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Comments from the Chair

May I wish the membership a happy and creative new year? No doubt diaries, perhaps gained as stocking fillers, are already proving their worth and filling up with details of ceramic events. Three major dates for my diary must be the NPA show at the Biscuit Factory, in Newcastle upon Tyne, our joint exhibition with North Wales Potters at Rufford, and the NPA at Bolton (Brilliant Jan).

A few of us had an evaluation meeting with the OXO staff in London. They were highly delighted with the exhibition and handed us the press cuttings and the comments book. Our exhibition had been covered by a number of well known magazines including HOMES AND GARDENS, COUNTRY LIVING, GOOD HOUSEKEEPING and ELLE DECORATION, and by newspapers such as THE TIMES, THE GUARDIAN and WHATS ON. All were very complimentary as were the entries in the comments book, lots of people wanting to be on an NPA mailing list, one couple said that they were on the way to the TATE when our show stopped them in their tracks! The visitor figures were around 4,000, the exhibition costs- excluding any individual's travel and accommodation- were almost identical to the overall sales figures. OXO are keen to host us again and are presently reserving us the same slot in 2007 (see separate article calling for interest).

I need to get my finger out and re-organise the postponed demonstrations as promised, so hope to have news of some one-day events in the next newsletter.

A new year, just think about it, lots of new forms will be made, lots of work exhibited, and lots of ceramic events experienced. Exciting! Good luck everyone.



Editors Comment

In recent years I have been somewhat alarmed by the steady demise of ceramics education throughout the country, with many departments closing. The lack of perceived support by the government for the arts is in my humble opinion very short sighted. So I am pleased to support Martin Lungleys efforts to promote ceramics at Newcastle. It sounds to be a well thought out course and I wish him every success (I wish I lived a bit nearer). Did you read Brigitte Soltau's apposite piece on Adult Education in a recent issue of Ceramic Review? Whatever happened to learning for enjoyments sake? There seems to be an obsession to only justify courses with the supposed need for qualifications. I enjoy learning but am not interested in qualifications.

Now that I have had my little rant I can look forward to getting down to potting in my studio once this current issue is put to bed at the printers and safely winging its merry way by post. There is lots to look forward to this year.

Before Christmas I visited the YO Ceramics event at Pocklington and the Bay Potters at the Brewery Arts Centre in Kendal. It was good to see so many friendly faces and such an abundance of quality work. An excellent advert for the Artists and Northern Potters.



York Open Air Art Exhibitions

Once again all welcome.

Saturday 6th and Sunday 7th May
Closing date for application 31st March.
Saturday 1st and Sunday 2nd July
Closing date for application 12th May.

You may attend any or all of the four days.

A selling Exhibition held in the main central square in York for Pottery and Fine arts. Potters are supplied with trestle tables, Artists with screens. The only cost is 10% of any sales which will go to the Lord Mayors Charities.

Car parking at a reduced fee of £4.30 per day.

Potters are welcome to demonstrate - hand build or bring a wheel, BUT please contact me first so suitable arrangements can be made.

Please tick the appropriate box if you require more than one table.

Forms for the May and the July weekends will be sent out separately so please send two S.A.E.s if you wish to attend on both weekends.

The cost per exhibition is £10.

For Application Forms please send Large S.A.E.s to:-

Andrea Cundell
4 Cranbrook Road, Acomb
York, YO26 5JA
01904 797631

Inside This Issue

York Open Air Art Exhibitions	page 3
Exhibition News	page 4
Celebrating Ceramics—an exhibition in three parts	page 6
Adverts and exhibitions	page 8
NPA Demonstrators at York Art Gallery	page 9
The Rufford Wood Firing Society—an Update	page 10
New Books, Book Review, Welcome to New Members	page 11
NPA Regional News, Electronic Book, Help the Treasurer	page 12
OXO Tower 2007, East Riding Artists, YO Ceramics and Bay Potters	page 13
Newcastle College	page 15
Kecskemét 2005	page 16
MAAC Forthcoming Events	page 17
Event Calendar	page 18

Deadline For Next Issue

All material for the **April—May 06** issue to be with Ian Marsh by the **20th March**.

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

FRESHLY FIRED BISCUIT!

The Northern Potters Association is privileged to hold a selected selling exhibition of members work at the Biscuit Factory, Newcastle-Upon-Tyne.

This This is a wonderful opportunity for people in the area to view and buy the very best craftsmanship produced by Northern Potters members.

We are sure that visitors will find the diversity of our work appealing.

PREVIEW EVENING *Friday* 3RD MARCH, 2006.
6p.m. to 9p.m.

The N.P.A. and Biscuit Factory warmly invite members and friends to the preview of

'Freshly Fired Biscuit.' at The Biscuit Factory,

Stoddart Street, Newcastle Upon Tyne, NE2 1AH

Open during normal gallery hours until the 21st April, 2006.

The selectors are:

George Ormerod

Eddie Curtis

Andy Balman and Karen Tait

- NPA representative

- Independent Selector

- Biscuit Factory Selectors.

Guidelines for Selectors:

Selectors should represent the diversity of work produced by NPA membership, (rather than reflecting personal selection taste).

