

CONTENTS

p1-2	Group Update
p2	Social Media
p3-6	Members' News
p7-8	Member's Profile
p9	Tips Tricks & Tech
p10	SCG Committee Members
p11	Contact Us

50th

Group Anniversary

Group Update

CHAIR'S LETTER

Hello everyone

There has been so much communication recently this is going to be a brief one.

Hope this wonderful weather we've been having has inspired you and that you are exploring and creating and relaxing! The gardeners among us are despairing somewhat, but they are predicting thunderstorms and rain tomorrow so that will help.

Your committee has been super busy as you will have guessed. The big event on the horizon is the 15th June show at the Brickworks Museum. Hoping to see many of you there. Do pass the flyer and info on to friends and family. Remember, members get in free to the museum. If you've misplaced the programme or the Special Newsheet or the Flyer – just send me an email or follow this link to the page on our website **50th Anniversary Event - The Brickworks Museum**. From 10.00 you can look around the museum with a welcome at 11.00, then events begin. There are guest speakers, demonstrations, fifteen installations on the theme 'Suspended in Time', a hands on clay experience for everyone and Prosecco and cake!

There are of course our exhibitions coming up – a small one at the Corner Collective in Portsmouth end of May, our Annual summer one at the Great Kitchen in Chichester in July/August, and the 50th Anniversary special at the Oxmarket Gallery in November.

We're also planning another Alternative Firings event near Alton on the 2nd of November this year – another Guy Fawkes-y kind of thing, with smoke firing (led by Margaret Newton), Pit Firing (led by Lesley and Mick Dixon) and various types of Raku firing (led by Jan Griffiths and others).

Wishing you all a great rest of the summer!

Vasu scg_chair@southernceramicgroup.org.uk 21 May 2025.



Group Update - cont.

NEW MEMBERS

Since mid January sixteen new members have joined the group.

Mrs Cass Stamp	Poole	Mrs Sharne Haycock	Otterbourne
Mrs Helen Green	Christchurch	Mr Gary Edwards	Lewes
Ms Elaine Patterson	Winchester	Dr Elizabeth Cropley	Sparsholt
Ms Hils Burkard	Fareham	Dr Sheila Sorby	Alton
Ms Sarah Reynolds	Worthing	Mrs Katerina Harrington	
Mrs Claire Murray	Worthing	Ms Qian (aka Caroline) Liu	Southsea
Mrs Helen Carroll	Waterlooville	Mrs Jane Davy	Havant
Mrs Nina Peskett	Alton	Mrs Melanie Legge	Romsey

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

Neil Rampton p.p. Caroline Piggott scg_membership@southernceramicgroup.org.uk Members' News



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 Neil Rampton.

Neil Rampton scg_treasurer@southernceramicgroup.org.uk



HEATHER MUIR AT SHEEN POTTERY

Sheen Pottery Studio in East Sheen London, is showcasing Heather Muir's porcelain in their gallery window from May 1st until July 31st.

Sheen Pottery is owned by Lindy Barletta who teaches and runs classes in the studio there. Heather, a SCG member, is also a member of London Potters where Lindy is currently the Chair.

Sheen Pottery
263 Upper Richmond Road, W London, SW14 8QS

[@heathermuirporcelain](#)
[@sheen_pottery](#)
[@london.potters](#)





OPEN STUDIOS - ART SPACE PORTSMOUTH 2025



PLEASE COME AND JOIN US AS WE THROW OPEN OUR DOORS ONCE AGAIN FOR OUR ANNUAL OPEN STUDIOS, EXHIBITION + EVENTS WEEKEND.....

Saturday 5th + Sunday 6th July 11am - 4pm

29 studios open
Artwork for sale
Gallery exhibition by members
Hunter Gatherer pop-up cafe
+ The Caravan Gallery celebrating 25 years!

ADMISSION FREE!




Art Space Portsmouth | 27 Brougham Road | Portsmouth | Hampshire | PO5 4PA
+44(0)23 92374323 | info@artspace.co.uk | www.artspace.co.uk | @artspaceportsmouth

ART SPACE PORTSMOUTH

Saturday 5th & Sunday 6th July 11am-4pm, 27 Brougham Road, Portsmouth, PO5 4PA

Please come and join us as we throw open our doors once again for our annual Open Studios, exhibition & events weekend.

29 artist studios open (paintings, sculpture, photography, ceramics, mixed media) Artworks for sale
Gallery exhibition by members Hunter Gatherer pop up cafe & The Caravan Gallery celebrating 25 years

ADMISSION FREE

POTS IN THE CAFÉ - Sue Thomas



I live in a village with a café in the village square. The café has fairly new owners who are keen to be part of the community. They have recently asked local artists to hang their photos and paintings to decorate the walls and in my case to fill a window sill with pottery. I have been asked to make pots that reflect life in the village and will receive 100% of the money paid for the pots - Jen and Joe, the owners, will take no commission.

