

CONTENTS

p1-2	Group Update Chair's letter Local Studios New Members
p3-5	Members' News
p6	Social Media
p6-8	Demonstrations
p9-12	Viewpoints
p13-14	Members' Profiles
p15	SCG Committee Members
p16	Contact Us

EDITORIAL

- Welcome to a new (or delayed by one month if you prefer) newsletter - the first of the new triannual editions, February, June and October.
- Please continue to send in your news of future events in addition to their distribution via the usual e-mail channel. The newsletter is a handy place to store and find this news, and as it can also be read by non-members it may increase your audience/customers.
- Caroline Piggott's idea for members to review galleries, museums (and local ceramic skills) after their trips is one I hope you will embrace. We get under way with her and Gary Kramer's contributions.

Neil Dewey

Group Update

CHAIR'S LETTER

As I write this in early January, I am hoping that this dreary weather is on its way out. Not to mention the awful bugs that so many of us have been ridiculously laid low by over the Christmas period. I hope that the combination of freezing cold studios before Christmas and then these bugs hasn't totally depleted our energy. It will come back (I promise myself!).

Some bits of news and requests:

50th Anniversary celebrations of the SCG in 2025.

On the committee we have been thinking about doing something big and dramatic to celebrate our 50th anniversary. The group was started in 1975 by a small group of potters (some of whom are now Lifetime members of the group – more of this in another issue) and has grown to be around 200 strong. What we would like from you (please email me) is two things in regard to celebrations:

- any **ideas** for events during the year 2025 – perhaps not things that we usually do;
- ideas of **good venues** for a large and significant group exhibition – somewhere where there is natural footfall would be good.

New venues for exhibitions

Quite apart from thinking of venues for a big exhibition (in addition to Bishops Kitchen) it would be really good

to tap into your knowledge of other venues for additional exhibitions during the year, even starting this year. Venues in cities would be good (to tap into natural footfall additional to drawing people in through our advertising) – Winchester? Portsmouth? Southampton? Farnham? Other thoughts? Please email Lynn Nicholls (email at end of newsletter).

Summer Exhibition - Bishops Kitchen

The wonderful Suzanne Rampton has volunteered to take on the role of Summer Exhibition Coordinator. She will be getting in touch with everyone soon. Another bit of really good news is that Anton Page has volunteered to take on Exhibition Finances for Bishops Kitchen – many of you will remember his large pieces from the last BK exhibition. He is going to take over (**for BK only**) from Helen Scribbans who has been holding this together for many years.

We have received informal permission from Bishop Martin for the next Bishops Kitchen exhibition so that is great news too. Dates for your diary: as usual the exhibition will open on the last Saturday of July and close on the Sunday two weeks later. Set up and prep from Wednesday 26 July 2023, Private View 6 to 8pm on Friday 28 July, exhibition opens 10am Saturday 29 July, closes 5pm Sunday 13 August, packing up on morning of Monday 14 August.

(cont. on next page)



CHAIR'S LETTER - cont.

Volunteers needed for publicity team

Quite apart from volunteers needed to perform roles during the Summer Exhibition (you will be hearing from Suzanne), we need volunteers for general SCG roles. In particular, we need members to join the Publicity Team and a **Social Media Coordinator**. Please email me if you can help.

Social media (help needed), website (Nick Taylor), the newsletter (Neil Dewey) and print media (Heather Muir and Gill Waller) will work to coordinate our public face.

AGM Combined with Next In-Person Demo

The AGM will be held in Petersfield on the **4th of March** and will coincide with the next in-person Demo. Please put the date in your diaries. More details from Cabby Luxford about the treats in store for the demo and its location later in this edition.

Recent zoom talks

The last zoom talk was on the **14th of January**, on a Saturday morning. Just in time for you to start some emotional spring cleaning, the lovely **John Higgins** spoke about the often random and chance-based process of going on a creative journey and how to let yourself just play. The previous talk in November was by **Julie Ayton** – lots of demonstration and advice on

Single-firing, Sgraffito and Mishima – and recipes to boot. Recordings, as always, are available for a month after uploading, to registrants. For info: we offer this as a free service to some other ceramic groups.