Work selected should be of the highest possible standard.

The number of pieces selected per member should not be unbalanced.

Selectors should take into consideration the size of the venue, with regard to the total number of pots to be exhibited in that particular space.

Selectors should try and represent as many of the membership as possible and work should only be rejected if there is a majority decision against it.

I would like to wish everyone every success with their potting in 2006!

By now, many of us have already applied for venues and sent our monies.

Now is the time to get making! To shake off those winter blues try multi-tasking; while recycling clay, sharpening potters knives and sieving glazes, design new body of work and plan how one should re-arrange ones studio to accommodate all this new work and please put these dates in your diary so you don't forget where to take all this lovely new work when your studio is full.

Freshly Fired Biscuit

Work to gallery between the 10th – 21st February.

Selection Date Wednesday, 22nd February.

Preview Date Friday, 3rd **MARCH**, (not April as previously planned)

Exhibition ends on Friday the 21st April.

Collection of unsold work between 27th April – May 7th.

Gallery opening times are: Sun/Mon 11 am - 5 pm
Tues—Sat 10 am - 8 pm

Parking: There is a car park outside the gallery and you can also park on the street.

All unselected work should be picked up from the gallery on preview night. If you are not sending your work by post, please try and co-ordinate delivery and collection with other Northern Potters members in your area, although work will not be insured, you could benefit each other by sharing petrol costs.

Joint Exhibition at Rufford.

Plans for our joint exhibition at Rufford are now taking shape; please send your applications forms back to Barry Wilson as soon as possible. The Audio Visual presentation is just one way in which both memberships will become unified throughout the exhibition; it is also an excellent tool to show all members work and in particular, the diversity of craftsmanship within each association.

We are still looking for a title for Rufford and Bolton so please send me your ideas. North by North Wales is the latest idea for Rufford, nothing yet for Bolton,

Promotions Stand

We have a promotions stand at ClayArt this year!

"Would you like your work displayed on the stand?" We have space to display a small amount of work for sale. It will cost you around £35.00. If you are interested, please contact me on 01204 674901. e. jan@jsceramica.co.uk.

Promotion Packages. - Yes, it is time to make, bake and take photos of your work. Write up, Print out, put C.V. on C.D. and get your logo out there! I look forward to hearing from you.

Jan.

*If you live in the **Scarborough** area and are hoping to exhibit at the **Biscuit Factory**, Shirley Sheppard has offered to take up some members pots along with her own. Give her a ring on 01723 367252*

Celebrating Ceramics—an exhibition in three parts

2005 has been a very exciting year for York Museums Trust with the culmination of our Celebrating Ceramics project resulting in three concurrently running exhibitions held across Yorkshire: WA Ismay- a passion for pots (Wakefield Art Gallery); FirePlace (Scarborough Art Gallery); Fired Up (York Art Gallery).

Celebrating Ceramics was a unique project, of a scale and type never attempted before. Thanks to funding from The Esmeé Fairbairn Foundation's Regional Museum Initiative (which aimed to encourage museums and galleries to put on temporary exhibitions using their own collections); we were able to interpret our world class collection of 13,000 ceramic objects in three very different ways. We put on display items never shown before, as well as some old favourites and our latest acquisitions.

The WA Ismay collection of 20th century studio pottery formed the back bone of all three exhibitions and accounted for almost 70% of the objects on show, with many being shown for the first time since their donation in 2001. Work on cataloguing the collection, transferring it into new storage and making it accessible has been ongoing for the last 18 months. Cataloguing of both the pots and of the relating archive will be completed this year. Hopefully, Celebrating Ceramics raised awareness of the WA Ismay collection.

The Esmeé Fairbairn funding allowed us to invite ceramics expert Lars Tharp (best known for his appearances on the BBC's Antiques Roadshow) to join the project as guest curator and develop themes for the three exhibitions. He also had the incredibly difficult task of choosing a fraction of the pots in our rich collections to go on display.

We were able to form partnerships with Scarborough Art Gallery and Wakefield Art Gallery, allowing us to show off the collection to a wide audience and encourage visitors to do the grand tour of Yorkshire and its pottery.

WA Ismay- A Passion for Pots

Wakefield Art Gallery was the obvious choice to celebrate an amazing collection of a remarkable man. WA Ismay began collecting studio pottery in the 1950s and on a librarian's modest salary and latterly his pension, he compiled a collection of 3,500 pots by more than 500 potters. He lived in Wakefield all his life surrounded by his pots in a small terraced house and this was the theme for the exhibition-contrasting the claustrophobia of living with such a collection against a gallery space where each individual pot can shine on its own. Many people in Wakefield had no idea they had had such an important figure in the ceramic world living amongst them and this was an opportunity to re-introduce WA Ismay to them.



FirePlace

The brief for the exhibition at Scarborough Art Gallery was to bring together Scarborough's important 20th century paintings and prints with pots from the WA Ismay and Milner-White Collections of studio pottery. Drawing from the domestic architecture of Scarborough Art Gallery's exhibition space, the mantelpiece was the perfect vehicle upon which to display. Pots and pictures were put together to complement each other and reflect themes, with visitors left to draw their own conclusions as to meanings.

