



Bucks Pottery and Sculpture Society

Newsletter, June 2022

Hi members.

I hope you're all enjoying Bucks Artweeks and that you're not too exhausted if you've been exhibiting! It's a busy newsletter and I've had some great info supplied by members, so thank you to all who have contributed. Picasso has featured twice. A fascinating feature on a French festival from our recently joined member Deborah de Beer. We have four

new members this quarter. At the April exhibition I was interviewed by Nigel Brand of Chiltern Voice Radio Station. Holly & Adam have added this interview to the BPSS website under the 'Interviews' section so you can have a listen if you like. Don't miss the Raku firing options on the back page. A reminder too that the end of year Annual Competition theme this year is: '**Arabia**'. Happy reading. Yvonne

Cubism Explained

Elaine Wells

Over lockdown I became very insular and there was a lack of outside stimulation. My pots weren't developing so I decided that I would make that extra effort to explore not only pottery exhibitions, but other forms of visual stimulation. I started by taking out a membership to the V&A and keeping an eye on all the galleries and upcoming events.

In January I gave a throwing demo and talk to The Arts Society Amersham which is a leading arts society charity with many branches locally. The society provides opportunities to learn, make friends and help with charitable art projects locally, especially for schools. As a result I went to their next lecture at the Kings Church in Amersham: 'Cubism Explained'. It was given by Steven Barrett a lecturer at the National Gallery, and was brilliant. He demystified the progression of Cubism and the main artists involved using examples of their paintings. Cubism is an art of suggestion. You are only told what you are looking at by the title but you need to study the painting to find the pieces of the items.

Pablo Picasso was born in Malaga, Spain. He studied in Madrid and Barcelona, then moved to France in his 20's where he developed Cubism. It is interesting that his work was not exhibited publicly. He had a Patron who brought all his work and only certain people were allowed to view it. Luckily it is different now! Picasso always wanted to be better than other artists and so when they produced work, he tried to go one better. Paul Cezanne started to bring cubism into his work and Henri Matisse added a vivid colour palette to his cubist works. Both their works were exhibited to the public. Picasso painted Les



Demoiselles d'Avignon, possibly inspired by a brothel, deconstructing the shape and form of the women. He liked the human form rather than landscapes and still life, and in this painting he also distorted some faces to look like African masks. Again this painting was never seen by the public until 1929. Another originator of Cubism was of course Georges Braque, his painting Violin & Palette deconstructed these items and several Cubist artists used limited still life items as their subject, such as newspapers, fish, glasses of wine and bottles.

Picasso started by introducing sand into his paintings and this led on to his sculptural works. While Paris & Spain had produced Cubist artists by 1920, every country had their own Cubist artist. William Roberts – the British Artist produced 'The Cinema' which can be seen in the Tate Britain. It was interesting that the era of Cubism was also an era of great changes ie mechanisation, communication, factories, cars, machinery and perhaps this was reflected in these works. Of course Picasso went on to produce many fantastic works in clay which is a whole different subject!

'Picasso & the Masters of Print'

2 April – 2 July 2022

Discover Bucks Museum, Church Street, Aylesbury.

B Discover Bucks
Museum



Bell shaped vessel by:
Julian King-Salter, about 1986-7

We are delighted to give visitors the chance to see seven original prints by Pablo Picasso, showcasing his mastery of printmaking. Also on display are original prints by major artists such as Durer and Rembrandt, 20th century icons such as Matisse and Warhol, and contemporary artists such as Rego and Hockney. There are 44 original prints, all on loan from The Higgins in Bedford.

Supporting this visual feast are around twenty of the studio ceramics from our own collection, many of which have not been on display for many years. Potters include Julian King-Salter, Robin Welch, Gordon Baldwin, John Maltby, Nicholas Homoky, Martin Smith, John Ward, Elisabeth Fritsch, Rupert Spira, Ian Auld, Sophie MacCarthy, Ruth Duckworth, Christie Brown, Robert J Washington, William Staite Murray, Janet Leach, Judith Trim and Tim Andrews.

The Discover Bucks galleries are now also open and include a display of nineteen studio ceramics made in Buckinghamshire by some of the County's best potters during the 20th century.

Please see our website for opening times, tickets etc. www.discoverbucksmuseum.org

29 April
LIVE SESSION



Paula Sutton – Decorative Techniques

Yvonne Cornes

Paula is a long-standing Bucks Potter and committee member and has been experimenting with surface decoration for many years. During this time she has produced bottle shaped test samples which she brought along (see left). She explained her techniques and discoveries and answered many questions

from the audience. Paula was joined by Irénke York who managed the many samples as they made their way to Paula for explanations, then around the audience enabling us to have a closer look and feel of the various effects.