Links with ICAF

We have connected with the Indian Ceramic Art Foundation – hoping to make links for the mutual benefit of members of both groups. At the moment we are starting with offering each other our free zoom talks when we do them. We are hoping, however, that this connection may lead to more collaboration and even exchange visits – who knows?!! Check out their website at www.icafe.org.in

Alternative Firings Day in April

We are aiming to have an 'alternative firings' day in the Spring which we hope will have raku as well as smoke and maybe other delights. You will hear more about this in due course, so that you can get making and burnishing and bisque firing in anticipation.

Wishing everyone a wonderful New Year

Vasu Reddy, January 2023

scg_chair@southernceramicgroup.org.uk or vasureddyceramics@gmail.com

LOCAL STUDIOS

The Local Studios initiative, to enable members to meet others nearby and 'talk clay' got under way in late November followed by further studios at the start of January. Twelve studios were hosted with a total of twenty seven visitors.

Both hosts and visitors found them to be a success. Generally, ideas tea cake and biscuits were shared, examples of everybody's work discussed plus enjoyable browsing of the host's studio and any collections they may have had.

The visitor numbers were less than hoped for and unevenly spread but we expect the word will get around to bring greater numbers of members together at future studios. So huge thanks to the hosts who kindly made their studios and homes available.

Please contact me as soon as possible if you are willing to host a studio on any weekday or weekend in February March or April.

Neil Dewey - Local Studios co-ordinator

scg_newsletter@southernceramicgroup.org.uk

NEW MEMBERS - October 22 to January 23

Neil Hammer
Kevin Sage
Richard Howell

Emsworth, Hampshire
Swanmore, Hampshire
Brighton, E Sussex

Alexandra Barto
Jane Campsie

Fleet, Hampshire
Curdridge, Hampshire

A warm welcome to all these new members and apologies should any have been missed.

Caroline Piggott scg_membership@southernceramicgroup.org.uk



We are delighted to report that **CABBY LUXFORD** won an award at a recent Potfest event. She says:

Potfest exhibitions are some of my most favourite events to be involved with. Each year they have a competition to encourage potters to work outside their comfort zone and produce a piece inspired by a specific theme. I was bowled over to win the Scottish Potters Association's award for the best piece in their recent Nottingham show.

With the brief as 'Rooted in the past, planted in the Present' this theme worked really well for me as my other passion, mudlarking, resonated with this! Mudlarking is finding artefacts on the River Thames where there is a wealth of history which is exposed twice daily with the tidal nature of the river. A permit is required from the Port of London Authority as it is a site of archeological interest and there are several rules that apply to searching and collecting.

For me it is the humble objects that intrigue me - the buckles, pins, clay pipes and other discarded or lost objects that to me have untold stories of the people that have lived and worked on the river that grip my imagination. Many of my finds inform and inspire my work, and are often added to my pieces.

For the competition I made a sculptural interpretation of the Thames with three interactive tubes - each housing a mudlarked find. The viewer was encouraged to tip the tubes to make their own discovery!

I was so humbled to have won a prize and if you have the opportunity to exhibit with Potfest at any of their events do partake in the competition! My husband Ian was particularly happy with the prize too!!!



CREATIVE GALLERY, WAREHAM

Fiona Kelly, one of our Dorset members says:

For 2023 we've got some great pottery guest makers coming to exhibit, with one being an SCG member. If you're down in Dorset during any of the show months do pop in for a visit. We run as a co-op and share out the stewarding, so I'm not there every day, but if I am it's always good to have a pot chat, so hope to see you.

(cont. on next page)





CREATIVE GALLERY, WAREHAM - cont.



February: Jane Elmer-Smith, highly decorated earthenware pottery. Jane is local to Wareham and exhibits at the Dorset and Purbeck Art Weeks. (image on previous page)

April: Belinda Sales, fantastic raku fired creatures. Belinda makes a lot of wall hung pieces and I've known her work for many years exhibiting in the same Dorset galleries.

June: Rosemary Jacks, humorously decorated earthenware and blue and white pots. Again a maker whose work I've known and admired for many years, meeting at various West Country shows.

August: Yo Thom, sgraffito decorated stoneware ceramics. I first met Yo in London when she was an apprentice with Lisa Hammond, she now lives in Shaftesbury.

October: Elaine King, hand painted earthenware. Elaine has recently moved to Wimborne from Reading, and as well as a member of SCG she is with East Dorset Potters, a group that we both exhibit with.