Fired Up

Fired Up was to be a whistle-stop tour of the thousands of years of ceramic history represented in York's Collection. Drawing from the collections of York Art Gallery, the Yorkshire Museum and the Castle Museum, an amazing array of pots were grouped together by the common themes of function, appearance or purpose, resulting in something for everyone.

Almost 400 pots featured in the show, ranging in size from the tiny Wedgwood cameo to the colossal Monica Young pot. Hemispherical display cases were specially designed and made to allow the pots to be viewed from 360° and we have had lots of positive feedback from visitors saying how wonderful it was to be able to look underneath the pots.

Archive footage of factory production in Stoke from the Yorkshire Film

Archive and contemporary footage shot by Lars Tharp whilst visiting China, reinforced the physical processes involved in ceramic production.

Hands on approach

We joined forces with NEVAC (National Electronic Video Archive of the Crafts) to create three "talking heads" films, one for each show. We invited three people, each with a different connection to ceramics, to discuss pots from the exhibitions. Chris Keenan, Jim Robison and Barley Roscoe each did a wonderful job of sharing with the viewer their knowledge and the experience of handling iconic pots like Stalite Murray's "Bather" and a Hans Coper vase.



A special collection of handling pots allowed visitors to explore the tactile pleasure of ceramics at all three venues.

An ambitious education and events programme for schools and general visitors, accompanied each exhibition, allowing the chance to "have a throw", design a plate and much, much more. We welcomed members of the NPA at all venues giving demonstrations and workshops.

Celebrating Ceramics has been an exciting roller-coaster ride of a project to work on and our thanks go out to all the NPA members who contributed to its success, in particular, through volunteering their time to work on the WA Ismay Collection. The public reaction has been extraordinary, with high visitor numbers reinforcing the interest in ceramics out there.

Forthcoming ceramics exhibitions at York Museums Trust

Magnificent Pitchers- the influence of Medieval English Pottery jugs and pitchers on Studio Pottery

The WA Ismay Collection will be returning to the Balcony Gallery in the Yorkshire Museum in 2006, from the end of January until Easter. The show will combine the Yorkshire Museums fine collection of medieval Yorkshire pottery (which includes 100 complete vessels) with some of the 20th century studio ceramics from the WA Ismay Collection. WA Ismay was a huge admirer of the medieval pottery and it is one of the reasons he left us his own collection.

The exhibition is a rare opportunity to see the two collections together and offers the chance to examine the huge influence medieval potters have had on contemporary potters.

We are delighted to have Alex McErlain working on the exhibition and selecting pots. Alex is Senior Lecturer in 3D Design at Manchester Metropolitan University and as well as being a potter. He was also a good friend of WA Ismay and visited the Yorkshire Museum to see the medieval pots with Bill and Jim Malone in the 1980s.

[NPA members have free entry to the Yorkshire Museum to see any exhibitions of the WA Ismay Collection if they show a membership card.]

NPA 30th anniversary

To celebrate the NPA's 30th birthday, York Art Gallery will be holding a small exhibition at the beginning of 2007. Combining pots and archive material from the WA Ismay Collection, the show will feature work from past and present NPA members and will highlight WA Ismay's role and influence on the Association.

New Acquisitions

York Museums Trust is committed to continuing the legacies of Milner-White and WA Ismay by continuing to add to the studio pottery collection and new acquisitions from 2005 include-

Foot and Mouth Mug - Paul Scott (2001)
Bowl, Teapot and six cups - Chris Keenan (2005)
Pot - Monica Young (2004)
Three Cups - Julian Stair (2004)
Three Fishermen - John Maltby (2005)
Bowl- Bullfighting Scene - Pablo Picasso, Madoura Pottery (1954)

Helen Walsh, Assistant Curator of Decorative Arts, York Museums Trust.

Adverts and Exhibitions

For Sale.

Dangor Extruder, wall mounted, 3" Cylinder plus Box for making square tubes.

Assorted dies

£200, buyer collects from Harrogate.

Tel 01423 567716

For Sale

Ratcliffe horizontal electric pugmill and stand.

3" extrusion plus die for extruding coils.

Single phase £300

Potclays Potash Feldspar 10Kgs £5.00

Norfloat Potash Feldspar 20Kgs £10.00

York area

01904 728250

Selling Opportunity

Summer Ceramics, at Holme on Spalding Moor, will take place on Sunday, 18 June 2006.

For details and application form contact

Els.Tompkins@suerydercare.org

Weekend Courses

At Riddings Pottery (N. Derbyshire). Taught by **John Rivers** (exhibitor at the OXO Tower Gallery).

Intensive wheel and slab work (6 wheels available)... beginners welcome Excellent lunches

Accommodation available with us. Background and further details on website (including "Visitors book" page for comments).

www.riddingspottery.co.uk

£130 p.person for weekend, and £16 per night B&B

Next dates:

Feb 18-19th, March 11-12th, April 22-23rd, May 13-14th

Could NPA members pass this on to any interested enquirers. Thanks.

