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Free to  
members

# NPA NEWS

The magazine of the Northern Potters Association



September - October 2011

[www.northern-potters.co.uk](http://www.northern-potters.co.uk)



**In this issue:**

AGM Details, Wood Firing in France, Potfest in the Pens / Empty Bowls

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## Editor's Comment

As the summer draws to a close, I hope members have been successful in the various shows and events that you have taken part in. I was aiming for a quiet time this year, in the hope that I could concentrate on developing new work, but somehow that hasn't happened yet. Equally, my garden hasn't become the horticultural haven of my dreams - but it does provide a thriving habitat for nettle - loving insects, rabbits and moles!

There haven't been many written contributions from members for this issue, but perhaps that's just as well, as the information for the Annual General Meeting takes up a few pages, and must be included here as our way of giving notice to members. Back in the March - April 2011 issue, I had my say about how important it was that members pass on their thoughts and ideas to committee members, so that we can make sure the activities we organise are what the members want. The AGM is your opportunity to come along and discuss matters openly, so please make the effort to get there if you can. If you want to raise a particular matter, please contact Julie Ward, the Secretary, before the meeting, to ensure that any background information necessary can be made available. It may not be possible to vote on a matter at the meeting if there isn't adequate notice to research it and consider all the options.

This year's accounts (page 12) show a surplus (largely due to a successful exhibition at Rufford), but the previous 2 years each showed a deficit. There is an accumulated fund, (we had £12,400 in the bank back in 2000, and in March this year it stood at £17,770), and we would love to use some of this (wisely) for the benefit of members, and to further the aims of the association.

Ten years ago, it cost £9.79 a year to print and send a newsletter to each member. That cost is now £13.50, due to the improved quality, increase in size, and increased postage costs. (That includes an allowance for advertising income at the current level - actually, I'm surprised that the increase is so small.) Add the cost of the website, and committee admin, and the usual fee of £22 a year doesn't leave much surplus. Membership rates have not increased for several years (not since 2002), and there is no need to increase them while we continue to operate so successfully.

So, do come along to the AGM - all members are welcome. We have arranged a talk and demonstration by Roger Lewis in the afternoon, and there are plenty of coffee shops and cafes in the area if there's time for lunch, so it's a full day out!

That said, there is a fascinating article from Paul Muchan, about the idyllic time he spent in France with Chris Jenkins, preparing and firing the wood fired kiln. I am envious of Chris's set up there - it looks absolutely perfect (perhaps if I spent more time making/selling pots, and less on the computer, I'd be able to save enough for my ferry fare to go and visit).

Don't miss Alan Birchall's request to change your standing order to our new bank account (page 4).

### Cover :

Elisabeth Bailey - **Three Candlesticks**,  
thrown, stoneware fired

Barbara Wood

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## Next Issue

To contribute to the next issue of NPA News, send your articles, comments and / or images to  
Barbara Wood  
**by 24 October 2011**

You can write an article about a gallery / exhibition / place of interest you have visited, about your own ceramic work, or that of someone you admire. Technical articles are always popular with readers, as is the 'first or worst' feature. Don't be shy about promoting yourself!

Please send between 300 and 1000 words, and send them as an email attachment, or on a cd, or in longhand. Email attachments are easiest for me to include, but I will re-type if absolutely necessary! High resolution (big jpeg files) digital images are preferred, as these give the best quality for printing, but I can scan photos. Low resolution (small files) digital images are the worst - they may be fine for websites, but don't have enough detail for a printed magazine. Send your text as a .doc file (or equivalent) - if it's a jpeg, or a pdf, it's not easy for me to edit it as necessary.

Make sure you have permission to use any images you send. Some galleries / artists will allow you to take photographs of their work for your own reference, but not for publication. If you are asked to include a copyright statement please send it to me and I will use it (e.g. all images provided by York Museums Trust include something like 'courtesy of John Maltby / York Museums Trust').

Text and images can be e-mailed to [npanews@btinternet.com](mailto:npanews@btinternet.com), sent on CD or in long hand with photographs to Old Mills, Seaton Ross, YORK, YO42 4NH.

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## Membership Payments - important information

Dear Member,

The NPA committee has recently decided to change the NPA's banking from Yorkshire Bank plc to The Co-operative Bank.

This was prompted by The Yorkshire Bank starting to impose charges on our current account usage. The Co-operative Bank do not charge for us to use a current account and in fact pay interest on this account.

As a result of this switch it becomes necessary for ALL members who pay by Standing Order to change their mandates with their own banks.

If you pay your membership fees by Standing Order please contact your bank to change the receiving NPA bank details. Please retain the same date your payment is made.

From existing bank :        Yorkshire Bank plc  
Sort code:                    05 07 17  
Account number:        35683010

To new bank :                    **The Co-operative Bank**  
**Sort code:                    08 92 99**  
**For the account of:        Northern Potters Association**  
**Account number:        65488052**

*Many members will be able to make this switch by using either telephone or internet banking. For members who need a standing order mandate form one is enclosed.*

*Please remember to check that your existing NPA mandate has been cancelled when you make the switch.*

I apologise for any inconvenience this may cause, but I believe the change is in the best interests of the Association and its members. I will be grateful if members would make this change as soon as is convenient. If there are any problems or queries relating to this request please contact me by e-mail. Thank you.

Alan Birchall  
Treasurer  
e-mail: doc.albirchall@ntlworld.com



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## New Books - Roger Bell

### NEW BOOKS

The Art of Woodfire	Owen Rye	A\$110
Chinese Export Ceramics	Kerr, Mengoni	25.00
The Essential Guide to Business for Artists & Designers	Alison Branagan	16.99
Korean Buncheong Ceramics from Leeum, Samsung Museum of Art	Lee & Jeon	35.00
Potters and Patrons in Edo Period Japan	Ware & Domain	65.00

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## Book Review - Roger Bell

### MAIOLICA

Publ: A & C Black

Daphne Carnegie  
£15.99

I very nearly failed to produce a review for this newsletter after belatedly discovering that Olsen's revised book on kiln building and Greg Daly's book on lustre had both been delayed. I had overlooked Carnegie's book because, although I own a beautiful dessert set by her dating back to the 1980s, it is not an area I have ever felt a wish to work in.

The standard format of the Ceramic Handbook series is followed covering history, materials and procedures, technical information and the obligatory health and safety, suppliers, bibliography etc. All very clear, professional and reliable. The trouble-shooting section is very specific and contains a useful warning that may well apply to other ceramic glazes. Apparently old glaze batches using dry milled frits (as produced in Spain & Portugal) cause problems which are absent from glazes using wet milled frits (as produced in Stoke).

