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EDITORIAL

Welcome to the latest issue, full of your news and reviews.

The first few pages are rather devoid of visuals but no apologies are going to be given as they contain important updates on the hard work of your committee who are anxious to provide members with improved means of communication and more and exciting events in the next 12 months or so.

Neil Dewey

Group Update

CHAIR'S LETTER

Hello Everyone,

For some reason it feels like it has been a long time since I have connected with clay. Some travel away and various bits of family stuff have filled my head. But the days have lengthened, the bluebells have come and gone, the hawthorn is in full bloom, the sunlight is (mostly) pouring in through the kitchen windows and the earth is beckoning on every front!

Things haven't been silent at the SCG behind the scenes, mind you. In the last few months we have had some changes of role and lots of planning. Diana Henshaw has taken over from Dot Laurie as summer exhibition coordinator and is working closely with Nick Taylor, Helen Scribbans, Anton Page and myself to prepare the ground for GK24 (tempted to say formerly known as Twitter!) at the Bishops Palace in Chichester. It should be another good one. Lynn Nicholls, meanwhile, has been organising small exhibitions in association with galleries – e.g., one at the Corner Collective in Portsmouth and another at the Oxmarket in November. There is also a large exhibition planned for the Oxmarket in 2025, additional to our normal one at the Bishops Palace.

Some of you will remember the Alternative Firings event that we had last year – May Day – at my place. We had Margaret Newton and Lola Claeys Bouuaert demonstrating smoke firing methods and Jo Tricklebank, Helen Scribbans and Neil Rampton doing raku firing. It proved impossible to find a suitable date in May this year, and also impossible to find one in the next possibility, which was September. Anyway – there is now a date. We will have a Guy Fawkes Firings Special (without gunpowder, I hasten to add) on the 2nd/3rd of November. More of this later. We are hoping to have more smoke and raku firing and possibly also a pit firing – but not sure about that as yet. As before, there will be a fee for taking part, it will be open to all but numbers will be limited for health and safety (and insurance) reasons. More info to follow in due course.

In the meantime, things are firming up with ideas for events for the 50th anniversary next year. One of the events, at the Brickworks Museum in Bursledon, will be on the 1st of June 2025. We already have one exciting external guest – Mella Shaw from Edinburgh – who is, if I can put it that way, a ceramic activist. (cont. on next page)



She won the Ceramics Biennale Award for her powerful work on the devastating effects of sonar pollution at sea and has had a varied career in exhibitions and museums. The day is going to be exciting – we are hoping to have another external guest and to involve members in creating an installation at the Brickworks museum as well as have tables for a sale of work open to the public. Ideas are still developing on this front. But do contact me if you want to help with planning this.

Couple of requests: you remember Mark Dally's demo a couple of months ago? He is keen to hear

from people who have used his slip trailer – do contact him (markdallyceramics@gmail.com). And a request for volunteers to help with collecting and distributing flyers for the GK24 exhibition in Chichester (please email Diane at scg_summer_exhibition_coordinator@southernceramicgroup.org.uk).

Sending good vibes to everyone's clay mojos

Warmly,
Vasu Reddy
scg_chair@southernceramicgroup.org.uk

GREAT KITCHEN 2024



Our annual exhibition in the Great Kitchen, Bishop's Palace in Chichester is fast approaching and we thought that we'd share with you a little of what's been going on in the background towards getting the show on the road.

There was overwhelming demand for the 65 allocated places in this year's exhibition. Unfortunately this means that there is a small waiting list of potters who were no doubt disappointed not to make the first cut – we will inform you if any exhibition slots become vacant.

The format will be largely unchanged from last year with all exhibition pieces required for checking in prior to the exhibition. We had far more work to chose from towards the end of the exhibition last year and this meant that the display was still full and interesting right up to the last day.

The venue is booked – the exhibition is open from 10 am to 5 pm Sat 27 July to Sun 11 Aug 2024. Even if you are not exhibiting it would be great to

see you there and if you've never been before this is a fantastic opportunity to view the magnificent medieval hammerbeam roof structure of the Great Kitchen.

