

Your Committee

Peter Clough Chair
8 Southville Terrace, Harrogate, N. Yorks. HG1 3HH
Tel: 01423 567716
E-mail: potclough@hotmail.com

Brian Holland, Vice Chair
16 High Street, Whitwell, Worksop, Nottinghamshire. S80 4QU
Tel: 01909 724 781
E-mail: brian-holland@lineone.net

William Johnson, Treasurer
Orchard House, Marston Lane,
Moor Monkton, York. YO26 8JL
Tel: 01904 738 541
E-mail: wjohnson@northernpotters.fsnet.co.uk

Barbara Wood Secretary, co-optee Exhibitions
Old Mills, Seaton Ross, York. YO42 4NH
Tel: 01759 318146
E-mail: barbara.wood@ukonline.co.uk

Maureen and Eric Smith, Membership Secretary
18 Riley Close, Bracebridge Heath, Lincoln. LN4 2QS
Tel: 01522 859 105
E-mail: smithsatbbh@ntlworld.com.

Ian Marsh, Newsletter Editor
35 Meltham Road, Marsden, Huddersfield. HD7 6JZ
Tel: 01484 846 312
E-mail: marshiepots@aol.com

Jan Scott, Exhibitions
8 Craven Court, Horwich, Bolton, Lancs. BL6 6PB
Tel: 01204674901
E-mail: jan@jsceramica.co.uk

Judith Quinn, Website
9 Greenwood Avenue, Ashton-under-Lyne,
Lancashire. OL6 8RE
Tel/Fax: 0161 339 5670
E-mail: qjudiquinn@aol.com.com

Barbara Heyward, Education
Skirt Bank, Nether Silton, Thirsk,
North Yorkshire. YO7 2LL
Tel: 01609 883 317

Liz Bowe, Co-optee
24 Scriven Road,
Knarsborough, Harrogate. HG5 9EJ
Tel: 01423 868 344
E-mail: the.bowes@virgin.net

Penny Phillips, co-optee Publicity
25 Allerton Drive, Nether Poppleton, York. YO26 6HN
Tel: 01904 797598
E-mail: pp@lee-phillips.demon.co.uk

Colette Hennigan co-optee Education
6 Mell Wood, South Rd., Kirby Stephen,
Cumbria. CA17 4SD
Tel: 01768 371293
E-mail: colettehennigan@chez.com

Debbie Dunn Co-optee publicity
195 Chatsworth Grove, Harrogate
North Yorkshire HG1 2DX
Tel: 01423 549576

Editors Comment

Judging by the lack of communications and articles for this issue everybody must be beaver away in their studios. Life is very busy for me—how did I ever find time to go to work before retiring? I hope that I have included all the adverts and info that has been sent to me over the last couple of months. I have just changed my computer and am a bit worried that some data may have been lost in the transfer—my apologies if it has happened to your piece.

Travels have taken me to the NPA exhibition at Cliffe Castle, ClayArt at Denbigh, Potfest in the Peak and selling at RippleThree Art Fair in my local village.

I helped unpack the pots on selection day at Cliffe Castle and was interested to listen in to the selection panel as to why some pots were selected and others not. I did not manage to get to the preview evening but called in later and was impressed by the display thanks to Jan Scott and Barbara Wood (I had to apologise to her for mis-spelling her name on the cover of the last issue—how embarrassing). Didn't realise you could not take the pots away if purchasing, when I tried to buy one, so someone lost a sale!

Had an enjoyable weekend at Denbigh, ClayArt. There seemed to be a lot of people visiting the exhibition and there was plenty of demonstrations to see along with the food tent and jazz band. It was good to see the NPA stand promoting our association—thanks to Jan Scott, Barbara Wood and helped by Norman Brown.

Went to the first day of Potfest in the Peak and had a good chat to many of the NPA members selling their pots—it was good to see so many NPA members exhibiting. I like Bakewell and there seemed to be plenty of people around the town—I just hope that many of them went to view the ceramics. I suppose a new venue will take a few years to get established and attract customers. One comment that recurred a few times was the need for a small sign to indicate that the potter belonged to the NPA.

We have included our membership list in this issue (no one asked to be excluded from the publication). It is printed on separate sheets and is only circulated to current members. If your details are incorrect please contact Eric and Maureen Smith.



*Matsuzaki Ken
demonstrating at ClayArt*




*Svend Bayer sealing the
cross-draught kiln for
reduction at ClayArt*

Electronic Book

As Jan mentions in her exhibitions report I have made a start on a form of the electronic book. It is still in its early stages of development and will have to be put before the committee in the near future for consideration. So far I have just put images of NPA members work in Microsoft PowerPoint format which can also be saved as web pages and can be read by any webpage reader on your computer if you do not have PowerPoint software. I have kept the page very simple with between four and six images of work and a brief artists statement and contact details. In my experience many people do not want to read a long blurb but want to get a first impression of the potter and their work. I have included a reduced copy of my page—if you have any comments about the presentation or layout please contact me.

Ian Marsh

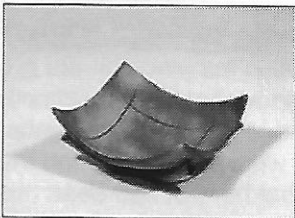
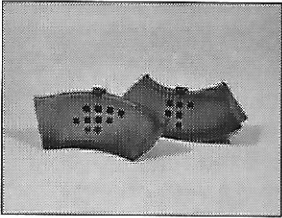
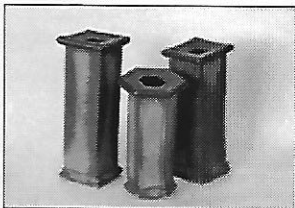



NORTHERN
POTTERS
ASSOCIATION

Address:
35 Meltham Road
Marsden
Huddersfield
HD7 6JZ

Contact:
Tel. No.: 01484846312
Mobile:
E-mail: marshiepots@aol.com

My pots are mostly coiled and extruded with some slab work. I use a grogged clay and fire the pots to stoneware temperatures in a gas or electric kiln. Living in the Pennines I am influenced in my forms and glazes by the soft curves of the moors contrasting with the industrial heritage and well as the ever changing colours.



Inside This Issue

NPA Electronic Book	page 3
NPA Exhibitions	page 4
Images from Cliffe Castle	page 6
Images from ClayArt	page 7
Adverts and Exhibitions	page 8
New Books, Book Review, Welcome to New Members	page 9
Work Placement with Sandy Brown	page 10
NPA Regional News, Events Calendar	page 12
CPA News	page 13

Deadline For Next Issue

All material for the **August—September issue** to be with Ian Marsh by the **20th July**.

