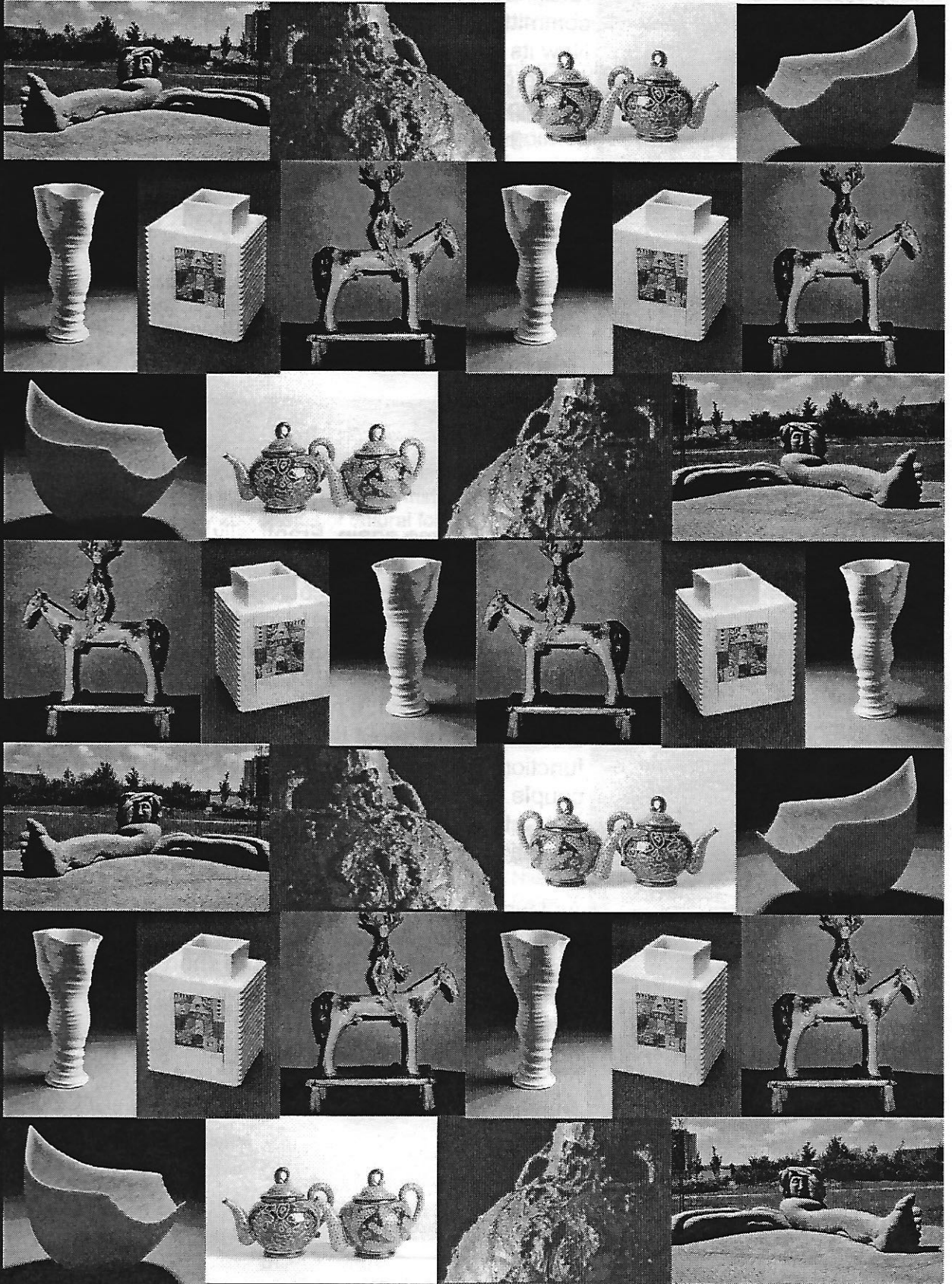


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Northern Potters Association