Posters and Flyers are being designed and will be available in pdf format shortly. We are also making a big effort this year to expand our publicity into areas that we perhaps haven't explored before. If you have any ideas about where and how we can advertise (preferably for free) then please contact the admin team for GK24.

If you are one of the exhibitors then we will be asking you to step up for one of the many and varied volunteering roles – Vasu has this in hand and it will be based upon the preferences that you selected when you initially applied to be part of GK24.

We will again be asking you to submit photos of your work when you fill in the exhibit application form – we will be using these in social media. New for this year is an opportunity to say a few words about yourself in the exhibit application form. This will be used alongside your photos on the various social media platforms. If you don't wish to participate then you don't have to !

Hopefully you are all busy making and will be ready in time for the show to start. We are all looking forward to seeing your new and exciting work at GK24.

Diane Henshaw and Nick Taylor



HELPING MEMBERS COMMUNICATE MORE EASILY!

For many, many years Tony Thompson has provided an invaluable service by acting as a communication hub to all our members, sharing information of all sorts with all our members via e-mail communications. Sadly, Tony has decided to relinquish this role for personal reasons, and we thank him for all his efforts and contribution to the Southern Ceramic Group as communications coordinator.

Gradually we have started to expand the people who can send out e-mail communications directly to the full membership – initially expanding this to all the Committee members. With Tony departing from his role, we have decided to open up this opportunity to directly send and share information to all our members!

We have looked at other electronic mediums such as WhatsApp, Facebook etc., but all of these systems are only used by a smaller group of our membership, so we will be sticking to good old e-mail, which seems to be the most universally accepted means of communication.

To send out any e-mails to the full membership you will need the special e-mail address shown below:-

[e-mail address will be sent to you soon by e-mail....](#)

If you send an e-mail to this address, then our membership system will automatically send this out to everyone who is currently an active member of the Southern Ceramic Group. Each member will receive a personal e-mail message, so that the full list of member e-mails is not attached (for reasons of personal data confidentiality).

If someone receives one of these e-mails and wants to reply, they can just “reply” using their normal e-mail system, and the reply should get sent direct back to the originators e-mail address (rather than the central group e-mail address from which it appears to have been sent). The replies should not get shared with the full list of members (we hope, if the system is working correctly!).

We would like to encourage all our members to use this facility to share relevant and useful information with our other members. Suitable types of information and communication include the following:-

- Promotion of Selling Events or Exhibitions for ceramics (whether by members or others)
- Promotion of Ceramics Symposiums or other events.

- Secondhand ceramics equipment or materials which is for sale (by members or friends/colleagues/acquaintances of members).
- Requests for technical help or assistance in ceramics/pottery related issues.
- Promotion of ceramics courses or classes being run by members.
- Offers or requests for members to get involved in ceramics/ pottery related events.

However, we want to ensure that this system is not mis-used, that members do not get deluged with irrelevant e-mails, and that it does not get used by the fraudulent spammers and phishers.

To this end, e-mails will only be accepted by the system and forwarded to the full membership if the originating e-mail address is one of the e-mail addresses registered by a member on our membership system. All other e-mails should get rejected by the distribution system.

So..., if you have multiple e-mail addresses that you use (e.g. a personal e-mail, a work e-mail, and a “pottery” e-mail), you may need to be careful which e-mail it is sent from.

Also, we reserve the right to black-list any member who abuses the facility. This would disallow e-mail sent from a specific e-mail address. Communication which would not be acceptable to be shared/sent out to all our members include:-

- Humour or Jokes of any type (there is always a danger that one persons joke is interpreted as unacceptable/offensive by others).
- Any communication which is **not** directly related to pottery or ceramics. Pottery and ceramics is the raison d’être for the existence of the Southern Ceramic Group.
- Any communication or information that could be interpreted as discriminatory in any way. This could include discrimination on the basis of
 - Age
 - Race (including ethnic or national origins, colour or nationality)
 - Sex
 - Sexual Orientation
 - Disability
 - Religion and belief (including lack of belief)
 - Marriage or Civil Partnership
 - Pregnancy and maternity
- Any communication which includes any incitement to hatred.

(cont. on next page)



Group Update - cont.

