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Editorial

As with similar organisations the last few months have seen the disappointment of cancelled demonstrations, exhibitions and closed galleries. Little seems to be happening or can be planned with certainty.

This issue reflects the times, with a reduction in news and reviews and less images. A proposed new section 'Lockdown Showdown' has stumbled with surprisingly few contributions illustrating members activities submitted - these have been added to 'Group and Members' News' - special thanks to you.

Neil Dewey

Group and Members News

A FEW WORDS OF THANKS FROM THE CHAIR.

Last time the members were able to meet was at the AGM in Portchester last January where we were celebrating a successful 2019. We enjoyed 3 well attended demonstrations during the year and our annual visit to the Bishop's Kitchen in Chichester attracted approximately 1000 more visitors than the previous year and about £1000 more in sales. The icing on the cake being the Christmas and New Year show at the Discovery Centre in Winchester where sales were continuous over the whole period.

Up until the lock down in March, preparations for BK2020 were well underway. Our thanks to new volunteers in providing a transition for future years though the exhibitions team continues to look for additional help. March and April were uncertain times with no clear idea of what it would be possible for the group to run for the rest of the year. Thank you to all those who have contributed to the debate over what would and would not be possible.

Finally, we heard that the Bishop's Kitchen would not be available and that it would not be possible to run any demonstrations as community centres were to remain closed. You will be aware that Vasu and others in the exhibitions team and on the SCG committee have been working hard to set up an online version of BK2020 details of which have now been circulated. Whilst this online platform would not be a virtual exhibition in itself it will provide a stepping stone for the group to explore the ability to provide members with a first or additional online presence for attracting customers.

The SCG Committee are grateful for the continuing support of members in these uncertain times. We all hope that we will retain our thriving membership so that when we emerge into what ever the 'new normal' will look like we can re-establish an interesting and varied programme of demonstrations and sales opportunities. Hopefully we will be able to meet face to face as time goes on but, in the meantime, the current situation is and will no doubt continue to force us, in common with all organisations, to look to social media for more virtual interaction.

Rolf Hawkins

Group and Members News - cont.

ONLINE SUMMER EXHIBITION 2020

It will not surprise anyone to learn that the annual SCG Summer Exhibition at the Bishops Kitchen in Chichester Cathedral (scheduled to run from the end of July for just over two weeks) has been cancelled. Along with the cancellation of most other ceramics shows and exhibitions this is threatening to be a depressing summer for makers.

The SCG Exhibitions team is putting up an **Online Summer Exhibition** in lieu of BK2020 with links to the webpages of the exhibitors taking part. Do visit the site within the SCG pages <https://www.southern Ceramic Group.org.uk/online-exhibition-summer-2020> which **will go live on the 31st of July** and remain open **until the 16th of August**. The exhibitors will also be selling their pieces through their own preferred online mechanism.

The show so far promises to be great - please help in promoting it.

Vasu Reddy

EXHIBITIONS COORDINATORS

As previously reported Vasu Reddy will be stepping down from her role as Exhibitions Coordinator for the SCG after the summer, after three years in the role. The Committee on behalf of the membership thank her for the extraordinary amount of time and effort she has put into the job. Unfortunately given the current coronavirus restrictions Winchester became her last physical exhibition for us as this year's Bishops Kitchen has had to be cancelled after a great deal of the work had already been undertaken. Not to be disheartened, Vasu, Neil Rampton and Claire Stevens launched their energies into the online exhibition, initial details for those wishing to take part have already been circulated online.

To complete the news about exhibition personnel, as has been reported previously Lynn Nicholls is stepping in as Deputy for now, and will take over as Exhibitions Coordinator after the summer. Now, Claire Stevens has kindly volunteered to take over the Deputy Exhibitions Coordinator at that time.

THEMES OF LIFE EXHIBITION

Another exhibition hit by the virus, this was due to be held at the Chapel Arts Studios (<http://www.chapelartsstudios.co.uk/>) in Andover, opening on Easter Saturday. It has now been postponed to September. CAS is located in a converted chapel in Andover cemetery, and the theme of the exhibition is work inspired by the location and its inhabitants.