SILVER JUBILEE YEAR



Issue June July 2002

Your Committee

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Chat from the Chair

It seems strange to be writing this for the last time as chair, where have the last 4 years gone.? Although it has been hectic at times, it has been fun, and I have really enjoyed the support and friendship of the rest of the committee. They have done a great job for your association. Now its time to move on and welcome some new blood to carry on the good work. Please step forward at the AGM. Planning is now well advanced for the Camp, and bookings are coming in rapidly, so if you haven't booked yet, don't leave it too late, you could be disappointed. Remember to get your pots made for the firings, and Brian needs work by the Wednesday before the camp to enable him to pack the Anagama. So we'll see you there in July.

All the very best for the future.

Pete Clough

Editors' Comments

Well its that time again. Frantically getting ready for Potfest Perth and trying to get the newsletter out at the same time, will I ever get either done, of course I will but I do need help. A couple of members have come forward and offered their help and I will be contacting them shortly to arrange something. As Pete has already said several members of the committee are retiring at the AGM. If no one comes forward we will be left with a committee of about three or four and will be unable to function. This is a VERY REAL WORRY. If you can spare just a couple of hours here and there please come forward and contact any committee member NOW. Without putting something in you get nothing out.

As I write this I am very conscious of the fact that the newsletter would not exist without your input. Please keep it coming, the last two issues have been on the short side due to the amount of information sent in.

Kind Regards to you all

Judith

**Deadline for the next issue is
July 20th 2002**

Book Reviews

THE GLAZE BOOK

By Stephen Murfitt Publ Thames & Hudson £19.95

The first thing you notice about this book is its practicality in the workshop. It is compact (17cm x 21cm), spiral bound to open flat and printed on good heavy duty paper to survive water, clay & glaze. It is a book where you can find say a dark blue/green glaze fired to 1280 C in reduction suitable for domestic ware.

After brief introductory words on raw materials, tools and equipment, and mixing and applying glazes, the bulk of the book is a series of glaze recipes split into 3 major sections – Earthenware, Stoneware and Porcelain. Each is split into sub-sections (e.g. raku, majolica) with an introductory summary followed by 2 or 3 recipes per page organised mainly by colour. Each recipe has a tile illustration, description, uses, firing range and glaze constituents. Recipes are leavened every few pages by a photo of a pot with glaze and firing details, though most do not link directly to recipes. At the end are chemical formulas, cone temperatures and suppliers.

While coverage seems comprehensive, I would quibble that the increasingly popular 1160 C to 1240 C range is hardly touched.

The Glaze Book will allow you to very quickly find a recipe for a particular colour/finish fired at a particular temperature in a particular atmosphere but if you need to adjust in any way you will need to refer to Harry Fraser 'Glazes for the Craft Potter', Constant & Ogden 'The Potter's Palette' or whatever.

THE ELEMENTS OF DESIGN

By L. Oie & C. de Kegel. Publ Thames & Hudson £16.95

A brief word on a book with only one or two pictures of clay work. Based on a slide show for the Netherlands Textile Museum organised by the Netherlands Design Institute, this is a really inspiring 'design sourcebook'. There is almost no text but nearly 200 photos of natural forms, textiles, buildings, signs etc illustrating use of colour, texture, line and form.

