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Editorial

Sadly, this issue continues to reflect the times, with a reduction in activity and your news. The inability for us to get out and about might have generated more studio time but members are still hiding their lights under a bushel. Many thanks to those of you have contributed to this edition.

There is some good news as we report on our venture into an online exhibition and Zoom demonstrations to fill the void.

Neil Dewey

Group and Members News

ONLINE SUMMER EXHIBITION 2020

Along with the crazy cancellations of exhibitions all over the country the SCG's summer exhibition at the Bishops Kitchen in Chichester was also cancelled. In lieu of this we held an Online Exhibition in which 35 members participated. The SCG exhibition site displayed 5 images with prices and details per exhibitor and had links to the exhibitors' other websites where they had payment details.

There was considerable effort put in to advertise on social media, with moderate success. The number of online events across the country - accessible without geographical restrictions - presents a new challenge to advertising fatigue and to online sales.

The sales from the online exhibition were modest. About half the exhibitors sold pieces during the period of the exhibition, but relatively few of the sales were from the SCG site. The exhibition nonetheless provided an opportunity for exhibitors to advertise their own websites as well, and several exhibitors succeeded in obtaining sales in this way. Overall, the exhibitors were mixed in their perceptions of whether the exhibition was of benefit to them, but most said they would be interested in participating again if there was another online exhibition. There was a feeling that the uncertainty of the world situation from now on could mean that we need to build up and develop this way of helping our members reach out to a public audience in the future.

Vasu Reddy

CABBIE LUXFORD ON THE TV

On 6 July Cabbie took part in BBC's "Home Is Where The Art Is". Nick Knowles challenges three artists to create a piece for the home of a buyer who has returned to her family roots in Shropshire following a health scare.

This programme, Episode 1 Series 2, 6 July 20, will be available on BBC iPlayer for a year.

Group and Members News - cont.

EXHIBITIONS COORDINATORS

Just a reminder that Vasu Reddy will be stepping down from her role as Exhibitions Coordinator for the SCG after the summer, after three years in the role.

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. During her 3 years in the role Vasu has organised four successful exhibitions for the group: two summer ones at Bishop's Kitchen, Chichester in 2018 and 2019, one in the Discovery Centre, Winchester over last Christmas, and an online exhibition this summer. The group is very grateful for the strong and capable leadership with which Vasu has lead the Exhibitions Team

Claire Stevens has kindly volunteered to take over the Deputy Exhibitions Coordinator

A WELCOME TO OUR NEW MEMBERS...

Ms Sue Kelly	Ringwood	(apologies for incorrect surname in previous edition)
Mrs Carol Acworth	Havant	
Mrs Celia Sullivan	Fareham	
Ms Joanne Witherden	Milborne St Andrew	
Ms Joanna Wakefield	Poole	

NEXT COMMITTEE MEETING

The committee meets every few months or so and our next meeting will be online courtesy of Zoom on Wednesday 7 October 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

Regrettably we are not able to run demonstrations at all. The covid regulations, as interpreted by SCG and demonstration venues, mean we could only house about 18 members, and would not be allowed food or drink. This means that the next two demonstrations - Frances Doherty on 25 October at Denmead, and Gareth Mason on 24 January 2021 at Porchester (combining the SCG AGM) are postponed or cancelled until a later date.

Zyg Kruk

SCG ZOOM MEETINGS

During the summer Cabbie Luxford demonstrated the Kurinuki method of pot construction and Tim Thornton lectured on food safe (and hazardous) glazes. Members unable to sign up for these and future meetings will be able catch up online for a limited period.

Vasu Reddy and Tim Thornton will organise a programme for further meetings (to be announced).

PORTSMOUTH'S COVID RESPONSE

Annie Flitcroft reports that shortly after moving in to her new studio in one of the Hotwalls Arches in Old Portsmouth, she was unable to use it due to the storms that hit the South Coast and then the COVID lockdown. When she and the other artists that comprise the Hotwalls Collective were allowed to return to their studios, Portsmouth City Council commissioned each of them to make a piece of work commenting upon the City and its response/reaction/feeling and attitude to the pandemic.

The exhibition is called "Pause, Reflect, Create" and short videos have been posted on the Hotwalls Studios Instagram page www.instagram.com/hotwallsstudios of the different artist's work.



