmead, Waterlooville, PO7 6LU on Sunday 14 October 2018, 10.00 - 16.00



My studio is at the London Museum of Water and Steam. I use the creative atmosphere, facilities and special location to inspire my work.

I have started to explore alternative hand building techniques; sculptural forms have emerged during my research. The smoky and painterly surfaces I achieve envelop my ceramic forms and are integral to the whole.

I find great enjoyment and creative impulse through making collections and arranging man made and natural forms. The discipline of drawing and my continuous sketchbook studies are of prime importance to me.

I have worked on commissioned sculptural pieces for specific locations in private gardens and I have completed an Artist in Residence at Pimlico Academy, a newly built secondary school in central London, developing a ceramic and steel installation for their roof top garden. My next project is to create a series of site specific sculptural pieces to be displayed in the Steam Museum in different locations over several months. I have just completed a Portland Stone panel of Pocahontas that has been installed in the wall of the Syon Park Estate to mark the 400th Anniversary of her death



www.claireirelandceramics.com

Demonstrations

Registration: SCG Demonstration: Claire Ireland 10am to 4pm, 14 October 2018

Denmead Community Centre, School Lane, Denmead, Waterlooville PO7 6LU

Name:

Address:

Contact phone no:

Email address:

SCG membership no:

Name of guest:

This 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: ClaireDemoYourName

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

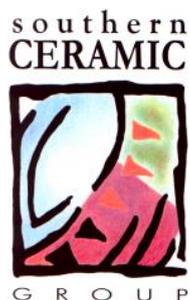
Hants PO11 9SP

zyg@kruk.co.uk: 02392469104 07864995843

Catering arrangements

Coffee, tea and biscuits will be available on the day.

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



SOUTHERN CERAMIC GROUP COMMITTEE

**Chair**Rolf Hawkins **Tel** : 01962 869117**Email** : rolf.hawkins@winchester.anglican.org**Marketing**Vidya Thirunarayan **Tel** :**Email** : vidyathiru@hotmail.com**Treasurer**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 Meneer **Tel** : 07788908182**Email** : keith.meneer@hotmail.co.uk**Demonstrations**Zyg Kruk **Tel** : 02392 469104**Email** : zyg@kruk.co.uk**Website**

Neil Rampton

**SCG Summer Exhibition**

Vasu Reddy

Email : vasureddyceramics@gmail.com**Email:**

neil.rampton359@southernceramicgroup.org.uk

**Membership Secretary**

Tom Paine

Email : a3@apaine.uk

NEXT COPY DEADLINE : 17th December 2018

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

Next Newsletter due : 1st January 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

Full Page £20

Half Page £10

Quarter Page £5

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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