Notwithstanding the above, we hope that you all engage with this new opportunity to share and communicate within our membership group, sharing our joy and interest in all things ceramic and pottery related!

There will be an option for people to opt-out of receiving e-mails from other members, but I hope that almost all members will look forward to receiving relevant and interesting e-mails about ceramics and pottery related affairs!

We will still maintain a limited facility for members of the public to send in queries and requests via the website "Contact" form, and the e-mail scg_info@southernceramicgroup.org.uk. For the time being I will be manning this group e-mail address,

and information will be forwarded to all members if appropriate. This might, for example, include requests for commissions from members of the public, or information about events or special offers from external organisations.

If you have any queries about this facility, then please do not hesitate to contact me at scg_treasurer@southernceramicgroup.org.uk.

If, for any reason, we do not find that this feature/facility is well received by members, or is not working/functioning well, then the committee will re-consider this approach and may decide to remove it.

Neil Rampton



Members' News

'SURF AND TURF' AT CHALK'S

Chalk's Gallery in Lymington, is run by Southern Ceramic Group member, Harriet Wesley and her sculptor and jewellery maker daughter, Rosie Wesley.

As artists themselves Harriet and Rosie try their best to support local artists, giving them a platform to show their work. Exhibitions are changed every 3 to 4 months keeping the gallery fresh and exciting. As a ceramicist Harriet is always on the look out for new potters as well as artists of all disciplines, so if you would like to apply to exhibit, please complete the 'Application to Exhibit' form on the contacts page of the website www.chalksgallery.com and email it info@chalksgallery.com along with some photos of your current work. Your work may well fit in with an upcoming exhibition! Chalk's have exhibited many Southern Ceramic Group members work since we opened in 2020 and it is always a pleasure to work with you.



Chalk's summer exhibition is called 'Surf and Turf'. It spans scenes of the natural world and its inhabitants from both land and sea with work by many local artists and ceramicists, including SCG members Mike Braisher, Sandie Dixon, and Holly Sandham. Chalk's also exhibits painting, printmaking, glass, textiles, metalwork, photography, jewellery and whimsical found object art.

So if you are in Lymington over the summer do pop in and say hello! It's well worth a look and to take the time out to browse the beautiful work on display.

'Surf and Turf' finishes at the end of September.

www.chalksgallery.com
info@chalksgallery.com



ARTISAN GALLERY, CHICHESTER

Four members of SCG, Claudia Barratt, Marise Rose, Mim McCann and Heather Muir have permanent displays of their ceramics at the gallery in Chichester.

The gallery is run by the 25 local artists and makers who have their work in the gallery. It has a Guest Artist wall and Guest Artist shelving for 3D pieces.

If any SCG members are interested in exhibiting temporarily for two weeks, to show and sell their work, please get in touch for the details. Two week slots range from £70 a week.

Open 7 days a week 10am -4pm.

58 North St, Chichester, PO19 1NB
artisangallerychichester@hotmail.com
@artisangallerychichester

A Few Guest Artist slots still available

58 North St, Chichester PO19 1NB

**From £70 a week, email
artisangallerychichester@hotmail.com**

ART IN THE GARDEN, NR. FAREHAM

Explore the 3 acre meadow & woodland path full of artworks

Art in the Garden 2024

20+ exhibiting artists & makers
Purchase quality crafts for home & garden
Little Forest Competition finalists & Land Artists
Craft Workshops

25th May - 8th June
10am-5pm weekends
10am-4pm weekdays
Closed Mondays & Tuesdays

Free Entry / On-site parking
STRICTLY NO dogs - except guide dogs
Children only with accompanying adult
Payment card facilities now available

Scan for full info

Evergreen, Trampers Lane, North Boarhunt, Fareham, Hampshire, PO17 6BU
Follow the Pink Arrows or directions on website

Join Jan Griffiths at her home to see an array of artisan made creations mainly for the garden including wood, metal, glass and ceramics.

Open until 8th June.

