

CONTENTS

p1-3	Group Update
p3	Social Media
p4-11	Group News
p12-19	Members' News
p20-21	Member's Profile
p22-23	Events
p24-26	Tips Tricks & Tech
p27	SCG Committee Members
p28	Contact Us

Our 51st year promises to offer almost as much opportunity for our members as last year's celebrations. Much needs to be signposted and reported upon here, especially for those members that for whatever reason cannot take part or attend. So please keep your contributions flowing.

This edition's Member's Profile has been filled at short notice - by me. Many thanks are due to our usual 'profile finder' Marigo Harries in her search for more suitable candidates. Please support her.

Neil Dewey - Editor

Group Update

CHAIR'S REPORT - SCG AGM 24 January 2026

As the newly minted Chair of Southern Ceramic Group I would like to start with a thank you to those stepping down from the committee.

First, congratulations to Maria Sharipo who has relinquished her post as demonstrations officer to look after the newest member of her family - we wish her all the best with her now three-month-old baby. Maria oversaw wonderful demonstrations by Tanya Gomez and Mark Smith. We also enjoyed a demonstration in September arranged by PACS (Petersfield) Potters by Ruth Gibson.

Second, a huge thank you to Vasu Reddy, who is at present away in India visiting family, for her time as Chair. Vasu's enthusiasm is infectious, and her boundless energy and ideas make it hard to say 'No'. We are thrilled to announce that Vasu will remain on the committee as a co-opted member in charge of organising 'Other Events', together with volunteer Melanie Legge. They will be exploring potential group visits to museums, drumming up participants for alternative firings and testing out the concept of marketplace sales events.

During her tenure as Chair, Vasu was the driving force of our past twelve months of SCG fiftieth anniversary celebrations. I hope none of you will have missed the fact that Southern Ceramic Group was founded in 1975, and we marked the anniversary with some exciting events.

Our day in June at The Brickworks Museum was a triumph, with sixteen members taking part in creating a set of suspended installations in the brick drying room, two inspiring talks by guest speakers Mela Shaw and Cadi F, a community hands-on-clay initiative led by Lesley and Mick Dixon making 'clenches' and demonstrations by ten active members showcasing their making techniques. The sun shone, a glass of prosecco was raised to toast the group and Jan Griffiths was announced as our newest life member. We are indebted to The Brickworks Museum for their hospitality, but they clearly enjoyed the day as we have been asked to return to collaborate again with them.

cont. on next page



CHAIR'S REPORT - cont.

The second celebratory event was our members' exhibition at the Oxmarket Gallery in Chichester. The tour de force that is Lynn Nicholls, our 'Other Exhibitions Coordinator' worked incredibly hard to bring about a beautiful, smooth-running, successful show with lots of sales and some wonderful comments from an appreciative audience

Thank you to Helen Scribbans, who looks after finances for Other Exhibitions, and does a huge amount of work to support Lynn. The show was rescued by Pauline and Andy Somerville who came up trumps with transport, and the curating team of Jan, Jane, Libby, Lois, and Sue worked for ten hours straight to set up plinths, artwork and labels ready for the opening and the private view. The Oxmarket Gallery team, both professional and volunteers led by Jo Shapiro, were hugely helpful and welcoming. Thank you to everyone involved.

During 2025 members also took part in another sales event, the Corner Collective in Portsmouth over the bank holiday weekend in May; two Alternative Firings events for members to try their hand at pit, smoke, Raku and Obvara firings with thanks to all those who lent time and equipment and particular thanks to Nina Peskett who hosted it in her magnificent community garden.

Our annual showcase Summer Exhibition at the Great Kitchen at Chichester Cathedral was organised for the second year running by Diane Henshaw. Diane has kindly agreed to stay in this role for one more year, if supported by enough volunteers. This is likely to be our last opportunity to use the Great Kitchen as the Palace is planning refurbishments and upgrades likely to take it beyond our budget. Time to get thinking-hats on for an alternative Summer Exhibition venue for summer 2027!

Neil Dewey, our newsletter editor, continues to collate, edit and format three times a year and is always pleased to hear from members with experiences, stories, tips, tricks, visits, books, articles, thoughts, and photographs relating to clay and the practice of creating ceramics.

The committee would like to make everyone aware of the up-and-coming changes to the SCG

Constitution, with the addition of Code of Conduct and Equal Opportunities Policies. We aim to make everyone feel welcome as respected and valued members of the group. The new documents will be duly posted on the website, and we are hoping to make several other updates to make it more user-friendly.

I hope that by now all members will be aware of the campaign to get more people involved in helping to run our events. Our name, Southern Ceramic Group, tells us about what we do and where we are, in broad terms, but does little to explain how we work. Perhaps it would be better understood if we thought of our group as a co-operative. We gather to meet shared needs and interests. We focus on member benefit, with decisions made collectively, and profits re-invested. The one member, one vote policy makes us democratic, with economic participation by members making exhibitions possible.

Any co-operative needs co-operation from all members, so I would urge anyone who would like to help to contact any member of the committee. We would love to hear from more members who could support the summer exhibitions team and from those prepared to help with computer-based work for running exhibitions. Many of the tasks do not need to be based locally.

As we move into a new year, there are all sorts of exciting opportunities in the pipeline for members to take part in. With all of us working towards the common goal of enjoying ceramics in all their glorious forms, supporting, and inspiring each other we will continue to have a vibrant and productive group for the next fifty years!

Francheska Pattison
scg_chair@southern Ceramic Group.org.uk



Group Update - cont.

NEW MEMBERS

Since October seventeen new members have joined the group.

Mrs	Jo McEwen	Chichester	Mrs	Joanne Cooper	Rowlands Castle
Mr	Luke McEwen	Chichester	Mrs	Julie Patton	Charlwood
Mrs	Sacha Paisley	Hurstpierpoint	Mrs	Christian Brown	Fareham
Mr	John Cook	Fareham	Miss	Ruth Knight	Hove
Mrs	Josie Eastwood		Miss	Eleanor Kinsley	Winchester
Ms	Claudine Audin		Miss	Sue Eburn	
Mr	Michael Brown	Chichester	Miss	Francisca Blackburne	West Wittering
Mrs	Jacqueline Walpole	Hindhead	Miss	Jane Davies	Cadnam
Mrs	Karen Brooks	Bournemouth			

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

Caroline Piggott scg_membership@southernceramicgroup.org.uk



Social Media



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 your stories can be re-posted 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 are constantly looking for help with our media content. If there are any members who would be interested in joining a small social media team to help on specific events please contact Beccy Gardiner.

Becky Gardiner scg_social@southernceramicgroup.org.uk



'50 YEARS FIRED UP' - SCG Exhibition at The Oxmarket, Chichester

Wow, what a fantastic exhibition we had to round off 2025 which marked 50 Years of the SCG.

'50 Years Fired Up' showcased the work of over 60 SCG ceramicists and potters. The two Oxmarket galleries were teeming with glorious creative works in a wide range of styles and firings. The public loved it, as was reflected in the sales and comments and our opening event was full to the brim!

The Oxmarket Gallery stated this exhibition was one of their most well attended shows and they were delighted with the responses.