The core of the book and most relevant to buyers is 'Surface Treatment'. As far as I can see it covers all the techniques such as brushing; sponging and stencils; wax resist; decals, lustres and enamels; 'black' maiolica; and glaze over glaze. These partly take the form of descriptions by the author and partly are in sections on the work of particular makers. While, as I have said before, I prefer specific techniques to be quoted in relevant sections avoiding repetition, this section is clear and well illustrated. One method completely new to me was the ability as shown by Lawrence McGowan and Mohamed Hamid to fire maiolica to stoneware temperatures. All in all this is a very professional addition to a valuable series.

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## Annual General Meeting

The Annual General Meeting of the NPA will take place on Sunday, 23 October, 2011, at York Art Gallery, YO1 7EW, at 11am

**Followed by a talk and demonstration by Roger Lewis**

from 1pm to 3pm

Admission to the afternoon session is free to members attending the AGM, £3 to others

For full details, agenda, minutes of 2010 AGM, and financial statement turn to page 10



Red dot pot - Roger Lewis

## Wood Firing in France - Paul Muchan

August 2011

Some of you may already know your fellow NPA member Chris Jenkins, a potter I'm tempted to refer to as venerable – certainly a potter and, formerly, teacher of long standing and high repute – who has, in addition to his UK base in Marsden, a house, studio and 27 cubic foot wood-fired kiln in Northern France.

I could go on at length about Chris's fund of knowledge and experience, the potters he's known and met – which is something of a who's who of British and American pottery and ceramics education – and if space allowed would happily do so. My own connection with Chris, until recently, was through the annual Holmfirth Art Exhibition where we have, for some years, been exhibition neighbours. Over the years of bumping into each other whilst setting up we've got to chatting and the subject of the kiln in France came up a number of times and, more particularly, his need for help in its firing – he often invites students and friends to help complete the usual three firings between spring and autumn.



A raku vessel by Paul Muchan



Paul and Chris discuss glazes

So, to cut to the chase, I was invited and, with only the briefest of discussions, was on my way with my partner Pat. Having settled in, Chris showed me a space he'd cleared for me in the studio and, having studied his impressive display of glaze tests, got down to glazing the biscuit ware I'd brought by prior arrangement. The weather at this point was warm and sunny – just as well I thought since the studio, in an old barn, was somewhat exposed to the elements having no doors or windows to complement the thick stone walls and impressively beamed roof. Chris got on with throwing and explained that the kiln took a lot of pots and, furthermore, I'd have to get busy and make some more myself. We somehow, and without too much treading on toes, managed to share Chris's old shimpo – surely, I thought, one of the first models to reach these shores. It is always interesting and informative to work with someone else. This is something I rarely do, but it was



the studio



the kiln

instructive to watch Chris throw and turn as well as handle some jugs. He told me he'd watched a lot of production throwers and explained why I was having problems with my bowls (no I'm not having problems with my lower digestive tract!). I'm pretty much a self-taught thrower. I did my best to keep up, throwing an unfamiliar body on an unfamiliar wheel and struggled a bit, to be honest, my feeble complaints being met by words about bad workmen blaming tools etc.



drying pots by the stove

The weather took a turn for the worse and we ended up drying pots by the wood burner in the sitting room. We spurned offers of trips out as there didn't seem much point in miserable weather, although we did make fairly frequent trips to nearby Couterne and its excellent boulangerie – give us this day our daily bread, and pain au raisin, and pain d'amande and sod the weather.

I must at this point dispel any impression that I might have given earlier that Chris, although in his late seventies, is less than spry. He's fit and active and I had a job keeping up with him and, although lunches could be longish, ten to eleven hour days were usual. We got our pots made and I had my first introduction to raw glazing which, having been a life-long biscuit firer, I found surprisingly tricky

with its greater range of variables. Glazes need a high clay content in order to stick during drying with thickness of application and dryness of the pot being critical. Chris also uses wax emulsion resist to reserve unglazed areas – am I alone in disliking wax emulsion? It was fascinating to gain practical experience of this new field and also to appreciate all the things that could go wrong.



This brings me to the firing. For those not familiar with wood firing let me explain a few things. The idea, in this instance, was to let the soda from the wood ashes in combustion impart its distinctive surface to the pots. These qualities, given a suitably reactive body, are nice toasting and flaming with varying degrees of deposition of 'ash'. A bit like salt glaze but different – more subtle dare I say. So, like salt glazing, the pots have to stand on alumina wads and lids are similarly separated from their pots. This adds a whole new level of fun to packing – wads do not always like to stick, especially when a pot is re-sited in the pack. I don't have room to discuss the intricacies of getting the optimum pack which is a balance between density of pots and allowing good flame paths and kiln draught. This would, in any case, only expose the depth of my ignorance. The kiln is of Chris's own design and is, with its twin fire boxes and preheated secondary air system, efficient and impressive. He has always built kilns as part of his teaching and has clearly amassed a lot of knowledge and practical experience in their design, construction and firing.



With packing finished, in improving weather, and the door bricked up and sealed, small fires were lit in each of the opposing fire boxes and the kiln left to warm up and thus complete the drying of the raw glazed greenware.

The next day found us up at six thirty and getting both fires relit for the firing proper. The day consisted of gradually building up the fires as evenly as possible, taking the temperature up slowly as in any normal firing. Chris fires with oak off-cuts, a common and relatively cheap timber in this part of France, which he gets from a coffin-maker. These substantial lengths are further cut, split and graded as appropriate to different stages of the firing. Food was grabbed on the hoof and, it being a nice day, the experience was most enjoyable – a sort of pyromaniacs' picnic. I was particularly impressed with the smoke from the chimney and the flames that issued under reduction – some serious back pressure. I had to learn how and when, and with what sized wood, to stoke. Cone ten was flattened in its various locations with even a cone eleven curling and, after a half hour or so soak, the kiln was sealed. A thirteen hour firing had been completed.



While the kiln cooled, and it being the penultimate day of our visit, Chris took us on an excursion to Domfront, with its Norman castle and spectacular vistas, and Ger which has a nearby pottery museum that is housed in the original complex of buildings – well worth a visit if you're in that vicinity. On our return we unpacked the kiln and I was generally more pleased by the results than Chris who, being more used to it, was understandably more critical of the results. In addition to the excitement of a whole new set of experiences, and the pleasure of Chris's company, I now have some mugs, bowls, jugs and vases we can use, with each use a reminder of a great experience.



