



Bucks Pottery and Sculpture Society

Newsletter, April 2022

Hi members.

This would normally have been the March newsletter, but it was delayed due to my long trip to New Zealand. I paid for that treat by coming down with Covid about a week after getting back!

It's nice to read about all the events while I've been away and thanks to everyone who has helped with the write-ups. I did see some ceramics while I was away. Maybe there will be room for some of them in the next newsletter as this is a pretty busy one.

We were visited at the Spring exhibition by Nigel Brand from Chiltern

Voice radio station. He advertised the exhibition on their website. He also interviewed me about Bucks Potters on the Sunday. It aired on 24th April so hopefully some interest may come from that. He'll give us a copy of the interview so maybe we can play it at one of the meetings if there's enough interest.

As winner of last year's Peter Stocker Ceramic Award, Richard Ballantyne has chosen 'Arabia' as this year's theme. It will be judged at the November meeting. It's open to everyone, not just members and must contain a ceramic element. £75 prize! Happy reading. Yvonne

28 January
LIVE DEMO

Jon Williams

Trish Hall

Jon sees his practice as a means of storytelling and enjoys the characters, scenarios and hidden folklore that give a community its texture. These themes provide the starting point for figurative and low relief sculpture.

In making, there is a tipping point, the moment where a character becomes relatable. Through this, each work becomes a vessel that records narrative and the engagement of making. He is interested in how time becomes a hand in his work, the idea of capturing a fragile, transitory state, which may be read hereafter.

Following an introductory workshop with the Spitting Image team, Jon went on to complete a Ceramics BA from Wolverhampton in 2000. Establishing his practice, he was awarded a scholarship from The Queen Elizabeth Scholarship Trust and graduated with an MA from The Royal College of Art in 2014.

His work has since been exhibited throughout the UK including Buckingham Palace, The V&A and at international festivals in China and Japan. Most recently, Jon has raised funds for NHS Charities, responding to the UK Lockdown by throwing one hundred decorated, porcelain tea bowls, one of which was acquired by The Museum of London, documenting the response of London to the Covid pandemic. Jon's studio is based at St Paul's School, London where he also teaches.

For his demonstration, Jon used paper clay direct onto armatures, which he makes using aluminium foil. He tears and shapes the foil to his needs and then slowly, and allowing drying time in between, he builds up the paper clay. The foil armature burns away - causing carbon in the kiln of course.

Jon looks for the beauty in everyday objects and it is fascinating to see how things come to life in his hands.

www.jonwilliamsceramics.co.uk



Quote

‘Vision is the art of seeing what is invisible to others.’

Jonathan Swift

Video tips from Carol Read

I have found Sharon Griffin videos really useful. They are on YouTube under Sharon Griffin Art. She makes heads / busts and has an interesting way of working.



The other person who is good to watch is Florian Gadsby. He is a thrower.

25 February
LIVE DEMO

Jane White – Pit Firing

Pam Cawley

Jane opened the meeting with an introduction to her background, her degree work at Bucks University and the grants to turn the dairy on her and her husband's farm into an up and running pottery studio where she now works. Next, a slide show including photos of her studio, past and present. She showed photos of her own work and photos of work that inspires her. Jane told us of her travels around the globe, seeking out the 'local' ceramics, often in museums. She is enthralled by 'pots'. A selection of her pit firing work was on display at the meeting.

Jane continued to inform us on how she makes and fires her work while we watched a video of her pit firing. Into the trench went loads of dried out coffee grounds, nutshells, pips, husks, seaweed, citrus peel, banana skins, salt, carbonates, wire, newspapers, card, wood shavings, driftwood and lots of dried logs on top before setting it on fire. The lovely colours were reflected in her pots.

After tea and biscuits, the members watched Jane demonstrate the different ways she makes the pots in her 'go-to' clay: Ashraf Hanna. Demonstrating making a pot, she first held a ball of clay,

and then to form the shape, she scooped out the inside and added the base. She also uses moulds or makes pinch pots. These were enthusiastically manipulated by Jane – being pushed, pulled, tapped and bashed using wooden spoons, her fingers and tools to achieve the desired effect.

Finally, a second look at Jane's wonderful work revealed the colours she achieved using all the ingredients from the pit firing. So now, roll on for a society pit firing event. janewhiteceramics.com



25 March
LIVE DEMO

Ania Perkowska

Trish Hall

Growing up as a child in communist Poland, Ania's life was underpinned by stark grey concrete structures. This architecture was raw, substantial and woven into the history and fabric of her upbringing.