Paula prefers to achieve her effects without glaze but does still use them, particularly a standard 'go to' gloss glaze. This is 'Duncan Pure Brilliance brush-on Transparent Glossy Glaze' (there is also a 'dipping' version). It is from PotteryCrafts and is advertised as non-toxic, food safe and craze resistant. This is used at Evreham Adult Education evening class. PotteryCrafts state that it should be fired to cone 06 (1000-1020°C), but at Paula's class they fire it to stoneware as well as earthenware with equally good results. Paula does recommend a stoneware glaze test before high firing.

Paula gets beautiful results with terra sigillata on burnished clay, polishing it after it is dry. She fires it to 970°C max. She uses nail dotters for decorative embellishments on these. Another method she likes is agate, using terracotta and white clay, combining burnished areas with unburnished.

Paula does a lot of smoke firing, using sawdust mixed in a coffee grinder with white spirit for interesting effects. She often uses white clay with terracotta slip which is incised to reveal the white underneath. After firing, these are polished with beeswax.

Paula uses Mod Podge instead of shellac as a resist, then washes off the areas of bare clay to create texture. Another technique is to melt wax, add iron oxide and paint it onto a thick slab and then stretch the slab to create patterns. Paula also likes using Obvara when doing raku firings. She achieves great effects from slip trailing with coloured slips and also makes sprigs which work like stamps.

Paula has sent me her terra sigillata recipe and instructions, so if anyone would like these please email.

Many thanks, Paula for a great evening.

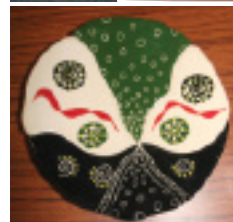
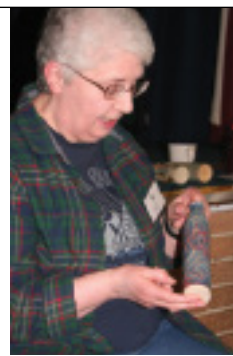
Some info from Paula on useful tools

Ball ended inscribing tools

Amazon – £2 to £4 (posted from UK), E-bay – from £2.50 (UK supplier – search for '5 piece nail dotting tools' or 'nail dotters')

Small carving/inscribing tools

Amazon – £2 (from China), E-bay – £4 (from China), £6.20 (UK supplier – search for '6 piece ribbon sculpting tools')



27 May
LIVE DEMO

Carolyn Tripp

Trish Hall



Inspired by a Chinese bottle gifted to Carolyn as a child, each piece she makes 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 and cutting the storytelling becomes abstracted. Visible fragments hint at the narrative creating new meanings.

Borrowing from historic ceramic tradition her process gives each piece a contemporary twist. The eclectic shapes and surfaces stand alone, or work in harmony when grouped, capturing the gaze and allowing the viewer their own interpretation.

Carolyn's work is hand thrown and slip cast in her studio at



Wimbledon Art Studios. She creates shapes dictated by the feel of the porcelain clay. This is enhanced by the bottle shape in particular. She makes her own transfers and draws up her screens and prints her drawings which are then printed onto transfers by Sandbao.

Her work appeared on a billboard when Handmade London used her work in their advertisements. This was great publicity for Carolyn's work. Carolyn is a

classically trained ceramic artist with a degree in ceramics from Camberwell School of Art under the professorship of Richard Slee in the 1990's. Following a break for family she returned to her practice with a new body of work in 2018.

She works from Wimbledon Art Studios in south London, within walking distance of her home. In addition to her own practice she holds a board and teaching position at Studio 306 Collective, a social enterprise based in Wood Green, London. The collective works alongside adults living with and recovering from mental health illness. She has also held a teaching position at Workshop 305 another social enterprise, but this time working with adults with learning difficulties. Currently Carolyn teaches adult evening classes at the workshop on an ad hoc basis.

In March 2021 she launched the first of her CT studio line. Inspired by her thrown work and illustrated with ceramic transfer, this range encompass a more functional range of colourful and decorated ware.

Carolyn is an associate member of the Craft Potters Association and a Council member of London Potters charity.



BPSS NEWS

A very warm welcome to our new members: **Sue-Jane Mott, Phil Oliver, Julie Palmer, and Robert Tasker.** We hope you will enjoy being involved in the society. Sue-Jane and Robert have written a few words.

Sue-Jane Mott

I have been working with clay for over 30 years and having studied Fine Art my approach to ceramics is experimental.