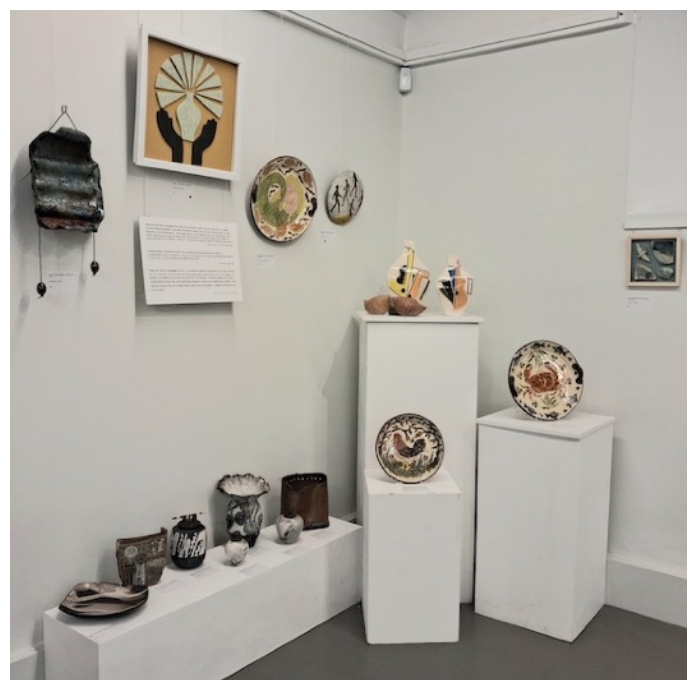


In addition to the exhibition, members were invited to create wall hanging pieces that represented a personal response to the theme 'Feed Your Soul'. More than 40 pieces were displayed alongside the artist's quotes which described their physical and emotional well-being whilst working with clay. (see separate article which displays these boards)

The exhibition was also an opportunity to launch the members' celebratory book entitled '50' which illustrated and described the current work of nearly 70 members who chose to take part.

SCG members Lynn Nicholls and Helen Scribbans, who volunteered to co-ordinate these activities were both delighted and overwhelmed with the enthusiasm and support from SCG members who wanted to participate in and make this 50th Anniversary exhibition a truly successful one. Being on the committee and collaborating with members is really rewarding as it creates opportunities for us all.

Lynn Nicholls



scg_other_exhibitions_coordinator@southernceramicgroup.org.uk



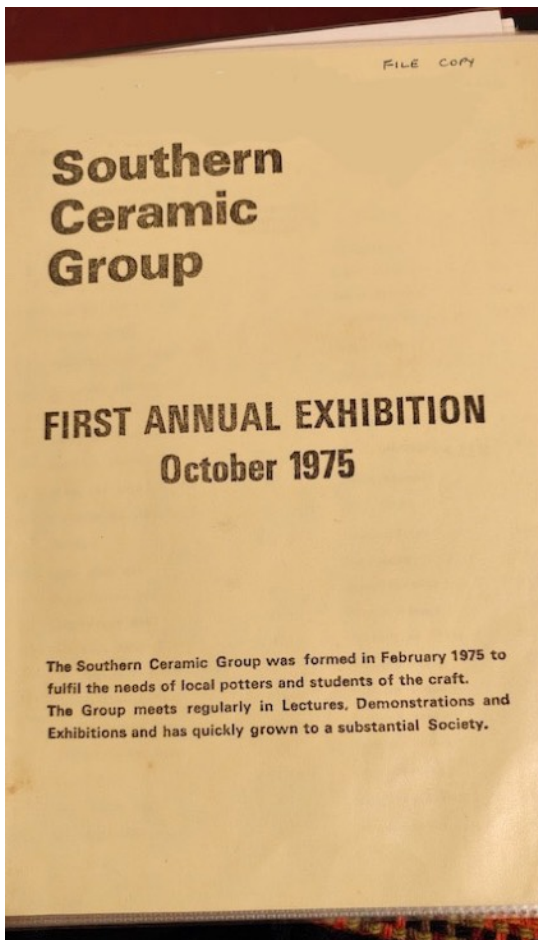
50th BOOK - an extract

We reported in the previous edition that as part of our 50th year celebration we were preparing to self-publish a book which would illustrate and celebrate some of the beautiful range of ceramic work that members produce. More than 70 members contributed examples of their work (one piece and an artist's statement) and received a copy, with a small number of additional copies available for sale at the '50 Years Fired Up' exhibition.

Here is an extract from some of the opening pages which briefly cover the Group's formation and early history.

Groups arise, flourish for a while and often disappear – but not this one!

Fifty years ago a group of potters, got together to formally create a group dedicated to promoting the ceramic arts. Why? The inspiration, it seems was the move from portakabins set up in a bombed out area of Southampton to purpose built premises in East Park Terrace for the Southampton College of Art.



As Joy Bulford, one of the founder members of the group wrote, "In September 1973, after 27 years of temporary accommodation due to wartime bombing, Southampton College of Art moved to new purpose built premises in East Park Terrace. David Clements' small but enthusiastic band of pottery students found themselves in a spacious 'state of the art' ceramics department: two large studio workshops, a kiln room equipped with a large gas kiln and several electric kilns, a wide choice of clay bodies and every possible glaze ingredient available to every student".

Janice Fry – one of the original student members of the Southern Ceramic Group describes the feeling of walking into the department – "the building was amazing ... and as you walked down closer and closer to the ceramics studio you could smell the clay – it was wonderful!" There was a marvellous large foyer in the building – probably now broken up into offices and cubicles! - which was the inspiration for a ceramics exhibition and that in turn was the motive to get on and formally create a group. The creation of the Southern Ceramic Group is a story of multiple energies serendipitously coming together – a hugely supportive Head of Department, several very keen tutors from Southampton and nearby areas, including Poole, and students willing to do whatever it took to make the group and its activities flourish.

cont. on next page



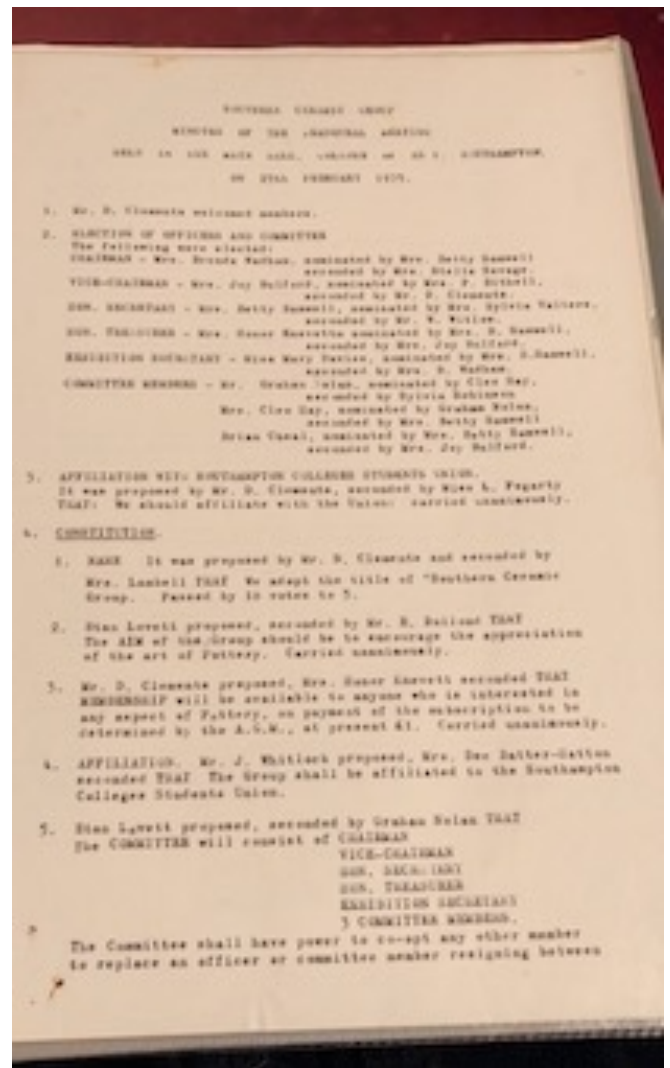
50th BOOK - an extract - cont.

