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## Group Update

### CHAIR'S LETTER

Hello Everyone,

Well, the summer is over but the sun is pouring in as I write. It is just begging me to go in and play with more clay!

Our summer exhibition in Chichester – GK24 – went off amazingly well. Thank you very much to a dedicated team organising it – particularly to Diane Henshaw and Nick Taylor who pretty much lived there during the exhibition! The visitor numbers as well as the sales were even larger than in previous years. This exhibition has become an annual fixture in Chichester with many visitors saying they look forward to it every year.

A few things to report:

i) The **Alternative Firings Guy Fawkes Special** (3rd of November) has been very popular, with the waiting list for a place almost as long as the accepted list (on a first-come-first-served basis). It is now taking place at a place near Alton – at Nina Peskett's house. There will be a pit firing led by Lesley Dixon, a smoke firing led by Margaret Newton, a raku firing led by Jo Tricklebank and an obvara firing led by Jan Griffiths. Should be amazing fun.

ii) There will be a small exhibition – called **Print Fire Press Glaze** - at the Oxmarket Gallery in Chichester in November 2024 with some SCG members taking part, along with print makers and other artists. (**see page 3**)

iii) An Announcement, a Challenge and Call for Volunteers:

**Announcement:** Our first 50th Anniversary event will be held on the 15th of June at The Brickworks Museum in Bursledon. Do put that date in your diaries now – and bring family and friends!

The event will consist of a number of things:

- Two external speakers (one of them is Mella Shaw - [mellashaw.co.uk](http://mellashaw.co.uk) – and the other is yet to be confirmed).
- Free entry to and tour of the Brickworks Museum for SCG members.
- Exhibition and sale of your work – open to all members.
- Basic 1 hour clay workshops for the general public for a small fee – two for adults and two for children. **Are you interested in running one of these?** Contact me.
- An installation composed of work by SCG members – and here is the challenge, (see next page)



**Challenge:** For the 50th anniversary installation we would like you to get creative with clay and make one or two pieces on the theme 'Suspended in Time'. The theme allows you to focus on the passing of time, on being literally suspended, on being frozen in time, on change over time, on clay over time, or anything that strikes you as relevant. So get creative! The pieces will be hung from the ceiling by fishing wire in the Brickwork Museum's beautiful drying room.

**Call for volunteers:** For this complex event we need a few small teams of volunteers – for curating the installation, for organising the workshops, for manning the display and sale of pots, for looking after the external speakers and so on. Please email me asap with ideas of what you could help with.

Warmly,  
Vasu Reddy  
[scg\\_chair@southernceramicgroup.org.uk](mailto:scg_chair@southernceramicgroup.org.uk)

### GREAT KITCHEN 2024

A huge thank you to all the amazing potters (and their families) who worked so hard to make GK24 such a successful exhibition. Your enthusiasm and talent is very inspiring! Once again, we were fortunate to have permission from the Bishop of Chichester to exhibit in the Great Kitchen of the Bishop's Palace with its wonderful medieval hammerbeam ceiling and ancient stone floors. Unfortunately, that ancient structure also brought its own challenges with our internet connections being tricky at times (to put it mildly!), meaning our card sales were often not possible.. Well done everyone who rose to the challenge and managed to welcome our 4000 visitors with a smile and directions to the nearest cash point!

Our very varied display of affordable ceramics brought many positive comments and was reflected by 28% more pots being sold than last year. 64 artists were represented. They enjoyed a more equitable spread of sales across their offered price range compared to the previous year and a notable increase in the total value of sales. I'm sure all those who enjoyed a glass of wine or two at the private view will agree with me that the exhibition looked fantastic when you walked in and happily this was reflected in the sales on the evening. There really was something to suit all tastes and pockets at the exhibition this year.

I enjoyed meeting so many of you during the set-up, take-down, and stewarding. There are so many different roles that need filling and it was great to see that as well as being wonderful

artists, people also put their other skills to good



effect to ensure that everything ran smoothly.

(cont. on next page)



Thank you also to those exhibitors who took the time to respond to the survey reflecting on GK24. The responses and comments will be taken into account when organising the event next year and in particular we will be looking to group an individual's five pieces being displayed together so far as possible, so you might like to bear that in mind when preparing your work for the exhibition.