We are open 10am-5pm Monday to Saturday October to Whitsun, then daily throughout the summer months.

www.creativegallerywareham.co.uk

Enjoy yourselves,
Fiona

THE POTTERY CORNER, FISHBOURNE



Sarah Amos says: In November 2022, I was very sorry to hear that ASPIRE, the Adult Education Programme, had folded and that classes with Malcolm Fieldhouse at Six Villages School in Westergate had been cancelled with immediate effect.

A couple of the students have already been in touch for class information and I thought I'd let you know that I have availability in both my regular hand-building classes and also on throwing courses from January 2023. I will be increasing class sizes back up to 4 per class for hand-building and 3 for throwing now that the Covid-19 restrictions no longer apply. We use an extensive range of Amaco and Mayco glazes in lovely colours too! I also hire out my kilns for Stoneware Kiln Firings to those who have decided to continue their clay journey at home but don't have a means to fire their pieces.

Sessions available are:

Handbuilding: Wednesday morning, Wednesday afternoon, Thursday morning and Friday morning

Throwing courses: Running in blocks of three sessions from February

Please have a look at my website for fees and full course information

(www.thepotterycorner.co.uk), email me at sarah@thepotterycorner.co.uk

or call on 07763 460494.



THE POTTERY CORNER

CREATE • THROW • FIRE



'PAINT AND CLAY', JACK HOUSE GALLERY, OLD PORTSMOUTH



Open from 15 to 17 November 22 'Paint and Clay' was a joint exhibition put on by 7 Art Space and 17 Southern Ceramic Group potters with over 200 pieces of work exhibited.

'A must see exhibition, gorgeous work at reasonable prices, a stunning, warm and welcoming show...' were just a few comments made about the show.

A well attended series of free lunchtime artists talks and demonstrations was held, which gave an insight into the processes and ideas behind the work. One of the artists said, 'it was an enjoyable experience being asked questions about the work as it gives an opportunity to reflect and develop ideas'.

There were over 350 visitors and although sales remained buoyant, they were however down by about 25% on the previous year. Visitors had occasionally said that they were being careful due to the cost of living rise. Makers, across the board, have noticed this trend.

Lynn Nichols





Social Media



TWITTER ACCOUNT - please follow!

We now have a fully functioning [twitter](#) account. [Click this link](#) or search [@SCG_Ceramics](#) to view the page, follow and get chatting with fellow SCG members and fans of ceramics around the world. Remember to include [@SCG_Ceramics](#) on your posts. We'd love you to follow the account and Direct Message the account if you have ideas or questions.



INSTAGRAM - STORIES

Not content with beautiful and informative posts, our [SCG Instagram account](#) is now getting more and more active. You will have seen eye-popping posts about member's work on the hugely popular Instagram Stories function. SCG member and volunteer, Libby Daniels, had created animated posts to music to build momentum ahead of the summer exhibition. Please [@SouthernCeramicGroup](#) on your own Instagram stories so that Libby can re-post your stories for even greater exposure. Don't forget to follow [@SouthernCeramicGroup](#) & [#SouthernCeramicGroup](#) when posting your amazing pictures of your ideas, work in progress, hacks etc.



FACEBOOK

If you have not already done so, please follow [@southernceramicsgroup](#) on Facebook - also a great place to see posts from fellow members and find out about local opportunities too. The [Members Chat room](#) is a great place to share ideas, get advice and offer up unwanted equipment etc. If you are a SCG member and have not got access simply use the Facebook messenger function, with your name and membership number.



HELP NEEDED

Please try and use the SCG social media tools available to you to help keep the feeds active and engaging for fellow members. It really helps us get the word out to the broader community about the great work everyone is doing - and will help footfall at exhibitions - and that means better sales!!