Text and images can be e-mailed (marshiepots@aol.com), sent by CD or by long hand with photographs to 35 Meltham Road, Marsden, Huddersfield, HD7 6JZ

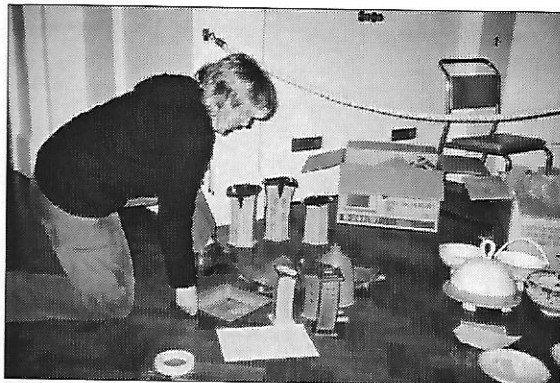
Exhibitions

CLIFFE CASTLE

Our thanks to the Selectors Anna Lambert, Sonja Keillity and Peter Clough.

The preview was well attended including a visit from the Mayor. It was also good to see the support of more NPA members in general making for a lovely ambience and sense of occasion.

My initial concern of '*work behind glass affecting sales*' became unfounded when we sold eleven items on the night.....plus a lot more since. However, the displaying of members table sets is a compromise. As the tables are situated under elegant chandeliers and cannot be moved (*Barbara and I tried*) their work is more distanced for public viewing than first thought. Attendants are on duty and will help 'interested parties' in any way they can either by passing items of work or escorting them through for a better view.



Overall, we have had so many compliments from people about our exhibition at Cliffe Castle that I'm walking around with a big smile on my face. This is an exhibition that we can truly be proud of! It was Daru Rooke's idea, Thank you to Daru, Dale Keaton, Sonja Keillity and staff for all their hard work, also for implementing a schedule and keeping us all to it. Communications between parties has been fantastic and nothing too much trouble! It has been a pleasure to work at such a lovely venue as Cliffe Castle in such amiable company. Thank you to all 42 members who put work in, you have certainly risen to the challenge that this exhibition posed and I hope you had as much fun as we did when we were putting it all together.

Work was integrated amongst the collections and then the trail was logged but the log didn't tally, after a bit of head scratching and a recount we were amused to find that one member did such a good job that her pot had been mistaken for an original, historic piece!

If you have not yet managed to visit Cliffe Castle, our exhibition '*ends*' on Sunday the 26th June. Take down days are Mon 27th & Tues 28th which leaves members until the 3rd July to collect work. Please get in touch with each other/ your nearest committee member or myself to help co-ordinate collection.

Jan 01204 674901 mob. 07720 666 123.



THE NORTHERN POTTERS AT CLAYART

My visit with the NPA portfolio to North Wales last year left an impression as we were offered a promotional stand at the ClayArt venue. We could put anything we wanted to on the stand and it was decided at the committee meeting it would be a good opportunity to promote both NPA events and members work, so with the idea that members putting work on the stand would cover the stand costs we went ahead.

On the 21st and 22nd May, somewhere in Denbighshire, North Wales, the Clayart Potters Market became the destination of many a Northern Potter. The event included kiln building/woodfiring with Nic Collins and Svend Bayer and demonstrations by Mataszuki Ken and Richard Godfrey. Also, we were proud to see demonstrations from our own NPA members Liz Bowe, Annie Peaker and Jill Ford. To learn more about ClayArt you can log on to www.clayart.org.uk

PROMOTION

We promoted:

The work of the NPA as an association. About Us/Newsletters and Membership.

Our 'One Day' Lecture/Demo/Workshops held at Harrogate which are organised by Liz Bowe.

Our current exhibition at Cliffe Castle and our future 'Northern Fire' exhibition at the Oxo Tower, London.

Regional Events from Cumbria and York which included events at Moot Hall and Summer Ceramics - to be opened by Linda Barker.

We strived to impress with the diversity of work from NPA members, unfortunately, some members were too busy to put work in and it was a case of beg, steel and borrow by the end, well, It was short notice by anybody's standards! Thanks to all who put in.

A fantastic addition was a slide show of members work that Ian Marsh had taken from our website. I am particularly grateful to Ian as I am aware of the time he has taken and it really did make a difference. Two galleries have requested a copy. Before this happens though, we are compiling a digital disc and we need to



know specific details relating to individual members/work. Working potters wishing to be included should please get in touch with me or Ian concerning this asap. as we want up-to date info.

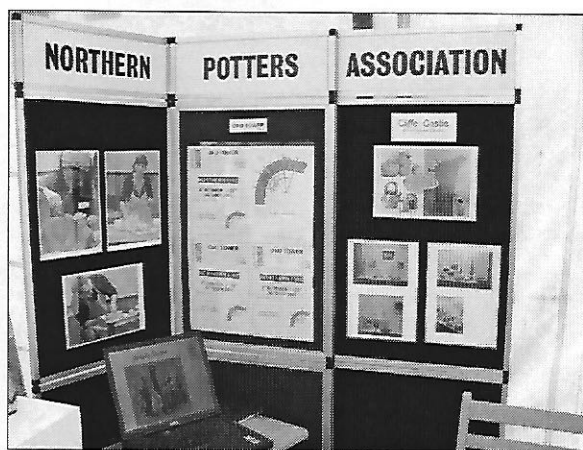
I had asked members for their own promotional material and some of you sent me some, maybe again, it was just too short notice or maybe many members do not have any. I was hoping for more items such as postcards, info on members own studios or workshops/events and trade packs for galleries.

We had newsletters, postcards and pots for sale but on the last day, we ran out of application forms and much of the promotional material supplied, luckily, our NPA members on site, topped up our stand with theirs. A lesson for future here, though, being our first one, we were genuinely bowled over by the response as our info flew off the shelves. While we were there we signed 4 new members which brings our membership over the 300 mark now and all of our application forms went so we ended up with a list of people to send one to.

FUTURE

By attending this event, we instigated talks for another collaboration/idea between the North Wales Potters and ourselves involving two islands, this is besides our joint selected exhibition, hopefully in 2007. Will tell you all about it when I get the details....