Many visitors wanted to find out about particular artists so I would like to refresh our folder of member biographies. Please do start thinking about that and submit your page to Nick Taylor [scg\\_webmaster@southern Ceramicgroup.org.uk](mailto:scg_webmaster@southern Ceramicgroup.org.uk) so that it can be included on the website.

More information can be found by clicking [Website-Members-Gallery-Entry-v5.doc \(live.com\)](#)

If you would like to be more involved in the summer exhibition next year, please let me know.

Diane Henshaw

[scg\\_summer\\_exhibition\\_coordinator@southern Ceramicgroup.org.uk](mailto:scg_summer_exhibition_coordinator@southern Ceramicgroup.org.uk)

### NEW MEMBERS

During the period from February to the end of August twenty eight new members have joined the group which now numbers 223.

Lucy Waller	(location not given)	Angel Atkins	(location not given)
Kim Tattersal	Chichester	Tessa Mackie	Pulborough
Jane Healey	Petersfield	Steve Bicknell	Pulborough
Thomas Walden	Southampton	Michelle Hodges	Chichester
April Stevenso	Hampshire	Josse Davis	Arundel
Rebecca Gardiner	Bognor Regis	Derek Handle	Littlehampton
Sarah Pearso	Winchester	Sue Ellis	Farnham
Katie Teller	(location not given)	Jill Lee	Lymington
Sue Gilmore	West Chiltoningon	Ann Milne	Havant
Karen Simms	Leatherhead	George Archer	Chichester
Karen Smith	Woking	Melanie Ditschun	(location not given)
Karen Francombe	Alton	Kailyn Deyn	Fleet
Elizabeth Aldridge	Pulborough	Steph Edwards	Eastleigh
Ruth Mawer	Winchester	Anna Hardy	Lewes

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

Caroline Piggott [scg\\_membership@southern Ceramicgroup.org.uk](mailto:scg_membership@southern Ceramicgroup.org.uk)



**PRINT PRESS FIRE GLAZE 25 Nov - 8 Dec 24**

Lynn Nicholls, Southern Ceramic's Other Exhibitions Manager has with a number of printmakers organised a joint exhibition hosted at Oxmarket Contemporary. Publicity states:

'Oxmarket Contemporary is delighted to bring together 16 printmakers and 21 ceramicists in a unique exhibition showing a diverse range of work. These artists explore a shared visual language through both figurative and abstract themes. The ceramicists are some of the most talented, high-quality practitioners in The Southern Ceramic Group, a well-established organisation with over 200 members.

The printmakers have been selected because of their outstanding skills and originality expressed through the various printmaking processes. This beautifully crafted exhibition will demonstrate the best in printmaking and ceramics.'



Gallery open daily Tues-Sat 10.00-4.30 p.m., Sunday 12.00-4.00 p.m. and closed on Monday.  
[www.oxmarket.org/](http://www.oxmarket.org/)

**ARTISAN GALLERY - CHICHESTER**

Heather Muir says: If you are visiting Chichester do pop along to Artisan Gallery at 58 North Street. The gallery is run as a co-operative by 25 artists and makers.

Four ceramicists and SCG members, Claudi Barratt, Mim McCann, Heather Muir and Marise Rose have permanent spaces to exhibit and sell their work here.

If any SCG members would like to apply to join us a guest artist in 2025, the Guest Space is £200-£250 for four weeks. Apply on our website or email us.

<https://artisangallerychichester.com>  
Email: [info@artisangallerychichester.com](mailto:info@artisangallerychichester.com)  
[@artisangallerychichester](https://twitter.com/artisangallerychichester)





## EMPTY BOWLS

'Empty Bowls', now in its 8th year, is a fundraising event to support local people who are facing hunger. Potters donate bowls, volunteers make soup, and tickets are sold for an evening dinner event to raise funds for specific charities. For 2024 50% of funds raised will support St Simon's 'Friday Friendship' group giving support to Portsmouth's asylum seekers and their families. Most importantly they have access to fresh food which they can cook in the church's large kitchen. The other 50% will be given to 'Sunday Suppers' where volunteers cook a 3 course hot meal for those people who are hungry, typically the homeless but increasingly to families who are struggling with the cost of living crisis.