Tel: 01773 603181

E-mail: riddingspottery@hotmail.com

Riddings Pottery, Greenhill Lane, Riddings, Derbys. DE55 4AY

Exhibition of Ceramic Sculpture

By Carolyn Corfield & Shirley Hetherington

March 3rd—31st

Body Language

At the Dorman Museum Gallery

Linthorpe Road, Middlesbrough

Tel: 01642 813781

Bluecoat Display Centre

Northern Soul 25 March—22 April

An exhibition of contemporary ceramics from a selection of leading North West based potters, whose work captures the sunshine and sea, in colours that are uplifting at this time of year when everyone is looking forward to warmer climes. Featuring ceramics by:

Rosalind Rosenblatt

Julie Miles

John Kershaw

Catrin Mostyn Jones

Christine Cummings

Anne & Phillip Plant

Simon Shaw

Kirsti Hannah Brown

Admission free. Open 10am—5.30pm Monday to Saturday

For further information and images phone 0151 709

4014 or e-mail crafts@bluecoatdisplaycentre.com

Bluecoat Chambers, College Lane, Liverpool L1 3BZ

Jim Robison

Glaze and Surface Course

10-15 April 2006

Ceramics Courses

16-21 July 2006

23-28 July 2006

17-23 September 2006

Extruder Course

16-20 October 2006

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

"Craft in Focus" is currently inviting applications from all UK based makers and artists. Events are held at: Guildford 17-19 Mar, Canterbury 21-23 Apr, Henley on Thames 12-14 May, Reading 22-23 Sept, Twickenham 13-15 Oct, Sevenoaks 27-29 Oct, Kings Hill 17-19 Nov and Richmond upon Thames 1-3 Dec. To receive an application form tel: 01622 747 325 or e-mail info@craftinfocus.com or log onto www.craftinfocus.com for further details and comments from past exhibitors.

NPA Demonstrators at York Art Gallery

During the 'Fired Up' exhibition at York Art Gallery, we were invited to arrange three demonstrations by members, showing different aspects of working with clay. They were drop-in sessions run on Saturdays, were advertised in the gallery, and were free to all.



Andrea Cundell

The first, in October, was by Andrea Cundell. Andrea has a wealth of experience in teaching to all ages, and marketing her work at selling events and through galleries. Her chosen theme was texturing clay, and she was able to allow some hands-on involvement, so we had a group of enthusiastic participants trying rolling, stamping and manipulating clay into an assortment of forms. These were later dried and biscuit fired, and returned to the makers for them to paint or display.

Catherine Boyne Whitelegg was the second provider, and she chose to make clay animals using pinching and slabbing techniques. Catherine's whimsical pieces are always a delight to see, and listening to her discussing some of the background to designing and making added an extra dimension. Much of her work has hidden significance to her, and it is well worth finding out where her inspiration comes from.

Helen Plaxton was the third of our trio, and in early December she ventured out in the cold to give a taste of the intellectual process behind her deconstructed and reconstructed forms (Yes, she breaks them, decorates the shards and then sticks them back together). Helen has a fascination for ancient cultures, and takes motifs from past civilisations in decorating the work. The subtle forms benefit from a range of low tech firing methods – smoke, saggar and raku, and produce a seemingly infinite number of effects from unglazed clay.

All three days were highly entertaining and informative, and I am sure they were much appreciated by those lucky enough to drop in.

Barbara Wood



Helen Plaxton



yorkshiremuseum&gardens
www.york.yorkshiremuseum

Temporary Exhibition
28th January – 23rd April 2006

Magnificent Pitchers

The influence of medieval English pottery jugs and pitchers on studio pottery.



A rare opportunity to see around 100 of York's world renowned medieval pots alongside contemporary 20th century studio pottery from the WA Ismay collection.

The Yorkshire Museum opens daily from 10am – 5pm and is free to York residents with a York card. Admission to non-York residents is £4 for adults, £3 concessions, £2.50 children and £9 for a family ticket (two adults and one child, additional child £2).

Members of the Northern Potters Association (NPA) get in free by showing their membership card.

The Rufford Wood Firing Society—an Update

It is a while since The Rufford Wood firing Society was mentioned in the pages of this noble publication and so I thought that a brief update was overdue. At least two thirds of the RWFS are NPA members so my apologies for telling them what they already know. We still fire the Anagama kiln, built 7 years ago by John Fellows, four times a year with members work inside. Over the last year much effort has gone into getting to grips with the Rocket kiln, initially by Ken Taylor, then by Jack Kenny and Norman Brown, so that this beast has now been tamed. The Rocket is a fast fire, Bourry box kiln, built by Robert Sanderson



and Col Minogue, on one of their workshops.



The Rocket, just after construction.

The Rocket is beginning to be fired fairly frequently. Since the above photograph was taken, the original kiln shed has been much extended by Rufford not only to house the Rocket but also generously to provide cover for experimental trial kilns. We were fortunate in our funding bid from the Arts Council and received ample funds for materials to build experimental kilns and also to purchase an optical pyrometer in order to gauge the temperature anywhere in the kiln. Rufford also generously built us a concrete base for these experiments

The first experiment was a modification of Steve Mills Backyard kiln, for soda firing, by Ken Taylor.

The camaraderie at all our events is a joy to be part of, and we are always open to new members. So if you are keen to participate in wood firing, or wish to experiment with your designs for kilns, please join us.