Roger Bell

Technical Books available from Dexterity

CERAMICS – Practical & Technical

Architectural Ceramics for the Studio Potter	Peter King	18.95	
The Art & Craft Of The Tile	Fanning	15.99	WH
The Art Of Firing	Nils Lou	14.99	BI
*The Art Of Throwing Nov 2000	Peter Smith	20.00	Cr
Ash Glazes	Robert Tichane	21.50	Gaz
Ash Glazes Oct 2002 new edition	Phil Rogers	21.00	BI
The A – Z Of Onglaze Decoration	Tricia Bradford	8.99	WH
Casting For Sculptors	Vincent Butler	14.99	BI
Celadon Blue	Robert Tichane	21.50	Gaz
Ceramic Decoration Sourcebook	Nicky Cooney	15.99	DC
Ceramic Design Book	Val Cushing	18.95	WH
*Ceramic Extruding	Latka	25.99	Gaz
Ceramic Faults & Their Remedies	Harry Fraser	14.99	BI
Ceramics For Gardens & Landscapes	Karin Hessenberg	25.00	BI
Ceramics (Mastering The Craft)	Richard Zakin	22.00	BI
Ceramist's Handbook	Johnson Matthey	4.50	
*Ceramic Spectrum	Robin Hopper	?	Gaz
Ceramic Style	Hinchcliffe/Barber	16.99	WH
*Ceramics – Ways of Creation	Richard Zakin	34.50	Gaz
Chinese Glazes	Nigel Wood	35.00	BI
*Clays & Glazes 3 rd Ed	CPA	14.95	

Welcome to New Members

Anderson	Hazel	8 Sycamore View, Upper Poppleton	York	N. Yorks	YO26 6LN	01904 786320	
Bartholomew	Sue	Unit C, Dixons Court, 101 Lake Rd.	Ambleside	Cumbria	LA22 0DB	015394 34120	
Boaz	Philip	243 Hull Rd.	York		YO10 3LA	01904 421564	Boaz@Supanet.com
Bramley	Paul	1 Gardeners Cottage, Ferry Lane	Carlton-on-Trent, Newark	Notts.	NG23 6NS	01636-821427	applepottery@yahoo.co.uk
Briggs	Gillian	Monkroyd Farm, Keighly Rd., Lane-shaw Bridge	Colne	Lancs.	BB8 7EJ	01282 862806	grandma@laneshawbridge.freemove.co.uk
Cosgrove	Julia	20 Aislabie Garth	Ripon	N. Yorks	HG4 2DX	01765 690727	
Delaney	Liz	26 Kingsbridge Avenue, Mapperley	Nottingham	Notts.	NG3 55A		
Fairy	Rod	Tall Trees, 11 Stainton Village	Barnard Castle	Durham	DL12 8RB	01833 631066	
Grimshaw	Henry	20 Aislabie Garth	Ripon	N. Yorks	HG4 2DX	01765 690727	
Hindley	Barbara	Churchgate House, Church St.,	Churchtown	Lancs	PB3 0HT	01995 601970	andyandbarabara@aol.com
Hollingworth	Ian	39 Cleveland Street	Liverton Mines	Cleveland	TS13 4QU	01287 642699	hollingworthian@AOL.com
Jones-Morris	Sarah	8 Wentworth Mews	Penistone	Sheffield	S36 9UZ	077719528787	
Lambert	Kristina	4 Cross Row	Old Pit, Low Carrs	Durham	DH1 5HF	0191 3846734	kris@cross row
Lee	Caroline	12 Harewood Grove, Bramley	Rotherham	S. Yorks	S66 3RW	01709 542507	carolinelee@rtf.fsnet.co.uk
Lethbridge	James	Bilham Vicarage, Church Field Rd.	Clayton	S. Yorks	DN5 7BZ	01977 6433756	jpc179@hotmail.com
Lilley	John	23 Stanmore Ave., Burley	Leeds	W. Yorks	LS4 2RP	0113 2782759	florencejohn@yahoo.co.uk
Meadows	Tina	45 Hookstone Rd.	Harrogate	N. Yorks.	HG2 8BT	01423 872038	gina-meadows@talk21.com
Moores	Karen	27 Leroy Drive, Blackley	Manchester	Lancs	M9 7EW	0161-740 9995	baggiwags@btinternet.com
Murphy	Niki	71 Kirkgate	Shipley	W. Yorks	BD18 3LU	01274 583164	nikimurphy@hotmail.com
Paver	Stephen	6 Grove Lea Crescent	Pontefract	W. Yorkshire	WF8 2QL	01977 705620	artis4meuk@yahoo.co.uk
Smith	Maureen	18 Riley Close	Bracebridge Heath, Lincoln	Lincs.	LN4 2QS	01522 859105	eric-smith36@Ntiworld.com
Spencer	Dominic	Catbells, Main Rd,	Burton Pidsea	E. Yorks	HU12 9AX	01964 670364	justineanddom.spencer@virgin.net
Spittle	Brenda	Gradara Forest Lane	Kirklington	Cleveland	TS15 9NG	01642 780195	
Taylor	Lynda	Crown Studio	Elsdon	Northumberland	NE19 1AA	01830 520144	graham@crowstudio.co.uk
Taylor	Graham	Crown Studio	Elsdon	Northumberland	NE19 1AA	01830 520144	graham@crowstudio.co.uk
Taylor	Ken	45, Red Lion St.,	Earby, Barnoldswick	Lancs.	BB18 6RJ	01282 842178	