At the ticketed event guests select, and keep, a handmade ceramic bowl and enjoy some delicious homemade soup with freshly baked bread. This well-established community event will take place at St Simon's Church in Southsea on 6th December 2024 and this year we are aiming for another 100 bowls (extra bowls will be sold at the event).

Each year SCG members have typically donated between 20 and 30 bowls to help achieve our target. In addition this year we will be organising a community event for bowl and tea-light holder making at Fat Clay Pottery



### WANT TO GET INVOLVED?

If you would like to donate a bowl please follow this link to our SCG website [SCG Empty Bowls 2024](#) and complete the form and details.

Bowls should be a maximum diameter of 18cm and not less than 13cm.

There are several drop off points across the region near Southampton, Winchester, Portsmouth and Chichester so members can deliver their bowl(s), further details to follow.

All bowls will need to be donated by Saturday 23 November.

If you don't make ceramic bowls but would like to donate another piece of ceramic work for the raffle then please contact Lynn Nicholls by emailing [lynnsnics@yahoo.co.uk](mailto:lynnsnics@yahoo.co.uk).



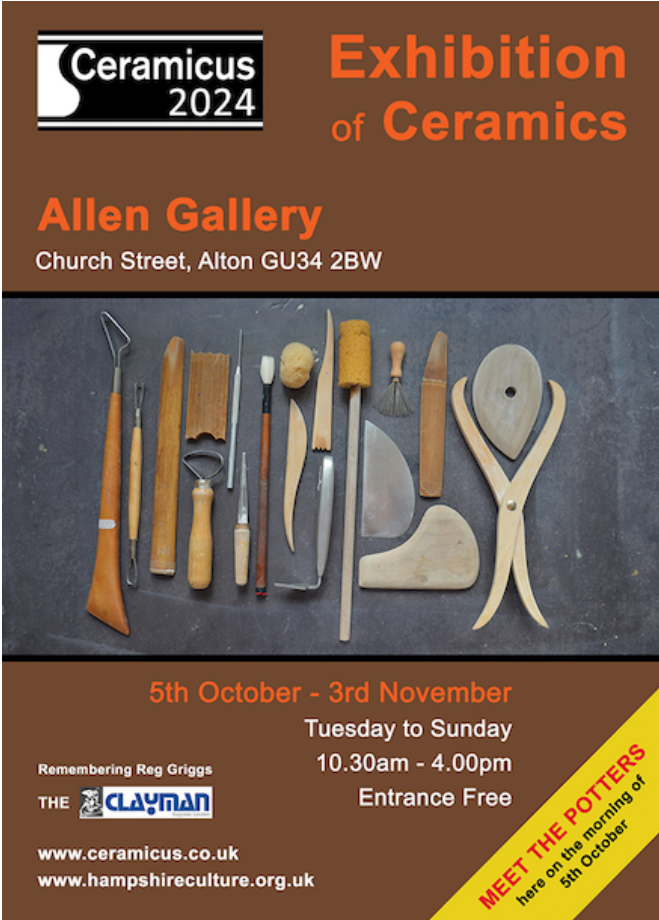
### CERAMICUS 2024

Ceramicus are a group of 11 potters – two of whom, Mike Bush and Nigel Hobbs, are Southern Ceramic members.

They are holding their next annual exhibition in the Allen Gallery in Alton starting on 5th October and running until 3rd November (closed on Mondays).


Group members all have their individual styles of artistic expression and are delighted to return to the Allen Gallery following their previous very successful exhibitions there.

If you haven't been to Allen Gallery before it is well worth a visit to see the terrific collection of historic ceramics on display there – as well as 'Ceramicus 2024'!




**Ceramicus 2024** Exhibition of Ceramics

**Allen Gallery**  
Church Street, Alton GU34 2BW



5th October - 3rd November  
Tuesday to Sunday  
10.30am - 4.00pm  
Entrance Free

Remembering Reg Griggs  
THE 

[www.ceramicus.co.uk](http://www.ceramicus.co.uk)  
[www.hampshireculture.org.uk](http://www.hampshireculture.org.uk)