Ken and others building a Steve Mills design.



members in front of the Rocket

The secretary is Eric Smith, smithsatbbh@ntlworld.com
or Phone 01522 859105

or contact Brian Holland for more details .

Brian Holland

New Books

Ceramica de Tonala (Mexico) Spanish & English text	23.50	
Ceramic Faults & Their Remedies	15.99	BI
The Ceramic Process	50.00	BI
The Ceramics of Liza McVay	21.95	AD
Ceramics – A World Guide To Traditional Techniques	28.00	TH
Collecting Contemporary Ceramics	12.00	Ru
CPA Members		
Craft Galleries Guide 2006	16.50	
Craig Mitchell	12.00	Ru
French Porcelain	29.99	TH
Gustavo Perez	23.50	
Rakuvaria 2	30.00	
La Talavera de Pueblo (Mexico) Spanish & English text	23.50	
Sculpting Basics	14.99	BI

ROGER BELL, DEXTERITY

Book Review

THE CERAMIC PROCESS
Publ A & C Black

Anton Reijnders
£50.00

There are always many books available covering the full range of pottery making processes. The simpler basic ones are published, remaindered and disappear quickly. The solid, comprehensive tomes go on forever. 'The Craft And Art Of Clay' by Susan Peterson was published 14 years ago, while John B Kenny's 'The Complete Of Pottery Making' dates from 1948 and is still selling. They all cover the basics of clays, glazes, firing, making methods and decoration comprehensively, as does 'The Ceramic Process', but this is written from a different perspective. Anton Reijnders is Chief Technician at the European Ceramic Work Centre in Holland and the book is based on worksheets for participants, some new to clay. While the book starts from basics, it goes into significant technical detail as residencies by the likes of Anish Kapoor, Tony Cragg, Anthony Gormley, Neil Brownsword and Jun Kaneko push clay to the limits.

The book is not easy reading and not aimed at beginners. It is a book for reference and use when moving into new areas of technical difficulty, for fault correction and problem solving. It is well illustrated with relevant work illustrating points but not trying to overlap the coffee table market as many ceramics books do these days. At a price of £50 it needs to be seen before purchase but with 300 solid pages of information it should last for years.

Roger Bell

Welcome To New Members

Name	Address	Tel. No.	E-mail
Janet Holmes	Milcoft, Cornforth House, Coxhoe, Durham DH6 4ER	01740 652889	
Paul E Hudson	88 Ash Road, Leeds, Yorkshire LS6 3HD	0113 2782531	paul.e.hudson@btinternet.com
Henry F Prosser	114 Anderson House, Thomson Road, Bradford, W Yorks BD1 2DX	01274 746677	
Frances E Robinson	2A Brookfield, Skelton, York, N. Yorks YO30 1YD	01904 470558	
Chiu-I Wu	12 Manor Park Road, Rowcliffe, York, N Yorks YO30 5UD	01904 631002	chiu-i.wu@ntlworld.com

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

NPA Regional News

CUMBRIA REGION REPORT

Dates yet to be fixed for firings at the following: Syl and Ray Macro, Steve Valentine, Jan Burgess and Mary Chappelhow. Some, or all, will include raku. Still looking for a raku 'expert' for advice/tuition at one of these days – any offers or suggestions welcomed. 2 places only left on Bob Park's kiln building course. The problem solving session at Colette Hennigan's and the exhibition at Keswick Museum are still on schedule and Syl and Ray have offered us a show next summer at Stokoe House. Early stages but a gallery in the W Midlands will hopefully offer us a group show later in the year. Good response for entries for the Biscuit Factory exhibition – at least 6 from Cumbria. We will have to draw straws for who delivers and collects.

Members outside Cumbria who would like to be kept in touch should email me.

Roger Bell. bell.roger@btinternet.com 015394 32730

Yorkshire Potters Group

Blandscliff Gallery Opening Exhibition.

All those who have been selected to exhibit should have by now received a letter from Shirley Sheppard any queries about the contents, please ring myself or Shirley.

Throwing Day with Pete Clough

Saturday 25th March 2006 from 10am to 3pm to include a light lunch Cost £12 per person to be held at Orchard House, Marston Lane, Moor Monkton, York Ann & William's house. Tel 01904 738541.

Pete will take you through clay preparation, wedging, throwing a piece and turning a foot. Limited to 10 places. Please contact Ann asap. Deadline for applicants 11.3.06. If sufficient numbers are not obtained by this date we will have to cancel.

Theatre Royal Display

The cabinet will be open to NPA members to exhibit from April 2006. If you wish to be considered for this venue then please contact Ann asap. A past chairman of NPA will be selecting the first potters (after the pantomime) to exhibit.

Space is limited to one shelf per potter in order to accommodate the numbers in the NPA. Pieces should be no more than 12" x 12" or 30cm x 30cm. I do have some images of potters work but if you wish to be considered please let me know !!!!!

A reminder that all regional events are open to any NPA member—contact regional co-ordinators for more information.

Electronic Book

Wanted—Your images and text for the Electronic Book.