Your last call for pots

A reminder that there will be a large number of pots required for Rufford, for the Anagama kiln, and for Raku and sawdust firing.

Pots for the Anagama will need to be with Brian Holland by Thursday 4th July to allow him time to pack the kiln.

If you want work in this firing please get it to him, or any local committee member, well in time. Alternatively for those going Earth and Fire, you could make arrangements to take them then. Work for the Raku and sawdust firings can be brought on the day.

Don't forget there is also the silent auction. See the April May issue for more details.

Get potting!

Non-selected Exhibition at the Festival - Reminder

The exhibition will be held in a marquee along side the exhibition of Demonstrators work and the David Greaves Memorial exhibition. This marquee will all be open to the public as well as those attending the potter's camp. There will be opportunity for up to ten pieces of work for each member wishing to exhibit, space permitting, at the setting up of the exhibition. Anyone wishing to camp may bring along more stock to replenish the work sold, keeping this extra work in their own car or tent as space will be tight. This work **MUST BE** catalogued along with the initial ten pieces of work on stock sheets, which should accompany your work. These will be available on site.

ALL WORK must be labelled with your name, number of piece and the selling price, which should all correspond with the stock list.

Commission is set at 30% which is taken off the selling price but remember there is no submission fee.

All pieces should work as a group or in sets as 'odd ones' are hard to display.

May I remind you this is an excellent opportunity to exhibit and hopefully sell work at a very good venue so please take full advantage of this non selected show.

Julie

Opportunities

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A New Clay

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A price list, clay samples and a portfolio of ceramic images of works by Ian Gregory and Stuart Smith using these unusual clay bodies can be sent to you on request.

kind regards

Andrew Topliss

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claycentral@hotmail.com

Help Needed for Member

I have been searching the web for information on a particular process, with no luck, being a novice on the web, I thought I'd ask some friends in the N.P. A. for help. I'm working on surface textures and colourings, and have seen some work that has been given a Patina, using oils, have you heard of this process, and if so could you tell me the materials I need and the process, if not, do you know anyone that could put me out of my misery. Thanks for your time reading this. regards karen roskell.
Email: karen_roskell@yahoo.co.uk

Editors Note: Anyone with the answers to this enquiry, could you please let me know as well and I'll put it in the next newsletter for everyone's information.

NORTHERN POTTERS ASSOCIATION
MINUTES OF THE ANNUAL GENERAL MEETING HELD ON THE 20TH OCTOBER 2001

at
MANCHESTER METROPOLITAN UNIVERSITY

The meeting was chaired by Pete Clough. The treasurers report was given by William Johnson and the minutes of the meeting were taken by Sheila Spencer.