There are now vacancies for members to help with social media posts and creating content for sharing across the three social media accounts (Facebook, Instagram and Twitter) If you have experience, or would like to learn how to market on social media, or use social media to your advantage please get in touch. **Volunteering for a hour or two a month is all it takes.**



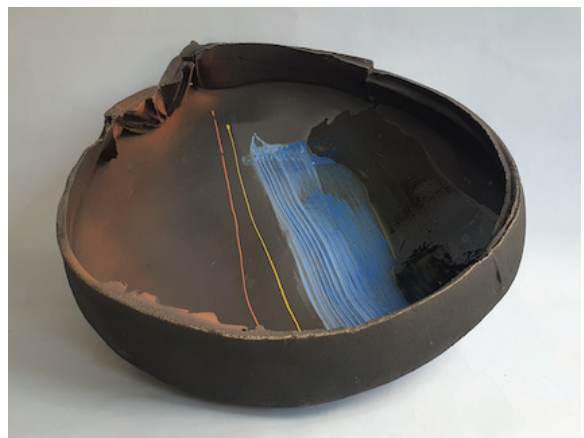
Demonstrations

JOHN HIGGINS - Zoom lecture 14 Jan 23

Members were treated to John Higgins talking about creativity as a journey towards enchantment through a morass of false dawns. In the creative process, he says, one action leads to another, and the final outcome is shaped by a chain of expressions that could never be planned in advance.

Born near Stoke-on-Trent, with a BA in 3D Design/Ceramics and a PG Cert in Art Education, John is a Fellow of the Craft Potters Association, a Member of the International Academy of Ceramics and currently President of the Dacorum and Chiltern Potters Guild. He teaches at various levels of education and contributes to events, exhibitions, and workshops in the UK, and Internationally.

His work utilises most ceramics techniques as and when required and will sometimes consist of combined thrown and slabbed forms. The work is semi functional and uses a range of slips, oxides, and underglaze colours under a transparent glaze. Max temp 1150C.





GARETH MASON

We were delighted to welcome Gareth Mason in October to Porchester Community Centre. Gareth delivered an exciting presentation and demonstration on the wheel and shared a cornucopia of wisdom, knowledge and experience in his own inimitable way! We could have listened to him for hours, such an engaging speaker!

Cabby Luxford



Here's a review from one of our members, Alison Wear.

"Space that has been seized upon by the imagination cannot remain indifferent" - Poeticus

Gareth Mason gave an intense and detailed talk about his motivation, process and philosophy followed by a demonstration of the creation of a basic thrown 'moon jar' form.

Into this form he adds and embeds whatever he feels is appropriate. He calls this 'stitching and fixing'. He works fast using a combination of abandoned gesture and controlled skill, imparting a sense of phenomenal energy into the piece. He calls on the unpredictability of his imagination when creating and advises, 'Keep your integrity close, keep your absurdity closer'.

Gareth trained in a production pottery for several years, throwing over a hundred pots a day in all weathers without much protection. This rigorous apprenticeship gave him all the technical skills he can now use with ease, allowing his imagination free rein. His pots make a bold statement and encompass a wide variety of textures and colours.

Gareth often spend years on his pieces, revisiting and refining them until he feels they are complete and have their own voice. Sadly time ran out before the demonstration could progress very far given the in depth discussion but it was an exciting introduction to a unique ceramic artist.

Alison Wear





ADRIAN BATES and SCG AGM



The demonstration and lunchtime **AGM** will be held on **Saturday 4 March** from 10.00 for a 10.30 start to 4.00 at Herne Farm Leisure Centre, Petersfield, GU31 4PJ. It is being run in collaboration with Petersfield Arts & Crafts Society

We are delighted to welcome Adrian Bates for our next in person demonstration. Adrian makes intriguing and extremely tactile yet seemingly fragile forms using a variety of techniques with an emphasis on form and finish.

Adrian has been a full-time maker for over a decade now and has developed techniques, particularly perhaps in slab building, to suit the forms he makes, which will hopefully be of interest to other makers. As a teacher of ceramics he encourages students to develop a broad skillset in all the major methods as these tell the maker a lot about how clay responds to different treatments, and changes its behaviour at different stages of stiffening, drying and firing.





WORTH A VISIT?



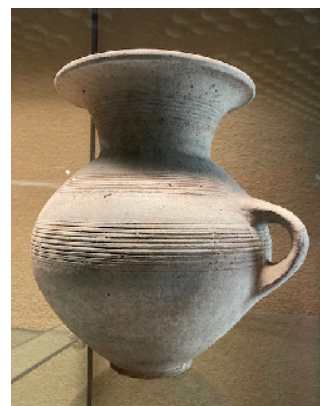
Last year I visited the Paolo Orsi Archeological Museum in Syracuse, Sicily and was totally blown away by its extensive collection of ceramics.