On a practical note - I discovered we already have some display back boards complete with our logo, but if we do go ahead with promotional stands in the future, *we will need* - more substantial equipment and most importantly, our members to send in their promotional material. Some extra hands from members willing to be co-opted for the event would be nice as it was very hard work, maybe our publicity department should become involved, Barbara and myself were joined by Norman Brown who was such an asset that I don't know how we would have managed without him: a big thanks from



both of us & also thanks from me to Barbara and Liz Bowe.

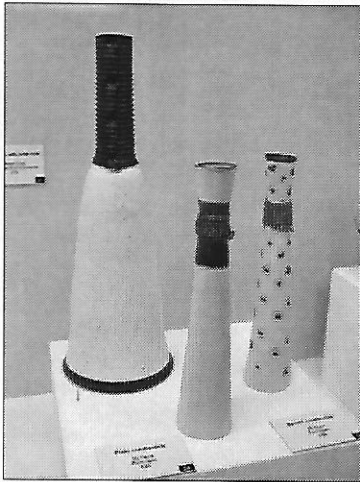


The fact that we took a promotional stand only confirms that the NPA has a voice and it certainly gave support and a sense of belonging to our members who were exhibiting in their own right at such a prestigious venue.

The North Wales Potters and the Craft Potters Association are no strangers to promotional stands and YES! We finally elected to stand up and be counted! .

Promotional Stands could become a very important vehicle for Northern Potters. Please let us know your views. Email: jan@jsceramica.co.uk.

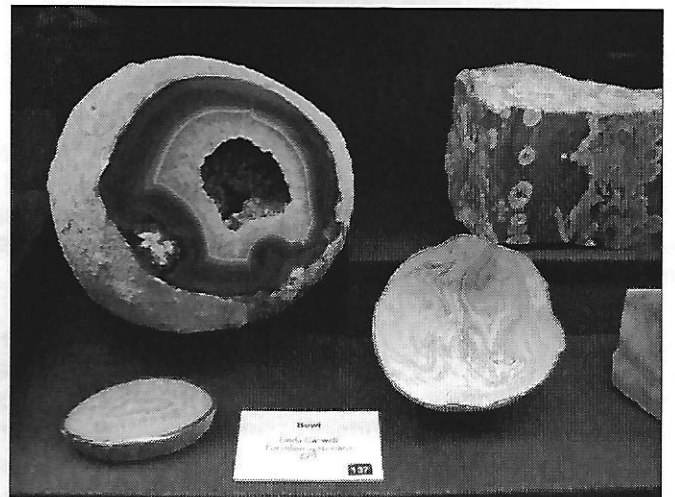
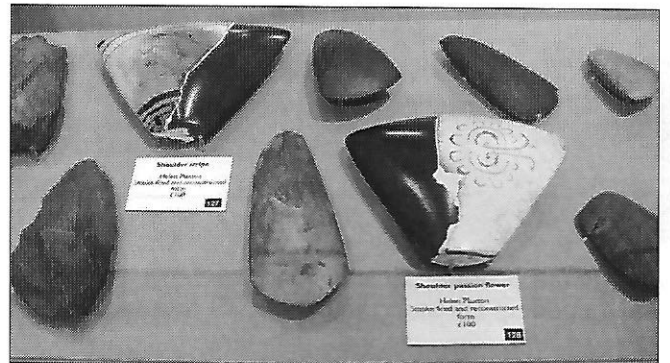
Images from Cliffe Castle



The ceramics were displayed in show cases in groups (left: Jill Ford and Diane Cross), in table settings in the rooms of the Castle or among the exhibits of the museum.



Selectors discussing the merits for inclusion in the exhibition.



Images from Denbigh

Denbigh ClayArt saw three NPA members, Liz Bowe, Jill Ford and Annie Peaker demonstrating the making of their ceramics. Despite initial nerves they all gave interesting and informative demonstrations to an enthusiastic audience. It is good to see NPA members getting the recognition for their ceramic and teaching skills.



Liz Bowe

Jill Ford



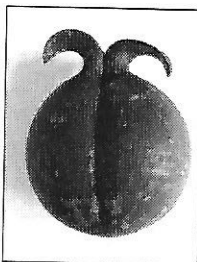
Annie Peaker

Adverts and Exhibitions

Ian Howie
New Pots, New Forms

Earth and Fire 05
June 25 – 26, Rufford

www.ianhowie.co.uk



Until 19th June 2005

Art and Fire

Forms and glazes inspired by early Chinese and Japanese ceramics

by Dave Fry

25th June to 3rd August 2005

It's all growing and flying, from woodpeckers to asparagus- hand built ceramics

by Sue Dunne

Exhibitions to be held at:
Stokoe House Ceramics Gallery
Market Place

Alston

Cumbria

CA9 3HS

Tel 01434 382137

Open daily 10.00am to 5.00pm

Opportunity

Assistants needed for wood firing at a pottery in France during July to September, minimum session two weeks. Free board and lodging and time to make and fire your own work. Not suitable for absolute beginners. Ring Chris Jenkins 01484 84444 for further details.

Jim Robison
Ceramics Courses
17-22 & 24-29 July
11-16 September
Extruder Weekend
21-23 October

Book Early! -limited spaces available
Week long making sessions highlight hand building and surface decoration.

All levels welcome!

Taught by established Sculptor and Potter, Fellow of CPA and Author of 'Large Scale Ceramics'

You can expect good fun, sound tuition and delicious food in our Pennine home

Send SAE to Jim & Liz Robison, Booth House Gallery, 3 Booth House Lane, Holmfirth HD9 2QT

Tel: 01484 685270

E-mail: jim.robison@virgin.net

Website: www.jimrobison.co.uk

Rivington Potters are using a colourful garden backdrop for their next event.

The group which features a mix of functional, sculptural and decorative work are taking part in a local garden event - with fingers crossed for good weather of course.

The event is at Barlows Garden, The Ridges, Weavers Brown, Limbrick, Chorley, PR6 9EB, on Sunday, August 28 and Monday August 29 from 11 am until 5pm. There is an admission charge of £2 to the garden.

For more information contact Babs Taylor on 07974 699141.

BOOTH HOUSE GALLERY SUMMER EXHIBITION

"30 YEARS A GROWING"

Opening Sunday 26 June 12-4 p.m.

JIM ROBISON & A SPECIAL ANNIVERSARY EXHIBITION

By invited artist-makers of

The North Wales Potters' Association

Exhibition continues until 4 September 05

Booth House Gallery was established in 1975 as a studio for Jim Robison

and as a venue for the promotion of contemporary Art and Craft, particularly Ceramics. Starting with a small cottage for living space and two derelict barns, the spaces were gradually restored and converted into effective living and studio areas and one of the largest ceramics exhibition venues in the country.