I work with paper clay and enjoy exploring the exciting possibilities it offers alongside

more traditional techniques. My inspiration comes from all aspects of the natural world, especially the wonderful and intricate constructions found within the animal kingdom. I also teach Art three days a week at a local school where we do lots of ceramics.

www.suejanemott.co.uk I am on instagram as: [suejanemottceramicartist](#)



'Three Caddis Fly Inspired Structures'
– porcelain paper clay

Robert Tasker

I'm new to Prestwood but not ceramics, currently constructing a studio space. Once that's done & I've taken everything out of storage, I'll be ready to start working with clay again. There's been an artistic working gap of some years, so I'm feeling a bit rusty when it comes to art & design etc.

I graduated with BA Hons in Art & Design in 1998. I will be working with a variety of clays: 2D & 3D, hand-built & wheel thrown. I like to use print, make my own glazes and future work will include frogs.

November BPSS Exhibition is booked!

Following the success of the last two exhibitions, Trish Hall has re-booked Oldham Hall in Great Missenden for a pre-Christmas show from 11-13 November. An extra incentive for us to be making! More details to follow closer to the time.

Pottery news from Trish Hall

This pot was recently hand-built by me at home - during a break from our pottery classes. I slipped the colours onto it, mixing what I wanted, then I did the sgraffito and a very light application of a shiny clear glaze. Very happy with the result!



Pug mill search from Shivashantie Poonwassie

Hi, I am looking to get a pug mill for my small studio and wondered if anyone either has one they want to sell/give away or knows of anyone who may want to sell/give away or can recommend one to buy? Any information gratefully received.



UP AND COMING BUCKS POTTERS MEETINGS

at Little Kingshill Village Hall, HP16 0DZ



WATCH THIS SPACE

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.

The Oct and Nov speakers are to be confirmed. Please check the website for updates. Details will also be emailed out to the members.

Albaterra Festival – Deborah de Beer

I lived and worked as a ceramicist in the Charente (rural SW France) until recently. France has a long tradition of potter's markets (<http://www.collectif-ceramistes.org>), with some 126 advertised for 2022 in the flyer distributed by the national collective of ceramicists to use a rather awkward translation.

I was instrumental in setting up and running one such annual festival in the historic village of Aubeterre-sur-Dronne in the Charente. In 2015 a group of us started talking about forming an 'Association' with the purpose of doing this, and 'Albaterra' was born - a reference to both the white chalky soils in the region and the fact that we worked with clay. An 'Association' in France is a legal entity, and once registered as such has the right to apply for funding to support the activities of the group. 2022 will be the 6th year of this two day event. Participation is by selection, and only those registered as professionals may take part.

There is a traditional potters market where people set up their own stands and sell their work, and then there is a 'Parcours d'argile', literally a 'clay trail'. This is an opportunity to create an installation of some kind somewhere in the village, and appeals to those who are perhaps making more sculptural work. There are workshops and demonstrations, films about ceramics, music, and a communal meal on the Saturday evening for just 15€ a head.



The local potters and volunteers who live in the village provide accommodation for those who have come from far and wide to take part. There are usually around 35 makers taking part, and with European funding we have established an annual competition for a large piece of work, that is made and installed in the village to remain in perpetuity. For young artists working in clay, this is an incredibly supportive network. They can start showing and selling for a small financial outlay (75€), and in the process meet and talk to others from all over France, sharing skills and ideas.

For the general public, it is an opportunity to learn about clay, to buy directly from the makers, and for collectors offers the possibility to buy from young unknowns. For the towns and villages that host these markets, they bring income to the hotels, shops and restaurants. But all of this is secondary for me, to the fabulous good time I always have, whether as a participant or as a visitor. I recommend you try it. The festival dates for this year are 17 & 18 September. www.albaterraparcoursdargile.com



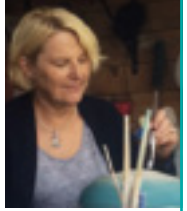
Now Fully Booked
BPSS
RAKU DAY
Sunday 24 July

After the last four years' success, Elaine Wells has kindly agreed to hold the event again in her garden in Chesham Bois. Carol and Richard will be running raku firing. Please see the BPSS website for more details and the application form.



RAKU SESSIONS
with **CAROLINE LAMB**

BPSS member Caroline is offering half day raku sessions as below. They will be four hour sessions, probably maximum three people with three pieces of participants' bisqued work.



We will fire the kiln three times with one piece per person in each firing. This will be in my garden in Cookham at £50pp.

Suggested dates and times: 10-2pm, or 2-6pm:

Wednesdays – 6, 13, 27 July;

Saturday – 2 July; **Sundays** – 3, 10, 24 July

If you are interested please contact Caroline direct for more details and to arrange a date and time.

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. Members can add their profile and a few images of their work to the Members' Gallery on our website www.buckspotters.com. Our facebook page is 'Bucks pottery and sculpture society' and we are on Instagram as 'buckspotters'. It would be great to have a few more followers.  

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.