Annie's contribution is a representation of the very old and historic Garrison Church in porcelain with white crackle glaze and COVID fact decals.

Currently it may be seen in her studio window (Studio 12)

Together with the other artists' work it will be displayed in the Round Tower from the beginning of October and then move on to the City Museum where it will become part of an, as yet, unconfirmed exhibition detailing the city response to COVID.

Annie Flitcroft, Hotwalls Studio 12
Broad Street, Southsea PO1 2FS
Website: www.anniefitcroft.co.uk
Instagram: www.instagram.com/anniefitcroft
Email: acflit@aol.com
MOB: 07970 637842

The Round Tower
Broad Street, Southsea PO1 2JE
www.squaretower.co.uk

Portsmouth Museum and Art Gallery
Museum Road, Portsmouth PO1 2LJ
www.portsmouthmuseum.co.uk



Social Media - Tim Thornton

Tim runs the SCG social media accounts on Facebook and Instagram. Whilst these have been useful in helping to promote our exhibitions the aim is to keep them active all year round, (particularly as we are still unable to run events due to Covid restrictions), in order 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 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 him 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

Potter Wasps at Bartley Heath Pottery



These tiny 1cm tall pots made with local clay using the spit & pinch method were found on an old pug mill under our lean to next to my workshop. I'm not sure which potter wasp made these, I would like to think it was a 'Heath Potter Wasp' as we are Bartley Heath Pottery. It is wonderful to think that as I worked away on my wheel another small potter was working a few feet away making these tiny pots to raise her family in.

I posted these on 'British Studio Potters mystery marks' on Facebook and had a comment from Terry Davies in Italy who had also just found some as he was dismantling a kiln he built 20 years ago. Terry thought that they must have been made before the kiln was ever fired as the lids on the nests are not finished, normally they are closed with an egg and grub inside. The little pots had been fired.

I read on Wikipedia that it is believed that Native Americans based their pottery designs upon the form of local potter wasp nests and it is interesting how similar Terry's Italian potter wasp nests are to the stacks of Roman amphora we had seen in Herculaneum.

Mick Dixon

bartleyheathpottery.com



Farnham, Hatch Mill, The Sanitary Laundry and Beyond

This essay was prompted by my realisation that I had somehow not registered that many of my ceramic heroes had departed this life until now. No, that's not quite it as I remember the news of their passing at the time. It just seemed recently to have hit me like a hammer. Perhaps it's reaching the magical age of 65 next month or saying goodbye to Alan Wallwork - we didn't get on but he was a neighbour of mine for several years. Or maybe the fact that younger ceramic blood just isn't exciting me as much as mine and previous generation's potter's do.

Foundation at Hatch Mill or the Sanitary Laundry was a truly wonderful experience. I had never really liked school even though mine was more artistically bent than most. Our headmaster was a part time conductor of the LSO so every couple of months we had live concerts. The pottery teacher, Mr Chris Hall, was a true facilitator of the arts having qualified as a chemistry master who taught science. He filled in for the pottery teacher who disappeared on a long term absence (very long, for he never came back) and Chris (which he liked us to call him) took over as he much preferred the pottery studio to the laboratories. He put his chemistry and physics skills to good use making glazes and firing kilns. It was Mr Hall who initially gave me a love of pottery making.

After an interim pre-foundation course at Isleworth Polytechnic, as at 15 I was still too young to go to Farnham, the happy band of misfits that were the class of 71 assembled in the large studio to hang our holiday homework. We had been asked to produce a 6" square self portrait and find each other in the room. A great icebreaker for 120 students. We had some iconic, not to say, famous, artists, creatives and potters as visiting lecturers. I was taught by Ivor Cutler one of my favourite poets and Siddig El Nigomi was our resident Sudanese Potter. He lived with his wife and family in Hatch Mill's annex and was always ready to invite you in for a cup of tea and a chat. His beautifully burnished pots impressed with his trademark scorpion are still alive in my memory even though he's gone.

Ben Franklin taught us to cast bronze out in the pottery yard. I can still see him setting up a row of ginger beer shandies for us after braving the heat of the molten metal, jokingly commenting that the first one wouldn't touch the sides.

We were so very lucky to have people like John Chalke and Mo Jupp teaching us through our final year, and being teased by Henry Hammond and Paul Barron when they came to see what the third years were up to in West Street. I always wish we'd paid them even more attention than we did.