Special memories include persuading friends to help lay the concrete floors; sourcing second hand materials and stairs from a Methodist Chapel undergoing demolition; back-pointing stone roof slates to keep snow from drifting onto the exhibits; the pleasures of exhibition openings and dealings with the many artists, makers and customers who have become friends over the years.

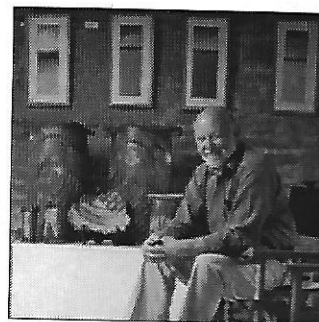
This special 30th Summer Exhibition will include work, selected for its quality and diversity, by members of the North Wales Potters Association.

Jacqui Atkin
Vicky Buxton
Linda Caswell
Maggie Davies
David and Margaret Frith
Jacqui Kruzewski
Christine Mills
Charmain Poole

Bev and Terry Bell-Hughes
Willie Carter
Fiona Clai-Brown
Pearl Davies
Sue King
Claudia Lis
Phil Mumford
Audrey Richardson

This will be augmented by our regular gallery exhibitors.
Art Week Hours: 12-6pm daily
Summer hours Sat-Sun 12-5pm.
Open Weekdays but ring Jim or Liz Robison to check.

Booth House Gallery and Pottery
3 Booth House Lane
Holmfirth, HD9 2QT



Tel. 01484 685270

Email: jim.robison@virgin.net

Web address: www.boothhousegallery.co.uk

New Books

Ceramics Ireland (magazine 2 issues per year)	3.50
La Revue de la Ceramique et du Verre (magazine in French 6 issues per year)	8.50
The Practice of Stoneware Glazes Daniel de Montillon	26.00

ROGER BELL, DEXTERITY

Book Review

THE PRACTICE OF STONEWARE GLAZES Publ La Revue de la Ceramique et du Verre

Daniel de Montmollin
£26.00

Published recently in English translation, this book gathers together two books by the author on ash and other stoneware glazes. The author has worked in the Taize community near Cluny since he set up the pottery in 1950, initially inspired by the Potter's Book of Bernard Leach. Much of the original research was based on local ashes and rocks.

The primary aim of the book is to give clear guidance on how to go about glaze research. There is much information on chemical composition, triaxial blends etc and relating these to the basic oriental glazes Shino, Tenmoku etc. It has relatively few colour illustrations but each to my mind gives a clear indication of what each glaze looks like. In spite of the technical nature, it is more readable than one might at first think and less off-putting to those not technically inclined than at first appears.

Ceramics Magazines.

Here are a few personal comments on some of the magazines on ceramics which are currently available. People seem to want to change magazine periodically to get a different view of life mired in clay.

Ceramic Review is the one to compare against as everybody knows it with its excellent variety of technical, biographical and aesthetic articles. One can appreciate how the layout, picture quality etc have improved over the years. Australia's Ceramic Art & Perception and companion Ceramics Technical have the highest production values of all the magazines though the 'artspeak' in CAP can become tedious. I despair of Ceramics Monthly from the USA ever improving its layout which is little changed from the early editions. Kerameiki Techni from Greece (though English language) I find stimulating and an interesting alternative to CAP for an international perspective. Why they persist with fold-out pages though I do not know. Recently I have started selling Ceramics Ireland. Fewer pages than CR at a lower price (£3.50) and only 2 issues each year reflects the smaller population of Ireland. The quality is good though. Last, I also like La Revue de la Ceramique et du Verre again similar contents and feel to CR with good international articles. I like the inclusion of glass but must admit that if your French is no better than mine it takes a lot of effort to read the text.

Roger Bell

Welcome To New Members

Name	Address	Tel. No.	E-mail
Diane Connell Vicky Emsley	45 Mersey Road, Heaton Mersey, Stockport, Cheshire SK4 3DG 33 Oakhampton Court, Park Avenue, Roundhay, Leeds, W Yorks LS8 2JF	01161 432 9521 0113 2730227	dconnell1@btopenworld.co
Susan Fletcher Ellen Henderson Rosemary Hodge Jan Lewis-Eccleston Sandra Martin Jon Ogden Jacqueline Oglesby Lindsay Ann Thomas Carol Wain	36 Zetland Road, Chorlton, Manchester, Lancs. M21 8TH 20 Durham Place, Chester le Street, Co Durham DH3 2AY 5 Glendale, Guisborough, Cleveland TS14 8JF 13 Melksham Close, Macclesfield, Cheshire SK11 8NH 1 Alford Avenue, Withington, Manchester, Lancs M20 1AQ 1 Scaife Mews, Scaife Street, N Yorks YO31 8FH New House, Motherby, Cumbria CA11 0RJ 1 Chevin Avenue, Otley, W Yorks LS21 3BH 2 Sheepgate Drive, Tottington, Bury, Lancs BL8 3JZ	0161 881 2833 01914 104723 01287 634156 01625 263974 0161 4482708 01904 674368 01768 483088 01943 466318 01204 887147	vickyemsley@oakwood33.wanadoo.co.uk suba@macunlimited.net roe_nick@yahoo.com janlewis_eccleston@msn.com snaddle@yahoo.co.uk jo@york05.wanadoo.co.uk j.oglesby@tiscali.co.uk mattandlinzi@btopenworld.com

A warm welcome is extended to our new members. We look forward to seeing you and your work at future events.

Work Placement with Sandy Brown

by Catherine Boyne-Whitelegg

I answered an advert in Ceramic Review, via email, for a short work placement with the Potter, Sandy Brown, whilst she worked on her latest body of work `Ritual, Still Point, & Dance`. She had been granted a sum of money from the Arts Council to assist her in developing her work, which would be completed for the Appledore Arts Festival. As I was still in the process of setting up my studio & the builders appeared to have taken up permanent residence in our house, it seemed both an opportunity of a life-time & a relief to get away! She said no money would exchange hands either way, but accommodation would be provided.

I drove from York to Appledore, via Bath, where I stayed with a friend over night. Appledore, where Sandy Brown lives is a quaint fishing village. The double-fronted house was painted a light blue with different pastel coloured frames in each window. One of Sandy's distinctive pots was on view. She came to the door to meet me & took me upstairs to the open plan lounge with a high tech kitchen filled with her own vivid pots.