CREATIVE GALLERY, WAREHAM



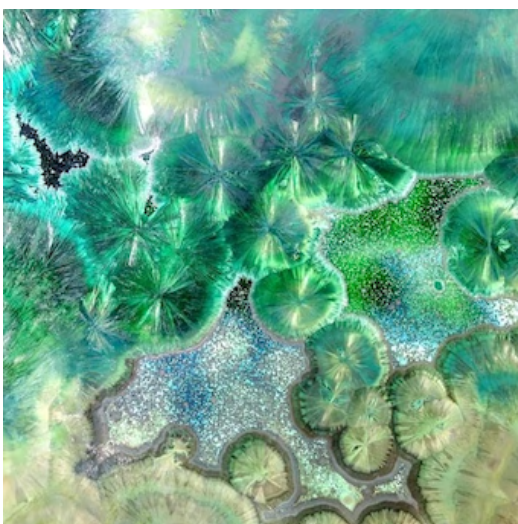
Fiona Kelly says

We've got a few potters joining us over the summer at the Creative Gallery in Wareham as part of our 2024 guest programme.



In July we'll welcome Belinda Sales and Emily Stracey in "More Than Pots". Belinda creates framed raku pictures of wildlife. She makes 3D animals and whales as well, but has recently moved house and hasn't had time in her busy teaching schedule to make any for the show, so she is pairing up with Emily Stracey. Emily is most well known for her cats, small and large, as jewellery or caricatures - but dogs and seagulls get a look in too. So all made in clay, but not a pot in sight.

It will be "Art in Stitch" in August with the textile pictures of Carrie Harris (Sea-saw Designs). Of course SCG members will all be heading for the Great Kitchen in Chichester for their annual pottery exhibition fix!



And back to ceramics for September with Kim Birchall's crystalline glazed creations. I've always admired potters who work with crystalline glazes - all potting is magic - but the attention to detail in the glaze make up and firing required to enable the crystals to grow in truly amazes me. Kim will also show some of her non-crystalline pots to make it a very varied exhibition.

Happy potting, great to get that bit of warmth to help dry pots out again.

Fiona

Creative Gallery Wareham @ St John's Hill, Wareham, Dorset BH20 4NB
01929 551505

www.creativegallerywareham.co.uk



CORNER COLLECTIVE, SOUTHSEA

Corner Collective Gallery in Southsea supports established and emerging artists by connecting art and culture to the city and beyond. It has just hosted its inaugural ceramics exhibition with 14 members from the Southern Ceramic Group (SCG). For just one weekend, 17 to 19 May 2024, the pop up exhibition completely 'took over' the Gallery.

A diverse range of ceramic work was available including sculptural, functional and fine art ceramics exploring a wide range of clays, glazes and firings - Raku, smoke fired, gas and electric.



SCG member and Corner Collective art space holder, "Southsea Mudlark" (aka Lynn Nicholls) said before the event, 'It's going to be an exciting show in a brilliant location on Albert Rd.' It was: the Pop Up exhibition was extremely successful with 120 visitors attending the Friday opening event and altogether nearly 400 people visited over the weekend.

Sales were excellent and public feedback very positive:-

- " Just the sort of thing we need here in Albert Road ."
- "Great to see quality crafts on sale "
- "Great range of work and excellent quality"
- "This is something new in Southsea! Well done ."



Many thanks to the Corner Collective for hosting this inaugural ceramics exhibition and Lynn Nicholls and Helen Scribbans for organising this event. They report that the gallery has invited the group back for a future show.

150-152 Albert Rd, Southsea, Portsmouth, PO4 0JS

thecornercollective.com





Members' News cont.

GRAD SHOW, UCA FARNHAM CAMPUS

Donna Jameson a UCA Farnham Student writes:

'We have our graduation show coming up at the UCA Farnham, 13th to 25th June. Ceramics and Glass would appreciate the support.

www.uca.ac.uk/events/galleries/graduation-show-2024-farnham

It's free and you can just turn up
It would mean so much to the students to have visitors to their work. Many thanks.'



THE FIVE - EXHIBITION OPPORTUNITY

A group of four Artists, who use printmaking in their work are looking for a Ceramicist/ Maker to join them for an exhibition in Whitstable at The Horsebridge Arts Centre in June 2025, thehorsebridge.org.uk.