My first plan was to walk around the village looking for interesting images I could transfer onto pots. The church has a bell tower with a group of bell ringers, a 500 year old yew tree avenue and a tall spire that can be seen from most corners of our local area. It definitely seemed important to use images of the church. A villager who lives behind the church told me she can hear an owl hooting at night - that's great as I love to put birds on pots!

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Then I walked through our community orchard. - I had already made stencils of trees and apples thanks to attending the SCG demo by Mark Dally last year, so those images were also added to my growing list.

The River Ems runs through the village, making Westbourne an important wildlife corridor so watery themes flood in, including the annual Duck Race in June. The first set of pots I made included two with images of yellow rubber ducks on them. The 3D ducks were made by pushing clay into a rubber mould designed for forming cake decorations. I find I'm researching and learning new techniques with this project. The duck pots were seen by the organisers of the Duck Race, who promptly invited me to make a bowl as a trophy for the winner of the Race. It's yet another way to be part of the village community and I'm loving meeting new people and being a part of what goes on here.



Some of you may remember a talk we had some years ago by Rich Miller, before he was so famous on The Great Pottery Throwdown. Not only did he go to the village school in Westbourne when he was a youngster but he made inspiring pots with impressed squares, each one holding a printed picture. Here's a photo of one I bought from him at the talk. So on my list is a pot similar to his, but with small images of village life - maybe the dates I see on old houses, pub signs, the birds that visit and nest in buildings and the flowers along the river bank.

I'm so lucky to have been given this opportunity which has reawakened my imagination. Creating a new and different set of pots is very enjoyable, as are frequent visits for cake and coffee in The Westbourne Cafe! That's really just my way of saying thank you to the cafe owner.

Sue Thomas





CORNER COLLECTIVE

SCG members held their second Pop Up exhibition hosted by Corner Collective in Southsea at the end of May. Visitor numbers were high and sales were reported as successful with continuing positive public feedback.

Many thanks to Lynn Nicholls (Southsea_mudlark) and Helen Scribbans for organising this event and to the Corner Collective for hosting





My journey in clay started at an adult education college in Paddington in the early 1980's with Alison Britton as my tutor; little does she know how much she hooked me into clay. I potted for many years until moving out of London into Surrey where I set up a pottery and assisted with teaching, working with a Dutch potter (Cornelia Ahearn) from whom I learnt a great many technical skills.

The experience of handling clay was a revelation. It was so versatile, you could make a pinch pot or work with coils, slabs, make any functional ware, and the wheel was the ultimate challenge; it was all great fun. Clay was my escape from a very busy job as a Physiotherapist in a London Hospital.



On a last minute decision to attend the International potters camp in Aberystwyth in 2007 I met Archie McCall, the lead tutor of design at Glasgow School of Art, who encouraged me to enrol on a distance learning degree course in Ceramics from the Art School. I felt that this would challenge and extend my abilities. The intention was to be in a position to gain further inspiration from like-minded potters as well as diversifying my skills. The course entailed many challenging workshops and a trip to Kecskemet in Hungary (International Potters camp). I gained particular inspiration spending a week working with Ken Eastman, who inspired me to work with slabs of clay and Steve Matteson with Raku.



The Raku technique was fascinating and unpredictable, starting with Japanese tea bowls and endlessly experimenting with different clays, glazes, sizes and shapes. Building kilns from biscuit tins to a supermarket trolley and oil drums, blowing up pots on the way, adding different metals and glazes to the surface of my pots which are always textured or marked.

I became a Trustee of Cranleigh Arts to assist in creating a different clay space for classes and individuals. Rich Millar is one of our current Patrons and as always ideas progress and the centre is heading for a new phase in clay work. I retired from the role after 9 years on the board.

cont. on next page



This year I bought a second hand Raku kiln from one of our SCG potters and have loved more experimenting with firings and glazes with a much easier kiln to manage compared to the oil drum! I was lucky enough to fire pots for an exhibition titled 'Endangered' and won the public vote along with a textile artist. We have an exhibition at Cranleigh Arts in October 2025.



Very early on I realised that you never stop learning and you don't have to conform. Always push the boundaries and don't let anyone say 'you can't do that'.

The lure of clay is irresistible; the diversity of production by so many hands working with all types of clay is inspirational.

I would love to liaise with other potters working with Raku.

Please contact me on
info@gaynorwilsonceramics.co.uk
07787 546 895





We thought we would try a new series of items in the newsletter called **Tips, Tricks & Tech**. Mainly but not exclusively 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 it useful then please share it. And include an image or two. We hope this will become a regular section of the newsletter.