I was introduced to Patrick a retired anaesthetist, her partner, who appeared to be jovial & pleasant. Sandy appeared slightly harassed & vague, which I put down to artistic temperament. I was shown my room, which was right next to the lounge, an inner room, quite sweet, with its own shower room, the plain white off the shelf tiles were interspersed with ones that she had painted on in her own distinctive manner. A sash window with small shutters looked down upon an inner courtyard, this time her tiles were on the floor. The large house is still undergoing a lot of upheaval with a repaired staircase & floors being sanded, walls still unpainted. They slept at the back of the house on the ground floor, which also housed an office, piano room, spare bedroom, where Elizabeth, Sandy's niece slept. The 3rd floor had Patrick's study & the middle floor extra guest rooms & bathrooms.

Sandy's workshop (a former glove factory) is a 2 or 3 minute walk from the house, we passed the local butchers, which also sold bread, cheese & vegetables & Sandy cheerily called in to say hello. On the way I asked Sandy if she was born on the coast, she looked reflective and said she had initially been brought up on a farm. The massive warehouse, now used as a workshop is on 2 levels, one housed a large gallery space, with an eclectic collection of her distinctive work along with large canvas of her acrylic paintings – slightly Pollock like in their `drip` manner. I asked if it was open to the public, but she said only to collectors and invited people. We walked through to a different level where more pots in various stages of being made were. These she explained were Simon Moores, who was currently sharing some of the space, prior to buying his own new-built workshop on an industrial estate close by.



Sandy's Studio

Down in the main making area, which housed her new work, maquettes filled one space & large pillar like shapes another. Six foot high coiled female forms were slowly drying out. The largest kiln I had ever seen – about 10 by 5 stood in the corner, Sandy said she had built it herself with Patrick's help. Her work is often uneven and haphazard, her mugs wobbly and seemingly ungainly, yet you soon found your favourite & it sat comfortably in the hand. I thought to myself that my husband wouldn't approve though – he looks for absolute perfection and even lines in my work! (which I don't fulfill!) Large platters and bowls, much neater, yet still beautifully spontaneous, vivid and vibrant, as is the potter herself.

Sandy told me that her mother had recently died & she felt part of her life felt unresolved & said at the moment she didn't know if she could work, her whole outlook on

her work had changed. Usually she works on celebratory figures & forms.

Eventually we recycled some clay, emptying buckets that had been filled with clay and water, drained off the water & stacked up the soggy clay on wooded boards, cleaned out the buckets & Sandy painted white slip on some of her work. She then showed me how she wanted some slabs rolling out. Crank clay is used for the larger pieces, We opened up the bags, then carefully turned them inside out, so when the clay dries it doesn't form dust that could settle over the workshop. Her roller works by placing hardboard under the rolling blankets to adjust the height. Sandy said they always had lunch at 1 o'clock back at the house & everyone was expected to join in making the meals etc.

Sandy didn't feel like working & back at her home she showed me a copy of her Arts Council application which involved a tea ceremony, with ritual serving and also a celebration of the female forms. Large installation pieces were to be made the whole body of work to be shown at the Appledore arts festival in June 2005 (later rearranged to show in June 2006). She said it was marvellous to have had 2 months ideas and design time. She let me have a key to the workshop & I continued with the slabs, in the afternoon, which would be used for large pebble forms. She wanted to go to her late mother's house in the afternoon.

Sandy asked me if I'd worked in paperclay & I said I had a little experience & that it was excellent for cracks, but best to use toilet roll rather than newspaper as it was easily broken down, use the same clay as the piece you had made, wrap up & let it dry slowly.

I asked Sandy how she started and she said she always had her own gallery space – the first one being her mothers garage. She also talked about her influences - talked about her mother and how she had mixed feelings as her parents had wanted a boy to work on the farm.

Sandy works instinctively `doodling` with clay, spontaneous forms appearing, which she uses as marquettes. A lot of her work is celebrating the female form, fucknativity and fertility.

On my own I worked slowly and thoroughly, trying to be tidy and clean, eerily the corrugated clear roof rattled away. Next day Up at 7.45 and breakfast of jam & toast with Sandy. She tells me if I make tea, Patrick & her take one sugar. He strolls in & they hug fondly, Sandy is going to see some Japanese friends to talk about the tea ceremony she hopes to hold as part of her exhibition, she said she wanted to rework it in a `modern` way.

Patrick strolls out for croissants and The Times & shortly afterwards I depart to the workshop taking along my radio. The eerie building is brightly lit by the morning sun. I boil up the kettle replacing the milk in the caravan fridge that

stands on the ground floor. Back to rolling out slabs for the pebble forms. 2 largish round ones and about one & a half long length to form the middle. You have to open up the craft crank bags (remembering to turn inside out) and cut off slices of the clay forming a basic shape on the slab roller. Sandwich the clay between material strips, roll and check all is smooth, put a wooden board underneath and on top and flip over – check base.

Only Patrick and I for tea, Sandy would be back around 8 O`Clock, eating on the way home & Elizabeth was staying in Bedford for her Salsa class. Patrick asked me if I wanted to cook and I said I would make a cheese omelette with salad. He poured us a bacardi & lemonade and chatted to him. He still has some family in Zimbabwe, but had moved here to study in 1957. He has two daughters, one with 3 daughters & another, Julie Brighten who was on the stage & had played in many West End musicals over the last 12 years. She had toured years ago with Gary Wilmot. Patrick has a wonderful projector that Sandy



Sandy's Studio Space

bought him last Christmas & he has compiled a long list of films (that he'd legally downloaded). I chose `Being John Malkovich` and we cosily sat down to the amusing film. After an hour or so Sandy came in obviously looking distressed and Patrick went to console her, I put the kettle on & beat a hasty retreat.

Day 3

Whilst Sandy telephoned for a delivery of clay & kiln shelves, I went across at 9.45 and rolled out some more slabs, later Sandy appeared and said she couldn't face working on initial ideas as her whole outlook had changed. She wanted to make some large pieces with jagged lines. She need to go out to get some carpet roll holders to support work. The clay delivery man soon arrived, pleasant man – I helped him move the clay. At lunch Sandy talked about her mother again and her feeling – she said she didn't feel like working & that she had changed her ideas of working and needed to make `unhappy` pieces, she needed time to think. As I didn't know if she was happy with the work I was doing & needed direction, I had a lazy afternoon, walked a little, read & watched some tv in my room. Sandy read & said I was welcome to look in her library.