What do I need? Four good quality images which represent the range of your work. They can be photographs or preferably digital images. I also need your contact details (those you would want others to know)—address, telephone number, mobile, e-mail and website. Finally an artists statement of no more than 80 words describing your working process and inspiration.

n.b. The NPA reserves the right not to use images or text if it is deemed inappropriate.

Please Help the Treasurer and New Membership Sec.

Over the past few years the details of payment made by standing order have been misquoted when they appear on our bank statement. With the onset of 'civil partners', and joint accounts in two names plus new business names it is sometimes difficult to identify the names and tie them up with the records held by the membership secretary.

When members are contacting their bank can they make sure the bank is sending the correct name as the 'remitter' which will then appear on our statement. If you don't get an NPA newsletter but you know you have paid by standing order it may be because your bank has sent the wrong name - It should be the same as the address on the newsletter.

Thanks from William & Catherine.

OXO Tower 2007

After the success of the 2005 exhibition OXO have reserved the same October slot for us in 2007. Do you want it? Do you have ideas for our next exhibition there (workshops, publicity etc)?

After our show the cost of hire rose by another £1000 but OXO have offered to hold this price for us for 2007. If we can get 30 exhibitors the cost per person would be between £400- £450- A very reasonable price for a prime spot in London for 16 days.

Please register interest with Brian Holland as soon as possible so, that we have plenty of time to get the ball rolling. (We won't be asking for any deposit until Oct 2006, but want more time to plan).

Brian Holland.

East Riding Artists

A new group of artists has been set up, and, if you live or work in the East Riding of Yorkshire, you are invited to join. The initial membership includes painters and printmakers, ceramists, jewellers, textile artists, and a basket maker.

Its mission statement is:

ERA aims to support and encourage artists living and working within the East Riding of Yorkshire through a comprehensive programme of opportunities and networking. It aims to raise the profile of artists and makers and promote economic growth within the creative community.

Initially, there will be a launch day in July at Driffield show, and an exhibition at Beverley Art Gallery. An Open Studios event is being organised separately this year, but hopefully will come under the auspices of ERA from 2007.

There are two classes of membership – Associate membership is open to all, on payment of a small fee (currently £10), and Professional membership will be by selection. Events will be organised for both groups, separately and together.

The first day of selection for professional membership will be on February 20, with work submitted (2 – 5 recent pieces, plus an optional portfolio) on 17 and 18 February to Beverley Art Gallery. The selection panel will include a non-practising member of the ERA committee, an independent gallery owner, and an independent artist with appropriate expertise.

So, if you live in the East Riding of Yorkshire, and are interested in becoming a part of this group, please contact me for more information.

Barbara Wood

barbara.wood@ukonline.co.uk tel: 01759 318146

NPA Artists in exhibition—IM

YO ceramics held a selling exhibition at Pocklington Arts Centre. It was an impressive display of ceramics by Jill Ford, Penny Phillips, Catherine Boyne-Whitelegg and Barbara Wood. They made us feel most welcome. I found it fascinating to see the progression of their work. I particularly enjoyed Penny's new pots influenced by Hans Coper; Jill's wall plaques with their free landscape painting; Barbara's crystalline glazes with their warm green colours; and Catherine's plates with extruded rims and dry matt glazes.



Having been to Pocklington on the Saturday we then went to Kendal to the Brewery Arts Centre on the Sunday to see Bay potters and their selling exhibition. The majority of the Bay potters are NPA members and it was good to see so many familiar faces and have a chat. The quality of work was of a very high standard as you would expect and it seems that sales had been quite buoyant over the weekend. Well worth a visit (I will try to find out when their next exhibition is and advertise it in the newsletter!).

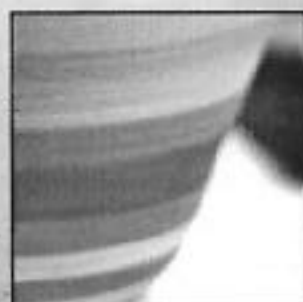
Nigel Edmondson, Mike Eden and Maggie Berkowitz work on display.

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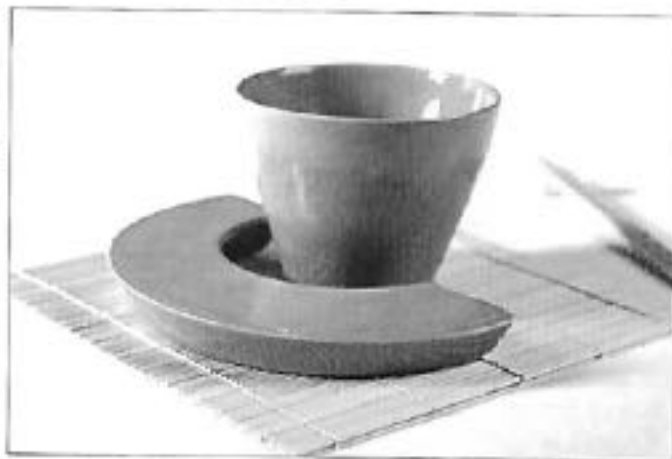
Newcastle College

Exhibition

Foundation Degree students in Contemporary Ceramic Practice at Newcastle College



Katy-Beth Harle- Vases, 'bloom,' white stoneware



Kellie Buckley - sushi set, white stoneware



Kevin Boyd- thrown sculptural form, stoneware



ne cowley- breakfast set, marbled stoneware

Sarah Jackson- stoneware bowls, slip decoration



Foundation Degrees are a new qualification introduced by the government and are more 'career-focussed' than traditional Degree Courses. They cover a very wide range of subjects and currently there are two specialist Foundation Degree Ceramics Courses in the country with one being in Devon and one in Newcastle.