**MEET THE POTTERS**  
here on the morning of  
5th October

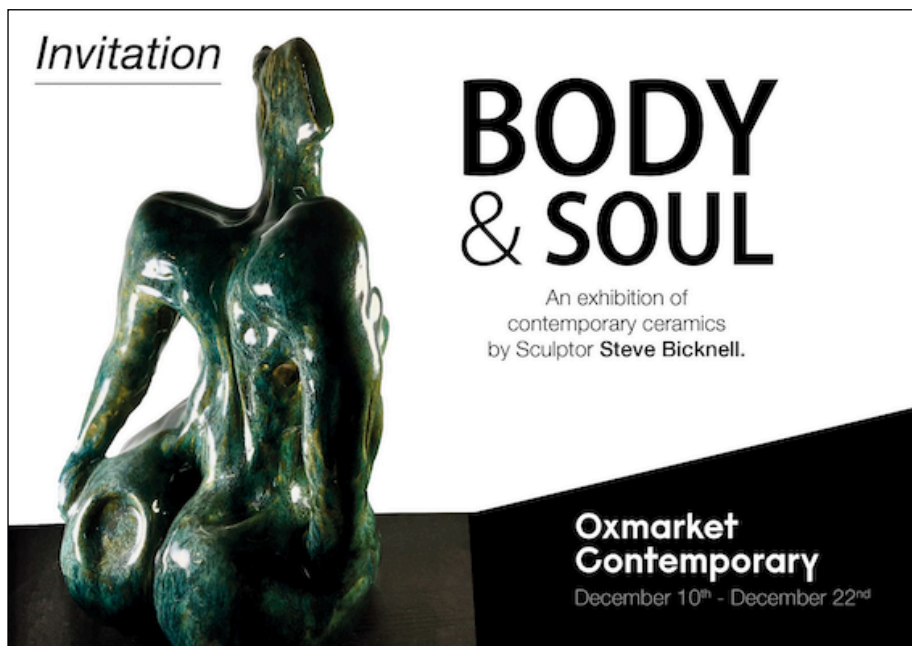
### EQUUS



SCG Member Gordon Ferrie reports that in August he took part in a multi-disciplinary exhibition at Oxmarket Contemporary, Chichester. His horse sculptures were a prominent part of the show.

Oxmarket's publicity said: Oxmarket is thrilled to present Equus. a celebration of the long storied connection of Sussex to the equine. It is one that is constantly being renewed in racetracks like Goodwood or Fontwell, in polo matches at Cowdray Park, and hacks through the South Downs. The indelible marks of this connection can be seen in the soil itself, from flurried hoofprints to the chalked form of the Litlington White Horse. Throughout the year riders travel from around the world to Sussex to build on this rich heritage. A richness that is matched in paint and clay as both local and international artists gather to show work capturing the various aspects of horses.

## BODY & SOUL



Steve Bicknell says he is having a two week show in the Wilson Gallery at Oxmarket Contemporary for two weeks from 10 December to 22 December.

## 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.

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](mailto:niraja415@gmail.com)) and Abi Jonas ([abi@abijonas-pottery.com](mailto:abi@abijonas-pottery.com))



### FACEBOOK

If you have not already done so, please follow [@southern ceramics group](#) 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



**MARK SMITH**



Our next demonstration is just around the corner, and we're thrilled that so many of you have already secured your tickets to see Mark Smith on **Sunday 13th October!**

If you haven't already done so, here is the link: <https://southernceramicgroup.org.uk/event/mark-smith-demo/>

Mark's demonstration promises to be an inspiring and hands-on experience. Not only will he showcase his unique techniques, but he'll also give attendees the chance to create their own hand-built mini-projects. His workshop will be themed around **Architecture by the Sea**, with a special focus on **beach huts**—a fascinating blend of structure and texture. You can choose to follow Mark's step-by-step approach or take inspiration from his work and explore your own creative path.

Therefore we kindly ask if you'd like to join the practical task, please bring your own hand building tools, in particular, pottery knives. Thank you .



Here's how Mark describes his artistic journey: "I try to put emphasis on the storytelling aspect of my work, crossing between reality and fantasy. I'm also quite a natural hoarder of things, and my recycle/upcycle element extends from that. I find old relics and unusual designs particularly intriguing. I aim to reinvent objects and give them a new lease of life, rather than letting them end up in landfills. This practice feels increasingly important in today's world of environmental uncertainty. My clay work mimics the aging process, incorporating ice-cream colours, rust, and decay to complement weather-worn timber, metals, plastics, beach finds, and ceramics."