Pots from the successful firing



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## Diary

- until 9 September **Earth and Sky** - exhibition by NPA members Annette Cole and Carol Metcalfe at Orchard Garden, Reeth
- 17 - 18 September **Melbourne Festival Art Trail** - includes NPA member David Wright - melbournefestival.co.uk
- 19 September Deadline for sending your details for the **NPA website** - see page 20
- 23 - 25 September **Ceramics in the City**, Geffrye Museum - includes NPA members James Hake, Eric Moss, Hannah McAndrew - geffryemuseum.org.uk
- 24 September Deadline for applications for **Poppleton sale** - see NPA-E, page 24
- 26 - 30 September **Cumbria Artists Open Studios** - open daily 10am - 5pm. includes NPA member Roma Short (play with clay sessions 11am daily) - www.c-art.org.uk
- until 30 September **From the Earth** - sculptures in wood by Gordon Baddeley, and clay by Roger Bell, Café in the Forest, Grizedale, Hawkshead, Cumbria
- 1 October **70th Anniversary Open Day** - Potclays, 9am - 3pm
- 1 -2 October **Pots Plus - Open Studio** - Alan Birchall, Red Lion Pottery, 228 High Road, Chilwell - redlionpottery.co.uk
- 14 October **Christie Brown gives NPA Talk** - Storey Gallery, Lancaster - npatalk@live.co.uk
- 21 October - 6 November **Out of the Fire** - NPA-SE exhibition, Thoresby Gallery
- 23 October** **Annual General Meeting** - York Art Gallery, commences 11am. **Followed by talk and demonstration by Roger Lewis, 1pm - 3pm**
- 29 - 30 October **Oxford Ceramics Fair** - St Edwards School, Oxford
- until 6 November **Urban Traces: Ceramics and the City**, Gallery Oldham - galleryoldham.org.uk
- 19 November - 8 January **NPA Selected Exhibition** - Gallery Oldham
- 19 - 20 November **Art in Clay**, Farnham - includes members Steph Black, George Ormerod, Annie Peaker, David Wright - farnham.artinclay.co.uk
- 19 - 20 November **Art and Clay** - exhibition at the Athenaeum, Leasgill, LA7 7EX, including members Nigel Edmondson, James Hake, and John Kershaw

*Please send me details of events you think members would like to hear about - Ed*

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## Annual General Meeting

Our AGM will take place on Saturday, 23 October, 2011, starting at 11am  
Venue: The Studio, York Art Gallery, Exhibition Square, York, YO1 7EW

### Agenda

- 1 Apologies
- 2 Minutes of the last meeting
- 3 Matters Arising
- 4 Chair's report
- 5 Treasurer's report
- 6 Membership Secretary's report
- 7 Election of committee members
- 8 Any Other Business



Angular Dish - Roger Lewis

Please come along and have your say about the association. The Vice Chair is stepping down, so if you would like to volunteer, or nominate a colleague (with their permission), please contact Julie Ward - [jgward@hotmail.co.uk](mailto:jgward@hotmail.co.uk). We also invite members to join the committee. If you are unable to attend, but wish to raise an issue for discussion, contact Julie beforehand with details.

**Roger Lewis** will give a talk and demonstration from 1pm to 3pm, free to members attending the AGM, £3 to other members. Roger recently demonstrated at Preston, as one of our talks there, and was so well received we decided to invite him back to do it again (one attendee said they'd happily spend a week watching him work!)

### Minutes of the 2010 AGM

<b>Date :</b>	<b>25 September 2010</b>
<b>Time :</b>	<b>10.00 – 12.00</b>
<b>Venue :</b>	<b>The Grand, Clitheroe, Lancashire</b>
<b>Present :</b>	<b>Ian Marsh (IM), Barbara Wood (BW), Alan Birchall (AB), Margaret Lawrenson (ML), Julie Ward (JW), Babs Taylor (BT), Dave Horsfall (DH), Su Hudson (SH), Rene Cryer (RC), John Cook (JC), Colette Hennigan (CH).</b>
<b>Apologies :</b>	<b>Liz Collinson, Matt Tyas, Lesley Nason, Sylvia Holmes, Roger Bell, Val Marshall, Julie Miles</b>

**Apologies** - Received from above

**Minutes of the last meeting** - Proposed as correct by IM and seconded by BW. Approved and signed.

**Matters Arising** - There were no matters arising

### Chair's report (IM)

Pleasing steady increase in the numbers of members

Reported from various selling events that generally fewer sales of more expensive items due to the economic situation

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Very positive comments about ongoing improvements to the newsletter  
Events such as Rufford Exhibition have been good (including sales), attendance at the talks organised in Preston and York has been improving (although there are still issues regarding location and timing), there is a continuing issue over selection for events.  
Future concerns are the continued support of regional groups and improvements to the website.  
BT commented on the newsletter and many favourable comments she had heard.  
BW thanks to IM for all his hard work on the committee and as Chair.

### **Treasurer's Report (AB)**

AB took over from Liz Collinson as Treasurer in May 2010  
The event entries appear to lose money although this is due to the timing of the accounts outgoings are often in the previous financial year, with income in the current year.  
During 2010/11 AB will produce a supplementary sheet showing financial data from events to clarify the profit/loss situation of each event. This will show which events cover their costs or produce a profit.  
Spreadsheets are being developed to enable more clarification of the financial situation throughout the year.  
The mobile POS system on offer to NPA members shows a £25 loss although it has only been used by a few members. This situation is reversed so far in 2010/11 with a net gain of £180, although this will reduce over the second half of the year with fewer sales. AB has the information about the mobile POS available to email to interested members and there will be further information in the newsletter in future. There was discussion about the numbers using the system and if this increases greatly then a separate committee role may be needed to deal with the paperwork/payments.  
It was agreed that Steve Wood (accountant) would audit the accounts (cost £300). BW would not be involved in any way and therefore there would not be a conflict of interest. AB proposed, IM seconded and accepted.  
The deposit account is only achieving 0.6% interest (£10,340) and AB will explore a better rate of interest for 1 year fixed term (2.6 – 3%) BW proposed and ML seconded and accepted.

### **Membership Secretary's Report (ML)**

There are 394 members (an increase from 363 in August 2009);  
71 new members, 40 lapsed.  
The division of the NPA membership into 6 regional groups, by postcode, is working well and members can belong to more than one regional group. The profile of NPA has been raised and new members joined through promotion at Potfest. Overseas members will be charged £30 to help towards the additional postage charge for the newsletter. BW to ensure change of rate shown in newsletter.