“The inaugural meeting of the group was held on 25 February 1975 presided over by David Clements. A committee was elected, rules were drawn up and the name ‘Southern Ceramic Group’ was adopted (a title that embraced anything made of fired clay). The annual subscription was fixed at £1 and it was decided to offer Group members a programme of at least six lectures a year, organise visits to museums and potters’ studios and, most important, an annual exhibition of work. Membership was to be open to anyone interested in ceramics, not just practising potters and students” (Joy Bulford). The committee elected that evening was:

- Chairman - Mrs Brenda Wadham (student potter)
- Vice Chairman - Mrs Joy Bulford (student potter)
- Hon. Secretary - Mrs Betty Samwell (student potter)
- Hon Treasurer - Mrs Honor Knevetta (student potter)
- Exhibitions Secretary - Miss Mary Davies (Head of Ceramics, La Sainte Union College)
- Other committee members -Mrs Cleo Hay and Mr Graham Nolan (both established studio potters) and Mr Brian Cheal (student potter)

The group’s first Annual Exhibition was held in the college exhibition hall in October 1975. In order to ensure high standards, a selection committee was set up. Henry Hammond (Head of the Ceramics Department at West Surrey College of Art in Farnham) led the committee, assisted by Mary Davies (Exhibition Secretary), Mr. W. J. Smith (College Principal) and Tony Howarth (Curator of Southampton Art Gallery).

In 1977 the now firmly established SCG became a member of Southampton Arts Council, received a small (£30) grant and were entitled to exhibit and sell at the various Southampton Arts Festivals and Crafts Fairs including in the official tent at the popular Southampton Show. Members of the time saw this period as a ‘golden age’, remembering the joint activities of their small group with affection and awe. One of the most amusing memories recorded was a bonfire organised by David Clements to test various neolithic clay bodies they had mixed; The bonfire was in a leafy orchard but in torrential rain – and giggling huddled under umbrellas the members watched as David did ‘valiant Boy Scout stuff’ with the bonfire.



Today the group has grown from the initial 35 members to well over 200. It is rare for all members to meet together or go for organised visits. But some things never change. Smaller sub-groups emerge for get togethers (always involving a wonderful spread of food) to explore alternative firings or chew over problems in glazing and firing or simply to work together. The tradition of an Annual Exhibition still continues with huge success – now in Chichester at the Bishops Palace. So does the enormous enthusiasm of members – the desire to learn, to try new things, to test and create – and the sheer love for playing with this amazing medium that continues to give so generously to our creative impulses.



SPECIAL EVENTS

The Special Events Team are in communication with the V&A. The plan is for a SCG visit to the museum and their in-house studio in the summer, led by their Resident Ceramicist. Watch your emails for further details as they are firmed up, and for signing up details.

Melanie Legge

GREAT KITCHEN 2026

The summer exhibition will again be held at the Great Kitchen in Chichester in July/August 2026. Members should look out for an email with the application form in early March. If anyone would like to join the team to help make the event a success, could they please contact Diane Henshaw at scg_summer_exhibition_coordinator@southern Ceramicgroup.org.uk

"FEED MY SOUL"

As part of our "50 Years Fired Up" exhibition at the Oxmarket, members were invited to submit wall hangings responding to the the phrase "Feed My Soul". The theme was chosen because potters often describe how working with clay is extremely beneficial to their well-being.

There were no rules restricting the style or ways in which the theme should be interpreted, however entrants were asked to submit a few words in support of the piece and/or explain their relationship to working with clay. The statements were then displayed on hanging boards placed randomly among the wall hangings. These were so moving and inspirational we thought that they should be repeated in this edition of the newsletter.

A replica medieval tile copied from the floor of my local village church - it reminds me of the enduring simplicity of clay craft through the ages.

Rolf Hawkins 'Ancient and Modern'

'Hope is the thing with feathers, That perches in the soul, And sings the song without the words, And never stops at all.' (Extract from the poem 'Hope' by Emily Dickinson.) This poem expresses how I feel about my relationship with ceramics and the power of creativity to access hope's unwavering presence, reminding us that there is always a glimmer of light, even in the most challenging of situations. The piece I have created here is a visual representation of the message within the poem and that relationship I have with clay and the ceramic process.

Harriet Wesley 'Hope'

THERE'S SOMETHING MAGICAL ABOUT WORKING WITH CLAY; BEING ABLE TO CREATE A WORK OF ART FROM SUCH A HUMBLE MATERIAL. THROUGHOUT MY TIME WORKING WITH CLAY, BOTH AS A MAKER AND A TEACHER, I HAVE SEEN THE CONNECTION PEOPLE HAVE WITH CLAY AND THE JOY IT BRINGS. BEING PART OF SOUTHERN CERAMIC GROUP HAS FURTHERED THOSE CONNECTIONS AS WE ARE ALL BOUND BY THE SAME LOVE OF CLAY.

HELEN SCRIBBANS 'CONNECTIONS'



"FEED MY SOUL" - cont.

The sun is out, hip hip hooray, it's how I feel, when working with clay.

Sue Thomas 'The Sun Shines'

Inspired by the natural world, this piece pays tribute to the unsung heroes of the night — moths. These remarkable creatures play a vital role in our ecosystems. With around 2,500 species in the UK alone, moths are not only diverse but indispensable. Often overshadowed by their daytime counterparts, moths are just as important as bees when it comes to pollination. As nocturnal pollinators, they help sustain plant life and contribute to biodiversity. Moreover, they are a crucial part of the food chain, serving as prey for birds, bats, and other insectivorous animals. Moths are more than just fluttering silhouettes in the moonlight — they are ecological powerhouses, helping keep nature in balance.

Anton Page 'Turkish Rug Moth'

Like the sea, clay is my force tranquille.

Lola Claeys Bouuaert 'Peace'

"It comes out of nature; it's not the preconceived idea. It's not what you think you are going to do, it's what your senses tell you to do. Painting should be an exclamation at the validity or beauty of nature. A cry of surprise." From: Eyton/Lambirth

Linda Maunsell 'Inspiration Dawning'

MAKING POTTERY HAS BEEN MY JOB FOR OVER 50 YEARS. HAVING RECENTLY CLOSED OUR POTTERY BUSINESS I AM ABLE TO SPEND MORE TIME ON EACH PIECE WHICH I FIND PEACEFUL AND ENJOYABLE. THE IMAGE ON MY DISH POPPED INTO MY HEAD WHEN THE "FEED YOUR SOUL" DISPLAY WAS FIRST MENTIONED (I'VE NEVER BEEN MUCH GOOD AT SPELLING) BUT I'M SURE MY MERMAID IS FEEDING HER SOUL WHILE FEEDING HER SOLE.

