



# Bucks Pottery and Sculpture Society

Newsletter, December 2019

Hi members.

Happy New Year and welcome to the December newsletter. This newsletter is a bit late due to my lengthy trip to New Zealand in early December which I'm not long back from. Thank you again to everyone who has contributed.

Please pay special attention to Chris's important message on page three. It's a busy newsletter and the articles have continued onto the back page this time. Happy reading, Yvonne

27 September  
DEMO REVIEW

## Debbie Page

Jane Ostler



We had a lovely evening of slideshow and demonstration from Debbie Page a local potter based in South Oxfordshire. Although she did pottery at school (rare nowadays) she went on to do nurse training before coming back to pottery several years later. She is City and Guilds trained and mainly handbuilds her pots. She is influenced by the moon, and potters such as Lucie Rie and Mary Rogers, and a love of Japanese and Korean pottery. From this grew her love of 'moon jars'.

Nine years ago she managed to get her own little shed in the garden and hence the name 'Yellow Shed Pottery'.

Debbie makes moulds from Plaster of Paris bandages (available from Hobbycraft) and coils inside them using studio white clay to make her moon jars in 2 halves (*top left*). They are quite thick to withstand the firing process. Once both halves are firm she puts them together and seals the join which traps air inside allowing her to be quite firm in rolling the 'ball' to ensure its roundness. She then attaches a base coil so the jar can stand, (*top right*) and then a coiled top which she attaches before she then cuts the opening in the top. The pots are burnished and have a layer of terra sigillata applied then bisque fired in the normal way. The pots are



then glazed and fired to 1050°C in an electric kiln. After all this the pots are then smoke fired: Garden dustbin with holes blocked up; layers of sawdust/wood chippings and tightly rolled up newspaper and pots randomly arranged. Once the bottom layer is well alight she puts the lid on and leaves it alone for 24 hours. The result is the lovely coloured and smoked pots. She then applies some clear acrylic sealant.

Her tall vases are made from a pinch pot plus coiling, with the sides cut out and added to the other sides hence adding height (*bottom left*).

You can find Debbie at: [debbiepage.co.uk](http://debbiepage.co.uk) at the Yellow Shed pottery, and on facebook.

## 25 October - Film Evening

It was a real shame that Peter Keegan cancelled his demo a few hours before the event. This gave our organisers very little time to come up with an alternative but the evening turned into a film evening. Four pottery related films were quickly sourced. These included 'Paying Honest Attention' by Anne Mette Hjortshøj, 'Treasures of the Everyday' by Walter Keeler and 'The Potter's Potter' by Jean Nicolas Gérard.

These films showed three quite different approaches and were very inspiring. I didn't know that at an early age Walter Keeler had been advised not to go to Artschool! Anne Mette Hjortshøj lives and works on the atmospheric small island of Bornholm and digs up clay on the beach. Jean Nicolas Gérard works in Provence. He has Japanese influences and a very free approach to his glazing and to his work and life in general.

The lengths of the films allowed us to have a very sociable extended coffee break and everyone seemed to really enjoy the evening.

A big thank you to Richard, Carol and Jeremy who came to the rescue. Yvonne Cornes

## BPSS website

### MEMBERS GALLERY

Are you aware of the Members Gallery section on the BPSS website?

You can add your profile with an image of your work in this section. It would be fantastic if we could have more of the membership represented there.

## 29 November DEMO REVIEW

# Ian Fraser – Naked Raku & Judging of BPSS Annual Competition

Yvonne Cornes & Dorothea Reid

Ian Fraser's interest in ceramics started at school in Barnes but he has only recently returned to it after many years working as a photographer. His current work is focused on naked raku. He thinks the round thrown form is a good shape for the process. The surface needs to be low in grog, bone dry, very smooth & burnished. He throws using ES5. All the throwing marks are taken out by burnishing when leather hard with a metal rib and then re-burnishing when harder using a light bulb.

Ian demonstrated two decorating options for us.

**1st option – Black:** Apply ES5 terra sigillata which is made from the throwing slops, adding half a teaspoon of sodium silicate per gallon of water. He leaves it overnight before siphoning off the top half. The terra sigillata is then applied very evenly on a slow wheel with a Japanese flat brush, brushing it from top to bottom whilst turning on the wheel (to pick up any runs). He rubs the surface with a piece of cotton, bisque fires to 1000°C and then raku fires. The terra sigillata comes out of the raku like shiny black pewter.

**2nd option – Colour:** Instead of terra sigillata, use coloured slip when clay is leather hard, using thin layers to build up colour, then biscuit fire to 1000°C. Brush on thinned-down Scarva white decorating slip over the whole pot. Wait for the pot

to dry, then glaze it with: 65% Ferro Frit 3110, 35% Gerstley Borate. It is a bit like a gel. These materials are from the USA but Scarva sell them.