Ania's work draws from the rawness, seeking beauty in simplicity of the form, tactility of the texture. She explores how limitations can inspire and release creativity, the tension between surface and form, between the ordered and the organic. She is inspired by geometric forms, minimalistic decoration and natural qualities of the materials, pushing the material to its limits and to express those formative, dynamic relationships between contrasts and opposites.

Ania is a London based ceramicist. She creates functional and decorative pieces. Working mainly in stoneware, she uses organic textures, sgraffito and slip trailing. She aspires to capture a sense of joy in handling of objects and transforming them into everyday art. From a distance, Ania's work can appear quiet. It is only when one gets closer, when one touches and holds her pieces that one gets to see the detail, feel the texture and experience the surfaces.

Ania is a member of Design Nation, Craft Potters Association and London Potters. Her first interest was in photography and she still finds it inspiring. Ania started working with clay in London in 2000 and hand built as she found throwing difficult. This changed later when she did a course at

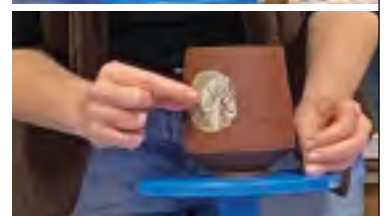
Westminster Adult Education Centre, where she found her love of black clay and how to best throw it. She later went on to do a HND in Morley College where she continued to develop her techniques and ideas.

In 2007 she travelled to Japan and spent time there and is very inspired by Japanese pottery. She has also spent some time exploring and experimenting with raku with John Evans on his workshops in Worthing.

Her inspirations include Hans Coper, Gordon Baldwin, Craig Underhill, David Roberts, Roger Lewis and Jack Doherty amongst others.

Her demonstration was very interesting. She showed us how she adds up to four or five layers of slips to her black clay to decorate, using templates cut from newspaper. She layers the coloured slips on and then applies to the vessels. Her clay is actually a mix of black clay and the slip from her tray after throwing, resulting in different coloured finishes. She glazes with matte white Dolomite.

She managed to get a really good variety of clay colour from this method and her principle is keeping things simple, using one type of clay and two types of glazes but continuing to come up with good ideas i.e. to become a master of one thing!
<https://aniaperkowska.com>



NEW MEMBERS

A very warm welcome to our new members: **Niki Bell, Christine Brock, Deborah de Beer, Helen Halliday, Margaret Chung, Jenny Zolkwer and Jo Nixon**, some of whom have written a few words about themselves. We hope you will enjoy being involved in the society.

Deborah de Beer

Since setting up a studio space in France in 2013, I have been working with clay as well as drawing and painting. I am now back in the UK and without a studio again for the time being. This photo is from an exhibition in the Charente, (France).



Helen Halliday

On an access course at Bucks College nearly 30 years ago we were given a demonstration of throwing and told that the easiest way to perfect it was to throw all day every day for a year - I came in for an extra day each week to practise. I went on to do an art degree at Hatfield – ceramics pre-Grayson wasn't considered fine art - so I completed that before embarking on the City & Guilds courses at Watford.



www.helenhalliday.com

Jenny Zolkwer

My studio is one of a cluster in Turville, I work on the wheel making utility pieces in porcelain and stoneware. My work is understated, combining subtle colours with simple shapes. There's coffee on the go, goats to distract and skies and shadows on the hill. I sell direct from the studio, online and in local shops, aiming for exhibitions in the future and fewer reject pots.



www.jennyzolkwerceramics.co.uk
instagram: @jennyzolkwerceramics

Jo Nixon

I started hand building at Wycombe Arts Centre in February 2020. I did some at home during lockdown and then did two courses at City of Oxford College. I've done some throwing and loved it, however I realise this is going to take a lifetime to master. I am waiting to get my kiln up and running in a new shed so haven't made anything for a while. I am being very patient! Looking forward to meeting everyone and being inspired!



UP AND COMING BUCKS POTTERS MEETINGS

at Little Kingshill Village Hall, HP16 0DZ



Carolyn Tripp – 8pm, 27th May 2022

Inspired by a Chinese bottle gifted to her as a child, each piece made assumes its own identity with the application of transferred decoration. Collected imagery and text tell stories from lives past and present centring around the human condition from significant to trivial. Through tearing & cutting the storytelling becomes abstracted. Visible fragments hint at the narrative creating new meanings.



Jemma Gowland – 8pm, 24th June 2022

The work Jemma makes explores the way girls are constrained from birth to conform to an appearance and code of behaviour, to present a perfect face, and maintain the expectations of others. The disrupted surfaces describe the vulnerability beneath.