Members of the committee present Pete Clough, William Johnson, Julie Miles, Judith Quinn, Sue Hudson, Francis Begany, Sheila Spencer, who arrived very late having been naive enough to expect Arriva trains to get her to Manchester in time for the meeting.

22 members attended the meeting.

WELCOME The Chairman thanked all present for attending.

MINUTES AND MATTERS ARISING. It was noted that Robert Hudson had been referred to as John Hudson the matter was noted and the minutes amended and duly signed.

REPORT FROM THE CHAIR The Chairman reported a busy year with a Christmas exhibition at the Harris Museum and Art Gallery, Preston and an exhibition at North Light Gallery Huddersfield in May Thanks were expressed to all who had helped in any way with the exhibitions One day Event at Harrogate had to be cancelled due to lack of interest, which brings into focus the future of One Day Events.

TREASURES REPORT William Johnson presented a balance sheet: see appendix 1 It was noted that the bulk of the monies comes from membership subscriptions. The North Light Gallery exhibition made a loss but this was because new exhibition plinths were made to supplement the existing plinths. GHB who now store the exhibition plinths for NPA is asking for a contribution towards the cost of housing the plinths. William was thanked for his efforts in producing balance sheets.

SELECTION OF OFFICERS AND COMMITTEE MEMBERS. Francis Begany and Julie Miles, cooptees, were voted onto the Committee. As there were no nominees for Committee and committee members were willing to stand for re election, the committee was reelected. It was noted that Julie Miles as Exhibitions Officer needs the help of at least one other person Judith Quinn needs help with the Newsletter.

A.O.B. The Chairman asked for any comments from the floor as to what was wanted by the members. No comment was forthcoming but thanks were expressed for the work of the Committee Judith Quinn asked members for contributions to the Newsletter and members were again asked for images for the web site and publicity purposes.

BRIEF ACCOUNT OF THE COMMITTEE MEETING OF NPA HELD ON MAY 11th 2002

The meeting was held at Rufford Country Park. The main business was for the committee to familiarise themselves with the site of the Back to the Future Camp in July and to finalise arrangements for the camp.

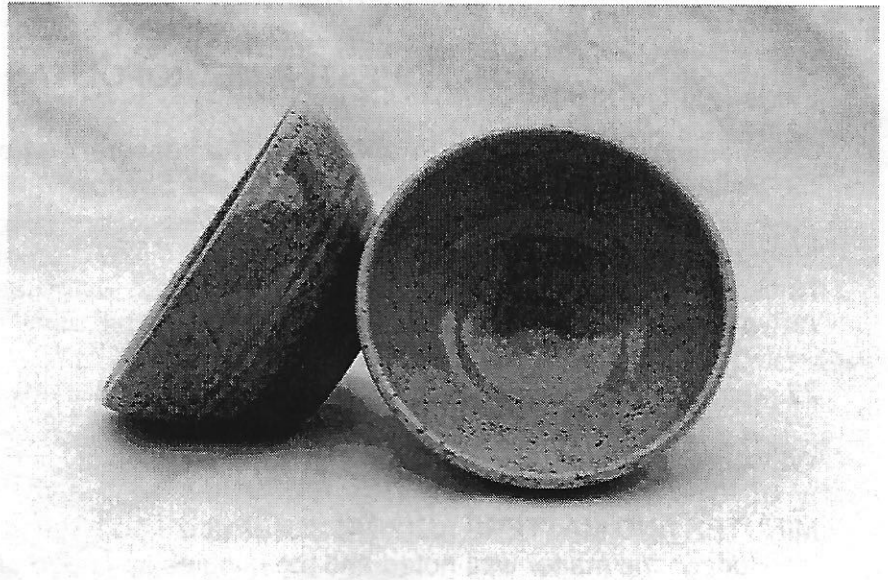
ACM will take place on Sunday 14th July at 1.00 pm The minutes of the last AGM are printed in the newsletter.

At least six new committee members will need to be elected at the AGM. Web-site to be upgraded with images of members work.