Ian uses a 100 mesh sieve for the glaze and applies it with varying thickness to allow for variation with the carbon absorption. It is possible to scratch through the glaze down to the clay body to make black areas.

After raku firing at 775°C, soak for 5 minutes, then take pots out and leave to one side. When the glaze starts to crack, put them in sawdust ASAP and leave for as long as possible (e.g. half a day). The slower it cools the smaller the cracks. When cool, prise off the glaze with a metal kidney and the cracking will be revealed. The curved surface seems to make the removal of the glaze easier than a flat surface. It came off so easily in his demo, in about 4 large pieces.

Ian waxes his work using Renaissance Micro Crystalline Wax which does not yellow. Rub the pots with clean cotton first, then rub the wax in. It increases the depth of colour and contrast.

Ian gave us a really informative, inspiring demo, expertly answering our many questions. He is a real master of the process. Many thanks Ian for a great evening. [www.ianfraser.co.uk](http://www.ianfraser.co.uk)



## BPSS Annual Competition



Claire Fallowfield receives the BPSS trophy for her well deserved first prize winning harbour scene entry, above.

This year's competition for the 'Peter Stocker Ceramic Award' was held during the break of Ian Fraser's demonstration. The theme this time was 'Coast'. Ian Fraser kindly oversaw the judging, taking into account the members' votes. Well done to Claire Fallowfield who won the £75 first prize with her beautiful and charming stoneware harbour scene.

As always there were a diverse range of imaginative and skillful interpretations on the theme. It's always fun to see what creations have been produced each year and I was therefore surprised and delighted to hear that I'd won 2nd prize with my hermit crab on a rock!

Yvonne Cornes



2nd prize: Hermit crab, Yvonne Cornes

## FOR SALE DUE TO DOWNSIZING OF POTTERY

### Laser Gas Kiln Model 4

Ventilation Hood; Ventilation Pipe; Kiln Stand; Kiln Shelves; Props and Monitor.

Internal size: 70cmW, 64cmD, 65cmH. Old but little used.

Price: £200 o.n.o



### Fulham Pottery Wheel

640cmW x 110cmD approx. Good condition.

Price: £250 o.n.o.



CONTACT: Sally Short

Collect from pottery in Burnham SL1.

## Exhibition News from Dorothea Reid

BPSS member, Dorothea Reid will be showing her 'Travelling Coral Museum' (see picture) and some other 'bleached coral' works at an exhibition of 130 artists in 'MK Calling' at Milton Keynes Gallery at 900 Midsummer Boulevard, MK9 3QA.

The exhibition runs from 15th February - 17th May.

The gallery is open from 11am - 7pm Tuesdays to Saturdays and 11am - 5pm on Sundays.

The private view is at 6pm on 14th February - members of BPSS are welcome!





# MEMBERSHIP NEWS

## Important message from our Chairperson – Chris Inder

Dear Members,  
Happy New Year to you & I hope 2020 brings success in your ventures and projects.

For the society this New Year brings some changes as there will be three resignations from the committee.

Sadly Jeremy White is stepping down from his role as treasurer, due to ill health and we send our warmest wishes to him. In addition both myself and Richard Ballantyne will be stepping down from the role of Chair and Speaker organiser respectively.

Richard and I joined the committee at the same time, quite some years ago

– I think it was at the first AGM I attended and must be 10 years or more ago. It was a great way to get involved with the society and there have been a lot of laughs along the way. Please do give some thought to whether you could take on one of these roles, none of it is onerous and the committee are a very supportive group. There is always the option to share a role as a team of two if you'd prefer.

If a main role is not for you, then perhaps you would still like to join the committee, new ideas and extra help are always welcome.

If you are interested it would be good to have a chat ASAP, with a view to having new members on the committee before the AGM.

We will be holding our AGM at the end of March this year. As in previous years the speaker for March will start a little earlier at 7:45pm and the AGM will be held during an extended coffee break.

I look forward to hearing from you.  
Chris Inder

## Message from Holly Inglis

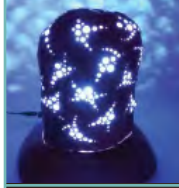
Our new member Holly Inglis would like to mention that when she went to Art in Clay at Farnham a couple of weeks ago she chatted to the photographer Ben Boswell.

Holly would like to recommend visiting his website. Apart from his photography he has taken a lot of videos of potters and craftsmen making and exhibiting. It is well worth a visit.

<http://benboswell.co.uk/video.php>



## UP AND COMING BUCKS POTTERS MEETINGS at Little Kingshill Village Hall, HP16 0DZ



### Adam Hoyle – 8pm, 31 January

Adam combines his expertise in technology with ceramics, resulting in his range of 'ventilated' bowls and vases, and a series of reactive touch-sensitive lamps. He enjoys experimenting with different firing techniques including Raku, Obvara and Saggar firings.



