



# Bucks Pottery and Sculpture Society

## Newsletter, December 2022

Hi members.

Welcome to the December newsletter. Thanks so much to everyone who has sent in info and images. It's a full and interesting newsletter as a result.

2022 ended well with our third successful exhibition at Oldham Hall in Great Missenden. See back page for photos. Also a great end of year workshop where Richard and Carol gave their expert guidance and mulled wine and mince pies were enjoyed.

Our wonderful chair, Holly has come up with a full line up of speakers for 2023, starting with Gin Durham in January which is sure to be a popular one.

It's a good time to be making for the summer shows. Hopefully those of you with outdoor studios have heating installed!

Happy reading. Yvonne

### 30 September DEMO

## Katie Braida

Katie began with a slide show presentation, giving us an fascinating insight into her development. Elements of nature are important in her work with mark making reflecting the lines of these elements.

Katie studied Fine Arts in Cheltenham, followed by a teaching course in Cardiff. Over the years she has taught all ages, with classes of 20-25. The talk was followed by a useful pinchpot demo as they play an important role in her work. She also coils and does slab work and makes her pots in three weights, 350, 500 and 850 grams. This helps to keep consistency in the pricing of her work. For the pinchpots she finds that anything over 650 grams is too difficult to work with. Katie has 12-15 pots on the go at one time and works in sets of three. She makes the pinchpots without looking – to 'feel' the clay wall, starting with strawberry shape, working around the shape in both directions. She works quite thickly, eventually thinning the walls to about 8mm thick.

Katie uses Ashraf Hanna, finding it good for spraying as it absorbs the water well, unlike some other clays. (She also uses Porcelain paper clay in her work). She scores the surface with

a fork, and wets it. She joins the two halves together with no slurry (bearing in mind her work is decorative, not functional). She blends them together by hand, scratching the join, She adds a soft coil and smooths over, using a wooden spoon to compact the join.

Katie likes to add indents to her tactile forms, bashing them with a metal spoon. She then scrapes with a metal kidney leaving a nice texture and thins the outer edge by the rim. She bisque fires to 1000°C. For decoration the colours are layered on, first with an even wash of oxides (cobalt, manganese and/or copper), followed by a Contem underglaze and Terra Sigillata on top. She then fires to 1160°C. Katie likes Chris Keenan's approach to decoration.

Katie has a seven by three metre studio at the end of her garden and uses a 45 year old front loader kiln. She works with James Oughtbridge.



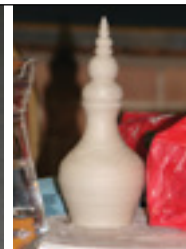
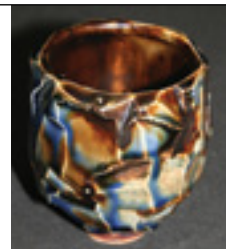
### 28 October DEMO

## Allen Richards

Allen gave us an inspirational talk, slideshow and demo showing his development from a Masters in Ceramics at Wolverhampton University where he studied alongside our chair – Holly Inglis. He developed large scale pieces, enormous in fact, which involved 'brick' sculpture. These pieces require a seven day cycle to fire!

Allen's work is strongly influenced by natural forms found in architecture, particularly from medieval domes, spires and arches. He is inspired by Coventry Cathedral, Middle Eastern architecture, Celtic art and mathematical forms. To illustrate this, for his demo, Allen threw a meticulous lidded pot with a double ended turret style lid which gives two lid options, with one end disappearing upside down into the pot!

Allen throws stoneware and porcelain forms, which he turns to add precision carving to before he glazes. He has formulated a broad palette of glazes and enjoys the process of experimenting with minerals and oxides to produce their expressive reduction glazes and lustres. His lustres require a gas kiln and his metallic glazes are so convincing that they actually feel like metal.



Allen is based in Keynsham, near Bristol and is a member of Westcountry Potters and shows throughout the UK.

He works in collaboration with Emily Waugh as A&E Ceramics. She throws and he turns.

Allen is involved with ISCAEE, a bi-annual symposium with demos, talks and firings including an anagama kiln which requires a staggering ton of wood every 3 hours!



25 November  
WORKSHOP

## 'Owl Making' with Richard Ballantyne & Carol Read



Our last meeting of the year was a popular one, as are all of Richard's and Carol's workshops. Richard gave us a demo of his owl making process along with handy tips from Carol. The workshop became a hive of activity with results ranging from the realistic to the more cartoon style. They excelled in personality and humour as you can see! The evening was thoroughly enjoyed by all. Thanks for a great evening Richard and Carol.



## Skopelos Residency: Part 2 – Donice Sousa



So in August I spent two weeks on a residency at The Skopelos Art Foundation in Greece. I was there with ten other artists - potters, painters, collagists, printers, textile artists etc. As a person who did not go to art college

it was fascinating to observe other artistic mediums - and the variety of work was staggering - some of it exceptional.

The pottery studio had the most fabulous view looking out over the ever changing shimmering Aegean Sea. I could have spent two weeks just watching this incredible changing panorama but that's not what I was there for and I was raring to get my plan off the ground.

Unfortunately, as a lackadaisical correspondent, I had not asked precisely what equipment and materials would be available to me. In fact I had made a lot of assumptions and there were consequences!

- 1) I needed to roll out slabs...the slab roller was antique, rolled out one inch thick slabs and wouldn't adjust. You would think, hey ho just roll them out by hand but there were no wooden guides! Just a variety of single random sticks where their mates, just like socks, had disappeared into the universe.
- 2) My plan entailed a stoneware firing...they only fired to earthenware.
- 3) My decorating technique required wax resist...they didn't have any! (I thought it was a basic necessity, but obviously not).