### **Election of Committee Members**

IM stepping down as Chair. IM nominated BW, seconded BT, unanimously carried.  
BW nominated BT as Vice Chair, seconded IM, unanimously carried.  
MT stepping down as Exhibitions officer. Lesley Nason had expressed an interest and Steve Valentine had been suggested by Liz Collinson. Neither was present at the meeting although Lesley Nason had forwarded her apologies and a career summary. BT nominated Lesley Nason, SH seconded, unanimously carried. BW to invite Steve Valentine to join the committee.  
BW to continue as Newsletter editor.  
JC, CH and RC all expressed interest in joining the committee and asked to join the committee.  
BW gave vote of thanks for work of those leaving the committee.

### **Any other business**

Newsletter developments include posting in a plastic cover (cheaper than envelope, takes less time and also promoted NPA). Concerns about the quality of the colour printing with the existing paper were discussed and an improved paper will be used. The next issue will be full colour (at an additional cost of £215) and feedback from members will be sought.  
IM will continue to work on the website over the next few months and then pass over to Sylvia Holmes.  
National Ceramics Week (May 2011) will be passed to the regional coordinators with the possibility of additional promotion by NPA considered by the committee.

**NORTHERN POTTERS ASSOCIATION**  
Financial Statement as at 31st March 2011

<b>RECEIPTS</b>		2011		2010
Membership Fees		8558.00		8045.00
Events Income	13140.84		642.09	
Events Expenditure	8748.51	4392.33	2928.24	-2286.15
UCLAN Talks		-305.00		-130.00
Regional		-198.79		-201.99
Interest		62.18		91.36
POS Admin Charges		165.00		219.00
POS Trans Charges		-75.80		-315.91
Sundry Income		46.70		45.00
		12644.62		5466.31
 <b>EXPENDITURE</b>				
Committee Travel		1499.27		977.05
Exhibition Travel Expenses		856.23		288.47
Postage & Stationery		189.65		460.89
Insurance		367.88		362.50
Publicity		244.93		213.85
Website Expenditure		599.93		699.19
Newsletter	6674.18		3810.57	
Less Adverts	-1139.00	5535.18	-1145.00	2665.57
Sundries		67.47		370.80
Auditor		352.50		460.00
		9713.04		6498.32
		2931.58		-1032.01
 <b>BALANCE SHEET</b>				
<b>Assets</b>				
Bank Current Account		6697.85		3290.50
CIE Balance in Bank		669.96		669.96
Special Deposit in Bank		10402.21		10340.03
		17770.02		14300.49
<b>Liabilities</b>				
Accumulated Funds		14300.49		15332.50
Current Surplus/Deficit		2931.58		-1032.01
Timing Adjustments		537.95		
		17770.02		14300.49

Alan Birchall, Honorary Treasurer

## Exhibitions and Events - Lesley Nason

### Earth & Fire

NPA group stand, 24 - 26 June 2011

This year Alan Ball, Jan Lewis-Eccleston and I were selected to share the NPA stand at Earth & Fire. It's always a worry when three people's work is displayed together in such a small space that it could end up looking a bit of a hotchpotch! But there was no need to worry about that happening as the selectors had obviously considered this as our work, although all very different in style, sat beautifully together because we all work very much in monochrome.

We set up on the Thursday afternoon, having a lot of fun deciding on the layout and helping each other to perfect our small section of the stand. We were almost complete when the skies started to darken, but with the help of a tarpaulin and plastic sheets we just managed to watertight the stand before the heavens opened. The stand stayed dry but we didn't!



Lesley, Alan and Jan at the NPA group stand. photo: Alan Ball

Thankfully the weather improved over the weekend and by Sunday we were scorching under hot sunny skies. Friday's visitors included many serious collectors and even more students (hide the post cards!). Saturday and Sunday brought in families and people looking to spend, which pleased us all.

Alan Ball says:

"I felt it a privilege to be accepted to show at Rufford 'Earth & Fire 2011' with the NPA group stand. Sharing the stall with Lesley and Jan gave us the opportunity to get to know each other. We really enjoyed each other's company and after 3 days my wife Ann and I knew we had made two new good friends. The NPA stall layout was well received by the public, but sharing an 8 foot by 4 foot stall does not give you much space to show off individual pots to their best advantage, but it does give you a taste of Rufford and now I know I would like to take part with a full size stall in the future. This being my first visit to Rufford I was inspired by the very high standard and quality of work on display and it gives me a target to aim for."

As well as learning a lot, making contacts and having fun, we all made sales over the weekend and between us took over £1000. I would encourage others to apply for this wonderful opportunity next year. Look out for how to apply for Earth & Fire 2012 in the next issue.

### Gallery Oldham Update

By the time this goes out the application deadline will have passed.....so I hope you got yours in. It's a wonderful exhibition gallery, flooded with lots of natural light. Jim Robison has kindly volunteered to give a talk and demonstration during the exhibition, and I would like to hear from any other applicants who would also be interested in giving a talk or demonstration.

There has been a slight change to the dates of the exhibition; it will now run from Saturday 19<sup>th</sup> Nov until Sunday 8<sup>th</sup> Jan. With the preview day on 19<sup>th</sup> Nov – all welcome to attend.

## Members' Gallery

Let me have images of your latest work for inclusion in the members' gallery - Ed





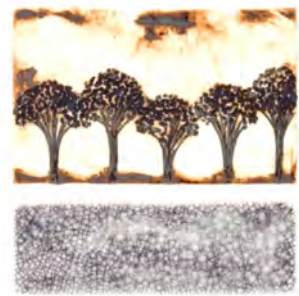
5



6



7



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1. John Kershaw - **Large Platter with splashes**, thrown stone-ware, 48cm dia.
2. Nigel Edmondson - **Landscape Planter** - high fired craft crank, 30cm h, 35cm w
3. James Hake - **Faceted Jar** - tenmoku glaze
4. Moz Khokhar - **Bottles** - stone-ware fired in electric kiln
5. James Faulkner - **Shallow Dish**
6. Amanda Griffiths - **Ringed Pots**
7. Penny Withers - **White Cliffs**
8. Lesley Nason - **Park Trees** - porcelain wall piece

## Potfest in the Pens / Empty Bowls - Barbara Wood

This year's Potfest in the Pens was again a successful weekend for NPA.