One summer spent at Wenford Bridge when Mr Cardew was on a lecture tour in Canada, Seth was there, along with my college friends, Martin and Dal Lami. We spent our time making pots, understanding the kiln and generally exploring the locality. Michael's wife, Meriel, visited from London to look after 'her boys', leaving us little treats under the grill to eat on our return after evenings out.

The cottage at St Judy looked and felt untouched by time, an anachronism, cool and dark inside. The low light was broken by streams of bright sunshine surging through the small window panes giving the hanging plants the appearance of silhouettes against the light. A large African wooden bowl hung by macrame ropes from the ceiling and filled with oranges gave the room a tropical scent and atmosphere. And we had hay box frumenty with double cream and brown sugar for breakfast while we waited for Michael's favourite coddled eggs to cook (definitely an acquired taste!). A minutes walk led us to the main work shop where the large round bottle kiln sat, more of that another time.

I don't just think it's viewing it all through rose coloured spectacles as there were times when we just wanted everything to stop. Things like packing the Wenford kiln while still hot, feeling sick as a dog from the smell of the gone-off organic wadding mix cooking, (never was sure what went into it), those freezing cold winters in the seventies akin to an ice age wearing only cotton or canvas - de-regeur for a vegetarian. Or the day I totalled my own and two other vehicles en route to my Society of Designer Craftsman interview with David Leach because I was so terrified of him. Most of all the death of a fellow student at Christmas, something I still haven't got over. I'm sure he was better than all of us and would have made a wonderful Potter.

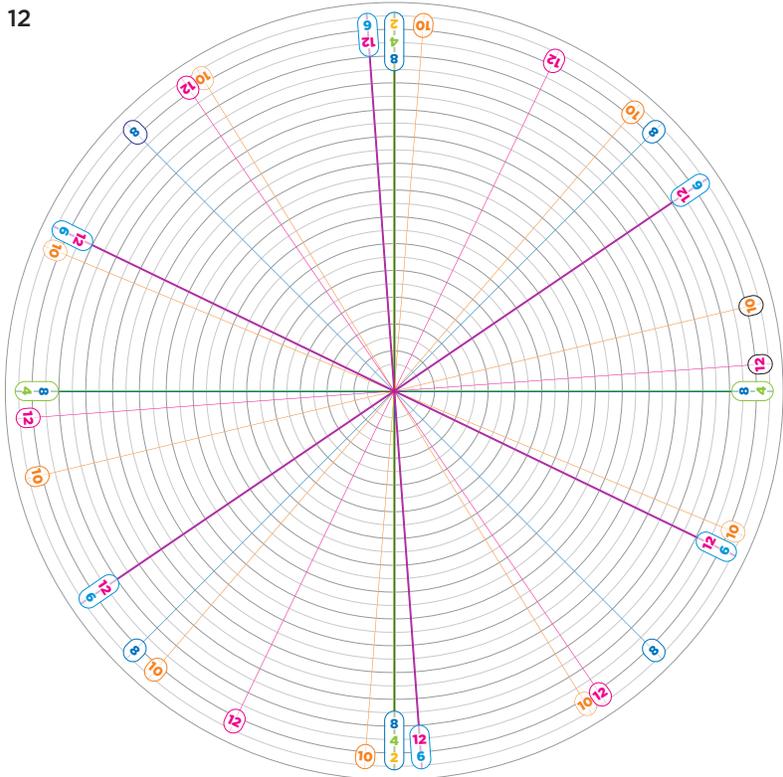
So, I have ended where I began. Mourning the loss of but counting my blessings for all those potters that would not have been happy unless passing something on to us. I am grateful to every one.