Tim Thornton is producing two works for the exhibition, inspired by the grave of the first casualty of the Royal Flying Corps, Staff Sgt Richard Wilson, who lived in Andover, and was based at the flying school at Upavon. He was the passenger in a flight that crashed close to Stonehenge. One of the pieces being produced is a memorial stone for the RFC in the section of a wing, 2ft high and 2ft wide, inscribed on one side and with graphics on the other. The other piece is a (scaled down) section of a length of fuselage in wood and fabric, holding a montage of 9 rotating tiles with ceramic transfers giving both the establishment and historical views of life in the RFC.



Group and Members News - cont.

NEAL GRIFFIN

Neal's walrus sculpture, shown at Winchester, was shortlisted for the DSWF Wildlife Artist of the Year. The exhibition was due to take place at London's Mall Galleries but had to go online. It continues until 28 June and the website is <https://davidshepherd.org/wildlife-art/artwork/>.

Unfortunately Neal did not win but is pleased to report the walrus has already sold.



DANIEL PRATAP

During lockdown Daniel has built a Steve Harrison portable salt kiln made from ceramic fibre board with a Highglaze protective coating. His teabowls use 450gm of stoneware clay using different throwing techniques ranging from faceted and paddled, and are ready for the salt kiln.



Group and Members News - cont.

OXFORD ANAGAMA ONLINE

The anagama kilns in Oxford, used by SCG members Tim Thornton and David Burns, had planned to have an open weekend / exhibition during Oxfordshire Art Weeks, as well as a major exhibition at Harris Manchester College in Oxford. Unfortunately both events were cancelled due to the virus (as well as kiln firings).

So instead they have created an online gallery/shop as part of a new web site, enabling people to view and purchase works of a number of the potters online. Currently there are seven potters with their work online, including David and Tim. You can visit the site at <https://www.oxforduniversitykilns.org>

The images are of a bowl by Tim and bottle by David.



A WELCOME TO OUR NEW MEMBERS...

Mrs Libby Daniels	Haselmere
Miss Sarah Longbottom	Eastleigh
Dr Paul Randall	Chichester
Ms Julia Carpenter	Lymington
Ms Sue Kelly Elm	Ringwood

NEXT COMMITTEE MEETING

The committee meets every few months or so and our next meeting will be online courtesy of Zoom on Wednesday 8 July at 7.30.

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.

What's On

SCG DEMONSTRATIONS

Gareth Mason 26 Apr 20, Petersfield.

POSTPONED as a Coronavirus precaution

Frances Doherty 25 Oct 20, Denmead.

Details of this event and registration forms will be sent out by email if and when we have the go ahead for such meetings. See **Demonstrations** on p9 for a profile of Frances.

POT PICS WORKSHOP

Or: **how to photograph your work.**

Tim Thornton and John Howell's workshop has had to be postponed but they are both hoping to provide online advice. John has been working on a short video dealing with things like background and lighting called "Photographing Pots". It has been embedded in our website at <https://www.southernceramicgroup.org.uk/photographing-your-ceramics/>.

It has also been published on YouTube. The link is <https://youtu.be/2Qcog3vwgGU>.

John is also putting together some thoughts about how to tweak images ready for putting them on to various types of sites. Tim is focussing for the moment on our online exhibition before returning to photographic advice.

Social Media - Tim Thornton

Tim runs the SCG social media accounts on Facebook and Instagram.

Whilst these will be useful in helping to promote events such as Bishop's Kitchen, and Winchester the aim is to keep them active all year round, partly to build up a following for the events, and also to spread information round to members of the group (this will be in addition to existing channels like Tony's emails and the newsletter).

Please email Tim at his address below with anything you'd like posted – it could be a nice pot you've made, some spare kit you want to sell off, an exhibition you attended or you have coming up, or anything else that may be relevant. Also, images! Preferably at least 1024 pixels square resolution (don't worry about them being too large), and if they can have nice wide borders it makes it easier for me to crop them to the different image sizes Instagram and Facebook use. If you have video, then even better. But without images it won't get posted on Instagram, and you'll need to persuade him that it is worth posting on the other accounts.

Our accounts are below – please follow them, so SCG posts appear in your feed.