We were delighted to assist in the 'Empty Bowls' project, with potters donating bowls which were displayed on two large tables. Visitors gave a £10 donation, to be forwarded to Save the Children - African Famine, and picked a raffle ticket. They won whichever bowl had that ticket, so everyone got a free bowl. We raised £1830 in a day and a half, and together with proceeds from a similar project at Potfest in the Park, and donations from one potter's daughter, the total for Save the Children is £3430. Thank you to everyone who participated, whether giving bowls, or money, or both, and to Chris and Geoff Cox for initiating the idea.



*Chris Cox won the Craft & Design Magazine prize - to the delight of other exhibitors.*

There were fewer visitors to the event this year, with a lower spend per head, so perhaps some exhibitors were dissatisfied with their sales. I know Chris and Geoff are considering ways of improving numbers for next year, and we'll let members know when we hear their plans.

The Pens is a wonderful recruiting ground for NPA. We started the event with 50 members exhibiting, and by the end had almost 60. While it's good to have so many members, it does make me aware that we need to provide events and activities to support the membership, so please pass on your suggestions and requests

- I can't promise we'll fulfil them, but at least we'll know what areas to concentrate on.

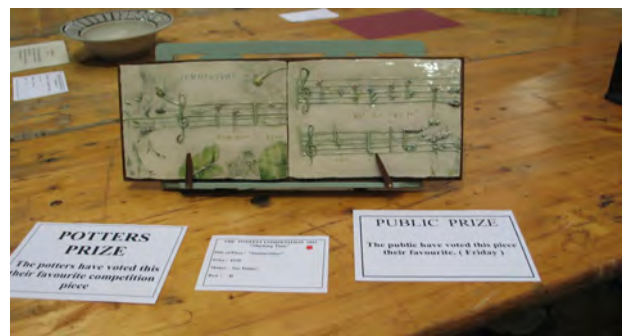
We were kept busy processing card payments on our mobile phone system - several members are not accepting cheques any more, since they are not guaranteed by the banks, so card payments for smaller amounts were quite common. Let's hope the banks are put under pressure to reinstate the guarantee in some form, now that they've realised they can't do away with cheques altogether.



*Shirley Sheppard spent the weekend making feet (not so much the patter as the potter of tiny ones!)*

A huge vote of thanks is due to those members who gave their time to help on our promotional stand - **Sylvia Glover** was there throughout, **Ruth Charlton** offered one day, but turned up on two, and **Julie Butterworth** and **John Cook** each gave us a day. Without their assistance we wouldn't be able to have such a presence. Other members who were exhibiting also offered to help out (and brought cups of tea) so thanks also to them.

I hope members appreciate the chance to talk about any issues they may have, and perhaps mention matters they wouldn't otherwise tell us about. I love the opportunity to meet members, and see work 'in the clay' that I've previously only seen pictures of (or read about in NPA News).



*New member (finally) Sue Dunne won 3 competition prizes! Both the Public (Friday) and the Potters' Prize, and one of the internationals (can't remember whether it was Dutch or Belgian)*

The whole atmosphere at the Pens makes it an excellent social occasion, for potters at all stages of their careers, to get together with or without alcohol, to exchange views and opinions, tips and warnings.

The meal this year was in the relative luxury of the campus café, rather than the wooden benches and trestle tables in the marquee, which made eating less of a challenge (though we still weren't trusted with real

cutlery) but removed the need to snuggle up to complete strangers in the limited available space. Not sure whether that's a plus or a minus!

To see images from the event, use the flickr link below:

<http://www.flickr.com/photos/potfest/collections/72157627208078665/>

## Welcome To New Members

Adrian Bates	Stroud	Gloucestershire
Hannah Belfield	Baldwins Gate	Staffordshire
Sue Dunne	Ochrelands, Hexham	Tyne and Wear
Bob Emmett	Caythorpe	Lincolnshire
Steve Fox	Wigmore, Gillingham	Kent
Nicky Hudson	Clitheroe	Lancashire
Rachel Locke	Hazlerigg	Newcastle-upon-Tyne
Bob March	Soulby, Kirkby Stephen	Cumbria
Amanda Mercer	Carlisle	Cumbria
Diane Nicholson	Hebburn	Tyne and Wear
Annie O'Neill	Hull	E. Yorkshire
Ian Roberts	Leicester	Leics.
Di Rutledge	North Shields	Tyne and Wear
Tina Sanderson	Doncaster	S. Yorkshire
Laura Thompson	Haydon Bridge, Hexham	Northumberland
Anna-Mercedes Wear	Sheffield	S. Yorkshire
Nick Williams	Wetley Rocks, Stoke on Trent	Staffordshire
Peter Wilmers	Rawtenstall	Lancs
David Worsley	Saltaire	W. Yorkshire

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

---

## QEST Craft Awards

Do you know someone who could benefit from a QEST award?

Scholarships of up to £15000 are awarded twice a year to craftsmen and women with exceptional talent to enable them to advance their education and skills in modern and traditional crafts in the UK.

- Since 1991 the Trust has granted scholarships worth more than £1.5 million to over 230 craftsmen and women
- 61 scholars were over 40 and 15 of those were over 50
- The youngest scholar was 17
- Scholars have studied with masters in workshops around the world
- Over 100 different crafts and conservation skills have benefitted

It is open to all ages and even for those embarking on a second career. The Trustees look for well thought out projects that highlight applicants' passion and commitment to their craft and thus ensure that they will contribute to the pool of talent in the UK and reflect the excellence of British craftsmanship as symbolised by the Royal Warrant of Appointment.

The Queen Elizabeth Scholarship Trust (QEST), the charitable arm of the Royal Warrant Holders Association, was established in 1990 with money contributed by its members, to mark the 90th birthday of Queen Elizabeth the Queen Mother and the 150th anniversary of the founding of the Association.

To find out more and download an application form, visit the QEST website at [www.qest.org.uk](http://www.qest.org.uk)

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## Shirley Anne Doyle

I came into contact with Ceramics at school and took it as a second option at Art School. By the end of the first year, it had soon become my favourite subject. I have always preferred to do hand built ceramics and 3D slab work. It became a hobby until both my sons persuaded me to think about doing ceramics professionally. I had been thinking of doing less gardening. I joined an evening class, which led to meeting other ceramists with the same objectives. We then formed our group called 'The Mud Pack'. I work mainly at home in my greenhouse, sharing my work space with my plants!