MICK DIXON 'FEEDING HER SOLE'

Creating ceramics nourishes my soul. It is a meditative process that gives me a sense of accomplishment when it is finished. It allows me an opportunity to express my thoughts and feelings in a unique way. It's like a holiday in the middle of the week.

Gill Waller 'Blossoming'

"Feed your soul" is a message to us all — an invitation to pause and take stock of our lives. Working with clay reminds us of the power and interconnectedness of everything around us — how deeply we depend on all aspects of our world to nourish both mind and body. The Raku process, with its raw unpredictability, mirrors the human experience: shaped by intention, yet transformed by chance. In the meeting of clay and fire, we witness creation, destruction, and renewal — a reflection of the journey of the soul itself.

Gaynor Wilson 'Are we still looking'



"FEED MY SOUL" - cont.

The wonderful thing about clay is its versatility. However, I feel there is always something I can make that is absorbing and rewarding. I learnt long ago to laugh at the total disasters. These pictures were all about play and experimentation. The leaves and flowers were collected from the meadow we walk in. These simple pictures combine two of my favourite, simplest and happiest activities.

Jane Ogden-Swift 'From the Meadows'

My work helps to heal me.

Eugenie Smit 'Beautifully Broken'

Working with clay, coordinating my eyes and hands is therapeutic and good for the heart. Being lost in the moment of making truly 'feeds my soul'.

Lynn Nicholls 'Feed Your Soul' pieces 1, 2 and 3

The Oxford Thesaurus gives the following synonyms for the word 'Meditate': brood, chew, consider, contemplate, debate, deliberate, digest, imagine, mull, muse, ponder, puzzle, reflect, revolve, see, speculate, think, wonder. This list also describes my process for working with clay. For me, it is a form of meditation.

Francheska Pattison a) The Incidental Tree and b) 100miles

As a diver, my work is instinctively drawn towards the sea; it's where I find calm, clarity, and a deep sense of belonging. Beneath the surface, surrounded by soft light and gentle motion, I feel completely present, and that same peace flows through me when I work with clay. The tactile rhythm of shaping, smoothing, and carving becomes almost meditative; it's a dialogue between my hands and the material that quiets my thoughts and reconnects me to nature. When I sculpt marine-inspired forms (corals, shells, or sea textures), I'm reliving the joyful memories of diving and exploring coastal life. My time living in France also influences my work: the pleasure of sharing a seafood platter, the laughter, and the sensory richness of those moments. Clay allows me to capture that emotion, the harmony of community, ocean and creativity. It translates it into something tangible, lasting, and joy filled.

Karen Townsend 'Fruits de Mer; to Share'

THROUGH MY WORK I EXPLORE THE CONNECTION BETWEEN FEMALE BODY, SOUL AND CREATIVITY. MY CHARACTERS ARE USUALLY IMMERSSED IN A STATE OF INNER OBSERVATION AND MEDITATION, AS IF THEY ARE STANDING AT THE BORDER BETWEEN THIS REAL WORD AND SOME OTHER, UNSEEN SPACE. I LIKE TO EXPLORE THE SOUL AND NATURE OF FEMALE ENERGY AND EXISTENCE. I LIKE THE VULNERABILITY, SENSITIVITY AND FRAGILITY OF HUMAN NATURE AND THE BEAUTY OF IMPERFECTIONS THAT CLAY BRINGS.

MARIA SHARIPO 'EXPECTATIONS'



"FEED MY SOUL" - cont.

Constantly looking for ways to express my imagination I find clay is playful and experimental to work with. If you let it, it has its own life and character. "May your hands and your imagination be forever free and inspired"

Adrienne Shields 'Growing So Happy'

Potting and nature combine for me to provide a calming and mindful place.

Faye Stevens 'Winter Landscape'

Throwing clay on the wheel is captivating, blending creativity and technique in a meditative process. Experimenting with various clay bodies brings unique challenges and excitement, while altering forms and adding intricate designs makes each piece an adventure. Some aspects, like working with terra sigillata, follow a predictable rhythm, but the science behind this refined slip continues to fascinate me. The freedom to play with colour—layering, blending, and watching how hues respond to heat—adds another dimension to the craft. Ultimately, the real magic lies in its unpredictability of alternative firing methods transforming each piece in unexpected ways, ensuring no two outcomes are ever the same. This delicate balance of control and surprise is what makes ceramics endlessly compelling and keeps me inspired to return to the wheel, eager to discover what each firing will reveal.

Janisha Patel 'Mother and Child'

Louise Bourgeois: "Every ceramic piece is a diary of the maker's soul." This quote to me sums up the process of making and working with clay. The addiction of having your hands in clay whether hand building or throwing is self-propelling. Ceramics has become my 'happy place' where my hands are thinking, and my mind enters a kind of meditative state.

Alissa Knight 'The Oxen Platter'

My piece 'Theta Wave' echoes theta brainwaves - washing out the disturbances and stresses of life, and a reminder of the compassionate aspect of humanity that is sadly often overlooked and ignored in our world today. Theta waves are one of the main type of brainwaves, most commonly experienced in light sleep, deep relaxation and meditation, ranging from 4-8 Hz. I associate this with the flow state I sometimes experience when I can be totally absorbed in creating with clay and allowing my brain to focus on 4 ideas - Quiet. Rhythm. Peace. Compassion. 4Hz 4 x 4 cm diameter.

Catherine Claassen 'Theta Wave'

As you wire a thrown piece off the throwing batt you leave behind a thin sliver of clay. Perfectly round. So thin. So fragile. It asks to be released, given life, given form. Easing it from the batt is slow, painstaking ... will it come off in one piece or shatter and be lost? It's such a tense process ... but so satisfying when I succeed. Ragged edges, a fragile form, a tiny sculptural piece released from the batt.

Suzanne Robbins 'Released'



"FEED MY SOUL" - cont.

Making is my mindfulness. It transports me to other worlds.

Lois Mahoney "One won't Hurt!"

I've always loved the sensory nature of working with clay, so I wanted to create a piece that honours the senses. Sight - I wanted to make a beautiful piece that delights the eyes. Touch - as well as the physical feel of making the piece, observers can run their hands through the leaves and across the grooves of the branch. Sound - listen to the sweet sound of the leaves as you run your fingers through them. Smell - this piece is made from my favourite clay (Valentine's B17C). The earthy smell reminds me of the clay I used in my first ever pottery lesson. Taste - I've been learning about foraging recently. The mushroom depicted is an edible mushroom that is found near oak trees.

Melanie Ditschun 'Forest life'

Flow and creativity reflect much of my making process, and the simple peace it brings.