Also, if you would like SCG members to see what you are posting on your social media account(s), please use the following link to let us know your account details:

<https://www.southernceramicgroup.org.uk/members-page/social-media/>

Southern Ceramic Group Social Media

Instagram: [@southernceramicgroup](https://www.instagram.com/southernceramicgroup)

Facebook: [@southernceramicgroup](https://www.facebook.com/southernceramicgroup)

Tim Thornton, scg_social@southernceramicgroup.org.uk

UNDERGLAZE TRANSFERS

Decals which you add to a glazed pot have been around for a long time. I liked the idea of occasional use of them, to add an image I couldn't draw freehand on clay, but I found that as you had to refire the pot at a low temperature to set the transfer, this was impractical unless you had many pots with decals to fill the kiln.

Now I have discovered underglaze transfers. Sheets of tissue paper or rice paper are covered with printed images using underglaze, ready to use. They can be used to cover the whole pot, or cut up for a smaller detailed image.



How it works

On fairly damp to leatherhard clay, you place the cut-out you choose, position it on your pot and wipe over the back with a sponge or damp brush. As you lift the paper, the underglaze image stays on the clay. If you lift the paper slowly and see some part of the image hasn't transferred, then roll the paper back down and give it a little more pressure, as you would with lino printing, if you are familiar with that process. Very small blank areas can be rescued by hand painting the gaps with underglaze you lift from a corner of the transfer sheet with a wet brush. Once dry you can handle the pot without the transfers coming off. Bisque fire and glaze with transparent glaze.

The best quality and range I have found are from Elan Transfers who ship from the USA, but ask for delivery times at the moment as international postal services seem badly affected. There is a Japanese firm whose transfers are available from Bluematchbox potters supplies and Scarva in the UK.

Links ... <https://elantransfers.com> <https://bluematchbox.co.uk> <https://scarva.com>

Make your own.

And you can make them yourself of course. With a fine brush, draw your image on tracing paper or rice paper with underglaze colours and allow to dry. Use in the same way as above. I have found that if you want to repeat an image and it's difficult to draw, use a fine handkerchief and draw it once with a biro. Paint your underglaze colours on top and transfer in the described way. The biro marks stay and the image can be repeated. If you use linocuts, then print onto fabric and allow to dry before transferring to the clay.

Have fun!

Sue Thomas



Members Profile - Tricia Shearing / Studio 56

Prior to having my own studio I had only completed a couple of part time ceramics courses, but I wanted to jump right in and do it every day. I am still learning (and hopefully improving a little) every day.

We set up my home studio in January 2019, the studio looks onto our garden. A lot of my work is inspired by nature and so I feel very lucky to have this outlook.



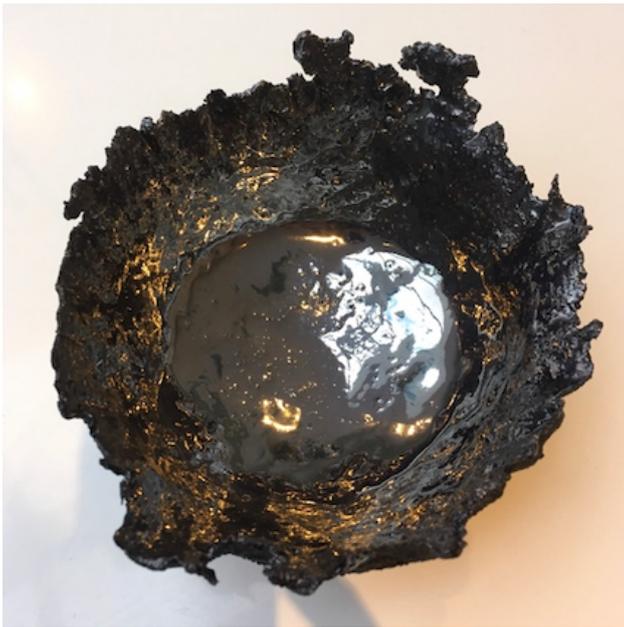
Working in the studio has helped me through the recent, devastating loss of my mother. A lot of emotion has been put into my work this year. Even when I don't feel at all creative, kneading clay has been an excellent physical release of tension.

As an Autistic woman I spend a lot of my time masking my true self and how I really feel, it can be exhausting to try to present a socially acceptable front when I often miss social cues and don't know what is an appropriate level of emotion to express. What I show to others is often not how I am really feeling inside. True, at some point, of everyone I'm sure.



I like to incorporate different textures in my sculptural work to try to represent the dichotomy of how I appear and how I feel, such as these bowls (that I named my grief bowls), where I've left the heavily grogged, rugged looking black clay body exposed on the outside, whilst the inside is deep, glossy and rich with movement and colour variations.