DIVISION WHEELS

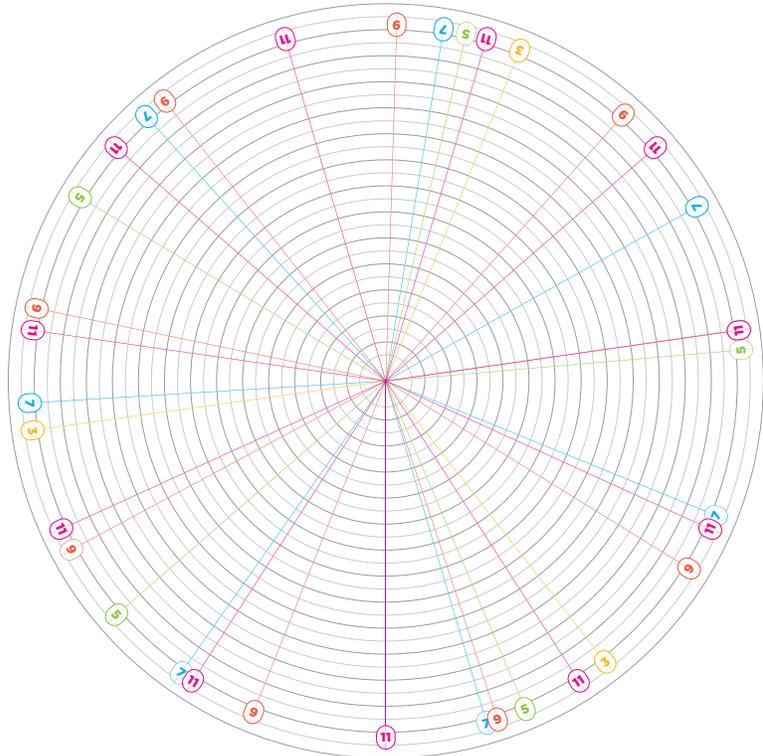
Once again Derek Potts has kindly come up with a studio aid - two division wheels which may be copied from the newsletter, or if you require an original JPEG or PDF file, Derek is happy to send you one.

Derek Potts derek@upstairscreative.com

EVEN 2 - 12



ODD 3 - 11



A DIFFERENT APPROACH TO VISUALISING GLAZE CHEMISTRY - Kevin Akhurst

The prospect of learning how glazes work so I might design my own stunning effects excited me when I took up pottery. I soon moved from commercial glazes to mixing my own as glaze suppliers' recipes were not disclosed, making it difficult to interpret glazes' behaviour. Trials with different recipes in glazing books disheartened me when I realised how complicated it all was. Some books were little more than lists of recipes, with only basic commentary on the ingredients' function. Those with greater detail reinforced the complexity. Not surprising really – the basic ingredients of silica, alumina and flux can be combined in many different proportions and the result depends on how they are fired. Add the multitude of fluxes and other oxides used in different glazes, the fact that those ingredients can be derived from a range of minerals and rocks, and that the appearance of the final glaze will depend on how it is prepared and applied, then it is clear there is no simple way to forecast precisely how a new glaze mix will perform.

I want to make pots not devote my time to glaze development. So I try one or two new glazes in each firing, together with the occasional more systematic glaze trial. My own-recipe standard tenmoku glaze derived from a biaxial glaze trial has stood me in good stead for years. And a number of published glaze recipes which work well in my firing regime have joined my repertoire of regular glazes. But the incremental learning process is slow as for the last five years since building my larger kiln I only fire about twice a year. I am still frustrated that I don't have more than a superficial understanding of how different glazes produce the effects we see.

During the coronavirus lockdown I made an effort to improve my understanding. That led me to a different way of comparing glazes which, though not very profound, I found helpful. I hope it will interest those who aren't familiar with glaze chemistry as well as those with technical knowledge. The chemistry has been kept to a minimum with brief explanations where necessary.

Comparing glazes quantitatively

Thousands of glaze recipes are available in books and online. Whole books contain nothing else. What do authors expect their readers to do with them? A dozen different recipes may be described similarly, even though the recipes look very different. Few potters have the time and inclination to try them all to see which are preferred. To view the recipes, understand which

differences are significant and what they imply for the behaviour of the glaze would be the ideal. There will be experienced practitioners who can do this, but for most it is a bit of a mystery. Books on glazes often list each potential oxide that might be used in a glaze and explain in qualitative terms what each does, but that is of limited value. I feel that we can only properly understand what is different about different glazes, and why they behave the way they do, if we make quantitative comparisons, which take account of how much of each glaze component is present.

When glaze books go beyond qualitative descriptions, and use numbers to explain glaze behaviour, two approaches are common. One is the use of the unity formula developed by Hermann Seger in the 19th century. The idea of the unity formula is that it brings all glaze recipes down to a common rational basis which allows easier comparisons between them.