Chiara Cattra 'Waves'

Mirror, Mirror on the wall - looking into your soul

Alix Mercer-Rees 'Wall mirror, reflecting back'

"The night is more alive and richly coloured than the day." - Van Gogh. I mostly create my pieces at night fuelled by hot tea and moonlight.

Lucy Waller 'Moonlight Making'

A feeling of light, air and space. The movement of the waves and the shapes and colours of the stones. Being on the Sussex coast beach-combing for the sea worn flint pebbles which inspire my work and watching the gulls. They inhabit the land, air and sea. To be as free as a bird is always in my dreams.

Libby Daniels 'Beach-combing wall hung'

SOME OF OUR EARLIEST RECORDS WERE INSCRIBED CLAY TABLETS, AND I SENSE A CONTINUITY IN USING CLAY AS A MEDIUM FOR SCRIPT. I HAVE OFTEN WONDERED WHERE THE MUDLARKS AND BEACHCOMBERS OF THE FUTURE WILL FIND PIECES OF MY CERAMIC SCRIPTS - POSSIBLY WRAPPED AROUND VESSELS OR EMBEDDED IN STONES LIKE FOSSILS?

TERESA MUNN 'ONE DAY OUR WORDS MAY BE FOUND'

Creating art, for me, is about forging meaningful connections. Working with clay means engaging directly with the earth, shaping its textures and imperfections into pieces that echo our fleeting relationship with a time and place. It invites us to reflect deeply on our surroundings and the impact we leave on the landscape.

Sue Kelly 'Inclusion'

I'm drawn to clay for its raw honesty — it records every touch, every hesitation. Through it, I explore my fascination with discovery and the fleeting nature of our existence. This work is an ode to the overlooked lives once intertwined with the tides and rhythms of the River Thames.

Cabby Luxford 'Fluid Story'



EMPTY BOWLS - Charity Event Portsmouth 2025 and 2026

Thank you, once again, to our fabulous SCG members who generously supported Portsmouth's Empty Bowls 2025 event. SCG Members donated over 30 bowls to meet our 100 bowl target. Fatclay (SCG member) facilitated the making and firing of the remaining bowls, funded by last year's auction of local artists' hand-painted bowls.



Our 9th annual event was held on the 5th December 2025 at St Simon's Church in Southsea, Portsmouth. Ticket holders received a handmade bowl to keep, a simple meal of homemade soup, cooked by friends of the project, and bread, donated by our delicious independent bakery 'Bread Addiction'. Local artists were invited to make and donate handmade Christmas decorations which sold during the evening and raised just under £400.

Superb raffle prizes were gifted by local independent shops, artists and friends of the project. In total, just over £2,600 was raised on the night. All proceeds from the evening have been donated to two of St Simon's charities supporting the homeless and asylum seekers.



2026 will be the 10th year of Empty Bowls so plans are already underway to make it a 'souper' one!

If any SCG members would like to donate a bowl(s) please contact me at lynnsnics@yahoo.co.uk as I'll start collecting when we deliver or collect work from the Summer Exhibition in Chichester.



ALTERNATIVE FIRING DAY at Thedden Grange

Flames, smoke, and a whole lot of mud! We all enjoyed a bit of personal development — and a lot of flames and smoke! Members of the Southern Ceramic Group gathered for an incredible day exploring alternative firing techniques, surrounded by lively discussions of mud, pots, and a healthy dose of creative experimentation.

Pit Fire – led by Mick & Lesley Dixon, assisted by Sue Robbins

As soon as we arrived, we set to work stacking our pit fire. Pots were wrapped in parcels filled with dried organic matter — everything from banana skins to seaweed — before being carefully layered in the pit. Once lit, the fire burned fiercely, and as the flames subsided, we covered the pit with corrugated metal to allow the pots to heat slowly throughout the day. The reveal later was pure magic.

Smoke Fire – led by Margaret Newton

Such a simple but effective method. Pots were placed in the bottom of a galvanised dustbin and covered with newspaper. Over the next half hour, more paper was added and burned, creating a rich smoky hue on the surfaces. A big thank you to Margaret for leading this fascinating process.



Raku – led by Mick & Lesley Dixon, Vicki Puzey, assisted by Anton Page & Alan Green

Always the favourite! The thrill of raku lies in its unpredictability. Under Vicki's expert supervision, glazed pots were fired to around 950°C before being sealed in buckets of sawdust — the resulting oxidation produced dazzling colours and metallic effects.

The naked raku process, fired to about 850°C, allowed us to decorate hot pots with feathers and horsehair, leaving delicate burn patterns behind. We also tried a two-step slip-resist and glaze technique, producing beautiful smoky backgrounds once the "sacrificial" glaze was removed.

Bonfire Firing – led by Jo Tricklebank

A new experience for many of us, this felt almost prehistoric. Pots were placed on corrugated metal, surrounded by sawdust and wood, and fired in an open blaze reaching about 815°C. Results varied — some pieces developed striking carbonised markings, while others remained subtle — but every pot told its own story. And that's the joy of experimentation. (see article on p15 - Editor)

cont. on next page



ALTERNATIVE FIRING DAY at Thedden Grange - cont.

Obvara – led by Jan Griffiths, assisted by Richard Brickman & Vasu Reddy

Meanwhile, Jan guided us through the mesmerising Obvara technique — dipping red-hot pots (fired to over 1,000°C) into fermented mixtures of yeast, flour, and water, as well as a keffir yogurt alternative. The results were organic, unpredictable, and utterly captivating. Each piece emerged with a smoky, tactile finish unique to its moment of immersion.

As the day drew to a close, we gathered to unearth the pit fire, revealing the final treasures of the day — each piece carrying the memory of fire, smoke, and shared discovery.

Biggest Thank You's to Nina for allowing us the use of her amazing gardens, and Vasu for pulling us all together.



This day wasn't just about learning firing techniques; it was about connection — sharing knowledge, laughter, and a sense of community with fellow potters. We might have gone home smelling of smoke, but we left inspired, energised, and proud to be part of such a creative and curious group.

Here's to lifelong learning — and to getting a little muddy (and smoky) along the way!



ALTERNATIVE FIRING DAY at Thedden Grange Bonfire Firing by Joanna Tricklebank

One of the 'side attractions' during the Alternative Firings day was a first attempt at a bonfire firing. This was a very quick procedure taking less than 2 hours from set up to finish and achieved some good results.



The pieces that had the best results were small and well-prepared with organic material, oxides and then double wrapped, first in newspaper and then in foil. I think the double wrapping with foil helped to maintain the environment while the short blast of quite intense heat from the bonfire did its work. The number of 'good' pieces was less than in the pit firing but I think worth trying again as it was fun and easily do-able for anyone to try in their gardens.



POTTERY IN PRISON

Pottery Behind Bars... and we are not talking boozing bars!

With prisons endlessly in the news at the moment for all the wrong reasons, it might be uplifting to hear about one doing something positive. At HMP Winchester, the Governor allowed a trial session of pottery to go ahead last year. Such was the enthusiasm (see comments on the next page) that this became a regular weekly fixture for the Category C (not dangerous) prisoners.

As staff noticed the improvement in general wellbeing of those who attended the classes, the department dealing with drug abuse and rehabilitation thought pottery might offer a calming influence on these more troubled men in the noisy Category B, main part of the prison. A second weekly session was added.