We are a group called The Five and are putting a call out for an artist who might like to guest with us for an exhibition we have planned in Whitstable in June 2025. Our work tends to be experimental and process led. Examples of our work are on our website, the blog area on the site has our most up to date information thefiveartists.com.

Please contact me if you'd like further information.
Sarah Mander sarahkmander@gmail.com



Social Media



TWITTER ACCOUNT

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!!

To learn how to market on social media, or use social media to your advantage please get in touch

We now have two members who have taken on the shared role of Social Media Coordinators to help with social media posts and creating content for sharing across the three social media accounts (Facebook, Instagram and Twitter). They are:

Niraja Samant (niraja415@gmail.com) and Abi Jonas (abi@abijonas-pottery.com)

MARK DALLY



Demonstration

We are still buzzing with inspiration from our recent event featuring the talented Mark Dally from Staffordshire. February brought us a delightful demonstration by Mark, who wowed us with his unique style and techniques.

Mark Dally is renowned for his captivating monochrome functional tableware and funky non-functional ceramic sculptures. The day kicked off with an engaging introduction to Mark's journey and artistic methods. Having originally trained in textiles, Mark seamlessly transitioned his passion for surface patterns into pottery.

During the demonstration, Mark generously shared his decoration techniques with us. Members were treated to a firsthand look at various methods, including slip-trailing and application of black and white slips onto paper resist cutouts. The layering of slipped dots, drips, and intricate linework showcased Mark's creative flair and attention to detail.



One of the highlights was when Mark invited everyone to try out his unique sliptrailers on clay tiles, allowing us to experiment with sliptrailing ourselves. It was an exciting hands-on experience that truly brought Mark's techniques to life.

Exciting Raffle News: Designer Platter by Mark Dally

During our event, members had the chance to win an incredible designer platter by Mark in a raffle. We are delighted to announce that Bev Fowler was the lucky winner and went home with a masterpiece crafted by Mark himself!

(cont. on next page)





Mark Dally's Sliptrailers: Your experience

We're thrilled to hear that many of you have since acquired Mark's specially designed sliptrailers and have been incorporating them into your own pottery endeavours. It's wonderful to see our members exploring new tools and techniques inspired by such a talented artist. Alec Roberts and Ruth Padday have kindly shared their amazing creations with us! (pictures opposite)

Thank you to Mark Dally for a truly memorable and enriching day. Your expertise and generosity have left a lasting impression on our pottery community.



Coming Soon: Mark Smith's Demonstration in October

You will be interested to know what's coming up on the demonstration agenda in September. We are lucky to host the wonderful ceramicist Mark Smith. Mark has an incredible way of using clay for storytelling, crossing between reality and fantasy. We cannot wait to see Mark's handmade ceramics inspired by coastal life, architecture, and the effects of the natural environment.

Stay tuned for more details about this exciting event!

Maria Sharipo [@nethervale_ceramics](https://twitter.com/nethervale_ceramics)



AFTER MARK DALLY - by Sue Thomas

The Mark Dally demonstration at the AGM was inspiring. For those who weren't able to attend, he gave a very thorough explanation and demo of how to make and use stencils to print on clay. Then using his home made and commercially available slip trailers he created abstract patterns over the stencilled images on his pots. As the day went on I really felt I wanted to have a go. Much to my surprise he then brought out a crate of ready cut earthenware tiles, just at leather hard stage. (see Demonstration review on page 9) We were invited to have a go, using his supply of stencils and his slip trailers. What activity - suddenly the hall was full of busy potters, damping down the tissue paper stencils, trailing lines and dotting patterns. Despite all the activity it was quiet - we were focused!



So I came home with my experimental tiles and ordered some of the wet strength tissue paper from Carnival Papers, the supplier that Mark recommended. Now to make some stencils. I find abstract work difficult but I like the shapes found in nature so first of all I printed a page with outlines of some trees, acorns and apples. With a craft knife I found I could cut through 3 sheets of tissue with my printed sheet on top quite easily, so soon I had a collection of stencils and outlines to try on clay using slip.