Day 4 Next morning Sandy decided we'd work for 30 minutes with a small amount of clay making doodles, not thinking of an outcome, just working with the clay. Sandy made small fragmented pieces of clay & said she need to relate her feeling in her figures. She decided to change direction of her work & make large pillar like forms, roughly hewn. She asked me about my work & where it came from. At the end of the session I asked if I should pug up the clay, but she said not, often the first piece was quite profound. She said she would be going to London next week, for a book launch, that she'd done some articles for & she told me that it's important to give yourself `permission to blow your own trumpet` - a jolly good thing to bear in mind I though!

Day 5 I stacked up the slabs I'd already rolled out, that had been slowly drying. She then showed me how to make forms. Use wooden round boards, place on flat piece of round shaped clay, with hole cut in the middle, then put on slab form already rolled out, join firmly by slipping & scoring & then gently ease out sides, put on long coil of clay to make sure pieces are well joined & pack out with newspaper, to hold the shape. Place next round piece of clay on top, cut out round section in middle, place another coil of clay to hold together & pack in more newspaper. Then paint with white slip. As it was Patrick's birthday we had cake & sherry that evening & watched the `Al Jolson Story` (his choice!) on the projector. There's no tv in the lounge (hurrah) – communal reading, watching films or needlework.

(Continued on page 12)

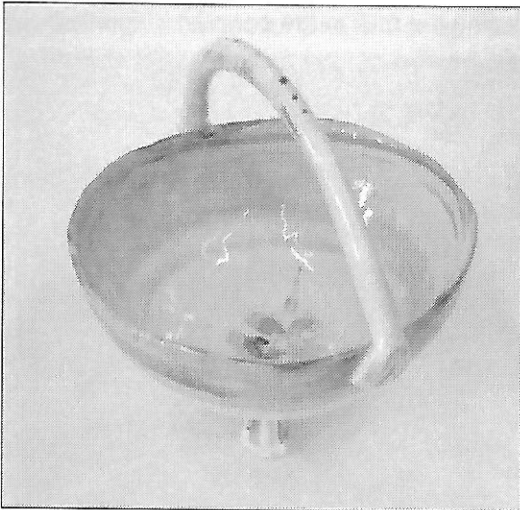
(Continued from page 11)

Day 6

Off alone in the workshop continuing making form shapes. Simon Moore, who shares some of Sandy's space came in about 10 O'clock. He teaches part-time at the RCA & was currently working on some commission pieces. He works in fine white clay making beautiful refined domestic pieces & is fanatical about precision & glazes. Very friendly & pleasant. He's just about to open up his own studio at the other side of the river & was very excited about it. That evening we all went out for a meal, for Patrick's birthday – his treat – wonderful!

Day 7

Went to St Ives to see the Leach Pottery. It's all so built up with houses around it now & busy traffic, but you can still get a sense of the location, as it was. Some potters still have space in the studios & you were allowed in the downstairs of Leach's house, which is now an exhibition space. Some marvellous pieces of Leach, his pupils & followers. The Tate was a great space, very imposing & the Hepworth museum fascinating with her wonderful sculptures in the garden – what a great place to have worked.



Day 9

Sandy told me about her trip to London with the editor of 'Resurgence', to help launch a new book, attend a talk & give a lecture. Tanya Harrod was in the audience & she had had dinner with the eminent collectors the Sainsbury's (of supermarket fame) & chatted with Clive Bowen on the train. She was rather upset that he was changing his method of working & aid she felt like a rant coming on about minimalism – which she thought was hospital like.

The rest of the time just flew by, I learnt an awful lot about hand-building large forms & it was so brilliant to be part of the process & an honour to assist Sandy & see how a proper workshop was ran!

Pot inspired by Catherine's work placement with Sandy

NPA Regional News

North East

Steph Jamieson will be contacting members from the North East in the next few weeks with a view to setting up a meeting to develop the NPA in that area. Members will be asked to take along ideas and views as to how the NPA can best serve members in that area.

Events Calendar 2005

NPA Exhibition Cliffe Castle 29th April—26th June

North Yorkshire Open Studios May 28th—June 19th

Poffest Peak (Bakewell, Derbyshire) June 3rd, 4th, 5th

Earth and Fire, Rufford 25th, 26th June

International Ceramics Festival, Aberystwyth 1st, 2nd, 3rd July

Holmfirth Art Week 3rd—9th July

York Studio Pottery Fair, The Guildhall 4th—6th July

Poffest in the Park 29th, 30th, 31 July

Poffest in the Pens 5th, 6th, 7th August

Art in Clay—Hatfield House 5th, 6th, 7th August

NPA OXO Tower Exhibition 4-24th October

Do you know of any other events, local or national? Let me know and I will include them in future.

CPA News

MAAC - Forthcoming Events

25/26th June 2005

Earth and Fire at Rufford

6 associate members will be showing their work. Don't forget to visit their stand. CPA's AGM also takes place during the weekend – please support this.

1st - 5th September 2005

West Country 2005 – the 3rd Potters Tour

Sadly this event has had to be withdrawn. For further details please contact:-

**Elizabeth Smith, Millhead House , Millhead, Bampton, Nr. Tiverton, Devon. EX16 9LP. Phone/
Fax: 01398 331 442**

Saturday October 22nd 2005

Sebastian Blackie is well known for his experimental paper kilns. He exhibited last year at Galerie Besson and has pots in the Aberystwyth, Bill Ismay and Anthony Shaw Collections. His new book, *Dear Mr Leach*, contains sections on toothpaste and the benefits of boredom, as well as a photo of the author climbing a wall with a rope made of plaited newspaper. This should be a very stimulating and thought-provoking day. Booking is essential – tickets cost £12 for non-members, £9 for CPA and NPA members and £6 for students so write immediately, sending a cheque payable to CPA and a S.A.E. to:-

**Isabel Denyer, Wighill House, Wighill, Tadcaster, North Yorkshire, LS24 8BG,
Tel. 01937 835632**

October 29th – 30th 2005

Oxford Ceramics Fair

Once again there is to be an Associates stand at this prestigious event. Don't forget to visit them at their stand. Details can be obtained from

**Elizabeth Smith, Millhead House , Millhead, Bampton, Nr. Tiverton, Devon. EX16 9LP. Phone/
Fax: 01398 331 442**

November 2005 – date to be confirmed – watch this space!