There were many hoops to jump through before Security were happy for bags of clay and pots of glazes to be brought in: the x-ray machine cannot see through the clay and anything could be secreted within. Tools are an issue: no wire for cutting the clay; no metal tools; clay is weighed out to the men and weighed back in (you would not want anyone to nick enough on which to imprint a key) – but despite all these problems and more, somehow it works. Their work is fired off-site; transporting delicate pieces is nerve-wracking!

Language can be an issue too. Try teaching a room full of testosterone how to pull a handle without sniggers and nudges doing the rounds! But if I am honest, it is the banter and laughs that make the sessions fun. Equally, I have often been moved by individuals' stories, which occasionally remind me that any one of us could be a moment away from a mistake that might land us behind bars. A momentary lapse of attention behind the wheel of a car... watch "Time" with Sean Bean on iPlayer.



The photos show a very talented first-time potter giving his daughter one of his creations during a family visit, along with other examples of his work. He said that his kids really look forward to their visits now to see what else he has made for them.

He will be continuing with pottery on release as it will be a hobby he can do alongside his children, which is not something he had done before. Good family relationships dramatically cut prisoner reoffending.



cont. on next page



POTTERY IN PRISON - cont.

The prisoners wrote the following (unedited) comments about the classes:

- I have got to say its my favourite time of the week...when I am concentrating on my work it almost feels like I am not in prison.
- This is my first time in pottery. I have found it very therapeutic, relaxing and enjoyable, it is a surprise to me as I am very hectic with my ADHD and am always finding it difficult to stay still and chill out.
- I've been able to make several pieces of work...which I will be gifting to children and family upon release.
- I've never done pottery before but I have massively enjoyed it creating things I never thought I could or even would be able to. The class has really helped me with my mental health and confidence.
- I am new in the pottery class. However I have really enjoyed it. I found it a calming thing to do and helped me to focus my mind on something else from my sentence. I also found it another helpful tool to maintain my bond with my children as I can make small tokens for them to show them there dad is thinking of them.

If you would like to make a donation to help keep this positive (but unfunded) activity going, please visit [Gift Vouchers - Bath Potters Supplies](#) and put the email: potteryinprisonhmpw@gmail.com as the recipient, with a message (if you want) so you can be thanked properly.

Mel

AT THE OXMARKET by Sue Thomas

It's been a while since I joined in on a SCG exhibition. I am very deaf and didn't think I would cope being a steward. But for the 50th celebration I decided to have a go. I'd been making interesting shaped pots to hold succulents, as growing these plants is my second hobby. I found the method of making them from an article in the ClayCraft magazine some time ago. It is basically two bowls the same size joined together with a hole cut for planting. An inset band of clay forms the plant pot. (for copyright reasons the appropriate extract from this magazine detailing the method cannot be shown - Editor).



There are different ways of decorating them. By rolling clay with a textured rolling pin the finished planter can have leaves impressed on it, and a few cut out to fix on top. (Photo of Green planter with succulents) This roller was designed for pastry but suits clay very well. See pastrymade.com

cont.on next page



AT THE OXMARKET - cont.



Moving on I tried another way of making the top half of the planter. I made a jigsaw of clay pieces starting with a coil around the planting hole. There were sea creatures and ammonites made with wooden stamps. Coloured clay formed more sea life using cakemakers' moulds. All were placed face down in the curve of the mould and the backs smoothed gently together with a rib. There are so many ways to decorate and I am going to experiment more.

I entered three of these pots filled with plants as part of my ten pots allocation and was pleased how they looked on display.

I was a bit nervous about the stewarding day. However, I had two really lovely potters to share the task with and between us we had fun finding the right boxes of pots, restocking the gaps on the plinths and talking to visitors about pottery and the SCG. The quiet exhibition rooms meant I was able to hold a conversation fairly well. I sold my three succulents in their pots and was very excited about that! So much so that it's given me the confidence to join in again...hopefully in the coming year.

Thank you Southern Ceramics.
Sue Thomas



BESPOKE HOUSE SIGN by Melanie Legge

You may remember receiving an email from Francheska in November asking if anyone was interested in making a bespoke house sign?

Poor Victoria was not overwhelmed with offers – in fact it seemed no one was interested in helping her. She explained to me that she had accidentally knocked down her neighbour's wall, and that when the builders came to rebuild it, they cleared the rubble including the special house-sign.



cont.on next page



BESPOKE HOUSE SIGN - cont.



Between us, the solution became clear: she should make it herself! So she came to my studio for two sessions – one for the making, the next for the glazing, and bingo, she had the perfect result, including an improvement requested by the neighbours of the house number.

Win win all round.

In the photos, you see the original sign on the broken wall, and then Victoria crafting the replacement.

Melanie Legge

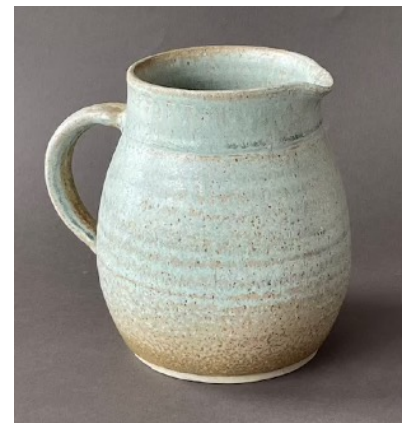


NEIL DEWEY

As a retirement present to myself in 2000 - no, not a sports car - I took a BA Fine Art (Painting) degree at Winchester School of Art. I think my architectural training and career pushed me to find ways to represent the way we look at things rather than representing the things themselves. Very Art School. But having exhausted my 2D approaches to the idea, and no interest in painting landscapes, still life or portraits, in 2012 I signed up for pottery evening classes at Peter Symonds College. How I had managed to go for so long in life without clay in my hands is a mystery, as for some time even before retirement my wife and I had been enthusiastically collecting contemporary studio pottery.



So for two hours once a week, and with the class's wheels under time pressure I concentrated on hand building there and on our kitchen table. I was fascinated from the outset with working with wet slabs balancing slump against stabilising form. I also wanted to explore the different ways in which forms with utility such as a jug might retain their essential characteristics but become something else.



Slowly I learned how to assemble complex shapes to resist all the potential problems of drying shrinkage. There was a lot of arrogance in this: I wanted to see how far I could push things before I'd even grasped the basics. I even employed rolling clay through our pasta machine and adding things like Chamotte grog.

cont. on next page



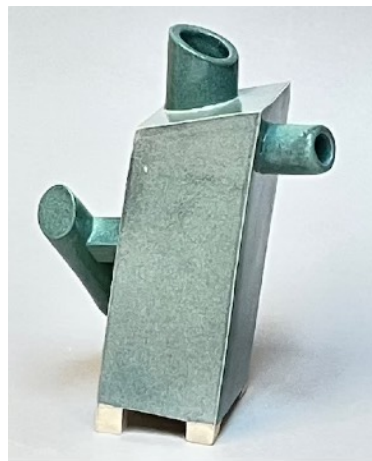
NEIL DEWEY - cont.