### Gin Durham – 8pm, 28 February

The inspiration for Gin's work stems from traditions of folklore, fairy stories and nursery rhymes, and a life long fascination with animals. She draws on an imagination which has been shaped by treasured tales and imagery and has translated them into stoneware sculptures.



### Tile Making with Lucinda Brown/AGM – 7.45pm, 27 March

**Please note the 7.45pm start because of the AGM at the break.** After her very successful hands-on workshop last year, Lucinda is returning with a tile making workshop. It is bound to be a great evening. Lucinda specialises in workshops at her Claydon studio.

## New members

A very warm welcome to Holly Inglis, Danielle Bunker, Alistair Lamb and Caroline Lamb (unrelated), who joined Bucks Potters in the last quarter. They have each written a few words about themselves and their work:

### Holly Inglis

I am a ceramic artist based in High Wycombe.

I studied Applied Arts: Glass, Metal and Ceramics at the University of Wolverhampton which I graduated from in 2012. I have been making ceramics part-time ever since.

I use hand-building techniques to create sculptural pieces which focus heavily on forms, either cartoony or abstract.

This comes from a childhood surrounded by Sci-Fi and Pokémon, mythical creatures and folklore and frequenting the Cotswold Wildlife Park and The Natural History Museum at Tring. [www.hliceramics.com](http://www.hliceramics.com)



### Alistair Lamb

For most of my life photography has been the focus of my creative aspirations but quite recently, with changes in the curriculum I teach, I discovered the therapeutic impact of working with clay.

I find shaping, finishing and the vagaries of firing clay so engrossing that day to day challenges pale into insignificance.

Having said that I want to preserve my naive approach to ceramics because, for me, it is fundamental to its role as an antidote to modern society.



### Danielle Bunker

My interest in ceramics started during my degree. I have been involved in education all my working life, and have worked with clay during most of my posts.

I have exhibited with various groups and independently and am currently working towards an exhibition at the Pie Factory, Margate in April/May.

My work is mostly hand built using a mix of formers and pinching techniques. I have always been interested in glazes however I am currently exploring the use of sulphates as surface decoration.



### Caroline Lamb

My work explores raku firing techniques on hand built forms, created through slabbing, coiling and my own plaster moulds.

I am fascinated by the randomness of crackle glazes which are manipulated with compressed air when the glaze is red hot.

I also use the two step naked raku technique on burnished forms.



We look forward to seeing you all at the meetings and hope you will all enjoy being involved in the society.

## Parian Casting slip

When I went to the Oxford Ceramics Fair, I watched a demo given by Laura Scobie who uses Parian casting slip which she finds works very well in moulds.

It is high firing earthenware and shrinks at 19%. It is ideal for her delicately decorated, carved and scored line work. It is not very gritty so a scalpel is easy to cut it with. For her decorating slip she uses Parian clay with black powder underglaze. You can also get coloured parian slip, eg cobalt or black etc. *Yvonne Cornes*






## LEACH 100 COMMISSIONS – Open Call to Artists/Potters

To celebrate its centenary, the Leach Pottery is now welcoming applications for 3 commissions ranging in value from £5,750 to £11,500.

Commissioned artists will be invited to undertake a body of research, create a body of work and present their final pieces for potential display at the Leach Pottery followed by the opportunity for the work to be available for selection for a joint Leach Pottery/Crafts Council exhibition in London in November 2020.


*Jane Ostler*

Some dates for your diary		
Date	Event information	Venue
31 Jan	 <b>Adam Hoyle Demo</b> See full details on previous page.	Little Kingshill Village Hall, HP16 0DZ
28 Feb	 <b>Gin Durham Demo</b> See full details on previous page.	Little Kingshill Village Hall, HP16 0DZ
27 Mar	 <b>Tile Making with Lucinda Brown /AGM.</b> See full details on previous page.	Little Kingshill Village Hall, HP16 0DZ
9.30am – 5.00pm 7 March	<b>DCPG Potters Open Day</b> The three charismatic Potters Professor Stephen Dixon, Wendy Lawrence, Brendan Hesmondhalgh take to the stage. <a href="http://dcp.org.uk/potters-open-day/">http://dcp.org.uk/potters-open-day/</a>	Sandpit Theatre, Sandringham School, St Albans AL4 9AX
10am – 4pm 19 April	<b>Hamada Leach Workshop</b> – The DCPG will host Philip Leach and Tomoo Hamada who will give a joint lecture and demonstration to celebrate the centenary of the original Leach/Hamada partnership. <a href="http://dcp.org.uk/hamada-leach-workshop/">http://dcp.org.uk/hamada-leach-workshop/</a>	University of Hertfordshire College Campus, AL10 9AB

### About the society

The Society was formed in 1963 and welcomes all artists working in 3D. Membership costs £20, £30 for a family and £12 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](http://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 or email. 

### 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.

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