Members Profile

Judith asked me to write this at the York Open Air Market at the end of April and it seemed like a good moment as I had my new stoneware pots on show for the first time.

I decided I wanted to be a potter before I'd ever touched a piece of clay, and then had several lucky breaks. The first was moving to York in 1995 and being able to use the studios at York university. Maria Madej who ran them had recently done the ceramics diploma at Goldsmiths and



was happy for interlopers like me to have a free run of the facilities. Soon after that I met Chris Utley (her husband was a partner at the language school where I worked) and started going to all the NPA demonstration days and weekends I could. I felt I was actually meeting people doing it for real.

For about three years I potted as much as possible. I did a short course with Deborah Baynes which helped my throwing a lot, but my dream of being a potter still seemed rather distant. Then I got in touch with Jill and Peter Dick at Coxwold Pottery and they agreed that I could come out a few times a month to learn throwing and decorating in return for clay mixing and slip sieving. About a year later they asked if I would like to come and work full time as their apprentice so I moved here with my partner in 1999.

This apprenticeship has been a fantastic privilege. Peter trained with Michael Cardew at Abuja in Nigeria and with Ray Finch at Winchcombe and he and Jill set up the pottery here in 1965 making mainly slip decorated earthenware domestic pots. They have had dozens of people training and working here, mainly in the 70s and 80s, and Jill ran the ceramics department at St John's College in York for a while so they are well used to a training situation. I have learnt production throwing, normally making up to 20 pots at a sitting from weighed balls of clay thrown to a specific size. I started with small undecorated plant pots when I arrived and worked my way through decorated bowls, mugs, jugs and plates until my first tea pots a few months ago. Peter will normally throw a few examples at the start of a batch until I am sure of a pot. Typically I will see the pots through all the stages - throwing, turning or applying handles if necessary, dipping in background white slip, decorating in coloured slips with trailer and brush - until they are dry, although sometimes Peter will do a special type of decoration or lettering. I'm the only other potter here, so I've been able to do all the other jobs in the pottery too, from clay and glaze preparation to kiln packing to dealing with customers and taking orders in the showroom.

The standard range here is electric-fired to 1080° but there is also a large wood-fired kiln which we fired yesterday (about 12 hours of stoking to cone 5) and will unpack tomorrow. That only happens a couple of times a year but there

is some fantastic glaze quality on the best pots and the firing is really exciting – particularly when we rake the white hot embers while using a reverse fitted vacuum-cleaner blowing into the firebox!

The apprenticeship has made all the difference and my technique has improved vastly from being able to spend so much time every week making pots with such good potters,. However, that isn't enough by itself: I know that I have to make something that is my own and think about what I'm making and why. I got switched on to pots in Japan, when I was there for a year teaching English, and I saw things I'd never noticed before: the colour and texture of the unglazed clay, movement in a thick glaze and glaze breaking to a different colour over a rim. It was the idea of making three-dimensional functional objects with all the possibilities of surface available in ceramics that made me want to be a potter.