In fact the collection is SO impressive I actually visited twice! Not only is there one of the best collections of ceramics and pottery I have ever seen, the museum has an incredible collection of gold coins and sculpture that are stunning.

For those who haven't been to Sicily, Syracuse is a town on the east of the island that is known for both Greek and Roman amphitheatres.

The collection is a visual walk through the history of pottery found on the island. Several things struck me as I went around, how so much, yet so little has changed over the years. How the desire to create is timeless, be it utilitarian bowls with incised patterns or intricate vases with paintings and complex story telling. I sympathised with the makers of the past when I saw a wonky pot or a beautifully decorated surface that had blistered, understanding their probable frustration at things beyond their control.

We might live in a digital age but some things haven't changed that much! The diversity of work was extraordinary, some of it looked contemporary despite being millennia old and would not have looked out of place in the BK Summer Exhibition!



It is well worth a visit if you are planning a trip to Sicily or if you fancy a virtual look here are some useful links.

<https://parchiarcheologici.regione.sicilia.it/siracusa-eloro-villa-tellaro-akrai/en/siti-archeologici/museo-archeologico-regionale-paolo-orsi/>

<https://www.visitsicily.info/en/localita/siracusa/>

Is there an exhibition or gallery that you have been to (recently) and that you think other SCG members might enjoy, here or worldwide - some of us get away from our studios now and then! If so, please consider writing a piece for the Newsletter. Our members would love to hear from you. You can contact me, Caroline Piggot, with your idea and we can write it up together OR send it direct to the Newsletter Editor - his address and details for article submission and copy deadlines are on the last page of the Newsletter.

Caroline Piggot

scg_membership@southernceramicgroup.org.uk



CLAYTON BAILEY

'Far-out' ceramics – using clay to amuse and offend

"Anyone can do things in poor taste – it takes an artist to be truly gross" – Clayton Bailey

Northern California in the 1960s was a time of revolution and innovation in the arts – a time and a place when in art, and in life, anything goes. Late in this decade this energy focused in a new art movement, encompassing painting and sculpture, called Funk. This was in part a reaction against abstract expressionism and against art works which purported to have some wider social or political significance. Funk artists produced non-functional, figurative artworks, often quite crudely made and with a vulgar humour.

From the start, ceramics were central to the Funk movement, to the point where this style dominated most of American ceramics, and even spread across Europe, in the early 1970s. The pioneer of the movement was Robert Arneson, at the University of California, but the reason I am writing this note is to draw your attention to Clayton Bailey and his website claytonbailey.com. Bailey died in 2020 and I don't know how long his website will continue to be maintained.

Bailey embraced the absurd and vulgar and ran with it. He formed 'The First Psychoceramic Church', created for the purpose of disseminating crackpot ideas. He invented an alter ego Dr George Gladstone, who engaged in various acts of performance art and became a sort of mad scientist. Much of his work is shown on his extensive website. If you are amused by vulgar humour you may find the website quite entertaining, but if you are sensitive to such things be warned you may find pieces such as 'The Murder Victim' (in the section called Ceramics for Better Living – Fighting Crime) and the section called 'Faithful Husband' tasteless (which they certainly are) and offensive.

As a movement Funk didn't last beyond the mid-1970s. A few artists created artworks that still have resonance today, but more widely the movement spawned, as Garth Clark writes, 'a surfeit of objects that were vulgar, banal and formless'. It had its day though, and art was never quite the same again.

(Editors Note - copyright restrictions prevent even merely entertaining works being illustrated here)

Kevin Akhurst
January 2023

VISIT TO A HAWAII'IAN POTTERY

This year my wife and I were lucky enough to repeat a journey we had undertaken some eight years ago when we travelled from the UK to New Zealand with some stops along the way. On this year's itinerary was a 10 day stop on the small island of Molokai - the fifth largest of the Hawaiian Islands. A little background to Molokai - it is a small island approximately 40 miles long by 10 miles wide - it is home to 7,500 residents. Molokai is unusual in that it has little developed tourism industry, no high-rise buildings, few hotel rooms and little in the way of the usual tourist attractions. Most people on Moloka'i work two or even three jobs - similar to the work pattern of Crofters in Scotland. Someone might sell clothing in a store, work part-time in a bakery and teach ceramics in between.