Porcelain Day at Camberwell College

A day of demonstrations and lecture/slide shows is to be held at Camberwell College. You can feast on porcelain information all day long! Only £25 for non-members, £20 for CPA and LP members and £10 for students. Details from:-

**Jayne Burnett, Bank Farm, Sherenden Road, Tudeley, KENT TN11 0PB
Tel/Fax: 01732 356012**

Saturday November 26th 2005

Mike Dodd – slide talk and demonstration at Nottingham Castle Museum

Mike Dodd will be giving us a slide talk and a demonstration alongside an exhibition of his work at Nottingham Castle. He will also be promoting and selling signed copies of his new book. If you missed his Talk and Walk in June then this is the opportunity to catch up. Non – members £10, CPA and MP members £8 and Students £5. Details and tickets from:-

**David Etherton, 11 St Ann's Lane, Sutton Bonington, Leicestershire, LE12 5NJ
Tel: 01509 672 725**

Talk and Walk Events

Talk and Walk events have been devised by the MAAC Committee to ensure that CPA Members get the full benefit of interaction with the speaker. They are run to coincide with exhibitions held in *Contemporary Ceramics*. Starting at 2 o'clock at the University of Westminster in Regent Street there is a talk and slide presentation. The speaker and the audience then walk down to *Contemporary Ceramics* in Marshall Street, to enjoy the exhibition, talk with the speaker and learn about their

(Continued on page 14)

(Continued from page 13)

techniques. Where the speaker has recently published a book, this will be available for sale, so you can ask the author to sign your copy.

Mike Dodd

Sunday June 5th 2005 at 2.00p.m.

Mike's new book 'An Autobiography of Sorts' will form the basis of his talk which will cover the why's and wherefore's of writing this new book and an exploration of the work that is currently occupying him. Copies will certainly be available and Mike will be signing them at the **Private View** to which we walk after the talk.

Ruthanne Tudball

Sunday 17th July 2005 at 2.00p.m.

Ruthanne will be giving a talk which will illustrate her development, inspiration and provide insights into why she works the way she does. Afterwards we can continue to quiz her at the **Private View** whilst sipping a glass of wine.

Duncan Ross

Sunday September 25th 2005 at 2.00p.m.

Duncan's slide/ talk will include a wide range of slides to cover his background as an artist, his influences (people & art) and the development of his work up until now. A 'not to be missed' talk together with viewing his work afterwards at the **Private View**.

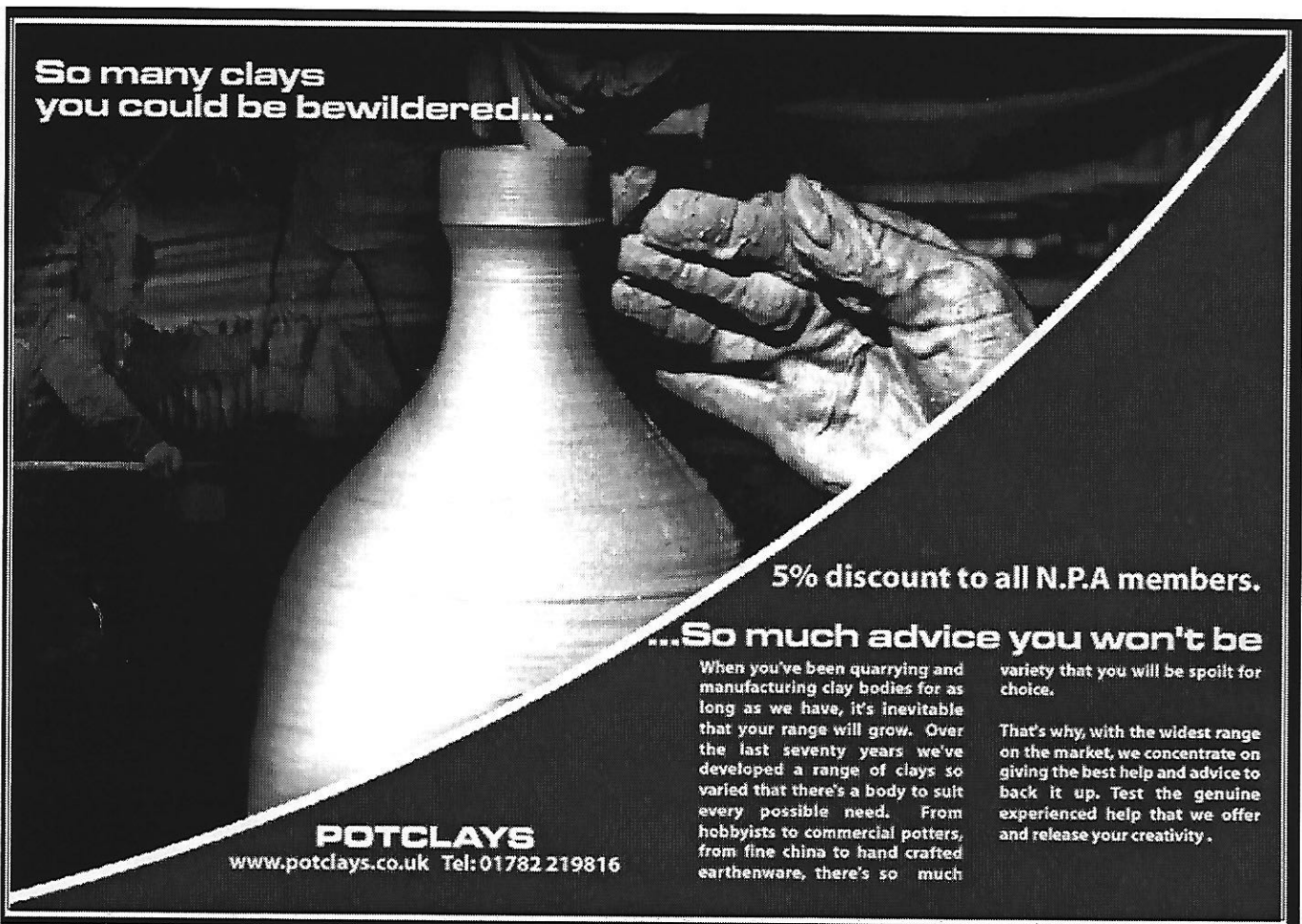
For all of these booking is essential.

Ticket costs CPA/LP Members £8 Non-members £10 Students £4

Details from Don Hudson at

Town Mill Pottery, Town Mill, Mill Lane, Lyme Regis, Dorset, DT7 3PU

Tel: 01297 444 633



**So many clays
you could be bewildered...**

5% discount to all N.P.A members.