There are three steps in the derivation of the unity formula. The first converts the recipe, from one which may contain complex minerals and rocks, into one which lists the amounts of the different elemental oxides which will be present when the glaze is fired (other compounds such as carbonates decompose into oxides during the firing). For example it would convert the amount of feldspar into quantities of silica (silicon dioxide, SiO₂), alumina (aluminium oxide, Al₂O₃), sodium and potassium oxides (Na₂O and K₂O) and calcium oxide (CaO). The second step takes the weight of each of the oxides in the recipe and divides it by the molecular weight of that oxide – those of you who remember your school chemistry may recall that this process results in so-called 'molar' quantities (a term I shall use again below). It produces numbers which are directly related to the relative numbers of molecules of each oxide in the glaze, which is the important factor in terms of the chemical processes that occur during firing. For example, with a glaze mix which has the same number of molecules of a light oxide and of a heavy oxide, if we are looking only at the weights of the oxides in the glaze mix it will look as if there is more of the heavy oxide.

The final step multiplies the proportions of all the oxides in the glaze by a number which makes the total amount of the flux oxides add up to one (hence the term 'unity formula'). The flux oxides are those which are present mainly to lower the melting temperature of the glaze – sodium oxide, potassium oxide, calcium oxide, magnesium oxide and, more rarely, oxides such as lithium oxide.

This standardises the description of a glaze in a way which is intended to allow easier analysis and allow comparisons of glaze recipes which might have completely different mineral ingredients. These three steps seem like a lot of work and it would be discouraging to have to calculate this all manually each time you wanted to analyse your glaze, but there are software packages on the internet which will do the analysis for you if you enter the glaze recipe. The one I use is Digitalfire Insight. I find it particularly useful if I want to try a glaze recipe which contains ingredients that aren't available to me (e.g. it might be a recipe from the U.S. using ingredients from American rocks). With the software I can easily work out an equivalent recipe with my ingredients, which has the same unity formula.

When it comes to interpreting and comparing glazes I'm not convinced that the final step of the unity formula helps. I accept that, to have a sound basis for comparison, the first and second steps, to reduce the recipe to its oxides and derive molar quantities, are necessary. However, by adjusting the amounts of the oxides to make the fluxes add up to one, to me the numbers become more confusing to interpret. For example, if you double the actual quantity of flux oxides in the mix the amount of flux in the unity formula doesn't change (it must always be one) but the amount of silica and alumina in the unity formula is halved. This is as if you decided to lower the melting point of the mix by reducing the amount of silica and alumina, which is a valid but, to me, confusing point of view, compared with simply increasing the amount of flux.

The other way that glaze books tend to compare glazes quantitatively is to use a two-dimensional plot of their silica and alumina values in the unity formula, with silica along one axis and alumina on the other. In John Britt's excellent book, *The Complete Guide to High-Fire Glazes*, he classifies his glaze recipes into different types and shows where each type lies in this plot. Daniel de Montmollin, in his book *The Practice of Stoneware Glazes*, shows for many different fluxing oxide combinations the regions on such silica/alumina plots where the glaze would melt at 1280°C (melting is of course necessary to form a glaze during firing).

In my view these diagrams, though interesting, suffer from the same problem as the unity formula itself. I find them difficult to interpret and not intuitive. Taking a similar example to that used earlier, if we have two glazes with identical proportions of silica and alumina but one with twice the fluxing oxides compared with the other, then the one with the higher flux would show on the diagram as having half the silica and alumina of the other one, because the silica and alumina figures used have been derived from the unity formula.