At Newcastle College we aim to equip students with the skills they need to be a professional within this subject area. Craft skills are fundamental and we feel underpin the creative process. Projects encourage the development of making skills, firing skills, knowledge of glaze technology as well as the business and marketing skills needed to survive in what is an increasingly competitive market place.

This work is the culmination of the first project, a seven-week throwing project. Students could choose to either take it in a functional or sculptural direction. The project also included a tool making workshop, a wood and salt firing field trip and the opportunity to curate their first exhibition of work. During the first year projects will cover all the main making and firing techniques as well as giving students the opportunity to participate in selling shows at local galleries and ceramic fairs.

We are currently running recruitment taster sessions-a 1 or 2 day workshop within the ceramics department. These are completely FREE and offer a good opportunity to find out more about the course and hopefully have some fun too. For more information about the taster sessions or for general course enquiries please contact Martin Lungley on either martin.lungley@ncl-coll.ac.uk or (0191) 2004205.

General enquiries tel: (0191) 2004000

e-mail: enquiries@ncl-coll.ac.uk

website: www.newcastlecollege.co.uk

Kecskemét 2005—Amanda Healey



In October last year I spent 3 weeks in Hungary at the International Ceramics Studio in Kecskemét. I was part of a group of students from the University of Central Lancashire, there were eighteen of us including two tutors. I was not sure what to expect or even what work I was going to do.

We arrived on a beautiful day, the studio van was there to pick up our cases and take them on ahead, we decided to walk through the town. Kecskemét lies in the heart of the Southern Plains of Hungary and is famed for its colourful architecture, museums apricot groves and excellent palinka (apricot brandy, of which we sampled!) it really is a lovely place to explore and the museums were well worth a visit.

The ceramics studio is 5mins walk from the town centre, you enter through unassuming doors to find this amazing space. The buildings are very old and were originally the home of the tax collector; the large cellars were used to store the grains and produce of the region, collected as tax.

I felt more than a little overawed by the ceramics of

famous potters casually displayed throughout the area and in unexpected corners. We were welcomed by Steve Mattison and given a guided tour and shown our studios, and the amazing amount of kilns! Our accommodation was small but cosy, we had a large kitchen for communal cooking and eating, a smaller kitchen was used by the veggies, though we all ate together.



It took a day or two to settle in, and I must admit to being a little distracted by our new surroundings not just the studio but also the amazing market where we went most days to shop for our food, and the novelty of finding ingredients in the supermarket! Also a trip to the local soviet style swimming baths and spar was an experience not to be missed.

We were given access to the cellars which store ceramics made by invited artists, who are asked to leave a piece of work after a residency. The cellars also house the work of various Hungarian ceramicists dating back to 1978 when the studio was founded by director Janos Probst.

Hungarian artists had felt culturally and ideologically isolated during the soviet era it was their wish for freedom and the desire to work alongside international artist that led to the founding of the centre. While we were there Maria Geszler arrived to fire some of her work, and she gave us a lecture demonstration which was enhanced by her warmth and enthusiasm. We also visited Antal Pázmándi well known Budapest ceramic artist, he showed us around his wonderful studio and home where we had a very tasty traditional Hungarian meal.



After visiting the cellars it was time to get down to some work, we were working to a tight schedule as we had all decided that we wanted to fire the salt kiln and we needed to fill it. The salt kiln is an Olsen a fast fire built by him on one of his visits. Once started producing the work was not a problem for me, it was the most inspiring time in my ceramics career, and I really didn't want to stop. Creativity is seeped into the walls

and there is a mystical feel there that defies explanation.

All work was bisque fired and ready for packing in the salt kiln, selection was swift and packing of the kiln undertaken by all of us in turn.

One of my pieces a large horses head was one of the last pieces in the kiln his nostrils just visible through the spy hole. We began the firing early morning all taking our turn to stoke throughout the day, we salted for the last hour under the guidance of Steve Mattison, those that wanted getting a chance to put the salt in.

The next day of course was nail biting that awful waiting. I managed to book a 2hour horse ride across the puszta (plains) but that's another story! We peeped in the kiln as soon as it was cool enough to discover that my horse head had disappeared completely not a sign! We decided that it had been knocked during the salting. When we finally opened the kiln the horse really had gone just nice little shadows left on the kiln shelf! I was a bit disappointed but of course have learnt to be philosophical! My other pieces had done well and I was pleased. It wasn't until we got to the middle shelf that I was called over they had found my horse jammed against the wall above the fire box, intact apart from an ear!