We can't wait to see you all at **Herne Leisure Centre in Petersfield** for this exciting event!

Maria Shapiro, demonstrations co-ordinator  
Instagram [@nethervale\\_ceramics](https://www.instagram.com/nethervale_ceramics)





My journey to ceramics has been long and circuitous.

I fell in love with clay when I was 16 at college, and have always dreamt of doing a degree in ceramics. However, life took me on a different path. Then 6 years ago I began to explore my passion again and I enlisted on a ceramics portfolio course at City Lit in London. I was very lucky to be tutored by Robert Cooper and Ruth Franklin, ceramic and visual artists both, who opened up, encouraged, and challenged me on my ceramic journey. Expression and experimentation were very much flavour of the day, and surface decoration, playing with layering glazes, slips, under glazes and firing a vessel several times to bring out variations of colour have thus become integral to my ceramic work.



My childhood was spent in Russia, in St Petersburg, or Leningrad, in Soviet times. Folk art was part of the national heritage, from brightly coloured golden wooden spoons to lacy wooden carvings on old Dacha houses, black scarves with gaudy pink roses, Matryoshka dolls, black Palech painted boxes and, Abashevo and Dymkovo clay toys. Against the general drabness of the Soviet Era 60s and 70s this served as a delightful contrast. No wonder I now have a passion for colour.



You can see my work here:  
[www.alissaknight.uk](http://www.alissaknight.uk)  
Email:  
[alissa@alissaknight.uk](mailto:alissa@alissaknight.uk)



## PRIMITIVE FIRING - A CLAMP KILN with the Yewtree Potters by John Evans

I've long been fascinated by the most basic ways of firing and marking pots. Over the years many will have been to my alternative firing workshops where we explored various ways of barrel firing, pit firing and alternative firings in a raku kiln alongside several variations of marking pots with smoke and fumes.

I'd often read about clamp kilns – a very basic way of firing greenware to a vitreous temperature using just natural materials – but had never quite got my head around the whole process. Prior to the Romans bringing kiln technology to Britain, our ancients were firing either in the simple bonfire or in clamp kilns. I understand that 'Clamp' is derived from the same usage as 'clamp' stores used for root vegetables where the items to be preserved are stored in a mound of materials.

In May Janet and I went off to learn all about it at a weekend workshop in East Sussex with Ruby Taylor of Native Hands. Ruby runs wonderful workshops, mainly in basketry techniques from natural materials, but as a trained ceramicist with a strong interest in all things archeological, it isn't surprising that she also runs weekends in primitive firing techniques. Check out [www.nativehands.co.uk](http://www.nativehands.co.uk) for her full programme of events.

Our next step was to recruit our primitive firing friends in the Yewtree Potters to try it out ourselves. As the Yewtree potters we meet regularly to pursue our addiction to flame and smoke in the private woods of SCG member Alison Wear.

On this first attempt we all brought along bone dry unfired pots made from grogged earthenware to give us the best chance of achieving vitrification and withstanding any dramatic temperature changes.



You need to have everything ready in advance as the kiln building has to be quite quick to avoid everything quickly going up in smoke before the building is completed. We needed a good fire with plenty of hot coals, kindling wood, logs with a flat surface (these act as a kiln shelf as well as providing fuel for the fire), dry sticks - about 1 inch diameter and 30 inches long, large leaves – we found burdock to be ideal, and about three wheel barrow loads of damp crumbly earth – all the better if it contains a little clay.

First we laid down one layer of kindling wood covered by a good shovel full of hot embers from the fire and then another layer of kindling wood on top. The logs are now placed on the top of the, by now smouldering, kindling with the flat surface upwards to receive the pots piled up to form a cohesive pile.

By now the smouldering is building up so the team has to up their pace to reduce the oxygen level.

(cont. on next page)





Once the pots are in place a tepee of sticks is built around them and covered with the leaves. The whole edifice is then covered with a layer of the soil about 1 inch thick. The leaves stop the soil from immediately falling through on to the pots. Gradually the oxygen levels available to the embers comes down and the completed kiln can slowly burn and build up the temperature. It burns for about 24 hours and, judging by the colour some 8 hours later had reach a temperature of about 800 Centigrade.