I have nearly always lived near the sea. My work reflects my passion for the sea, water and plants. I am fascinated by the movement of water and the reflections it creates when calm. With my wavescapes and seascapes, I use white stoneware clay, mixing other coloured clays to get texture, creating movement and moods. I use the same technique with my 'reflections'. My 'water reflections' are abstract or impressions of known areas e.g. Scarborough. I always add 5 seagulls.



I take photographs or draw my subjects and then expand on that theme. I start with line drawings and go onto exaggerating the flowing lines and create patterns while still keeping the basis of the subject.

I have also been experimenting with recycled glass and painting with porcelain paint.

I love colour, and have used different mediums to achieve this.



# Christie Brown

Talk on Art

STOREY GALLERY



7.30pm 14th October

Lecture Theatre, Storey Gallery, Lancaster  
Meeting House Lane, LA1 1TH  
Admission: pay at the door, £4, free to NPA members  
To reserve a seat email: [NPAtalk@live.co.uk](mailto:NPAtalk@live.co.uk)

Storey Gallery is funded by Arts Council England,  
Lancaster City Council, and Lancashire County Council



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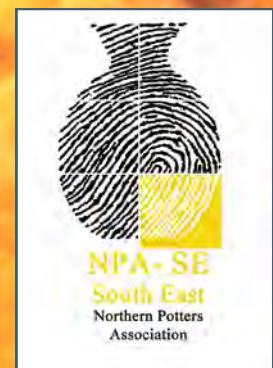
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# OUT OF THE FIRE

an exhibition of ceramics by members of NPA - SE

Thoresby Gallery, Thoresby Park,  
nr Ollerton, Notts, NG22 9EP

21 October - 6 November  
open 10.30 - 5.00 daily



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## NPA Website - Barbara Wood

As outlined in the previous issue, we are having the NPA website redesigned, and ask members to provide new data for their personal page. There has been a fairly low take up so far, so the deadline has been extended to 19 September. Any data received after that will become part of the continuing maintenance of the site. It is easiest and cheapest for us to include as many members as possible in the initial set up, as we have negotiated a price for the development including data input. If you have not already done so, please send the following information to me ([npawebsite@btinternet.com](mailto:npawebsite@btinternet.com)) for your individual member's page:

Name

Contact (phone, email, website) - only send details you want publishing

Statement - up to 100 words about you/your work

Up to 4 images of your recent work

Please note, NPA represents you as an individual, so the page will be in your name, not in a company or trading name.

Send this information to me as soon as you can, but by **19 September** at the latest. Email is the easiest format, but if you really can't send it that way post a cd or hard copies to me at Old Mills, Seaton Ross, York, YO42 4NH.

Events and exhibitions will be listed on a diary page, with images of posters/fliers where these are available, so please send them to me for the newsletter ([npanews@btinternet.com](mailto:npanews@btinternet.com)), and I will also add them to the website.

Once the new site is up and running, members' details maintenance will be collated by John Cook. New members will be added straightaway, and members can update contact details whenever they change, and submit new images and / or statement up to once a year. Contact John at [websitenpa@gmail.com](mailto:websitenpa@gmail.com).

**To summarise,**

**for the new site, send personal details to:**

**to update your page, send to:**

**for the diary page (both newsletter and website), send to:**

[npawebsite@btinternet.com](mailto:npawebsite@btinternet.com)

[websitenpa@gmail.com](mailto:websitenpa@gmail.com)

[npanews@btinternet.com](mailto:npanews@btinternet.com)

## Advertising in NPA News

**Cost of advert for one issue:**

**Diary listings:**

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up to 30 words free to members

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Barbara Wood  
Old Mills, Seaton Ross,  
York, YO42 4NH  
e: [npanews@btinternet.com](mailto:npanews@btinternet.com)

## MAAC - Forthcoming Events

### **Associates' Stand at Oxford Ceramics Fair**

**Saturday 29<sup>th</sup> – Sunday 30<sup>th</sup> October, St. Edwards School, Woodstock Road, Oxford**

MAAC will once again be presenting work by a selected group of associate CPA members at this outstanding event. Do take the opportunity to visit and see their latest new work.

### **Visit to Leach Pottery, St Ives 28<sup>th</sup> April 2012.**

Keep this date in your diary if you are interested in visiting the historic Bernard Leach Studio in St Ives, which is now flourishing following its recent restoration. There will be further information in the next CPA News but in the meantime please contact Jewels Williams if you are interested. E-mail: [jewelswilliams@hotmail.co.uk](mailto:jewelswilliams@hotmail.co.uk)

### **Visit to the Fitzwilliam Museum, Cambridge**

Following the very successful visits to the British Museum and to the Ashmolean, MAAC is now planning a visit to see the ceramics collection in the Fitzwilliam Museum Cambridge. Date and further details to be announced but in the meantime if you are interested please contact Marshall Colman. Email: [marshall@marshallcolman.com](mailto:marshall@marshallcolman.com)

### **CPA Associates Exhibition 2012**

Plans are well under way for a CPA Associates exhibition to be held next year at the Bevere Gallery, probably in September or October 2012 so start thinking about new and exciting work to enter for it! If you are interested in applying to take part please contact Michael Jones. Email: [mike\\_a\\_jonze@yahoo.co.uk](mailto:mike_a_jonze@yahoo.co.uk)

Planning for the pilot scheme for mentoring is progressing well following the award of a grant from the Charitable Craft Potters Trust towards the project. If you would like to take part in the scheme or would like to know more about it please contact Michael Jones. Email: [mike\\_a\\_jonze@yahoo.co.uk](mailto:mike_a_jonze@yahoo.co.uk)

At their last meeting MAAC was delighted to welcome new members Marshall Colman, Jane Boughton, Kevin Akhurst, Catharine Russell and Charlotte Stockley to the Committee. John Masterton was thanked for his work as secretary.

### **MAAC Committee members:**

Michael Jones – Chairman [mike\\_a\\_jonze@yahoo.co.uk](mailto:mike_a_jonze@yahoo.co.uk)  
tel: 01384 255 867

Marshall Colman – Secretary  
[marshallcolman@tiscali.co.uk](mailto:marshallcolman@tiscali.co.uk)

Veronica Newman - Publicity Coordinator  
[veronica@veronicanewman.com](mailto:veronica@veronicanewman.com)  
tel: 0033 562 07 87 20

Joy Bosworth

Harriet Coleridge

David Wright

Jewels Williams

Jane Boughton

Kevin Akhurst

Catharine Russell (joint student representative)

Charlotte Stockley (joint student representative)

**MAAC is the Members and Associates Council (of the Craft Potters Association)**

### **NPA Membership**

Subscription Rates:

#### **Individual**

£22 (if paid by standing order)  
£25 (if paid by cheque or Postal Order)  
£30 (for overseas members)

#### **Joint membership**

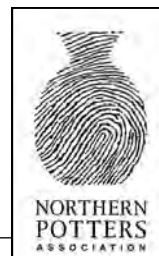
(2 members at one address) £34 (has to be paid by standing order)

Full time student/unwaged £10 (has to be paid by cheque or PO)

(please send evidence of eligibility e.g. photocopy of SU card, UB40 etc.)