We also had an exciting day of Raku firing to mop up the last of our work,

We ended the week with an exhibition in part of the gallery, our work and our time in Hungary was toasted with palinka. All too soon it was time to pack for home, three of us purchased trunks from the gallery and those that wanted to bring their work home shared shipping costs, all of which arrived safe and sound in England two weeks later, my horses head included!



My only regret was that I had no camera, mine broke shortly before we left, so my thanks to Janice Sinclair for the use of her photos.

MAAC—Forthcoming Events

20-21 May 2006

The Old Coach House, Llanrhaeadr Hall, Denbigh, North Wales

There is to be an associates stand at Clay Art 2006 Wales. Don't forget to visit it! The selected artists will be profiled in a future issue of CPA News. Further details of this are available from **Michael Jones, 17 Selborne Road, Dudley, West Midlands, DY2 8LQ Tel: 01384 255 867 e-mail: mike_a_jonze@yahoo.co.uk**

31st May – 4th June 2006 -

Salt-Glaze Ceramics in Germany

Elizabeth Smith is organising a tour to Germany to visit Fritz Rossman in Hohn Grenzhausen in the heart of the salt-glaze ceramics area of Germany. Send s.a.e. for details and costings from **Elizabeth Smith, Millhead House, Millhead, Bampton, Nr. Tiverton, Devon. EX16 9LP. Phone/Fax: 01398 331 442**

24-25 June 2006

Earth and Fire at Rufford

An associates stand once again to be organized by **Elizabeth Smith, Millhead House, Millhead, Bampton, Nr. Tiverton, Devon. EX16 9LP. Phone/Fax: 01398 331 442**

28-29 October 2006

Oxford Ceramics Fair

Would you like to participate at this event? If so an associates stand is to be organised and for details you should contact **Elizabeth Smith, Millhead House, Millhead, Bampton, Nr. Tiverton, Devon. EX16 9LP. Phone/Fax: 01398 331 442**

Monday 1st May 2006

This is the deadline for nominations for next year's Members and Associates Advisory Committee. Your committee is always looking for new members to join them. It is vital for the energy of any voluntary committee to have a regular input of new ideas from new members. If you would like to join the committee please contact

Michael Jones, 17 Selborne Road, Dudley, West Midlands, DY2 8LQ Tel: 01384 255 867 e-mail: mike_a_jonze@yahoo.co.uk

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 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.

SALT-GLAZE CERAMICS IN GERMANY

Wednesday 31st May- Sunday 4th June 2006

Following our successful visits to Richard Dewar in France and Niek Hoogland in Holland, we have the latest news about a planned visit to Fritz Rossman in Hohn – Grenzhausen, Germany, the heart of salt-glaze ceramics.

Our host is a practising potter and teacher. Fritz Rossman works in a converted 150 year old factory space shared with five different potters. Fritz will introduce us to the local contemporary and traditional aspects of making, decorating and firing salt-glazed domestic and one-off ware, including a visit to a 150 year old kiln.

The Keramion Museum in nearby Köln, local museums, ceramic collections and the Institute for Ceramic Art, a school for ceramic engineering, old clay works and a potter's market are all part of the programme. Of course we shall be sampling the local food, beer and wine during our stay in this picturesque part of the Westerwald near the river Rhine.

We plan to travel by P & O Ferries from Dover to Calais in France on Wednesday, arriving at Hohn Grenzhausen in the early evening. From Thursday to Saturday we complete our programme of visits. Return to Calais will be on Sunday morning to arrive in Dover mid afternoon.

Transport in Germany will be by minibus. For participants living between Devon and Dover, minibus pickup and drop-off points will be by arrangement.

B&B accommodation will be arranged for 4 nights in Germany. **BOOK EARLY** for this interesting and exciting SALT-GLAZE in Germany experience!

MAXIMUM NUMBER 14

Booking is Essential

For a detailed programme, costs and booking form please send a stamped self-addressed envelope to **Elizabeth Smith, Millhead House, Millhead, Bampton, Nr. Tiverton, DEVON. EX16 9LP. Phone/Fax: 01398 331 442**

P.S. When applying for information please give your full name, address, postcode and telephone number and email address if you have one.

Many thanks, ES

Events Calendar 2005/2006

- Blandscliff Gallery Opening Exhibition—Sunday 26th March 2006
- Potfest Bristol—28th, 29th, 30th April 2006
- RippleFour Art Fair, Marsden 29th, 30th, April, 1st May 2006
- York Open Air Exhibition Saturday 6th and Sunday 7th May 2006
- ClayArt, Denbigh, North Wales—20th, 21st May 2006
- Potfest Perth—26th, 27th, 28th May 2006
- Potfest Peak—2nd, 3rd, 4th June 2006
- Summer Ceramics—Holme Hall (Sue Ryder Care) 18th June 2006
- Earth and Fire, Rufford—24th, 25th June 2006
- York Open Air Exhibition Saturday 1st and Sunday 2nd July 2006
- Holmfirth Art Week—2nd to 8th July 2006
- Potfest in the Park—28th, 29th, 30th July 2006
- Potfest in the Pens 4th, 5th, 6th August 2006

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

Midland Potters Festival of Fire

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Subscription Rates:

Individual £22 (if paid by standing order)
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Contact the membership secretary:

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Cost of advert for one issue:

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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.

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