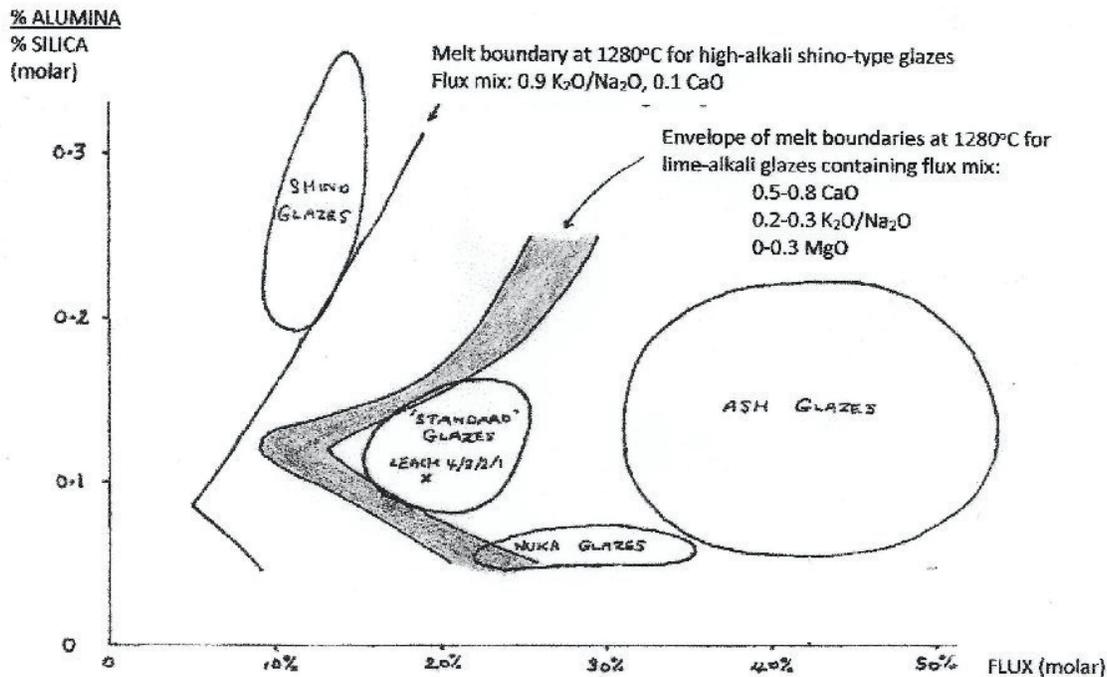
An alternative viewpoint

It seems to me the intuitive way of thinking about glazes in terms of their oxide compositions is to think in four steps:

1. The essential ingredient to make the glass, the oxide present in the largest quantity, is silica. This is the starting point of any glaze. Then various other oxides are added to the silica to create a working glaze:
2. Alumina is needed, partly (but not solely – see later in this article) to ensure the glaze is not too fluid when it melts and doesn't run off the pot during firing.
3. Simple mixtures of silica and alumina don't start to melt until well over 1500°C, so flux oxides are needed to ensure the glaze melts when firing at lower temperatures.
4. Perfectly good glazes can be created with silica, alumina and flux oxides, but if you want colour or you want to increase the opacity of the glaze then you can add small quantities of other oxides, such as iron, cobalt and copper.

It is often reasonable to assume that the colorant oxide barely affects aspects of the glaze other than colour, but this is not always true – for example high levels of iron oxide in glaze, when fired in reduction, can have a strong fluxing effect (I discovered this the hard way early in my potting career). Nevertheless, to start understanding glazes better I think it makes sense to forget for a while about the colorant oxides and opacifiers and focus on the base glaze compositions. At its simplest level it seems to me this means asking – how much alumina has been mixed with the silica, and how much fluxing oxide has been added?

Taking this simple approach (see figure on following page) I have plotted the molar ratio of alumina to silica along one axis (i.e. glazes with higher proportions of alumina will have higher values on this axis) and the molar percentage of fluxing oxides along the other axis. Of course, there are many subtleties that this diagram does not address – for example, different fluxing oxides have different effectiveness as fluxes. There are also some oxides, such as boron and phosphorous, which do not easily fall into the normal categorisation.



The figure above illustrates the sort of results I get using this approach. The blob-shaped areas show the general ranges of compositions for some different types of glaze. The one labelled 'standard' glazes covers most of my everyday stoneware glazes as well as the well-known base glazes such as Leach's 4/3/2/1 (i.e. 40% feldspar, 30% silica, 20% whiting, 10% clay), which is shown by a cross. The mix of fluxes in these glazes has quite high lime (CaO) levels but also some alkali (K₂O and/or Na₂O), and sometimes magnesia (MgO) as well. Next to the standard glazes area is a shaded band which encompasses the melt boundaries for glazes of this composition (these were derived from the plots in Daniel de Montmollin's book). In other words, glazes with higher flux oxide contents, to the right of this band, will melt at 1280°C and those to the left of this band should remain unmelted. You can see that the 'standard' glazes region nestles neatly in the crook of this band, where melting will be achieved with the smallest amounts of flux. I was also interested to note the shape of the melt boundaries, with the corner at about 10% alumina. When pottery books explain the role of alumina in a glaze they usually focus on the effect it has on the melt viscosity and maybe the fit to the body, but this diagram reminds us that small amounts of alumina also have a fluxing effect (the technical term for this effect, where the melting

temperature of a mixture of alumina and silica is lower than those of the two components separately, is a eutectic). Without the alumina in these mixes more flux would be needed to melt them.