During the process I remembered how once I transferred images onto clay using firstly fabric and then acetate. This tissue paper is strong, it doesn't tear or go soggy so I wondered if it would work. I love to decorate but find it hard to paint detailed things like birds directly onto clay. I took a greetings card of avocets and traced the outline which I could just see onto the tissue. I painted the bird shapes with underglaze colours and let it dry. Turning it over onto the clay I pressed it lightly using a rolling pin. Lifting the paper slowly the image transferred to the clay. And as a bonus the picture was still visible on the paper to be used again.



It's wonderful that somebody can inspire us to try something new, and in that process of copying their idea, we develop a new process of our own. And I haven't started on the slip trailing yet!

Sue Thomas

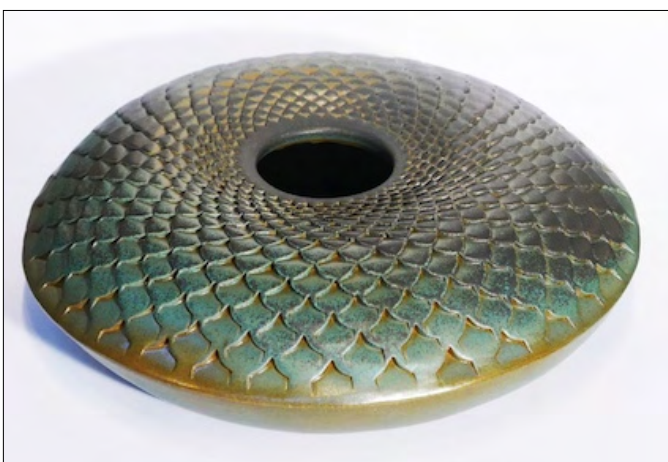


Member's Profile - Jonathan Waights

I am the sole proprietor of 'Art on Tiles', a business I founded thirty six years ago, offering hand-painted ceramic tiles to order. Today I have an extensive portfolio of projects to my name and an interesting role call of clients ranging from members of the general public and interior designers, to the Royal Family and other prestigious supporters.

Although born to British parents, I spent most of my childhood in Portugal – a country with a strong tradition of using hand-painted tiles for decoration inside and outside, as well as producing 'Faianca', Portuguese highly decorated pottery.

I was very interested in art from an early age.. At seventeen, I was apprenticed to a respected ceramicist in a village near Lisbon where I learnt the ancient art of Portuguese tile-painting and acquired a knowledge of ceramics. A couple of years later, I moved to London and set up 'Art on Tiles'.



Today – 2024 , I have my studio/pottery in Walberton, West Sussex where I also produce pottery and ceramic sculptures

You can see my work here:
And for pottery:
Email:

www.artontiles.co.uk
<https://www.facebook.com/profile.php?id=100054472824796>
jwaights@yahoo.co.uk



2024 CERAMICS SYMPOSIUM AT MESSUMS WEST – APRIL 2024

A review of our experience of this year’s event - Neil and Suzanne Rampton

Messums is a gallery with multiple locations, Messums West in Tisbury, Wiltshire, and Messums London. Messums West opened in 2016 and is based in a 13th Century Tithe Barn and surrounding farm buildings. It is a “creative space”, used to display and sell art, sculpture and ceramics, including having ventures into performance arts (e.g. dance events). As well as multiple gallery spaces (including sculpture in their surroundings), there is a restaurant, coffeehouse and

bookshop, and Messums Studios, which runs full time teaching ceramics and art.

Messums West now runs a Ceramics Symposium every year, which includes a number of talks/presentations, normally aligned with specialist ceramic exhibitions on-site. The cost of attending is minimal (£15 normally, free to students).

This years symposium ran alongside multiple ceramic exhibitions as part of Messums’ ceramics season:-

- “Of The Earth” was an exhibition of ceramic artists that interrogate and are inspired by the material of clay as an earthly material and a planetary resource, considering the environmental and ecological impact of their practice. This featured work from William Cobbing, Halima Cassell MBE, Nina Salsotto Cassina, Adam Buick, Charly Blackburn, and Claudia Barreira.



A video of performance art using clay by William Cobbing – Part of the “Of The Earth” exhibition

- “Contem’plate”, which explored the use of plates as an alternative canvas for mark-making, installation, and communication of meaning. This included work from 9 whole-known artists (some better known for their 2D art than ceramics): Martin Smith, Stephen Dixon, Paul Scott, Kitty Shepherd, Makoto Kagoshima, Charlotte Hodes, Bouke De Vries, Abigail Schama and Sandy Brown.