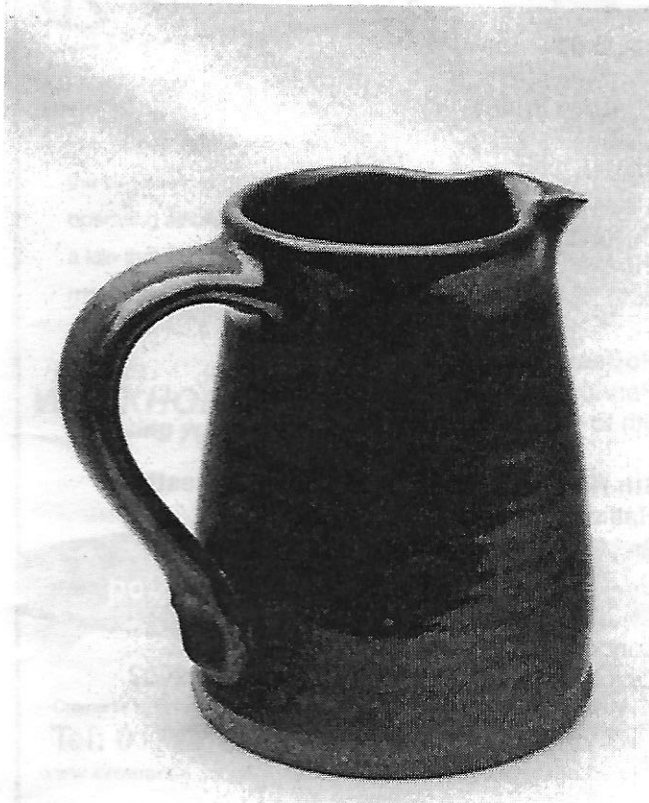
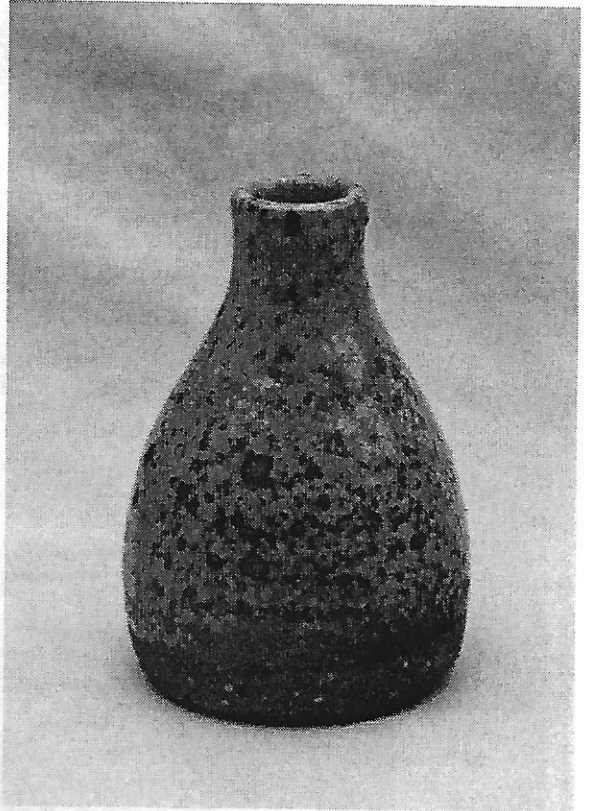
Since last October I've had more time for my own work (about one week in three on average) so I've been using Jill's small Laser kiln to try some reduction-fired stoneware. I'm enjoying experimenting with a range of different glazes – tenmoku, celadon and shino – on a toasty body. I want a real depth and richness to the glaze, using the variations in glaze thickness and the way the iron in the body dissolves out into the glaze, sometimes coming through to the surface to give a good bright rusty fleck. I'm trying to make strong but not too tight shapes work with these glaze effects to produce lively pots.

I'm doing Potfest for the first time this year so I need to make a decent quantity of pots to sell (hopefully!). In my next firing I'm also planning to try more glazes that work over slips so that I have more decoration possibilities and to make some more ambitious shapes: teapots, larger bottles and lidded jars. I know that by making reduction fired domestic pots I'm operating in very tried and tested territory, but at the moment I'm inspired and excited by the possibilities available and I hope that comes through in the work. I try to keep an open mind about what I'm making – I want to be able to go on trying out new things and developing the pots for as long as possible.

I'm very grateful to all the potters who have been so generous with time and help and also to my partner Emma who is not only endlessly encouraging and supportive but also has an excellent eye for pots. It's still early days for my pots, but I feel that now I'm on my way.