I have chosen to illustrate three other classes of glaze on this diagram – ash glazes, shino glazes and nuka glazes, partly because I use all these three types of glaze myself and also because I think their positions in the figure are interesting. For each of these groups I have derived the position and shape of the area in the figure by using the compositions of several glazes given in John Britt's book. The ash glaze area encompasses nine different ash glaze compositions from Britt's book, the shino glaze area covers nine different shino glazes and the nuka glaze area is based on three different nuka glazes.

The blend of fluxing oxides in the ash glazes and nuka glazes is sufficiently similar to the 'standard' glazes that these areas can be compared with the same shaded melt boundary. However, the shino glazes typically have much less lime than these other glazes, mainly fluxing with alkali oxides (sodium and/or potassium) with sometimes also lithium oxide, which is also a strong flux. The glaze mix of the shino glazes is so different that I have shown a separate melt boundary in the figure for those glazes (again derived from the plots in Daniel de Montmollin's book).

Ash glazes are well known for being very runny, and the usual explanation of this is that they are relatively low in alumina (which increases melt viscosity) and high in lime (which is said to make a more fluid glaze). This may be true compared with shino glazes but the figure shows that the alumina in these glazes is generally no lower than the 'standard' glazes and, in fact, the proportion of lime in the glaze mix is typically less than the standard base glazes such as the Leach glaze. What stands out in this figure is that the overall amount of flux oxide in the ash glazes is much higher than in the standard glazes, which would presumably lead to a runnier glaze.

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The shino and nuka glaze types are both Japanese in origin. The nuka glaze is particularly low in alumina (originally derived from rice husk ash, which is almost pure silica). The shino glaze, by contrast, is very high in alumina. I find it interesting that the shino area in my figure is just to the left of the associated melt boundary, so at first sight it shouldn't melt at 1280°C. In part this

may reflect the simplification that cannot be avoided here, but it is worth noting that shino glazes are relatively opaque glazes and this opacity may well be because they are not fully melted. The Shino glazes were developed by the potters at Mino in Japan in the late 16th and early 17th centuries. When, shortly afterwards, they started using a new design of kiln with better control and higher temperatures they found that their glazes became less opaque and this kick-started a whole new type of ware (Oribe) with vigorous underglaze decoration, which could now be better seen under the clear glaze.

My understanding of glazes hasn't been transformed as a result of plotting the compositions in this way, but I do feel I know a bit more about them now and for me that is important. I hope you also found this interesting and maybe helpful as well.

Kevin Akhurst. September 2020

Acknowledgements

I would like to thank Neil Dewey, Tim Thornton and Tom Paine for reading and commenting on an earlier draft of this article.

References

John Britt. "The Complete Guide to High-Fire Glazes, Glazing & Firing at Cone 10". Lark Crafts. 2004

Daniel de Montmollin. "The Practice of Stoneware Glazes. Minerals, rocks, ashes." La Revue de la ceramique et du verre. 2005

Glaze Group

8th July Glaze Group Zoom Meeting - notes by Mick Dixon

Present: Diana Carter, John Howell, Tim Thornton, Tom Paine, Lesley Dixon, Charles Stileman, Jan Griffiths, Mick Dixon, Eugenie Smit, Nadia Hopkins, Kevin Akhurst, and Vasu Ready (Host).

The meeting started with **Diana Carter** talking about the sad death of Alan Caiger-Smith in February this year aged 90. Diana commented on the number (60) of co-workers he had employed and influenced over the 38 years he had run the pottery at Aldermaston. Kevin mentioned that Jane White's book 'Alan Caiger-Smith and the Legacy of Aldermaston Pottery' published by the Ashmolean Museum contains a lot of information on the careers of ex Aldermaston Pottery employees. <http://janewhiteceramics.com/publications/>

John Howell has not done any potting recently as he has been working in wood on a theatre project. John reminded us that there is a link to his Photography video on the website. <https://www.southernceramicgroup.org.uk/photographing-your-ceramics/>

Glaze Group - cont.