You can download a copy of the membership form from our website - [northern-potters.co.uk](http://northern-potters.co.uk).

**If any of your contact details change, remember to let us know**



Contact the membership secretary:  
Margaret Lawrenson  
'Seven Firs', Kemp Rd,  
Swanland,  
E.Yorks  
HU14 3LZ  
Tel: 01482 634784  
E-mail: [margaret@sevenfirs.karoo.co.uk](mailto:margaret@sevenfirs.karoo.co.uk)



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### Potclays 70th Anniversary Open Day

**Saturday, 1 October, 9am - 3pm**

Factory tours, Throwing demo by David Frith, Annual sale event, 'Have-a-go' sessions,:

9.30 - 11.30 Earthenware glaze layering

12.00 - 2.00 Stoneware glaze layering

For costs and booking, 01782 219816,

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### **WANT TO BE MAKING OBJECTS NOT JUST USING THEM?**

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For more information

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---

## Regional News

We are still looking for a member to take on the role of coordinator for the East region - mostly North, East and West Yorkshire, plus Lincolnshire and anyone else who wants to be included.

It is not an onerous role - it requires someone competent with email, and willing to forward information about events to other group members. Ideally, the coordinator will work with a small group of people interested in organising events for members. The coordinator does not have to do the organising, just pass on the information and keep committee aware of future plans.

To date, this region has been coordinated from the York area, and events have tended to be based there, but it would be good to find someone from say Harrogate, or Leeds, or Scarborough to take on the role. As a member of the region, it is disappointing that we don't currently have anyone in place. In the past we have had many enjoyable meetings, socials, and commercial events, so I am pleased to see that Hazel Anderson and Sue Wolfe are again organising a sale at Poppleton in November. The benefits to members can be considerable - all it takes is one person willing to do their bit!

Please send ideas for any events you'd like to help organise, or suggestions for regional group activities. Remember, regional activities should be open to all members, so inform Sylvia Holmes - [sylviajaneholmes@yahoo.co.uk](mailto:sylviajaneholmes@yahoo.co.uk) - of your plans so that she can let other members know via their regional coordinators.

*Ed*

### North East

Co-ordinator: Geoff Proudlock, 46 Cleveland Terrace, Darlington, DL3 7HA  
Email: [geoff@gproudlock.plus.com](mailto:geoff@gproudlock.plus.com)  
Tel: 01325 353445



We have recently welcomed three new members to our Committee. We are discussing future plans...possible Gallery visits and exhibitions for 2012. A number of our members have been involved in exhibitions this Summer, including Roseberry Ceramics Group at the N.Y. Moors Centre, Danby. Carol Metcalfe and Annette Cole have an exhibition "Earth and Sky" at Orchard Garden, Hudson House, Reeth, until the 9th September...well worth a visit.

### East

Co-ordinator:  
Email:  
Tel:



### Poppleton Christmas Sale 2011

This 2 day sale has been very popular in the past and will be held in the Tithe Barn on Saturday 19th and Sunday 20th November 10am to 5pm daily. The cost of the two days is £35 or £20 for one day. Priority will be given to those doing both days. Please note that work can be left in the Tithe Barn over Saturday night. Size of the tables is 6 ft x 3 ft. In order to reserve a place cheques should be sent to Hazel, made payable to Hazel Anderson, ASAP but no later than 24 Sept. Only payment will secure a place on a first come first served basis. Contact Hazel on 01904 786320 or E mail [jaa1s@hotmail.co.uk](mailto:jaa1s@hotmail.co.uk) or Sue Wolfe on [camcot@tiscali.co.uk](mailto:camcot@tiscali.co.uk)

### 'POTS PLUS' OPEN STUDIO

Red Lion Pottery, 228 High Road, Chilwell, Nottingham, NG9 5DB - Sat 1st and Sun 2nd October, 11.30 - 4.30  
lots of pots, nibbles, drinks and a lovely garden

### South East

Co-ordinator: Brian Holland  
Email: brian.holland100@virgin.net  
Tel: 01909 724781



17 members have now signed up for TRANSFORMATIONS IN CLAY, a site specific exhibition with related events, including demonstrations, stalls and workshops at Sheffield's Anglican Cathedral. This exhibition runs throughout November and all members and friends are invited to an open evening on Friday 11th November, 6.30 - 8.00pm.

The October exhibition OUT OF THE FIRE at Thoresby has kindly been extended at no extra cost to us, and will now take place from Friday 21 October to Sunday 6 November. There are still a couple of places left, but publicity will be going to press soon so please get in touch straight away if you wish to be considered for this show.

### South West

Co-ordinator: Clive Weake  
Email: clive.weake@gmail.com  
Tel: 01625 536388



We had an enjoyable but rain disrupted session at mine in July. Eleven members attended and tried different decorative techniques.

The Exhibition at Knutsford Heritage Centre is now open and looking pretty good with 15 of us exhibiting!!! It is open until the 4th September and there is quite a diversity of pieces on display. We have been doing demonstrations on the weekends and visitors have been having a go.

We have still to fix a date for our autumn meeting at Sue Hudson's in Middleton and Joy Wild has invited us to meet at the Firs Pottery in the New Year.

As always we are open to suggestions from members for meetings and exhibitions venues.

### West

Co-ordinator: Dave Harper / Geoff Wilcock  
E-mail: dpharper@uclan.ac.uk / ghwilcock@uclan.ac.uk  
Tel: 01782 617801 or Tel: 01204 674901



#### **Next Meeting**

Tuesday 20<sup>th</sup> September. 7.15 pm

"Bitter Suite" pub, Preston.

Theme for the next vessel is "Harvest"

### North West

Co-ordinator: Roger Bell, Gale Mount, 11High Gale, Ambleside, Cumbria, LA22 0BG  
Tel: 015394 32730 E-mail: bell.roger@btinternet.com



A goodly number of NW potters had stalls at Potfest s in the Park & Pens recently.