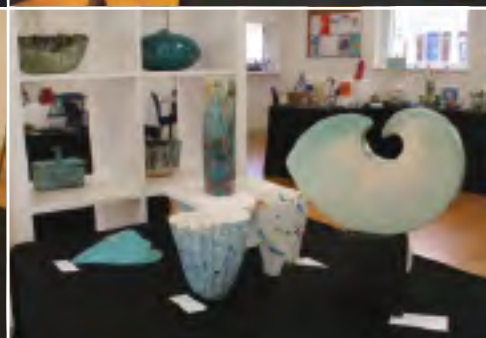
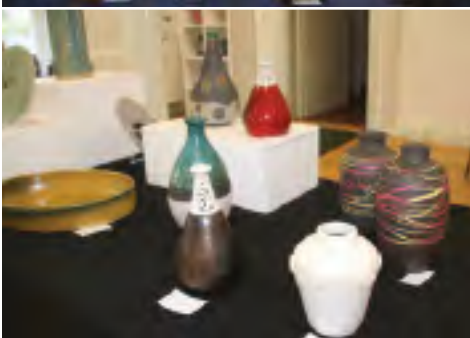


Katie Braida – 8pm, 30th September 2022

Katie hand builds using a combination of pinch pots, coils and slabs. After bisque firing the pieces are then coloured with oxides and underglaze colours, before being fired again. She is inspired by her environment and the natural and man-made marks and patterns within it.

BUCKS POTTERS SPRING EXHIBITION

Another successful Bucks Potters Exhibition at Oldham Hall, Great Missenden. It was great to have a Friday Private View this time giving our friends and families the chance to beat the crowds and also enjoy wine & nibbles while perusing the exhibits. This will now be a bi-annual event with the next one being in November. We're anticipating good pre-Christmas sales so this is an incentive to be building up some stock over the summer. Thanks to everyone who got involved, with preparations, exhibiting, stewarding and attending the event.



Buckinghamshire Adult Learning - Pottery Tutor Vacancy - Iver, South Bucks

An exciting opportunity to join our team at The Evreham Adult Learning Centre, Swallow Street, Iver, SL0 0HS

We are looking to recruit a Sessional Pottery Tutor to work from our Studio in Iver. Buckinghamshire Adult Learning offers weekly term time courses to learners across the academic year.

The Pottery Tutor role involves teaching a variety of mixed ability ceramics classes, from Beginners to Advanced level. Techniques to be covered include hand building, sculpture and throwing, as well as all aspects of glazing and surface decoration.

Applicant must have a teaching qualification. (If not held, a teaching qualification must be taken within 3 months of joining BAL). Experience, qualifications and knowledge in the pottery field essential.

If you are interested and would like more information please contact Amanda at:

Amanda.finnegan@buckinghamshire.gov.uk



This exciting new pottery festival is taking place at Queens Park Arts Centre in Aylesbury. This special event celebrates one of its most popular departments, with a masterclass from world renowned potters Chris & Freya Bramble, plus workshops and a free-to-view exhibition.

The Festival includes opportunities for both complete beginners and practised hands alike to discover and explore creating art with clay, with a series of special activities joining the year-round programme of pottery workshops on offer at Queens Park. Full details – including ticket booking for the masterclass and workshops – can be found at www.queensparkarts.com

POTTERYCRAFTS

10% Discount for members

For those of you wishing to take advantage of the BPSS members' 10% discount with PotteryCrafts, you can call them on: **01782 745000**.

A list of members (names only) has been sent to them, to make verification easier for them. You will need to set up a PotteryCrafts account to enable them to set up the discount for you.

BPSS website

MEMBERS GALLERY

Are you aware that we now have a Members Gallery on the new BPSS website?

You can add a short profile with a few images of your work in the gallery. It would be fantastic if we could have more of the membership represented there.

So, if you would like to join up, please email.

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About the society

The Society was formed in 1963 and welcomes all artists working in 3D. Individual membership costs £25; £35 for a family and £10 for full-time students. Membership provides access to monthly demonstrations, several hands-on workshops, and a quarterly newsletter. We are on Facebook and members can put an image and contact details on the Society's web page www.buckspotters.com

The Committee

The Committee meets regularly to develop the programme, organise the Annual Exhibition and review costs. If you find a good speaker who could demonstrate to the Society, please tell us. Also, if you have ideas you would like to raise with us, please do so at the monthly meeting.

GDPR information

The information which you provide to us on your membership form will be used solely for the purpose of processing your membership and dealing with you as a member of BPSS. The data will not be shared with any third party for marketing or commercial purposes without obtaining your explicit consent. Our GDPR policy is available to read on the BPSS website.