Molokai has a small road network, with very little traffic, no traffic lights, roundabouts, traffic jams or any form of traffic control other than road signs and street markings. The island has many natural features such as a 28 mile long fringing coral reef, the highest sea cliffs in the world and long white sandy beaches. The weather is tropical with minor variation in day length and temperatures which rarely falls below 18C but are regularly in the high 20's or beyond. (For more information visit - www.visitmolokai.com).



Beach at Halawa Valley, Moloka'i

(cont. on next page)



VISIT TO A HAWAII'IAN POTTERY - cont.

It is well known that there was no ceramic art among native Polynesian peoples in the central Pacific area which included Hawaii. These islands are chiefly basaltic or coral islands, sometimes with geography changing dramatically due to volcanic activity. Hollowed out gourds were used for food storage/vessels, while other domestic and decorative items were made from wood and stone. However, in 1935, small deposits of excellent ceramic clay were discovered near the crest of the Koolau mountain range in Oahu. Classes in craft pottery were started in the early 1930's in Honolulu Academy of Arts. There are also small deposits of clay in Kauai (the oldest of the Hawaiian islands), Molokai and Lanai.

As a keen amateur potter, I always look out for ceramic exhibitions or pottery studios to visit when on holiday. I was delighted to meet a lady called Amellia Noordhoek at a local Saturday Market in the small town of Hoolehua who was selling some of her ceramics - stoneware cups, mugs and small sculptural pieces.

We got chatting and we were invited to call into the pottery workshop where Amellia makes a lot of her pieces and where classes run on a "drop-in" basis. The classes are run at the Moloka'i Art Center (For more information visit - www.molokaiartcenter.org) which is based in the small town of Kualapuu.



some bisque fired pieces



Exterior of the pottery

When I arrived at the centre Amellia was setting up a gas fired Raku kiln - built to her own design to do a firing of some work she had completed during the previous week.

Amellia unloading her raku kiln



There are some points of interest regarding working with clay on Molokai - firstly the island has no clay deposits that are commercially viable to extract, so clay has to be brought in from mainland USA - this makes it very expensive and it is recovered and recycled wherever practical. There are issues with "green" wares drying out very quickly in temperatures regularly over 30 degrees C. Work is not left out in the open air for long - it is covered in plastic and stored as quickly as possible in a humidifier cupboard.

(cont. on next page)



VISIT TO A HAWAII'IAN POTTERY - cont.

I was amazed at how well equipped the centre is given the population - they have two large pug mills, three large Skutt electric kilns, a large gas kiln for production runs which is fired once every 7-14 days and a portable Raku kiln. They had previously experimented with both salt and soda glazing but they found that the corrosive nature of these firings had rendered the kiln they used inoperable within a year. Most of the work they produce is stoneware fired to cone 10 or 11. The centre also has about 10 Shippo "whisper" electric wheels for students to use - there are also a huge range of hand tools of all sorts and large buckets full of coloured glazes and slips.

Inside the main pottery space

I attended one of the drop-in sessions at the centre, led by the Master Potter Dan Bennett who has been involved in both making ceramics and in teaching since the 1970's (For more information visit www.molokaiartcenter.org/staff-and-board/). The Art Center help making ceramic bowls for a fund raising event called the "Soup R Bowl" which is held in March each year. The idea is simple - up to 300 bowls are made between December and March (Hand built or thrown) and these are then sold off at an event where people can buy a ticket to receive a "soup meal" and they can choose one piece of ceramics to keep. (A similar event called the "Empty Bowl" takes place in Honolulu to raise funds for Meals on Wheels" for more information - <https://www.honolulumagazine.com/coming-saturday-empty-bowl-hawaii/>)



I used my three hour session throwing soup bowls - not the sort of pieces I have great experience in making but I tried and made a few pieces I was happy with, to be fired and decorated in my absence.

The ceramic work I saw in Molokai was very varied - some people were making everyday ceramics and others were involved in making large sculptural pieces. One thing I did notice was that the glazing of the pieces was bright and colourful with lots of primary colours and less of the "heavy" dark brown or green glazes. People seemed to be making pieces that had a link to the sea and the fact that they lived on an island; there were pieces that were highly textured and looked like they had come from the sea. The main motifs people used were marine or aquatic based - things like sea shells, coral, seaweed, fish, crabs, pebbles, sand, turtles and all manner of wave shapes.