I have always admired potters who use thrown parts that are manipulated and/or cut and assembled to achieve dynamic and unusual forms which still had potential utility so I was anxious to get on terms with the wheel. Fortunately a friend of my wife had a wheel and was able to let me use it for many hours every week so that with guidance I quickly learned how make the forms I wanted: half an hour at best once a week at night school was only enough time to recall the previous week's skill.



The arrival of my super-shed and a Shimo wheel about a year later allowed me to move on with my exploration of assembled forms, transporting raw items to college for firing with others made there. My studio fit-out was completed in early 2014 with a rebuilt kiln. I continued to hand build using slabs, no longer wet but rarely entirely leather hard, sometimes folding instead of joining, sometimes rolling vermiculite and perlite into the clay to create texture as it partially melts or burns

I had never been interested in applied decoration, so making my own glaze held no interest nor did the application of pattern or imagery. This is still very much the case although occasionally I will have a go with slip. I taught myself to throw off the hump and for a while enjoyed the slightly rustic results. Gradually I refined my skills and for my own interest tried my hand at teapots as a way of improving technique. To this day I use the wheel regularly but until this year mostly as a means of making parts to combine with hand built items.



I would be the first to accept that much of my work evolves from a desire to control the process and form, yet now and then I enjoy the random and visual results of say torn edges, overlapping glazes, pit firing, or with no end product in mind using left-over slab pieces to shape and guide a form. For about the last year I have been firing mainly thrown forms in saggars in an electric kiln, inspired by the work of a Dutch artist, entranced by the random results from various combustibles. Perhaps I may write something about this. The photos of my work that supplement these words are just a limited example of the many forms and techniques I continue to explore using various stoneware clays. They are not in chronological order.

Neil Dewey neilhdewey@gmail.com



POTTERY FAIRS 2026

Pauline Bradbury has kindly shared the following information.

DIARY DATES

Pottery Fairs 2026

This is permanently in "featured" on the Group page

MARCH 2026

York Ceramics Fair, York Racecourse, Yorkshire: Saturday & Sunday 7-8 March.
 Manchester Ceramics Fair, Whitworth Art Gallery: Saturday & Sunday 7-8 March.
 Towner Ceramics Fair, Eastbourne: Saturday & Sunday 14-15 March.
 Hepworth Wakefield Ceramics - Wakefield, West Yorkshire: Saturday & Sunday 21-22 June.
 Toasted Ceramic Fair - The Wardwick, Derby Museum: Saturday & Sunday 28-29 March.

APRIL 2026

Sheffield Ceramics Festival - Kelham Island Museum, Yorkshire: Saturday & Sunday 18-19 April.
 Clay Scotland - Clay North East, Inverurie: Friday, Saturday & Sunday 25-26 April.

MAY 2026

Ceramic Art London - Kensington Olympia: Saturday & Sunday 8-10 May.
 Ceramics in Charnwood, Leicestershire: Sunday 10th May.
 Potfest in the Pens (Spring) - Penrith Cumbria: Saturday, Sunday & Monday TBC May.
 Potfest South East - Glynde Place, Lewes, Sussex: Friday, Saturday & Sunday 22-24 May.

JUNE 2026

Craft Festival, Bovey Tracey: Friday, Saturday & Sunday 12-14 June.
 Potfest Scotland - Scone Palace, Perthshire: Friday, Saturday & Sunday 12-14 June.
 Ceramic Wales - Bodrhyddan Hall, Denbighshire: Saturday & Sunday 13-14 June.
 Potfest by the Lake - Compton Verney, Warwickshire: Friday, Saturday & Sunday 19-21 June.
 International Ceramics Festival, Aberystwyth Arts Centre: Next one in 2027

JULY 2026

Kiln Ceramic Fair, Matlock: Saturday & Sunday 4-5 July.
 Potfest South West - Shaftesbury Turnpike Showground: Friday, Saturday & Sunday 3-5 July.
 Celebrating Ceramics - Waterperry, Oxfordshire: Friday, Saturday & Sunday 10-12 July.
 Potfest in the Park - Hutton-in-the-Forest, Cumberland: Friday, Saturday & Sunday 24-26 July.

AUGUST 2026

Potfest Suffolk - Haughley Park, Suffolk: Friday, Saturday & Sunday 7-9 August.
 Ceramics in Southwell - Southwell, Nottinghamshire: Sunday TBC August.

SEPTEMBER 2026

Craft Festival Wales, Cardigan Castle: Friday, Saturday & Sunday 11-13 September.
 Wardlow Mires Pottery & Food Festival - Derbyshire: Saturday & Sunday TBC September.
 Ceramics in the City, Museum of the Home, London E2 : Friday, Saturday & Sunday 12-14 September.

OCTOBER 2026

Only Clay - Kelham Island Museum Sheffield, Yorkshire: Saturday & Sunday 10-11 October.
 Oxford Ceramics Fair - St.Edward's School Oxford: Saturday & Sunday TBC October.
 Potfest in the Pens (Autumn) - Penrith Cumbria: Friday, Saturday & Sunday TBC October.

NOVEMBER 2026

Potfest in the Pens - Melton Mowbray, Leicestershire: Friday, Saturday & Sunday TBC November.
 Art in Clay - Farnham Maltings: Saturday & Sunday 15-16 November.
 Potfest Scotland - In the City, Gkaskgow: Friday, Saturday & Sunday TBC June

British Studio Pottery Collectors

Admin of the group have no involvement with the organisation of these events



ART IN THE GARDEN 2026

SCG member, Jan Griffiths, will be hosting her annual `Art in the Garden` event once again this year and would love for you to pop along and say hi, or even better enter the Open Competition to have a piece installed in the woodland.

See www.littleforestlandart.co.uk for full details.

May 23rd – June 6th

Opening Times: Wed – Fri 10am-4pm, Sat & Sun 10am-5pm
Closed on Mon 25th & Tue 26th May, Mon 1st & Tue 2nd June

Free entry – donations welcome to support the LFLA project

On-site parking

Payment card facilities now available

Children only with accompanying adult

STRICTLY NO DOGS – except guide dogs



Little Forest Land Art

Open Art Competition

Display your work at Art in the Garden 2026

LFLA are looking for artworks to display at Art in the Garden, an annual open studio event in the Hampshire countryside, featuring work from numerous invited artists and makers.

Prizes:
The Judges' Choice will receive £150
The People's Choice winner will receive £50

Closing date:
9th February 2026

FREE TO ENTER

ENTER

HERE

Judges:
Jo Bushnell, Director, Aspex Portsmouth
Joe Ross, Street Artist, and our 2025 winner
plus LFLA's Jan Griffiths & Adrian Mundy

www.littleforestlandart.co.uk


Little Forest Land Art

 littleforestlandart
 LittleForestLandArt



These are long and short items outlining a method or a tool that that you find invaluable and which may be of use to others, or an unusual technique from another creative discipline that you have adapted for your ceramic work. Some of you may already know about these but others may not. So, if you have a cunning technique that you find invaluable and you think others might find useful or just how you go about things please share it. And include an image or two. We hope this will become a regular section of the newsletter.

TIPS - Eugenie Smit

Smooth edges with oil rather than water. It smooths without pushing the clay particles around.

Spread a thin layer of oil on stamps to get a clean impression too.