So my plan to make Athena (as described in the last newsletter) was totally scuppered from the get go. Fortunately armed with a can of WD40, a giant spanner and some determined wrangling, I managed to unseize the ancient slab roller and production began. My Terra Sigillata decorating dreams, which I had been nurturing, testing and planning for months were out the window so I decided to use what was available which was an extensive selection of engobes. Inspired by my numerous trips to the British Museum I started making a fish-eating monster which was way off the radar but lent itself to being entirely covered in black engobe (see photo below).

In the second week my decorating problem was resolved by the angel Yvonne Cornes who flew out bearing wax resist. This meant I could decorate as planned. So, over the two weeks I managed to satisfactorily complete five pieces of work, one of them being the aforementioned 'Athena'.

It was truly heavenly having time to create without the usual humdrum distractions one has at home.

I would hugely recommend doing a residency but don't be an ass! Find out in advance the equipment, materials and processes available to you.



Fish-eating Monster



# SOCIETY NEWS

A very warm welcome to our new members: **Edwina Wilks**, and **Qing Chen**. We hope you will enjoy being involved in the society.

Qing has written a few words about herself.

## Qing Chen

Having studied Fine Art and Art history for years, I have been focused on pottery since 2021. It's a new world for me, and I have so



much to explore especially concerning glaze. I enjoy touching clays, shaping forms and finding unexpected curves, and of course trying to find the secret of glazes.

My personal website:

**colour-of-art.co.uk** is only for my oil paintings at the moment, therefore, I am planning to set up a new one soon.



## UP AND COMING BUCKS POTTERS MEETINGS

at Little Kingshill Village Hall, HP16 0DZ

### Gin Durham – 8pm, 27th January 2023

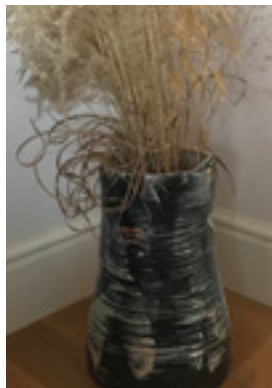
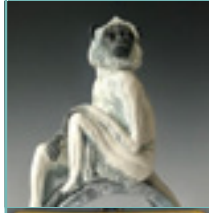
From an early age Gin has been fascinated by animal behaviours and the way in which they are represented in culture, particularly in the genre of storytelling. Her quirky and imaginative ceramics are inspired by imagery shaped by treasured tales, into beautifully sculpted work, rich in humour, character and detail.

### Sophie Smith – 8pm, 24th February 2023

Sophie has been making pottery for the past 20 years from her studio in the garden. She makes bright and colourful earthenware ceramics. They are highly decorative but functional too. She is strongly influenced by medieval art and design mixed with some of her favourite artists including Chagall and Klimt.

### Freya Morris – 8pm, 31st March 2023

Freya started carving until approximately eight years ago when she took part in a day's stone carving course with work colleagues at Hardwick Hall in Derbyshire. She was instantly hooked and began carving as a hobby, taking part in several Open Studio events and other local exhibitions.



## POT DEVELOPMENT

This large pot was made as a result of the tendon in my right wrist being damaged and splinted. The term started for our pottery group and I wasn't sure I was going to be able to do anything - certainly, I couldn't throw or wedge - so hand-building was the only option.

This took nearly three of our three hourly sessions to build and when I finished it, I slipped it in various light colours - and it was horrible! So I slipped it again with dark colours and

liked it a bit better but was still not sure. Eventually, once it was glazed and fired I quite liked it. So it seems anything is possible - even hand-building with almost only one hand. I guess my lesson from this is 'never give up'. **Trish Hall**

## I bought this because...

... Whilst perusing Celebrating Ceramics Dan and I came along this little cutie by Sue Crossfield. Since moving in together and struggling to choose curtains, it is clear that Dan likes minimalist while I prefer the heavy patterns of the Arts and Crafts movement. So finding something ornate that appeals to us is challenging.



We both fell in love with this guy though. Both simplistic and patternful, elegant yet playful, a joyous noble character with googling eyes and a permanent 'oh!' expression. Dan will often come in, pick him up and exclaim it's noise of the day while I'll try and find new feathers for it to spout 'fire' or 'water' from its mouth.

What is the purpose of ornaments and art? To give you feeling and experience (hopefully joy or serenity) each time you view it. This guy wins at that for Dan and I. Through writing this though, we definitely need to give it its own name. **Holly Inglis**

## 2022 PETER STOCKER CERAMIC AWARD



The vote and prize giving for the award was in the break during Richard and Carol's Owl Making workshop. The theme was 'Arabia' and was won by Donice Sousa and her beautiful Persian lidded bottle (right). Below are the other entries, as always an imaginative and varied group to choose from.



Isobel Colomar



Yvonne Cornes



Jennifer Lowe



Dorothea Reid



Jane Ostler



Richard Ballantyne & Carol Read



Susan Horler

## 2023 POTTERY AND SCULPTURE COMPETITION

The theme for this year's 'Peter Stoker Ceramic Award' is:

# AFRICA

The members' vote and prize giving will take place at the last meeting of the year. The competition is open to all artists, not just members and must contain a ceramic element.

## £75 PRIZE!



**BPSS Exhibition November 2022**



# 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.

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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](http://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 or email [hlinglis@gmail.com](mailto:hlinglis@gmail.com)

**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.