...So much advice you won't be

When you've been quarrying and manufacturing clay bodies for as long as we have, it's inevitable that your range will grow. Over the last seventy years we've developed a range of clays so varied that there's a body to suit every possible need. From hobbyists to commercial potters, from fine china to hand crafted earthenware, there's so much

variety that you will be spoilt for choice.

That's why, with the widest range on the market, we concentrate on giving the best help and advice to back it up. Test the genuine experienced help that we offer and release your creativity.

POTCLAYS
www.potclays.co.uk Tel: 01782 219816



Sedgefield Pottery Supplies

The Old Smithy, Cross Street
Segefield, Co.Durham, TS21 2AH

Tel.01740 621998

e-mail: wrtodd@tiscali.co.uk

Over 30 Clay Bodies available from stock
Agents for Valentines, Potclays, Northern Kilns
New Kilns supplied & fitted - not just delivered
Kiln elements made to order, kiln repairs
Old fashioned service

William has requested that you check your standing order for your NPA subscription. It should be for £22. Some members have not upgraded it from £17 to £22.

In the Next Issue:

- News of Future Events
- News from the Regions.

GHS CERAMICS LIMITED

Morley Leeds

We are a northern based supplier of ceramic materials and products, operating from premises situated within 1 mile of the M62, junction 28.

Within our expanding range of items ready for immediate collection, or early dispatch are:

- Clays from the main producers in Stoke on Trent
- Glazes, colours, frits, oxides, raw materials
 - Kiln furniture and refractories including insulation bricks, ceramic fibre products, castables
 - A wide selection of quality tools
- Kilns and Potters wheels at competitive prices

NORTHERN AGENTS FOR POTCLAYS

Please telephone or fax to receive our current price list or alternatively call into our Sales Office.

HOURS: Monday -Thursday 8.00 - 4.30

Friday 8.00 - 4.00

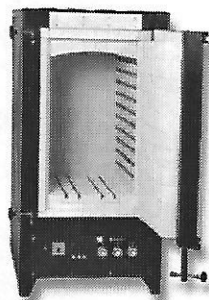
Tel: 0113 252 7144 Fax: 0113 253 1527

Units 9-10, Tingley Bar Ind. Est.
Morley, Leeds, LS27 0HE

CROMARTIE

...50 years at the centre of ceramics

**QUALITY
PERFORMANCE
& STYLE**



FRONT LOADER range



TOP LOADER range

Cromartie Kilns Ltd
Park Hall Road, Longton
Stoke on Trent ST3 5AY U.K.
Tel: 01782 313947 Fax: 01782 599723
email: enquiries@cromartie.co.uk

www.cromartie.co.uk

5% DISCOUNT
to members of
Northern Potters Association

Please quote membership number when ordering



Ceramic materials and equipment to meet all your requirements

PotteryCrafts LTD

HEAD OFFICE

Campbell Road, **Stoke-on-Trent** ST4 4ET

Tel: 01782 745000 Fax: 01782 746000

sales@potteryCrafts.co.uk

<http://www.potteryCrafts.co.uk>

LONDON NORTH
Kings Yard Pottery, Talbot Road
Rickmansworth, Herts WD3 1HW

Tel: 01923 770127

Fax: 01923 896202

LONDON CENTRAL
8-10 Ingate Place
Battersea, London SW8 3NS

Tel: 020 7720 0050

Fax: 020 7627 8290

THE POTTERS CONNECTION LTD

WHETHER YOU ARE A COMPLETE BEGINNER OR A SEASONED PROFESSIONAL, WE CAN SUPPLY YOU WITH ALL YOUR POTTERY NEEDS AT THE BEST POSSIBLE PRICES, AND IF YOU CAN FIND THE SAME PRODUCTS FOR LESS ELSE WHERE WE WILL DO OUR BEST TO MATCH OR BEAT ANY QUOTED CATALOGUE PRICE.

AS A MEMBER OF THE NORTHERN POTTERS ASSOCIATION, WE WILL GIVE YOU A 5% DISCOUNT* (PRE-VAT) OFF OUR CATALOGUE PRICES.

WHY NOT TELEPHONE OR WRITE TO US AT THE ADDRESS BELOW FOR A COPY OF OUR MAIL ORDER CATALOGUE:

5% OFF!

THE Potters CONNECTION

THE POTTERS CONNECTION LTD
Chadwick Street, Longton
STOKE, ST3 1JW

TEL (01782) 598729 FAX (01782) 593054
ALL MAJOR CREDIT & DEBIT CARDS ACCEPTED.

* 5% DISCOUNT DOES NOT APPLY TO WHEELS, MACHINERY, KILNS OR CARRIAGE CHARGES.

D 11 HIGH GALE, AMBLESIDE, CUMBRIA, LA22 0BG **D**
E Tel. 015394 32730 email: dext@btinternet.com **E**
X We hold one of the best selections of books and magazines on ceramics (and **X**
other art & craft disciplines) from publishers in UK, USA, Australia and Europe
including AC Black, CPA, Crowood, Krause, & Thames & Hudson. 2nd hand
books & magazines bought & sold.
T Magazines available include: Ceramic Review, Ceramic Art & Perception, **T**
Ceramics Technical, Ceramics Monthly, Craft Art International, Keramiki
Techni & Art Review.
E Email, phone or write for up to date list. **E**
R 10% discount for NPA members collecting from gallery or Potfest. Free **R**
p.& p. on current books. Magazine subscriptions often cheaper than from
publisher. **I** **I**
T **T**
Y **Y**

The opinions expressed in this newsletter are those of the contributors and do not necessarily represent those of the editor or the Northern Potters Association.

Only listing may be reproduced without the permission of the editor.

NPA Membership

Subscription Rates:

Individual £22 (if paid by standing order)
£25 (if paid by cheque or Postal Order)

Student/unwaged £10 (has to be paid by cheque or PO)
(please send evidence of eligibility e.g. photocopy of SU card, UB40 etc.)

Contact the membership secretary:
Maureen Smith for further details
18 Riley Close, Bracebridge Heath, Lincoln, LN4 2QS
01522 859 105
E-mail: smithsatbbh@ntlworld.com



NORTHERN
POTTERS
ASSOCIATION

Advertising in NPA News

Cost of advert for one issue:

Small Adverts: free to members
£10 to Non-members

Boxed Adverts: whole page £25
half page £15
quarter page £10
eighth page £7.50

Repeat Adverts: Six consecutive inclusions
for the price of four