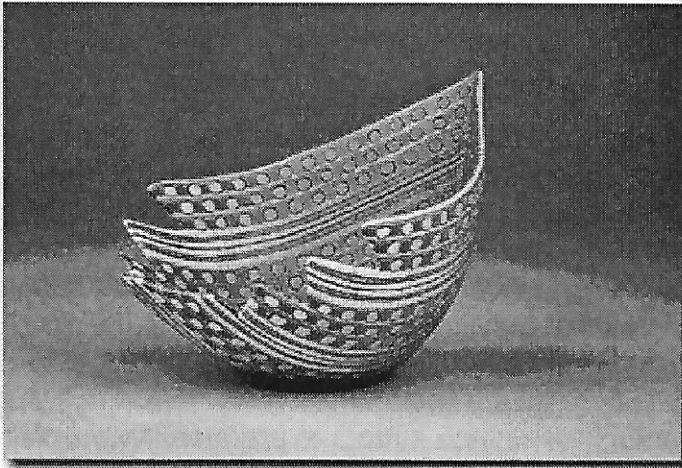
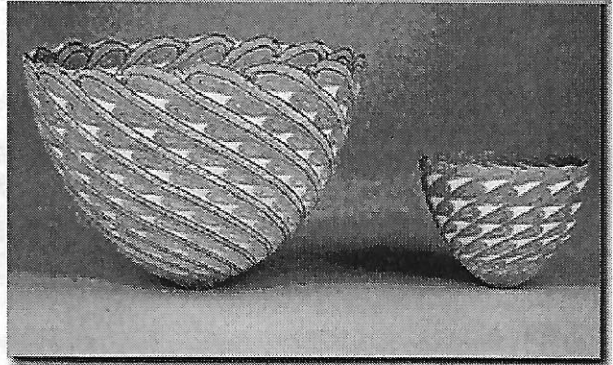
Ian Howie

You can see my pots at York Open Air Art Market 29 & 30 June, Potfest in the Pens at Penrith 9 -11 August, and most days at Coxwold Pottery, Coxwold, 20 miles north of York, call 01347 868344 before travelling. Email emih@onetel.net.uk.



Dorothy Feiblemen

Dorothy originally hails from Indianapolis and trained at Rochester Institute of Technology from there she moved to London where she still lives. She was elected to the CPA in 1975 and at the Edinburgh Ceramic Congress, she was elected to membership in the International Academy of Ceramics, Geneva, Switzerland, in 1990. With exhibitions all over the world Dorothy



earns her living solely from the sale of her work and the various consultancies she does for the ceramic industry. Her work is very distinctive and her style is copied world wide. As I write this Dorothy is in Japan, but she assures us she will be back in time for our camp. A very exciting and informative time will be had by all who come to watch her demonstrate and pass on her vast experience and skill at working with porcelain and coloured clays.

Obituary

Derek Topp who died quite suddenly on April 17th will be known to some members of Northern Potters. Derek set up the Derek Topp Gallery in Derbyshire some years ago and will be remembered for his unwavering energy in the promotion of the arts especially ceramics. His untimely death is a great loss to all in the arts world and he will be sadly missed.

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18th to 21st July

Potfest in the Park

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26th to 28th July

Potfest in the Pens

Penrith
9th to 11th August

8th National Pottery and Ceramics Festival

Hatfield Hertfordshire
2nd to 4th August

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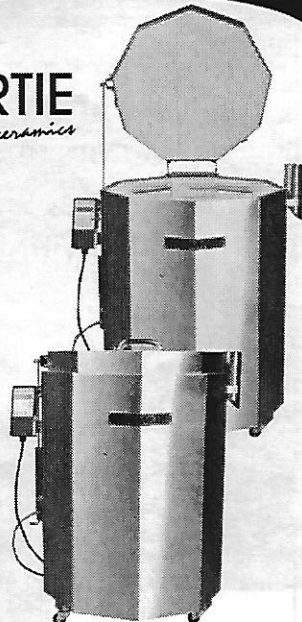
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