Use a silicon dish scrubber to wash brushes after glazing. [silicone sink scrubber](#)



FINISHING POTS - Paul Randall

This article covers the insides of pots / juddering texture / potato peelers or not. A hotch-potch of subjects but all relating to various aspects of finishing the pot before firing.



Sometimes I like a pot and its lid to blend together so that, when the lid is in place, there is just a thin line to show the join. Sometimes, as here, the join between the pot and lid is celebrated both in the shape of the two parts and in the way that the glaze fades out towards the join. The lid fits beautifully on to the pot - well it would, because that's one of the few pottery things at which I'm good. So, a satisfactory pot? Well no actually, overall it's a poor pot because I neglected to take care of the inside base of the pot; I don't know why, I'm usually careful about detail but in this case I didn't make sure that the base was firm and totally flat and completely integrated with the sides of the pot and as a result the bottom of the pot is a bit dome-shaped and slightly cracked.

The obvious question that you'll ask is why I bothered to glaze it if the bottom was not satisfactory. Either the cracking became worse on the glaze firing or, I think what happened is that this pot is the result of a single firing - I'm getting to be quite a fan of single firing (a subject for another time).

So, if I had pressed down on the bottom of the not-quite-yet-hard thrown pot, making sure that it was absolutely flat, then I would have had a decent pot to show you. And, very important this, the bottom of the pot must be totally flat and firm and integrated, after it has been wired off the wheel. Wiring a pot from the wheel can really change the contours of the bottom so you need to check all is perfect after wiring off. If the bottom of any pot, plate, vase, whatever, is slightly bowed when it is fired, it will probably crack - that's the way clay behaves; if it is completely flat it won't know which way to bow, so it won't.



cont. on next page

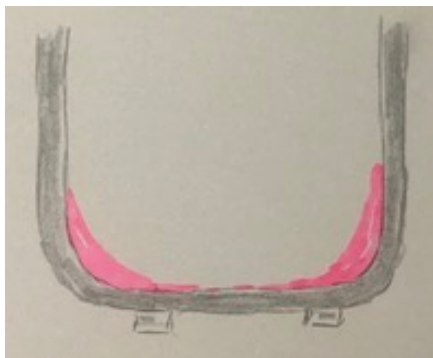


FINISHING POTS - cont.

If and when I gather together my pottery notes, the working title of the collection might be "If I were a good potter"; not because I'm trying the false modesty thing but because I am very aware of the fact that I sometimes have to undertake remedial tasks that an expert potter would never require. And one such a remedial action might be if I had made a promising pot but I came to feel that the bottom really was a bit too thin I would probably roll out some clay, in properties as close as possible to the clay I used to throw the pot, and then use the appropriate size of pastry cutter to cut out a circle of clay.



This circular patch is blended and pressed to the bottom of the pot giving a composite bottom of the right thickness and flatness. To disguise the repair, I might turn off the new improved bottom, perhaps creating a ridge on which the pot stands. And in a few months I'll probably forget that I have had to undertake such remedial action on the pot - you probably won't be able to tell by looking.



Turning the inside of a pot. Do really good potters ever turn off the inside of a recently-thrown pot? With a good potter, the act of throwing produces at one time, both the desired outside and the desired inside. I'm pleased to get an outside which is satisfactory and then I might turn off the inside using a tool like this.

This tool has just the right 'inside of a pot' contours and I find it particularly useful in making satisfactory the join from the flat bottom to the vertical sides; I think even good potters sometimes make this horizontal to vertical angle a bit too fat and so, later on, turn the inside of the leathery hard pot to get the angle perfect.



Next, creating a juddery effect; not easy to make this effect look satisfactory. It can so easily appear as a beginner's "look what I have done, isn't it interesting?" To which the answer may well be "No". However, the juddering can be ok if the glaze enhances the textures you have created. For example I think this pot is ok, it looks quite good on the shelf.

Getting the juddery effect is not always easy, you'll need to experiment with different wheel speeds, various turning tools, sturdy or floppy hand grip of the tools. Once you have managed to initiate the judder going round the pot, the judder takes on a life of its own.

cont. on next page



FINISHING POTS - cont.



Finally, pots with flat sides. What about this pot; with its deliberately unfinished features it's all a bit faux 'Middle Ages storage vessel' perhaps, but I think it's ok.

There are several ways of adding the flatten side features to a thrown pot. 'Spanking' the pot with a wooden batt to make the required new shapes - I've never tried, but I gather that some people really love doing this.

How about an apple/potato peeler for use on the almost leather-hard clay; this can work well although inevitably the inside of the pot will pick up a pale echo of the flattened outside; this may be how you want it. Personally, I usually like the inside of the pot to remain completely round and not reflect what's happening on the outside. Accordingly, what I do is to wait till the pot is completely dry and then use a Surform to create the flat areas. Providing you don't smash the brittle clay, a Surform can be a very flexible tool as you scrape away the clay to give you just the contours you want. (And the inside of the pot remains untouched.)



I use quite a large surform but I imagine that one of these small surforms would be more flexible.

Paul Randall
paul.randall2@btinternet.com

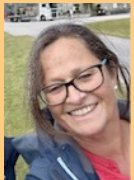
Committee



Chair Francheska Pattison
07879 634103
scg_chair@southernceramicgroup.org.uk



Treasurer Neil Rampton
07710 535012
scg_treasurer@southernceramicgroup.org.uk



Honorary Secretary Lucy Prosser
07786 391749
scg_secretary@southernceramicgroup.org.uk



Exhibition Treasurer - Helen Scribbans
07854 630930
scg_exh_treasurer@southernceramicgroup.org.uk



Demonstrations Caroline Berkeley
07740 465400
scg_demonstrations@southernceramicgroup.org.uk



Summer Exhibition Co-ordinator Diane Henshaw
07910 113320
scg_summer_exhibition_coordinator@southernceramicgroup.org.uk



IT Manager (temporary) Neil Rampton
07710 535012
scg_it_manager@southernceramicgroup.org.uk



Other Exhibitions Manager Lynn Nicholls
07855 753431
scg_other_exhibitions_coordinator@southernceramicgroup.org.uk



Newsletter Neil Dewey
07714 372857
scg_newsletter@southernceramicgroup.org.uk



Membership Secretary Caroline Piggott
02380 550718
scg_membership@southernceramicgroup.org.uk



Other Events. Vasu Reddy
07906 850724
scg_other_events@southernceramicgroup.org.uk



Social Media Beccy Gardiner
scg_social@southernceramicgroup.org.uk



Newsletter Publication - Dates and Guidance

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

NEWSLETTER DUE	1 June 2026	COPY DEADLINE	17 May 2026
	1 October 2026		16 September 2026
	1 February 2027		17 January 2027

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



Advertisements

Interested in advertising in the Southern Ceramic Group Newsletter?

If so please contact Neil Dewey : scg_newsletter@southernceramicgroup.org.uk

The rates for advertising are:	SCG MEMBERS: FREE		
	COMMERCIAL B&W/COLOUR:	Full Page	£20
		Half Page	£10



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.



The **Southern Ceramic Group** grants permission for the browsing of this material as part of the World Wide Web and for the printing of one copy per person for personal reference only. The express permission of the Southern Ceramic Group and the originating artist must be obtained for any other use of this material.