Hopefully a good crowd will be going to the talk by Christie Brown, organised by Liz Collinson, in Lancaster in October.

A Raku firing was held on 8<sup>th</sup> August at Mary Chapplehow's studio. Only 3 NPA members (Colette Hennigan, Gwen Bainbridge and myself) joined members of her class for a very pleasant day.

---

## Artist's Statement - Terrence J Bunce



In my work, I am looking to explore a place where humans only go in their dreams. My ceramic art conveys simplicity, strength and energy. This art arises through examining the way fragments of industry juxtapose with organic material to fuse into almost a new life form: giving man-made objects a biomorphic life of their own.

I have been exploring concepts of how the machine and humans can be combined. I started thinking along these lines after looking after my mother who was on an oxygen machine. I then read about a man losing part of the functioning of his brain after his life support machine was turned off by accident for just one minute. It occurred to me just how futile we humans are. Not just in illness but also in everyday life, we humans have to rely on machines. I questioned, can we survive without machines and are humans becoming more robotic. Could there come a time when the human body becomes more of a technological fabrication and machines take over? Could the machines go on to become self-replicating and autonomous biomorphic entities? These are the themes I used to work on in this project. So with this narrative I started to evolve a theme of work calling it **Components Of The Death Drive**.



I made extensive use of research on machines. I like the idea of old Victorian steam pumps and engines, and the tall chimneys which are left from the cotton mills of the North West where I live. This I felt gave an H G Wells feel to the objects I am creating. I made further research on artists including, H R Giger and Eduardo Paolozzi, whose work I admire. These artists introduce a fresh, spontaneous feel of science fiction into their work. By looking at industry and also real and fictional robots and machines I explored how these can be combined to form industrial biomorphic objects.

I am an artist who feels very strongly about the environment and how we have become more dependent on machines. I am interested in what can happen if they are removed as has happened in the post-industrial landscape of modern Britain. This dark philosophy of machines taking over shows what could happen in a futuristic society with surreal images moving as human souls through changing landscapes. I hope to make a statement about the conundrum of the human predicament viewed from these dreamlike images that can speak to us all. I hope these ideas will be seen in a quirky and fun-like manner. My work not only offers a glimpse of the artist's soul but also a reflection of the viewers' own soul.



*No 'First or Worst' offerings were received for this issue, but please send yours in - Ed*

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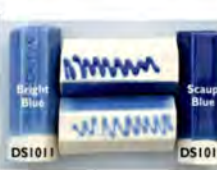


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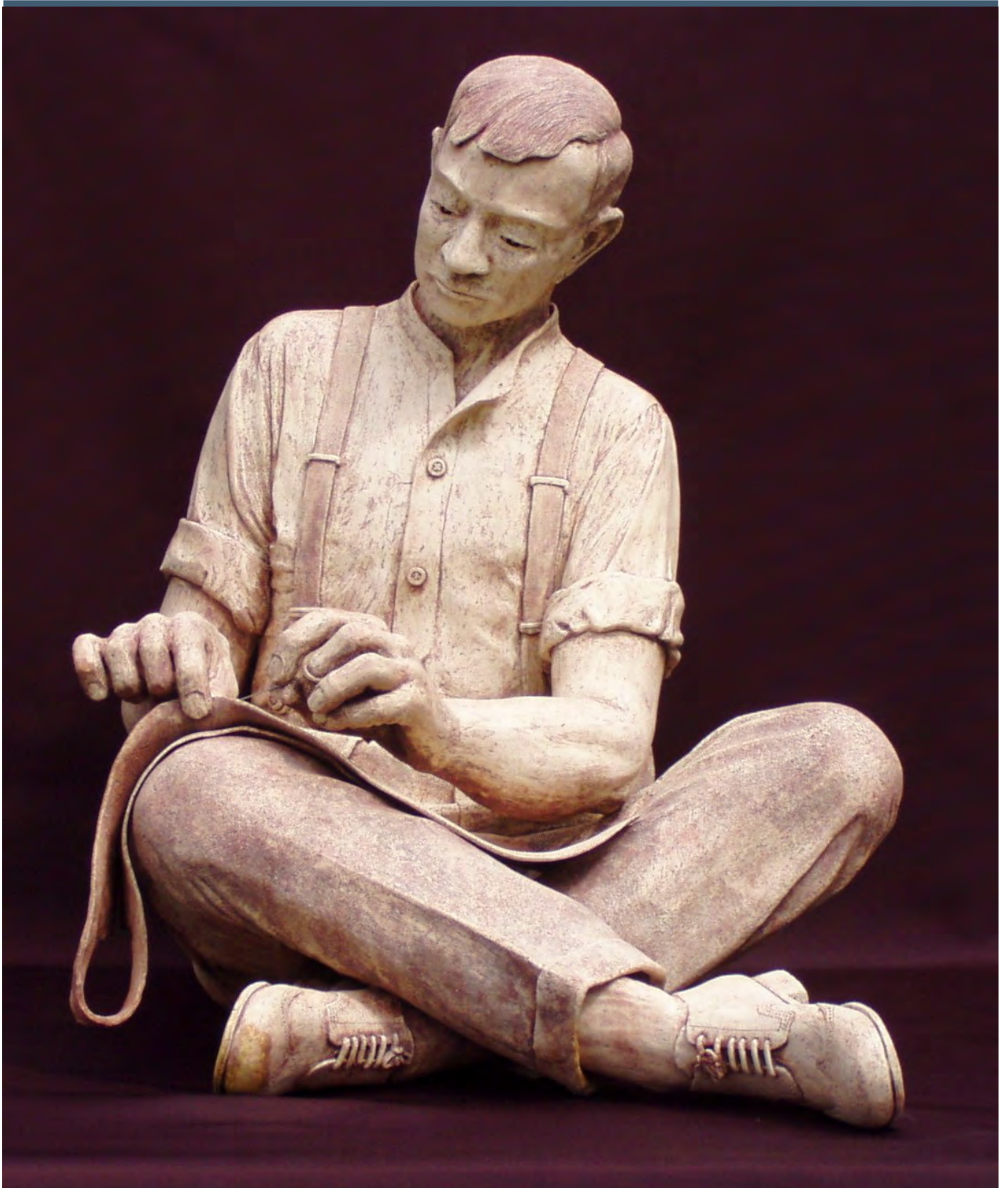
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**John Hawkins - The Left-handed Tailor**  
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