Tim Thornton



Tim showed us some photos of a couple of his pots. The first a 2ft diam. ash glazed moon jar which he had managed with some difficulty to squeeze into his electric kiln.

The second, a nuka glazed anagama fired dish which he had re fired in his electric kiln to get a better melt on the glaze.



Tim also told us about a project he has been working on to make a ceramic artwork for an exhibition at the Chapel Arts centre in Andover. It is based around the first fatalities, (Captain Eustace B. Loraine and Staff Sgt. R.H.V. Wilson) suffered in 1912 by the Royal Flying Corps in a monoplane crash between Larkhill and Shrewton.

Tom Paine

Tom has not done much potting since the last meeting but showed us some of his Fathers pots that he had been sorting through while clearing his parents bungalow. Tom was mystified by one mug as it looked like it had been wood fired but his father only had an electric kiln. Jan suggested that it might have been sagger fired.



Lesley Dixon

Lesley showed us a one of her naked raku pots that had lost some of its terra sig. while she was undressing it. She also showed us a bird bath which had a large blow out in the base during the biscuit firing. Lesley had repaired the damage with a mixture of molochite a small amount of clay based glaze and a little PVA. Eugenie said she had had success using a mix of paper clay and Dispex.

Glaze Group - cont.

Charles Stileman

Charles showed us his favourite David Leach mug that he had paid £8 for on a visit to David's studio at Bovey Tracey. Charles had had the mug skilfully repaired after it had been broken. A discussion followed with people darting off to find their David Leach pots to show.



Jan Griffiths

Jan talked about a Shozo Michikawa pot she purchased at one of his exhibitions. The pot had previously been on exhibition in the 'Forbidden City'

Mick Dixon

Mick has been busy during lockdown making alterations to the Bartley Heath Pottery shop to accommodate a packaging area for online sales. Mick has now started to fire his gas kiln having had to delay for a couple of weeks as a wren had nested just above the kiln and did not want to cook the fledglings.



He was pleased with some noodle bowls from the last kiln that had been glazed in tenmoku with the rims dipped in his nuka glaze.

Glaze Group - cont.

Eugenie Smit

Eugenie has been experimenting with stains under a clear glaze on her earthenware rabbits. A discussion followed on the use of stains and the the problem of metal release in glazes.

Nadia Hopkins asked about suggestions for repairing pottery as she had received an email asking for advice. A discussion followed with suggestions such as sugar slip for green pots to kintsugi and milliput for glazed ware. Jan mentioned a ceramic conservation course at West Dean, and we talked about the possibilities of a kintsugi workshop for members.



Kevin Akhurst



Kevin showed us two pots on which he had been experimenting with rutile in slips that were then fired in his wood fired salt kiln. The first pot had a layer of ball clay, china clay, and feldspar slip applied followed by the same slip with rutile added.

The second pot had the white slip applied then sprayed with a mix of rutile and water. Kevin is now working on some large pots for his garden which he would like to raw glaze.

There followed a discussion about raw glazing and it was generally thought he should fire them very slowly at the beginning and during the alpha to beta cristobalite stage.



Glaze Group - cont.

Vasu Ready

Vasu has been testing some ash glazes based on Phil Rogers recipes. The two pots that Vasu showed are stoneware, with terracotta slip on the neck and shoulders, sgraffito'd and inlaid, both with a simple unwashed ash glaze poured over. Both have been single fired to about 1250.



The more bottle shaped one was fired in an electric kiln.



The more pot shaped one was fired in reduction in a gas kiln.

The reduction fired pot shows more variegated effects of the ash glaze on the unslipped part of the stoneware, with differential absorption of the glaze as well as a sort of clotting in arcs, possibly with melting and dripping of the ash glaze in wave like form. The oxidation fired one seems flatter, although also shows speckles in the ash glaze and some unexpected colour variations on the ash on the slipped part of the pot.

A discussion followed on ways to deal with runny ash glazes to protect kiln shelves.

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Newsletter Matters

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Next Newsletter due: 2 January 2021
Next Copy Deadline: 6 December 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

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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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