SUPPORTING YOUR POTS IN THE KILN - Anton Page

I thought I would write this piece not only to share what I have learned but also to seek advice on what others do.

If you fire to earthenware, have a flat base to your pot and have removed the glaze from the bottom edge then you can place your pot straight onto the kiln shelf. Some people use batt wash and/ or kiln sand as an insurance but both of these have a tendency to stick to the pot spoiling its appearance.

My problem is more tricky. I fire to stoneware (1250C) and my pots are often designed to be viewed from all angles and often have uneven bases. So how do I support them in the kiln? I have tried ceramic stilts (Fig 1a). They are fine for earthenware but they melt at stoneware temperatures as do metal stilts. I have tried making my own stilts by putting some 1.5 mm nichrome wire into cylinders of clay (Fig 1b). Again, fine for earthenware but they bend at 1250°C. Sometimes I use little clay wedges (Fig 1c) which do the job but if I have applied oxides to the pot then sometimes these clay supports stick to the pot (Fig 1d) and if I apply batt wash (Fig 1e) they mark the clay.

My current favourite are "kiln nails" (Fig 1f). They are small, hard white aluminium oxide cones with a fine point on top. They are quite cheap (£5.00 for 10) and withstand stoneware temperatures. They do stick to the pots a little bit but the point of adhesion is so small you can pull them off without leaving a mark and the "nails" can be reused. For pots with very curved bases I have set some of these "nails" into cylinders of clay (Fig 1g). This has also worked well.

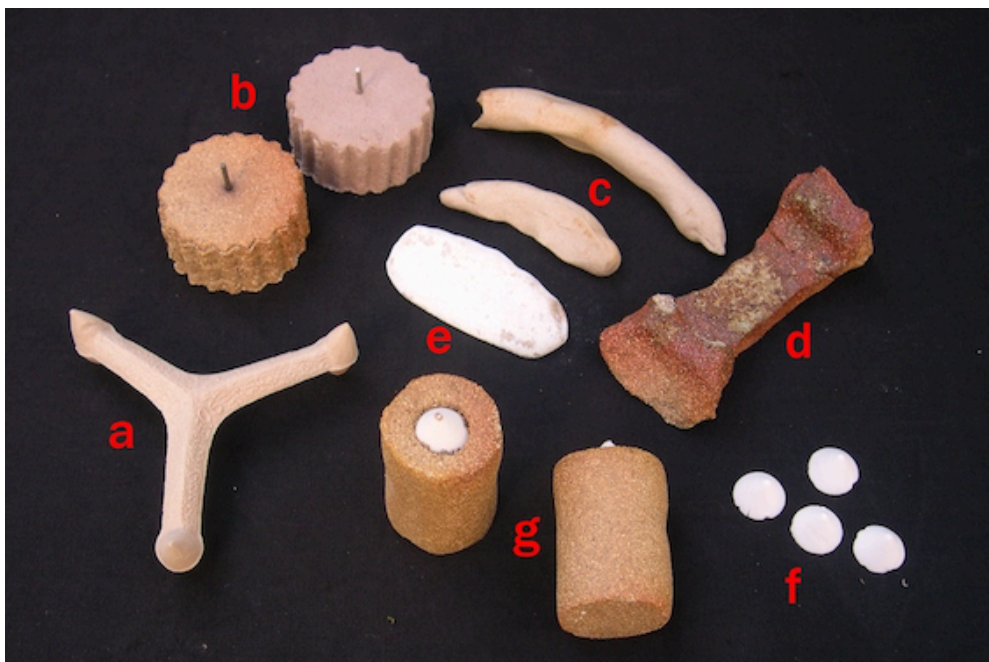


Figure 1: A range of pot supports

Has anyone got any other ideas? I would love to hear what others do. (Editors Note: an article for our next edition would be welcome too.)

Anton Page antonpage1@outlook.com

Committee



Chair Vasu Reddy
07906 850724
scg_chair@southernceramicgroup.org.uk



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



Honorary Secretary Francheska Pattison
07879 634103
scg_secretary@southernceramicgroup.org.uk



Exhibition Finances
Helen Scribbans 07854 630930
helenscribbans@icloud.com



Demonstrations Maria Sharipo
07838 998516
scg_demonstrations@southernceramicgroup.org.uk



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



Website Manager Nick Taylor
07472 845869
scg_webmaster@southernceramicgroup.org.uk



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



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



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



Cabby Luxford
07730 551011



Newsletter Publication - Dates and Guidance

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

NEWSLETTER DUE	1 October 2025	COPY DEADLINE	16 September 2025
	1 February 2026		17 January 2026
	1 June 2026		17 May 2026

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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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.



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