Contem’Plate Exhibition - image courtesy of Messums West

- A fundraising sale called “Plates with Purpose” that included over 250 plates from 90 artists who had been selected from an open call for applicants, which reflected on the theme of current conflicts and troubled areas in the world and the search for peace. This aimed to raise money for ‘Hope and Homes for Children’ and the ‘David Nott Foundation’, supporting medical staff and training in areas of conflict across the globe.
- Additional work from some of Messums featured ceramic artists, such as Thiébaud Chaqué and Nick Lees.



“Plates with Purpose” Sale - image courtesy of Messums West

(cont. on next page)



As you can see, the exhibitions themselves were well worth a visit for inspiration on ceramic art, notwithstanding the talks given as part of the symposium itself.

After an initial introduction the day led with a talk from Claudia Barreria, who has lived in Brazil and Canada, and used to be a pastry chef before taking up Ceramics. She is now based in London. Her work uses clay which has been dug and recovered as part of building projects, rather than commercially mined clay. She has developed a friendly relationship with one particular developer/building company. Her work is strongly led by the qualities of the clay material which has been sourced. The work is very sculptural, taking inspiration from organic material (such as shells, seaweeds, plants, bark), rocks and geology.

It is all hand built, using minimal tools, sometimes using found materials to create textural surfaces. Items may be purposefully fractured or fragmented, for example by hand tearing segments of clay. Items may be raw, or use slips from other clays and/or terra sigillata to add colour and texture. An audience member asked how Claudia gets inspiration as she is now living in London, and she responded that she also gets inspiration from the "natural" urban architecture – patterns of red bricks, tiles, chimneys and roof lines, which she uses as visual memories.



Work by Claudia Barreria



Moon Jar by Adam Buick

Next to present was Adam Buick, who is based near St Davids in South Wales. He talked about how he likes to integrate local geological materials into his pots, either in the body or the glaze. He uses a commercial clay body, but uses local clay and stones to add detail. He fires to stoneware, with his larger pots often being displayed outside. The local clays in his area of Wales are earthenware, and therefore not suitable for the main body. He is fortunate to have a wide variety of rocks available on the coastline nearby. His fascination started when he decided to roll a ball of clay 1km along a favourite local walk, to see what it would pick up during the process, which was subsequently fired. He sees this tension between the fragments of stone that he integrates and the clay body.



Moon Jars eroded by the sea by Adam Buick

Sometimes he also integrates local seaweed, either through the use of seaweed ash or seaweed laid directly onto the surface of his pots. For him, the form (usually a moon jar) is a canvas for the decoration and texture. He also likes to investigate the dynamic nature of interaction between clay and the natural environment. For example, he had an unfired moon jar located on a hill near the coast, took time lapse photography of the pot being gradually washed away by the lashing rain and wind over a period of about 2 weeks, and converted this into a video film. He showed a short clip from the full video - I found it both beautiful and fascinating.

<https://www.adambuick.com/projects/earth-earth/>

He did a similar experiment with pots on the beach, with the effect of waves eroding first the surface, and then the form. The resulting pots then became a sculptural work (see picture above). Currently he is using the prevailing winds and rain from the environment to naturally erode a slip finish on some of his pieces before firing, which gives a lovely natural surface effect.

(cont. on next page)



Charly Blackburn had planned to attend and present, but was unable to be there. Instead, an experimental audio visual work was presented to accompany her ceramic pieces. This drew attention to the violence of mining practices and the power of metals and minerals which are used in our ceramic practice, through image and video and sound recordings from mining sites. This was a powerful experience, and a reminder that commercial pottery production has an impact through the sourcing of materials, for both the body and for glaze materials.