Members Profile - Tricia Shearing / Studio 56 - cont.



Simple bowls might be smooth and glossy but I have given them a pinched, tortured and fragile edge.

Other work I have glazed so that the piece resembles rusted metal, fragility hidden beneath a coat of armour.

One of the misconceptions about Autistic people is that we don't feel empathy, in reality many of us feel too much, other's distress can affect us deeply. We just may not express ourselves in the way the rest of the world expects. I can even feel guilt and sorrow for inanimate objects, which I know is ridiculous, I want them to fulfil their purpose in life. This makes it difficult for me to admit when a project hasn't quite worked, as I don't want to give up on it. Not everything is successful of course, in pottery or in life. So, as well as learning practical skills, working with clay is also teaching me to have a bit more resilience.

I do regularly make functional forms such as cups, plates and bowls, so that I can practice particular shapes over and over until I can produce it consistently, then I might move up a size or start experimenting with distortions or additions. As well as an electric wheel and kiln I also have a large workbench where I can sketch and handbuild.

Some larger pieces I start on the wheel, distort the form and then continue building up with coils



I enjoy making sculptures for the garden, such as these simple rings that spin independently and at different speeds to each other even in a light breeze.

Having the space to be creative is fabulous, working with clay and its endless creative potential genuinely makes me feel free. I often feel out of place in the world and being able to immerse myself in a creative process releases me from that feeling of being overwhelmed by and out of step with the people around me. It recharges and refreshes me (on a good day!), until I feel able to face the world and try, once again, to be understood.

Tricia Shearing

www.studio56ceramics.com

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Demonstrations

FRANCES DOHERTY

Our program of demonstrations is regulated by developments in Covid-19 and the rules which will govern meetings at the time. Francis Doherty is due to present her work to us on Sunday 25 October at Denmead Community Centre. If appropriate, the registration document will be available in September and/or the next newsletter.

In the meantime here is her statement and some photos of her recent work.

Frances Doherty Ceramics

My work is inspired by plants in all their forms from the hairy opening bud of a poppy to the perfect Fibonacci sequence that is an opened dahlia. I collect and photograph them, then enlarge the images on my computer to study the patterns that have been formed during their growth. I build my forms using these patterns as guidance. Plants and seedpods scaled up so that we can really see them are spectacular. They contain all life. Their forms are made up of pure mathematics, nothing about them is random. The role of the seedpod is to be protective and because of this many of them are hard, spiky, enclosed or hairy. They wait for the time when nature dictates that they should release their seed, often in ingenious ways.

I like to give an insects eye view of plants. After all, it is to insects that plants are making themselves attractive. To this end I often build my sculptures as large as I can so that the plant is represented to us as an insect may see it.

Currently I am concentrating on fungi and algae. The fungi will be as large as I can make them, the algae will be at the other end of the scale. There are more environmental factors and concerns creeping into my work, and these latest forms will be representative of this.



The work is made in fine white stoneware for strength and colour response. The sculptures all start on the wheel and the internal forms are thrown, I then model onto them. The colours and the glazes are painted on by hand.

Website <http://www.francesdoherty.co.uk>
Instagram The ceramic gardener

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Newsletter Matters

Please send contributions to: neilhdewey@gmail.com
Next Newsletter due: 1 October 2020
Next Copy Deadline: 7 September 2020

Keep me posted, please, at any time before the deadline with your news, hopefully if the situation improves, of galleries and exhibitions showing your work, studio tips, memories, and especially images that might be shared.

Photos. Please send these as separate files. If your document contains embedded photos that is not a problem as it shows me where they should be placed but I do need them as separate files as well.

Neil Dewey

Advertisements

Interested in advertising in the Southern Ceramic Group Newsletter?
If so please contact Rolf Hawkins: rookerypotts@gmail.com

The rates for advertising are:

SCG Members: Free
Commercial B&W/Colour:
Full Page £20
Half Page £10
Quarter Page £5

New Members

Interested in becoming a member of the Southern Ceramic Group?
Application forms can be found on the Group's website at:
<https://www.southern Ceramic Group.org.uk/join/>

Acknowledgments

Thanks go to regular contributors to the Newsletter and all the new ones prepared to have a go and submit something.



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