The Moloka'i Art Center was set up as a not for profit community enterprise that would involve people from all sections of the community an opportunity to access an art space where they could learn new skills, meet new people and perhaps sign up to obtaining a new qualification. I am very grateful to the people I met on my visit, including Amelia, Dan, Kim, Richard and Bianca.

Gary Kramer



JANE BRIND

In 2016 a ceramic bowl caught my eye in a charity shop. Car boots and auctions were also good sources. I bought old auction catalogues dedicated to studio pottery sales and a book on potters' marks to learn about the history and makers of studio pottery. Having gathered too much I began selling at a local craft market and decided I should really know more about the pottery I was selling.

I enrolled in a ceramics evening class at Basingstoke College of Technology in September 2017 and ended up doing three terms before going my own way after that to develop my own style although it was interesting to see how everyone, even after one or two terms, were producing different pieces. I am therefore a relative beginner to ceramics.



I used to rely on a friend who had a kiln but moved into a house last year which had a "summer room" perfect for a kiln. So I treated myself to a Nabertherm Top 45/L plug in which is a perfect size for a first kiln and for what I make and it seems to be very efficient electricity-wise. Thanks to doing an electric kiln and firing course on line with Tim Thornton the kiln is not so scary to use as first thought!

I have always loved patterns, textures and colours especially those created in the natural world. The coast and woods are great sources for my inspiration. I mostly use shells, pebbles and fossils to indent patterns but have also made stamps recreating patterns in the sand or rocks I have seen at the beach. I also have a small ridged palette knife, although not "natural", produces interesting patterns when dragged in the clay. After bisque firing textures are usually highlighted with rubbed back underglazes.

However the surfaces are made, pieces tend to have an organic look and I often take photos of them placed in my garden as they fit in well there. I hand build my ceramics using moulds and with cupped together pinch pots but I do prefer irregular forms. I like to use black or white stoneware and terracotta clays. When I start making a piece it is generally unplanned so that the shape and patterns evolve as I go along.

I enjoyed taking part for the first time in the Bishops Kitchen exhibition this year. I also took part in both West Berkshire and North Hampshire Open Studios and Hampshire Open Studios in mixed media groups of artists which was a fun experience. Looking forward to doing the same next year and planning to do something different – maybe bigger, maybe more sculptural. Will see what happens over the winter months.

I still like to buy pieces of studio pottery but am more restrained!

Jane Brind
jane.brind.uk





JESSICA JORDAN

I am a ceramics artist from West Sussex. I live very close to the Sussex Downs and the sea. I use aerial images of the downs and surrounding landscape looking at the changing seasons. This informs my work.

I love corroded surfaces, the contrast of rough and smooth line, patterns and texture that are found on stones, wood, glass and metal that has been weathered and broken down by natural erosion.



I like to see how the landscape changes from month to month and the effects farming has on the land. From an aerial point of view you can see the patterns made by man or nature on the ground and this is how I make up my patterns on the surface of the clay.

My work takes the form of decorative sculptural vessels for the home, wall hangings and bowls. It is slab built out of stoneware clay. I use underglazes and oxide on the surface of my work and it is fired to around 1260C.

I also offer teaching at my small pottery studio at Field Place Pottery in Worthing. I run group workshop and one-to-one sessions.



Please get in contact if you would like to learn more.

Jessica Jordan

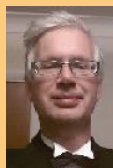
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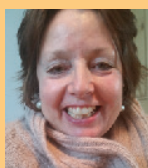
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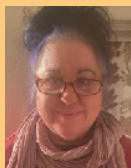
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Co-opted member: Exhibition Finances
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Newsletter Publication - Dates and Guidance

Please send contributions to: scg_newsletter@southernceramicgroup.org.uk

NEWSLETTER DUE:	1 June 2023	COPY DEADLINE:	17 May 2023
	1 October 2023		16 September 2023
	1 February 2024		17 January 2024

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

Photos and other images. Please send these as separate .jpg files. If your document contains embedded photos that is not a problem as it shows me where they should be placed but I always need them as separate files as well with descriptive file name please, (e.g. Freda blue pot). And please remember the reproduction limitations of the newsletter if viewing your technical or aesthetic detail clearly is paramount.

Neil Dewey



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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.southernceramicgroup.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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