Finally, from a true ceramics perspective, Halima Cassell gave a talk about her work, with a focus on her "Virtues of Unity" work, which was on display as part of the "Of The Earth" exhibition. Halima is inspired by artists who use mathematics and repetitive images, and by repeated patterns in nature & architecture. Inspiration comes from material such as the structure and decoration of mosques, Bridget Riley, MC Escher and Victor Vasarely. Her work is almost entirely intricate, exact carving of solid clay bodies. Her "Virtues of Unity" work is a gradually expanding set of half spheres, each carved to a individual design. Each is made from clay from a different country or region, and she has an open invitation for donations of clay from across the world.

As well as each item having a unique design, each is given a name based on a virtue. In some cases this might be related to the point of origin, or something to do with the stories associated with how the clay was sourced and came to her collection. Some clays are easy to work and fire, others much more difficult! Unknown clays made need a little testing. Difficult clays may have a simpler design due to the higher risk of damage/failure during the construction and firing process.

Whilst the forms are carved from solid, often the final form includes holes created as part of the design, and these are important as they project light, create areas of light and shade, and allow transfer of light throughout the display. Each time "Virtues of Unity" is displayed, the number of forms grows and develops, and the collection is often displayed in a different shape or format. The display at Messums along the centre of the Tithe Barn was fabulous.



"Virtues of Unity" by Halima Cassell

There was one final presentation during the day, which was about architectural applications of clay, earth and recycled materials. Unfortunately we had to leave before this talk started. It was given by Emaad Damda of Tuckey Design Studio on their Rammed Earth House. Apparently it connected the ceramics symposium with Messums' wider interests in architecture and described the Rammed Earth technique as a possibly infinite building material, taking use of the rubble from the previously dismantled building as a component of

structural walls as well as decorative interior finishes. It sounded fascinating, and we were sad to miss it.

Our take away from our visit to Messums West and the Ceramics Symposium is that it is a wonderful resource, and that the Ceramics Symposium and any ceramics exhibitions are well worth attending (especially given the minimal attendance fee for the symposium). The food was also very nice (a vegetarian lunch was provided at shared tables in the barn for an extra charge).

Messums has a website <https://www.messums.com/> (which includes a mailing list feature) and a presence on Instagram [@messumswest](https://www.instagram.com/messumswest).



SURREY CERAMICS / GRAYSHOTT POTTERY



On March 14th, eight members of Potters Forum a small group of SCG members who meet monthly at the Allen Gallery in Alton were treated to an inside tour of a very active workshop at Surrey Ceramics.

Surrey Ceramics began production in 1956 initially producing ceramic giftware for London stores and boutiques. Today, in addition it designs and makes extensive ranges of catering ware in stoneware for leading restaurants and national chains. Based in Grayshott, Nr Hindhead it is the core of what is known to locals as the Grayshott Pottery, with its retail tableware shop, Dartington Pottery specials and coffee shop,



Grayshott Pottery / Surrey Ceramics is one of Southern England's few remaining working potteries. Many traditional techniques are used with the company taking great pride in these crafts being at the forefront of production. In fact the first workstation we encountered was for two very busy throwers on production runs, at this time each producing many hundreds of a different sized jug. The speed and accuracy was in a different universe to anything we could achieve.

We were shown round the extremely busy work areas for jiggers, press moulding, slip moulding, dip and spray glazing and numerous kilns by the Sales Director Toby Hutchins - an extremely knowledgeable and time-generous host. The pottery's success could clearly be measured by so many areas packed with work in various stages of production. Our small presence - two tours of four people - added considerably to the spacial pressure. A large and much required extension is currently being undertaken. Before re-grouping for a good lunch in the coffee shop we were shown the commercial showroom with its huge display of catering shapes and sophisticated glazes.



Many thanks to Toby and Surrey Ceramics.

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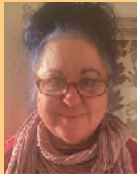
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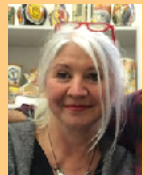
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Newsletter Publication - Dates and Guidance

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

NEWSLETTER DUE:	1 October 2024	COPY DEADLINE:	16 September 2024
	1 February 2025		17 January 2025
	1 June 2025		17 May 2025

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.

Article Ideas. I would be pleased to discuss ideas you may have before drafting. Generally 5-600 words would be the ideal with a maximum size of 1000 plus photos.

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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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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