The next day when the kiln is collapsed and completely cold it was certainly exciting to rake through the ashes and find all our pots intact and with a nice ring to them when pinged.

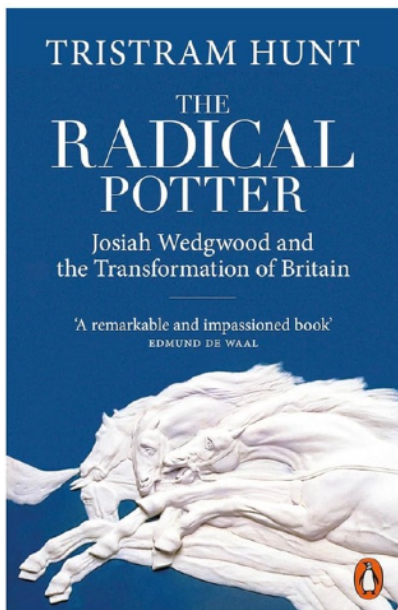
Janet discovered a wonderful seam of natural clay in the woods. It even contained some ancient fired pottery and a flint axehead. Our next project will be to make pots from the clay and fire it in the clamp kiln. Watch this space!

John Evans is a Life Member of the Southern Ceramic Group and runs occasional workshops in Alternative Firing Techniques – [www.jevceramics.co.uk](http://www.jevceramics.co.uk)

Other Yewtree Potters are Alison Wear- [www.alisonwearsceramics.com](http://www.alisonwearsceramics.com) ; Tom Peterson - [www.petersonceramics.co.uk](http://www.petersonceramics.co.uk) ; Cabby Luxford - [www.cabbyluxford.com](http://www.cabbyluxford.com) ; Janet Brascombe – [www.janetbranscombe.co.uk](http://www.janetbranscombe.co.uk)



## BOOK REVIEW by Francheska Pattisson



I enjoyed this telling of the life of an extraordinary man for a wide variety of reasons. I love a good account of social history, the evolution of towns, cities and infrastructure (and the names given to roads, parks and whole post codes), a tale of successful entrepreneurship, the fight for success over adversity.

Anybody with any interest in any part of the ceramics industry should dip into the biography of the godfather of this British industry, to understand the rise and subsequent fall (told with a trembling top lip in the epilogue) of an empire built from clay, of a man with vision, energy, passion and persistence.

Tristram Hunt writes beautifully and fluidly, like clay through the hands of a thrower.

Pop it on your Christmas wish list; it'll help the dark evenings of January pass all the quicker.

## A VISIT TO THE CRAFT STUDY CENTRE, FARNHAM

Eight SCG members, all part of the Allen Gallery based Potters Forum, were treated to a tour of the Craft Study Centre and closer examination of some of its large collection of ceramics. We were each allowed to choose a piece in advance which could then be examined. All selections were precious but not so valuable that we could not handle the likes of Michael Cardew, Eric Melon, and Hans Coper's works. There was a delicate cup and saucer by Lucie Rie however the large and rather unstable vase by her (in the foreground of our group photo) was something nobody dared touch!

Our guide, the Director, noted that although the Study Centre is immediately adjacent to the University for the Creative Arts, it is not part of it, and so perhaps there is a reluctance for the general public to view its permanent and special exhibitions. The centre holds extensive craft research and bibliographies, with ceramics being a significant subject area. It is open to research by the University's students, staff and the general public.



The ceramic collection may be studied online at

<https://vads.ac.uk/digital/collection/CSC/search/searchterm/ceramics/field/subject/mode/all/conn/and/order/title/ad/asc>

Many thanks to Brigitte Gillespie for organising and Dr Stephen Knott, the centre's Director for his generous allocation of time spent with us.

Neil Dewey



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## Newsletter Publication - Dates and Guidance

Please send contributions to:

<b>NEWSLETTER DUE:</b>	1 February 2025	<b>COPY DEADLINE:</b>	17 January 2025
	1 June 2025		17 May 2025
	1 October 2025		16 September 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



## Advertisements

Interested in advertising in the Southern Ceramic Group Newsletter?

If so please contact Neil Dewey : [scg\\_newsletter@southern Ceramic Group.org.uk](mailto:scg_newsletter@southern Ceramic Group.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.southern Ceramic Group.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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